



SCULPTORS' JEWELLERY

PANNGOOLIN

LONDON

FOREWORD

The gift of a piece of jewellery seems to have taken a special role in human ritual since Man's earliest existence.

In the most ancient of tombs, archaeologists invariably excavate metal or stone objects which seem to have been designed to be worn on the body. Despite the tiny scale of these precious objects, their ubiquity in all cultures would indicate that jewellery has always held great significance. Gold, silver, bronze, precious stone, ceramic and natural objects have been fashioned for millennia to decorate, embellish and adorn the human body. Jewellery has been worn as a signifier of prowess, status and wealth as well as a symbol of belonging or allegiance.

Perhaps its most enduring function is as a token of love and it is mostly in this vein that a sculptor's jewellery is made: a symbol of affection for a spouse, loved one or close friend. Over a period of several years, through trying my own hand at making rings, I have become aware of and fascinated by the jewellery of sculptors. This in turn has opened my eyes to the huge diversity of what are in effect, wearable, miniature sculptures. The materials used are generally precious in nature and the intimacy of being worn on the body marries well with the miniaturisation of form.

For this exhibition Pangolin London has been fortunate in being able to collate a very special selection of works, ranging from the historical to the contemporary. To complement this, we have also actively commissioned a series of exciting new pieces from a broad spectrum of artists working today. Taken together, this collection magnificently illustrates the amazing breadth of imagination and ingenuity that sculptors have brought to the making of jewellery.

We would like to thank all the artists for participating so enthusiastically and rising so splendidly to the challenge. We must also thank our collaborators, Didier Haspeslagh and Louisa Guinness, who for several years have championed this genre. We are thankful to the foundry craftsmen at Pangolin Editions who have adapted to working on such a small scale with characteristic dedication, care and attention and to Steve Russell for so successfully turning his camera to the macro world of sculpture.

RUNGWE KINGDON
NOVEMBER 2014

(LEFT)
JON BUCK
Beastiform Necklace
2014, Sterling Silver
Edition of 20
9.7 x 15 cm

SCULPTORS' JEWELLERY

This Autumn the soaring interior of Gloucester Cathedral and its green close were transformed by monumental sculptural works. Lynn Chadwick's swift-striding couple, *Jubilee IV*, or Ann Christopher's stoical bronze, *Beyond Silence*, were on view as part of 'Crucible 2', a display of largely British sculpture curated by Gallery Pangolin. Sculptors' Jewellery offers an experience of sculpture at quite the opposite end of the scale. Many of the same sculptors, known primarily for their large-scale, freestanding work have also, from time to time, been drawn to this largely unknown genre, working to express their ideas in often unfamiliar precious and non-precious materials. Jewellery offers a new creative adventure - though, as this exhibition makes clear, the resulting pieces remain deeply characteristic of the artists who have made them.

Some of these jewels were made long ago; Lynn Chadwick's oblong ring, cast in gold, a gleaming rectangular plane sleekly supported by pyramidal sides, pierced by a circle, was conceived in 1970-1, his haunting, mask-like pectorals in 1980; his contemporary, Geoffrey Clarke, another sculptor who exhibited in the landmark British Pavilion at the Venice Biennale 1952, is represented by exquisitely minimalist pieces, hanging bars of silver, each marking a line, a pause, in space, from 1969. Over thirty works, however, are new commissions. Judith Dean has cast crooked tent pegs as rings, fragile memorials of our efforts to colonise the great outdoors. In an alternative take on man's relationship with nature, Alastair Mackie has smuggled two grooved cockle-shells, nature's treasure, under a strictly rectilinear miniature silver bench, where they listen to each other. Damien Hirst invokes the grand classical figurative tradition in his gold *Medusa Brooch*, where the Gorgon's face, mouth gaped open in a scream, is framed by a mass of writhing snakes. Jon Buck, meanwhile, has produced two abstract, sensuously curvilinear sterling silver works that evoke, by absence, the human body they have been created expressly to adorn.

For every artist has a different approach to the particular demands of making jewellery. It is not just that jewellery differs from sculpture in taking its cue from the human body - whether wrists or fingers, ears or breasts. It is also that a maker of jewellery is necessarily dependent upon the wearer of the jewellery for the work's fullest expression. The meaning of the work is to some extent contingent and ephemeral, depending upon the clothes and character of the wearer and the particular circumstances in which the piece is worn. But if the jewel requires a human to animate it, it is also true that it in turn has a responsibility to animate the human. Whatever other role it plays, it must decorate.

(RIGHT)
LYNN CHADWICK
Pectoral Necklace
1980, 18 ct Gold
Edition of 30
31 cm x 16cm
Available in Sterling Silver





(ABOVE)
JEFF LOWE
Dorado Brooch
2014, Brass, Copper
and Steel
Unique
6 x 9.5 x 4.6 cm

For Ann Christopher, this is no special burden. "Making a piece of jewellery is no different to me than making a sculpture", she says, "the scale may be smaller but the creative demands are the same - I describe them as wearable sculptures." Her beautiful neckpiece, *Suspended Shadow*, inspired by memories of Africa, marries a darkly patinated sterling silver form with a flexible black nitrile cord, in a contrast of texture and material seen often also in her larger pieces. Jeff Lowe is another artist whose pieces are exquisite miniature versions of his freestanding work. Buck, on the other hand, revels in jewellery's freedom from the constraint of gravity on isolated sculptures, which requires sculptors to use plinths for display: "Forms designed to ornament the body break free of this convention to become animated and to develop an intimate relationship with the wearer." His pieces bring to the fore the ancient power of jewellery to make its wearer special - a power that reaches back into the origins of all artistic making.

Pangolin's enterprise is not without precedent. During the twentieth century a number of artists were inspired to make jewellery - including those exuberant experimenters, Picasso, Cocteau and Alexander Calder who crossed formal boundaries of genre and material with delight and energy. To provide context, Pangolin have gathered together a number of their works, together with later pieces, many inspired by the



(ABOVE)
ALEXANDER CALDER
Comb
1940, Brass
Unique
11.5 x 15.5 cm

(DETAIL OVERLEAF)
DAMIEN HIRST
Medusa Brooch
2014, 18 ct Gold
Edition of 20
6.4 x 4.4 cm

groundbreaking 'International Exhibition of Modern Jewellery' in Goldsmiths Hall in 1961. The sophisticated wit of César Baldaccini's Breast Pendant from 1967 playfully exposes jewellery's ambiguous position between representation and adornment, while Michael Craig-Martin's *Light Bulb Necklace* from 2007 offers a different kind of visual punning. David Bailey's newly commissioned *Kray Twins* cufflinks, incorporating photography, offer an up to the minute contemporary urban take on male adornment - those quintessentially British anti-heroes were famously sharp dressers. Meanwhile Yves Klein's intensely pigmented, fragmented torso brooch, *Petite Venus Bleu*, 1960, with its own gold leaf backdrop, echoes back millennia to the very origins of sculpture. The world's oldest female figurine, the paleolithic Venus of Hohle Fels, carved from the tusk of a woolly mammoth, discovered in Germany in 2008, looks remarkably like Klein's brooch's ancient ugly sister. Moreover, on its top surface there appears to be a pierced protuberance, like a hook. It seems this most ancient sculpture was probably a pendant, created to be worn, to adorn, to act as a talisman or amulet. Far from a diversion, in the hands of sculptors, jewellery can be a central art.

EMMA CRICHTON-MILLER



CATALOGUE

ANTHONY ABRAHAMS
b. 1926



Ring
2014, Sterling Silver and
Perspex with Hematite,
Turquoise, Emerald, Ruby
and Sapphire
Edition of 20
3.9 x 2.5 x 3.8 cm

FERNANDEZ ARMAN
1928 - 2005



La Petite Harpe Pendant
1998, 18 ct Gold
Edition of 8
5.8 x 2.3 x 1 cm



HANS ARP
1886 - 1966



Profil Brooch and Pendant
1960, Sterling Silver
and Pebble
Edition of 100
8 x 4.5 cm

DAVID BAILEY
b. 1938

Make sure your right hand always knows what your other hand is doing.
David Bailey



Kray Cufflinks
2014, Sterling Silver
Edition of 20
2.4 x 1.6 cm

CÉSAR BALDACCINI
1921 - 1998



(LEFT)
Breast Pendant
1967, Stainless Steel
Edition of 10
4 x 3.2 cm



(RIGHT)
*Compressed Bottletop
Pendant*
1986, Metal
Edition of 50 unique pieces
6 x 2 x 2 cm

JON BUCK
b. 1951



Beastiform Necklace
2014, Sterling Silver
Edition of 20
15 x 9.7cm



I find the idea of jewellery as wearable sculpture a fascinating and appealing concept. The normal practice for exhibiting small pieces of sculpture is to present them in splendid isolation on a plinth. Forms designed to ornament the body break free of this convention to become animated and to develop an intimate relationship with the wearer.

It would seem that the compulsion to adorn our bodies or to wear valued objects is an incredibly ancient tradition and goes back to the very origins of art itself. One of the very earliest sculptures ever to have been discovered is a small Palaeolithic figure, the Venus of Hohle Fels, that has a carved ring in place of a head, presumably so that she could be worn as a pendant or amulet.

Some jewellery becomes so part of a person's identity that it is never removed; other pieces are reserved for special occasions. These items when not being worn are usually carefully secreted away from view. In contrast when the sculptor's jewellery is taken off, it should possess a quality that allows it to revert to being an independent object again and urges it to be overtly displayed as a piece of sculpture in its own right.

JON BUCK
Curviform Necklace
2014, Sterling Silver
Edition of 20
14.1 x 18.5 cm

ALEXANDER CALDER
1898 - 1976



Comb
1940, Brass
Unique
11.5 x 15.5 cm

HALIMA CASSELL
b. 1975



(LEFT)
Pendant
2014, Sterling Silver
Edition of 20
8.5 x 2.5 cm



(RIGHT)
Cufflinks
2014, Sterling Silver
Edition of 20
1.8 x 1.8 cm

DANIEL CHADWICK
b. 1965



Ring IV
2014, Acrylic
Unique
4.3 x 5.8 x 3.1 cm



Ring I
2014, Acrylic
Unique
3.2 x 4.2 x 3.9 cm

LYNN CHADWICK
1914 - 2003



Oblong Ring
1970-1, 18 ct Gold
Edition of 40
2.2 x 3.4 x 2.8 cm
Available in Sterling Silver



LYNN CHADWICK
Angular Ring
1970-1, 18 ct Gold
Edition of 40
2.1 x 3.4 x 2.3 cm
Available in Sterling Silver



(ABOVE)
LYNN CHADWICK
Bird Ring
1970-1, Sterling Silver
Edition of 100
3.2 x 3.1 x 2.1cm
Available in 18 ct Gold



(BELOW)
LYNN CHADWICK
Oblong B Ring
1970-1, 18 ct Gold
Edition of 40
2.2 x 3.4 x 2.2cm
Available in Sterling Silver



(ABOVE)
LYNN CHADWICK
Tubular Ring
1970-1, Sterling Silver
Edition of 100
2.5 x 3.9 x 2 cm
Available in 18 ct Gold



(BELOW)
LYNN CHADWICK
First Oblong Ring
1969, 18 ct Gold
Edition of 40
2.3 x 3.3 x 2.6 cm
Available in Sterling Silver

(RIGHT)
LYNN CHADWICK
Square Ring
1970-1, 18 ct Gold
Edition of 40
2.3 x 2.4 x 2.5 cm
Available in Sterling Silver



ANN CHRISTOPHER
b. 1947



Suspended Shadow
2014, Sterling Silver
Edition of 20
8.5 x 7 cm



ANN CHRISTOPHER
Suspended Line
2010, Sterling Silver
Edition of 20
12 x 2.2 cm

GEOFFREY CLARKE
1924 - 2014



Pendant III
1969, Sterling Silver
Edition of 5
3.3 x 19.3 cm

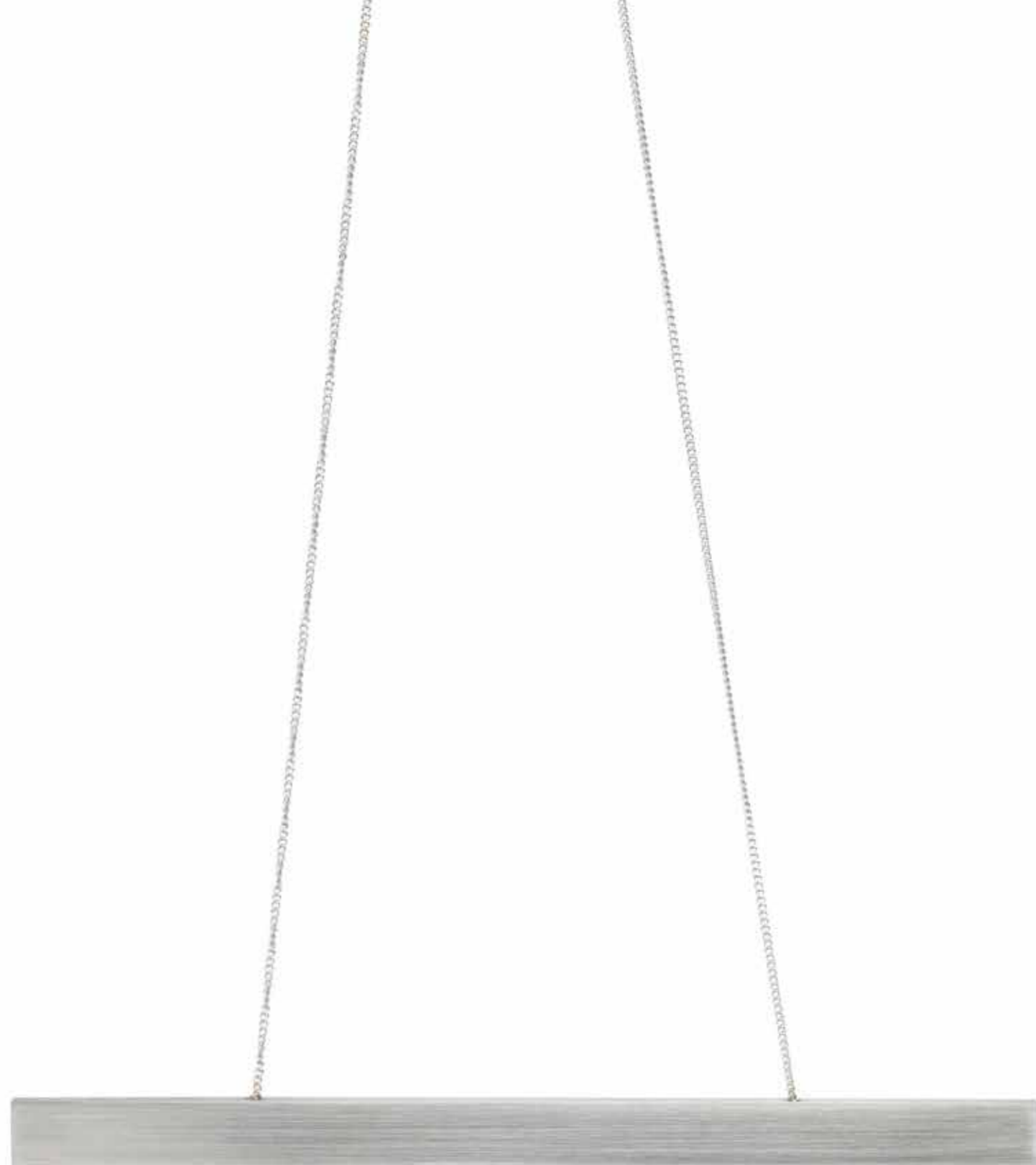


(LEFT)
GEOFFREY CLARKE
Pendant VI
1969, Sterling Silver
Edition of 5
10.3 x 3.4 cm

(RIGHT)
GEOFFREY CLARKE
Pendant VII
1969, Sterling Silver
Edition of 5
10.3 x 5.5 m



GEOFFREY CLARKE
Pendant VIII
1969, Sterling Silver
Edition of 5
10.3 x 6.2 cm



GEOFFREY CLARKE
Pendant I
1969, Sterling Silver
Edition of 5
1.4 x 19.1 cm



(LEFT)
GEOFFREY CLARKE
Pendant II
1969, Sterling Silver
Edition of 5
6.3 x 19.1 cm



(RIGHT)
GEOFFREY CLARKE
Pendant IV
1969, Sterling Silver
Edition of 5
8.9 x 19.1 cm

JONATHAN CLARKE
b. 1961



Cross Pendant
2014, Sterling Silver
Edition of 5
8.1 x 5.8 cm

JEAN COCTEAU
1889 - 1963

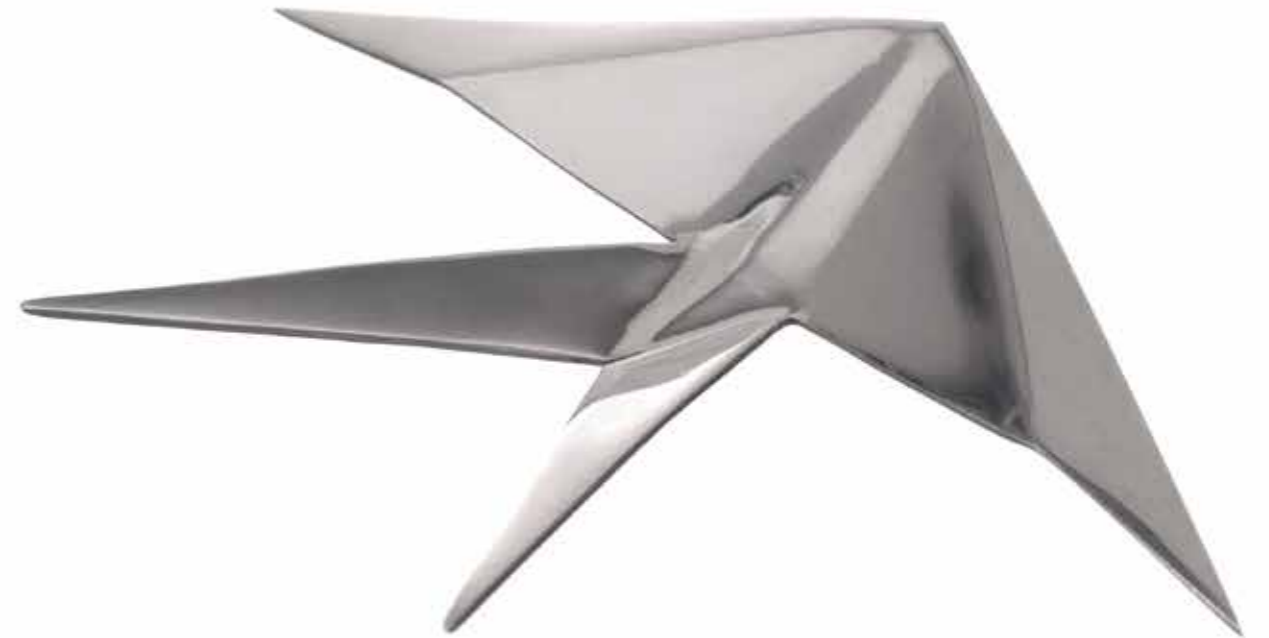


(LEFT)
Visage en V Cufflinks
1962, 23 ct Gold
Edition of 500
2.2 x 1.7 cm



(RIGHT)
Astrologie Pendant
1958, Terracotta
Unique
7 cm diameter

TERENCE COVENTRY
b. 1938



Swallow Brooch
2014, Sterling Silver
Edition of 20
9 x 6.2 cm



TERENCE COVENTRY
Spinning Piece Pendant
2014, Sterling Silver
Edition of 20
6 x 4.3 cm

MICHAEL CRAIG-MARTIN
b. 1941



(LEFT)
Light Bulb Necklace
2007, 18 ct Yellow Gold
Edition of 10
25.5 x 16 x 4.5 cm



(RIGHT)
Light Bulb Earrings
2008, 18 ct Yellow Gold
Edition of 25
5.2 x 2.9 cm

SALVADOR DALI
1904 - 1989



Le Roi Soleil Necklace
1980s, Gilded Metal
Unnumbered
6 cm high

NIKI DE SAINT PHALLE
1930 - 2002



Nana
1980s, Gilt Metal and
Polychrome Enamel
8.5 cm high

JUDITH DEAN
b. 1965

Art is experienced via the body (including the mind), even online. So it's a small step to making an artwork that can be worn. These tent pegs were driven into hard ground, in relation to ideas of territory and claiming (i.e. whilst camping). Casting them in silver to be worn as rings is a way of connecting questions of occupation with elements of desire, distortion, the decorative. They can be worn individually or together, on any finger/s, and in a variety of indeterminate poses; they can also double as chopsticks, dowsing rods, or even tent pegs, if required.

Tent Peg Rings
2014, Sterling Silver
Edition of 20
19 x 2.7 cm

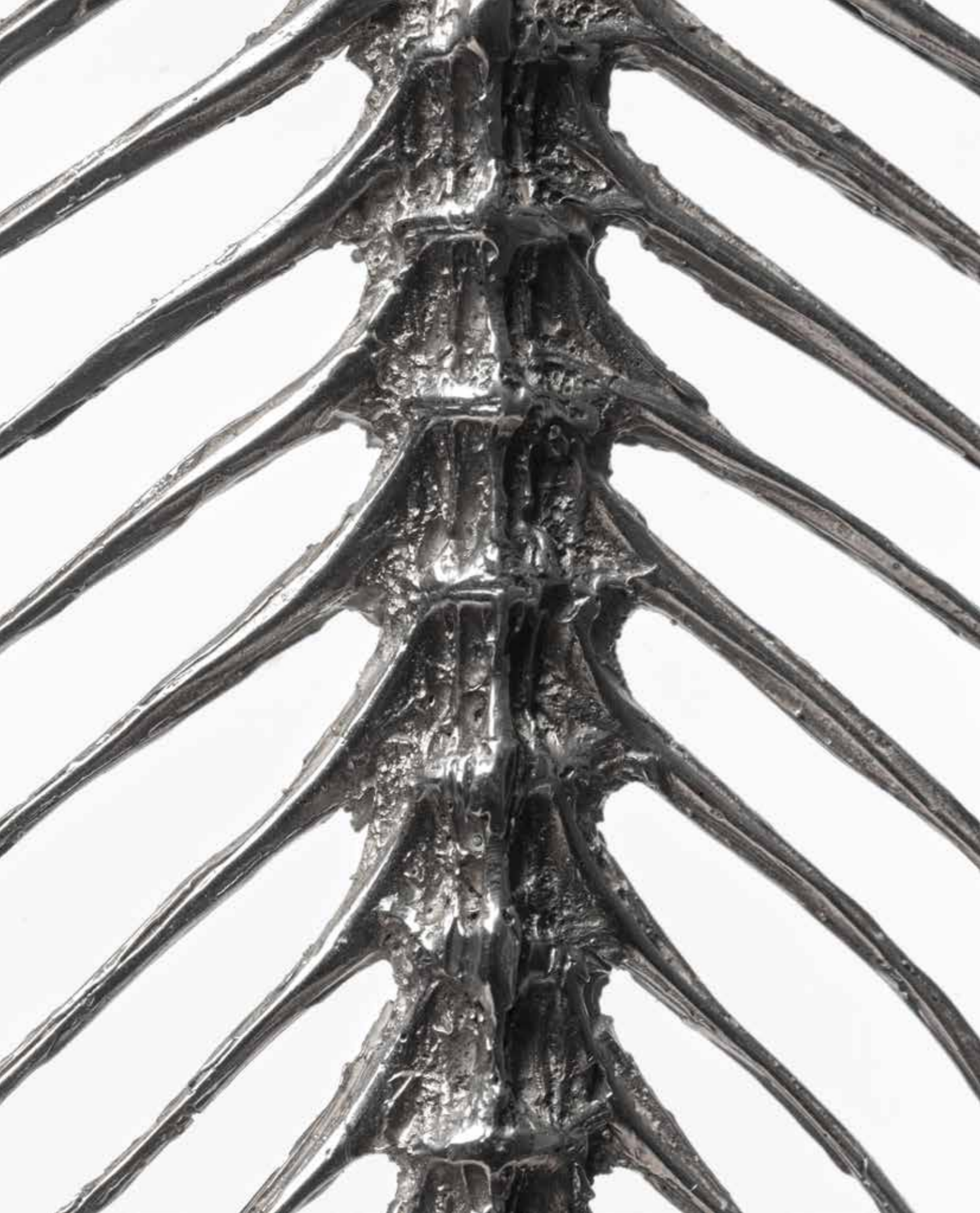


JEAN-CLAUDE FARHI
1940 - 2012



Plastic Passion
1989, 18 ct Gold
and Perspex
Edition of 8
7 x 5 cm

ABIGAIL FALLIS
b. 1968



Close to the Bone Brooch
2012, Sterling Silver
Edition of 20
8.5 x 5.2 cm

STEVEN GREGORY
b. 1952



Jewellery adorns the outside of the body.

Using the body's inside structure to adorn the outside flesh is a juxtaposition that for me fulfils a whimsical desire to amuse and to illustrate the inside on the outside.

Skull Pendant
2014, Sterling Silver
Edition of 20
6cm high



(LEFT)
STEVEN GREGORY
Circle Hands
2014, Sterling Silver
Edition of 20
4 x 4 cm

(RIGHT)
STEVEN GREGORY
Joined Hands
2014, Sterling Silver
Edition of 20
9.3cm width



KEITH HARING
1958 - 1990



Crawling Baby Brooch
1989, 18 ct Gold
Edition of 200
4.5 x 7 cm



(LEFT, ABOVE AND BELOW)
KEITH HARING
Metal Pendants
1980s, Metal
Unnumbered

PHILIPPE HIQUILY
1925 - 2013



Serpent Necklace
1990s, Silver with
Cabochon Sapphire Eye
Edition of 4
32 cm high

DAMIEN HIRST
b. 1965



Medusa Brooch
2014, 18 ct Gold
Edition of 20
6.4 x 4.4 cm

MARK HUGGINS
b. 1957



(FAR LEFT)
Metamorphosis Ring
2014, Sterling Silver
and 18 ct Gold
Edition of 20
2.3 x 2.3 x 1.2 cm

(LEFT)
Metamorphosis Earrings
2014, Sterling Silver
and 18 ct Gold
Edition of 20
7 x 2.3 x 2.3 cm

(RIGHT)
Metamorphosis Pendant
2014, Sterling Silver
and 18 ct Gold
Edition of 20
2.3 x 2.3 x 1.2 cm



ROBERT INDIANA
b. 1928



Love Ring
c. 1968, Gilt Metal
Edition of 1000
2.9 x 2.5 x 1.9 cm

MARTIN JENNINGS
b. 1957



This silver disc is a reproduction at one-hundredth scale of part of a quarry face in Crimea. The quarry was excavated by British troops early in the Crimean War (1853-1856) to provide material for the neighbouring supply route between Balaclava and the front line at Sevastopol.

The quarry stands a short distance from the site of the base from which nurse Mary Seacole used to set out to tend wounded and dying troops on the battlefield a few miles to the north. The disc will be cast in bronze at actual scale, 4.5m high, to stand behind the statue of Seacole due to be erected in London in 2015 near the east end of Westminster Bridge.

The rockface reproduced in the disc is itself scarred by a shell blast from a later war and stands witness to more than one great conflict fought in different centuries.

Seacole Pendant
2014, Sterling Silver
Edition of 20
4.4 cm diameter

ANISH KAPOOR
b. 1954



Disc Ring
2012, 18 ct Rose Gold
Edition of 75
3 cm diameter



(ABOVE)
ANISH KAPOOR
Water Cufflinks, Form I
2008, 22 ct Yellow Gold
Edition of 100
3 x 2 x 1.6 cm
Available in White Gold

(BELOW)
ANISH KAPOOR
Water Earrings
2010, White Gold
Edition of 100
1.8 x 1.8 x 0.57 cm

YVES KLEIN
1928 - 1962



Petite Venus Bleu Brooch
c. 1960, Bronze
Edition of 500
Brooch: 6 x 2.4 cm
Display Box: 12 x 8.5 x 7.5 cm

BRYAN KNEALE
b. 1930



Brooch
2014, Sterling Silver
Edition of 20
5.3 x 4.2 cm



(LEFT)
BRYAN KNEALE
Brooch
2014, Sterling Silver
Edition of 20
6.2 cm diameter



(RIGHT)
BRYAN KNEALE
Ring
2014, Sterling Silver
Edition of 20
3.4 x 3.2 cm



(FAR RIGHT)
BRYAN KNEALE
Ring
2012, Sterling Silver
Edition of 20
3 x 2.8 cm

CLAUDE LALANNE
b. 1924



Gui Necklace
1980s, Gilt Bronze
Edition of 250
22.5 x 15.5 cm



FERNAND LÉGER
1881 - 1955



*Ceramic Brooch
and Pendant*
1951, Glazed Terracotta
Small Edition
4 x 5 cm

JEFF LOWE
b. 1952

My natural inclination is to work large. I approached making the jewellery sculptures by first choosing a selection of materials. Brass, copper, nickel wire and a grid mesh. I selected soldering and construction as a simple and direct approach to working. I wanted the jewellery to relate to sculpture (made rather than designed). What was interesting was that having reduced the scale and on finishing a few jewellery pieces one of them became the inspiration for a large sculpture which I am currently working on.



Maggiore Brooch
2014, Brass, Copper
and Steel
Unique
9.8 x 10 x 4 cm



(ABOVE)
JEFF LOWE
Orsa Brooch
2014, Brass, Copper
and Steel
Unique
9.7 x 11.5 x 4 cm



(ABOVE)
JEFF LOWE
Eridano Brooch
2014, Brass, Copper
and Steel
Unique
8.8 x 7.6 x 3.8 cm



(BELOW)
JEFF LOWE
Dorado Brooch
2014, Brass, Copper
and Steel
Unique
9.5 x 6 x 4.6 cm

ALASTAIR MACKIE
b. 1977



Cockle Shell Pendant
2014, Sterling Silver
and Shell
Edition of 20
3.5 x 5 x 2.2 cm

BRIONY MARSHALL
b. 1974



Silver Water Necklace
2014, Sterling Silver
Edition of 20
9.1 x 5.5 cm

CHARLOTTE MAYER
b. 1929



Double Ribbon Pendant
2014, Sterling Silver
Edition of 20
7.7 x 8.2 cm



CHARLOTTE MAYER
Single Ribbon Brooch
2014, Sterling Silver
Edition of 20
6.2 cm diameter



CHARLOTTE MAYER
Peppercorn Brooch
2014, Sterling Silver
Edition of 20
6.9 x 5.2cm

LOUISE NEVELSON
1899 - 1988



Pendant
1980s, Black Painted
Wood and Brass
Unique
10 x 19 cm



LOUISE NEVELSON
Pendant
1980s, Black Painted
Wood and Brass
Unique
6.7 x 6.4 x 5.1 cm

BREON O'CASEY
1928 - 2011



(LEFT)
Brooch
c. 1980, Sterling Silver
and 18 ct Gold
5.2 x 4.0 cm

(RIGHT)
Large Silver Ball Necklace
c. 1980, Sterling Silver
Unique
40.5 cm



CORNELIA PARKER
b. 1956



Fallen Trophy (Medium)
2011, Sterling Silver
Unique
19.5 x 10 x 0.1 cm

HANS-ULRICH PAULY
b. 1954

Seeing myself within the long tradition of carving, I see my work as a link between age old mastery and the challenge for new, innovative creations. One of the most powerful experiences for me is to meld an image I've been carrying inside me with the corresponding gem. The colour, structure and form of the stone speak to me. I'm in dialogue with the materials of the earth. Carving is my expression of this world.



Ring
2014, Silver and
Aquamarine
Edition of 20
4.4 x 4.1 x 3.7 cm



(LEFT)
HANS-ULRICH PAULY
Owl Pendant
2014, Silver
and Petrified Wood
Edition of 20
11.2 x 4.2 x 1.8 cm



(ABOVE)
HANS-ULRICH PAULY
Ring
2014, Silver and Citrine
Edition of 20
4.2 x 3.2 cm



(BELOW)
HANS-ULRICH PAULY
Ring
2014, Silver
and Namibian Calcedony
Edition of 20
4.2 x 3.2 cm

ALICIA PENALBA
1913 - 1982



Cygne Necklace
Late 1970s, Bronze
Edition of 100
7.7 cm high

PABLO PICASSO
1881 - 1973



Ceramic Brooch Pendant
1954, Terracotta
Edition of 500
6 x 5 cm

ARNALDO POMODORO
b. 1926



Cylinder Necklace
1967, Sterling Silver
Edition of 200
12.5 x 7.5 cm

GIÒ POMODORO
1930 - 2002



*Large Architectural
Necklace*
1967, Sterling Silver
Edition of 200
16 x 8 cm



GIO POMODORO
*Architectural Necklace -
Rattle Pendant*
1967, Sterling Silver
Edition of 200
13.5 cm high

PETER RANDALL-PAGE
b. 1954



Peanut Necklace
2014, Sterling Silver
Edition of 20
20 x 23 x 1.2 cm



(ABOVE)
Walnut Earrings
2014, Sterling Silver
Edition of 20
2.7 x 2.6 cm

(BELOW)
Walnut Ring
2014, Sterling Silver
Edition of 20
3 x 2.2 cm



MERETE RASMUSSEN
b. 1974



Bracelet (Polished)
2014, Sterling Silver
Edition of 20
12.5 x 11.4 cm



MERETE RASMUSSEN
Bracelet (Satin)
2014, Sterling Silver
Edition of 20
10.3 x 10.1 cm

GEORGE RICKEY
1907 - 2002



*Haircomb
on a Wooden Stand*
c.1950, Sterling Silver
and Wood
Unique
15.5 cm high

LORRAINE ROBBINS
b. 1968

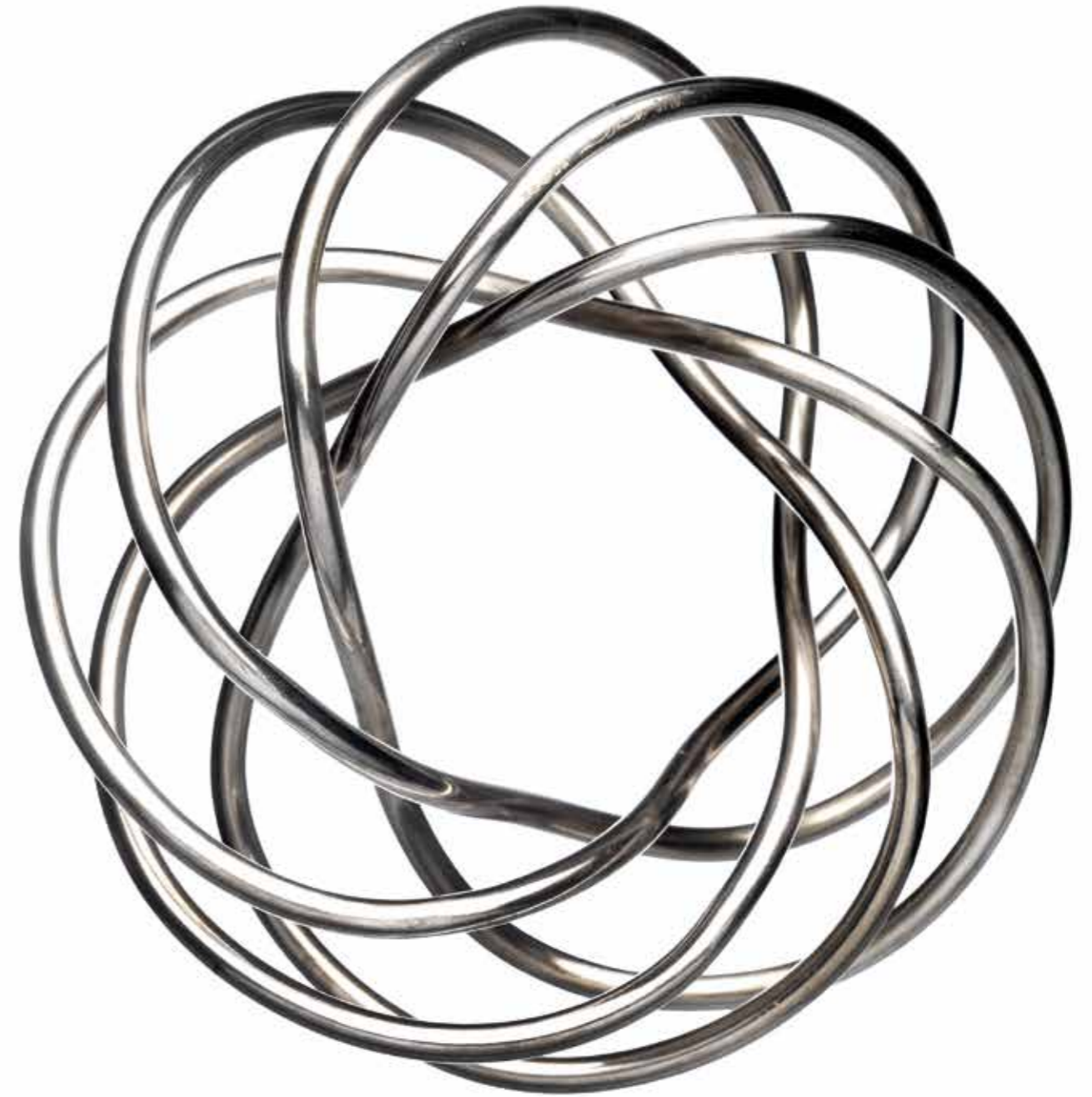
The Chariot was inspired by two seemingly unrelated pieces; the Chariot of the Sun, from Trundholm, a 14th Century BCE devotional artefact seen in exhibition at the Royal Academy, 'Bronze', 2012; and the 2012 documentary video, 'Bronies: The Extremely Unexpected Adult Fans of My Little Pony'. Though separated by centuries of cultural change and industrial development both underline the human need for an established set of morals, a code by which to live, and the embodiment of this belief system within a precious object.

The appreciation of precious metals and stones continues the ancient tradition of sun worship. It's almost as if tiny fragments of sunlight, and glowing celestial bodies, are scattered about the earth and the possession of such minerals, in object form, inspires the same kind of devotional awe as ancient worship. Such objects act as a reminder of the everyday miraculous vision of the sun's fiery ascent and movement across the sky to be followed by the intense darkness of night-time, pierced by a sparkling network of stars.



*Celestial Chariot
with Two Pendants
2014, Sterling Silver
and Bronze
Edition of 20*

CONRAD SHAWCROSS
b. 1977



Seven Days Bracelet
2013, Sterling Silver
Edition of 10
14 cm diameter



(ABOVE)
CONRAD SHAWCROSS
Seven Days Bracelet
2013, Sterling Silver
Edition of 10
14 cm diameter
Box: 21 x 132 x 8 cm



(ABOVE AND BELOW
RIGHT)
CONRAD SHAWCROSS
Seven Days Bracelet
2013, Sterling Silver
Edition of 10
14 cm diameter

YINKA SHONIBARE
b. 1962



Ship in a Bottle
2011, Hand Painted Resin,
Glass, Wood and Silver
Edition of 10
Bottle: 4.7 x 7 x 3.6 cm
Plinth: 5.8 x 5.2 x 2.6 cm

KIKI SMITH
b. 1954



*Scorpion Brooch
and Pendant*
c.2000, Sterling Silver
Small Edition
5 x 3.3 cm

SUSAN SMYLY
1940 - 2009



Hermaphrodite
2013, Sterling Silver
Edition of 20
Large: 3.5 x 3.2 cm
Medium: 3.5 x 3 cm
Small: 2.5 x 2.2 cm

ALMUTH TEBBENHOFF
b. 1949



Earrings
2014, Sterling Silver
Edition of 20
3.5 x 2.4 cm



(ABOVE)
Brooch
2014, Sterling Silver
Edition of 20
6.1 x 4.4 cm



(BELOW)
Pendant
2014, Sterling Silver
Edition of 20
6.3 x 4.7 cm

JESUS TELLOSA
1936 - 2002



Bird Pendant and Brooch
1980s , Sterling Silver
Unique
Pendant: 10.5 cm
With Chain: 48 cm

WILLIAM TURNBULL
1922 - 2012



Metamorphosis Pendant
2012, Sterling Silver
Edition of 25
9.9 x 6.4 x 0.3 cm

ALISON WILDING
b. 1948



Mousey Brooch
2014, Sterling Silver
and Gold
Edition of 20
4.4 cm diameter

LIST OF ARTISTS



ANTHONY ABRAHAMS p.10

Anthony Abrahams is known for his stylistically distinctive figurative sculptures, which fuse formal excellence with an emotive representation of the body and painterly flair. His intimate works often explore the ageing body and poignantly speak of both human strength and frailty. His work is held in private collections in the UK, USA and Europe.



FERNANDEZ ARMAN p.12

Fernandez Arman was key to the Nouveau Réalisme movement, which saw artists examine everyday materials. His presentation of accumulated found objects is well-known and his sliced violins a signature piece. French by birth and studying in Paris, Arman became an American citizen in 1973.



HANS ARP p.14

Hans (Jean) Arp studied at the Ecole des Arts et Métiers, Strasbourg. He was a pioneer of modernism and was one of the founders of Dada in Zurich. Arp was also heavily involved in Surrealism and Constructivism and pioneered the use of chance and biomorphism in twentieth century art.



DAVID BAILEY p.16

Internationally recognised for his iconic photography of contemporary figures, Bailey first came to prominence in 1959; he has forged a substantial career in the arts. His 2014 exhibition at The National Portrait Gallery entitled 'Bailey's Stardust' was the largest photographic show held at the institution. His work is held in private and public collections across the world.



CÉSAR BALDACCINI p.18

César Baldaccini, universally known as César, first studied at the École des Beaux-Arts, Marseilles and then at the École des Beaux-Arts, Paris. César was integral to the Nouveau Réalisme movement and became particularly known for his works created from crushed cars as well as for his mythical figures and birds constructed with welded metal off-cuts.



JON BUCK p.20

Jon Buck studied at both the Nottingham and Manchester Art Schools. His fascination lies in art outside of the traditional Western canon; in particular African sculpture, outsider art and the art of prehistory. His sculptures are distinct in their pared down form and use of bright, bold colour. Buck has completed many public commissions and has exhibited widely across the UK.



ALEXANDER CALDER p.24

Alexander Calder is one of the most renowned sculptors from the United States. Best known for his delicately balanced mobiles and monumental steel stabiles Calder made jewellery from an early age, at first for his sister's dolls. Over the course of his prolific career Calder made over 1800 pieces of jewellery, many of which were personal gifts to friends and family.



HALIMA CASSELL p.26

Born in Kashmir, Pakistan Halima Cassell studied 3D Design at the University of Central Lancashire specialising in Ceramics, where she developed her technique of carving into the material. Cassell's diverse cultural roots strongly influence her sculpture which also betrays a fascination for African pattern work and architectural geometry.



DANIEL CHADWICK p.28

Daniel Chadwick was a contributor to the design team at Zaha Hadid Architects before deciding to concentrate on his sculpture. His works often incorporate a distinct humour and wit, using modern materials and bright colours to convey a sense of fun. Many of Chadwick's kinetic sculptures are sited in public spaces or held in corporate collections.



LYNN CHADWICK p.30

Chadwick was one of Britain's best known sculptors. Beginning his career as an architectural draughtsman and making mobile constructions for building trade fairs, he went onto become the youngest sculptor to ever be awarded the Sculpture Prize at the 1956 Venice Biennale. He was awarded a CBE in 2001 and a major retrospective of his work was held at Tate Britain, London in 2003.



ANN CHRISTOPHER p.36

Christopher studied under the tutelage of Ralph Brown and Robert Clatworthy and was the youngest female sculptor to be elected a Royal Academician in 1980. Complex in their inspiration, her sculpture is evocative of modern industrial landscape, ancient monoliths and natural rock formations. Her work can be found in many public and private institutions.



GEOFFREY CLARKE p.40

Clarke came to international prominence in the early fifties as one of the group of sculptors to represent Britain at the seminal 1952 Venice Biennale. From early works in welded iron, Clarke pioneered abstract sculpture in aluminium made through his fearless experimentation with innovative casting techniques. His work epitomises the vibrancy of the post-war British art scene.



JONATHAN CLARKE p.48

Clarke works primarily in sandcast aluminium, making his initial model out of carved polystyrene, which is burnt away in the process of casting. He has created major works for Ely Cathedral, Chichester Cathedral, Southwell Minster and Trinity College, Cambridge amongst others. Clarke was elected a member of the Royal Society of British Sculptors in 1994.



JEAN COCTEAU p.50

Jean Cocteau was a French writer, designer, playwright, artist and filmmaker. He turned his attention to sculpture and jewellery from 1952-1963 whilst working on new ceramic designs. Having had aspirations of becoming an archaeologist when he was younger Cocteau said he wanted these works to look as though they had been discovered on an archaeological dig.



TERENCE COVENTRY p.52

Coventry studied at Wolverhampton College of Art and briefly at the Slade and RCA. He became a farmer on the rugged Cornish cliff after completing his military service. Coventry's art draws on his experience of the Cornish landscape, its birds and the farm animals he knows intimately. His abstracted forms and cubistic language eloquently describes their ruggedness and gentleness.



MICHAEL CRAIG-MARTIN p.56

Perhaps best known for his 1973 work, 'An Oak Tree' in which he claimed to have transformed a glass of water into a tree without changing its material properties, Craig-Martin's highly conceptual works seek to imbue everyday objects with mythical potential. He was awarded a CBE in 2001 and has shown in major institutions, including the Centre Pompidou, Paris and MoMA, New York.



SALVADOR DALÍ p.58

Dalí is a celebrated Surrealist known for his unnerving dream landscapes, drawing upon psychoanalysis and using painterly techniques inspired by the Renaissance masters. His unusual lifestyle became as renowned as his art adding to his status as a Surrealist celebrity. Dalí's aesthetic translated to his jewellery, created after collaborating with Elsa Schiaparelli in the 1930s.



NIKI DE SAINT PHALLE p.60

Self-taught French artist Niki de Saint Phalle was part of the Nouveau Réalisme group and had her first solo show in Paris in 1961. She worked on her impressive Tarot Garden in Tuscany over 17 years, creating 22 monumental statues. Her jewellery, which partly funded the sculpture park, stemmed from these works achieving the bright colours by enamelling a gold base.



JUDITH DEAN p.62

Judith Dean's work is concerned with ideas of territory and claiming, value and exchange. Dean studied Fine Art at Wimbledon School of Art in 1988 and at the Rijksakademie in Amsterdam in 1993. In 2005 she won the Jerwood Sculpture Prize and in 2013 was artist in residence at Beaconsfield, London.



JEAN-CLAUDE FARHI p.64

Jean Claude Farhi was born in Paris and spent much of his childhood in Columbia. He returned to the South of France in 1957 and is considered one of the leading members of the school of Nice. He is best known for his work in brightly coloured Perspex in both miniature and monumental scale as well as working in Corten steel.



ABIGAIL FALLIS p.66

Abigail Fallis studied silversmithing and metalwork at Camberwell College of Arts and the making process is critical to her practice. Fallis works with diverse, often recycled material including papier-mâché, everyday objects, fish skeletons, textiles and bronze. Her work is imbued with humour and commentary on the environment and our consumerism-led society.



STEVEN GREGORY p.68

Steven Gregory's skull sculptures convey the dark humour of the artist, who sees these harrowing depictions of the human condition as a celebration of both life and death. Gregory studied at St Martin's School of Art between 1970-1972. His work has been shown internationally, including at The Cass Sculpture Foundation, and The Peggy Guggenheim Museum, Venice.



KEITH HARING p.72

Beginning his career as a street artist, Haring's imagery became synonymous with popular culture in 1980s America. His iconic symbols referred to important themes of the day such as birth, AIDS and war. Haring found commercial success in the 1980s and exhibited widely, including at Documenta 7 and the Whitney Biennial. He produced over 50 public artworks during his lifetime.



PHILIPPE HIQUILY p.76

Philippe Hiquily won the Prix de Sculpture whilst studying at the National School of Beaux-Arts, Paris in 1953 and soon began exhibiting internationally. Throughout his career, Hiquily created monumental pieces, mobiles, kinetic sculpture and jewellery often inspired by time spent in Indonesia and Tahiti where he became a resident in 2006.



DAMIEN HIRST p.78

Damien Hirst first came to prominence for curating *Freeze* in a disused warehouse whilst at Goldsmiths College. He is now one of the most celebrated artists of his generation and his 2012 exhibition at Tate Modern was the gallery's most visited solo show. His striking work explores the human experience and he is famously known for preserving animal carcasses in formaldehyde.



MARK HUGGINS p.80

Mark Huggins studied at Kent Institute of Art and Design and has now been creating gold and silver *objet d'art* for 35 years. Huggins is Freeman of the Goldsmiths Company and of the City of London, Fellow of the Institute of Professional Goldsmiths and Chairman of the Goldsmiths Craft and Design Council.



ROBERT INDIANA p.82

Robert Indiana playfully describes himself as an "American painter of signs", drawing attention to his bold aesthetic but not acknowledging the immense influence he had on the fine art world. Indiana became known for his one-word slogans including Love, which became his signature and ultimately a symbol for the flourishing hippie subculture in the 1960s and '70s.



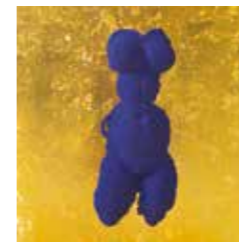
MARTIN JENNINGS p.84

The figurative sculptor Martin Jennings is best known for his portrait sculptures and public statues, including the now iconic sculpture of John Betjeman at St. Pancras station. He is a Fellow of the Royal British Society of Sculptors and has been commissioned by the National Portrait Gallery, St. Paul's Cathedral and the Palace of Westminster.



ANISH KAPOOR p.86

Anish Kapoor is renowned for his large scale public sculptures, including his now infamous *Orbit*, commissioned for the Olympic Games, London 2012. Kapoor works across a variety of media, including steel, cement, fibreglass, PVC, resin and wax, creating complex forms that often distort viewer's perceptions of the works and the space they inhabit.



YVES KLEIN p.90

Klein was a leading figure of the Nouveau Réalisme movement. He registered his 'International Klein Blue' as a trademark in 1957 and the colour has become synonymous with the artist's aesthetic with almost 200 of his iconic paintings purely composed of the hue. These monochrome paintings were incredibly innovative at the time and are representative of Klein's experimental approach.



BRYAN KNEALE p.92

Bryan Kneale attended the Royal Academy, London from 1948 to 1952 where he received a Rome Scholarship in painting. Kneale began working in sculpture in the 1960s and became the first abstract sculptor to be elected to the Royal Academy in 1974. Today his work is recognised as having had a significant influence on the development of 20th Century British Sculpture.



CLAUDE LALANNE p.96

Claude Lalanne creates fantastical, surreal pieces with an art nouveau aesthetic. She achieves this by electroplating flowers and berries, which encases and replaces the organic matter with copper. Lalanne often worked with her husband, who together became known as Les Lalanne, gaining recognition in the 1960s for a number of commissions for Yves Saint Laurent.



FERNAND LÉGER p.98

Fernand Léger's style is defined by industrial themes, drawing inspiration from the Cubists that he worked alongside in Paris as well as the elder Cézanne. A successful painter and sculptor, Léger later mastered murals, stained glass and jewellery in the 1950s.



JEFF LOWE p.100

Known for his monumental, architecturally inspired works, Jeff Lowe demonstrates an intense engagement with material, surface and design. Lowe came to prominence in 1974 with his one-man show at the Leicester Galleries in Cork Street at the age of just twenty-one. Since then Lowe has had numerous national and international solo shows.



ALASTAIR MACKIE p.104

Alastair Mackie's childhood on a small Cornish farm inspired his interest in birth and death, as well as the regeneration and conflict that occur in nature and mankind. His work, which merges natural material with meticulous construction and craftsmanship is held in a number of prominent collections including The Olbricht Collection, Berlin and The Saatchi Collection, London.



BRIONY MARSHALL p.106

Marshall first pursued a degree in Biochemistry at Oxford University before following her passion for art. Marshall's science background has greatly influenced her artistic practice and she uses this unique viewpoint to explore the place of the human in the context of scientific doctrine. Briony Marshall was awarded Pangolin London's prestigious sculpture residency in 2012.



CHARLOTTE MAYER p.108

Charlotte Mayer spent her childhood in Prague, moving to England in 1939. She studied at Goldsmith's College at the age of 16 and then went onto the Royal College of Art. Mayer's beautifully poised, serene forms are inspired by the natural world and often suggest movement and flight. Mayer is represented in many international institutional and private collections.



LOUISE NEVELSON p.112

Louise Nevelson experimented with a wide variety of artistic forms, only dedicating herself to sculpture in her late 50s. She became renowned for single colour, usually black, wood constructions inspired by the found wood she burned to keep warm. Today the Louise Nevelson Plaza can be visited in New York with a collection of the artist's outdoor works.



BREON O'CASEY p. 116

Breon O'Casey began making jewellery under the tutelage of Naum Slutsky at Dartington Hall School, Devon before becoming a key player in the St Ives School where he set up a jewellery studio. A painter and jeweler, O'Casey only began to focus on sculpture at 70, soon having a solo show at the Yorkshire Sculpture Park in 2005. His jewellery is found in the V&A collection.



CORNELIA PARKER p.118

Cornelia Parker was shortlisted for the Turner prize in 1997 after exhibiting *The Pornographic Drawings* at Tate. Her work uses found objects but far from representing the mundane she expresses extraordinary situations, as seen in her celebrated piece *Dark Matter*, a shattered shed depicted mid-explosion. Parker was elected to the Royal Academy in 2010.



HANS-ULRICH PAULY p.120

Living in Idar-Oberstein, Europe's leading gem centre, Hans-Ulrich Pauly has access to the world's finest material, and coming from a long line of master lapidaries, stone carving is in his blood. He is best known for his gem art, depicting nature, people and abstract forms but he is also fêted as a sculptor of life-size bronzes, many of which adorn his hometown.



ALICIA PENALBA p.124

A scholarship from the French government allowed Alicia Penalba to move from Argentina to Paris to study engraving at the École Nationale Supérieure des Beaux-Arts, where she was awarded the engraving medal for foreign students. Inspiration from Paris and its artists encouraged Penalba to focus on sculpting, becoming known for her monumental abstract works.



PABLO PICASSO p.126

An incredibly versatile artist, Picasso was particularly revered for the invention of Cubism and he remains one of the most recognisable artists of all time. Picasso began forming jewellery from shells in the early 1950s for his partner Dora Maar and subsequently turned his hand to the creation of jewellery in gold.



ARNALDO POMODORO p.128

Renowned Italian sculptor, Pomodoro is perhaps best known for his outdoor installations, such as his *Sfera con Sfera* outside the United Nations Headquarters in New York. Accolades include the International Sculpture Prize at the 1962 Sao Paulo Biennial and the Lifetime Achievement in Contemporary Sculpture Award in 2010.



GIÒ POMODORO p.130

Younger brother of Arnaldo, Giò was similarly a sculptor and a jeweller. A co-signatory of the manifesto 'The End of Style' in 1957, he exhibited as a jeweller in the 1956 Venice Biennale and was awarded the first prize for sculpture in the 1959 Paris Biennale. Pomodoro did not limit himself to one material and was prolific in wood, paper, plaster, fabric, bronze and marble.



PETER RANDALL-PAGE p.134

Randall-Page studied sculpture at Bath Academy of Art from 1973-77. His practice has always been informed and inspired by the study of organic form and the natural world, as illustrated in his landmark sculpture *Seed* at the Eden Project. Peter's work is held in numerous public and private collections throughout the world including the Tate Collection and the British Museum.



MERETE RASMUSSEN p.138

Primarily working in ceramic, Rasmussen's sculptures often trace one connected edge running through an entire form, her undulating surfaces portraying both a fragility and strength. Her work is held in a number of public collections including the Victoria and Albert Museum, the National Museum of Scotland and the Fitzwilliam Museum, Cambridge.



GEORGE RICKEY p.142

A kinetic sculptor, Rickey originally trained as a painter before his interest in engineering saw him turn to sculpture in 1950. He was awarded the 'Lifetime Achievement in Contemporary Sculpture Award' by the International Sculpture Center in 1999. Jewellery was a personal endeavor for the artist, who mainly made pieces for his wife Edie.



LORRAINE ROBBINS p.144

Upon completing her MA in Fine Art: Drawing at the Wimbledon College of Art, Lorraine Robbins earned first prize in the Wimbledon Studios Drawing Award. She has since been awarded the prestigious Jerwood Drawing prize twice. Robbins draws on imagery from Western contemporary culture and portraiture to explore ideas of the self.



CONRAD SHAWCROSS p.146

Conrad Shawcross' kinetic constructions are imbued with a sense of mystery and enigma stemming from references to forgotten theories, metaphysics and philosophy. Conrad Shawcross first studied at the Ruskin School of Drawing and Fine Art, Oxford and then gained an MFA from the Slade School of Art, London. He was elected to the Royal Academy of Arts in 2013.



YINKA SHONIBARE p.150

Shonibare studied at Goldsmiths College. His works explore issues surrounding race and the construction of identity in the post-colonialist world. In 2010, his sculpture *Nelson's Ship in a Bottle* was commissioned for the prestigious Fourth Plinth in Trafalgar Square. Shonibare was awarded an MBE in 2004 and elected a Royal Academician in 2013.



KIKI SMITH p.152

The artwork of internationally renowned artist Kiki Smith addresses the human condition and the body. Cross disciplinary in nature, Smith works in the mediums of sculpture, print, textiles and installation. She was recently awarded the U.S Medal of the Arts by Hillary Clinton and in 2006 Time Magazine named her one of the "Time 100: The People Who Shape Our World".



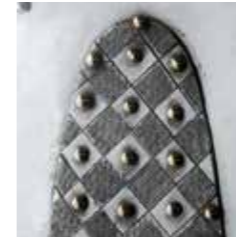
SUSAN SMYLY p.154

Susan Smyly's works are distinguished by their sensitive portrayal of humanity and personality and were often inspired by people she knew or came across on the street. Smyly was a Fulbright Scholar and was twice awarded the Prix de Rome, given out annually by the American Academy in Italy.



ALMUTH TEBBENHOFF p.156

Almut Tebbenhoff moved from Germany to England in 1969, studying ceramics at the Sir John Cass School of Art from 1972 to 1975. She now works in ceramic, stone and metal amongst other materials. Tebbenhoff is a Fellow of the Royal British Society of Sculptors and in 2009 she created the 'Star of London' award for the BFI Film Festival.



JESUS TELLOSA p.159

Tellosa studied at the Instituto Cultural Mexicano Norteamericano in Guadalajara, before being given his first solo show at the age of 24 at the Degollado Gallery in the same city. Working across the disciplines of sculpture, painting, ceramics and furniture design, his jewellery betrays his fascination with the ancient cultures of Europe and the Middle East.



WILLIAM TURNBULL p.160

William Turnbull is known for his figurative and minimalist sculpture. He studied at the Slade School of Fine Art from 1946 and along with his contemporaries Eduardo Paolozzi and Lynn Chadwick regenerated sculpture in the mid-twentieth century. Turnbull's sculpture forges a tension between balance, movement and stillness.



ALISON WILDING p.162

Alison Wilding's first major solo exhibition was held at the Serpentine Gallery, London in 1985, with a solo show at MoMA, New York following soon after in 1987. Her works are created through modelling, carving and casting, their material qualities demonstrating a concern with light, boundaries and their embodiment in matter. Wilding was elected to the RA in 1999.



ACKNOWLEDGEMENTS

Pangolin London would like to extend our thanks to all the artists who have contributed to *Sculptors' Jewellery* for their open mindedness in experimenting with a new genre. Further thanks needs to be extended to Didier and Martine Haspeslagh and Louisa Guinness who have collaborated with us on this exhibition, Assemble for producing an innovative installation and to QB Furniture for designing and crafting the wooden jewellery boxes that will hold our Sculptors' jewellery.

As always, we would like to thank the Pangolin Editions team for their hardwork and craftsmanship as well as Steve Russell, whose skillful photography has helped to bring this catalogue to life.

(DETAIL)
BREON O'CASEY
Large Silver Ball Necklace
c. 1980, Sterling Silver
Unique
40.5 cm

Printed to coincide with the exhibition:
Sculptors' Jewellery
5th December 2014 - 17th January 2015

Designed by Pangolin London © All rights reserved
Printed in Century Gothic and Corbel
Photography: Steve Russell Studios