

*Nærverk – smykkekunst
og bærbare idéer*
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g bærbare idéer is a
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NÆRVERK – SMYKKEKUNST OG BÆRBARE IDÉER
[Nearness – Art Jewellery and Wearable Ideas]

Kyrre Andersen, Kevin Axelsson, Christian Backer-Owe, Tove Becken,
Millie Behrens, Toril Bjorg, Inger Blix Kvammen, Erik Blomqvist,
Liv Blåvarp, Sigurd Bronger, Karen Disen, Helene Duckert, Gry Eide,
Kristine Ervik, Emil Gustafsson, Ingjerd Hanevold, Elsie-Ann Hochlin,
Camilla Luihn, Morten Kleppan, Synnøve Korssjøen, Jorge Manilla,
Konrad Mehus, Nanna Melland, Louise Nippierd, Sayo Ota, Ari Pyörälä,
Kirsti Reinsborg Grov, Ingvild Reinton Felis, Ella Heidi Sand,
Máret Anne Sara, Philipp Spillmann, Thisbe Stadler,
Leif Stangebye-Nielsen, Lars Sture, Anna Talbot, Ahmed Umar,
Felicie van der Leest, Tone Vigeland, Dariusz Wojdyga

Throughout the world, people have different relationships to jewellery – but how many consider it as wearing art? Jewellery is not only decorative; it is often also deeply tied to self-expression. Moreover, jewellery remains intimately connected to the body, whether worn or not. This notion of use and wearability has been central to the choice of focusing on art jewellery for this anniversary exhibition, which marks 50 years of Norske Kunsthåndverkere (The Norwegian Association for Arts and Crafts). Ideas about use are part of what makes craft attractive and relevant to many. These qualities are especially pronounced in the field of art jewellery.

Norwegian art jewellery has gained wide international recognition. At home, however, it has often occupied a smaller space within the crafts field – even though museums have collected and exhibited art jewellery over the years. One obvious reason might be the small size scale of the works. But might it also be related to jewellery's historical association with the decorative – something that, within the visual arts, has not always been recognised as “serious” art?

With this in mind – and guided by the curatorial focus of wearability – the path to showcase art jewellery was a natural one. The decision to focus on the wearable opened up a plethora of possibilities and led to a deep exploration of this small but multifaceted field, a process that has been both inspiring and enlightening. Like the three-headed troll in folklore, the exhibition's three curators brought different perspectives, experiences, and viewpoints to the project. The result is a multifaceted view into the treasure trove that is art jewellery. Delving into wearable art has revealed a striking range of artistic exploration – materially, aesthetically, and conceptually. The selection in *Nærverk* is primarily based on individual works, and their specific qualities.

Art jewellery differs from other craft disciplines in that it is not tied to any one material. The more than one hundred works in *Nærverk* reflect a strong material curiosity. Visitors will encounter pieces made from traditional precious materials such as gold and silver, alongside works in steel, aluminium,

brass, and iron – alongside less conventional materials like seashells, wood, porcelain, hair, LEGO, broken glass, reeds, leather, cardboard, latex, plastic, rubber, plexiglass, paper, electronics, and much more.

The artists featured in *Nærverk* work across a wide variety of wearable formats and scales. The exhibition includes necklaces and collars, bangles and earrings, rings and brooches – and larger body adornments that further push the boundaries of what wearable art can be. There is also a selection of knives – a popular format for many metal and art jewellery practitioners. What all the works share is a close relationship to the body: almost every piece is wearable, and for all the artists involved, the body is the final element that completes the work.

The role of jewellery as a vessel for storytelling is a central dimension of art jewellery, and for many of the artists in *Nærverk*, this is key. This is expressed through material choices – where the materials themselves may hold meaning or reflect a political message. The works in *Nærverk* raise a wide range of themes: from public health, gender politics and body image to masks and performance, impermanence and memento mori, human-nature relationships, and the role of material in shaping identity and culture.

The 50-year anniversary has been an important context for *Nærverk*. The exhibition brings together artists across several generations, with the oldest work dating from 1975 and the most recent from 2025. In this way, *Nærverk* offers insights into certain aspects of this wearable artistic format and contributes to the ongoing narrative of art jewellery. It presents the work of long-established artists alongside those at the beginning of their careers. It also includes artists who, for various reasons, are no longer active, but whose practice and works remain relevant in this context. From a curatorial point of view, presenting these artists side by side has been essential in highlighting the distinctiveness of each work. Unexpected connections emerge, new layers of meaning are added, and established hierarchies and conventions are challenged.

Nærverk – Art Jewellery and Wearable Ideas draws lines across five decades, where iconic works meet new expressions and approaches within the field. At the same time, it is important to emphasise that the works in this exhibition are independent artworks in their own right. That each of them can also be worn adds an extra – and particularly compelling – dimension. We dare to suggest that this exhibition offers a rare opportunity to experience how a small object can carry a big idea.

Olaf Tønnesland Hodne, Monica Holmen, Elise Storsveen

THE ARTISTS

Currently, **Kyrre Andersen** (b. 1958) works primarily with public art, but as a recent graduate he was active in the field of art jewellery and was part of the group who established TRIKK in 1983. During his studies in metal at the Oslo National Academy of the Arts, one of his tutors was Christian Gaudernack (jewellery artist and professor at the Nova Scotia College of Art and Design, Halifax, Canada). Gaudernack introduced a fascination for “space-age

materials” such as niobium and titanium into the field of art jewellery. This had a strong influence on students at the time, which is also reflected in Andersen’s practice through his choice of materials and experiments with colouration.

Nærverk presents two brooches by Andersen, both using titanium as the primary material. Each work is the result of experimentation with interference colours – colours that shift depending on how light hits the surface – created through an electrolysis process. Varying the electric voltage produces different colours, which can then be controlled and patterned using photo emulsion, foil, grinding and sandblasting. The result is jewellery with a futuristic and innovative visual language.

Kevin Axelsson (b. 1995) is a recent graduate of the MA programme in metal and art jewellery at the Oslo National Academy of the Arts. With a strong focus on technical craftsmanship, he creates wearable objects that explore the relationship between function and concept. Whether the objects are actively worn or merely suggest use, this tension is central to the conceptual content of his work. Three of Axelsson’s pieces are included in *Nærverk*. Taking the formats of ring, brooch, and implant as starting points, these works stretch the boundaries of what constitutes wearable jewellery.

Prawn Posture (2025) is a body piece inspired by spinal implants designed to repair and support the body. With references to the cyberpunk universe, the work explores how digital media use gradually shapes the body. The hunched back reflects our adaptation to sedentary habits, as the mechanical spine eventually stiffens – just as our own backs wear down over time.

The brooch *A Gnissel in the Wind* is Axelsson’s interpretation of a night guard used to prevent teeth grinding during sleep. The work emerges from a personal struggle with poor sleep habits and symbolises a tool for confronting and alleviating the issue.

Shaped as a functioning guillotine, the ring *No Finger, No Ring* is a humorous commentary on the relationship between use and idea. It is a theatrical take on the wedding ring, exploring the fragility of commitment and the dissolution of marriage. With a satirical undertone, the work points to break-ups as both brutal and liberating – illustrated by the image of the ring returned alongside the finger it once adorned.

Christian Backer-Owe (1924–2015) made his debut as a visual artist in 1944 but is best known for his work in art jewellery. A painterly and narrative approach lies at the heart of his practice. His brooches often combine miniature tempera paintings with materials such as silver and leather. The storytelling element is also present in his necklaces, which are often cast.

Three of Backer-Owe’s works are included in *Nærverk*. The necklace *Bebudelse* [Annunciation] depicts the biblical scene of the Annunciation – albeit with a slightly cheeky undertone. In *Tolvskillingsopera* [The Threepenny Opera], we see a street musician singing loudly while playing a barrel organ. A third, untitled miniature painting in a frame may evoke associations with the parable of the Holy Spirit. Both miniature paintings have hooks on the reverse and can be worn as jewellery. With their figurative and narrative motifs, the paintings and necklace are early examples of what would later be called “narrative art jewellery”.

Tove Becken (b. 1952) was active as an artist during the 1980s and a member of the artist collective TRIKK. As a newly graduated artist, she quickly gained attention for her distinctive style, characterised by repetitive geometric forms, linear compositions, and the interplay of negative space. Becken primarily worked with plastic and metal – a material combination that was relatively unconventional in art jewellery at the time.

Three works by Becken have been loaned to *Nærverk*, collectively representing both her artistic practice and broader tendencies of the era. A square-shaped bracelet is made from ultra-thin, transparent PVC sheets placed tightly together, forming a sculptural piece that seems to radiate outward from the centre. A strikingly minimal and precise formal language also defines her pendant, made from steel, silver, and titanium. This necklace reflects both the material experimentation of the period – notably the introduction of titanium – and the extreme refinement of form within wearable jewellery. As with the bracelet, the brooch is composed of thin PVC plates, assembled into a sculptural form shaped by the contrast between angular geometry and soft, rounded curves.

When **Millie Behrens** (b. 1958) graduated as a jewellery artist in 1983, she joined TRIKK and was already committed to seeking new materials and visual languages – with the aim of expanding the very definition of jewellery. New materials demanded new technical solutions, and it was a time for experimentation and bold exploration. Her works from this period are characterised by spiral forms and densely packed, brightly coloured plastic fibres. The compositions were intended to be visually engaging, while remaining wearable.

Over a long artistic career, Behrens has gradually moved towards a more minimalist aesthetic, with silver and gold as her signature materials. For *Nærverk*, the curators have chosen to include works from her TRIKK period. The artists involved in TRIKK were instrumental in shifting the field of art jewellery – introducing new understandings of material and embracing experimental techniques. These qualities are evident in Behrens' works from this era, where titanium, niobium, and precious metals like silver are combined with plastics such as acrylic, nylon, and polycarbonate – the same types of materials found in everyday objects like toothbrushes and washing-up brushes. Clear colours and defined forms give the works a confident and balanced expression.

Throughout her lifelong artistic practice, **Toril Bjorg** (b. 1944) has become known for her ongoing exploration of silver's potential and for a minimalist approach shaped by repetition – whether in sculptural collars, long necklaces, or bracelets. Using textile techniques similar to crochet and knitting, Bjorg has developed her own tools for creating jewellery. Silver is her main material – both the soft fine silver and the harder sterling silver – though she has also worked with glass, textile fibres, and enamel.

For Bjorg, functionality is not a limitation, but a creative challenge. In jewellery, she sees the opportunity to explore form, volume, colour, and movement in relation to the body – and textile techniques offer the flexibility to do so. Throughout her career, Bjorg has expressed a desire for women to show their strength and character by wearing her jewellery: “They absolutely demand a strong woman!” she says of her own pieces.

Several works by Bjorg are included in *Nærverk*, highlighting both her career and key moments from the 50-year anniversary period. The selection ranges from *Beer Jewellery* (1978), made from broken beer bottles found on a beach, to the voluminous neckpiece *White Sable* (2025), a recent work. The necklaces *Grete* (1998) and *Toblerone* (1987) are both examples of Bjorg's signature textile-based techniques.

Inger Blix Kvammen (b. 1954) primarily works with visual storytelling. Drawing on her Sámi heritage, she has developed her own textile techniques in metal, combined with paper, photography, and elements from culture and nature. The materials she uses are often symbolic, emphasising jewellery as carriers of stories. Central themes in Blix Kvammen's work include identity, memory, sustainability, ecological knowledge, and issues relating to geographical versus cultural borders. *Nærverk* includes three pieces that resemble sculptures but are fitted with clasps and designed as collars, making them wearable.

Eriste: Armine (2015) is inspired by the women Blix Kvammen met during a visit to the border town of Kars, located in a conflict-prone area between Turkey, Armenia, and Georgia. The work reflects the town's tradition of women coming together in autumn to prepare eriste – a type of pasta – for winter, a knowledge passed down through generations. Underlying themes include cultural community and peaceful neighbourly relations.

The collar *Tundra Archives: Captured* (2016) is based on journeys to the Nenets Autonomous Okrug in northwest Russia and the reindeer-herding Nenets people. Made in part from a used Nenets lasso, this piece references a sustainable relationship between humans and nature. The *Tundra Archives* series recalls a time when contact and knowledge sharing across the border between Sápmi and Indigenous peoples in Russia was possible through the Barents cooperation – a connection that has since ended.

Varanger Archives: Á'rbvuõtt / Pâččjokk. Heritage / Pasvik is made from plant-dyed paper using materials from the ancient forests of Upper Pasvik. This collar points to stories from Blix Kvammen's local area, where traces of Skolt Sámi settlement exist. Located at the borderland between Norway, Finland, Russia, and Sápmi, Pasvik is a meeting place of Norwegian, Finnish, Sámi, Skolt Sámi, and Kven cultural traditions, embodying knowledge of sustainable everyday life and nature management.

Erik Blomqvist (b. 1989) works primarily with rings. He has focused much of his practice on steel and silver, employing traditional forging techniques to explore the properties of steel. During his studies, iron especially captured his interest. In his creative process, Blomqvist starts with a certain idea of direction and form but believes it is essential to let the material guide him. For him, iron is like hard, warm clay, and the hammer an extension of the hand shaping it. The sensory aspects of forging – the smell and heat in the smithy – also influence his choice of materials.

In *Nærverk*, Blomqvist's graduation project *Skull Rings* (2020) is shown. This series of iron rings appears as small sculptures. Through the skull motif, the works enter the art historical tradition of memento mori: skull imagery reminding us that all things are transient and that death is inevitable.

Liv Blåvarp (b. 1956) has been an active jewellery artist since the 1980s and was among the founders of TRIKK. Over a lifelong practice, she has developed a distinctive expression through large-scale sculptural jewellery. Since her student days, Blåvarp has worked exclusively with wood and other natural materials, both exploring and highlighting the unique qualities of wood. Inspired by nature, her works are characterised by organic forms and strong colours. Movement and function in relation to the body are important to Blåvarp, and her jewellery is often constructed from many individual parts that give flexibility and allow the pieces to move with the wearer.

In *Nærverk*, visitors can experience two of Blåvarp's iconic collars, both exemplifying the sculptural jewellery form. The stylised *Sea* (2018–2020) is bright blue and wave-like in shape, while *Banana Necklace* (1988) features two bananas embracing the neck. Created twenty years apart, these works represent a continued exploration of wood as a material and the collar as a jewellery format. Also included in the exhibition is a bracelet from Blåvarp's TRIKK period. Made from natural materials and executed with marquetry – a decorative woodworking technique – the bracelet exemplifies the direction her work would take.

Through his own practice and a brief membership in TRIKK, **Sigurd Bronger** (b. 1957) has contributed to expanding the field of jewellery art. Bronger describes his works as "wearable instruments," where everyday and natural materials meet precious metals. His training as a goldsmith and watchmaker is evident in his precise and meticulous craftsmanship. As captivating objects and unexpected constellations, Bronger's works push the boundaries of wearable ideas.

In *Nærverk*, a brooch, a ring, and a necklace by Bronger are shown. *Brown Egg Ring* (1997) belongs to his distinctive series of "egg rings." As a relatively large and sculptural construction, it challenges the notion of wearability. The brooch *Sustainable Construction no. 0919* (2025) is made from cardboard and gilded brass, illustrating his ongoing exploration of materials within jewellery art. The necklace *Camay*, inspired by a bar of soap, draws on everyday objects in art and exemplifies Bronger's recurring use of commonplace materials in his work.

Since the start of her career as a jewellery artist in the 1980s, **Karen Disen** (b. 1961) has become known for her work with woven metal – a technique that has become her signature. She has dedicated her artistic practice to deepening and developing this weaving technique, resulting in distinctive and characteristic pieces. For Disen, weaving is a technique that immediately transforms the material and therefore guides the shaping of her objects. The shiny surface reflects light and colours from the surroundings, forming an essential part of her artistic expression. These reflections bring life to the steel's strict character: the objects are in constant flux, and the experience of the jewellery is always shaped by the moment.

In *Nærverk*, two necklaces by Disen are exhibited, both characteristic of her style. The geometric effect created by the weaving is emphasised by the triangular and square shapes of the jewellery, which contrast with the soft folds of the material. Typical of Disen's work, the pieces appear both open and closed at the same time, conveying a sense of lightness despite the hard material.

Helene Duckert (b. 1988) is an artist and writer. In her artistic practice, she works with found, discarded, and outdated materials, assembling them into new constellations as sculpture, installation, and wearable pieces, thereby giving the materials new meaning. Using simple means and subtle humour, she transforms surplus materials into objects that reflect our lives in an increasingly globalised world. Duckert's works can be seen as personal commentaries on contemporary life, where she acts as a kind of archaeologist of our time, examining the relationship between humans and their belongings. What surrounds us? What do we adorn ourselves with?

In *Nærverk*, three works by Duckert explore various aspects of jewellery's function as decoration and potential markers of identity. One brooch, made from foam rubber, a false acrylic nail, and a ring, references classic jewellery formats in a dual sense: both brooch and ring. The exhibition also includes two masks made from used, melted plastic bags. Their simplified, emoji-like form points to overconsumption, consumer culture, and digital communication in our time. Viewed through the lens of jewellery art, they invite reflection on humans' need to dress up – whether with actual masks or conventional jewellery – as expressions of identity and persona.

Active as a jewellery artist in the 1980s, **Gry Eide** (b. 1956) sought to push the boundaries of jewellery art. Her practice employed traditional techniques to create innovative and daring expressions. Eide's work is characterised by geometric forms and strong colours, made from paper, wood, and other natural materials, as well as everyday materials like toothpicks. Although no longer active as an artist, she remains relevant here as one of the pioneers who expanded the concept of jewellery art.

In *Nærverk*, visitors can see a necklace (1985) by Eide that remains unconventional even today. The necklace is made from folded and cut paper strung onto a thin wicker rod – a natural material used, among other things, in basket weaving. With clear geometric shapes and strong contrasting colours, the relatively large necklace is an eye-catching piece that questions what a piece of jewellery can be, what materials it can be made from, and where the limits of wearability lie.

For **Kristine Ervik** (b. 1990), jewellery is both a form of expression and a symbolic object. In her practice, she explores how personal and existential themes can shape wearable objects. Ervik works with silver, steel, and brass. Using techniques such as forging, joining, and various surface treatments, she investigates the possibilities of her materials. Her works vary widely in expression, weight, and functionality, often challenging conventional ideas of what jewellery can be in terms of scale and weight.

Ervik has dedicated a lot of time investigating and working with the chain, one of jewellery art's archetypal forms. In *Nærverk*, four works are shown that engage with the expectations surrounding the symbolism and function of chains. These handcrafted chain weaves occupy a space between classical necklaces and industrial chains, each offering an alternative take on the traditional chain design: one is made of latex, one is rusted, one oxidised, and one untreated steel.

Emil Gustafsson (b. 1987) works with jewellery as a social tool and a commentary on societal trends. Central to his practice is a strict geometric language combined with electronics and materials sourced from industry and

recycling. Gustafsson's work is conceptually driven but also carries humorous undertones, evident in the pieces shown in *Nærverk*.

Henge/Dingle (Hang/Dangle) (2018) is a sharp commentary on the ongoing debate about jewellery art and craft's status as functional art versus fine art's unquestioned place as autonomous artwork. Worn around the neck, *Henge/Dingle* is jewellery; hung on the wall upside down, it becomes a standalone artwork. Gustafsson thus asks: Does hanging a piece of jewellery on the wall – removing its practical function – legitimise it more as art than when worn?

The starting point for *Sosial avstandsmåler* (Social Distance Meter) (2015) is Edward T. Hall's 1966 theory of "Proxemics," which explores the distances people keep during conversations. The brooch uses ultrasound pulses to measure the wearer's distance from a conversational partner and indicates via LEDs whether the interaction is taking place within intimate, personal, or social zones. In this way, Gustafsson explores jewellery as a tool for interaction and the body as a social arena.

Central to **Ingjerd Hanevold's** (b. 1955) practice are nature's forms and structures. This is expressed through both abstracted and more realistic depictions. Early in her career, she experimented with materials like plastic, but later natural materials combined with precious metals such as silver have taken prominence. Hanevold emphasises the meaning of jewellery, stating that "once a finished piece leaves the workshop, it gains emotional and social significance. Jewellery is meant to be worn by someone and become part of their story."

Active throughout much of the anniversary period, Hanevold's work in *Nærverk* covers different phases of her career. The plastic bracelets from 1986 follow contemporary trends and draw inspiration from nature, taking the form of sculptural spirals designed to naturally conform to the arm, making them more wearable than they appear. The brooches are excerpts from the *Nature Morte* series (2007), consisting of 65 brooches where Hanevold's fascination with nature is evident through the casting and mounting of seed capsules in identical containers. *Remembering* (2003), made from a lotus seed capsule, was first shown in Japan where the lotus flower symbolises hope and rebirth. The ring is intended to represent resilience in overcoming life's challenges.

Elsie-Ann Hochlin's (b. 1961) works are mainly made of wood and metal, painted in strong colours and harmonious palettes. When Hochlin began her career as a jewellery artist in the 1980s, her formal language was heavily inspired by botany. Her jewellery takes the form of sculptural, stylised representations of plants and flowers, appearing playful and visually striking. Made in large or unconventional formats – such as large collars winding over the shoulders – they push the boundaries of wearability.

In the 2000s, many jewellery artists, as Hochlin, explored earrings as a format. In *Nærverk*, two earrings have been loaned for the occasion. These earrings hang around the ear, an unconventional and playful form. Made of beech wood and painted in bright, fresh colours, Hochlin's botanical inspiration is clearly expressed.

Morten Kleppan (b. 1958) was part of TRIKK and among the leading jewellery artists active in Norway in the 1980s. Like other TRIKK artists, Kleppan's practice combined elements from graphic design and sculpture. He was also interested in exploring contrasts between the so-called well-proportioned and beautiful versus disharmonious elements.

For *Nærverk*, one of Kleppan's brooches has been loaned, which—with its clean and deliberate form—can evoke a cigar. Made from acrylic, the brooch features a pattern reminiscent of the Italian design group Memphis. This brooch is a characteristic example of jewellery art from that era, contributing to pushing the field forward and thus playing a vital role in the story of jewellery art in Norway.

A strong and personal visual language inspired by insects, animals, and planets lies at the heart of **Synnøve Korssjøen's** (b. 1949) artistic practice. Korssjøen is one of the artists who has been active throughout the entire anniversary period. Since beginning her career in the 1970s, she has worked extensively with enamelling — a technique where colours are applied to the jewellery and then fired in a special kiln, allowing for vibrant hues and intricate patterns. In her silver works, the metal is often treated roughly, in stark contrast to the polished finish typical of traditional goldsmithing.

For *Nærverk*, two of Korssjøen's works have been loaned. Crafted in hammered and enameled silver and featuring a deep green colour with a distinctly sculptural form, her ring appears as much an insect-like sculpture as a piece of jewellery, where usability is challenged by the decorative yet impractical feather elements. The bright red brooch presents a more refined and clean form language. Shaped like a tongue, it also introduces a humorous undertone, inviting an exploration of what jewellery can be.

Textile techniques such as knitting and crocheting are central to **Felieke van der Leest's** (b. 1968) artistic practice. Trained as a goldsmith, she combines precious metals with textiles and plastic in innovative and playful ways, often drawing inspiration from fairy tales and children's games. The narrative potential of jewellery art is important to van der Leest, whose works frequently comment on societal issues such as climate change and humanity's relationship with the animal kingdom.

An example of this is the piece shown in *Nærverk*: the necklace *Golden Egg with Goose Legs* (2020). It is constructed from small gold-plated beads crocheted onto a goose egg. Long, crocheted goose legs form the chain. This figurative and visually striking piece is both playful and imaginative, fitting into the wider trend of narrative jewellery art.

Camilla Luihn's (b. 1968) practice moves fluidly between jewellery formats and spatial works. Her art combines a personal interpretation of reality with strong social engagement, resulting in poetic expressions. Enamel is a particularly important material for Luihn, providing opportunities to explore diverse forms, expressions, and techniques. Across formats and sizes, her works appear immediate, marked by playfulness and wonder, inviting audience interpretations and associations.

Nærverk features two pieces from Luihn's graduation project *Virtual Protection*, alongside *Cygnus Purus VI* (2024), a large necklace made of enamel and rope. "Cygnus Purus" means "pure swan" in Latin, while historically white enamel has been associated with objects like washbasins

and bathtubs. Beyond aesthetics, enamel serves a function as a protective layer between metal and the outside world. From a distance, the surface of the enamelled swan appears as a uniform, unbroken expanse of shining white. Yet the optical illusion of purity, as well as the swan's mythological history, only penetrate the outermost layer. Can we truly trust what our eyes tell us about purity? And was it not in one myth that a deity dons the swan's guise to exploit its beauty and innocence to commit wrongdoing?

Jorge Manilla (b. 1977) explores themes of religion, emotions, and relationships. Drawing on his Mexican heritage, he creates objects and jewellery that evoke finds from a distant past or a post-apocalyptic future — places where the rational and emotional aspects of humanity intertwine, and life and death intersect. He uses organic materials imbued with stories — such as leather, wood, and bone — to create tactile and conceptual works. His practice investigates various jewellery formats, and in *Nærverk*, a brooch and three knives are shown.

Made from dried seaweed and steel among other materials, the brooch *Euphoria* (2018) presents a centred composition with symbolic and ritual undertones. The work reflects on life and death, growth and decay. Its scale challenges the wearable brooch format, and Manilla himself describes these pieces as “wearable sculptures.”

Knives have historically symbolised power, authority, and control. The work titled *A sharp knife cut the quickest and hurts the least points* to themes of separation, death, sacrifice, and liberation. Crafted from rubber, bone, and wood, Manilla challenges the knife's utilitarian function, shifting it toward the pictorial and symbolic through material and form.

Konrad Mehus (b. 1941) is one of the few artists in the exhibition whose career spans more than fifty years, extending beyond the anniversary period. Still active, Mehus has a broad practice that includes brooches, knives, and wall-based works. Counterculture and storytelling are central to his pieces. Supported by his choice of materials and a continual exploration of what wearable materials can embody, his works align with narrative jewellery art.

Nærverk features selected brooches from Mehus's iconic 1990s series *Norsk folkemedisin* (Norwegian Folk Medicine). Crafted in silver as identical medicine boxes for pharmaceuticals such as Mogadon (a sleeping pill), testosterone, and Valium, these brooches draw on everyday objects in art and challenge traditional brooch formats. At the same time, they cast a sharp critique on health and medication use.

Mehus is among the jewellery artists who have explored the knife format throughout their careers. A selection of his knives is included in *Nærverk*, where the varying styles and decorations on the handles reflect a curiosity about materials and form.

Jewellery as a bearer of stories is central to **Nanna Melland's** (b. 1969) work. With a wide range of thematically rich and meaningful materials, she creates pieces that challenge the boundaries between jewellery and sculpture. Unconventional material choices and jewellery as a narrative format characterise both works displayed in *Nærverk*.

687 Years (2006–2008) is made from around 200 used intrauterine devices (IUDs), collected over several years via gynaecologists. The devices have been electroformed in copper, encapsulating the used IUDs in a robust and protective copper layer. The title refers to the total time the devices spent inside women's bodies, and it was important that the spirals were used: through this artistic gesture, they move from the hidden space of the womb to a necklace worn publicly. *687 Years* exemplifies how materials carry stories, while also inviting reflection on bodily autonomy and sexuality.

The necklace *Renaissance* (2001–2004) centres on contrasts between the elevated and what is considered waste. Made from nails cast in oxidised silver, and like all Melland's work, this piece demonstrates a close connection to the bodily and human.

Louise Nippierd (b. 1962) gained recognition in the early 2000s for works that challenged traditional jewellery art formats. With a strong socio-political commitment, she created narrative pieces focusing on marginalised groups in society. Recurring themes in her work include exclusion, social acceptance, and self-acceptance. Like many of her contemporaries, aluminium was Nippierd's primary material, often realised in large formats. Although no longer an active artist, her works challenged jewellery art's formats and conceptual boundaries, making them significant in the history of wearable art.

Sultent hjerte (Hungry Heart) takes the form of an oversized jewellery piece – a body sculpture that embraces the body as a protective form. The work reflects on eating disorders and self-image. The collar *Åpner seg for nattens komme* (Opens for the Coming Night) is made of anodised aluminium. With its oversized size, harmonious colours, and feather-like shape, it pushes the boundaries of the traditional collar. Like Hochlin and Sand, Nippierd also explored earring formats. Cut from aluminium, the earrings from the *Senorita Espanol* series are surprisingly comfortable to wear despite their unusual shapes.

Sayo Ota (b. 1982) is concerned with the movements of history and the present as expressed through various forms of exchange. Through a transcultural lens and a critical perspective on how history is written, she explores how trade, migration, and cultural exchange shape both individual and collective identities. Her work points towards narratives of power, exploitation, and resilience in constant flux.

Nærverk displays the collar *Jeg er ikke grønlandsk nok til at bære den* (I am not Greenlandic enough to wear it) (2024). The collar is made from a mix of high-quality, uniform Japanese glass beads and beads from residents of Kalaallit Nunaat (Greenland) and Europe, collected through trade, flea markets, and inheritance. Each bead differs in form, colour, origin, and era, carrying its own background and memories. Through connections to former owners and longevity, the beads become symbolic materials that raise questions about traditional patterns and originality. Ota sewed the beads together without a predetermined plan, making the rich pattern combined with the beads' histories a metaphor for exchanges across history, borders, and people.

Ari Pyörälä's (b. 1965) work emerges from a desire to combine silversmithing with various materials. He is deeply interested in the colours and textures of materials and works with wood, silver, Jesmonite, acrylic, rubber, and silk, among others. Pyörälä's creations range from abstract, bold, and complex compositions to more narrative and figurative works. In his view, an artwork can convey stories and emotions, serving as a means to analyse the world.

In *Nærverk*, Pyörälä's jewellery piece *Keepsake* (2017) is shown. Comprising a composition of lasso rope, reindeer skin, and cotton, the work reflects the artist's continuous curiosity about materials. It also mirrors jewellery art's persistent willingness to experiment. Each material carries its own stories, thereby opening new layers of interpretation.

Kirsti Reinsborg Grov's (b. 1967) practice focuses on highlighting the everyday objects around us. For her, it is about seeing the extraordinary in the ordinary. Craftsmanship is essential, and she models and casts her jewellery in enamelled copper, silver, and gold. Her works often convey a playful and unpretentious spirit, combined with a desire for communication. Her jewellery frequently consists of several components, inspired as much by science as by toys. Some pieces are interactive, allowing the wearer to continue building upon them.

One of Reinsborg Grov's notable series involves jewellery constructed from LEGO bricks. The starting point is a piece – whether a brooch, necklace, or ring—where the main element is a modelled and cast LEGO brick in gold. This can then be built upon with regular LEGO bricks, allowing the wearer to create a unique piece. In *Nærverk*, the brooch *Nål med fotballspiller og ball* (Pin with Football player and Ball) (2001) is exhibited, assembled on site for the occasion.

At the centre of **Ingvild Reinton Felis's** (b. 1990) artistic practice are works situated at the intersection of wearable objects, spatial installations, and sculptural forms. Her practice is distinguished by organic lines, shapes, and patterns derived from the sea, forest, and mountains. A central impetus is an attentiveness to the ways in which nature may encompass or embrace humanity. These concerns are most prominently articulated through corpus works – objects fashioned by the hammering of metal sheets.

The intersection between wearable and sculptural is clearly articulated in the works by Reinton Felis shown in *Nærverk*. From the series *Svingninger* (Oscillations), a shoulder piece (2023) and a hand piece (2020) are displayed, both made from cold-worked silver. The inspiration derives from the encounter between the body and flowing water, reflected in their lively yet almost fleeting forms. These sculptural jewellery pieces raise questions about wearability and the limits of what can be worn. For Reinton Felis, the jewellery is a form of presence and protection, simultaneously challenging the traditional function of jewellery—to be worn on or by the body.

Ella Heidi Sand (b. 1957) has been active as a jewellery artist since 1984. An interest in geometry and ornamentation, underpinned by a conceptual foundation, has guided her artistic practice. This has resulted in works that visualise and shape a continual exploration of the interplay between pattern, surface, and space.

Nærverk presents four works by Sand, all from the 1980s — a period when geometric language and conceptual tendencies were prominent in jewellery art. The striking geometric shapes are characteristic of Sand's practice in this era, with sharp edges reportedly intended to serve as protection during her time as a young artist in New York.

In the three bracelets and the earring, Sand's fascination with the interplay of pattern and form is clearly evident: perforated shapes on surfaces combine with patterns applied through anodising, a colouring technique for aluminium that gained prominence in jewellery during the 1990s. The size and forms of the pieces challenge their practical use, and like Louise Nippiard and Elsie-Ann Hochlin, Sand also explores earrings as objects that attach around the ear rather than through a pierced hole.

Máret Ánne Sara (b. 1983) is an active artist and writer whose broad artistic practice includes sculpture and installation, often with an activist undertone. Central to Sara's work are political and social issues affecting Sámi and Indigenous communities, particularly the Sámi reindeer herding society. Sara gained significant recognition when she used her art to fight the state on behalf of her brother, whose had large part of his reindeer herd forcibly slaughtered by the state.

Sara has also explored wearable sculptures, and in *Nærverk* her *Pile O'Sapmi Power Necklace* (2019) is exhibited. Based on the form of a necklace, the work consists of countless small reindeer skulls hanging on threads so long that they nearly cover full body height. The small skulls are cast in porcelain made from ground reindeer skulls. Reindeer skulls are a recurring image and material in Sara's work, drawing attention to the discrimination that has occurred—and still occurs—against the Sámi people. *Pile O'Sapmi Power Necklace* is therefore an example of jewellery where the material itself carries history, and where the jewellery form becomes narrative.

Philipp Spillmann (b. 1977) explores the use of alternative materials such as rubbish, objects found at flea markets or discarded in nature. Materials typically considered worthless are given new life, addressing themes like climate change, globalization, and overconsumption.

In *Nærverk*, Spillmann's brooch series *Orange* (2022) is shown, made from a single source: a plastic ball from trawl nets used in the fishing industry, found along the coast. Spillmann undertakes a time-consuming process of sanding and shaping, letting the material's properties guide the design. The brooches are characterised by the strong orange colour of the plastic and the ball's round shape, which evoke immediate associations with oranges and orange peel.

The orange colour points to the first recorded use of the word "orange" in 1502. The name derives from Sanskrit through Persian, Arabic, Italian, and French words for orange fruit. The orange industry flourished at the end of the 19th century, with oranges being exported worldwide via sea routes—creating a connection to today's trade and fishing industries. Spillmann's brooches thus speak not only of reuse and waste but also larger global narratives throughout history.

Thisbe Stadler (b. 1990) has recently completed a master's degree in Metal and Jewellery Art at the Oslo National Academy of the Arts. Her principal source of inspiration is nature and its cyclical processes, from which she collects materials in forests, on beaches, and in urban environments. Through deliberate, meditative methods of craftsmanship, these materials are reconfigured, acquiring renewed vitality and function. Stadler's practice consistently engages with the spiritual and emotional dimensions of human experience, maintaining a persistent search for enchantment and significance in the world—most notably expressed through her use of amulets as a preferred jewellery form.

Nærverk presents three amulets and a knife by Stadler, each fashioned from materials that evoke meanings extending beyond their physical form, whether symbolic or ritualistic. Stadler's pendants operate simultaneously as amulets – connoting protection, intimacy, and strength – and as part of an ongoing investigation into the expressive potential of materials. *Från trollets skattekista* (From the Troll's Treasure Chest, 2022) was produced through hours of sanding a gifted scallop shell, whereas *Minnet av en mann i La Paz* (Memory of a Man in La Paz, 2021) was constructed from brass and steel. *Beskyddaren* (The Protector, 2022) is meticulously carved from lime wood, and the knife *Trollets smörkniv* (The Troll's Butter Knife, 2023) comprises a seal rib bone (found on a beach), glass beads, thread, epoxy, lacquer, and hair donated by a friend.

Leif Stangebye-Nielsen's (b. 1955) artistic practice has focused particularly on knives and corpus works. His knives contain all the elements of a traditional knife, where function is subordinate to playful exploration of form and expression. The narrative potential of the knife is important, emphasised by how Stangebye-Nielsen's sculptural knives hint at recognisable shapes. He co-founded TRIKK in 1983, contributing significantly to the development of Norwegian jewellery art. In 1988, he received the Arts and Crafts Award for his work with knives.

Nærverk features four of Stangebye-Nielsen's knives, each characteristic of his insistence on exploring the knife's form and function. Three of the handles are made from laminated wood—a technique layering thin wood sheets in different directions, creating distinctive patterns and a glossy surface. His concern with surfaces is also evident in how the roughness of the blade often remains visible, reflecting the forging process. Awareness of use is central to Stangebye-Nielsen, and these knives exemplify his playful take on usability: shorter blades and elongated or sculptural handles make users more conscious of the object in hand.

Active as a jewellery artist in the 1990s, **Lars Sture** (b. 1961) worked at the intersection of jewellery and clothing. This represented a direction in jewellery art exploring scenography, where staging was important. Sture was noted for his use of new materials and was among the first jewellery artists to employ aluminium and anodising to colour metal. He explored formats such as brooches, bags, and headpieces. An exhibition at Kunstnerforbundet in the 1990s, featuring Sture, was a landmark moment for Norwegian jewellery art. The show received mixed critical reception, yet most of Sture's works were acquired by the National Museum.

Nærverk includes a headband by Sture made from anodised aluminium. The piece is neither a crown nor a tiara, but rather an oversized flower with prominent petals attached to a silk ribbon tied around the head. Its relatively

large size and vivid, lively design exemplify the period's innovative approach to traditional jewellery formats.

Inspired by fairy tales, folklore, children's songs, the diversity of nature, and ornamentation, **Anna Talbot** (b. 1978) is known for her colourful, narrative tableaux that stretch the boundaries of wearable jewellery. These three-dimensional tableaux are constructed from layer upon layer of coloured aluminium, often using a used cake tin or similar everyday object as a base. The many aluminium layers create depth and complexity, forming a universe of their own. Talbot's large jewellery pieces can be hung on the wall as three-dimensional tableaux or worn on the body, turning jewellery into stories one can carry.

In *Nærverk*, Talbot's distinctive work *Oh so many tits!* (2016) is exhibited. The many layers of aluminium depict silhouettes of bustling birds and insects. The piece plays on the double meaning of "tits" (birds and breasts), originally part of the exhibition *The Birds and the Bees* – an English expression for discussing sexuality and reproduction. *Oh so many tits!* joins the tradition of narrative jewellery, functioning equally well on the wall or the body.

Ahmed Umar (b. 1988) has a multidisciplinary artistic practice encompassing ceramics, performance, printmaking, and jewellery. Originally from Sudan, he arrived in Norway in 2008 as a political refugee. Through his art, Umar has emerged as a prominent voice for queer individuals with Muslim backgrounds in both Norway and Sudan. His works draw inspiration from his childhood and stem from experiences related to the rupture with his homeland and the encounter with a new culture.

In *Nærverk*, Umar's monumental jewellery installation *Hijab (Annual Protection)* (2017) is exhibited. This monumental work consists of 365 talismans – one for each day of the year – strung along a 36-metre-long cord. The piece is primarily made from leather, but also includes snake/ crocodile skin, vegetable fibres, feathers, plastic beads, plant-based materials, fur, textiles, pins, and beads made from metal and bone.

The work is based on the talisman tradition, a practice linked to Sufism (a mystical Islamic tradition with deep roots) as it was performed as ritual and craft in Umar's childhood home. A talisman was often worn as jewellery and believed to bring luck and protection against evil forces. In classical Arabic, hijab means "protection," and with this work, Umar has created one protective amulet for every day of the year. The installation also reflects a cultural practice that has lost its place: today, talismans are considered un-Islamic and blasphemous under prevailing religious laws. Seen in the light of Umar's own history – and the fact that homosexuality can still be punishable by death in Sudan – this work gains added significance.

Since the beginning of her career, **Tone Vigeland** (1938–2024) has been a defining figure in jewellery art and is regarded as Norway's most important jewellery artist. Her work spans several movements: from a subdued, classical Scandinavian design through body-centric jewellery made from unusual material combinations, her iconic silver ear cuffs, to spatial sculptural installations in metal.

Vigeland's jewellery displays clear sculptural qualities, underscored by the fact that her pieces are made without clasps, allowing the form to remain whole. Her characteristic visual language is marked by a strict minimalist expression, supported by the sober character of her preferred material: oxidised silver. The sculptural potential of an object has always guided Vigeland's work, transforming from wearable jewellery to fully monumental sculptural installations.

Nærverk therefore includes two objects from 1997 alongside three bracelets from 1985, 1992, and 2009. Collectively, these works represent both Vigeland's pioneering practice and consummate expressions, tracing lines through her anniversary period. The pieces exhibit her distinctive, rigorously articulated formal language, as well as a willingness to experiment and explore rougher expressions.

As an emerging jewellery artist, **Dariusz Wojdyga** (b. 1975) works with conceptual and artistic processes grounded in the properties of materials. His practice unites craftsmanship, performance, eco-activism, and sustainability. Wojdyga uses the wearable format to explore art's role as a tool for activism and social engagement.

In *Nærverk*, the installation *MEBEYOUYOUBEMEWEBEUS* (2025) is presented. The installation consists of 33 chains with masks, each depicting different smiling faces. Through the mask as a form and image, the work explores human connection. The chains become a tool with the potential to erase divisions between people and encourage conversation. In this way, Wojdyga's work exemplifies jewellery art as a conversation starter – an icebreaker, if you will.

The Knife as Jewellery

Nærverk presents a number of knives created by artists who have been active throughout the anniversary period. These works demonstrate how the knife has been a central object for several Norwegian jewellery artists in their exploration of form and function, materials, and expression.

For most people, a knife is primarily a practical tool, but it also carries many other functions. In the Norwegian knife tradition, a distinction is often made between everyday knives and ceremonial knives, utility knives, and decorative knives.

For many jewellery artists, a piece of jewellery is an object related to the body. In this sense, the knife too can be regarded as a piece of jewellery. Like other jewellery formats, the knife became a form through which artists could experiment with utility in relation to form and materials.

Beyond its use as a tool, the knife is an object that holds meaning beyond its function. Across all cultures and throughout history, the knife has also served as a symbol of power and strength – much like the amulet or the talisman.

TRIKK

In the mid-1970s, a reorientation emerged within the field of craft, driven by a desire to align more closely with what was considered the realm of fine art. Artists began to focus more on the conceptual and idea-based, embracing an experimental and exploratory approach to materials, process, and expression. Function became secondary to artistic vision. Freedom became a key word in craft practice, both in Norway and internationally.

In the field of art jewellery, this shift meant a growing move away from traditional notions of form, material, and technique as understood within the disciplines of gold- and silversmithing. Non-hierarchical use of materials became central, with everyday objects and materials finding their way into art jewellery. In a Norwegian context, this new direction was clearly expressed by the artist group TRIKK.

The TRIKK collective was founded in 1984 by Kyrre Andersen, Tove Becken, Millie Behrens, Liv Blåvarp, Morten Kleppan, and Leif Stangebye-Nielsen – all of whom had studied metalwork at what was then known as the Norwegian National Academy of Craft and Art Industry (now Oslo National Academy of the Arts). In 1987, Sigurd Bronger replaced Blåvarp in the group.

What united the TRIKK artists was their experimentation with materials that were, at the time, considered unconventional: plastics, glass, industrial metals, found objects, and more. This ongoing material and formal exploration demanded new technical solutions, which in turn led to new visual languages. The artists of TRIKK represented a wide range of expressions: from traditional jewellery and vessel forms in precious metals, to vibrant, one-of-a-kind pieces in various plastic materials, to industrial design.

Beyond sharing a studio – and with it, a space for daily artistic exchange – TRIKK also organised a number of group exhibitions, both in Norway and abroad, that received significant attention from the art field and wider audiences alike.

TRIKK was both a part of and a result of the newly established identity within contemporary craft. Through their conceptual and exploratory approach, they helped expand the understanding of what jewellery could be – placing Norwegian art jewellery at the forefront of a global movement.

Extended description of *Pile O'Sapmi Power Necklace* by Máret Anne Sara (upon request of the museum)

Pile O'Sapmi Power Necklace was originally created for Documenta 14 in 2017 and was exhibited alongside *Pile O'Sapmi – Supreme*, a monumental work composed of 400 reindeer skulls with bullet holes in their foreheads, arranged in the shape of the Sámi flag.

The work emerged in the context of a legal case brought against the Norwegian state by the artist's younger brother, following the forced culling of their family's reindeer herd. The wider *Pile O'Sapmi* project references *Pile O'Bones* and the colonial history of North America, where the near-total eradication of the buffalo population was used as a deliberate political strategy to dismantle Indigenous ways of life and open up land for settler occupation.

According to the artist, the work testifies to an ongoing colonial violence that continues to affect Sámi reindeer husbandry, culture, and traditional lifeways – sustained today through state policy, governance, and legislation.

Pile O'Sapmi Power Necklace is a unique porcelain sculpture composed of hundreds of small reindeer skulls. The skulls are cast in porcelain made from ground reindeer bone. As with other works in the *Pile O'Sapmi* series, it draws direct lines to the buffalo massacres of North America, where the remains of slaughtered animals were transformed into an exclusive porcelain product known as Buffalo Bone China – luxury goods intended for an elite class.

In this piece, Sara engages with ideas of scale, weight, and presence, exploring how power is physically and symbolically worn on the body. The oversized necklace, which spans the full height of a human body, is both an artwork and a statement: a confrontation with historical violence, and a call for recognition of Sámi sovereignty and resilience.

Sara has proposed that the *Power Necklace* could be loaned performatively to the Sámi Parliament (Sametinget). In her vision, the necklace would serve as a kind of “Minister of Sámi Affairs necklace,” akin to a mayoral chain of office. She suggests it could be ceremonially worn by all incoming Ministers for Sámi Affairs visiting Finnmark or Sametinget, as part of their introduction to Sámi society, politics, and culture. Each minister would be officially photographed wearing the piece, granting the work a continuing performative and political presence.

Some terms in Art Jewellery

An **alloy** is a mixture of two or more elements, where at least one is a metal. Alloys are created to improve the properties of the pure elements – for example, to make a metal harder, more durable, or to change its colour. In art jewellery, alloys are commonly used with gold and silver, which are too soft in their pure forms to be used alone.

Fine silver contains 99% pure silver. It is very soft and scratches easily but is easy to shape. Due to its softness, it is often used in combination with textile techniques.

925 silver, also known as sterling silver, is an alloy of 92.5% silver and 7.5% other metals, typically copper. This makes it harder and more suitable for everyday use.

Like silver, pure gold is too soft for most jewellery. In Norway and many other countries, **585 gold** (58.5% pure gold) is common. The remaining content is usually silver and copper. The amount and type of other metals influence the colour: rose gold contains more copper, while white gold contains more silver or palladium.

Silver-plated objects are made from a base metal – such as copper, brass or nickel – and coated with a thin layer of silver. This process, known as electroplating, uses electric current to deposit silver onto the surface.

Oxidation is a chemical reaction between a metal and oxygen (from air or water), forming an oxide layer. This layer can be protective – as with aluminium – or damaging, as with rust on iron. In art jewellery, oxidation

is deliberately used to darken metal and highlight details, especially with oxidised silver.

Anodising (eloxating) is an electrochemical surface treatment used on aluminium. It opens the pores of the metal so that dyes can be absorbed and sealed in. The result is a transparent, coloured metallic surface. Anodising also enhances the metal's durability and resistance to corrosion.

Enamelling involves fusing powdered glass onto metal (typically copper, silver, or gold) by heating it in a kiln. The melted glass forms a smooth, glossy, coloured surface. Enamel comes in a range of colours and opacities and is used in art jewellery to add colour, pattern and shine.

Cold forging refers to shaping metal by hammering or pressing it at room temperature. This gives the surface a hammered texture and hardens the material. It can be followed by annealing (gentle heating) to soften the metal again for further shaping. Cold forging is often used to achieve organic, expressive forms.

Corpus refers to hollow three-dimensional objects made from sheet metal – such as vessels, boxes or sculptural forms. The technique involves hammering, soldering and forming soft metals like copper, silver or aluminium, and is often found in the intersection between metalwork and art jewellery.

Half Persian Chain Weave is a time-consuming chain-making technique where metal rings are linked in a diagonal, tightly packed pattern. It creates a flexible but structured chain with one side overlapping the other, often used in necklaces or bracelets.

Torque (neckring) is a rigid or semi-rigid necklace that rests closely around the neck, often on the shoulders. Unlike typical necklaces, it doesn't have a clasp and retains a consistent shape. It may be plain or highly decorative, and sometimes includes pendants or suspended elements.

Galvanised steel has been coated with a layer of zinc to prevent rust and corrosion. The process is known as galvanisation and can involve hot-dipping or electroplating. Galvanised steel is used in art jewellery as a durable and affordable material, particularly suitable for humid environments.

Tempera is a painting technique where pigments are mixed with egg yolk as a binder. It dries quickly and produces clear, matte colours with fine detail. Widely used in medieval art, tempera is long-lasting and precise. In art jewellery, it can be applied as a decorative surface treatment.

An **art jeweller** works within the field of contemporary art and creates concept-driven, artistic works for exhibitions and collections. Art jewellery often explores ideas through the format of wearable or body-related objects, but artistic intention takes precedence over functionality or wearability.

A **goldsmith** is formally trained in the craft of jewellery-making and produces both traditional and contemporary jewellery, often for commercial purposes. Many art jewellers have a background in goldsmithing, and some maintain a dual practice – making both conceptual works and pieces for everyday use.