

Think Twice

New Latin American Jewelry

May 26 – October 16, 2011

Teacher and Student Education Guide



Linda Sanchez (Colombia)
Guacamayas, 2010
Necklace
Silver, para grass and fique

ART | CRAFT | DESIGN
BELLEVUE ARTS MUSEUM

Think Twice: New Latin American Jewelry

May 26 – October 16, 2011

Latin America, with an extensive territory that covers twenty million square kilometres and a population well over five hundred million people, is one of the most diverse regions in the world. Still, Latin Americans share deep bonds across the vast continent. An exuberant, varied and colorful natural environment; a rich and advanced pre-Columbian civilization; similar historical processes, and heterogeneous cultural influences are all factors that unite the Latin American experience. Latin America has forged a common language that conveys its contemporary identity through language, food, art and jewelry.

From the strong ritual, mystic and symbolic function of jewelry in the pre-Columbian era to the shiny opulence that distinguishes the members of the Mexican drug cartels nowadays, Latin Americans have always had a profound and intricate relation to jewelry. Today, a new generation of visual artists and jewelry makers from the continent is interested in exploring that relationship and in observing jewelry outside its conventional frame.

Jewelry as art form in Latin America has developed at its own pace, going through several paradigm shifts, each further expanding the expressive vocabulary of this multi-dimensional discipline.

In the last ten years, thanks to the Internet and to foreign publications, jewelry makers from the continent have been able to learn about the work of their European colleagues, but only a few of them

have had significant exposure beyond their own countries. Learning about others does not only help us to understand, appreciate and enrich from what we considered as foreign, but also to learn about ourselves. Jewelry is a universal language where cultures can meet, communicate and create associations directly connected to specific cultural and personal settings and backgrounds.

Think Twice aims to offer the audience a glimpse of the history of contemporary jewelry in Latin America and comprehensive view of its development in the last ten years, by showing the way in which visual artists and jewelry makers born or living in Latin America view and relate, through jewelry, to such a diverse continent. The exhibition has been organized in three thematic groups that give meaning to a broad and diverse selection, though many of the works that compose this collection could easily fit into more than one of these groups. The collection as a whole reflects the continent's historical development, dynamic mix of cultures and its socio-political realities, all of which are constantly transforming.

The ninety-three artists in this exhibition illustrate that Latin American jewelry today is tremendously varied in its scope: figurative or abstract, conceptual or symbolic, traditional or experimental. It intersects between the conventionally distinct categories of craft, visual art, and design, and fuses seemingly diverse references, concepts and materials.

Think Twice, developed by the Otro Diseño Foundation, is born out of a passion for jewelry as a medium of personal and cultural expression and of

the conviction that the fresh, intense and highly creative work of Latin American jewelry makers represents and nurtures the culture they live in and therefore greatly enriches and diversifies the international landscape of contemporary jewelry.

Local presentation of *Think Twice*

Curated by Nora Atkinson

Made possible by 4Culture and City of Bellevue Arts Program



Bellevue Arts Museum Education Guides are produced by Patrick McMahon, M.Ed, Education Curator. Teachers and students are welcome to use these guides to supplement museum visits for educational purposes.

TABLE OF CONTENTS

For Teachers

About Bellevue Arts Museum....7-8

About Bellevue Arts Museum Education Guides....9

Planning Your Visit....10-12

About the Exhibition....13-78

EALR's....79 – 80

Lesson Plans and Extensions...81-92

Bus Reimbursement....93 – 96

Feedback.....97-102

For Students

Terms....103-116

Looking Closer Activities....117- 120

Additional Tools – World Language Texts....121-129

About Bellevue Arts Museum

Mission:

Bellevue Arts Museum is the Pacific Northwest's center for the exploration of art, craft and design through exhibition, educational programs and partnerships, emphasizing the work of regional artists.

History:

The Pacific Northwest Arts and Crafts Association, Bellevue Arts Museum's sponsor, was founded in 1947 with two goals in mind: to promote the artists and crafts people of the region, and to establish a cultural and educational center serving Bellevue and East King County.

The first event sponsored by the Pacific Northwest Arts and Crafts Association was an outdoor art fair presented in Bellevue Square, a regional shopping center, in July 1947. The annual Fair has been held in the same location ever since, and today the **Bellevue Arts Museum artsfair** is the largest and most prominent art event in the Northwest, attracting more than 350,000 visitors each year.

Bellevue Arts Museum was established as an arts museum in 1975. Over the years, the Museum has consistently presented high quality exhibitions that have had a broad regional and/or national impact and has developed a strong reputation as an important showcase for contemporary and traditional art.

Deciding to tap back into the museum's roots as a community art fair, the Board of Trustees hired national craft and design expert Michael Monroe, who had served as curator and then director of the Smithsonian's Renwick Gallery of American Craft and Director of the American Craft Council, in 2004 to head the renewed vision of "illuminating and enriching the human spirit through art, craft and design." Since then the Museum has presented 46 world-class exhibitions celebrating high-caliber international and local artists, as well as over 500 free or low-cost educational programs attracting over 50,000 annual visitors.

In 2011, Bellevue Arts Museum will continue its focus on craft and design by both Northwest and internationally renowned artists while expanding its programming and outreach.

About Bellevue Arts Museum Education Guides

Bellevue Arts Museum is happy to offer education guides that help draw connections between exhibitions and classrooms. The information, activities, and ideas provided in these education guides work best when they are supported by a classroom visit to the Museum and a docent-led tour. Educators are welcome to mold the activities and assessments to fit their specific classroom environments. Educators are allowed to make copies of information related to exhibits provided they are for educational purposes and classroom use.

Thank you for your interest in Bellevue Arts Museum. We look forward to seeing you in our galleries.

Sincerely,

Bellevue Arts Museum
Education Staff

Planning Your Visit

Tour Reservations: Please schedule your school tour two weeks in advance through our online tour request form. www.bellevuearts.org/education

You may contact Patrick McMahon, Education Curator, at 425.519.0793, or patrickm@bellevuearts.org for more information.

School Tour Days & Times: School tours are generally offered between Tuesdays and Fridays between 11 am and 3 pm. BAM also reserves the 10 am hour exclusively to scheduled group visits.

Tour Options: A typical tour takes approximately 45 minutes total. Please inquire if you might be interested in an optional 45 minute time period in a classroom working on an art project that correlates with the exhibit. We can work with the teacher to provide the best experience for students.

Confirmation: After your school tour is scheduled, a docent will contact you to confirm the arrangements and review any special requirements

World Languages: Our World Language docents are available to give tours in German, Mandarin, Russian, and French.

Special Needs: Bellevue Arts Museum is fully accessible for those with special needs. We are willing to make other reasonable accommodations if necessary. Please let us know of any special needs or requirements that will require accommodations when you are scheduling your visit.

Group Fees (group rates 10+ people):

- Students/seniors: \$4 per person
- Adults: \$6 per person
- Art Project (Optional): \$2 per student materials fee
- 1 free chaperone is admitted for every 10 students. (20 students = 2 free chaperones, etc.)
- Additional chaperones are welcome at the adult group rate
- All student groups receive 1 free chaperone regardless of size

Please inquire about our sponsored admission for free or reduced lunch recipients.

Payment options: We accept cash, checks (payable to Bellevue Arts Museum) Purchase Orders, and the following credit cards: Visa, Mastercard, American Express and Discover.

Food: Tours should generally conclude with enough time to return to school for lunch. No food or beverage is allowed in the upstairs galleries. If students plan to bring sack lunches, accommodations may be made in the museum. Also, Bellevue Downtown Park and Bellevue Square are within walking distance of the museum.

Feedback: We welcome both affirmative and constructive feedback so I can learn what works well and how we can improve so we can continue to offer the best possible experience for you and your students at Bellevue Arts Museum.

Transportation/Student Drop off Areas:

If the cost of school busses is a deterrent, please inquire with the museum for possible bus reimbursement assistance.

Busses:

Bellevue Arts Museum works closely with Kemper Development to provide accessible parking for school busses and vehicles higher than 9'2". Arrangements MUST be made in advance or we cannot accommodate bus parking.



Directions for busses: The arranged location for bus parking is adjacent to the Museum's southern wall. Busses can enter the lot when traveling north on Bellevue Way NE and turning right at the *Scan Design* sign immediately prior to the Bellevue Arts Museum parking sign. This will lead to a lot between the Museum and the old Safeway/ Bartell's lot. Busses can let off here and park along the red railing for the duration of the group visit. The parking spots are numbered and labeled as *reserved*, however they are not being used. To exit, busses can either turn around and exit onto Bellevue Way NE or pull through the lot and turn onto NE 6th street.

Carpool: If you carpool, we offer free parking in our garage.

About the Exhibition

Featured Artists

Lúcia Abdenus (Brazil)
Luis Acosta (Argentina)
Mariana Acosta (Mexico)
Alejandra Agusti (Argentina)
Laura Alvarado (Colombia)
Kika Alvarenga (Brazil)
Maria Paula Amezcua (Mexico)
Helena Biermann Angel (Colombia)
Magali Anidjar (Argentina)
Thelma Aviani (Brazil)
Santiago Ayala (Ecuador)
Alina Berdichevsky (Mexico)
Stella Bierrenbach (Brazil)
Alexander Bourtteia (France/Belize)
Célio Braga (Brazil)
Ximena Briceño (Peru/Australia)
Alex Burke (Martinique)
Martha Camargo (Colombia)
Nuria Carulla (Colombia)
Jorge Castañón (Argentina)
Hugo Celi (Ecuador)
Claudia Cucchi (Brazil/Belgium)
Nilton Cunha (Brazil)
Leda Daverio (Argentina)
Laura De Alba (Mexico)
Ana Paula De Campos (Brazil)
Aurélie Dellasanta (Switzerland/Mexico)
Beate Eismann (Germany/Mexico)
Nicholas Estrada (Colombia)

Mirla Fernandes (Brazil)
Andrés Fonseca (Colombia)
Alcides Fortes (Cape Verde/Mexico)
Romina Fuentes (Argentina)
Samantha Fung (Venezuela)
Carolina Gimeno (Chile)
Reny Golcman (Brazil)
Eduardo Graue (Mexico)
Elisa Gulminelli (Argentina)
Ursula Guttmann (Austria)
Alejandra Montoya Hernández (Colombia)
Carolina Homauer (Chile)
Gabriela Horvat (Argentina)
Marta Hryc (Polonia/Mexico)
Paula Isola (Argentina)
Guigui Kohon (Argentina)
Ariel Kupfer (Argentina)
Francisca Kweitel (Argentina)
Udi Lagallina (Brazil)
Mauricio Lara (Mexico)
Lorena Lazard (Mexico)
Enrique Ledesma (Mexico)
Hena Lee (Brazil)
Benjamin Lignel (France)
Carolina Martínez Linares (Colombia)
Alina López (Colombia)
Miguel Luciano (Puerto Rico)
Jorge Manilla (Mexico)
Teresa Margolles (Mexico)
Carols Martiel (Cuba)
Isel Mendoza (Mexico)
Marina Molinelli (Argentina)

Giselle Morales (Dominican Republic)
 Caio Mourao (Brazil)
 Chequita Nahar (Surinam)
 Maria Costanza Ochoa (Colombia)
 Julieta Odio (Costa Rica)
 Raquel Paiewonsky (Dominican Republic)
 Marie Pendariès (France/ Mexico)
 Antonio Pineda (Mexico)
 Olga Maria Piria (Uruguay)
 Renata Porto (Brazil)
 Andres Quiñones (Mexico)
 Helena Rezende (Brazil)
 Cecilia Richard (Argentina)
 Gaston Rios (Argentina)
 Jimena Ríos (Argentina)
 Silvina Romero (Argentina)
 Valentina Rosenthal (Chile)
 Zinna Rudman (Mexico)
 Linda Sanchez (Colombia)
 Mariana Shuk (Colombia)
 Art Smith (Cuba)
 Alejandra Solar (Mexico)
 Marta Carmela Sotelo (Mexico)
 Dani Soter (Brazil)
 William Spratling (USA)
 Bettina Terepins (Brazil)
 Tsimani (Jesus Renteria & Yolanda Resendiz)
 (Mexico)
 Ana Videla (Brazil)
 Walka Studio (Claudia Betancourt & Ricardo
 Pulgar) Chile)
 Dionea Rocha Watt (Brazil)

Represented Latin American Countries:



Think Twice: New Latin American Jewelry is organized into three major sections:

- 1. History, Memory and Tradition**
- 2. A Flair for Invention**
- 3. Forging Identity: Latin America as a Source of Inspiration**

History, Memory and Tradition

The tension between tradition and modernity occupies a central position in the history of contemporary Latin America. Artists, designers and jewelry makers often strive to reach a balance between what they are and where they come from; between the richness of their past and the abundance of their modern societies.

The artists in this group are divided in two sections: the first is a small collection that aims to bring historic context to the exhibition. Pieces from artists such as Art Smith (Cuba-USA), Caio Mourau (Brazil) and Enrique Ledezma (Mexico), produced between the 1940's and the 1990's, shaped the path of contemporary jewelry in Latin America and inspired later generations of jewelry artists; many of whom are represented in this show.

The second section presents a younger generation of artists who approach, with a cautious and critical eye, the study and the revival of pre-Columbian and colonial jewelry techniques. , Some explore traditional craft techniques while others reference iconic Latin American silver to create body ornaments that inventively play off conventional expectations. Dealing with themes such as heritage, tradition and memory, both personal and collective,

they weave a small story about Latin America's strong but diverse movement of contemporary jewelry.

A Flair for Invention

Creativity and resourcefulness know no limits in Latin America. Across the continent, many have made an art of improvisation, the intelligent use of native materials and the sensible exploitation of available resources. Jewelry makers in Latin America often find limitations in many areas: the lack of government or academic programs supporting experimentation in the field of contemporary jewelry; prohibitive prices of materials; restricted access to international research, academic or promotional endeavours. They have to be most ingenious and flexible in order to optimize resources and to keep up with their production.

A growing number of these artists are concerned with environmental and social issues. They often resort to the use of renewable as well as locally sourced materials in their work, thus demonstrating that recycling and sustainable principles need not be a constraint, but rather a source of differentiation.

Some of these jewelry makers draw upon backgrounds in science, engineering and mathematics in their work . These artists are often uninhibited in their experimentation with materials and processes associated with other fields and take advantage of cutting edge technology to develop remarkable ornaments. They show, with great skill, that experimentation, resourcefulness and the integration of recycling principles in their work are

fruitful sources of reflection, expression, and innovation.

Forging Identity: Latin America as a Source of Inspiration

Identities cannot be defined in fixed terms, as if frozen in time and space. Rather they are fluid, evolving and developing, within individual situations, and within changing landscapes and contexts. In a highly mobile world, the notion of identity is being mobilized in remarkable ways. Not only national identities but also regional and community identities affect individuals within their cultural systems; they are informed by a complex and transient profusion of possible personas.

Jewelry makers from Latin America strive to develop personal languages that allow them to express who they are, to explain the culture they come from and, at the same time, that is up to date with the latest developments on the international arena of contemporary jewelry. These artists seen here have either been born or raised, Latin America and they may or may not still live there. They use jewelry as a tool to reflect upon themselves and the elements that configure the complex landscape of contemporary Latin America.

This section also includes jewelry makers not native to Latin America, but who have lived or currently live there. Their work has been inexorably shaped by the experience. These artists are interested in the past and present of Latin America, in nurturing relations with its people and in learning about its artistic and jewelry traditions. Always retaining their own history

and identity, they incorporate new elements from these encounters in their visual language. The results are fresh, emotional and evocative pieces that communicate, among many other things, the value of cultural exchange.

Recurring themes such as religion, migration, economy, violence, and all the little details that make up everyday life, together with a deep understanding, respect and a critical view for the Latin American culture, unite the collective and individual identities of these artists.

Annotated Labels in Exhibition

EDUARDO GRAUE

Born 1964, Mexico

Cambio de Trama, 2010

Silver

Eduardo Graue is one of the new Mexican Silver Masters, of the Spratling legacy. Mastering ancient and new silver and goldsmithing techniques, his work is the product of a highly inquisitive, amusing and experimental mind that aims to stretch the material and expressive possibilities of silver beyond its boundaries. *Cambio de Trama* evolved from one idea to another as it was being made. One woven silvertube contains a second, smaller one; they coexist in close contact but total opposition. The neckpiece closes by 'eating itself', like an Ouroboros - a serpent eating its own tail - a symbol of reincarnation.

LÚCIA ABDENUR

Born 1952, Brazil

Red Reliquary, 2005

Silver, glass, natural pigment

Green Reliquary, 2005

Silver, glass, natural pigment

"Events happen in time and are stored in our memory. Now and then, they come back to us as signposts of a bygone era, of great passions, of

good times we once lived through." Jewels are meant to be worn, kept, transformed or simply felt and contemplated, like the reliquaries presented here. The artist proposes to analyze the existence of affinities and/or divergences between the jewel and the viewer. In *Red Reliquary*, the crystal expands and breaks itself down, giving forth a new life, allowing it to spread. *Green Reliquary* represents life in endless effervescence.

LINDA SANCHEZ

Born 1981, Colombia

Guacamayas, 2010

Silver, para grass, fique

Guacamayas is a small village populated by the U'wa, one of the most remote pre-Columbian tribes in Latin America. Linda Sanchez works in collaboration with the U'wa to preserve their ancient techniques such as the weaving seen in this piece.

CHEQUITA NAHAR

Born 1970, Surinam

Lontai, 2010

Porcelain, Italian oak wood, rope

Indji Boka, 2009

Porcelain, rope

Born in Surinam but raised in the Netherlands, Chequita Nahar explores the mixing of cultures and

the preservation of identity in a highly globalized world. She combines high tech and traditional processes to create complex but pure forms. Always meticulously crafted, the variety of pieces form the patchwork of a *mamio*, a Surinamese quilt often likened to the country's wide mix of cultures.

DIONEA ROCHA WATT

Born 1969, Brazil

Vanitas, 2008

Glass frame, human hair, found silver locket

Protection, 2008

Silver, human hair

Underlying themes in Dionea Rocha Watt's work are transience, loss, memory and transformation.

Objects and materials so ordinary as to go unnoticed, are given new, often poetic focus when incorporated in such pieces. *Vanitas* is a reflection on common objects and our response to them.

Protection references memorial jewelry and love tokens of past ages which often contained a lock of hair. Here, ironically, the locket itself is sheltered in a nest of hair.

MARIANA SHUK

Born 1972, Colombia

The Reverse of History I, 2004

Silver, enamel

The Reverse of History II, 2004

Gold

Mariana Shuk explores the changing value of objects across time. In this series, mail-order ring shanks are combined to form new, often perplexing rings that confront past and present, value and insignificance. The act of choosing the parts from catalogues challenges the usual process of making jewelry. In a sort of "natural selection," two identical parts suggest their own interlacing. The new shape then determines the subsequent technique of embellishment such as stone setting, enamel, or filigree which is exquisitely executed by traditional means.

DANI SOTER

Born 1968, Brazil

Sobria Ebrietas, 2010

Gold, linen, antique cedar box

Sobria Ebrietas was inspired by a chapter of the book *A Lover's Discourse: Fragments*, by Roland Barthes. It alludes to lost connections, broken memories, painful events, and how many hide them

away in closed compartments, as if forgotten in an old jewelry box at the bottom of a drawer.

CAROLINA HORNAUER

Born 1977, Chile

Transformation (nº 2 - 4), 2008

Resin, cedar wood, cashew lacquer, eggshell, silver, citrine quartz, alabaster, freshwater pearls, fimo plastic, carnelian, thread, steel

Carolina Hornauer often works with lost, forgotten and neglected objects. *Transformation* is a series of brooches made from a discarded frame and a forgotten picture. Each piece carries a fragment of a story and restores the beauty and dignity of the object, even as the frame and the image retain their identity. The pieces fit together, reconstruct the story, and give new context to the ornaments.

STELLA BIERRENBACH

Born 1970, Brazil

Souvenir de Rio, 2009

Silver, paper, PVC

Souvenir de São Paulo, 2009

Silver, paper, PVC

Stella Bierrenbach is interested in narrative jewelry. *Souvenirs* is a series of jewel-objects that aim to store memories of visited, lived in, or cherished

places. The small silver pin is set on a postcard of a place relevant to the artist or wearer. The figure plays an active role in the still story told by the card. The pin can be removed from its home and be worn, transporting the memories to the wearer.

ISEL MENDOZA

Born 1977, Mexico

Hummingbird, 2007

Silver

Massive, exaggerated, and often painful to wear, Isel Mendoza's pieces reference pre-Columbian rituals. These small sculptures can be worn as reminders of the harshness of life in modern Mexican cities. This ring is from the *Hummingbird* series: pieces conceived as spells to cure love sickness, attract new lovers, or fulfill unrequited love.

XIMENA BRICEÑO

Born 1970, Peru/Australia

Pebbles on the Shore of Eternity, 2010

Titanium

Bicheno, 2010

Titanium

Ximena Briceño expands upon her interest in filigree techniques from colonial Peru by using uncommon materials such as titanium, which she heats to different temperatures to achieve precise colors.

Inspired by the dramatic landscapes of her present country, Australia, the *Pebbles* series uses technical innovation to bring nature into the urban world.

CLAUDIA CUCCHI

Born 1969, Brazil

Memory, 2001

Photo negative, Perspex, silver

Orange, 2001

Orange skin, Perspex, silver

Claudia Cucchi freezes fleeting moments from her past by encasing mementos in resin and re-assembling them, like puzzle parts. The viewer or wearer adds a new personality to each of these memory pieces.

GUIGUI KOHON

Born 1969, Argentina

Ten Cities and One Interior I, 2005

Silver, parchment, Perspex

10 Cities and 1 Interior II, 2005

Silver, parchment, cotton thread, Perspex

Ten Cities and One Interior is inspired by the phrase, “the solemn geography of human limits” an excerpt from Paul Éluard’s poem, *To Pablo Picasso*. Guigui Kohon narrates her trips to various cities in this series of portable memories, each of which alludes to a story about the boundaries that exist in

human relations and her temporary residency in some of them. The artist considers these pieces as a method to carry those cities and memories with her always.

CECILIA RICHARD

Born 1965, Argentina

Object Formed by Two Bracelets, 2010

Silver

Cecilia Richard uses traditional silver-smithing techniques with great skill to create pieces that can stand on their own or be worn as jewelry. *Object Formed by Two Bracelets* is, in state of rest, autonomous and provocative: a silver column that invites exploration. When separated, the small sculpture becomes a pair of bracelets, dynamic and moving on a wrist.

ALINE BERDICHEVSKY

Born 1977, Mexico

Untitled, 2010

Alabaster, rubber band

Untitled, 2010

Alabaster, rubber band

Berdichevsky’s work reflects upon the movement of people in a mobile world, on the geometric forms found in nature, and on inherited traditions and rituals. She detaches, fragments and disperses

matter, but then reassembles the fragments to reveal their true essence.

CAROLINA GIMENO

Born 1981, Chile

Dibujar la Niebla, Serie III, 2010

Copper, glazed enamel

In *Dibujar la Niebla*, Carolina Gimeno looks back to her childhood, an alternate world where science, nature, and fantasy merged in an endless mist. The fragile, almost ethereal qualities of this piece recreate her fleeting memories and anchor them in its materiality.

CARLOS MARTIEL

Born 1989, Cuba

Fuego, 2008

Dibond, paper, Plexiglas, aluminum

Fuego Peludo, 2008

Spent gun shell, hair

Carlos Martiel uses his exploration of the boundaries of body ornament to convey politically charged ideas. *Fuego* is an ephemeral ornament that decorates the body as long as the body makes a conscious effort to retain it. The darkened image blurs the boundaries between the hand and bullet in this simulation of a gun. *Fuego Peludo*, a spent gun casing recovered from the Bahia de Cochinos area,

is a hand object that complements *Fuego*. Human hair replaces the gunpowder, an ironic reference to the island's chronic shortages and the futility of war. Together, they allude to both the violent episodes as well as the metaphorical battles that have marked the history of Cuba.

LUIS ACOSTA

Born 1952, Argentina

Quipus, 2010

Paper, thread

Quipu are ancient record-keeping devices used by the Inca and earlier societies in the Andes. Sometimes called "talking knots," they consist of multiple cords with intricate knots that encode numerical records. Little is known about the data recorded because the system was suppressed by the Spanish conquerors and translations were lost to history. Luis Acosta draws inspiration from quipu for these nine brooches. The shapes evolved from two different figures, folded and knotted in different ways to signify the worlds merged to form Latin America.

ANA VIDELA

Born 1964, Brazil

Bilro Object, 2010

Wood, silver, thread

Ana Videla was inspired by the bobbins used in lace-making, a technique carried from Portugal to Brazil in the colonial period. The sound of clicking bobbins evokes her pleasant childhood memories of this tradition passed from mothers to daughters.

ALEJANDRA AGUSTI

Born 1963, Argentina

Infusión, 2001

Copper, silver, steel, chestnut wood

Alejandra Augusti's simply balanced shapes combine materials indigenous to Argentina and widely used during the colonial era.

HENA LEE

Born 1985, Brazil

Amarelo e Preto, 2010

Chopstick, acrylic paint, silver, cotton thread

Traço no. 1 & 2, 2010

Chopstick, acrylic paint, polyester thread

Born in Brazil to Korean parents, Hena Lee experiments with jewelry made of chopsticks as a way of connecting her Asian heritage with her own

identity. Laminating the sticks or linking them with knotted threads, she transforms them into works as contradictory as her Korean past and her Brazilian present.

HUGO CELI

Born 1964, Ecuador

Relicario, 2001

Silver, gold, human bone, velvet, reclaimed cedar wood box

Relicario is an ornament that reflects Hugo Celi's search for transcendence. It avoids the privileged status of 'holiness', traditionally granted to the relics by institutionalized religions. Instead, this reliquary aims to store, preserve and display those personal memories relevant to the artist.

ANDRÉS FONSECA

Born 1955, Colombia

Memorias, 2009

Velvet, silk, silver, reclaimed oak wood, steel

Andrés Fonseca has documented, with ornaments, the long journey between his natal Colombia and his country of residence, Mexico. Fonseca's work – ancient, earthy, weighty – challenges conventional aesthetics to create a language of its own. Resorting to the essential shapes found in the natural world and in pre-Columbian mythology, Fonseca draws

inspiration from his personal history, the family left behind, the chaotic city that has adopted him and the indigenous past that links his two countries. *Memorias* is a reliquary of memories. A pectoral made with an old tie that belonged to Fonseca's grandfather and a piece of a gown that belonged to his grandmother. The objects that adorn the clothes represent secrets, shared moments and promises between him and his grandparents.

JULIETA ODIO

Born 1974, Costa Rica

Collar para el Coleccionista, 2009

Silver, glass vials, plastic, colorín bean

Created to hold small mementos, this neckpiece can evolve as the wearer fills the tiny bottles and changes their contents over time.

ALEJANDRA HERNÁNDEZ

Born 1979, Colombia

Urn, 2007

Silver, rutilated quartz

The incineration of the corpse and the burial of its ashes in urns were among the most used practices in societies of the Early Period of the Cauca Medio and part of Antioquia, Colombia. This ring represents and synthesizes the concept of the urn not only in its role as a vessel for the deceased, but

through its proximity to the individual carrying the design. In several cultures the corpse incineration tradition means the transfer of the dead body back to a primal state: in other words, representing the second birth of the soul. In addition, this concept is reinforced by the visual reference to the urn as uterus, openly suggesting the soul coming to life from the ashes.

ALEX BURKE

Born 1944, Martinique

BENJAMIN LIGNEL

Born 1972, France

Trans, 2010

Textile, tin, silver, copper, gold, stainless steel

Courtesy of the Siemelink Vallarta Collection

This collaborative work combines the aesthetic, formal and conceptual views of a visual artist and a jewelry maker from divergent cultures. Burke's head dress/mask of pieced fabric scraps is a secret deity, at once protective and frighteningly powerful. Drawing upon pre-Columbian anthropomorphic jewelry, Lignel created golden coverings for key parts of the figure. The result is a combination that references both the old and new worlds, a baroque, transatlantic shape-changer.

ART SMITH

1917–1982, Cuba

Untitled, 1955

Brass, tiger eye

Courtesy of Silver Huntress

Born in Cuba to Jamaican parents, Art Smith grew up in Brooklyn and majored in sculpture at Cooper Union. An important modernist jeweler, he used copper and brass as his core materials. Smith believed that a piece of jewelry was not complete until it was worn; that the body is as much a component in design as air and space. He inspired generations of Latin American jewelers.

OLGA MARIA PIRIA

Born 1927, Uruguay

Untitled, 1965

Silver

Courtesy of Beatriz de Feo

Olga Maria Piria trained as a painter at the National School of Fine Arts of Montevideo. A student of Joaquin Torres Garcia, Piria became one of the most important visual artists from Uruguay. Working with electronics specialist and self-made jeweler Carlos Jauregui, Piria translated her constructivist painting into fantastic ornaments. Mostly working in silver and occasionally using mother of pearl or authentic pre-Columbian clay figures, Piria has been

a source of inspiration for jewelry makers across Latin America.

NURIA CARULLA

Born 1952, Colombia

Sentados, 1978

Silver

Nuria Carulla's uninhibited body ornaments are the cornerstone of contemporary jewelry in Colombia. Thirty years ago, she bravely challenged the conservative Colombian taste for traditional European-style jewelry. She used techniques and symbolism found in pre-Columbian ornaments and reinterpreted everyday objects in her own distinctive way with humor and skill.

SANTIAGO AYALA

Born 1966, Ecuador

Amasanga, Señor de los Animales, 1986

Gold, silver, feathers, horse hair, blue opals

More than simply creating an object, Santiago Ayala, uses the magical properties of stones and metals to restore a connection with symbolic language. One of his first pieces, *Amasanga, Señor de los Animales*, was inspired by a spirit master belonging to the ecological imaginery of the Upper Amazonian Canelos Quichua native people of eastern Ecuador. In his right

hand he holds a scepter which represents his place in the hierarchy of powers. His work promoted the development of a tendency in Ecuador in which jewelry intersects not only with the fields of art and design, but also of Anthropology.

MARINA MOLINELLI

Born 1970, Argentina
Pétalos de Cuero, 1990
Silver, cow leather

Marina Molinelli is one of the first Argentinean jewelers to engage with the adventurous movements of contemporary jewelry. Her work draws from a diverse assortment of influences. Thanks to her background as an industrial designer, she is naturally able to translate her structural sensibilities into wearable pieces. Yet her studies in dance history and goldsmithing are evident in the subtle multi-dimensionality of her aesthetic framework and spotless manufacture. Her necklace, *Petalos de Cuero*, using just leather and silver, engages the juxtaposition of nature and industry through authentically Argentinean materials.

ARIEL KUPFER

Born 1963, Argentina
Anillos Abiertos, 1997
Sterling silver

Ariel Kupfer, a Danish émigré architect found a new medium of research and expression in jewelry design. His series of open rings dissolve the division between the interior and exterior of the form by amalgamating both areas in a single perimeter. Thus they function equally well as pendants, earrings, and even noserings. His *Anillos Abiertos* are the result of a study of Pre-Columbian aesthetics seen under the light of modernist Scandinavian design.

ENRIQUE LEDESMA

1922–1979, Mexico
Untitled, 1955
Silver
Courtesy of Carole Berk

Enrique Ledesma, a second-generation silversmith, started working with his father in Mexico City at the age of six. After art school, he moved to the mining village of Taxco and became one of William Spratling's first apprentices. Ledesma discovered a new appreciation for the pre-Columbian smithing techniques and aesthetics and autochthonous materials like obsidian and jade, developing his own style that merged his indigenous heritage with the

modernist ideals slowly permeating Mexican craft making.

WILLIAM SPRATLING

1900–1967, United States

Croissant, 1940

Silver, rosewood

Courtesy of the Silver Huntress

North American architect William Spratling revived an ancient craft in the Mexican mining town of Taxco and trained an entire generation of talented silversmiths. His work prompted Mexican artisans to resuscitate pre-Columbian techniques and to create jewelry in non-European forms, with a well-defined national identity. His work has inspired generations of Mexican jewelers.

CAIO MOURAO

1933–2005, Brazil

Anti-Jewel, 1959

Silver, gold, hematite

Courtesy of Livia Mourao

A painter, sculptor, and goldsmith, Caio Mourao broke with the European approach to jewelry and redefined the field with his *Anti-jewelry*, purposefully made in an ancient way. He embraced ancient techniques, like fusion, fire cutting, and hammering, and worked with primary materials like bronze,

silver, and hematite. His legacy is a school of brave artists who have fought to develop a contemporary jewelry distinctive to Brazil.

RENY GOLCMAN

Born 1940, Brazil

Jaw Necklace, 1973

Silver, barracuda jaw bone

Courtesy of the Otro Diseño Collection

Reny Golcman is one of Brazil's pioneers in contemporary jewelry. A graduate in fine arts, she studied with Caio Mourao in the late 1950s. In her *Mutant Jewelry* she explored taboo subjects like death and sexuality and boldly used socially unaccepted formats and irreverent materials. She has encouraged later generations of Brazilian jewelers to be inquisitive and experimental in their work.

ANTONIO PINEDA

1919–2009, Mexico

Cavernas, 1970

Silver, velvet

Courtesy of Silver Huntress

Antonio Pineda was one of the finest designer /craftsmen of the Mexican Silver Renaissance. After a long apprenticeship with William Spratling, he founded his own workshop in 1941. An

accomplished silversmith, known for his bold and innovative techniques, Pineda acquired international recognition when he began exhibiting with American Margaret de Patta. Pineda's work was greatly influenced by painter Valentin Vidaurrieta, who helped him to shape his own ethos of design. Large and spare, cleanly designed hollow constructions, incised plates and innovative settings, along with an impressive architecture of joints, catches and closures, made Pineda one of the most technically refined and creative jewelers of Taxco's modernist era.

MARIANA ACOSTA

Born 1977, Mexico

Fusion Series, 2009

Acrylic on canvas

This protective neckpiece was created to act as a barrier against the grayness that defines northern winters. Gray elements are suffused with a bright blue-green, symbolizing the amalgamation of two opposite environments.

MARTACARMELA SOTELO

Born 1972, Mexico

Roots, 2010

Nopal fiber, stainless steel wire coated with nylon

Montacarmela Sotelo explores non-traditional, indigenous materials in her works such as the discs

of nopal, a cactus fiber, used in this neckpiece. The work symbolizes the country of Mexico with its 32 different states, linked by its people.

KIKA ALVARENGA

Born 1974, Brazil

Gambiarra VI, 2009

Silver, black gold, Brazilian black tourmaline

Gambiarra VII, 2009

Silver, black gold, Brazilian black tourmaline, resin

Drawing inspiration from indigenous handicrafts and local materials, Kika Alvarenga's pieces embody the practice of 'gambiarra,' or making-do: improvisation that marries creative endeavor with a powerful message of social and ecological concern.

ANDRES QUIÑONES

Born 1962, Mexico

Gorguera, 2000

Recovered bamboo, silver, freshwater pearls, guitar strings

Courtesy of the Otro Diseño Collection Foundation

Andres Quiñones only works with discarded materials which he collects from the vast dumps on the outskirts of Mexico City. Each piece is a transformation, truly recycled, something made out of nothing. As he forages, he listens to the stories of the dump dwellers, and

reflects upon the contrast with the extremely wealthy who live nearby. His pieces are a reminder of the gap between rich and poor, a source of reflection for Quiñones.

BETTINA TEREPINS

Born 1952, Brazil

Protesis I, 1996

Imbuia wood, gold, diamonds

Protesis II, 1996

Imbuia wood, gold

Protesis I and II belong to a series of oversized bracelets made of Imbuia, a precious tropical wood now declared an endangered species and no longer used for production. Bettina Terepins amputated the legs of extremely deteriorated Imbuia furniture and carefully turned them into new objects that resemble prosthetic elements.

MIRLA FERNANDES

Born 1969, Brazil

Herança I, 2006

Latex, paint

Herança II, 2006

Silver, latex

Mirla Fernandes, formerly a visual artist, explores issues of value in the medium of jewelry. *Herança* (inheritance) is a series made of silver combined

with latex, once as valued as gold and now commonplace and inexpensive. The pieces, inspired by the painterly blue and white arabesques of Brazilian tiles, become valuable as works of art.

VALENTINA ROSENTHAL

Born 1977, Chile

Invisible Cities, 2010

Plaster, silver, bronze, nails, mirror, steel cable

Fragments I, 2010

Recovered wood and plaster rosette, glass beads, recovered metal chain, ribbon

These pieces are created from fragments of buildings that collapsed during the recent devastating earthquake in Chile. They are reminders of how cities are constantly changing as a result of both man-made projects and natural events.

UDI LAGALLINA

Born 1951, Brazil

Maria Dascores, 2009

Textile, thread, steel

Maria, 2009

Textile, thread, freshwater pearls, steel

Udi Lagallina is a compulsive collector of everything: plastics, wood, gold, silver, fabrics, seeds, threads, wool, found objects, antiques, boxes, and trash. From the chaos of her studio, she assembles

random pieces into new creations; a process from which she derives great satisfaction.

SILVINA ROMERO

Born 1978, Argentina

Criatura, 2008

Recycled textiles, cotton, silk

Silvina Romero makes works out of discarded textiles and scraps, transforming old bits into pieces that the wearer decides how to use, hold or even admire at rest.

CAROLINA MARTÍNEZ LINARES

Born 1982, Colombia

Conducto Hialoideo, 2010

Polyurethane, silver, stainless steel

Zinn, 2010

Polyurethane, silver, stainless steel

Carolina Martínez Linares has a deep interest in the human body which becomes both a reference and final destination in her work. This series draws upon human bionics, the application of biological methods and systems found in nature to the study and design of engineering systems and modern technology. Her work obtains meaning only when worn by a person who infuses life into the piece. At this point the inspiring element and the wearer morph.

LAURA ALVARADO

Born 1977, Colombia

Body Typing: My Affair, 2009

Polyamide, Swarovski beads, steel

EVA's Jewels, 2009

EVA foam, tinfoil, steel

Laura Alvarado's necklace is from her digital jewelry project inspired by Liz Taylor's "My Love Affair with Jewelry." In creating the work, she used body painting, 3D scanning, and rapid prototyping of the body directly in the process. Her series of delicate brooches is the result of experimenting with Ethylene-Vinyl-Acetate (EVA foam) which has literally been stretched to its limit. She has created something precious out of the worthless, banal, and even ephemeral, as the thin plastic will not last for long.

HELENA BIERMANN ANGEL

Born 1972, Colombia

Hit the Road Series I (3), 2008

Nickel wire, silver, paint, flexible magnets, insects, seeds

Hit the Road Series II, 2008

Silver, steel, magnet foil, paper, car exhaust

Center, left, and right courtesy of the Gartner Collection

Hit the Road Series I is a set of brooches that encapsulate particles collected in devices attached to the artist's car during various journeys. In *Hit the Road Series II*, she attached the brooches directly to the car's tailpipe, the emissions affected the surface patterns; just as pollution changes the environment. All of these works are records in tribute to the imperceptible elements which affect our transit through life.

LEDA DAVERIO

Born 1970, Argentina

Puerca Tierra, 2008

Leather, nickel silver, steel

Nido, 2010

Silver, nickel silver, earth, lemon verbena, plastic, nylon, steel

Fruto, 2010

Silver, nickel silver, earth, lemon verbena, plastic, leather

Leda Daverio's three pieces are from a series that examines origins, life, and death. She gives new forms to unexpected, discarded materials such as adobe, garbage, and parts of broken toys in works that comment on pollution and the destruction of precious life.

LAURA DE ALBA

Born 1944, Mexico

Love Handles, 2001

Recovered drawer handles, yarn

Laura de Alba has a purely visual and aesthetic relationship with her work. Her pieces seek to cause surprise and pleasure. Repetition, proportion, and symmetry are often in contrast with the imperfections of the old and discarded materials that claim her attention. A variety of smiting and textile techniques, show her background as a professional weaver and her skills in fine metal work. De Alba recovers all those materials that inspire her: leftovers of furniture, buttons, toys, and medals are carefully organized on substrates of weaved, knitted or knotted textile and become bold, vivid ornaments that re-examine notions of value and shift our perception of the worthless.

MAGALI ANIDJAR

Born 1972, Argentina

Moon Series, 2009

MDF, paint, silver

Magali Anidjar's *Moon Series* is an exercise about visual input, movement and memory. The artist covered one eye and observed the fluid movements of her black and white cat, Moon. She later sculpted

the memory of those movements in worthless fiberboard and then painted the pieces.

JORGE MANILLA

Born 1975, Mexico

Ese Hombre, 2006

Dry cactus, paper, paint, ink, silver

Existence Ignored, 2006

Sawdust, polyester, pigment, epoxic varnish, copper

In work that is both utterly beautiful and profoundly upsetting, Jorge Manilla confronts his religious upbringing and comments on the contradictory forces of religion in modern Mexico. The torso-shaped *Ese Hombre* brooch references magical words with healing power. *Existence Ignored*, the only necklace in this series, is carved from a dark sawdust material that alludes to the skin tones of colonized Mexicans. In that time, the Indians used a special corn paste to model light-skinned figures of the crucified Christ.

TSIMANI

JESUS RENTERIA

Born 1973, Mexico

YOLANDA RESENDIZ

Born 1975, Mexico

Mouth Shut, 2006

Aged silver, ribbons, ink

This necklace is inspired by the popular practice of preventing gossip by praying to San Ramon Nonatu, the patron saint of secrets and silence. Miraculously born from a dead mother, he is popular with women who pray for an easy childbirth. To stop San Ramon from preaching Christianity in North Africa, Muslim authorities had his lips perforated and locked with a padlock. In the Cathedral in Mexico City, many pray to him, light red candles, and fasten ribbons with a padlock to his shrine.

LORENA LAZARD

Born 1961, Mexico

Is Something Missing?, 2007

Sterling silver, pure silver, gold

Growing up surrounded by Christian images and symbols, Lorena Lazard attempts to find a common ground between her Jewish past and her Mexican present. *Is Something Missing?* expresses the need that people have in this modern world to believe in something, taking refuge in the traditional forms of faith, and still ending up in total emptiness. The brooch masterfully imitates cheap

repousee retablos that almost every Mexican family keeps at home.

WALKA STUDIO

CLAUDIA BETANCOURT

Born 1980, Chile

RICARDO PULGAR

Born 1978, Chile

Mestizo: Por unas Pocas Monedas, 2010

Silver, bronze

Applying their methodology of geographic iconography, Walka Studio conceptualizes Chile's identity through jewelry. *Mestizo: Por unas Pocas Monedas* is a piece that humorously combines complex matters such as colonialism, migration, market place and traditional Mapuche jewelry.

MAURICIO LARA

Born 1966, Mexico

Who Could Possibly Know?, 2007

Rhodium pleated brass

A ring inspired by the *cilice*, an adornment worn at various times in the history of the Christian faith that causes corporal torment to whoever wears it. Used for the purposes of the mortification of the flesh and to

reincarnate the suffering of Jesus Christ. When the ring is worn with the nail drawn to the palm, one can show a beautiful adornment and, at the same time, pay the price of doing so with a hidden torment that breaks the skin and strengthens the soul.

MARIA PAULA AMEZCUA

Born 1972, Mexico

Altar Itinerante, 2007

Brass, silver, glass, paper, textile, glitter, epoxy

Altar Itinerante, a mobile shrine, is a protective shield of winged hearts, the symbol of San Miguel Arcangel. Mexicans have great faith in the field commander of the 'Army of God', the official face of the Catholic church. Carefully concealed on the back of this piece are diverse images and symbols referencing the hidden, pagan beliefs espoused by these same people.

URSULA GUTTMANN

Born 1968, Austria

Tanto Pelo me Abrió el Corazón, 2010

Silicon, gold

Austrian Ursula Guttman's career as a jewelry maker was forever changed when she discovered Mexico, a country rich in both nature and culture, and in its varied landscapes and organic shapes.

Tanto Pelo me Abrió el Corazón is a neckpiece of

shapes that are both familiar and alien at the same time, a celebration of the fantasy and extravagance of the country which has so captivated the artist.

ELISA GULMINELLI

Born 1955, Argentina

Inflación, 2007

Sterling silver, old bank notes, old copper coin

Unstable economic systems in Latin America, have led to situations of constant poverty and extreme contrast. Elisa Gulminelli, humorously uses bills of once stratospherically high denomination, devalued after the 2001 Argentinean crisis to question the value of things. The 2001 one-cent coin at the top of the stack, has more value than all the bills together.

MARIE PENDARIÈS

Born 1981, France/Mexico

Boucle d'Or, 2008

Human hair, gold, glass, brass box

Boucle d'Or recounts the many tales of conquer, evangelization, and syncretism that fascinated and horrified Marie Pendaries during her stay in Mexico. The neckpiece is composed of one single hair, belonging to a Mayan woman, with minuscule gold sequins threaded along it, aiming to conceal the dark color of the hair. The Catholic church attempted to erase all vestiges of pre-Columbian costumes and

beliefs by destroying all material evidence of it, yet natives always found clever ways to conceal their persistent faith in their own culture. The hair represents the apparent fragility of what was left of this culture, which at the same time is strong enough to still hold the heavy gold sequins and refuses to be covered or dominated by their weight. *Bucle d'Or* is an ornament to be handled with extreme care; as it rules the movements, gestures and even the breathing of the wearer. It can be worn only for brief, privileged periods of time, perhaps only to look oneself in the mirror and think about the strength of belief.

BEATE EISMANN

Born 1969, Germany/Mexico

Santitos, 2002

Copper, gold, enamel

Dos Voces, 2002

Copper, lacquer

Inspired by the Mexican literature and popular songs, Beate Eismann has, contradictorily, created silent interpretations of the rich and colourful language of contemporary Mexico. Her hybrid approach to jewelry making merges industrial production with traditional craft techniques. The necklace is based on a quotation from "SANTITOS," by Mexican author María Amparo Escandón: '...and he opened his enormous feathered cloak to reveal his

monumental figure dressed in White tights...'. *Dos Voces*, framing the necklace, has quotes from the songs of Mexican singer Gloria Trevi and the German group Element of Crime, with small paintings inspired by votive art.

JORGE CASTAÑÓN

Born 1957, Argentina

Dos Cuencos, 2009

Aged silver, toronjal (grapefruit) wood, paint

La Caja Amarilla, 2008

Recovered wood, gold, silver, steel

A biologist who became a jewelry artist, Jorge Castañón's work portrays an irrefutable aesthetic confidence born from a profound knowledge of natural materials indigenous to his native Argentina and a mastership of metalsmithing techniques that result in simple yet wildly beautiful compositions. *Dos Cuencos* and *Caja Amarilla* are part of a series that explores the idea of empty spaces and purposeless containers that are nonetheless still able to restore the beauty of neglected, discarded objects.

JIMENA RÍOS

Born 1981, Argentina

Paseo, 2007

Silver, textile, porcelain

Jimena Ríos is a story teller who uses jewelry as her medium. Having a deep interest in traditions passed from mother to daughter, like needlepoint, she combines jewelry and textile techniques to narrate episodes from her native Argentina. Ríos explores many subjects: nature, urban development, folklore, family structures, as well as the social and economic problems that plague her country, always applying great wit and humor to her pieces.

GABRIELA HORVAT

Born 1978, Argentina

Dissección, 2010

Copper, Argentinian leather, silk, silver, iron

Dissección belongs to a series of necklaces constructed out of the dismemberment of older pieces, creating a purer form. Using traditional Argentinean materials like untreated leather and copper, the artist focuses on continuity, progression, and repetition and finds beauty in contrast and asymmetry.

ROMINA FUENTES

Born 1978, Argentina

Solberga, 2009

Textile, putty, ink

Röda Linjen, 2009

Textile, iron

Benimaclet, 2009

Textile, Iron

Romina Fuentes' series of necklaces deals with the theme of home: what does home mean to the artist? How can you construct a home, when you are away from 'home'? She attempts to find the meaning of a home, past and present, here and there. She has made use of familiar materials (like a favorite t-shirt belonging to her brother, a fragment of a cushion from her mother's house, ink that is used to keep contact with people who are far away, iron that forms the resilient structure of a house) to convey her own sense of home. The shapes of the necklaces are reminiscent of hearts as organs, which represent the 'portable' hearth of a home.

ALINA LÓPEZ

Born 1970, Colombia

Flowing, 2002

Copper, fine silver, enamel, rubber band

Colombian Alina López' work derives from two areas of research: colonial smithing and enameling

techniques and the careful observation of nature. Flowing is a series based on the study of shapes and functions of the human anatomy. Rubber bands connect enameled silver segments that suggest the fluid movements of bones and ligaments.

FRANCISCA KWEITEL

Born 1974, Argentina

Deseos, 2010

Bronze, silver, leather, paper, fabric

Francisca Kweitel's *Deseos* is the result of a dialogue with Finnish jewelry artist Nelli Tanner. Discussing issues of identity, mobility and the absence of 'home', each based their work on maps, either real or imaginary. Kweitel's pair of imaginary maps representing her and her partner can be connected or separate, independent or interdependent. Based on her own body, this map is as multi-layered as the identity that comes from her world travels.

SAMANTHA FUNG

Born 1974, Venezuela

Everything Goes Through Here, 2010

Resin, MDF, ebony wood, silver

Often away from her native Venezuela, Samatha Fung reflects upon this in her work. *Everything Goes Through Here* transports, shapes, and

communicates identity in three elements: a compact bundle of information, stimuli and national identity, is formed; a funnel-shaped object drips the processed information to the exterior, and a receiver, the wearer, transforms the stimuli.

ALEJANDRA SOLAR

Born 1975, Mexico

Relicario I, 2008

Silver, photo-transfer, synthetic laquer

Relicario II, 2008

Silver, photo-transfer, alpaca, synthetic laquer

Alejandra Solar often uses silver as a canvas to illustrate stories inspired by Mexican culture. She marks, bends and folds thin silver sheets to recreate small retablos (devotional paintings) which evoke images of life, death and religion, with great precision, artistry and a caustic sense of humor.

THELMA AVIANI

Born 1973, Brazil

Conmuta, 2010

Silver, cotton, polymer, paint

Thelma Aviani's work comes from spontaneous interaction with medium giving birth to unexpected forms. The use of machinery and tools is natural, an extension of Aviani's body, delivering pieces that are the direct result of specific movements. Her works

show the reconciliation of extremes and act as a reflection of the artist's own identity and internal duality, a life divided between two different countries: Brazil and Spain.

ANA PAULA DE CAMPOS

Born 1969, Brazil

Cartography IV, 2010

Silver, cotton, silicon

Lines are borders: places of separation, but also of contact. In *Cartography IV*, lines coexist in diverse materials and directions; they delineate and intersect, woven into a net of multiple directions and possibilities.

GASTON ROIS

Born 1975, Argentina

Untitled, 2010

Oxidized silver

Untitled, 2010

Polyurethane resin, nickel silver

Gaston Rois generates creative energy from his constant travels. His path evolves slowly, moving from chaos and uncertainty to calm and order. His work is a search for answers, a way to understand his personal identity, shaped by his Argentinean origins and his itinerant life.

MARIA CONSTANZA OCHOA

Born 1972, Colombia

Soft Black and White, 2007

Latex balloons, flour, plastic

Untitled, 2007

Cinnamon, copper, gold

Maria Constanza Ochoa creates ornaments to communicate thoughts, feelings, and ideas in a sensuous and pleasant way. *Soft Black and White*, a pendant made of white and black latex balloons filled with flour, is a subtly humorous and tactile allegory of a grazing cow or the balloons used at street festivals in her native Colombia. Ochoa's untitled neckpiece is made of finely sliced sticks of cinnamon that embody a rhythmic interpretation of the act of spiritual meditation – the repetition of a mantra, passing beads on a praying string – and its effects on the body.

GISELLE MORALES

Born 1982, Dominican Republic

Lo Ligerito y Lo Pesado I & II, 2010

Copper, silver, enamel, resin, paint, thread

Color and rhythm are vital to the identity of the Caribbean artist, Giselle Morales. *Lo Ligerito y lo Pesado* (the light and the heavy) draws inspiration from the marine life of her island and refers to the

multi-layered realities of our contemporary, mobile societies, which, just like the different levels of the sea, hide unexpected surprises.

MARTHA CAMARGO

Born 1966, Colombia

Encuentro, 2010

Gold leaf, plastic, gold

Encuentro merges ancient and modern techniques and materials: the ancient art of beating gold into a leaf to extend its use, which has been traced back to 2,500 BC and was common practice among pre-Columbian goldsmiths; and the modern material plastic, created by Alexander Parkes in 1832. The hand-laminated gold of these rings has been in turn laminated in PVC plastic. The rings represent the two different worlds artist Martha Camargo inhabits: her natal Colombia and her adoptive England, and allude to the way in which the communities, customs, politics and economies of these two divergent cultures are equally influenced by both materials.

HELENA REZENDE

Born 1976, Brazil

Garden #1, 2007

Silver, gold leaf, alpaca, silver, enamel

When Elena Rezende, trained in her native Brazil as an industrial designer, moved to Argentina, she began to make jewelry. *Garden # 1* is a festive brooch that shows the way in which her Brazilian and Argentinean identities converge into the artist's novel aesthetic.

Rezende made a study of the exuberant Brazilian nature which shows through the moderate lines of European-influenced Argentinean architecture. Her study resulted in a series of brooches that represent how identities interpolate and evolve.

ZINNA RUDMAN

Born 1967, Mexico

Tea Time, 2008

Silver, freshwater pearls

Zinna Rudman's work dwells on of the nature of time, which passes swiftly in large cities while seeming to have stopped in small Mexican towns.

Tea Time is a series of containers, made in traditional jewelry techniques, that hold precious moments: little daily rituals such as morning Mass, a midday nap or afternoon tea that evoke the sleepy towns for wearers in the hectic cities.

NILTON CUNHA

Born 1965, Brazil/Belgium

The Color of the Seasons I–III, 2010

Silver, gold, enamel

This series of brooches celebrate the changing colors of seasons, a new experience for the artist who grew up in Brazil, a country with only one season. He continues to wonder at how landscapes, activities, and even moods evolve across the passing of a year. *The Color of the Seasons* is a series inspired by the way in which seasons mark the lives of people and contribute to re-shaping the identity of migrants. It aims to reflect the aesthetic, magical, and ever amazing experience of seeing landscapes, activities, and even the moods of people change with the seasons.

AURÉLIE DELLASANTA

Born 1980, Switzerland/Mexico

Suicide Brooch, 2007

Painted metal, gilded metal, paper

On her various trips to Mexico, the artist was deeply impressed by how death permeates Mexican culture. In many western societies, death is accepted like a natural process and often treated with humor and irreverence. In contrast, for occidental societies, death is hidden, and shameful. This negation of the finite human existence is a

consequence of the contemporary world which encourages the supremacy of power, money and the eternal perfection of youth.

PAULA ISOLA

Born 1963, Argentina

Troneras I, 2009

Radal wood, quebracho wood, sterling silver, copper, photography

Paula Isola's series, *Troneras* (embrasures) was inspired by Alejandro Baricco's book, *City*, in which he talks about hidden details that can only be seen through tiny embrasures (gaps). *Troneras I* is a secret chamber that hides an image of Lola Mora, an Argentinean sculptress who was overshadowed by male sculptors. The image is protected by a wooden pebble with a minuscule hole that only shows her eye. Moving away the pebble reveals the promise of her talent.

ALEXANDER BOURTTEIA

Born 1960, France/Belize

Chained, 2007

Silver, lead, sea bean

Alexander Bourtteia, a Belize resident for the last 20 years, is interested in the role of the African diaspora in the contouring of Belize's biological and cultural landscapes. Bourtteia has applied his precision watch

making skills and artistic sensibility to create minimal but meticulously constructed pieces that narrate the various episodes of the African history in the country. His series always have a beginning and an end, where each piece is part of a single story that involves either the colonial landscapes of Bahia, populated with beautiful heroines, hideous masters, men of honor, and rebellious slaves, or the urban tragedies of the harsh habitat of Port Loyola, the poorest and most dangerous neighborhood in Belize City. *Chained* is part of a series that narrates the boat trips of the African slaves to the New Continent.

MARTA HRYC

Born 1983, Polonia/Mexico

Accommodation of Reality, 2009

Aluminum, cotton, steel

Accommodation of Reality is Mexico as seen from the perspective of a Polish jewelry artist; she seeks to give form to a synthesis of contradictions. How can one tell a story of a nation in terms of a few anecdotes? How can one not to be surprised when an old woman from a street market sells you green cotton thread and gives you the most wise and beautiful smile you've ever experienced?

RENATA PORTO

Born 1975, Brazil

Fruit Ring I & II, 2008

Silver, pearl, gold

These rings are part of a series that references Lilith, Adam's first wife according to Jewish folklore, a seductress who was expelled from paradise. For Renata Porto, Lilith represents the modern Brazilian woman, who despite her strength and independence still must fight for recognition. The aesthetic qualities of the rings are inspired by the Lilith of the *Garden of Delights*, by Hieronymus Bosch. These rings aim to liberate both Lilith and women in Latin America from their often endured oppression.

ALCIDES FORTES

Born 1973, Cape Verde/Mexico

Olvidos de la Revolución, 2008

Silver, copper, porcelain, recovered tombstone enameled images

Courtesy of the Siemelink Vallarta Collection

Pain Ring, 20____

Silver, eraser

Courtesy of the Siemelink Vallarta Collection

Alcides Fortes is a Dutch jewelry maker of Cape Verdian origin who lives and works in Mexico and was formally trained as a gold and silversmith. His work stresses the importance of

impeccable technique and the ability to communicate powerfully on an aesthetic level. This necklace is composed of portraits in porcelain and copper of a family assassinated during the Mexican revolution, displayed on their graves for more than 90 years until the cemetery decided to remove the no longer visited memorial. The artist rescued the images and made a necklace in an attempt to perpetuate the memory of a family through an object that can be worn and enjoyed. *Pain Ring...*

NICOLAS ESTRADA

Born 1974, Colombia

Pecado, 2008

Silver, gold

Gun Necklace, _____

Nicolas Estrada's purpose in jewelry is to express his personal view about his origin, his memories, the situation of his native Colombia and of himself in a foreign environment. His artistic direction comes from a deep foundation of fine irony mixed with a profound sense of reflection. Estrada is a passionate artisan, always seeking new interpretations to the mundane. He finds creativity in the unstoppable instinct of movement. The fluidity of this instinct has led him to dominate technique in its most variable and subtle aspects. *Fifteen stabs* is part of *Pecado* (sin), a series inspired by a phrase from Ethel Gilmour: 'I don't wish to paint violence but it is here, on my front doorstep and so it

creeps into my painting.’ It refers to the violence that permeated Colombia for almost two decades and that seems to have become a global matter that affects the lives of locals and foreigners.

CÉLIO BRAGA

Born 1965, Brazil

Escapularios I–IV, 2010

Discarded medicine boxes, glitter, resin, religious medals and religious ribbons

Celio Braga explores the duality of the body, at once spiritual and physical. These pieces reference scapulars, religious medals and images strung on ribbons and worn around the neck as signs of one’s faith. These modern versions, made from unfolded medicine boxes are mementos of the fragility of the human body.

TERESA MARGOLLES

Born 1963, Mexico

Ajuste de Cuentas 16, 2007

Gold, windshield glass, diamonds

Themes of mortality and violence pervade the work of Teresa Margolles, who has found in jewelry an additional medium to develop her work. Margolles studied art but then became a certified forensic doctor in order to better understand one of her preoccupations: the socio-cultural implications of

death and corpses. Themes of violence, death, poverty, exploitation and criminality in the large and crowded metropolis of Mexico are at the heart of her often shocking consideration of the relics of life. Her most recent work, *Ajuste de Cuentas* (Grudge) consists of 21 jewelry objects: rings, bracelets, and pendants, impeccably executed in 18 karat gold and fashioned according to the heavy and ostentatious jewelry of the Mexican drug lords. The pieces are decorated with diamonds and shattered pieces of glass; thick, threatening morsels of windshield glass that have been extracted from the bodies of those killed in cars during a drug-related grudge match. The jewelry pieces were developed in cooperation with a jeweler that actually works for the Mexican Narcos (drug traffickers).

RAQUEL PAIEWONSKY

Born 1969, Dominican Republic

Ima, 2005

Chromogenic print

Ima, 2005

Cotton, wool, coffee

In her work, Raquel Paiewonsky explores the body as a container of experiences: both in its relationship with the environment, and through the impact that stereotypes and cultural constructions of post-modern life have on it. Although not a jewelry artist per se, she is fascinated by the ways in which boundaries between body,

clothing, and ornament often blur. *Ima* is an object that can be displayed, rearranged, and even worn. The evident representation of breasts shows the artist's interest in the ability of body parts to invoke strong symbolic meaning: as life, nourishment, or power. Paiewonsky's piece aims to show how breasts in modern society seem to have been replaced by a massive aesthetic scheme that voids them of their natural purpose. Despite extreme poverty and deficient health systems, breast implants are on the rise in the Dominican Republic, while only about 8% of the women on the island still practice breastfeeding.

MIGUEL LUCIANO

Born 1972, Puerto Rico

Plátano Pride, 2006

Chromogenic print

Pure Plantainum Pendant, 2006

Platinum plated plantain with chain

Miguel Luciano is a Puerto Rican visual artist whose work explores links between popular culture, consumerism and colonialism. In the *Pure Plantainum* series, Luciano commemorates the plantain – a stereotypical yet iconic symbol of Puerto Rican and Caribbean culture. Actual green plantains (plátanos) were plated in platinum. The surfaces boast a pristine layer of precious metal on the exterior while the actual fruit decomposes within. Engaging this dichotomy, they are presented like

emblematic jewels that transform cultural stigmas into urban expressions of pride.

Helpful Resources

Several designers in this exhibit, such as Brazil's Mirla Fernandes and Mexico's Jorge Manilla, have their own websites and/or are actively blogging around the Internet, discussing their artistic philosophies, presenting their work, and interacting with other contemporary three-dimensional artists around the world.

<http://www.mirlafernandes.com/>

<http://www.jorgemanilla.com/>

General Historic and Artistic Influences

Mexico: a History in Art, by Bradley Smith

This work is extensive, thorough, well-illustrated, and extends its Pre-Columbian coverage beyond Mexico proper. Its writing makes the cultures discussed come alive. Each chapter uses artifacts and quotations to present 4000 years of Mexican history through its art.

Arts & Crafts of South America, by Lucy Davies and Mo Fini

This overview of South American crafts discusses the history and development of several areas of folk art from Incan-influenced areas of the continent. It covers textiles and clothing, basketry, pottery, jewelry, and metalwork. Co-author Mo Fini, respected as a collector of modern South American crafts, covers the imagery and techniques used by indigenous artisans as well as their modern versions.

Pre-Columbian and Early Hispanic Work

Pre-Columbian Art, by Robert Woods Bliss, with *Text and Critical Analyses* by S. K. Lothrop, et al.

This classic review of Pre-Columbian artifacts has scholarly analyses on the cultural styles of the area, stone objects, textiles, and precious metalwork. Pieces made for body wear include necklaces and pendants, earrings and plugs, and masks. There are also wonderful pottery figural creations. Each piece is extensively annotated in the geographically and chronologically organized catalogue.

Pre-Columbian Art, by Esther Pasztory

This concise overview, written by a knowledgeable researcher in a friendly style, discusses the belief systems, histories, technologies, and economies of the primary Pre-Columbia groups, and details the place of each artifact presented within its culture. It ends with a comparison between Pre-Columbian and other "early" cultures around the world, a comparative time line, bibliography, and index.

The Ancient Americas: Art from Sacred Landscapes, edited by R. F. Townsend

Based on a well-respected exhibit, this geographically-organized book discusses the art, architecture, crafts, belief systems, and symbologies of the major Pre-Columbia cultures. In addition to the many color illustrations, there are extensive chapter notes, author biographies, a bibliography, and a list of artifact lenders.

20th Century Design Influences and Counter-Influences

From the 1920s through the 1960s there was an influential Mexican school of jewelry design centered on the silver-producing town of Taxco. These workshops, the first founded by American architect-designer William Spratling, produced wonderful pieces, often based on Pre-Columbian and native ethnic/historic design motifs. The designers were encouraged to exhibit beyond Mexico, thereby expanding their influence. Many artists in *Think Twice* claim similar artistic and socio-political influences, but rebel against the “beautiful body decoration” concept typical of traditional designers. They favor more organic and open-minded designs, materials, and uses. While they all have connections to Latin America, many moved to Europe or the United States for training or exhibitions and so are best known there. Below are a few books demonstrating the production and influence of some of these silver workshops.

Mexican Silver, 20th Century: Hand Wrought Jewelry & Metalwork, by P. C. Morrill & C.A. Berk
This beautifully illustrated book presents the silver work of over twenty-five classic Mexican designers spanning the 1920s to the 1980s. It starts with a topical overview, followed by sections on each artist, delineating his/her artistic philosophies and influences. Examples of their creations illustrate the concepts. The book ends with impressive bibliographies.

Silver Gringo: William Spratling and Taxco, by Joan Mark

This is an interesting critical evaluation of Spratling’s personal, artistic, and business life before and during the period of his design workshop in Taxco. Good illustrations, extensive notes, and a bibliography are included.

Silver Masters of Mexico: Hector Aguilar and the Taller Borda, by Penny C. Morrill

This piece details the Taxco metal workshops built by Aguilar, a colleague of Spratling, through the 1940s and 1950s. There is some detail on techniques, as well as color photos of many of their pieces.

CONTEMPORARY ARTISTIC DESIGN

Jewelry Focus

Twentieth-Century Jewellery: from Art Nouveau to Contemporary Design in Europe and the United States, by Alba Cappellieri
This is currently the most diverse study on contemporary jewelry. Organized chronologically, it covers the Art Nouveau period, European and American jewelry design from the 1950s forward, and the development of computer-driven design – a total of over 350 creations. There are also histories of jewelry production houses, master jewelers and designers (including names like Cartier, Van Cleef & Arpels, and Tiffany), a glossary of terms and techniques, and a bibliography.

Inspired Jewelry from the Museum of Arts and Design, edited by U. Ilse-Neuman

This book, from the only other U.S. museum to have exhibited *Think Twice*, contains illustrations of many

avant garde jewelry pieces, mostly by American and European designers. Opening with a short introduction to the concept of “art jewelry”, it is loosely organized by decade, from the 1940s through 2000.

Modernist Jewelry, 1930-1960: The Wearable Art Movement, by Marbeth Schon

Featuring many well-known sculptor-designers such as Alexander Calder and Jacques Lipschitz, as well as Francisco Rebajes of the Dominican Republic, this work provides information on artistic philosophies, training, and techniques. The illustrations are many and lush, and the book closes with a reference list and index.

Masters Gold: Major Works by Leading Artists, curated by M. Le Van

This resource showcases creations by 40 of the world’s most prominent contemporary goldsmiths, including Mary Lee Hu from the University of Washington. It has an informative introduction followed by sections on each artist discussing his/her artistic philosophy and techniques, with examples of pieces by each artist.

Latin American Design

Twentieth-century Art of Latin America, by Jacqueline Barnitz

The author’s in-depth knowledge of the last 125 years of Latin American art and artists serves this broad overview well. Her intriguing discussions of each artistic period and examples from paintings, murals, three-dimensional art, and installation pieces are followed by extensive chapter notes, a bibliography, and an index.

Ultra Baroque: Aspects of Post-Latin American art, by E. Armstrong & V. Zamudio-Taylor, et al.

This English-Spanish exhibit catalog presents scholarly interpretations regarding the importance of contemporary Latin American art, focusing on pieces mostly from the 1990s. There are short analyses of each artist’s influences and a longer one on the concept of “Baroque” as interpreted in twentieth century Latin American art.

ARTS

- 1. The Student understands and applies arts knowledge and skills.**
 - 1.1 Understand and apply arts styles from various artists, cultures, and times.
 - 1.3 Understand arts concepts and vocabulary

- 2. The student demonstrates thinking skills using artistic processes.**
 - 2.1 Apply a creative process in the arts: conceptualize the context or purpose, gather information from diverse sources, develop ideas and techniques, organize arts elements, forms, and/or principles into a creative work, reflect for the purpose of elaboration and self evaluation, refine work based on feedback, present work to others.
 - 2.3 Apply a responding process to an arts presentation: engage actively and purposefully, describe what is seen and/or heard, analyze how the elements are arranged and organized, interpret based on descriptive properties, evaluate using supportive evidence and criteria.

- 4. The student makes connections within and across the arts, to other disciplines, life, cultures, and work.**
 - 4.1 Demonstrate and analyze the connection among the arts disciplines.
 - 4.2 Demonstrate and analyze the connection between the arts and other content areas.
 - 4.3 Understand how the arts impact lifelong choices.
 - 4.4 Understand that the arts shape and reflect culture and history.

4.5 Demonstrate knowledge of arts careers and the role of the arts skills in the world of work.

COMMUNICATION

- 1. The student uses listening and observation skills and strategies to gain understanding.**

To meet this standard, the student:

 - 1.1 Uses listening and observation skills and strategies to focus attention and interpret information.
 - 1.2 Understands, analyzes, synthesizes, or evaluates information from a variety of sources.

Project: Identity Bracelets

Exhibition Link: *Think Twice: New Latin American Jewelry*

Grade Level: 1-4

Time: 45 minutes

Overview/Rationale

Many of the pieces in Think Twice (especially those in section III: *Forging Identity: Latin America as a Source on Inspiration*)pre4stn works by artists living in and responding to our highly mobile society. With the increased ease of information spreading as well as emigration, maintaining an identity, be it national, cultural, or personal, grows more and more difficult. The artists in section III of the exhibition use jewelry to explore their own identities many of whom were raised in Latin America and now reside in Europe or other parts of the world. Through this project, students will explore similar themes as they explore their own identity and create a piece of jewelry to reflect that. They will start with a simple sheet of questions to help them generate ideas. They will then take those ideas and translate them into their bracelet, most incorporating a descriptive or identifying word that speaks to the individual.

Objectives

Students will identify connections between art and culture

Students will demonstrate knowledge of basic jewelry design

Students will incorporate pattern and repetition into their work

This project also works towards the following Washington State Essential Academic Learning Standards for the arts:

1. The Student understands and applies arts knowledge and skills.

1.2 Understand and apply arts styles from various artists, cultures, and times.

1.3 Understand arts concepts and vocabulary

2. The student demonstrates thinking skills using artistic processes.

2.1 Apply a creative process in the arts: conceptualize the context or purpose, gather information from diverse sources, develop ideas and techniques, organize arts elements, forms, and/or principles into a creative work, reflect for the purpose of elaboration and self evaluation, refine work based on feedback, present work to others.

2.4 Apply a responding process to an arts presentation: engage actively and purposefully, describe what is seen and/or heard, analyze how the elements are arranged and organized, interpret based on descriptive properties, evaluate using supportive evidence and criteria.

3. The student communicates through the arts.

3.1 Use the arts to express and present ideas and feelings.

3.2 use the arts to communicate for a specific purpose

3.3 Develop personal aesthetic criteria to communicate artistic choices.

4. The student makes connections within and across the arts, to other disciplines, life, cultures, and work.

4.2 Demonstrate and analyze the connection between the arts and other content areas.

4.3 Understand how the arts impact lifelong choices.

4.4 Understand that the arts shape and reflect culture and history.

Materials

- Starting worksheet of questions. (use attached, or create own)
- Various string, cord for making bracelets
- Clasps or fasteners
- Beads with letters for making words as well as colored beads.
- Other accessories to perhaps include on the jewelry

Tasks

- Discuss identity with the students and all the ways one can identify with different elements of culture and life. Names, ethnicities, religions, descriptions, likes/dislikes, etc.
- Give students a sheet explaining that this will help them with the ideas behind their creations. Younger students will need more guidance with this step to read the questions. May be done individually or one question at a time as a group.
- Explain that the students will use the information on their sheet to help them create their bracelet, so encourage them to choose a word, color or idea that they wish to include in their piece.

- Distribute materials and give students time to create their bracelets, helping as needed. Encourage them to think about patterns, use of color and other creative approaches to their piece.
- Once students have created their bracelets invite each one to explain the symbolism or meaning behind their choices.

Assessment Options

Use a rubric that looks at student's originality, use of materials, and overall aesthetic.

Have students present their pieces to the class in the form of a class critique.

One thematic approach to the project could be to base their piece on a specific aspect of identity, such as family or culture, and assess how well they reflect the given theme.

Modifications/Adaptations

Younger student groups will need more support from adults in the construction of their pieces, especially assistance with such things as clasps, and a little with stringing.

Older audiences would likely benefit from a conceptual or thematic addition such as creating a piece that reflects a specified idea, or a series of pieces. In the way that many of the works in Think Twice explore current issues among Latin America, students could use their bracelet as a means to respond to a current issue in the United States or their own community.

About Me Worksheet

Use the information from the following questions to help think about your identity and how you might want to incorporate that into your bracelet.

Name:

Age:

Where I am from/live:

1 unique/special thing about me:

Favorite Colors:

Things I like to do:

5 words that describe me:

If you were an animal, what would you be?

An interesting thing about my culture is.

Project: Brooch Design

Exhibition Link: *Think Twice: New Latin American Jewelry*

Grade Level: 1-8

Time: 45 minutes

Overview/Rationale

Designing wearable art from scratch is at the heart of what jewelers do. Many artists (including many seen in *Think Twice*) do not limit themselves when it comes to design and materials. Art Jewelry as it has come to be known does not have to fit within the traditional constraints one associates with jewelry. With this project, students will start with the same beginnings that most jewelers start with: Creativity and a wide range of materials. Each student will create a brooch (pin) incorporating their choice of materials to create something totally unique and yet still wearable. They will also create a label for their piece just as the artists do in the exhibition. While there really is no age limit, the level of teacher involvement will vary depending on the group. Younger kids for example will need assistance with gluing (especially if any hot glue is used) whereas older kids will need less assistance, but more room for creativity.

Objectives

Students will design new works incorporating shape, form, and color

Students will identify connections between art and culture

Students will identify the key elements found on museum art labels

This project also works towards the following Washington State Essential Academic Learning Standards for the arts:

1. The Student understands and applies arts knowledge and skills.

1.3 Understand and apply arts styles from various artists, cultures, and times.

1.3 Understand arts concepts and vocabulary

2. The student demonstrates thinking skills using artistic processes.

2.1 Apply a creative process in the arts: conceptualize the context or purpose, gather information from diverse sources, develop ideas and techniques, organize arts elements, forms, and/or principles into a creative work, reflect for the purpose of elaboration and self evaluation, refine work based on feedback, present work to others.

- a. Apply a responding process to an arts presentation: engage actively and purposefully, describe what is seen and/or heard, analyze how the elements are arranged and organized, interpret based on descriptive properties, evaluate using supportive evidence and criteria.

3. The student communicates through the arts.

3.1 Use the arts to express and present ideas and feelings.

3.2 use the arts to communicate for a specific purpose

3.3 Develop personal aesthetic criteria to communicate artistic choices.

4. The student makes connections within and across the arts, to other disciplines, life, cultures, and work.

4.2 Demonstrate and analyze the connection between the arts and other content areas.

4.3 Understand how the arts impact lifelong choices.

4.4 Understand that the arts shape and reflect culture and history.

Materials

- Pin backs for making the brooch
- Variety of materials (feathers, buttons, beads, found objects, paper, ribbon, etc.)
- Glue (tacky and hot glue)
- Label form, at least one per student.

Tasks

- Discuss the connection between the project and the exhibition highlighting such themes as creativity, creative use of materials and wearable art.
- Give students scratch paper if they like to play with ideas. Show them a few examples of ideas, such as dangling several strings of beads from their brooch, incorporating personifying elements like eyes, and other creative uses of materials.
- Distribute materials and have students begin exploring how they will create their brooch.
- Allow ample time for creation and problem solving.
- Have each student fill out a label for his/her piece.
- If time, invite students to present their piece of art to the group.

Assessment Options

Use a rubric that looks at student's originality, use of materials, and overall aesthetic.

Have students present their pieces to the class in the form of a class critique.

One thematic approach to the project could be to base their piece on one of the pieces in the exhibition. The student can then compare his creation to that in the show and draw a connection to how the piece served as a source of inspiration.

Modifications/Adaptations

Younger student groups will need more technical support from adults in the construction of their pieces, especially assistance with such things as hot glue.

Older audiences would likely benefit from a conceptual or thematic addition such as creating a piece that reflects a specified idea. In the way that many of the works in Think Twice explore current issues among Latin America, students could use their brooch as a means to present thoughts on a current issue in the United States or their own community.

Artist Name

Piece Title

Date created

Materials list

Dimensions (length, width, height)

Collection of:

INSTRUCTIONS FOR BUS REIMBURSEMENT

Bellevue Arts Museum can reimburse a limited number of schools up to \$200 to help defray the costs of bus transportation to and from the museum.

Please indicate when you are scheduling your tour that you are also applying for bus reimbursement. Mail/Email/Fax the necessary information to Bellevue Arts Museum Attn: Education Curator.

To apply:

Submit a brief introduction written either by teacher or student(s) that identifies the class being served, why you are visiting Bellevue Arts Museum, how a museum visit will benefit your class and why your group desires bus reimbursement.

OR

Include completed "Bus Reimbursement Application"

What is required after visit:

- Invoice/Receipt that lists the cost of the bus used on the day of the field trip (after field trip has occurred - this is usually attainable through school or district)
- Return post-visit survey
- Post-visit statements by at least 5 students and teacher
 - For example: I enjoyed my visit because....; I learned....;
- Thank you card or letter to be given to reimbursement sponsor (to be identified later)

BUS REIMBURSEMENT APPLICATION

Class:

Ages of students:

School:

Address:

District:

How many TOTAL people will be served by this field trip (includes teachers, chaperones, etc.) _____

How many STUDENTS will be served by this field trip? _____

1. Why is your class interested in visiting Bellevue Arts Museum?

2. How will this visit benefit your class?

3. How will this visit help attain curricular objectives?

4. Why is your class seeking reimbursement for transportation costs?

FEEDBACK FORMS

The Museum strives to provide an enriching educational experience for students and teachers. We welcome your positive feedback as well as constructive suggestions so we can continue to offer strong extension opportunities for classrooms and make our programs and exhibitions accessible and easily integrated into class settings.

Please fill out one of the included feedback forms and mail/fax it to the Museum, c/o Education Curator. You can also send an email to patrickm@bellevuearts.org.

EDUCATION GUIDE FEEDBACK

Thank you for your interest in Bellevue Arts Museum. We appreciate your feedback. Please mail or fax this form to Education Curator at 510 Bellevue Way NE, Bellevue, WA, 98004. 425-637-1799 (fax)

Education Guide

Used: _____

Teacher Name

(optional): _____

Class used with:

Date:

Did your class tour the museum?

Yes ____ No ____

1. Please comment on the education guide's usefulness to your class.

2. Did you use or adapt any of the suggested assessment options from this guide?

3. Please comment on the organization of the education guide.

4. Do you feel this exhibition and education guide provided opportunities for higher-level thinking?

5. Please offer any other comments or suggestions.

GROUP TOUR EVALUATION

Bellevue Arts Museum thanks you for your participation in a docent-led exhibition tour. Please complete the following questionnaire in order to help us evaluate and improve our tours.

Your Name (optional)

Group Name (optional)

Docent's Name (optional)

Tour Date

How did you hear about our exhibitions?

What factor/factors influenced your decision to visit Bellevue Arts Museum?

What did you/the group like best about the tour?

What did you/the group like least about the tour?

Please Circle:

Ease of Scheduling

Difficult ----- Easy
1 2 3 4 5

Friendliness of Museum Staff

Not at all ----- Extremely
1 2 3 4 5

How did you enjoy your tour?

Not at all ----- Extremely
1 2 3 4 5

How beneficial was your tour?

Not at all ----- Extremely
1 2 3 4 5

Please share any other insights or suggestions you have.

If you are interested in receiving information regarding future educational opportunities at Bellevue Arts Museum, please provide your email below.

**Bellevue Arts Museum
Student Resource**

Terms to know for “ Think Twice: New Latin American Jewelry”	
Archipelago	A large group or chain of islands.
Biodiversity	The degree of variation of life forms within a given ecosystem, biome, or an entire planet.
Hispanophone	Denotes Spanish language speakers and the Spanish-speaking world. In a cultural, rather than merely linguistic sense, the notion of "Hispanophone" goes further than the above definition. The Hispanic culture is the legacy of the Spanish colonial empire, and so the term can refer to people whose cultural background is primarily associated with Spain, regardless of ethnic or geographical differences. In a cultural sense, the whole of Hispanophones are sometimes called the <i>Hispanidad</i> .
Indigenous	Originating in and characteristic of a particular region or country; native.
Macronesia	Using or knowing only one language.
Quipu	A device made of a main cord with smaller varicolored cords attached and knotted and used by the ancient Peruvians (as for calculating).
Reliquary	A receptacle, such as a coffer or shrine, for keeping or displaying sacred relics.

Learn more online

- <http://www.bellevuearts.org/exhibitions/index.html>
- <http://www.spratlingsilver.com/spratling.htm>
- <http://www.spratlingsilver.com/>
- <http://www.otro-diseno.com/>
- <http://www.grayareasymposium.org/blog/6379>
- <http://collections.madmuseum.org/code/emuseum.asp?style=text¤trecord=1&page>
- <http://www.spanishprofessor.org/culture.htm>

FOR STUDENTS

COMMON TERMS USED WITH JEWELRY

<http://www.asia-gems.com/jewelry-definitions.php>

June 1, 2011

Alloy - Combination of homogenized metals. Base metal mixed with precious ore to make it workable, harden it, or change its color.

Anodize - An electro-chemical process that creates a hard surface on aluminum, magnesium, titanium and tantalum. The surface then accepts dying

Antique - Object 100 years or older.

Antiquing - Process of darkening recessed areas of to enhance the visibility of engraving

Arabesque - Flowing scrolling epitomized by curlicues in low relief

Articulated - Jewelry constructed with hinges or pivots to make it flexible; jewelry with moveable parts

Art Deco - Originally a French movement in the 1920s anti ornate art nouveau which preceded WWI. Emphasized bold geometric and abstract patterns

Art Nouveau - Art movement widespread throughout Europe from around 1880-1910 particularly in the decorative and applied arts characterized by sinuous, organic forms and elaborately curving lines.

Assay - Process of establishing purity of gold, silver and other alloys

Bail - Connector at the top of a pendant. Enables pendant to hang from a chain or jump ring.

Baroque - Bold, ornate, heavy looking ornamentation. Irregular when describing pearls

Basse-taille - (bass-tie) Technique of applying glass enamel to a metal surface that has been engraved deeply enough to hold the enamel when heated and has sides high enough to keep the enamel colors separate.

Bezel - A collar style setting for a gemstone that offers more protection of softer or delicate minerals such as opal.

Book Chain - Victorian style made in gold, gold filled and sterling silver, in which each chain link is rectangular, folded to resemble a book. Often elaborately engraved.

Box Setting - Box shaped gemstone setting with metal edges rolled down to hold the stone in place - aka Gypsy mount.

Brass - Yellow metal alloy of approximately 1/2 copper & 1/2 zinc.

Bronze - Dull brown dense metal alloy of 60% copper and 40% tin.

Brushed/Satin Finish - Texturing technique using a series of tiny parallel lines scratched into the surface of metals with a wire brush or polishing tool.

"C" catch - Common means of securing jewelry before "safety catches" were invented. A pin connected to one side of the brooch is threaded through a layer of the garment and rests in an open loop shape on the other side of the brooch.

Casting - Method of shaping metal by melting and pouring into hollow molds. Less dense than wrought metals and requires additional polishing and finishing.

Channel Setting - Gemstone setting method that fits stones of uniform size into a channel to form a continuous strip.

Cameo - A layered stone, often banded agate, or sea shell carved with either a woman's profile, a man's profile, natural scenes or themes. Carving removed surface material showing different colors in the layers beneath creating a 3-dimensional scene or image.

Cameo Habille **Cameo Hab-ee-yay** - Usually depicts a female who is carved wearing a diamond pendant, earrings or crown.

Cannetille - Wirework decor using coiled and twisted gold wire to achieve delicate scrolling effects.

Cartouche - Swirling or scrolling decoration, often symmetrical and engraved as an embellishment on Victorian jewelry, coats of arms, monograms, family crests and emblems

Celtic - Designs derived from the ancient Irish, Gaelic, British, Scottish & Welsh symbols

Chasing - Method of decorating the front of metal objects indenting with shaped punches and chasing hammer. The opposite of chasing is repousse.

Champlev - Enameling technique that fills routed, etched or cut area of metal with enamel. Usually copper or bronze.

Cloisonn (cloi-zon-ay) - Enameling technique using high walled pockets or cells where colored glass powder is placed then the piece is baked to solidify.

Copper - Reddish-brown metallic element occurring abundantly in large masses. Also found in various ores. When alloyed with tin it forms bronze, and when alloyed with zinc it forms brass.

Coral - Form of calcium carbonate, secreted in long chains by coral polyps that live in undersea colonies.

Damascene - Type of jewelry inlaid or engraved with gold or silver metals and black enamel; originated in the 14th century in Damascus.

Demi-Parure - Partial set of jewelry. A full set usually includes a necklace, earrings, bracelet and brooch, all matching.

Electro-plating - Electro chemical process of applying one metal to the surface of another.

Enamel - Glass powder or paste applied to metal then fired in an oven to solidify and fuse the glass onto the metal.

Engraving - Process of decorating metal by gouging a design into its surface

Filigree - Thin wire strands intricately interlaced or fashioned into rosettes, scrolls, vines or spirals. Wire is often gold or silver, plain, twisted, or braided.

French wire - Curved wire hook which passes through a pierced earlobe to a catch closure; used with dangling earrings.

Gilt - Gold plated

Girandole - Style of earring or brooch where one large stone or decorative element suspends three smaller, pear-shaped pendants of similar design.

Gold-Filled - Base metal which has had 0.025 mm of gold bonded to it's surface. More durable than gold plate.

Gold-Plate - Base metal which has been electro-chemically bonded with at least 0.0025 mm of gold.

Gold Washed - Extremely thin layered gold, (less than .175 microns thick), applied by either dipping or burnishing the metal, but not plated.

Guilloche - Enameling style of continuous decoration engraved by a lathe then covered with translucent enamel, so that the engraving can be seen through the enamel.

Hallmark - A mark stamped on to attest to the purity of the metal after assay.

European hallmarks are legally required, dating to the Early Middle Ages. Marks are not officially required in the US but are used by custom and practice. Marks can indicate metal purity, the maker, country of manufacture, or the date.

Intaglio - Carved gem where the design is created by incising into the stone making a negative pattern.

Invisible Setting - Setting style where rows of square cut gemstones rest flush edge to edge; all within a metal border or frame, with no metal separating individual gems.

Japanned - Metal that has been enameled black or charcoal gray.

Marcasite - A mineral with the same composition as pyrite but differing in crystal structure. Faceted like a gemstones it is often used in sterling silver jewelry.

Matte - Metal finish by chemical or abrasive process that creates dull, non-reflective surfaces - aka brushed and satin

Mounting - Device that holds a gem in place.

Niello - Black metallic alloy of sulfur, copper, silver, or lead and used as inlays for incised designs on the surfaces of other metals. Niello refers to both substance and process.

Open Back Setting - Setting in which the back of a gemstone can be seen.

Opera Length - A necklace 48 to 90 inches long.

Ore - Metal bearing mineral from which metal can be extracted.

Oriental Pearl - Natural pearl

Ormolu - Gilded bronze or brass mounts.

Oxidation - Chemical process to blacken or tarnish. sulfide and oxygen is used on silver.

Oxide - A compound containing one oxygen atom per molecule.

Oxidize - The act of combining with oxygen molecules to make an oxide. Oxidized metal is rusted.

Palladium - A charcoal gray form of platinum found in Russia, South Africa and North America.

Palladium has many of the same properties as platinum, such as its resistance to corrosion and versatile applications in jewelry designs. Pieces made with Palladium bear the hallmarks of Pd950 or Pd500.

Paste - Glass-based substance used to simulate gemstones and has become one slang term for all fake gemstones. Paste stones are lead crystals with high lead content and more brilliant than glass rhinestones.

Pave - French for pavement or cobblestone; a field of small gems set so close together they create a continuous paved effect.

Pearlescent - Term used to describe a surface with lustrous cloudy spectral colors like one might see in an oil slick or mother of pearl. Synonymous with iridescent

Platinum - The most precious of white metals.

Plique-a-Jour - Enameling popular in Art Nouveau jewelry that is similar to cloisonne but transparent enamels are held in place by wires on the edges rather than on a metal plate.

Pot Metal - Any alloys which do not have gold, silver, or platinum as a component. Also called White Metal

Precious metal - Metals valued for their color, malleability, and rarity; gold, silver and platinum.

Princess Cut - Highly faceted, square cut crystal similar to a brilliant cut, but adapted to a square shape to increase its brilliance and yield of the rough.

Prong setting - A gemstone held in place by small finger-like wires attached to a bezel and bent over the edges of the stone.

Regard - Acrostic jewelry, meaning jewelry where the first letter of each type of stone spells out a word.

Rhinestone - A faceted stone made of glass.

Rhodium - Metal member of the platinum family, but is liquid in its raw and natural state. Rhodium can be applied to base metals, gold, sterling silver, or some other alloy, to give it a shiny white surface like platinum. This process was popular in the 30's and 40's, is very durable, and very expensive.

Riveting - Joining method for two objects by piercing each then passing a shaft through the holes to join the parts.

Riviere - Single strand necklace of equally sized and cut gemstones.

Rose finish - Jewelry finished with a rose gold look but has no gold content.

Rose gold - Alloy of gold and copper, producing a red tint.

Safety Catch - One means of securing a brooch to a garment.

Sand Casting - Using molds to form cavities in casting sands that are then poured with molten gold.

Sautoir (soh-TWAH) - Long, rope style necklace popularized in the Edwardian era.

Scarab - Sacred beetle in Ancient Egypt; fine, gold, original scarab pendant.

Scatter Pin - A small pin often featuring flowers, birds and insects and intended to be worn as one of a group.

Screw back - Type of earring attachment for non-pierced ears where earring is tightened against the earlobe by means of a screw with a flat end.

Setting - Method by which a stone is held into a mounting. - The part of jewelry into which stones are set.

Shank - Portion of a ring that encircles the finger.

Shoulder - Portion of a ring between the shank and the center of the setting.

Signet - A personal seal once used to make wax impressions for signatures or authenticating a

document. The seal would usually be in reverse, so the impression in the wax could be viewed normally.

Single-cut Diamonds - Diamonds that are commonly used in watchcases that are cut with only 18 facets.

Silvertone - Jewelry finished with a silver color and looks like sterling but has no silver content.

Simulated stones - Natural or synthetic substances meant to resemble a genuine gemstone. Cubic zirconia is a diamond simulant.

Snake chain - A chain made up of round wavy metal rings joined side by side to form a flexible tube with a smooth, scaly texture like snake skin.

Soldering - Technique used in making and repairing jewelry whereby two pieces of metal are joined when a molten metal with a lower melting point than the two metals being joined is used.

Spray Brooch - Type of brooch usually worn at the shoulder and characterized by floral themes.

Spring Ring - Common clasp used for joining two ends of a necklace.

Stamping - Using a die set to cut or emboss metal with a mark

Tennis bracelet - Bracelet made up of individually set gemstones of uniform size and color linked together like a chain so it is flexible.

Tiffany Setting - Usually round and elevated setting with six long slender prongs that flare from the base. Commonly used for large stones such as diamond solitaires.

Tin - A malleable semi-precious silvery metal that resists oxidation. Malleable at ordinary temperatures, but brittle when heated, tin acts as an agent in numerous alloys.

Toggle clasp - Ring and bar combination for fastening ends of a chain.

Torsade - Necklace fashioned from numerous strands of beads.

Tortoise Shell - A mottled brown shell material with a spotted, striped, or sometimes even speckled pattern.

Translucent - Material that allows light to pass but which is not considered transparent to human sight.

Vermeil (vehr-MAY) - A substantial amount of gold chemically bonded to sterling silver and looks so much like solid gold that it is difficult to tell the difference.

White gold - Gold alloy made of nickel; sometimes contains palladium or zinc; developed in 1912 to mimic platinum.

White Metal - Any combination of alloys of non-precious metals such as lead and tin. Also called "Pot Metal".

Zinc - An abundant, lustrous, bluish-white, metallic element of the magnesium-cadmium group; brittle at room temperature but malleable when heated. Used to form a wide variety of alloys.

Looking Closer



Alexander Bourtteia (France/Belize)
Chained, 2007
Necklace
Silver, lead, pod

Use the image to the left to think about and answer the following questions. (or consider these questions when you are visiting the museum)

- What are the connotations of the title of this piece, *Chained*?
- The artist's work tells a story about the African Diaspora to the New Continent. In what ways can you see related themes symbolized in this necklace?
- What are 5 adjectives you would use to describe this piece?
- How does the artist background in watch making effect the design and style of this piece?
- How does this piece explore, challenge, or present a historic narrative?
- What are some other "chains" that exist in today's world?
- Who you wear this piece of jewelry? Why or why not?
- How is slavery represented in this piece?

Looking Closer



Martha Camargo (Colombia)
Encounter, 2010
Ring (set of two)
PVC, gold leaf, gold

Photo: Karl van Velzem

Use the images to the left to think about and answer the following questions.

- *Encuentro* means an “encounter” or “meeting” in Spanish. How is that meaning represented in this ring?
- How does the artists’ choice of materials (gold leaf and PVC plastic) affect the piece?
- What two different ‘worlds’ or cultures might the artist be merging in this piece?
- Do you think the plastic laminate ‘cheapens’ or ‘devalues’ the gold in the ring?
- How does this piece symbolize both ancient tradition and modernism?

ADDITIONAL LEARNING TOOLS

World Languages

PRIMARY TEXT - SPANISH

Think Twice: Nueva Joyería Latinoamericana

América Latina, con un extenso territorio de 20 millones de kilómetros cuadrados y una población que rebasa los 500 millones de habitantes, es una de las regiones más diversas del planeta. Ecosistemas variados, exuberantes y coloridos, una sociedad precolombina tan avanzada como rica, procesos históricos similares y una cultura heterogénea, son algunos factores que unifican la experiencia latinoamericana. América Latina ha forjado un lenguaje común, capaz de transmitir una identidad contemporánea a través del lenguaje, la comida, el arte y la joyería.

De la función ritual, mística y simbólica de la joyería de la era precolombina a la reluciente opulencia que caracteriza a los grandes jefes de los cárteles de drogas, América Latina siempre ha tenido una relación profunda e intrincada con la joyería. Hoy en día, una generación de artistas visuales y joyeros de este continente está interesada en explorar dicha relación y en observar a la joyería desde un punto de vista poco convencional.

La joyería como forma de arte en América Latina ha ido desarrollándose a su propio ritmo y ha ido expandiendo el vocabulario expresivo de esta disciplina multidimensional.

En la última década, gracias al internet y a una proliferación de publicaciones internacionales,

artistas joyeros de este continente han tenido la oportunidad de aprender acerca del trabajo de sus colegas occidentales, pero sólo unos pocos han alcanzado una exposición significativa de su trabajo más allá de sus fronteras nacionales. Aprender acerca de otros nos permite entender, apreciar y enriquecer sobre aquello que consideramos extranjero, y también nos ayuda a aprender acerca de nosotros mismos. La joyería es un lenguaje universal en donde diversas culturas pueden converger, comunicarse y entenderse.

Think Twice ofrece un panorama de la historia de la joyería contemporánea en América Latina y su desarrollo en los últimos 10 años, mostrando la manera en la que artistas y joyeros nacidos y/o radicados en América Latina utilizan la joyería como reflejo de sus experiencias en este vasto continente.

Esta exhibición ha sido agrupada en tres secciones que buscan organizar una amplia y diversa selección de obras. Sin embargo, el sistema de clasificación no ha sido estricto ya que varias de estas piezas podrían ubicarse en más de una sección.

Los 85 artistas que integran la presente exhibición muestran que la joyería latinoamericana contemporánea es tremendamente variada: figurativa o abstracta, conceptual o simbólica, tradicional o experimental. Esta joyería se desarrolla dentro de los campos de la artesanía, las artes visuales y el diseño, fusionando contextos, conceptos y materiales diversos.

Think Twice, concebida y producida por la Fundación Diseño, nace de una pasión por la joyería como medio de expresión cultural e individual y de la convicción de que el trabajo novedoso, intenso y altamente creativo de los joyeros latinoamericanos representa y nutre la cultura en la que ellos viven y, por lo tanto, enriquece y diversifica el ámbito internacional de la joyería contemporánea.

Historia, Memoria y Tradición

La tensión entre tradición y modernidad ocupa una posición central en la historia de la América Latina contemporánea. Artistas, diseñadores y joyeros de este continente luchan por alcanzar un equilibrio entre quiénes son y de dónde provienen; entre la riqueza del pasado y la abundancia de las sociedades modernas.

Los artistas de esta sección se dividen en dos grupos: el primero integra una pequeña colección que brinda un contexto histórico a la exhibición. Piezas de artistas como Art Smith (Cuba-USA), Caio Mourau (Brazil) y Enrique Ledesma (México), producidas entre 1940 y 1990, perfilan el camino de la joyería contemporánea en América Latina e inspiraron a generaciones de artistas posteriores, muchos de los cuales están presentes en esta muestra.

El Segundo grupo presenta una nueva generación de artistas quienes, con una visión tan cautelosa como crítica, se centran en el estudio y la recuperación de técnicas precolombinas y coloniales. Algunos de ellos exploran técnicas

artesanales autóctonas, mientras que otros emplean la icónica plata latinoamericana para crear ornamentos que retan las expectativas convencionales. Tratando temas como patrimonio, herencia, tradición y memoria –tanto personal como colectiva-, estos artistas tejen la historia del contundente y diverso movimiento de la joyería contemporánea latinoamericana.

Instinto Inventivo

Creatividad e inventiva parecen no tener límites en América Latina. En todo el continente la gente ha hecho un arte de la improvisación, del uso ingenioso de materiales autóctonos y de la sensible explotación de los recursos existentes. Muchos joyeros en América Latina encuentran limitaciones en diversas áreas, tales como falta de programas gubernamentales o académicos que promuevan la experimentación en el campo de la joyería; precios prohibitivos de equipo y materiales; acceso limitado a iniciativas internacionales de investigación, intercambio y promoción de su trabajo. Estos joyeros deben ser ingeniosos y flexibles para optimizar recursos y desarrollar su producción.

Un gran número de los artistas en esta sección demuestran su preocupación por cuestiones sociales y medioambientales. Frecuentemente, en su trabajo recurren al uso de materiales locales y renovables, demostrando que algunos principios de sostenibilidad y reciclaje no son una limitación, sino, por el contrario, una fuente de inspiración y diferenciación.

Algunos de estos artistas emplean ingeniosamente la ciencia, la ingeniería y las matemáticas como punto de partida de su trabajo. Con frecuencia experimentan deshinibidamente con materiales y procesos asociados a otros campos y aprovechan la tecnología de punta para crear ornamentos memorables. Con gran habilidad, muestran que la experimentación, la recursividad y el re-uso son fuentes de reflexión, expresión e innovación.

Forjando Identidad: América Latina como Fuente de Inspiración

La identidad no puede ser definida en términos fijos, como si estuviese congelada en el tiempo y el espacio. La identidad fluye, evoluciona y se desarrolla en situaciones individuales y en paisajes y contextos cambiantes. En un mundo cada vez más móvil, la noción de identidad también se moviliza de manera notable.

Los artistas y joyeros en América Latina están permanentemente a la búsqueda de un lenguaje personal que les permita expresar quiénes son y explicar asimismo la cultura a la que pertenecen; un lenguaje que a la vez sea capaz de establecer un diálogo dentro del campo de la joyería contemporánea internacional. Los artistas de este grupo han nacido o crecido en América Latina y viven en el continente o fuera de él. Todos ellos emplean la joyería como una herramienta que les permite reflexionar sobre sí mismos y los elementos que configuran el complejo paisaje de la América Latina contemporánea.

Este grupo incluye también a artistas de otros continentes, pero que viven o han vivido en América Latina y su trabajo, por tanto, ha sido inexorablemente afectado por esta experiencia. Tales artistas están interesados en el pasado y en el presente de América Latina y buscan fomentar las relaciones con sus habitantes, para aprender acerca de sus tradiciones artísticas y artesanales. Conservando siempre su propia historia e identidad, los artistas pertenecientes a este grupo incorporan a su trabajo nuevos elementos, producto de esos encuentros. Todo ello da como resultado piezas frescas, emotivas y evocativas, capaces de comunicar, entre otras muchas cosas, el valor del intercambio cultural.

Temas recurrentes como religión, economía, migración, violencia y todos los pequeños detalles de la vida cotidiana, junto con una profunda comprensión, un gran respeto y una visión crítica de la cultura Latinoamericana, conforman la identidad individual y colectiva de estos artistas.

PRIMARY TEXT - PORTUGUESE

Think Twice: Jóia Latina-Americana Nova

A América Latina, com um território extenso que cobre vinte milhões quilômetros quadrados e uma população que ultrapassa de longe os quinhentos milhões de pessoas, é uma das regiões mais diversas do mundo. Ainda assim, os latino-americanos compartilham laços profundos por todo o vasto continente. Um ambiente natural colorido, variado e exuberante; uma civilização pré-colombiana avançada e rica; processos históricos semelhantes e influências culturais heterogêneas são tudo fatores que unificam a experiência latino-americana. A América Latina forjou uma língua comum que representa a sua identidade contemporânea através da língua, comida, arte, e não menos importante, a joalheria.

Como uma forma de arte, a joalheria na América Latina desenvolveu-se ao seu próprio ritmo, passando por várias mudanças de paradigma, cada uma delas expandindo mais o seu vocabulário expressivo e potencial. Desde os rituais intensos e a função simbólica dos adornos na era pré-colombiana até à opulência resplandecente que distingue os membros dos cartéis de drogas mexicanos hoje em dia, os latino-americanos sempre tiveram uma relação profunda e complexa com a joalheria.

Atualmente, uma nova geração de artistas do continente está interessada em explorar essa relação e em observar a joalheria fora do seu quadro convencional. Nos últimos 10 anos, graças à Internet e a publicações estrangeiras, os criadores

de joalheria latino-americanos puderam aprender sobre o trabalho dos seus colegas europeus, embora apenas alguns deles tenham tido uma exposição significativa para além dos seus próprios países.

Think Twice tem o objetivo de retificar esse desequilíbrio, oferecendo à audiência internacional um vislumbre da história da joalheria na América Latina e uma visão abrangente do seu desenvolvimento contemporâneo, chamando a atenção para as formas únicas e inovadoras como os artistas visuais e os criadores de joalheria nascem ou uma visão e relato de como se vive na América Latina, através de seu trabalho, para esse continente diverso. Os oitenta e oito artistas nessa exposição ilustram que a joalheria da América Latina hoje em dia é tremendamente variada na sua esfera de ação: figurativa ou abstrata, conceitual ou simbólica, tradicional ou experimental. Ela se cruza entre as categorias convencionalmente distintas do artesanato, arte visual e design e funde aparentemente referências, conceitos e materiais diversos.

Para trazer alguma clareza à cultura e história complexas da América Latina, a exposição foi organizada em redor de três temas: abordando o passado do continente através de obras realizadas na última metade do século passado, investigando a fusão única de influências étnicas na região, e explorando as realidades sociopolíticas em constante mudança na região.

A exposição *Think Twice: New Latin American Jewelry* foi concebida e organizada pela Otro

Diseño Foundation, administrada por Valeria Vallarta Siemelink. Uma organização holandomexicana com sede na Holanda, a Otro Diseño dedica-se à conceituação e desenvolvimento de projetos que promovem a troca de ideias, conhecimentos e recursos entre os designers e os criadores de joalheria da Europa e da América Latina.

A apresentação local dessa exposição é administrada por Nora Atkinson e tornou-se possível com o apoio generoso da 4Culture e da Cidade de Bellevue.