



NEW NECKLACES

400 DESIGNS IN CONTEMPORARY JEWELLERY

NICOLAS ESTRADA

promopress

LA HUELLA DE UN COLLAR

Julia Wild

Ya en la Edad de Piedra se adornaban nuestros ancestros con conchas, piedras y corales, así como con huesos y dientes perforados de presas de caza.

La mayoría de los elementos ornamentales perforados se han mantenido como parte de ofrendas funerarias. El uso de colgantes hechos de material orgánico antes de la Edad de Bronce, como los collares, es evidente gracias su disposición en las tumbas. Estos hallazgos milenarios dan testimonio del impulso temprano de los seres humanos de adornarse y hacen del lazo o cadena alrededor del cuello uno de los más antiguos símbolos de expresión de la humanidad.

La importancia del collar radica en el hecho de que adornaba una región específica del cuerpo: la delicada conexión entre el pecho y el cuello. Por ello los talismanes y los amuletos son las más antiguas formas de collares. Se apoyan en el pecho protegiendo el corazón, el área más próxima al alma. En las culturas occidentales la vulnerabilidad del cuello y su escote transformaban esta zona, a menudo descubierta, en la más erótica del cuerpo femenino. A partir del Renacimiento, las mujeres nobles se descubrían, cada vez con más frecuencia, el cuello y el pecho utilizando joyas, en lugar de tejidos, sobre sus hombros desnudos.

El collar acentúa la desnudez, establece un diálogo con el cuerpo, especialmente en un tiempo en el que la simple visión de un tobillo descubierto encendía las más eróticas fantasías y un cuello desnudo era una alegoría del pecado, pero también de entrega. Este simbolismo prevalece aún en las historias de vampiros, por ejemplo. El vampiro se presenta como el seductor a quien la víctima ofrece el cuello, alrededor del cual la cadena con una cruz otorga su última protección. Tras esta unión, la mordedura se transforma en la nueva joya de la víctima y su signo de pertenencia a otro mundo.

El collar no sólo tiene una función protectora o decorativa, sino que es componente de la construcción de una identidad social: enmarca el rostro, la parte del cuerpo que asociamos en gran medida a la identidad personal.

En algunas culturas y ámbitos, la visibilidad del collar y su estrecho vínculo con la persona que lo llevaba sometían a este a un estricto escrutinio social. Este es el caso de los collares y adornos pectorales en el antiguo Egipto, que funcionaban sobre todo como elementos mágicos de protección pero también como muestras de reconocimiento y de poder que solamente podían ser exhibidos por unos pocos. Así pues, el collar masculino se consideraba un símbolo importante de autoridad



Tiffany Rowe | p. 53

y posición social. En las culturas occidentales no es hasta el siglo XVII y XVIII que el collar desaparece como ornamento para los hombres y se usa cada vez más como joya femenina. Únicamente en pocos casos, como en el collar o cadena de orden y la cruz pectoral de los obispos, se mantiene el collar como joya masculina.

Aún en la actualidad, en los pueblos indígenas se puede conocer, a partir del tipo de collar, su material y disposición cromática, la posición social de su portador. En estas culturas sería impensable componer, elegir o llevar un collar únicamente por razones arbitrarias o meramente decorativas, pues el collar refleja la identidad tanto como el lugar que el portador ocupa dentro del grupo.

El collar como joya que va pegada al cuerpo establece un diálogo y también un debate con el cuerpo de su portador. El collar se apoya en el movimiento del cuerpo relacionándose íntimamente con él de una manera óptica y táctil. Su influencia se versa sobre la figura, el ancho del cuello, la forma del pecho y la estatura, pero también tiene un efecto sobre la piel o la vestimenta, así como sobre toda la composición.

La cadena, alineada con el colgante, sigue no tanto la forma como el movimiento del cuerpo. El movimiento en cada uno de los elementos decorativos se origina en el collar a través de la forma del cuerpo; es a través de este movimiento que se propicia el balanceo de un colgante y su cadena.

Como en el caso del anillo, la cadena y el colgante representan la pertenencia y la unión a un grupo o una persona, aún cuando el anillo simboliza una unidad cerrada. En la cadena, sin embargo, no se realiza su sentido de unidad, sino que nos centramos en sus elementos individuales que forman entre ellos un todo. La referencia simbólica de la cadena radica en el vínculo pero se inclina también hacia el compromiso. El regalo de tornaboda consistía a menudo en una cadena que el novio regalaba a la novia después de la noche de bodas. Este obsequio contenía la promesa de sustento. En su sentido negativo podría conllevar también el hecho de estar encadenado a lo mundano y las cargas que conlleva la vida. La obligación puede ser percibida como "una muela de molino alrededor del cuello", expresión bíblica cuyo simbolismo sigue vigente. Un juego eterno de símbolos y de preguntas detrás de los símbolos.

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FRÉJ
Yellow Pencils Series

Media: Brass, graphite pencils

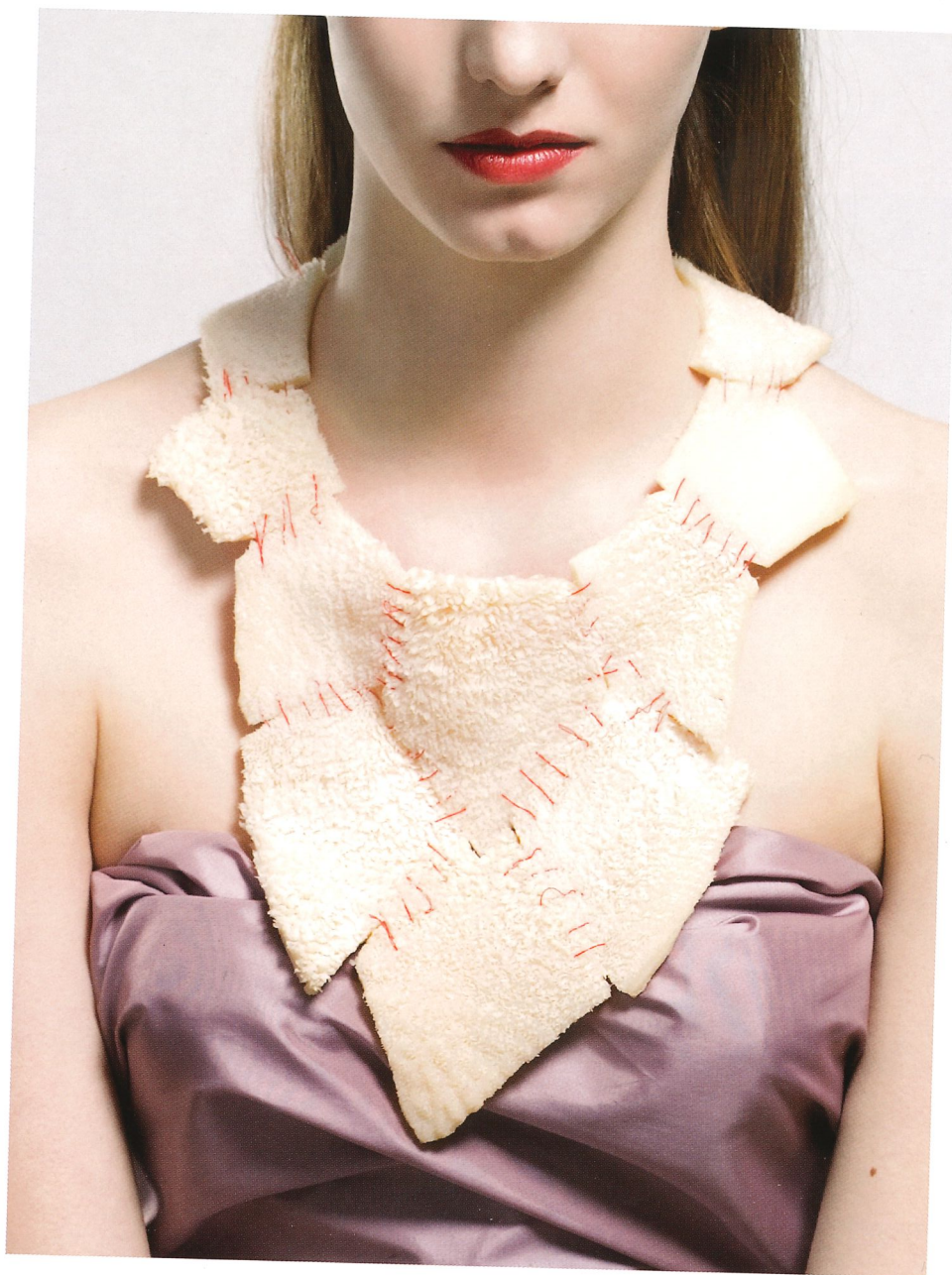
Photo: Grace Gunawan



TIFFANY ROWE
Animal Attraction

Media: Glass and resin beads,
microbeads, pearls, polymers,
coral, lobster toy

Photo: Giacomo Rebecchi



TIFFANY ROWE
Ephemeral (Gut feeling)

Media: String, beef tripe

Photo: José Medina Molina

TIFFANY ROWE
Oceana

Media: Oyster shells, ribbon,
textile

Photo: Aliona Kuznetsova



HANNA HEDMAN
Black Bile

Media: Silver, leather, copper
and paint

Photo: Sanna Lindberg

STEPHANIE HENSLE German > p. 70

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In 2009 Stephanie Hensle graduated in Jewellery and Everyday Objects Design at the University of Applied Science in Pforzheim, Germany. She now lives and works in Karlsruhe, Germany.

Stephanie Hensle's jewellery is not just fun but extremely wearable and surprising. She keeps the balance between the demand for a concept and jewellery and she passes in both fields. Published in www.craft2eu.net.

STEPHANIE MORAWETZ Austrian > p. 210

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Stephanie was born in Vienna, Austria. She received her Bachelor of Arts at the University of Arts Linz, Millinery in 2010, and her Bachelor of Fine Arts at the University of Applied Sciences Trier, Gemstones and Jewellery in 2014. She is currently pursuing a Master's at the University of Applied Sciences Trier, Gemstones and Jewellery. Stephanie has an atelier in Vienna.

STEPHANIE VOEGELE American > p. 63

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Stephanie Voegel was born in Eau Claire, Wisconsin. She is currently a lecturer in the Jewellery and Metalsmithing Area and First Year Program at the University of Wisconsin, in Milwaukee, USA.

My work is inspired by the contrast of bright colors and neon hues with the subtle shifts in surface and materials like metal, plastic, leather and thread. Powder coated pieces of brass plates are bent and formed to create faceted planes that bring to mind the abstract surface of uncut gemstones.

STEPHEN BOTTOMLEY British > p. 172

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Stephen Bottomley is Programme Director for the Department of Jewellery and Silversmithing at Edinburgh College of Art, in Scotland. He exhibits work internationally and collections holding his jewellery include: National Museum of Scotland, South East Arts Crafts, Hove Museum, The British Museum and the Royal College of Art, London.

Inspired by the rhythm and patterns found in oriental motifs and mathematical geometry, I seek to capture their inherent beauty in fine metalwork and contemporary jewellery. New digital technologies alongside the ancient goldsmith's craft combine to translate these surface qualities to metal by etching and printing technique

SUNYOUNG KIM South Korean > p. 24, 50

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In 2013 Sunyoung Kim received her MA in Metalwork and Jewellery from the Graduate School of Kookmin University Seoul (South Korea). Her works have been exhibited in shows in South Korea, Japan, Germany and the UK. In 2014, she was part of the show COLLECT: The International Art Fair for Contemporary Objects in London.

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TABEA REULECKE German > p. 42, 94

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I cannot keep still. The release valve is opened and my kettle starts to boil, imagination flowing out of my head and into the world.

The next moment is a surprise. Thoughts from the past rise organically without prescription, ideas are strung to fill an infinite space, constantly changing until the materials become apparent. These I split, sew, file and grind until a story emerges; its chapters are decided intuitively. Through diversity a creature forms to be trimmed, assembled, glued, and, sometimes, parts discarded. This new character, once born, is forever responsible for itself, its nature allowing it to connect, to hold, to embrace, and attract.

TALA YUAN Chinese > p. 123, 165

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Tala was born in the province of Guangdong, China, and studied in China, South Korea and Germany. She is currently assistant professor at the Department of Jewellery Design at the Shenzhen Polytechnic in Shenzhen.

My jewellery talks about my birth and also about life and death. My mother explained this context vividly to me. During her labour she had intense pains, as if a piece of meat was cut out of her body. She could never erase those painful memories. This unforgettable pain stands for our indelible relation. Life is born through pain. Even if I can't remember this experience, it is buried deep in my heart.

TANEL VEENRE Estonian > p. 85

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Born in Tallin, Tanel graduated from Estonian Academy of Arts and Jewellery in 2005. His jewels take one on a journey that starts from the depths of the sea, continues on through coral reefs, past dancing sea horses and then on to the cultivation of silkworms. The voyage ends in a cosmic cloud. He is a freelance artist and designer and a professor at the Estonian Academy of Arts.

TARA LOCKLEAR American > p. 57, 75

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The foundation of my work is to bring industrial and cultural building blocks of our daily environment into the viewer's focus. The research, exploration, and formation of these materials are the core of my practice. From recycled skateboards to cast concrete, my materials all have inherent beauty, strength and value beyond their functioning identity.

Using these undervalued items, I hope to evoke discussions of memories and raise questions of what jewellery is and can be.

TERESA FARIS American > p. 62, 174

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Humans inhale and exhale approximately 22,000 times a day. Hummingbird's average 250 breathes per minute. Privilege comes in many forms ranging from eye color, physical and mental ability to class, status and power. I see the greatest privilege one could have is the ability to forget that air is entering and exiting the body. To perform this one critical natural act without any mental consideration frees the mind to explore endless arenas of fantasy, invention and day-to-day tasks.

THEO SMEETS Dutch > p. 47, 99

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Theo studied at the Gerrit Rietveld Academy in Amsterdam and specialised in gold and silversmithing at the Vakschool Schoonhoven. Since 1992 he has been a freelance jeweller. He is professor of Jewellery and Object Design at the University of Applied Sciences Trier, in Idar-Oberstein.

Still, time is passing and the day is turning into black night. Then a new day starts! The sun comes up, it completely blinds me and I lose the ability to see what is around me. I go to work accompanied by my impressions of the people around me. People I want to make jewellery for - impressions of people I make jewellery about. And at the end of the day, somehow, there is a new piece. Is that what I wanted to say? I don't know... the piece happens to be there and I know I made it for a very special person.

TIFFANY ROWE Swiss > p. 12, 53, 169, 195

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A rather unusual artistic scientist, Tiffany Rowe initially studied biology at university whilst having a passion for contemporary creation. Her signature necklaces are often sculptural, thought-provoking and sometimes even humorous. Many sculptors have strongly influenced her jewellery making: the works of Louise Bourgeois, Jeff Koons and Alexander Calder have all been sources of inspiration. This eccentric Anglo-Swiss designer is known for creating ephemeral jewellery.

TITHI KUTCHAMUCH Thai > p. 87, 161

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Tithi studied architecture in Bangkok and received her MA in Product Design from the Royal College of Arts in London. She has exhibited her works internationally and has received numerous awards such as the 2013 Designer of the Year by the Silpakorn University in Bangkok.

The smooth round pearl is traditionally regarded as an ideal. I have searched through thousands and thousands of pearls to find the few whose imperfections make them perfect for their new role.

TODD POWNELL American > p. 55

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My exploration in the process of jewellery making is with a deep respect for the innate properties of the material. The noble metals and gemstones display strong qualities of order and structure within their internal network. I work with a focused attention for the craft, which is a visible dialogue within the jewellery. I like to think of my designs as evolving from an emotional state to an aesthetic experience and back again. The interaction of dark and light metals mixed with fine gold and diamonds combine to evoke a strong sense of mystery and a sub-lime nature.

TOM STÖCKL German > p. 22

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Born 1979, Tom Stöckl, considers himself as a designer and tom more as a state of mind than a name. Studying for M.A. degree in design since 2013 keeps him from thinking too much.

Sometimes I think jewellery is just what I learnt it is, what I believe it is. Today I often think jewellery is just a symbol someone wears to share some kind of idea, some kind of belief... maybe it shows one's will not to be alone in the world and to share some ideas for the belief of tomorrow.

TYPHAINE LEMONNIER French > p. 32

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Born in France, Typhaine graduated as cinema technician in 2004, in Versailles, France. She then studied jewellery and graduated from the Ar.Co centre of Art and Visual Communication in Lisbon, in 2011. She taught jewellery in Ar.co between 2010 and 2012 and is currently pursuing a Masters at the Hochschule Trier University of Applied Sciences in Idar-Oberstein.