BA (HONS) JEWELLERY DESIGN
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Also a big thank you to:

J&J
Margarita Wood
We are thoroughly delighted to present to you the work of the BA Jewellery Design graduates of 2020.

This academic year has been truly unique for BA Jewellery Design and the graduating year of 2020. In September 2019 we welcomed back into the final year, 25 students who had taken part in the first Diploma in Professional Studies, a new optional year of work placement experience between stages two and three. They were joined by 26 students progressing directly from stage two. This created a very large cohort with a new range of experience, combined with terrific energy and motivation.

The year started at great pace with the final year students creating one of the most successful BA Jewellery Design Pop Up shops ever. This was followed by a live sponsored design project with Cartier which included a trip to Paris to visit the studios, ateliers, workshops and boutiques. Then in the early spring of 2020 came the worldwide pandemic which, of course, changed many things. The students task of presenting collections of finished pieces was altered in response to the challenges of remote teaching, learning and creativity to presenting a collection of fully considered jewellery proposals presented within a portfolio. The response has been remarkable and inspiring.

This has been a very challenging time for everyone, almost unbearably so for many and yet the students have risen to this and created unique, insightful and accomplished work. The themes of these collections have a very broad and exciting scope ranging from issues of identity to manipulating form and material, from the climate emergency to challenging surveillance, from exploring the intrinsic value of things to questioning stereotypes and idealisation.

The students have been guided through this extraordinary journey with incredible skill and dedication by the stage three Leader and Reader in Jewellery, Lin Cheung, and visiting tutors, Scott Wilson and Frances Wadsworth Jones.

Live projects with industry contacts and cultural institutions are an important element of the course and this cohort have participated in some excellent examples. They have taken part in: a collaboration with the V&A where the students responded to the Balenciaga exhibition; a collaboration with the Foundling Museum; a live project with Miranda Konstantinidou from Konplott; a medal project with the British Art Medal Society with several of the graduating students winning prizes in their first year; a design project with Indian jewellery company, AZVA; an eyewear project with Percy Lau; a leather project with Louis Vuitton; a conscious design project with Swarovski; the Cartier portfolio project; material investigation projects sponsored by the Worshipful Company of Tin Plate Workers alias Wire Workers of the City of London and The Leathersellers’ Company; a live event in collaboration with Vitsœ in Munich in the second year and a live design project with Cartier this year as well as projects set by Solange Azagury-Partridge, Theo Fennell and Winterson. During the year, the students have also benefited from a gallery visit to Gallery SO and studio visits to Akiko Shinzato and Castro Smith at Sarabande. Lectures by visiting speakers this year were given by Lisa Walker, Valery Demure, Melanie Georgacopoulos, Rottingdean Bazaar, Lucie Gledhill, Julia Maria Künnap, Hannah Martin, Veronika Fabian, Lydia Hartshorn and Liz Olver.

We would like to express our gratitude to all the friends of the course who support and encourage our students throughout their time on the course and beyond.

On behalf of the BA Jewellery Design course team and everyone who has worked with this group, I would like to wish all of the graduates every success for the future. We are very excited to see their next steps and follow their future careers.

You will be able to view the CSM online Graduate showcase from July 29th 2020.

GILES LAST COURSE LEADER
By using an extremely rare material – antlers that reindeer shed once a year – Cecilia has built a collection that is both primitive and stunning. Traditionally, antlers are used to make knives by the Sami people who own the reindeer. However, Cecilia innovates within this tradition, fashioning the antlers into wearable jewellery. Through this collection, Cecilia expresses her profound respect for antlers, encouraging people to know more about the Nordic culture of Sami people and their reindeer.

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

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The Greek word κεφι is untranslatable; the closest English equivalent, “the spirit of joy”, falls short of encapsulating its essence. Maria’s collection, appositely titled “Kefi” after this term, centres on producing a similarly overwhelming ineffability – that of the intangible moment of joy, an affective response to the tangible sensory experience of wearing her pieces. Serving as visual, auditory and olfactory stimuli, Maria’s work swathes the wearer in a vibrant symphony of energies.

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

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Melody’s collection is a modern encapsulation of antique cosmography. Through a sublime and balanced layering of spheres and swivels, she explores ancient orreries, bringing the grand migration of celestial bodies onto the wearer’s hands. Her jewellery is an ode to the interactivity of those instruments, relying on the synergy of the wearer and the piece to create movement. Her pieces employ modest components coated in fine materials, in a composition reflecting the age-old human need for the precious. Merging archaic alchemy with sleek modern geometry, she creates a miniature, interactive cosmos for the wearer.

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

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HANNAH BOURN

Hannah’s collection explores the close connection between the human body and nature. She focusses on preserving organic forms and shapes whilst transforming natural objects collected from the seashore into pieces of jewellery. Drawing inspiration from biophilic design, which reconnects humans to nature, Hannah uses shells, pearls, and seaweed, adapting them for adornment of the human body. With minimal intervention in the raw material, she explores the fluidity of the shapes, highlighting their delicate beauty by using precious metals to breathe life back into their inanimate forms.

INTERPRETATIVE TEXT BY NATALIA ANNA SEWERYN
BA (HONS) CULTURE, CRITICISM AND CURATION
Kewpie Chi Ieng Chan

Inspired by the notion of unifying what was once broken, Kewpie’s collection, which she calls “United”, translates human connection into the intricate language of her jewellery. Crafted from recycled ceramic, brass and silver, her collection features traditional motifs of peace and union. Referencing long-established ceramic repair methods, each piece carries a unique history and is produced by hand, using up-cycled materials: sustainability and longevity are key factors for the artist.

Interpretative Text by Hanna Kiss
BA (Hons) Culture, Criticism and Curation
Serena’s collection “Kaleidoscope” gives life and wearability to the inspiration for her work, the butterfly wing. Using a single element – the jump ring – and a distinct technique of linking, she mimics and magnifies the scale-like structure of the lepidopteran creature. Rings in heat-treated nichrome, copper and anodised aluminium lend subtle contrast and iridescence to her chainmail jewellery. In true celebration of the butterfly, her pieces boast lightness and flexibility, morphing to the body when worn.

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

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Inspired by her father’s passion for making things, Camilla’s collection stems from a desire to capture his spirit of craftsmanship and self-directed inventiveness. By manipulating materials like the ones found in her father’s workshop, she reinterprets objects not traditionally associated with jewellery – such as karabiners, fish lures and climbing harnesses – into decorative objects. Her juxtaposition of these miscellaneous materials echoes the buzzing atmosphere of the workshop, and celebrates a life filled with experimentation and curiosity.

INTERPRETATIVE TEXT BY MATILDA LIU
BA (HONS) CULTURE, CRITICISM AND CURATION
Courtney’s collection, which she calls “Hidden Value”, explores ideas of worth associated with the 2p coin. In the process, she exposes the irony of the original bronze coin becoming more expensive to produce than its intended monetary value. This influenced Courtney’s exploration of ways to subtly add value through using more expensive materials such as the soldering, hidden gemstones and gold jump rings accompanying the bronze coins. Courtney’s jewellery ingeniously challenges the worth of an undervalued coin and highlights the arbitrary determining of value.

INTERPRETATIVE TEXT BY MARTHA LETHABY

BA (HONS) CULTURE, CRITICISM AND CURATION
Just how far can we equate human emotion with materialistic value? Shuhan’s collection “The Absurdity of Expensive Romance” represents consumerism within romantic relationships, emphasising the necessity but also the folly of expensive romance. The irony is the use of economical materials that either resemble diamonds or are made of similar chemical compounds, such as charcoal. In a rapidly evolving society, we often rely on materialistic value to express our emotions, assuming successful relationships will follow. In reality, diamonds make no difference at all.

INTERPRETATIVE TEXT BY ZAINA DERAZ
BA (HONS) CULTURE, CRITICISM AND CURATION
FOCUSING ON THE CONCEPT OF “FRAGILITY”, KATIE BASES HER COLLECTION ON HER FEELINGS ABOUT THE ENVIRONMENTAL CRISIS AND HUMANKIND’S IMPACT ON THE PLANET. SHE CULTIVATES A “CONSCIOUS WEARING” APPROACH, BY CREATING JEWELLERY WHICH IS PASSIVELY IMPACTED BY THE WEARER’S TOUCH. THE AESTHETICS OF HER PIECES AND THEIR MATERIALS (PORCELAIN, SILVER WIRE, GOLD LEAF) ARE STRONGLY CONNECTED WITH THE IDEA OF IMPERMANENCE, WHICH THE OBJECTS TRANSMIT THROUGH ELEGANT, LIGHT AND REFINED SHAPES. THIS ALLUDES TO THE IMPORTANT CHANGES THAT WE CONSTANTLY INFLECT ON OUR PLANET; KATIE ASKS US TO REFLECT ON THE EFFECTS OF OUR MOVEMENTS.

INTERPRETATIVE TEXT BY MADDALENA BONATO
BA (HONS) CULTURE, CRITICISM AND CURATION
Jing’s works focus particularly on the link, an element of jewellery that is often overlooked. By disassembling the idea of regular “rope”, Jing fashions a series of intertwined metal wires made of brass and copper. From these she produces forms for rings, neckpieces, brooches and earrings. Furthermore, in the intertwining experiment, the metal wire reveals its extremely vulnerable tensile property. Eventually it breaks, but its fracture still follows the spiral path of the rope. In the end, an order has been created out of chaos.

INTERPRETATIVE TEXT BY LIANYI WANG
BA (HONS) CULTURE, CRITICISM AND CURATION
Jo’s collection tackles our relationship to hygiene and its cultural connotations. She addresses our complex fears of contamination by exploring the reactions provoked by this natural human emotion. Her pieces explore the practices we use to protect ourselves from the invisible enemy we call germs. Using materials we associate with cleanliness and bathrooms, she creates pieces that imply that our cyclical pursuit of hygiene can teeter into obsessive habits. Her amuletic designs link handwashing to symbolic rituals of protection, suggesting the faith we place in scientific theories to protect us.

INTERPRETATIVE TEXT BY LILY NDIAYE
BA (HONS) CULTURE, CRITICISM AND CURATION
Léa’s collection explores the beauty of nature’s unpredictability. She uses her own grown SCOBY (Symbiotic Culture of Bacteria and Yeast), a completely biodegradable substance that mimics the textures of leather and latex. This raw material grows differently each time from the last, representing nature’s uncontrollability. Experimenting with fast-fashion imagery, she allows us to rethink an industry that thrives off rapid production and repetition. Looking towards nature for what it can teach us about our actions and the footprints we leave behind, the result is a set of sustainable jewellery which comments on our consumerist world.

INTERPRETATIVE TEXT BY MILLICENT BRAGG
BA (HONS) CULTURE, CRITICISM AND CURATION
Emphasising the intimacy of jewellery, Yen-Chao’s collection hides precious gemstones behind clean, unassuming lines of gold and silver. Inspired by toy automata, Yen-Chao highlights intricate details through the joyous interplay of action and reaction. As the wearer fiddles with the concealed mechanics, adjusting the form and visibility of these unseen jewels, playfulness delivers aesthetic agency. Yen-Chao leaves the character of his pieces to be defined by the inner child of the person they adorn.

INTERPRETATIVE TEXT BY JOSHUA LAU
BA (HONS) CULTURE, CRITICISM AND CURATION
Shangwei’s collection brings together the human and the cosmic so as to draw attention to their innate similarities. Essential notions of balance and cyclicality are embodied in perfectly polished silver or brass spheres, in some of which the wearer can see themselves reflected. In addition, each piece is mounted in order to allow motion, following the wearer’s movement, but also, ultimately, the pull of gravity. Through this relationship between the jewellery and the wearer, Shangwei conveys his vision of the human body as an individual universe.

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

20th to 21st century
Mixed media

Private collection
Miho’s collection, which is called “The Body is Temporarily Removed”, questions the fundamental role of jewellery and its relationship with the human body. Miho believes that our physical body is often forgotten when it’s hidden under dazzling jewellery. This collection, inspired by the props, stands and archaeological tools used commonly in museums, redirects our attention, guiding people to observe and celebrate our human form as a living sculpture that is artistic and appreciative.

INTERPRETATIVE TEXT BY LAM PUI LEE
BA (HONS) CULTURE, CRITICISM AND CURATION
As a remedy for her chronic sweet tooth, Susan curbs her obsession with desserts by fossilising them so that they become decadent items for the body. She uses both traditional and experimental enamelling techniques on copper and silver earrings, brooches and necklaces. The resultant pieces, with their gloss, polished and matte surfaces, mimic the textural variety and vivid colours of the finest desserts. Intricate hinge mechanisms are employed to reveal added elements of candied surprise, with jams, chocolates and creams hidden within.

INTERPRETATIVE TEXT BY POORNIMA GURU
BA (HONS) CULTURE, CRITICISM AND CURATION
Carrot
Onion
Spinach
Milk
Every piece in Kigen's collection is designed to highlight particular utilities of the body: for example, the hand as a notepad, the lap as a table and fingers as ear plugs. The objects only become functional when worn on the body as jewellery, suggesting the way we use the body as a prop. Kigen's pieces remind us that our smallest, most unconscious daily gestures possess functionalities, and that the possibilities of the body are forgotten. It is not simply what we wear that defines us, but how we wear it.

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

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Inspired by pāyal – Indian anklets that have tiny bells – Simran has created a set of playful jewellery that makes soothing and pleasant sounds. She integrates elements of bells and other sounds that resonate within concave forms so as to generate reverberations within each of her pieces. Principally made of brass and silver, they convey a sense of Indian tradition, techniques and aesthetics. Their versatility and unique sound-making concept consistently invoke the wearer’s awareness of the jewellery, thus producing an interactive effect.

INTERPRETATIVE TEXT BY YONGXIN QIU
BA (HONS) CULTURE, CRITICISM AND CURATION
Inspired by symbols of protection from different cultures, Veronica’s jewellery offers a sense of security to the wearer. Although referencing armour and chainmail, the pieces come in light, cloth-like material, woven from thin metal wires, that creates a delicate shield. Protection-providing hand gestures, such as the Christian cross or the sign of the Abhayamudra from various Indian religions, are also echoed in the collection, representing the trans-cultural wish for safety in our age of anxieties.

INTERPRETATIVE TEXT BY MARIA REVAZOV
BA (HONS) CULTURE, CRITICISM AND CURATION
Lois’s practice takes up the challenge set by an ingenious example of packaging design, an egg box fashioned from a single sheet of cardboard. The result is a compilation of rebellious ideas about the setting of her jewellery. She decides to define herself more as a maker than a designer; thus, her pieces revolve around notions of technique rather than design, adapting the former to the latter. Showing that creativity can benefit from limitation, single sheets of brass become the setting which encloses the stone.

INTERPRETATIVE TEXT BY NORA CRIADO DIAZ

BA (HONS) CULTURE, CRITICISM AND CURATION

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Kar Yan’s collection “A Ring is a Ring is a Ring” uses personal, intimate jewellery, which may have an unpleasant history, and integrates it into new pieces. Kar Yan describes this as “Renovating your love”: it encapsulates a part of your life within a new version of you, by giving it a new purpose. It’s not about the relationship you had with the person who gave you the wedding ring, but the relationship you have with what has become your ring, giving it a new chapter but within the same book.

INTERPRETATIVE TEXT BY ZAINA DERAZ
BA (HONS) CULTURE, CRITICISM AND CURATION
By using her body as a canvas, Tahira pushes the boundaries of jewellery, creating an elegant yet playful collection that flirts with contours of the body. Many pieces challenge tradition by offering jewellery for unexpected parts of the anatomy: elbows, shoulders and nails, for example. Each piece can be worn alone or added to others in order to create a different but equally striking statement. She offers the opportunity to experiment playfully, allowing her collection to be versatile and customisable according to the wearer’s desires.

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

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In her collection, which she calls “Jocale” (“plaything”), Millie challenges the wearer to rethink themselves as a creative person through jewellery. Inspired by children’s building blocks and the art of joinery, Millie has created a collection constituted of toggles, wooden blocks and ropes. They link together and can be customised to be worn as diverse designs of rings and necklaces: through exploration and problem-solving, the wearer is invited to participate in the process behind the pieces.

INTERPRETATIVE TEXT BY ORIANA VIAUD
BA (HONS) CULTURE, CRITICISM AND CURATION
Most of us see plastic waste and precious embroidery as belonging to two entirely different realms. Natashya, however, has created her collection by bringing the two together. Fascinated by the contrast between expensive and unwanted materials, she aims to start a discussion on what value truly is. Natashya has crafted her pieces using discarded plastic bags and recycled high-density polyethylene, an unusual but solid base for exquisite hand embroidery. As she shows, this special type of plastic can also be transformed into delicate pearls.

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

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Drawing on the significance of frankincense in Omani culture, where it is particularly appreciated for its aromatic qualities, Hanan explores marriage traditions within that culture. She manipulates frankincense resin as if it was gold, shaping it to resemble a family heirloom that was given to her mother for her marriage. Another of Hanan’s pieces reinvents the kumma (a headpiece originally reserved for men) as a wedding accessory for women. Hanan’s collection is a challenge to the meaning of the dowry, from its material worth to its symbolism.

INTERPRETATIVE TEXT BY ORIANA VIAUD
BA (HONS) CULTURE, CRITICISM AND CURATION
Finding inspiration in biomorphism, Emilia looks closely at how multifunctional furniture’s ergonomic shapes transform and physically adapt to an environment, and how objects change depending on a shifting light. Emphasising this dynamism and visual transformations in lines and colours, her collection consists of pieces that are simultaneously metamorphic and comfortable. This allows the wearer to play with the jewel, which fits the forms of the body, almost embracing it. Each piece therefore becomes both unique and deeply personal.

INTERPRETATIVE TEXT BY BIANCA MARIE TIRABOSCO
BA (HONS) CULTURE, CRITICISM AND CURATION
Sirui Ning’s collection “Thumbnails” explores the constantly changing imagery of the sky that we witness on an everyday basis, and which Sirui continually photographs with her phone. Her pictures’ ratio defines the format of her creations, which are inspired by this imagery. Although Sirui uses no digital technology to make her pieces, the beads merge delicately, somewhat in the manner of pixels, creating a piece meant to be worn directly on the body. Playing with how her products fit different parts of the body, Sirui creates a new kind of jewellery that can be both 2D and 3D.

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

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The inspiration for Zhiwen’s project, which she calls “Wearing Perfume”, came from her interest in perfumes and their ephemeral nature. Primarily concerned with scents and their overlooked emotional value, she highlights the connection by creating a modified design for perfume blotters and labels. As she reconstructs these objects, Zhiwen fashions a wearable and permanent aspect for otherwise expendable articles. By combining jewellery design with scent, she creates a dialogue between formalist design and our senses, extending the boundary of how fragrances function in daily life.

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

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Huw’s collection is designed to bring the viewer to a moment of bemused silence and reflection through visual dissonance, created by mixing mediums and styles with no correspondence. He combines industrial and organic textures with refined gems or classical forms to create a sense of tension, which in turn jolts the viewer into a moment of ambivalent recognition. Huw’s work is designed to have an immediate impact and evoke an instinctive response available to us all, not just the connoisseur.

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

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As a retaliation against increased camera surveillance, Samantha has created a collection of hoods and face pieces. Their decorative and functional qualities allow the wearer to retain privacy by disturbing the camera’s view of them. The mesh hoods, which may be worn tight or loose, bring back the element of choice in the matter of public visibility, as they allow the wearer to determine how much of their face may be seen.

INTERPRETATIVE TEXT BY ESEOGHENE OTUBU
BA (HONS) CULTURE, CRITICISM AND CURATION
Roanne’s collection seeks to connect the wearers of her rings, whether they be strangers, friends, lovers or family members. Her fascination with the idea of human connection and the act of gifting jewellery led her to observe the use of our hands when we interact with people. Each piece of her collection consists of meticulously crafted parts, which can be worn assembled, or taken apart and given away. The minimalistic lines, heavy feel and matte finish of Roanne’s silver and brass rings can be worn by anybody, irrespective of age and gender.

INTERPRETATIVE TEXT BY HANNA KISS
BA (HONS) CULTURE, CRITICISM AND CURATION
Srishti’s collection “Opulence” observes the glamour of early 20th-century theatres and their prosperous audiences. Using a precious metal – silver – as the setting, Srishti cultivates the idea of a masked, double-faced society. Aligning quartzes on top of semi-precious gemstones, the pieces appear to take on a transformative aspect, depending on the spectators’ point of view, without being truly transformational. The stones are seen individually within the piece as a whole, like individuals within society.

INTERPRETATIVE TEXT BY ZAINA DERAZ
BA (HONS) CULTURE, CRITICISM AND CURATION
Looking beyond the precious value of jewellery, Zak is keen to explore exactly the opposite: everyday damage inflicted upon jewellery, as enduring scars of the experiences undergone by the wearer. Carefully emulating that transient moment of impact through animations and 3D prints, he captures an exaggerated state of distortion in traditional brass and silver jewellery such as signet rings, curb chains and engagement rings. These damages just might be the perfect storytellers of his adventures.

INTERPRETATIVE TEXT BY POORNIMA GURU
BA (HONS) CULTURE, CRITICISM AND CURATION
In “Jewellery Portraits”, Carola experiments with techniques and materials, both metal and paper. Her designs in metal act as a time machine: silhouettes of old and broken jewels and chains are cut from a flat sheet and then turned into new creations so that, when light shines through them, the negative of the shadow projects the image of the original piece onto the skin. In this way, she challenges the linearity of time: the new and the old are worn on the same body, in different forms.

INTERPRETATIVE TEXT BY ARMIN ABRAHAM
BA (HONS) CULTURE, CRITICISM AND CURATION
Traditionally jewellery is nostalgic, it triggers memories. However, it leaves a colossal carbon footprint. Miri wanted to create sustainable jewellery by using biodegradable materials: the story of the material is important to her. Miri was inspired by the ancient Japanese aesthetic of wabi-sabi, which considers every object in the world as transient, imperfect and incomplete. By using washi papers and nori (rice glue), Miri creates pearls, allowing her to make jewellery which focusses on natural resources and responsible production.
Marina’s collection explores a deeply personal relationship between the body and jewellery, in particular, the way her mother wears and interacts with her jewellery, which Marina knows so well. Using cast elements and flesh-toned Jesmonite to blend memories of diamonds, pearls and folds of skin, Marina invites us in to notice these moments of intimacy. Content to see her mother and her jewellery as one being, she meditates on the proximity of jewellery and the body, which become the carriers and soul of belonging.

INTERPRETATIVE TEXT BY BA (HONS) CULTURE, CRITICISM & CURATION
MIZUKI TOCHIGI

Mizuki’s collection challenges the way we perceive plastic, an everyday material that all too easily becomes waste. Her concern is not only environmental sustainability but also an appreciation of plastic as a material in its own right. Inspired by the movement of water in oceans which are threatened by plastic waste, her pieces make use of plastic’s light and malleable characteristics, demonstrating that it has as much decorative potential as gold and silver. Her collection urges us to reconsider the value of plastic in a way that protects the environment.

INTERPRETATIVE TEXT BY HYEONJO KIM
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In accordance with her Vietnamese heritage, rice becomes an extensive part of Mariane’s collection. It represents not only the historic value of being a commodity often compared to gold, but it also becomes a symbol for those precious moments when she would dine with her otherwise hardworking parents. She transforms simple rice bowls into adorning jewellery, sometimes distorting them and therefore highlighting the sense of fragmentation often felt by people with homes in more than one place. Nevertheless, the fragments are made to be carried with the wearer – to break apart and reunite – much like Tran’s own cultural identities.

INTERPRETATIVE TEXT BY SAGA HINDMARSH
BA (HONS) CULTURE, CRITICISM AND CURATION
Phoebe’s collection integrates the idea of stamps and imprints as a means to preserve elements of physical form. Visually resembling fossilisation, modelling clay actively swallows the matter it comes into contact with, demonstrating a physical manifestation of the tension between two tangible materials. This interaction establishes a symbiosis between the clay and more conventionally ostentatious material, such as gold chains and precious stones. The compact process reveals unique hybrid structures as the clay not only compresses the negative space around its subject, but also becomes part of it.

**INTERPRETATIVE TEXT BY SOPHIA REINISCH**
BA (HONS) CULTURE, CRITICISM AND CURATION
Smaranda’s collection highlights her passion and awareness of the need for sustainability. It considers the physical implications of global warming through a mixed reality installation, allowing a speculative and experiential approach to jewellery rather than solely a material one. Using a water-soluble biodegradable material, her 3D-printed pieces depict a narrative that explores the progression of glacier-melt. Utilising an augmented reality headset to project digital designs, she further speculates on the possibility of a post-consumerist era, where the physical migrates into the digital.

INTERPRETATIVE TEXT BY BA (HONS) CULTURE, CRITICISM & CURATION
Drawing on themes of identity and personhood, Siobhan’s collection examines societal hierarchies and the subjective assertion of self. Inspired by her Nan’s personal collection, she utilises her own biological data to create nameplate jewellery, which playfully explores how the invisible information that makes her who she is can be externalised and articulated. Through this, she interrogates not only the perception of who she is, but how we all perceive each other. What are the implications when the data that defines us is made visible, and what might we choose to omit?

INTERPRETATIVE TEXT BY GEORGE TOWNSEND-TEAGUE
BA (HONS) CULTURE, CRITICISM AND CURATION
OLIVIA WOODHOUSE

Olivia’s collection explores the female body and simultaneously critiques its idealisation. By using suggestive “womanly” fruits, such as peaches and pomegranates, and manipulating them into chains, pendants and rings, she conveys the ways that women are constrained from using their bodies freely. Olivia’s jewellery adopts glass as a symbol of both fragility and strength, offering an alternative perspective to society’s view of the female body as solely a reproductive tool.

INTERPRETATIVE TEXT BY LAURA BATTISTI
BA (HONS) CULTURE, CRITICISM AND CURATION
From sweet infatuation, through disputes, and on to the end of one love and beginning of another: with wit and humour, Molly’s collection demonstrates the intimate and vulnerable quest for romance. While a happy ending is a high hope rather than a probability, the collection simultaneously demonstrates that it takes courage to fall in love. Rather than being cynical, it signifies that each new relationship holds the possibility of affection, and that is worth striving for.

INTERPRETATIVE TEXT BY KAROLINA VARVAROVSKA
BA (HONS) CULTURE, CRITICISM AND CURATION
Fiona’s collection, which she calls “Image of Belief”, began with an exploration of the hand as the site of belief in prayer and symbolism. Inspired by the significance of hands and their positions in many religions, Fiona studied the abstract spaces created in these gestures. They in turn shaped the collection’s pieces so that the wearer’s hands replicate religious gestures. She uses brass for its golden colour and heaviness, which allows her to oxidise particular areas to replicate the wear present in frequently touched religious artefacts.

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

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Bo Na’s collection re-examines ancient culture, from Etruscan to Egyptian, particularly focussing on one ancient jewellery technique: granulation. She mimics traditional weaving patterns, including some from Scotland, combining them with granulation and creating three-dimensional units, which then form pieces of jewellery. In this way she turns common objects into artefacts imbued with a hint of the immortal. Bo Na’s aim is therefore to create contemporary jewellery from a rejuvenation of ancient design and technique.

INTERPRETATIVE TEXT BY CHENGJIUJIU ZHANG

BA (HONS) CULTURE, CRITICISM AND CURATION
SILENT XIAOYAN YU
Silent reflects on details of the female body which are too often regarded as a public good: items such as a bra strap, underwear bows or the shape of breasts can be judged by everyone. They have particular values of shame and decorum attached to them, but Silent’s light-handed jewellery ingeniously aims to remove the heavy layers of cloth, abuse and fear that cover many bodies. She achieves this, not by taking things away, but precisely by creating and wearing the contour of these details as a jewel, even as a trophy.

INTERPRETATIVE TEXT BY ELVIRA GARCIA GARCIA
BA (HONS) CULTURE, CRITICISM AND CURATION
Chiselled and enamelled into a light green, Zihan’s leaves spring from a lively elegance. After carving, etching and pressing, the leaves fit alone as well as together and, whether as a ring, a brooch or a shoe accessory, they easily adapt to the wearer’s wishes. Growing in line with the surrounding nature, they interact with the person wearing them. The leaves represent connectedness, and the bamboo reminds Zihan of her homeland China. Inspired by, but completely different from frail autumn residues, these are “Fallen Leaves”.

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

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Millet’s collection “From Self-communication to...” is inspired by the ability of “dark” or “sad” music to comfort us. Her confessional designs have free-flowing metal snaking around the wearer in a complex and fluent manner, while also suggesting the pain that we all face on a daily basis. With strong yet subtle colour choices, Millet has presented a new form of self-expression that is not afraid to show the world the mental pain that is part of all of us.

INTERPRETATIVE TEXT BY QIFANG XIAO
BA (HONS) CULTURE, CRITICISM AND CURATION
Inspired by her Iranian heritage, Paniz’s collection reimagines the familiar view of jewellery as a symbol of one’s identity as well as a tool to gain attention. The simple, stone-set brass and silver pieces seem to resemble traditional jewellery; however, hidden sound mechanisms break through the old and allow unpredictable new characteristics. Each piece differs in size while the volume of sound that it creates is adaptable to the person’s confidence and character. In a performance video, Paniz further explores this concept of recognition.

INTERPRETATIVE TEXT BY JULE KÖPKE
BA (HONS) CULTURE, CRITICISM AND CURATION
STUDENTS ORGANISED AND HOSTED A POP-UP SHOP TO RAISE FUNDS FOR THEIR DEGREE SHOW
THE POSTER FOR THE POP-UP SHOP

THE FINAL SET UP AT THE STREET, CENTRAL SAINT MARTINS
STUDENTS VISIT CARTIER IN PARIS
SCHOLARSHIPS AND AWARDS

THE GRAND PRIX LVMH SCHOLARSHIP BA (HONS) JEWELLERY DESIGN 2020 WINNER: MIZUKI TOCHIGI
SOLANGE AZAGURY-PARTRIDGE AWARD JUDGING, WINNER: MILLIE MARKS

SWAROVSKI FOUNDATION SCHOLARS: SRISHTI SHAH, JING HAN, SIOBHAN WALLACE & CAMILLA DE FEO
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