

Dorothy Erickson's Homage to Klimt

Makers Mark Gallery, Melbourne Australia August 2003

Makers Mark Gallery, Sydney Australia September 2003

Galerie Atelier Leitner, Vienna Austria June 2004

Katherine Kalaf Jewellery Gallery, Cottesloe Western Australia October 2004

Valetta Malta January 2005

The Jam Factory Design Centre, Adelaide South Australia September 2005





THE KLIMT COLLECTION – CONTENTS

This catalogue of the *Klimt Collection* also includes reference images and essays from the *Australian Littoral* catalogue and others of works in public collections. For convenience *Homage to Klimt* has been divided into five arbitrary sections showing the inspirational pictures and resultant jewels.

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A variety of Klimt's ouvre has inspired these golden jewels. Some results are quite abstract – evoking a mood, using the colours or expressing an idea – while others are quite literal translations of elements in his paintings that have attracted attention for their form.



Die Landschaften – Countryside

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Apfelbaum – Apple tree

Birnbaum – Pear tree

Sonnenblume – Sunflower

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Gertha Felsovanyi

Margaret Stonborough-Wittgenstein

Fritza Riedler

Adele Bloch-Bauer

Mäda Primavesi

Die Jungfrau – The Maidens

Baronin Elisabeth Bachofen-Echt

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by Robyn Taylor

Threading Strands and Making Links in Dorothy Erickson's Jewellery
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Australian Littoral



The artworks of the Austrian artist Gustav Klimt have been the inspiration for a major new body of work by the Australian artist Dorothy Erickson. Between 2001 and 2004 Klimt's jewel-like paintings have been translated by Erickson into sparkling wearable objects in gold, silver and precious stones. Some are abstract some more literal evocations.

Erickson first visited the beautiful Austrian city of Vienna in 1980 when she attended the World Craft Council Conference. Here she formed a firm friendship with Austrian jeweller Erika Leitner and was invited to hold a solo exhibition at the prestigious Galerie am Graben. An Australia Council for the Arts grant in 1982 enabled her to make work inspired by the colours and landforms of the Pilbara region in Western Australia. The exhibition took place in 1983 and also showed in Sydney and Perth. Since then Dorothy has returned almost every other year to Vienna to exhibit and work together with Erika in the latter's studio, meet with other Austrian jewellers and enjoy the life of this most sophisticated European city.

The ambience and architecture of the city, the museums, galleries and the many Secession influences such as the U Bahn stations and the Secession building eventually led to an investigation of the art of Gustav Klimt. The trigger to express this admiration as jewellery however came from another source. The sudden availability of small multicoloured semiprecious and precious stones with geometric cuts evocative of the tesserae of mosaics suggested miniature paintings using precious stones.

The first of the *Homage to Klimt* jewels, *Der Kuss I* was based on multi-coloured tourmalines and spinels sourced in Sydney. It was followed by the multi-coloured grid of the *Sapphire Square* made in 2001 from the new African sapphires available in Melbourne. The latter was illustrated in the monograph *Dorothy Erickson* published in 2001.

Meanwhile an Australia Council grant in 1999 saw Erickson explore kinetics in jewellery using the Australian littoral as a source of imagery. The results were exhibited in Perth, Sydney, Melbourne and Vienna in 2001- 2002. Whilst in Europe Dorothy was able to explore the realms of the gem dealers and purchase a palette of stones to match the paintings, murals and mosaics of Klimt.

The entwined couple in *Der Kuss* for instance can be discerned in a variety of abstract expressions in brooches or are merely indicated in the crosses inside the cut of the stones as in the Kiss rings, while the form of the sprite of the rapids in the *Bewegetes Wasser* brooch and pendant clearly delineate female nudes seen in the painting.

Various portraits painted by Klimt have inspired evocations of the sitter or suggested a jewel suitable for the subject. Adele Bloch-Bauer against her rich gold-leaf background has inspired brooches, pendants, earrings and rings – many quite different – focussing on various details of the lush and intricate painting. Fritza Riedler, Mäda Primavesi, Margaret Stonborough-Wittgenstein, the Baroness Elisabeth Bachofen-Echt, Gertha Felsovanyi and Klimt's muse, the designer Emilie Flöge, all inspired works in paint and now in jewels.

A favourite has been the rich allegorical figure of *Expectation – Die Erwartung* from the frieze in the Palais Stoclet in Brussels. A delicate brooch set with triangular stones of citrine, iolite, tourmaline and rhodalite captures the essence of this mosaic. Its pair *Fulfillment – Die Erfüllung* has inspired an abstract series of rings and a more sober series of brooches and pendants some utilising the Japanese metal technique of mokumé-gane.



Expectation – Die Erwartung

Country gardens and country churches and the lakes of the Salzkammergut were painted by Klimt and inspired jewels such as the series on the *Kirche in Cassone* and the *Schloss Kammer am Attersee*. The sunflower ring *Sonnenblumen* and *Bauerngarten mit Sonnenblumen* have placed these organic subjects within a grid as in a framed painting. The pear tree – *Birnbaum* and apple tree – *Apfelbaum* however are much more organic in form.

Klimt painted allegories and evocations of the muses of Arts – Poetry, Music and Sculpture. These in turn inspired brooches, rings and pendants. Some such as *Skulptur* and *Nudas Veritas* are abstract using elements and colours culled from the paintings with skin of the subject evoked by strings of fluorite or frosted rock crystal from which the pendants are suspended. *Die Poesie* and *Die Musik* are both expressed as lyre brooches as carried by these particular muses in his artworks.

One of Klimt's best known works is the 34 metre long frieze created for the XIV th exhibition of the Secession in Vienna in 1902. The exhibition was conceived as a homage to the composer Ludwig van Beethoven. Klimt took his theme from Richard Wagner's interpretation of Beethoven's 9th Symphony utilising the words of the poet Schiller. While designing these works Erickson listened to the passage known as *Ode to Joy*. From the *Beethovenfries* she has chosen to make a few lush works based on the hostile power *Wantonness*, and in the section where the arts lead to the ideal kingdom she has made *Die Poesie*, - *Poetry, Reine Freude, Reines Glück unt Reine Liebe* - *True Happiness, Pure Bliss and Absolute Love*, the *Heavenly Choir – Chor der Paradisangel* and the *Kiss for all the World – Diesen Kuss der Ganzen Welt*.

There are over one hundred pieces in the collection – brooches, rings, earrings, neckpieces and bracelets all inspired by the artworks of Gustav Klimt. Many are shown here together with the work which inspired them.



Poesie brooch



Dorothy Erickson has exhibited widely in Australia since 1972 and since 1979 in Europe, the Far East, New Zealand and USA. She is represented in numerous public and private collections. These include: the Australian National Gallery, the Schmuckmuseum, Pforzheim, Germany, the Victoria & Albert Museum, London, the Art Galleries of Western Australia, South Australia and Queensland, the Powerhouse Museum, NSW, and Queen Victoria Museum and Art Gallery, Launceston, Tasmania.

This new collection has been inspired by the jewel-like paintings of Viennese artist Gustav Klimt. Having spent many months in Austria in the past 18 years I became intrigued with his work and spent time acquiring the precious stones to realise the designs commenced in Vienna in 2000. The availability of small multicoloured stones with geometric cuts resembling the tesserae of mosaics has made it possible to make abstract evocations as well as more literal translations of Klimt's works. Prime inspiration has come from the *Beethoven Frieze* in the Secession building in Vienna, the paintings and mosaics with multicoloured gold, such as *The Kiss*, *Expectation*, *Fulfilment* and *Adele Bloch-Bauer*. The landscape – *Kirche in Cassone* also inspired a number of works as have his allegories of Sculpture, Music and Drawing.

I trained as a painter originally and the colours and combinations possible in today's gemstones have stimulated me to think again with a painter's eye. Gemstones and coloured metal are now my palette, one with an inner sparkle and depth to make the pieces sing. I have really enjoyed putting this collection together and I hope you enjoy the fruits of my labour.

ALLEGORIE UND SYMBOLISMUS
Allegory and Symbolism

Der Kuss – The Kiss

Die Musik – Music

Skulptur – Sculpture

Nuda Veritas – Classical Nude

Hygieia

Goldefische – Goldfish

Bewegtes Wasser – Spirits of the Rapids



Allegory and symbolism are found in much of Klimt's oeuvre. The best known artwork is probably *The Kiss*. This painting portrays him embracing his muse Emile Flöge. The two figures and the patterns on their garments are the elements which inspired the three brooches. The rings are more symbolic and abstract. A St Andrews cross, symbol of a kiss, can be seen in the cut of the stones set in the rings. The very abstract *Sapphire Square* and *Sapphire Serenade* brooches and pendants are also inspired by *The Kiss*.

Works inspired by *Der Kuss*



Der Kuss II

Brooch: 2003, 18 ct yellow gold,
18ct gold, iolite, tourmaline, spinel,
23 x 35 x 9 mm.

Photograph D. Erickson.

Der Kuss I

Brooch /pendant: 2000,
18ct gold, faceted spinels,
tourmalines. Private collection.

Photograph Douglas Eford.

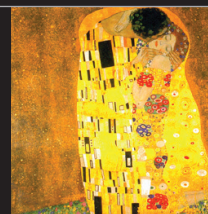




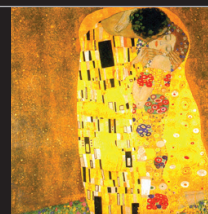
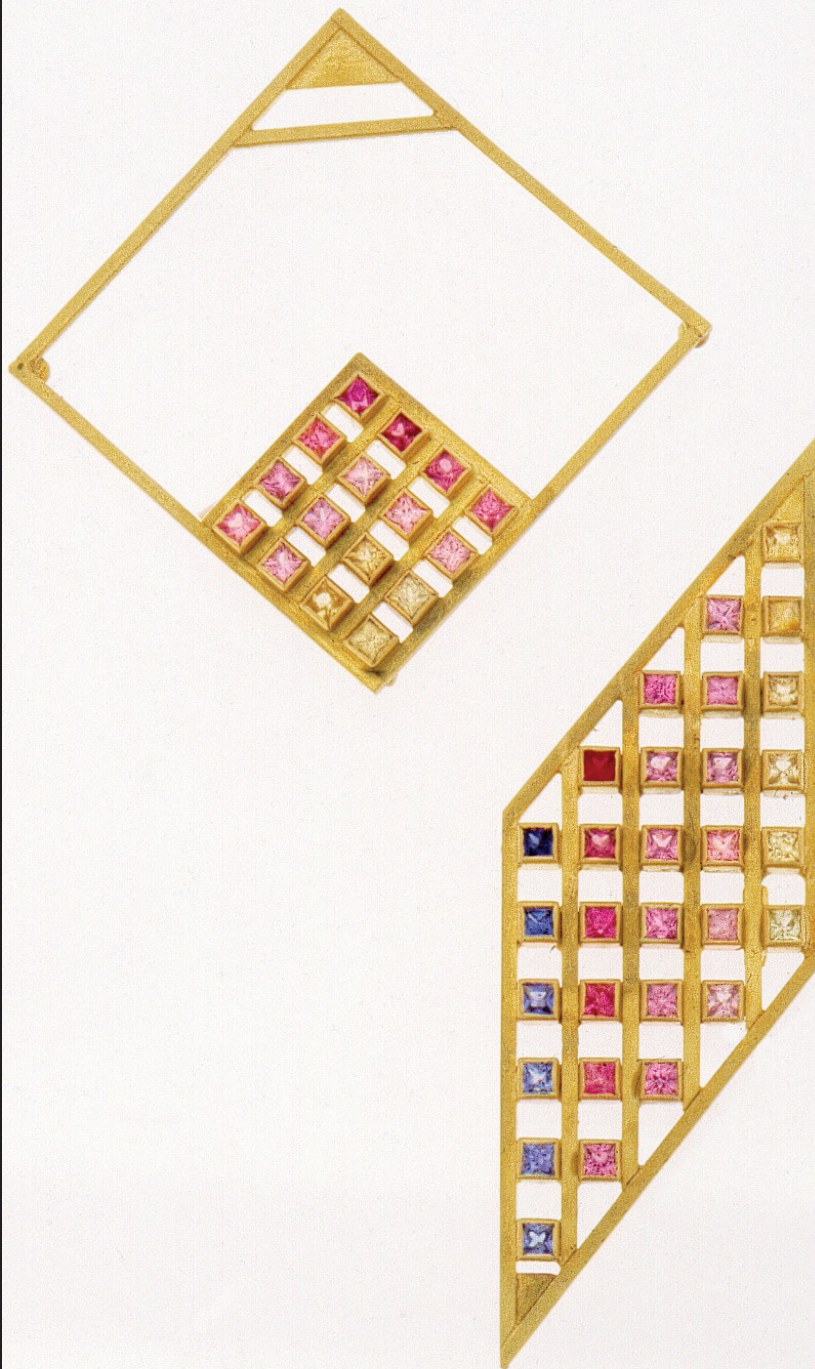
Two Kiss rings
2003, 18ct gold, orange citrine, and
pink tourmaline.
Photograph D. Erickson.

Der Kuss III
Brooch/pendant: 2003,
18 ct yellow gold, coloured sapphires,
25 x 45 x 9 mm.
Photograph D. Erickson.





Sapphire Square I
Pendant/brooch: 2002,
18ct gold set with 49 multicoloured
sapphires, 27 x 27 x 5 mm.
Photograph Douglas Elford.



Sapphire Serenade II

Brooch: 18ct gold square set with 16 multi coloured sapphires, 30 x 30 x 5 mm.

Photograph Douglas Elford.

Sapphire Serenade I

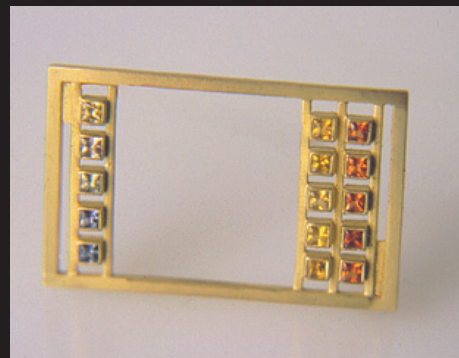
Pendant/brooch: 2002, 18ct gold parallelogram set with 30 multi coloured sapphires and ruby on 18ct neckcable, 60 x 20 x 5 mm.

Photograph Douglas Elford.

Sapphire Serenade III

Brooch: 18ct gold rectangle set with 15 multi coloured sapphires, 40 x 25 x 7mm.

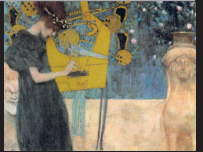
Photograph Douglas Elford.





Klimt enjoyed the artistic life of Vienna in the late 1800s. He painted many subjects to do with music and the theatre. His personification of Music, Sculpture and Tragedy were all undertaken just before the turn of the century. At least two versions of his allegory *Music*, as well as lithographic prints are known. The golden lyre against the singing blue background with its muted spherical elements together with the counterpoint of pale green suggested and contributed to the development of the brooch based on *Die Musik I*. Square-cut cabochons of blue topaz found in London enabled the piece to be realized.

Works inspired by *Die Musik*



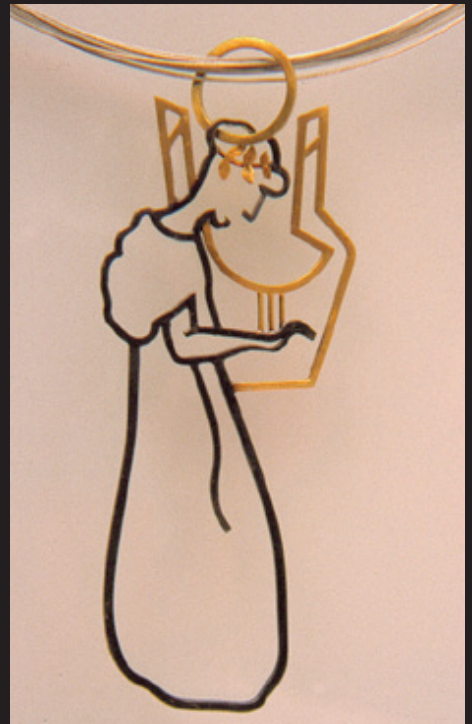
Die Musik

Brooch: 2003,
18ct yellow gold,
blue topaz, citrine, peridot,
40 x 55 x 10 mm.
Photograph D. Erickson.



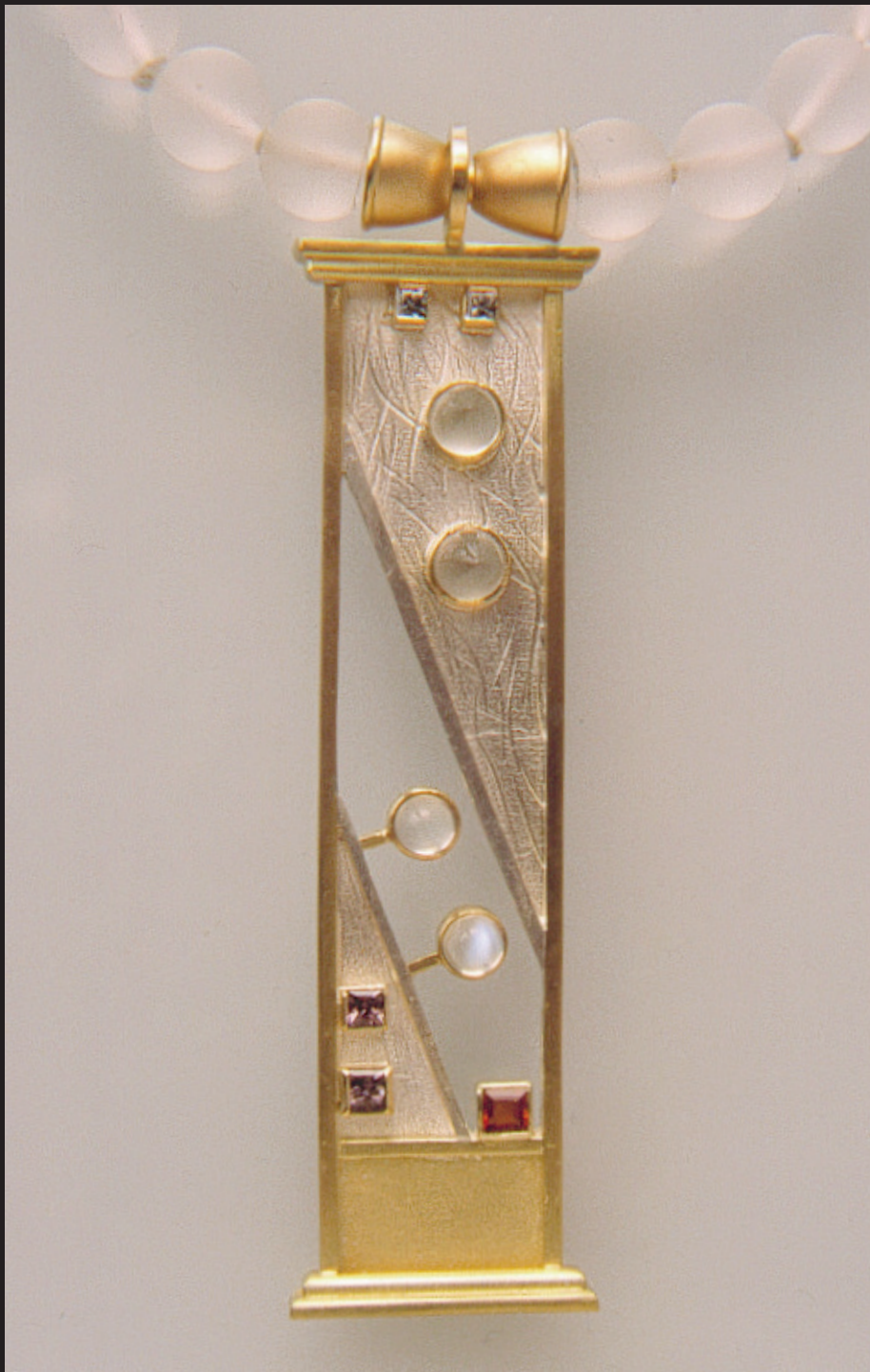
Die Musik

Pendant: 2003,
oxidised sterling silver, 18ct gold on
stainless steel and 18ct gold neckring,
150 x 230 x 15 mm.
Photograph D. Erickson.





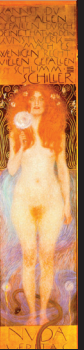
Klimt uses architectural detail and antiquities in his cartoon for the allegory *Sculpture* with a touch of orange gold in the laurel wreath. Translucent white quartz beads and silver represent the flesh and chalky background while mauve and blue spinel indicate the shadows. The carnelian stands for the laurel wreath and architectural detail is represented in 18ct gold.



Die Skulptur
Necklace: 2003,
18ct gold, st. silver, moonstone,
carnelian, spinel on frosted rock-
crystal necklace, 25 x 100 x 12 mm.
Photograph D. Erickson.



The beautiful nude painted for the National Library in Vienna is one of my favourite paintings and easily inspired an abstract jewel. Finding the fluorite beads that recreates the misty light around her body made creating this piece that much easier. Carnelian for her flame red hair and moonstones for lamps are combined with 18ct gold in a cartouche form reminiscent of the frame.



Nuda Veritas

Necklace: 2003, 18ct gold,
moonstone, iolite, citrine, carnelian on
fluorite beads, 150 x 230 x 10 mm.
Photograph D. Erickson.

Nuda Veritas

Ring-set: 2003, 18ct yellow gold,
citrine trillion, sterling silver.
Photograph D. Erickson.





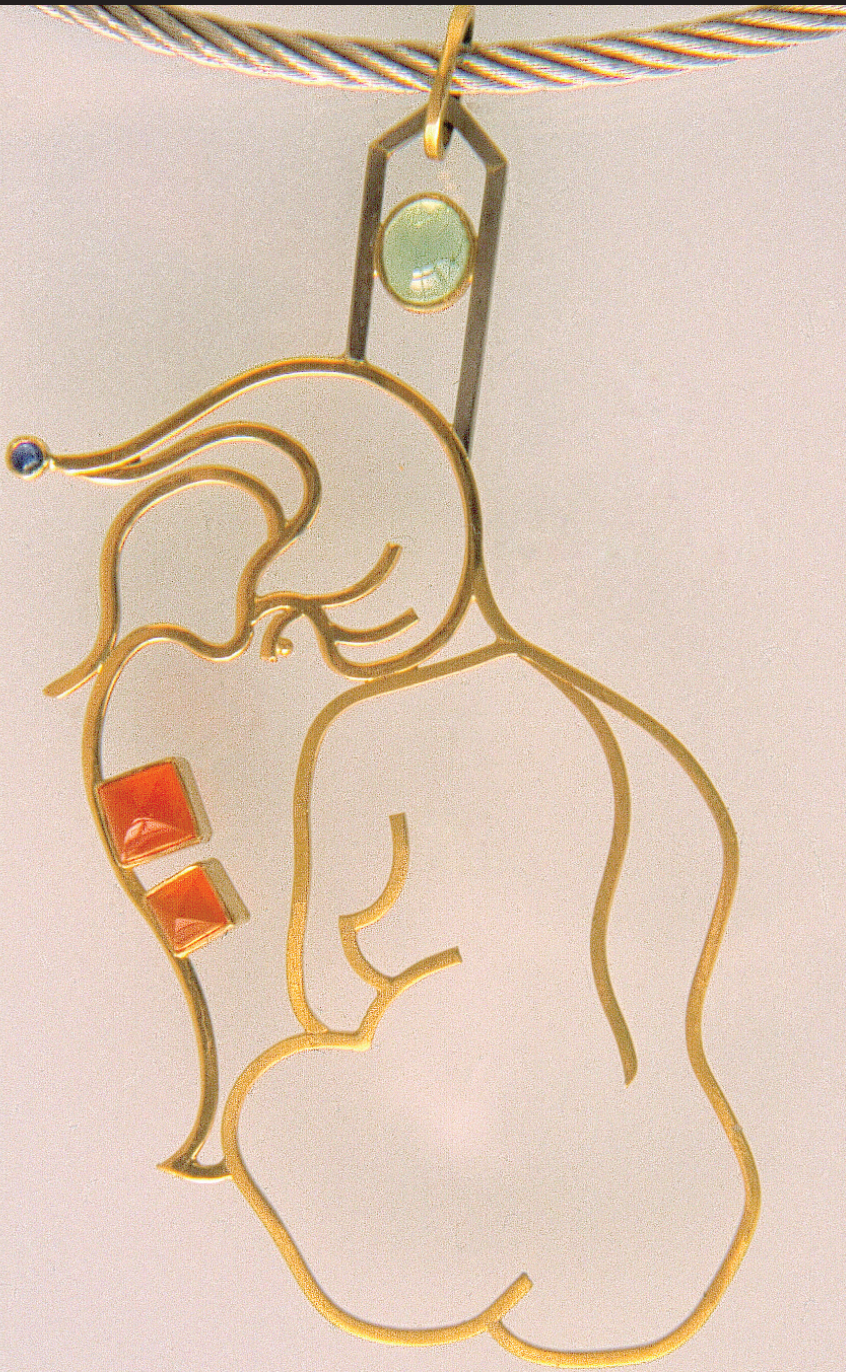
The figure *Hygieia* is a detail from the larger work *Medizin* painted for the University of Vienna. At the time the large mural was considered pornographic and perverted.



Hygieia
Necklace: 2003,
18ct gold, coral garnet,
1300 mm long.
Photograph D. Erickson



The Goldfish allegory was Klimt's answer to criticism of his darker works such as *Philosophie*, *Medizin* and *Jurisprudence*. The brilliance of the golden fish is captured in glowing carnelian while the plump flesh of the figure is delineated in gold.



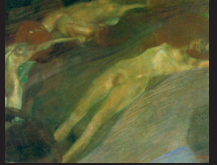
Goldefische - Goldfish
Neckpiece: 2002,
18ct white and yellow gold, sapphire,
tourmaline, carnelian on 18ct gold &
'silk steel' rope, 55 x 90 x 9 mm.
Photograph D. Erickson.

Goldefische - Goldfish
Ring: 2003, 18ct yellow gold,
sterling silver, carnelian
35 x 35 x 25 mm
Photograph D. Erickson.



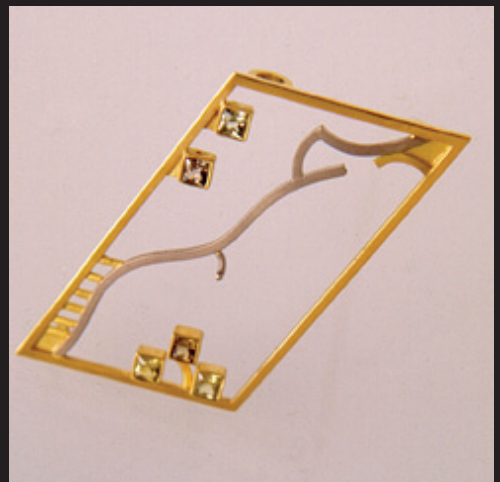


The figures in this painting inspired both a brooch and a neckpiece. The left hand figure became a pendant while the right is discernible in the brooch.



Bewegetes Wasser
Neckpiece: 2002, 18ct yellow and white gold on sterling silver ring, pendant
40 x 90 x 20 mm.
Photograph D. Erickson.

Bewegetes Wasser I
Brooch: 2002, 18ct gold white and yellow, grey green sapphires,
70 x 40 x 7 mm.
Photograph D. Erickson.



DER BEETHOVEN FRIES
– Beethoven Frieze, Vienna 1902



Die feindlichen Gewalten – The Hostile Powers

Die Künste – Freude, schöner Götterfunken – The Arts – The Joyous Spark of the Gods

Die Poesie – Poetry

Chor der Paradisengel – Heavenly Choir

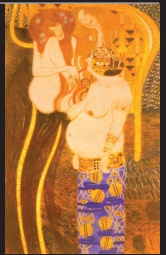
Diesen Kuss der ganzen Welt – The Kiss for all the World

One of Klimt's best known works is the 34 metre long frieze created for the XIV th exhibition of the Secession in Vienna in 1902. The exhibition was conceived as a homage to the composer Ludwig van Beethoven. Klimt took his theme from Richard Wagner's interpretation of Beethoven's 9th Symphony utilising the words of the poet Schiller. While designing these works Erickson listened to the passage known as *Ode to Joy*. From the *Beethovenfries* she has chosen to make a few lush works based on the hostile power *Wantonness*, and in the section where the arts lead to the ideal kingdom she has made *Die Poesie*, - *Poetry*, *Reine Freude*, *Reines Glück unt Reine Liebe* - *True Happiness*, *Pure Bliss and Absolute Love*, the *Heavenly Choir – Chor der Paradisangel* and the *Kiss for all the World – Diesen Kuss der Ganzen Welt*.



Carnelian, citrine, iolite and amethyst in smooth cabochons seemed just the stones to set off soft matte gold to evoke the idea of hedonism which *Wantonness* and its partners in temptation, *Voluptuousness* and *Sensuality* bring to mind.

Works inspired by
Die feindlichen Gewalten



Voluptuousness

Ring, bracelet and brooch: 2003,
18ct yellow gold, amethyst, carnelian,
iolite, citrine, bracelet,
90 x 90 x 12 mm.

Photograph D. Erickson.

Wantonness

Ring-set: 2003, 18ct yellow and white
gold, amethyst, carnelian, iolite, citrine,
20 x 40 x 35 mm.

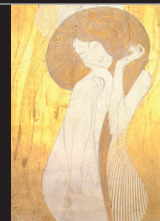
Photograph D. Erickson.





*Die Künste – Freude, schöner
Götterfunken*

The Arts brought forth by Inspiration
– “the divine spark of the Gods” –
leads us to happiness and the “ideal
kingdom” where are found “True
Happiness, Pure Bliss and Absolute
Love”.



The Arts – Inspiration
Pendant: 2003,
18ct yellow gold and sterling silver
on frosted quartz beads,
150 x 230 x 15 mm.
Photograph D. Erickson.



Poetry is one thing which brings fulfillment and assists in the attainment of happiness. The golden lyre and the muse in her orange dress are both depicted and evoked in gold and carnelian.



Poesie
Brooch: 2003, 18ct gold,
carnelian, citrine,
45 x 60 x 10 mm.
Photograph D. Erickson.



The Heavenly Choir sings Beethoven's 9th – The *Ode to Joy* chorus to words by the poet Schiller, ending finally to happiness. These lovely rhythmic figures have been most difficult to capture despite playing the music endlessly.

**Works inspired by
*Chor der Paradiesengel***



Heavenly Choir

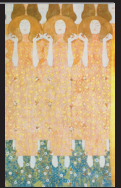
Brooch: 2003, multicoloured
18ct gold, pink tourmaline.
Photograph D. Erickson

Heavenly Choir

Ring: 2003, 18ct yellow gold,
pink tourmaline.
Photograph D. Erickson

Ode to Joy

Ear rings: 2003, multicoloured
18ct gold, citrine,
12 x 62 x 13 mm.
Photograph D. Erickson





The culmination of the Ode to Joy is the male figure embracing the female outside the Garden of Eden. Their embrace is *The Kiss for all the World*. The first rendering of this takes the buttocks and right leg as the line with the musculature indicated in subtly shaded marquis and round sapphires. The second evocation is abstract using the colours of the rosebushes, the sun and the flesh against a textured gold background.

**Works inspired by
*Diesen Kuss der ganzen Welt***



A Kiss for all the World
Brooch: 2002, 18ct gold, natural
green and brown sapphires,
30 x 70 x 8 mm.
Photograph D. Erickson

A Kiss for all the World
Pendant/brooch: 2003, 18ct gold,
24 ct gold and st. silver doublé with
faceted tourmalines, peridot and
orange citrine on steel and 18ct
neckwire, 15 x 52 x 8 mm.
Photograph D. Erickson.

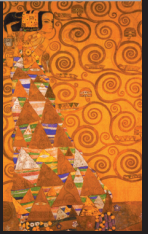




Die Erwartung – Expectation

Die Erfüllung – Fulfillment

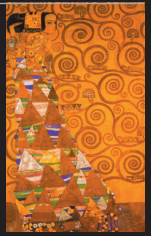
Klimt made the artworks for the Palais Stoclet in Brussels. Favourite works from this include the rich allegorical figure of *Expectation – Die Erwartung*. A delicate brooch and ring set with triangular stones of citrine, iolite, tourmaline and rhodalite captures the essence of this mosaic. Its pair *Fulfillment – Die Erfüllung* has inspired an abstract series of rings and a more sober series of brooches and pendants some utilising the Japanese metal technique of mokumé-gane. Abstract triangular pins and earrings were also inspired by *Expectation*.



Die Erwartung – Expectation
Brooch: 2003, 18ct yellow gold,
citrine, tourmaline, iolite, amethyst,
35 x 55 x 7 mm.
Photograph D. Erickson.

Die Erwartung II
Ring: 2003, 18ct yellow gold, iolite,
20 x 18 x 20 mm.
Photograph D. Erickson.



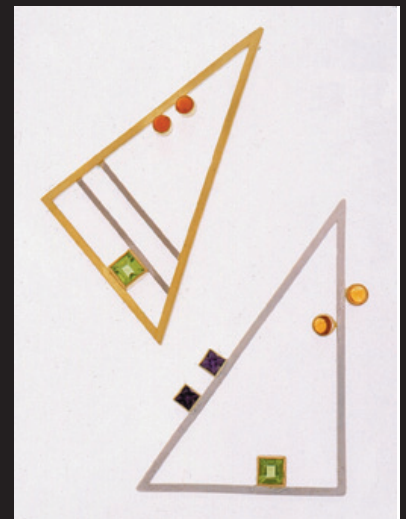


Die Erwartung I & II

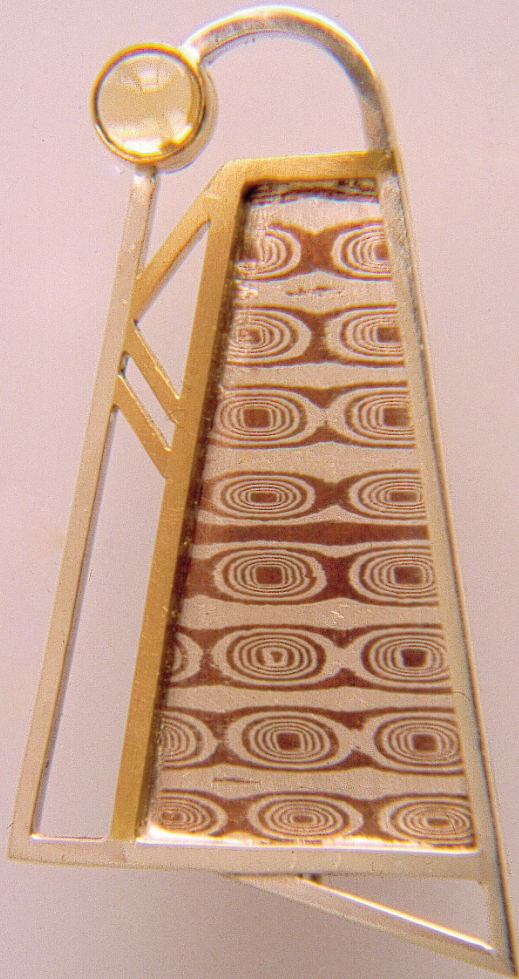
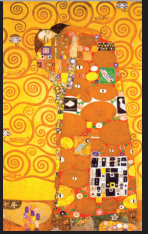
Ear rings: 18ct yellow and white gold, citrine, rhodalite with detachable pendants, 60 x 15 x 15 mm. Photograph Douglas Elford

Abstract Erwartung I & II

Pins: 2002, 18ct white and yellow gold, sterling silver, spinel, peridot, citrine, 35 x 60 x 10mm. Photograph Douglas Elford



Works inspired by *Die Erfüllung*



Fulfilment

Brooch: 2003, sterling silver ,
mokume-gane, citrine, 18ct gold,
30 x 55 x 8 mm.

Photograph D. Erickson

Fulfilment III

Ring: 2002, 18ct gold, green citrine,
27 x 33 x 15 mm.

Photograph D. Erickson

Fulfilment I & II

Rings: 2002-03, 18ct gold, pink
sapphire aquamarine
25 x 25 x 8 mm, 27 x 27 x 10 mm

Photograph D. Erickson





Kirche in Cassone 1913

Schloss Kammer am Attersee 1910

Apfelbaum 1912

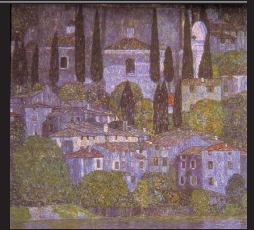
Birnbaum 1909

Sonnenblume 1906-7

Bauerngarten mit Sonnenblumen 1905

Klimt also painted pictures of the countryside. Some were of holiday destinations such as nearby Buchen woods, the lakes district of Austria – the Salzkammergut with the Attersee or the village of Cassone with its many churches. Others were more domestic – sun flowers in country gardens and pear and apple trees. All of these have inspired me to make small works in gold and coloured stones. Multi-coloured sapphires have been used for *Sunflower*, *Farm garden*, *Cassone* and *Attersee* while cabochon amethyst, carnelian are combined with peridot and spinel for another view of the *Churches in Cassone*. *The Apple Tree* has leaves and fruits of tourmaline and *The Pear* a mixture of precious stones.

Works inspired by
Kirche in Cassone



*Abstract Kirche in Cassone –
Church in Cassone*

Brooch/Pendant: 2002, 18ct gold,
sapphires, 30 x 30 x 7mm.

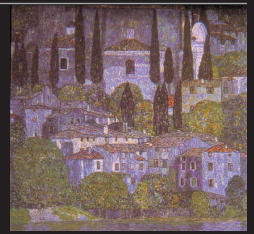
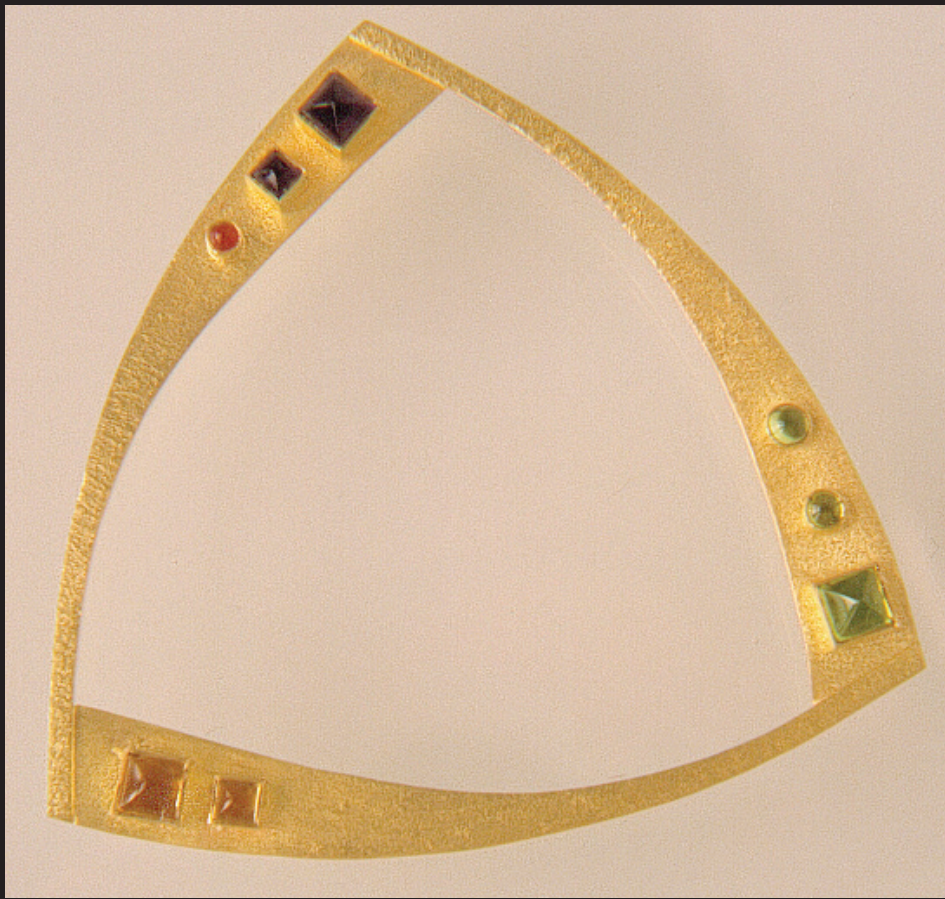
Photograph D. Erickson

Kirche in Cassone I

Brooch: 2002, 18ct white and yellow
gold, st. silver, sapphires,
30 x 30 x 5 mm.

Photograph D. Erickson





Kirche in Cassone

Bracelet: 2003, 18ct gold, peridot, iolite, carnelian, citrine, amethyst, 90 x 90 x 12 mm.

Photograph D. Erickson

Kirche in Cassone II

Brooch: 2002, 18ct yellow & white gold, st. silver, 4 sapphires, 40 x 27 x 7 mm.

Photograph D. Erickson





Kirche in Cassone III

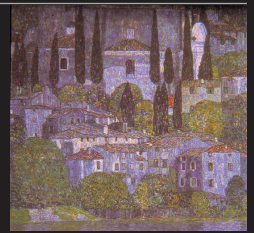
Brooch: 2003,
18ct white and yellow gold, iolite,
carnelian, spinel, peridot,
35 x 32 x 10 mm.

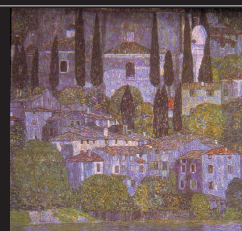
Photograph D. Erickson

Kirche in Cassone

Necklace: 2003, 18ct white & yellow
gold, spinel, tourmaline, iolite, citrine,
on peridot beads,

120 x 200 x 8 mm.
Photograph D. Erickson





Kirche in Cassone I
Ring-set; 2003, 18ct gold, peridot,
carnelian, amethyst.
Photograph D. Erickson

Kirche in Cassone II
Ring-set: 2003, 18ct yellow gold,
silver, iolite, rhodolite, peridot.
Photograph D. Erickson





**Works inspired by
*Schloss Kammer am Attersee***



*Schloss Kammer am Attersee –
Castle on the Attersee*
Brooch: 2002, 18ct gold white and
yellow, st. silver, African sapphires,
40 x 30 x 7 mm.
Photograph D. Erickson



Works inspired by *Apfelbaum*



Apfelbaum – Apple tree
Brooch: 2002, 18ct gold,
pink and green tourmaline,
40 x 42 x 7 mm.
Photograph D. Erickson



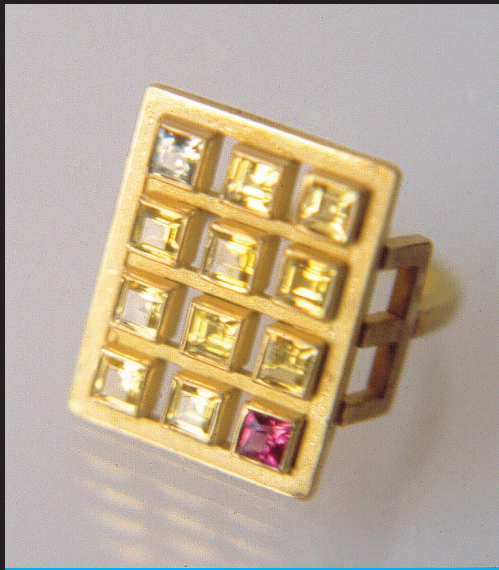
Birnbaum – Pear tree
Brooch: 2003, 18ct gold, blue, green
and yellow sapphires
and spinel, 33 x 38 x 7 mm.
Photograph D. Erickson



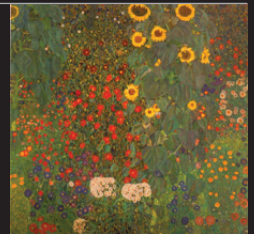
Works inspired by *Sonnenblume*



Sonnenblume – Sunflower
Ring: 2002, 18ct gold, 3 natural green African sapphires, 15 x 20 x 21 mm.
Photograph D. Erickson



Works inspired by *Bauerngarten*



Bauerngarten mit Sonnenblumen – Farmgarden with sunflowers
Ring: 2002, 18ct gold, ruby, green and yellow sapphires, 18 x 20 x 22 mm.
Photograph D. Erickson

Emilie Flöge

Gertha Felsevanyi

Margaret Stonborough-Wittgenstein

Fritza Riedler

Adele Bloch-Bauer

Mäda Primavesi

Die Jungfrau – The Maidens

Baronin Elisabeth Bachofen-Echt

Die Tänzerin – The Dancer

Die Braut – The Bride



Klimt painted many portraits of women. The fashion designer and artist Emile Flöge was Klimt's great love. He has painted her, arm akimbo confident, elegant and willowy against a 'halo' of a flowering tree. These elements inspired the pendant and brooch. Small details such as the squared pattern on her dress are reflected in the stones selected.



Works inspired by *Emilie Flöge*



Emilie Flöge I

Brooch: 2003, 18ct yellow gold, iolite, rhodalite, yellow sapphire, 28 x 80 x 7 mm.

Photograph D. Erickson.

Emilie Flöge II

Pendant: 2003, 18ct yellow gold, citrine, rhodalite, sapphire on steel wire and 18ct gold neckring, 30 x 75 x 10 mm.

Photograph D. Erickson.

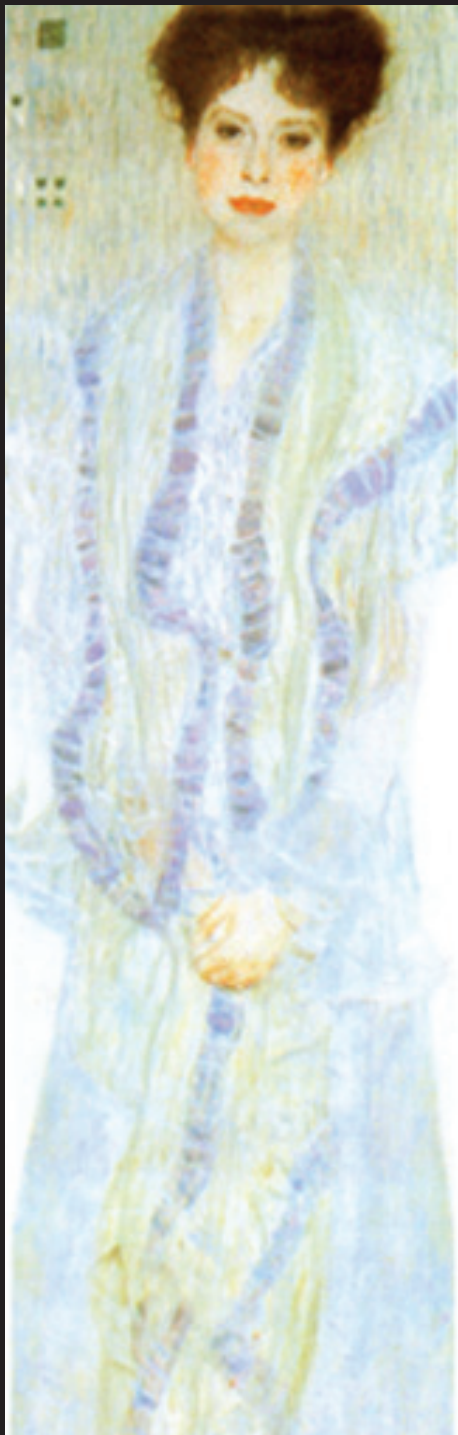
For Emilie

Earrings: 2003, 18ct gold, 24ct gold/silver doublé, 25 x 25 x 18 mm.

Photograph D. Erickson.



The pastel portrait of Gertha has been portrayed using rough quartz beads indisperised with polished iolite. Her face, with the scarlet lips, and her clasped hands form part of the 18 ct gold feature catch.



Gertha Felsövänyi
necklace: 2002, 18ct gold, rock crystal, iolite, 98 x 20 x 15 mm and earrings, 20 x 105 x 15 mm.
Photograph D. Erickson



Margaret Stonborough-Wittgenstein 1905



The geometric background to Margaret's portrait became a dominant part of the jewel created in response to this painting. Moonstones and white silver signify the dress with the frilled skirt. Iolite and citrine are used to indicate the colours of the backdrop.

Margaret Stonborough-Wittgenstein neck piece, 2003, 18ct yellow gold, st. silver, citrine, iolite, moonstone, on multistrand steel cable and 18ct gold, 150 x 220 x 8 mm. Photograph D. Erickson





In the portrait of Fritza the background has almost come to dominate the picture. The rich red wall set with highly patterned lunettes are prominent and these features have been extracted to create the Fritza pieces.

Fritza Riedler

Pendant: 2003, 18ct yellow and white gold, rhodalite, tansanite on strand of faceted rhodalite beads, 130 x 180 x 10 mm.

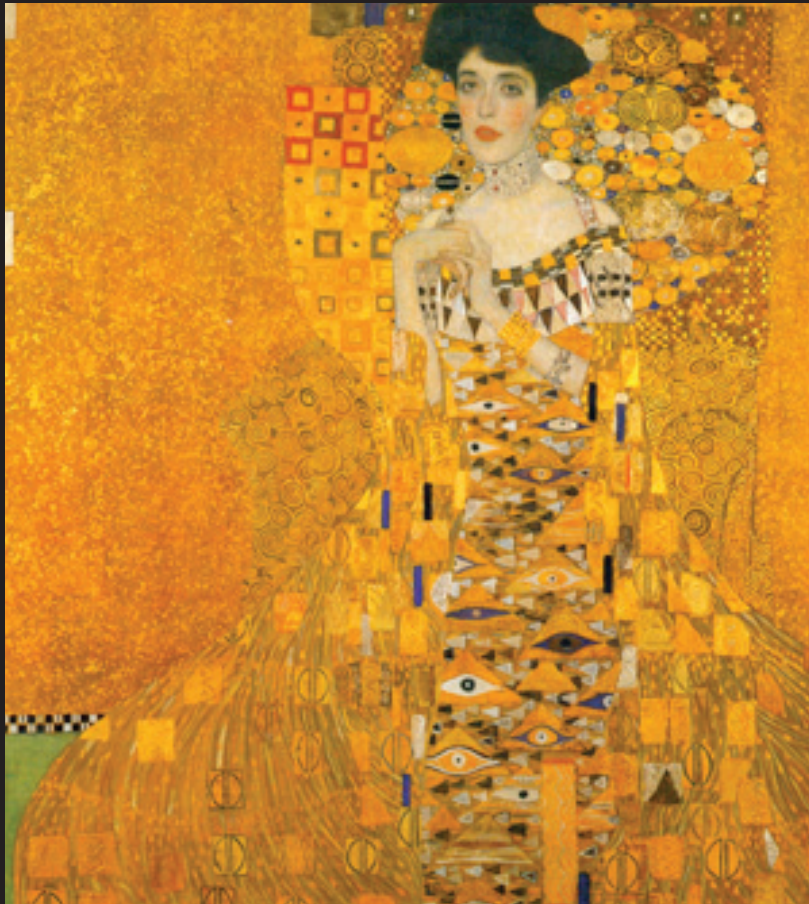
Photograph D. Erickson.

Fritza Riedler

Earrings: 2003, 18ct yellow gold, rhodalite, with detachable backplate of sterling silver, 22 x 22 x 16 mm.

Photograph D. Erickson.

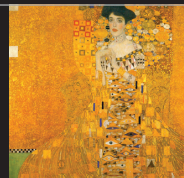




In this mature portrait Klimt mixed abstraction with realism. Pattern and texture are becoming more dominant. The picture is contemporary with the golden mosaics of the *Stoclet Palais* and, with *The Kiss*, shone jewel-like with gold paint. Adele has inspired pendants, earrings, rings and brooches. Most of these incorporate the patterns or motifs in some way in the jewels. The scrolls and triangles in the rings, the red squares in the earrings and the squares and half hemispheres in the pendants where the red lips can also be seen as a dominant motif.



**Works inspired by
Adele Bloch-Bauer I**



Adele Bloch-Bauer I

Necklace: 2003, 18ct yellow gold,
rhodalite, citrine, iolite on faceted
citrine strand.

Photograph D. Erickson.

Adele I

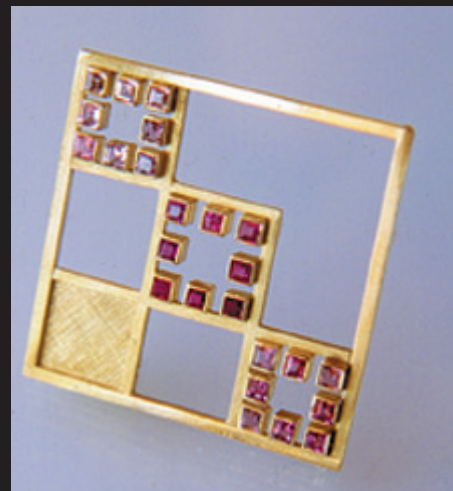
Ring: 2003, 18ct gold, citrine,
20 x 30 x 25 mm.

Photograph D. Erickson.

Abstract Adele

Brooch: 2002, 18ct yellow gold,
tourmaline, 40 x 40 x 5 mm.

Photograph D. Erickson.





Adele Bloch-Bauer II

Rendant: 18ct gold, rhodalite,
24ct gold and silver doublé on steel
and 18ct gold multistrand neckring,
140 x 210 x 6 mm.

Photograph D. Erickson.

Adele II

Ring: 2003, 18ct gold,
22ct gold, citrine, yellow sapphires,
20 x 40 x 20 mm.

Photograph D. Erickson.



Mäda Primavesi 1912



The youthful Mäda Primavesi is represented by the pastels of flowers and new growth of Spring being a play upon her surname. The circlet of roses on Mäda's dress inspired the *Circlet for Mäda* brooch and necklace.

Mäda Primavesi

Necklace: 2003, 18ct gold, faceted peridot, pink tourmaline on faceted peridot beads, 110 x 210 x 6 mm.
Photograph D. Erickson.



Die Jungfrau 1913

The Jungfrau is a busy painting with a circular motion of bodies. The ring tries to capture this whirlpool feeling.



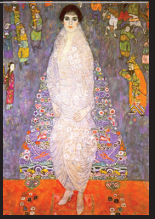
Die Jungfrau I
Ring: 2004, sterling silver, 18ct
yellow gold, rhodalite.
25 x 25 x 25 mm.
Photograph D. Erickson.





Silver has been mixed with gold, diamonds and mauve toned spinel in a pendant cum brooch to convey the essence of this portrait from Klimt's late career. The bracelet is studded with mauve and pink sapphires in the random scattering as seen on the cape and other oriental fabric-inspired paintings.

**Works inspired by
Baronin Elisabeth Bachofen-Echt**

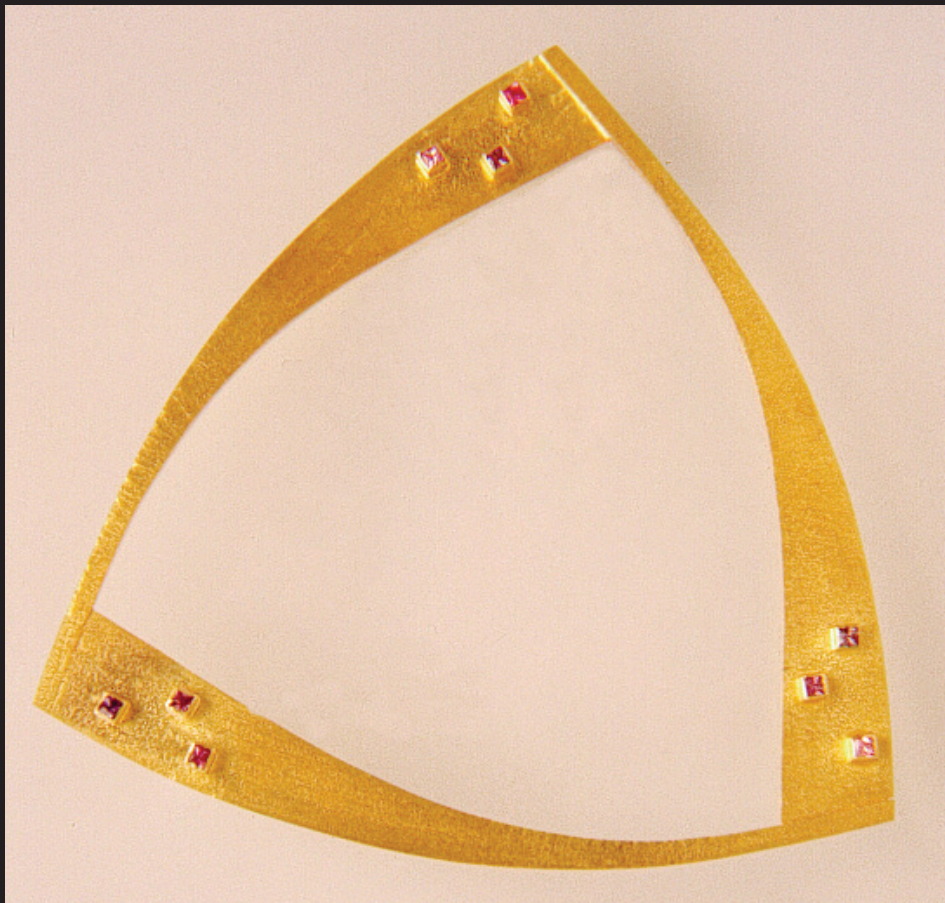


For Elisabeth

Bracelet: 2003, 18ct yellow gold,
sterling silver, sapphires,
90 x 90 x 8 mm,
Photograph D. Erickson.

Baronin Elisabeth Bachofen-Echt:
Pendant/brooch: 2003, 18ct gold,
sterling silver, spinel, rhodalite,
diamonds on steel and 18ct gold
neckring, 37 x 62 x 7 mm.
Photograph D. Erickson.

Baronin Elisabeth Bachofen-Echt
Ring: 2003, 8ct yellow gold, iolite,
rhodalite, 19 x 19 x 23 mm.
Photograph D. Erickson.



Die Tanzerin 1916-18

The Dancer was painted late in life when Klimt's interest in oriental textiles was high. However these have been put aside and only the figure used in designing the brooch which bears its name. The multicolours of the original and patterns are however reflected in the stones chosen.

Die Tanzerin

Brooch: 2003, 18ct yellow gold,
tourmaline, rhodalite, citrine,
iolite, peridot,
20 x 38 x 8 mm.
Photograph D. Erickson.



Die Braut 1917-18



The Bride or betrothed is another of Klimt's last works. He died in 1918 before finishing it. The young woman disrobing in the lower left-hand corner has been translated into gold with a deep rubellite to symbolize the vibrant colour of the painting.

Die Braut

Pendant: 2003: 18ct yellow gold, oxidized silver, rubellite on 3 mm steel and 18ct gold neckring, 35 x 80 x 9 mm.

Photograph D. Erickson.



Qualifications and Honorifics

Solo Exhibitions

Group Exhibitions

Collections

Commissions

Awards

Related Professional Activity

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Newspapers

Directories

Audio Visual

Slide Kits

DOROTHY ERICKSON

Born Perth, Western Australia, 1939.

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Qualifications and Honorifics

Doctor of Philosophy in Fine Arts, University of Western Australia, 1992.

Bachelor of Arts in Design, WA Institute of Technology
[Curtin University of Technology] 1979.

Associateship in Art, WAIT [CUT]
Painting, Printmaking and Jewellery and Silversmithing, 1973.

Resident Graduate Craftsman,
3D Design, Jewellery & Silversmithing, WAIT (CUT) 1975-77.

Hon Research Fellow Western Australian Museum, 1987 to date.

Hon Fellow Crafts Council of Western Australia, Life Member, 1994 to date.

Senior Research Associate Curtin University, 1996 to date.

Solo Exhibitions

1977 *Jewellery by Dorothy Erickson* – Maker's Mark Gallery, Melbourne,
Victoria, Australia.

1979 *Jewellery by Dorothy Erickson* – Greenhill Galleries, Adelaide,
South Australia.

1980 *Jewellery by Dorothy Erickson* – Gallery 52, Perth,
Western Australia,

Jewellery by Dorothy Erickson – Beaver Galleries, Canberra,
ACT, Australia.

1981 *Jewellery by Dorothy Erickson* – Bonython Gallery, Adelaide,
South Australia.

1983 *The Pilbara Collection* – Robin Gibson Gallery, Sydney, NSW,
Australia,

The Pilbara Collection – Galerie am Graben, Vienna, Austria.

- 1984 *The Pilbara Collection* – Galerie Düsseldorf, Perth, Western Australia,
The Pilbara Collection – Gallery 62, Newcastle, NSW, Australia,
The Pilbara Collection – Narek Gallery, Tharwa, ACT, Australia.
- 1985 *Line* – Galerie Düsseldorf, Perth, Western Australia,
The Pilbara – ‘L Unique’, Adelaide, South Australia.
- 1986 *Line* – Contemporary Jewellery Gallery, Sydney, NSW, Australia.
- 1990 *Line* – The Gallery in the Palais, Vienna, Austria.
- 1993 *The Kimberley Collection* – Pearl Fisher’s Gallery, Broome, Western Australia
- 1999 *From the Seashore* – Maker’s Mark Gallery, Melbourne, Victoria, Australia.
From the Seashore – Maker’s Mark Gallery, Sydney, NSW, Australia.
- 2000 *Small Collection* – Beaver Galleries, ACT, Australia,
Small Collection – Aptos Cruz, Stirling, South Australia.
- 2001 *Australian Littoral* – Galerie Atelier Leitner, Vienna, Austria.
Australien Landschaft – Gaswerk Galerie, Schwabach, Germany.
Australian Littoral – Galerie Düsseldorf, Perth, Western Australia
- 2002 *Australian Littoral* – Smyrnios Gallery Australia, Melbourne
- 2003 *Homage to Klimt* – Maker’s Mark Gallery, Melbourne
Homage to Klimt – Maker’s Mark Gallery, Sydney
- 2004 *Homage to Klimt* – Galerie Atelier Leitner, Vienna
Homage to Klimt – Katherine Kalaf Gallery, Cottesloe, Western Australia.
Flexible – Foyer, Jam Factory Design Centre Adelaide, South Australia
- 2005 *Homage to Klimt* – Valetta, Malta.
Homage to Klimt – The Jam Factory Design Centre, Adelaide, South Australia

Group Exhibitions

1970-2004 Over 250 group exhibitions in all states of Australia, in New Zealand, in most countries of Europe and in Asia and USA including selected and juried exhibitions such as *Australian Jewellery – Asia*, Australia and Europe 1980-4, *Schmuck 82 – Tendenzen?* Pforzheim, Germany 1982, *Skin Sculpture* – toured New Zealand 1982-3, *International Jewellery Art Exhibition*, Japan 1986, *Chicago International New Art Forms Exposition [CINAFE]* 1992 and *CINAFE* 1993. *The Second Australian Contemporary Jewellery Biennial* 1993, *Artistic Australia* in Japan 1997- 2000 at many venues, *Australian Jewellery Today* Austria 1998-9, *Metal Element III*, *The Best of Quadrivium*, Quadrivium Gallery, Sydney, 2000, *Australia 2000* Lesley Craze Gallery, London, 2000, *Now and Then* Craftwest, *Intersections: Japan and Australia*, Bunbury Regional Galleries, *Sommerfestival*, Galerie Slavik, Vienna 2001. *Looking over My Shoulder: 20th Birthday Exhibition* at Lesley Craze Galleries, London.

Collections

ANG, Canberra, Schmuckmuseum, Pforzheim, Germany, Victoria & Albert Museum, London, Art Gallery of WA, Perth, Art Gallery of SA, Adelaide, Queensland Art Gallery, Brisbane, Queen Victoria Museum & Art Gallery, Launceston, Museum of Applied Arts and Sciences, Sydney, Curtin University, Perth, Hall Collection, Perth, Methodist Ladies College, Claremont.

Private collections in various countries in Europe, U.S.A., Canada, New Zealand, Africa, China, Japan and Australia.

Commissions

Numerous ecclesiastical, public and private commissions from 1978-2001 including presentation gifts for the government of Australia, Western Australia and New South Wales and Episcopal Rings and Pectoral Crosses for Bishops Challen and Cornish , a sculptural piece for Methodist Ladies' College Chapel and the Curriculum Council Excellence in Vocational Studies Award 2000-2005. Larger works include fountains, ironwork, floors, gardens etc for private clients.

Awards

Winner of a number of awards for jewellery and writing. Including Australia Council grants in 1982, 1999, Arts Council of Western Australia grants 1980s-2000, WAIT Resident Graduate Craftsman Scholarship, 1976-7, UWA Research Scholarship 1987-91, City of Perth Craft Award, 1986. Queen Victoria Museum and Art Gallery, Launceston, Purchase Award, 1986, Margaret and Herbert Horsfall Bursary, Centre for Fine Arts UWA, 1988, *Australiana* Inaugural Writing Award 1994.

Related Professional Activity

- 1975-80 Visiting Lecturer – Department of Art & Design, WAIT (Curtin University of Technology).
- 1978-99 Contributor to – *Craftwest*, *Artlook*, *Craft Australia*, *Craft Victoria*, *Lemel*, *Western Australia*, *European Jeweller*, *Arts Review – London*, *Artlink*, *Australiana*, *Australian Dictionary of Biography*, *Oz Arts*, *Craft Arts International*, books edited by Dr Joan Kerr, Kevin Fahy, Professor Iain MacAlman etc.
- 1979-81 President of the Crafts Council of W A, and on the Board of the Crafts Council of Australia.
- 1980-date Design practice encompassing interior, landscape, costume, collections curation etc.
- 1982-84 Part-time lecturer Sydney College of the Arts, Guest Lecturer Randwick Technical College, Sydney and City Art Institute, Sydney.
- 1989-95 Visiting lecturer School of Visual Arts Curtin University of Technology (CUT).
- 1991-97 Visiting lecturer School of Design CUT.
- 1991-6 Art Critic for *The Bulletin* .
- 1993-2002 WA Editor of *Artlink*.
- 1994-98 Co-editor *Craftwest* with Robyn Taylor
- 1994-date Principal of Erickson & Taylor, Art, Design and Heritage Consultants and Researchers.
- 2000 Editor of *Art and Design in Western Australia: Perth Technical School 1900-2000*

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City of Perth Craft Award '86 Perth City Council: 1986.

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Craft Expo '81 Sydney: CCA, 1981.

Craft Purchase Exhibition 1986 Launceston: QVM&AG, 1986.

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Festival Craft '84 Perth: Crafts Council of WA, 1984.

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From the West WA Jewellers group, 1980.

Made in WA Perth: WAIT, 1979.

Makers Mark Rings Award 1986 Perth JMGA, 1986.

National Craft Acquisition Award Exhibition 1983 Darwin: NTMAS, 1983.

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1986 International Jewellery Art Exhibition". Tokyo: Japan Jewellery Designers Association, 1986.

Schmuck 82 – Tendenzen? Pforzheim: Schmuck Museum, 1982.

Seventh National Craft Acquisition Award Exhibition Darwin: MAGNT, 1987.

Sixth National Craft Acquisition Award Exhibition Darwin: MAGNT, 1986.

Skin Sculpture Wellington(NZ): Wellington City Art Gallery, 1982.

The Gift Canberra: Craft Board of the Australia Council, 1981.

Veneers and Facades Canberra: Crafts Council of the ATC, 1991.

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Slide Kits

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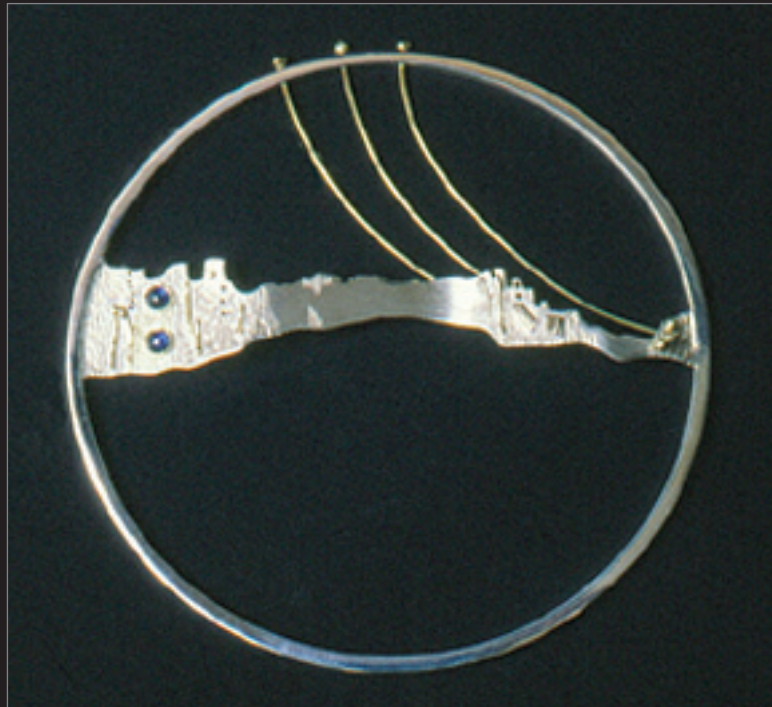
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Wear, Ware, Where?' Perth: Crafts Council of WA, 1981.

Dorothy Erickson Perth: Crafts Council of WA, 1994-.



Perth Water I

Bracelet, 1980 sterling silver,
18ct gold, 9ct gold, sapphires,
100 x 100 x 6 mm.
Collection Queensland Art Gallery.

ARTISTS STATEMENT 1993

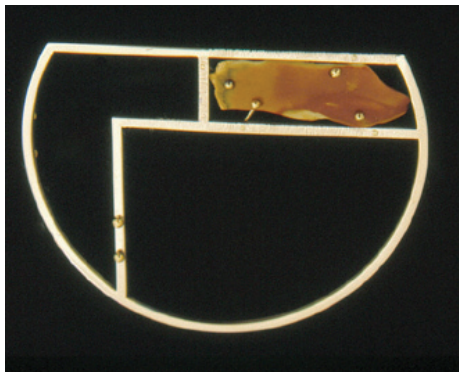
I have always had an interest in design, beginning at thirteen with fashion and extending to interior and landscape design in my late teens. Jewellery design was not an option for women at this time in Western Australia and I took up teaching specialising in physical education, art, needlework and natural history. In my early twenties I spent some years in Europe where I sought out the newly opened design centres and also purchased modern jewellery, cutlery and objects. On my return to Australia in the mid sixties and prompted by the gift of an opal from my mother I designed jewellery which I had made by local craftsmen, Francis Gill and Geoff Allen. About 1970 the promised elective in jewellery commenced at the newly opened Western Australian Institute of Technology at which I was studying painting and printmaking. Francis Gill was the lecturer and I one of the first students..

Over the past twenty odd years there have naturally been a number of sources of inspiration and a variety styles. The styles were often related to a technique I was exploring. We began our course with cuttlebone casting which produced fairly organic work based on nature – an enduring interest. The small golden balls which punctuate many of my pieces were originally inspired by dew-drops glistening in the morning sun. I have studied botany seriously in Australia and England and at times the interest overlaps into my drawing and jewellery. My sketchbooks are often full of details of natural history. Intricate textures were reproduced. Colour, particularly as seen in natural phenomena such as sunsets and sunrises or the changes in the bloom of a peach's surface, excites me. I am also a collector of mineral specimens, and natural crystals were the influence for some lost-wax casting undertaken in the early 1970s. At a later period landforms dominated. The flatware and holloware and some jewellery were more severe with my Scandinavian heritage intruding. This work was based on geometric form – an enduring theme.

The difficult technique of enamelling in epoxy resin which I commenced in 1976 under the late Harry Hollander's tuition produced a series of translucent fruit. It was reassuring to find the pigments behaved in the same manner as water colour paints with which I was quite familiar having studied privately for some years.



The Pear
Pendant: sterling silver, epoxy resin, 1976
c 50 x 80 x 2 mm.
Photograph Roger Garwood.
Curtin University Collection, Perth.



Sunset IV

Bracelet: 1982, sterling silver,
18ct gold, mookaite,
c 10 x 8 x 5 mm.

Photograph D. Erickson.

Collection the Schmuckmuseum,
Pforzheim, Germany

The introduction to lapidary and the purchase of lapidary equipment to further experimental use of local stone saw a different range of work emerge. *Homeward Bound* now in the national collection in Canberra was one of the first of these works which whipped or rivetted the finely sliced and polished stone in position. Mookaite from the bed of the Gascoyne River has lovely shadings of sunset colours and these were incorporated into the *Sunset Series*. The aim had been to use stone in a unique manner. Some of these works were exhibited in Germany in The Jewellery Museum in Pforzheim in the 1982 *Tendenzen* [Trends] exhibition following exhibition at the Art Gallery of WA for the Festival of Perth that year. Pieces are in the collection of the Schmuckmuseum in Pforzheim and in the Victoria and Albert Museum in London.



Homeward Bound

Brooch: sterling silver, 18ct gold, mookaite,
c 75 x 40 x 10 mm.

Photograph D. Erickson.

Collection National Gallery of Australia



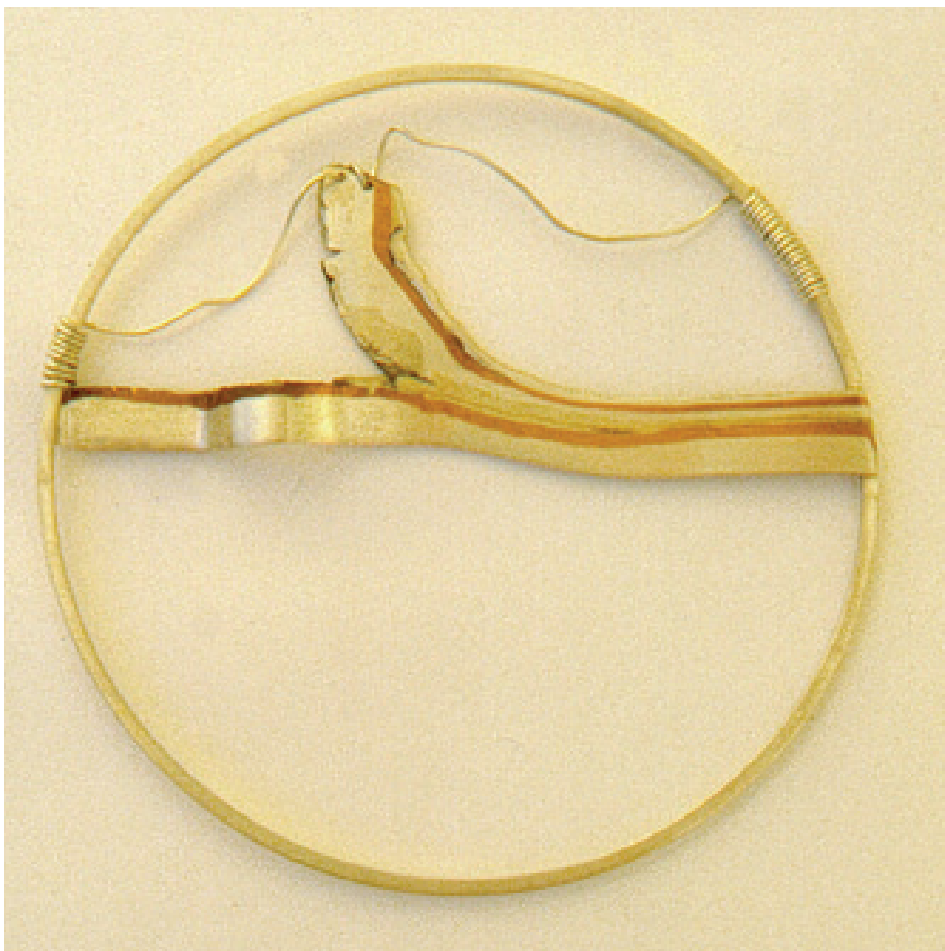
Clouds

Brooch: 1980, sterling silver,
married metals, 18ct gold,
c 74 x 45 x 10 mm.

Photograph D. Erickson.

Collection Janet Holmes à Court, Perth.

In the late 1970s I was very interested in subtle colourations in metal and was investigating, fusing various carat golds with silver or copper, brass and silver. I also started experimenting with married metals soldering stacks of gold, silver copper and other metals which were then sliced sideways deformed and passed through a rolling mill a number of times to produce a torn bark or cirrus cloud effect which was then incorporated with geometric fabricated silver forms into brooches, bracelets and neckpieces. The *Sunrise/Clouds* and *Triangle* brooches are examples of this technique.

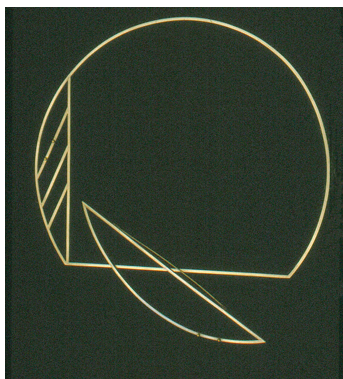


Clouds

Armring: 1979, sterling silver,
married metals, 18ct gold,
c 100 x 100 x 10 mm.

Photograph D. Erickson.

Collection Australian National Gallery



Strings VI

Neckpiece/brooch: 1982, sterling silver,
18ct gold, 210 x 210 x 5 mm.

Photograph D. Erickson.

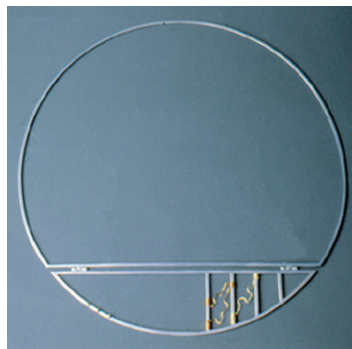
Collection Australian National Gallery.

Strings III

Neckpiece: 1982, sterling silver oxidised,
18ct gold, 24 ct gold, 210 x 210 x 5 mm.

Photograph Greg Woodward.

Collection Art Gallery of Western Australia.



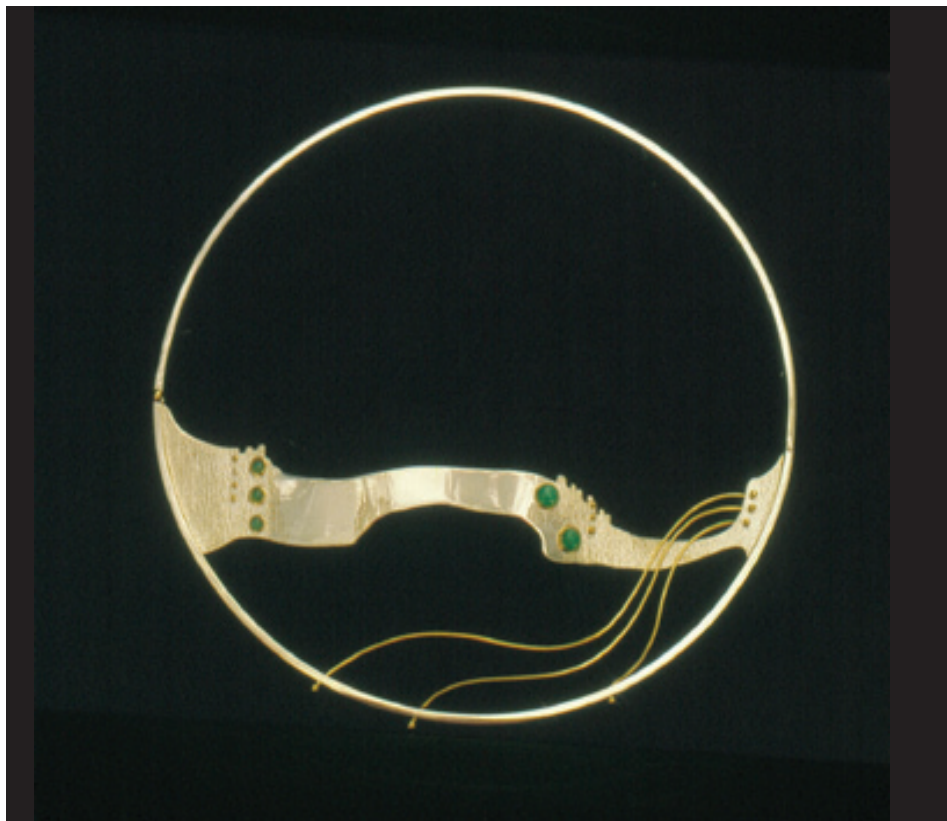
Perth Water

Neckpiece: 1981, sterling silver,
18ct gold, 9ct gold, chrysoprase,
200 x 200 x 15 mm.

James Collection, Perth

In 1979 I attended a sculpture workshop in Noojee, Victoria with renowned German jeweller and sculptor Claus Bury. The drawings of the sculptures produced at this time became the basis of experimental works when later in the year I was the first artist in residence at RMIT in Melbourne. The *Strings* series were the result. The whipped sections being inspired by the knotted guy ropes of our structures. The geometric sectioning representing the poles of the sculptures.

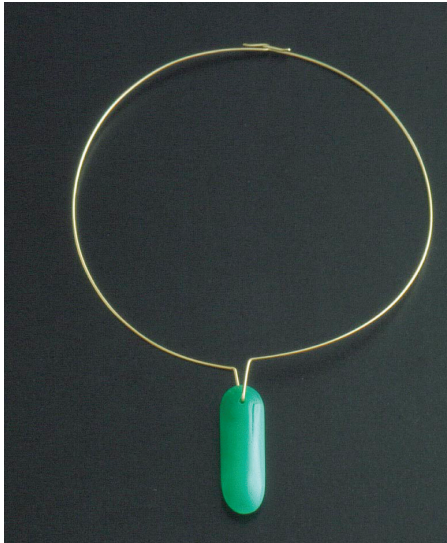
At this time I was also working on a landscape series of views of Perth Water from my studio and scenes from the Pilbara taken from photographs. *Perth Water IV* in the collection of Queensland Art Gallery and *Terra Australis II* in a private collection in Sydney are examples of this work. Coloured stones are used to evoke the land, the sky, shadows, texture and coloured golds indicate rivulets pouring down bluffs after rain or a mining township nestling at their feet.



There was a dramatic change in the work following an Australia Council Council grant in 1982 which allowed me to visit the Pilbara. There I became entranced by the illusion and effects of light. A quote from the time probably says it clearly.

The Pilbara Series is related to my sense of place, to my land and its contradictions. It continues my exploration of those formal concerns, colour and form. The inspiration was the vast landscape of North West Australia with its rugged landforms which contrast so remarkably with the delicate colouration observed in the dawn or evening skies. It is a celebration of the beauty that can be found in even the harshest of terrains.”

Contrasts and visual contradictions have long fascinated me. In this work the contrasts were part of the initial visual impact and little is to be seen in the finished pieces. However the visual contradictions, the implications that something is not what it appears to be are still contained within the work. Hard stone is used for soft pillow shapes, illusory shadows in grooves appear to constrain.

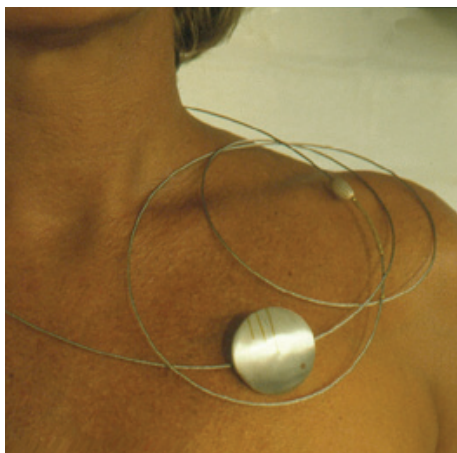


Weano Gorge
Neckpiece from the *Pilbara Collection*:
1983, 18ct gold, chrysoprase,
125 x180 x 10 mm.
Photograph Dirk Wittenberg

This work was exhibited in Sydney, Vienna, Perth, Newcastle in 1983-4 and then developed as a production range which has been seen in galleries all around Australia, in Vienna and America. The stones by this time were being cut to my designs in Idar Oberstein in Germany.

In the early 1980s a series of illnesses affected my capacity to work. I had an eye infection which threatened to blind me but sight was recovered after some months. I also had a mysterious illness which was beginning to cripple me. Fruitless tests and endless clinics were the norm for some years. Luckily I had a series of reliable assistants which enabled production to continue most of the time.

A recurrence of the problem was diagnosed as RSI in the mid-eighties (and later as Chronic Fatigue Syndrome). This was followed by a detached retina which was repaired but with fixed focal length in one eye. All of this restricted the amount and type of work I could do. Very little was possible for some years. When I did recommence it was to work which needed little filing or finishing. Most stones had to be set by an assistant who for one year was a well trained German jewellery student, Willi Huneus – previously assistant to



Triple Orbit

Neckpiece and brooch, 1986.

size variable

Queen Victoria Museum and Art Gallery,
Launceston.

Herman Schaffran. I had to give up the production work when she left and commence studying for a Doctorate of Philosophy in Fine Art. However an invitation to be featured in the film *The Body* being produced by the ABC TV in 1989 meant some strong work had to be made and so exhibitions were also scheduled of the work for Vienna and London.

In the artist's statement supplied to the Viennese gallery where my 1990 exhibition was held: I wrote:

The graphic *Line Series* – made of fishing line and used to draw lines upon the body contains considerable personal symbolism. Some indication of the private meanings can be gleaned from the titles! The work developed out of experiments conducted during an extremely difficult time in my personal life. A time when I separated from my husband, temporarily lost my sight and for recurrent periods the use of my hands. It is a celebration of will to overcome such obstacles and continue to create.

The flexibility of line is also celebrated. It is possible to be dramatic yet elegant. The flexible quality which is so seductive also allows the opportunity for creating mesmeric kinectic effects. The material allows the maker and wearer to manipulate and command a large work rather than be dominated by it. The wearer can choose to become part of the piece, to work with it.

Whilst formal concerns and the individual qualities of the materials have played their part in the creation of these pieces so has social interaction and the international network of modern art. It was a piece of Wilhelm Mattar's exhibited in Vienna in 1980 at the time of the World Craft Council Conference which first drew my attention to the material [flexible wire which is not seen in Western Australia]. A fascinating flexible coiled spring brooch made by Veronica Swartzinger which I purchased in 1983 triggered the idea for the first *Knot* experiments. Interaction with ones peers is essential in such a physically isolated location as Perth and I value my many international contacts. “

I continued to develop this interesting material for a solo exhibition at the Contemporary Jewellery Gallery in Sydney in 1986. This is part of the press statement:

Dorothy Erickson's dramatic yet elegant works are graphic and gestural. Fluid lines of stainless steel cable are clasped in place or punctuated by golden forms. These frequently resemble Pan Pipes. The bundles of straight lines provide a counterpoint to the gently moving curves of the flexible cable and the kinetic attraction of the golden balls. The pieces are best seen to advantage on a moving body but because of the graphic quality can also be seen to good effect on a vertical surface such as a wall. Adjustable sculpture for body or wall!

Another bout of RSI whilst rushing the typing of the final draft of the Ph D in January 1990 meant another 18 months without making jewellery.

Peacock

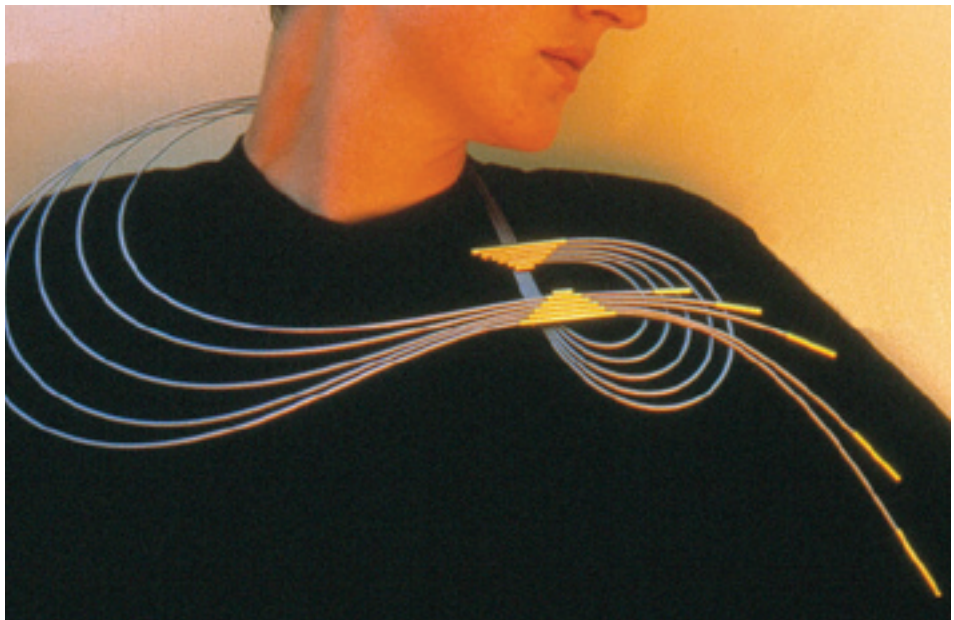
Multi-positional bodypiece: 1980 , stainless steel cable, gold plated sterling silver, variable size.

Photograph D. Erickson.

Model Kim Field.

Collection Wendy Ramshaw, London.

Variable bodypiece that can be worn many ways, 1990, gold-plated silver and stainless steel. A piece which requires the active participation of the wearer to select the most appropriate configuration for the occasion. It is advisable to behave in a stately manner whilst wearing it.





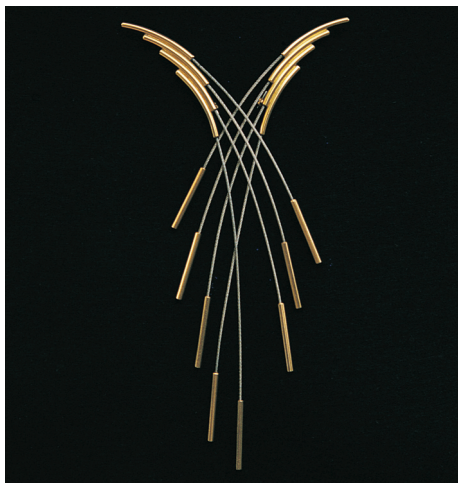
Golden Brolgas

Brooch pair: 1992, 18ct gold, steel cable,
c 190 x 100 x 9 mm.

Photograph Dorothy Erickson.

Destined for AGWA - *stolen September 2002.*

These can be worn in at least 15 different configurations. The purchaser therefore becomes an active participant in the artwork. In some positions they evoke the dancing displays of the Brolgas on the plains. This was inspired not only by the birds themselves but also by Sydney Long's *Spirit of the Plains*



The statement for the pieces exhibited in *Veneers and Facades* in Canberra in 1991 explains the *Australasian Birds* series:

These pieces continue my exploration of birds as a source of inspiration. However in this group of Australasian birds the emphasis has changed from primarily capturing movement, as in the *Peacock*, *Firebird* and *Willy Wagtail* of 1990, to allusion and incorporation of imagery. Although most can only be worn in one or two positions the versatile *Bird-of-Paradise* displays at many angles.

Following an invitation to be part of the *Chicago International New Art Forms Exposition* in Chicago in 1992 this statement was devised to explain the work:

These pieces are designed to be worn on, and interact with, the moving body and can really only be appreciated to their full extent when seen thereon. The "movement" of the various pieces is determined by the length and thickness of the cable, the weight of the cap attached and whether or not the cable has been interleaved with copper wire. The stately movement of the *Peacock* is captured by using a more rigid cable than that needed for the rhythmic bounce of the mythical *Firebirds*, the graceful dancing of the *Brolgas* or the more languid displays of the *Birds of Paradise*. The brooch pairs of *Brolgas* can be made to dance in more configurations than is possible to show. The work is sourced in Australian fauna, music and painting and in international music and mythology with complex layers of meaning which are not immediately obvious to an uninitiated viewer.



Dorothy Erickson at Cliff Street, Perth. The view in the background was the inspiration for the *Perth Water* series.

From the monograph ***Dorothy Erickson*** published in 2001 with assistance from the Western Australian Government through the Department for the Arts.

A Personal Journey: the Making of an Artist Designer

by Robyn Taylor 2000 Extracted from the catalogue *Australian Littoral*

Threading Strands and Making Links in Dorothy Erickson's Jewellery

by Margaret Moore

A Personal Journey: the Making of an Artist Designer

by Robyn Taylor 2000

Dorothy Erickson is one of Western Australia's foremost contemporary artist jewellers. Her practice spans more than thirty years and when viewed retrospectively, and contextually, provides compelling evidence that physical isolation from the art and design centres of the world has not marred the development of contemporary jewellery in Western Australia. Contrary to popular myths of insularity, Dorothy's practice reveals that isolation was a challenge rather than a hindrance. A challenge she fully accepted. Over the years she has established a reputation as a nationally recognised artist with an international profile maintained through regular exhibitions of her work.

It has become increasingly important, in order to survive financially and professionally in today's world, to be multi-faceted or skilled in utilising your talents in various fields. Dorothy, by her nature as well as training, has maintained a diverse artistic practice. Since 1960 she has managed an intermittent design practice, 'Dorothy Erickson Design', encompassing interiors, furniture, garden and other design projects with clients in rural Western Australia, Perth, Sydney, Paris and London. Her career as an exhibiting jeweller commenced later in 1972 when she was a student at the Western Australian Institute of Technology (WAIT).¹ Since then she has exhibited in more than 260 group and twenty solo exhibitions. Tangential to this, Dorothy has also developed a career as a writer, art critic, and researcher.² She has focused on craft practitioners in Western Australia and has made a significant contribution to the promotion of their work, and the crafts generally, through her published writings. She has also initiated or curated a number of national and international exhibitions. Recent activities have included the curatorship of the exhibition *Australian Jewellery and Objects* for Galerie Tiller in Austria in 1998.

4 Generations



The breadth of Dorothy's interests and practices has not been confined to the fields of design and metalsmithing. Like many artists, Dorothy takes a keen interest in the natural world for its potential sources for inspiration. She was fortunate to be the daughter of Dr Rica Erickson, an internationally recognised botanical artist, botanist, ornithologist and historian. Dorothy's early involvement with her mother's work continued in England in the early 1960s where she studied the classification of flora at the Chelsea Institute and undertook research at the Kew Herbarium and the British Museum of Natural History contributing to her mother's book *Plants of Prey*. Such work required discipline, attention to detail and a systematic and orderly approach – features

adopted as part of her own working methodology. Balancing these aspects of her practice is an enduring sense of the wonder of the natural world with its inherent design logic and exquisite grace. Examples from nature adorn her studio and have become part of her own design aesthetic.

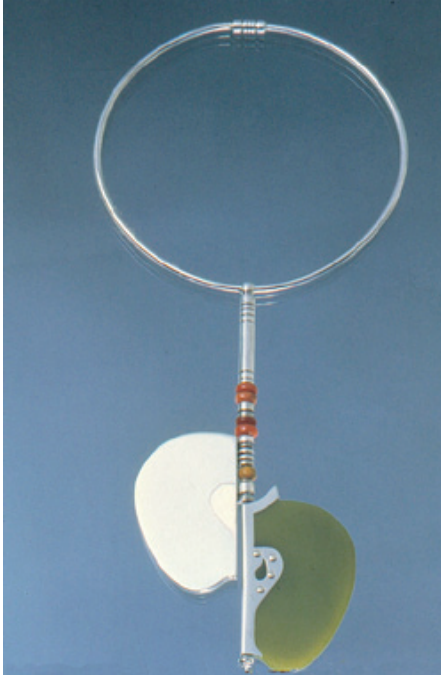
Formal studies and training in art commenced under her mother, then continued at boarding school in Perth under the renowned artist Flora Landells. At the Graylands Teachers' College in 1957-8, her specialist subject areas included painting, craft, natural history and physical education. She then taught in her home town of Bolgart, a small country community, and Perth before travelling to live in Europe in mid 1960s. In London she researched and taught while studying in the evenings. Dorothy naturally explored the art galleries and museums, but what seems to have caught her imagination were the design centres that were prominent in Britain and Scandinavia. During the subsequent development of her career as a jeweller her focus was invariably drawn to England and Europe and she has made many return trips maintaining contacts with leading contemporary jewellers.

On her return to Perth in 1965 Dorothy continued to teach during the day while attending painting classes in the evenings and at weekends. When asked how she became interested in making jewellery, she recalled a present from her mother being the catalyst. This was an opal acquired in the Central Desert. Dorothy designed a silver setting which was made by the Perth craftsman Francis Gill. The irregular star-like shape of the setting, though static in form, has a dynamic energy suggestive of growing crystals – an interest of hers at the time. The design hints at what became the essential elements of her future practice – geometry (curve and edge), abstraction from nature, and static and dynamic elements working in unison.

In 1969, while continuing to teach, Dorothy enrolled in an Associateship in Art at the newly established Western Australian Institute of Technology. The head of the School of Art and Design was Tony Russell, an English industrial designer who introduced the students to the ideas and principles of the German Bauhaus which appealed to Dorothy's developing design aesthetic. In her second year, jewellery was offered as an elective subject under Francis Gill. The challenges and excitement she found in this course resulted in Russell agreeing to create extra units to allow her to major in jewellery and silversmithing. In order to obtain additional technical skills she studied with a

number of the trade jewellers in Perth and worked through experiments taken from publications such as Philip Morton's *Contemporary Jewelry: A Studio Handbook* (1970) and Oppi Untracht's *Metal Techniques for Craftsmen* (1968). During the first summer holidays she travelled to Central and South America and Africa where she studied the gold collections and purchased stones to use in her own jewellery. Rough textures inspired by nature, such as the bark on a grape-vine, were juxtaposed against the precision of machine-like geometric forms, while small shiny balls of gold emulated dew drops in a spider's web. *Erickson's paternal grandfather had a goldmine and she is attracted to the precious metal and uses it in unusual combinations.*

For Dorothy, a major impetus to her career aspirations at this time was the news that British jeweller Wendy Ramshaw was chosen to receive a British Council of Industrial Design Award. The realisation that women could succeed and achieve at the highest level in this field was something that Dorothy began to aim towards in her own career.³



Split Apple

Pendant: 1977 , sterling silver, 9ct gold, epoxy resin, c 240 x 120 x 9 mm.

Photograph Roger Garwood.

Collection of the Powerhouse Museum (MAAS) Sydney.

After graduating in 1973, Dorothy married Dr David Carr the Town Planning Commissioner for Western Australia. Despite a busy public life she continued to teach, and together with her husband, travelled overseas through central and south Asia, Turkey and Europe visiting various craft practitioners as well as the art galleries and museums. In 1975 she returned to WAIT to undertake post graduate studies. The new course controller for crafts was David Walker who invited her to take up a Resident-Graduate-Craftsman scholarship in WAIT's 3D Design jewellery/metalsmithing area.⁴ This required forty hours a week in the studios including some teaching and an exhibition at the end of the residency. She commenced on a part time basis in 1976, a year when she also she took six months long-service leave to travel again to England and Europe.⁵ On her return she resigned from the Education Department to take up the scholarship full time and teach at WAIT. Under Walker's influence and various publications such as Ralph Turner's important *Contemporary Jewellery* (1976), her work became more structured and heavier in appearance. This can be seen for example in: the *Split Apple* now in the collection of the Museum of Applied Arts and Sciences in Sydney, the paper knives and paperweights which became presentation gifts for the Prime Minister and Cabinet and various State premiers, and the landscape series of pendants and paperweights exhibited in 1978 in *Australian Landscape* in Sydney.



The Simpson

Paper knives, sterling silver,
Australian gemstones, 230 x 20 x10 mm.
Gifts of Prime Minister and Cabinet and
Premiers of WA and NSW 1980s.



The window at Maker's Mark Gallery in
Melbourne in 1978 when Jewellery by
Dorothy Erickson was on show.

An important aspect of the teaching at WAIT in the 1970s was the artist-in-residence programme. WAIT was one of the first tertiary institutions in Australia to establish a programme which enabled students and staff to meet important practitioners from interstate and overseas. One artist to come to the 3D Design department while Dorothy was Resident-Graduate-Craftsman was Harry Hollander an epoxy resin chemist and author. At the time she was researching the use of local stones, then 'the possibilities opened up by techniques introduced by Harry went on to dominate my work for eighteen months.'⁶ A workshop with the German trained Frank Bauer was also memorable as was the later six months residency of Wendy Ramshaw and David Watkins in 1978.

In her residency exhibition, held at the Fine Arts Gallery in Perth in 1977, Dorothy exhibited 142 pieces created during her two year term. The works represented the several themes on which she had been working using the techniques of stone-cutting, epoxy resin, etching, electroforming and lathe-turning. Examples included the colourful *Fruit* series using epoxy resin,⁷ and the *City Skyline* series which was inspired by the Perth skyline viewed from her elevated home in Cliff Street, Perth.

By now Dorothy's work was gaining national recognition. In 1977 she was included in a national touring exhibition mounted by the Australia Council, and following her solo, she was invited to produce a body of work for the National Gallery of Australia's collection in Canberra. A colourful, widely circulated, slide kit of her work was also made by Craft Australia as part of their programme to give the work of Australian artists national exposure. It was effective and she became well known nationally.

Her second solo exhibition was held in late 1978 in the newly opened specialist jewellery gallery Maker's Mark in Melbourne, and her third solo show followed at Greenhill Galleries in Adelaide early the following year. In the accompanying catalogues, Robert Bell, newly appointed Curator of Crafts at the Art Gallery of Western Australia, described the work from this 'period of transition' and 'consolidation' writing:

Earlier pieces reflecting her love of rich surfaces and their interaction with natural local gemstones exist alongside later works exploiting the sleek relationships of metal and plastics. These contemporary materials underline the witty commentary of these pieces and reflect Dorothy Erickson's interest in craft and design movements beyond her own personal design language.⁸



Noojee III

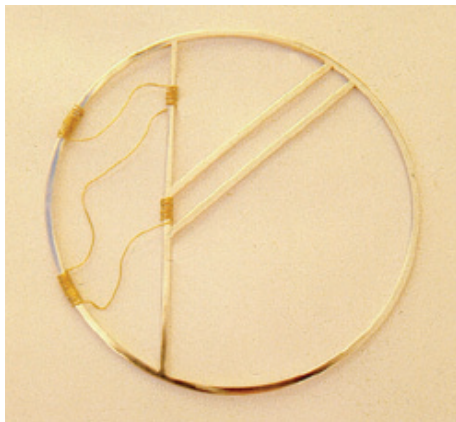
Brooch: 1980, sterling silver,
18ct gold, copper,
c 40 x 40 x 4 mm.

Collection Queensland Art Gallery.

Apart from the epoxy resins, the materials used for the pieces in these exhibitions revealed her ongoing fascination and exploration of Western Australian stones such as tiger iron and mookaite.⁹

The Melbourne show resulted in Dorothy being invited to be artist-in-residence at the Royal Melbourne Institute of Technology (RMIT) in 1979.¹⁰ During this time she developed her now well-known collection of critically acclaimed jewellery – the *Noojee* and *Strings* series.¹¹ This work was inspired by a sculpture workshop she had recently attended at Noojee, Victoria with the German sculptor/jeweller Claus Bury.

By 1981 Dorothy had set up her studio in her inner city home in Cliff Street, Perth. This had magnificent views looking over the Swan River which provided the inspiration for the works based on the sunrises and stunning west coast sunsets. Horizontal strands and wisps of coloured and textured metals seemingly drift across an implied backdrop of sky and held within a perfect circle of silver or gold. The shapes could be clouds, or landforms on the horizon. This fusion of geometry and nature, as evidenced before in her graduate work, became one of the enduring themes of her practice, with nature increasingly refined to its essence. For example, in *The Strings* series, fine coiling tendrils of copper wire counter the rigid geometry of asymmetrically placed lines within a circle. These works are highly sophisticated and regarded by some as amongst her best.¹² They were exhibited at Gallery 52 in Claremont, Bonython Gallery in Adelaide and Beaver Galleries Canberra.



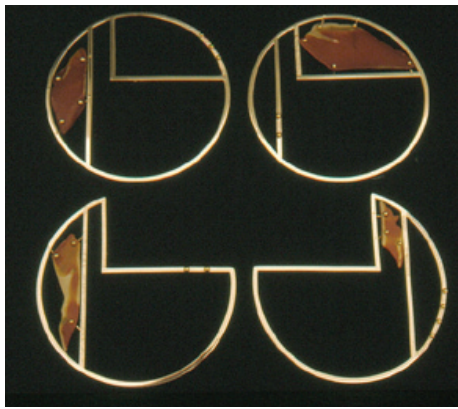
Strings II

Armring: 1979 sterling silver, 18ct gold,
100 x 100, x 3 mm.

Photograph D. Erickson.

Collection Inge Asenbaum, Vienna.

The practice of contemporary jewellery outside the established trade industry was a relatively new field, and one that gained a solid national reputation due to the quality of the students graduating from the 3D design course at WAIT. Dorothy's initiative to create a support group for the graduates resulted in the formation of the Western Australian Jewellers Group in May 1979. The impetus to form the group had been the complete absence of any Western Australian work in a national survey. The result was *From the West*, a national touring exhibition of works by the eleven members which showed at Melbourne, Hobart, Sydney, Canberra, Adelaide, Brisbane and Perth; and *Jewellery from the West* held in 1980 at Melbourne State College which included works by David Walker, Kate Noakes, Brenda Ridgewell and Dorothy who showed her *Noojee* collection.



Sunset bracelets

Brooch: 1982, sterling silver, 18ct gold, mookaite.

Photograph D. Erickson.

Two are in the collection of The Victoria and Albert Museum, London.

By now Dorothy was becoming increasingly involved with organisations set up to promote the professional development of craft practitioners. In 1980 a national body, the Jewellers and Metalsmiths Group of Australia (JMGA) was formed. Dorothy was co-opted onto the Secretariat and helped set up the WA Chapter. The year before she had become President of the Crafts Council of Western Australia.¹³ While President she instigated a series of ‘Focus’ exhibitions to showcase local work in the eastern states’.¹⁴ At various times she was editor and co-editor of *Craftwest*, the Association’s official journal. In 1994 she was awarded an Honorary Life Membership and made a Fellow of what is now known as the Craftwest Centre for Contemporary Craft.

In 1982 Dorothy was invited, along with three other Australian jewellers, to show at the prestigious *Schmuck 82 Tendenzen?* exhibition at the jewellery museum in Pforzheim, Germany. At this she exhibited the *Perth Water* neckring and the *Sunset* bracelets. In the latter fine slivers of multi-hued, polished mookaite – somewhat resembling clouds – were suspended on gold pins within geometric frameworks. *Perth Water* was based on an interpretation of the foreshore opposite her home placed within a circular framework large enough to accommodate the neck and the landscape. Chrysoprase lights punctuated the towers of buildings while rivers of golden wire traced the headlights of cars along the freeway.

This was a good year for Dorothy. Having been awarded an Australia Council ‘professional development’ grant, she travelled to the Pilbara region in the State’s north-west. This is a place of extraordinary beauty with its intensely coloured iron red soils offset by brilliant blue skies and is a favourite destination for artists and photographers. It made an indelible impression. She recalls ‘the magical light’ that created optical illusions by virtue of dramatically changing the colours of the objects it touched throughout the day.

I was blown away by the colours and the illusions light creates – the changing colours from pale pink to golden yellow to orange to deep red to violet all on the one cliff during a 14 hour period. I started to explore and work on and with illusion. This was the beginning of carving the stones to look as if tied by string which I eventually reduced to a schema to indicate the illusion I had experienced.

From this trip emerged the *Pilbara Series*, spare works emphasising the beauty of the Hamersley Gorge region and the semi-precious stones such as azure malachite, chrysoprase, magnesite and mookaite. The stones were carved into pillow shapes and tied with golden 'strings', or shaped into incised pendant forms. These pieces were exhibited at her solo exhibition at Robin Gibson Gallery in Sydney, at the prestigious Galerie am Graben in Vienna the following year and at Galerie Düsseldorf in Perth, Narek at Tharwa and Gallery 62 in Newcastle in 1984.

While she was in Germany in 1983 Dorothy sourced supplies of fine steel cable. Entranced with its flexibility, she developed a spectacular range of body pieces, the *Softline Series*, consisting of graceful loops gathered and held by clasps.¹⁵ The flexibility of the cable enabled the pieces to be manipulated by the wearer and move with the body. She recalls as a student admiring the jewellery of Friedrich Becker. 'I loved his work, it was very precise and elegant but it was the movement which really fascinated me.' The kinetic possibilities of metal is one avenue that Dorothy has continued to explore. The *Birds Series* from the 1990s was an extension of the earlier body of work.

In 1986, Dorothy was one of five Australian jewellers selected for the International Jewellers Art Exhibition which was held in Tokyo and Kyoto. Work from this series, *Softline – Hardline*, also won the 1986 City of Perth Craft Award and was shown in a solo exhibition at the Contemporary Jewellery Gallery in Sydney. The work received critical acclaim leading to the Australian Broadcasting Commission's decision to include her in the television series *The Makers – Craft in Australia*.¹⁶ Typical of Dorothy's work ethic and belief in making the most of an opportunity, additional pieces were made for the series and for subsequent exhibitions in London and a solo was held at the Galerie in the Palais in Vienna in 1990.

The break-up of her marriage, the volume of work and the precise nature of its making were taking their toll. The onset of 'repetitive strain injury' had been affecting her practice since 1980 making her more reliant on assistants. By the early-mid 1980s, she had to abandon her jewellery practice for a time. Fortuitously in 1983 the University of Western Australia had established a School of Fine Art enabling higher degrees by research to be undertaken in Western Australia. Dorothy undertook a Masters Preliminary in 1986 before converting to a doctorate in 1989. The head of the school, Dr David Bromfield, was a keen advocate of research into the fine arts in Western Australia, and

Dorothy chose to explore the practice of gold and silversmithing. This was an area with which she obviously had an intimate acquaintance. She tackled the research and writing with her usual zeal and in 1992 became the first of the doctoral students to graduate. The research has given her a profound knowledge of the State's jewellery heritage. Other research and publishing ventures followed including writing for and editing *Art & Design in Western Australia, Perth Technical College, 1900-2000*.

Although Dorothy was developing other and quite different areas of expertise¹⁷ she gradually returned to jewellery. The time of non-production had been usefully employed exploring ideas and materials for a new body of work featuring casting to produce texture and 'tremblants' to introduce a different type of movement. During the 1990s this work was exhibited in four solo shows in Australia and Austria, and she took part in several national and international exhibitions including *Artistic Australia* exhibitions in Japan from 1997 and *Australia 2000* in London. Her profile was revived with number of articles appearing on her practice show-casing the new series *From the Seashore*.

Dorothy was awarded an Australia Council Grant for 1999-2000 to produce new work based on movement. The series was exhibited in *Australia 2000* at the Lesley Craze Galleries London, in *Metal Element III* and the *Best of Quadrivium* at the Quadrivium Gallery in Sydney, and in seven *Artistic Australia* events in Japan in 2000. Works in this and the following series *Homage to Klimt* are scheduled for exhibitions in Bunbury, Vienna, Perth, Melbourne and elsewhere in 2001-2.

Dorothy brings a rare energy and commitment to whatever she undertakes. However there is something more important than these admirable qualities – a sheer delight and excitement in what she does. It is as if she had just made a tremendous discovery, or found something exquisitely beautiful. Her jewellery captures the essence and excitement of this journey of discovery.

Dr Robyn Taylor

is an independent art historian based in Perth, Western Australia.

Notes

- 1 Now known as the Curtin University of Technology.
- 2 This culminated in her graduating with a PhD in 1992 from the University of Western Australia.
- 3 Dorothy was to commission a ring set from Wendy Ramshaw to add to her collection and led to Wendy and her husband David Watkins spending six months at WAIT in 1978.
- 4 Walker had come from England in 1964 to teach graphic design at the Perth Technical College. In 1973 he returned from working in Canberra to head crafts at WAIT.
- 5 The sense of isolation in Western Australia from the eastern states, made the trip to England as much a viable choice as crossing the continent.
- 6 *Dorothy Erickson – Jewellery*, Craft Council of Australia Slide Kit 1977.
- 7 *Split Apple* is held in the Museum of Applied Arts and Sciences in Sydney. WAIT acquired the *Pear* .
- 8 Exhibition catalogue, *Dorothy Erickson* at the Greenhill Galleries, 11 February – 16 March, 1979.
- 9 Mookaite is a chert or sedimentary chalcedony stained with various colours ranging from white, yellow, orange, red, mauve and pink. It is mined at Mooka station on the Gascoyne River in WA.
- 10 In 1979 Dorothy had graduated with a Bachelor of Arts (Design).
- 11 Examples are held in the Queensland Art Gallery, Art Gallery of WA and the Australian National Gallery.
- 12 Anderson, Patricia, *Contemporary Jewellery: The Australian Experience 1977-1987*, p. 37.
- 13 Formally established in 1968 as a branch of the Craft Association of Australia
- 14 Dorothy was a member of the Board of the Craft Association of Australia during 1979-1981.
- 15 In 1980 she had purchased a flexible brooch by Austrian jeweller Veronika Schwartzinger. While this utilized guitar string, it alerted her to the possibilities of using flexible materials.
- 16 *The Makers – Craft in Australia, Episode 7 – The Body*. Released 1989/90. The series was repeated over several years.
- 17 Her knowledge of Western Australian history was also being applied in heritage research.

Threading Strands and Making Links in Dorothy Erickson's Jewellery

by Margaret Moore

Dorothy Erickson's jewellery has evolved as an amalgamation of technical adventurousness with a distinguishing, artistic vocabulary. An interest in forms that operate in unison with the body emerged early in her career of thirty years and is enduring. This brings to her work an articulation and expressiveness that belies the inert nature of the material object. Her jewellery has for many years incorporated kinetic effects activated by the moving body of a wearer. Striking jewellery is made more so by being worn.

At periodic intervals Erickson's jewellery seems to be marked by distinct shifts in style. Some works are lean, spare and uncompromisingly geometric while other works are ornate, embellished and colourful. There are groupings of works that are sinuous and sensuous, while others are stark and proud. A boldness of scale dominates, and yet there are intimate surprises. In spite of these shifting appearances, Erickson's work reveals strands that unify her practice and intent, proving that the shifts are invariably of a superficial nature and that the linkages override the variances.

Artist, wearer and flexibility

For Erickson, the importance of and respect for the wearer is of paramount concern. Her commitment to wearability is extended by the integrated freedom often given to the wearer in the positioning and 'play' of a piece. Artistry is considered a fluid conduit between designer/maker and wearer. Additionally, Erickson's premise to harmonise the relationship between object and body, results in a consistent interlinking of the contours of metal or stone with the contours of physique. Frequently, pieces have a linear quality, deceptive in their simplicity for they are the result of considerable experimentation to achieve the desired effect. Many works are multi-part or multi-purpose in which the flexibility of line is celebrated, reinforced by the employment of materials which allow the maker and wearer to manipulate and command a large work rather than be dominated by it. The use of steel cable is a case in point. Its seductive flexibility, a prime conduit in the creation of mesmeric, kinetic effects.

A preference for flexibility is best exemplified in the generous and dramatic body pieces of the 1980s, although earlier neck rings and bracelets that were constructed with detachable components anticipated this pursuit of flexibility. To further contribute to flexibility, Erickson has devised clasping methods to affect how a piece is worn. Lengths are adjustable or may be gathered at varying points, altering the emphasis of the line or character of the design. Steel cabling was introduced in the 1980s to achieve an inherent autonomy. As Erickson's career has developed, her aim for symbiosis between body and object seems more effortlessly sought and claimed, the jewellery surrendering to the wearer, although no less engaging to the viewer.

Kinetics and stasis

Given the attention to flexibility, it is not surprising that much of Erickson's work explores geometric intersections and kinetic forces. Even when confined to static metal, the desire to convey movement is discernible. The use of the detachable components and optional positions help suggest autonomy. Positive and negative space is also treated equivalently in the design process to further aid the allusions of both dimension and motion.

Many works are reliant upon being worn to have their potential fully realised. Works such as *Peacock*, *Golden Bird of Paradise* and *Golden Brologas* truly emulate the affectations of their namesakes, preening and parading on the wearer. Recent work on a marine theme conjures up folds of fabric or threads of cotton in the gathering together of fine strands of cable with 18 carat gold, scattered and punctuated with gemstones. The glint of gold or the translucence of the stones is fractured and dispersed with every movement of the hand or of the wearer, imaginatively evoking breaking waves, ripples at the shore or sea anemones. There is a lightness of touch in this jewellery corresponding with earlier kinetic designs and the audacious body wear. *Manta Ray*, of 1998 epitomises the sculptural energy capitalised in Erickson's work, although there is a softening in the way the latter pieces fall over and upon the body, in contrast to sitting upon or across the body. The recent use of milanese steel and medical magnets, though smart and sumptuous, seems comparatively compliant and yielding.

Representation and inspiration

References to flora and fauna, land forms, the sky and other phenomena are prolific. From the outset Erickson turned to the natural world for inspiration and she has maintained an interest in representation of the visible world. Its translation is sometimes abstract and sometimes literal. The land itself has spectacularly been incorporated in the form of hard stones combined with precious metals. It is interesting to note that Erickson's paternal grandfather had a gold mine which may have seeded an early attraction to precious metals. Erickson's use of precious metals and stones in unusual and almost painterly combinations greatly helps the illusionist and representational character of her art.

The Seashore Series is striking in its approximations of marine life, where a sense of the sea permeates the fluidly formed neckpieces, earrings, brooches and a singular table piece. The delicate *Sea Shore Necklace* 1997, *Spirula II Earrings* 1998 and *Ocean Currents Tablepiece* 1997 provide unambiguous references to their heritage, by alluding to the stealth of the sea anemone or other natural treasures washed to shore.

This is not so removed from the manner in which early pieces of the late 1970s, such as the *Strings* bracelets, seem reminiscent of trails of cirrus clouds, rendered with the delineation of a hand drawn interpretation. The loosely woven copper wire entwined within a fixed rim has a drawn, meandering quality. There are brooches in gold, silver and mookaite from the *Pilbara Series* of 1983 that read pictorially like a framed image of the land, subtle in their three dimensional illusion. The stone is presented in a painterly or photographic manner contained by angled metals.

Acquired attributes and formative influences

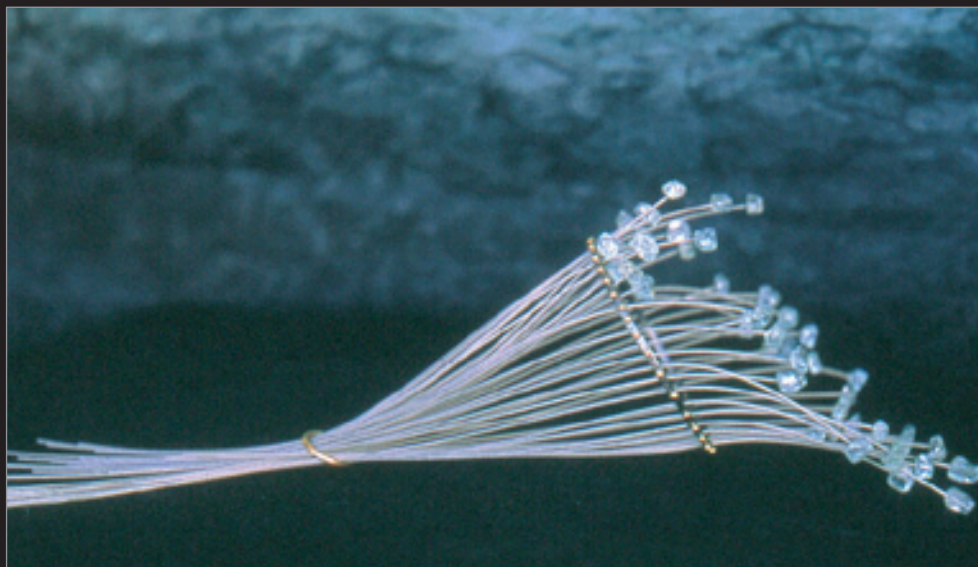
The consistent painterly and pictorial character of Erickson's jewellery can be further traced to a background in drawing and painting and early interests in fashion, design and illustration. After extensive travel in the 1960s, Erickson returned to Perth to study painting and print making at The Western Australian Institute of Technology (WAIT, now Curtin University). Prior to this she had tuition in Perth in painting and drawing with Henry Froudish, Ian Wroth

and others. However, she became one of the first enrolled students in the newly offered jewellery course at WAIT under Frances Gill in 1970, which shaped her most determined career path.

Erickson acknowledges the importance of both circumstantial and constructed opportunity in the development of her career. She gives parity to the value of differing associations with a number of people. Attendance at a workshop with German jeweller/sculptor Claus Bury in 1980 had a lasting impact as did student experience with visiting American, Harry Hollander and the exchange of long standing friendships with British jewellers Wendy Ramshaw and David Watkins is often cited for its professional worth. Early friendships with landscape artists such as Robert Juniper and Mac Betts helped hone her vision for line and colour.

Recognition came early for Erickson's jewellery with a commission from the National Gallery of Australia, under the directorship of James Mollison, to produce a body of work for the national collection. Her work was included in the 1982 *Tendenzen ? (Trends ?)* exhibition, a significant international survey exhibition at the Schmuckmuseum (The Jewellery Museum), Germany. Such opportunities exposed Erickson's work to international and national audiences almost from the beginning. This traversal, so early in her career, into national or international markets, no doubt provoked a confidence and energy for experimentation. There have since been digressions, though in essence the spirit has not waned. New materials and new mechanisms continue to be opportunistically explored to capture the vision and to challenge the immutability of metal and stones. This remains fundamental to Erickson's art - stranding it together and making the links.

Margaret Moore is an independent arts writer and curator based in Perth and was formerly Curator of Modern Art at the Art Gallery of Western Australia.



Ocean Currents

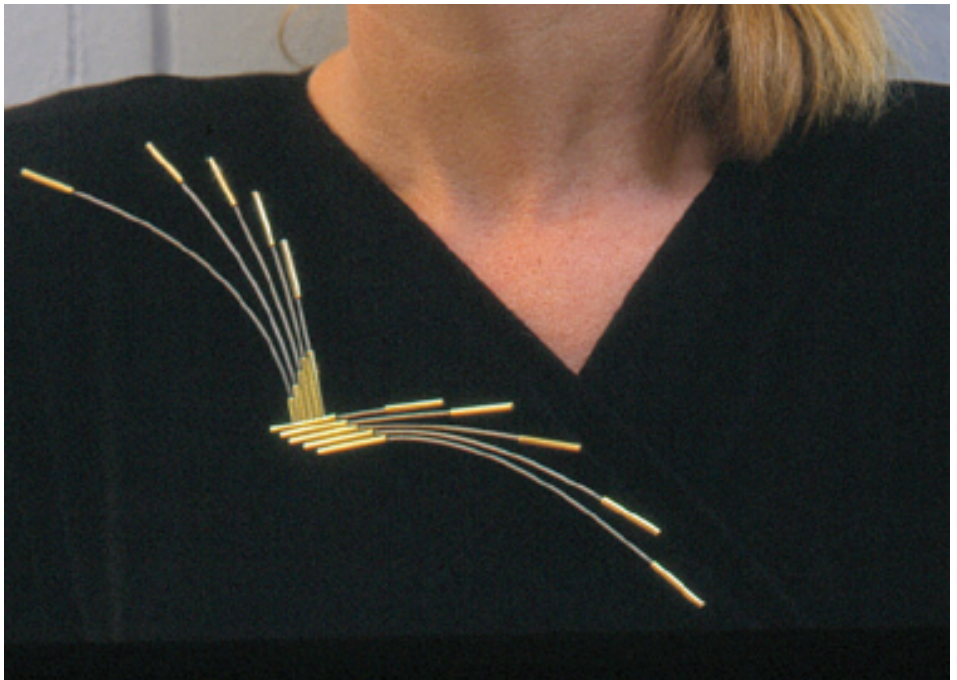
Tablepiece: 1997, aquamarine,
steel cable, 18ct gold,
250 x 120 x 120 mm
Photograph D. Erickson.

AUSTRALIAN LITTORAL: Air

The Birds

The inspiration for Dorothy Erickson's work has usually come from her surroundings in Western Australia where she is attracted to the colours of the bright clear light. The pectoral area is the preferred stage for the majority of pieces though long hair is targeted with hairpins and arms and ears have seen some attention.

In the early 1990s she commenced a body of work sourced in Australian fauna, music and painting. The graceful dancing of the Brolgas seen in Sydney Long's *Spirit of the Plains* or the languid displays of the Birds of Paradise have been recreated for a human body. The versatile *Bird-of-Paradise* displays at many angles while the brooch pairs of *Brolgas* can be made to dance in many configurations. The "movement" of the various pieces is determined by the length and thickness of the cable, the weight of the cap and stones attached, whether or not the cable has been interleaved with copper wire, choice of placement on the body and height of heels. Lower heels give a smoother movement. High heels produce a more staccato rhythm.



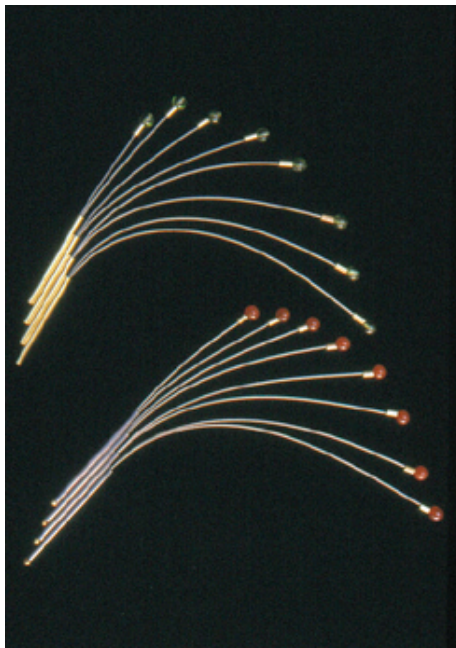
Golden Bird of Paradise

Kinetic pectoral: 1992, 18ct gold, stainless steel, 300 x 100 x 10 mm.

Photograph Dorothy Erickson.

Model Theresa Smith.

Private Collection Adelaide.



Waterfall Brooches

Peridot Waterfall

Brooch: 2000, 18ct gold, peridot,
steel cable ,110 x 80 x 8 mm,
and

Carnelian Waterfall

Brooch, oxidised sterling silver, 18 ct gold,
steel cable, carnelian.

Photograph D. Erickson.

Amethyst Trembler Ringset

Ringset: 2001, sterling silver, 18ct gold,
amethyst, moonstone, spinel,
c90 x 50 x 20 mm.

Photograph Douglas Elford.

In the late 1990s the emphasis changed from primarily capturing movement to allusion and incorporation of imagery. The imagery is that of Australian parrots. There are pieces inspired by the colour and physiognomy of Cockatoos, Galahs, Cockatiels and the wheeling flight of flocks of parrots. The flight patterns of the various parrots is represented in *Glittering Flight* in the curves of gold tube while the species is reflected in the colour of the diamonds. Similarly *Flight over Aquamarine Waters* and *Twilight Flight* reflect the colours of the sea and the twilight after sunset with seabirds wheeling overhead. The introduction of stones came at a time when the movement of water through the air as in the *Waterfall* brooches was commenced in parallel.



AUSTRALIAN LITTORAL: Water

... From the Seashore

Life in the sparkling waters around our coasts is the inspiration for the late 1990s collection ... *From the Seashore*. The swaying tendrils of sea anemones, light glinting on waves, the darting of fish and the swirls of currents are a few of the triggers which led to this collection which seeks to recreate the movement of underwater life.

Pieces such as the *Sea Anemone* brooches and bracelet and the *Bêche de Mer* neckpieces and bracelets capture the underwater world of the Australian coastline with anemones, and Cerianthus and other marine life flowing with or buffeted by the ocean currents. Tremulant motion is seen in many of these pieces.

Colour has always been important whether it is the subtle contrasts of various metals or the hues of precious and semi-precious stones. The glorious colours of the reef life are reflected in the choice of stones, aquamarine for the water and carnelian, tourmaline, peridot, amethyst, fluorite, garnet and citrine for the Sea life as seen in the *Nautilus*, *Dainty Spirula*, *Diplex querca* and *Strombus* pieces. The *Scaphoda* brooches also incorporate natural shell,



Bêche de Mer

Bracelet: 2000, sterling silver, 18ct gold, steel wire, tourmaline, 100 x 100 x 25 mm.
Photograph Douglas Elford.

Scaphoda Brooches

Brooch: 2000, shell, 18ct gold, steel cable and tourmaline, 110 x 60 x 60 mm, 2000 and

Lesser Scaphoda

Brooch: shell, 18ct gold, steel cable, amethyst, 70 x 20 x 10 mm.

Photograph Douglas Elford.





Aquamarine Nautilus

Brooch/neckpiece: 2002, 18ct yellow gold, aquamarine on 18ct gold and steel cable neck wires, 60 x 65 x 15 mm.

Photograph D. Erickson

