BA (HONS) JEWELLERY DESIGN DEGREE SHOW

19 - 23 JUNE 2019

Central Saint Martins, University of the Arts London
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Also a big thank you to:

- J&J
- Margarita Wood
We are delighted to present and celebrate the work of the graduating jewellery design students of 2019.

This group has explored a broad, insightful and delightful range of approaches in the research, development and final productions of their collections. The ideas are wide ranging and searching, whilst the processes and materials used range from traditional to experimental embracing both new technologies and ancient craft.

The course starts with two years of structured technical inductions, research and design skill development, study trips and a full variety of projects to explore the subject. Following this the final year students are then given freedom to investigate the subject through themes and ideas that inspire them and in some way, add to or expand the subject of jewellery. The group has been fascinating to watch as they have built confidence and understanding in their ideas, skills and directions.

This year we are showing 16 collections, which is a smaller cohort than usual due to a large number of the group who began their studies with us in 2016, opting to take a year out on the Diploma in Professional Studies. This is a new optional element of the BA Jewellery Design course.

During the three years of the course this cohort have participated in a wide range of projects with industrial contacts and cultural institutions that have provided the students with invaluable experience. These projects included: a collaboration with the V&A where the students responded to the Balenciaga exhibition; a very successful medal project with the British Art Medal Society with two of the graduating students winning prizes in the first year; a design project with Indian jewellery company, AZVA; an eyewear project with Percy Lau; the Cartier portfolio project; material investigation projects sponsored by the Worshipful Company of Tin Plate Workers alias Wire Workers and The Leathersellers’ Company in the second year and projects with Theo Fennell, Winterson and Solange Azagury-Partridge this year. During this year the students have benefited from a studio visit to Annoushka and lectures by Philip Attwood, Jonathan Boyd, Greg Valerio, Hannah Martin, Manon Van Kouswijk and Hazel Forsyth from the London Museum.

We extend our gratitude to the friends of the course who support and encourage our students.

We warmly welcome you to the 2019 degree show to view the students’ collections. On behalf of the BA Jewellery Design course team and everyone who has worked with this group, I would like to wish all of these graduates every success for the future.
JOARLA CARIDAD

With her entirely biodegradable jewellery, Joarla proposes an alternative to our unsustainable production of throwaway objects made from permanent materials. Her collection is fashioned from dried potato, sculpted into shapes that mimic plastic ocean waste. She then treats each piece with natural dyes such as beetroot, spirulina and coffee, bejewelling some of them with seeds. As consumer fashions and tastes evolve, so will Joarla’s jewellery: once the wearer has outgrown it, she can simply dispose of it in nature, where it will completely decompose, returning its materials to their place of origin.

INTERPRETATIVE TEXT BY MADELEINE TABARY

BA (HONS) CULTURE, CRITICISM AND CURATION

SWAROVSKI FOUNDATION

RECIPIENT OF THE SWAROVSKI FOUNDATION SCHOLARSHIP

CARVED DEHYDRATED POTATO, BLUE SPIRULINA DYE, STEEL FISHING HOOK

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Guoxin’s collection draws on the sense of vulnerability and disarray that we experience when we’re in a state of inebriation. She focuses on visual distortions of material, in the process recreating a prismatic sense of clarification and refraction by embedding natural pearls within her organically created acrylic shapes. Communicating the loss of inhibitions in this tactile medium is her way of tapping into the universal longing for a return to childlike freedom.

INTERPRETATIVE TEXT BY DISHA DESHPANDE
BA (HONS) CULTURE, CRITICISM AND CURATION

PRECIOUS WHITE METAL, ACRYLIC, FRESHWATER PEARLS

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Jianan’s work is closely linked to ideas of tea as culture and as social connection. Inspired by the various forms of tea paraphernalia, she infuses her designs with the customs, manners and aesthetics of this universal drink. By deconstructing items of teaware – a teapot, a milk jug, an infuser – and embellishing them with silver, she breaks their original functionality, emphasising their properties of value and circulation. In this way, her jewellery reconstructs the link between artistic and practical, in the name of form for form’s sake.

INTERPRETATIVE TEXT BY LIANYI WANG

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SILVER PLATED NICKEL SILVER AND PRECIOUS WHITE METAL

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Fermin’s approach has involved a process of interrogating and rethinking the traditional uses of pearls. He wishes to look beyond convention by emphasising other ways in which pearls can be interpreted and used as raw material. By challenging the way we see, he creates a cognitive dissonance: while pearls tend to be perceived as flexible or fluid, in his designs, they become rigid, encased. The aim is to question their materiality and its effects on the body of the wearer.

INTERPRETATIVE TEXT BY NORA CRIADO DIAZ

BA (HONS) CULTURE, CRITICISM AND CURATION

FRESHWATER PEARLS, BRASS, PRECIOUS WHITE METAL

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Ayşe’s collection is inspired by objects seen on Sigmund Freud’s desk at the Freud Museum in Hampstead, and by pareidolia, the subconscious tendency to see familiar patterns – particularly faces – in unfamiliar objects. In her jewellery, items such as sea glass, agate and an orthoceras fossil are mixed with amulets and parts of an antique clock. Sourced from markets and beaches she has visited on her travels, her found materials defy traditional classifications such as man-made and ‘natural’. The journeys that they have undergone coalesce within the pieces to suggest an underlying connectivity.

INTERPRETATIVE TEXT BY MELANIE KHORSHIDIAN
BA (HONS) CULTURE, CRITICISM AND CURATION
Chenyue’s collection reflects on her childhood memories of life in a hospital, where her parents worked. Exploring the interactions between medical staff and medical tools, she envisions the figure of the doctor as the gatekeeper of the patient’s life. Her pieces also draw inspiration from the symbolism attached to precious metals, which in cultures both ancient and modern implies a noble meaning. The artefacts she makes take the form of mundane pieces of medical equipment, their everyday significance enhanced by the way that she plates them with gold and silver.

**INTERPRETATIVE TEXT BY HELENE ALINOT**

BA (HONS) CULTURE, CRITICISM AND CURATION

**SILVER PLATED COPPER, PRECIOUS WHITE METAL**

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Jing’s jewellery is a personal interpretation of the complex traditional technique of tian tsui, which utilises kingfisher feathers as inlay. Using physical sense as her medium, she sculpts her designs so as to bring together the refinement of traditional Chinese craftsmanship and the minimal aesthetics of western modernism. The delicate bird feathers – from various birds rather than the protected kingfisher – play visual tricks, confounding our expectations. It’s not about what we see at first glance: something more is waiting to be discovered. Every piece is intended to arouse our curiosity; soft delicacy will eventually transform into mightiness.

INTERPRETATIVE TEXT BY LIANYI WANG
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BRASS, GOOSE FEATHERS

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Diana’s collection reflects her interest in the texture, smell and symbolism of laundry. She recalls the sight of a pillowcase on a washing line – an intimate possession, exposed to onlookers as it dries. This poetic duality of the personal made public informs her hand-cast, ceramic models of miniature pillows in the form of rings, brooches, and necklaces. The pillow fitted on one ring in particular is worn between two fingers, evoking comfort and reassurance yet denying it as the material is cold and hard.

INTERPRETATIVE TEXT BY MADELEINE TABARY
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JungEun Kim takes inspiration from Shelley’s notion of a moment of joy, as expressed in his poem ‘The flower that smiles today’, which she also finds echoed in the film Picnic at Hanging Rock. Her rather delicate pieces create a natural atmosphere, inviting us to recall lying on the grass during a picnic on a sunny day. In this way, she is perhaps offering a portal through which we can remain in that joyful moment.

INTERPRETATIVE TEXT BY NORA CRIADO DIAZ
BA (HONS) CULTURE, CRITICISM AND CURATION

ENAMEL ON COPPER
HAO YANG LAI

Hao Yang’s collection, which he calls ‘Anthropocene’, challenges the traditional boundaries of jewellery making. Influenced by the sense of the impending moment when technology irreversibly transforms humanity and the physical world we occupy, Hao Yang recreates organic matter with synthetic substances such as resin, scrap metal and construction aggregate. He asks us to consider the materials we associate with technology and nature, destabilising one with a substitution of the other. The impulse behind his pieces is rooted in his own curiosity regarding material concepts, and a broader optimism towards change and connection derived from the human psyche.

INTERPRETATIVE TEXT BY DISHA DESHPANDE
BA (HONS) CULTURE, CRITICISM AND CURATION

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Informed by his time spent diving, Ka Ho’s work seeks to visualise the devastating transformation affecting coral reefs as a result of environmental bleaching. The contrasting textures, rough and smooth, echo the physical nature of the reefs. Distinctly organic forms give way to industrial and familiar shapes that evoke the destruction of the once brilliantly vibrant coral. An environmental awareness is present but not overbearing, as the eye-catching structure of the pieces takes centre-stage, allowing us to appreciate their beauty while still understanding the warning contained in his work.

INTERPRETATIVE TEXT BY REGAN DOCKERY
BA (HONS) CULTURE, CRITICISM AND CURATION
With playful curiosity, Xuan’s collection offers a perspective on the ways in which the human body becomes the medium of contemporary jewellery design. By using metal as a reflective surface, she creates experimental patterns as a means to explore the beauty of the human figure. The simple pieces of metal are arranged in geometric patterns that contrast to the diverse forms of our body parts. They make visible bits of our anatomy that are normally unseen. In the process, the human form becomes a precious repository of Xuan’s highly individual vision of beauty.

INTERPRETATIVE TEXT BY LIANYI WANG
BA (HONS) CULTURE, CRITICISM AND CURATION

SILVER PLATED BRASS
Asa’s collection subversively fuses traditional Chinese lacquer work with 21st century dependence on technology. A painstaking approach to craft that runs counter to digital culture underpins an aesthetic which reflects the philosophy of science fiction films such as Blade Runner and Ghost in the Shell. Lacquered screens in mother of pearl become spectacles that obscure reality: their function is turned on its head, while pearls appear nestled safely in ears, referencing the emergence of wireless devices and high-tech design aesthetics. Such playful juxtapositions shift the wearer’s location in culture, time and space.
KLONG STONES

Subverting the dominant mythology of the feminine as submissive, Klong explores the tensions that arise between the themes of power and subservience, constraint and liberation, subjugation and empowerment. Fluid and sensual forms meet lines of fierce severity, valorising the body through positions of strength in dialectic with constraint. The collection examines the mutations of control and constriction, revelling in their transformation into instruments of empowerment and beauty.

INTERPRETATIVE TEXT BY BA (HONS) CULTURE, CRITICISM AND CURATION

GOLD PLATED BRASS

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WEN-JU TSENG

Framed as a material response to a probing application form, Wen-Ju’s collection ‘How Valuable Are You?’ scrutinises the individual’s role in contemporary society. Wryly humorous but earnestly involved, Wen-Ju diagnoses modern neuroses by taking everyday objects, such as a credit card chip or the clip from a plastic bread wrapper, as the basis for her jewellery. In the process, she highlights the convergence of our living selves with the dataset identities through which bureaucracies manage us. It becomes unclear if the wearer controls what is worn.

INTERPRETATIVE TEXT BY PATRICK JOHN LILLIE

FRESHWATER PEARLS, 9CT YELLOW GOLD

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Danqi’s collection draws on her training in Chinese painting. She wants to remind us of the value of traditional techniques. For instance, the dents that she makes in enamel simulate the effects achieved by brushstrokes on rice paper. The white enamel resembles porcelain, but the unpredictable quality of the metal produces areas on the brooch that are faded or burned. Although she works with broken parts, such as pieces of a vase, Danqi considers each item of jewellery to be whole.

**INTERPRETATIVE TEXT BY ELLIE HIGGINS**

BA (HONS) CULTURE, CRITICISM AND CURATION

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**SOLANGE AZAGURY-PARTRIDGE**

AWARD WINNER

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FABRICATE

An exhibition of work by staff and students of Central Saint Martins BA (HONS) Jewellery Design for Munich Jewellery Week 2019

VITSE, TÜRKENSTRASSE 36, MUNICH
9 - 17 MARCH 2019

Caroline Broadhead | Sal Camboa | Joarla Caridad | Piran Caseley | Mary Chan | Shengyi Chen | Jianan Chen | Biying Chen | Fermin Cheung | Lin Cheung | Munesu Chingwena | Nicola Constantina | Leo Costelloe | Veronika Fabian | Melanie Georgacopoulos | Lucie Gledhill | Gabriella Goldsmith | Catherine Griffiths | Emine Gulsa | Andi Gut | Katy Hackney | Lydia Hartshorn | Miho Ishizuka | Yulia Kholdina | Eve Lam | Giles Last | Leia LEE Le Er | Michelle Lung | Aidan Madden | Marlene McKibbin | Maria Militsi | Frieda Munro | Charlotte Ooi | Kristina Stolyarova | Louis Tamlyn | Mizuki Tochigi | Wen-Ju Tseng | Jessica Turrell | Frances Wadsworth Jones | Sirui Wang | Yaling Wang | Max Warren | Nicholas Willis | Ariel YC Tsai | Qi Zhang
Students organised and hosted a jewellery pop-up shop sale to raise funds for their degree show

THE STREET, CENTRAL SAINT MARTINS
20 - 21 NOVEMBER 2018
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Fabricate jewellery by Jianan Chen, Wen-Ju Tseng, Fermin Cheung and Joarla Caridad

Pop up shop jewellery by Xuan Ma, Klong Stones, Ayse Daga, Juntao Asa Ouyang, Hao Yang Lai and Chenyue Huang
Photography Credits:

Wen-Ju Tseng photo by
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Stylist: Sarah Bomard
Creative Direction: Sarah Bomard & Denise Hsu
Hair & MUA: Hyemin Jeong
Photography assistant: Elena Jo and Becka Chen

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Interpretative text and degree show caption for Wen-Ju Tseng is by Patrick John Lillie

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