

N V
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Nuda Vita

The practice of collective
and political body

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Nuda Vita represents the conceptualization of a path, which has finally found its balanced critical dimension after many years of personal development and research.

My heartfelt thanks go to my parents, for showing me, as always, the right direction.

Profound thanks go to the artists who have so enthusiastically taken part in the project and have become so intimately involved; to Arianna Novaga, who has been able to capture the visual scope of the project from the very beginning and who has masterfully orchestrated the photographers in their personal elaboration of the artistic work; to photographers Asia Flamini, Simone Franzolini, Marco Pauletto, Joan Porcel Pascual, Angelo Tassitano, who have ventured on a new and difficult journey; to

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This catalogue is designed to be an open organism, continuously modifiable and available to include new projects.

It responds to the necessity of not wanting to give answers, but of enhancing questions and investigations.

Ilaria Ruggiero

Nuda Vita

The practice of collective and political body

Nudity will always remain an act of extreme resistance to sovereign power.

Nuda Vita is a concept coined by Benjamin, then developed further by the philosopher Giorgio Agamben, that hinges upon the distinction between *zoé* and *bios*, between natural life and political existence (or between man as a simple living being and man as a political subject). The expression Nuda Vita indicates a hypothetical “ground zero,” life as a “simple biological existence”, a pure existence, an identity lacking in ‘cultural’ connotations and therefore in politics.

It aims to be an evidently impossible expression, provocative, an inexpressible concept, which clearly shows the idea of the body, of Nudity.

Nudity, the original ideal condition common across all cultures, is however a condition which is concretely impossible to attain, since Being can exist only in one form in any given culture, in its public and political body.

The nudity of the human body, in Western culture, has always been the prisoner of a cultural and theological device that of power which basically puts it in question and makes it unthinkable.¹ Adam and Eve realise they are naked only after sin; and this because before sinning (act of acquiring knowledge), they were not naked, but covered with a robe of grace that clung to them like a glorious garment. Nudity therefore exists only negatively, “as a deprivation of the garment of grace and as a foretaste of the glorious shining robe which the blessed will receive in Paradise”².

This theological device, which links nudity and clothing, nature and grace, situates in this relationship sin, guilt, the existence of a ‘wrong’ body; it acts here, says Agamben, as a bio-political paradigm: sin is seen as consisting essentially in the removal of a garment.

The approach adopted in this research and the goal of this initiative, following the stimulus of Agamben and also its re-interpretation by Carlo Salzani, is to free nudity (and life) from the patterns and the oppositional dialectic that conceives it in privative mode (for example that between body and garment, nature and grace, *zoē* and *bios*, form and life), not so much in an attempt to return to an original state – pure, innocent and romantically understood of Nudity and Being, rather to operate in this dialectic of opposites in an active and creative manner.

Art and artistic creation in fact respond to the need to heal the wound and the dystonia of a body being considered ‘stripped’

and ‘wrong’, moving towards similar goals and in the same positive and negative dynamic towards dressing – ADORNING – and undressing, thus referring dialectically to the construction of one’s own political, social self.

The exhibition presents the new collections of 13 artists of different nationalities who were invited to work on the idea of the political, public and collective body: Vivien Bedwell, Daria Borovkova, Corrina Goutos, Satomi Kawai, Anna Lewis, Nina Lima, Daniel Ramos Obregón, Daniella Saraya, Hansel Tai, Martina Turini, Tanel Veenre, Maria Ignacia Walker, Snem Yildirim.

With an iconic concept as their starting-point, relating to their own cultures of origin, and linked to a form of oppression of collective and individual freedom, they have developed a body of work inspired by the chosen theme.

This gave rise to provocative visions, games, reflections and distortions. Each artist has focused on developing their own artistic research in a definite direction, conceptually developing the intimate experience, in order to return to it through personal and peculiar language. The role of women in society, the question of gender, sexual orientation, spiritual identity, consumerism and disposable culture, the dynamics of appropriation and cultural clash, slavery, the idea of beauty, regimes and dictatorships, mysticism and eroticism, disability and public spaces, are just some of the topics covered by these works.

Nuda Vita represents the time when life is both experienced and reconciled.

1 Nudità e vita by Carlo Salzani - Lo Sguardo – journal of philosophy - iSSN: 2036-6558 N.15, 2014
(ii) - La “differenza italiana”

2 G. Agamben, Nudità, cit., pp. 86-87 and Nudità e vita by Carlo Salzani, pp. 135

Concretely it aims to be an artistic movement, an open and continuous platform of reflection and stimulation to give substance to those studies that see the body and existence as an area of exploration.

It is an act of provocation and resistance, subversion and sensitization, which focuses upon the body, through the medium of the jewel, as a statement of politics, identity and humanity.

Ilaria Ruggiero

Making a Statement

Creating from the personal,
wearing from the political
—by Rebekah Frank

The most liberating realization I had as an arts graduate student was how important individual experience is in the process of creating. That crazy idea that starts the long process of creating a piece can only originate in the brain of that particular artist. The idea is informed by their lived experience, determined by the accumulation and/or acceptance of hyphenated identities, governed by the vagaries of birth, the moments of pivot, whether planned or not, that redirect an artist's life. These all combine to allow the artist to create from a place of singular perspective.

We who make art look within ourselves, take our experiences, enrich them by filling their cracks with memories and emotions, and channel them into art. By exposing ourselves, by excavating our experiences, we attempt to understand complex ideas, concepts of cause and effect, and provide others with the

opportunity to see inside our minds. When we make a piece, we create something that didn't exist before, whether it is a black square on a canvas, the stacking of chairs between buildings, or a laptop on a string. Through this process of excavation and exposure, art connects people, bringing understanding and perspectives that have the potential to challenge norms and expectations.

Making art is personal and unique. The permutations of ideas are endless. To add to this, a mix of influences determines how the viewer understands and interprets art. These include cultural norms, socio-economics, geographic place, and personal experience the external framework for understanding our experiences. Just as the individual experience is important to the process of creating, so is the individual experience of the viewer as they see, understand, and make sense of the piece. The pieces in the exhibition "Nuda Vita," curated by Ilaria Ruggiero, are the work of a diverse cast of international artists looking at topics of cultural and political relevance. Ruggiero begins with the idea of an unattainable pure state of being, unconnected to cultural or political identity: philosopher Walter Benjamin refers to this idealized state as *Nuda Vita*. No one is born wearing a national flag, a religious symbol, or a socially constructed identity. We all come into life nude and, hopefully, screaming. However, as we move through life, we are affected by the culture we live in, the politics of our time and place, and the way we move through the world in reaction to these powerful forces. With such a broad topical and geographic survey, the exhibition provides an opportunity for the diverse experiences of its participants to be understood through their personal, cultural, and experiential lens, looking in this case at ideas of beauty, religion, queerness, oppression, and disability.

This exploration of politicized and culturally significant themes through the medium of jewelry adds another layer to the in-

terpretative work to be done: a wearer, one hopes, will at some stage move through the public sphere with a statement on their body, not just only a decorative object. Jewelry includes an additional level of intimacy as an object to be worn by someone else. Wearing art takes a certain kind of person, someone willing to act as a living, active, and engaged vehicle for another's creation, held physically on their body by a chain or a pin. Like all art, a beautiful moment of connection may take place when the subject and the way it is expressed resonates with the viewer.

A worn piece of jewelry literally carries its maker's experiences, memories and emotions into the wearer's life.

Of course, the artist isn't the only one influenced by the world they move through it; the viewer is also seeing the work through their personal lens. An exhibition of jewelry addressing politicized ideas of identity and culture invites the viewer to actively participate in the endorsement of the statement by becoming a wearer. The potential for these pieces to enter the world as objects that carry the experiences of the artists outside the gallery to be shared by the wearer with their community is part of the beauty of the portability of jewelry.

In the jewelry world, a statement piece is often an oversized piece of jewelry that stands out. In this exhibition, there is a collection of pieces that make a statement about the way the world can be interpreted and experienced. While the transition away from the idealized state of Nuda Vita isn't a choice, choosing what you put on your body is an intimate choice, and in the case of this exhibition, an endorsement of the artists point of view. Wearing jewelry that makes a statement, as opposed to being a statement, is a powerful choice and this exhibition provides us with an impressive array of unique perspectives to consider.

Rebekah Frank

Arianna Novaga

Photography takes liberties to reveal the form, writes Robert Adams in the essay *Beauty in Photography*, noting how expressive invention within the photographic image is always a laborious and perverse operation.

A perversion which is basically born from marvelling at the outside world and the objects of which it is made up, capable of arousing incessant astonishment to those who allow themselves to be enchanted by it. The task of the photographer, however, cannot and should not be limited to simply contemplating and describing, but must rather be concerned with forming, crossing, reworking concepts and returning intentions in a creative way.

From these assumptions the visual projects which accompany and interpret the pieces of *Nuda Vita* have been developed; con-

tainers of spells, imaginative inspirations, for photographs that have deliberately set themselves open, receptive, available for narrative, beyond documentary intent and logic.

Five Italian image-makers, including some emerging talents, have been invited to represent the collections of designers through personal styles and approaches, based on themes and concepts. The result is an original mosaic of aesthetic languages and experimentations which, between paradoxes and contradictions, tackle photography in an ecumenical manner, crossing conventional systems of expression.

Asia Flamini, with her technical and imaginative skills, composes a series of passionate collages in search of the ideal image, the one that transforms the jewel into a utopian and chimerical event, a magical artefact, indifferent to the laws of reality.

Simone Franzolini tests the possibilities of light and its expressive potential by surprising the jewels in a series of shots that move between the casual immediacy of a brutally realistic snapshot and the ruthless precision of the artifice of the pose.

Marco Pauletto reveals fictitious seductions theatrically put on stage through pop art imagery, a mirror of intimate desires and surreal moods, dotted with a mixture of humorous touches and bizarre actions that picture the jewel in radical distortions.

Joan Porcel Pascual sets the extravagance of small everyday situations in real and mental spaces, like a window opening onto revealing landscapes in which the jewel is inserted between the dimension of the absurd and the sensuality of the body.

Angelo Tassitano explores the abstract time and space of the

image with inventive fervour, moving between fairytale, mythical settings, costumes and masks inspired by nature, finally obtaining original visual architectures in which the jewel becomes an elegant protagonist.

Arianna Novaga

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Nuda Vita

- 1 | 13 VIVIEN BEDWELL
- 2 | 13 DARIA BOROVKOVA
- 3 | 13 CORRINA GOUTOS
- 4 | 13 SATOMI KAWAI
- 5 | 13 ANNA LEWIS
- 6 | 13 NINA LIMA
- 7 | 13 DANIEL RAMOS OBREGÓN
- 8 | 13 DANIELLA SARAYA
- 9 | 13 HANSEL TAI
- 10 | 13 MARTINA TURINI
- 11 | 13 TANEL VEENRE
- 12 | 13 MARIA IGNACIA WALKER
- 13 | 13 SNEM YILDIRIM

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Vivien Bedwell – AU

Body Cues

The way we navigate through our environment directly affects our personal experience. In our busy day- to- day schedules the way public spaces are planned and designed affects the way we interact with our environment. Not all spaces provide the correct way of finding cues to ensure equality for people with a sensory impairment.

Even after the cues are installed, these resources are not always placed correctly for all bodies to safely navigate their journey. People who have an impairment, disability or condition have been, and still are not treated in an equal manner in some society. Through history disabilities were deemed to be sickness, an affliction and many of those affected were locked away or rejected from society. Stripped of their rights to be treated equally. Inhumane treatment of people with restricted capabilities has been prominent not only in Australia's history but throughout the history of the world.

This work reflects upon the decisions made by some authorities and large organisations responsible for infrastructure

and assistance for people with a disability. Accordingly certain outcomes are more economically justified rather than socially befitting. For example, there have been poor solutions put in place, which have led to unlawful discrimination and useless way finding outcomes.

Tactile Ground Surface Indicators (TGSI) are found in public spaces, generally positioned to indicate a hazard and are used to aid pedestrians in particular who have a vision impairment or are blind. Colour luminance, contrast material, texture and placement of these indicators are important to aid way finding for orientation, direction and destination, however, there are many instances where these are not used, installed or maintained correctly.

Vivien Bedwell has used tactile cues in her work as a representation of misuse and incorrectly planned resources. The indicators are placed in a way that is not appropriate, making them completely redundant and so that the wearer is unable to communicate properly. In doing this, she hopes to evoke further thought to body movement and equality in society.









Vivien Bedwell is an Australian artist residing on the Gold Coast, who graduated from Griffith University, Queensland College of Art. As an artist, Vivien works mainly with jewellery and sculptural objects. Vivien enjoys travelling and experiencing different cultures and is a keen observer of customs and traditions. Accordingly, Vivien endeavours to interpret the different spaces and environments as experienced through her eyes. Vivien's work explores geometric language, and cultural influences transcending through history. This has evoked interest in the participatory aspects of objects and the spatial complexities surrounding the human body, both real and imagined.

From the series
Body Cues

Photographer
Joan Porcel Pascual

Year
2019

Headpiece/Mask

Title
Way Finding

Materials
Aluminium, brass,
polyurethane, rubber,
silicon

Daria Borovkova — RU

Woman.hood За мужество

Up until the early twentieth century a woman in Russia would gain recognition and certain rights (less than her duties, of course) almost exclusively through marriage.

All her appearance would indicate her newly acquired status – rites of passage would be performed. This moment would be sought after as well as dreaded. It would divide her life into ‘before’ and ‘after’. She would be the embodiment of wholeness, holiness, purity, belonging, respect, humility, hopes, obedience, conformity and fear. While a man would be the central pillar of her world.

Her hood. For better or for worse.

This order of things and a woman’s world came crumbling down with the Revolution and the Wars. Millions of men perished and the frail ‘balance’ was broken. The roles shifted. Most women had to adjust fast. As one traditional song goes ‘I am a horse. And I am a bull. I am a woman. And a man’.

This body of work is an aftermath of the devastating events in the history of a nation, which mutated society drastically.

Daria presents a series of works inspired by a particular breast plate that was once worn by women during their marriage ceremony and afterwards, similar in shape to a tie, although larger, a long rectangle. The jewel thus expresses a dual reference: to the value of tradition, and to the changing role of women in society.

The jewels are created entirely by hand, to reinforce the idea of a woman's patient and loving nature, and decorated with texts of ancient Russian songs, linked to marriage or other rituals. The colours, black, grey and red, are also an explicit historical reference to the artist's culture of origin.

It is a very subjective attempt to piece back together the torn pieces of the collective memory.

It is a very physical way to express sorrow, empathy and hope.

It is a heartfelt tribute.

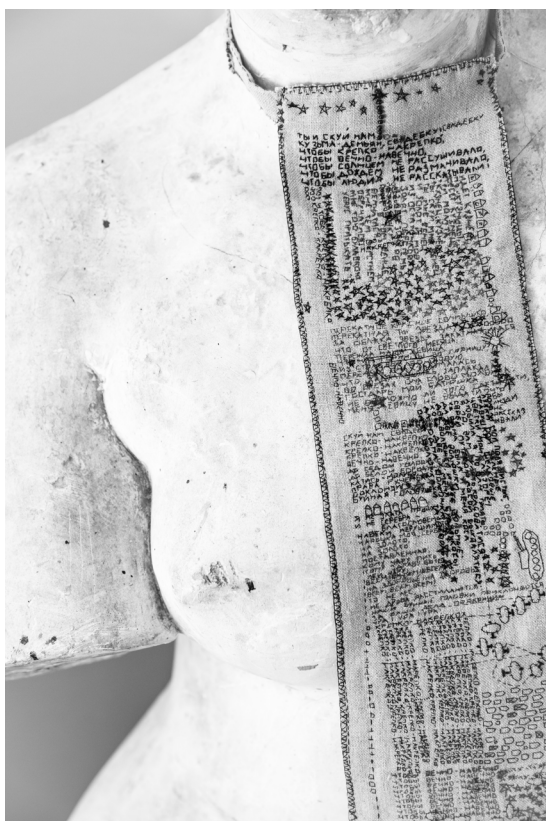




O Saint Kuz'ma and Damian
May thou seal our marriage!

So that it is safe and sound,
So that it lasts forever,
So that no sun may burn it,
So that no rain may flood it,
So that no wind may strike it,
So that no one may break it.

"Ты и скуй нам,
Кузьма-Демьян, свадебку!
Чтобы крепко-накрепко,
Чтобы вечно-навечно,
Чтобы солнцем не рассушивало,
Чтобы дождем не размачивало,
Чтобы ветром не раскидывало,
Чтобы люди не рассказывали!"





Born in Russia to a family of diplomats, **Daria Borovkova** was exposed from early childhood to a multitude of social, linguistic and cultural influences, which remain the main area of interest in her artistic practice. Her means of expression are drawings, jewellery and objects. Though true to her nomadic and cosmopolitan upbringing, Daria started to question and to investigate her Russian heritage, which she had avoided until recently. She lives and works mainly in Italy.

From the series

Woman.hood

За мужество

Photographer

Simone Franzolini

Year

2019

Body piece

Materials

Linen, silk, glass beads, silk
and cotton threads

Corrina Goutos — *US*

Polymorphic Apploidæons

The world looks to the west, the promise of belonging seen in the smiling faces of the advert families and all of the possessions they've been able to afford for themselves. But the further we come, the further the ideal hangs ahead of us. This unobtainability is the intention of a market set on endless growth. Calculated consumervalues help them create ticking time bombs: first hooking us with practicality, just as the product deems itself obsolete. As industry reels in the future, who is left with the past?

Our exported problems land in the laps of those least accountable, least equipped. Our obsolete electronics have created some of the most toxic environments the planet has ever known.

In places like Agboglobloshie, a.k.a Sodom, Ghana and Guiyu, China - children, women and men work in toxicity, eating animals that live in toxicity, and inhabiting a piece of earth that, if abandoned now, would take centuries to begin to reduce its astronomical levels of contamination.

Our throw-away culture relies on people and places which industry deems obsolete

to do the dirty work of mining our trash for recyclable materials.

The irresponsibility of man has left many scars on our planet. When we see the mutations caused by the Chernobyl nuclear reactor, we see that the effects of negligence are long lasting.

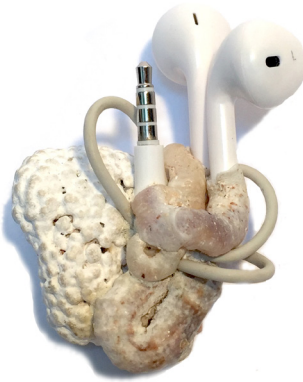
We'd be tempted to name the afflicted offspring malformed, however these mutations are evidence of nature's innate ability to prevail. As our tainted planet fights to heal itself, the boundary between products of industry and nature will blur evermore.

The collection of Polymorphic Aploidæons are previews of living beings to come, possibly even among those that will succeed us.









Corrina Goutos, a Native of Upstate New York, now established in Hamburg Germany, is a contemporary jewellery artist whose work deals with themes of consumerism. Her work, like her source of inspiration, lingers on the blurred line between two familiarities: products of mass production and forces of nature. Her search for a genuine snapshot of modern life, led to her fascination with reading the unfinished stories, and revealing in the contradictions, which she observes in the post-consumer environment- specifically habits of waste disposal.

The jewellery itself is crafted from the waste of material culture, through experimental casting and clever connections; her studio practice reanimates a range of household materials. She is internationally active in the field of contemporary jewellery, having in 2018 lectured and presented a solo show during Munich Jewellery Week, as well as exhibited in Stockholm, Athens, Barcelona, Bucharest and Guangzhou.

Corrina Goutos was also named one of 5 finalists world-wide for the Art Jewelry Forum's most recent Annual Award.

From the series
Polymorphic Apploidæons

Photographer
Marco Pauletto

Year
2019

Location
**Hotel Nani Mocenigo
Palace, Venice**

Brooch

Materials
Shell, headphones,
silver, steel

Satomi Kawai — *JP*

Smile in Black

Satomi Kawai examines several layers of womanhood to discover her roots as a Japanese woman and presents a series of wearable objects called ‘Smile in Black’.

The series investigates the results of a cultural and iconographic clash between East and West, starting from the Japanese tradition of Ohaguro.

The blackening Teeth custom, called Ohaguro, is of uncertain origin in the long history of Japan, and the custom has changed over time. She focused on women’s blackening teeth custom in the Edo Period (1603– 1868) before the modernization of Japanese society, the so called “Meiji Restoration.”

This custom is aesthetically weird, and even disgusting from the viewpoint of the Western world and even modern Japanese society. Unfortunately, there is no record of how women have received the blackening teeth custom, but it was described simply as a part of women’s makeup to soften their appearances. It was accepted as unique Japanese beauty perception, valuing on the combination of white skin,

black hair and black teeth. Also, the blackening teeth symbolized a faithful woman who had not married to a second husband. Furthermore, teeth blackening was applied not only for married women but also women who reached a certain age. These were Japanese virtues and gender role to be a good woman: modesty, obedience, and harmonizing to her family and the society.

The custom seems to show the old nation of Japan as a male-dominated society, which limited women's freedom.

The blackening of teeth is almost like forbidding women to speak out their own voice and hiding themselves as a good behaved woman.

Satomi Kawai connected herself to the blackening teeth custom and her roots as a Japanese woman who should be silent. She realized that it was not comfortable in describing herself and her thoughts to others right after moving to the United States. It has taken a long time to make an adjustment to be an individual who speaks out who she is.









Satomi Kawai was born and grew up in the midst of a rich natural environment, at a suburb of Wakayama City, Japan. Satomi's grandmother, the most influential person on Satomi's aesthetics, taught her sewing and embroidery, and encouraged Satomi to develop her own artistic style since she was a little girl. She earned the BA degree in literature in Kyoto, Japan. She also learned traditional Japanese cultural practices, including flower arrangement, the tea ceremony and calligraphy. With this background, Satomi moved to Iowa, which is a big state in the middle of the American Continent, 20 years ago.

Later, she began visual art practice, specializing in metalsmithing and jewellery design as a graduate student in the University of Iowa, and used it as a tool of her self-expression. She received the MFA (Master of Fine Arts) degree in 2006. Since then, she has worked as a studio artist. Satomi has examined her personal femininity of physical, emotional, and psychological layers as a Japanese woman who lives in a Western culture: she attempts to answer how her circumstances change her perspectives through her art.

From the series
Smile in Black

Photographer
Marco Pauletto

Year
2018

Location
**Hotel Nani Mocenigo
Palace, Venice**

Brooch

Title
We Smile in Black 2

Materials
Sterling silver,
cast-plastic teeth,
acrylic painted paper clay

Anna Lewis – UK

Stay

Anna Lewis investigates the aesthetic, symbolic and costume imagery of the Victorian era, starting from an antique corset made of whalebone, linen and silk, dated 1780.

The corset is an object of conflict and contrast; it represents both control and support. A ubiquitous object and outward symbol of self-control, or social control by men.

The corset is a political element.

It is symbolic of discipline, beauty and sexuality yet hides a dark truth by painfully punishing the body in order to fit this feminine ideal. The restriction of this tight cage, crushing internal organs and ribs often making the wearer ill, suffering for a tiny wasp-like waist, perhaps could be a reflection of the lack of freedom or voice experienced by women at this time.

The idea of control of both mind and body, the vision of the woman as an object or possession of beauty, or as a trophy on the arm of a man: but was the corset also a weapon used by women to control society and men themselves? An element of manipulation or a tool in its own right?

Anna plays with the dual appearance of the corset like a bird's wing, free, when shown unworn and opened. When used, on the contrary, it becomes an element of constriction and turns the female into a cultural object through control and distortion.

Anna Lewis is a jewellery artist who works with feathers and questions the relationship between body, object and material; her work explores the contrasting elements of both female freedom and restriction. Birds in direct contrast are symbols of freedom, of flight and of liberation.



Stay



Anna Lewis





Anna Lewis is an artist and designer-maker exploring ideas through the mixture of jewellery, fashion, photography and film. Originally trained as a jewellery designer, she has exhibited in contemporary craft galleries and events all over the world including a solo show in Japan and Schmuck in Munich Jewellery Week. Anna's work has been featured in many international design publications and books including *Elle Décor*, *Living*, *Crafts*, *Selvedge* and *The Times* magazine. Anna has also diversified into large-scale installation and collaborated more recently with photographers and filmmakers on several projects including music videos and fashion film. She is currently a lecturer in Design Crafts and Surface Pattern Design at Swansea College of Art, Wales.

From the series
Stay

Photographer
Simone Franzolini

Year
2018

Location
**Hotel Nani Mocenigo
Palace, Venice**

Body piece

Materials
Foam,
dyed goose feathers

Nina Lima — *BR*

Persona

When she started her research into Creole jewellery she immediately recognized a manifesto against oppression and the imposition of inferiority. Creole jewellery is a set of small pieces with strong symbolism of faith, beliefs and hidden messages for people dominated by slavery and racism.

Upon encountering old photographs of slaves and their jewels, she immediately recalled the image and style of rappers and their immense jewels.

She then recognised the same provocative message: I can buy whatever I want; I'm free despite living in a world that still exercises its racism on black people.

The balangandãs is one of those pieces and is a really special jewel: is a piece that only black women could use even today; it's a tradition and a piece of resistance and confrontation.

Nina Lima chooses some small parts from this entire context and create pieces with historical references: ropes, balls of a necklace, cameo format, old pictures with modern colours and encaustic treatment to remember old times; little pearls,

chains and a balangandã of personas, to represent the change of focus, from the culture of faith to the culture of the self. Persona series is an invitation to reflect about the world, human beings as well as our lost of values and original culture.









Nina Lima is an architect and jewellery designer. The conceptual nature of her pieces makes them unique. The search for alternative materials and new forms is always present in her creations. She is inspired by perception of facts and her position in relation to what worries her: the planet, human beings, their relationships, their degradation and what we can do about it. Her research is positioned in relation to the world in which she lives.

From the series
Persona

Photographer
Angelo Tassitano

Year
2018

Location
**Hotel Nani Mocenigo
Palace, Venice**

Brooch

Materials
Silver, copper,
annealed steel thread,
thread

Daniel Ramos
Obregón — CO

Material Identities: Hair

The work develops from a reflective process around racial and social identity in a mixed-race country such as Colombia.

The artist investigates the theme of identity through the exploration of some traditions that originate among African peoples, such as the art of hair-braiding.

He identifies in the hair, and in the endless ways of combing, combining and arranging it, an act of affirmation of one's own spiritual and social individuality.

He delicately raises the veil on the difficult subject of cultural appropriation: is it a lawful act because the cultural and racial boundaries are blurred and undefined, or does it represent a violent and unjust action?

The body of work consists of a collection of 5 brooches that materialize abstractions of bodies into wood and hair.

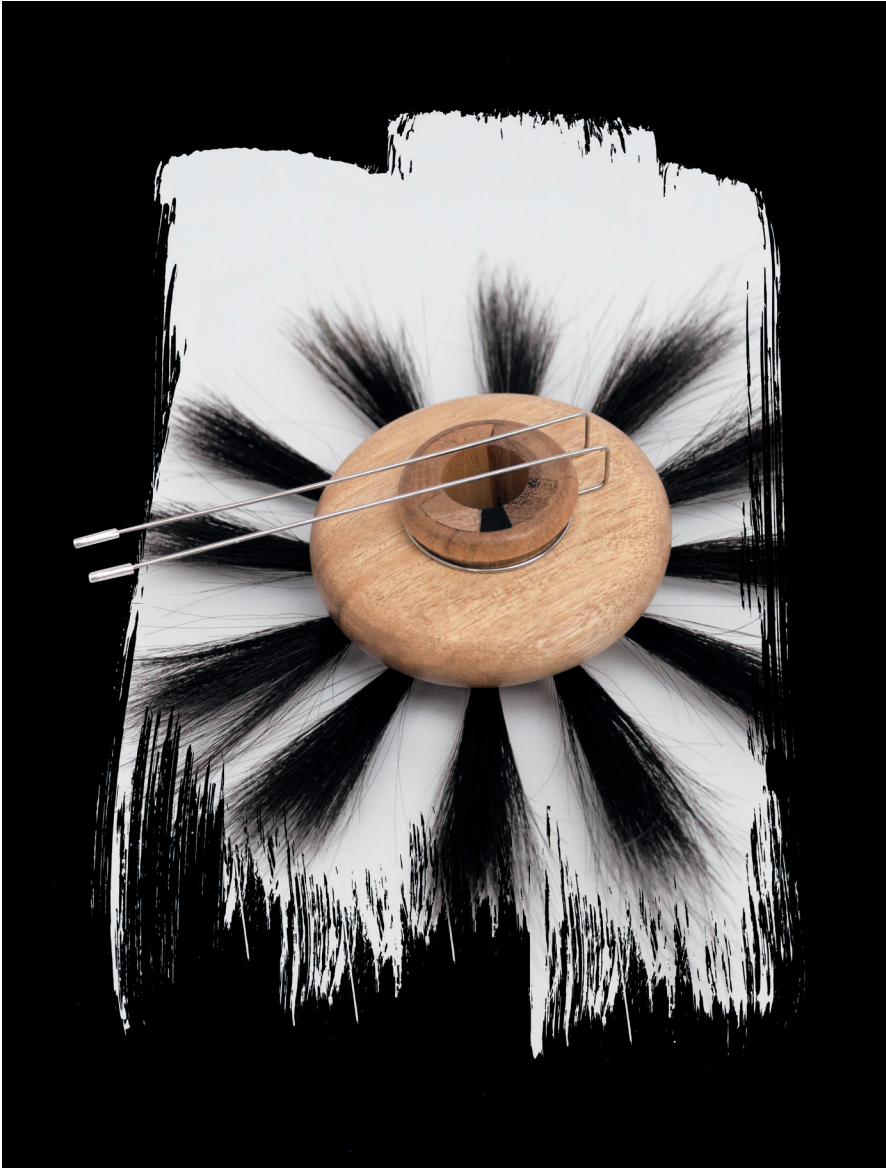
The pieces seek to recognize difference and celebrate the beauty of diversity but also to remind us that race is a social construct and that we are complex beings.

They take hair as a manifestation for physi-

cal identity from both individual and social perspectives.

The brooches take hand-made brush techniques as a way to focus on hair and celebrate its beauty and power.









Daniel Ramos Obregón is a Colombian designer and jewellery artist who graduated from MA Fashion Artefact at LCF in 2014. He currently works as an assistant tutor at the Design department at Universidad de Los Andes in Bogotá, Colombia. He has been featured in international exhibitions such as Utopian Bodies (2015) in Stockholm, Body/Cialo (2016) in Wrocław, Why-Who-What at the Venice Architecture Biennale (2018), among others. His work develops from an interdisciplinary relationship between fashion, crafts and social studies. He has a great interest in exploring different aspects of the human condition such as gender, physical identity and diversity, while materializing these as wearable objects.

From the series
Material Identities:
Hair

Visual by
Asia Flamini

Year
2019

Brooch

Title
Braid

Materials
Wood, natural hair,
950 silver,
stainless steel

Daniella Saraya — *IS*

Facing Direction

The prayer indicator is an ancient tool used in various religions of the world over the years. The importance of precision in the direction of prayer is shared both in Islam and in Judaism, as well as the use of a tool that ensures its correctness.

With time, as a result of changes in period, place, language and culture, there has also been a change in the meaning of ‘searching for direction’ and new questions arise in the context of conscience, exile, yearning, and substance.

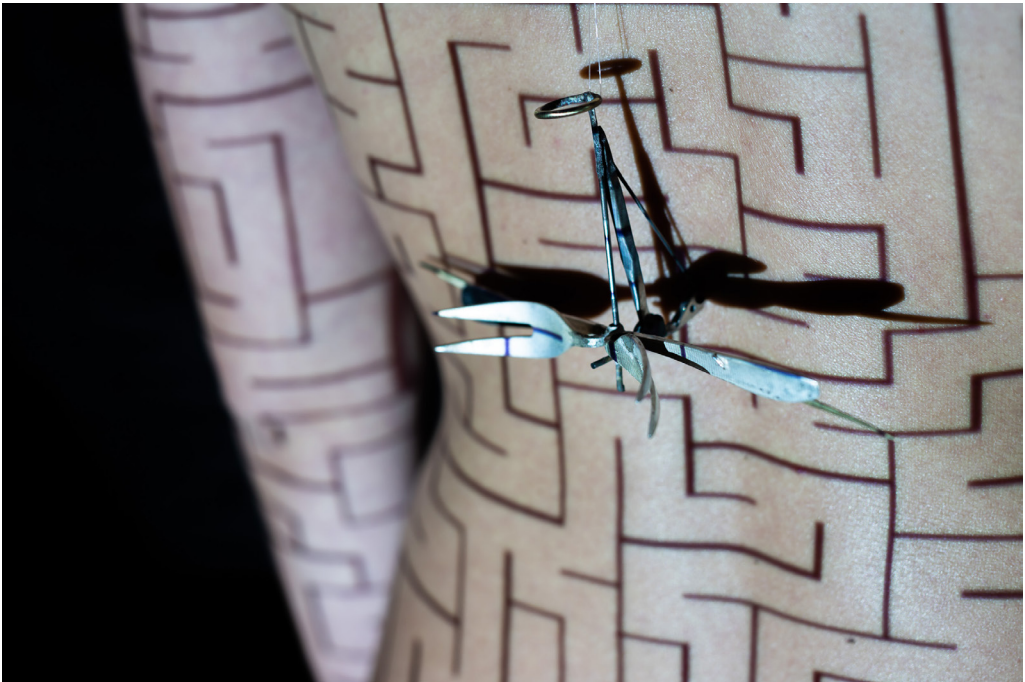
When this object is used as a compass, it connects between the gestures of the body, its intention, and the physical / geographic location in which it is located.

In her work Daniella Saraya would like to offer a personal translation that examines the processes that shape our time. A change to the character of this object, from a tool that gives an answer to one that asks the questions, gives room for doubt and allows more than one truth, more than one possible direction of prayer. She chooses to work with readymade ob-

jects, old cutlery that she found, that represents in its essence the combination between an intimate and private action to a collective and public situation.

She disassembles the cutlery and rebuilds it as kinetic jewellery, which connects to the edges of the body and points to multiple directions.

The connection to the body creates a deceptive dynamic situation that does not commit itself to one vanishing point, opens an option, to challenge, to think, to ask new questions.









Daniella Saraya, contemporary jewellery designer from Israel, has a B.A in jewellery design (2013) and an M.A in Multi-disciplinary design (2016) from Shenkar College of Engineering, Design and Art (Tel Aviv). Her work explores questions borrowed from human psychology and nature, asking conceptual and aesthetic questions that challenge the jewellery field while testing the boundaries of the jewellery's function and essence.

From the series
Facing Direction

Photographer
Joan Porcel Pascual

Year
2019

Neck object

Materials
Brass, readymade cutlery,
silver,
parts of an umbrella

Hansel Tai – CN

Nude Jade Pierced

The focus of Hansel Tai's research is the LGBTQ+ culture among young Pan-Asians and he does it by questioning traditional symbols.

Under the tyrannical political environment amid social tension, there is still a vibrant queer community in China.

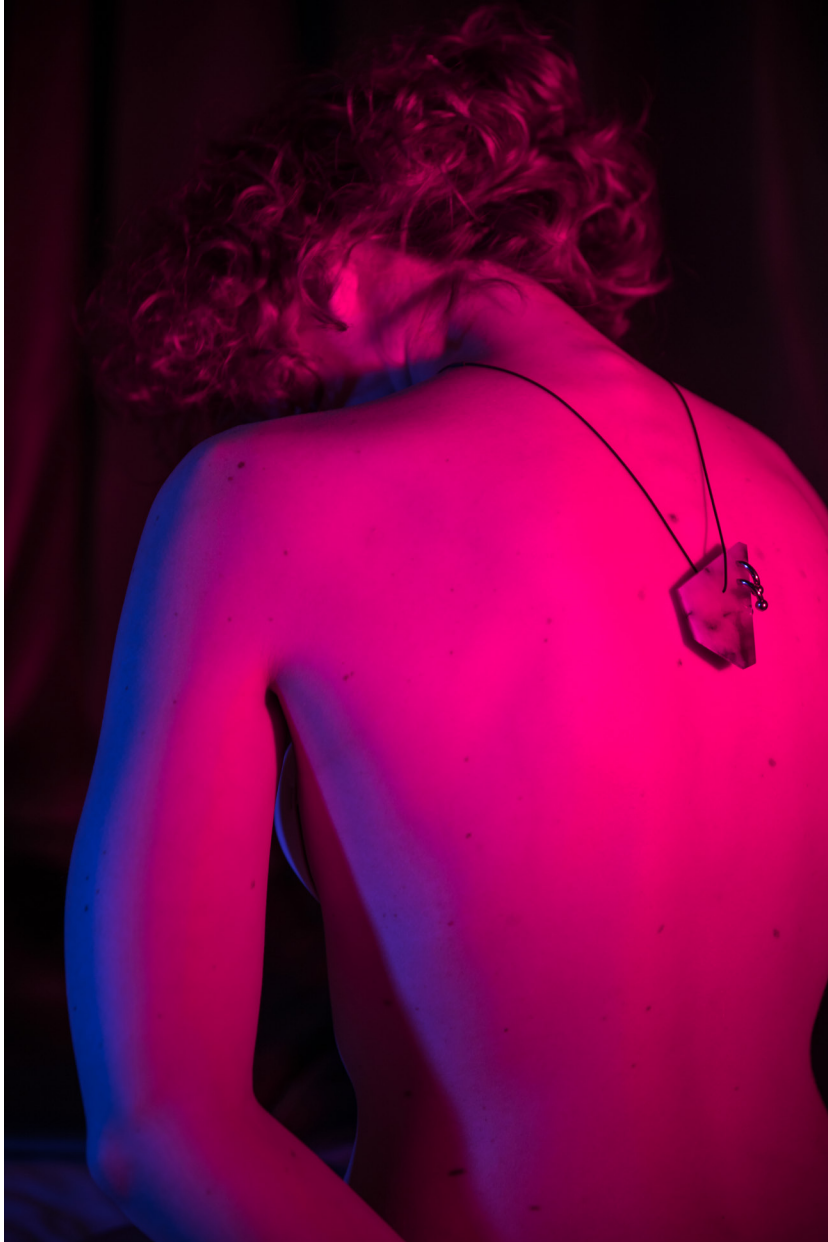
Jade has been, is, and always will be one of the dominant idolized materials from Pan-Asia. It is one of the sacred symbols of ancient China. Considered the centre of cosmic force, of energy, and power, it is associated with the symbol of perfection and various virtues.

Jade belongs to the masculine force - yang, and thus to the sky. For this reason it was believed to protect the body from decomposition, giving eternal life, and has been used in alchemies to obtain the elixir of immortality. It has been widely used in the ritual symbolism of China and its shades range from cream to dark green.

In this body of work Hansel translates and subverts the traditional symbolism, through a transgressive and alienating action, puncturing the stone with piercing, in an almost impossible act.

The fetish for jade is branded into the essence of ethnic identity, even reflected through a little-known history of sub-culture.

What he is doing in these pieces is conjuring the same spirit and desire for jade, mixed with fresh energy and aesthetic: for lovers with rebel hearts.









Hansel Tai is a Chinese artist and designer currently residing in Estonia. He graduated in 2016 from Central Academy of Fine Arts in Beijing in Art Jewellery. He continues his artistic research at the Estonian Academy of Arts in Tallinn as well as Gerrit Rietveld Academie in Amsterdam. He has exhibited in the Netherlands, Germany, France and USA among others. Tai's work focuses on the Post-Internet Epoch: naturalness has been shadowed by body cult, deformation, subcultural signs and high gloss metal, and digital voodoo is materialized into fetish objects.

From the series
Nude Jade Pierced

Photographer
Simone Franzolini

Year
2018

Pendant

Materials
Jade,
surgical stainless steel,
rubber, silver

Martina Turini – *IT*

What an Elegant Subversion

In ‘What an Elegant Subversion’ Martina Turini reflects on the meaning that layers of clothing in a specific cultural context represent.

She is in particular thinking back of a story her grandmother told her, when she used to draw a fine line with a pencil on the back of her legs to mimic the presence of silk stockings when she was at university, in order to look “proper”.

She came to think of the image of the sexualized leg in the Italian culture at the time, and of what a woman is expected to be and look like in every aspect of our culture.

The memory is very dear to her as it reminds of how her creative grandmother was able to get away with things and make fun of what the system required from her in a very subtle way.

The fragility and impermanence of the line indicate the fallacy of the concept: as in reality the layer of clothing on the naked leg was nothing but a layer of imagination.









Martina Turini is an Italian jewellery designer based in Amsterdam. After a degree in Japanese language she moved on to study jewellery design at the Gerrit Rietveld Academie in Amsterdam. She is still fascinated by languages and literatures, and is currently pursuing a masters degree in comparative literature. Contemporary narratives and popular culture are still the main interests that inform her work, which is influenced by the diversity of her background.

From the series
What an Elegant Subversion

Visual by
Asia Flamini

Year
2019

Brooch

Materials
Silver frame

Tanel Veenre — *EE*

Garden of Bones

Tanel Veenre speaks through great archetypes, staging the individual and collective unconscious through a language most explicit when delicate.

His research touches the intimate themes of sexual identity in its most mysterious and controversial meaning, in that grey area of consciousness in which the contours fade and the impulses become indefinite.

The male and female genitalia, acting as stereotypes, elements of cultural and visual construction, are the subject of his latest aesthetic research.

Sexuality and religion, eroticism and mysticism, sensuality and passion meet and find expression in an original and symbolic language of symbols and icons.

In this latest collection, Tanel investigates the role of the male figure in contemporary society, starting from an almost autobiographical reflection on his childhood.

Innocence and guilt, pleasure and pain, masculine and feminine, decanted in that period of life in which the outlines between the feelings become indefinite, joy and sadness are mixed, the body is trans-

formed, an energetic and chaotic potential from which the identity can emerge.

Tanel expresses himself through the use of some symbolic elements such as the use of flesh-pink, the white of pure innocence, and blood-red.

The aesthetic outcome of his research is subtle, even though it might be expected to become subversive and disturbing.

In fact the harmony of shapes, the soft colours, the delicacy of the materials for the sense of both sight and touch, create a set of perfect composure, almost classical, spiritual and metaphysical.

His creations are not provocative, but contemplative. Contemplation, as an attitude of full, innocent and mystical pleasure, is the invitation given to us by the art of Tanel Veenre.









Tanel Veenre lives and works in Tallinn, Estonia. He has been educated as a jewellery artist (MA) at the Estonian Academy of Arts (1995–2005) and Gerrit Rietveld Academie in Amsterdam (1997–98).

He has been showing his work since 1996, which includes jewellery, photography and fashion. From 2012–2017 he worked as a professor in the Design Faculty at the Estonian Academy of Arts. Tanel Veenre has exhibited his works in more than 250 solo and group exhibitions around the world – including in major museums – and has given lectures/workshops in Estonia, New Zealand, Brazil, China, Scotland, Finland, Portugal, Spain, Norway, Israel, Sweden, Chile, Taiwan, Thailand, Mexico and Germany. He is represented by galleries in Sweden, USA, New Zealand, Germany, Holland, Latvia, Austria, Mexico and Brazil. Since 2013 he is running a jewellery brand Tanel Veenre Jewellery sold in more than 20 stores in Europe, Canada and China. In 2018 he opened a flagship store in Tallinn city centre. Tanel Veenre is a father of twins and a happy man.

From the series
Garden of Bones

Photographer
Angelo Tassitano

Year
2019

Location
**Chiesetta della
Misericordia, Venice**

Brooch

Title
Magnolia

Materials
Bone, reconstructed mother
of pearl, chalcedony, silver

María Ignacia Walker — *CI*

Trawa **(skin | shell)**

Trawa is a collection by Maria Ignacia Walker woven from resin cells and silver dust, which attentively observes an instant of change and exchange.

The Mapuche people, who today inhabit the south of Chile, were the only indigenous group in the American continent which managed to resist the Spanish conquest and thus kept their sovereign territory. Since then, they have been subject to an endless string of transformations throughout their history. One of these changes has been the rise of silver jewelry.

From the beginning, commercial exchanges between Mapuche and Spanish were done with silver coins — coins which, back then, built economic hegemony through conquered territories. Nevertheless, the Mapuche understood wealth as abundance and not as a means to earn and hoard. For this people, coins did not carry monetary value as much as experimental value. The metal was melted, shaped and ham-

mered to give it a new pattern of existence. Thus it returns to a primal state and regains its inherent preciousness through jewellery — pieces of distinction and ornamentation that draped over female and male Mapuche bodies until the present day. We refer to the ornate earrings, prominent necklaces and round clasp-pins with which they fasten their clothes.

Trawa awoke from this gesture of material resistance. Silver remains on the body as a sign of the strength of its bearer, as an object, which situates itself as a subject. This collection seeks to evoke a sense of protection through jewel-amulets that serve as a second skin, through a meticulous manual process that turns silver dust into delicate woven threads and pearls.

With her work, the artist continues to explore and consider the organic limits of the body through new materials. These are pieces that remind antique Mapuche ornaments, seeming to melt into the skin in fine layers of thread. They rise, too, as fragments of the body, blooming subtly to the surface.

Memory inhabits the skin and becomes a silver mantle.

Valentina Rodriguez









María Ignacia Walker obtained her first degree in Art Direction at Universidad del Desarrollo, Chile, 2007. In October 2015 she graduated with an MFA in Alchimia Contemporary Jewellery School, Florence, where she is based and works as independent artist. In 2018 she was welcomed into Khio, Oslo National Academy of Art, Norway for a special artist in residency programme. While working on her personal projects, Maria likes to share her knowledge by giving lectures and workshops. She has taught in Florence, Hong Kong, Shanghai and Santiago de Chile.

From the series
Trawa (skin | shell)

Photographer
Angelo Tassitano

Year
2019

Shoulder piece

Materials
Fishing line, resin,
silver powder, shibuichi

Snem Yildirim – *TU*

Daily Obedience Routines

“Daily Obedience Routines” series is about the terms such as obedience, authority, hierarchy and questioning how the education system transforms us into individuals, who are obedient to authority.

The actions that we are made to repeat systematically as well as the objects used in schools are fictionalised so as to form a habit of obedience in us. What we are going to learn, the way we are going to think, and the way we are going to behave in public are all determined by authority and are taught in schools.

Obedying the rules in school is practice for obedience to the authority of the state.

Asking for permission to talk or to go out; raising hands to ask permission, reporting others, queuing, standing to attention, singing anthems, and keeping quiet are obedience routines that we repeat throughout our educational lives. Knowing who we are and with whom we can never be, we learn more about obedience, submission, and our limits and missions than we do about our rights and freedoms.

Through schools, authority regulates every area of a child’s life from the move-

ments of their body to their physical appearance and it raises children who are forced to live within certain templates.

Snem Yildirim created the “Daily Obedience Routines” series by re-enacting all the actions she repeated during school years and by reinterpreting the objects in her memory.









Sinem Yildirim was born in Ankara / Turkey. She graduated from Gazi University, Department of Architecture, and in 2011 she started to study the Architectural Design Master Program at Istanbul Bilgi University. With the Inout Project she produced several art projects within the scope of city and public space. She continued the Leather Footwear and Accessories Design Program at Istanbul Moda Academy in partnership with the University of the Arts London. In 2016 she set up her contemporary jewellery studio “Studio Zigzag” with her sister. Currently, she is working at her studio and teaching architecture at Gazi University, Department of Architecture.

From the series
Daily Obedience Routine

Visual by
Asia Flamini

Year
2019

Armband

Title
Examined, Certified,
Under Control

Materials
Cotton, embroidery thread,
hook and loop fastener,
transparent pvc film

ILARIA RUGGIERO

Curator and Art Director

Curator and Cultural Project Manager, creator of development projects with a mixed know-how and education, both humanistic and managerial, with a focus on economic sustainability of culture. She collaborates with different institutions as project manager in the field of contemporary art and design. She is the founder of Adornment—Curating Contemporary Art Jewelry, a curatorial integrated project dedicated to contemporary art jewelry. It aims to develop the knowledge and consciousness of contemporary jewelry as artistic discipline and as ground search for technique, aesthetics, and philosophy.

ARIANNA NOVAGA

Photography Creative Direction

Arianna Novaga was born in Forlì. She lives and works in Venice. She graduated in Architecture at IUAV, Venice and obtained a PHD in History of Arts at the Doctoral School of the Universities of Venice and Verona. Her field of research ranges across photography, theatre and visual communication. She has published articles, essays and photographs in numerous magazines of contemporary art and photography, as well as in scientific journals and books, published by the major Italian publishers. She has curated several photographic exhibitions in Italy and abroad and is the artistic director of Hodgepodge Imagezine. She is an adjunct professor of photography and communication at the IUSVE of Verona and Venice, and professor of History and Techniques of Photography at the University of Trieste.

Asia Flamini is a graphic designer and art director who currently lives and works in Milan.

She became passionate about the world of design during her education at an artistic high school, and continued her studies at the IUSVE University of Venice, where she obtained a degree in Communication Sciences and Techniques. She uses various graphic and artistic methods in her work, paying particular attention to the technique of collage. Research and experimentation allow her to gain deeper insights and apply new approaches with the ultimate intention of creating an effective product both in terms of aesthetics and functionality.

Simone Franzolini, born in Rimini in 1996, lives and works between Verona and Milan.

He trained at the Libera Accademia di Belle Arti in Rimini and at IUSVE in Verona, where he studied graphic and multimedia communication. He has always been interested in the visual arts, and in particular photography, which he has developed through his work in the fashion industry. He also works in video and graphic design, collaborating with various agencies and freelancers. Since 2018 he has published the fanzine Tafuzzy Days, which portrays situations and people from the festival of the same name. He currently collaborates with the Milan photographic studio La brut époque.

Joan Porcel Pascual, born in Barcelona, Spain, lives and works in Venice.

He studied photography at the Escuela de Especializacion Fotografica, and graduated in Technical Sciences of Graphic and Multimedia Communication at the IUSVE University of Verona, dedicating himself to the study of photography and graphics. He currently works on interiors and portraits and collaborates as a photographer with various institutions in the field of culture and museums. He has published in several magazines and is co-founder of Eggdesign, the noted content platform for Virtual Reality.

Marco Pauletto was born in 1996 and trained at the IUSVE in Venice.

Always passionate about photography, he has followed a creative path which has reversed the traditional pattern. He initially studied the techniques of post-production and editing before moving on to photographic creation: a background well exemplified by the shots he takes, the result of a shared and equal task between the capturing and final processing of the image, both key moments for turning his vision into a photograph. The main output of his works is Instagram, which he uses as a living exhibition gallery. He mainly works with brands and influencers in the fashion industry.

Angelo Tassitano experiments with photography, overseeing the entire process from shooting to final print, trying to give expression to the emotion of the “encounters” of daily life and questioning the origin of his personal roots. Friend and pupil of Walter Rosenblum and Giovanni Umicini, two great interpreters of social photography, he has published books with the Mignon group, of which he has been a member for several years, he has exhibited in solo shows and participated in international exhibitions. His images can be found in public and private collections.

