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Hanna Hedman
Love White, 2013
silver, quartzite, copper, paint
24 x 21 1/2 x 1 1/4"
PHOTO: MARK LINDBERG

as "images of endangered animals and plants that merge and create new life forms." (Her 2012 SOFA/Ornamentum show was titled "While They Await Extinction.") These objects are fascinating in their complexity, much like headless creatures from the deep that might have been caught in a fisherman's net and preserved for scientific observation. They are, as Hedman herself has written of the objects overall in this show, "beautiful on one hand, but on the other hand haunting and not even jewelry at all."

Andrew D'Silva writes an art, craft and design.

"Rebecca Hannon: Jolie"

Jewelry's Work Galerie, Washington, DC
June 22-July 19, 2013

by Katja Toporski

Rebecca Hannon's show "Jolie" at Jewelry's Work Galerie is an engaging synthesis of work

made from laminated Formica beads and experimental pieces that resulted from an artist residency on the French Polynesian island Hiva Oa. Hannon's formidable educational pedigree—with a BFA from RISD and a Diplom/MFA from the Akademie in Munich, Germany, under a Fulbright scholarship—makes her a designer sure of her visual language and artistic aims. Backed by awareness of the history of common jewelry forms, such as beads and necklaces, her goal is simplification, attempting to pry the essence of the format she works in.

A number of such necklaces and earrings are included in the show: beautiful compositions of laser-cut Formica circles strung on an invisible cable. Some have added dimensionality with a slotted assembly of the bead silhouettes, some come in a carefully selected color palette. In the majority of pieces, however, the closest circles are flat, and the color is limited to white, with a darkened edge where the laser beam burned the material. Advancing this restrained format,

Hannon extends the chain in the necklace Love White to 15 feet of white disks of varying sizes, a length that requires the assistance of another person when putting it on. This piece transcends the idea of the beaded necklace, taking it to a level reminiscent of the Indian guru covered from head to toe in prayer beads.

Hannon's latest body of work was developed during her three-month artist residency in Hiva Oa, the island that bears the graves of both Jacques Brel and Paul Gauguin. Working in an open-roofed atelier without a fully equipped jewelry studio forced her to explore simple materials such as paper and locally available tapa cloth and to use basic assembly techniques. She describes her approach to this foreign culture as difficult but found entry points in the local tradition of using large flowers as fragrant hair and body adornments and in the abstracted geometric forms of traditional warrior tattoos displayed on the men's skin.

Struck by the clear gender assignment of these decorations, she decided to switch them in the work she pursued while on the island. Using the geometric shapes of the tattoos, she made arm and head coverings for women cut out of

white paper, thus transforming the somewhat menacing impression of the tattoos into clean beautiful objects with an unusual purpose. She re-created white Tiaré flowers in paper and assembled them into a beardlike ornament that hooks behind a man's ears while covering his mouth. A giant paper Hibiscus flower acted as a head ornament for men, an exaggeration of the type the women used in their cottures.

Back home in Nova Scotia, Hannon used materials more suited to jewelry to transform the pieces created on the island: the paper-flower beard was remade with porcelain paper, the huge Hibiscus appears as a porcelain ornament on a chunky silver bracelet, the head-covering design was transplanted into pierced silver earrings, and the paper armcuffs became T-shirt extensions designed on the computer and laser cut from Tyvek.

A group of simple white Formica earrings seems to blend the two bodies of work. While some earrings feature the circles of the beaded necklaces, others represent the negative space cut from the computer-designed tattoo cuffs. Both reflect the artist's search for an



Rebecca Hannon
Jolie, 2013
carrara marble



Rebecca Hannon
Turkmen Jewelry, 2013
tanzanite
length 15"

essence, or as Hannon calls it, a shadow of the original: a pure white monomy of an age-old format of adornment. While other jewelers have explored new sites for body adornment perhaps more radically than Hannon, she has focused on the forgotten role of men in the Western jewelry world in a refreshing way. The piece that best sums up this juxtaposition of male and female traits in ornamentation is a necklace

of a large butterfly cut from Carrara marble mounted on a stainless steel backing and suspended from a thick white nylon cord. While there is a delicacy to the butterfly and its white appearance, the piece is large and heavy—a burden to the wearer—yet maybe the assurance imparted by its mass also gives rise to a sensation of rootedness.

Katja Toporski is a metalsmith based in Washington, DC.

"Turkmen Jewelry from the Collection of Marshall and Marilyn R. Wolf"

Metropolitan Museum of Art, New York
October 9, 2012–February 24, 2013

by Rosanne Kaab

An extraordinary group of crafted metalwork was given the spotlight in The Metropolitan Museum of Art's galleries of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia, Marshall and Marilyn R. Wolf recently donated to the museum more than 250 pieces of Turkmen silver jewelry and decorative objects, dating from the nineteenth and twentieth centuries, and forty-three of these objects were shown in the Hagop Kevorkian Special Exhibitions Gallery. Although often categorized as ethnological icons, they are appreciated today as objects of art, craft, and design.

Turkmen jewelry often embodied deep symbolic meaning. Silver jewelry believed to ward off evil and illness, was worn by men, women, and especially children. Young women were adorned with shapes and materials thought to ensure their ability to conceive healthy children later in life. Jewelry increased in embellishment as women approached marital age, but once fertility was established, the level of feminine adornment decreased. Jewelry was a significant economic investment and in cases of dire need, a woman might part with her jewelry in order to help her tribe survive.

The exhibition was organized according to the principal metalsmithing techniques of Teké, Yonak, and Kazakh Turkmen. Planar construction and linear designs were transferred from textile and leather-working arts to metalwork. Techniques included chasing (hammered indentation), chip carving (chiseling), and stamping that mimicked granulation. Pieces of silver sheets were soldered in boxlike constructions, and patterned wire figures were manipulated, as evident in both small-scale roundels and collar clasps and large-scale encrusted leather belts produced by metalsmiths in urban Teké workshops.