

LIKE A ROLLING STONE

Stephen Bottomley / Susan Cross /
Maria Rosa Franzin / Jessamy Kelly /
Gigi Mariani / Rhona McCallum / Jo Pudelko /
Jessica Turrell / Gabi Veit / Cristina Zani



Practice outputs

Stephen Bottomley
Birmingham Institute of Jewellery,
Fashion and Textiles
Faculty of Art, Design & Media

Output name:
Like a Rolling Stone

- Exhibition
- Catalogue



Left to Right:
Viet, Bottomley, Cross, Pudelko, Zani,
Mariani, McCallum

Below; Clockwise,
Franzin, Mariani, North Berwick, Veit



“Like a Rolling Stone” (Bottomley & Cross)

is an exhibition that followed a 2016 workshop which invited ten international contemporary jewellery makers to visit the geological sea/landscape of North Berwick, Scotland.

In-situ they were asked to respond to themes of relocation, transplantation, camouflage, identity and materiality in the works they made.

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.



North Berwick has a long association with scientific research. Frequented in the 18th century by ‘father of modern geology’ James Hutton, it was instrumental in proving his revolutionary theories of the earth’s age through the movement of matter. The Berwick trip included geological field notes for each artist to engage with the toponymia and nascent ‘sense of place’, explored through interviews with PhD researcher Rebecca Crowther and documented by photographer Shannon Tofts. Geological research heritage was juxtaposed to contemporary human-centred themes of enquiry reflected in the poetic lyrics of Bob Dylan’s song ‘Like a Rolling Stone’.



Bottomley, one of the ten artists
The display of three exhibited pieces for the exhibition in Munich 2018

(top) No Direction Home, Exodus Necklace 2016

(left) Bottomley/Kelly King Curl brooch 2016

(right) A complete unknown, Allochthonous Brooch, 2016

Output :Exhibition

Concept: Stephen Bottomley

Co-curators Stephen Bottomley and Susan Cross

Venues:

#1

Museum Reich der Kristalle, Mineralogische Staatssammlung München, (Crystal and Mineral State Museum)

Theresienstrasse 41

Munich

7-11th März

13 bis 17 Uhr

PV 7 März 19.00 Uhr

#2

ECA TENT gallery, 78 West Port, Edinburgh, EH1 2LE
21st June (PV 6-8pm), 22nd – 29th June

Invitation to exhibit at the

Jewellers & Metalsmiths Group of Australia (JMGA)
Conference 2020

Australia National University Drill Hall (tbc)



Rebecca Crowther interviewing Susan Cross

Stephen Bottomley, Cristina Zani, Rhona McCallum, Jo Pudelko and Gigi Mariani / Jessica Turrell and Jessamy Kelly



Maria-Rosa Franzin, Gabi Veit, Jessica Turrell,

Exhibitors:

- Stephen Bottomley (UK)
- Susan Cross (UK)
- Maria Rosa Franzin (IT)
- Jessamy Kelly (UK)
- Gigi Mariani (IT)
- Rhona McCallum (UK)
- Jo Pudelko (UK/CAN)
- Jessica Turrell (UK)
- Gabi Veit (IT)
- Cristina Zani (UK/IT)





(Above) Bottomley, workshop, Edinburgh
(Below) Rhona McCallum, samples worksheet



Originality: New Knowledge

This study combined ethnographic and anthropological narratives to explore open and multi-media creative studio practice through a maker's lens. The participants shared the same geographical space, temporal conditions and stimuli and applied their own individual practice-led research methodologies, in a *multimethod* or *triangulated* approach, acknowledging the complex nature of practice-based inquiry in a transient cultural and contextual framework" (Malins & Gray).

All the artists, irrespective of the use of material, made their own original contributions to the field of jewellery as an art form as well as a 'communication tool to examine conditions of conscience' (Bernabei)

'The conscience mirror', Like a Rolling Stone catalogue, p.48)



(left to right)
Italian Jewellers Gigi Mariani, Gabi Veit and Maria Rosa Franzin

Rigour: a rigorous process of investigation

The Italian Cultural Institute Edinburgh funded three Italian Goldsmiths, as part of the 2016 Year of Italian Innovation, Architecture & Design, who joined seven UK Jewellery artists (including Bottomley and Cross).

The research combined ethnographic and anthropological narratives to inspire multi-media creative studio practices through a maker's lens of enquiry. Through field trips, (some artists returned more than once to Berwick), interviews (Crowther) and documentation (Tofts), the research combined several overlapping methodologies.



Jo Pudelko setting up the exhibition in Munich

Significance: effective sharing

The exhibition opened at Munich's State Mineral and Geological Museum during the 2017 International Jewellery festival.

A 52-page catalogue edited by Bottomley, with invited essays by Crowther and Bernabei had its book launch with Chrome & Yellow Books at the International Handwerk Messe (10.03.18) with a presentation by Bottomley and Bernabei as part of the fair's public talks series.

The catalogue was ordered by the Klimt02, a world leading international art jewellery and contemporary crafts platform. Profits from sales of the catalogue went to the charity 'Help Refugees'.

The exhibition has been invited to the Jewellery and Metalwork Group of Australia 2021 Canberra conference, Australian National University, Drill Hall Gallery, 2021.

Appendix I

Exhibition catalogue

Appendix 2

Exhibition images