

CITY



ASSOCIATION FOR CONTEMPORARY JEWELLERY-BRISTOL
NEW GALLERY, ROYAL WEST OF ENGLAND ACADEMY
26 NOVEMBER - 24 DECEMBER 2010

CITY

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CITY

A selected contemporary exhibition of work made in response to the urban environment, hosted by ACJ-Bristol

The steering committee of ACJ-Bristol wished to challenge and channel members in moving forward with their work. The City exhibition provides the opportunity for members to take part in the exchange and exploration of new ideas in a mutually supportive atmosphere. We are a disparate group, teachers and the previously taught, a core of colleagues and students who originally met at The School of Art, Queen's Road, Bristol. We also draw on strong academic links with the research community at The University of the West of England. We sought to make the brief as open as possible hoping to include a wide variety of practice.

A diverse response sent forward for a two stage, peer selection process, included work from artists and professional makers, Jewellery MA graduates from Edinburgh, invited guests and students from The School of Art, Queen's Road, Bristol, Filton College.

Exhibited at the New Gallery
Royal West of England Academy
Queen's Road
Clifton
Bristol BS8 1PX
0117 973 5129

www.rwa.org.uk
info@rwa.org.uk
www.acj.org.uk

Title and Poster Image:

*Kirsty Sumerling. Framed fragments necklace
White precious metal, 18ct gold, corten steel, vitreous enamel
130 x 80 x 40 mm
Photographer: John K. McGregor*

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*City exhibiton
Photograph: Fionna Hesketh*

INTRODUCTION

Barbie McClure

In his essay on Terence Davies' film 'Of Time and the City', Matthew Gandy writes,

'There is something mysterious about Terence Davies' Liverpool from the outset: at the heart of this meditation on the city lies a tension, between urban change as a process that is brutal and unremitting, and the persistence of memory as something that is delicate and filamentary. We weave our memories into a palimpsest of dreams where time and place melt into each other. Memories become maps through places to which we can never return in a world that is changing all about us.' *

The tension that Matthew Gandy writes about so poetically is central to the draw of the city. The urban change that he talks about has a magnetism to it which pulls us in, to be part of it. Change is the future; we are seduced by its raw energy, its endless beginnings, possibilities and expectations. Yet threading through it, and under and around, are the stories of the past, which fascinate and redirect our looking and seeing. A sense of history and time inform our daily existence in a sub-conscious way, occasionally surfacing in dislocated moments of sharp awareness. Deep affection for place roots and grounds us with a sense of belonging, voiced in the small idiosyncratic adaptations of everyday living which become part of the fabric of the city: human stories glimpsed in nooks and crannies, attic windows, cellars, rooftops. Yet stories can equally speak of fragility, alienation and struggle for place and identity in a shifting human landscape. The wide open public spaces of cities are imbued with a sense of not belonging, of meeting and parting and momentary connections. There is something compelling about this tension between the past and what might be, between belonging and anonymity, and between staying and leaving.

Making is, on the whole, a private thing. As a group of makers in Bristol we chose the idea of city as a connecting thread, to direct our work for this exhibition and to bring it, and us, together. We opened up the exhibition to the national membership of the Association for Contemporary Jewellery, jewellery graduates from Edinburgh College of Art and students from Filton College, to widen and enrich whatever outcome might emerge. These distinct and different voices have combined to give a varied and, we hope, stimulating insight into a subject, which touches us all.

*Gandy, Matthew. Professor of Geography, UCL. Director of the UCL Urban Laboratory.
'Of Time and the City'. BFI. 2009. DVD booklet. Page 1.



City Walk, Bristol
Photograph: Barbie McClure

VICKI AMBERY-SMITH

For over twenty five years Vicki has built up a worldwide reputation for her fine interpretations of architecture in silver and gold. Her lifelong interest in architecture began with the dreaming spires of Oxford, her home town. In the 1970's she studied at Hornsey Art College, London and set up her studio with help from the Crafts Council. She has exhibited in Britain, Europe, America, Japan and Australia and her work is sought by private and public collectors.

Major commissions include: a model of Shakespeare's Globe presented to Prince Phillip, a presentation piece for Robinson College Cambridge, commemorative jewellery for Temple Bar London, trophies awarded to the winner of The Prix Picet (2008 & 9). Most recently Vicki has made a replica of the wonderful, ornate 2 Temple Place, London currently on display in the V&A. Her work is also represented in the collections of The Royal Scottish Museum, East Midlands Arts and Houston University, Texas.

Vicki Ambery-Smith studied Jewellery Design at Hornsey Art College (Middlesex Polytechnic) and at Fachhochschul in Schwabichsh-Gmund, Germany. She has exhibited at 'Collect' with the CAA Gallery, Shetland Arts and Goldsmiths' Hall and is a member of The Art Workers' Guild.



*Tower Brooches
Sterling silver, 18ct yellow gold,
9ct red gold.
93 x 16 x 6 mm*

VICKI AMBERY-SMITH



*Rings. Group of Towers
Sterling silver, 18ct yellow gold,
9ct red gold.
33 x 25 x 17 mm*

www.vickiamberysmith.co.uk

MIKE ANDREWS

In Memoriam, necklace of nails

From November 1940 to April 1941, Nazi bombing killed 1,300 people and destroyed 2,295 homes in Bristol. After one raid, when eight thousand incendiary bombs were dropped, the Lord Mayor said that a city of churches had become a city of ruins. These ancient hand-made nails, recovered from recently burnt house timbers, represent the historic buildings that were lost. The cod-line speaks for the fishing trade on which much of the wealth of the city was first founded.

Lives and Secrets, necklace of keys

The purpose of a key is to keep other people out: prying eyes, thieving hands. The complexity and quantity of keys reflect our values and fears and civilisation - city preoccupations. Nobody in a Neolithic village needed a key. The fingers that turned them are long dead and gone, but the keys survive without the locks that they entered and released. What secrets did they protect? A secret can be safe with a key, but not a life.

Mike Andrews has been making jewellery since he retired from a successful career as a television documentary producer with the BBC. His worldwide travels to remote areas, his education as an engineer, and his award-winning programmes on the natural world and archaeology have all combined to give him a wide experience of creative design.



*'In Memoriam', Necklace
Iron antique nails, traditional
cotton cod-line, silver.
Length 260 mm*

MIKE ANDREWS



*'Lives and Secrets', Necklace
Steel antique outdated keys,
rings, sisal, ivory, card, copper.
Length 310 mm*

www.mike-andrews.co.uk

STACEY BENTLEY

Through material experimentation, I wish to explore the new possibilities and ideas that industrial liquid enamel can bring to contemporary jewellery. My aim is to challenge the pre-conceived ideas attached to enamel by questioning technique, process and aesthetic.

Informing my creative process is the industrial city. Taking inspiration from patterns and structures I have observed on my journeys through urban scenes, I initially paint onto small scale enamel panels to help me to reflect upon these observations. This visual information is translated into tactile, sculptural forms that play with line, gritty textures and matt finishes.

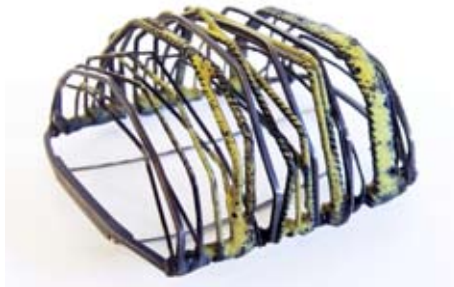
Recent research explores layers, in elegant, enamelled wire structures. Experimenting with various combinations of colour that both compliment as well as contrast allows me to create unpredictable qualities with a subtle and delicate finish.

Stacey Bentley studied Jewellery at Edinburgh College of Art. She has won various awards including membership of Contemporary Applied Arts, The Kenneth Benton Enamelling Award, The Short Course Bursary in Creative & Experimental Enamel Techniques and the Andrew Grant Major Bequest Award.



*Work in progress
reference images*

STACEY BENTLEY



*Double layer brooch
Oxidised white metal, iron,
vitreous enamel
70 x 60 x 15 mm*

*Triple layer brooch
Oxidised white metal, iron,
vitreous enamel
80 x 35 mm*

*Yellow stripe brooch
Oxidised white metal, iron,
vitreous enamel
55 x 35 x 53 mm*

www.staceybentley.com

MATT BENTON

These brooches are records of familiar routes through, around and across Bristol. Setting off from home, they are journeys that have never become routine, because the city is constantly changing.

From early childhood I wanted to make jewellery. That feeling has never left me.



3 Brooches: oxidised white metal

*My ride home from work
115 x 18 x 5mm*

*A loop walk around
Bristol docks from home
117 x 38 x 5mm*

*Walking to town from home
(my route and the girls' route)
93 x 20 x 5mm*

matt.benton@btinternet.com

MATT BENTON



*City exhibition design: Matt Benton
Photograph: Kathleen Reeves*

SARAH BRAUN

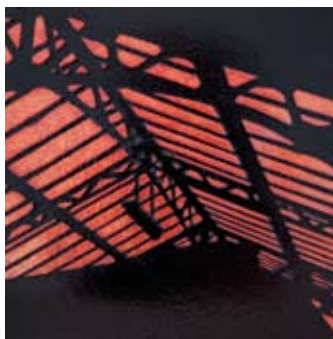
Temple Meads

Fascinated by the construction of the roof of Temple Meads railway station ever since I've lived in Bristol, I have tried to draw it, taken many photographs over the years too, but until the opportunity of the City theme, I had never found a medium that I felt could do it justice.

The predominantly straight lines and complex web of metal in the roof structure seemed an appropriate subject for enamel on copper; using hand-cut stencils, employing a technique I'd been developing for some time.

Less famous than the Suspension Bridge, it is a fitting entry to the city, both grand and utilitarian, a huge span that has stood ever since the railway came to Bristol.

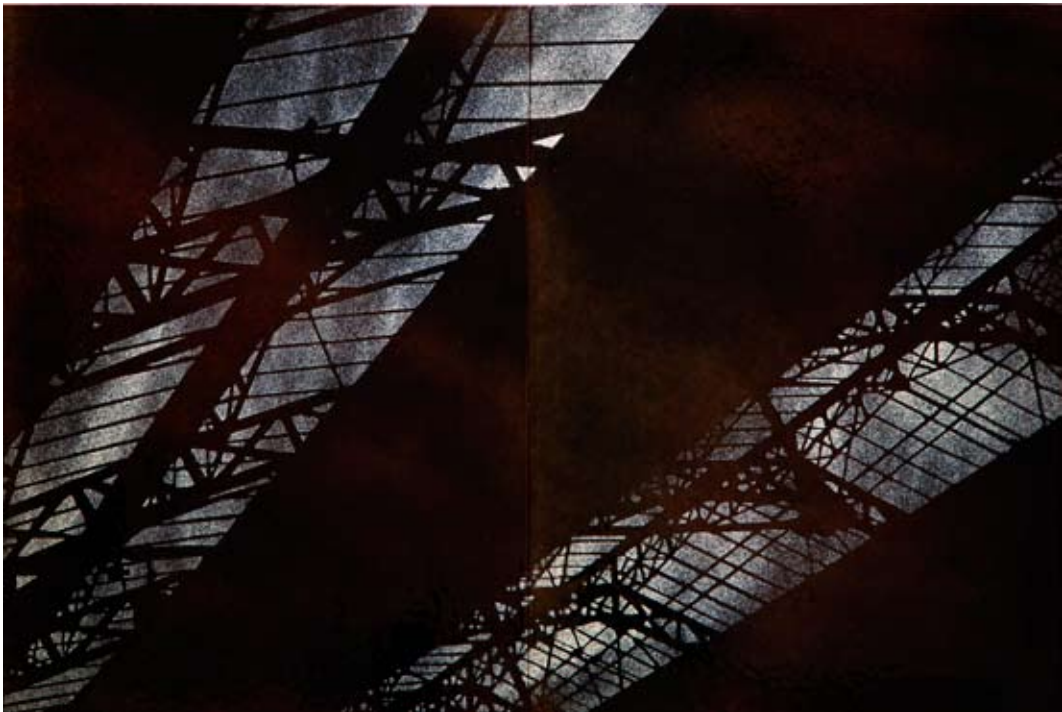
Sarah learnt Jewellery and Enamelling at Bristol School of Art at Queen's Road. She is also a banner maker and textile artist. She originally studied Fine art at Chelsea Art School and worked as a graphic designer in advertising before going freelance.



Temple Meads: 7, detail

Photograph: Neil Porter

SARAH BRAUN



*Temple Meads: 6. Panel:
Sifted vitreous enamel, copper
290 x 428 mm*

Photograph: Neil Porter

www.marchingcolours.co.uk

ANNIE DEACON

City of Bristol

Recently there was a campaign to remove the name Colston from Bristol's streets and buildings. Not only in name, but also in bricks and mortar, can we find the legacy of Bristol's notorious slave trade. Better to eradicate today's slavery, 'invisibly' present on our streets, than demolish those buildings that a multicultural Bristol continues to benefit from? This controversial debate prompted me to create my map, referencing the work of many cartographers, who recorded the evolving landscape of our city. Strong links exist between slavery and sugar and Bristol's eighteenth century prosperity.

Superficially beautiful, my map holds the past.

Annie Deacon is a registered midwife at St Michael's Hospital. She studies Enamel and Screen printing at Filton College and has a BA in Drawing and Applied Art.



City of Bristol: details

*Screen print: white acrylic
on mark resist sheet
76 x 60 mm*



*Screen print: white acrylic
on ivory cartridge paper
845 x 595 mm*



*Screenprint: black acrylic
on black paper
505 x 765 mm*

ANNIE DEACON



Bricks and Mortar
Screen Print: white acrylic on icing sugar box
200 x 85 x 55 mm

eadeacon@hotmail.com

CLAIRE HALL

I have always been drawn to the landscape, it is what excites me. The imagery of the Bristol urban landscape, the colourful rows of buildings and juxtaposed architectural shapes were visually extremely stimulating. These pieces are the culmination of a journey into the process of frit tinting, casting and fusing to recreate the textured surfaces and repetitive shapes. I was interested in experimenting with new glass techniques and in exploring the fragility of small cast components as pieces of jewellery.

Claire Hall studied Fine Art at Bristol Polytechnic and for a PGCE at The University of Leeds. She runs a full time glass studio and gallery in Backwell, North Somerset and teaches several glass courses on a part time basis at Warm Glass in Wrington. She has exhibited and won awards in The UK and USA.



Work in progress

Hotwells, Bristol

CLAIRE HALL



*Necklace: Cast and kiln formed glass
80 x 230 x 8 mm*

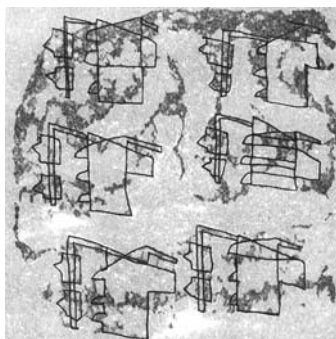
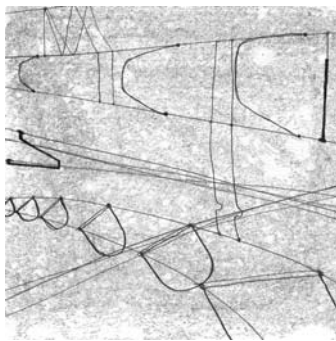
www.clairehall.co.uk

FIONNA HESKETH

My inspiration for the City exhibition started in Prague. On a recent visit I was struck by the multitude of lines there are in the urban landscape of Prague, such as overhead cables and tram lines, necessary requirements for commuting and communication.

Drawing is increasingly playing an important role in my practice. My work for City is the result of developing drawings and monoprints, which I then use as stimulus to draw, using vitreous enamel and copper as my materials.

Fionna Hesketh studied Jewellery at Central School of Art & Design. In 2008 she was awarded a Bursary as part of the Contemporary Craft Fellowship Scheme by the Crafts Council, Arts Council England South West, Arts Matrix, Devon Guild of Craftsmen and the Esmee Fairbairn Foundation.



City: monoprints and drawing

*City 1 Brooch
Vitreous enamel, copper, silver,
steel, birch bark
60 mm x 55 mm*

FIONNA HESKETH



*City 2 Brooch:
Vitreous enamel, copper, silver, linen thread, steel
60 mm x 45 mm*

www.fionnahesketh.co.uk

HEIDI HINDER

Quizzing Glass

This small 'Quizzing Glass' collection represents a miniature window on the past, a fragment of history, suspended in time. Glimpses of the city appear encased, in a series of nostalgic reliquaries.

Heidi Hinder is currently an Artist-in-Residence at the School of Jewellery, Birmingham and has exhibited her work internationally. As well as creating unique pieces of jewellery, silversmithing and other collectable objects, she has recently begun producing commemorative coins and art medals as a result of a scholarship administered through the British Museum.



'Quizzing Glass' Collection

www.heidihinder.co.uk

KAREN LORD

Phoenix

My theme is urban regeneration: how the city re-invents itself periodically, leaving only clues to its past.

There is a triangle of land in the centre of Bristol where the river loops round in a great arc, from the church of St. Mary Redcliffe to Temple Meads railway station. In the 18th and 19th centuries, this area was home to a dense concentration of houses and factories. There were metal foundries, breweries, soap manufacturers, potteries, sugar refineries and more. But towering above them all were the conical brick kilns of the glasshouses, where men worked in conditions of extreme heat to produce bottle and window glass.

As the 19th century drew to a close, Bristol suffered a decline in its fortunes both as a port and an industrial power. Factories were demolished or fell derelict. And in the century that followed, wartime bombing, slum clearance and road-building drastically altered the character of what had been the industrial heart of the city. Only in recent years has the widespread development of tall office blocks signalled the re-birth of this district as Bristol's new business quarter.



'Phoenix',
Flint Glass-House Tradecard.

Witt, Weeden, Schwind.
'Bristol Glass'.
Redcliffe Press.

KAREN LORD

Phoenix continued

My piece is called "Phoenix" after one of Bristol's sixteen glasshouses.

The Phoenix used to stand on Portwall Lane, near St. Mary Redcliffe, until its closure in 1851. It produced "flint", or lead crystal glass, for fine drinking vessels and decanters. The site is now occupied by an office complex, Portwall Place, but archaeological evidence for the ground plan of the old glasshouse remains intact beneath the new building. I have used the iconic shape of the glass house for the three elements of Phoenix. The layered construction technique is a reminder of the layers of history under our city streets.



Graffitied pub, Redcliffe, Bristol

Avon Street Warf, Bristol

Midland Railway Warf, Bristol

Portwall Place, Bristol

karendavelord@yahoo.co.uk

KAREN LORD

Phoenix continued

Cone 1, refers to the interior of a glasshouse, with its central furnace, fire pit, underground air flues and pots of molten glass.

Cone 2, refers to the period of decline.

Cone 3, refers on one side to the ultimate disappearance of the glasshouse, while on the reverse is an illustration of Portwall Place, built on the site of the Phoenix.

I have made a niche for fragments of contemporary glass which I collected from Portwall Lane. The simple glass ring which sits beside the cones is actually the rim of a broken bottle, also found on the streets of the city. I wanted it to act as a ghostly reminder of the glasshouses which once dominated Bristol's southern skyline.



BARBIE McCLURE

*City I 'and our faces, my heart, brief as photos'**

My work centres on the subject of time. I make assemblages using mixed media including found material. These fragments are part of history, albeit sometimes of a very recent past. I'm looking for a way of creating something which is about encounter and connection and gives a sense of the way in which the myriad threads of human story run through time and space.

* Berger, John, 'and our faces, my heart, brief as photos', Bloomsbury. 2005. Page 5

*Barbie McClure studied Jewellery Design at Filton College, Bristol
and Fine Art at the University of the West of England*

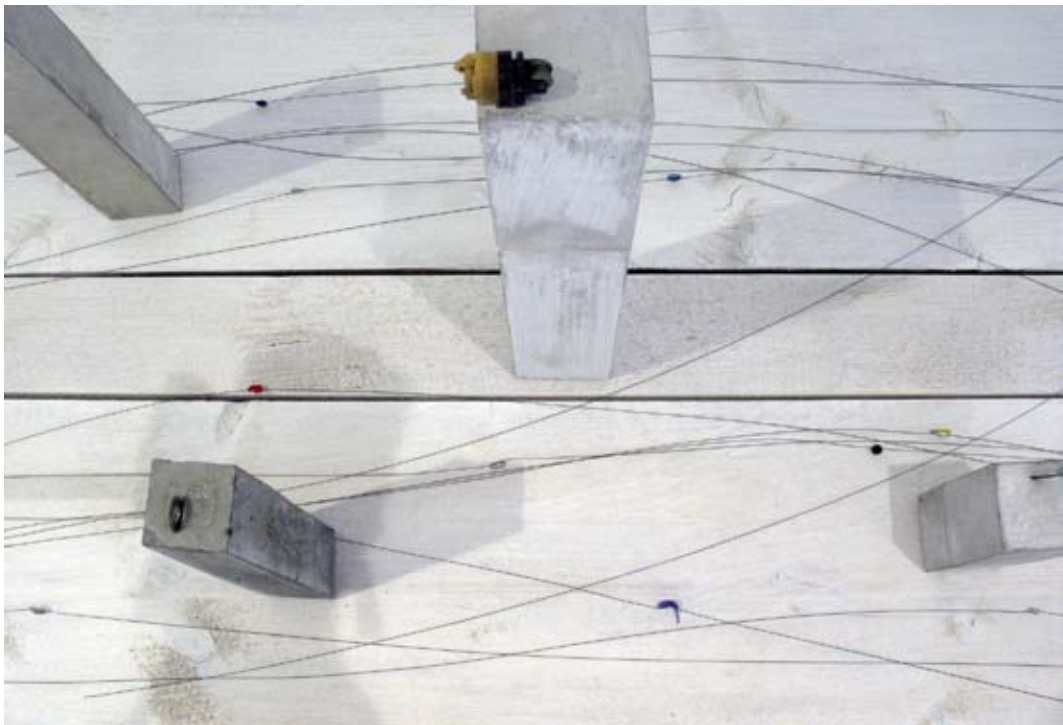


Reference Images:

*Streetscape, France
City walk, July, Bristol
Dancers, France
Montpellier, France*

Photograph: Barbie McClure

BARBIE McCLURE



City 1: overhead view, detail
Mixed Media
530 x 1000 x 380 mm

Photograph: Fiona Hesketh

barbiemcclure@talktalk.net

SALLY MEDLICOTT

One Hundred Enamels

I fold a box from copper foil and decorate by scratching a design into a thin layer of dried liquid enamel, or create a raised surface pattern by scoring the inside of the box and applying enamel over this. My abstract designs are based on birds' eye views, cross sections and small details of the built environment, and are very much inspired by Bristol in all its wonderful architectural variety.

Sally Medicott studied Textile Design at The University of Derby and Enamelling at Filton College, Bristol.



One Hundred Enamels: detail

Photograph: Sally Medicott



One Hundred Enamels: detail

Photograph: Kathleen Reeves

sal.medlicott@googlemail.com

KATHLEEN REEVES

Shipshape and Bristol fashion

The City of Bristol has been seaport for at least a thousand years, yet it is miles from the sea. A 'ship shape' craft is a phrase that has been in common use since the 17th century, denoting a well-built vessel, fit for its purpose. The Severn Estuary, with the second highest tidal fall in the world, meant that any boat moored in the city before the construction of the floating harbour would be beached on the tidal mud at low tide. A poorly constructed hull would collapse under the tremendous pressure. 'Bristol fashion' became synonymous with the need to stow everything on the ship securely, in an admirable, neat manner.

The message is spelt out in international maritime signal flags, with their specific and standard meanings for boats in harbour, at sea, in sailing regattas or the navy. The simple colour palette was originally chosen to stand out against the sea and sky.

Kathleen Reeves studied Graphic Design and worked as a Broadcast Designer for the BBC Natural History Unit. She returned to study Jewellery Design at Filton College, Bristol and Fine Art Research at The University of the West of England.

She is a voluntary graduate intern in Enamel Research, CFPR, UWE and Chair of ACJ-Bristol.



*The Bristol Channel Map detail,
published 1866-9
by Archibald Fullerton & Co.
in 'The Imperial Gazetteer.'
Property of the artist.*

SAVILL & COLMAR

A collaboration between the artist Ralph Juergen Colmar and jeweller Tamizan Savill 2000 - 2001

Ralph made several series of site-specific photographs with extended exposures from a moving vehicle. These included an A-Z of Bristol, A-Z of Nottingham, the Monopoly board of London and a 1600 km journey from Gevelsberg, Germany to Pamplona, Spain.

Tamizan digitised the images and photoetched these in silver before making jewellery from the Bristol, Nottingham and Monopoly series. The resulting work was first exhibited in a two person show at Escuela des Artes, Pamplona in 2002.



M32, Bristol

*Photograph:
Ralph Juergen Colmar*

SAVILL & COLMAR



*M32 Box with Brooch lid
Gold plated, photoetched sterling silver & silver gilt box.
60 x 60 x 25 mm*

tamizan@tiscali.co.uk

KIRSTY SUMERLING

Intrigued by the effects of time and decay, I explore this condition in enamel playing with both control and unpredictability. Structures frame embedded patina and change within a surface, indicating that a transformation has occurred over a period of time. The resulting work is unpredictable and unexpected; a product of a process deliberately out of my control. Sections of a surface are isolated by linear frameworks, compelling the viewer to focus on the unusual natural beauty framed within. This collection focuses on the beauty of surface decay and the resulting work appears as a series of snapshots of surfaces frozen in time.

Kirsty Sumerling is Artist in Residence at Edinburgh College of Art, where she studied Jewellery and Silversmithing. She has been awarded the West Dean College UK, Short Course Bursary in Creative & Experimental Enamel Techniques and the Mark Inch Award for exemplar student and scholarship at Edinburgh College of Art



*Grid Jewellery - Industrial Enamel
2018. Shows a grid structure
with enamel sections.*

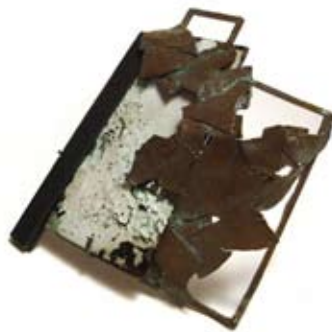


sketching in front or back.



sketch book details

KIRSTY SUMERLING



Framed Fragments Neckpiece
White precious metal, 18ct gold,
corten steel and vitreous enamel
130 x 80 x 40 mm

Painted Decay 3 Brooch
Sterling silver, 9ct red gold,
vitreous enamel
60 x 70 x 15mm

Unkempt Brooch
Sterling silver, 9ct red gold,
vitreous enamel
60 x 70 x 15 mm

Photographs: John K. McGregor

www.kirstysumerling.co.uk

JESSICA TURRELL

My City

This city is fundamentally linked to my personal history. It is the site of layered memories of homes, places and routes once intimately experienced. Though much of the detail of the city has changed beyond recognition these ghosts haunt my encounters with the present-day cityscape. The map shows the significant stops on my personal city tour, all of which are located within a one and a half mile radius of my birthplace. At a 1 mile = 6 inch scale, the length between the symbols tied along the red thread corresponds to the distance of my important places from the street where I was born. Together with the black lines that link the location of my lifetime's homes they form a broken chain that represents my very special relationship with the city.

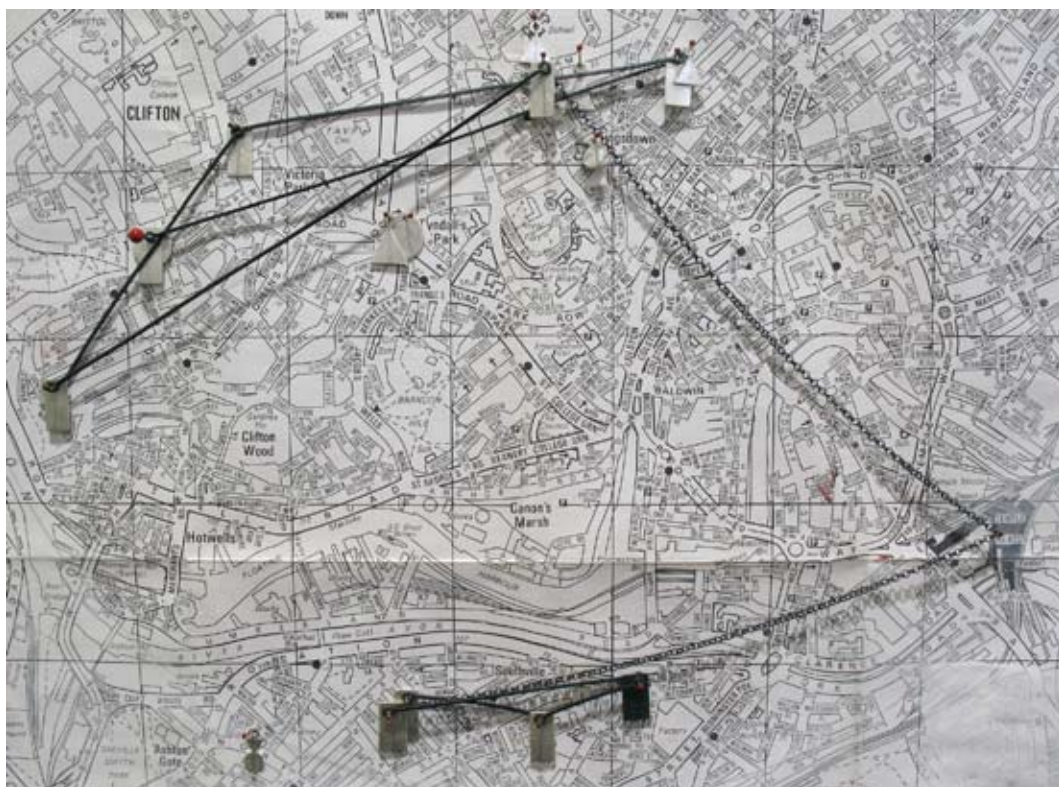
*Jessica Turrell has taught and exhibited Internationally.
She was awarded an AHRC Research Fellowship in Enamel, UWE, Bristol in 2007.*



*My City I: Mixed media
Necklace: White metal, thread*

Photograph: Fiona Hesketh

JESSICA TURRELL



My City 2: detail
Map: Mixed media

Photograph: Fiona Hesketh

www.jessicatturrell.co.uk

VICKI AMBERY-SMITH

Bibliography, Public Collections

- 2004 *San Spiritu brooch, Museum of Fine Arts, Houston, Texas*
1993 *Brooch with baroque façade, Norwich Castle Museum*
1984 *Brooch / pendant, Victoria & Albert Museum, London*
1983 *Ring, East Midlands Arts, Leicester Museum, Leicester*
1983 *Pendant, Royal Scottish Museum, Edinburgh*

Education

- 1972 *Oxford Polytechnic. Foundation*
1973 -1976 *Hornsey Art College. Jewellery Design.*
1975 *Fachhochschule, Schwabisch-Gmund, Germany.*

Awards

- 2004 *British Council Travel Grant to Holland*
1992 *British Council Travel Grant to Boston, Mass*
1991 *Travel Grant to Tokyo*
Travel Grant to Basel
1981 *Travel Grant to Hamburg*
1977 *New Craftsman's Grant from The Crafts Council*

Major Commissions

- 2009 *'2, Temple Place' table piece for Hoare's Bank.*
2nd Prix Pictet presentation piece
presentd by Kofi Annan, 2008 and 2009.
- 2008 *Prix Pictet Award for Environmental Photography*
presented by Kofi Annan.
V&A Commemorative Cufflinks for Jewellery Gallery reopening.
Set of 8 napkins rings for Queens College, Cambridge.
- 2005 *Condiment Set for the Westway Development Trust*

VICKI AMBERY-SMITH

Major Commissions

- 2004 *Temple Bar brooch and cufflinks presented to the Lord and Lady Mayor of London*
- Commemorative Temple Bar jewellery for the Temple Bar Trust
Salt & Pepper based on Venetian Villas for Private collection*
- 2000 *Condiment set based on Ibn Tulun, Egypt for private collection*
- 1995 *10 Emily's List Awards commissioned by Emily's List*
- 1992 *Crafts Council name badges based on their new London HQ*
- 1991 *Silver pin for Crafts Council*
- 1990 *Decorated Sunglasses for LA Eyeworks*
- 1988 *Sacrament Box for St.George's Chapel, Windsor.*
*Brooch & paperknife presented to Duke & Duchess of York
commissioned by The Shakespeare Globe Theatre*

Books

- 2008 *'Jewellery' by David Watkins.*
'A History of Jewellery', V & A Museum
'New Directions in Jewellery'. Black Dog publishing.
'Adorn, New Jewellery' by Amanda Mansell.
'500 Rings', Lark Books USA

Recent Magazine Articles

- 2010 *Crafts Magazine*
Craft Arts, Australia
Vogue, Italy
Conde Naste, India
Chinese Publication
- 2006 *Metalwork magazine, USA*

VICKI AMBERY-SMITH

Recent and forthcoming Exhibitions

2012	<i>'Collect' with CAA</i>
2011	<i>Showcase with CAA</i>
2010	<i>Shetland Arts: Ring Exhibition</i>
2010	<i>'City,' ACJ Bristol</i>
2009	<i>'A pinch of salt.' Goldsmith's Hall, London.</i>
	<i>'Creation II', Goldsmith's Hall, London.</i>
2008	<i>CAA, London.</i>

Member of the Art Workers Guild

MIKE ANDREWS

Mike Andrews has been making jewellery since he retired from a successful career as a television documentary producer with the BBC. His worldwide travels to remote areas, his education as an engineer, and his award-winning programmes on the natural world and archaeology have all combined to give him a wide experience of creative design.

Collecting native and historic objects has been the inspiration for much of his jewellery. He prefers to find or buy materials on site, and has even panned for gold in Tierra del Fuego and Brazil, giving his jewellery a uniquely personal and unrepeatable quality.

STACEY BENTLEY

Jewellery Designer Maker

WASPS STUDIOS

2 West Park Place, Edinburgh, EH11 2DP

T: 07824661281

E: stacey.bentley@live.com

WEB: www.staceybentley.com

Education

2008 – 2009 *Edinburgh College of Art, MA Jewellery, Pass with Distinction*

2005 – 2008 *Edinburgh College of Art, BA (Hons)*

Jewellery & Silversmithing, 1st Class

2004 – 2005 *Leeds College of Art & Design, BTEC Diploma in Foundation Art & Design Studies, 3D Design, Distinction*

Memberships

*The Guild of Enamellers, The British Society of Enamellers
ACJ, Contemporary Applied Arts*

Discussion groups

'Alloy', Innovation in Enamel

Awards

2010 *Contemporary Applied Arts
Membership award and showcase in gallery*

2009 *The Guild of Enamellers, UK
Kenneth Benton Enamelling Award*

STACEY BENTLEY

Awards continued

- 2008 *West Dean College, UK, Short Course Bursary in Creative & Experimental Enamel Techniques*
Guild of Enamellers, UK, Guild of Enamellers Bursary 08
Edinburgh College of Art, Andrew Grant Major Bequest Award
Scholarship funding MA Jewellery
The Goldsmiths Company, Precious Metal Bursary

Significant Group Exhibitions

- 2010 *Yorkshire Sculpture Park, 'Showcase'*
Old Spitalfields Market , 'ORIGIN 2010'
Shetland Arts, Bonhoga Gallery, 'Finger Symbols'
Contemporary Applied Arts, 'Focus'
Gallery of Art Legnica, Poland, 'Silver Schools'
Saatchi Gallery, London, 'COLLECT' with Craftscotland
National Museum of Scotland, 'Meet Your Maker'
- 2009 *Roger Billcliffe Gallery, 'Design Collection – Winter'*
The Barbican, 'The Designer Jewellers Group Exhibition'
SDC Gallery, 'Genesis 09'
Dazzle, 'London National Theatre Specials'
Studio Fusion Gallery, 'Rising Stars 09'
Galerie Marzee, Netherlands, 'International Graduation Show'
Oakland Art Gallery, California, 'Surfacing'
The 8th International Juried Student Exhibition
(US Enamelist Society)
Goldsmiths Hall, 'Craftsmanship & Design Awards - Enamel'
- 2008 *New Munich Trade Fair Centre, 'Inhorgenta Europe'*
As Part of MANU Collection

STACEY BENTLEY

Up and coming Exhibitions

- Nov 10 West Dean Gallery, 'Effervescence V'
Nov 10 National Theatre Specials, 'Dazzle'
Nov 10 Studio Fusion, 'In the Frame'
Nov 10 New Gallery, 'City' with ACJ-Bristol
May 11 Flow Gallery, 'Enamel Exhibition'

Publications

- 2010 Turrell, J. 'Surface and substance: A call for the fusion of skill and ideas in contemporary enamel jewellery'
Craft Research 1, pp. 85–100, doi:10.1386/crrr.1.85_1
- 2010 'Ringing the Changes', *The Sunday Herald – The Arts*,
Jan 24th 10, pp.4-5
- 2009 Gibson, G 'Thinking Big and Acting Small',
Crafts, Sept/Oct 2009, pp.19-20
- 2008 Johnson, P 'New Graduate: Stacey Bentley',
Enamel, Vol 3, Oct 08, p.8
- 2008 Byrom, G 'Guild of Enamellers Bursary 2008',
The Guild of Enamellers Journal, Vol 31, winter 08, Issue 123,
pp. 22-23
- 2008 Bik, K 'Studia Jubilerskie w Szkocji', *Polski Jubiler*, NR 11 (65),
p32
- 2009 Boyer, P 'Guild of Enamellers Student Bursary',
Craft & Design, Issue, 204,
p82 - 83

ANNIE DEACON

- 1981 *Registered General Nurse*
- 1985 *Registered Midwife*
- 1998 *Computer Literacy & Information Technology RSA stage 1*
- 2001 *OCN Certificate Access to Higher Education*
- 2004 *BA Hons Degree in Drawing & Applied Art 1st class hon*
- 2008 *NCFE Level 3 Certificate in Art & Design (Enamelling)*

For the majority of my working life I have been employed by the National Health Service, currently holding position of band 6 midwife at St Michaels Hospital.

Art is my primary interest and I am naturally drawn to galleries, museums, exhibitions and art related topics. As a Bristolian I find certain aspects of the city's history fascinating, and this influences the majority of my artwork. On completing my degree I made a conscious decision to use my creative time for my own means of expression and my midwifery career as my source of income. I do, however, enjoy participating in exhibitions and occasionally take on commissions. For several years now I have attended further education courses in enamelling and screen printing at Queens Road.

CLAIRE HALL

- 1984 -1988 *Bristol Polytechnic*
Foundation Studies Certificate in Art & Design
BA Hons. Fine Art
- 1990 -1991 *University of Leeds*
Post Graduate Cert. in Education. Art, Design & Technology
Bretton Hall
- 1993 *Sutton, West Virginia, USA*
Glass Lampworking Course with John Winter.
- 2003 *Plowden & Thompson,*
Advanced Lampworking Course with Kate Drew
Dial House Glassworks, Wilkinson, Stourbridge
- 2009 *Warm Glass Studio,*
Glass Frit casting Masterclass with Nathan Sandberg.
Wrington, Somerset
- 2010 *Warm Glass Studio,*
Flameworking Masterclass with Rowan van der Holt.
Wrington, Somerset

CLAIRE HALL

Exhibitions and Awards

- 1995 *Morgantown, West Virginia, USA
Mountaineer Glass Festival, Special Exhibition*
- 1996 *Landmark Studio, Sutton,
Joint Exhibition "Meanings", Glass, Stone & Steel. West Virginia, USA*
- 1997 *Oglebay, West Virginia, USA. Oglebay Heritage Glass Festival*
- 2003 *South West Arts Council Award*
- 2005, 2007 *The Meetinghouse, North Somerset Arts Week, Group Exhibition.
Claverham, North Somerset*
- 2006 *The White Lodge, Long Ashton, Mixed Group Exhibition. North Somerset*
- 2007, 2008 *Nynehead Court, Somerset Guild of Craftsmen, Summer Exhibition*
- 2008 *Martock Gallery, Somerset.
Somerset Guild of Craftsmen, Winter Exhibition*
- 2009 *The Old School Rooms, North Somerset Arts Week, Group Exhibition.
Congresbury, Somerset*

Associations

*Association of Contemporary Jewellery
Contemporary Glass Society
Somerset Guild of Craftsmen*

Claire Hall runs a full time glass studio and gallery in Backwell, North Somerset and teaches several glass courses on a part time basis at Warm Glass in Wrington.

FIONNA HESKETH

Fionna Hesketh has been a practicing jeweller since 1984 after gaining her degree at Central School of Art & Design, London. Fionna exhibits her work nationally and has taken part in prestigious shows such as Goldsmiths' Fair, London as well as with 'Dazzle' at the National Theatre, Edinburgh Fringe and Manchester. As well as taking part in exhibitions, Fionna also works to private commission, working closely with the client.

In 2008 Fionna was awarded a Bursary as part of the Contemporary Craft Fellowship Scheme by the Crafts Council, Arts Council England South West, ArtsMatrix, Devon Guild of Craftsmen and the Esmée Fairbairn Foundation. The bursary lasted for ten months and with the help of mentors Helen Carnac & Mathew Harris, she was able to refresh her creative practice exploring new ideas through drawing and a playful use of materials. This experience has had a significant effect on her practice and approach to it. She is currently spending time developing her ideas that were generated during that period.

Fionna Has been involved with Bristol School of Art as a part-time jewellery tutor since 1995.

Education

1981-84	Central School of Art and Design, BA (hons)
1977-79	Plymouth College of Art and Design, Diploma
1972-77	Dartington Hall School, Devon

Awards

2009	Bursary, Gloucestershire Creative Mentoring Scheme
2008	Bursary, Contemporary Craft Fellowship Scheme (pilot)
1984	Goddards Awards for Designs in Silver
1983	Commendation for RSA Design Bursaries Competition for a bronze medal, theme: '1984'
1979	Highly Commended for a repousse bowl in copper for the 1979 Topham Trophy competition.

FIONNA HESKETH

Publications

- 2007 *'Jewellers: the directory'* Association for Contemporary Jewellery.
'Made for You 2'. DVD. One of six members talking and demonstrating
their work.
Produced by the Gloucestershire Guild of Craftsmen.
- 1998 *Daily Telegraph*. Review.
- 1994 *Merlion Arts Library* – *'Working in Crafts'*

Selected Group Exhibitions

- 2010 *'Site 10, Exhibition of Selected Artists for Open Studios'* in Stroud,
Gloucestershire
- 2010 *'Celebrating Paper'*, RWA, Bristol
- 2009 *'Re-Route'*, (Contemporary Craft Fellowship Scheme),
Devon Guild of Craftsmen
- 2009 *'Site 09, Contemporary Drawing Show'* at Ruskin Mill, Nailsworth
- 2008 *'Site 08, Open Studios'*, Stroud
- 2007 *Contemporary Craft Fair*, Bovey Tracey, Devon
- 2007 *'Dazzle'*, Manchester

HEIDI HINDER

HEIDI HINDER
ARTIST DESIGNER
JEWELLER & SILVERSMITH

E: heidi.hinder@gmail.com / Mb: 07866 663630

Current Artist-in-Residence

Birmingham City University, School of Jewellery

*'New Medallist' Artist
British Art Medal Society & British Museum, London*

Education

2005 – 2008 *Jewellery and Silversmithing, BA Hons (1st Class)
Birmingham City University, School of Jewellery*

1995 – 1999 *English Literature, BA Hons (2.1)
Cardiff University*

1994 – 1995 *Diploma in Art Foundation Studies
City of Bath College for Further Education*

HEIDI HINDER

Employment

2000 – 2005 *Freelance employment in the television industry, including contracts for BBC, ITV and National Geographic in the UK and USA.*

Selected Exhibitions

- 2010 *'City', New Gallery,
Royal West of England Academy, Bristol*
- 'Flux', Brilliantly Birmingham Festival
'MAC' Midland Arts Centre, Birmingham*
- Jewellery Quarter Jewellery Commissions
Museum of the Jewellery Quarter, Birmingham*
- 'Treasure', London Jewellery Week
Victoria House, London*
- 'AIRspace'
School of Jewellery, Birmingham*
- 'Inhorgenta Europe'
New Munich Trade Fair Centre, Germany*
- 2009 *'Handmade in Britain'
Octagon, Bath*
- 'SIERAAD' International Jewellery Art Fair
WesterGasfabriek, Amsterdam*
- 2004 *'Jewellery Unlimited' (student cabinet)
Bristol Museum and Art Gallery*

HEIDI HINDER

Publications & Features

May/June 2010 'SIERAAD Art Fair', article written for Findings magazine, Issue 50

May 2010 AIRspace 2010', published catalogue, ISBN 978-1-904839-38-5

April 2010 'AIRspace', article written for The Goldsmith

*March 2010 'Every picture tells a story', featured interview,
Somerset Life Magazine*

Jan/Feb 2010 'International hoogwaardig design', Edelmetaal

Dec 2009 'SIERAAD Art Fair', 'LUXX' Jewellery Magazine

*May 2009 'Inhorgenta: Expectations Surpassed',
Hong Kong Jewellery Magazine*

Jan 2009 'Inhorgenta 2009', GZ Plus, GZ Magazine

May/June 2008 'Degree Show Focus', Crafts Magazine

*March 2007 'The Architecture of the Book International Symposium' at Sir Wilfred
Grenfell College Art Gallery in Newfoundland, Canada.*

Awards

June 2010 ESG Robinson Charitable Trust 'New Medallist' scheme

March 2010 UKTI Business development award

Oct 2009 ACJ Professional Development award

*Oct 2008- Jan 2009 'Insight Out' creative business training programme
with funding awarded*

HEIDI HINDER

Awards continued

July 2008 Emma Jesse Phipps Award for Outstanding Quality & Achievement

Jan 2008 Worshipful Company of Goldsmiths' Precious Metal Bursary

*May 2006 Winner, Royal Society of Arts West Midlands, 250th Anniversary
Competition: Design & Manufacture a Commemorative Medal*

Symposia

July 2010 'Crossings', Association for Contemporary Jewellery conference

July 2010 'Forming Ideas', Craftspace, Birmingham City University

June 2010 Prototype Symposium, University of Dundee / V&A Museum

Jan 2009 Goldsmiths' Company 'Getting Started' industry training programme

*Aug 2007 Creative Masterclass, University of the West of England, Bristol, given by
Professor Robert Ebendorf of East Carolina University, USA.*

*July 2006 'Carry the Can' international jewellery conference, London,
hosted by the Association for Contemporary Jewellery.*

Membership

Elected to board of directors, Association for Contemporary Jewellery

Elected Associate member of the Devon Guild of Craftsmen

Member of the British Jewellers' Association and Arts & Business

HEIDI HINDER

Special Collections

Commemorative neckpiece celebrating the Jewellery Quarter's history and heritage, commissioned by Birmingham Museum & Art Gallery for the permanent collections, September 2010.

Two commemorative gifts commissioned for the première of the film, 'Mamma Mia!', June 2008 by playwright & screen-writer, Catherine Johnson, for film producer, Judy Cramer and director, Phyllida Lloyd.

KAREN LORD

Education

1973 - 1976 BA Hons Art History and Theory, University of Essex

1996 - 1998 HNC Jewellery, Bristol School of Art and Design

Exhibitions

2004 'Jewellery Unlimited', Bristol City Museum and Art Gallery

2006 'Transformation', New Gallery, RWA, Bristol

2010 'Paper', RWA, Bristol

BARBIE McCLURE

Education

- 1965-68 *St. Hild's College, Durham
Certificate of Education*
- 1994-96 *Filton College, Bristol
HNC (Jewellery Design)*
- 2004-07 *Faculty of Creative Arts, University of the West of England
MA Fine Art (Research)*

Posts Held

- 1968-70 *Primary School Teacher - Cambridge*
- 1983-89 *Primary School Teacher - Birmingham*
- 1989-91 *Art and Special Needs Teacher - Birmingham*
- 2000-04 *Steering Committee member of Jewellery Unlimited exhibition*

Exhibitions and Workshops

- 1999 *'FLUX', Alastair Gill Gallery, Bristol*
- 2000 *'FLUX', Somerset Open Studios, Bath*
- 2000 *'Front Room', Totterdown, Bristol*
- 2002 *'Docking 2', Spike Island, Bristol*

BARBIE McCLURE

Exhibitions and Workshops continued

- 2002 *The Hill Gallery, Kilmersdon*
- Black Swan Arts, Frome*
- Christmas Exhibition, City Art Gallery, Leeds*
- 2004 *'Jewellery Unlimited', (National ACJ Members' Exhibition)*
Museum and Art Gallery, Bristol
- 2006 *'Bridge' Exhibition, Royal West of England Academy, Bristol*
- 'Transformation' Exhibition*
Royal West of England Academy, Bristol
The Foyle Gallery at MAC, Birmingham
- Artist in Residence weekend. SS Great Britain, Bristol*
- 2007 *'Remember Me': Science, Art and Alzheimer's Disease*
Collaborative Exhibition
Create Centre, Bristol
- Day workshop: Working with Found Materials*
Barton Hill Settlement, Bristol
- 2008 *MA Graduation Show*
UWE, Bristol
- 2008 *'New Designers' Business Design Centre, Islington, London*
- 2008 *Bute Space Gallery, Cardiff*
- 2009 *'Behold!' Guild Gallery, Painswick Centre, Gloucestershire*
- 2010 *'Celebrating Paper'*
Royal West of England Academy, Bristol

KATHLEEN REEVES

Education

- 1978 *Saint Martins School of Art, London.
Foundation.*
- 1979-1982 *Norwich School of Art, Norfolk.
Graphic Design. BA Hons.*
- Bristol School of Art, Queen's Road, Bristol
OCN Jewellery.*
- 2007 *University of the West of England, Bristol
MA Fine Art Research*

Awards

- 1982 *The Royal Society of Arts. Bursary in Television Graphic Design*

Employment

- 1982 *Broadcast Assistant Graphic Designer
Design Department, Thames Television News. London.*
- 1982-1995 *Broadcast Graphic Designer. BBC Bristol Graphic Design Department.*
- 2009- present *Voluntary graduate intern. Enamel research, CFPR, UWE, Bristol*

Exhibitions and Galleries

- 2003 *Tobacco Factory, Bristol. Association for Contemporary Jewellery-Bristol*
- 2004 *'Jewellery-Unlimited' Association for Contemporary Jewellery
Student section, Bristol City Museum and Art Gallery*

KATHLEEN REEVES

Exhibitions and Galleries continued

- 2004 *Church House Gallery, Somerset*
- 2005 *Diana Porter, Bristol*
- 2006 *'Rings', ACJ-Bristol members' exhibition. St George's, Bristol*
- 2006 *Jewellery showcase ACJ-Bristol
The Royal West of England Academy, Bristol*
- 2006 *'Rising Stars, Recent Graduates in Enamel'
Studio Fusion Gallery, Oxo Tower, South Bank, London.*
- 2006 *'Transformation'
Peer selected exhibition, ACJ-Bristol, New Gallery,
The Royal West of England Academy, Bristol*
- 2007 *'Transformation' 'mac' (Midlands Arts Centre) Birmingham*
- 2007 *MA Graduation Show. University of the West of England, Bristol.*
- 2008 *'New Designers', Design Centre Islington, London.*
- 2009 *Selected Jewellery Exhibition,
Museum voor vlakglas - en emaillekunst, Ravenstein, NL.*
- 2010 *'Making a Mark', Black Swan Arts, Frome, Somerset.*

KATHLEEN REEVES

Associations

2008 - Present *Chair of the Association for Contemporary Jewellery-Bristol*

Publications

2007 *Work included in 'The Association for Contemporary Jewellery, Directory of Members', published by A & C Black, London*

2010 *Article, compiler and co-author.
'Innovation in Enamel: Symposium. Bower Ashton Campus, University of the West of England, Bristol. 15 July 2010'
'Findings.' Autumn, Issue 51. ISSN 2041-7047. Page 10*

Symposium and Exhibiton co-ordinator

2008 *'Annual gathering with cake'. Symposium co-ordinator, speaker and chair.
The Association for Contemporary Jewellery, South West Region,
University of the West of England, Bristol.*

2010 *'City'. Chair, curator, steering committee and selection panel member.
Exhibition co-ordinator. New Gallery, RWA, Bristol.*

KIRSTY SUMERLING

Education

2009 - 2010 *Edinburgh College of Art, MA Jewellery*

2005 - 2009 *Edinburgh College of Art, BA (Hons)
Jewellery & Silversmithing, upper 2nd class*

1999 - 2005 *Earlston High School
Advanced Highers: Art & Design A, Geography A
Highers: English A, Graphic Communication A, History A*

Employment & Work Experience

September 2010 – September 2011. *Artist in residence at Edinburgh College of Art, designing jewellery for galleries and commissions.*

August 2009 *Invigilator for 'Dazzle', a jewellery exhibition held at the Traverse Theatre in Edinburgh during the Festival. Duties included designing jewellery displays and sales, advising and ordering.*

July 2008 - September 2009

*Assistant to jeweller, Grace Girvan, Coburg House, Leith.
I prepared pieces of work for Margaret Howell, 'Goldsmiths' and 'Origin'. I had to manage my workload within the allocated time, including preparing components, polishing final pieces and packaging finished work.*

July - September 2008

*Invigilator for 'Raising the Bar', an exhibition of metalwork and silversmithing at Dovecot, Infirmary Street, Edinburgh.
Duties included exhibition set up, welcoming guests at the exhibition preview and invigilating the exhibition during opening hours. I have also worked at various craft curator days held during the run of this exhibition.*

KIRSTY SUMERLING

Awards

- 2008 *West Dean College, UK, Short Course Bursary in Creative & Experimental Enamel Techniques*
- 2008 *Mark Inch Award for exemplar student and scholarship at Edinburgh College of Art*
- 2008 *Edinburgh College of Art Travel Scholarship*
- 2008 *Shortlisted for a Manu Schmuck work experience in Germany*
- 2007 *Edinburgh College of Art Travel Scholarship*

Exhibitions

- 2010 *Postgraduate Degree Show 2010, Edinburgh College of Art*
- 2010 *'New Designers', Business Design Centre, Islington, London*
- 2010 *'Dazzle', Merchant Square, Glasgow*
- 2009 *'Dazzle', National Theatre, London*
- 2009 *Designer Jewellers Group, Barbican Centre, London*
- 2009 *'Rising Stars,' Studio Fusion Gallery, Oxo Tower, London*
- 2009 *'New Designers', Business Design Centre, Islington, London*
- 2009 *Edinburgh College of Art Degree Show*
- 2009 *Jewellery showcased at the ECA Fashion Show, collaboration with Mairi Dryden, 4th Year Fashion*

KIRSTY SUMERLING

up & coming Exhibitions

*Aug 2010 Marzee International Graduation Show,
Galerie Marzee, Nijmegen*

Sept 2010 Yorkshire Sculpture Park showcase, Wakefield

Sept 2010 'Urban Landscapes' exhibition, Galanthus Gallery, Hereford

Nov 2010 'Dazzle', National Theatre, London

JESSICA TURRELL

Education

Born. Bristol, England

*Central School of Art and Design, London
Jewellery Design BA Hons Degree 1988*

*University of the West of England, Bristol
MA Multi-Disciplinary Printmaking 2007*

JESSICA TURRELL

Employment

- 2007-2010 *AHRC Research Fellow in Enamel, UWE, Bristol*
- 1988-Present *own jewellery and enamel studio in Bristol*
- 1988-2007 *Jewellery Tutor, Bristol School of Art*
- 2002-2007 *Visiting Enamel Lecturer, UWE, Bristol*
- 1992-1995 *Jewellery Tutor, UWE, Bristol*
- 1996 *Commissioned Artist/Designer,
Taunton Town Centre Redevelopment Scheme*
- 1999-2001 *Artist for Bristol Royal Hospital for Children: Commission for
Significant and Major Donors Recognition Plaques in enamel
for The Grand Appeal*

Professional Activities

- 2000-2004 *Steering Committee member of Jewellery-Unlimited exhibition,
Bristol City Museum and Art Gallery*
- 2004 *Co-editor Jewellery-Unlimited exhibition catalogue*
- 2005-2009 *Executive Committee Member for the Association for
Contemporary Jewellery*
- 2006-2007 *Editor, in association with publishers A&C Black,
Association for Contemporary Jewellery, 'Directory of Members'*

JESSICA TURRELL

Stockists

*Studio Fusion Gallery, London
Contemporary Applied Arts, London*

Awards

- 1991 South West Arts Project Award*
- 1993 South West Arts Project Award*
- 1994 South West Arts Project Award*
- 2008 Devon Guild of Craftsmen Award – Excellence in Enamel*

Professional Affiliations

*Association for Contemporary Jewellery (ACJ)
Society of North American Goldsmiths (SNAG)
Klimt02 International Art Jewellery Forum
Contemporary Applied Arts*

Exhibitions

- 1988, 1991
1992, 1993 Manchester 'Dazzle' Jewellery Exhibition*
- 1989, 1990 London 'Dazzle'*
- 1989 Edinburgh Festival 'Dazzle'*
- 1990 'Glass, Metal and Fire', Cirencester Workshops*
- 1990 Selected as member of the British Society of Enamellers*

JESSICA TURRELL

Exhibitions continued

- 1991 *British Society of Enamellers selected exhibition, Oxford Gallery*
- 1991 *3rd Enamelists Society Juried Exhibition, Covington, Kentucky, USA*
- 1991, 1991 *International Exhibition of Enamelling Art in Japan, Ueno Royal Museum, Tokyo, Japan*
- 1992 *1st International Contemporary Juried Enamels Exhibition, Klaipeda Palace of the Arts, Lithuania*
- 1992 *11th Biennale Internationale de Limoges, France*
- 1992 *British Society of Enamellers selected exhibition, Ruthin Craft Centre, Ruthin, Clwyd*
- 1993 *British Society of Enamellers selected exhibition, CCA Galleries, Cambridge*
- 1993 *British Society of Enamellers selected exhibition, Kunstverein, Coburg, Germany*
- 1993 *Museums and Makers, Bristol City Museum and Art Gallery*
- 1993, 1994 *Goldsmith Fair, Goldsmiths Hall, London*
- 1993 *The Jewellery Show, Hugo Barclay Gallery, Brighton*
- 1994 *12th Biennale Internationale de Limoges, France*
- 1994 *Contemporary American, Canadian and European Enamelists, Canada*
- 1995 *Crafts in Avon, Bristol City Museum and Art Gallery*

JESSICA TURRELL

Exhibitions continued

- 1996 *'Fahrenheit '96', Kirkland Art Centre, Seattle, USA*
- 1996-7 *'Fusion, Enamel as a Creative Medium', Bristol City Museum and Art Gallery*
- 1998 *'Melt Down', Victoria and Albert Museum, London*
- 1998 *Peter's Barn Gallery, Jewellery Exhibition*
- 1999 *British Society of Enamellers selected exhibition, Alastair Gill Gallery, Bristol*
- 2001 *Contemporary Print in Enamel, School of Art Gallery, Kent State University, Ohio, USA*
- 2002 *Studio Fusion, Oxo Tower Wharf, London*
- 2003 *Etc Badge Project, Enamel, Textile and Ceramic Research Group, UWE, Bristol*
- 2003 *'Square Up To Christmas', Studio Fusion Gallery, Oxo Tower Wharf, London*
- 2004 *'Jewellery-Unlimited', Association for Contemporary Jewellery Exhibition, Bristol City Museum and Art Gallery*
- 2004 *Etc Badge project, Enamel, Textile and Ceramic Research Group, UWE, Bristol*
- 2004 *Jewellery Exhibition, Yorkshire Sculpture Park*
- 2005 *New Ashgate Gallery, Jewellery Exhibition*
- 2005 *Peter's Barn Gallery, Jewellery Exhibition (exhibitor and curator)*
- 2005 *'Wearing Glass 2', Part 1, Oxo Gallery, London*

JESSICA TURRELL

Exhibitions continued

- 2005 *Etc Badge Project, Enamel, Textile and Ceramic Research Group, UWE, Bristol*
- 2006 *'Bridge' Royal West of England Academy*
- 2006 *Wearing Glass 2, Part 2, National Glass Centre Sunderland*
- 2006 *'Rings', ACJ-Bristol members exhibition, St Georges, Bristol*
- 2006 *The Art of Enamelling, Mobilia Gallery, Cambridge, Massachusetts, USA*
- 2006 *RWA Jewellery Showcase, Royal West of England Academy*
- 2006 *Etc Badge Project, Enamel, Textile and Ceramics Group, UWE, Bristol*
- 2006 *'Transformation', New Gallery, RWA, Bristol*
- 2007 *'Transformation', mac (Midlands Art Centre), Birmingham*
- 2007 *MA Graduation Show, UWE, Bristol*
- 2007 *Emalia, Kenkavero, Mikkeli, Finland*
- 2007 *Etc Badge Project, Enamel, Textile and Ceramics Group, UWE, Bristol*
- 2007 *International Badge Exhibition, Hamburg, Germany*
- 2008 *International Badge Exhibition, Velvet da Vinci Gallery, San Francisco, USA*
- 2008 *'Spoons', Enamel, Textile and Ceramic Group exhibition, UWE, Bristol*
- 2008-2010 *'Playing With Fire', Devon Guild of Craftsmen touring exhibition, winner of Excellence in Enamel award*
- 2008 *'Sparkle Plenty', Quirk Gallery, Richmond, Virginia USA*

JESSICA TURRELL

Exhibitions Continued

- 2008 *International Badge Exhibition,
National Ornamental Metal Museum, Memphis USA*
- 2008 *International Badge Exhibition,
The Society of Contemporary Craft, Pittsburgh, USA*
- 2008 *'The Pendant Show', Velvet da Vinci Gallery, San Francisco, USA*
- 2009 *'The Enamel Show', Velvet da Vinci Gallery, San Francisco, USA*
- 2009 *'Surfacing', Enamelist Society Juried Exhibition, Oakland Art Gallery, USA*
- 2009 *'Inner Voice', Contemporary Applied Arts, London*
- 2009 *International GIRAEFE Enamel Exhibition, Morez, France*
- 2010 *International Enamel Symposium, Erfurt, Germany*
- 2010 *'Making a Mark', Black Swan Arts, Frome*
- 2010 *'Collectables 2010', Studio Fusion Gallery, London*
- 2010 *'Focus' showcase, Contemporary Applied Arts, London*
- 2010 *'A Golden Age of Lettering', Bluecoat Display Centre, Liverpool*
- 2010 *10th International Juried Enamel Exhibition, California, USA*
- 2010 *'Origin' Craft Fair, London*
- 2010 *Premio Fondazione Cominelli exhibition, Italy*
- 2010 *'New Traditional Jewellery – True Colours',
award nominees exhibition, SIERAAD, Netherlands.*

JESSICA TURRELL

Exhibitions Continued

- 2010 *First International Bagués-Masriera Enamel Award,
Barcelona, Spain*
- 2010 *'In the Frame' – Studio Fusion Gallery, London*

Publications

- 1994 *Work included in 'First Steps in Enamelling',
Jinks McGrath, Apple Press, London*
- 2004 *Work featured in 'The Art of Enamelling',
Linda Darty, Lark Books, USA*
- 2006 *Work included in 'Enamelling', Ruth Ball, A&C Black, London*
- 2007 *Work included in 'The Association for Contemporary Jewellery,
Directory of Members', published by A&C Black, London*
- 2008 *Work featured in '500 Pendants', Lark Books, USA*
- 2008 *Work included in '500 Enamelled Objects', Lark Books, USA*
- 2009 *Work included in 'Mixed Media Jewellery',
Joanne Haywood, A&C Black, London*



Photograph: Chris Pate

ACKNOWLEDGEMENTS

ACJ-Bristol would like to thank

*The Association for Contemporary Jewellery
Matt Benton, exhibition design, selection committee
Sarah Braun, Vice-chair ACJ-Bristol, steward co-ordination
Susan Cross, Reader at Edinburgh College of Art
Penny Delmon, Mammal Create, Bristol
Enamel Research, CFPR, (Centre for Fine Print Research),
The University of the West of England
Fionna Hesketh, exhibition photography
Jo Kear and the staff of Queen's Road School of Art, Filton College
Karen Lord, private view co-ordination, selection committee
Lucy Lyon, private view co-ordination, selection committee
Chris Pate, Secretary ACJ-Bristol, private view photography
Sally Reay, Press co-ordination
Kathleen Reeves, ACJ-Bristol Chair, exhibition curator, co-ordinator, selection committee
Jessica Turrell, Treasurer ACJ-Bristol, selection committee
Tanya Wildgoose, Kate Morgan, Louise Holt and the staff of the RWA*

Stewards;

*Mike Andrews, Matt Benton, Tim Blades, Sarah Braun, Annie Deacon, Fionna Hesketh,
Vivica Hunter, Karen Lord, Aileen McAulay, Barbie McClure, Sally Medicott, Chris Pate,
Kathleen Reeves, Tamizan Savill, Angela Shackleton, Jessica Turrell.*

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