



WORKING NOTES



MAY BE INTERESTED

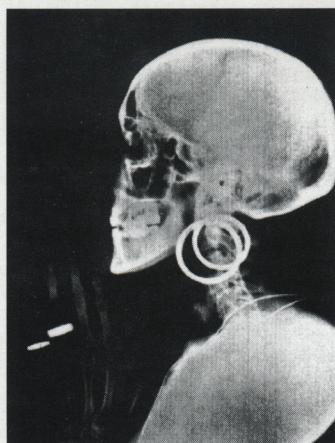
TO READ:

PAPER WRITTEN

AND PRESENTED BY

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Perhaps, if we didn't have the term *NEW* jewellery we would understand our location in the sequence of design evolution better. The adjective is a plea for attention—another 'look at this' and usually an equally eager disowning of what 'went before'.



Elsa Schiaparelli, one of fashion's visionaries earlier this century, designed jewellery too. Her wide plastic collar, crawling with metal insects said in the late 30s what the 'new jewellery' movement in Europe represented in the 70-80s.

The history of jewellery is implicitly stated in each new piece. There is no NEW jewellery—there is only jewellery, said in different voices.



MANIFESTO

WANT TO SURVIVE THIS HABIT?

I will own the role of jeweller within my community. My home will not be separate from my workplace—nor will my work be separate from other aspects of my life—I will reconstruct a whole world out of it. I will expose the whole persona all the time. I will label myself as I wish to be understood jeweller—just that, not artist, not designer. I will embrace the position of educator for my clients, knowing that there lies the best brief. To succeed, circumstances will force me to be, at the same time, artist, technician, communicator, business person and manager genius. I will take out the garbage.

I will see jewellery as a vehicle for human interaction and as a jeweller I will be given the voice to present loaded icons, I will also be given the hand to serve my clients.

My role is to stimulate the client to express themselves non-visually—to shift the focus of their description away from the end product, the jewel and the EXTERNAL—one step back to the interior, to the function and to the clients own muses and symbols. Like walking the perimeter, we both throw ideas into the pool. If the jewel is a memento of an idea, the jeweller's role is to enhance the evolution of the idea into a personal symbol.

The brief is, then, the collection of notes, observations, cues and clues that are the marks from this encounter. Having the 'license to interpret' the brief the jeweller's power is not diluted—her perception of the client's needs are enhanced and her role is to find the metaphor with which to mirror back the message. The end result, the jewel, is informed by two voices—it is a collaborative work—it is also uniquely the work of the jeweller, it is the next sentence in her monologue.

TOWARDS A CLOSER RELATIONSHIP BETWEEN THE WEARER AND THE

BODY If the jewel is a communicator that communicates outward—it also communicates inward. While we are moving into the age of information, right now we seem to be in a phase of introversion—seeking more information about ourselves and our bodies. Developing our kinesthetic sensibilities—becoming perceptive.

An experiment in the dark... pinpoints of light, when positioned over the joints of a human figure enable us to recognize that figure as human, when they begin to move. If the lights are positioned at other points on the body—lets say, centre of limbs—the messages of symmetry and movement are jumbled and we cannot recognize the human figure.

Similarly the weight and density of metal circling a finger, a neck—its presence and restriction draws our attention to sites of meaning—enabling us to recognize our body's map. (Remember the 3 Ls?— Location, Location, Location!)

WHERE IS JEWELLERY HEADING? Towards a closer relationship between the maker and the wearer—the comm

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