

Wearable or Not? : Experiencing Contemporary Jewellery

by

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ABSTRACT

Wearable or Not? : Experiencing Contemporary Jewellery

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“How is that supposed to be worn?” is the general query of people who come across contemporary jewellery. Sitting at the intersection of art and craft, contemporary jewellery blurs the relationship between form and function. Emerging out of the aesthetic radicalism of the 1960s and evolving ever since, contemporary jewellery breaks the culturally-informed role as bodily adornment and exists as conceptual artwork that constantly challenges traditional thinking. Not surprisingly, contemporary jewellery has also challenged traditional exhibition strategies. The standard museum practices of display are called into question. In this exhibition I examine the relationship between the human body and contemporary jewellery via the works of six artists. I also explore ways to interact with visitors to experience the works visually and tactilely. As contemporary jewellery is a relatively new art form, my thesis exhibition contributes to scholarships in the realm, as well as the curatorial practice for other art-based objects.

Keywords: Contemporary jewelry, wearability, curatorial practice of objects, critiques of display strategies, interactive exhibition, contemporary art, craft.

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Curatorial Thesis

Wearable or Not?: Experiencing Contemporary Jewellery

Introduction

In the 1960s a new culture and practice of jewellery-making emerged in Europe and the United States. Jewellers tied to vanguard developments in contemporary art, design, and craft increasingly participated in debates concerning the “proper” function of jewellery and sought to expand the definition of the objects and apparatus of personal adornment (Cohn 229). As curator and jeweller Susan Cohn writes, “Views diverged on matters of materials (precious or nonprecious), wearability (jewellery or sculpture) and value (elite or democratic).” Indeed, as Chon notes, “makers sought to differentiate themselves on a number of grounds” (229). Some jewellers, Gijs Bakker (b.1942) of the Netherlands being on, for example, began merging jewellery with art, exploring jewellery as a medium for artistic expression. The name for this category of jewellery varies depending on the context. I have chosen the term “contemporary jewellery” as it is the most widely used in the field.

Contemporary jewellery is a crossover between art and craft. In many instances it represents the intentional blurring of the boundaries of wearability and results in confusion and anxiety. Jewellery has, for centuries, been defined by the connection between functioning definitions of convention and culturally determined practices of bodily adornment.

With contemporary jewellery, viewers often ask questions about function and wearability that speak to assumptions about its seeming departure from convention and its purpose (namely that of display as opposed to use). Indeed, given the category's relatively short history and its limited commercial availability, contemporary jewellery does not exist with the same level of familiarity or comfort as that of traditional forms. Accordingly, contemporary jewellery challenges widely shared notions about form and function.

Wearable or Not?: Experiencing Contemporary Jewellery examines the idea of wearability, and the curiosity that is immediately piqued in people when they come across a piece of contemporary jewellery that does not conform to established ideas of form and function. The issue of wearability is complex. On the one hand, it is the most basic function of the objects of personal adornment. On the other, when the boundaries of jewellery are pushed – when designers create objects that defy the shapes, roles and materials of tradition – so the question of wearability (as both a physical and psychic or cultural act) – comes to the fore and raises the issue of how such objects are to be defined and how they destabilize conventional thinking. Indeed, the question of how far can the idea of wearability be pushed is of particular significance especially when jewellery artists experiment with new materials and seek to express new

idea. Accordingly, it is fitting to ask about how should people respond to the shifting relationships between conceptual jewellery and the human body, and, in terms of the critical and public interrogation of these issues, what role can curators play in this process?

Importantly, my thesis exhibition *Wearable or Not?: Interacting with Contemporary Jewellery* also explores new curatorial practices of showing contemporary jewellery. Museums and galleries play a fundamental role in communicating art's value to the public. Traditionally, however, jewellery exhibitions have long tended to showcase and display jewellery in glass cases so as to protect the objects. These standard display practices only allow viewers to look at the pieces from a distance. Not only does this mode of exhibition display fail to efficiently communicate the significance of contemporary jewellery – its form, its materiality and its expressive characteristics – but also affirms for viewers the alienating strategies of museum displays. Not surprisingly, viewers have no option but to remain uncertain about the wearability of the objects on display and likely less informed about the artistic concepts/ideas that give rise to the works. This exhibition focuses on this problem and explores ways to engage visitors with the jewellery. I am confident that museums and galleries can move past the institutional limits of forbidding contact with objects and show the wearable quality of contemporary jewellery by providing a multisensory

experience that goes beyond just looking and seeing.

To address the issue of wearability, the exhibition presents the work of six jewellery artists who focus on redefining wearability through the expression of concepts and the use of new materials. The artists are both national and international in reputation. Most of them work in non-precious materials. The included artworks address different concepts and challenge how the human body relates to jewellery. Not only does the exhibition include photographs of models wearing the jewellery, and prototype/test pieces, but also it allows visitors to interact with the works. They can touch some of the artworks and the prototype/test pieces, examine them closely, and even put them on. These curatorial decisions are considered important because they allow viewers to engage fully with the objects. By raising the question 'is contemporary jewellery wearable or not?', the exhibition offers visitors an opportunity to experience the works in a radical way. The purpose of the exhibition is not only educational but also interactive. It generates dynamic dialogue between artists and the public so that audiences can interpret contemporary jewellery from a changed perspective.

From Traditional to Contemporary Jewellery

The consequences of the aesthetic and ideological upheavals of the

1960s included the reconfiguration of approaches to design, new definitions of acceptable practices, and, in the context of jewellery, changes in attitudes towards materiality. Prior to this revolution, jewellery in the western tradition was usually about the adornment of bodies, the affirmation of social, convention – the wedding ring, for example, as the symbol of love and, in many instances, status. Dutch writer and jeweller Paul Derrez discusses how the 1960s witnessed a collapse of traditional social, political, and cultural structures (12). The contemporary jewellery movement—experimental jewellery—emerged out of exchanges between contemporary art and the jewellery world (Cohn 222). Certain progressive jewellers attempted to respond to new movements within the realms of art, craft, and design through radical experimentation. In dialogue with late modernism and incipient postmodern thinking, these jewellers celebrated “greater autonomy from conception to manufacture” in terms of form, material, technique, and the relationship to the human body (Cohn 226). Key practitioners such as Gijs Bakker (Netherlands, b.1942) and Emmy van Leersum (Netherlands, 1930-1984) pushed the boundaries – the definitions – of jewellery even further to include experimental clothing.

This new culture of jewellery making has no agreed upon name within the field. Controversial (and perhaps limiting) as it may be, the temporal label “contemporary” has been widely used in England. In

France the movement is referred to as creative/creation jewellery. In Italy such work is referred (oddly) to as 'art goldsmithing'. And in the U.S. such design work is broadly known as as art or studio jewellery (Lignel).

Perhaps logically given the history of innovation in art and design, England, Germany, the Netherlands, and the United States are the centres of contemporary jewellery.

But what, exactly, is contemporary jewellery? The definition continues to be debated in scholarly and popular publications, through exhibitions, and in online forums. As Cohn writes, "what contemporary jewellery is and where it comes from is never entirely clear"(221). The definition of contemporary jewellery is, therefore, fluid and evolves with the practices of makers in the field. Within the realm of contemporary jewellery, some jewellers continue to take the traditional approach, and some push the boundaries of jewellery as an object and practice, with the exploration of the human body persistently central. Notably, in the field of contemporary jewellery there are many large-scale works that extend beyond the traditional comfort and convenience of small-scale objects (Bernaei 26). As British artist Caroline Broadhead notes, "Ideas have inevitably converged with other disciplines, notably fine art"(25). Similarly, German artist and scholar Jivan Astfalck writes about how some jewellery making can be defined as fine art practice. "These artistic methodologies

differ from a 'classical' design process in so far as they take their dynamic from a content-based enquiry rather than from a purely formal, material-based or skill-driven approach" (23). Astfalck continues, "behind each created object stands a 'speaking person,' who is constantly involved in dialogue with the world around himself/herself." British jeweller and historian Roberta Bernaei describes "jewellery as content," and "characterized by the meanings it encapsulates and projects" (25). Accordingly, the range of meanings in the work is as diverse as artists' experiments in the selection of materials.

It is, therefore, easier to identify contemporary jewellery's objectives than to give it a definition. Although it is a complex field, there are three objectives of contemporary jewellery: individual expression of content/concept, material exploration, and new wearability. Individual expression of content takes priority; material and wearability are in service of the content. Without such expression of content, jewellery is not appropriately labeled 'contemporary'. Here, it is the ideological and conceptual thinking that defines and situates the work culturally and temporally.

Wearability & Challenged Tradition

When jewellery converges with fine art, wearability can become blurred.

People constantly wonder if pieces that challenge conventional ideas about form and placement can be worn. But how do we define wearability today, when jewellery itself is so hard to define? British scholar and writer Peter Dormer believes that, technically, anything can be worn. As a design problem, wearability is not a difficult function to tackle in terms of material, size, and weight (111). However, as jewellery artists have embraced an unmatched freedom of expression, they have tended not to privilege such conditions as comfort, flexibility, and lightness in the way that traditional jewellers did. In some circumstances, in order to comply with the concept of a piece, the materials and the scale can constrain bodily movement significantly. According to philosopher Maurice Merleau-Ponty, the way we see an object is usually based on the perceptions of the body (57–68). The body and our interpretation of objects are intimately intertwined. Merleau-Ponty argues that the human body has the capacity to anticipate how things will interact with it and how it will relate to things. This phenomenon of the “human in space” ties into the ways people apprehend jewellery. Hence, when people consider contemporary jewellery as unwearable or unapproachable, they do so because their bodies register – or mentally communicate – discomfort thereby rejecting the idea of wearing pieces that are unfamiliar or not easily comprehended. Most traditional jewellers put effort into making their works delicate, flexible, and

light, with standard fastenings. Although even traditional jewellery has sensation, and at times can inflict pain (e.g., pierced ears), its commercial nature requires that it not interfere with people's comfort or activities (which can apparently generate more sales).

Comfort, however, is not only a phenomenological and physical reality, but also a culturally informed one. Wearable jewellery signifies works that are "possible to wear psychologically," because, as Dormer notes, how we present ourselves is "not only a matter of biology and physics but also of psychology" (111). Due to social pressure, most people feel uncomfortable wearing jewellery that "evoke(s) questions or debate," or does not fit the socially constructed culture of fashion (Derrez 11). While conventional jewellery easily corresponds with general taste, unconventional objects can bring judgment or excessive attention to their wearers. Although some people may enjoy being different, most ordinary consumers avoid contemporary jewellery because its distinct characteristics conflict with today's fashion and culture.

As a result, for the wider public, many pieces of contemporary jewellery are uncomfortable to wear both physically and psychologically. As the boundaries of jewellery shed its traditional limits, questions arise over how we are to respond to the reconfigured matter of wearability. How is it possible to comprehend change and see it from a different perspective?

Artists have redefined ideas of what is wearable through their practices, the boundaries of which extend as much to the artistic as the abstract. As a consequence of this shift, the question of wearability becomes more a complicated matter because there is, imbedded in the forms of traditional jewellery, a widely shared understanding of use and consequence. If contemporary or art jewellery seeks to do one thing, it is to ask the public to revisit and adapt its understanding of the aims and intentions of art jewellery, and to be open to a reconsideration of the idea of wearability and its implications.

The way we look at all things—including jewellery—is human-centred—that is, things serve people. In the case of jewellery, the objects must be comfortable to wear. British writer Deyan Sudjic notes, “self-image” is defined by the “mix of gender, cultural identity, social conditioning and experience”(11). Contemporary jewellery cannot be assessed and judged by the standards of traditional jewellery—“shiny, glittering, easy-to-wear necklaces, rings, bracelets and earrings,” where recognition is about familiarity and convention (Derrez 11). Contemporary jewellery is not eligible for “the range of values that is still important to the ordinary [jewellery],” which includes values of “pretty, charming, attractive, it suits you, it really matches that dress/suit/blouse/your complexion/personality”(108). Instead, contemporary jewellery has a

completely different agenda from that of traditional jewellery.

Contemporary jewellery challenges conventions in myriad ways: the artistic expression of concept/content, materials used, and the way it is to be worn. Australian artist and writer Marcus Bunyan (2012) notes that contemporary jewellery challenges the conventional understanding of jewellery as personal adornment and traditional definitions of preciousness. Questioning jewellery's social role, he writes, "traditionally accepted norms of fiscal value, permanence, wearability, aesthetic beauty and decoration were directly challenged" (25). As a medium of artistic expression, contemporary jewellery explores, challenges, and redefines the function of wearing. Like other art forms, it is not necessarily designed for primarily practical purposes, in this case, wearable adornment. The difficulty in understanding jewellery as artistic expression is the result of a centuries-long history of design for functional and cultural use and as commodities within a marketplace regulated by taste, convention and ritual. Ralph Turner (1976) notes in "The Validity of Jewellery as an Art Form" that its commercial associations make establishing jewellery's identity as art more challenging than with any other medium (14). "Is Jewellery art or isn't it? ... Art has nothing to do with what anyone wants you to do or want it to be. Nothing to do with selling it and nothing to do with anything except you and itself" (17). While Turner claims contemporary jewellery as an art form,

he also argues that it has no function. This is a strident claim. Wearability is an important notion with which many jewellery artists play, and wearability as the goal of a designer can take myriad forms and assume many positions, corporeal and cultural. As Dormer writes, “wearability is not a function of market research but a function of imagination in new jewellery” (111). Although contemporary jewellery’s practical function and wearability might diverge from traditional expectations, does not mean that such objects lack the capacity to operate as objects of adornment.

Contemporary jewellery lies at the intersection of art and craft. Claiming this category of jewellery is only art and has no function is like claiming that it has no relationship with people; but instead, contemporary jewellery explores new kinds of relationships with its critics, admirers, and wearers. It challenges our established impressions of jewellery. It claims more freedom. It no longer serves obviously practical purposes. It tells its own stories that engage the human body. That Dormer describes contemporary jewellery as “craft-like production of unique objects in an age of mass manufacture” is significant. Such objects are not concerned with mass appeal because they are “product(s) of the culture of individualism: there are shared values, but they tend to be shared between individuals within minorities rather than in crowds” (111). In this sense, contemporary jewellery is profoundly radical.

Therefore, as long as we do not renew our understandings of jewellery as artwork, but continue to judge whether it serves people, it can never be wearable physically and psychologically. Traditional jewellery exhibitions, however, have failed to update our understanding of contemporary jewellery; they limited the ability of curators to communicate the critical significance of contemporary jewellery – to tell the stories of this category of material arts and design – and they prevent audiences from experiencing the meanings and implications of the works. As such, my exhibition, offers an opportunity for people to participate in the exhibiting of contemporary jewellery and, it is hoped, change their thinking by encountering – both visually and physically – the works on display as art. This exhibition strategy empowers both jewellery's voice and that of the museum visitor at the greatest level. And while there exists a predictably wide range of contemporary jewellery forms, from the recognizable and knowable to the less familiar and perhaps puzzling, the fact remains that current creative practices in jewellery making speak to significant changes in ideas about function and social performance.

Curating for Contemporary Jewellery

Scholars of contemporary jewellery have long criticized traditional museum practices of showing jewellery. In "Curatorial Conundrums:

Exhibiting Contemporary Art Jewellery” (2010), curator Namita Gupta Wiggers discusses the practices of two types of museums, the “academic, contemporary, and media-specific museums,” and the “encyclopedic museums.” The encyclopedic museums, like the Victoria and Albert, display jewellery chronologically in glass cases and vitrines, which detaches contemporary jewellery from its objectives. Damian Skinner, curator of the Auckland Museum in New Zealand, notes that the “universal display templates” used at the Victoria and Albert Museum deaden the creative concepts of contemporary jewellery. The display tactics of encyclopedic museums tend to be traditional where exhibiting jewellery concerns with spectacle and creates a sense of awe. Such strategies emphasize the position of contemporary jewellery within the history and evolution of jewellery as a whole. These tactics pay little attention to the bodily involvement and thinking that attends to contemporary making.

Accordingly, it is necessary to rethink the place of contemporary jewellery in institutions. When most people find contemporary jewellery new and confusing, how can institutions help to communicate the achievements of jewellery artists and related discourses about contemporary art and design and its interpretation? Ralph Turner states that if we do not set apart traditional jewellery and contemporary jewellery, artists will “suffer lack of recognition” (14). Furthermore, jewellery’s

commercial associations—a drawback that doesn't concern most other art forms—means more effort is needed to explain and demonstrate that jewellery nowadays can be “a valid form of creativity” (14).

However, it is important to note that research on the curatorial practices of contemporary jewellery is just emerging. Contemporary jewellery challenges ideas about boundaries of how the human body relates to jewellery, because these new forms differ from other contemporary art forms by way of its marriage of aesthetics and utility. This merging of the tangible form of something and its artistic quality accounts, in significant ways, for the difficulties and challenges of display. As Wiggers points out, the notion of wearability is critical to the understanding and experience of contemporary jewellery, and the environment of the traditional museum is limited in its ability to offer physically interactive opportunities to visitors. Whereas the experience of viewing engages visitors with paintings, it is not sufficient for craft-based objects. “Contemporary jewellery has sculptural qualities,” she writes, “and the relationship each of these objects has to a real or implied body makes these works something more than objects to be merely looked at” (Wiggers 2). For the majority of people, however, touchable objects in museums are not valued as artworks. Thus, part of the challenge is how to effectively display valuable pieces of art jewellery while maintaining wearability at the same time.

The curator's voice plays a significant role in communicating with and educating the public when showing contemporary jewellery. Robert Storr argues in *Showing is Telling* (2006) that curators should not interfere with visitors' spontaneous reactions to artworks by providing information through wall texts and audio guides (108). While Storr claims that artworks speak for themselves and viewers can draw conclusions from the artworks without the voices of the curator, I believe that display of contemporary jewellery requires a more sophisticated approach than Storr allows for in terms of communicating ideas and engaging viewers. For instance, without specific strategies of narration – ways of telling relevant and educational stories – viewers are very likely to be confused, for example, by Lauren Kalman's *Device for Filling a Void* (2015-2016), from her collection of mouthpieces. Viewers may well give the jewellery a curious and inquisitive glance but end up leaving the museum not knowing how and where the objects are worn, not to mention having a better understanding of the artist's rationale behind the works. In this regard, a curator who followed Storr's advice would fail to give prominence to the work as provocative jewellery for the body.

As such, the urgency of addressing issues in exhibition practices of contemporary jewellery comes from the fact that conventional display methods no longer work for the interdisciplinary, ever-evolving quality of

contemporary jewellery. In the book *Shows and Tales on Jewellery Exhibition-Making* (2015), Benjamin Lignel writes that since 1955 jewellery exhibitions have tried a variety of approaches, but these are rarely acknowledged—there exists no publication focused solely on curating jewellery exhibitions (8), even though there are a great number of publications devoted to contemporary jewellery itself as a category of art. From these facts we can infer that exhibition theories and practices have fallen behind the evolution of jewellery. Ivan Karp and Fred Wilson note in “Constructing the Spectacle of Culture in Museums” (1993) that the museum environment can change the meaning of works. They claim that curators “create how you are to view and think about these objects” (252). It is time, therefore, for curators to consider the role they play in communicating to the public the meaning of contemporary jewellery as a relatively new art form.

Redefining Wearability and Relationships with the Human Body

Each of the artists featured in the exhibition challenge through their work the notion of wearability. They do this, however, in different ways.

Accordingly, the works are divided into three thematic groups:

Performative Wearability, The Restricted Body, and The Interactive Body.

Each group includes two artists whose works incorporate the respective

theme. Lauren Kalman's and Jackie Anderson's jewellery function in a performative way, pushing the boundary of wearability to the extreme. Nadya Eidelstein's and Fiona Chong's works restrict bodily movement due to their scale, weight, and/or fragility of material, resulting in jewellery that is not wearable in a traditional sense. Belle Wong's and Selina Chen's jewellery engages the wearer actively, redefining wearability by adding interactive elements. Together, the exhibition presents a variety of artistic approaches with the aim of stimulating a dynamic dialogue. The selected artworks are located at different position along the axis between traditional and radical, art and craft, but overall they all seek to redefine wearability and the relationship of jewellery to human body and to broaden the understanding of the work of jewellery artist's in putting ideas in tangible form and experimenting with non-traditional materials in their work.

Performative Wearability: Lauren Kalman and Jackie Anderson

Lauren Kalman's (b. 1980, USA) *Device for Filling a Void* collection has nothing to do with adornment in a conventional sense. In fact, it can be argued that Kalman seeks to invert the standard operations of jewellery by creating pieces that are worn on parts of the body that are not usually the resting places of jewellery. There can be little doubt that when worn Kalman's jewellery can be uncomfortable. In self-portrait by Kalman's

Device for Filling a Void (7) in which the artist has inserted her jewellery piece into her mouth, the viewer cannot help but notice the saliva running down her face. (Figure 1). Here, adornment—oral adornment—generates both a gag reflex on the part of the user and defines the aesthetic sensibility of the object, one that borders on the abject. The series contains three pieces for the mouth and one for the hand. Once the wearer puts the mouthpieces inside the mouth they keep the mouth wide open. As the title indicates, the artworks “fill a void.” Inspired by devices used in reconstructive surgery, “the objects literally fill the voids of the facial orifices, but the title also points to the psychological filling of emotional or erotic voids.”¹ It seems that these works have physical and psychological functions, but necessarily result in the questioning of their status as jewellery. And are these objects to be worn when they “distort the face through expanding the nostrils and holding the mouth open”?²

Kalman’s artworks are not traditional jewellery in any way and placing her works into the category of jewellery at all is challenging. The artist calls them “objects” or “devices,” which reflects her attitude of breaking away from jewellery’s primitive connotation of adornment. However, as contemporary jewellery continues to push the boundaries of jewellery as objects and practice (Dormer 231), Kalman’s works

¹ Artist statement, Lauren Kalman (email, August 8, 2016)

² Artist statement, Lauren Kalman (email, August 8, 2016)

³ Artist statement, Jackie Anderson (email, August 9, 2016)

⁴ Artist statement, Jackie Anderson (email, June 9, 2016)

incorporate the characteristics of contemporary jewellery—content-based and blurred wearability. Kalman's *Device for Filling a Void* (2) (2015) and *Device for Filling a Void* (7) (2016) distort the face, extending jewellery's relationship with the human body from comfortable-to-wear to the extreme opposite, and thus claim their autonomy as artwork—they are not designed to fulfill a need. While a reconstructive surgical device maintains the flesh in an ideal position, Kalman's works deliberately distort the face. The relationship is shifted and subverted—there is no decorative adornment and no bodily comfort, only discomfort and subversion.

Kalman's works are wearable in a performative manner. Clearly they are neither for daily wear nor for any specific occasion. One may enjoy the unique sensation of wearing the pieces, though only momentarily due to their discomfort. Kalman performs their wearability and records it in photographs. She wears the objects for performance, and the photographs record and express the concept of "filling the void." The body plays a significant part in her concept, but without the photographs in the exhibition space viewers cannot fully comprehend the meaning of the works.

Jackie Anderson (b. 1976, a graduate of the Alberta College of Art and Design) has possibly the most decorative collection in the exhibition. The vivid colour and geometric shapes of her pieces reference the

classical revival of the 1920s. Anderson's aesthetic sensibility is the product of her passion for the "evolution of 20th century design" and what she describes as the "ever evolving visual language of our natural, cultural and urban landscapes,"³ which inspired her to integrate aspects of visual culture into her works. Inspired by Gaudi's Mosaic at Park Guell in Barcelona, *Mosaic Eyewear* (2010) applies acrylic acetate like a ceramic or glass mosaic. *Miro Lorgnette* (2011) references Spanish painter Joan Miro's works.

Decorative as it may well be, Anderson's work is content-based, and demonstrates her thoughtful and playful interpretation of eyewear. "Having worn glasses most of my life, I recognize that they are a major part of how a person is viewed, and how an individual views the world,"⁴ she states. Playing with the idea that historically lorgnettes were mostly used as jewellery rather than to enhance vision, the artist intentionally creates – in genial and humorous ways, embellished and colourful objects for everyday use.

Anderson's material choices and the wearability of her works speak to incorporate the sensibility of contemporary jewellery. Like other contemporary makers, she explores unconventional materials such as acrylic acetate, vintage and contemporary plastics, and goes so far as to

³ Artist statement, Jackie Anderson (email, June 9, 2016)

⁴ Artist statement, Jackie Anderson (email, June 9, 2016)

include vintage glass bicycle reflectors combined with precious materials. The eyeglasses in the collection are not wearable except in performances that engage the human body. Anderson's photographs, as with Kalman's, record the performance of wearing the work and present the bodily and physical character of her collection.

Restricted body: Nadya Eidelstein and Fiona Kakei Chong

One result of the freedom of contemporary artistic expression is that new jewellery frequently restricts human bodies and defies the long-established parameters of wearability. Works by Nadya Eidelstein and Fiona Kakei Chong interfere with the body's movement due to their scale and because of the weight of the materials they use. Nadya Eidelstein, a 2014 graduate from Central Saint Martins in London, created a collection titled *On Growth, Form and Computer* (2014). Each work is digitally produced. However, the fabrication process is disguised through the highly organic aesthetic of each piece. Eidelstein's background in jewellery design and her interest in technology led her to a practice that combines the digital with hand skills. The organic, sculptural forms of her work represent her translating shapes she finds in nature, including both vegetation and human bodies. Influenced by the scientific idea that "all natural shapes are determined by

physical forces acting upon them during the process of growth,”⁵ Eidelstein employs 3D programming to create the fluidity of her jewellery pieces.

Working mostly in wood, Eidelstein’s process is driven by her exploration of the crossover between art, science, and craft. *Spirals Necklace* (2014), *Fungi Bangle* (2014), *Creature Ring* (2014), and *Spirals Brooch* (2014) are all composed of small sections laser-cut and then laminated together layer by layer into sculptural forms. The artist explains: “This process imitates the work of 3D printing...that is often described as ‘growing’.”⁶ The pendant called *CNC Driftwood Necklace* consists of a 3D scan of a found piece re-constructed by Computer Numeric Control (CNC). The functionality of Eidelstein’s jewellery is easier to comprehend and assess than that of Kalman’s or Anderson’s. However, the artist still goes beyond the unchallenged wearability of traditional jewellery. The works are relatively heavy, stiff, and big, and thus significantly restrict body movement. According to Maurice Merleau-Ponty’s (2002) phenomenological theory, if the human body senses discomfort, people may interpret the jewellery as unapproachable. Meanwhile, the dramatic form of the jewellery could draw a great deal of attention to the wearer. As to the question of a piece of jewellery being ‘wearable or not?’, ultimately the answer is up to the wearer.

⁵ Artist statement, Nadya Eidelstein (email, September 2, 2016)

⁶ Artist statement, Nadya Eidelstein (email, September 2, 2016)

Another collection of large-scale body pieces that subvert conventional notions of wearability comes in Fiona Kakei Chong's *Untitled* (2015). The notion of deception runs through the five headpieces. Inspired by ancient Roman hairstyles and what exist as interpretation of tribal adornments, Chong's pieces, at first glance, appear to go back to the initial function of decoration. However, lying beneath her visual references to classical and other worlds is a purposeful act of deception. Upper-class women in Ancient Rome wore real seashells to show off; the Mursi people of Ethiopia use natural materials for body adornment.⁷ Chong (who also trained at Central Saint Martins and graduated in 2015), questions the wide use of artificial, cheap materials in today's mass-produced accessories by playing around with the idea of creating "fake" materials by hand. As she says, "I wish to explore the idea of representation in our society and dissemblance to nature." Chong describes her collection as "wig-like headpieces using fake seashells."⁸ In the age of the Internet when visual images are easy to access, spread, and share, Chong believes that people will not discover her jewellery of camouflage without a close observation in the flesh.

Chong experiments with a broad range of materials. After testing diverse castings, she found porcelain to be the ideal material for

⁷ Artist statement, Fiona Kakei Chong (email, June 13, 2016)

⁸ Artist statement, Fiona Kakei Chong (email, June 13, 2016)

replicating seashells. Porcelain's lightness, toughness, and translucency compliment the large-scale headpieces. Chong's material is not only unconventional but also tied to her concept, which complies with the philosophy of contemporary jewellery in the selection of materials.

Although big headpieces were historically popular – the jewellery traditions of antiquity through to the end of 19th century in the courts of Europe – they challenge wearability in contemporary life as they greatly constrict movement. The work titled *Muse* contains components of both headpiece and earrings, demanding extra caution when the wearer moves the head due to the work's scale and weight. However, concept and material endow the *Untitled* collection with a deeper meaning that goes beyond decoration. The artist sees her works as versatile, fitting into the fields of fashion, collected items, and performance.

Interactive body: Belle Wong and Selina Chen

Belle Wong, a 2015 graduate of OCAD University, created her *Talk and Play* collection around building relationships between people. Wong's passion for travel increased when she journeyed around Canada, the U.S., and Europe. These travel experiences inspired her as she met and became involved with different groups of people. Storytelling is the main characteristic of her work.

The *Talk and Play* series references children's iconic toys as a metaphor for human relationships and connection. Wong embeds philosophical concepts into the toy-like jewellery with each piece illustrating a different aspect of human interaction. The five playful works invite the wearer to become not only a wearer but also a player who is deeply engaged with the pieces. They evoke childhood memories and build relationships through playing with the pieces with other people. The interactive nature of Wong's works involves two people every time the game is activated. *Tic Tac Toe* (2015) remains silent and static as a pendant until another person picks it up and starts playing with it with the wearer. *Telephone Cups* (2015) can only achieve its full meaning when worn by two people synchronously: they whisper their secrets to each other through the telephone cups. The other three pieces, *Map Ring* (2015), *Synchronicity* (2015), and *Paths* (2015), all have little human figures in flux and movable compartments that invite interaction.

The experience of the collection goes beyond wearing to interaction. Wong's works break the boundaries of how jewellery relates to the human body. Instead of simply adorning the body, the jewellery involves the wearer emotionally, turning a physical attachment into an emotional and joyful one. The works become toys that extend the relationship of the wearer by virtue of inviting a second person to join in play. It is this

interactive concept that develops wearability into a multifaceted experience that is active rather than passive.

In terms of materials used, the artist claims that wood carries the symbolic meaning of growth and relationship-building. “The welcoming material triggers the sense of warmth and the desire to touch,” she writes, which “ties back to the intention of interaction.”⁹ Wong’s material of choice embodies the philosophy of contemporary jewellery in which materials are embedded with meaning.

The work of Selina Chen, a graduate of Central Saint Martins in 2015, interacts with the human body in a more subtle way than Wong’s pieces. Chen’s *Wonderland Syndrome* (2015) collection presents a strange new world that invites touching and a close examination of its many small details. An illustrative encyclopedia called *Codex Seraphinias* (1981) inspired her to create her own imaginary world via jewellery. In the collection, Chen integrates her fascination with natural forms and organisms with her whimsical aesthetic language.

Chen has an unusual way of engaging the wearer in her world. She stimulates people’s desires to touch the fantasy creatures she makes into jewellery. She states, “my collection pieces are meant to have qualities of liveliness and motion so they can be seen as creatures as well as

⁹ Artist statement, Belle Wong (email, July 15, 2016)

jewelries [sic].” To realize the idea, Chen imitates the texture, form, and colour of living organisms. She creatively combines a variety of materials of contrasting textures and colour palettes so that the creatures “really pop and come alive.”¹⁰ *Dripping Slugs Brooch* (2015) contrasts hard gold-plated brass rod with soft silicone on top of a resin base. *Under the Rock Necklace* (2015) employs soft flocking on hardened polymer clay. *Hugging Eggs Brooch* (2015) and *Hairy Barnacles Bangle* (2015) have thin nylon threads sticking out like antennas. The tactility of the mixed materials creates distinct textures that are tempting to touch (the predictable consequence of human curiosity). Moreover, Chen incorporates movement in *Hairy Barnacles Bangle* (2015), which contains pearls in the cages that rotate as the wearer moves or touches the work.

Chen’s work, like the others, challenges wearability. A few pieces are intended to be worn on the back and shoulder, which she believes allows for more interaction between the creature and the wearer.

Conclusion

The artists in the exhibition have different strategies for redefining wearability and how the human body relates to jewellery. The human body is no longer simply a background to which jewellery attaches. Human

¹⁰ Artist statement, Selina Chen (email, Jun 28, 2016)

bodies can perform with and interact with contemporary jewellery, and they can be restricted by the jewellery. In these and other ways, contemporary artists continue to push against and extend jewellery's boundaries. And while it is unlikely that the practice of wearing jewellery will cease, given the creative freedom that defines one aspect of contemporary jewellery design, it is fair to say that the cultural and corporeal understanding of wearing jewellery will continue to be challenged.

My exhibition introduces concepts and materials as key components of each collection to show how, ultimately, contemporary jewellery is a medium of artistic expression. Wearability is challenged based on what the artist hopes to express through jewellery. The choice of material is open, because it carries meaning and thus brings more freedom to expression. The theme of the exhibition focuses on wearability because this is the first thing people notice and are curious about with contemporary jewellery, and by addressing this key issue, the exhibition brings out the significance of concept and material, which are usually overlooked by museums and galleries that engage traditional jewellery display.

Whether jewellery is "wearable or not" depends on the individuals who see it. Does he/she resonate with the artwork enough to be willing to

accept the physical discomfort it may cause? Will he/she resist wearing jewellery that may bring social pressure or excessive attention? Does the viewer want to collect performative jewellery as artwork and displaying it at home, or do they want to participate in the performance? Does the person prefer wearing traditional jewellery? To answer all these questions, the public should know the contours—theoretical and actual—of contemporary jewellery. My exhibition not only offers a new perspective for interpreting contemporary jewellery as artwork with bodily involvement, but also gives an opportunity for viewers to experience art jewellery fully and to engage in dialogue. Ultimately, the exhibition aims to recognize and communicate the artistic significance of contemporary jewellery making, because these objects speak to culture, ideology, and ever-shifting notions of society and selfhood.

Support Paper

Wearable or Not?: Interacting with Contemporary Jewellery

Introduction

This support paper outlines the research I have undertaken and the methodology I have employed in order to realize my exhibition on contemporary jewellery. The literature review and exhibition review provide background knowledge and historical context for the subject of contemporary jewellery (or jewellery produced in the current aesthetic and cultural age), including a discussion of corresponding exhibitions. The research outcome in both reviews consequently leads to my installation design/concept. Ultimately, contemporary jewellery, whether the subject itself or its relating curatorial study, is a relatively new territory for research and exploration. Through my exhibition on contemporary jewellery, I sought to engage the public around the issue of wearability and to provide the audience with the opportunity to experience the often-radical premise of contemporary jewellery.

Literature Review

My research covers scholarship on contemporary jewellery and curatorial studies. Regarding the emergence of contemporary jewellery, I refer to the ideas of scholars such as Susan Cohn, Roberta Bernabei, and Paul

Derrez. Susan Cohn writes in *Unexpected Pleasure* (2012) about how jewellery emerged in the 1960s and evolved to the 1980s. She thinks jewellery's dialogue with late modernism and transgressive art gave rise to contemporary jewellery (222-226). Roberta Bernabei notes how World War II brought along "reconstruction of artistic pathways," (24) and Paul Derrez states the 1960s witnessed a breakdown of traditional social, political, and cultural structures (12). These different perspectives all arrive at the same general conclusion, namely that greater freedom came into jewellery making as the traditional value of jewellery was challenged. Jivan Astfalck, Caroline Broadhead, and Ralph Turner are also particularly useful to my discussion of contemporary jewellery as a medium of artistic expression. Astfalck believes that some jewellery can be defined as a fine art practice when methodologies include a "content-based enquiry rather than taking a purely formal, material-based or skill-driven approach." (19). In *Contemporary Jewelry, A Critical Assessment 1945-1975* (1976) Turner not only claims "the validity of jewelry as an art form" but also points out the significance of "establish jewelry's status" because jewellery "suffers lack of recognition" due to the disadvantage of commercial associations (14). What needs further enquiry is jewellery's validity as a form of creativity to the wider public. My thesis and exhibition can serve as a prototype of sorts for future curatorial efforts around the display of

contemporary jewellery.

My research focused directly on the issue of wearability, and how the human body continues to play an indispensable role in the fashioning of objects of adornment. The body has been widely addressed in a number of sources. Bernabei notes contemporary jewellery “extend(s) beyond the traditional comforts and convenience of small-scale object” (25). Broadhead contends it “affect(s) or control(s) the body’s movement, and interfere(s) with the wearer’s autonomy” (35). Liu Xiao argues for the idea of the “cultured body,” and how contemporary jewellery discards the “primary function of every-day wearability” and replaces it with “subject-specific representational techniques and enquiries”(XII). However, Peter Dormer’s “The Body and Jewellery” (2012) is perhaps the most relevant text for my research on wearability. He delves into jewellery’s wearability as not only what he calls a “design problem” but also as a psychological one (108). Artists diversely examine wearability as “artistic constraints” and “subject matter” (111). Dormer’s focus on “physical and psychological comfort” led me to Maurice Merleau-Ponty’s phenomenological theory in *Phenomenology of Perception* (2002). His theory speaks to the point that an imagined physical discomfort can partially explain why people interpret contemporary jewellery as not wearable. The unconventional forms that contemporary jewellery can take, along with such variables as size and

the use of non-precious materials can challenge the idea of putting such objects on the body. And this is particularly the case when many pieces of jewellery appear behind glass in museums, and are thus removed from tactile contemplation. In order to allow museum visitors the opportunity to explore and experience the physicality of contemporary jewellery, I made the decision to have both finished and test pieces available for visitors to touch. This access encourages a rethinking of the issue of wearability.

My research on jewellery exhibitions specifically has been limited to the journal *Art Jewelry Forum* and the book *Shows and Tales: On Jewelry Exhibition-Making* (2015). The book is the first publication that contributes to jewellery exhibition making (Lignel 8). I examined the relevant literature on how contemporary jewellery requirements forced display strategies to break away from traditional ways of showing jewellery. Curator Namita Gupta Wiggers's "Curatorial Conundrums: Exhibiting Contemporary Art Jewelry" (2015) marks a considerable contribution to scholarship in this realm. Pointing out that the experience of viewing is not sufficient for jewellery that has bodily involvement, she criticizes museums' limitations in offering physically interactive experiences to the visitors. Curator Damian Skinner (2015) also questions the ability of "universal display templates" in encyclopedic museums like the Victoria and Albert Museum to show the creativity of jewellery. Hilde Hein writes in *The Museum in*

Transition: A Philosophical Perspective (2000) that “objects have been reconstructed as sites of experience,” (5) and she believes that objects in museums have “shift[ed] from ontological to phenomenological value” in recent decades (15). However, these authors do not write about how to find a balance between preserving precious jewellery and creating an interactive experience. My exhibition aims to find a balance between preservation and engagement, not to remove the context of wearability.

Exhibition Review

According to writer and curator Benjamin Lignel, the field of jewellery exhibitions has been widely explored by curators over the past 60 years. The variety of approaches is rarely recognized, especially in publication (8). My research focused on exhibitions that present contemporary jewellery rather than traditional jewellery, and investigated how concept and wearability have been communicated to the public. My source of exhibitions is not chronological but thematic.

An early exhibition titled *Objects to Wear* opened in Eindhoven, Netherlands, in 1969 with the “conceptual premise” of showing works that demonstrated a “move away from traditional jewelry to new forms related to the body” (Wiggers 39). Five Dutch artists including Gijs Bakker initiated this “historic and often-cited international endeavor” (37). The exhibition

featured photographs of models wearing the works taken by a prominent fashion photographer. Having both the jewellery and photographs on view was described as a “novel proposal” (40). The photographs offered a type of surrogate wearability to visitors.

A second inspirational exhibition is *Unexpected Pleasures: the Art and Design of Contemporary Jewelry* (2013), a touring exhibition that moved from National Gallery of Victoria, Melbourne, to the Design Museum, London, UK. It presented 200 pieces of the world’s “most surprising and provocative” works of contemporary jewellery (Bunyan). The exhibition was organized thematically and presented the works in groups based on the different artistic concepts/themes the jewellers dealt with and the creative approaches they adopted. There were extensive didactic panels to elaborate on the concept of each group. As such, the exhibition showed audiences a cluster of perspectives as a way of understanding ideas in contemporary jewellery (Cohn 115). It would seem the curator, Susan Cohn, was keen to communicate with the public, realizing contemporary jewellery remained unknown to most people (Lignel). This exhibition was a breakthrough in regard to efforts put in to inform and educate the public about contemporary jewellery (Lignel). There were detailed labels that elaborated both artistic concepts and creative approaches. Furthermore, each neckpiece in the showcases was

displayed at neck height so that viewers could stand behind it and ‘wear’ the piece—a compromise between security consideration and showing the idea of wearability. Cohn recognized the drawback in using showcases to present contemporary jewellery, because “wearing is an integral part of the experience”(Lignel). Inspired by a display strategy that tried to educate the public about jewellery’s concepts and wearability, I wondered whether the experience of exhibiting contemporary art jewellery could be more engaging and interactive.

One exhibition that provided a multisensory experience to engage the visitors was *The Gijs+Emmy Spectacle* (2014). The retrospective exhibition staged in Amsterdam was mounted in the Stedelijk Museum. It focused solely on the early works of Gijs Bakker and Emmy van Leersum from the 1960s, whose works were iconic and influential internationally. Their futuristic works challenged traditional and luxurious dress codes at the time. The curator, Marjan Boot, presented a “complex configuration” of vitrines, movies, and mannequins (Klerk). Each mannequin had a headphone and a small screen: visitors could listen to the audio explanations and view videos of models wearing the piece (Figure 3). Overall, the display devices were complementary and related to each other. The exhibition, however, was criticized as “disappointing” because the curator did not show the works being worn by people (Klerk). In my

opinion, Boot made considerable efforts to engage visitors and present the wearable aspect of art jewellery. The inert, life-size mannequins, along with the animated videos and audio information, offered visitors a multisensory experience. I would argue that in this exhibition, as the theme is about how fashion can empower youth and women, the artists chose steel and aluminum as the material for the purpose of delivering a futuristic aesthetic. Thus, if visitors could touch and feel the coldness and the weight of the material, it would considerably enhance their experience of the objects.

Finally, the 2008 exhibition *Touching Warms the Art* was the most inspiring curatorial precedent for me. The show took place at the Museum of Contemporary Craft, Portland, Oregon. It was presented as an “ironic response” to another exhibition, *Beyond the Body: Northwest Jewelers at Play* (2005), in which labels stating “Touching Harms the Art” warned visitors not to handle the jewellery (Wiggers). As the curator of *Touching Warms the Art*, Namita Gupta Wiggers, claimed a “concrete experience” of touching and wearing was essential to educate the public about contemporary art jewellery, while the “white cube environment” of museums was not set up to offer that experience (Craig). In the exhibition, visitors were encouraged to pick up and try on the jewellery on display, to look at themselves in the mirrors in the installation, and to play with the

performative aspect of contemporary adornment. As Wiggers notes, the installation was “open, inviting, and non-hierarchical,” using recycled honeycomb cardboard tables for display. Moreover, there was a photo booth for visitors to take pictures of themselves wearing the jewellery, with the images then uploaded to Flickr. The exhibition was a success in inviting viewers to “go beyond just looking” (Craig). The Museum of Contemporary Craft stated that “*Touching Warms the Art*” provides a new approach to the exhibition of art jewelry.” To my mind, I think the exhibition was overwhelmingly successful in engaging the general public in wearing the pieces, not just the privileged few, like collectors. *Touching Warms the Art* was more about “engagement” and “dialogue” rather than “education”, considering that the visitors were involved in interaction instead of overwhelmed by text on didactic panels and labels.

However, Wiggers recognized that the exhibition “[swung] the pendulum far, far into engagement.” She believes that opportunity lies in approaching exhibition practice in “a new middle ground,” in which the “contexts of making, wearing, protecting and displaying contemporary art jewelry may be better explored.” Indeed, while artists were commissioned by the museum to create safe works in non-precious and strong materials so they are relatively safe, what about the other pieces made of delicate precious materials? How can they be protected from theft? Engagement

like this always induces problems of safety and conservation, which conflicts with museums' primary job. This is the critical and experimental territory that my exhibition explores. The "new middle ground" Wiggers refers to needs to be explored further to find a balance and compromise between the two ends of preservation and engagement.

Therefore, my exhibition combines the experience of the four exhibitions and pushes their curatorial logic further to a safer but effective engagement that addresses the issue of how contemporary jewellery can be worn and what it might require of the wearer. To communicate the notion of wearability to the public, my exhibition features touchable test pieces/prototypes and photography of models wearing the jewelry. The touching of the test pieces/prototypes, the photography, and the artists' interview videos together compose a multisensory experience that avoids physical contact with the final jewellery but still fully involves visitors in interpreting it from a new perspective. The strategy achieves the balance between the safe display of objects and offering an interactive experience.

Methodology

My project consists of primary research and secondary research. I conducted an interview with the artists based in Toronto, asking them questions related to the exhibition, such as: "Do you see your works as

being wearable or not wearable?” “How is your jewellery different from traditional jewellery?” and “How successful do you think institutions present the concept and wearability of contemporary jewellery?” The interviews helped me to build my thesis and develop how the works would be shown in the gallery. I consulted scholars and curators about my exhibition design. Apart from my primary advisor, Professor Michael Prokopow, and secondary advisor, Professor Jim Drobnick, I also talked to Professor Jana Macalik who specializes in exhibition design and to Janna Hiemstra, the curator of Craft Ontario. The insightful suggestions of these experts inspired me to explore different display strategies. Another avenue of research was a series of visits to museums in Toronto that mainly show craft objects: the Bata Shoe Museum, the Gardiner Museum, and the Royal Ontario Museum. During these visits I paid close attention to how the museums displayed precious objects.

My secondary research focused on books dedicated to contemporary jewellery and writing about curatorial studies. I also consulted journals from major online contemporary jewellery platforms like “Art Jewelry Forum.”

Regarding the artists, I communicated with them mainly through email. I knew some of the artists personally. However, with artists such as Jackie Anderson, Lauren Kalman, and Belle Wong, I approached them

using email and sent them invitations to participate in my exhibition. I did a broad research online beforehand, and in the end narrowed down my list of artists to whose works address the issue of wearability.

Installation Design/ Concept

The exhibition will take place in the OCAD University student gallery. It is an intimate space with CCTV monitoring, which is suitable for a jewellery exhibition in the interest of security. The gallery space is arranged into three thematic sections: Performative Wearability, Restricted Body, and Interactive Body. Each section includes two artists whose works fully embody these themes. The title of each section serves as a guideline for visitors concerning the works and how they speak to the idea of the exhibition. Text labels, photographs, and test pieces from each artist are displayed on the wall next to the jewellery. The photographs demonstrate the jewellery's wearability and illustrate the discussion of "wearable or not"; allowing visitors to touch and wear the test pieces addresses the interactive idea of the exhibition. A video plays on a laptop next to the column that sits between the gallery's two windows. After viewing the previous three artists' works, the visitors will watch the video with a strong impression of the works, and the video can stimulate further thinking around wearability, that they can carry along to the remaining artworks.

The environment of the exhibition is a cross between a gallery and a jewellery workshop. While jewellery is usually shown in retail shops, I want to break away from the impression of awe, luxury, and standardized mannequins. Instead, the environment aims to create an experience that is inviting like a workshop and narrative like a gallery. First, the three tables in the gallery are fabricated as sawhorse tables, which have two unpainted trestles that normally support wood being sawed. The height of the table is around 44 inches—the average height of standing desks for people who stand to work. The industrial-looking table feels more approachable than a normal white gallery table, and its height enables a closer examination of the jewellery on display. Second, the tables are slanted at an angle rather than placed parallel to the wall; there is also sufficient room between the tables and walls for circulation. These arrangements contribute to the generation of a dynamic crowd flow and encourage visitors to walk around the tables so that they can interact with the test pieces on the wall. Thirdly, magnifying glasses provided on the tables and plinths enable visitors to actively engage with the artworks. Last but not least, the curatorial highlight of the exhibition is that while the visitors will not be allowed to touch the finished jewellery, they are encouraged to have physical contact with the test pieces/prototypes.

There are two reasons I made the decision to showcase the test

pieces/prototypes. On the one hand, very few attempts have been made in related exhibitions to address art jewellery's craft significance. Artist and curator Susan Cohn claims that contemporary art jewellery "addresses an infinite range of materials" (10). Making a piece of art jewellery therefore can be extremely experimental, because of the exploration of unconventional materials, which is a crucial aspect that sets it apart from traditional jewellery. Therefore, instead of isolating the jewellery from all the creative technical and material richness that went into its making, I want to present material experimentation to the public as an important part of the exhibition. On the other hand, test pieces/prototypes serve as a bridge to connect viewers with the jewellery. By making clear what material was used and how the jewellery was created, the exhibition can reduce the strangeness and confusion of art jewellery. When people touch the material and understand it, they form a dialogue with it and feel closer to it. The physical contact can change people's interpretation of art jewellery. Again, Merleau-Ponty's theory of phenomenology is reflected here in the way we read objects based on the perceptions of the body; and I believe that when visitors physically feel comfortable with the materials, they will be more likely to accept the jewellery as a wearable objects.

In terms of the narrative aspect of the exhibition, I have mannequins of a torso, a head, and wooden hands for each artist

displayed in the exhibition. The hands are nailed to the wall so they appear sticking out from the wall, one piece of test sample/prototype hanging from each finger. These mannequins are narrative indicators of human bodies, which tie back to the exhibition's theme on wearability. I avoided the temptation of using more mannequins so as to prevent the gallery/exhibition space from becoming a retail shop.

The biggest challenge of the exhibition was mounting the jewellery. The key is to find a balance between assuring security and a participatory experience. I tried not to use glass/acrylic cases, or to use them but still enable visitor participation.¹¹ However, the risk of potential damage and loss remains a huge problem for me. I consulted Janna Hiemstra, the curator of Craft Ontario, in order to get an understanding of how her institution addresses the issue of displaying jewellery (September 22, 2016). Hiemstra explained that there are usually two options. The first is to secure the jewellery in cases with acrylic covers: staffs assist customers when asked. The other strategy is to secure the jewellery to plinths using fine fishing wire. This allows people touch the jewellery but prevents them from removing a piece from its mounting. Both of the options are under the staff's supervision. Following Hiemstra's suggestions, I decided to cover most of the jewellery with cases, but have some without cases for the

¹¹ Jewelry works are suspended on small wooden bars, which sit outside and on top of the acrylic cases. Visitors can turn the bars with fingers and the works will spin as they turn.

public to touch or try on. Belle Wong's *Telephone Cups* (2015) is displayed on a mannequin and people can pick up one side of the cups to put on their bodies. Nadya Eidelstein's *CNC Driftwood Necklace* (2014) is suspended from the ceiling, which enables people to touch the digitally-produced material, while suspension presents the work's fluidity better. Selina Chen's whole collection is hung from an acrylic rod placed on the table so that visitors can touch the well-designed textures of the pieces and closely examine the details from different angles. Aside from these touchable works, the test pieces/prototypes on the wall serve as a compromise solution to the curatorial dilemma of preservation and engagement.

In terms of the mounts, I also avoided placing the jewellery flat on the surface of plinths, because doing so flattens the three-dimensional objects into two-dimensional images. Jewellery has a sculptural quality, and the front, the back, and the sides of jewellery items are each carefully considered and crafted by the artists. Suspending the jewellery thus shows it to its best advantage: any piece can be observed from all directions. However, some of the works, like Fiona Kakei Chong's headpiece collection, are too fragile to suspend. Accordingly, I decided to use display props to allow the works to "stand up," and placed mirror acrylic sheets beneath some of them to reflect the underside.

Another interactive activity I considered but did not realize in the end (due to the lack of space) is projecting the jewellery onto visitors' bodies so they could simulate wearing it.

Conclusion

My thesis exhibition generates a dynamic dialogue between the public and contemporary jewellery. It explores how curatorial practice can communicate the significance of contemporary jewellery and addresses the need for curators to change the rules around jewellery exhibitions. The exhibition will contribute to curatorial study of contemporary jewellery, other contemporary craft-based objects or wearable technologies. Jewellery curators have been taking the challenge of showing contemporary jewellery for the last 60 years, and although there are a variety of approaches that have been tested, the first publication on jewellery exhibitions only came out in 2015 (Lignel). My thesis exhibition can be part of the study and experimentation of curatorial practice in this field, providing a new perspective through exploration. At the same time, the exhibition contributes to a new understanding and experience of contemporary jewellery for an art, design, and craft audiences.

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www.laurenkalman.com

Appendix A. Images & List of Works



Figure 1. Lauren Kalman, *Device for Filling a Void (7)*, 2016



Figure 2. Jackie Anderson, *Miro Lorgnette*, 2011. Photographed by Drew Gilbert



Figure 3. Fiona Kakei Chong, *Maria*, 2015

Figure 4. Nadya Eidelstein, *Swarovski Bangles*, 2014







Dripping Slug Brooch
gold plated brass, acrylic, resin





Figure 5. Selina Chen. *Creature Ring#1*, 2014




Figure 6. Belle Wong, *Telephone Cups*, 2015




List of Works (Figure 7)






Number	Image	Artist	Label information
Fiona02		Fiona Kakei Chong	<i>Maria</i> , 2015 Porcelain, leather, epoxy, 13 x 18 x 25 cm
Fiona03		Fiona Kakei Chong	<i>Wreath</i> , 2015 Porcelain, brass, freshwater pearls, leather, 19 x 23 x 4.5 cm
Fiona04		Fiona Kakei Chong	<i>Shell wreath</i> , 2015 Porcelain, leather, nylon, elastic, faux leather, 26.5 x 8.5 x 4 cm
Fiona05		Fiona Kakei Chong	<i>Muse</i> , 2015 Porcelain, nylon, brass, cotton, freshwater pearls, 21 x 28 x 6 cm

Selina01		Selina Chen (Toronto) http://www.selina-chen.com/	<i>Hugging Eggs brooch</i> , 2015, Mixed media (Nylon, wood, polymer clay, steel wire, pearls, acrylic ink, epoxy resin glue) 20cm X 10cm X 5cm,
Selina02		Selina Chen	<i>Dripping Slugs brooch</i> , 2015 Mixed media (Acrylic sheet, resin, silicon, polyester dye, brass rods, gold plate, epoxy resin glue, steel rod) 10cmX10cmX5cm
Selina03		Selina Chen	<i>Hairy Barnacles bangle</i> , 2015 Mixed Media (3d printed wax, gilding metal, pearls, nylon thread, ink, acrylic paint, enamel paint, oxidizing solution, shoe polish, silicon) 10cmX7cmX3cm
Selina04		Selina Chen	<i>Crawling brooch</i> , 2015 Mixed Media (Copper sheet, copper rod, patina solution, resin, acrylic paint, rose gold plate, acrylic sheet, renaissance wax) 10cmX5cmX3cm,

Selina05		Selina Chen	<i>Under the rock necklace</i> , 2015 Mixed media (Copper sheets, brass rods, 9k gold chain, flocking, polymer clay, heat set paint, yellow gold plate, rose gold plate, patina), 40cm X 15cm X 4cm
Lauren01	 	Lauren Kalman (USA) http://www.laurenkalman.com/art/Portfolio.html	<i>Device for Filling a Void (2)</i> , 2015 Gold-plated electroformed copper, sterling silver Object (right): 3x3x3"
Lauren02	 	Lauren Kalman	<i>Device for Filling a Void (7)</i> 2016 Gold-plated electroformed copper, sterling silver Object (right): 4x2x2"
Lauren03		Lauren Kalman	<i>Device for Filling a Void (16)</i> 2015 Earthenware 2.5x2.5x4"

Lauren 04		Lauren Kalman	<i>Device for Filling a Void (14)</i> 2015 Earthenware 2x2x5"
Jackie 01		Jackie Anderson (Calgary) http://citizensofcraft.ca/profile/jackie-anderson	<i>Mosaic Eyewear</i> , 2010 Sterling, acrylic acetate, plastic 13.7X14.4X0.5 cm.
Jackie0 2		Jackie Anderson	<i>Miro Lorgnette</i> , 2011 Sterling, acrylic acetate, blue topaz, peridot 12.1X15X1.4 cm
Jackie03		Jackie Anderson	<i>Furnishing Lorgnette</i> 2011 Sterling, acrylic acetate, vintage glass bicycle reflectors 15X15.2X1.2 cm
Belle01		Belle Wong (Toronto) http://www.bellewongdesigns.com/2425134-talk-and-play-statements	<i>Map Ring</i> , 2015 Ring Sterling Silver, 18-Karat Gold, Hard Maple Wood 3 x 4 x 1.6 cm

Belle02		Belle Wong	<i>Synchronicity</i> , 2015 Ring Sterling Silver, 18-Karat Gold, Hard Maple Wood 9 x 5 x 4 cm
Belle03		Belle Wong	<i>Paths</i> , 2015 Brooch Sterling Silver, 18-Karat Gold, Hard Maple Wood, Colored Copper Wire, Brass, Stainless Steel 5 x 3.5 x 2cm
Belle04		Belle Wong	<i>Tic Tac Toe</i> , 2015 Pendent Sterling Silver, Brass, Hard Maple Wood 5 x 3 x 1.8 cm
Belle05		Belle Wong	<i>Telephone Cups</i> , 2015 Brooches Sterling Silver, Hard Maple Wood, Waxed Acrylic String, Stainless Steel, Rare Earth Magnets 8 x 6 x 6 cm Models: Nicole Hausman (Left) and Vanessa Hausman (Right)

Nadya01		Nadya Eidelstein (Toronto) www.nadyascreatures.com	<i>Spirals Necklace</i> <i>Lasercut laminated spruce wood, cord, aluminium</i> <i>31 x 22 x 6 cm (12 x 8.6 x 2.4 inches)</i>
Nadya02		Nadya Eidelstein	<i>Fungi Bangles</i> Lasercut wood, Swarovski crystals, brass 10 x 15 x 15 cm (3.9 x 5.9 x 5.9 inches) 2014
Nadya03		Nadya Eidelstein	<i>Creature Ring #1</i> Lasercut laminated spruce wood 4 x 10 cm (1.5 x 3.9 inches), 2014
Nadya04		Nadya Eidelstein	<i>CNC Driftwood necklace</i> Oak wood, spruce wood, glass beads, silver 30 x 21 x 5 cm (11.8 x 8.3 x 2 inches) 2014
Nadya05		Nadya Eidelstein	<i>Spirals brooch</i> Lasercut laminated spruce wood, silver 10 x 5 x 7 cm (3.9 x 2 x 2.8 inches) 2014

Appendix B. Gallery Space Design (by Dialux)

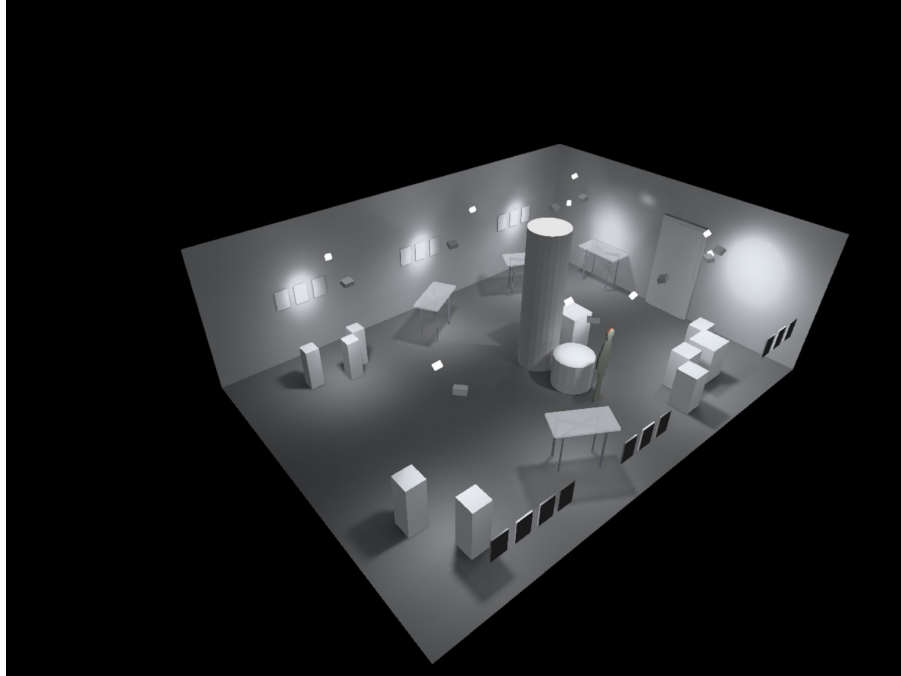


Figure 8. Gallery Space Design (Side view 1)



Figure 9. Gallery Space Design (Side view 2)

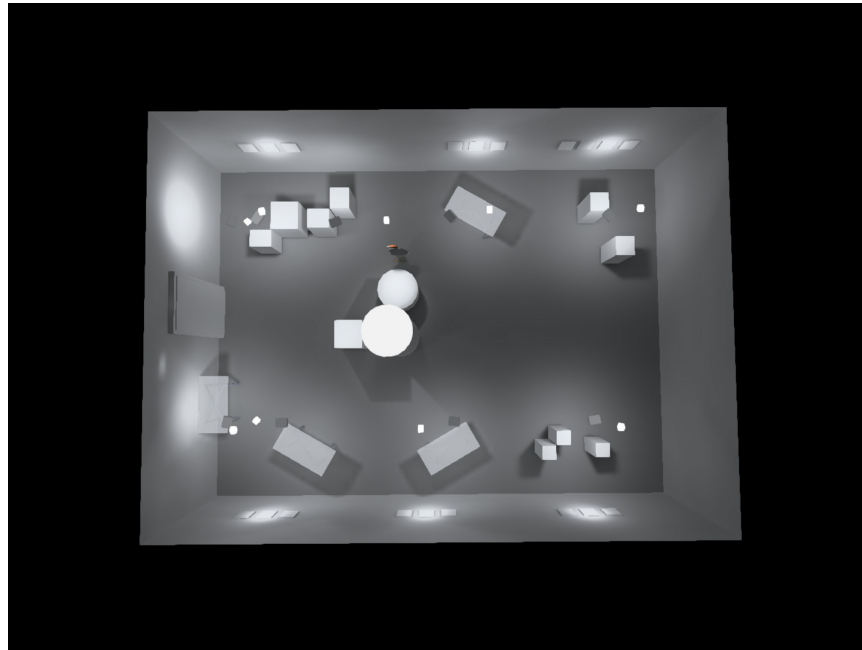


Figure 10. **Gallery Space Design (Top view)**

Appendix C. Artist Statements and Biographies

Jackie Anderson

Artist Statement

Eyewear Collection, 2010-2011

The exploration of concept, line, colour and materials has taken and continues to take my work to new territories. Combining precious and semi-precious materials, with unusual materials such as vintage and contemporary plastics, the resulting evocative and whimsical works are inspired by the ever evolving visual language of our natural, cultural and urban landscapes.

The design process and the evolution of 20th century design have long inspired me to incorporate areas of our visual culture in my work. A decade long series of art eyewear grew out of our visual cultures both literally and figuratively. I focused on multimedia pieces using parts of, making reference to, and ultimately creating eyewear. Working from the characteristics that eyewear and frames can imply, I have used these elements in a very literal, often humorous manner. Having worn glasses most of my life, I recognize that they are a major part of how a person is viewed, and how an individual views the world.

Biography

Currently maintaining an active studio practice in Calgary, Jackie

Anderson has travelled extensively, worked in museums and galleries, with architects and designers, lectured and taught workshops across Canada, and mentored emerging jewellery artists. In a 40 year exhibition career, her award winning work has been shown in solo and group exhibitions in galleries and publications in Canada, the United States, Germany, Spain and Australia. Her work is included in public collections in the Canadian Museum of Civilization; the MacDonald Stewart Collection, University of Guelph; The Metals Arts Guild of Canada and the Alberta Foundation for the Arts, as well as many private and corporate collections. She has received an Alumni award of Excellence from Alberta College of Art and Design, an Award of Excellence from the Alberta Craft Council, and been inducted into the Royal Canadian Academy of Arts.

The exploration of concept, line, colour and materials has taken and continues to take her work to new territories. Combining precious and semi-precious materials, with unusual materials such as vintage and contemporary plastics, the resulting evocative and whimsical works are inspired by the ever evolving visual language of our natural, cultural and urban landscapes.

Selina Chen

Artist Statement

Wonderland Syndrome, 2015

When I first glimpsed through the illustrative sketches of organic forms drawn by Ernest Haeckel, a floodgate of imagination and longing opened within me. All my past interests and aesthetic pursuits came into focus, I realize I have always been fascinated by nature's way of creating forms and organisms. The symmetries and fluid motions expressed in organic forms had always inspired my work in the past. I wanted to express the everlasting passion for nature in my personal approach. I began to search for a deeper meaning to guide my works, which led me to an eccentric book named 'Codex Seraphinianus', an encyclopedia illustrating an imaginary world written in a coded language. This discovery of another person's bizarre inner imagination sparked up an aspiration to create my own strange new world. In order to immerse the wearer in my world I decided to create fantasy creatures as wearable jewellery that act as a connection to my imaginary world.

My collection pieces are meant to have qualities of liveliness and motion so they can be seen as creatures as well as jewellery. I achieved this effect by mimicking forms and textures of living organisms. There is constant contrast between textures of materials and colour palettes in my collection for the pieces to really pop and come alive. I also incorporated

movement in a few pieces to break the static states of jewelleries as objects. There is special attention placed on where each jewellery sits on the body to give more meaning and interaction between the creature and the wearer. I see my collection of creature jewelleries as a way to renew their perspectives on the meaning of jewellery and invite the wearers into my own wonderland.

Biography

Selina Chen creates jewellery and objects inspired by her love of nature and fantasy worlds. She is always seeking for new ways of working in different materials that could recreate her own imagined reality, filling her works with life and emotions. Born in China then moved to Canada at a young age, Selina Chen holds a BA in Jewellery Design from Central Saint Martins College of Arts and Design of London, UK. She will be moving back to Canada to pursue working in larger sculptural works.

Fiona Kakei Chong

Artist Statement

Untitled, 2015

The idea of deception runs through my final year collection in the usage of fake seashells synthetically produced in porcelain. By making visual references to Ancient Roman hairstyles and tribal adornments, I intent to challenge the concept of a body adornment when a natural material has been replaced by an

artificial one, and I wish to explore the idea of representation in our society and dissemblance to nature. Body adornment with natural materials in different cultures and deception are the main focuses in my research. For example the African Mursi tribe's custom of beading cowrie shells into large jewellery plates, and heavy golden jewellery worn by South Asian tribal women are identifiers for their high social status. In contemporary culture, McQueen's 2011 S/S collection, 'VOSS', used oyster shells and razor clams shells in dresses and bodice; they are seen as a celebration for collecting and decorating with natural beauty. Also, I am interested in the often-exaggerated headpieces made for McQueen's shows have given a theatrical effect. These have informed me to create large-scale headpieces with the repetition of shells. In search for the quality of deception, I particularly looked at marble sculptures for how they regenerate realistic detail in form and texture. This is where I came upon the 'Fonseca bust', which shows ultra-elaborate hairstyles worn by upper-class Roman women of the time of the Ancient Roman Empire. Together with other busts from Ancient Roman, their hairstyle has a similar visual effect when the seashells are clustered in one. Being aware that marble sculptures are perhaps the most valid way of showing the life and culture of Ancient Rome, my designs are based on my wonder of upper-class women showing off themselves by decorating their hair with seashells.

I have been searching for a perfect material that could allow me to replicate

my own collection of seashells. With my own collection of seashell, I experimented with different casting materials such as plaster and Jesmonite. In the end, I found porcelain and ideal material for jewellery making, because it allows me not only visually reproduce a seashell but also it is light, tough and translucent. I also enjoy seeing when the original seashell is a souvenir containing memories from my travels, whereas the casted shells are identical and mass-produced that connect with my identity as a maker. I also draw reference from tribal adornment to help develop techniques, such as Kumihimo, lacing, intertwining and beading, in building up headpieces with shells, nylon nets and leather.

Taking elements from ancient Roman hairstyles and tribal adornments, I created a collection of a wig-like headpieces using fake seashells. In a modern society where visual information is easily accessed and spread, I assume people would never find out my deceptive jewellery until they see the piece in flesh and in close inspection. My work is versatile; I see it fitting into fields of fashion, collected items and performance.

Biography

Born in Canada, Fiona moved to London to complete a Foundation Diploma at Central Saint Martins before going on to study BA Jewellery Design. Here she formed her talent for working with a diverse range of materials and an enthusiasm for experimentation. During this time she has collaborated with

The Victoria and Albert Museum, which she created pearl jewellery gifts for the event Rules of Adornment along with a headpiece set with Swarovski gemstones inspired by the Alexander McQueen exhibition. Furthermore, Fiona has completed projects with Topshop and Zee BAGS, creating both a fun and playful necklace set and a colourful handbag woven from recycled plastics. Holding awards from prestigious groups such as The Worshipful Company of Tin Plate Workers alias Wire Workers of the City of London and The British Art Medal Society, Fiona has displayed complete dedication to her craft.

Nadya Eidelstein

Artist Statement

On Growth, Form and Computer, 2014

The collection is entitled On Growth, Form and Computer and it investigates the intersection of art, science and design. Having been influenced by sculptural shapes found in nature (vegetation, human bogies) and by the scientific ideas that all natural shapes are determined by physical forces acting upon them during the process of growth, I developed this jewellery collection. All the jewellery pieces have a very organic feel to them but they were all produced digitally. Researching the way science and technology have been developing in the 21st century, I discovered the digital method of fabrication used in modern architecture. Majority of jewellery pieces in the collection were created in 3d

programme, sectioned, each section was laser-cut and shapes were assembled layer by layer and sanded outside manually. This process imitates the work of 3d-printing, a new way of manufacturing process controlled by computers that is often described as 'growing' or additive manufacturing. Two necklaces in the collection were produced with a slightly different technique: they were produced by 3d scanning of the found bits of wood and then CNC-milling them out of blocks of wood. The perfectly parallel marks left by machine's drill are the evidence of the digital fabrication. These objects were combined with their prototypes or with other parts to create jewellery pieces.

Biography

Nadya Eidelstein is a multi-disciplinary artist, designer and programmer. Initially, she started her studies as a jewellery designer but the interest in technology and different kinds of media brought her to extend the area of exploration and research into the field of new media. Currently she is working and experimenting with a variety of media and techniques, combining together digital and hand skills to create the hybrids and creatures that reflect her understanding of the current digital age. She is swimming in the huge ocean of new media in search of new ways of seeing and creating.

Lauren Kalman

Artist Statement

Devices for Filling A Void, 2014-2016

Devices for Filling A Void have forms that are derived from reconstructive surgical devices, used to hold the flesh in space as it heals. In this case, rather than coaxing the face into an ideal position, they distort the face through expanding the nostrils and holding the mouth open. The objects literally fill the voids of the facial orifices, but the title also points to the psychological filling of emotional or erotic voids.

Biography

Lauren Kalman is a visual artist based in Detroit, whose practice is invested in contemporary craft, video, photography and performance. Through her work she investigates beauty, adornment, body image, value, and consumer culture. Raised in the Midwest, Kalman completed her MFA in Art and Technology from the Ohio State University and earned a BFA with a focus in metals from the Massachusetts College of Art. She has been awarded residencies at the Corporation of Yaddo, Virginia Center for Creative Arts, and Santa Fe Art Institute. In addition she has received Ludwig Vogelstein Foundation, Puffin Foundation West and ISE Cultural Foundation grants.

Kalman exhibits and lectures internationally. Her work has been featured in exhibitions at the Renwick Gallery at the Smithsonian Museum of Art,

Museum of Contemporary Craft, Contemporary Art Museum Houston, Museum of Fine Arts Boston, and the de Cordova Museum. Her video work has been screened in several international film festivals. Her photographs and objects are part many private collections as well as the collection of the Museum of Fine Arts Boston and the Renwick Gallery at the Smithsonian Museum of Art. Her works have been featured in many texts including *Hand + Made: The Performative Impulse in Contemporary Craft* published by the Contemporary Art Museum Houston, and *40 Under 40: Craft Futures* published by the Renwick Gallery and Yale University Press.

She has taught at institutions including Brown University and the Rhode Island School of Design in Providence, RI. Currently she is an Assistant Professor at Wayne State University in Detroit, MI.

Belle Wong

Artist Statement

Talk and Play, 2015

Inspired by my personal experience of ephemeral relationships and connections, the Talk and Play series has taken the forms of iconic childhood toys to emphasize the multi-faceted forms of interaction. By combining the toy-forms with the philosophical concepts, each piece is portraying different essences and forms of human interactions.

It is realized that games have never been restricted to any cultural or

linguistic boundaries, and able to link people together through joyful experiences. The symbolic meaning of growth and building relationships are illustrated through the use of wood. Not only because of its strength, durability and lightness, the welcoming material triggers the sense of warmth and the desire to touch, which ties back to the intention of interaction.

Referencing to familiar toys and enhancing its meaning by embedding different theories, each piece brings a unique experience hoping to relate to personal memories and relationships. Using the philosophies of the concentric circle and synchronicity, and the psychological theories of honest signaling and reward theory, the pieces illustrates the concepts by placing the human figures in flux or having movable compartments. Its constantly changeable parts depict the scene of constantly colliding, meeting and interacting with different individuals.

Biography

Belle Sin Ting Wong is originally from Hong Kong and came to Toronto for her high school and undergraduate study. During her time studying at one of Canada's leading art school, Ontario College of Art and Design University, she got chances to travel across Canada, US and Europe. These travelling experiences have huge influences on her work, and she takes inspiration from her time of constantly meeting and connecting with different groups of people. A lot of her pieces are about storytelling, which she strives to make

objects that reminisce about the connection with others. Her current thesis series uses children's toys as a metaphor of building relationship; she creates a variety of whimsical interactive objects that reflects her personality and expresses the joy of meeting people, which she also asks the audience to experience the matter through play.

Appendix D. Visual Documentation of Exhibition



Figure 11. Installation Shot by Echo Wang. *Wearable or Not?: Interacting with Contemporary Jewellery*, 2016. Lauren Kalman, *Device for Filling a Void*, 2015-2016.



Figure 12. Installation Shot by Peter Ma. *Wearable or Not?: Interacting with Contemporary Jewellery*, 2016. Jackie Anderson, *Eyewear Collection*, 2010-2011



Figure 13. Installation Shot by Echo Wang. *Wearable or Not?: Interacting with Contemporary Jewellery*, 2016. Fiona Kakei Chong, *Untitled*, 2015



Figure 14. Installation Shot by Echo Wang. *Wearable or Not?: Interacting with Contemporary Jewellery*, 2016. Selina Chen, *Wonderland Syndrome*, 2015



Figure 15. Installation Shot by Echo Wang. *Wearable or Not?: Interacting with Contemporary Jewellery*, 2016. Nadya Eidelstein, *On Growth, Form and Computer*, 2014



Figure 16. Installation Shot by Peter Ma. *Wearable or Not?: Interacting with Contemporary Jewellery*, 2016. Belle Wong, *Talk and Play*, 2015



Figure 17. Exhibition Shot by Echo Wang. *Wearable or Not?: Interacting with Contemporary Jewellery*, 2016. Visitors interacting with the test pieces on wall.



Figure 18. Exhibition Shot by Echo Wang. *Wearable or Not?: Interacting with Contemporary Jewellery*, 2016. Visitors observing artworks through the magnifiers.



Figure 19. Exhibition Shot by Echo Wang. *Wearable or Not?: Interacting with Contemporary Jewellery*, 2016. Visitors interacting with the artworks.

Appendix E. Promotional Materials



Figure 20. Exhibition Poster Design. *Wearable or Not?: Interacting with Contemporary Jewellery*, 2016.



WEARABLE OR NOT?

INTERACTING WITH CONTEMPORARY JEWELRY



Figure 21. Exhibition Card Design. *Wearable or Not?: Interacting with Contemporary Jewellery*, 2016.

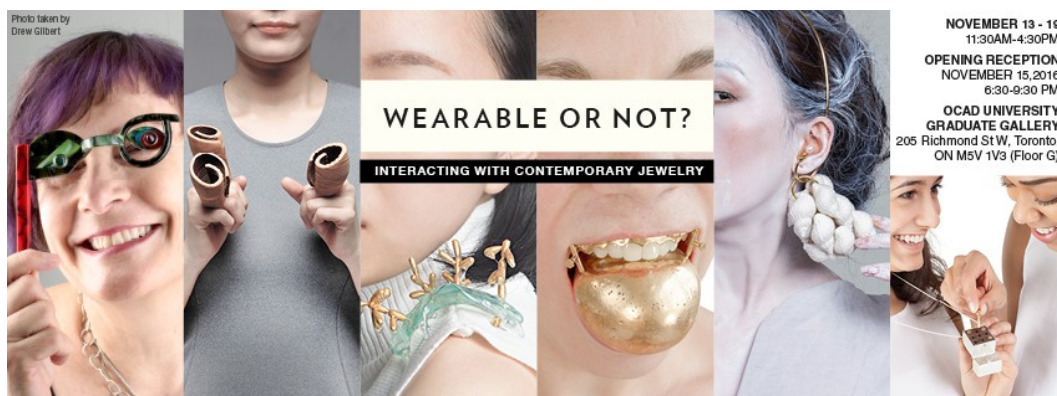


Figure 22. Exhibition Banner Design. *Wearable or Not?: Interacting with Contemporary Jewellery*, 2016.

Appendix F. Visual Documentation of the Exhibition's Special
Programmings



Figure 23. Curatorial Tour. Nov 13, 2016. *Wearable or Not?: Interacting with Contemporary Jewellery*, 2016.



Figure 24. Speech at the Opening Reception. Nov 15, 2016. *Wearable or Not?: Interacting with Contemporary Jewellery*, 2016.



Figure 25. Artist Talk. Nov 19, 2016. *Wearable or Not?: Interacting with Contemporary Jewellery*, 2016.

Appendix G. Sample Contract

EXHIBITION CONTRACT

This agreement was made in duplicate on June 30, 2016 between:

Name:_____ (hereinafter called
"the artist") Number:

And

Sylvia Zhang (hereinafter called "the curator")
Number: 6478688296

The parties hereto agree as follows:

1. General Intent

The Gallery will present a group exhibition, entitled ***Wearable or not? – Experiencing Contemporary Art Jewelry*** in **OCADU Graduate Gallery** from November 13, 2016 – November 19, 2016.

Open Reception: TBC

2. Catalogue Writing

The artist shall cooperate with the curator who will write the exhibition catalogue over summer. Studio visit/ interview may be conducted to gather information. The artist is responsible for submitting required materials within deadline and keeping in contact with the curator.

3. Test pieces/samples/prototypes

The artist shall provide test pieces/samples/prototypes of their final works to the exhibition. The artist is aware that the viewers are allowed to touch and play with the test pieces/samples/prototypes on display.

4. Delivery & Return of Art Work

Toronto based artists are responsible for delivering the art works. Artworks drop off will be arranged individually with the curator. Artists are responsible for picking up works upon closing of the exhibition.

The curator shall cover the shipping fee (delivery&return) for artists out of Toronto.

5. Insurance

The gallery will be responsible for the insurance of works of art while in the gallery installed for exhibition purposes.

The artist will provide valuation of the works for insurance purpose.

The artist shall complete a Condition Report of the works upon drop off.

5. Care of Object(s)

The Gallery will maintain museum standards with respect to environmental conditions, handling, transportation, installation, display, and lighting. The Artist certifies that the object(s) provided are in condition to withstand ordinary strains of packing, transportation, and handling. The Gallery will complete a condition report for each work upon departure. Should any damage to the object(s) occur during handling, transportation, installation, or presentation of the object(s), the Gallery will immediately inform the Artist of such damage.

6. Security

A Gallery staff member regularly monitors the gallery when it is open to the public, and this is supplemented with closed Circuit security cameras.

7. Promotion

The curator shall use his/her best efforts to promote and display the artwork in an appropriate and professional manner.

There will be an opening for the exhibition. Artists will be provided with an e-invite leading up to the exhibition. The curator will send notices to the Gallery's regular mailing list of members, press, etc.

The Artist agrees to participate in media interviews (newspaper/magazine, radio, television and web) with a view to promoting the exhibition and the artist's work; the gallery engages to provide to the artist newspaper and magazine clippings of the published material.

8. Installation

The curator shall be responsible for display equipment making, rentals, and purchase. The curator shall be responsible for the dismantling of the work of art.

9. Copyright

The Gallery will not permit reproductions of the works of art in the exhibition for purposes of sale, rental, loan or distribution of any kind without the written permission of the Artist. However, image, photographs and/or video recording of the exhibition may be used for documentation, academic, publication and promotional purposes in print and digital formats.

10. Sales

The Gallery will not permit indication of sales or sale prices nor will it take commission on any future sales; purchase enquiries will be directed to the Artist or his designated agent.

11. Credit Line

Unless instructed otherwise, the Gallery will credit the Artist with ownership of the

object(s) on all labels, text panels, brochures, catalogues and other didactic materials published for the exhibition.

12. Amendments

All amendments and modifications of this agreement will be by the mutual consent of both parties.

Completion & Sign

I have read the above contract carefully, and I fully agree to the terms and conditions listed above.

The Curator: Sylvia Zhang

Date: 2016 / 06 / 30

The Artist: _____

Date: ____ / ____ / ____

Figure 26. Exhibition Contract. *Wearable or Not?: Interacting with Contemporary Jewellery*, 2016.