LIKE
A ROLLING STONE

relocation
transplantation
camouflage
identity
materiality
2016 was the *Year of Italian Innovation, Architecture & Design* and marked a collaboration between the Italian Cultural Institute (ICI) Edinburgh and Edinburgh College of Art (ECA) and The University of Edinburgh, with a view to organising a series of events focusing on and celebrating gemmology and contemporary jewellery with events taking place at both ECA and at the ICI.

*Like A Rolling Stone* is a cross cultural contemporary jewellery project that was inspired by the Bob Dylan song from 1965:

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How does it feel, how does it feel?
To be without a home
Like a complete unknown, like a rolling stone...
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Three Italian Jewellery artists: Maria Rosa Franzin, Gigi Mariani and Gabi Veit were invited to travel to Edinburgh for a week in June 2016 to work with seven jewellery artists based in the UK (including staff from the Jewellery & Silversmithing Programme at ECA) for this project.

*Like a Rolling Stone* explores the themes of relocation, transplantation, camouflage, identity and materiality through mixed media jewellery. Geology and geophysics are used as an analogy to illustrate the topical theme of population displacement.
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Evolution House
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78 West Port
Edinburgh
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Earth is earth, anywhere
North Berwick, Edinburgh
wandering, gathering,
sketching, conversing
immersed within the Scottish seascape
the extraordinary, migratory and volcanic Bass Rock
the protagonist of the shoreline
conversations fled
from the seeming stability,
the permanency of land mass
to the tragic movement of peoples.

AT THE beginning of June, 2016 ten artist jewellers
and goldsmiths came together, in Edinburgh, from across
the UK and Italy. The intention was to not only celebrate
Italian contemporary jewellery and stone carving but to
explore geology, geophysics and population displacement
across modern Europe, and the wider world. Brought
together by Jewellery and Silversmithing staff at
Edinburgh College of Art, the project culminated in a
week-long workshop as part of a series of geological, open
lectures and events, coordinated by the Italian Cultural
Institute and The Scottish Gemmological Institute.

In exploring the themes of relocation, transplantation,
camouflage, identity, and materiality these ten makers
discovered new means by which to work with alternative
and found materials and open a multicultural
conversation about pertinent themes today. The
workshop themes were loosely suggested as a way in
which to approach the landscape and the shores of North
Berwick, East Lothian, with an open and childlike sense
of imagination and creative reverie: The first of the
themes was relocation. To relocate – to move to a new
place, or ‘to move [...] to another place’ and ‘to settle
again.’ The second theme, transplantation – to remove
from place and context and settle elsewhere or indeed
to transplant a human organ, perhaps, conjuring
images of removing, metaphorically, one’s heart
or mind through finding a sense of place.

The third, camouflage – to hide or disguise a presence of
human or material object, or in French, to be ‘fooling the
enemy,’ often the natural landscape disguises or renders
visible, through symbolism, for the eyes that seek to see.
The fourth theme, one that cannot fail to be addressed,
the theme of identity, or, ‘The fact of being who or what
a person or thing is,’ perhaps ‘a close similarity or
affinity,’ indeed a sense of sameness or oneness, perhaps
with each other or the land. Our fifth theme was that of
materiality, inescapable in the arts, meaning quite simply
the ‘quality of being composed of matter’. We considered
materiality with regards to the non-human, the
structures, the earth, the sea, the rocks.

Our final all-encompassing themes, geology and
geophysics – the physical structure and substance of
the earth alongside the physics of the earth, both equally
vital in considering one’s own materials and practice.

The aim of the project was to explore, through practice,
how the landscape may shape the works of the jeweller
artists? These final two themes provided an analogy,
specifically due to the movement and changing of
lands, they illustrated the topical theme of population
displacement. A theme that arose at the forefront
of the work.
IN SCOTLAND, there are long standing traditions of engagement with the land; from the admiration of Celtic philosophers, folklorists, poets and artists and beliefs of Scottish travelling communities to industrial agricultural relationships and contestations of land access and ownership spanning decades, as well as a longstanding tradition within Scotland of rambling, pondering, wandering and leisure time spent within the landscape. This too is what the workshop encouraged.

Traditionally for some the land is a rural home, and for others, a place for exploring, admiration, mourning, rejoicing and wondering. These landscapes have long been associated with crafts, making, art and poetry. The Scottish natural landscape is very much rooted in Scottish culture and, for many, their Scottish identity.

The workshop asked the makers to immerse themselves within the Scottish seascape of North Berwick. With its extraordinary volcanic Bass Rock and its own migratory movement across the globe: It was over six hundred million years ago, when the Northwest Highlands, the Northern Highlands and the Grampian Highlands were part of a continent called Laurentia, and the Dalradian rocks of the Grampian Highlands were merely layers of sediment beneath the Iapetus Ocean to the south of what was then Laurentia, as ancient continents were pulled apart by continental drift, then closed again forming volcanic islands or what is now central Scotland that, following collisions and crashes of land, Berwick Law and Bass Rock emerged. Bass Rock is allochthonous, meaning that it is a formation that originated at a distance from its present position, in fact quite some distance. The landscape itself could be said to have moved, relocated and transplanted itself elsewhere, a glorious symbolic image for what the group wished to explore.

REBECCA CROWTHER
The makers had wandered the shore for hours, gathering objects, stones, shells, drift wood and plastics, soggy and sandy into their jacket pockets and poly bags. They hid beneath the dunes, leant up against the basalt rock faces along the coast line. They ran their fingers through the sand, kicked up seaweed, gazed across the ocean and turned their faces to the wind, the breeze swollen with salt and sand making their hair sticky and matted.

The group were slow, mindful, alert and in the moment.

“It was about observing, slowly getting to know the landscape and being with others doing the same thing, allowing for a personal reflection on what we are all seeing. My first impression was of childhood... I was born in Libya, where refugees start their journey. Memories of the beaches in Libya are close to my heart, but, thinking of what those beaches are now... (It’s) so far from that reality...”

MARIA ROSA FRANZIN (TRANS.)

The makers sketched ideas and gathered ‘evidence’ of their foray to the East Coast. Whilst we had anticipated a day of mindful, childlike exploration the group felt more. In their play, perhaps rendered vulnerable, the land offered much more, harder truths to work with. Wandering the beach, gathering and sketching, writing and conversing, one might imagine that in the creative flow, submerged in reverie in natural space and in making, that ideas of crisis and displacement may have swathed in serenity and creative imagination, that current world events may have flitted to the peripheries of thought. This proved not to be the case. For Stephen Bottomley, this practice enabled him to ‘stand on the shore, look out to the sea and imagine and think differently’.

This landscape had evoked conversations amongst the makers around the ancient movement of massive stone formations and the often-stable permanency of land mass. The seascape on the other hand triggered emotional connections to the movement of peoples.

The Italian designers had crossed the continent and the North Sea to join us in Edinburgh; a crossing between here and there, their home to our home. Considering the refugee crisis, amongst the makers there was an overwhelming empathy for those fleeing, and a sincere consideration for what it means to leave one’s home and to cross an ocean. The movement of people across and in to Europe, coming from, for the most part, Syria, Afghanistan, and Iraq but also Kosovo, Albania, Pakistan, Eritrea, Nigeria, Iran and the Ukraine. Displaced fellow humans, fleeing, frightened, lost, determined and even the dead. Lives full of optimism, hope, fear and loss, a stark reminder in this seaside town. Whilst these makers had travelled in pursuit of furthering their creative practice, others are forced to risk everything to journey in pursuit of humanity and safety. Both scenarios, though drastically different, present a liminal crossing of thresholds, leaving people changed for better or worse. In crossing a liminal threshold, there lies the key to a human sense of bonded communitas†, whether in joy or trauma. This sense of liminality was experienced in all aspects of the workshop, from journeying to Scotland to exploring unknown landscapes, from pushing creative boundaries to working with materials one may never have considered before. This all in an attempt to communicate the most complex of themes.

† See Anthropologist, Victor Turner’s work on Liminality following Arnold Van Gennep’s work on Rites of Passage.
WHILST THE refugee crisis effects all living within Europe, the Middle East, Pakistan and Africa in differing ways, the makers were each unable to contemplate very much else throughout this workshop process. The makers brought ideas of a turbulent world thundering to the fore and began the making process back at the studio with pain, nostalgia, confusion and anger as their creative driving force.

For Susan Cross, her sense of serenity was sharply disrupted by the tide, the natural rhythmic cycle reminding her of a harsh reality. Susan had found some shelter, a comfortable and safe spot to work, it was on the basalt and the sun had warmed the rock. Sitting there she returned, the tide had taken her ‘natural, temporary home.’

Susan’s pieces speak of the seams of crystalline rock, the basalt found along the shoreline. These seams that were formed by the lava flows: ‘The jet black, solidified settlements of rock [that] rise up out of the sands, glistening with sea water after the receding morning tide.’ Her pieces are intended to consider the evolution of man through migration and through the building of walls, nationalism and fear. Susan’s work reminds me of her comments about her loss of place at the beach and her desire for a protected place to settle. She has formed Settlement 1 and 2 with the very thing that provided her shelter on our workshop day alongside enamel and silver.

For Gigi Mariani this workshop was a great opportunity. The things that we spoke about were at the fore of his own thoughts as an Italian citizen, as someone who watches TV and reads the news. Current affairs are inescapable. He believes that this workshop and the making process that followed allowed him to incorporate these difficult themes of displacement, death, loss and tragedy, into his creations: ‘I use seaweed to symbolise a flower, paying respect for the dead, and to symbolise those who appear to come from the sea. The slate [I have used] represents tombstone […]’ We were indeed all present here to make jewellery, however for Gigi we were discussing something that went far beyond jewellery making and his process, this though was not alien to him, Gigi uses jewellery to translate something that he feels;

The method is the same, the themes are very different. For us Italians it’s different, we feel it a lot more because it’s so close to us, to our coasts, every time we open our newspapers we see images of people stranded on beaches, dead. It’s something that we cannot ignore."

Gigi’s Tombstone and Tracks are a tragic reminder of this instability and concern for humanity. When Gigi was walking along the windy North Berwick beach he contemplated what this landscape represented for him. He did not think of a place of fun, instead he thought of a place of arrival, a place of landing, hope for new lives, ‘for the lucky few’ who survive the crossing.

These people want to escape but more, they want to create a new opportunity. Gigi thought of the ‘thousands of migrant people who, in these times, are facing dramatic journeys to reach new shores, new lands and to those, unfortunately, who are unable to do it.’

In doing this he mused, due to the projects theme, whether the questions of Bob Dylan, are still unfortunately, dramatically tangible:

*How many roads must a man walk down*  
Before you call him a man?  
*How many seas must a white dove sail*  
Before she sleeps in the sand?  
*Yes, how many times must the cannon balls fly*  
Before they’re forever banned?"  
**BOB DYLAN**  
Blowin’ In The Wind, 1962

For Cristina Zani, sand is a symbol, at one point symbolic of the sea, summer holidays, playfulness joy and positive thoughts; however more recently sand has become symbolic of death. Beaches have ‘become the place where bodies are washed up.’

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**Cristina Zani**

“Beaches have turned from places of pleasure to places of migration and crisis…”

**Jo Pudelko**

“The jet black, solidified settlements of rock [that] rise up out of the sands, glistening with sea water after the receding morning tide.”

**Crisis as creative force**

*Settlement*  
*Enclosure*  
*Arrested flow of time*  
*Protection*  
*Warmth*  

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**Land, Rock, Shelter, Change**

*Settlement 1 and 2*  
*Habitation, Harbour, Tangled, Tranquility, Relocation, Opportunities, Transformation, Transplantation.*

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**The sea rock represents the solidity of the land, the safety after the dangerous crossing of the sea, but it is also a metaphor for the harshness of a new life in an unknown land. The complications and transformation brought about by having to start anew are symbolised by the tangled seaweed that is swept by the waves onto the beach, like the migrants themselves.”

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**Cristina Zani**
Jo Pudelko is baffled by the plight of the refugee seeking migrants: “You have to understand, no one puts their children in a boat unless the water is safer than the land.”

Home

Jo developed her pieces after considering some common idioms such as the ones above, and others; ‘to sink like a stone’ and ‘like a millstone around your neck.’ These idioms have a duality that Jo believes lend themselves well to both geology and to societal and cultural turmoil. The image of a fellow human, sinking like a stone, is I’m sure for all, a difficult image to sit with. Jo’s Weight, Stone and Float consider these ideas.

The stability of land.

Jessica Turrell accepts the fact that nature often gets the better of stone regardless of its perceived permanence. For this reason, she chose to attempt to capture the quality of disintegration, perhaps symbolic of even the monolithic as vulnerable. Jessica did not intend to imitate but instead to capture a quality: “to do all the things that you’re not supposed to with enameled, as a technical exercise that attempted to achieve the deliberate and the worn.” Jessica was exploring the idea that “as vulnerable, short lived humans we have a strong urge to leave a permanent mark to represent an ephemeral life, and to this end we attribute stone with a permanence we do not have. We use it to memorialize in many ways; be it in the form of carved graffiti or more formal grave markers.

Yet stone is not permanent, it weathers and breaks down over time and these eroded moraines are poignant as manifestation of our thwarted desires to remember and to be remembered.”

Earth is earth everywhere.

Rhona McCallum’s simple statement has a simple point to make, one that has the power to highlight the human condition and our relationship to the land: Regardless of who we are or where we are, the one constant is of course the soil on which we walk and on which cities are built, on which hills are walked and forests grow. The sentence may also acknowledge, as Jessica suggested, that the land and stone is often left unchanged by political, social and cultural turmoil. The materiality of earth and stone is a common denominator, regardless of cultural construction. Rhona played with this concept in her pieces. She explored the difference in stone and attempted to present the quality of the rocks. She adopted a new approach in order to avoid the same materiality we do not have.

The brooches sit among them, like a museum display of Stone Age fragments bearing deliberate marks, with a suggestion of a previous purpose.”

Found materials.

Gabi Veit was fascinated by the term ‘allochthonous’, denoting a deposit or formation that had originated at a distance from its present position. He approached the familiar seascape at North Berwick, collecting the red volcanic ash that has become ‘tuff,’ and looking out to Bass Rock ‘[was] almost like going back to a creation point’. Gabi’s spoons then are ‘found in translation.’

Transplantation

For Stephen Bottomley being at North Berwick, collecting the red volcanic ash that has become ‘tuff’, and looking out to Bass Rock ‘[was] almost like going back to a creation point’. It provided a fascinating example of the movement of time and land. For Stephen, as a maker, this was symbolic of going back to ‘the beginning of things and trying to create something at the beginning’. How does it feel, ah how does it feel?

To be on your own, with no direction home

Like a complete unknown, like a rolling stone.

BOB DYLAN, 1962

Stephen’s starting point was Dylan’s Like a Rolling Stone, coupled with an interest in the geological movement of materials over time. He approached the familiar seascape with new eyes, as encouraged by our workshop, and he began to consider a new vocabulary and vernacular in relation to the beach. Stephen was intrigued by the term Allochthonous, denoting a deposit or formation that had originated at a distance from its present position. Whilst Stephen’s piece adopts found objects that have migrated from land to shore and from home to charity store, he states that working with the Italian jewellers an unexpected dimension was brought to the project in relation to their emotional reaction to the sea, one that was overwhelmed by human tragedy:
“Through making it was impossible not to consider the representation of the materials and forms chosen as a metaphor for the transplantation and relocation of people.”

Stephen additionally collaborated on a piece with glassmaker Jessamy Kelly, who often looks to nature ‘to find new pathways for her work’, particularly finding inspiration in naturally repeating forms. As part of this project, Jessamy wandered the coastline and collected a range of shells that caught her eye among the flotsam and jetsam of the tide.

This was a new opportunity to embrace and work together within the Scottish landscape. Maria Rosa described the seascape in a bottle? Pieces of wood, nails and branches and incorporate into their work. The workshop on the beach and the open collaborative workshop at Edinburgh College of Art allowed the makers a freedom and sense of reverie that is hard to come across in adult life. This space and freedom to explore brought to the forefront disturbing truths and realities that the makers could hold on to and incorporate into their work.

"I ask myself, I wonder what people from past centuries used to find on beaches, what leftovers? A message from ships, pieces of sails, glass, parts of the rocks. Sink the step in the sand and the wind enveloped me. The cry and the movement on the air of seagulls embroidered designs around the island.”

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The two brooches represent the Scottish landscape. The pieces symbolise the being within the Scottish seascape. The pieces incorporate impressions; the colours, the lines, the wood, the birds and the island. Maria Rosa described the seascape as both inspiration and material. The two brooches represent travelling, new lands, new people.

"The curiosity to see the island on the horizon and listen to the sound of the sea. Being surrounded by light and transparency of the sky, hear new languages. See the colour and the body of the algae, see the black parts of the rocks. Sink the step in the sand and the wind enveloped me. The cry and the movement on the air of seagulls embroidered designs around the island.”

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Creare con la terra e nella terra

In Scozia, ci sono delle tradizioni di vecchia data, testimoni di un impegno verso e con la terra; dall'ammirazione dei filosofi Celti, folcloristi, poeti e artisti, e dei credi delle comunità erranti scozzesi riguardo le relazioni agro-industriali e le contestazioni sull'accesso e sulla proprietà della terra che varcano le decadi, così come alla vecchia tradizione scozzese legata dall'ammirazione dei filosofi Celti, folcloristi, poeti e artisti, e dei credi delle comunità erranti scozzesi. Tradizionalmente per alcuni la terra è la casa rurale, così come alla vecchia tradizione scozzese legata dall'ammirazione dei filosofi Celti, folcloristi, poeti e artisti, e dei credi delle comunità erranti scozzesi. Il workshop chiedeva ai creatori di immergere se stessi nel vagare, ponderare ed errare e al tempo libero passato nella natura. Il workshop incoraggiava anche questo.

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Il workshop chiedeva ai creatori di immergere se stessi nel paesaggio marino scozzese del North Berwick. Con la sua straordinaria isola vulcanica Bass Rock e il suo movimento migratorio attraverso il globo. Circa seicentomila anni fa, il Northwest Highlands, il Northern Highlands e il Grampian Highlands facevano parte di un continente chiamato Laurentia, mentre sotto il lapetus Oceano al sud di ciò che poi divenne Laurentia, vi erano solamente degli strati di sedimento: le rocce Dalradian del Grampian Highlands. Questi antichi continenti furono demoliti dalla corrente continentale, poi chiusi di nuovo formando così delle isole vulcaniche o ciò che rappresenta la Scozia centrale attuale. Codesta dopo aver subito delle collisioni e blocchi di terra, fece emergere Berwick Law e Bass Rock. Bass Rock è allottocia, cioè una formazione che ha avuto origine lontano dalla posizione attuale, anzi piuttosto distante. Potrebbe essere detto, del paesaggio stesso, che si è mosso, delocalizzato e sradicato altrove: un’immagine simbolica gloriosa per quello che il gruppo desiderava esplorare.

Gli artisti schiarrirono delle idee e raccollerono delle ‘prove’ della loro incursione all’East Coast. Si era anticipato un giorno solerte, un’escursione infantile, mentre il gruppo sentì di più. Nel loro gioco, forse reso vulnerabile, la terra offriva molto di più, lavorare con delle verità più difficili. Errare sulle spiagge, accumulare e schiacciare, scrivere e conversare, si potrebbe immaginare che durante il percorso creativo, sommersi a operare nelle fanstastiche di uno spazio naturale, le idee della crisi e spostamento fossero state avvolte dalla serenità e immaginazione creativa, che gli eventi attuali nel mondo fossero schizzati alla periferia dei pensieri. Questo si rivelò non essere il caso. Nel caso di Stephen Bottomley, questa esperienza gli concesse di “stare in piedi sulla riva, guardare il mare con occhi nuovi e immaginare nuovi orizzonti e viaggi creativi.”

Questo paesaggio aveva evocato conversazioni tra i creatori sull’antico movimento di formazioni di pietra massiccia e della frequente permanente stabilità della massa terrestre. Dall’altra parte, il paesaggio marino, innescò un legame sentimentale con il movimento delle persone.

I progettisti italiani avevano attraversato il continente e il North Sea per unirsi a noi a Edimburgo; attraversando tra qui e là, dalla loro casa alla nostra casa. Considerarono la crisi dei rifugiati in fuga, c’era un’empatia traboccante tra gli artisti, e una sincera considerazione per cosa significa lasciare il proprio paese e attraversare un oceano. Il movimento delle persone attraverso e nell’Europa, che vengono, per la maggioranza dei casi, dalla Siria e Afghanistan, e Iraq ma anche dal Cusovo, Albania, Pakistan, Eritrea, Nigeria, Iran e Ucraina. Compagni umani sfoiti, in fuga, spaventati, persi, determinati e anche morti. Vite pieno di ottimismo, speranza, paura e perdita, un ricordo rigido in questa cittadina di mare.

REBECCA CROWTHER

Maria Rosa Franzin

Rocce vulcaniche
Le Acque basse
Rossa con cenere vulcanica
Lava raffreddata e cenere, bagnate, i rostri
Roccia solida ignea
Il percorso creativo, sommersi a operare nelle fanstastiche di uno spazio naturale, le idee della crisi e spostamento fossero state avvolte dalla serenità e immaginazione creativa, che gli eventi attuali nel mondo fossero schizzati alla periferia dei pensieri. Questo si rivelò non essere il caso. Nel caso di Stephen Bottomley, questa esperienza gli concesse di “stare in piedi sulla riva, guardare il mare con occhi nuovi e immaginare nuovi orizzonti e viaggi creativi.”

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La crisi come forza creativa

"Le spiagge sono trasformate in luoghi di piacere a luoghi di migrazione e crisi..."

Jo Pudelko

Mentre, la crisi dei rifugiati ha un effetto su tutti quelli che vivono in Europa, nel Medio Oriente, Pakistan e Africa, i creatori non erano in grado di contempele altro attraverso il processo del workshop. I creatori portarono in primo piano le idee di un mondo turbolento e tonante e con dolore, nostalgia, confusione e rabbia, nello studio, iniziarono il processo di lavorazione guidati dalla loro forza creativa.

Nel caso di Susan Cross, il suo senso di serenità era dalla sabbia, scintillavano con l’acqua del mare dopo i lavori di Susan parlano delle vene delle rocce cristalline di perdita non collegandosi più non solo con il mondo naturale ma anche con l’umanità.

La roccia mare rappresenta la solidità della terra, la sicurezza dopo la traversata pericolosa del mare, ma è anche una metafora per la durezza di una nuova vita protetta. Queste persone vogliono scappare ma ancora di più vogliono procurarsi una nuova opportunità. Gigi pensò alle migliaia di persone che migrano, le quali, in questi tempi, affronteranno viaggi drammatici per raggiungere nuove sponde, nuove terre e coloro, sfortunatamente, che non riescono a farlo'.

Nel far ciò, grazie ai temi del progetto, riflettò se le questioni poste da Bob Dylan sono sfortunatamente e drammaticamente ancora tangibili:

"Quante strade deve percorrere un uomo, prima di chiamarlo uomo?"

"Quanti mari deve attraversare una colomba bianca, prima di dormire nella sabbia?"

"Sì, quante volte devono salire le palle di cannone, prima che siano bandite per sempre?"

Bob Dylan, Blowin’ In The Wind, 1962

I suoi lavori sono intesi per considerare l’evoluzione dell’uomo attraverso la migrazione e attraverso la costruzione di muri di nazionalismo e paura. Il lavoro di Susan mi ricorda i suoi commenti sulla sua perdita del luogo sulla spiaggia e il suo desiderio di stabilirsi in un luogo protetto. Susan ha creato Settement 1 e 2 con la stessa cosa che le aveva procurato riparo nella giornata nel nostro workshop accanto allo smalto e l’argento.

Il workshop fu una grande opportunità per Gigi Mariani. Le cose di cui discutemmo erano al centro dei suoi pensieri come cittadino italiano, come chi guarda la TV e legge le notizie nei quotidiani. Le notizie di attualità sono inevitabili. Gigi crede che questo workshop e il processo di realizzazione che ne seguì, gli conscese di incorporare nelle sue creazioni queste difficili tematiche, di spostamento, morte, perdita e tragedia: ‘Uso le alghe per simboleggiare un fiore, per portare rispetto alla morte, per simboleggiare chi sembra venire dal mare. L’ardesia che ho usato rappresenta le lapidi [...]."

Infatti, noi tutti eravamo qui presenti per fare gioielli, mentre con Gigi discutemmo qualcosa che va al di là della creazione di gioielli e il suo processo, anche se ciò non gli era alieno, infatti Gigi usa i gioielli per tradurre qualcosa che egli sente;

"Il metodo è lo stesso: i temi sono diversi. Per noi italiani è diverso, noi lo sentiamo molto perché questo è così vicino a noi, alle nostre case, ogni volta che apriamo i nostri quotidiani vediamo immagini di persone aremate sulle spiagge, morte. È qualcosa che non possiamo ignorare."

Tombstone and Tracks di Gigi sono un tragico ricordo di questa instabilità e preoccupazione per l’umanità. Camminando lungo le ventose spiagge di North Berwick, Gigi contemplò ciò che il paesaggio rappresentava per lui.

Non pensò a un luogo di divertimento, al contrario pensò a un luogo di arrivo, un luogo di atterraggio, speranza per nuove vite, ‘per alcuni fortunati’, che sopravvivono la traversata. Queste persone vogliono scappare ma ancora di più vogliono procurarsi una nuova opportunità. Gigi pensò alle migliaia di persone che migrano, le quali, in questi tempi, affronteranno viaggi drammatici per raggiungere nuove sponde, nuove terre e coloro, sfortunatamente, che non riescono a farlo'.

Cristina ritornò sui concetti originali dopo aver portato il suo lavoro a casa per contempare da sola. I lavori di Cristina invece di essere un commento, sono un tributo a tutte le persone che sono state forzate a lasciare le loro case e si sono dovuti imbarcare in viaggi insidiosi attraverso il mare in cerca di terre nuove e sicure. Quindi, i lavori, invece di sostenere e fare grandi dichiarazioni filosofiche, stanno in piedi da soli a testimonianza del coraggio e la forza dei rifugiati.

"La roccia mare rappresenta la solidità della terra, la sicurezza dopo la traversata pericolosa del mare, ma è anche una metafora per la durezza di una nuova vita in una terra sconosciuta. Le complicazioni e trasformazioni provocate dal dover iniziare nuovamente sono simboleggiate dal grigiose di alghe che è spazzato via dalle onde sulla spiaggia, come gli stessi migranti."

Cristina Zani

Inseidamenti

Insediamenti

Insediamento

Suscensione del corso del tempo

Protezione

Calore

I lavori di Susan parlano delle vene delle rocce cristalline e il basalto trovato sulla linea del litorale. Queste insediamenti solidificati di roccia che emergono fuori dalla loro forza creativa.

Terra, Roccia, Sicurezza, Rifugio, Cambiamento, Aggrovigliato, Porto, Delocalizzazione, Opportunità, Trasformazione, Sradicamento.
Andare alla deriva
Intrappolato tra una roccia e un posto difficile.

Jo Pudelko è sconcertata dalla differenza e spesso ostilità della società tradizionale verso i rifugiati. Per illustrare la situazione critica dei migranti in cerca di un rifugio, cita un poeta britannico somalo Warsan Shire:

“La stabilità della terra.”

Jessica Turrell accetta di buon grado che la natura spesso vince sulla pietra nonostante le prestazioni percepite. Per questa ragione, scelse di catturare la qualità della disintegrazione, forse simbolica del monolitico come se fosse vulnerabile. Jessica non intende imitare ma catturare una qualità: ‘per fare tutto ciò che non dovresti fare con lo smalto, come un esercizio tecnico che provava a raggiungere l’intenzionale e il logorio’. Jessica stava esplorando l’idea che ‘come persone dalla vita breve e vulnerabile, proviamo un impulso forte a lasciare un segno permanente per rappresentare una vita effimera.

A questo fine attribuiamo una permanenza alle pietre come non appartiene. Le usiamo in molti modi per commemorare, come graffiti incisi o più formalmente come incisioni sulle lapidi. Tuttavia le pietre non sono permanenti, si logorano e rompono nel tempo e queste memorie corrose sono comunque un’interpretazione o ‘gesto’. Questo ha avuto esiti ben oltre il loro uso antico come segnali che indicavano lo stato della pietra. Tuttavia, sono anche state usate per commemorare, come graffiti incisi o più formalmente come incisioni sulle lapidi. Tuttavia le pietre non sono permanenti, si logorano e rompono nel tempo e queste memorie corrose sono comunque un’interpretazione o ‘gesto’.


Bob Dylan, 1962

La forza del mare e il suo movimento sono stati fonte di fascino per Gabi Veit: ‘Le onde trascinano sulla spiaggia le conchiglie, legno e altri materiali. Ho sentito che sarei potuta stare in un luogo e il mare mi avrebbe portato tutto il mondo.’ Gabi riflette sulla prevedibilità del ritmo del mare, la marea che si eleva e si abbassa, portando con sé tesori, detriti e rottami.

Rhona ha lavorato con questo concetto nei suoi lavori. Ha esplorato le differenze nelle pietre e cercato di rappresentare la qualità delle rocce. Ha adottato un nuovo approccio per evitare gli stessi motivi decorativi, puntava di raggiungere delle texture nuove come qualcosa di unico rispetto alla sua consueta pratica:

“Sono infinitamente ispirata dalle pietre: come si formano, muovono e logorano, e come, attraverso la storia, gli umani abbiano usato le pietre per lasciare segni persistenti sul nostro paesaggio.

Durante un giorno a North Berwick, riempivo le tasche di pietre, come ero solita fare durante i viaggi con la famiglia sulla spiaggia. Intuitivamente, nel laboratorio, iniziavo a lavorare con le pietre, smussando i bordi irregolari.

Le spille si collocano tra di loro, come un’ esposizione museale di frammenti dell’età della pietra, recando segni premediati che suggeriscono un loro uso precedente.”

“Materiali trovati.”

La frase potrebbe anche riconoscersi, come suggeriva Jessica, che la terra e le pietre sono spesso lasciate così come sono, non sono cambiate dall’agitazione politica, sociale e culturale. La materialità della terra e pietre è un comune denominatore, incurante della struttura culturale.

Deve vive Gabi, nelle montagne tra la Germania e l’Italia, prova una sensazione diversa, una sensazione che, senza muoversi non troverà nulla. Gabi apprezza di essere capace di trovare qualcosa che le è stato portato dal mare. Paragonò la sua esperienza con il film Lost in Translation, trovarsi in un ambiente strano e non familiare. I suoi lavori, utilizzano oggetti trovati, intesi per tradurre la sua esperienza. I suoi cuscini sono quindi ‘trovati nella traduzione’.

Sradicamento
Delocalizzazione

Per Stephen Bottomley trovarsi a North Berwick, collezionando la cenere vulcanica rossa, che è diventata ‘tufo’ e guardando fuori a Bass Rock [era] quasi come andare indietro per trovare uno spunto creativo.

Questo procurò un esempio affascinante del movimento del tempo e della terra. Per Stephen, come creatore, era simbolico tornare indietro all’inizio delle cose e cercare di creare qualcosa all’inizio.

“Come ci si sente, ah come ci si sente? Ad essere da soli, senza alcuna direzione per la casa, come un completo sconosciuto.”

Bob Dylan, 1962

Il punto di partenza di Stephen era Like a Rolling Stone di Dylan, accoppiato con un interesse nel movimento geologico dei materiali nel tempo.

Egli si accostò, con occhi nuovi, al familiare paesaggio marino come incoraggiato dal nostro workshop e iniziò a considerare un vocabolario e vernacolo nuovo riguardo alla spiaggia. Stephen era incuriosito da queste idee e cercava di creare qualcosa all’inizio.
lontano dalla posizione attuale. Mentre il lavoro di Stephen utilizza oggetti trovati che sono migrati dalla terra alla sponda e dalla casa ai negozi di beneficenza. Egli afferma che, nel lavorare con gli orafi italiani, una dimensione inaspettata si aggiunse al progetto proveniente dalla loro commozione per il mare, una reazione che proveniva dall'essere sconvolti dalla tragedia umana:

"Attraverso la creazione era impossibile non considerare la rappresentazione dei materiali e la forma scelta come metafora per lo sradicamento e delocalizzazione della gente."

In aggiunta, Stephen, per un'opera collaborò con Jessamy Kelly un’artista del vetro, la quale spesso guarda alla natura per scoprire nuove vie per il suo lavoro in particolare per cercare ispirazione nella ripetizione naturale delle forme'.

Come parte di questo progetto, Jessamy passeggiò sulla costa e raccolse una varietà di conchiglie che catturarono la sua attenzione tra detriti e rottami della marea. Con Stephen vi era una nuova opportunità di lavorare in una dimensione più piccola. La forma a spirale in King Curl deriva dall’intaglio della pietra delle barbe di Babilonia (oggi Siria) che in isolazione potrebbe sembrare un cartone animato di una ‘pietra che rotola’.

Camoouflage Natura

"Mi chiedo, mi domando cosa trovavano le persone sulle spiagge nei secoli scorsi, quali residui? Un messaggio nella bottiglia?"

Pezzi di legno, chiodi delle navi, pezzi di vetro, il paesaggio delle spiagge è come un dipinto. Sarebbe interessante vedere il dipinto di 100 anni fa."

Flying and Branches in the Sea di Maria Rosa Franzin, simboleggiano direttamente il trovarsi nel paesaggio scozzese. Le creazioni si riferiscono direttamente agli uccelli marini in alto e al legno trasportato dalla corrente dal mare sulla sponda.

Come creatrice, questi lavori simboleggiano la sua relazione unica con il paesaggio durante il processo creativo. Le spille incorporano impressioni: i colori, le linee, il legno, gli uccelli e l’isola. Maria Rosa descrive il paesaggio marino come ispirazione e materiale. Le due spille rappresentano il viaggiare, nuove terre, nuove persone. Una collezione di opere pertinenti che parlano delle intenzioni del progetto, conducono insieme le persone da diverse culture per abbracciare e lavorare insieme nel paesaggio scozzese.

"La curiosità di veder l’isola all’orizzonte e ascoltare il suono del mare. Essere circondati dalla luce e trasparenza del cielo, sentir nuove lingue. Vedere il colore e il corpo delle alghe, vedere le parti nere delle roccie. Affondare il passo nella sabbia e il vento mi avvolgeva. Il pianto e il movimento dei gabbiani nell’aria, ricamava qua e là disegni nell’isola."

Il workshop sulla spiaggia e il workshop aperto e collaborativo all’Edinburgh College of Art concesse ai creatori la libertà e il senso di fantasticheria che è difficile trovare nella vita degli adulti. Questo spazio e libertà di esplorare, portò in primo piano verità e realtà inquietanti, che i creatori poterono trattenere e incorporare nel loro lavoro.
Seams of crystalline rock called basalt can be found on the shoreline at North Berwick on the east coast of Scotland. Formed by lava flows around 425 million years ago, these jet black, solidified settlements of rock rise up out of the sands, glistening with sea water after the receding morning tide.

Arrested flow of time.

Settlements – walled enclosures for protection and warmth.

Human evolution and migration some 200,000 years ago.

The ‘building of walls’ (whether politically or physically) an increasing tidal force of 21st Century growing nationalism and fear.

Pieces

Vene di roccia cristallina chiamate basalto si possono trovare sulla battigia di North Berwick, sulla costa est della Scozia. Formate da colate laviche circa 425 milioni di anni fa, queste formazioni rocciose solidificate, nero scuro, emergono dalla sabbia, luccicando per l’acqua di mare dopo la marea della mattina.

Lo scorrevole del tempo che si ferma.

Settlement (Insieme/formazione) – uno spazio recintato da mura per fornire protezione e calore.

Evoluzione umana e migrazione di circa 200,000 anni fa.

La “costruzione di mura” (sia politica che fisica) una forza della marea in crescita del ventunesimo secolo che accresce il nazionalismo e la paura.
WHILE I WAS walking on the windy beach of North Berwick, I thought about what the sea and the beach represented for me. At that precise moment I didn’t think of the beach as a place of fun, but as a point of arrival, a landing, a hope of new life for the lucky ones who manage to accomplish these crossings, who escape from wars and famines and who try to recreate a new opportunity for themselves. I thought of the thousands of migrant people who, in these times, are facing dramatic journeys to reach new shores, new lands and of those, unfortunately, who are unable to do it...

And the questions of Bob Dylan’s song “Blowin’ in the Wind”, written in 1962, are still dramatically tangible...

“How many roads must a man walk down
Before you call him a man?

How many seas must a white dove sail
Before she sleeps in the sand?

Yes, how many times must the cannon balls fly
Before they’re forever banned?”

Bob Dylan – ‘Blowin’ in the Wind’ © Bob Dylan Music Co.
THE TWO PIECES that I created are a tribute to all the people who have been forced to leave their home and had to embark on hard journeys across the sea to find a new and safe land.

The sea rock represents the solidity of the land, the safety after the dangerous crossing of the sea, but it is also a metaphor for the hardness of a new life in an unknown land.

The complications and transformation brought about by having to start anew are symbolised by the tangled seaweed that is swept by the waves onto the beach, like the migrants themselves.
I’m baffled by some people’s indifference or worse, hostility towards refugees. To me the Somali-British poet Warsan Shire best illustrates their plight in her poem ‘Home’:

“You have to understand, no one puts their children in a boat unless the water is safer than the land.”

My pieces developed after considering some common idioms such as, ‘to sink like a stone’ and ‘like a millstone around your neck’ that have a duality that lend themselves well to both geology and to societal attitudes toward the migrant crisis.

Sono stupefatta dall’indifferenza o peggio, ostilità della gente verso i profughi. Per me il poeta somalo-britannico Warsan Shire esprime la loro difficoltà in maniera eloquente nella sua poesia “Casa”:

“Dovete capire, che nessuno mette i propri figli su una barca, a meno che l’acqua non sia più sicura della terra.”

I miei pezzi hanno preso forma dopo aver considerato alcuni idiomi comuni come “andare a fondo come un sasso” e “come una pietra al collo” che hanno una dualità che ben si presta sia alla geologia che agli atteggiamenti sociali rispetto alla crisi migratoria.
THIS PROJECT has given me an opportunity to begin to explore a long-standing fascination I have with eroded headstones. I have a large number of photographs of these grave markers taken over many years. Stone is chosen for these memorials/markers for its perceived permanence but, as is evident from the state of many of the older stones, this is not the reality. The stone weathers, splits, crumbles, the text breaks down and over time erodes away completely. For me these eroded inscriptions provide a poignant manifestation of our thwarted desires to remember and to be remembered.

My pieces for Like a Rolling Stone explores this erosion, the point of fracture where the manmade form and deliberate surface changes from polished and controlled to damaged and uncontrolled. I have used enamel not as a means of mimicking stone but as a way to consider and explore this point of fracture.
IN CREATING my work I am endlessly inspired by stone: how it forms, moves and wears away, and how throughout history humans have used stone to leave lasting marks on our landscapes. During our day in North Berwick I filled my pockets with stones, as I used to do on family trips to the beach. I began to work intuitively with them in the workshop, carving away the rough edges. The brooches sit among them, like a museum display of Stone Age fragments bearing deliberate marks, with a suggestion of a previous purpose.

NEL CREARE le mie opere sono continuamente ispirate dalla pietra: come si forma, si muove ed erode, e da come, durante tutta la storia, gli esseri umani hanno usato la pietra per lasciare segni indelebili nel nostro paesaggio. Durante la nostra giornata a North Berwick mi sono riempita le tasche di pietre, come facevo quando andavo al mare con la famiglia. Una volta tornata nello studio, ho cominciato a lavorare con le pietre in maniera intuitiva, scolpendo i bordi ruvidi. Le spille sono disposte tra le pietre, come in una vetrina da museo di frammenti dell’età della pietra con segni intenzionali, tracce di uno scopo passato.
THE SEA and its force in its continuous movement fascinated me. The waves are bringing shells, wood and other materials to the beach.

I had the impression that I could stand on one place on the beach and the sea brings me the whole world.

In the mountains, where I am coming from, it is completely different: if I don’t move, I won’t find anything.

I felt a little bit like in the movie “Lost in Translation”, in a completely strange and unfamiliar environment. I had to find a translation to my experiences.

I used found objects for my three spoons; I combined them. Only one part I fused in metal to make a personal intervention.

The spoons are therefore “Found in Translation”.

07 Gabi Veit

IL MARE e la sua forza in continuo movimento mi hanno affascinato. Le onde portano sulla spiaggia le conchiglie, il legno e altri materiali.

Ho avuto l'impressione di poter stare ferma sulla spiaggia e che fosse il mare a portarmi il mondo intero.

In montagna, da dove vengo, è completamente diverso: se non mi muovo non trovo nulla.

Mi sono sentita un po’ come nel film “L’amore tradotto” (Lost in Translation, letteralmente “Perso nella traduzione”), in un ambiente completamente strano e sconosciuto. Ho dovuto trovare una traduzione per le mie esperienze.

Per i miei tre cucchiai ho usato materiale trovato; l'ho mistiato. Ho fusso solo una parte in metallo per fare un’azione personale.

I cucchiai sono perciò “Trovati nella traduzione” (Found in Translation).
MY STARTING point was the lyrics of the Bob Dylan song and an interest in both the movement of matter and people over time. Travelling to North Berwick with a group of artists enabled me to look at a familiar seascape through unfamiliar eyes and listen to a new vocabulary.

Terms like ‘Allochthonous’ (denoting a deposit or formation that originated at a distance from its present position) began to emerge and with them a link to movement and transplantation.

“How does it feel, ah how does it feel?
To be on your own, with no direction home
Like a complete unknown, like a rolling stone”

Bob Dylan – ‘Like a Rolling Stone’
© Bob Dylan Music Co.

IL MIO PUNTO di partenza sono state le parole della canzone di Bob Dylan e il mio interesse per il movimento nel tempo sia della materia che della gente. Il viaggio a North Berwick con un gruppo di artisti mi ha dato la possibilità di guardare un paesaggio familiare attraverso occhi diversi e ascoltare parole nuove.

Termini quali “alloctono” (che denota un deposito o una formazione che ha avuto origine in un punto distante dalla sua posizione attuale) hanno cominciato ad emergere e con loro una connessione al movimento e al trapianto/trasferimento.

“Come ci si sente, ah come ci si sente?
Ad essere da soli, senza alcuna direzione per la casa
Come un completo sconosciuto, come una pietra che rotola.”

Bob Dylan – ‘Like a Rolling Stone’
© Bob Dylan Music Co.
02 / No Direction Home
Exodus Necklace, 2016
Silver, enamel, fabric & reconditioned case
As a glass artist, I often look to nature to find new pathways for my work and find inspiration in naturally repeating forms. As part of this project, I wandered the local coastline and collected a range of objects and materials that caught my eye among the flotsam and jetsam of the tide. From this a series of digital drawings of spiral shells were 3D printed and moulds made to create to cast glass and Egyptian paste forms in collaboration with jeweller Stephen Bottomley.

The opportunity to work on a smaller scale to create unique pieces of jewellery has been an interesting route for me as I have been able to access a range of digital methods alongside hand skills to realise this project at such a delicate and intricate scale.
IMPRESSIONS. The seascape of North Berwick, an experience of the Scottish natural landscape, the relationship to the landscape from a maker’s point of view. A process of creation. The materials and the inspiration. Travelling with two friends, meet a new land and new people. The curiosity to see the island on the horizon and listen to the sound of the sea. Being surrounded by light and transparency of the sky, hear new languages. See the colour and the body of the algae, see the black parts of the rocks. Sink the step in the sand and the wind enveloped me. The cry and the movement on the air of seagulls embroidered designs around the island. My work has been realized in two brooches where I tried to express some of my impressions. Colors, lines, wood, seagulls, island.

“We twa hae paidl’d i’ the burn,
frue morning sun till dine;
But seas betweeven us braid hae roard
sin auld lang syne.”

Robert Burns


“Abbiamo camminato a piedi nudi sulle rive dal sole del mattino fino alla sera,
Ma ora gli oceani hanno rugge
da quei vecchi giorni lontani.”

Robert Burns
LIKE A ROLLING STONE was a collaborative exchange undertaken during the Scottish Government’s 2016 Year of Innovation, Architecture and Design. The jewellery project was instigated by the Italian Cultural Institute (ICI) in Edinburgh and Stephen Bottomley, the then Head of Jewellery and Silversmithing at Edinburgh College of Art (ECA). The dynamic week-long making workshop unfurled in coastal landscapes and was supported by lectures by geologists from the Scottish Gemmological Institute and the symposium Three Italian Goldsmiths.

The event witnessed collaborative exchange between Italian and UK Studio Jewellery artists through the themes of Relocation, Transplantation, Camouflage, Identity and Materiality. Participants naturally came from both countries with UK artists including; Stephen Bottomley, Susna Cross, Jessamy Kelly, Rhona McCallum, Jo Pudelko and Jessica Turrell. The Italian jewellery artists were; Maria Rosa Franzin, Gigi Mariani, Gabi Veit and Cristina Zani. This coming together of peoples from different countries helped condition dialogue and fostered an opportunity to challenge jewellery practitioners to respond to current debates of population displacement. A desire to address this challenge wholeheartedly, along with discussions in the geologists’ lectures, prompted the idea of seeking inspiration from the amazing Scottish seascape. Consequently, the artists visited the shores of North Berwick, East Lothian. This cathartic journey further coalesced the participants’ attention on the idea of identity and homeland; two intrinsic characteristics of living.

Immersion in the Scottish coastal landscape fostered reflections on the topics, whilst providing the opportunity to gather materials from the sea such as basalt, driftwood, shells and seaweed.

These coastal found objects were displayed during the workshop to provide a starting point for initiating theoretical and visual discussions.

Events merged several techniques and research methods such as the photo documentation by Shannon Tofts, along with interviews by researcher Rebecca Crowther; who also provided a study sheet for the participants for the visit to North Berwick.

The practitioners’ responses explore differing perspectives of how one might perceive origin, place and geographical space. For example, the title of Cross’s ‘Settlement 1 and 2’ suggests reflection on ‘place and space’, a concept represented by two discs of basalt that are hugged by silver bezels. Place and space are two elements that can help define our identity or how we begin reconstruncting our self when settling in another country. In this work, it seems that space and place are congruent; they belong to the same plane. With a pair of strong arms protecting the fragility of the stone, much like our lives when forced to leave one’s homeland.

The power of the Scottish seascape can (frequently or quickly) change form and colour over time due to the variability of the weather. This can be seen in parallel with the rapid changes that may occur in our lives.

The current plight of barely seaworthy migrant boats arriving on Italian shores must traverse the perils of the Mediterranean before safety and a new life ensues. Each vessel brings migrants looking for new possibilities. Tragically, their hope is sometimes dashed and transformed into catastrophe and death. These sombre and spontaneously changing realities coagulate in Mariani’s brooch entitled Tombstone. The jewellery artist laid seaweed on a sandstone slab to commemorate those who did not survive the treacherous crossing.

The sea’s floral reminiscence of what it might have been; a metaphor washed up on the shore like a migrant body landing at the promised land. Zani shares related concerns, using sea rock to symbolise a safe place and the potential stability of a new life.

The extraordinary Scottish seascape, with its strong winds awake and sharpened the artists’ feelings. These winds affect tidal movements and might therefore be considered a barometer of immigrant hope. Veit was inspired by this movement that brings objects towards the viewer. In ‘Found in translation 1, 2 and 3’ she uses objects given by the sea; driftwood, shells and seaweed, to conceptually ‘find’ herself. Her composition seeks familiarity with this unfamiliar landscape; the opposite of her mountain homeland.

Along the seashore the artists took inspiration from the rock formations and found objects to reflect on Relocation and Transplantation.

In Bottomley’s ‘No Direction home-Exodus’, the term ‘Allochthonous’ or ‘a deposit or formation that originated at a distance from its present position’ was analogous to the sense of direction when building a new space far away from one’s origins. His work resembles a mysterious tool in the form of a silver pendant, repoussé and chased to help find your way in the landscape. Franzin expands the incorporation of natural elements to seagulls and seaweeds to visualise her feelings for a new country, language and space in ‘Flying’ and ‘Branches in the Sea’.

Other artists shifted their attention from the natural world to societal constructs. Pudelko demonstrates her disbelief for social attitudes to the migrant crisis. In Weight and Float she refers to idioms ‘like a millstone around your neck’ and ‘to sink like a stone’. The metaphorical image of migrant bodies sinking at sea is inferred by the juxtaposition of little forms like pebbles, massed into geometric pendants. This mirrors the subject’s heaviness, with the composition contrasted by the relative lightness of nylon, power coated brass and resin. Hints of the unbearable tragedy of the migrant crisis are materialised by the pendants.

Identity and the human condition are central to McCallum’s work, which explores relationships to the land. As with Turrell’s approach, she is interested in eroded headstones and point of fractures. In ‘Im/permanence’, enamelling explores these characteristics and transforms them into wearable forms.
The body of work created by these artists does not wish to provide answers, but instead seeks to incentivise observers and viewers to consider the debates. The final outcome should not be perceived only as the pieces of jewellery made in response to the selected themes; but also the associated research through photo documentation, interviews with participants and the group discussions.

The force of nature, in this case the Scottish seascape, challenged participants’ human condition. They felt impotent in the face of raging nature; as much as one might feel helpless in confronting the migrant crisis.

Like seawater reflects deep and intimate thoughts, so the artists found the strength to raise their voices through jewellery that mirrors our conscience.

ROBERTA BERNABEI

For all the artists above, as well as Kelly, irrespective of the use of traditional or digital jewellery making techniques, emotions are key to manipulating materials and how population displacement may be given material existence in jewellery.

Every participant in Like A Rolling Stone sought to create jewellery as a form of art, seeking its usage as a communicative tool to examine issues of conscience. One might imagine this was a nigh on impossible task. However, as Christine Macel, director of the 2017 Venice Biennale and chief curator at the Centre Pompidou, stated during the Biennale’s opening statement:

“Today, in a world full of conflicts and shocks, art bears witness to the most precious part of what makes us human. Art is the ultimate ground for reflection, individual expression, freedom, and for fundamental questions. […] It stands as an unequivocal alternative to individualism and indifference.”

In this context, jewellery also has the potential to contribute by proposing a different setting for discussion. Jewellery has many possible lives; for example, it can be seen in a display case or worn on the body. Upon the body it extends its ability to communicate a message. The actual piece of jewellery fosters a relationship with our body space when worn. It occupies the wearer’s personal space, yet often moves towards other people like news floating on the breeze.

Or perhaps a news ambush, where the seemingly innocuous jewel unexpectedly announces headlines of a tragic event: much like a migrant boat or body washed ashore.

The piece of jewellery, instead of being fixed and trapped in a glass vitrine becomes like a message in a bottle that could wash up anywhere. It is a living message that moves with the wearer. It travels in search of an audience, like those people seeking the opportunities of a new life elsewhere.

Jewellery of this kind operates on two levels. Firstly, the worn jewel may trigger further reflections without verbal interaction between the wearer and viewer. When immediate comments are lacking the jewel primarily communicates only its aesthetic and materiality. Thereafter, the wearer is potentially empowered to externalise their position on the debate. In this way, jewellery redefines its participative role in society by becoming an important vehicle for re-constructing our self-identity. One where it develops the human consciousness of ‘being something as well as being in something’ (2004, p. 57). Its power derives from its camouflaged appearance as an innocuous ornament, peacefully inhabiting the human body; and may therefore be considered a powerful means of creating dialogue. One that cannot be easily avoided; if you look into it, it talks to you – becoming the mirror of your conscience.
The Workshops

01 / Finds from North Berwick beach

02 / Susan Cross on the beach
03 / Gigi Mariani exploring
04 / View of the bay
05 / Rebecca Crowther interviewing Susan Cross
06 / Gigi Mariani, Jo Pudelko, Rhona McCallum, Cristina Zani, Stephen Bottomley, Jessica Turrell, Gabi Veit and Maria Rosa Franzin
07 / Jessica Turrell and Jessamy Kelly