

Storytelling: metalwork from Sheffield

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Sheffield Hallam University has a rich heritage in design which is firmly embedded in the our roots — back to 1843 when the Sheffield School of Design was founded to train skilled crafts women and men to support Britain's growing steel industry. Now, 176 years later, I am delighted that the University is celebrating this tradition of making and creating through the work of current students and alumni from our jewellery and metal work course in a fascinating new exhibition held in partnership with the Hong Kong Design Institute.

Storytelling is the theme and through 100 or so pieces of artisan work produced by 39 alumni and students, please take this opportunity to appreciate the fine craftsmanship which has gone into representing every day items of use.

Our partnership with Hong Kong Design Institute is one of a number of international relationships that the University has developed to take our expertise to students across the world. These courses are at the very heart of this University is about and our students and alumni are taking these skills and applying them into industry and the arts sector across the globe.

Thank you for joining us at this wonderful showcase.

Professor Sir Chris Husbands
Vice-Chancellor

STORYTELLING
NEW METALWORK AND JEWELLERY
FROM SHEFFIELD HALLAM UNIVERSITY

金 · 石 · 言

The objects we wear and use tell stories.

Jewellery, vessels, tools, the things that surround us in our homes – we choose them, we use them, and we saturate them with value and meaning as we do.

This exhibition brings together around 100 objects by 39 artists, designers and makers. Working in a wide variety of materials and with a huge diversity of approaches, these artists see their pieces as each beginning a story – a story that is completed as we wear and use the object. From precious metal to recycled material, jewellery to tools, the artists show off the traditional skills they have learnt (some from working with makers around the world, others drawing on Sheffield's own rich manufacturing heritage) as well as the latest cutting-edge design and manufacturing.

In English the word “storytelling” has various associations – we think of children's bed-time stories, or films, novels or news stories. But the line between truth and fiction is increasingly blurred. “Telling stories” can also mean creating fictions, but these fictions can themselves reveal greater truths. Thus the storyteller is a powerful figure, one that all of these makers embrace and question as they ask what the

things they make do and what their value is in the world. These are critical, self-aware artists who don't simply make decorative or functional objects. The objects they make are stories – artworks that exist as language, as signs and signifiers, as agents of change.

The Chinese characters we have chosen for this exhibition are taken from an old idiom meaning “words as precious as metal and stone,” but whether made of fine gold or waste material all of these stories are as valuable as jewels.

SHEFFIELD HALLAM UNIVERSITY

The artists, makers and designers in this exhibition have all studied (or are studying) at Sheffield Hallam University, either in Sheffield or here in Hong Kong, and these works show the vast range of complex ideas and territories being explored in contemporary making.

Sheffield Hallam University's own story is intimately bound up with the making of fine metalwork. Now one of the UK's largest universities, it was founded in 1843 to supply creative talent to Sheffield's manufacturers in a bid to keep “steel city” ahead of growing global competition. This relationship with the commercial and industrial continues today. Our students create in the real world through internships and placements with designers, developers, artists and filmmakers, and our graduates go on to take leading positions in the creative industries. In 2019, we are celebrating five years of partnership with HKDI.

SPINNING YARNS: MATERIAL AND PROCESS

These works use a huge range of different materials and processes – from precious metal to found objects, fossils millions of years old to dried pomegranate. Some use the latest manufacturing processes, or innovative media. But it's what they do with these that counts. For Georgia Clipsham, study with traditional chain-makers in India and the latest 3D-metal printing combine to explore the role of gender in manufacturing processes, while Paige Newall and Josephine Gomersall combine traditional processes and fragile materials to reflect both on the fragility of nature and our fragile life within it.

ADESH TOLUMBIA

Trypophobia
*Oxidised sterling silver, sterling silver,
pomegranate peels, enamel paint, leather cord*
2019

Adesh Tolumbia is a jewellery maker from India, whose work turns the bizarre and the grotesque into something precious. His final year collection, *Trypophobia*, showcases this process through the familiar-yet-alien world of food waste, and is named after the fear of clusters of small holes - the tell-tale sign of mould on rotting food. During his placement year, Adesh took the

chance to revisit his roots in India, working with local goldsmiths in different parts of the country to gain an insight into the functioning of the jewelry industry at grass roots level. He plans to pursue this work in his career, creating an ethical and fair-trade link between the artisans of India and a worldwide audience.



GEORGIA CLIPSHAM

Making Connections: Chalk Links
Porcelain, elastic, steel, plastic
2019

Making Connections: Sintered Lock Chain
Aluminium, steel, silver
2019

Georgia's project *Making Connections* is about materials, texture and sound. Chain links are the medium with which she explores these themes. In a playful, feminist interpretation of the assumed masculine connotations of this industrial technology, Georgia maintains the visual language of chains, locks and bolts, while questioning their strength and scale.

Interacting with the pieces, the viewer will discover that they lack any of the qualities that would be expected - instead, the viewer is met with stretchy, light and chalky sounding chain, sometimes even containing another chain hidden within a link.



AMBER STEPHEN

Hoodoo Majesty
*Ceramic, silver, bronze, brass,
chicken feet, bone, paint*
2018

"*Hoodoo Majesty* is my take on a traditional pearl necklace. The necklace is a symbol of feminine sophistication, yet this changes tone when worn by a man. Its meaning is further altered by the addition of traditional African tribal adornment – in the form of bones and chicken's feet. Throughout the making of this work, the issue of relationships

has surfaced again and again: the relationship between different cultures and different genders, and the relationship that humans have with animals. The work aims to prompt a debate about pressing issues of animal cruelty, consciousness and post-colonial identity."



PAIGE NEWALL

Belemnite Necklace
*Sterling silver, belemnite fossil,
rubber fishing weight, bronze, rope*
2018

Ammonite Brooch
Sterling silver, ammonite fossil, stainless steel
2018

"My work is deeply influenced by the sea, and the effect it has on the objects that float within it. Most of the materials I use have been found along the shores of Whitby, a coastal town in Yorkshire. I find myself drawn to this place: behind its dull rainy exterior lie pops of colour, bustling narrow streets and treasures in hidden nooks and crannies.

Each of the objects has a sentimental meaning to me, based on the time and place I first picked it from the beach. Each piece incorporates ammonite and belemnite fossils alongside silver, using this precious material to fix and transform these fragile objects into wearable items. I view the found objects as just as precious as the metals."



PEARL LEE

Illness Collection

Porcelain, sterling silver, lenses, sterling silver, pyrite, rubber string
2017

In Pearl's *Illness* collection, the combination of clear metal outlines and organic forms create a strange harmony, with the wire frame surrounding the organic pieces representing the shackles of external order on the individual. The overall theme is of a struggle to break free.



JOSEPHINE GOMERSALL

Cameo Brooch

Porcelain, steel, sterling silver
2016

Cameo Neckpiece

Porcelain, steel, sterling silver, linen thread, glass round beads, amazonite gemstone bead
2016

Cameo Statement Neckpiece
Porcelain, steel, sterling silver, linen thread, glass beads, vintage printed paper
2016

Josephine's work aims to capture the beauty, fragility and preciousness of the British plants found growing wild on the edges of main roads and country lanes. Based in Sheffield, her work is inspired by the environment in which the city sits, with beautiful green valleys and rivers providing wildlife corridors right into the city's heart.

Josephine uses porcelain for its tactile quality, imprinting then embossing to capture memories of the transient natural materials she collects. Through this process, she makes these materials permanent, contained and embedded, rather like a fossil or the silhouette of a cameo.

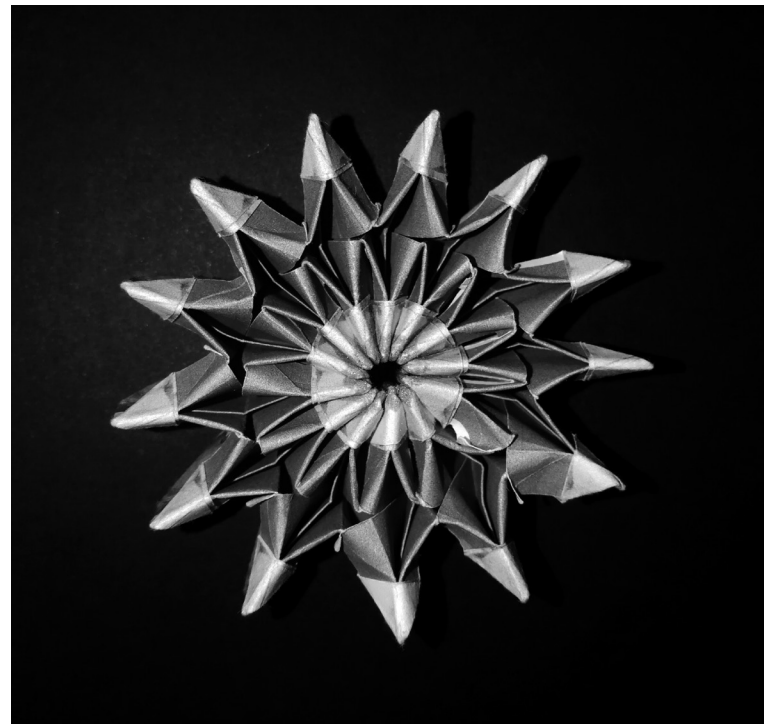


ZHAO JIAYI

Reproduction
Tyvek paper, silver
2019

Through constant reproduction and evolution, human beings have formed today's colourful society. Since I am Chinese, I have thought in particular of China's population policy, and one of its most pressing demographic issues: declining fertility rate. To the the family planning policy combined with the influence of patriarchal thinking, the current male-female ratio in China is not balanced. This affects the reproduction of

the Chinese population. As reproduction is also a process of continuous repetition and gradual increase, I choose to use folding paper, using a large number of the same components to piece together a whole. I distinguish between men and women by colour, pattern and shape. Finally, the pieces are joined together by rivets and silver to form a necklace."



LOVE STORIES: PEOPLE AND RELATIONSHIPS

Some of our narrators tell their own stories through their work. They tell tales of particular times. Of the shared house they stayed in while studying, of their relationships with those close to them, and of the pain of losing a loved one. Chen Tingting's work repurposes found materials to explore our complex relationships with our parents, while Wang Haiyin uses the changing strength of bamboo as a meditation on romance. More simply, Zhu Ping's *Tea Ceremony* is a tribute to the power of taking a simple cup of tea with a friend.

CHEN JUNHUI

Lotus Pearl Powder Ring
Gold-plated brass, pearl powder
2018

Mourning Bone Necklace
Cattle bone, silver, lace, silk
2019

Lotus Pearl Powder Ring is a functional lotus ring I made in honour of Zhuji, my hometown. Zhuji is the most famous pearl city in China and the home of Xi Shi, one of the four great beauties of ancient China. The ring's rotatory function represents the spirit of Xi Shi existing forever in the world, while the piece also acts as a pearl powder container, to let people carry a part of their hometown with them wherever they go.

Mourning Bone Necklace is inspired by a rather grisly 2016 news story, in which a Russian woman murdered her husband and fed his remains to the dog. I made this mourning jewellery out of cattle bones to represent the human bones leftover after the dog finished its meal, with the lace flowers referencing the ribbon on the dog's saliva towel.



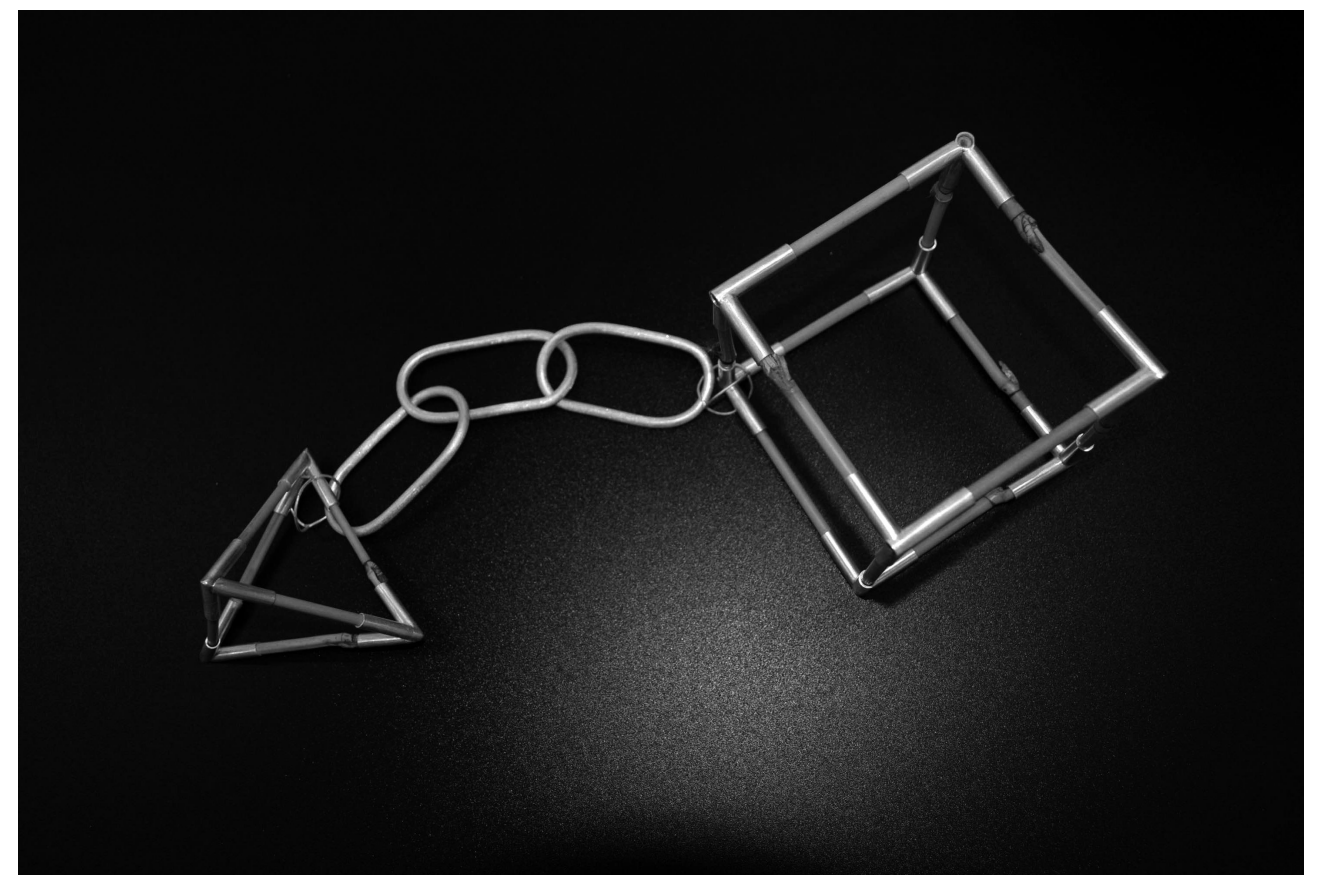
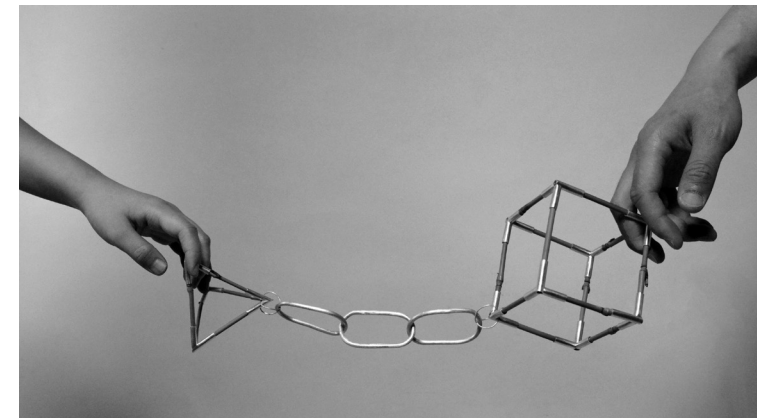
WANG HAIYIN

Lovers 1
Silver, young bamboo
2018

Visible Hormone
Silver, young bamboo
2018

Bamboo is stronger than steel. In many parts of the world it is used as scaffolding for building. Yet this strength only builds as the bamboo matures, over time. Young bamboo, by contrast, is fragile and can easily shatter. These jewellery objects comment on the contrasting experiences

we all share over the course of our romantic relationships. Haiyin's jewellery collection uses young bamboo and metal junctions to construct wearable pieces that allow as to question what makes a solid and healthy relationship – and to consider how easily these connections can be broken.



MA XIAORAN

Tipping the Balance (Ring 1)
Stainless steel, copper, brass, resin, feather
2019

Tipping the Balance (Ring 2)
Silver, plated gold, stone, feather, cotton
2019

Tipping the Balance (Ring 3)
Plated silver, plated gold, ceramic, cotton
2019

Tipping the Balance (Necklace)
Plated gold, plated silver, plastic, ceramic, cotton
2019



"I think the value of jewellery is determined not only by its material, but also by the stories and emotions behind it, as well as the value it brings to society. I use jewellery as an instrument to represent the imbalance of power in the context of marriage in Chinese culture. I am inspired by my parents' divorce combined with people's

attitude about marriage and social phenomena across China. My works are presented in four different forms, and made with various materials such as resin, ceramic and plated metals. Using elements such as feathers and stones to represent the imbalance, I let gravity do the work of symbolizing power."

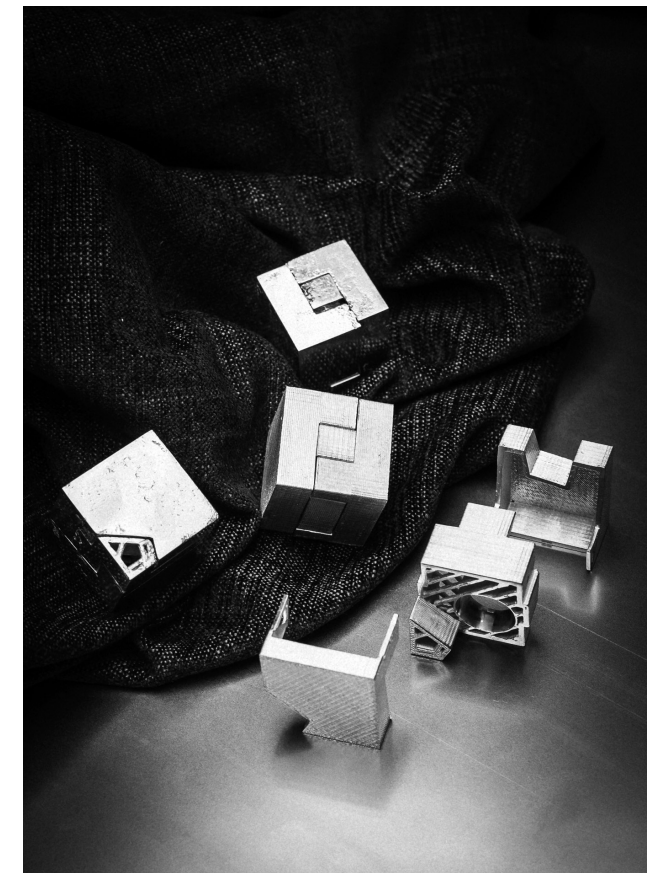


ZHANG XUEZE

Toy Boxes
Gold, silver
2019

Home is a place for a family to enjoy together; a collection of things people love in their lives; and a household sharing unconditional love and support. "Toy Boxes" is a collection of playful jewellery, that encourages people to engage with their families in the home. The boxes are fun for all members of the family to play with, at the same time as other family members might use them to

decorate their body or the home environment. There are six different sets, all made with precious metal, and all created with different techniques such as laser welding, soldering and lost wax casting. Just like each home, every set is unique. *Toy Boxes* was awarded the Goldsmiths' Precious Metal Grant 2019.



CHEN TINGTING

Nobody (Candelabrum)
Copper, bamboo, wood
2019

Nobody (Teacup)
Copper, wood, stainless steel, silver plating, leather
2019

Nobody (Sugar bowl)
Copper, silver plating, bamboo, wood
2019

Nobody (Teacup)
Copper, silver plating, acrylic
2019

Nobody (Teaspoon)
Stainless steel
2019

Nobody (Love is Letting Go)
Leather, plastic, resin
2019

Tingting's work challenges us with difficult questions. Her 'teaset', blending handcrafted and mass-produced products, is concerned with its users' own sense of self-worth - as we measure and drink tea, she asks, how often do we measure, compare and undervalue ourselves.

Her other piece transforms its notional status as 'jewellery' into an interrogation of familial relationships - she says "Too much love can stymie the individual, leaving them ill-prepared for society. How can I address this problem through jewellery design? In most people's eyes, holding something close is protective - but perhaps letting go is the best protection there is?"

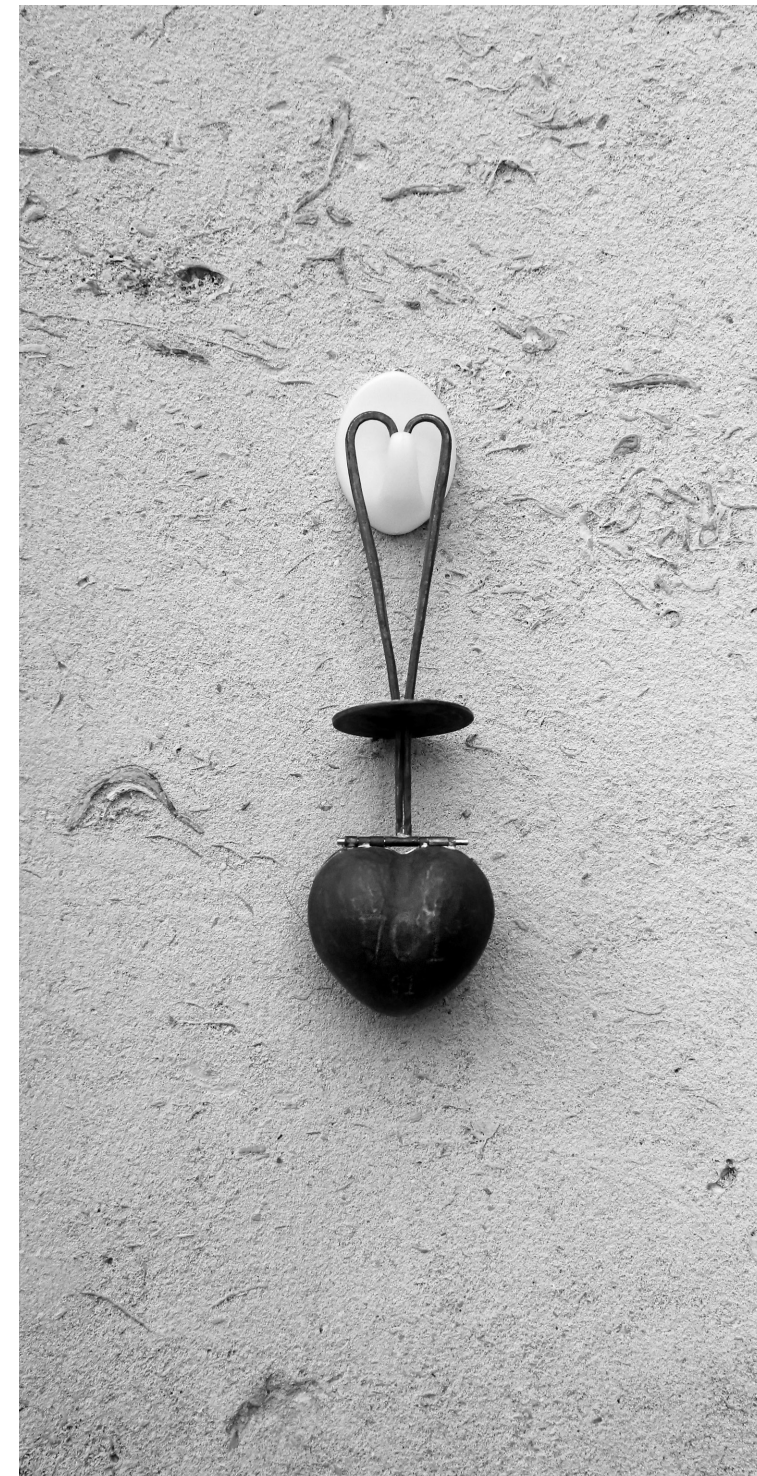


LI MINGYANG

L' Idylle et l' idylle
Human hair, silver
2019

"In 2017, my friend Teresa and I took a room in a shared house, with three other families. We all had different backgrounds, occupations, values. We shared a kitchen and a bathroom. Inevitably, a series of conflicts, resource scrambles, mutual discontent began to occur. I was the only one to take the soapy hair out of the bathroom plughole.

In the end, I made two pieces of jewellery: a necklace with a series of hair-balls and a box brooch with hair. The necklace is chained with the hair of strangers, drawn from the plughole. It symbolises the bathroom of our shared house. The box, meanwhile, contains clippings of mine and Teresa's hair. It is our small room, full of memories."



MIKO.M

Making Sound
Silver and steel ball

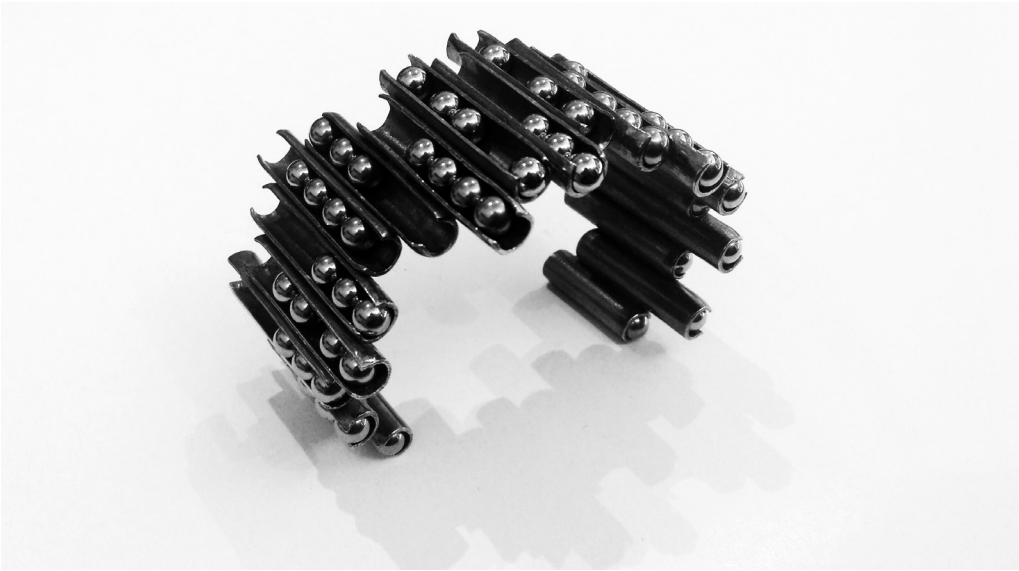
Playing Sound
Silver, leather and steel ball

Enjoy Sound
Silver and steel pin

All 2017

“To my eyes, contemporary jewellery is unlike the other spheres of design, and much more like producing an artwork. The work I make is all about communication. In our society, as we work every day, we start to lose more and more of ourselves, and become silent.

To counter the stresses of modern life, I design jewellery that exhibits and encourages playful behaviour, to add a little of the fun back to our lives. I want to prompt people to work a little less and communicate a little more.”



ZHU PING

Tea Ceremony
Silver, tea-can and flavoured tea
2019

“Jewellery is inspiring and healing. It embodies the emotional connection between people, and is the material manifestation of those emotions. The main material is reclaimed tea cans, used to store flavoured herbal tea. The purpose of the jewellery is to remind me of happy moments in my life.

When I was young, I didn’t realise the preciousness of spending time with my family and friends – even just in sharing a simple cup of tea. I hope to use jewellery to help viewers recall their own precious memories, and remember the happiness they have in their hearts.”



CHANIDA KANMUANG

Necklace
Bottle caps and sterling silver
2017

Spinning Bead Bottle Caps Earrings
Bottle caps and sterling silver
2017

Spinning Bead Bottle Cap Rings
Bottle caps, sterling silver, brass
2017

British people consume more than 30,000 units of beer, soft drinks and wine every minute. This creates a large amount of waste – in particular, unrecyclable lids. At the same time, within this consumer society, certain groups are marginalised due to their social and economic status. They do not always benefit from the same opportunities to develop skills and experience as their peers in better-off communities.

This handmade jewellery project aims to increase the value of unrecyclable lids by teaching disadvantaged groups to transform them into components for jewellery, which is then sold through a pop-up exhibition and fair. Proceeds from sales support subsequent workshops.



LISA ARNOTT

Present and Absent
Industrial enamel, copper, oxidised silver
2019

“As an artist and a jeweller, the physical act of making marks is very important to me. It allows me to take my life experiences, memories and emotions, and direct them into the creation of something that did not exist before. From this I have created a series of intimate and wearable objects, using a limited palette of industrial

enamels. With these materials, I can manipulate the thickness and the movement. I can be both spontaneous and contemplative; layering, rubbing back; creating a texture and a surface which is unique. My mind and my heart explore what is present and absent.”



TURNING THE PAGE:
TOUCHING, HANDLING,
WEARING, LOOKING, USING

We wear and use all of these things, they feel satisfying to touch, their mechanisms pleasing, like Lin Hanyao's *Frames* – a careful mix of precious metal and disposable elastic. Perhaps they are deliberately frustrating, like Shan Mingyu's *Please Believe that the Rainbow Is Coming*– heavy rings asking us to make good on the promise of the rainbow. Florence Carter, by contrast, takes the opportunity to transform switching on a light into a magical, evocative experience, reminding us of something wonderful we too easily take for granted.

FLORENCE CARTER

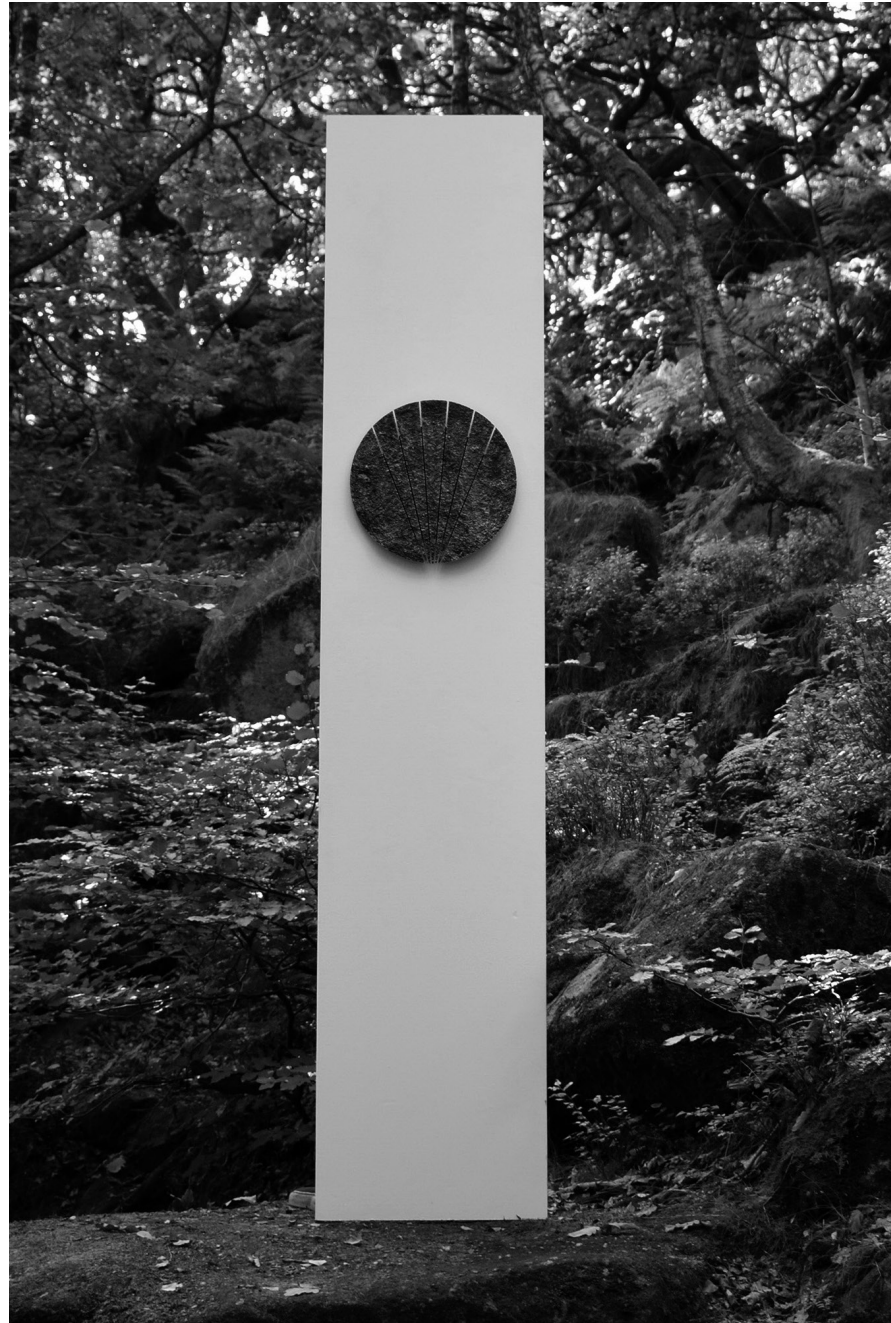
Feeling Ore
Bronze, aluminium, polyoxymethylene thermoplastic, copper
2019

Touch the Rain
Oak, brass, copper, acrylic
2019

Balance Your Biome
Copper, oak, loofah, sea sponge, nylon, cotton, glass
2019

“My work is focused on our sense of touch. Touch is a sense that is so deeply rooted within our everyday lives that it often goes unnoticed. It is also a sense that has an intrinsic connection to our emotions: in English the word *feeling* refers not only to our sense of touch but also to our emotions, whilst the word *tactless*, used to describe someone who is emotionally clumsy, literally means ‘lacking touch’.

These three projects explore this idea. *Feeling Ore* is a capacitive dimmer switch, encouraging you to move your hand over gritstone texture until you find your desired lighting level. *Touch the Rain* is a capacitive on/off light switch, encouraging you to run your hand through the chain, and experience something like the flowing of water. Finally, *Balance Your Biome*, presents an eco-friendly washing kit for an imagined future in which daily water is rationed.



HELENA RUSSELL

The Multisensory Drinking Experience
Britannia silver, studio-white earthenware, stained plywood wood
2019

One of the most common rituals we encounter in everyday life is sitting down and having a drink. Whether it is a warming, huggable cup of coffee at the beginning of the day or drinks with friends after a long day at work, we all know that satisfying ‘ahhhh’ after we take the first sip. But is this ritual becoming rushed and forgotten about through takeaway cups and ‘session’ drinking?



LI SIMENG

A Sense of Security
Silver, copper, felt, wood, gold plate
2019

"My work for this exhibition aims to encapsulate the idea of 'a sense of security' in four pieces of contemporary, wearable jewellery. The first piece is a ring, a silver, rectangular box, which contains a selection of silver spikes to use as a defensive weapon when needed. This addresses the first, most basic form of security – security of the individual from everyone else. The second and third pieces are inspired by shared lockets that come together to reveal their secrets is presented in

gold, with positive messages written on the outer surface; the by contrast, is black, with negative words associated with ugliness and jealousy written on the inner surface. This represents how important relationships are to our sense of security. The fourth work is a locket that contains within it two further pieces of jewellery, to be gifted to whomever the wearer wishes. This represents the final, highest state of security – when one is in a position to bestow security upon others."



SHAN MINGYU

Please Believe That The Rainbow Is Coming
Sterling silver, acrylic prism
2019

Open Your Eyes
925 Silver, steel, acrylic mirror
2019

Forget The Original Dream
Sterling silver, acrylic mirror, wood, felt
2019

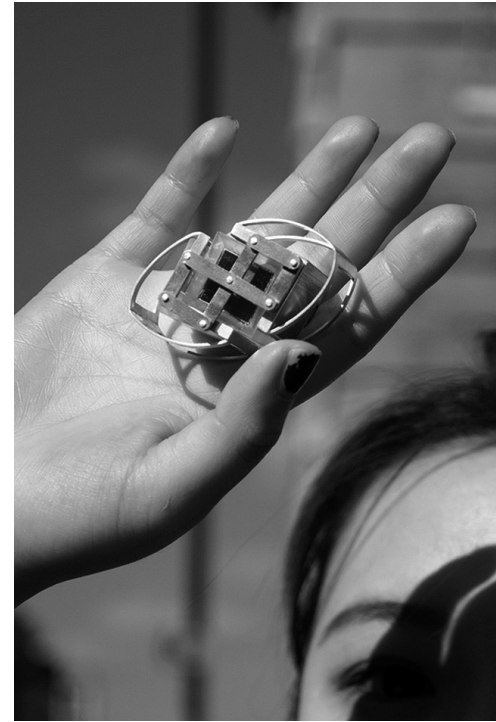
Growing Up
Sterling silver, copper, enamel, steel wire
2019

Real Diamond #1, 180°
Sterling silver, steel wire
2019

Real Diamond #2, 90°
Sterling silver, steel wire
2019

Real Diamond #3, 60°
Sterling silver, steel wire
2019

Mingyu's collection uses light propagation as a medium to express emotion. The collection proposes different ways of projecting, reflecting and refracting light, mirrors, prisms and shadows. Each piece of work is given a positive back story, in the hope that the jewellery can cause an emotional response in the people who wear and view it, helping them to love life more and treat each day positively. Mingyu believes that jewellery not only beautifies the body, but also enriches the human spirit.



CAI ZIYU

The Ambiguity of Visual Language
Copper, silver, paper
2019

“I was inspired by the work of Bridget Riley and Patrick Hughes to create contemporary jewellery that, when not being worn, can also be displayed as a painting. I’m interested in using illusion to question people’s underlying assumptions. How can a piece of jewellery focus attention on

the act of viewing itself? What we appear to see might not be the whole story. Did you really feel it when you touched something? As Aristotle once said: ‘Our senses can be trusted, but they can easily be fooled.’”

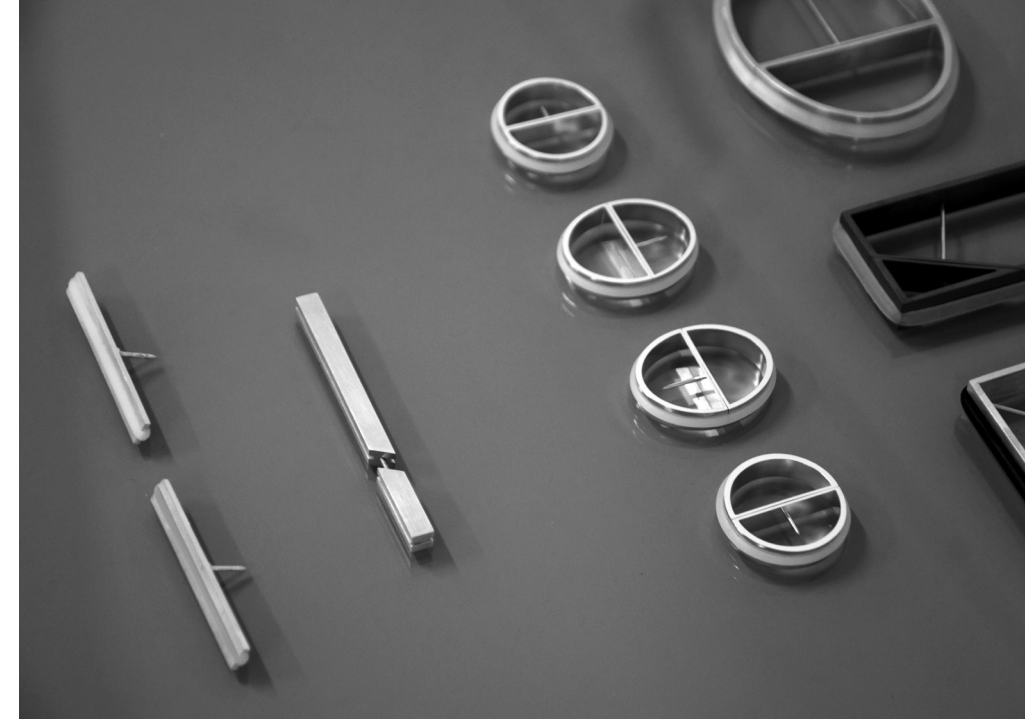


LIN HANYAO

Frames
*Sterling silver, oxidized silver,
9ct gold, silicone elastic rubber*
2018

“People use jewellery not only as a decoration, but as a language to express their personality. My aim is to make wearers feel like their true selves while wearing my work. These brooches help people frame their identity,

complementing their clothing and personal taste. By wearing the brooch, the wrinkles around the object can magnify your character, while assembling and pinning the brooch onto your clothing becomes a ritual in itself.



PRECIOUS WORDS/ PRECIOUS OBJECTS

All of these pieces are valuable. Some are made of precious metal, by hand, with care, attention and love. Traditional materials — signifiers of expense and worth, like bone and horn, silver and copper — are used, as in Kurt Calow's exquisite tools or Dai Wenchao's breathtaking cutlery — to evoke the long and varied traditions of manufacturing that these artists inherit. At the same time, others are made with humbler, even unlikely, materials (yet still with the same care), like Li Lanjun's jewellery from waste. Yu Zhenjiang and Daniel Brocklehurst work explores the most precious material of all — water, asking necessary questions about what wealth and value might truly be.

DANIEL BROCKLEHURST

2074 Horn Water Filter
Cattle horn, copper, silver, acrylic cork
2019

"As a jeweller, I often deal with the idea of value, and how people interpret this idea in their own way. I start with traditional techniques and mediums, including engraving and stone-setting, before pushing and evolving these techniques to fit within a contemporary context."



ANDREI JAKAB

Touch Me!
Leather, black porcelain, silver,
silicone, silver foil with hidden object
2018

Fortune Cookie
Leather, white porcelain, glaze, silver
2018

Bungee Jumping
White porcelain, glaze, silicone, silver
2018

"My collection represents a set of curated mysteries that act as tests of the wearer's self-control. Each piece takes the form of a pouch or container, in a suggestive shape reminiscent of an inflated bag, which contains within it a hidden treasure. In this way, I was able to capture the dynamic creases of the bags, which create the illusion of an enticing, air-expanded volume."

As a temptation to the wearer, each is a provocation to consider the notion of "reward". To solve the mystery, to find out what's inside, the wearer must open the "packet". But is this split-second feeling of gratification worth more than the regret of ripping the foil and ultimately destroying the jewellery?"



ELI ZHANG

Pickle Warning: Carefully Getting into the Matrix World!
Brass, acrylic, pickled vegetables, acrylic paint, fibre, steel and resin
2018

“I want to use this work to entice viewers to think about the future. Is our relentless pursuit of a hi-tech future correct? To explore this issue, I created two works based on the signature product of my hometown: pickle.
In the first work, I directly sealed a bag of real pickle with resin. In the second, I researched and wrote all the information I could find about pickle (and how to make it) on a cut acrylic strip.

Combined with a key, stored within the metal cylinder in the centre, this tells the viewer or wearer everything they could ever possibly wish to know about pickle. By presenting the two works at the same time, I hope people will think about the future. If there is only this one last bag of pickle in the world, will we open it to verify the authenticity of the information that has been recorded?”

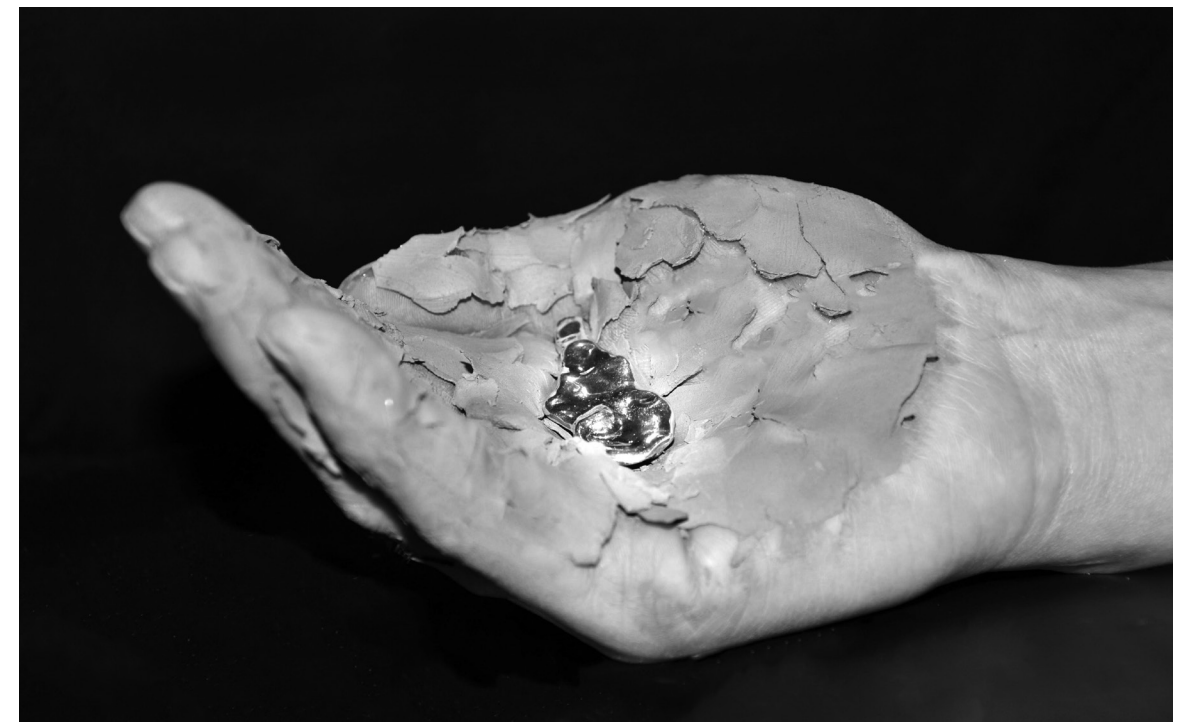


YU ZHENJIANG

Show Off Your Water
(The Gap Between Rich and Poor)
Epoxy resin, pure silver
2018

“Though my background is in architecture and landscape, I find jewellery design lets me do something much more precious (and preferable) – it gives me the chance to look for a small entry point into a much larger social issue or phenomenon. This work uses water to express the gap between the rich and the poor, fifty years in the

future, as a result of uncontrolled, rapacious human development. In such a world, rich people have plenty of water resources to squander, while some people can’t even afford clean water to drink. This jewellery provocatively lets the rich show off their water, and distinguish themselves from the poor.”



DAI WENCHAO

The Performance (yellow handles)
304 Grade steel, O1 steel, aluminium,
silver-plated gilding metal
2019

The Performance (white handles)
304 Grade steel, O1 steel, aluminium,
silver-plated gilding metal
2019

Wenchao believes that “Art, and the appreciation of art, cannot and must not be separated from daily life, never solely the preserve of museums or galleries, but part of humanity’s basic daily needs.”

Wenchao’s exquisite cutlery aims to help people achieve an appreciation of art and objects by using them themselves. These carefully crafted knives and scoops are designed to celebrate the ritual preparing and serving food, enhancing and elevating the pleasure in this everyday act.



JANUS NG

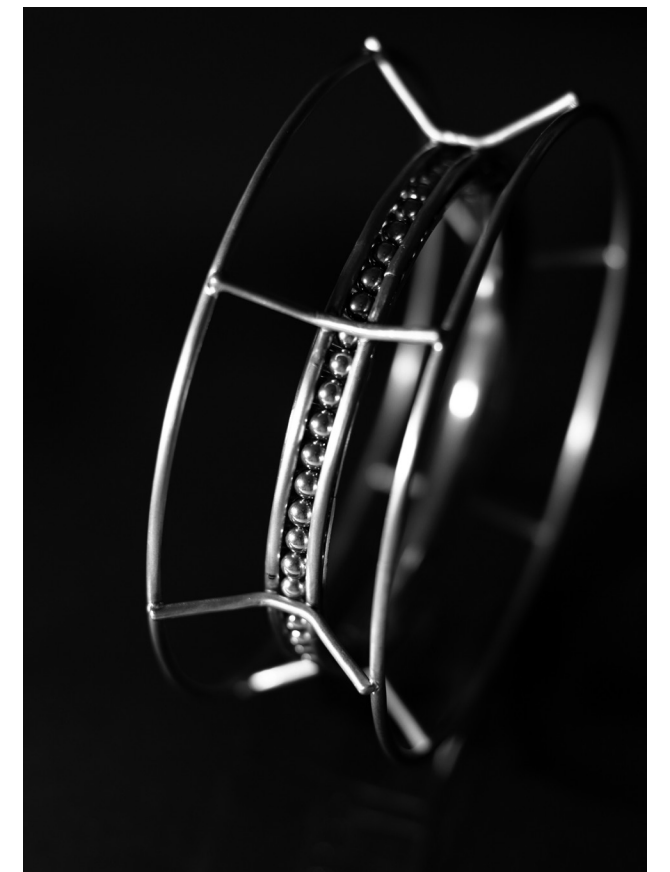
Cycle of Life — Body Ornament
Cycle of Life — Necklace
Cycle of Life — Double Brooches
Porcelain, silver

Reincarnation — Bangle
Reincarnation — Pendant
Brass, steel beads

All 2017

Janus Ng is a Hong Kong-based jewellery and fashion accessories designer. She is a former senior jewellery designer for Swarovski, and collaborates with various jewellery brands for design projects. In late 2017, Janus launched her own jewellery brand, “5+2 Experimental Jewellery”.

The brand brings together eastern and western cultures, philosophies, materials and techniques to convey different messages and tell different stories. She aims to employ unusual materials to illustrate the ‘true value of beauty’ in her work, while also unveiling the unique personalities of the people who wear her designs.



KURT CALOW

Handforged Carving Set
Sheffield-made pattern-welded Damascus steel, Sheffield stag horn, sterling silver ferrule and back plates, natural rosin
2018

Handforged Japanese-style Paring Chisels
Sheffield-made pattern-welded Damascus steel, brass, sonokeling rosewood, natural rosin
2019

Handforged Piercing Saws
Steel, brass, sonokeling rosewood, natural rosin
2018

“I am a silversmith, a blacksmith, and a craftsman. My work reflects my love and appreciation for Sheffield, the city I was born in, and in which I live in today. Metalwork is a magical art, with many different facets. There are so many ways of working, and I revel in taking the time to study techniques.

Inspired by the proud historical tradition of metalwork in this city, I have always strived to maintain the highest level of quality I can produce in my work. It is a proud moment for me to represent my home city Hong Kong.”



LI LANJUN

Decline and Rebirth
Waste tissue, used tea bag, emulsion, gilding metal, spray paint, cotton thread.
2019

“I believe all of the things Mother Nature has given to us – and any artificial materials we have developed ourselves – have the potential to be used in art. For me, this is not just about aesthetic considerations, but about inspiring people to consider the environmental challenges our world faces. For the work in this exhibition, the raw material was ‘garbage’ – rubbish collected from bins across the city such as used tea-bags,

discarded plastic bags, and used tissue (collected hygienically, of course). After conducting numerous experiments, I fuelled the trash with the essence of my design, made them presentable, embedded within them a feeling of quality, and, finally, declared them ‘jewellery’. In this way, I hope to help reconsider our ideas of ‘waste’, and give products we dispose of a second chance to serve our society.”

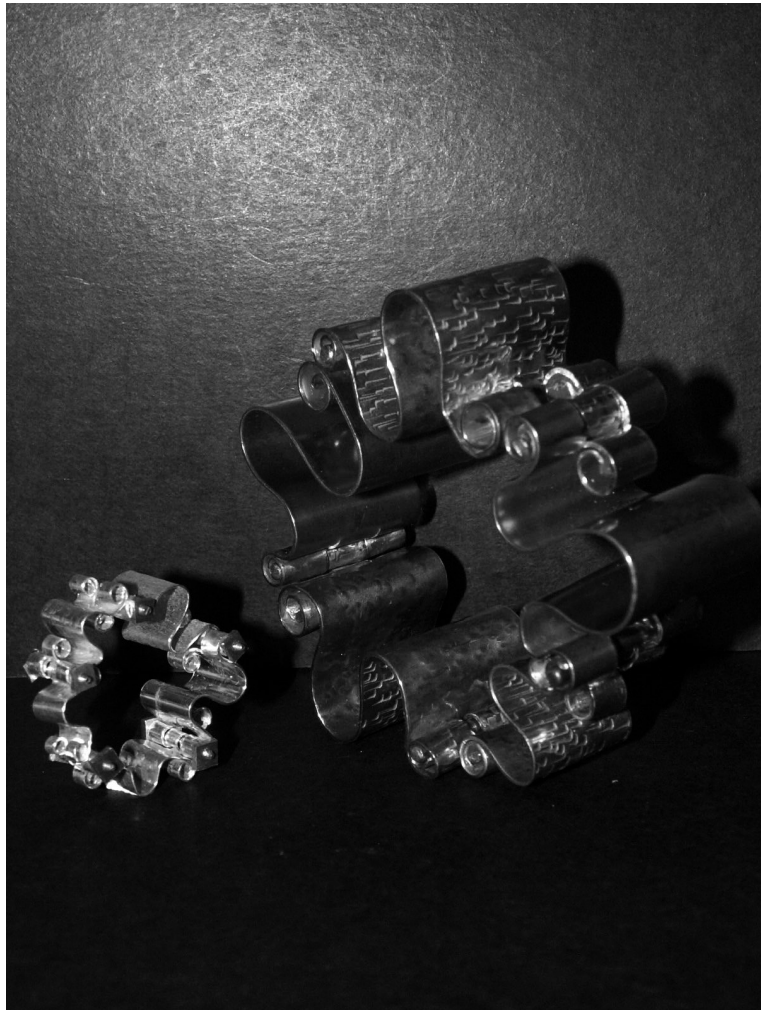


KWOK SO-WA

Nature Collection
Curled strip metal, tree bark, seeds, hammered metal
2019

"I believe that true beauty can be realized in natural materials and textures. This collection consists of rings in curled strip metal, combined with local tree bark and seeds, and a container with hammered bark texture."

My ideas come collecting interesting objects found during walks through the countryside and I hope my work convey the mindfulness and peace that these experiences have brought me.



CHEN YIBING

A Faint Hope - Little Blue Macaw
Resin, silver, wood, feather, quail egg
2019

Deforestation has led to the loss of species biodiversity – in particular, the little blue macaw has lost its habitat and food, and has become extinct in the wild. We can no longer see the blue figure in the sky. The hope in the work calls on human beings to stop harming nature.



CHARACTER: CONSTRUCTING IDENTITY

Biographical or not, all of these artists are aware of the way we use jewellery and precious objects to construct identity. When we choose what to wear, we choose to tell our own stories, presenting these to the world. Zhong Jiaxuan's Crown and Sceptre take this to an extreme, allowing us to ascend the throne of media-celebrity. And of course, we might not always get to choose the objects we wear, like the medical devices Lu Lu seeks to reimagine or the bandages that inspire Chen Yihan. By choice or not, these items tell our life story, shape us, and shape the way others see us.

YE CHUNXIAO

Face Your Shadow
Copper, resin, bird bones
2019

“For this work, I made a preliminary study of Carl Jung’s shadow self theory, observing and categorising negative human behaviours and their depictions in art. After studying various villainous images, I tested different and uncomfortable materials that could paradoxically be used to make pleasant jewellery. In the end, the

material I chose was bird bones, in which the red resin represents blood. My aim is to help people think about wider issues when they see the jewellery. Everyone has a dark side. Only when we control and accept this dark side can we achieve a healthy mental state. Our dark thoughts can then become another kind of power to help us.”

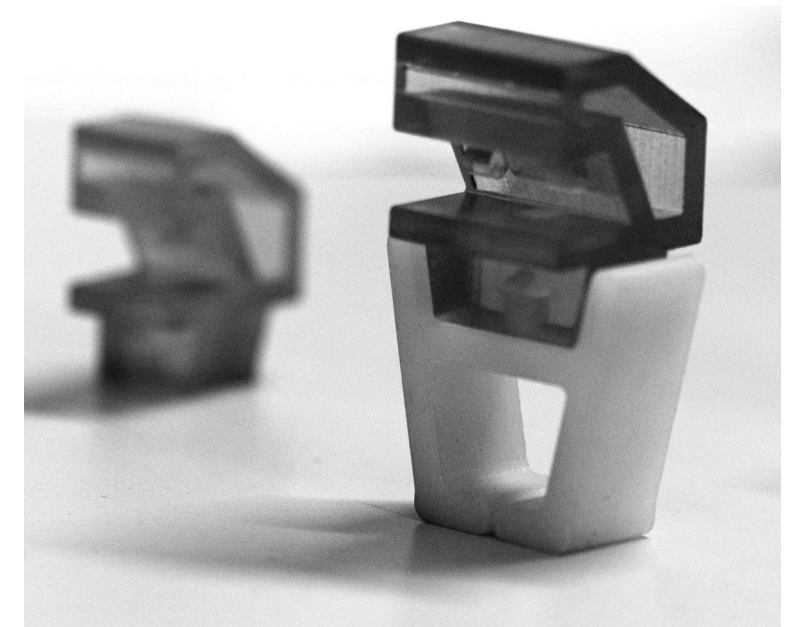
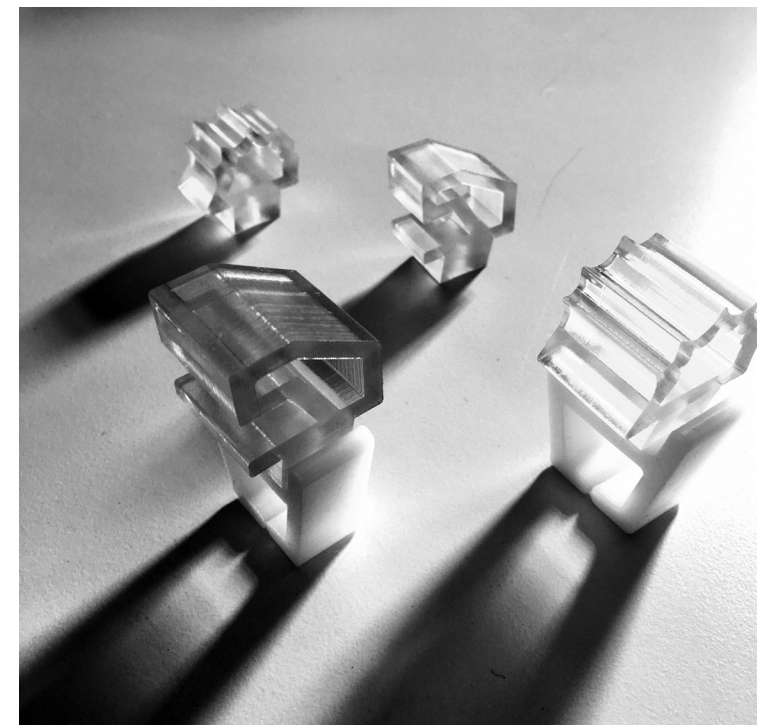
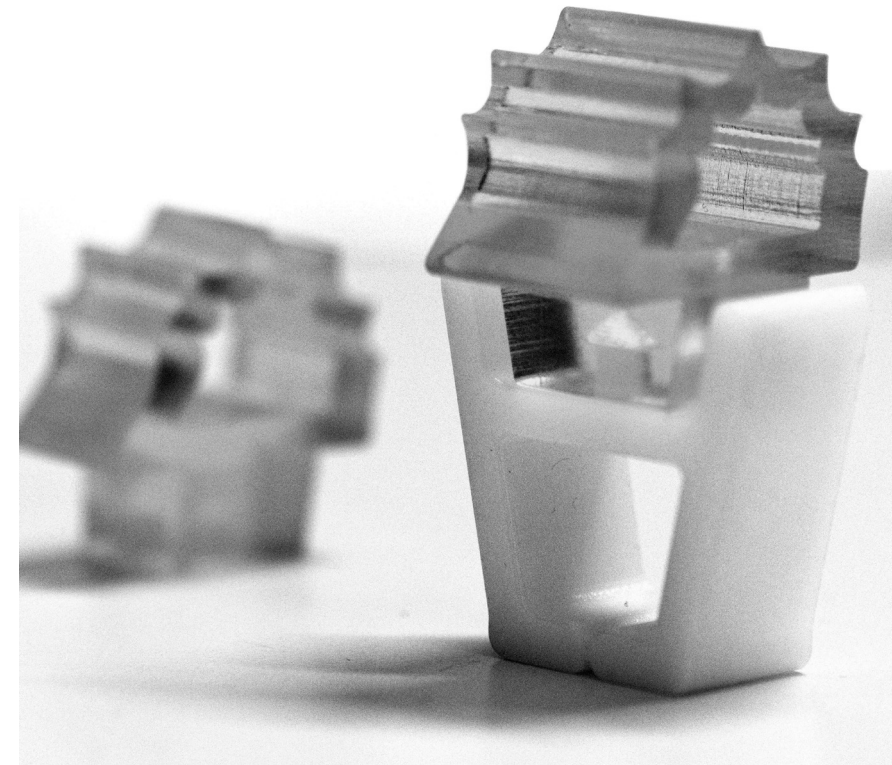


LU LU

Cocoon-Break
Thermoplastic polyurethane, polyjet photopolymer
2019

“*Cocoon-Break* works both as a ring and a stress-relief device. Sufferers of depression can squeeze the ring to relieve their symptoms, which also simultaneously generates usage data (heart rate, hand grip, frequency of use) that can be conveyed directly to the patient’s doctor. The ring helps the doctor to monitor their patient’s status in real time. According to the World Health

Organisation, by 2020 depression will become the second most prevalent human disease, trumped only by cardiovascular disease. As a designer, I hope that my design practice will improve people’s lives. *Cocoon-Break* can help to relieve a patient’s illness and reduce the suicide rate. This is the kind of product I wish to produce.”



ZHONG JIAXUAN

I Am Watching You (Crown and Sceptre)
Acrylic, black and white 35mm film, case for GoPro
2019

Jiaxuan's project, *I Am Watching You*, takes as its starting point the indispensable role of the camera in our modern lives. We spend our time photographing, videoing, sharing and watching — not just to record, but sometimes even to see the world in the first place. Jiaxuan has created a crown and sceptre, using transparent acrylic sheets as a frame, with film as decoration and a GoPro wearable camera at the top.

The project also references a particular moment in the history of broadcast media — the coronation of Queen Elizabeth II. Broadcast live on television, this was one of the first 'events' of the television age. Jiaxuan hopes her work can express her optimism that, through the proliferation of media devices, power is no longer concentrated in the hands of rulers, but is distributed to everyone who holds a camera.



XIE MEIYE

Halo Chains
Aluminium, bronze
2018

Breast Brooch I
Gilding metal, magnets
2018

Breast Brooch II
Copper, gilding metal, silica rubber
2018

"As an artist, I am concerned about the effect of social media on narcissistic tendencies within individuals. Through my works, I try to discuss issues of self-love and the dangers of a narcissistic culture with the public. The artwork contains two visual elements: breasts and the halo. Breasts are a symbol of privacy.

People overexpose their privacy in order to seek constant attention on social media. A halo, meanwhile, belongs to a saint or an angel. This work suggests a different way of wearing jewellery, carried permanently above one's own head. But is it appropriate for us to claim a halo for ourselves?"



CHEN YIHAN

Be Who
Plaster of Paris bandage, brass
2019

“For me, makeup is the most basic element of my outward appearance. Because of my personal preferences, my makeup and clothing have a strongly personal style, and I often receive negative comments and I am constantly told “Men will not be attracted to women like you”. In order to resist these kind of remarks, I cast parts of

my face and mouth with plaster, and painted exaggerated makeup on them to demonstrate that women can be whoever they want. This society discriminates deeply against women: how dare men feel that they can then judge what colour lipstick a woman puts on her mouth.”



UNA LO

The Episode
Brass
2018

“I draw inspiration from my travels. One year I lived in Ireland and travelled around Europe. On my return home to Hong Kong, I translated my memories into jewellery. Unknown irregular maps were cut out, as countries of my imagination,

and embellished with transfer printing — these imagined maps represent my state as I began my journey, when I was still in uncharted territory. Just like my travels, jewellery making is a kind of adventure to me.”



Exhibition curated by Tim Machin

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