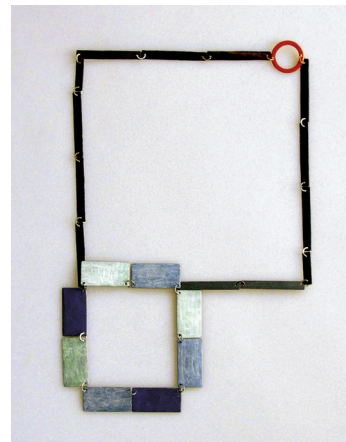




Jane Macintosh (UK), necklace, stg silver, white gold



Etsuko Sonubo (Japan), necklace, 18 ct gold, chrysoprase

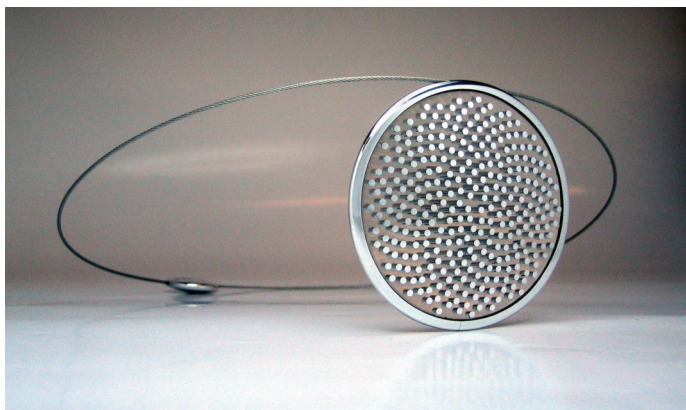


Annelies Planteydt (Netherlands), 'Beautiful City – Orange Blue Windows', tantalum, titanium and gold

## LOOKING: OVER MY SHOULDER

Lesley Craze Gallery, London, 24 September – 30 October, 2004

THIS lively and fittingly diverse exhibition marked the 20th anniversary of the Lesley Craze Gallery at Clerkenwell Green in London. To celebrate the occasion, jeweller and gallery director Lesley Craze invited 177 metalsmiths and jewellers who had previously exhibited innovative contemporary work in her gallery to take part in this major milestone exhibition. Jewellers and silversmiths from around the world responded. Australian, Austrian, Dutch, French, German, Greek, Hungarian, Irish, Japanese, English and Scottish artists each submitted one piece of work made



Andrew Last (Australia), 'Phyllotaxis', aluminium, polyester, stainless steel

Derrez, Wilhelm Honing, Annelies Planteydt and Herman Hermesen from the Netherlands and Yatsuki Hiramatsu and Aya Nakayama from Japan. There was also a strong Australian contingent including Carolyn Delzoppo, Andrew Last, Yuri Kawanabe, Leslie Matthews, Chris Mullins, Brenda Ridgewell, Felicity Peters, David Walker and myself (Dorothy Erickson).

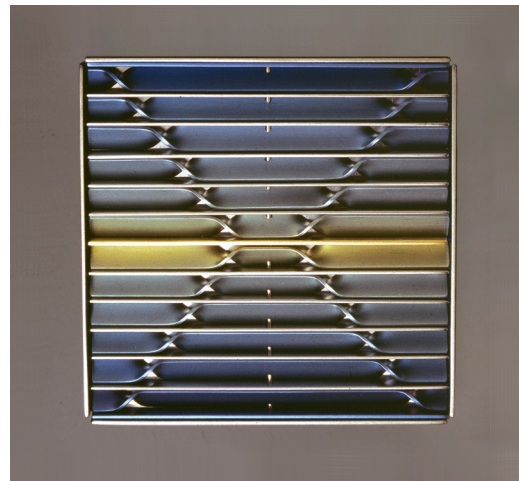
Annelies Planteydt's *Beautiful City – Orange Blue Windows*, featuring rectangles of coloured titanium and tantalum, was quite a departure from work usually associated with this artist, as was the work of Aya Nakayama who acquired distinction for incorporating plaited silk



Dorothy Erickson (Australia), 'Lightning over Perth', bracelet, 18 ct gold and sapphires



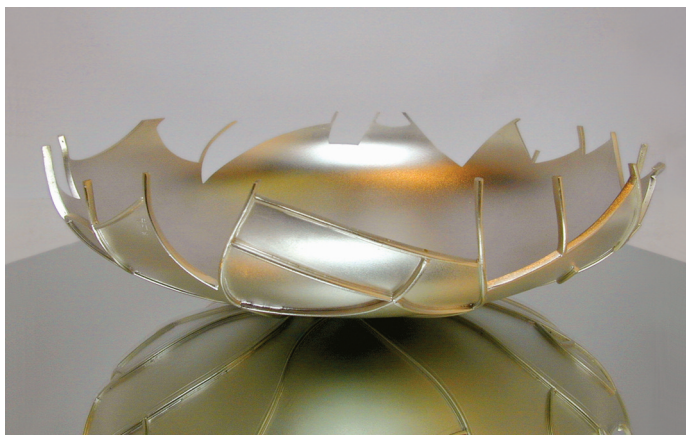
Ralph Bakker (UK), 'Over My Shoulder', gold, enamel and silver



Joël Degen (UK), 'Reflections and Refractions', brooch, anodised titanium, stainless steel and 18 ct gold

especially for this exhibition.

Some major international names were represented, including Wendy Ramshaw, CBE, who exhibited a stone-set ring in luscious colours on an enamelled tower ring-stand, and veteran Gerda Flöckinger, CBE, who presented an ear-piece set of eight components, with 20 possible combinations, and a price tag of around \$114,000. Jacqueline Mina's contour brooch in gold was subtle with surface coloration and texture. Other well-known names included David Poston, Joël Degen, Catherine Mannheim and Peter Chang from Britain as well as Paul



into metal. Nakayama showed her *Cracker* brooch made from silver and 24 ct gold highlighted by vermillion *urushi*. The piece is simple, very elegant and so Japanese. Paul Derrez can usually be counted on to exhibit clever, quirky jewellery. His bright acrylic discs, bejewelled with pill capsules, didn't disappoint. Other captivating work from the wild side included Katie Clarke's dyed feather and silver 14-strand bodypiece, entitled *Black through Purples, Pinks to White*, that looked

Thalia-Maria Georgoulis (Greece), 'Untitled', curved dish, sterling silver





Gerda Flöckinger (UK), earring set of eight components, with 20 possible combinations, 18 ct gold, pearl, diamonds

magnificent hanging on the wall. The subtlety of the gradations of hues of the dyed and clipped quills was counterpointed by the shimmering silver tube. Hung beside it was Suzanne Mayer's white fleece

staff suspended it as a mobile in the window where it gently revolved, attracting attention. Next to it was Wendy-Sarah Pacey's striking necklace, *Falling Leaves*, which was almost two metres long. Created



Katie Hughes (UK), necklace, 18 – 22 ct gold, silver, spotted jasper (Ceylon), sapphire and three diamonds

of 18 ct gold, gold leaf, acrylic and foil, it hung on the panel like a slender feather boa. Smaller but no less impressive was a delightful piece by Gill Forsbrook, consisting of dyed polypropylene and poly-

carbonate ribbon held together by silver clips, to form a striking and innovative bangle. Irishman Des Doyle's black rubber choker, made of fine rubber tube, was compelling in its almost animated zoomorphic form. Silver and "earth" (possibly clay) were combined in Iris Eichenberg's subtly marked and tinted brooch *Karl 2*. It, too, had a lively quality, looking as if it may have recently emerged from a hidden crevice. Work which fitted into the "classic" mould included Susan May's three-dimensional bangle. This coil of sterling silver lifted classic to a new plateau. Elizabeth Bone's *Moon Brooch* in sterling silver was also a classic piece based on interlocking geometric forms. Katie Hughes' elegant *Sapphire Necklace* incorporated seven fabricated objects in 18 and 22 ct gold, silver, spotted jasper, sapphire and three coloured diamonds strung on a gold neck wire. Basically, it was a fresh "take" on a style generally associated with the work of Herman Junger. Barbara Christie's *Cloud Nine* necklace strung 18 ct gold and sterling silver elements between those carved from druse quartz. The piece was formal yet quite fascinating with beads, each one individual, featuring the natural crystals found in quartz geodes. She says, 'I make jewellery the way storytellers tell stories - often with a sense of humour.' The \$25,000 price tag would create humour in Australia where jewellery artworks seldom fetch those prices.

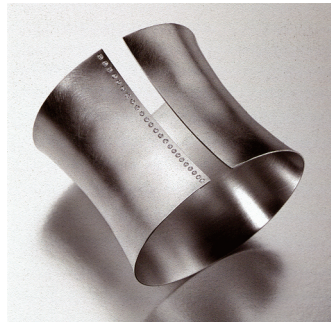
Much more controlled, but with a comparable price tag, was Ralph Bakker's enamelled gold and silver circule-motif necklace. Hungarian Judit Karpati-Racz' *Necklace with*



Jacqueline Mina (UK), brooch, 18 ct yellow gold, platinum fusion inlay

circlet pierced with long filaments of steel wire tipped with seed pearls. The whole created a delicate tracery measuring 50 cm in diameter. Although striking, the piece was somewhat impractical, as a client from Hong Kong pointed out: 'It could not really be worn on bare skin.' Karen Whiterod's *If Hermes wore jewellery...* consists of a steel cable on which are suspended dyed nylon feather shapes in shades of grey printed with text. The gallery

Sarah King (UK), 'Light Constructions', neckpiece, resin, PVC, silver



Sonia Cheadle (UK), cuff, platinum and diamond



Elizabeth Bone (UK), 'Moon Brooch', sterling silver



Lesley Matthews (Australia), 'Curved Spaces', sterling silver bowls



Lucy Sarneel (Netherlands), brooch, silver, photograph fragments, plastic, shells, epoxy resin

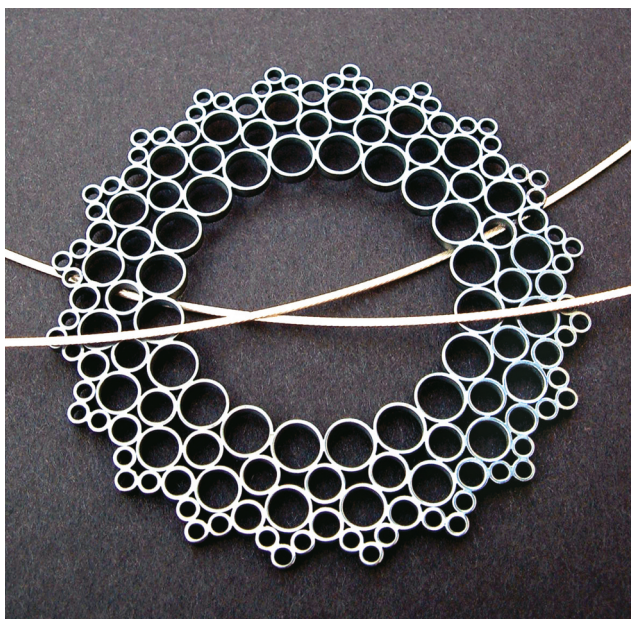
*Loops III*, in oxidised silver, was a new exploration of the knitted tubes of silver which were popularised by Austrian Erika Leitner. In this piece a snake-like ruff of loops is wound around the basic necklace. The machine aesthetic is evident in some of the work. Andrew Last's *Phyllotaxis* pendant in aluminium and stainless steel possesses a crisp machined ambience, whilst Joel Des Doyle (Ireland), necklace, black rubber, steel and moonstones





Degen's *Reflections and Refractions* brooch, in anodised titanium, 18 ct yellow gold and stainless steel, is an immaculately constructed piece. Sarah Stafford's *Chaos Pendant* is in contrast to its name, being constructed of regularly placed circles in several sizes. The result is reminiscent of the enlarged view of the cross-section of a phloem tube.

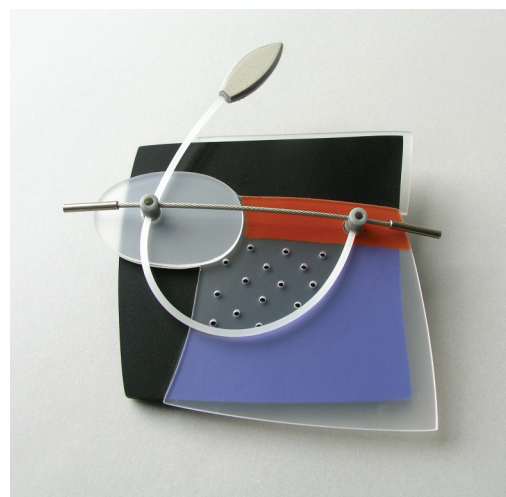
Highlights included the exquisite sterling silver dish of Thalia-Maria Georgoulis of Greece, with its petalate profile and subtly frosted surface contrasting with polished ribs. Also memorable is the restrained necklace of chrysoprase cabouchons encased in matte 18 ct gold boxes, shown by Etsuko Sonobe of Japan. The green of the chrysoprase was visible only on the inside, being glimpsed where the necklace dips on the chest. Brenda Ridgewell's *Interstitial Space* neckpiece of sterling silver tubes set on the ends



Sarah Stafford (UK), 'Chaos Pendant', sterling silver



Iris Eichenberg (Netherlands), 'Karl 2', brooch, clay and sterling silver



Anne Finlay (UK), brooch, acrylic and stainless steel

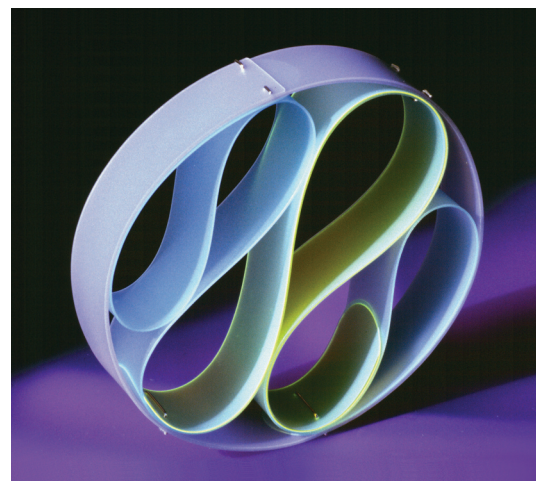
with cubic zirconia, then threaded onto stainless steel wire to form a lattice-like structure resembling an Elizabethan ruff, was a knockout. A showcase of major talent from the established to the emerging, the scale and diversity of this exhibition were difficult to digest in two sittings, and with a plane to catch, that was all the time I had. There were assuredly other really lovely and interesting pieces which have been overlooked in this review, but that was the excitement of the exhibition. One could keep coming back and discovering new pieces every time. Surely this was how it was intended to be; a celebration of the talent and diversity in jewellery and metalsmithing today.

"Looking: Over My Shoulder" was a rare opportunity for collectors to purchase pieces from around the world and this they did. Works sold briskly from the first hours. Sarah King's *Light Constructions*, arguably a revamp of a Daniel Kruger silver necklace resembling spotted eggs made instead in pierced resin, and

Brenda Ridgewell (Australia), 'Interstitial Space', neckpiece, stg silver, stainless steel wire and cubic zirconia

Jan Mandel's large *Linked Chevron Transformation* neckpiece and/or bracelet in 18 ct gold and jasper were snapped up by one buyer at the press conference prior to the official private-view. Jane Adams' anodised, dyed and crazed aluminium brooch and Felicity Peters' anvil-shaped ring in 24 ct gold and silver, created in the *keum-boo* technique, set with a fractured shard of lapis lazuli, were also purchased at the media preview.

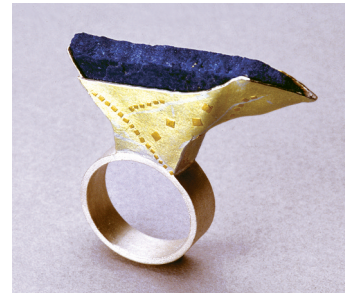
Lesley Craze, who initially opened a gallery to sell her own work, has had a varied career – first as an actor on stage and screen, then as a primary school teacher before retraining as a silversmith and jeweller. She sold her work at Camden Passage and Covent Garden mar-



Gill Forsbrook (UK), bangle, polypropylene and silver



Aya Nakayama (Japan), 'Cracker Brooch', 24 ct gold, silver and vermilion urushi



Felicity Peters (Australia), 'Nurture Ring', sterling silver, 24 ct gold and lapis lazuli



kets before opening a gallery in Islington in 1984. The relocation to Clerkenwell Green in 1990 saw her take on the role of selling the work of others. In doing so, Craze has rendered an important service to contemporary jewellers, often curating focus exhibitions of groups from various countries and now has an established reputation as a leader in the field. She was made a Freeman of the Worshipful Company of Goldsmiths in 2001. This exhibition has been a worthy contribution to contemporary jewellery.

**Dorothy Erickson**