

NEWSLETTER



SEPTEMBER 2024 — CONTEMPORARY JEWELLERY

ISSUE NO. 1

SPACE OF REFLECTIONS

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The Monthly Newsletter of Journeys in Contemporary Jewellery



A Warm Welcome

YOU WON'T KNOW WHERE YOU'LL END UP!

Dear readers, followers, colleagues, friends, and family,

Thank you for taking the time to read this newsletter, which marks a new chapter in my journey. This newsletter is not only a way for you to stay updated on what I'm doing, the plans I have, the artists I'm interested in, and what's happening this month in the contemporary jewellery field, but it is also a way for me to organise my thoughts, clarify my focus, and reflect on each month that has passed.

September brings a new period in my life. After five years of university, this chapter has now come to an end. I was 38 when I decided to return to studying to transform my passion for jewellery into a new profession. After graduating in 2023, I chose to continue with a Master's in Curation, aiming to merge my two passions—jewellery and curatorial practice—into one. My goal is to become a curator specialising in contemporary jewellery while continuing my practice as a jewellery designer.

So, here I am now, having graduated and planning my next steps. I'm excited to share this journey with you and look forward to what the future holds.

Vica Gábor

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EXHIBITION: *THE RAZZLE DAZZLE OF INFINITE GIRLHOOD*

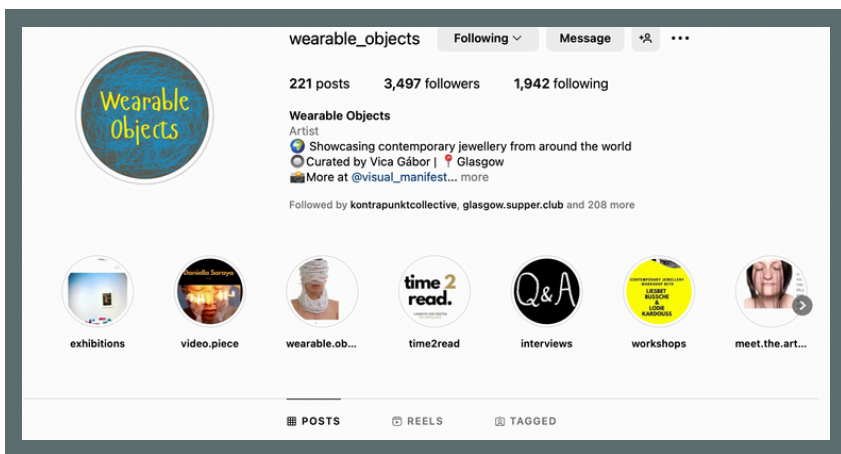
EXHIBITION: *VISCERAL MATTER*

WEARABLE OBJECTS

Showcasing Contemporary Jewellery Designers on Instagram

I started @wearable_object in 2021 during the lockdown. I was in my second year at university, and as our course was very much practice-based and lacked theory, I wanted to find a way to familiarise myself with people working in jewellery. From my early days at university, it was clear that I was interested in jewellery that pushes the boundaries between design and art or pieces with a strong conceptual background—jewellery that I can easily relate to. Later, I started to post student works and created book recommendation posts whenever I came across publications that I found important. Occasionally, I also recommended upcoming exhibitions.

Now, what I hope to achieve with this page is to find a way to open dialogues about the work I share. This month, I am introducing Jeannette Knigge, an Amsterdam-based jewellery designer, and Alice Biolo, who, just like me, is based in Glasgow. I had the luck of studying in the same Jewellery Design and Silversmithing course as Alice at the Glasgow School of Art. Here they are:



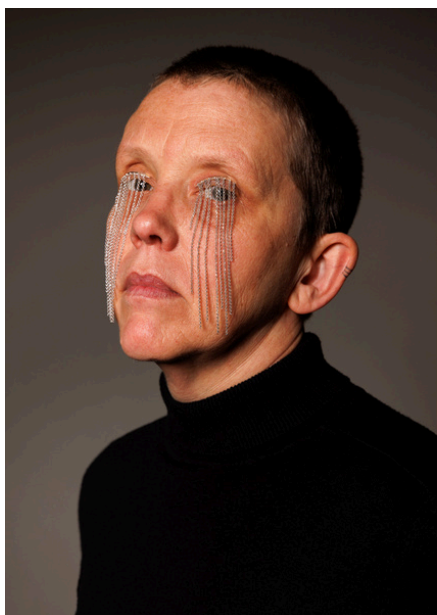
[@WEARABLE OBJECTS](#)

JEANNETTE KNIGGE

Jeannette Knigge (1973, The Netherlands) studied goldsmithing in Schoonhoven and visual arts at the art academy in Kampen from 1992 to 2001. Since 2001 she has been combining her work as a visual artist with running her own business as a goldsmith under her brand name @KunstGoud. Jeannette is working and living in Deventer, the Netherlands. In 2022 she decided to broaden her horizons and got accepted at @MASieraad. In June 2024 she graduated Summa Cum Laude with her 'Performing Identity' collection.



Nose-Hair; Part of the Performing Identity collection, 2024.



Lashes: Part of the Performing Identity collection, 2024.



ARTIST STATEMENT



Smile; Part of the Performing Identity collection, 2024



This is how Jeannette Knigge explains her series, Performing Identities:

“What defines our identity? My research shows that identity is fluid and can be seen as an ongoing performance. People will act according to the applicable rules in their social environment and adapt. Still, they also want to preserve their identity and be seen and recognised for who they are.

Jewellery is a way to show your identity. You adapt to the social needs of your environment. What happens when you wear jewellery that no one recognises as such?

I’m redefining my identity in contemporary jewellery, using my technical skills and the urge to make art. My pieces raise questions about our social behaviour and people’s expectations of themselves and others.”

Jeannette Knigge

ALICE BIOLO

Alice is a jewellery artist from Italy 🇮🇹 who began her studies at Liceo Artistico Pietro Selvatico in Padova. She later moved to Scotland, where she earned a BA (Hons) in Silversmithing and Jewellery Design from the Glasgow School of Art in 2023. Since then, she has been actively involved in the jewellery scene, participating in numerous national and international exhibitions and residencies. Alice is currently based in Glasgow, where she is in her second year as an Artist in Residence at the same institution from which she graduated.



TO LEARN MORE ABOUT ALICE BIOLO AND EXPLORE HER WORK,
YOU CAN VISIT HER INSTAGRAM PAGE [@ALICEBIOLO](#) OR CHECK
OUT HER WEBSITE AT WWW.ALICEBIOLO.COM

ARTIST STATEMENT

Alice has been exploring the theme of pain, trauma, insecurities through her collections to spread awareness about mental health and open a conversation with the public, with the aim of normalising human emotions. The predominant characteristic of her creations lies in their simplicity and the absence of adornments on the front. The designs remain concealed on the back, eschewing any overt symbolism for the public and fostering an intimate connection solely with the wearer.



Das Kruzifix; Copper, 24k gold leaf
5.5 cm x 5.5 cm x 1.8 cm
Photograph by Noah Layr



In meiner Brust; Copper. 5.5 cm x 5.5 cm x 1.5 cm
Photograph by Noah Layr



Pax; Sterling Silver, cubic zirconia, mechanical watch parts, 5 cm x 5 cm x 1.5 cm
Photograph by Anwyn Howarth



Green Tomatoes; Sterling Silver, cubic zirconia.
5 cm x 5 cm x 1.5 cm
Photograph by Anwyn Howarth

THE RAZZLE DAZZLE OF INFINITE GIRLHOOD

BY LIISBETH KIRSS AND AIMLESS
AURORAS OF MIDLIFE MUNDANITY BY
VALDEK LAUR AT A-GALLERY WINDOWS

Exhibition AIMLESS AURORAS OF MIDLIFE MUNDANITY is a humorous, self-ironic reflection on the absurdity of subcultures glorifying primal masculinity.

Guided by the principle of sympathetic magic, the works—primarily depicting bull testicles—highlight extreme male stereotypes. The crafted regalia comments on the dubious motives and worldviews of influencers promoting masculine ideals. Diving into the shallow world of life coaches on social media can be detrimental to health, devastating to close relationships, and dangerous to society at large. Through his works, Laur opposes such alpha male prophets by ridiculing their concepts.

“Masculinity has become a cosmetic caricature, where external aspects transform into the essence of the bearer. A proper man has plenty of money, expensive cars, a villa in Spain (or at least a manor in Läänemaa), tasteless gold chains and rings, a gym six-pack, and an obedient wife. What should those men do who don’t want to be conquerors, leaders, or superheroes? What if I don’t like resolving disputes with fists, can’t make money, have a wife who barks back, and a fear of needles excludes even getting tattoos? Am I even a real man?

If I make myself regalia worthy of Andrew Tate or Joe Rogan, will I become more masculine? If I ate the testicles of Jordan Peterson or Mihkel Kunnus, would I have hope of becoming a man? Or do I still just need to tidy my room and go to the gym?” asks Valdek Laur.



A-Gallery
Street view of the windows with the current exhibition.



The Razzle Dazzle of Infinite Girlhood by Liisbeth Kirss
Photo by Valdek Laur



Aimless Auroras of Midlife Mundanity by Valdez Laur.
Photo by the artist

A-Gallery, Tallinn

2 AUG 2024 - 29 SEP 2024

EXHIBITION

Visceral Matter

VISCERAL MATTER WAS A SOLO CONTEMPORARY JEWELLERY EXHIBITION SHOWCASING THE WORK OF ALEJANDRO RUIZ, ACCOMPANIED BY A DINNER EVENT AT DAVID DALE GALLERY'S WAREHOUSE, CURATED BY VICA GÁBOR.

Experimentia

This project has multiple collaborative elements; the first I would like to explain is the artist-curator collaboration, where the essential part of the partnership lies in a similar way of thinking about experimentation, playfulness, and diversity.

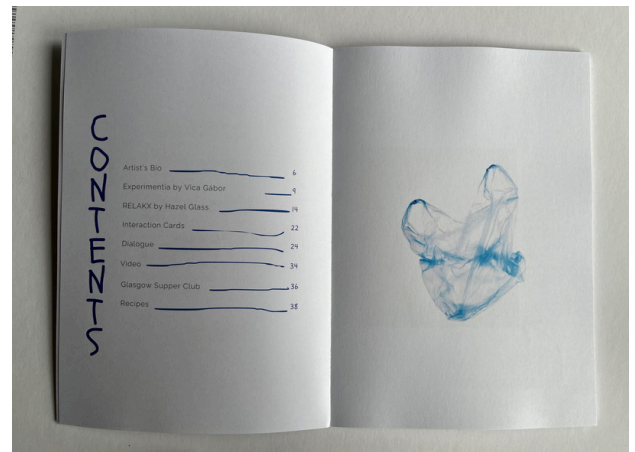
Experimental aspect: Alejandro decided to learn a new technique (casting) and use a new material (silicone) when they started working on this graduation collection. Similarly, I chose to introduce a non-typical curatorial tool (dinner) into the cultural space as an experiment and created interaction cards specifically designed for this exhibition. This search for a different perspective, showing another way of seeing, is an essential element of Alejandro's current and previous works.

Playfulness: Alejandro mixes profound concepts (like anxiety) with humour and playfulness. In my case, one of the ways I try to surprise the viewer is by offering interaction cards, which are also playful tools with serious aims, such as creating connections and shifting perspectives.

Diversity: Alejandro's jewellery not only adorns the body but also serves secondary purposes; it helps to relax, provides sensory pleasures, and can even ease the discomfort of baby teething. The curation is a juxtaposition of eating, gathering, playing, and inviting the audience to become active participants in the exhibition (as models or guides).

I hope these common points not only strengthen our collaboration but also enhance the unique experience of Visceral Matter.

The second collaboration involves Hazel Glass, an art-writer based at David Dale Studio, who we asked to wear one of the exhibited neckpieces for two days.



Visceral Matter: Sample pages from the exhibition publication.



Interaction cards from the exhibition Visceral Matter

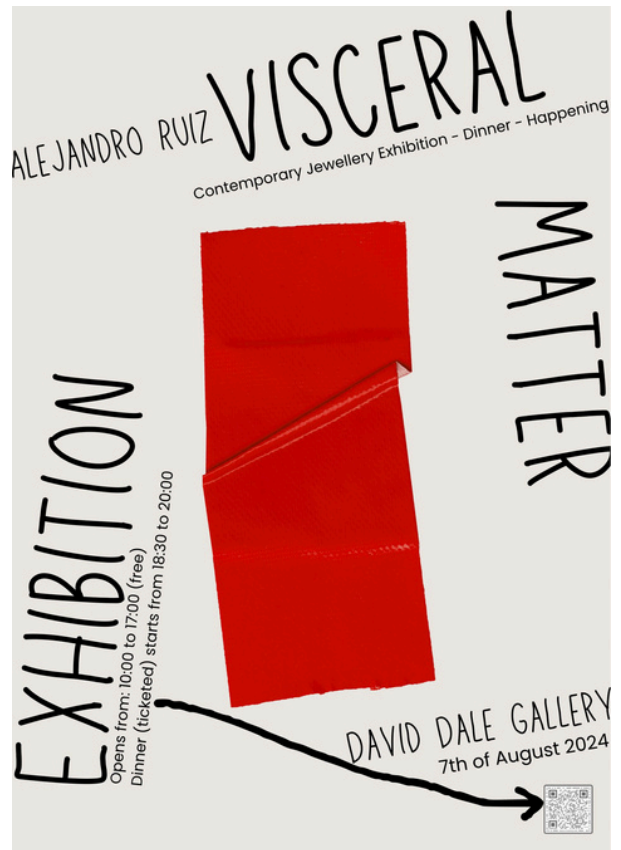
EXHIBITION

This playful experiment served as the starting point for her exhibition text. Hazel's text inspired us to film two actors, Persefoni Gerangelou and Adam Tompa, who read the text, creating a video that became an integral part of the installation. In Hazel's narrative, the jewellery Mimo is personified as a living creature, and her abstract text humorously explores the various characteristics of the jewellery.

The third collaboration in this project involved Lydia Honeybone, who, as part of the Glasgow Supper Club, created and cooked the menu for the dinner, drawing inspiration from the colours of the jewellery. Lydia specialises in sustainable vegan dishes served in unique, intimate locations such as her home or, in this instance, a gallery space. She designed the setting so that everything is displayed on serving platters as guests enter the dinner space, creating an opulent banquet aesthetic with raw fruits, vegetables, and candles.

The fourth collaboration occurred between the actors Persefoni and Adam, as well as myself. The idea to record a Zoom call was natural, as Persefoni, whom I really wanted to work with, lives in Athens, while Adam (another unique talent) lives in Glasgow. In this video, they portrayed an intimate scene, pretending that the obvious distance does not exist, and performed the exhibition text as a conversation. Although the text itself speaks from one person's perspective, we found a way to turn it into a dialogue without changing anything in the original text. The actors are naturally open to experimentation, and Persefoni and Adam approached this performance with a playful yet (and again) serious attitude.

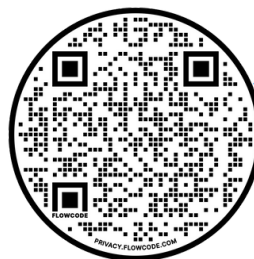
Collaboration, experimentation, playfulness, serious humour, and changing perspectives are the seeds of Visceral Matter and also of my curatorial practice, but now as I think of it, these are also the motivations of my personal life.



Exhibition Poster



Still images from the video installation featuring: Persefoni Gerangelou and Adam Tompa



Scan the QR code to watch the video.

*David Dale Gallery and
Studios
7 AUG 2024.*
