

Jessica Turrell

Innovation in Vitreous Enamel Surfaces for Jewellery

This research is funded by



Arts & Humanities
Research Council



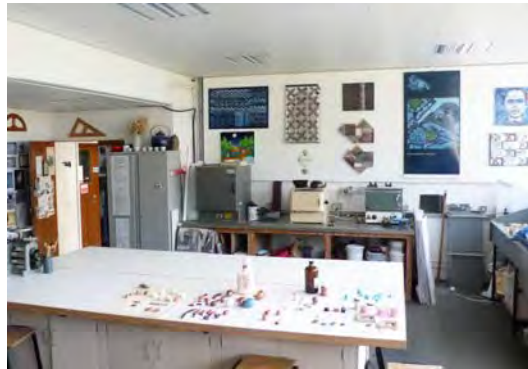
University of the
West of England

Jessica Turrell – early enamel work



Enamel Research Studio

University of the West of England, Bristol



Mark-making samples



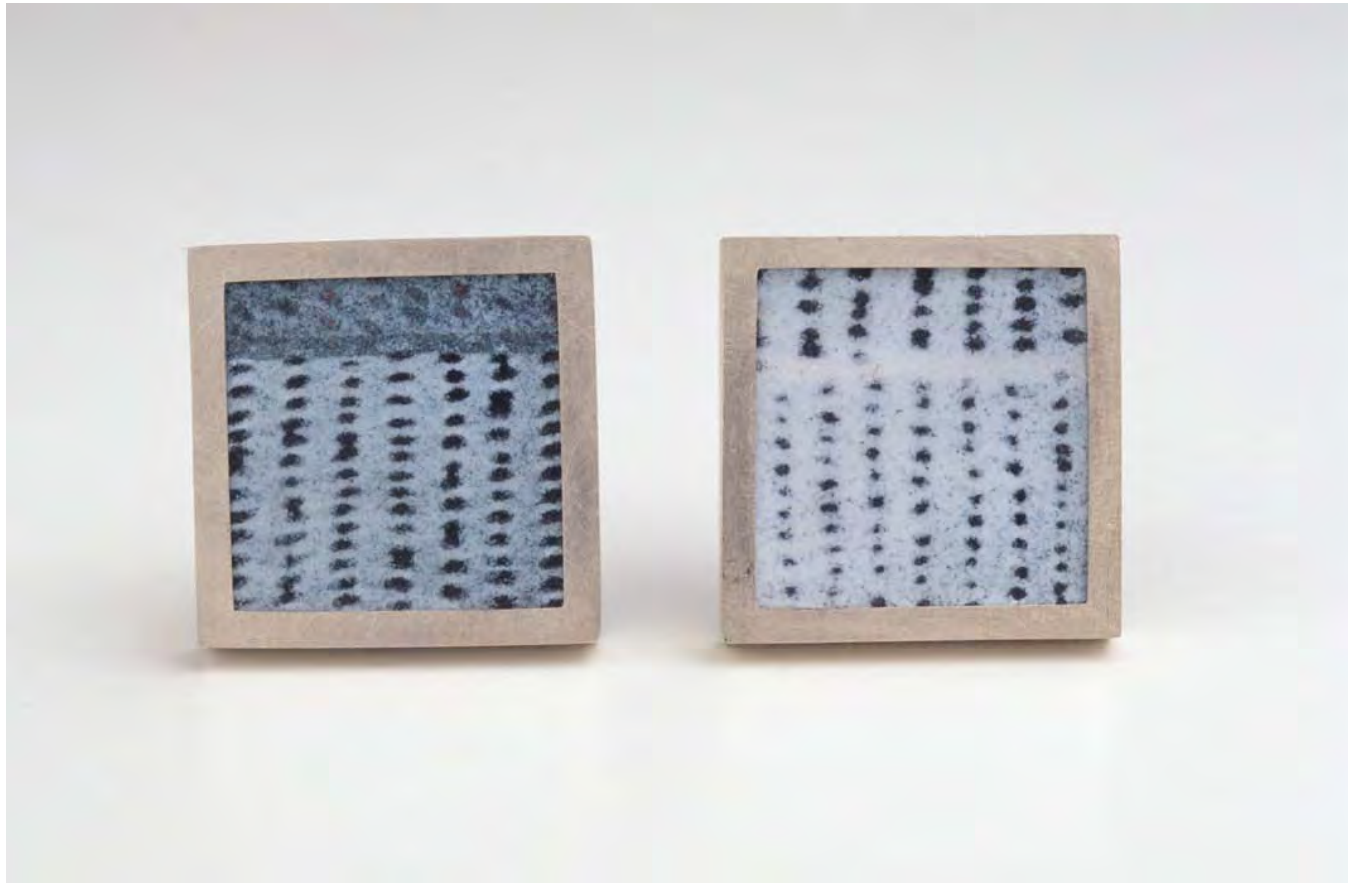
Jessica Turrell – *Winter Series*



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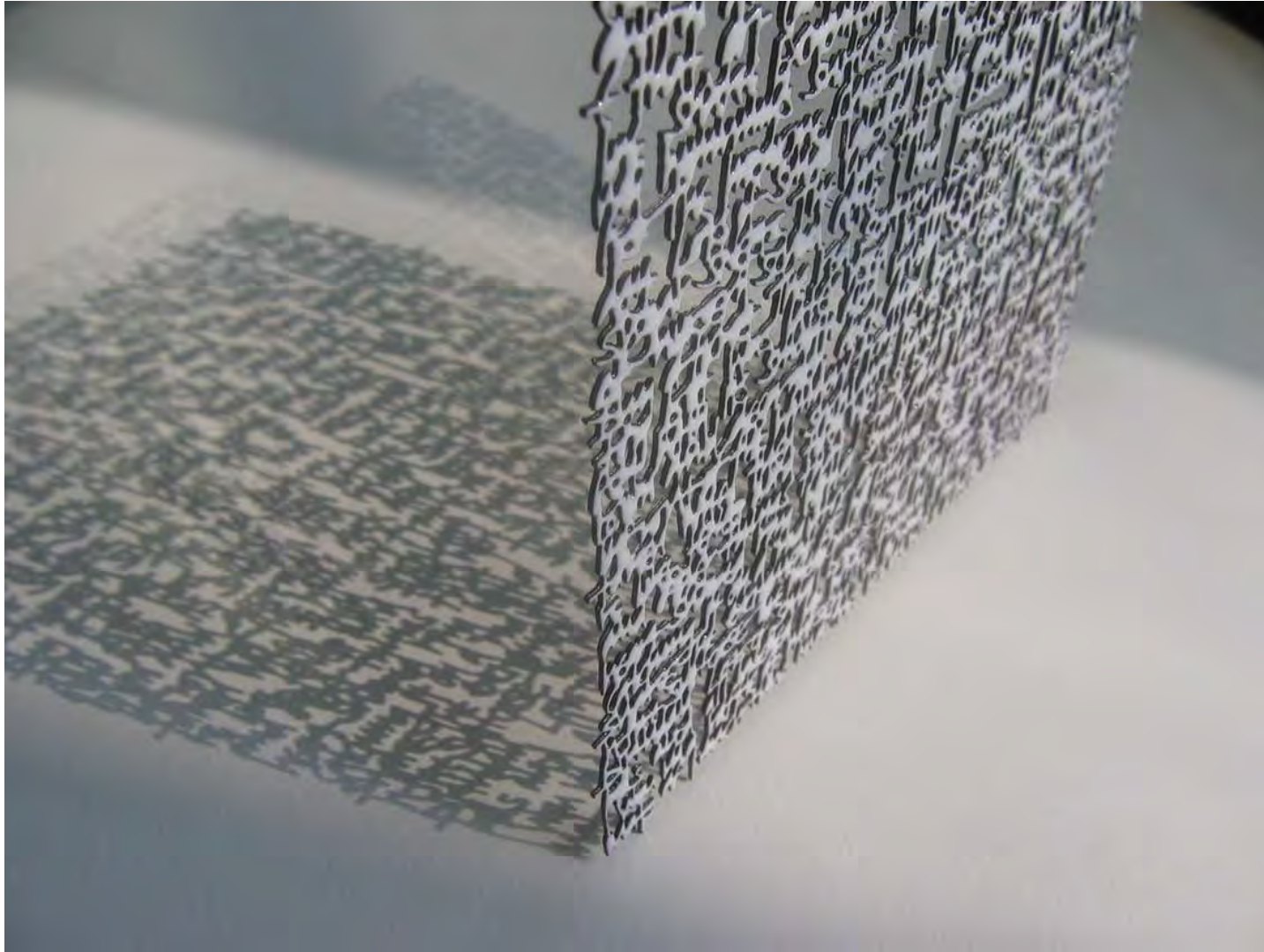
Jessica Turrell – *Winter Series*



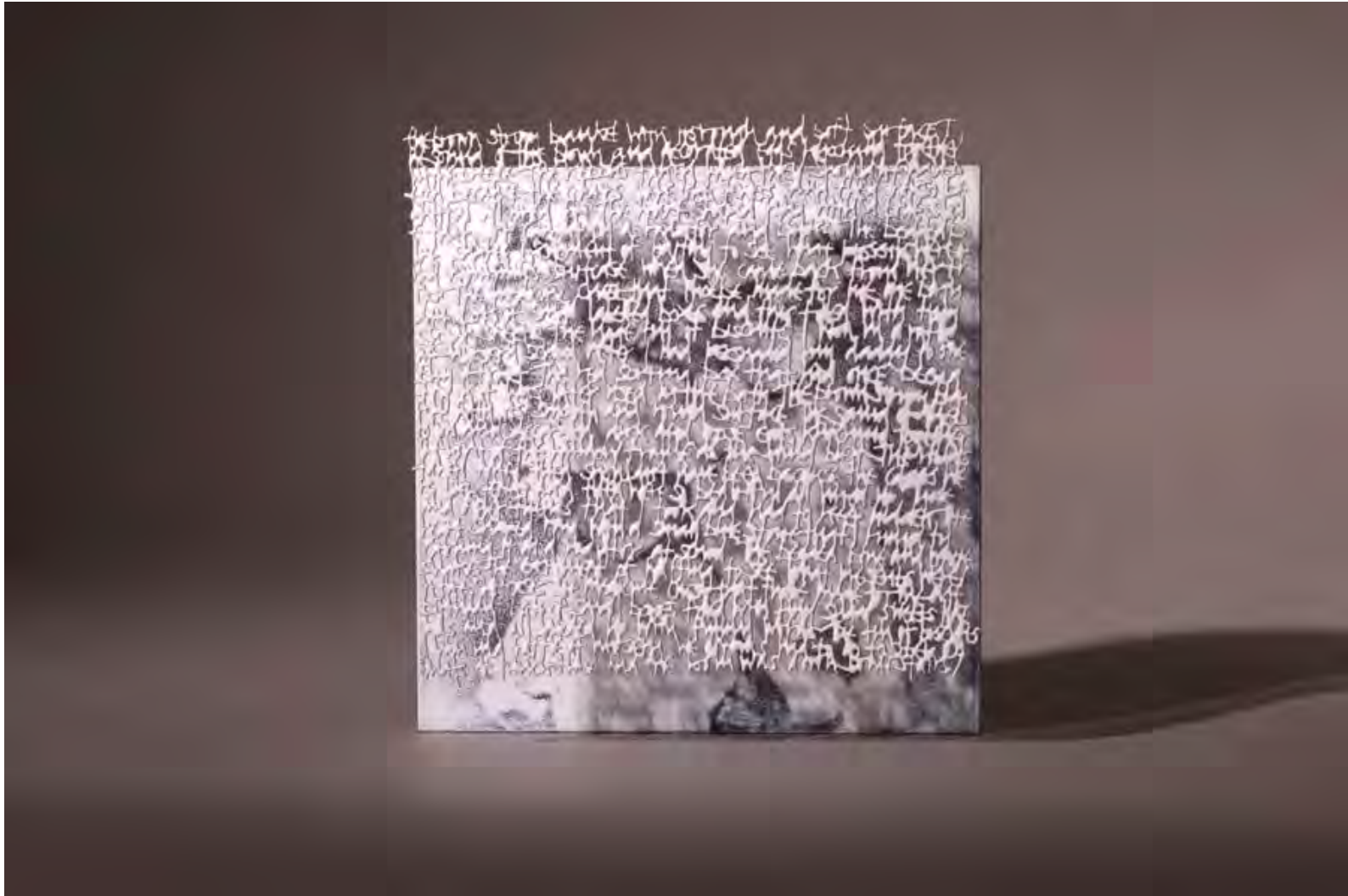
Jessica Turrell – *Winter Series*



Jessica Turrell – *rememberings* (detail)



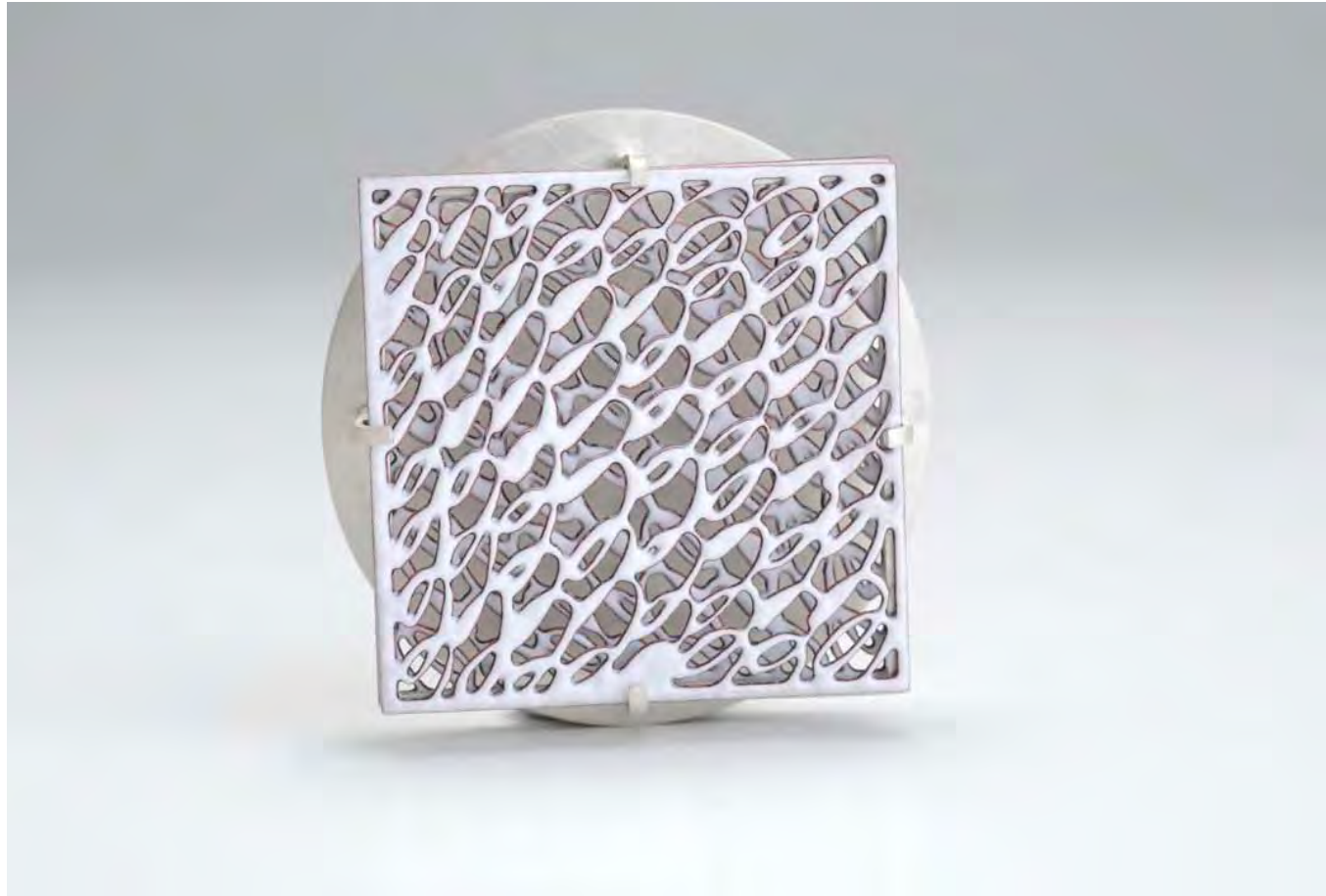
Jessica Turrell – *rememberings* (detail)



Jessica Turrell – *Script series*



Jessica Turrell – *Script series*



Jessica Turrell – *Script series*



Jessica Turrell - *Script series*



Jessica Turrell – *Script series*



Jessica Turrell – *scribble*



Jessica Turrell – *red/black, black/red*



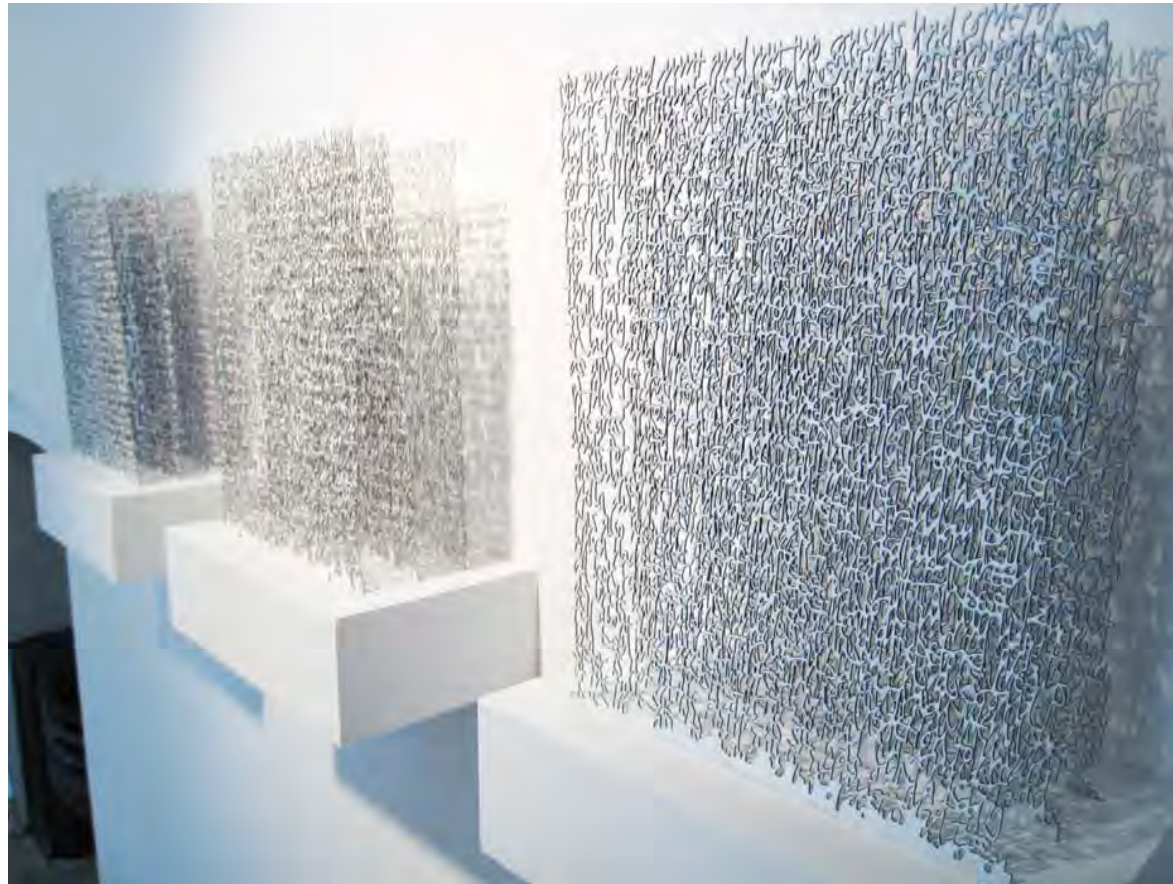
Jessica Turrell – *Script series*



Jessica Turrell – *Script series*



Jessica Turrell - *Only words remain*





Arts & Humanities
Research Council

Fellowship in the Creative and Performing Arts
Scheme

- *Fine* (skilled): broadly work that concentrates on traditional enamelling techniques to create work for a mainstream or commercial market.
- *New*: where the work itself engages with contemporary ideas but where enamel is used simply to add a paint-like layer of colour to the surface of the piece using only basic techniques.
- *Innovative*: where the two practices overlap and the artist is able to demonstrate both a knowledge and understanding of the material and a desire to use enamel to explore contemporary aesthetics and concerns.

Jessica Turrell – *Winter Series*



Practical Aims of Project

Aims:

- To develop new ways of working that are less prescriptive and more open to experimentation than traditional enamel techniques allow
- To adapted methods and approaches more usually associated with large-scale and panel enamelling and industrial processes for use in wearable pieces
- To develop a range of techniques including electroforming, 3D printing and rapid prototyping, which will allow for the creation of volumetric forms that can be successfully enamelled in the round
- To resolve some of the problems associated with the application and firing of enamel onto three-dimensional forms

Jamie Bennett - USA

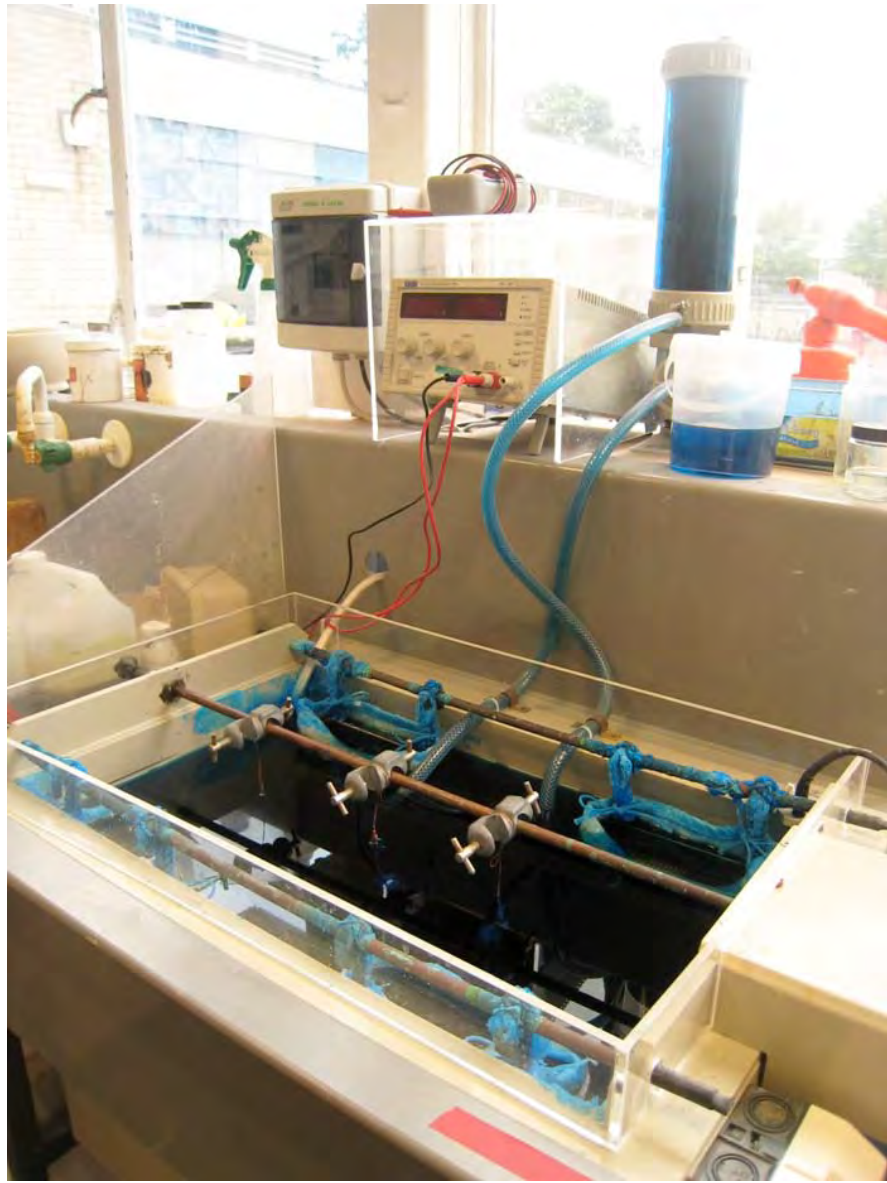


Maria Phillips - USA

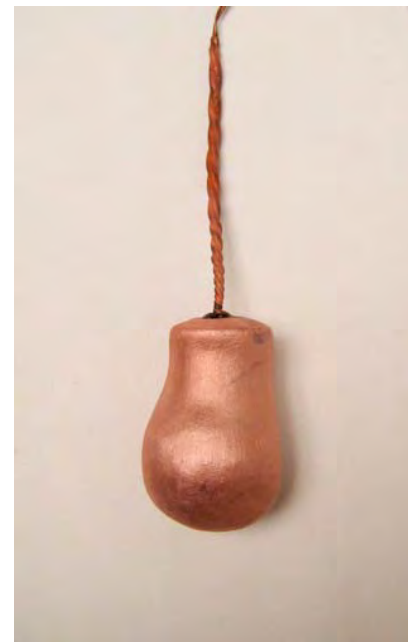


June Schwartz - USA

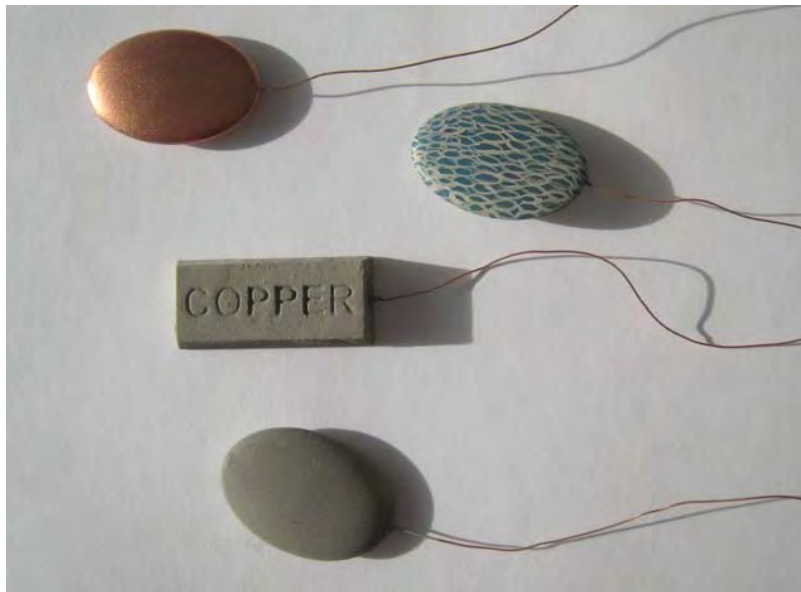




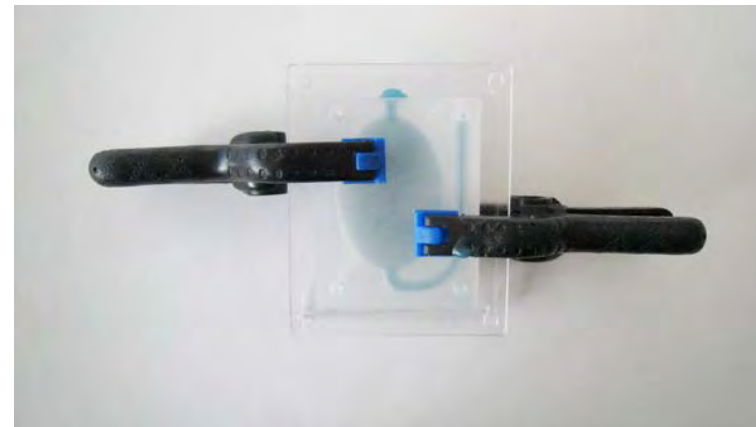
Electroforming tests



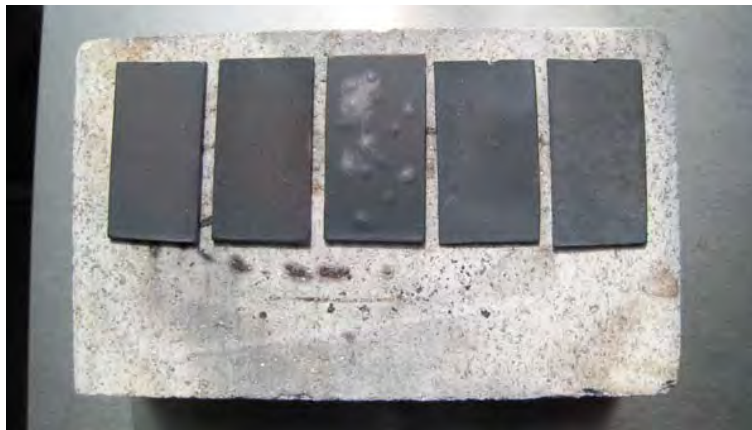
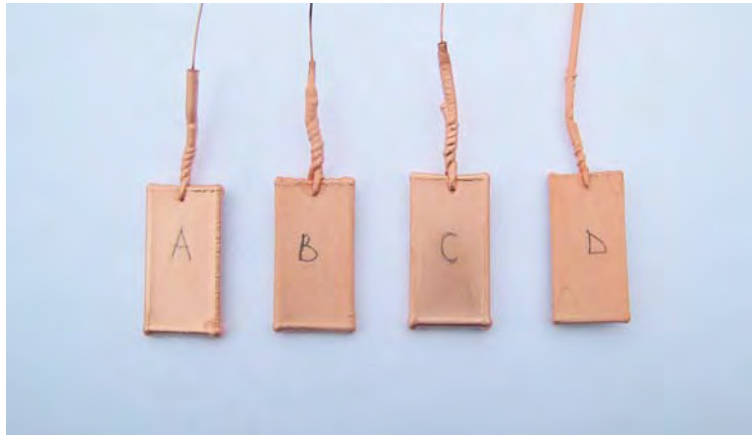
Electro-conductive materials tests



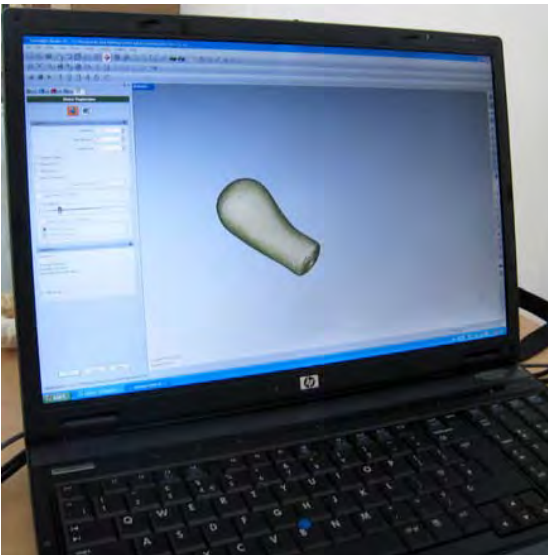
Mould-Making



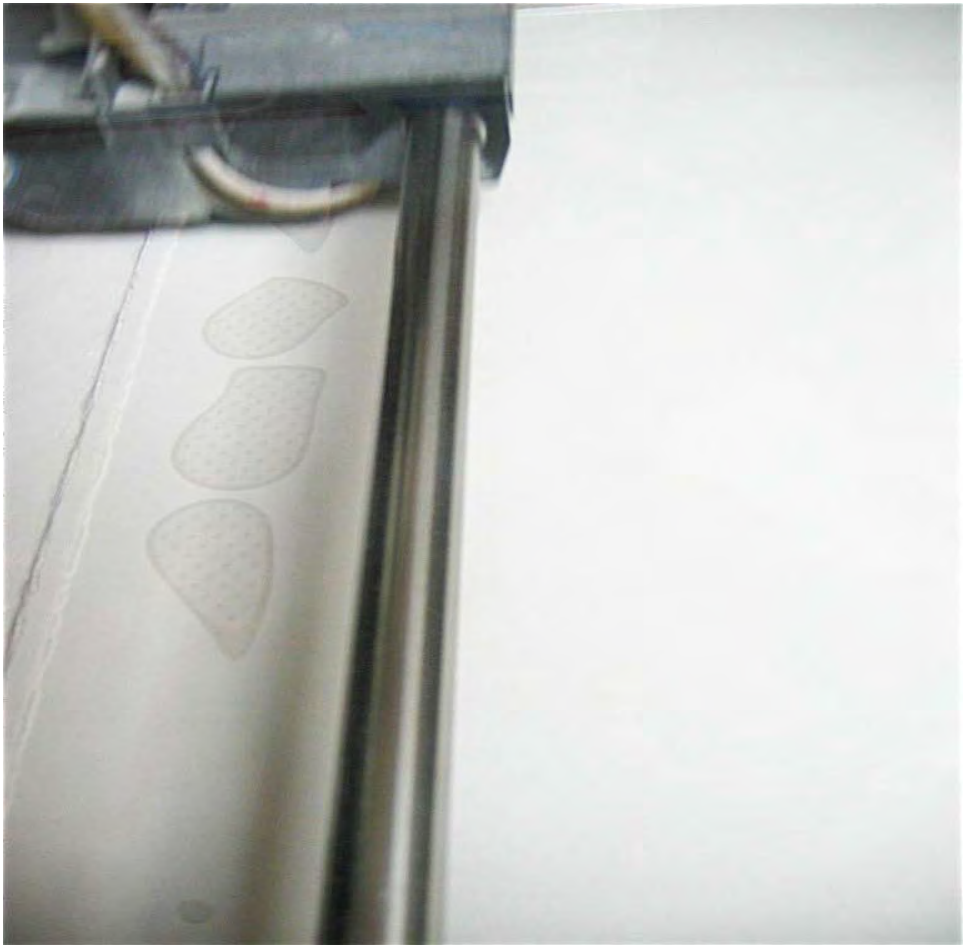
De-lamination tests



3-D scanning and Z-Corp printing project in association with Dr Peter Walters



Z-Corp 3-D Printing



3-D scanning and Z-Corp printing project in association with Dr Peter Walters



Development of open-work electroforms



Etching



Stilting and Firing



Jessica Turrell
Electroformed and vitreous enamel pieces



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Electroformed and vitreous enamel pieces



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Electroformed and vitreous enamel pieces



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Electroformed and vitreous enamel pieces



Jessica Turrell
Electroformed and vitreous enamel pieces



Jessica Turrell - Electroformed brooches



Jessica Turrell - Electroformed pendant



Online output

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Surface and substance: the place of enamel in contemporary jewellery practice

by Jessica Turrell

04.02.2010 / 16:01 hrs.

Is there a place for enamel in contemporary jewellery practice?

Over the last few years I have been conducting a research project entitled "Innovation in Vitreous Enamel Surfaces for Jewellery". What underlies this rather clumsy title is my preoccupation with the place of enamel within contemporary jewellery practice, and on a more personal level, the project is an exploration of how I might employ enamel to address the ideas that underpin my own work.

In contemporary jewellery practice of the last few decades it would seem that enamel has become somewhat out-of-fashion; I suspect this is due in no small part to the materials associations with a rather moribund traditional practice. Despite this there appears to have been something of a revival or rediscovery of the material over the last few years, which involves some reassessment of the aesthetics associated with enamel.

This reinvention sees enamel work that side-steps the conventions of the 'fancy' traditional work perceived as being so outdated and instead use it for its paint-like qualities. Bright or monochrome, solid opaque colours, shiny, matt or underfired, gritty surface, this approach to enamelling strives to appear effortless but in fact demonstrates a profound knowledge and understanding of the material.

Enamel has also made its presence felt in the work of a group of jewellers who use it in a very immediate and often rather rudimentary way. This reductive approach might be indicative of a lack of skill but could also be seen to have a direct correlation with the trend in contemporary jewellery that sets out to be provocative and challenging, both aesthetically, in the choice of materials and in the refusal to rank skill over content. This reductive approach could also be one consequence of an increasing number of jewellers who consider themselves to be generalists rather than specialist, using whatever technique or material most appropriately conveys their intentions but with no emphasis on a particular skill set.

One could question why the jewellers producing such work would use enamel at all, what is it about the quality of this material that means that many hours will be spent applying layers of colour when a similar effect might be achieved with paint? That enamel is sometimes seen as almost interchangeable with paint is demonstrated by a number of jewellers who use a wide variety of media, including pigment, paint, lacquer and resin alongside vitreous enamel to achieve what Jamie

About this Blog
The blog aims to provide an open forum for discussion and debate about the place of enamel within contemporary jewellery practice. It is an opportunity for the wider jewellery community to contribute their thoughts and opinions to the project Innovation in Vitreous Enamel Surface for Jewellery.

About the author
Jessica Turrell (UK) is a jeweller and enamel artist currently undertaking a practice-led research fellowship that investigates the place of enamel

Innovation in Enamel

Just another WordPress.com weblog

Is an element of de-skilling the inevitable consequence of the desire to experiment and innovate? »

Welcome to the newly formed Innovation in Enamel discussion forum

By Jessica Turrell

I am currently undertaking a three-year research project funded by the Arts and Humanities Research Council and based at the Enamel Research Unit at the University of the West of England, Bristol. The focus of the fellowship, entitled *Innovation in Vitreous Enamel Surfaces in Jewellery* is an investigation into the use of innovative and experimental enamel techniques in the production of contemporary jewellery.

Alongside the practical aspects of this project I have set up this discussion forum in order to bring together a group of internationally prominent jewellers all of whom demonstrate a non-traditional approach to their enamel practice.

The central aim of the forum will be to highlight the potential of enamel as an innovative medium and to stimulate debate about the aesthetic, conceptual and practical considerations that govern the use of enamel in contemporary jewellery practice. Ultimately it is hoped to affect a change in the commonly held perception that enamel is a medium not readily associated with contemporary practice.

At present this is an invitation only forum, which will initially exist in an online format. Once the forum has been established a series of one-day symposia will be organized to which you will be invited to

Work by artist included in the
Innovation in Enamel online database

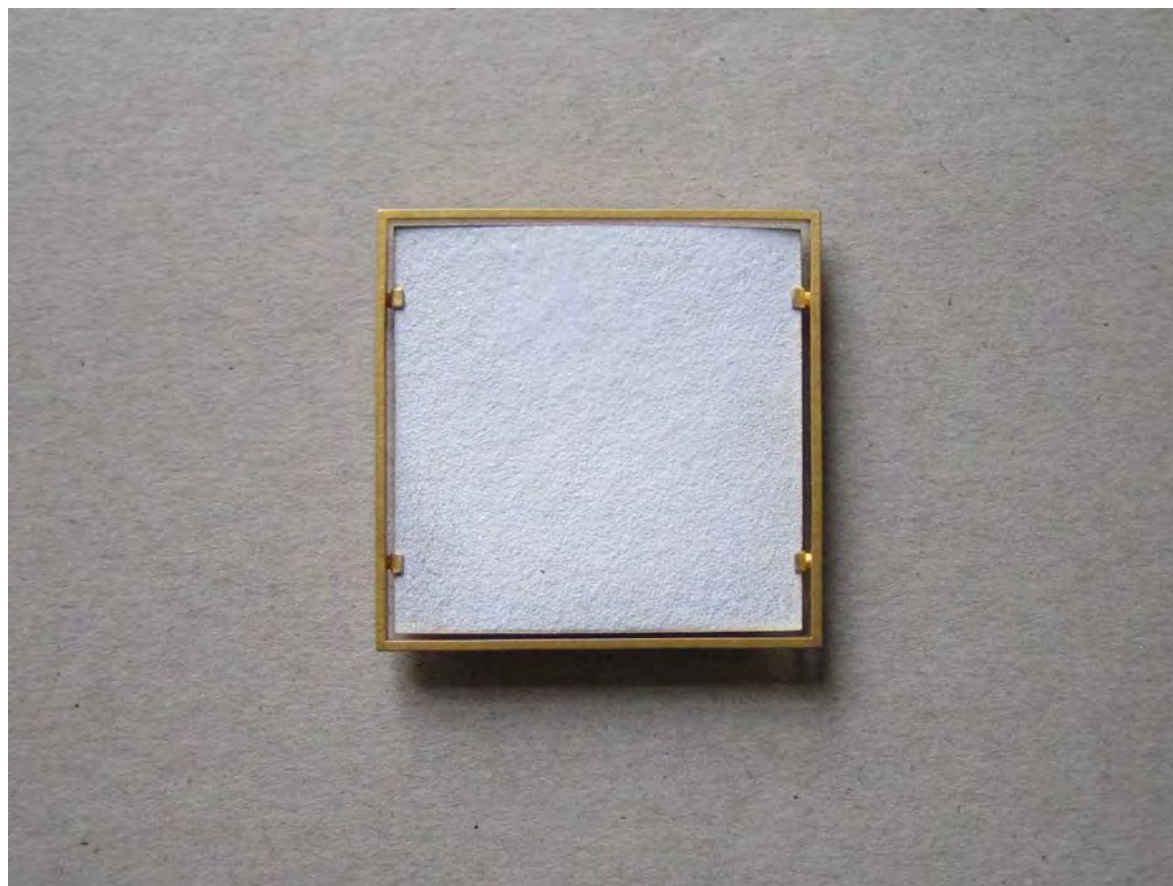


Ann Little - UK

Ann Little - UK



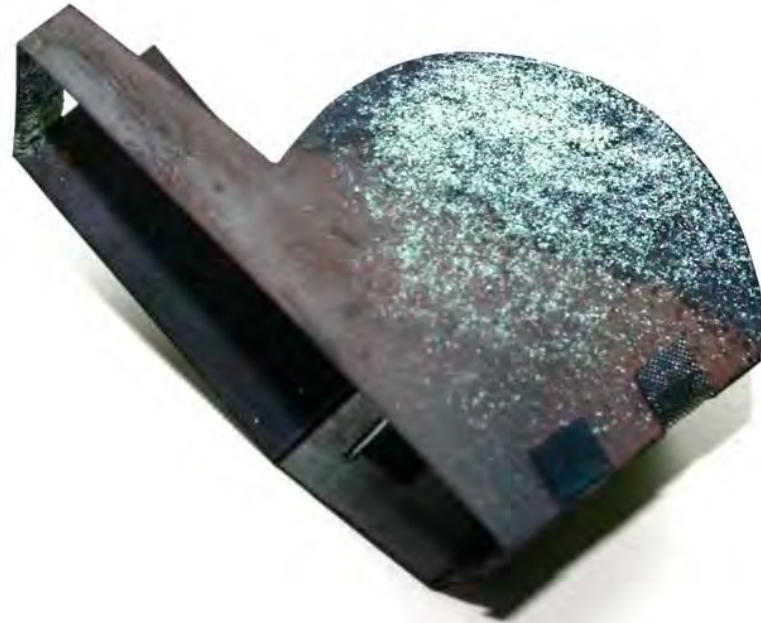
Christine Graf - Germany



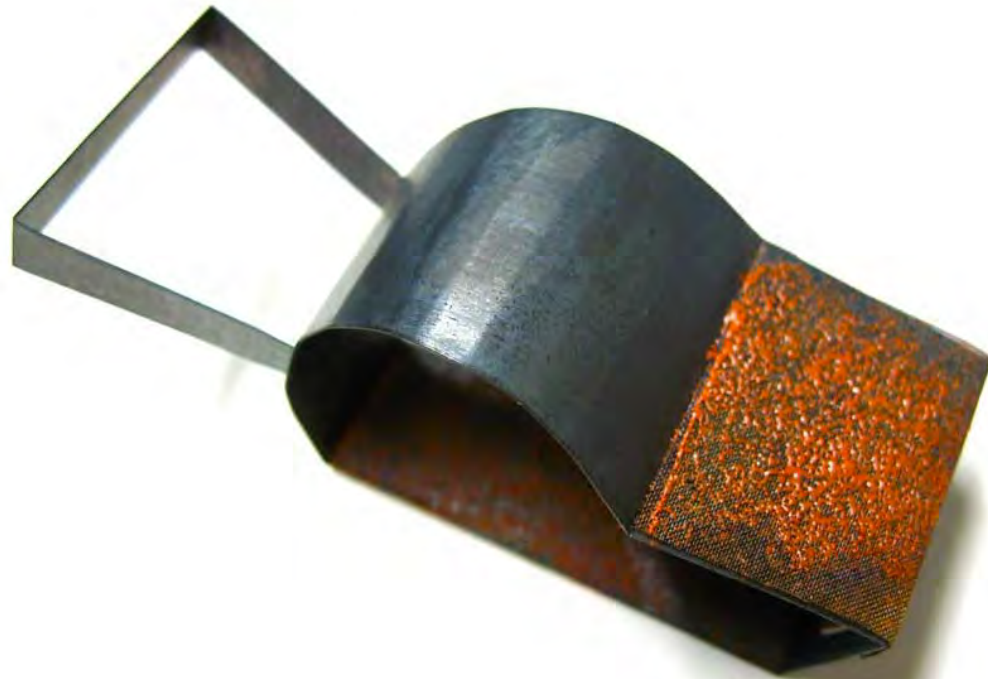
Christine Graf - Germany



Sanguen Kim - UK



Sanguen Kim - UK



Susie Ganch - USA



Susie Ganch - USA



Leana Pattihis - UK



Liana Pattihis - UK



Vera Siemund - Germany



Vera Siemund - Germany



Annamaria Zanella - Italy



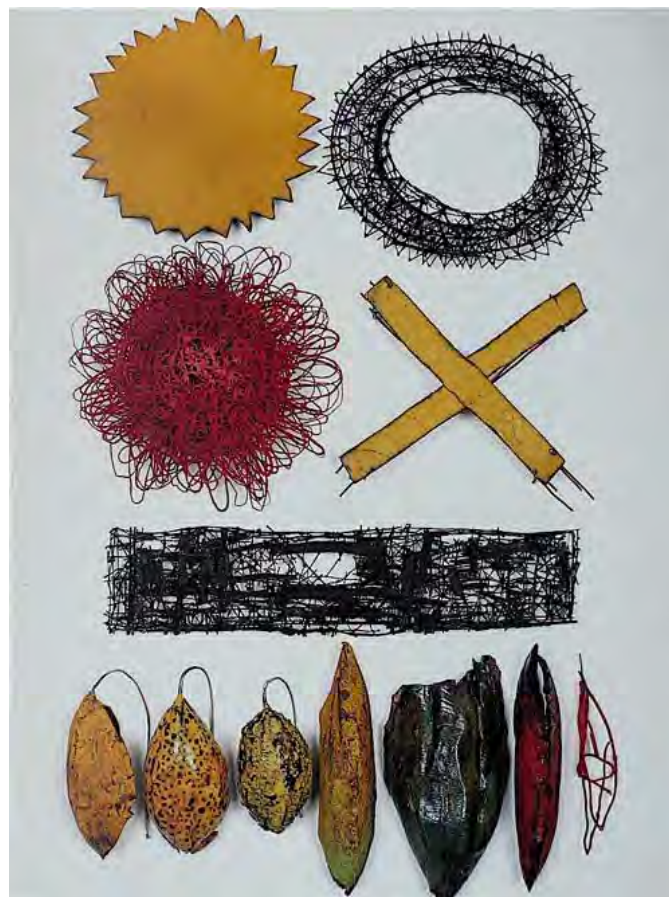
Annamaria Zanella - Italy



Bettina Dittlmann - Germany



Bettina Dittlmann - Germany



Jamie Bennett - USA



Jamie Bennett - USA



Jacqueline Ryan - Italy



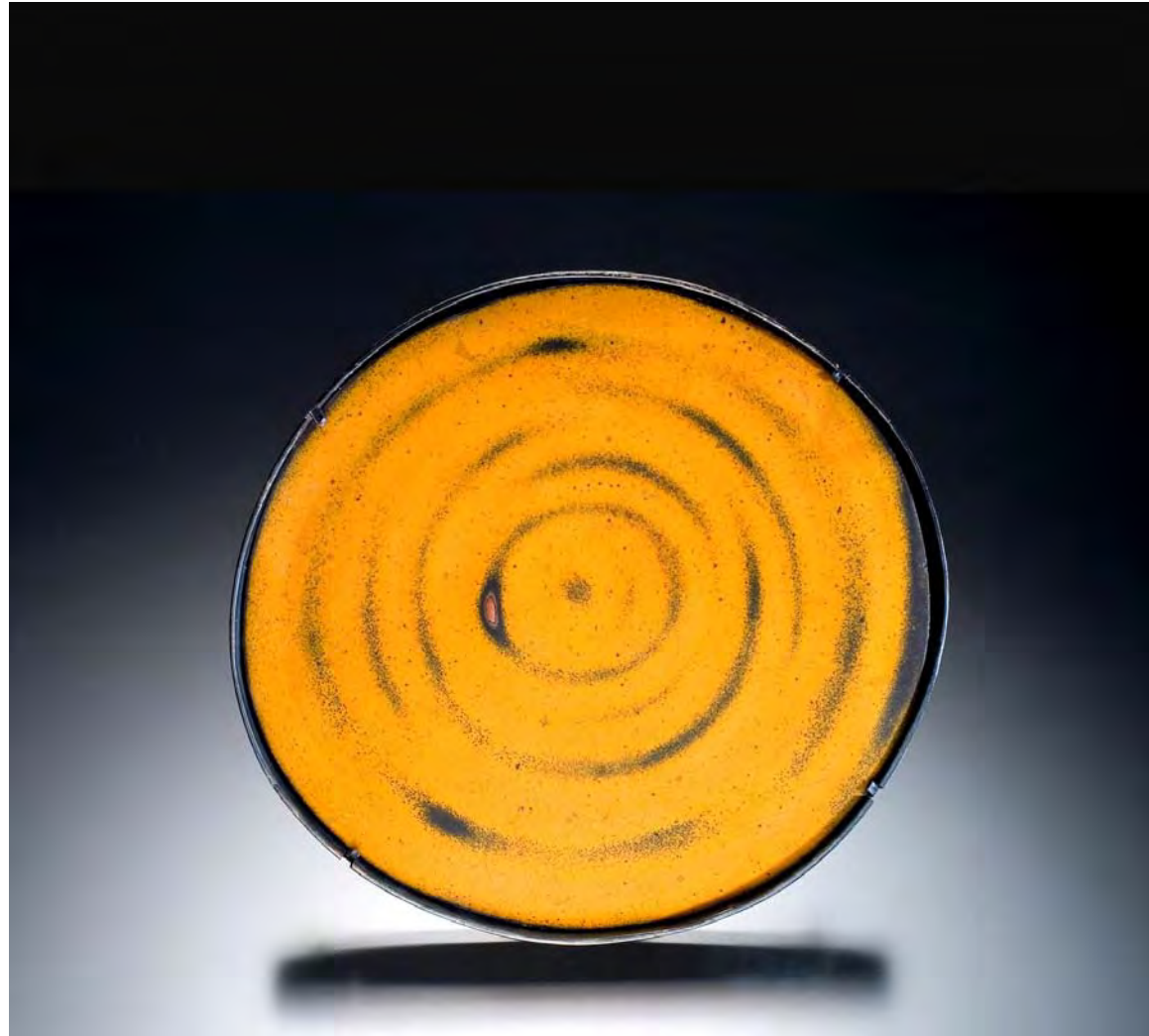
Jacqueline Ryan - Italy



Marjorie Simon - USA



Marjorie Simon - USA



Ike Jünger - Germany



Ike Jünger - Germany



Carola Bauer - Germany



Carola Bauer - Germany



Stacey Bentley - UK



Stacey Bentley - UK



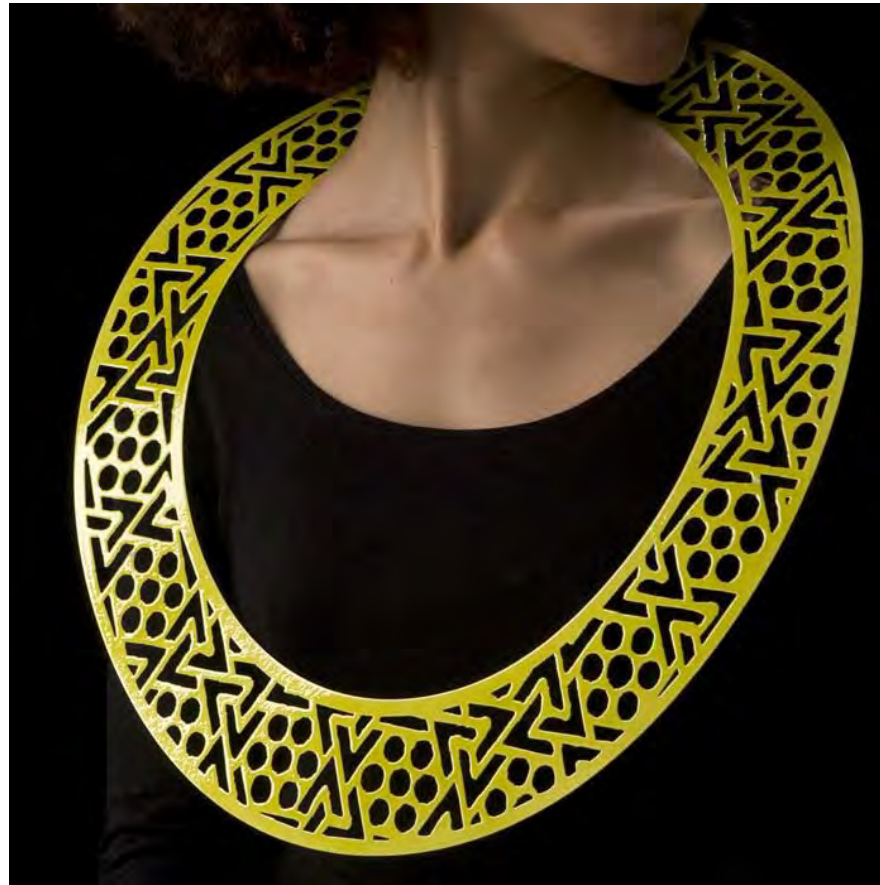
Patrizia Bonati - Italy



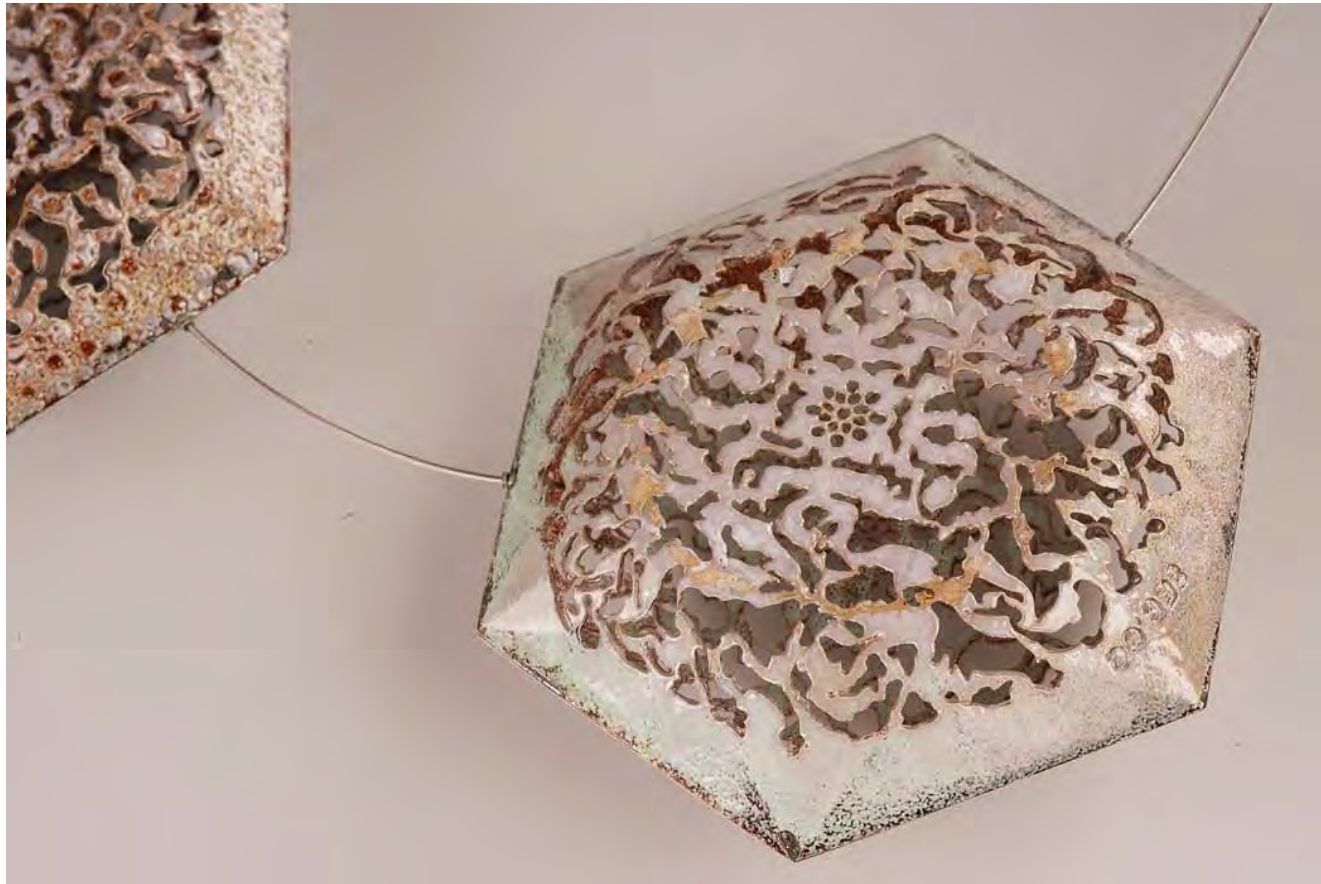
Patrizia Bonati - Italy



Stephen Bottomley - UK



Stephen Bottomley - UK



Isabell Schaupp - Germany



Isabell Schaupp - Germany



Mirjam Hiller - Germany



Mirjam Hiller - Germany



Jessica Calderwood - USA



Jessica Calderwood - USA



Mei-Li Burnside
Birmingham City University - School of Jewellery



Heather McDermott
Edinburgh College of Art



Kirsty Sumerling
Edinburgh College of Art



For more information about the
research project: Innovation in Vitreous
Enamel Surfaces for Jewellery

please see

www.amd.uwe.ac.uk/cfpr

or contact me at

jessica.turrell@uwe.ac.uk