SCULPTURE TO WEAR

AN INTRODUCTION TO ARTIST JEWELLERY

AN EXHIBITION BY LOUISA GUINNESS GALLERY, TIFFANY DUBIN

&

Sotheby's EST 1744

COVER
JESÚS RAFAEL SOTO
PENETRABILE EARRINGS, 1968/2011
9K WHITE & RED GOLD WITH CLIPS
INCLUDING ADDITIONAL EAR HOOKS (NOT PICTURED)
9.8 X 6.1 X 9.3 CM
EDITION OF 25

IMAGE BY TOM CARTER
COURTESY OF LOUISA GUINNESS GALLERY

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SOME PEOPLE
WOULD LIKE
A PICASSO
ON THEIR
WALLS

...

OTHERS
PREFER TO
WEAR ONE

LOUISA GUINNESS GALLERY

Louisa Guinness Gallery works with today's leading sculptors and painters to create jewellery as well as collecting and dealing in works by master artists.

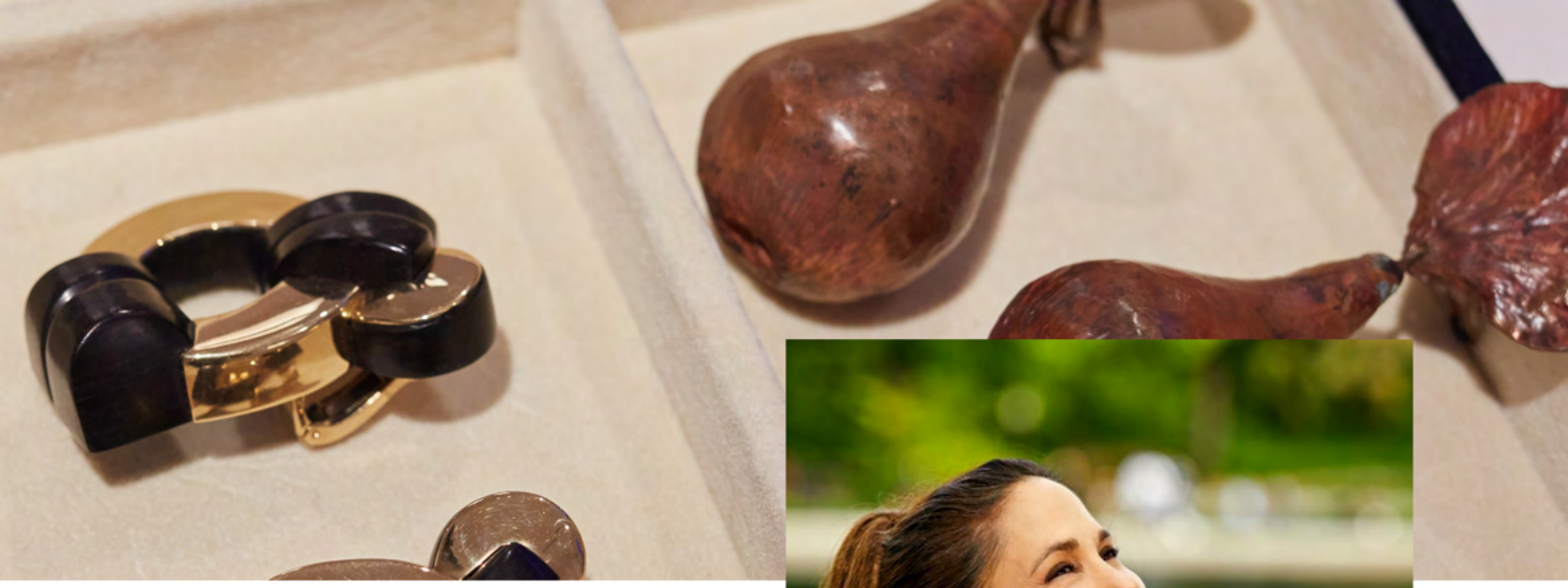
The gallery opened in May 2003 with its inaugural exhibition '*Past and Present; Jewellery by 20th Century Artists*'. With this show Louisa Guinness departed from her original focus on artist-made furniture into the world of artists' jewels.The exhibition placed specially commissioned works by contemporary artists Ron Arad, Antony Gormley, Anish Kapoor, Ettore Sottsass and Sam Taylor Wood beside the creations of Alexander Calder, Georges Braque, Lucio Fontana and Niki de Saint Phalle.

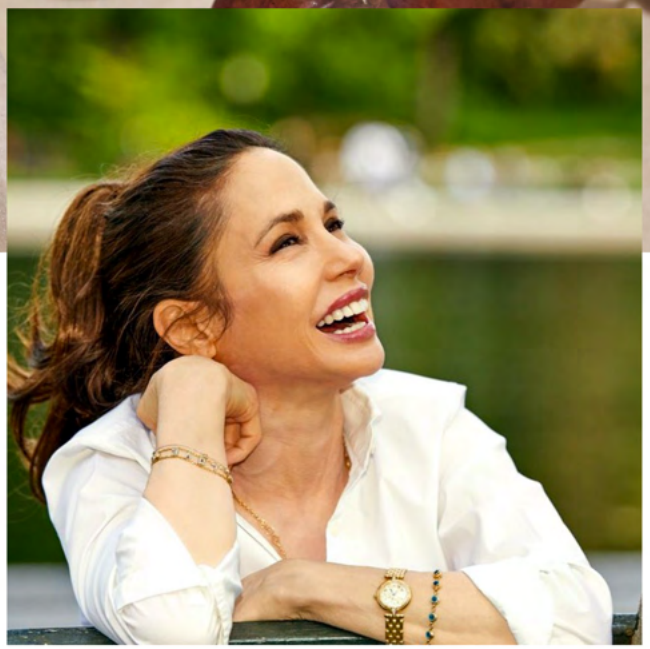
Since then the gallery has collaborated with 25 contemporary artists including Mariko Mori, Ed Ruscha, Gavin Turk, Yinka Shonibare and Tim Noble & Sue Webster to create artist-made jewellery. Concurrently the Louisa Guinness Gallery has built-up an impressive collection of historic jewellery, including pieces by Pol Bury, Max Ernst, Lucio Fontana, Pablo Picasso and Man Ray.

In 2013 the gallery moved to a new space in Mayfair, London. This space remains the first ever to be dedicated exclusively to exhibiting artists' jewels. It houses a rotating exhibition programme, presenting works by 20th Century and 21st Century artists.

Each new work is published in a small edition to the highest standard. Most are handmade in London's famous Hatton Garden district or the artist's studio. The ethos behind the jewellery is that it should be treated as wearable sculpture; whilst it is not being worn it is a piece of art independent of function, at home on a coffee table or in a dressing room.

In November 2017, Louisa Guinness published *'Art As Jewellery: From Calder to Kapoor'*, a 300-page introduction to jewellery by the titans of twentieth & twenty-first-century art. By using contemporary pictures, Guinness developed a chronological timeline of the history of artist jewellery and the great painters and sculptors of modern art, who have turned both thought and talent to jewellery making. Art as Jewellery's pages are home to a stunning variety of design sketches and photographs. Some have been taken by renowned 20th century photographers such as Ugo Mulas and Antonia Mulas, other photographs have been buried in archives for decades, unseen since the 1960s. In contrast, modern works have been given model treatment by top photographer Alexander English, making this book a glamorous blend of new and classic artist jewellery.





TIFFANY DUBIN

SOTHEBY'S SENIOR BUSINESS DEVELOPMENT EXCUTIVE

Tiffany Dubin is an advisor to Sotheby's top 500 clients, accompanying them through all aspects of auctions and private sales. Her unique expertise lies at the intersection of art, fashion, and jewellery.

She served as the founding director of Sotheby's fashion department, staging major auctions devoted to twentieth-century design and fashion—multi-media explorations of couture, ready-to-wear, photography, illustration, and a range of accessories.

In addition to her work with Sotheby's, she worked as an associate curator for the U.S. State Department's Art in Embassy Program.

She co-authored the book *Vintage Style* (Harper Collins, 2000). From 2001 to 2004, she had her boutique emporium for handmade objects and unique design pieces at Henri Bendel's in New York City — Tiffany's Lair.

Tiffany Dubin studied international relations at Georgetown and Decorative Arts at N.Y.U.

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THE EXHIBITION

THE EXHIBITION

Sculpture to Wear will be shown in East Hampton August 3 - 28th at Sotheby's selling gallery at 66 Newtown Lane.

More than 80 works by artists including Ron Arad, Pol Bury, Alexander Calder, William Copley, Niki de Saint Phalle, Michael Craig-Martin, Max Ernst, Lucio Fontana, Anish Kapoor, Jeff Koons, Claude Lalanne, Mariko Mori, Tim Noble and Sue Webster, Gio Pomodoro, Marc Quinn, Man Ray, Christopher Thompson Royds, Ed Ruscha, Conrad Shawcross, Cora Sheibani, Yinka Shonibare CBE, Jesús Rafael Soto, Gavin Turk, William Turnbull, Rob Wynne, and Sophia Vari.

The project is a collaboration between Louisa Guinness, Louisa Guinness Gallery, London, and Tiffany Dubin of Sotheby's, New York, who added, "*It is an honor to partner with Louisa Guinness on this selling exhibit. Louisa is a pioneer in artist jewelry, having established it as a field in its own right, beginning with her 2003 London landmark exhibition Past and Present: Jewelry by 20th Century Artists.*

Collecting pieces by 20th-century masters and collaborating with contemporary artists, Louisa recognized that artists, especially sculptors, understood three dimensions and had a special facility for designing wearable pieces. They bring a fresh approach to materials and techniques while creating more intimate and often very different versions of their signature artworks."

These works challenge and expand traditional ways of wearing and seeing jewelry. The collectors who choose these pieces have a thoughtful relationship to the objects they acquire and a develop a real personal appreciation when they wear them.

Above
Max Ernst, *Grande Tête Pendant*, c. 1971
23k gold medallion with wooden case.
Edition of 6 + 2 AP

The majority of pieces that exist are owned by just a few people and are buried deep in their private possessions. Often, the items have been received as personal gifts, or inherited from family members."

Man Ray's *Le Trou Ring*, was designed to change the wearer's perceptions of their surroundings, keeping with the surrealists' goal of altering everyday reality. Alexander Calder's one-of-a-kind *Brass Brooch* from 1940 is any collector's prize. Jeff Koon's platinum *Rabbit* pendant has a chameleon quality, a symbol of Resurrection and Easter or a sign of Playboy, or something else. It invites multiple interpretations, also able to stand alone as a strong small sculpture.

"The discerning collector understands that they can own a masterpiece created at a human scale." offers Ms. Dubin. *"Claude Lalanne's has always been a favorite; Venezuelan Op and Kinetic artist Jesús Rafael Soto's works are magnificent; British Contemporary artist Christopher Thompson Roys is another standout.*

The Water Rings by artist Anish Kapoor are any woman's dream (I'll take mine in 18k white gold with a pink enameled interior), and Rob Wynne's Octopus ring would set my summer on the right path.

"These pieces are signed and are either one-of-a-kind or limited edition" says Ms. Guinness, *"they can be worn AND exhibited as a piece of art. Each piece comes with its display support—keeping such jewelry in a drawer when not worn would be an absolute waste of art; why not enjoy it as adecorative piece?"*

This project with Louisa Guinness follows Tiffany Dubin's successful Sotheby's Pop Up in Palm Beach with James de Givenchy's Taffin Collection.

Above
Gavin Turk, *Ten Commandments, Apple Core (Fixed Stalk) Pendant, 2014, 18k gold, garnet pip & suspensory loop on stalk with leather case, edition of 8 + 2 AP in collaboration with Louisa Guinness.*

TIMELINE

TIMELINE

ALEXANDER CALDER

Calder started crafting jewelry as a small child.

It soon became a way of life with him producing his first jewelry pieces in 1929 while in Berlin.

All of the jewellery he created until his passing in 1976 was uniquely handmade by him for relatives, friends and clients, recognisable by his distinctive hamer marks on the metal surface.

GEM MONTEBELLO

In 1967, GianCarlo and Teresa opened a goldsmith workshop entirely dedicated to making the work of artists.

He subsequently founded GEM, a company that produced editions of artists' work. GEM pushed traditional boundaries of fine art: the borders between fine art and decorative, between art with function and art without. Between 1967 and 1978, they worked with some of the finest and most innovative artists of the twentieth century, including Man Ray, Jesús Rafael Soto and Niki de Saint Phalle.

19 29

19 57

19 67

Ernst and renowned goldsmith François Hugo established a long-standing friendship when they met at an exhibition organized by André Breton, in Paris, in 1922.

In the early years of their friendship, before the outbreak of the Second World War, Ernst and Hugo had experimented with gold. However, nothing memorable emerged, and they didn't work together again until the late 1950s. Using the repoussé technique Hugo had perfected while working on Picasso's famous plates, the pair produced a series of 34 pendants in 22 to 24-carat gold which were superbly lightweight and textural for their size. The textured surfaces mimic the techniques Ernst often used in his painting, a combination of abstract images mixed with reality.

MAX ERNST

SOPHIA VARI

With a career spanning over 40 years,- jewellery first became a part of the Vari oeuvre at a time in her life when a punishing international schedule kept her constantly on the move.

While travelling she would carry with her a small box of plasticine, from which she would mould miniature sculptures. Exploring in small scale the preoccupations of her large-scale work, these miniature sculptures became the basis of her jewellery designs. In them, she elegantly intuits the line between function and form.

Vari jewellery pieces are designed in at her studio in Pietrasanta and produced by her own atelier in Paris and Belgium.

19 70

19 80

20 03

In 1964, her first exhibition at Galerie J likewise included a surreal necklace comprised of a simple gold torque framing a golden mouth. She would create earrings, necklaces and bracelets for friends and family. Her small flower pins represent a badge of honour for those who know her.

Claude's jewellery is held by some of the most important collectors. Almost all her jewellery is created with the direct use of flowers.

In the 1970s she was commissioned by Art Curial to make editions of jewellery, much of it was made in vermeil and in larger editions.

CLAUDE LALANNE

In 2003 the Louisa Guinness Gallery opened its doors in Central London.

Originally especialising in artist furniture, the success of the inaugural exhibition "*Past & Present: Jewellery by 20th Century Artists*" marked the beginning of a new era focusing exclusively in artist jewellery.

Since then, Louisa Guinness has explored the many wonders of the genre through 25 collaborations with leading contemporary artists including the likes of Anish Kapoor, Ed Ruscha, Gavin Turk, Ron Arad and Mariko Mori among many others, creating and producing limited edition series of jewels alongside a team of dedicated makers and goldsmiths.

LOUISA GUINNESS GALLERY

ALEXANDER CALDER (1898 - 1976)

Born in Pennsylvania in 1898, Alexander Calder was among America's great twentieth-century artists.

Calder worked in several mediums, from large-scale and tiny, intricately twisted sculptures to gouaches and sculptural mobiles. In particular, he became known for his beautifully suspended mobiles. He also made thousands of pieces of jewellery, each unique and produced by his own hand. Indeed, to many, he is the founding father of the artist jewellers.

A Calder mobile seems dead and lifeless as it lies in its packing crate, the object only coming to life when it is lifted and hung in position. Each piece he made, from jewellery to mobile sculpture, was designed to move, to be worn or to perform. As a result, the wearer of Calder's jewellery becomes a part of the jewel and plays an integral role in the spectacle.

Calder started making jewellery as a small boy, crafting earrings and necklaces for his sister's dolls. It soon became a way of life and he was never without wire and a set of pliers in his pockets. Later, he often made jewellery for friends and clients within his artistic circle - Louisa, his wife, was the recipient of many.

Many pieces carried his distinctive hammer marks (recognisable to the trained eye and a useful means of identifying copies) and riveted links, resonant of the item's creation entirely by hand. In keeping with his intentionally uncomplicated approach to construction, Calder preferred to use non-precious materials instead of gemstones; rarely did he work in precious metal. Often, he used pieces of broken glass, stones or crockery.

Calder's jewellery was collected by art lovers, including an impressive roster of high-society names, but also by a wider, less moneyed audience. Peggy Guggenheim was a great supporter of his art and wore his jewellery religiously. She commissioned a silver bedhead from Calder, which is currently on display with a pair of Calder earrings on one side and Tanguy earrings on the other, as part of the Peggy Guggenheim Collection in Venice. Mary Rockefeller 'required a little more elbow room' at modern art exhibitions when she wore her Calder necklace with heart and harp motifs that flared at her sides. Jean Lipman, an important folk art collector, and the well-known curator of MoMA, Dorothy Miller, were also amongst Calder's patrons.

***Alexander Calder**, Bracelet, c. 1938 silver wire, unique*

Alexander Calder, *Brass Necklace*, 1950, hammered brass, unique, courtesy of the Louisa Guinness Gallery Archive

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MAX ERNST (1891 - 1976)

Max Ernst and jewellery maker François Hugo established a long-standing friendship when they met at an exhibition organised by Andre Breton, in Paris, in 1922. Ernst was also a close friend of Hugo's wife, Princess Ruspoli, and would often stay at her family's castle in Vigoleno, Italy. In the early years of their friendship, before the outbreak of the Second World War (when Ernst would be interned as an 'undesirable foreigner' near Aix-en-Provence), the pair had experimented in gold.

However, nothing memorable emerged and they didn't work together again until the late 1950s. Using the repousse technique Hugo had perfected whilst working on the Picasso compotiers, they produced a series of pendants that were superbly lightweight and textural for their size.

Executed in 22 to 24ct gold, Ernst's jewels are some of the most arresting of the Hugo collaborations. Although all are technically 'pendants', some measure as much as 15 cm in diameter, making them more breastplate than delicate jewel.

Ernst was closely involved in the Surrealist and Dada movements, and the step toward the oversized can be read in this context. He would no doubt have enjoyed the idea that the work began to wear the viewer rather than the other way around.

In many cases, the jewels made by Ernst are three dimensional with noses protruding and hollows for eyes. They refer to faces but no face is identifiable: nor are they distinctly recognisable as being made by Ernst.

Their size and the volume of pure gold makes them arresting. The textured surfaces are a nod to the techniques Ernst often used in his painting – a combination of abstract images mixed with reality.

***Max Ernst** - Poisson, Executed in 1961, 23k gold medallion with suspensory loop on reverse & wooden case, edition of 6*

Max Ernst, *Grande Tête Pendant*, c. 1971, 23k gold medallion with wooden case, edition of 6 + 2 AP

Photographed by Tom Carter, courtesy of Louisa Guinness Gallery

LUCIO FONTANA (1899 - 1968)

Lucio Fontana's ideas about the need for new art to express the modern world as revealed by science led to the publication of the famous Manifesto Blanco, and shortly afterwards, in 1947, the issue of the first Manifesto Spaziale.

The Spazialismo movement he founded focused on the spatial qualities of sculpture and painting in order to break through the two-dimensionality of the traditional picture plane, gaining important followers as Capogrossi, Crippa, Peverelli, Dova and many other young artists.

His Concetti Spaziale were the result of his studies and theories, artworks on canvas that he would cut or puncture, making visible a halo of violence and perfection through their distinctive slashes and holes.

In 1967, Lucio Fontana collaborated with jewellery and editor GianCarlo Montebello, who together, produced four designs: the Elisse Concetto Spaziale (Cut bracelet) in two configurations (LF3 and LF4); and the Anti-Sofia necklace (LF1) and Anti-Sofia bracelet, of similar design (LF2).

The first editions of all four items were made in silver in quantities of 200.

Since the death of Lucio Fontana, in keeping with the Foundation's policy, no more pieces have been made, thus making the few in existence rare and increasingly precious.

***Lucio Fontana** - Ellisse Con Fori 'Concetto Spaziale' (LF/3) Bracelet, 1967, white lacquer face pierced holes and sterling silver cuff with original red felt case, edition of 150 (unfinished edition, only 7 realised)*

Lucio Fontana - *Ellisse Con Fori 'Concetto Spaziale' (LF/3) Bracelet*, 1967, photographed by Iona Wolff, courtesy of Louisa Guinness Gallery

Lucio Fontana in his studio, 1960, courtesy of Ugo Mulas

JESÚS RAFAEL SOTO (1923 - 2005)

Jesús Rafael Soto, a pioneer of Op and Kinetic Art, participated in the group exhibition *Le Mouvement* at Galerie Denise René in 1955, the exhibition that helped to popularize and launch Kinetic Art in the art scene of the time. For many years subsequently, Soto's art oscillated between organic forms and geometry.

From 1962 his main focus became the production of paintings with suspended with bars, fixed plaques, and other range of materials. It would not be until 1965 that he created a number of wall-sized pieces, where the main motif was the repetition of identical units. Soto developed this concept until it became the environmental installations known as 'Penetrables', with a great number of hanging rods or threads.

In 1966, at the XXXIII Venice Biennale, Soto shrouded the walls of the Venezuelan pavilion in a suspended curtain of fine wire rods. Two years later, Soto's earring design used a similar curtain of tightly packed suspended metal rods. Both works chart the artist's progression towards his iconic, immersive 'Penetrable' sculptures composed of suspended wires. The ultimate exploration of movement, displacement and instability, the viewer is required to walk through the vine-like sculpture. The earrings are made in both yellow and white gold, having been originally made in silver with one half dipped in gold plate and the other left in a silver finish. They are the mirror of each other, with the clip also being represented in alternate metal finishes.

This 1968 design was realised by GianCarlo Montebello in Milan.

Jesus Rafael Soto, *Penetrabile Earrings, 1968 (2011), 9k white & red gold with clips and supportive ear hooks (not pictured), edition of 25*

Jesús Rafael Soto in one of his *Penetrables*, Ciudad Bolivar, 1996, courtesy of Raphael Gaillarde

Jesús Rafael Soto, *Penetrabile Earrings*, 1968 (2011), 9k white & red gold with clip, edtion of 25, photographed by Tom Carter, courtesy of Louisa Guinness Gallery

MAN RAY (1890 - 1976)

It is unsurprising, for an artist so inspired by the female form, that this artistic innovation should extend to Jewellery.

Man Ray made a number of pieces of jewellery with Italian jeweler and friend Gem Montebello in the 60s and 70s, many of which were based on earlier designs.

The women in Man Ray's life, as well as his reverence for the female form more broadly, are reflected in his jewels. In each he keeps the wearer in mind: never impractical or obtrusive his jewels play with illusion, language and form as he employs the medium to further explore the artistic preoccupations of his career.

The known extent of Man Ray's collaborations with Montebello stretches to seven works, including *Le Trou, The Oculist, Optic Topic Mask, La Jolie, Hommage, Pendantif-Pendant* earrings (of which there were several versions and are so famously photographed on Catherine Deneuve) and *Les Amoureux*.

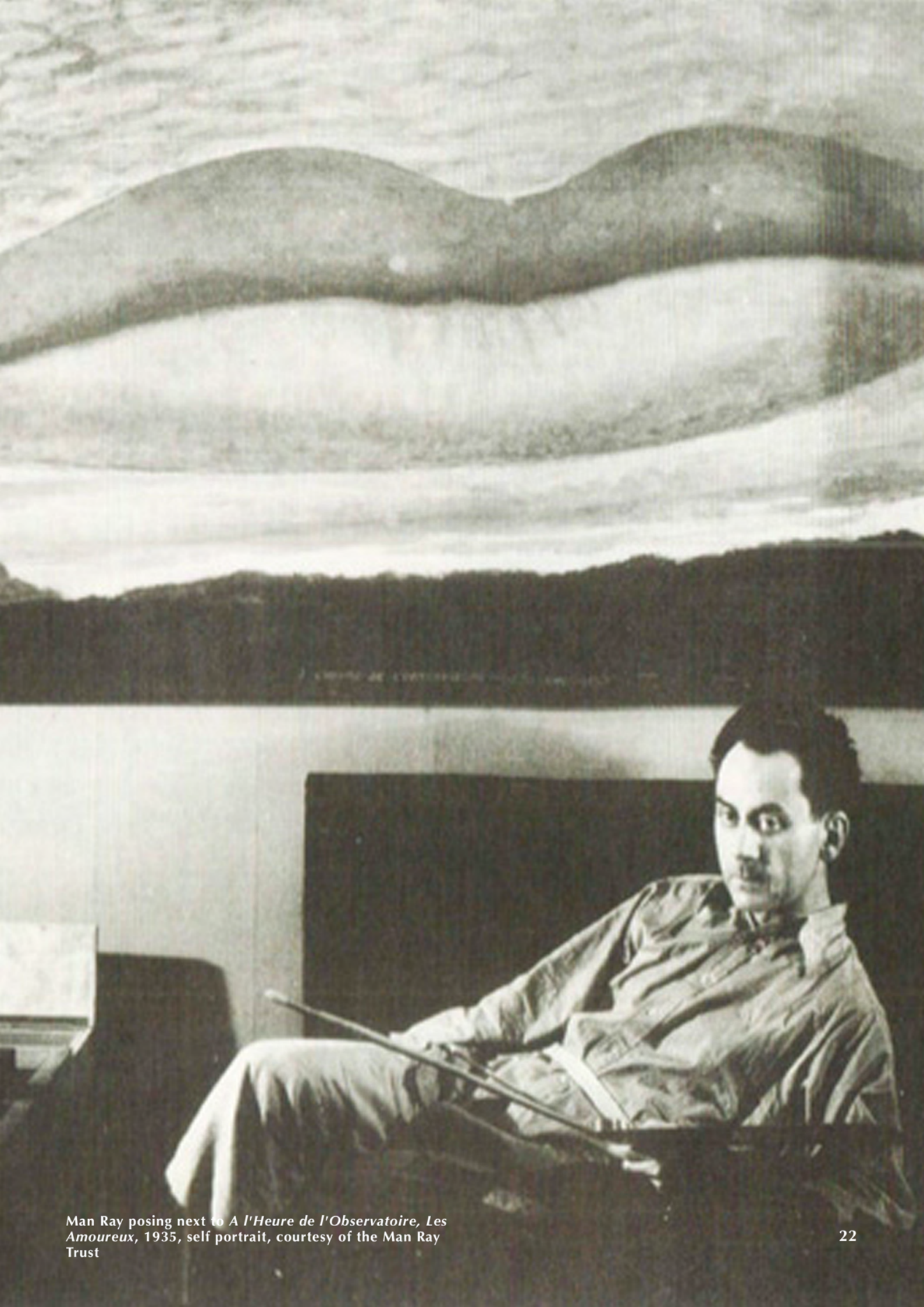
These editions formed the bulk of his jewellery oeuvre, made with Italian jeweller, and friend, GianCarlo Montebello in the 1960s and 70s, some of which were based on earlier designs, though there are other editions created with different makers known to exist.

Man Ray's artistic output in the 1930s was profoundly influenced by his passionate relationship with fellow artist and muse Lee Miller. These years saw some of his most sensual and sexually charged images. Though the relationship ended acrimoniously, Miller's voluminous lips became a recurring image in Man Ray's work.

They are the subject of his 1975 necklace, *Les Amoureux*, and his famous 1931 canvas, *A L'heure de l'Observatoire – les Amoureux.* This was painted in Miller's memory after the couple parted.

Man Ray worked and re-worked the canvas over two years while it hung above his bed. Though conceived when Man Ray had returned to America, the recurring image of an eye was also closely linked to Miller. Indeed, an image of Miller's eye was used in Indestructible Object, one of his most famous surrealist works.

Man Ray, *Les Amoureux Necklace & Brooch, c. 1970, 18k gold removable pendant with pin on reverse (to be worn as a brooch) on torque, edition of 12 executed by GEM - Montebello*



Man Ray posing next to *A l'Heure de l'Observatoire, Les Amoureux*, 1935, self portrait, courtesy of the Man Ray Trust

BILL COPLEY (1919 - 1996)

Being a painter, writer, gallerist and collector, Bill Copley blazed a singular path through numerous territories of post-War art, whilst significantly linking the Surrealist and American Pop Art movements.

Once Copley began painting in the early 50s his career experienced an evolution in ideas. He began in the 50s and 60s dealing with ironic and humorous images of stereotypical American symbols like the Western saloon, cowboys and pin up girls with flags.

These were considered a combination of American and Mexican folk art and integrated into the new Pop movement. Artists such as Andy Warhol and Roy Lichtenstein, key players in the American Pop Art movement, were frequent visitors to his studio.

In the 70s his work focused on his own understanding of the differences and challenges between men and women in romantic and sexual relationships.

His only necklace design, *Chaîne pour une femme enceinte*, exudes the artist's signature combination of joviality and nuanced social commentary.

As we are all manipulated by advertising and Western commercialism, so the wearer can manipulate the golden figures in the work - a subtle critique of American contemporary society demonstrated in the mobility of each figure's limbs.

This piece was made in collaboration with friend and jeweller GianCarlo Montebello in 18k gold.

Bill Copley, *Chaîne pour une femme enceinte, conceived 1972, executed 2013, 18k rose gold, edition of 9*

Bill Copley, *Chaîne pour une femme enceinte*, conceived 1972, executed 2013, 18k rose gold, edition of 9

Photographed by Tom Carter, courtesy of Louisa Guinness Gallery

GIÒ POMODORO (1930 - 2002)

If ever in doubt what the definition of "Renaissance Man" entails, Giò Pomodoro is the answer. Becoming one of the most celebrated sculptors of his day, there is not a single artistic field left by Pomodoro's experimentation and career that evolved in the many forms of drawing and printmaking, stage design, sculpture, and, in this case, jewellery.

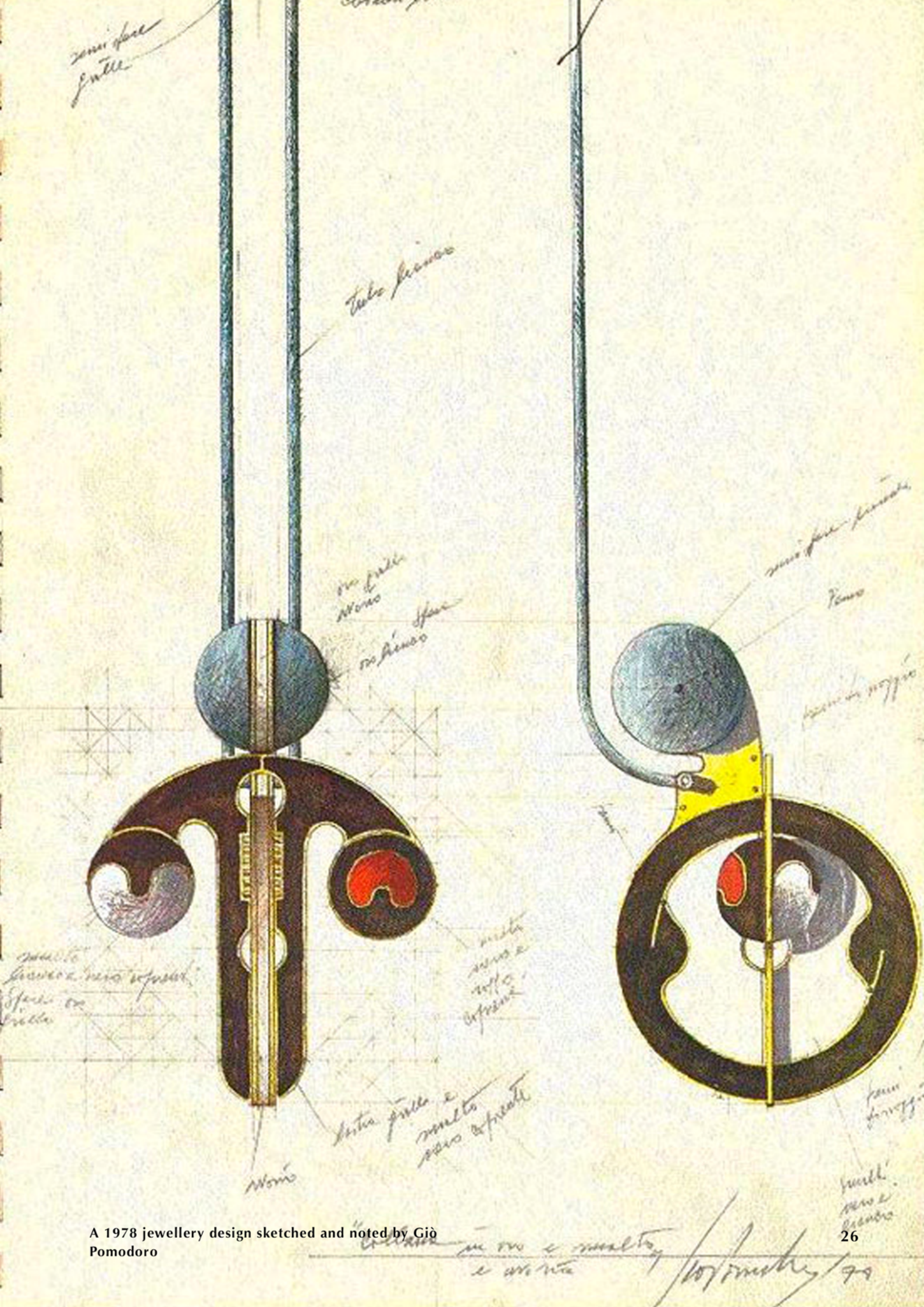
The complexity of metalwork processes profoundly impacted a young Pomodoro, whose first contact with this art came through a visit to an engravers workshop in Pesaro, where his family settled in the 1940s. It would not be until the 1950s when Pomodoro moved to Milan, where he would begin to explore the concept of jewellery, inspired by the malleability of the metals he began to experiment with and the influence from all the cutting-edge artists from his circle and their œuvre.

The passion imbued in his designs and sculptural work is evident in his sleek shapes and elegant finishes, as seen in a wide range of materials that he would carefully source, from bronze to white and black marble. As a result, Pomodoro's jewels became highlights of some of the major events of the decade, including the 1956 Venice Biennale, all of them showcasing a powerful organic component that marked his transition from the Figurative to the Informal whilst forging that characteristically unique style.

By the mid-1960s, the expertise of years of jewellery making and a thorough understanding of different goldsmith techniques lead Pomodoro to create singular pieces on his own, and as part of collaborations with other significant exponents of the art of goldsmithing and jewellery production from the like of GEM by GianCarlo Montebello, in what can be considered as one of the first experiments in serial industrial production, Marcello Lissoni or the Fusaris (father & son), among others.

Pomodoro continued working on his jewellery in the following decades. The piece exhibited in *Sculpture to Wear* aligns with the style he developed in the 1970s, a dynamic new era for mechanical elements and geometric shapes, beautifully crafted with enamel in a wide range of solid and prominent colours.

Giò Pomodoro, *Modular Ring Set, 1970*
precious metal and enamel with original dedicated box, unique



A 1978 jewellery design sketched and noted by Giò Pomodoro

NIKI DE SAINT PHALLE (1930 - 2002)

Niki de Saint Phalle started making jewellery in the early 1970s with GianCarlo Montebello after the pair had been introduced by mutual friends in Paris. Montebello spent much of his time moving between Milan and Paris, where he would visit Saint Phalle in her studio. She would give him drawings for her jewels and they would discuss at length how they should be executed. The jewellery designs were fiendishly difficult to execute; the complex enamelling had to be fired at a different temperature for each colour, risking cracking or warping at any stage. Her jewellery required the most skilled craftsmen, and could take months to perfect. Montebello would travel back and forth with prototypes in various stages of completion to show to Saint Phalle who, he recalls, was an enthusiastic collaborator. Through her exploration of the human form within her jewellery, Saint Phalle was able to express her feminist views and became one of the few female artists in the twentieth century to battle through the male-dominated art world to find fame and recognition as one of the century's 'greats'.

The infamous Nana became synonymous with her work and allowed her to represent her feminist views. One necklace has the Nana standing on a man's head.

The male part of the jewel can be worn as a brooch thus allowing the wearer to position the man wherever they like, depending on how they feel about men at the time! Many of the pieces she made are designed to be worn as necklaces but are removable from the torque and can be positioned around the body as a pin.

In 1978, GEM Montebello editions closed. When production stopped, there were still numerous designs de Saint Phalle hoped to execute with Montebello for ever-bigger and more elaborate pieces. The pair also planned to work together again in 2001, but sadly she died before they were able to start a new project.

Niki de Saint Phalle, *Nana Brooch & Necklace, 1975/2013, 18k gold and enamel with detachable man brooch and 18k gold choker & original suede case, edition of 3*

Niki de Saint Phalle, *Nana Brooch & Necklace*, 1975/2013, edition of 3, photographed by Iona Wolff, courtesy of Louisa Guinness Gallery

Niki de Saint Phalle posing with a set of her famous Nanas by Bert Stern for Vogue, April 15, 1968

CLAUDE LALANNE (1925 - 2019)

'Let Imagination Rule,' the provocative slogan chanted by student demonstrators in France in 1968, could be the motto beneath a Lalanne crest.

Claude Lalanne's first exhibition of jewellery was in a small gallery in the Rue du Faubourg Saint-Honore, Paris, where she sold her first piece to gallerist Sven Boltenstern. In 1964, her first exhibition at Galerie J likewise included a surreal necklace comprised of a simple gold torque framing a golden mouth. This mouth became a recurring motif in Lalanne's work; for both her sculpture and jewellery, Lalanne would use moulds taken from the mouths of friends and clients. She would create earrings, necklaces and bracelets for friends and family. Her small flower pins represent a badge of honour for those who know her.

Lalanne's jewellery is held by some of the most important collectors. Recently she was asked to make some jewellery that was worn by Dior models showing the first couture collection by Maria Grazia Chiuri, thus crossing the fashion threshold yet again.

Almost all her jewellery is created with the direct use of flowers. She has made many small works for use around the house but her indistinguishable rings and necklaces are always top of any collector's list.

Lalanne worked intuitively, joining each piece together. Each element was soldered together and galvanised, giving the copper its familiar pinkish hue.

In the 1970s she was commissioned by Art Curial to make editions of jewellery. Much of it was made in vermeil and in larger editions that were not finished. Most of the galvanised copper jewellery, however, is unique and she continued making jewellery until she passed away in 2019. The state of her hands was proof of this!

Claude Lalanne, *Collier Collerette (Necklace), 1974, bronze doré and galvanised copper, unique*

Claude Lalanne, *Collier Ronce*, c. 1970-80 polished bronze dore, unrealised Artcurial edition of 150

Photographed by Tom Carter, courtesy of Louisa Guinness Gallery

SOPHIA VARI (B. 1940)

Sophia Vari's artistic language is distinct. Neatly navigating a multiplicity of influences, iinformed by Mayan, Egyptian, Olmec and Cycladic artistic traditions as well as Ancient and Baroque aesthetics.

Her work borrows as much from the European cultural landscape of her youth as the South American traditions she encountered later in her life, while married to Colombian artist Fernando Botero. Across all mediums - metal, marble, jewellery or collage - she refines abstraction to the hummed mantra of 'beauty and harmony'. Nowhere is this more apparent than her sculpture, where Vari expertly combines bold geometric form and accentuated colour with quiet, painterly curves. The lasting impression is one of strength and quiet allure.

Jewellery first became a part of the artist's oeuvre at a time in her life when a punishing international schedule kept her constantly on the move. While travelling she would carry with her a small box of plasticine, from which she would mould miniature sculptures. Exploring in small scale the preoccupations of her large-scale work, these miniature sculptures became the basis of her jewellery designs. In them, she elegantly intuits the line between function and form.

Believing that 'if the material is beautiful, the passage of time will refine it instead of wearing it out,' she uses only the highest quality materials in her sculpture. Her jewels incorporate wood, 18k gold and silver as well as coral, lacquer, crystal and root emerald. The compositional tension found in her large-scale work is equally apparent in her jewellery.

Vari's jewellery production is limited to unique pieces or editions of less than 10 and is handmade.

Sophia Vari, *Eunomia Bracelet, 2018, silver edition of 6 + 2 AP*

Sophia Vari, *Penelope Brooch & Pendant*, pre 2010, silver & ebony set with a white cultured pearl, edition of 8 plus 2 artist's proofs, courtesy of Louisa Guinness Gallery

ANISH KAPOOR (B. 1954)

Anish Kapoor was one of the first artists approached by Louisa Guinness to make jewels. Excited to explore a new medium. His first work, *Large Water Ring*, was executed in two versions (white and yellow gold) for the gallery's debut exhibition, 'Past and Present: Jewellery by Contemporary Artists', in 2003. The following year, *Round and Tear* rings were followed by *Square, Rectangle* and *Crescent rings.*

The scale was the most challenging aspect for Kapoor when it came to considering jewellery. He was sure of the effect he wanted to achieve but unsure of how to achieve it. An expert at thinking in three dimensions, and about the possibilities of polished metals, Kapoor nonetheless went through a painstaking process involving several prototypes to produce the 'right' effect in small scale.

He was particularly concerned about the concave internal form; if the viewer did not appear upside down when looking into the void of a ring or pendant, the jewel had failed.

Since then, Kapoor has continued to build on the foundations of his earliest experiments. Like his sculpture, Kapoor's jewellery (including rings, pendants and earrings) toys with our perception of space; using highly polished 22ct gold, white gold and coloured lacquer in various combinations, he tricks the eye. Voids appear as solid, as water encased in metal or as solid stones inlaid in the metal surface.

Anish Kapoor, *Water Pendant, Form I, Large, 2013, 22k yellow gold polished exterior with blue cold enamel interior, edition of 5 + 2 AP in collaboration with Louisa Guinness*

Anish Kapoor, *Untitled*, 2010, stainless steel & gold plate, courtesy of Anish Kapoor Studio

Anish Kapoor, *Disc Ring*, 2012 in 18k rose and white gold edition of 75 in collaboration with Louisa Guinness

Photographed by Tom Carter, courtesy of Louisa Guinness Gallery

RON ARAD (B. 1951)

Ron Arad is among the most respected and influential designers working today, celebrated for his fluid, curvaceous style, crafting deceptively simple, highly skilled pieces from materials such as aluminium, bronze and steel.

Defying easy categorisation, Arad's work consistently reinvents the everyday object, transforming it into something daring, witty and provocative. Bookshelves wind their way up walls, tables curve up corners, chairs unravel like ribbon, all retaining their essential function while questioning their perceived limitations.

These playful but daring designs of everyday objects is also demonstrated in Ron's earrings which he based on his light '*Hot Ingo*'. The polyamide spiral wrapped around a long rod has an ever-changing diameter.

Either recoiling into a tight small ball or concertinaing out to span the length of the rod, these earrings can be distorted into a series of variations depending on individual style and taste.

Ron Arad began experimenting with jewellery making in 2003 when he first conceived his *Hot Ingo* earrings in collaboration with Louisa Guinness Gallery. Arad combined the material innovation of 3D printing with sintered polyamide, a technology traditionally used by engineers and designers to create prototypes and also employed silversmithing to create a series of earrings. Over a decade later, Arad presented three separate jewellery projects in his 2016 exhibition *Ron Arad Rocks!* at Louisa Guinness Gallery, namely his Rocks series of jewellery made completely by hand.

Conceived in 2003, Ron Arad's *Hot Ingo earrings* represent his first forey into the world of jewellery. Mimicking natural lines, each sintered polyamide ball wraps neatly around its metal pole originally made in '03 from 18k gold with a white polyamide ball and platinum with black polyamide ball.

The new works have been produced in 18k rose gold with black polyamide ball, blackened silver with white polyamide ball and silver with red polyamide ball.

Ron Arad, *Hot Ingo Earrings, 2015, 18k rose gold, black laser sintered polyamide with wooden case & edition card, edition of 100 in collaboration with Louisa Guinness*

Ron Arad, *Hot Ingo Earrings*, 2015, blackened silver, white laser sintered polyamide with wooden case & edition card, edition of 100 in collaboration with Louisa Guinness

Photographed by Tom Carter, courtesy of Louisa Guinness Gallery

GAVIN TURK (B. 1967)

Gavin Turk has pioneered many forms of contemporary British sculpture, including the painted bronze, the waxwork, the recycled art-historical icon and the use of rubbish in art.

Concerned with the myth of the artist and the authorship of a work, Turk's engagement with this modernist, avant-garde debate stretches back to the ready-mades of Marcel Duchamp. The artist's signature is a recurring and literal feature in Turk's oeuvre; indeed in some of his works 'signature' and 'work' are interchangeable. If, Turk reasons, an artist's signature is so important to a work's value why should it not be the aesthetic focus of a work?.

Gavin Turk was one of the first contemporary artists to collaborate with the Louisa Guinness Gallery. In 2004, the gallery published the *'Chewing Gum Series'*, a collection of cufflinks, necklaces, earrings and tie pins, fashioned from resin casts of masticated chewing gum, chomped by the artist himself.

Turk worked on the project with his late father, Geoffrey Turk, himself a well-known jewellery maker and designer. Geoffrey, in turn, worked in the studio of renowned British designer Andrew Grima in the 1960s, before starting his own operation. Turk is known for finding beauty in the ordinary; in the transient objects most of us simply discard. Focusing on nibbled *Rich Tea* biscuitsand discarded apple cores, he continues to explore the beauty and significance of familiar, disposable objects.

Ceremonial Biscuit was the next stage in Turk's artistic evolution of the Rich Tea. From teatime accoutrement to artwork, it has become a treasure and a jewel. Whilst sculptural, this life-size biscuit cast in 18ct gold can be worn around the neck as a pendant where suspended, its symbolic weight is matched by its literal weight. Again, the ultimate preciousness of the gold, the most precious of all metals, marks a stark contrast with the unvalued, partially eaten biscuit.

At the launch of this group of artworks, *Ceremonial Biscuit* was displayed under spotlight in a blackened room. It stood, grandly and importantly, with such presence in the room, like a lighthouse on a cliff face. Typical of Turk's artistic practice, the signature is a central part of the work. Clear and legible on the biscuit's face, although Turk is no metalsmith, each signature is hand-engraved by the artist.

Gavin Turk, *Ceremonial Biscuit, Large Pendant, 2014, silver with suspensory loop on reverse, edition of 8 + 2 AP in collaboration with Louisa Guinness*

Gavin Turk hand carving the *Ceremonial Biscuit Pendant* in silver on a studio visit, courtesy of Louisa Guinness Gallery

TIM NOBLE & SUE WEBSTER (B. 1966/67)

The infamous British double act were already familiar with the medium when they were approached by Louisa Guinness about the possibility of making jewellery in 2004. Before he met Sue, Tim's mother suggested that he develop a silver skull ring, which was subsequently casted in silver at Tim's request by a goldsmith. Soon after Tim met Sue, he gave her a ring, cast from the same mold but in gold, marking the beginning of a long-lasting relationship.

Standing outside the then very new and fashionable White Cube Gallery in London's Hoxton Square, Sue Webster and Louisa Guinness got talking. *'I didn't know who Louisa was but I was attracted to the necklace she was wearing at the time which said "CUNT", spelled in bejewelled gothic writing.'* recalls Sue. *'I immediately wanted one.'*

The *fuckingbeautiful* necklace is based on the light sculpture of the same name created in 2000. Stripped of its original scale and neon brilliance, when wrapped around a finger, wrist or neck, the words invite a personal reflection on beauty, vanity and adornment.

'Each letter was individually bent and cast in silver or gold and joined together by links so that it could be read in one continuous loop around the neck or the wrist,' says Sue, *'the lettering was copied from my own handwriting and so it has a spikey, spidery feel – like barbed wire. Often it proved impractical to wear, as it would snag on clothing, but it was perfectly punk for me.'*

Tim Noble and Sue Webster, *Fucking Beautiful Bracelet, Small, 2004, 18k white gold polished with articulated letters, edition of 10 + 4 AP in collaboration with Louisa Guinness*

Tim Noble and Sue Webster, *Fucking Beautiful Necklace*, Large, 2014, 18k rose gold polished with articulated letters, edition of 10 + 4 AP in collaboration with Louisa Guinness

Pbotographed by Alexander English, courtesy of Louisa Guinness Gallery

JEFF KOONS (B. 1955)

On a Contemporary note, American artist Jeff Koons believes Western civilisation is a driven society, flattered by narcissistic images and with a voracious appetite for glamorous commodities. In his expressions of the ecstatic and the banal, Koons has never hesitated to breach the borderlines of taste.

Following the example of Pop artists of the 1960s, Koons used his work to reflect the commercial systems of the modern world. His immaculate replicas of domestic products, advertisements, kitsch toys and models exercised an enthusiastic endorsement of unlimited consumption, unlike the veiled criticism of some work of the first generation of Pop artists.

One of the most recognisable exponents of his work is the stainless steel *Rabbit* from his *Statuary* series, an inflatable ready-made rabbit Koons produced into a piece of jewellery in collaboration with his friend, fashion designer Stella McCartney. This playful, iconic rabbit is depicted in platinum in the form of a necklace and comes in a small wooden crate (in the manner of an artwork), inside which an elaborate acrylic case encloses the jewellery. In a similar manner, Koons and McCartney also created an editioned series of the *Rabbit* bracelet.

Jeff Koons, *Rabbit Pendant, 2005-2009, platinum (PT 950) & chain with perspex case and wood crate, edition of 50 + 5 AP*

Jeff Koons, *Rabbit Pendant*, 2005-2009, platinum (PT 950) & chain with perspex case and wood crate, edition of 50 + 5 AP

Photographed by Ryanna Allen, courtesy of Louisa Guinness Gallery

MICHAEL CRAIG-MARTIN (B. 1941)

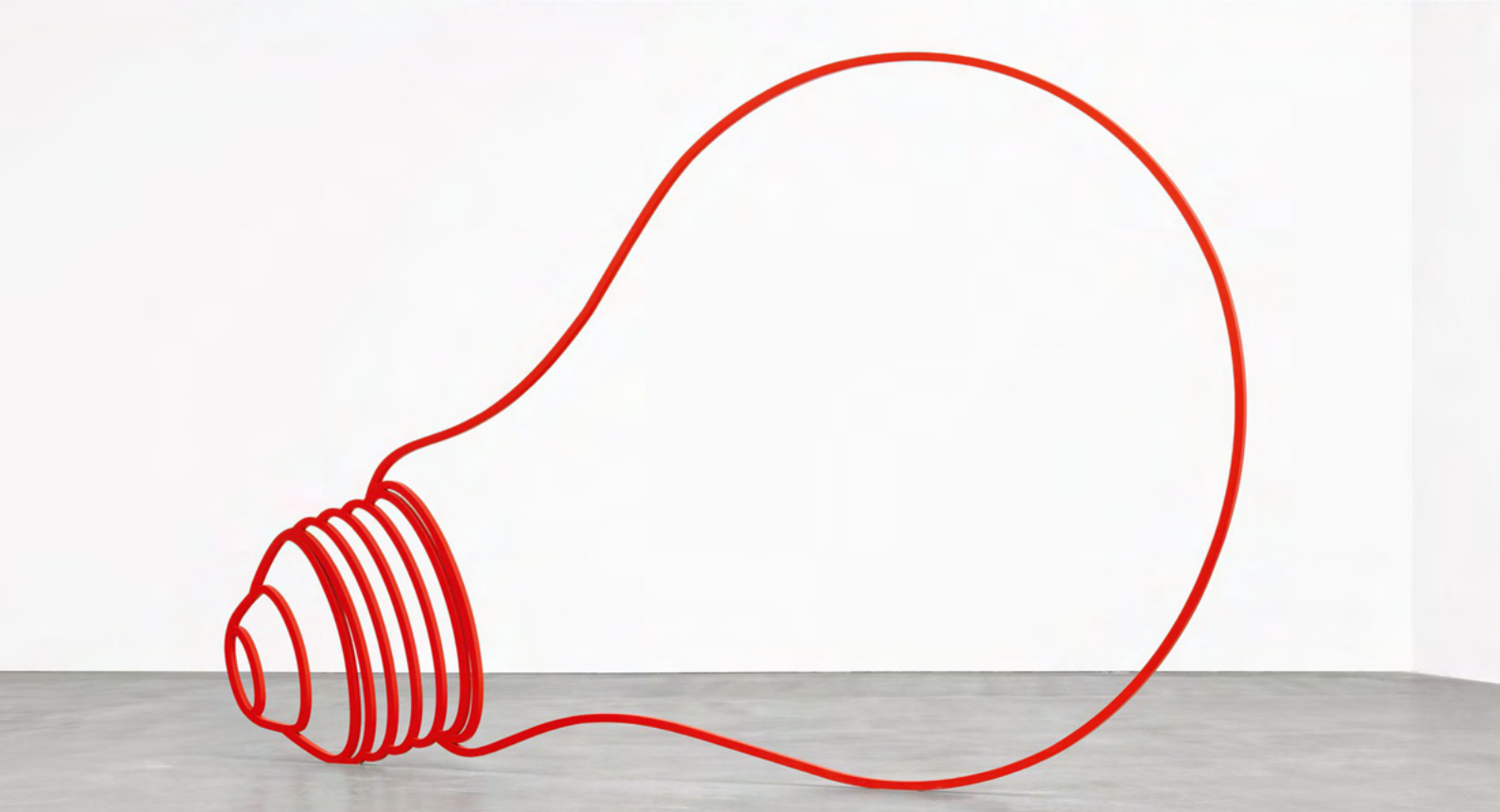
Michael Craig-Martin is a pioneer in the world of conceptual art due to his colourful and unique take on the fields of painting and muralism. With an artistic career spanning over five decades, during the 1990s, the focus of Craig-Martin's work shifted decisively to painting, with the same range of boldly outlined motifs and luridly vivid colour schemes in unexpected combinations applied both to works on canvas.

Louisa Guinness Gallery approached Craig-Martin to make jewellery in 2007.

At first, the idea was to make handcuffs that would be split and could fit around each wrist as a bracelet, but with the option of also being linked. The second idea was a light bulb necklace that would fit right over the head. The wearer's neck interfered with the lines but this time in a different way. *The Light Bulb Earrings* followed.

Craig-Martin's *Light Bulb Earrings* have no fixings; rather, their shape – modelled in the form of a small old-fashioned light bulb that pierces directly through the ear like a giant hoop. The playful design is enhanced by the essence of his iconic outlined drawings of everyday objects.

Michael Craig Martin, *Light Bulb Necklace, 2007, 18k yellow and white gold with dedicated leather case, edition of 10 + 2 AP in collaboration with Louisa Guinness*



Michael Craig Martin, *Light Bulb Earrings,* 2008
18k yellow & white gold, edition of 25 + 5 AP in collaboration with Louisa Guinness, photographed by Tom Carter

Installation view, *Michael Craig-Martin: Sculpture,* Britannia Street, London, May 31–August 23, 2019. Photograph courtesy of Mike Bruce

ED RUSCHA (B. 1937)

Over the years, Ed Ruscha has consistently combined the cityscape of his adopted hometown with vernacular language to communicate a particular urban experience.

Encompassing painting, drawing, photography, and artist's books, Ruscha's work holds the mirror up to the banality of urban life and gives order to the barrage of mass media-fed images and information that confronts us daily.

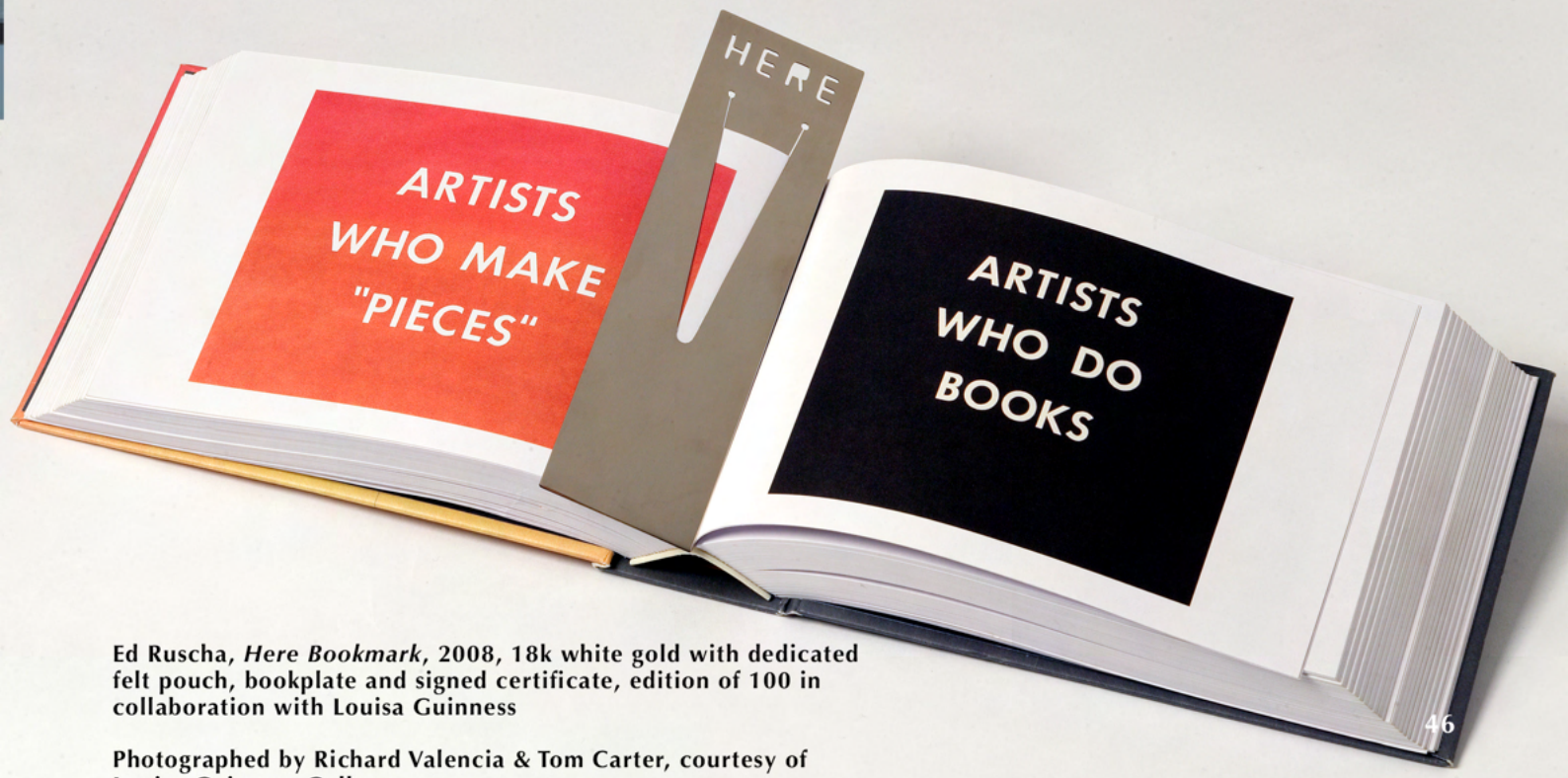
Rusha's bookmark project with Louisa Guinness Gallery was a very close collaboration:

Ed's work has always been some of my favourite. I love the landscapes, the light, the banal everyday objects infused with a witty comment or wise words. I found myself in Mexico City at the same time as Ed was opening an exhibition here. I didn't know anyone well enough to introduce me to him directly, so going to the exhibition seemed like a good opportunity to make contact. My husband and I went to the museum late enough to catch him at the opening but early enough that he hadn't already gone out for dinner. I knew what he looked like and gingerly approached. He was so kind and friendly and open to the idea of collaboration but hadn't a clue how HE could make a piece of jewellery. I told him there was no rush and we stayed in touch. I threw many ideas at him – even had little pieces of wood cut that he could paint and we would make into jewels – but he didn't bite on any of my them.

I remember the phone call. It was a miserable, wet and dark night in London and I was driving home. I answered the phone. 'It's Ed Ruscha here, I've had an idea'. – I pulled over and stopped the car. The rest is history!

Ed knew exactly what he wanted to do – create a bookmark – but wasn't quite sure how to acheive it. My goldsmiths advised and we sent quite a few parcels across America with different gauge metals and different versions of his the much-appreciated drawing he had sent me by faxed me earlierfax. I liked the humour of his bookmark. What else could a book mark say other than 'Here'?.

***Ed Ruscha,** Here Bookmark, 2008, 18k white gold with dedicated felt pouch, bookplate and signed certificate, edition of 100 in collaboration with Louisa Guinness*



Ed Ruscha, *Here Bookmark*, 2008, 18k white gold with dedicated felt pouch, bookplate and signed certificate, edition of 100 in collaboration with Louisa Guinness

Photographed by Richard Valencia & Tom Carter, courtesy of Louisa Guinness Gallery

ROB WYNNE (B. 1950)

Rob Wynne's art is intertwined with allusive phrases that he appropriates from literature, television and conversations. Once extracted from their context, and juxtaposed with Wynne's surreal, nostalgic imagery, they create a Proustian atmosphere where such figures as Louis Aragon, Maria Callas, and Georges Bataille seem to have a dialogue. In his 1990s installations at Holly Solomon Gallery and Grey Art Gallery in New York, Wynne embroidered photographs of 18th century Meissen figurines with fresh anachronistic texts; lined rooms with butterflies or snakes silkscreened on wallpaper; and embroidered suits with Jean Genet's stage directions before hanging them in the window.

In his most recent work, Wynne choreographs large hand-poured letters of mirrored glass on the walls to embody his collection of borrowed thoughts such as ADIEU, VISIBLE SILENCE, and BE COME!.

Wynne pushes the boundaries of kitsch and beauty, sappiness and profundity, in the many mediums in which he works. He uses a range of techniques to express himself by making installations, drawings and canvases. Text is key to his work; he often uses hand-blown letters in wall-mounted pieces that say exquisite and absurd things both thought provoking and humorous.

Wynne's jewellery has taken many forms. He has made pieces shaped like octopuses and spiders, made a ring cast from his own finger, and created pendants in the guise of a solid gold penny and a solid gold cent (normal legal tender is made from bronze).

He will make a signet ring to order, using the fingerprint of the individual wearer as a design. Throughout, his work on the small scale always carries a story and is always exquisitely made.

Rob Wynne, *OCTOPUS Ring, 2008, 18k gold, diamonds and emeralds, edition of 10 + 2 AP*

Rob Wynne, portrayed above alongside some of his works in Ney York, courtesy of the artist

Rob Wynne, LOUISE Ring, 2014, 18k gold, pearl and two rubies eyes, edition of 10 + 1 AP, courtesy of the Louisa Guinness Gallery Archive

MARC QUINN (B. 1964)

Marc Quinn's wide-ranging oeuvre displays a preoccupation with the mutability of the body and the dualisms that define human life: spiritual and physical, surface and depth, cerebral and sexual. Using an uncompromising array of materials, from ice and blood to glass, marble or lead, Quinn develops these paradoxes into experimental, conceptual works that are mostly figurative in form.

Quinn's sculpture, paintings and drawings often deal with the distanced relationship we have with our bodies, highlighting how the conflict between the 'natural' and 'cultural' has a grip on the contemporary psyche. In 1999, Quinn began a series of marble sculptures of amputees as a way of re-reading the aspirations of Greek and Roman statuary and their depictions of an idealised whole.

The British artist has used the forms of orchids repeatedly in his sculptures and this unique piece of jewellery is inspired by the artist's ongoing 'Flower sculptures' series. Here Quinn captures what he has described as “the purest and most magical transformation of reality into art”. In these sculptures, real flowers in a perfect state of bloom have been plunged into frozen silicone oil. As the flowers freeze they die, but in doing so, they become a perfect, eternal image of themselves. Other key themes in his work include genetic modification and hybridism. Garden (2000), for instance, is a walk-through installation of impossibly beautiful flowers that will never decay, or his 'Eternal Spring' sculptures, featuring flowers preserved in perfect bloom by being plunged into sub-zero silicone.

Marc Quinn, *Large Orchid Ring, 2009, 18k gold, unique within a series*

Burning Desire by Marc Quinn, 2011 courtesy of Chatsworth House

Marc Quinn, *Large Orchid Ring*, 2009, 18k gold, unique within a series, courtesy of Louisa Guinness Gallery

YINKA SHONIBARE (B. 1962)

Yinka Shonibare is a painter, photographer and installation artist, whose art is influenced by both the cultures of Nigeria, where he grew up, and Britain, where he was born , studied and now lives.

He has exhibited widely all over the world.Shonibare's videos, photographs and installations playfully mix up cultural and historical signifiers to blur boundaries between class and ethnicity, high and low art and coloniser-colonised relationships. Since the 1990s Shonibare has exhibited internationally extensively, including the Venice Biennale, 2001, and Documenta 11, Kassel, in 2002. In 2004 he was nominated for the Turner Prize.

His paintings and his sculptural installations make extensive use of dyed fabrics, which became popular in West Africa after independence, indicating the transnational nature of trade. With the production chain including Indonesian influences, dutch manufacturing and finally purchased by the artist in Brixton in south London.

When invited to make jewellery in 2010 by Louisa Guinness Gallery, he had just completed the sculpture for the 'fourth plinth' on Trafalgar Square, London. Shonibare was the frist artist chosen to reflect specifcally on the historical symbolism of Trafalgar Square, and which commemorates the Battle of Trafalgar, and to link his work directly to Nelson's Column.

His large-scale sculpture, Nelson's Ship in a Bottle, featured a scale replica of HMS Victory in a giant bottle. The next challenge came when Shonibare decided to reduce this even further to make a pendant.

The sails, on both sculpture and pendant, were made from African batik material, its rich pattern symbolic of African identity and independence.

The challenge of enclosing the ship inside the bottle was overcome, and a mini pedestal was created for the bottle and ship to rest on while not being worn. A silver chain was attached and – with a nod to the ocean – a clasp in the form of an anchor completed the circle.

Yinka Shonibare MBE, *Ship in a Bottle Pendant, 2011, hand painted resin, glass, wood & silver chain, edition of 10 + 4 AP in collaboration with Louisa Guinness*

Yinka Shonibare CBE, *Ship in a Bottle Pendant*, 2011, hand painted resin, glass, wood & silver chain, edition of 10 + 4 AP in collaboration with Louisa Guinness, photographed by Tom Carter, courtesy of Louisa Guinness Gallery

Yinka Shonibare CBE, *Nelson's Ship in a Bottle*, as seen on Trafalgar Square's Fourth Plinth in 2011

WILLIAM TURNBULL (1922-2012)

William Turnbull is best celebrated as a printmakert, painter and sculptor.

Until 1963 his sculpture incorporated several parts in contrasting traditional materials, such as bronze, stone and wood. He later began to expunge vestigial imagery.

Turnbull's later paintings comprised quantities of colour accented by occasional diagonals or bands clinging to the edge.

Turnbull's painted steel sculptures from 1963 to 1968 often involved irregular zigzag or wavy forms. Turnbull's three-dimensional work corresponded with the concerns of the American Minimalists in its repetition or permutation of ready-made geometric units and concern for different responses to identical forms when set in a new context.

Turnbull returned c. 1977 to small, modelled sculptures. These later works, while evoking his sculpture of the 1950s, were more intimate and less dauntingly imposing.

Metamorphosis was one of the last projects Scottish artist William Turnbull worked on before his death in November 2012, and his only foray into the world of artists' jewels in collaboration with Louisa Guinness Gallery.

It is based on an original bronze sculpture in his 1980s 'Metamorphosis' series, which was digitally scanned and reduced to produce the prototype pendant.

This was then cast in two separate editions: one in bronze and another in silver. Once fnished, an 18k gold pendant loop was added to the reverse. Potent, powerful and simple, the pendant captures the intrinsic qualities of Turnbull's opus. The artistic importance of patina is a point about which Turnbull was emphatic. For this reason, the same foundry used to create the patina of the original sculpture was called upon to produce the smaller work.

While truly 'wearable sculpture', the dedicated stand ensures the work loses nothing of its impact while off the neck. Functioning as sculpture and item of jewellery, the work has 'metamorphosis' at its core.

William Turnbull, *Metamorphosis Pendant, 2012, bronze, 22k gold suspensory loop on reverse, leather cord with 18k gold fixings on limestone & bronze stand, edition of 25 + 8 AP in collaboration with Louisa Guinness*

William Turnbull, *Metamorphosis*, c. 1981, from his 2013 posthumoussolo exhibition *William Turnbull at Chatsworth*, courtesy of Chatsworth House

MARIKO MORI (B. 1967)

Louisa Guinness Gallery first approached Mariko Mori around the time of her solo show at the Royal Academy in London, December 2012. The exhibition showed Mori's work at its best: diverse, futuristic, steeped in mysticism and shimmering in opalescence.

In early discussions, it quickly became clear that medium was a central concern for the artist when considering her jewellery designs. Her first project, *Ring*, was realised in Lucite, an acrylic-based resin mixed with opaline to give it a unique colour.

Lucite was uniquely developed in this form by Mori and is used in various guises throughout her sculptural work for its ethereality. The Lucite forms a solid ring that can be worn suspended from the neck or on a slim wrist. Its circular form is a familiar motif in Mori's work, representing universality, unity or 'oneness'. It is designed to perfect thickness - inhabiting the last moment before the Lucite becomes completely translucent. Instead, the effect is of an iridescent form that changes the intensity of its glow, depending on the surrounding colour. *'Mother of pearl inspired me to design the jewellery,'* Mori explains. *'Louisa facilitated the realisation of my vision by skilled goldsmiths.'* Mori's later jewellery work *Planets* also employed a circular form, this time intended to reference not only a planetary 'orbit' but also the Jomon understanding of time as circular (the Jomon was an early Mesolithic-type culture in Japan). The work drew on Mori's 2004 installation *Transcircle*, made up of nine luminescent Corian stone pillars placed in a circle. Each stone glowed at various intervals and in various colours, according to the movement of nine planets in our solar system. The considered placement of each pearl and bead on its white gold orbit suggests order in an infinitely variable universe. Worn around the neck, hanging from the ears or pinned above the heart, Planets, like Transcircle, encourages a personal reflection on our place in the cosmos.

Medium was again central to the *Planets* project: necklace, brooch and earrings all incorporate South Sea and Akoya pearls in varying arrangements. Each pearl was meticulously sourced and chosen by the artist herself for its quality and lustre. Before selecting the final pearl, Mariko would roll each pearl up and down her palm with her index finger, carefully examining it for deficiencies.

Mariko Mori, *Ring Pendant & Bracelet, 2013, lucite with white cord, edition of 100 in collaboration with Louisa Guinness*

Mariko Mori, Ring: One With Nature, 2016, a collaboration between the Rio 2016 cultural program and Mori's Faou Foundation in Rio honouring the Olympic Games.

Pendant & Bracelet, 2013, lucite with white cord, edition of 100 in, collaboration with Louisa Guinness, photographed by Iona Wolff, courtesy of Louisa Guinness Gallery

CONRAD SHAWCROSS (B. 1977)

Conrad Shawcross (b. 1977) is an internationally renowned artist whose unique thought-provoking approach to sculpture takes direct inspiration from the relationship between philosophy, physics, and mathematics - as seen in his 2004 work Nervous System, an installation exhibited in the Saatchi Gallery with which Shawcross first came to public attention.

Since then, his distinctive perspective has led Shawcross to exhibit internationally and become the Artist in Residence at the Science Museum London, between 2009 and 2011.

After being approached by the Louisa Guinness Gallery, the idea of incorporating jewellery into his œuvre materialized in Seven Days, a series of bracelets exploring and visualizing the mathematics intrinsic to music (an idea that he had already explored on his Harmonic Series installations).

In Seven Days, Shawcross extends the range of the piece to represent the entire octave, except in unison (1:1). Each chord sequence is rendered in a continuous loop of solid silver. The structure evolving around these shapes becomes more complex until the final piece forms a densely packed circle of undulating metal.

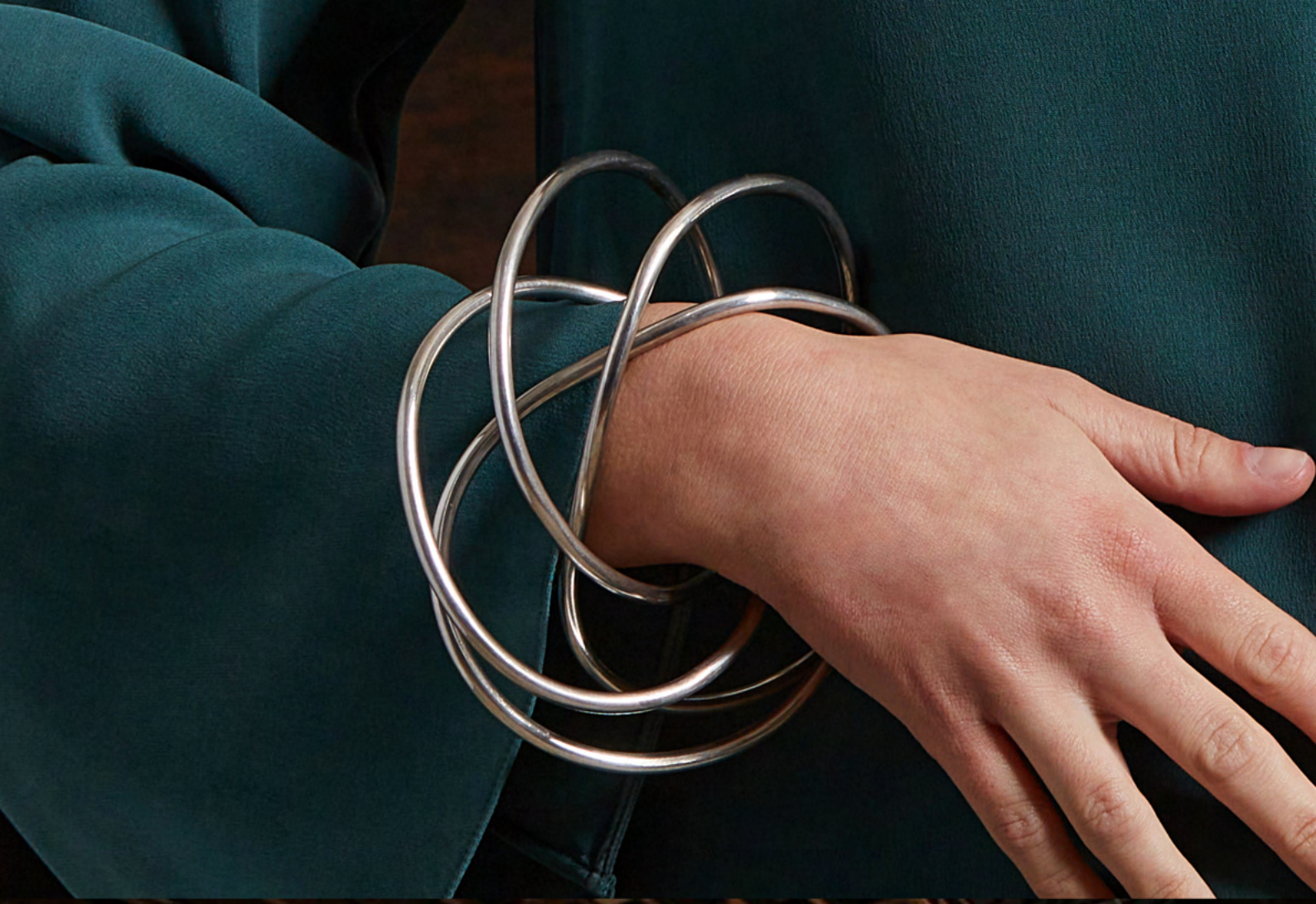
Any of the shapes can be taken from their sequence and placed on the wrist.

Each loop sits, according to its ratio, in ascending order in a dedicated box. The lid adjacent to each loop is the two-dimensional transcription of the same chord created by a pendulum-driven drawing machine.

Because of the tile, each piece in Seven Days is inevitably associated with the weeks' chronology and further exploits the artist's use of the sequencing to create control.

In addition to this, *Loop System 5:3 and Loop System 4:3* bracelets can also be acquired separately.

Conrad Shawcross, *Loop System 5:3 Bracelet, 2013, silver with oak base, edition of 15 in collaboration with Louisa Guinness*



Conrad Shawcross, *Loop System 5:3 Bracelet*, 2013, silver with oak base, edition of 15 in collaboration with Louisa Guinness, photographed by Tom Carter, courtesy of Louisa Guinness Gallery

Conrad Shawcross, *Loop System Quintet*, 2005, oak, steel, mechanical system, lights

CHRISTOPHER THOMPSON ROYDS (B. 1978)

Born in London in 1978, Christopher Thompson Royds graduated from the Royal College of Art in 2010 with a masters in goldsmithing, silversmithing, metalwork & jewellery.

He has exhibited widely from Tokyo and Munich to London. His work is represented by Galerie Marzee, Nijmegen, and Louisa Guinness Gallery, London. Since 2010 he has been a visiting lecturer at the Royal College of Art, London.

Although a fully trained goldsmith who graduated from the Royal College of Art in London, Christopher Thompson Royds is an artist jeweller in the truest sense: an artist who choses jewellery as his medium.

His work is influenced by Victorian '*Natura Morta*' studies of plants. His earliest work included real cut and dried flowers, which left the wearer in a quandary: wear the work and the fowers would disintegrate; keep it forever in its box and they would remain. This approach developed into his present work in which each dried flower is traced in gold. The gold is painted to resemble the dried flower, and twisted together into truly wearable art.

"*It's all about preserving an instant,*" says jeweller Christopher Thompson Royds, whose Natura Morta (Italian for "still life") collection immortalises everything from white clover to buttercups. Tracing around the stems and petals of pressed wild flowers (Kensal Rise cemetery in west London is apparently one of his hotspots), Thompson Royds hand cuts them in layers of paper thin gold or silver, binding them with fine gold wire. It's a process he compares to "*tying up roses in the garden*".

Each piece is housed in a marbled folio box, an allusion to the Hans Sloane Herbarium at the Natural History Museum.

Christopher Thompson Royds, *Buttercup Drop Earrings (long), 2016, 18K gold, hand painted, bespoke box*

Christopher Thompson Royds, *Buttercup Drop Earrings* (long), 2016, 18K gold, hand painted, bespoke box

Photographed by Tom Carter, courtesy of Louisa Guinness Galleru

CORA SHEIBANI (B. 1980)

Cora Sheibani was born on March 9th, 1980 to Christina and Bruno Bischofberger, a prominent art dealer in Switzerland. From an early age, she benefited from an environment dedicated to modern and contemporary art and design. She received an Art History degree from New York University in June 2001. She lives in London with her husband and three children.

In January 2001, whilst studying at NYU, Cora Sheibani decided that she wanted to design jewellery and started her first jewellery sketchbook. In the summer of 2002 she completed a degree in gemmology from the GIA in London. In December 2002, she launched her eponymous jewellery label at an exhibition in London's Mayfair.

Cora Sheibani's pieces are almost exclusively made in Switzerland, France and Germany, by goldsmiths of the highest calibre. She started out by making small groups of work and individual pieces, each unique.

Cora Sheibani continues to make single jewels while occasionally putting together a whole collection. In 2006, she published a book of her Valence collection, with text by Ettore Sottsass, who one of her early supporters and influences. The collection was a series of unique pieces made of gold wire. Since then she has made many other pieces using wire to create voluminous pieces and often incorporating precious gems. The Copper Mould Collection was launched in New York in 2008. These pieces are inspired by the shapes and graphic designs of baked goods and copper moulds. Cora published a cookbook to accompany this collection that includes actual recipes. In September 2011, inspired by the abstract shapes of clouds, she launched a collection called Clouds with a Silver Lining. In 2012 Cora Sheibani created a group of jewels inspired by cacti and succulents with an accompanying book.

Her latest collection was inspired by a silver hollowware project. It is a collection of pieces inspired by eyes and was launched in 2017.

Aside from showing her designs in private viewings by appointment, Cora Sheibani has had jewellery exhibitions in many cities including London, Zurich, Geneva, Basel, St. Moritz, Paris, Copenhagen, Miami, Milan and New York.

Cora Sheibani, *Gugelhupf Ring,18k gold set with amethyst and mandarin garnet*

Cora Sheibani, *Gugelhupf Ring*, 18k gold set with amethyst and mandarin garnet, courtesy of Louisa Guinness Gallery

SCULPTURE TO WEAR

AN EXHIBITION BY LOUISA GUINNESS GALLERY, TIFFANY DUBIN

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