

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

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



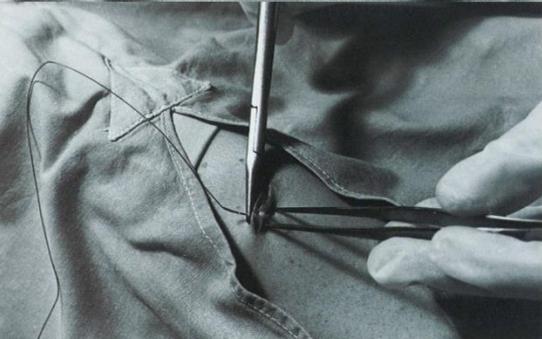
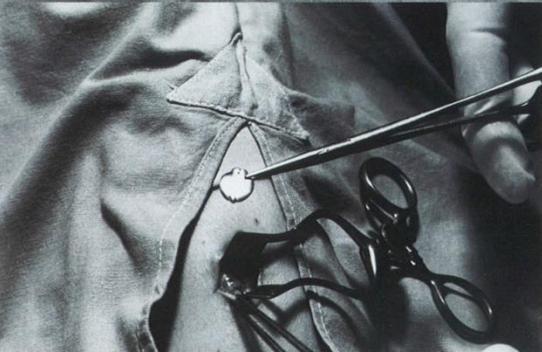
*Balsa'd bacon,  
M(eat) et al collection*

Bacon, balsa wood, leather and butchers twine, 2016

RACHAEL COLLEN



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)



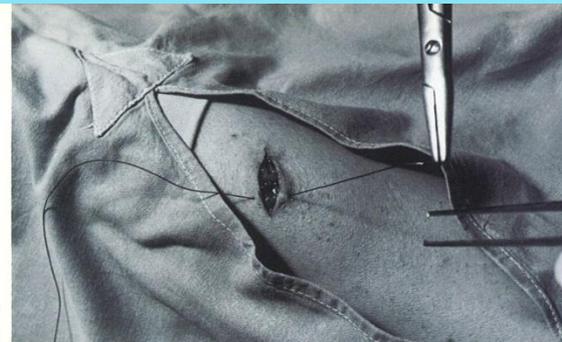
### Jewellery under the Skin

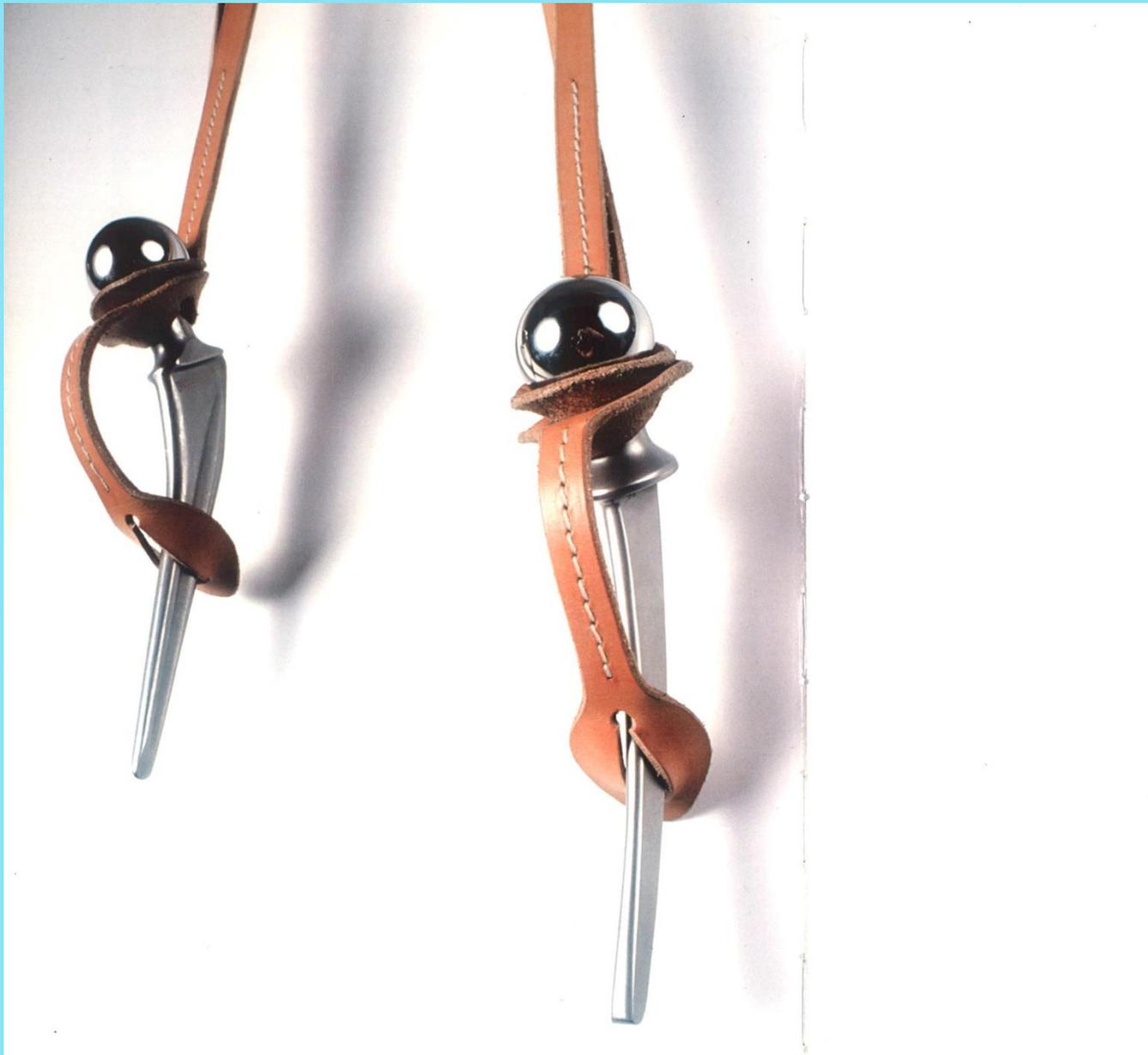
On November 4<sup>th</sup> 1975 I underwent an operation and had a small steel implant inserted under the skin of my lower arm – JEWELLERY UNDER THE SKIN. On May 27<sup>th</sup> 1982 the implant was surgically removed, to be kept and secured in the casket-shaped bezel of a ring.

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 safekeeping, 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



• [PW-4]

Christoph Zellweger, *Untitled porcelain*, 2001



*Doggy Dodger (chewed a roast),  
Subdivision collection*

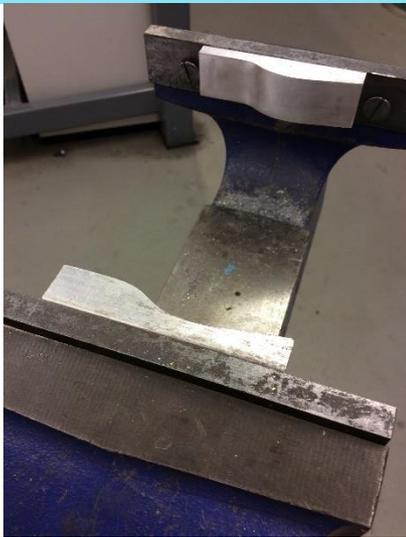
CNC milled roast beef brooch with gold plated silver and stainless steel, 2010



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

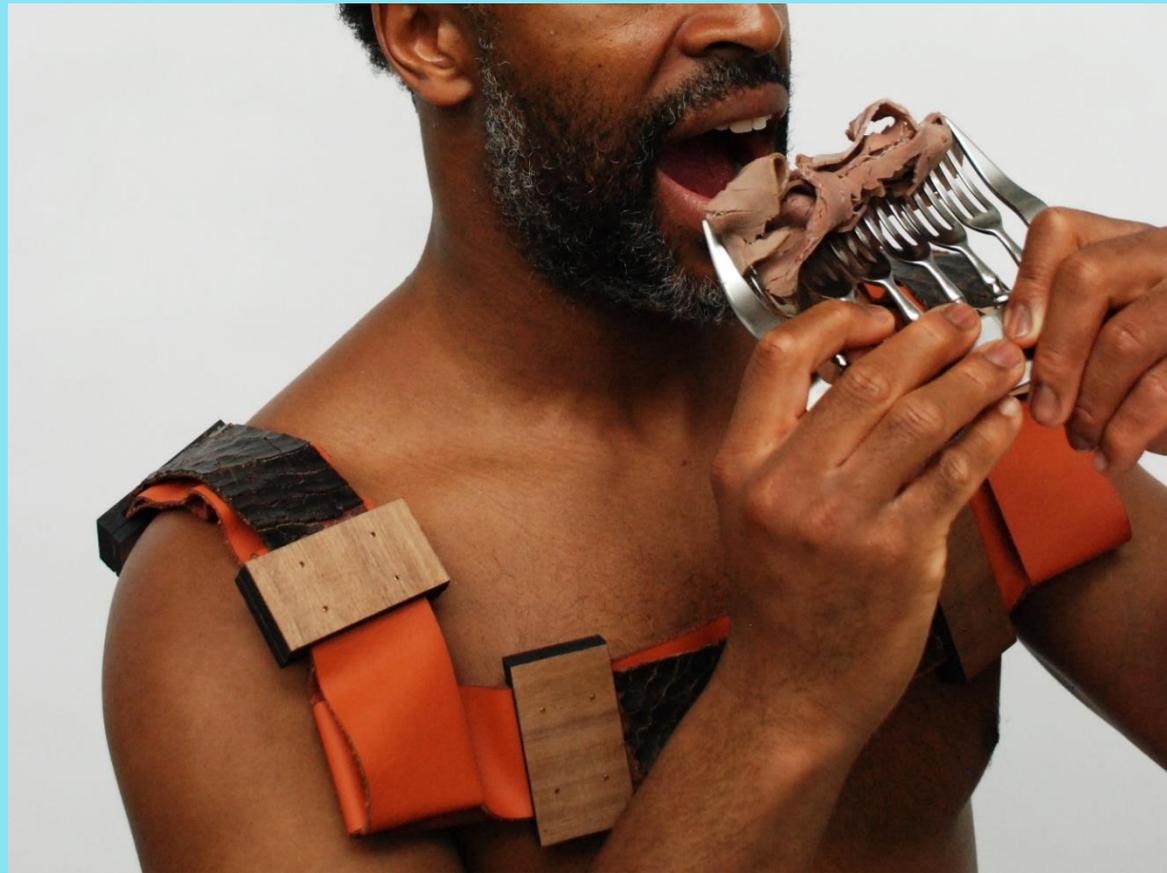








*The Untanny*  
*M(eat) et al collection*  
Beef, leather, walnut and copper, 2016



*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



*Zoe Robertson, flockOmania 4: The Cass Edition, London 2017*



*Ambiguous Implements* intervention at *In Dialogue* Symposium  
Nottingham Contemporary, 2016



**RACHAEL COLLEN**

Thank you