

Dauvit Alexander (UK)
Marianne Anderson (UK)
Jivan Astfalck (UK/DE)
Stephen Bottomley (UK)
Tim Carson (UK)
Rachael Colley (UK)
Bettina Dittlmann (DE)
Christine Graf (DE)
Joohee Han (SK)
Kirsten Haydon (NZ/AU)
Jeremy Hobbins (UK)

Michael Jank (DE)
Bridie Lander (UK/AU)
Anna Lorenz (UK/DE)
Sarah O'Hana (UK)
Drew Markou (UK)
Toni Mayner (UK)
Simone Nolden (UK/DE)
Jo Pond (UK)
Jo Pudelko (UK/CA)
Rebecca Steiner (UK)
Elizabeth Turrell (UK)



FERROcity

21st February - 16th March 2019
Museum Reich der Kristalle
Mineralogische Staatssammlung München
Theresienstraße 41, 80333 München, Germany

1st April - 18th April 2019
Vitt Street Gallery
School of Jewellery
Birmingham City University
B1 3PA, United Kingdom



BIRMINGHAM CITY
University

Practice outputs

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

Output name: FERROcity

- Exhibitions (Munich/Birmingham/Beijing/Shanghai 2019)
- Conference talk I International Jewellery College Association Conference, Beijing Biennale 2019



FERROcity at Vitt Street Gallery School of Jewellery April 2019 (photo artist)

FERROcity was an international travelling exhibition co-curated by Bottomley and Turrell between 2018- 2019.

It exhibited the praxis of twenty-two contemporary jewellery artists who responded to one common element, iron.

By interrogating iron's material, cultural and technical possibilities through a creative lens, the show explored the complex process of mineral refinement embodied in jewellery materials and demonstrated the influence of Iron as catalyst and fundamental element of life.



Jewellery and other objects were displayed alongside gemmological and scientific samples and electron microscope photographs that set a context for iron's existence and influence on the world around us.



The exhibition opened at the Mineralogische Staatssammlung München, during International Jewellery Week, 13-17 March 2019.

FERROcity at Mineralogische Staatssammlung March 2019 (photo artist)

Exhibitors:

**School of Jewellery
Staff from Jewellery,
Silversmithing,
Gemmology and
Horology**

Stephen Bottomley (UK)
(Co-curator)
Dauvit Alexander (UK)
Jivan Astfalck (UK/DE)
Jeremy Hobbins (UK)
Bridie Lander (UK/AU)
Anna Lorenz (UK/DE)
Sarah O'Hana (UK)
Drew Markou (UK)
Toni Mayner (UK)
Jo Pond (UK)
Rebecca Steiner (UK)



FERROcity at Vitt Street Gallery School of Jewellery April 2019 (photo artist)

Invited artists

Elizabeth Turrell (UK)
(Co-curator)
Marianne Anderson (UK)
Tim Carson (UK)
Rachael Colley (UK)
Bettina Dittlmann (DE)
Christine Graf (DE)
Kirsten Haydon (NZ/AU)
Michael Jank (DE)
Joohee Han (SK)
Simone Nolden (UK/DE)
Jo Pudelko (UK/CA)

The breadth of responses to the exhibition's provocation underpinned the inter-disciplinary nature of jewellery as a craft and collaborative practice and originality.

It was also the first international exhibition to involve staff from across all specialist subject areas in the School of Jewellery in its 130-year history,

Jewellery, Silversmithing, Horology and Gemmology.



Bettina Dittlmann

'Black Ephemeral Flower' brooch
Iron and magnet

Originality: New Knowledge

The role of the exhibition with jewellery as a focus is central to several essays in the 2015 publication 'Shows and Tales – On Jewelry Exhibition-Making' (Lignel, editor).

Exhibiting in the context of a broader discipline's museum was identified as a way to bridge the gap between contemporary jewellery- often criticized for existing in a bubble- and other aspects of human pursuits.

Den Besten in her essay, "The Missing Link Jewellery Presentations in the Museum", set a provocation, intrigued "to know if the curators from other departments will see a benefit in the proposed dialogue and actually open their rooms to jewellery".

FERROcity responded to these challenges by purposefully citing the exhibition in the permanent university museum at the Mineralogische Staatssammlung München. A museum symbolically situated directly opposite the art and design museum Pinakothek der Moderne, ready for the launch there of the annual International Jewellery festival, 13-17 March 2019.



I have worked with found iron objects for many years, drawn by the colour, texture and intractability of the material, challenged by the pre-existing forms and the way in which they have to be accommodated in making the work wearable. This sits in delicate counterpoint to my background in fine jewellery and the pieces here – made from damaged iron nuts found on a beach in Dungeness in Kent – represent a very pure form of this balancing act.

- Dauvit Alexander

Rigour: a rigorous process of investigation

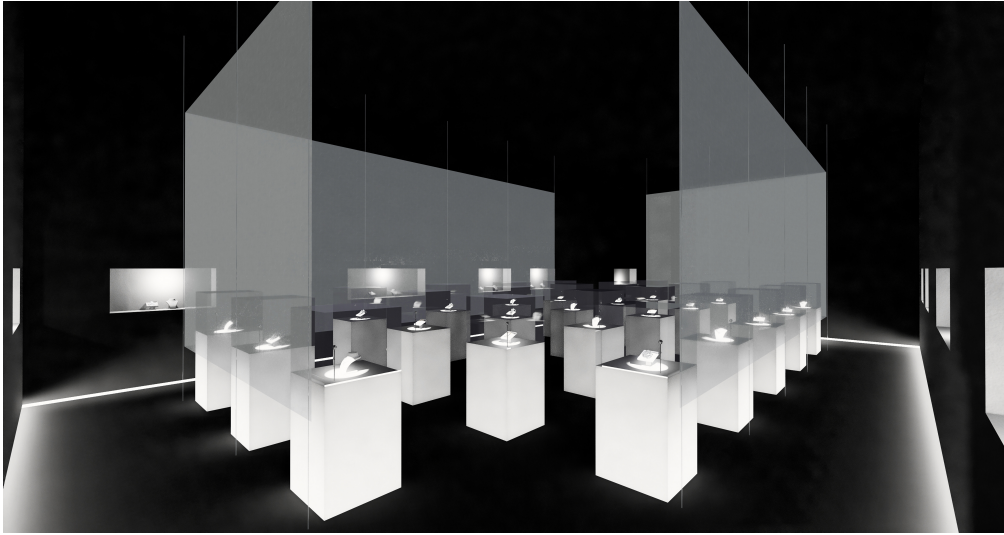
Iron is a material that has become synonymous with human life and civilisation and as such has become embedded in both our language and understanding of the world.

The exhibition involved two groups; International artists and selected staff from the School of Jewellery. The International artists were selected and invited by the curators (Bottomley and Turrell) in August 2018 and all accepted by the September of that year. These artists had published research interests related to iron and steel jewellery and metalwork. The same month an open call went out to all contracted School of jewellery staff, research active, emerging researches or practitioners to submit and expression of interest by 10th September 2018. These applications included 3 images of previous work, with a photographic list (Name, Title, Date, Dimensions in cm, estimated weight in grams and Photographic credit), CV & Artist Statement.

All the applicants from the School of Jewellery were supported for inclusion in the exhibition, with mentoring of newer colleagues less familiar with international exhibiting.

The invited exhibitors were given half a year to answer the call to create “through jewellery, gemmological samples and photography, an exhibition that explores the interpretation and influence of Iron as both a material and fundamental element of life.’

Participants were also asked to photograph their working process alongside their final works for exhibitions which were all to be limited to a maximum size of 500 x 500 mm.



FERROcity Beijing Biennale, October 2019 (photo artist)

Significance: effective sharing

The exhibition returned to Birmingham's Vitt St Gallery, School of Jewellery, April 2019, before being invited to exhibit at the Beijing International Jewellery Biennale, October 2019 and finally show at the Shanghai Academy of International Visual Arts, November/December 2019.

The Beijing exhibition demonstrated significant impact as one of only three special exhibitions, each with their own purpose-built pavilion space, invited to exhibit at the biennale. The exhibition was also the only one curated by Western scholars.

The Exhibition was reviewed in Munich by US gallerist Mike Holmes, (published in the 'Journal for Jewellery Research' Volume 3, 2020) and also by Sharona Muir 'Notes on the Beijing International Jewellery Exhibition' Metalsmith Magazine, Volume 40 No3 p26-29

Bottomley delivered a key note talk on the theme at the International Jewellery College Association Conference, Beijing (19.10.19) referencing text written by Holmes from his review of the first show in Munich and later published by the Journal of Jewellery Research Volume 3 March 2020. Holmes had previously presented 'Ferrous: Jewelry in a New iron Age' March 2013 at Velvet Da Vinci Gallery, San Francisco, USA. Jurors: Elizabeth Shypertt +Mike Holmes, Velvet da Vinci, Brigitte Martin, crafthaus

Appendix 1

FERROcity
presentation
Conference talk:
International
Jewellery College
Association
Conference
Beijing Biennale 2019
PDF

Appendix 2

APPENDIX 2. JJR
Volume 3 Exhibition
Review. Mike Holmes
and Metalsmith
PDF

Appendix 3

Gemmology
Department Images
containing or being
affected by the
element iron (Fe)
Images
Miranda Wells