

PREZIOSA
YOUNG
2020

Contest/Exhibition
Organized and curated by

LAO

Le Arti Orafe Jewellery School

In partnership with

Florence city administration

Padua city administration

Inhorgenta Fair, Munich, Germany

Galleria del Palazzo Coveri, Florence

Atelier Martina Dempf, Berlin

Hannah Gallery by Klimt02, Barcelona

EXHIBITION AND CATALOGUE

Concept, Management and curator

Giò Carbone

Artists introduction and curator

Alice Rendon

PR, Budget Management

Anna Balatti

General assessment

Jasmina Carbone

Graphic Design

Alessandro Scullari

**PRE
ZI ●
SA**

**YOUNG
2020**



Since 2008 LAO has organized the contest-exhibition “PREZIOSA YOUNG”, dedicated to emerging jewellery artists. The aim is to contribute to the promotion and circulation of what is new in research jewellery.

An ever prestigious and international jury composed by curators and artists selects a small number of candidate, whose works are presented in Florence in an exhibition which is usually hosted in other cities in the following months.

LAO produces the catalogue of the exhibition.

The jury for the 2020 edition, composed by

Giovanni Corvaja, Eugenia Gadaleta, Kazumi Nagano, Cólín O'Dubhghaill, Renzo Pasquale, Carla Riccoboni, Sam Tho Duong,

had selected seven artists:

Elwy Schutten, Chia-Hsien Lin, Zihan Yang, Jess Tolbert, Marie Masson, Rachael Colley, Dongyi Wu.

Selected artists have the opportunity to compete for the two special prizes: the LAO prize provides a three-month stay as an “Artist in residence” in Florence, while the Inhorgenta fair award one of the winners with a free exhibition space for the following year edition of the fair.

This edition was marred by the C-19 pandemic, and the whole organization had to undergo very complicated changes and postponements. Among other things, it was not possible to assign the LAO special prize, while the Inhorgenta special prize went to the artist Zihan Yang, who will have an exhibition space in the 2021 edition of the fair.

PY 2020 does not see the valuable contribution and collaboration of Maria Cristina Bergesio, who for many years has been the reference person for the curation of the catalogues of the exhibitions promoted by LAO. Her sudden and untimely demise at the end of March this year has left us stunned and grieved, but has also prompted us to continue our commitment to promoting the research jewellery.

Giò Carbone
Founder and coordinator of the PY project



PREZIOSA is a cultural project imagined, managed and coordinated by Giò Carbone, founder and senior teacher at Le Arti Orafe Jewellery School in Florence. Every edition the artistic approach to the complex subject of jewellery is explored through a specific concept and with the selection of artists from the international scene.

The most important names in international artistic research were featured, from the “fathers” of the 1950s up to this century, with the generation of the 1970s and later in the “Young” section.

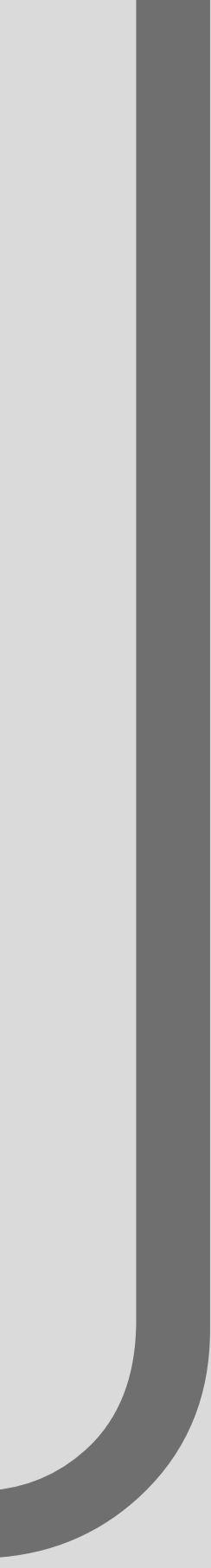
The list of the invited artists, all of whom are represented in the most prestigious museum and private collections in the world, is really impressive, as are the catalogues and the set-up, for each edition specially designed, in an integrated concept that has established a benchmark for curators of contemporary jewellery exhibitions in a country which had been significantly left behind in this artistic sphere.

The PREZIOSA exhibitions catalogues comprise an irreplaceable cultural reference, for the richness of their contents and their original point of view.

Since 2015 the event has changed formula, becoming an event lasting a few days (the Florence Jewellery Week), over which a series of events scattered around the city are organized by different curators: exhibitions, openings, conventions, lectures, workshops and meetings with artists and jewellers, so as to offer those involved numerous opportunities for interaction and information.

The 2020 edition of FJW was cancelled like many cultural events in the world, for the reasons we know.

We wanted to keep the Preziosa Young exhibition, which is now presented with the complete catalogue of the works, in Florence and in other galleries in Europe.



GIOVANNI CORVAJA
EUGENIA GADALETA
KAZUMI NAGANO
CÓILÍN O'DUBHGHAILL
RENZO PASQUALE
CARLA RICCOBONI
SAM THO DUONG

URY



WINNERS

The artists whose work has been indicated by the jury with the highest number of preferences are:

CHIA-HSIEN LIN	from Taiwan
DONGYI WU	from China
ELWY SCHUTTEN	from the Netherlands
JESS TOLBERT	from U.S.A.
MARIE MASSON	from France
RACHAEL COLLEY	from United Kingdom
ZIHAN YANG	from China

SCHEDULE OF THE EXHIBITION

From 29 October to 8 November 2020 the exhibition is presented in Florence, in the Galleria del Palazzo Coveri gallery, and in the following months the exhibition will be hosted in Padua, in the Oratorio San Rocco, on a date yet to be defined at the time of go to print, in the Hannah Gallery in Barcelona, from 13 January 2021 to 3 February 2021, and in the Atelier Martina Dempf in Berlin, from 12 to 28 February 2021.

Other dates and locations are being defined: as for the Oratorio in Padua, all the galleries had to undergo closures and reprogramming due to the pandemic, and it is very difficult for everyone to establish timetables and deadlines.

EXHIB

from
29
October
to
8
November
2020



Galleria del Palazzo
Coveri gallery - Florence



from
13
January
to
3
February
2021



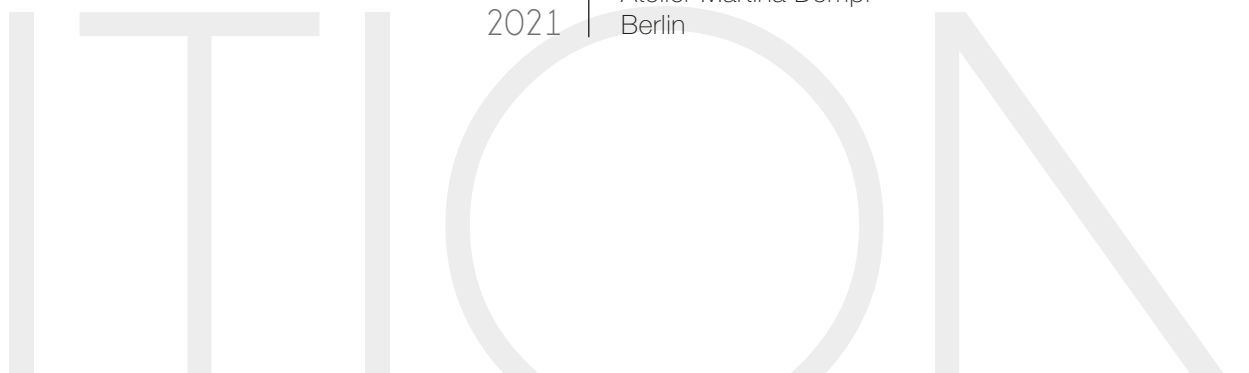
Hannah Gallery -
Barcelona



from
12
February
to
28
2021

▼ **Atelier
Martina Dempf
in der Remise**

Atelier Martina Dempf -
Berlin



COMUNE DI PADOVA

Last year I greeted with sincere interest and pleasure the arrival in Padua of this event, hosted for the first time by our city, in recognition of the high quality that make it one of the most important events on international research jewellery. We are now at a new appointment: a sign of a positive welcome, and sustained interested worthy of discovering.

On behalf of the city, I renew the welcome greeting to the exhibiting artists and event organizers, recalling how Padua is now considered a capital of contemporary jewellery thanks to the Padua Goldsmith School founded in the 1950s at Piero Selvatico High School for the Arts under the care of Mario Pinton, recently remembered with a prestigious exhibition at the Musei Civici di Padova (Eremitani Museums).

My best wishes to Preziosa Young for its well-deserved success.

Andrea Colasio
Councilor for Culture of Padua Municipality

MARTINA DEMPf

Preziosa Young has always been an exciting competition and event for young jewellery artists worldwide. This years' selection will once again present new highlights of the international art jewellery community with surprising new and creative works.

I am glad to have the opportunity to show this latest edition of Preziosa Young in Berlin where it will attract an international public open to new trends and innovative ideas. Berlin, a vibrant city, especially for artists, welcomes this extraordinary exhibition, which has become an acknowledged part of the jewellery world thanks to the endless efforts of LAO.

Martina Dempf

Berlin - Atelier Martina Dempf in der Remise



There are seven winners this year, seven young women from different parts of the world: Marie Masson from France, Zihan Yang and Dongyi Wu from China, Chia-Hsien Lin from Taiwan, Elwy Schutten from the Netherlands, Rachael Colley from United Kingdom, and Jess Tolbert from the United States.

For this competition, each of them submitted to the jury their own personal vision of what research jewellery ornament can be today: an authentic investigation instrument, rooted as it is in the context of the decorative field, but from which it escapes, freely, to collide with other fields of interest, in a hybrid and transdisciplinary perspective. Jewellery becomes an 'opportunity' for research that brings to light issues that are by now internalised by contemporary ornamentation - jewellery as an expression of identity and gender, its communicative function, the fuzzy boundary between decorative disciplines, the heterogeneity of the materials used - but revitalised with a courageous and challenging approach, offering the observer new and stimulating possibilities of interpretation.

Despite the variety of research perspectives, it is possible to identify several underlying themes which define a certain 'common sensation', in the form of a concern shared by our protagonists.

In fact, one can speak about a kind of PSYCHOLOGICAL JEWEL with regard to the projects of Chia-Hsien Lin, Dongyi Wu and Zihan Yang, who in different ways address their own unconscious, digging, respectively, into the buried archive of memory, into the surreal aspect that mixes the wakeful state with dreaming, into the darkest and most contradictory depths of human psychology.

Elwy Schutten and Marie Masson instead propose the question of the identity of the ornament, through a HYBRID JEWEL, which the former merges fashion and jewellery together, while the latter mixes animal and human nature, breaking down hierarchies and categorisations in the context of body decoration.

Finally, the centrality of the material used in the series of Rachael Colley and Jess Tolbert projects their research into a very topical dimension, that of the ETHICAL JEWEL, framed in the urgent need for eco-sustainable measures, environmental responsibility and recycling, also in the creation of decorative objects.

MEMORY

DREAM

PSYCHO

JEWELLERY

SUBCONSCIOUS

LOGICAL

CHIA-HSIEN LIN
DONGYI WU
ZIHAN YANG

CHIA-HSIEN LIN





CHIA-HSIEN LIN

My project was inspired by my fascination with discovering scents in daily life that directly connect me to past moments from home country. My research explores the strong connection between memories and the sense of smell. My work therefore aims to create sensuous immediacy through physical and material engagement with the sense of smell in addition to touch and sight. My studio practice included researching materials that can capture and release scents, yet at the same time provide flexible texture. I started with materials that can transform liquid into solid, such as silicon, plain flour, sweet rice flour, potato starch, and gelatine. I found out that the time for gelatine to preserve scent was longer than others, thus I used it as the main material for my jewellery pieces. Gelatine is too hard to be formed, so I tried to make it softer by adding another ingredient, such as soap base and beeswax, finally choosing the first one. This project was not only based on my own experience and memories, but also on some participant's personal stories. This idea came from my studio practice "How to preserve smell?", accidentally finding the willingness and interest of individuals to share their various impressions about scents. To gather this qualitative data I interviewed four participants, inviting them to share what they considered their most significant scent and how it was linked to their past experiences and memories. Next, I invited them to smell sample pieces with different scents and asked them about their emotional reaction. I tried to explore individuals' personal scent language, mental images and hidden memories. This became the background support to my studio practice with the goal of answering how to unleash a person's individual scent language while using different colours and shapes to recreate individual experiences and feelings in my art pieces. The experience not only allowed me to discover that people could evoke their own past experiences and memories by smelling art pieces but it also enhanced my personal development within the field of contemporary jewellery. About artworks, main materials are gelatine, soap base, silver-plated brass and essential oil. The line-shape design lets the wind go through easily for releasing the fragrances. All of my pieces are wearing on different parts of body, like neck, arms and hands. The collection aims to invite people to bring their past memories and experiences alive through wearing and smelling jewellery pieces.

Smelling Memories

Wearable jewellery, 2019
Gelatine, soap base,
silver-plated brass, essential oil
540 x 280 x 260 mm
Photo credits, Linlan Xiao





Smelling Memories - Forest

Wearable jewellery, 2019
Gelatine, soap base,
silver-plated brass, essential oil
220 x 150 x 120 mm
Photo credits, Linlan Xiao



Smelling Memories - Grass

Wearable jewellery, 2019
Gelatine, soap base,
silver-plated brass, essential oil
150 x 200 x 120 mm
Photo credits, Linlan Xiao



It is well-known that jewellery historically possesses great sentimental value: it can be the memory of a love or the legacy of a lost family member, which lives again in the object, nourished precisely by personal memory. Our bond with the ornament is reinforced by the emotional meaning we attribute to it. But what if an unknown jewel can make us relive distant emotions, perhaps only apparently forgotten? In the Smelling Memories series, Chia-Hsien Lin studies the ability of the olfactory sense to trigger either faint or strong psychological reactions, re-evoking vague reminiscences or clear moments from a very distant past. The artist submits wearable objects to her audience that emanate strong perfumes, obtained by mixing essential oils together with a soap base. The challenge for this young artist was to find a recipe of ingredients that would allow this cerebral connection between smell and sensation to last over time. The latter is crystallised in objects with a lightweight design: they are different shapes but always playing on linear rhythms of solids and voids, which favour the free passage of air through the cavities. The question is not only how to make the memory eternal, but also how to transform it into a tangible form. Depending on who is looking at them, the organic aspect of these pieces can help recall hilly landscapes, corollas of flowers, unknown and mysterious plants, as well as abstract tangles, mental coils, presences which are more psychic than real. While some pieces are to be worn on the neck and forearm, others are meant to be held in the hand, in the form of gloves. The instinct to bring them closer to the face so that you can discover the smell is spontaneous, if not irresistible. We must then bear in mind that the moment we wear them we are carrying not only our memories, but also, involuntarily, memories of others: the jewel thus recovers its ancestral communicative function, establishing a silent connection or chat between the wearer and the observer, who share sensations unearthed from the depths of memory. The sense of smell reveals our nature as sensitive and receptive beings: a familiar smell can catch us unprepared if suddenly rediscovered, catapulting us back into a memory, once again alive and real.

Alice Rendon

Smelling Memories - Sunny Day

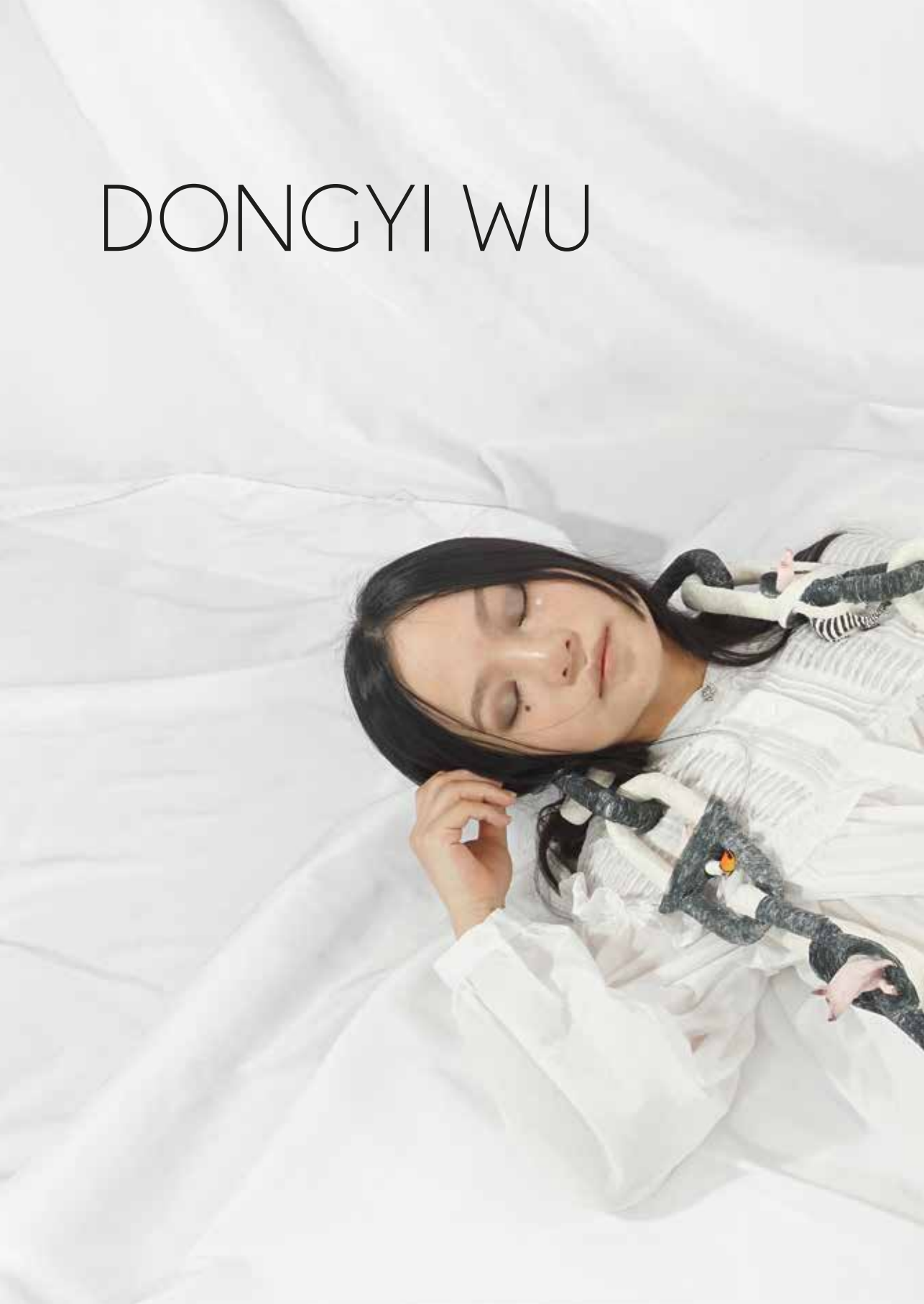
Wearable jewellery, 2019

Gelatine, soap base, silver-plated brass, essential oil

210 x 150 x 80 mm

Photo credits, Linlan Xiao

DONGYI WU





DONGYI WU

I began collecting materials for the *Tired* series in late 2017. I tested many materials such as thin plastic sheets, fabric, rubber sheets, and found objects. I discovered that household gloves were one of my favourite materials; they are made of rubber but have various colours and textures both inside and out. My choice of material base was a glove where the outside is black smooth to the touch and the inside is white with a furry texture. The biggest challenge I came across during the process was the construction of the pieces. People often simplify the texture of the eye's iris by designing a pattern of lines, thus I was inspired to create a special texture by sewing gloves and fabric together. I left edges exposed while sewing to reveal the white backing of the gloves which imitates the negative space between lines of the iris' pattern. This was my initial version of the eyeballs. However, then I got stuck because I had trouble arranging it on a human body. *Tired1* (necklace) was my first finished piece in the collection. I tried to connect two eyeballs using different types of cord but they proved unsuccessful in building the connection between the pieces



and the body. In order to connect the eyeballs, I decided to expand their shape which not only served a functional purpose but also enhanced the impression of stretching. This part was a challenge to create: the expanded eyeballs were constructed from 14 thin strips of glove material and fabric, which required a lot of patience, sewing skill, patternmaking and some math knowledge. *Access to unknown worlds* is a collection that I worked on for three years. The series aims to express the complexity and contradiction of emotions in a dreamland way. I was looking for ways to better express the fluid and surreal feel through improvement of the details on black and white bases. The spiral textures on the bases aim to show the power of gravity, which seems to guide the animals to the dreamland. The textures were inspired by my sculpture work *Continuous Dreams*¹ in 2016, when I first utilized texture to describe unpredictable and unknown power. Compared to the first brooch I made in 2017, I replaced the flat metal base with spiral patterns. It allows the audience to imagine the animals coming out from the space, both in front and in the back. In addition, the newest necklaces add more oval bases with different cuts, and the chain parts turn into tunnels between the oval spaces. All details were added to enhance and further express the sense of surrealism and fluidity.



Access to unknown worlds 7

Necklace, 2020
Steel, copper, clay, plastic, wax thread
400 x 105 x 890 mm
Photo credits, Dongyi Wu



Tired 1

Necklace, 2019

Gloves, fabric, rubber, cotton, sterling silver,
aluminium cans, sewing thread, rubber cord, plastic

410 x 600 x 89 mm

Photo credits, Dongyi Wu



Tired 2

Brooch, 2019

Gloves, fabric, rubber, cotton, sterling silver,
aluminium cans, sewing thread, rubber cord, copper

183 x 282 x 76 mm

Photo credits, Dongyi Wu





Tired 3

Necklace, 2019
Gloves, fabric, rubber, cotton,
sterling silver, copper, aluminium cans,
sewing thread, rubber cord
230 x 1905 x 115 mm
Photo credits, Dongyi Wu



Tired 4

Brooch, 2019

Gloves, fabric, cotton, sterling silver,
aluminium cans, sewing thread, stainless steel

76 x 120 x 49 mm

Photo credits, Dongyi Wu



Tired 5

Necklace, 2019
Gloves, fabric, cotton, sterling silver,
pleather, sewing thread
81 x 30 x 640 mm
Photo credits, Dongyi Wu



Personalities like Giorgio De Chirico and René Magritte have exerted a great influence on Dongyi Wu's sensitivity, impressed by the enigmatic and suspended atmosphere of some of their paintings, in which free associations of images are created for unfathomable reasons.

In the *Access to unknown world2* brooch the absurdity is declared: we see the back half of a plastic pig cross a mysterious portal designed by a spiral in wax wire, and come out on the other side, in the form of a zebra facing us with its front legs. In the artist's vision, animals are symbolic representations of moods or roles that we attribute to ourselves during the dreaming activity. The domestic spirit of the pig is confused with the free and wild nature of the zebra, returning that equally confusing state of excitement mixed with fear that we can experience during the night. The emotions and meanings of the images that crowd our dormant mind often present themselves to us as indistinct and indecipherable, and what remains at the time of waking is a vague and indescribable 'sensation'.

In this sense Dongyi works by focussing on an impression that can be returned and even worn by the spectator. In the *Tired* series the artist tells us about a slow afternoon in which she struggles to find the concentration necessary to develop a new project. Hampered by an incipient drowsiness, Dongyi decides not to put up any resistance and abandons herself indolently to the general torpor that relaxes the muscles and slowly makes the eyelids close. She records what she feels happening in her body: her eyeballs are about to drop out of their sockets, onto the drawing sheet, accompanied by the lashes and eyelids that fall under the pressure of gravity. This image in Wu's mind re-emerges in consciousness and finds expression in the form of ornaments that elongate under their own weight, cluttering the wearer's neck and chest. The sensation that one feels when wearing these jewels is mixed: their oversized dimensions lead us to strongly perceive their presence, but at the same time the softness of the materials used gives back that feeling of enveloping warmth via which one is lulled to sleep. Rubber, gloves, aluminium cans are sewn together, mixing fashion and jewellery, sculpture, and weaving techniques, for creating a feeling of wearable fatigue.

Alice Rendon

Access to unknown worlds 6

Necklace, 2020

Steel, copper, clay, plastic, wax thread

282 x 69 x 900 mm

Photo credits, Dongyi Wu

ZIHAN YANG





ZIHAN YANG

The goal of my thesis work is to use jewellery pieces as a means to define the darkness of human nature and provide a place of introspection for the viewer. Spiritual perception is hard to describe because it is intangible. However, jewellery is an external medium that builds a bridge for viewers to perceive a concept without it being defined by another.

In the early stage of creation, I was not able to understand if my hands followed my mind or the opposite. Most of the time, I played with small elements to seek inspiration, which helps my imagination more so than sketching. The materials I used were silver, 18k yellow gold, and 23.5k gold foil because I am familiar with them and they are adapted to the techniques I employ, like bending, sawing, soldering, oxidized, and fusing. As I develop and learn new skills, the materials and techniques might change.

The hardest part at the beginning was to understand the order of execution. I began by focusing on achieving the result while ignoring the small details. Then I went back to figure out how to improve the design. For example, the edges of the tube were sharp after cutting them off. I learned that I had to round off each of the edges first because some of them were no longer accessible after all the components were put together. Additionally, the surface texture needed to be created first. Another difficulty was in soldering, and while it might not be the hardest part, I would say that it was complicated: two small tubes together made one small element, then all the many small elements together created the structure. Laser welding is relatively new as a technique for jewellery-making compared with other traditional methods and it was beneficial to allow me to create dynamic structures. During my creation process, I found that combining both soldering and laser welding was the most effective way to achieve the final result I desired in order to express my concept. I believe it is a good starting point.

D.H. VI.

Brooch, 2019
Sterling silver, 18K yellow gold,
stainless steel (pin)
60 x 60 x 33 mm
Photo credits, Zihan Yang





D.H. II.

Brooch, 2019
Sterling silver, stainless steel (pin)
68 x 68 x 32 mm
Photo credits, Zihan Yang



D.H. III.

Ring, 2019
Sterling silver, stainless steel (pin)
50 x 60 x 30 mm
Photo credits, Zihan Yang



D.H. IV.

Ring, 2019

Sterling silver, 18K yellow gold, 23.5K gold foil

45 x 55 x 45 mm

Photo credits, Zihan Yang



D.H.VI

Brooch, 2019
Sterling silver, 18K yellow gold,
stainless steel (pin)
50 x 70 x 35 mm
Photo credits, Zihan Yang



Zihan Yang invites us to go on a journey of self-analysis, towards the knowledge of ourselves, where deep discovery necessarily passes through awareness of the most negative sides of our nature. We often forget, she warns us, that the darkest and murkiest human soul suddenly reveals itself, and that it is therefore necessary to make day-by-day efforts to also moderate our most harmful behaviour. The protean nature of the human being is translated in Yang's jewels into the multiplication of small elements in oxidized silver, which are bundled together, germinating on the surface in an almost uncontrolled manner, engulfing the structure.

Zihan's attention is focused not so much on the material itself, but rather, on the possibility of suggesting movement through the creation of a disorderly rhythm, in the fragmented and chaotic succession of components all welded together. From this point of view, the glow of a few gold elements acts as a discordant note, intensifying the feeling of an uninterrupted flow; the same flow that in self-reflection drives us to dive deep into ourselves and re-emerge immediately afterwards, and so forth, in the only way that allows us to find a pathway for self-improvement and personal growth. The movement in these miniaturised works of art echoes in a wave of images and sensations that capture the careful eye of the observer, thus allowing its meaning to be conveyed.

Yang's warning, which intimates us to constantly scrutinise ourselves so as not to become victims of ourselves, materialises in the blackened metal, crafted, and welded by hand. The creation of the piece has represented for the artist herself an exercise in inner catharsis: the artisan's trade melds in the manual practice the possibility of channelling mental fatigue, venting it and finally exorcising it in the artistic object.

Alice Rendon

D.H. VII

Brooch, 2019
Sterling silver, 18K yellow gold,
stainless steel (pin)
90 x 45 x 30 mm
Photo credits, Zihan Yang

HYBRID
JEWELLERY

ANIMAL WORLD FASHION

ELWY SCHUTTEN
MARIE MASSON

ELWY SCHUTTEN





ELWY SCHUTTEN

My concept began with my fascination about why people today view clothing as a greater form of the expression of identity, as compared to jewellery, which served this purpose in history. Why and how has jewellery become an accessory, something auxiliary? My goal was to get people to think about how clothing, fashion, jewellery are linked to identity.

To start, I did research to understand the answers to these questions. When I finally found some sort of response, I also found new questions. Finally, ideas started to form from the research I had collected, including ideas of shapes, materials and ways to use them. I created samples and did trials: in the morning I would read and research and in the afternoon I tested ideas I had formed that morning until eventually the research time became less and I began developing full time.

For this project, I wanted to work with fabric in order to allude to fashion. I enjoyed working with weaving techniques, using small pieces woven together to form a structure. As with personal identity, small bits are woven together to make each person unique. However, I didn't have any experience with fabric; I can sew simple things but the result always looks bumpy. It was a challenge to work with fabric, but I was curious if a new material could bring me something new. In the end I wasn't satisfied with the results, but I liked how the fabric worked together with the soapstone. The stone is a hard, solid base, when combined with the soft, flexible fabric, it created a contrast of two types of materials. It brought up the question of the spectrum of identity: is identity flexible or solid? This kind of stone is soft and warm to touch, almost soft like skin. How does this help or change the understanding of identity placement?

To make the stone and silver base layer more skin-like, I wanted to shape it like a body part. Not a body part that is recognizable but one that alludes to the human body. I could chisel, file, and mill the stone to shape it, while for the metal I used the lost wax method, therefore I was also able to copy the texture of a fabric into the silver.

When I had all the base shapes, I started with the mosaic. I was inspired by hard stones micro-mosaic brooches. In my jewels, the images I created serve as a reminder of where someone comes from, made from all the little pieces that form one's identity.

The finished pieces are all part of a question and they all have a different way of approaching the question: do we impose our own identity on our clothing or are the clothes we wear imposing their identity on us?



Fabric or boxes?

Brooch, 2019

Silver, wood, alabaster

50 x 75 x 10 mm

Photo credits, Elwy Schutten



Fabric or skin?

Necklace, 2019

Silver, soapstone

60 x 90 x 20 mm

Photo credits, Elwy Schutten



Fabric or identity?

Necklace, 2019

Silver, old fabric

60 x 85 x 30 mm

Photo credits, Elwy Schutten



Mask or personalities?

Necklace, 2019

Silver, soapstone

120 x 100 x 25 mm

Photo credits, Elwy Schutten



Mask or groups?

Necklace, 2019
Silver, soapstone, alabaster
90 x 80 x 30 mm
Photo credits, Elwy Schutten



Skin or clothing?

Brooch, 2019

Silver, soapstone, old fabric

70 x 60 x 35 mm

Photo credits, Elvy Schutten



Skin or thoughts?

Brooch, 2019
Silver, soapstone
30 x 60 x 105 mm
Photo credits, Elwy Schutten



Elwy Schutten's work traces back to a pivotal property of the ornament: its ability to give expression to the identity of the wearer. The young artist wonders, however, how much a piece of jewellery - and likewise a piece of clothing - is indeed capable of giving voice to such an elusive and complex concept as that of our individuality. She wonders how much the decorative object can really express about us: whether our social belonging, our aspirations, our provenance, or the way we wish to appear; and in this multitude of variables, what finally remains of our deepest identity? Even more so, because as we change our perception of ourselves, our way of presenting ourselves to others also changes: the ornament becomes a reflection of this constant evolution, of the continuous transformation of self.

Schutten also wonders how much power of choice we have with respect to what the market offers us: is it the designer, after all, who imposes a model upon us, influencing in a subliminal manner the supposed freedom we each have to express ourselves through the decoration of the body? These are all questions that remain open in Elwy's pendants, which speak to us about the interference between our individuality and what we wear, and they do so through the co-presence of different materials. The artist uses silver, working the surface as though it were jeans or using soapstone due to its resemblance to the skin in colour and softness. The epidermis, she tells us, is the site of human emotions and on top of it the ornament adds 'personality' by layering: thus the tesserae of fabric or alabaster or wood all create dense mosaics and add to the changing shape of the pendant.

These jewels focus on the question of identity of the ornament because they put us face to face with the impossibility of circumscribing with any accuracy the boundaries of our free choice and those of the influence that social and fashion mechanisms can exert upon us. The question remains unsolved and crystallised in the jewel, which once again offers itself as a place of reflection for the discovery of ourselves.

Alice Rendon

Mask or identity?

Brooch, 2019

Silver, soapstone

90 x 80 x 25 mm

Photo credits, Elwy Schutten

MARIE MASSON



MARIE MASSON

Since my MA Jewellery Design Degree, I have been interested in exploring the human and animal body. I try to interpret natural attributes using unique and organic materials, natural elements such as skin, leather, hair, horsehair, and feathers, which are assembled in order to recreate new pieces that reimagine the body itself. They are an ode to body, nature and an eternal rebirth.

My continuous research centres around finding materials that are best suited to explain a corporal sensation, a feeling or a texture, such as the grain of the skin or the hairiness or softness of animal furs. For example, I interpret the expression “to have goose bumps” with the feeling of latex textile, semolina, a man's beard hair with short-sheared horsehair. I use techniques like leatherworking, jewellery-making, embroidery, and featherwork (plumasserie) with singular and unusual materials to challenge with the codes of adornment, and the human and animal body with elegance and humour. First, I make samples of a piece to see if the materials can be paired well together. For example, when I created a *Male coquetry* brooch, I selected the leather, cut, and drew a pattern, then I perforated it with a cookie cutter every 0.5 cm. I used leather glue and embroidery techniques to sew on strands of paintbrush hairs, hair, and horsehair. The shape of the piece and the pattern came to life with detailed work.

Similarly, working with feathers is an intricate process. The height of the feather craft (plumasserie) industry in France was from the eighteenth century until the beginning of the Second World War. This craft was used in haute couture designs and opera, theatre, music-hall and French cabaret costumes, for example at the Moulin Rouge. It was also used in decorative design and in the construction of French military uniforms and adornments.

For me, a feather isn't a fragile material because it can be integrated into designs using many techniques. You can cut it, glue it, dye it, sew it, and so on. Also, you can use resin to strengthen it. Moulting feathers are those which are shed naturally like human hair or animal fur. The feathers I find are from common species like duck, rooster, pheasant, and goose. I clean (antiseptic bath), dry, and grad each of them, one by one before I use it to make a unique jewellery piece.

Cockade 01

Brooch, 2017
Leather, pheasant moulting feathers,
hematite, metal
70 ø x 5 mm
Photo credits, Marie Masson





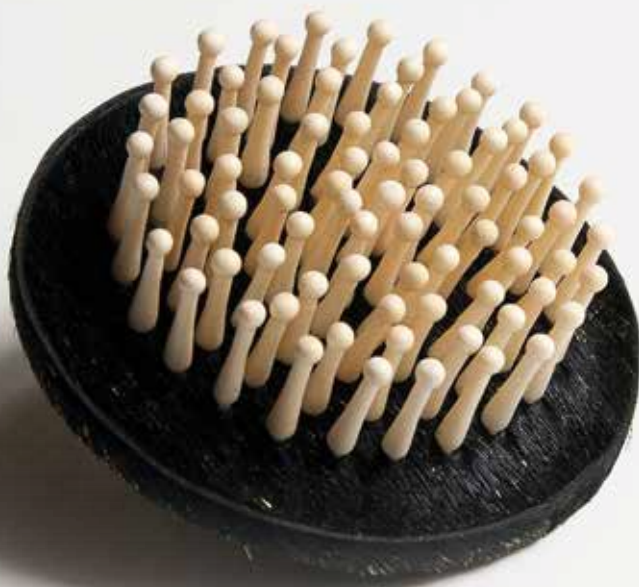
Male coquetry 01

Brooch, 2019

Leather, latex, horse hair, clear oilcloth, metal

70 ø x 5 mm

Photo credits, Marie Masson



Male coquetry 02

Brooch, 2019

Leather, wood, metal

70 ø x 5 mm

Photo credits, Marie Masson



Male coquetry 04

Brooch, 2020

Leather, paintbrush hair, hematite, metal

70 ø x 5 mm

Photo credits, Marie Masson



Male coquetry 03

Brooch, 2019
Leather, paintbrush hair, hematite, metal
70 ø x 5 mm
Photo credits, Marie Masson



Male coquetry 05

Brooch, 2020

Leather, paintbrush hair, hematite, metal

70 ø x 5 mm

Photo credits, Marie Masson



Male coquetry 06

Brooch, 2019
Leather, paintbrush hair, metal
70 ø x 5 mm
Photo credits, Marie Masson



Cockade 02

Brooch, 2017

Leather, pheasant moulting feathers,
hematite, metal

70 ø x 5 mm

Photo credits, Élise Pezzin Woopwoop Studio



Miniature landscape

Brooch / pendant, 2018
Leather, pheasant moulting feathers,
metal, collar studs
60 ø x 5 mm

Photo credits, Élise Pezzin Woopwoop Studio



Feathers, fur, horsehair, and leather are all primordial ornaments, natural decorations of human and animal bodies. Luxury does away with precious stones and is instead sought after through the combination of organic materials that possess a strong sensual charge.

These attributes are reused by Marie Masson to create a type of jewellery that aims to enhance the preciousness and intrinsic elegance of which our body is naturally the bearer. The concept of beauty is not translated here into the ideal of perfection, permanence, or rarity, but rather, that of imperfection, transience, and corruptibility. These common attributes remind us of the seductive charm of our animal nature, explained in refined compositions of feathers and horsehair to be worn. Masson's jewels are linked to historical types of decorative arts: Victorian medallions in which a loved one's hair was kept, cameos, miniature paintings, reliquaries, the tricolour cockade of the French Revolution...

Marie starts off from tradition to propose a type of jewellery that stimulates our memory with the different functions and meanings of ornamentation throughout history. In this condensed perspective, she demonstrates that there are no motionless hierarchies or categories, but that jewellery can lend itself to transversal, nuanced and all-encompassing interpretations. Drawing from different disciplines, her refined creations move about in the world of decorative arts, ranging freely among jewellery, featherwork, leather goods, and haute couture. The possibility of overcoming differences, whether they be of gender, nature, identity, or power – expressed by the ornamental types revisited by Marie – is translated into a genre of decorative art that aims to have universal breath.

Alice Rendon

Preziosa medal

Brooch, 2020

Leather, metal

105 x 60 x 3 mm

Photo credits, Marie Masson

ETHICAL
JEWELLERY

RECYCLING SUSTAINABILITY

JESS TOLBERT
RACHAEL COLLEY



JESS TOLBERT



JESS TOLBERT

I utilize industrially made products as raw materials to create jewellery that is simultaneously manufactured and handcrafted. This is a very specific decision in order for instilling meaning and context in the work. I want to bridge the gap between these seemingly disparate methods of making in order to consider the role that material, process, and people play in the production of objects.

How is making by hand both different and similar to making in an industrial setting? If both of these realms engage with material, movement, knowledge, and skill – how do they differ from each other? Why is one valued more highly than the other? These are questions that propel my ideas and interests toward making and understanding the value in working with our hands.

Currently, I am working with the common paper staple, in mass, to build my jewellery. I have always loved work that turns an established idea about something on its head through a clever transformation. For me, the transformation happens in a multitude of forms that reveal themselves upon closer inspection. The staple becomes my singular component, one part of a whole. I learned early on in working with the staple that it can create beautiful patterns when configured in various arrangements. Understanding the infinite possibilities of this, I began to create sheets of staple patterns which I can treat like a typical sheet of metal in many ways. I use an oxy-acetylene torch to micro-weld, or fuse, the staples together; and over time I have been able to understand the nuances of this process, allowing me to build more and more sophisticated and complex structures. I explore various ways to fold, link, weave, and build the forms up, around, and over themselves. I am interested in creating dynamic compositions that are each unique and compelling, drawing in the viewer and wearer. In the final outcome, I seal an oxidized finish on the work's surface to showcase the result of the process. I complete necklaces with clasps using the staples and brooches with hand-fabricated pin mechanisms.

Greater Than Series

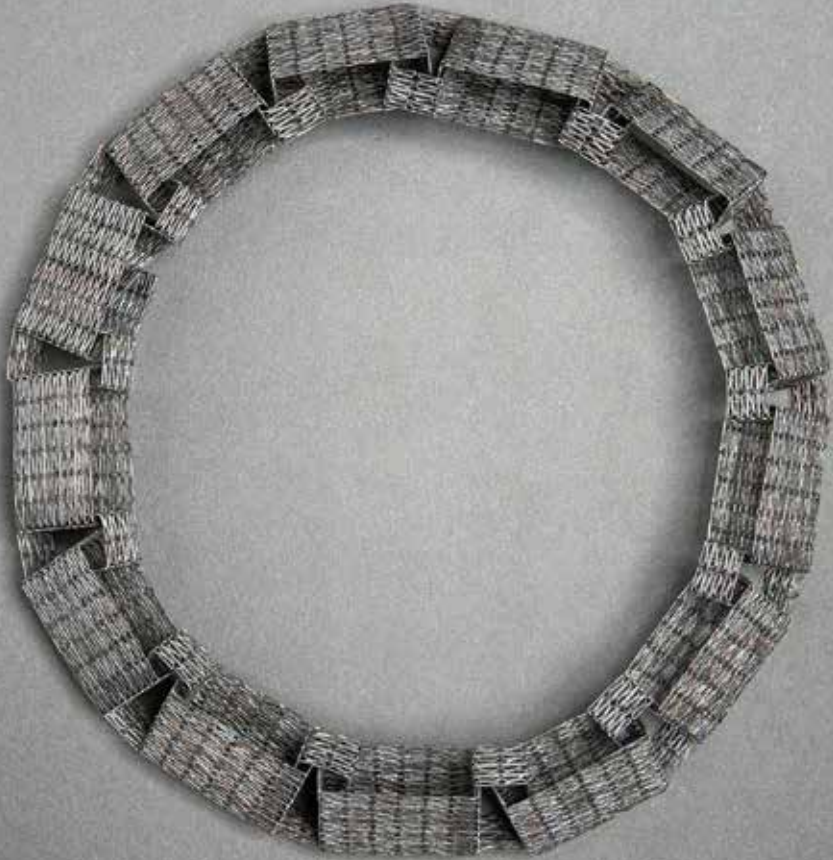
Necklace, 2019

Fused steel staples

660 x 30 x 30 mm

Photo credits, Jeanette Nevarez





Greater Than Series

Necklace, 2019

Fused steel staples

560 x 30 x 15 mm

Photo credits, Jeanette Nevarez



Greater Than Series

Brooch, 2019
Fused steel staples, steel, 14K gold
100 x 100 x 20 mm
Photo credits, Jeanette Nevarez



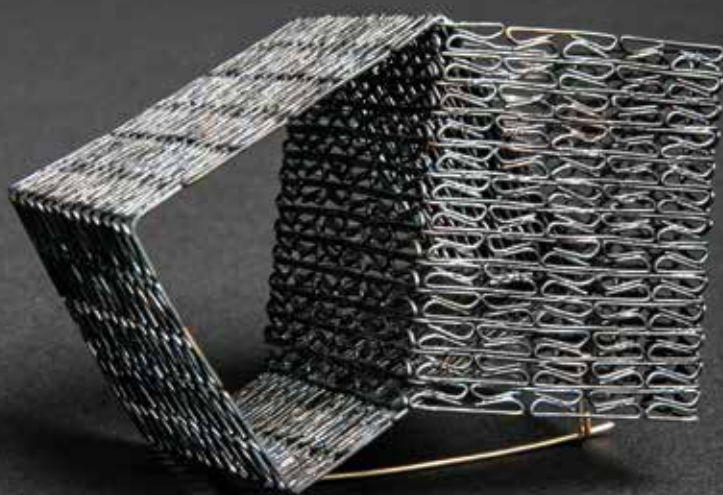
Greater Than Series

Brooch, 2019

Fused steel staples, steel, 14K gold pin wire

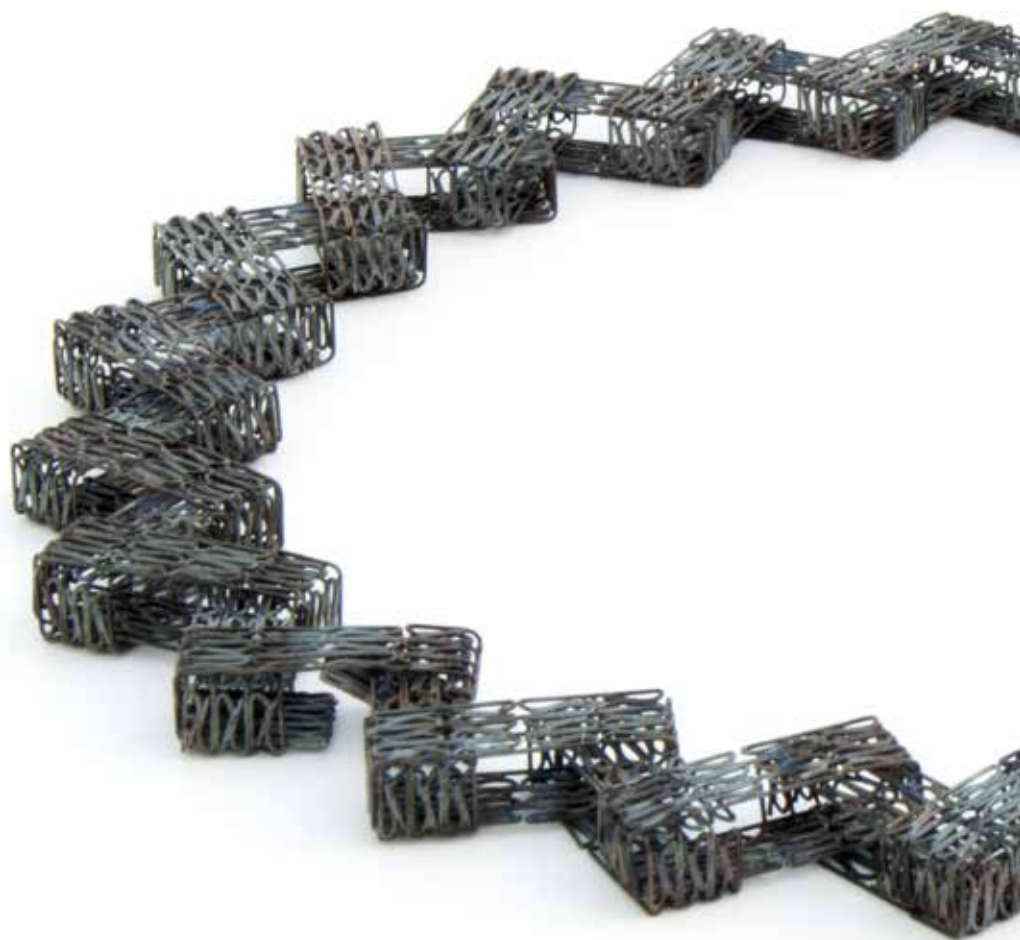
115 x 35 x 90 mm

Photo credits, Jeanette Nevarez



Greater Than Series

Brooch, 2019
Fused steel staples, steel, 14K gold pin wire
63 x 47 x 40 mm
Photo credits, Jeanette Nevarez





Greater Than Series

Necklace, 2019

Fused steel staples

559 mm length

Photo credits, Jeanette Nevarez



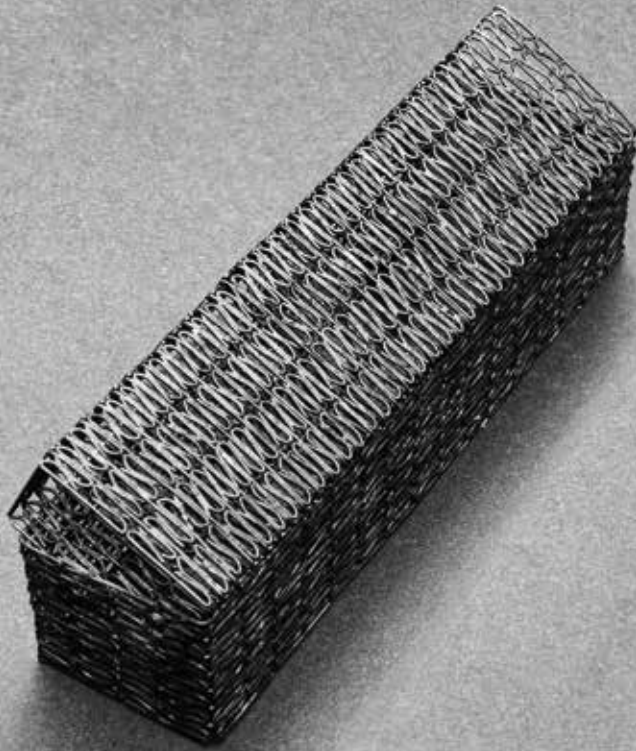
Greater Than Series

Necklace, 2019

Fused steel staples

760 mm length

Photo credits, Jeanette Nevarez



Greater Than Series

Brooch, 2019
Fused steel staples, steel, 14K gold pin wire
33 x 30 x 103 mm
Photo credits, Jeanette Nevarez



Greater Than Series

Brooch, 2019

Fused steel staples, steel, 14K gold pin wire

53 x 25 x 115 mm

Photo credits, Jeanette Nevarez



Greater Than Series

Brooch, 2019
Fused steel staples, steel, 14K gold pin wire
55 x 35 x 107 mm
Photo credits, Jeanette Nevarez



In the *Greater Than Series* collection, the steel staple is chosen by Jess Tolbert as the main subject of her goldsmith's research. An object of such poor value as a metal wire bent on itself, which has the sole purpose of holding pages together, is retransformed to become the structure and decoration of a series of brooches or chains to be worn around the neck. Tolbert wants to show us that even a simple staple, if manipulated by the expert hands of the craftsman, can become a fascinating material. The seductive quality of these jewels is in fact produced by the hypnotic effect of the loose 'links' of these tiny elements held together by micro-welding. In fact, the staples create graphic designs on the surface which, when seen from a distance recall the fabric textures. It is necessary to approach and carefully observe them in order to discover their construction: the repetition of the same element forces our eye to continuously focus, passing quickly from the single component to the whole. The interlocking – the way the staple works – is an expedient used by the artist to create complex structures, in which several geometric shapes are hooked together. It is useless therefore, to underscore the lightweight aspect of these jewels, played on the perfect correspondence between full and empty spaces, and which give the impression of being extremely fragile when held, despite the resistance of the material they are made of.

The logic of incessant hyperproduction which is at the basis of the great mass distribution is recalled and replicated in its mechanisms precisely through the structured multitude of these components. While it is true that the staple is a material produced at an industrially level, these ornaments are created by hand and each one has its own uniqueness. In other words, giving a new destination to an object that responds to a single function is at the basis of the principle of recycling, but also at the origin of a certain way of creating jewellery, which glimpses pleasantness and aesthetic quality even where we never imagined it could reside.

Alice Rendon

Greater Than Series

Necklace, 2019

Fused steel staples

760 mm length

Photo credits, Jeanette Nevarez

RACHAEL COLLEY





RACHAEL COLLEY

The *Sha-green* series presents food waste in the form of discarded citrus fruit peel as a biodegradable vegan alternative to the traditional animal-based luxury decorative surface shagreen (ray or shark skin). This scented material comes alive when worn; as it is warmed by the body it emits a subtle, fruity fragrance. The pieces could be seen as a form of “cause jewellery” since they are designed to draw attention to issues around sustainability and explore the concept of circular design. The jewellery’s limited lifespan also 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. A series of processes are used to denature the citrus fruit peel which are closely related to traditional and more modern cooking methods, focusing on dehydration and applying heat. There are many steps and stages involved in the process and a wide range of other organic materials have also been explored. The material’s natural properties are used to create links and connections where possible without the use of additional chemicals to preserve them. This enables the organic components to be composted and re-enter a circular economy thus providing nourishment for citrus-fruit tree growth. The denaturing process tends to initiate the Maillard reaction, a chemical reaction between an amino acid and a reducing sugar, which causes the browning and heightened flavour of the food waste material. While it’s pleasing that this reaction serves to emphasize the aroma of the material, it also dulls its colour in the process. This aspect presented some difficulties and frustrations in the development of this collection, as exploring colour variations is such an exciting part of the design process. Although the brown colour presented a limitation, if we are to embrace circular economies within design, consumers will need to come to terms with the fact that some designs may only be producible in a limited natural colour palette. Colour variation, in relation to this collection, requires further experimentation and testing in the future. Neither has the lifespan of these compostable jewels also hasn’t been fully tested as yet; however, under stable or controlled museum conditions (temperature, humidity, exposure to light, etc.) their lifespan could easily correspond to that of other organic materials, such as wood. It’s the act of wearing these jewels that will ultimately weaken them as the citrus fruit peel reacts to the wearer’s body temperature and moisture levels. This aspect raises a question for the wearer: “would you choose to wear them, to give them a life and purpose, or would you keep them safe and secure, controlled and unworn?”

Sha-green

Bracelet, 2019

Denatured citrus fruit peel, sintered aluminium

94 x 54 x 102 mm

Photo credits, Joe Horner





Sha-green

Pendant, 2019

Denatured citrus fruit peel,
sintered aluminium, fabric cord

33 x 33 x 463 mm

Photo credits, Rachael Colley



Sha-green

Brooch, 2019
Denatured citrus fruit peel,
sintered aluminium, stainless steel
54 x 25 x 67 mm
Photo credits, Rachael Colley

Sha-green

Brooch, 2019

Denatured citrus fruit peel,
sintered aluminium, stainless steel

41 x 16 x 41 mm

Photo credits, Rachael Colley





Sha-green

Pendant, 2019
Denatured citrus fruit peel,
sintered aluminium, fabric cord
65 x 22 x 570 mm
Photo credits, Rachael Colley

Sha-green

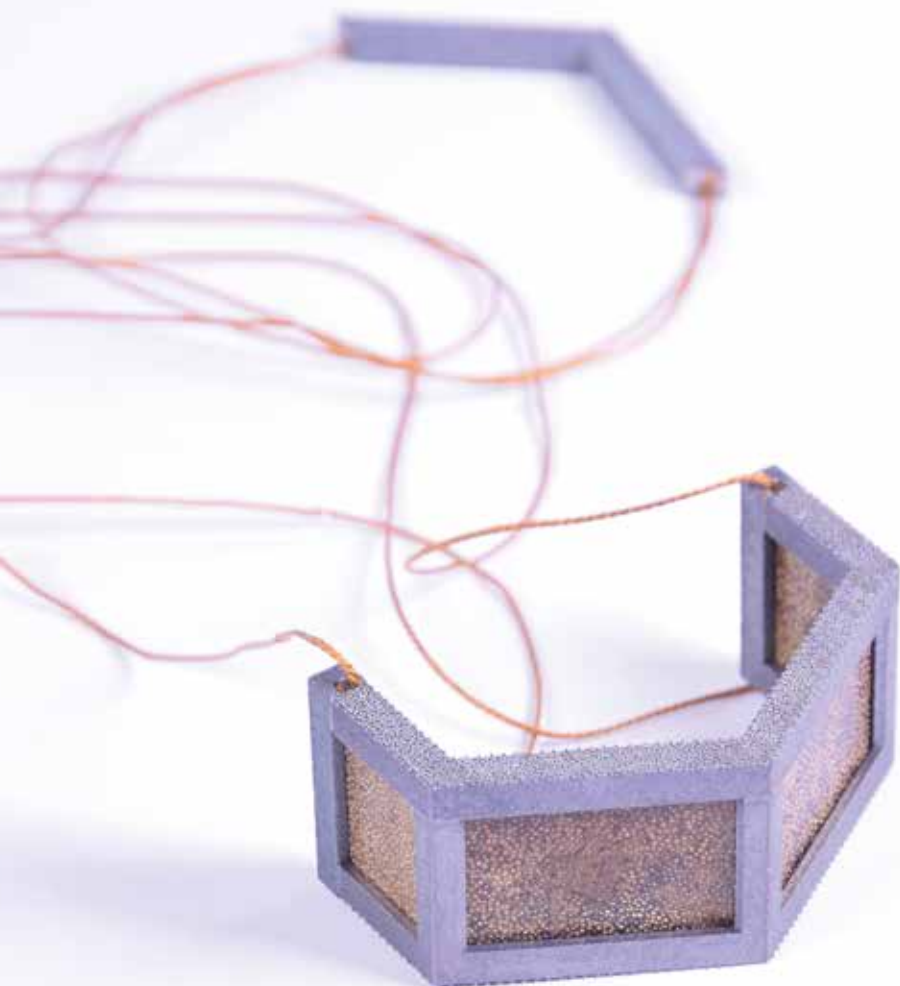
Ring, 2019
Denatured citrus fruit peel,
sintered aluminium
22 x 32 x 22 mm
Photo credits, Rachael Colley

Sha-green

Ring, 2019
Denatured citrus fruit peel,
sintered aluminium
22 x 31 x 29 mm
Photo credits, Rachael Colley







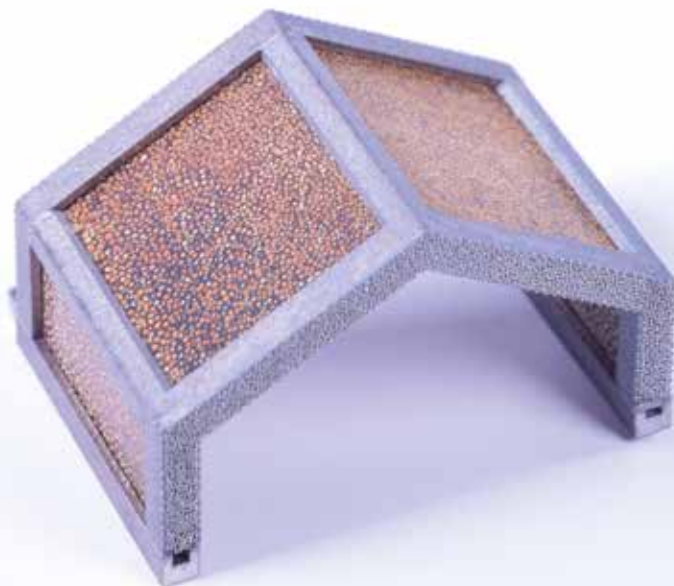
Sha-green

Pendant, 2019

Denatured citrus fruit peel, sintered aluminium, fabric cord

71 x 32 x 470 mm

Photo credits, Rachael Colley



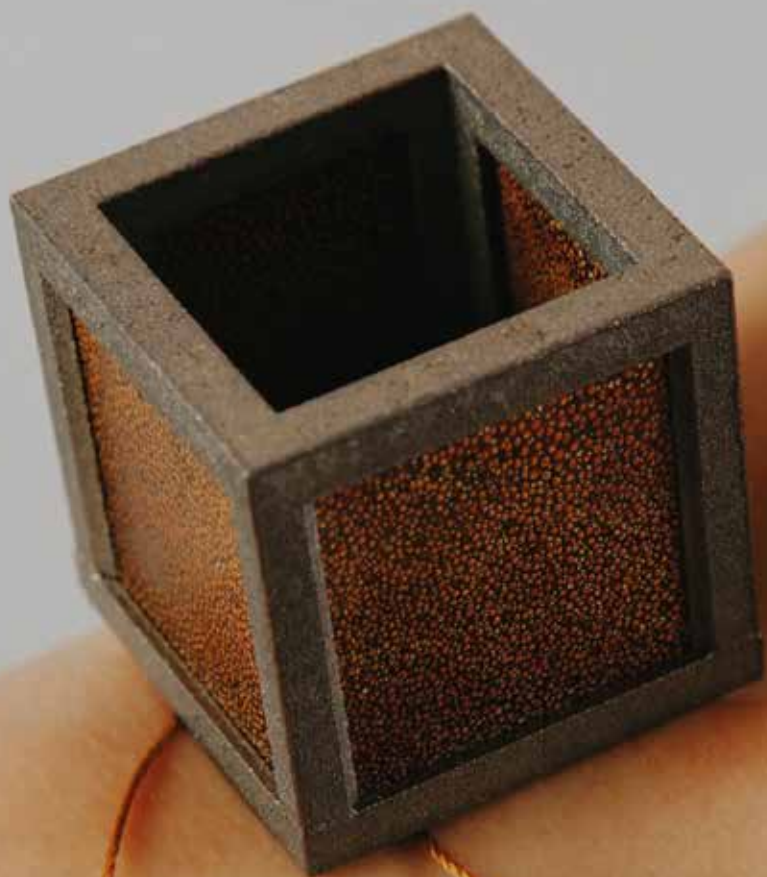
Sha-green

Brooch, 2019

Denatured citrus fruit peel, sintered aluminium, stainless steel

72 x 45 x 59 mm

Photo credits, Rachael Colley





Sha-green

Pendant, 2019
Denatured citrus fruit peel,
sintered aluminium, fabric cord
40 x 40 x 490 mm
Photo credits, Joe Horner



Sha-green

Pendant, 2019

Denatured citrus fruit peel, sintered aluminium, fabric cord

72 x 30 x 420 mm

Photo credits, Rachael Colley



Sha-green

Brooch, 2019
Denatured citrus fruit peel, sintered aluminium, stainless steel
87 x 5 x 43 mm
Photo credits, Rachael Colley



Ecological awareness is not just a set of measures and precautions that we decide to adopt on a daily basis, but rather, an attitude, a *forma mentis*. By transforming food waste into a decorative object, Rachael Colley invites us to reflect on the 'preciousness' of food: not only on its vital importance for our subsistence, but also on its aesthetic, and therefore ornamental agreeableness. The geometric, almost architectural structures of these jewels play on the contrast between organic material (denatured citrus peel) and sintered aluminium. When worn, they are objects with almost no weight at all, which accompany and connect naturally with the movements of our bodies. In the rings in the *Sha-green* series, in particular, the dimpled peel texture is repeated on the grey surface of the aluminium, establishing a strong complicity of materials. The pattern chosen by the artist is not accidental: as she herself indicates in the title, it imitates the rough surface of a specific type of leather that strangely presents a decorative pattern similar to that found on the peel of citrus fruit. Rachael's condemnation is in fact aimed at that fringe of the applied-arts industry that reuses the precious skins of animals to conquer the desire of the purchasing public. The tone of her protest, however, is not an end in itself: Colley proposes her own personal solution, which does not stop at denouncing and rejecting the logic and consequences of the intensive exploitation of certain animal species, but instead shows us that any material, even the most humble and common, can become valuable to the eye if skilfully crafted. The preciousness of these ornaments is therefore paradoxically increased by their perishability: we do not know how long they will last if we decide to wear them, because the warmth of our body, necessary to spread a vague fruity fragrance in the air, will also determine their final consumption in the long run. Once again, it is up to us to make the moral choice.

Alice Rendon

Sha-green

Pendant, 2019

Denatured citrus fruit peel,
sintered aluminium, fabric cord

40 x 40 x 490 mm

Photo credits, Joe Horner



ARTIST



CHIA-HSIEN LIN

from Taiwan

EDUCATION

- | | |
|------------------|---|
| 2018/09 -2019/09 | Birmingham City University (MA) Contemporary Jewellery and Related Products |
| 2018/01 -2018/06 | Birmingham City University (MA) Contemporary Jewellery and Related Products |
| 2012/09 -2016/06 | Oriental Institute of Technology (BA) Industrial and Commercial Design |

EXHIBITIONS

- | | |
|------|--|
| 2019 | "Sensation" Graduation Exhibition, Birmingham City University, Birmingham UK |
| 2018 | Graduation Exhibition, Birmingham City University, Birmingham UK |
| 2016 | Young designers' exhibition, Taipei Taiwan |
| 2016 | "Hu" Graduation Exhibition, Oriental Institute of Technology, New Taipei City Taiwan |
| 2012 | Young designers' exhibition, Taipei Taiwan |
| 2011 | National Taiwan University Hospital, Taipei Taiwan |

ZIHAN YANG

from China

EDUCATION

2016-2019

M.F.A. in Jewelry, Savannah College of Art and Design(SCAD), Savannah, United States

2009-2013

B.A. in Industrial Design, Northwestern Polytechnical University (NWPU), Xi'an, China

HONORS

2020

Preziosa Young Award, One of the Seven Winners, Le Arti Orafe, Florence, Italy

2019

Enjoia't Awards, Student Final List, A-FAD Association, Barcelona, Spain

2019

13rd Annual IDA Awards, Bronze Prize, Accessory/Jewelry Student Category, Los Angeles, United States

2018

12th Annual IDA Awards, Silver Place, Accessory/Jewelry Student Category, Los Angeles, United States

2018

Women's Jewelry Association Scholarship, New York, United States

2018

SCAD Jewelry Department Endowed Scholarship, Savannah, United States

SOLO EXHIBITIONS

2019

Abysm, Gallery of Sulfur Studios, Savannah, United States

GROUP EXHIBITIONS

2020

PREZIOSA YOUNG Award Showcase at Inhorgenta Munich 2020, Messe München, Munich, Germany

2020

Growth & Evolution International Jewellery Exhibition, OSD Design Center, Kunming, China

2019

SCAD Jewelry Pop-up, NYC Jewelry Week, Industry West, New York City, United States

2019

Enjoia't Awards 2019, Disseny Hub Barcelona, Spain

2019

JOYA Barcelona Art Jewelry & Objects, Disseny Hub Barcelona, Spain

2019

Earring Galore Exhibition, Heidi Lowe Gallery, Rehoboth Beach, United States
SNAG Chicago (Elephant Room Gallery, May) / NYC Jewelry Week(November)

2019

The 43rd Annual Philadelphia Museum of Art Craft Show, Pennsylvania Convention Center, Philadelphia, United States

2019

The 37th Annual Smithsonian Craft Show, National Building Museum, Washington DC, United States

2019

American Craft Show, Baltimore Convention Center, Baltimore, United States

2018

The 42nd Annual Philadelphia Museum of Art Craft Show, Pennsylvania Convention Center, Philadelphia, United States

2018

Smithsonian Craft2Wear Show, National Building Museum, Washington DC, United States

2018

Breaking Through, Gallery of Sulfur Studio, Savannah, United States

2018

Piece by Pieces, Gallery of Fahm Hall, Savannah, United States

2018

International Art & Design Exhibition: Makers Movement in 21st Century, Seoul, South Korea

ACTIVITIES

2017- Present

Member of The Society of North American Goldsmiths (SNAG), United States

2019 - Present

Member of Klimt02, Barcelona, Spain

2019 - Present

Member of Ethical Metalsmiths Student, United States

2018-2019

Member of The Women's Jewelry Association, United States

PROFESSIONAL POSITIONS

2017-2019

Jewelry Shop Monitor, SCAD Jewelry Department, Savannah, United States

2018

Bench Jeweler Internship, Barbara Heinrich Studio, Pittsford, United States

2018

Jewelry Designer, Zale's, Collaborative Design Project Zale's X SCAD, Savannah, United States

2017

Teaching Assistant, SCAD Jewelry Department, Savannah, United States

2012

Design Internship, COLLECTIONS Magazine, Xi'an, China

DONGYI WU

from China

EDUCATION

- | | |
|---------------------|--|
| Aug. 2014- May.2018 | Rochester Institute of Technology MFA of Metals and Jewelry Design |
| Sep. 2010-June.2014 | Beijing Institute of Fashion Technology BA of Jewelry Art Design |

SELECTED WORKING EXPERIENCES

- | | |
|----------------------|---|
| Sep. 2019 | Southwest School of art
Adjunct Instructor |
| Sep.2018- July. 2019 | Southwest School of art
Adjunct Instructor and Art Resident |
| Feb.2017-May.2018 | Rochester Institute of Technology the school of Fine Arts Jewelry Design
Studio Resident |
| Jan.2018 | Penland School of Crafts
Winter Residency |

AWARDS

- | | |
|------|--|
| 2020 | PREZIOSA YOUNG 2020 winner |
| 2019 | Lydon Emerging Artist Program (LEAP) Finalist |
| 2017 | ENJOIAT 2017 Contemporary Jewellery Student Award Finalist |
| 2017 | Honorable Mentions in Arts Council's Fuel for Fire Exhibition |
| 2016 | Barbara Heinrich Studio Award Outstanding Achievement for Creativity |
| 2015 | Tiffany & Co. Foundation Metals and Jewelry Design Endowed Scholarship |

SOLO EXHIBITION

- | | |
|-----------------------|--|
| March 12-May 16, 2020 | Where is the Abandoned Salmon Strip? Taidekeskus Itä Gallery, Lappeenranta, Finland. |
| August 10-25, 2019 | Daily Notes, Equinox Gallery, San Antonio, TX, United States. |
| July 5-July 24, 2019 | Lucid Dreaming, Fort Worth Community Arts Center, Forth worth, TX, United States. |
| Feb.2-Feb.18, 2018 | Wandering in deep deep dreams, Gallery R, Rochester, NY, United States. |

SELECTED GROUP EXHIBITIONS

Oct.28-Nov.9 2020	Preziosa Young 2020, Palazzo Coveri gallery, Florence, Italy.
Sep.19-Nov.29, 2020	ARTESANIA CATALUNYA – Crafts Museum: Carrer dels Banyes Nous 11, Barcelona, Spain.
Feb. 14-Feb.17, 2020	Inhorgenta Munich 2020, Neue Messe München, Munich, Germany.
Nov.18-Nov.23, 2019	Mulan: New Age Chinese Art Jewelry, New York Jewelry Week, Manhattan, NY. United States.
Sep.14-Oct.11, 2019	Brooching: Identity and Gender, Ton Pottery, Pittsburgh, PA. United States.
Oct.18-Oct.27 2019	XII Florence Biennale, Fortezza da Basso, Florence, Italy.
Oct.18-Oct.28 2019	2019 Beijing International Jewelry Exhibition, BIFTPARK, Beijing, China
July3-July 14, 2019	XII Florence Biennale-Ningbo (China) 2019, Ningbo Museum of Art, Ningbo, China
Apr.19-May 31, 2019	Drawing down, Baltimore Jewelry Center, Baltimore, MD, United States
Jan.25-Mar.2 2019	Offbeat Bijou, Florida Craftart Gallery, Petersburg, FL, United States
May 23-May 25 2018	Adorned Space, 47TH Annual SNAG Conference, Portland, OR, United States.
Mar.7-Mar.13 2018	Schmuck 2018, Internationalen Handwerksmesse Munchen Munich, Germany
Jan.20-Mar.3 2018	By Hand International Biennial Fine Craft Competition & Exhibition, Roseville, CA, United States
Sep.26-Oct.5 2017	ENJOIAT 2017, Contemporary Jewellery Award Exhibition, Disseny HUB Barcelona, Spain
May 27, 2017	Exhibition In Motion, 46th Annual SNAG Conference, New Orleans, LA, United States

SELECTED GROUP EXHIBITIONS

Online Platform

Book	Florence Biennale XII Edition-Catalogue of the Contemporary Art Exhibition. Rubbettino: Soveria Mannelli, 2019. P254.
Book	沉寂/Silence. Binghong Zhan. People's Oriental Publishing & Media: Beijing, 2019. 2017 Beijing International Jewelry Art Exhibition. P297.
Magazine	The Beauty. Autor Magazine #6-: Bucharest, Romania, 2019. P11.
Online Magazine	Dongyi Wu, Renee LaVerne Rose: Chicago, United States. 2019. ACS Magazine, January/February 2019 Issue. P114-126.
Book	New Brooches: 400+ Contemporary Jewellery Designs. Estrada, Nicolas. Promopress: Barcelona, 2018. P30.
Magazine	The Reciprocity. Autor Magazine #5-: Bucharest, Romania, 2018. P11.
Magazine	Artists' Directory-Dongyi Wu. Cherie Federico and Dale Donley: York, UK, 2018. Aesthetica Magazine Issue 82. P159.
Book	Schmuck 2018. Sonderschau der 70. Internationalen Handwerksmesse Munchen: Germany, 2018. P82
Book	Juror Picks. Society of North American Goldsmiths: Eugene, United States, 2017. Jewelry and Metalsmithing Survey. P176-177
Magazine	Book iii I Metal Logs-Dongyi Wu. Sandu Publishing: Hong Kong, China. 2017. Design 360°- Concept and Design Magazine No.71. P70-73.

OPEN LECTURE PUBLIC PRESENTATION May 2019

Welcome to my fun but little weird art world, 48th Annual SNAG Conference, The Palmer House Hilton, 17 E. Monroe, Chicago, IL, US.

ELWY SCHUTTEN

from the Netherlands

EDUCATION/ TRAINING

- 2013 - 2016 Jewellery Design, Maastricht Academy of Fine Arts & Design, passed with distinction, Maastricht, NL
- 2015 - 2016 Internship with Jasmin Matzakow (half year), Stockholm, SE
- 2011 - 2013 Associate Degree, Arts & Crafts, Willem de Kooning Academy, Rotterdam, NL
- 2008 - 2011 Goldsmith, Vakschool Schoonhoven, Schoonhoven, NL

EXHIBITIONS AND PUBLICATIONS

- 2020 Schmuck 2020, Internationale Handwerksmesse, Munchen, DE
- 2019 Body Control, Museum Arnhem, Arnhem, NL
- 2019 Joya Barcelona, Barcelona, ES
- 2019 Fabric or Skin? Solo exhibition, Gallery Ra, Amsterdam, NL
- 2019 Beijing International Jewelry Art Exhibition 2019, Beijing, CN
- 2019 Vers art weekend, Bergarde Galleries, Heerjansdam, NL
- 2018 4th Tripe Parade Biennial, Shanghai, CN
- 2018 Exhibition Showroom Limburg, Cube Museum, Kerkrade, NL
- 2018 Perfect Strangers, Group exhibition, Munich Jewellery Week, GE
- 2018 Culture and Identity, Solo exhibition, Gallery Ra, Amsterdam, NL
- 2017 Publication in Art Aurea Magazine (31)
- 2017 Gris Gris, Group exhibition, Coda museum Apeldoorn, NL
- 2017 Designer in Residence 2017 Exhibition, Design Center Baden-Württemberg, Stuttgart, GE
- 2017 Designer in Residence, EMMA Kreativzentrum, Pforzheim, GE
- 2017 Built-in, Exhibition with Dovile Bernadišute, Munich Jewellery Week, GE
- 2016 40 Years Gallery Ra (Group exhibition), Amsterdam, NL
- 2016 40 Brooches for Coda Museum Friends, Coda Museum, Apeldoorn, NL
- 2016 Dutch Design Week Eindhoven, Designhuis Eindhoven by MAFAD, NL
- 2016 Graduation show 2016 Marzee and Publication, Nijmegen, NL
- 2016 Graduation Exhibition, at Fine Arts and Design Maastricht, NL
- 2016 Art Tour, Maastricht, at Residentie Maastricht, NL
- 2013 Meesterlijk Exhibition and Publication Dit is Meesterlijk, Amsterdam, NL
- 2013 Graduation Exhibition Willem de Kooning Academie, Rotterdam, NL

AT SHOW AT GALLERIES, MUSEUMS

- 2020 Gallery Door, Mariaheide, the Netherlands
- 2019 Coda Museum, Apeldoorn, the Netherlands
- 2019 Schmuckmuseum, Pforzheim, Germany
- 2019 Beijing International Jewelry Art Exhibition 2019, Beijing, CNA

RACHAEL COLLEY

from United Kingdom

RECENT EXHIBITIONS (SELECTED)

- 2020 Growth & Evolution International Jewellery Exhibition, Royal Venus Hotel, Kunming, Yunnan, China
- 2019 - 2020 Body Control: Jewellery and Fashion at the Boundaries of the Human Body, De Kerk powered by Museum Arnhem, Arnhem, Netherlands
- 2019 Handmade by Machines, School of Art, Birmingham City University, Birmingham, United Kingdom
- 2019 Itami International Craft Exhibition: Jewellery, The Museum of Arts and Crafts, Itami, Japan
- 2019 Tincal Lab Challenge 2019: Jewelry and Anatomy, Porto, Portugal
- 2019 JiMS (Jewellery in My Space), Odox Arts Project Space, Birmingham, UK
- 2019 Beijing International Jewellery Exhibition, Zhongguancun Fashion Industry Innovation Park, Beijing, China
- 2019 Biodesign Here NOW, Open Cell, London Design Festival, London, UK
- 2019 Wearing Change: Not Only Decoration, Villa Bengel, Idar-Oberstein, Germany
- 2019 Arm Candy: The Art of Wearable Food, ACCI Gallery, Berkeley, California, USA
- 2019 Steinbeisser's Experimental Gastronomy, Vereniging Hendrick de Keyser, Amsterdam, Netherlands
- 2019 Precious? Plymouth, UK and Lille, France
- 2019 Schmuck/Schmock, TempContemp gallery, Brunswick, Melbourne, Australia
- 2019 Put it On, Innere Wiener Straße 24, Munich Jewellery Week, Munich, Germany
- 2019 FERROcity Munich, Germany; Birmingham and Glasgow, UK; Beijing, Shanghai, Guanzhou, China
- 2019 Re:Mains, Sheffield Institute of Arts Gallery, Sheffield, UK
- 2018 KORU6, international contemporary jewellery triennial, Imatra Art Museum, Finland

RECENT AWARDS AND GRANTS

- 2019 Grand Prize, The Museum of Arts and Crafts, Itami, Japan
- 2017 Koyosha Award for promising talent, The Museum of Arts and Crafts, Itami, Japan
- 2017 Ambiguous Implements, Arts Council England funding, United Kingdom

PROFESSIONAL POSITIONS

- 2017 Senior lecturer, Sheffield Hallam University, Sheffield, United Kingdom
- 2013 Lecturer, Birmingham City University, Birmingham, United Kingdom
- 2011 Lecturer, Nottingham Trent University, Nottingham, United Kingdom

ECUDATION

- 2010 MA Goldsmithing, Silversmithing, Metalwork and Jewellery, Royal College of Art, London, United Kingdom
- 2017 BA(Hons) 3D Design, Silversmithing and Jewellery, Loughborough University, Loughborough, United Kingdom

MARIE MASSON

from France

TRAINING AND QUALIFICATIONS

- 2011 National Superior Fine Art Certificate in the Contemporary Jewellery department, National School of Art and Design Limoges, Fr. Student of Monika Brugger.
- 2010 Internship studies in Ceramics, Furniture and Jewellery department, Central Saint Martins' School of Art and Design, London, Uk. With director Caroline Broadhead.
- 2009 National Fine Art Certificate in the Contemporary Jewellery department, National School of Art and Design Limoges, Fr. With director Monika Brugger.

AWARD DISTINCTIONS

- 2020 Preziosa Young 2020 Prize, LAO Jewellery School, Florence, It.
- 2019 PortoJoia Awards, Collectiva Joalharía de Autor, Porto, Pt.
- 2017 Young Creative Craftworker's Award 2017, Ateliers d'Art de France, Paris, Fr.

PUBLIC COLLECTIONS

- Museum of contemporary jewellery - Espace Solidor, Cagnes-sur-mer, Fr.
- French Foreign Legion Museum, Aubagne, Fr.

PROJECT COLLABORATIONS

- 2017 Maison BOUCHERON Haute Joaillerie, Paris, Place Vendôme, Fr.

GROUP EXHIBITIONS

- 2020 Preziosa Young 2020 Prize, Inhorgenta, Munich, De.
- 2019 Collectiva Meeting International Exhibition, Collectiva Joalharía de Autor Gallery, Porto, Pt.
- 2019 Liées, French Institute of Barcelona, Joya Art Jewellery Fair, Barcelona, Sp.
- 2019 Mirabilia, LA Joaillerie Par Mazlo Gallery, Paris, Fr.
- 2019 Liées, Art Course Gallery, Strasbourg, Fr.
- 2019 Materio Talk, French Institute of Athens, Athens Jewellery Week, Athens, Gr.
- 2019 Le bijou still a risky business, French Institute of Munich, Munich Jewellery Week, De.
- 2018 Materio Talk, French Institute of Barcelona, Joya Art Jewellery Fair, Barcelona, Sp.
- 2018 European Contemporary Jewellery Triennial, Les Ateliers de Paris, Paris, Fr.
- 2018 European Contemporary Jewellery Triennial, Gustavsbergs Konsthall Gallery, Gustavsberg, Se.
- 2017 European Contemporary Jewellery Triennial, WCC-BF, Mons, Be.
- 2017 Materio Talk, Les Ateliers de Paris, Paris, Fr.
- 2017 Salon Révélations, International Fine Craft and Creation Biennial, Grand Palais, Paris, Fr.
- 2017 Young Creative Craftworker's Award 2017, Empreintes - Concept Store, Paris, Fr.
- 2016 Mission mode, styles croisés, Decorative Arts Museum, Marseille and French Foreign Legion Museum, Aubagne, Fr.
- 2016 The Legacy Collection, Melting Point, Valencia, Sp.
- 2015 Transmission, Studio411 Gallery, Montpellier, Fr.
- 2015 The Legacy Award 2015, Alliages Gallery, Joya Art Jewellery Fair, Barcelona, Sp.
- 2015 So Preciousss, MAISON&OBJET, International Art, Design and Lifestyle Fair, Paris, Fr.
- 2015 Les cinq éléments - Opus 3 : l'air, Pôle Bijou, Baccarat, Fr.
- 2013 Dans la ligne de mire, scène du bijou contemporain en France, Decorative Arts Museum, Paris, Fr.
- 2013 Parade(s) les ateliers bijou, Palais Royal, Paris, Fr.
- 2011 Marzee Annual Graduate Show, Marzee Gallery, Nijmegen, NL.

**LECTURES, WORKSHOPS
AND TEACHING
EXPERIENCES**

- 2019 - 2020 Fashion accessories and interior design teacher, Mjm Graphic Design School, Bordeaux, Fr.
2018 - 2019 Fashion accessories and interior design teacher, Mjm Graphic Design School, Bordeaux, Fr.
2017 Lecture and workshop fashion accessories, Supmode School, Bordeaux, Fr.
2017 Lecture, Empreintes - Concept Store, Paris, Fr.
2015 Lecture and teaching project, INSEEC Business School, Bordeaux, Fr.

**CATALOGUES
PUBLICATIONS**

- 2019 Collectiva Meeting International Exhibition, Collectiva Joalharía de Autor, 2019.
2019 Athens Jewellery Week 2019, Editions Anticlastics, 2019.
2019 The Legacy Awards, Editions Alliages, 2019.
2017 Triennale Internationale du bijou contemporain, Editions WCC-BF, 2017.
2017 Materio Talk, Les Ateliers de Paris, Editions Sébastien Carré, 2017.
2017 Salon Révélation, Biennale Internationale Métiers d'Art et Création, Editions Ateliers d'Art de France, 2017.
2016 Mission mode, styles croisés, Editions Lienart, 2016.
2015 Transmission, Editions Sudio411, 2015.
2013 Dans la ligne de mire, scène du bijou contemporain en France, Editions Les Arts Décoratifs, 2013.
2011 Annual Marzee Selection of Graduate Work Jewellery, Marzee Gallery Edition, 2011.

JESS TOLBERT

from United States

EXPERIENCE

August 2015 – Present

Assistant professor | University of Texas, El Paso – Department of Art – Head of Jewelry + Metals

EDUCATION

2013

University of Illinois, Urbana-Champaign – Master of Fine Arts: Jewelry and Metal, Magna Cum Laude

EXHIBITIONS (SELECT)

2020

Growth & Evolution | DBC International Designer Space, Beijing Design Week, China

2020

Object Permanence | Baltimore Jewelry Center, Baltimore, MD

2020

Preziosa Young | Inhorgenta Fair, Munich, Germany

2020

Metal Complexions | The Jung Center, Houston, TX

2019

> (greater-than) | (SOLO) Brooklyn Metal Works, Brooklyn, NY

2019

Building on the Body | 108 Contemporary, Tulsa, OK

2018

Hello, My Name Is | (SOLO) El Paso Museum of Art, El Paso, TX

2018

Transformation 10 | Contemporary Works in Found Materials, the Founder's Prize, Society for Contemporary Craft, Pittsburgh, PA

2018

Here & Now | Las Cruces Museum of Art, Las Cruces, NM

2018

Reliant Objects | Oregon College of Art & Craft, Portland, OR

2017

Beijing International Jewelry Exhibition | Beijing Institute of Fashion Technology, Beijing, China

2017

Ottobar | Handwerksmesse/Schmuck Expo, Munich, Germany

2017

Duality of Presence | super + CENTERCOURT, Munich Jewelry Week, Munich, Germany; The Blue House, New Orleans, LA;

2017

Duality of Presence | super + CENTERCOURT, Rubin Center for the Visual Arts, El Paso, TX

2017

Materials: Hard & Soft | Greater Denton Arts Council, Denton, TX

2016

Spirit & Matter | The Jung Center of Houston, Houston, TX

2016

CraftTexas 2016 | Houston Center for Contemporary Craft, Houston, TX

2016

CoOperation Garnish | Brooklyn Metal Works, Brooklyn, NY

2015

Beijing International Jewelry Exhibition | Beijing, China

2015

Adorn | Woman Made Gallery, Chicago, IL

2015

9th Cheongju International Craft Competition | Cheongju International Craft Biennale, Cheongju, South Korea

2015

Art Jewelry: Strong Voices | Dedee Shattuck Gallery, Westport, MA

RESIDENCIES

2017	Pentaculum, Arrowmont School of Arts & Crafts, Gatlinburg, TN
2016	Winter Residency, Penland School of Crafts, Penland, NC
2015	Open Studio Residency, Haystack Mountain School of Crafts, Deer Isle, ME
2014	Artist in Residence, Metals, Southwest School of Art, San Antonio, TX
2011	Now Breath, Ruudt Peters Workshop, Ravenstein, Netherlands

PROFESSIONAL ACTIVITIES (SELECT)

2020	Co-Curator, Amend, Online exhibition
2020	Co-Curator, Passenger, mobile exhibition, Munich Jewelry Week, Munich, Germany
2018	Co-Curator, KNOCKOFF, pop-up exhibition, New York City Jewelry Week
2017	Co-Curator, Duality of Presence, traveling exhibition, Munich Jewelry Week; Rubin Center, El Paso TX
2015	Presenter, SNAG (Society of North American Goldsmiths) Annual Conference, Boston, MA
2015	Curator, Infra-Ordinary, Adorned Spaces, SNAG, Boston, MA
2014	Contributing Writer, Art Jewelry Forum, Shift (ZOOM exhibition review)

FELLOWSHIPS, HONORS, AWARDS (SELECT)

2020	Loewe Foundation Craft Prize, Finalist, Paris, France
2020	Preziosa Young 2020 Winner, Florence, Italy
2018	Artist Incubator Program Grant, Museum & Cultural Affairs Department, El Paso, TX
2017	The Rachele Thiewes Endowment, University of Texas at El Paso

LAO

Jewellery
School

LE ARTI ORAFE

CONTEMPORARY JEWELLERY SCHOOL

SINCE 1985 IN FLORENCE

LE ARTI ORAFE JEWELLERY SCHOOL

AN EDUCATIONAL PROJECT

Established in 1985 by Giò Carbone, LAO - Le Arti Orafe Jewellery School was the first Italian school devoted to contemporary jewellery, and since the very beginning has encouraged and promoted a learning process emphasizing technical and professional skills, combined with artistic research and contemporary design.

The concept of jewellery has evolved in surprising ways since the Seventies of the XX century, with the advent of artists and goldsmiths who conducted their research on contemporary jewellery. The contemporary vision has broken into the jewellery world, shaking it from its old and "dusty" image. The methods, the processes, the functions, the meanings and the social use of jewels have deeply changed. The way of teaching and learning about jewellery has changed, together with its instruments and communication, and LAO has been, and still is, instrumental to this constant evolution.

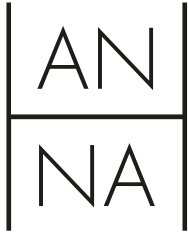
In the early '80s the jewellery companies and artisan studios felt the need for renewal, but the new training and refresher requirements clashed with the fact that there was no school dedicated to goldsmith training in Italy.

LAO was born by the will of its founder, Giò Carbone and to respond to that need, and to offer an innovative vision of the notions and techniques of jewellery creation.

LAO invented and experimented with a training programme that put the stress on anti-conventional reworking of traditional procedures and techniques, combining the knowledge of artisan practices with contemporary concepts, exploring the creative use of traditional materials and introducing other, completely innovative ones.

This teaching method soon became a model, leading to the founding of other schools and rewarded with the arrival in Florence of hundreds of students from all over the world.

Nowadays the school is one of the most important in Europe, it is an Accredited European Training Agency, and an Authorized entity for Erasmus projects.



Amador Bertomeu & Leo Caballero, founders and directors of Klimt02 are running **Hannah Gallery** since 2007 representing prominent and renowned international jewelers worldwide.

Our curatorial criteria highlight the work of the artists such as the synthesis resulting from the combination of several concepts: language, memory, research, character, materials and technics. The gallery works primarily to show the creative and symbolic values of the pieces.

Our main objective is to provide criteria to collectors and jewellery lovers as well as introduce art jewellery to art followers.

Hannah Gallery organizes 4 to 5 exhibitions a year. Regularly collaborates with other galleries, curators and advises diverse international organizations to create a bigger and more professional market.

Hannah Gallery is an initiative by Klimt02, an online platform launched in 2004 that has built a network to provide you with the opportunity to discover the world of contemporary jewellery by creating a database of selected and structured information. A web platform that draws and communicates contemporary jewellery in the context of today's visual culture.

web: <https://hannahgallerybarcelona.net>

email: hannahgallery@klimt02.net

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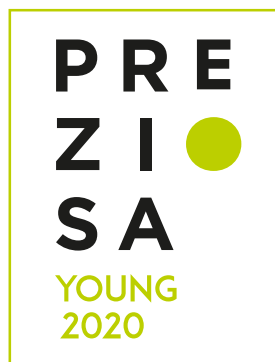
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CONTEMPORARY JEWELLERY SCHOOL
SINCE 1986 IN FLORENCE

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Tel.: +39 055 2280131 - Fax: +39 055 2280163
info@artiorafe.it

www.artiorafe.it



Dal 2008 LAO organizza il concorso-mostra "PREZIOSA YOUNG", riservato a artisti emergenti, e con l'obiettivo di contribuire alla promozione e alla circolazione delle nuove espressioni della ricerca orafa contemporanea.

Una giuria internazionale sempre molto prestigiosa, composta da curatori, artisti, pubblicisti, galleristi, seleziona un ristretto numero di candidati i cui lavori sono presentati a Firenze in una mostra che nei mesi successivi sarà presentata in altre gallerie europee. La mostra è accompagnata dalla pubblicazione del catalogo con i lavori e i curriculum degli artisti selezionati.

Per l'edizione 2020, la giuria composta da

Giovanni Corvaja, Eugenia Gadaleta, Kazumi Nagano, Cólín O'Dubhghaill, Renzo Pasquale, Carla Riccoboni, Sam Tho Duong,

ha selezionato sette artisti:

Elwy Schutten, Chia-Hsien Lin, Zihan Yang, Jess Tolbert, Marie Masson, Rachael Colley, Dongyi Wu.

Gli artisti selezionati hanno la possibilità di concorrere per due premi speciali: il premio LAO prevede un soggiorno di tre mesi come "Artist in residence" a Firenze, mentre la fiera Inhorgenta premia uno dei vincitori con uno spazio espositivo gratuito.

Questa edizione è stata segnata dalla pandemia C-19 e l'intera organizzazione ha dovuto subire modifiche e rinvii molto complicati. Tra l'altro non è stato possibile assegnare il premio speciale LAO, mentre quello di Inhorgenta è andato all'artista Zihan Yang, che avrà uno spazio espositivo nell'edizione 2021 della fiera.

PY 2020 non vede il prezioso contributo e la collaborazione di Maria Cristina Bergesio, che per molti anni è stata la persona di riferimento per la curatela dei cataloghi di PREZIOSA, oltre a essere uno dei nostri docenti di riferimento. La sua improvvisa e prematura scomparsa alla fine di marzo di quest'anno ci ha lasciato sbalorditi e addolorati, ma ci ha anche spinto a continuare il lavoro che avevamo intrapreso insieme.

Giò Carbone
Fondatore e coordinatore del progetto PY

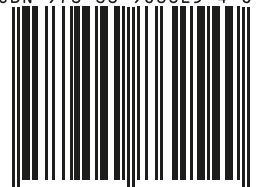


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