

Brenda Ridgewell, 'Crossed Space', brooch, stg silver and cubic zirconia, 6.5 x 2.5 x 2.5 cm



David Walker, 'Space Frame 15', pendant, stainless steel, powder coated stainless steel, 7.5 x 7.5 x 1.5 cm

ers. Makigawa's work is more fluid, with smaller sections making up brooches and bangles. Bright red fragments of highly polished coral captured in the interspaces of two brooches contrast with the matt surface of unpolished silver and the dark, matt surface of oxidised silver. The lacquer in *Red Frame* brooch delineates the apertures of three spaces, drawing our eye and urging us to consider how we might fill them. They might capture fleeting memories or reminiscences or they might just create spaces for us to segment and live our lives.

Ridgewell's "space" brooches and neckpiece are more geometric, with grids overlaying each other. Tiny cubic zirconia punctuate the outer rims of several works, sparkling and glinting as the light catches them. In *Eternal Space* neckpiece, each tiny box is marked by a cubic zirconia. A small grid overlays a larger grid in *Crossed Space* brooch creating diagonal and triangular areas beneath which allude to suppressed

## CINDERELLA'S STORIES

### Contemporary jewellery from Western Australia

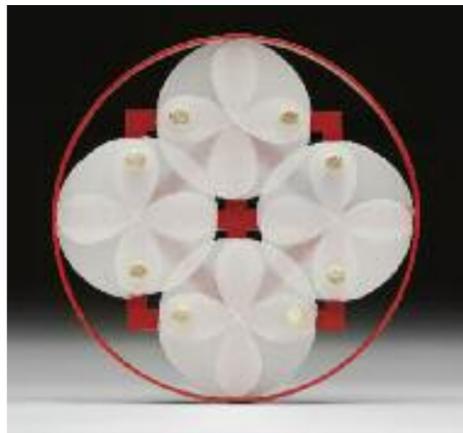
Beaver Galleries, Canberra; Lesley Craze Gallery, London; Artsite Gallery, Sydney

WHEN a group of seemingly disparate artists from the same field exhibit together it is natural for audiences to seek the similarities and differences. The practitioners in "Cinderella's Stories" are linked in many ways. All have worked in WA, most trained at Curtin University in Perth (formerly Western Australian Institute of Technology) and worked there with David Walker. Most have their studios in and around Perth and there are commonalities between the work of each artist.

The most obvious similarities are those found in the works of Brenda Ridgewell, David Walker and Carlier Makigawa, who structure their pieces so they form open contain-



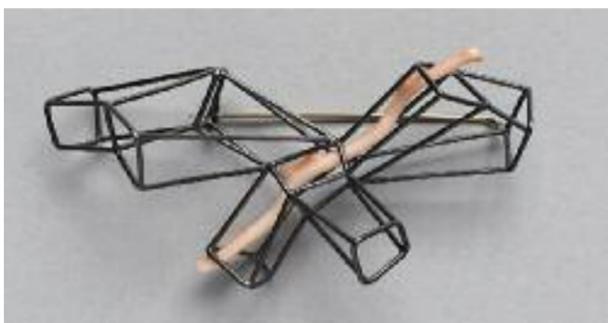
Christel van der Laan, 'Priceless I', 2006, brooch, 18 ct gold, silver, polypropylene price tags, diam. 6.3 cm



Christel van der Laan, 'Priceless II', 2006, brooch, 18 ct gold, silver, polypropylene price tags, diam. 6.3 cm



David Walker, 'Space Frame 1', pendant, stg silver, 8.5 x 1.5 x 1.5 cm



Carlier Makigawa, brooch, 2010, stg and oxidised silver, coral, 9.5 cm



or hidden thoughts and ideas. With stitching or netting binding grids together, Ridgewell has introduced some softness to the geometry. Dorothy Erickson, who curated this exhibition, is showing a range of work, from delicate brooches depicting the finery of exotic birds, to her own interpretation of grid patterns in *Kirche in Cassone I - Homage to Klimt* brooch and the rows of pink sapphires in the clasp of *Banksia Menziesii* necklace. The regular rows of stones in both works resonate with the open boxes of Walker's and the geometry of Ridgewell's work.

In the kinetic brooches *Bluebird of Paradise* and *Peridot Waterfall*, tiny stones are threaded onto steel cable which sway with the movement of the wearer. Mounted on perspex stands for display, they resemble tiny vases of flowers.

Felicity Peters has researched the technique of keum-boo, the ancient Korean gilding technique of bond-

Gillian Rainer, 'Oseo', brooch, 925 silver, 3.7 x 5.2 x 0.9 cm



Felicity Peters, 'Japanese Chrysanthemum Multiculture', 2010, ring, stg silver, 18 ct gold, with tourmaline

ing 24 ct gold foil to the surface of fine silver. This produces a rich gold colour, while using very little of the precious metal. In *Wave Bangle* a wide band of gold encircles a waisted band of corrugated silver. Her work is linked to Erickson's 'Japanese Chrysanthemum Ring', with a slice of coloured tourmaline captured in a gold setting.

Gillian Rainer's rings and brooches reflect her interest in the flora of WA. She casts silver and gold forms, enhanced with diamonds, garnets and other semi-precious stones. The overlaying of metal in her brooches also reflects the work of the other jewellers in this exhibition.

The only male participant is David Walker, who resettled in Western Australia in 1973. For many years he has been fascinated with the colouration and texture of metal. His *Scar Tissue 2* brooch is patinated copper, rather menacingly bound and held in place by stainless steel.

In the *Memento Mori II* pendant carved and stained twigs are captured in a container, evoking very personal memories. The colour and texture of the twigs play with the more formal grids and geometry of the pendant's construction.

The signature of Christel van der Laan's work is her use of unusual materials. Polypropylene swing tag ends are highlighted by painted red silver in *Cut Price Bangle*. Tags overlaying each other form petal shapes, and their placement over a grid in *Priceless II Brooch*, link it to the work of other exhibitors.

The qualities of the materials used by each artist is palpable, whether it is gold and silver, polypropylene swing tags, painted twigs, or semi-precious stones. All the works are

Brenda Ridgewell, 'Eternal Space', 2010, neckpiece, stg silver, cubic zirconia, 3 x 43. x 2 cm

Dorothy Erickson, 'Kirche in Cassone - Homage to Klimt', brooch and bracelet, 18 ct gold, stg silver, multi-coloured sapphires, 3 x 3 x 0.5 cm



Christel van der Laan, 'Cut Price Red', 2011, bangle, painted silver, polypropylene price tag ends, diam. 11 x 3 cm



Gillian Rainer, ring, 2006, 18 ct gold, diamond, 3.2 x 2.2 x 2.2 cm



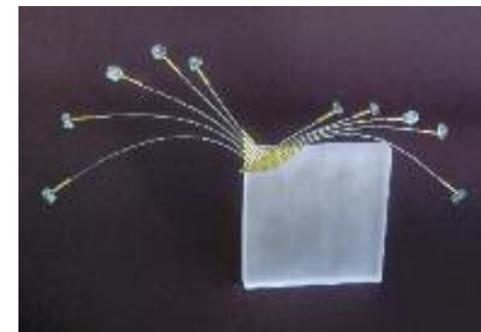
David Walker, 'Memento Mori II', pendant, Victorian ash, silver, stainless steel, 10.5 x 5 x 2.5 cm



Felicity Peters, 'Bear Market', pendant, stg silver, with adjustable rubber collar, 50 x 5 x 2 cm



Carlier Makigawa, 'Red Frame', brooch, stg silver and lacquer, 6 x 11 x 5 cm



Dorothy Erickson, 'Bluebird of Paradise', brooch, 18 ct gold, aquamarine, steel cable, perspex, ht 27 cm



adventurous and lively while simultaneously being very wearable.

In the halcyon days of the Australia Council, during the late 1970s and early 1980s, the Crafts Board toured many exhibitions of jewellery in Australia and overseas. For this exhibition Dorothy Erickson received a small grant from the Government of Western Australia Department of Culture and the Arts to assist with touring costs. She organised the exhibition to be mounted at Beaver Galleries in Canberra, Artsite Gallery in Sydney and Lesley Craze Gallery in London. Although I find it dispiriting that artists are placed in this position, I do congratulate them for their enterprise.

Jewellery-making is alive and well in Western Australia and we are fortunate to see the energy and artistry of these respected jewellers.

Meredith Hinchliffe