

beneath the skin



revealing the research that underpins the object

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Beneath the Skin brings together eight academic researchers working within the field of contemporary metalwork and jewellery in order to reveal the research that underpins the object. When it is the Object which embodies the research, the two fundamental questions are.

How do we elicit this information?

How do we record and make accessible?

The aim of the exhibition is to visualise and articulate the complex, multi-faceted and often non-linear creative journey that individual researchers make to get to the final object. It builds upon and extends the inquiry started during the KeyPiece exhibition and research event in 2009 where the exhibited objects devoid of any textural explanation provided the basis for intensive critical discourse between participants in order to reveal the embedded knowledge. By presenting a range of tangible textual and non-textual material, Beneath the Skin aims to elicit and reveal the knowledge embodied by the object and proposes that there are intangible aspects within creative research that are not possible to quantify.

The curator of this exhibition is Maria Hanson, Reader in Metalwork and Jewellery at the ADRC (Art and Design Research Centre), Sheffield Hallam University. She presents the work of leading academics, showcasing their practice-led research; combining philosophical, esoteric, material and process based projects. This Exhibition contributes to the breadth of activity undertaken by the ADRC which is one of Britain's leading centres for research in the creative disciplines of Fine Art, Design and Media Production. Our work includes the development of methodologies and techniques for application in research and design practice, creating products that change our understanding or create new knowledge, multi-disciplinary research with partners in a variety of disciplines and the development of methods for transmitting ideas, skills and knowledge.

Professor Paul Chamberlain
Head of Art and Design Research Centre
Sheffield Hallam University



Jivan Astfalck



Elizabeth Callinicos



Jack Cunningham



Andreas Fabian



Chris Knight



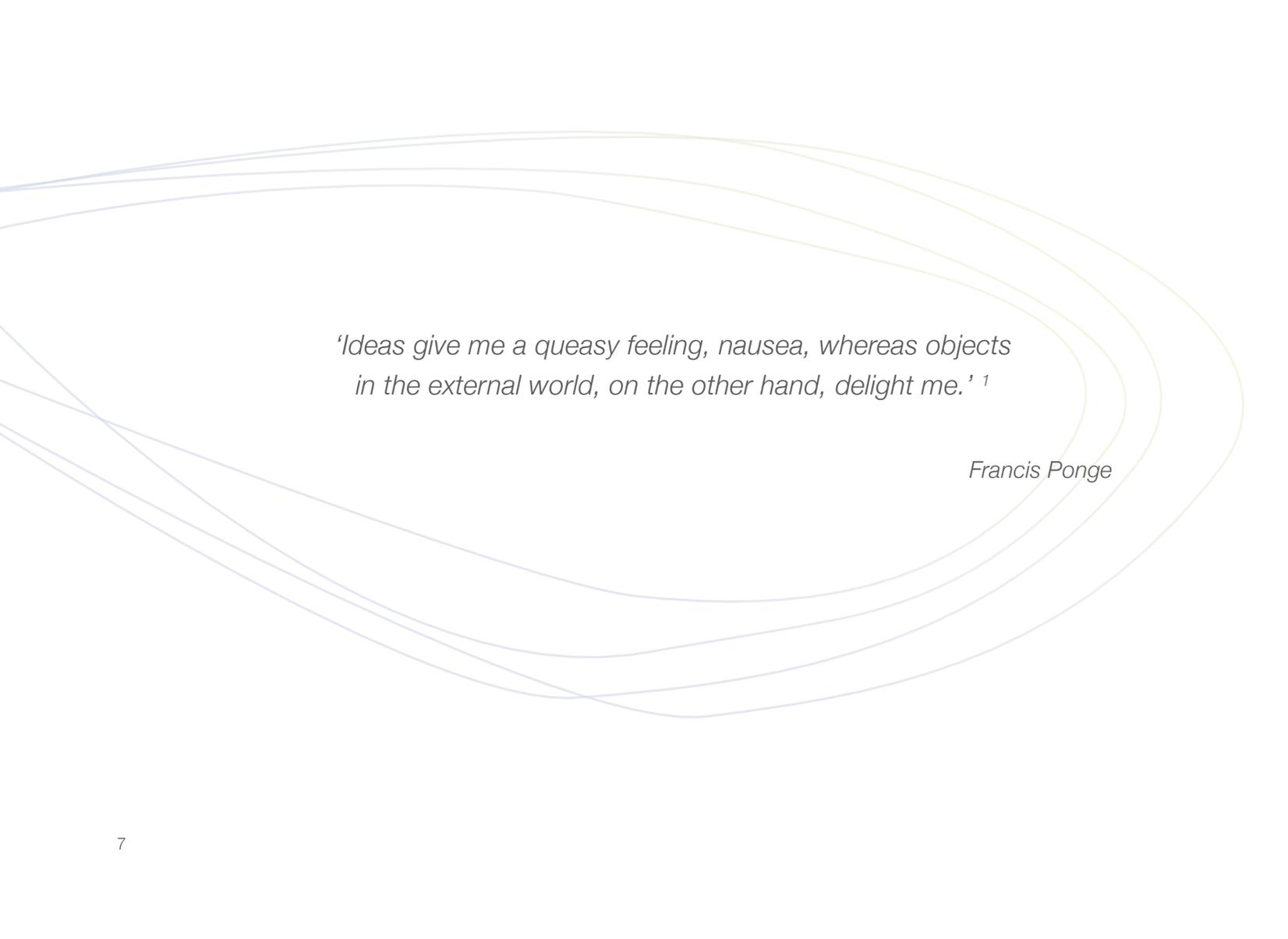
Cóilín O'Dubhghaill



Laura Potter



Jessica Turrell



*'Ideas give me a queasy feeling, nausea, whereas objects
in the external world, on the other hand, delight me.'*¹

Francis Ponge

In *The Cultural Biography of Objects* Gosden and Marshall write 'people have realised that objects do not just provide a stage setting to human actions; they are integral to it'.² They present the idea that as people and objects gather time, movement, and change, they are constantly transformed, and these transformations of person and objects are tied up with each other. The notion of transformation, like alchemy, is one that has always obsessed jewellers and metalworkers. The physical and emotional agency generated through material change is both powerful and profound.

The academic researchers invited to participate in Beneath the Skin were selected because the work they are undertaking has been ongoing for a number of years and as practitioners and teachers they have all made significant contributions to the field of Contemporary Metalwork and Jewellery. All trained in the specialism of goldsmithing, silversmithing and jewellery but many have blurred the boundaries of their practices, working in a multi-disciplinary way, engaging in projects that involve material and social science, public and architectural space, product design and fine art. The successful collaborations and ability to cross traditionally recognised boundaries I believe stems from the rigours of mastering a single discipline. It is grounded in what Michael Crawford terms as the 'intellectual engagement of manual work' and is undoubtedly connected to experiential knowledge through a dedicated and often obsessive work ethic .³ The work presented in the exhibition is not finite. Although it explores and presents (in some cases) research which led to doctoral completion and specific AHRC (Arts and Humanities Research Council) funded projects, it is essential for these to be understood in a wider context of creative activity.

The motivation to take on the curatorial role of this exhibition resulted from the earlier KeyPiece project which was a combined exhibition and research event held in the SIA (Sheffield Institute of Art) gallery in 2009. KeyPiece was instigated by Dr Cólín O'Dubhghaill and co-organised by myself and Professor Christoph Zellweger. It developed an alternative method for creating critical and theoretical dialogue outside of the traditional symposium/conference; constructing a creative situation where the event itself was a research activity for eliciting knowledge for further dissemination.⁴ The two-day research event which involved the ten artists who had contributed work to the exhibition was held in the gallery space which had been transformed into a white cube with the material (text and diagrams) generated during the event becoming part of the exhibition.

Through post-reflective evaluation and subsequent co-authoring of a conference paper it became clear that the outcomes from the KeyPiece project needed to be substantiated further and therefore some of the knowledge elicited formed the basis of dialogue in the first stage of the curatorial process for Beneath the Skin. The extended discourse with individual exhibitors, (through semi-structured interviews) was significant in the framing of this exhibition and catalogue. It provided the platform to negotiate a set of issues surrounding creative research, focusing on methodologies, philosophy, materiality and making.

Do we need to complicate things with theory?

In his essay on 'Thing Theory' Bill Brown asks if there is something perverse about complicating things with theory wondering whether they should be allowed to rest somewhere else unmediated ⁵. The conversations that I had with this group of academic practitioners revealed the collective struggles and challenge that they all face in relation to the perceived need to surround the made object with theoretical discourse in order to systematically reveal all that it embodies. Even those who undertook doctoral research (after years of working professionally) expressed some frustrations about the methodological structures they needed to negotiate in order to frame their practice-led research within the theoretical construct of academia. However from the external curatorial position (which was undoubtedly informed by my own practice-led research in the field) it was very apparent that certain methodologies were being used even if the exhibitors did not always recognise and articulate them explicitly. All utilise models usually associated with social science research involving conversational learning and experiential knowledge. As Laura Potter notes, 'The finished object is an accumulation of activity between the head and hand.'

This accumulation of knowledge which although from the creative perspective may not be seen as systematic, connects to Pask's (1975) methodological framework of conversation theory, where the researcher through internal creative conversation takes both the position of self and self as other ⁶. Of course some of this internal conversation is not possible to illustrate in physical tangible material so from the strict social science perspective may be disputed as an accurate term. It encompasses what many of the exhibitors describe as the intangible (Knight, Callinicos) or the intuitive (Astfalck, Cunningham, O'Dubhghaill) and to try and articulate through non-material methods can reduce it (Potter). Although some of the material and process research is more systematic in the way it has been conducted, the application of the knowledge gained in studio based work is less structured; balancing rigorous lab based work with experience and intuition was cited as being 'key' in the making of successful artefacts.

'Things are what we encounter, ideas are what we project', is how Leo Stein schematically puts it in the A-B-C of Aesthetics; although he adds that the experience of an encounter depends of course on the projection of an idea⁷. All the work in this exhibition are projections of ideas, as Elizabeth Callinicos states, 'Story telling doesn't just belong to the narrative artist but belongs to anything that has materiality'. The notion of encounter, of reception, function, meaning and interpretation are issues that bind this group of researchers together. It (the exhibition and catalogue) presents some of what lies beneath and alludes to things that are not explicit; by not revealing all, not messing with the unverifiable and intangible, by allowing the objects to speak for themselves enable those who encounter the objects to bring their own experiences and perspectives to bear on their interpretation.

Maria Hanson
Reader in Metalwork and Jewellery
Art and Design Research Centre
Sheffield Hallam University

¹Ponge, F. (1972) 'My Creative Method,' *The Voice of Things*, trans. and ed. Beth Archer (New York), p.93 | ²Gosden, C. & Marshall, Y. 'The Cultural Biography of Objects', *World Archaeology*, vol. 31, no. 2, 1999, pp. 169–178. | ³Crawford, M. (2009) *The Case for Working with your Hands; or Why Office Work is Bad for us and Fixing Things Feels Good*: Viking; Penguin Books. | ⁴Hanson, M. & Wood, N (2010) 'KeyPiece: creating a critical dialogue in contemporary craft', *Design and craft: a history of convergences and divergences*, 7th conference of the ICDHS | ⁵Brown, B. (2001) 'Thing Theory', *Critical Inquiry*, vol 28, no. 2, pp.1-22 | ⁶Pask, G. (1975) *Conversation Cognition and Learning*. Amsterdam, Elsevier. | ⁷Stein, L. (1927) *The A-B-C of Aesthetics*, New York, p. 44

Jivan Astfalck

Jivan Astfalck's artistic research activities focus on wearable and decorative objects, which exist outside the margins of a recognised design culture, signified by a continuous dynamic of rediscovery, recycling of meaning and appropriation. These objects resonate with intimacy and passionate investment, rather than a functional design agenda. It is body adornment that exists in stark contrast to the overwhelming standardisation generated by mechanised commodity production, a 'folk-art' of our own culture.

The relationship between the finding, collecting and conceptualising of marginalized artefacts and their meaning is explored within the area of metaphorical symbolisation. Jivan is interested in jewellery pieces that map out the demarcation lines, where body meets world, a place, or idea of a place, where narratives are invested in objects with the aim to negotiate that gap, complexity, confusion or conflict in relation to private and subjective mental experience.

There is a correlation between literature and creative activity. The love of reading complicated literature and continental philosophy has over an elongated period of time enabled a pattern to evolve. By isolating ideas and voices verbalised in literature and pitching against other often conflicting ones is like a kaleidoscope. You throw them around and they make a pattern, a new pattern, often more eloquent. These groups of ideas over time became her thesis.



*'A large number of my jewellery pieces, especially in the early part of my research, exemplify my intention to create narrative jewellery pieces, which informed by my readings on metaphor, aim to do in material what Ricoeur explores in written text.'*¹

¹Astfalck, Jivan, Narrative Structures in Body Related Crafts Objects, PhD Thesis, University of Arts, London, March 2007, pp 15.

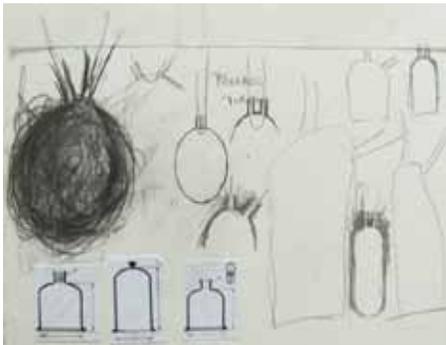


'The made objects have features beyond material and aesthetic values; there is meaning that comes out of an analytical and reflective process, but the unverifiable and intuitive process that happens at a subconscious level must not be messed with.'

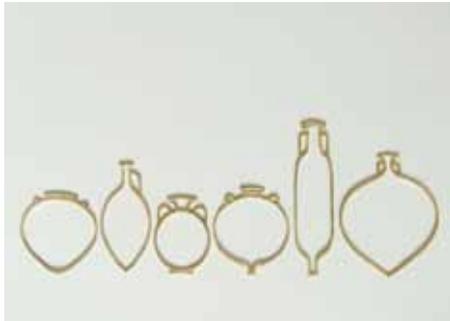
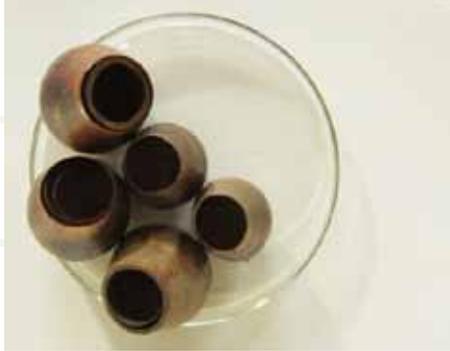
Elizabeth Callinicos

Coming from a traditional goldsmiths' training, jewellery has become a vehicle through which Elizabeth Callinicos explores a number of concerns. Inherently intimate and personal in its nature, concerned with individual and tribal identity, both in historical and contemporary terms, jewellery has given her the space 'in between' to engage with a number of issues.

Mirrors, vessels, layers and surfaces are recurring themes and have underpinned the last decade's research under the title of 'Pots, beads and thresholds'. Through the materiality of physical objects which are a device for storytelling, these objects and jewels explore the interface between private and public; engaging with questions of (perceived) value, needs, wants and survival. The use of open and enclosed forms, flat silhouettes, hollow and solid constructions offer visual metaphors for what might lie beneath.



'There is a stage of transition which cannot always be quantified, the moment of the intangible, where the object must be left to speak for itself without the need to construct a novel in order to appreciate it.'



The way that external multi sensory influences inform the creative process is not always straight forward. Visual, tactile and emotional stimuli is not consciously sought out, but is encountered and the key is recognising when such things have relevance and to somehow record. This may take the form of a scribble, a photograph, a quotation or word or the physical collecting of an object or fragment.

Material culture, archaeology, anthropology and fictional texts also play an important role in their points of reference. The digesting of knowledge from these other disciplines provides some of the threads for understanding and articulating through the conversation inherent in the making of objects. The awareness of how this impacts upon the creative process is often dependent upon the post-reflective evaluation.

Jack Cunningham

Relationships, family and place, are factors of particular significance in the narrative dialogue present in the work of Jack Cunningham. Equally important in the process of communicating his ideas are the materials incorporated, most recently, found objects and ready-mades. Through the process of association and personal viewing methodologies, Cunningham is interested in the dialogue that is consequently established between the maker the originator of the artifact's statement, the wearer—at the vehicle by which the work is seen, and the viewer—the audience who thereafter engages with the work.

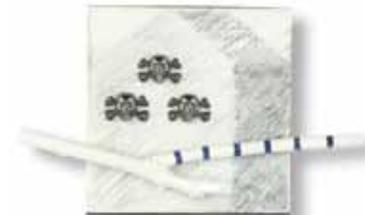
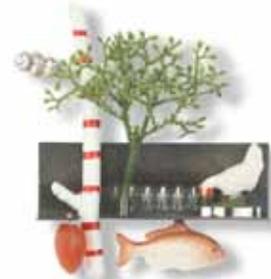
A significant part of Jack's practice-based PhD, *'Contemporary European Narrative Jewellery'* interrogated this triangulation through the curatorial process of bringing together key practitioners working in a narrative genre from as many European countries as possible. The object was central to this research connecting historical references with contemporary practice against a backdrop of cultural diversity. This research facilitated the opportunity to place his own work; exclusively projected through the brooch form; within this context and take the position of the reflective practitioner.



His exploration of personal narrative themes motivated by the construct of our relationship with family, place, of recollection and memory, life and death, although non-linear gives a sense of being systematic.

The use of an 'ideas' sketchbook which takes the form of drawing, text, audio and lens based media is a critical part of Jacks methodology, enabling initial thoughts, experiences and emotional responses to be captured as they occur. The sketchbook becomes an aide—memoir in this process, a means to record without judgement; the collection of fragments may seem quite tangential, but when brought into line with his own subjectivity, have personal resonance and appropriateness in their terms of reference.

There are moments of convergence where divergent interrelated factors, activities and considerations are brought together. It may take weeks of subtle iterations before ideas become fully formed; this activity exists within the intangible sphere of the creative process.



Andreas Fabian

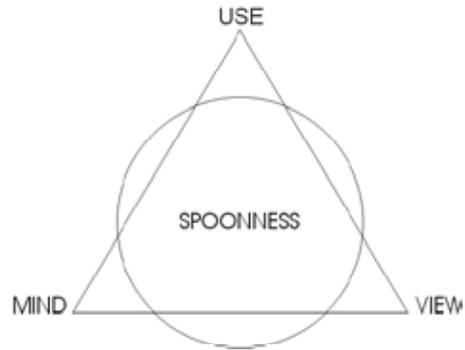
Born out of his own practice Andreas Fabian's doctoral research was framed within the idea of a philosophical inquiry through the making of objects into what he calls 'spoonness'. The term 'spoonness' refers to the Platonic idea of the objects in our minds; the concept of an abstract quality or property we find in things. Baudrillard suggests an object's functionality is the very thing that enables it to transcend its main function in the direction of a secondary one, to play a part, to become a combining element, an adjustable item, within a universal system of sign.

Although driven by creative practice, which is embedded in the materiality of physical objects; their form, materials, processes and aesthetics, this research engages with and is informed by many philosophical concepts. It touches on Heidegger's thought that 'the true meaning of the thing is something we experience through the perception of its function' and Socrates' fundamental question 'What is x?' For Andreas Fabian he takes this notion of x and considers what is the one thing common to all the many examples of it, where $x = \text{spoon}$?

The 'need' to know, to understand, is fundamental to us all and remains the driving force behind this (research) work. Finding what lies behind the 'wall' has been what matters most; what lies 'beneath the skin', understanding the 'thing in itself' unpicking assumptions and preconceptions, built up over time by generations.



¹Baudrillard, J. (ed.) (2005). *The System of Objects*, trans. J. Benedict. Verso, London.



Methodology is distilled into what appears to be a very simple (yet complex) triangulation where the three points explore the object in view, the object in use and the object in your mind. These things belong together and in the middle you generate knowledge.



Chris Knight

Chris Knight's recent research has developed from an ongoing artistic enquiry into the relationship and understanding individuals have with decorative objects. It draws on his ideas and experience spanning 20 years that engage with concepts concerned with expectancies for an acceptable aesthetic and the obvious functional language within the objects we surround ourselves.

He creates objects that stop and question their place within the world; they are not intended to fit comfortably. This enquiry has been realised through, until recently, three distinct, yet interrelating categories of objects; domestic silverware, ecclesiastical silverware and public art.

Recent work using integrally cast, graphic elements, in both functional and non-functional objects has created a platform for provocation and narrative commentary through the use of visual metaphors. This work encompasses many of the traditional research methods to be found in the making of craft objects with the critical and reflective position dependent upon the tacit knowledge developed over an extended period of time.



What's important is what an object speaks of. Although very clear about his own creative rational Chris is unambiguous about the need to not reveal all through textual methods. 'By doing so you remove the spontaneity, the intangible the ungraspable aspect of the final product'. For him it's about what the audience (viewer—user) brings to bear when they encounter one of his pieces. Revealing too much from one viewpoint does not allow for further interpretations.

'There is a transition between the finite image on the computer and the physical materiality of the object through the many stages of its making which is impossible to express through text. By producing the objects I understand them better. If I tried to understand them before they existed then they would never become material objects.'

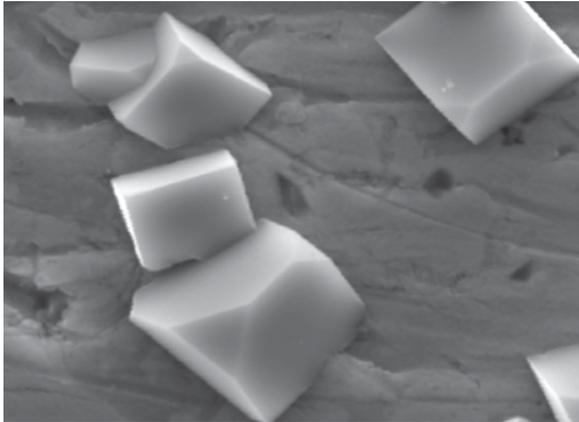


Historically the vessel form was a vehicle to express and communicate something about the time and culture it belonged; 'a carrier of civilised society'.

Cóilín O'Dubhghaill

For more than a decade Cóilín O'Dubhghaill's research and practice has absorbed him in the field of Japanese Metalworking. As a result of his MFA and Doctoral research at Tokyo University of Fine Arts, Cóilín became fascinated by a unique process in traditional Japanese metalwork which combines a range of metals and special irogane alloys to produce multi-coloured objects and jewels which are patinated using a single solution; the niiro solution.

The extended period of time living and studying within the Japanese culture was fundamental to the way this investigation developed. Initial knowledge was gained through observation and practical engagement and then as his command of the Japanese language increased enabling more in-depth discussion with the 'masters' an appreciation of subtle nuances within these processes developed. Subsequent



literature searches suggested that very little substantive research had been undertaken in the west connected to the production of these alloys and the niiro solution and this formed the basis of his most recent research, funded through an AHRC (Arts and Humanities Research Council) fellowship. Bringing together the expert knowledge of a craftsman (Dr O'Dubhghaill) and a material scientist (Dr Hywel Jones) with the aim of searching for an improved and reliable method for irogane alloy production and niiro patination process control this multi-disciplinary project has provided new insights and knowledge.



It was necessary to clearly map out the aims and objectives with specific targeted milestones to be reported on. The application of the materials knowledge was fundamental to this work and two main directions have been pursued in the studio. Simple bowl forms in a range of irogane alloys forged from a single thick sheet using a sinking process, carefully hand polished and patinated reveal the colour of the irogane alloys and provide a useful way to study the material characteristics in depth. A second series of work looked at more complex combinations of alloys as a means to develop pattern and explore a narrative content on the surface of the vessels.



It demanded a balance be struck between an analytical methodology, where rigorous and systematic testing, analysis and evaluation were conducted in the lab, with the less structured, more intuitive approach to object making in the studio workshop.



Laura Potter

Laura Potter is a jeweller, even when she is not making jewellery. For her this describes an approach to the world, and to making objects, rather than a strict set of skills employed in the production of wearable things. Her aim has always been to reflect everyday habits and common beliefs, whilst at the same time challenging abiding perceptions of jewellery's status as a Decorative Art.

She works with ideas first and foremost, developing material outcomes in response to theories, conversations and situations. She utilises a mixture of materials and processes and if necessary she will learn a new technique to produce just one object. Her approach to research is from an outside perspective very systematic, where reading, drawing, note-taking, material testing and making are conducted in an incredibly fastidious manner. There is an analytical and reflective process inherent within all that she does resulting in key artefacts which examine the emotional significance of individual objects and possessions.

'The finished object is an accumulation of activity between the head and hand and to try and articulate all that it embodies through text can reduce it.'



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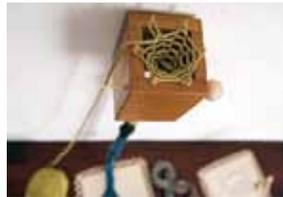
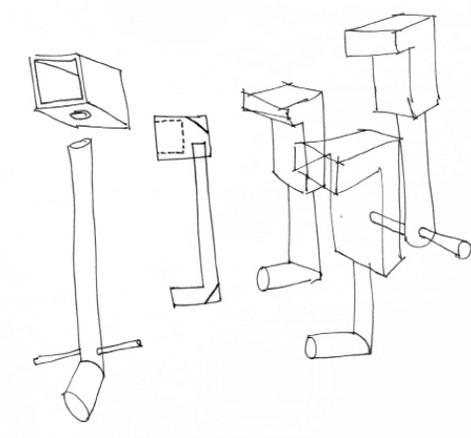
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My Life in a Sock Drawer was an AHRC (Arts and Humanities Research Council) funded project undertaken in 2007. It was born out of a previous collaborative project that Laura had undertaken with jewellery colleague Lin Cheung entitled 'Treasure'. Working from the premise that personal possessions are integral to the way an individual constructs an identity; composing and communicating who we are through the things we own, My Life in a Sock Drawer focused on jewellery that was considered to have little financial or aesthetic worth, was never worn but had been identified as a treasured item.

Primary data collected during interviews with a group of women, combined with references drawn from the social sciences on material possession attachment guided the creative research process. By tracing the relationship between unworn jewellery, individual identity and the means by which women use jewellery to access and evidence their life experiences resulted in a series of objects which propose alternatives to conventional storage boxes to house these treasured possessions.



Jessica Turrell

The intimate scale of jewellery is a central factor in Jessica Turrell's practice. She creates work that has a tactile delicacy that rewards the wearers close attention with an intricate and detailed surface. Over recent years she has developed an experimental approach to enamel by which she seeks to create work that moves away from traditional jewellery enamel practice in order to achieve a more ambiguous and expressive surface quality.

The focus of Jessica's recent AHRC (Arts and Humanities Research Council) research fellowship 'Innovation in Vitreous Enamel Surfaces in Jewellery' was the use of innovative and experimental enamelling techniques in the production of contemporary jewellery. Methods more usually associated with large-scale, panel enamelling and industrial processes were adapted for use in three-dimensional wearable forms, therefore removing some of the practical and physical constraints that often restrict the potential of the material.



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Despite more than 20 years working with enamel in the context of practice, this research demanded that a period of systematic sampling and testing was undertaken in order to prove or disprove some of the technical myths that surrounded the application of vitreous enamel. As the observation, analysis and evaluation of such data is inextricably linked to tacit knowledge this could only be achieved by someone with the level of experiential understanding that Jessica has gained through significant time working within such a specialism.

There were two interlinking strands of enquiry. A theoretical and contextual exploration of the place and status of enamel in contemporary jewellery practice and technical research into new methods for the production of enamelled jewellery forms, in order to extend current thinking and to develop new ways of working with it.

‘There is a prejudice that sees enamel as lacking innovation; this is based on perceptions of enamelling either as a traditional skilled practice and aesthetic, or as conceptually motivated work where a rejection of tradition has led to work that demonstrates an impoverished skill base.’

Professor Jivan Astfalck PhD

Jivan Astfalck is a visual artist, jeweller and academic. Born in Berlin, where she was trained as a goldsmith, she has been living in London for more than 20 years. She obtained her MA in the History and Theory of Modern Art at Chelsea College of Art and Design and her PhD in Fine Art at the University of the Arts London. Dr Astfalck is now Professor at the Birmingham Institute of Art and Design, Birmingham City University and combines her studio practice, which she exhibits internationally, with teaching as the MA Course Director in Jewellery, Silversmithing and Related Product. Her main focus and research interest is in using hermeneutic philosophy, literary theory and other appropriate thought models as tools to investigate narrative structures embedded in body related crafts objects. In her view, the convergence of crafts, design and fine art practices is conducive to extending the theoretical vocabulary and map out new territories where crafts practices contribute to cultural production and dissemination.

Her publications and conference contributions included:

TableManners, TR11/01, Royal Academy of Fine Arts, Antwerp, 2011; Traditional craft: manufactured nostalgia or grass-root resistance?, The Journal of Modern Crafts' (online), Murray, K.(ed.), 2009; Lifelines, in 'The International Journal of the Arts in Society', Volume 3, Number 1, 2008; Difference and Resemblance in 'Six Views on a Practice in Change', Crafts In Dialogue-IASPIIS, Stockholm, 2005; Whose Jewellery is it anyway? in 'Challenging Crafts', The Robert Gordon University, 2004

Commissions included:

The Sting of Passion, Manchester Arts Galleries, 2009; Going Places, for Architecture Week and New Generation Art (NGA), Birmingham UK, 2007; I-con, for Forum für Schmuck und Design, Germany, 2005; Hide, for 'Self,' touring, Craftspace & Angel Row Gallery & Bury St Edmunds Art Gallery, UK, 2004; On Memory and Loss, for 'Acknowledged Sources' exhibition project, Hastings Museum and Art Gallery, UK, 2001.

Elizabeth Callinicos MA (RCA)

Elizabeth Callinicos graduated from the Royal College of Art in 1992 and since then her professional life has been divided between teaching, academic research and practice. She has taught at numerous institutions, both nationally and internationally and is currently Senior Lecturer at Buckinghamshire New University. She exhibits widely, both nationally and internationally and has been guest speaker at a number of forums. Her work is known for challenging the boundaries and perceptions of what might be deemed jewellery; 'the human being is my site and jewellery has become a vehicle through which I can explore a number of issues. Amongst these are questions of individuality v/s tribal identity and installation, both on an intimate scale and in architectural space. Mirrors, layers and surfaces have played a key role in her work over the past ten years and have underpinned much of her research under the title of 'Pots, Beads & Thresholds'.

Selected Exhibitions:

'Mirror, Mirror', Galerie Rob Koudjjs, Amsterdam (solo), 2009; COLLECT (with Galerie Rob Koudjjs), Saatchi Galleries, London, 2009; Much Depends on Dinner, Milan Furniture Fair, with IND/Label, 2008; Kaleidescope, Crafts Council Collection, Oriel Gallery, Swansea (touring), 2007; Meeting Point(s), The Gulbenkian Foundation, Lisbon, 2004; KORU1, Lappeenranta, Finland, 2003; Cause & Effect, British Council Exhibition, Touring Poland, Israel, Vietnam, Cuba, 2001; Labels & Things, Galerie Lousie Smit, Amsterdam, (solo); 2001; Jerwood Applied Arts Prize for Jewellery, Crafts Council (Touring) 2000; Tectonic, Crafts Council, London, 2000

Research Projects:

Pots, Beads & Thresholds: Starting with a technical accident in preparing for Tectonic (2000), Pots, Beads & Thresholds developed into an ongoing body of investigation over the last decade: it has taken the form of academic writing, lectures, a research fellowship specifically concerned with electroforming, sponsored by Southern Arts (2002-4) and subsequently underpinned a fellowship with Buckinghamshire New University (2004-9). It also resulted in a three month residency at the European Ceramics Work Centre, The Netherlands, 2007.

Professor Jack Cunningham PhD

Jack Cunningham is an academic, curator and contemporary studio jeweller whose particular interest is narrative jewellery. He studied at Duncan of Jordanstone College of Art; Dundee in the mid 70's and completed a practice-based PhD at the Glasgow School of Art in 2007. His Doctoral work researched the synergy between ethnographic factors and the creative outcomes of contemporary narrative jewellers. He investigated the significance and influence of environment on the creative individual and how these factors impact on the creative process. Dr Cunningham taught for many years at Glasgow School of Art and was Head of Department from 2005 until 2008. He is currently Professor and Head of the School of Jewellery at Birmingham City University. His work which has been exhibited nationally and internationally has received numerous awards and is represented in many public collections.

Selected Exhibitions

To Strangers: Professor Jack Cunningham & Professor Teng Fei, Star Space Gallery, AIVA, Shanghai, China 2009; Contemporary Silversmithing, Aaron Faber Gallery, New York, NY, USA 2009; Jack Cunningham—End of The Line (solo) Roger Billcliffe Gallery, Glasgow, Arai Atelier Gallery, Tokyo, Hélène Porée Galerie, Paris, The Scottish Gallery, Edinburgh 2003–4; Brooching the Subject (solo) The Travelling Gallery, Scotland (Touring) 2003.

Collections

Work in public collections include : Crafts Council Collection, London; Museum of Decorative Arts, Montreal, Canada; Aberdeen Art Gallery; Kelvingrove Art Gallery & Museum, Glasgow; The Royal Scottish Museum, Edinburgh; The Scottish Development Agency, Edinburgh; Princeton University Chapel, USA Work in private collections in: Europe, U.S.A., Canada, Australia, New Zealand & Japan.

Curatorial Projects

PARADIGMA & PARADIGMA 2: The School of Jewellery, BCU, Escola Massana, Barcelona, Fei Liu Gallery, Beijing & UK Innovations, Shanghai 2009; Maker–Wearer–Viewer, The Glasgow School of Art, The Scottish Gallery, Edinburgh and Galerie Marzee, Nijmegen, The Netherlands 2005

Andreas Fabian MA(RCA)

A childhood in Afghanistan, Lebanon and Portugal and a design and silver smithing education in Germany and The Royal College of Art, London was always going to make Andreas Fabian well connected to global design culture. These days he delights in design play where an overly familiar cultural form is re-imagined to subtly allude to several others and perhaps a natural form as well, toying with how well you observe his work. In his objects cool sighted functionalism meets reinterpretation and wry humour to create domestic objects that sensually occupy a much more thoughtful table landscape than usual. The refined details of a silversmith are seductive but they are undercut by an astringent clear-sighted questioning. The answers are challenging, provocative and very often humorous.

'Fabians design consultancies are driven by a constant exhibition schedule where the play of materials, silver, porcelain or glass reappears in the work highly finished and skilfully intertwined.' (Simon Fraser)

Andreas Fabian is Senior Lecturer in Silversmithing and Jewellery at Buckinghamshire New University.

Selected exhibitions:

Multiples, Gallery SO (London) 2010, *Contemporary Silver—Bishopsland Trust*, Victoria & Albert Museum (London) 2009, *Mo-Billy*, Business Design Center (Milan) 2008, *Collect with Gallery SO* 2007, *A Field of Silver—Silver in a Field*, Birmingham Museum and Art Galleries (Birmingham) 2006, *Work in Progress* (solo show), Gallery SO Solothurn, Switzerland) 2004

Research project:

Currently working on Practice led PhD; title: *Spoons & Spoonness—A Philosophical Inquiry through Creative Practice*. **Live research events:** Food events with LA based 'private chef' Roberto Cortez, V&A Museum and Somerset House (London Fashion Week 2009), Los Angeles (2010) and San Francisco (2011)

Artefacts in production since 2007

hemDing, porcelain plate with wooden spade handle shown at the Milan Furniture Fair in 2008. Currently produced by Thorsten van Elten Ltd in the UK for worldwide distribution including the Museum of Contemporary Arts, Chicago and the Centre Pompidou, Paris. **Petits Fours Plate**, fine bone china plate with stainless steel handle shown at the Milan Furniture Fair in 2007, under the IN/D Label. Currently produced by Innermost in the UK for worldwide distribution

Chris Knight MA (RCA) FRSA

Chris Knight is Senior lecturer in Silversmithing and Jewellery at Sheffield Hallam University. Since completing his Masters study at the RCA in 1992 his professional life has been divided between teaching, academic research and practice. He is known for his functionally and visually provocative domestic and ecclesial silverware which is represented in many public and private collections. The last decade has seen his practice diversify into collaborative architectural and public art projects which have been recognised nationally through numerous awards and prizes. He has been a guest speaker at many national and international forums contributing thoughtful insights which extends the critical dialogue in relation to knowledge and understanding in the field. He is a Freeman of the Goldsmiths' Company (2000); was Chair of the ABDS (2002–05); and recently became a Guardian of the Sheffield Assay Office and a Fellow of the Royal Society of Arts (2010).

Selected Exhibitions

Roger Billcliffe Fine Art, Glasgow (Solo) 2008; Objects & Ritual, Harley Gallery 2007; Protect & Serve, Scottish Gallery 2006; Jerwood Applied Arts Prize for Metal, Crafts Council (Touring) 2005; Creation, Goldsmiths' Hall 2004; A Field of Silver—Silver in a Field, Flow Gallery, London (touring) 2002; Contemporary British Silver, Galerie Marzee, The Netherlands 2000.

Collections

Work in public collections include: Ulster Museum (Candelabra 2010); Museums Sheffield (Chalice 2010); Sheffield Cathedral (Chalice and Ciborium 2008); Goldsmiths' Company Collection (Drinking set collaboration with Maria Hanson 2008); Museums Sheffield (Candelabra 2006); Aberdeen Art Gallery (Coffee set 2006); Crafts Council (Tea set 2004); St Marys, New York (Processional cross & communion cups 1999); Victoria & Albert Museum (Candelabra 1998); Musee des Arts Decoratifs, Louvre (Integrally cast bronze vessel 1997).

Awards

Winner of Museums Sheffield National Metalwork Design Award 2010; Marsh Award for Public Sculpture 2008; Landscape Institute Award 2007; RIBA White Rose Award 2007; Leeds Architectural Award 2006; Jerwood Applied Arts Prize for Metal (shortlist) 2005.

Dr C il n   Dubhghaill

C il n   Dubhghaill is Senior Research Fellow in the Art and Design Research Centre at Sheffield Hallam University. After graduating from Edinburgh College of Art in 1996, he worked in design and manufacture for industry for three years. In 1999 he entered the Metalsmithing department of Tokyo University of Fine Arts and Music (Tokyo Geidai) receiving an MFA in 2002 and a Doctorate in Fine Arts in 2005. For the last three years he has worked on an Art and Humanities Research Council funded study of the Japanese irogane alloy and niiro patination process. This practice based study built on the skills of a multidisciplinary team of material and bio scientists at Sheffield Hallam University and has led to improved understanding and control of alloying and patination techniques. Research outputs for this work include national and international exhibitions, lectures and conference papers.

Selected Exhibitions

Galerie Marzee, Netherlands (Solo) 2011; Portfolio, National Craft Gallery Ireland 2010; Object, Rotterdam 2009; Treasures of Today, National Museum of Ireland 2008; Scottish Gallery, Edinburgh (Solo) 2008; Silver of the Stars, Victoria and Albert Museum, London, The State Hermitage Museum, St Petersburg, The World Art Museum, Beijing 2007; 100% Proof; Mobilia Gallery, Cambridge, USA; Velvet da Vinci Gallery, San Francisco, 2006.

Collections

Galeria Sztuki w Legnicy, Poland 2010, Crafts Council of Ireland 2009, National Museum of Ireland, Dublin 2008, Incorporation of Goldsmiths, Edinburgh 2006, Glasgow Cathedral 2006, Marzee Collection, Netherlands 2006, Irish State Art Collection, Farmleigh House 2005, Toride City Collection, Japan 2003, Birmingham Assay Office Collection, UK 1996.

Awards

Arts Council England Grants for the Arts 2009; National Metalwork Design Award (shortlisted) 2008; AHRC Fellowship 2007; Sasakawa Foundation grant 2007; Special Merit Award, Golden Fleece, Ireland, 2006; Monbusho Scholarship, Japan, 1998.

Conference contributions

Association of Contemporary Jewellery (UK) 2010; International Committee of Design History and Design Studies, (Belgium) 2010; Santa Fe Symposium (USA) 2008/09.

Laura Potter MA

Laura Potter is a Senior Lecturer in Design at Goldsmiths, University of London. She also tutors in the Department of Goldsmithing, Silversmithing, Metalwork and Jewellery at the Royal College of Art, from where she graduated in 1997 with a Masters degree. Her work is about jewellery, and sometimes it is wearable. She works with ideas first and foremost, developing material outcomes in response to theories, conversations and situations. Her work utilises a mixture of materials and processes; if necessary she will learn a new technique to produce just one object. Her practice is focused towards exhibitions, commissions and research projects, and recently has included more collaborative ventures (Pas de deux 2011; DWFE 2009 ongoing). After initially struggling to define her territory as a practitioner, she finally decided to call herself a jeweller and she stands by that decision. She doesn't mind what other people call her.

Selected Exhibitions

The Modern Jewel, mima, Middlesbrough 2011; Jerwood Contemporary Makers, Jerwood Space, London (Touring) 2010; Nowhere Now Here, LABoral Centro de Arte, Spain 2008; Then and Now, Barrett Marsden Gallery, London 2007; Alchemy, Middle East (British Council Touring Exhibition) 2007; Ceremony, The Pumphouse Gallery, London (2005); New Work, Galerie Marzee, Netherlands 2005; Treasure, The Pearoom Centre, Lincolnshire (collaboration with Lin Cheung) 2003.

Research Projects

DWFE, experimental design syndicate (collaboration with Jimmy Loizeau and Matt Ward 2009 ongoing); Florence Nightingale School of Nursing and Midwifery, mixed media artworks (research—based commission) 2007; My Life in a Sock Drawer, unworn jewellery and the construction and preservation of the self (AHRC funded 2007); This is me, exploring concepts of 'self' (action research for Craftspace) 2004; LJP IUD, perceptions of intrauterine devices (research-based placement) 2000.

Collections

Selected work in public collections: mima (Pas de deux collaboration with Lin Cheung 2011); Galerie Marzee (2005); Cleveland Craft Centre (2002); National Museums of Scotland (2001); Crafts Council (1998); The British Council (1998).

Jessica Turrell MA

Jessica Turrell is a jeweller, enamel artist, teacher and researcher. In 1988, upon graduation from Central St Martins, she established a studio in Bristol. Initially her focus was on jewellery that incorporated traditional enamel techniques but in the late 1990s she undertook a sustained period of research into mark-making in enamel using non-traditional techniques. This, combined with investigations into printmaking processes for enamel, formed the focus of her postgraduate study at the University of the West of England, Bristol.

In 2007 the Arts and Humanities Research Council (AHRC) awarded Jessica a three-year research fellowship. The project, entitled Innovation in Vitreous Enamel Surfaces for Jewellery, was hosted by the Enamel Research Centre at UWE and employed both practice-led and theoretical research methodology to investigate the potential of new and experimental techniques and approaches. As an extension of this project Jessica is currently curating a major enamel jewellery exhibition for winter 2011.

Selected exhibitions

New Traditional Jewellery – True Colours, award nominees' exhibition (touring), SIERAAD, Netherlands: Villa Bengel te Idar Oberstein, Germany: Museum voor Moderne Kunst Arnhem, Netherlands 2010–2011; Premio Fondazione Cominelli, Cisano di San Felice del Benaco, Italy, 2010; Inner Voice, Contemporary Applied Arts, London, 2009; Playing With Fire, Devon Guild of Craftsmen (touring), 2008–2010; International Badge Exhibition, (touring) Museum der Arbeit, Hamburg, Germany: Velvet de Vinci Gallery, San Francisco, USA: The Society of Contemporary Craft, Pittsburgh, USA 2007–2010; The Enamel Show, Velvet de Vinci Gallery, San Francisco, USA, 2009; Wearing Glass 2, Oxo Gallery, London: National Glass Centre, Sunderland, 2005–2006; Jewellery-Unlimited, Bristol City Museum and Art Gallery, 2004.

Awards

Fellowship in the Creative and Performance Arts, awarded by the Arts and Humanities Research Council, 2007; Excellence in Enamel, awarded by the Devon Guild of Craftsmen, 2008.

Publications

Authored journal article Surface and Substance – a call for the fusion of skill and ideas in contemporary enamel jewellery, Craft Research, Intellect, UK, 2010; The Enamel Project – Jessica Turrell, author Ian Wilson, Art Aurea Magazine, 2010

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