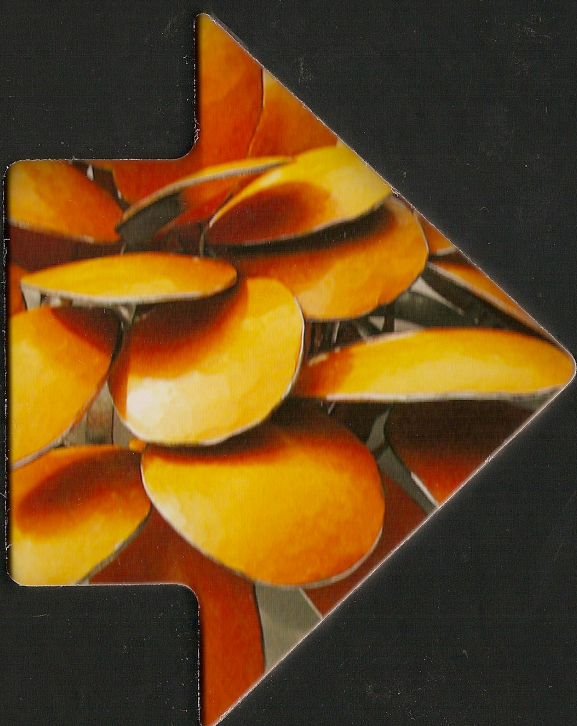


30 Artists Explore the Boundaries of Jewelry



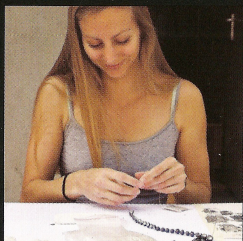
# **PUSH**

**JEWELRY**



# LAURA DEAKIN

GERMANY



"Adornment is a way of altering a person's image. The play of transforming the objects that do this altering is where my interest lies."

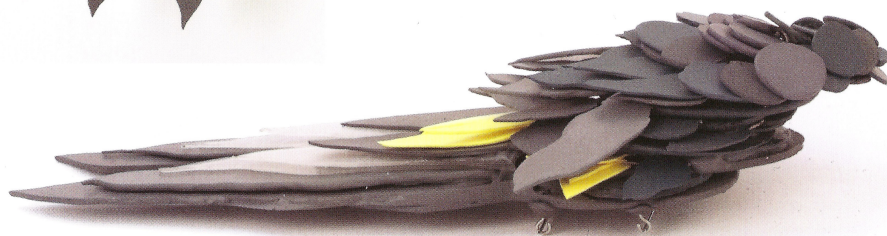


## ◆ MOHO NOBILIS, 1934

2010 | 12 x 5 x 3.5 cm

Polyester resin, pigment, plastic sheeting

Photos by Mirei Takeuchi and artist





◀ **COUA DELALANDEI, 1834**  
 2010 | 8 x 12 x 3.5 cm  
 Polyester resin, pigment  
 Photos by Mirei Takeuchi and artist



Q&A

**DESCRIBE YOUR WORK.** Irony is a consistent concept in my work, which deals with a range of materials, from very traditional silver stone settings and classic pearl necklaces to unconventional materials like resins and plastics.

**HOW HAS YOUR TECHNIQUE DEVELOPED?** I never did a jewelry apprenticeship, so my skills come mostly from my sculptural background. In recent years I've sought out traditional jewelry techniques such as stone setting and engraving. However, I love testing out new materials and their limits. Working with polyester resin has allowed me to learn about color, and this is proving to be a fun skill to develop. **WALK ME THROUGH A DAY IN YOUR STUDIO.** Jiggle the lock,





#### ◀ **CONFUSED PEARL EARRINGS (NECKLACE)**

2008 | 61 cm long  
Sterling-silver pearl earrings, freshwater pearls,  
polyester resin, pigment; oxidized  
Photo by artist

switch on the lights. Kettle on, apron on, tea. Decide on pigment colors. Choose shapes, and forms. Connect the exhaust system. Gloves on, mask on, mix part one, add pigment, mix part two, make and press the form. Wait. Repeat the process. Mask off, gloves off. Lunch. Mask on, gloves on, sand, saw, file, wash. Repeat process. Gloves off, mask off. Coffee. Clean, wash, dry. Read, draw. Switch off the lights. Jiggle the lock. **WHAT KIND OF RESPONSES DO YOU GET TO YOUR WORK?** One time a sweet old lady clutched at my arm, and pulling me down gently, said, "Excuse me, dear. Why don't you just leave the pearl necklaces the way they are?" **HOW IMPORTANT IS VALUE TO YOUR WORK?**



### ▶ SPOONING PEARLS

2007 | Various lengths  
Polyester resin, freshwater pearls,  
pigment, synthetic pearl luster, thread  
Photo by artist



### HIDDEN PEARLS ▶

2007 | 67 cm long  
Freshwater pearls, polyester resin,  
pigment, thread  
Photo by artist

Making jewelry from gold and diamonds has never interested me, because I never attained the skills to use those materials, and playing around with them requires money and bravery. Since I make jewelry from nonprecious materials, I don't worry about my work being stolen. Most thieves aren't interested in a fake pearl necklace or a plastic brooch. Having said that, from concept to realization, one piece can take a long time to complete. Add in the cost of a gallery, and the "value" of a piece can add up.

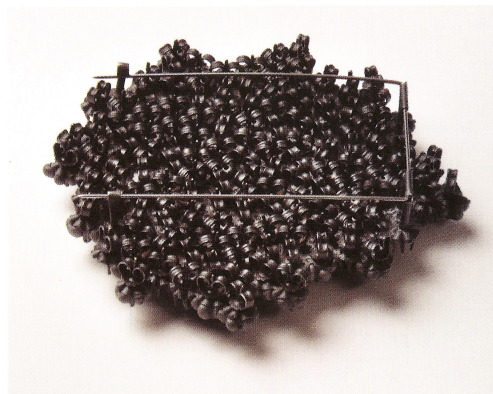
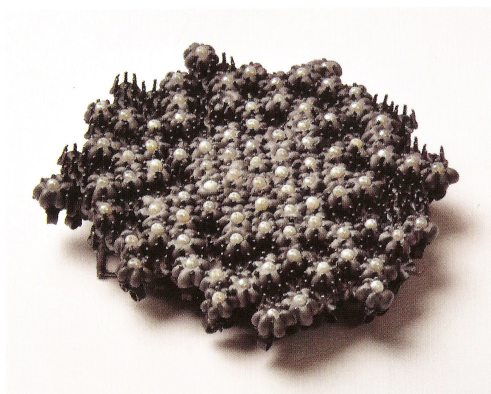




▲ **CONFUSED NECKLACE (BROOCH)**  
2009 | 5 x 7 x 2.5 cm  
Synthetic pearl necklace, polyester resin, pigment  
Photos by artist







▲ **CONFUSED PEARL EARRINGS (BROOCH)**  
 2009 | 8 x 8 x 3 cm  
 Sterling silver pearl earrings, freshwater pearls, polyester resin,  
 pigment; oxidized  
 Photos by Mirei Takeuchi