

Australian Design Centre

PROFILE 2025

JMGA-NSW Contemporary Jewellery
and Object Award

13 March – 17 May 2025

Australian
Design
Centre

J M G A • N S W

Established Artists

Helen Aitken-Kuhnen

I have reduced my engraving recently due to hand injuries and am working in an embossing technique along with cloisonné enamelling. It is an interesting transition from my previous imagery and one that can be challenging at times. The series this piece comes from is my ongoing ocean narrative and reflects the changes that is continuing in the environment.

My career spans 45 years across the fields of metal, glass and enamel. The work I create is firmly grounded in and abstracted from my immediate surroundings as well as my passion and inherent love of the Australian landscape and its bird and sea life. My work is held in every major institution in Australia as well as international public and private collections, most recently The Schmuck Museum Pfortzheim. I have received numerous awards and has been included in significant exhibitions both nationally and internationally.

Coral Transitions 2024

cloisonné enamel, sterling silver, fine silver, stainless steel

\$2,200



Laura Anthony

This series is called Ms Havisham's wedding cake. Living moments from King St the purported home of the 'real' Ms Havisham has meant that she has long been a fascination for me. Both the actual physical process of decay that has occurred to spite the desire to capture a moment and not let it pass as well as the influence this has had on the personality of the person herself. The pain in letting go and the cost of refusing to do so.

I work across a variety of mediums including precious metals and found natural elements. Spanning both jewellery and small scale sculpture I have a focus on sustainability and decay. Early exposure to both art and design has had a strong influence on the finished pieces.

Currently I am obsessed with pushing materials beyond what they are traditionally meant to do and capturing dynamic process as they evolve.

<i>Ms Havisham's wedding cake #1 2025</i>	\$900
<i>Ms Havisham's wedding cake #2 2025</i>	\$850
<i>Ms Havisham's wedding cake #3 2025</i>	\$700
<i>Ms Havisham's wedding cake #4 2025</i>	\$600
<i>Ms Havisham's wedding cake #5 2025</i>	\$700

cast silver



Eugenie Keefer Bell

These brooches are constructed from sheet sterling silver, formed over wood and metal then soldered together. The matte surface results from the Japanese technique of nashi-ji, or 'pear skin.'

My work in metal addresses several intersecting issues. It is concerned with veiled narratives of poetic objects, with creating interplays between illusion and allusion through surface and structure, with articulating particular sensibilities of form and content, and with meanings of skill in the 21st century. A sense of place, or a fragment of place, gathered through the prolonged presence of residence or the transient lingering of travel often provides the impetus for my work. These encounters are photographed, drawn, deconstructed, combined with other traces of observation and making, and developed into new objects imbued with memories of their origins.

Dr Eugenie Keefer Bell LFRAIA has exhibited internationally and held solo exhibitions of jewellery and metal in Australia, Japan and the USA. Her work is held in public collections including the National Museum of American Art, Smithsonian Institution, the National Gallery of Australia, the Art Gallery of South Australia and the Art Gallery of Western Australia. She has received numerous grants, fellowships and residencies for her studio practice and is a Distinguished Member of the Society of North American Goldsmiths and a Life Fellow of the Australian Institute of Architects.

She completed Bachelors and master's degrees in California and a PhD in Architecture and Fine Art at UWA. She held university academic positions in Tasmania, Western Australia and Canberra, lecturing across jewellery, architecture and design studios and history. She is currently based in Canberra, where she maintains a studio practice in metal and writes periodically for design and architecture publications.

Forms of Gathering #1 – 2 2024

925 silver, steel pin

\$800 each



Linda Blair

This work is a series of wooden bowls carved from white beech. The piece of wood was cut into random shapes, and this created the form and limitations of each bowl. They have then be brought back together to create a single piece. I was interested in how restrictive forms can assist in creating new shapes that suggest utility without necessarily being practical.

Linda Blair is a contemporary jewellery and object maker who lives in Sydney. Linda has recently started exploring hand carving small wooden objects, sculptures and jewellery alongside her ongoing work in enamel.

Kitchen 2024-2025

white beech, milk paint, shellac, wax, upholstery material,
found wood stand

\$1,500



Matina Bourmas

This new series of work draws its inspiration from the curious leaf formations of the Banksia Prionotes.

I am fascinated by the beauty of nature that exists ever present – despite passing it by [unnoticed], until the moment it enters my vision – becoming an object of desire and subject for my practice.

Matina Bourmas is an installation artist and contemporary jeweller. She completed a Bachelor of Visual Arts with Honours (2002) from Sydney College of the Arts, The University of Sydney and an Associate Diploma in Jewellery and Object Design at Sydney Institute of Technology (1994). Her work has been exhibited widely across Australia since 1998 and acquired by private collectors. Matina co-founded the artist run initiative, runway magazine in 2002, was co-founding director of The Invisible Inc and the Association Secretary and committee member of AIRspace Projects, Marrickville in 2018. She has participated in multiple residency programs such as Bundanon Trust – Illaroo NSW, Sturt Gallery & Studios – Mittagong NSW and Vermont Studio Center – Vermont USA.

Banksia Prionotes #1 & #3 2024-2025

925 silver, plique-a-jour enamel

\$1,050 each

Banksia Prionotes #2 2024

925 silver, vitreous enamel

\$1,050



Ximena Briceño

This body of work reviews the application of alternative materials, titanium and fibreboard, in the context of silversmithing and die struck jewellery.

These necklaces are based on the works of decorative arts developed in Peru from the pre-Columbian period to the 20th century. It celebrates the native camelids, alpacas/llamas, indigenous to South America, and the application of alternative materials in a traditional context. My work is informed by notions of nature's finite resources, exploring the dance over time, in the origin of indigenous and colonial images and histories. Investigating precious and found commodity manifested in objects made of traditional materials and the ephemera of 20th and 21st centuries. My work also investigates landscape and geography as an expression of location, migration and identity. My core practice lies in the history of art, cultural iconography and its nexus with trade, including craft, fine arts, jewellery and precious metal work.

Based in Canberra since 2004, Ximena established her studio 'Ximena Joyas'. She was awarded a PhD in Visual Arts in the Gold and Silversmithing workshop at the Australian National University's School of Art in Canberra in 2011. She continues to make, research and to collaborate with other artisans producing small batch series of objects works creating a transpacific connection. Her current works explore diverse materials, the power of iconography and meaning of colour.

Five Alpacas in the Brindies 2024

titanium, die-struck titanium, anodised, fine silver, niobium, rubber

\$1,800

Illusion de Camelidos, pectoral 2024

fibre board, polymer paint, anodised aluminium jump rings

\$1,200



Hayley Bryan

I present the first piece in a three-part series of floral designs inspired by my three grandmothers. This inaugural piece, named Patricia, is crafted in sterling silver, paired with leather cord, lab sapphires and Keshi freshwater pearls. My creative process begins detailed CAD design, followed by 3D printing to form the prototype. The piece is then cast in sterling silver, cleaned, polished, and assembled. The design reflects the delicate yet resilient nature of familial bonds and celebrates the enduring beauty of heritage and memory.

Hayley Bryan is based in Sydney.

I create jewellery that captures the delicacy of nature and the fluidity of life. My work is deeply inspired by organic forms, natural textures, and the ever-changing rhythms of the world around us. Each piece is designed to evoke a sense of movement and transformation, celebrating both the elegance of nature and the personal stories of those who wear them.

A recent career highlight has been the honour of crafting wedding and engagement rings for some of the people I love the most. This experience has not only deepened my passion for bespoke, meaningful design.

Every creation is a testament to the belief that art and nature are intrinsically intertwined, and I strive to ensure that each piece tells its own story.

Patricia 2025

sterling silver, leather cord, Keshi freshwater pearls, lab sapphires
\$1,190



Susan Buchanan

Life finds a way. The Earth flexes its muscle, the applied concrete 'urban skin' breaks open and a microcosm of life is created in the cracks in the pavement.

Crack Flowers #1 and #2 are part of a series of speculations on the persistence and insistence of life in an often hostile environment. Signs of hope amid the despair of how the city refuses – or at least mediates – our connection with the natural world.

Their materiality of these brooches is of the modern city, and the abstracted, awkward forms are expressive of a hybrid botanical growth, recognisable as leaves and flowers and playing with the ubiquitous jewellery trope of floral re-presentation.

They are made with stainless steel, mild steel and vitreous-fired enamel, used in a painterly way with echoes of safety tape stripes rubbed back to deliver a worn patina.

Using traditional tools alongside modern technologies, Susan's jewellery outcomes express an attitude and a way of thinking about how we both engage with our urban surrounds and consider the future. Her PhD project, Urban Jewels, offers wearable artifacts of belonging to the city – just as the city wears us. She typically works with mass-produced plastics, steel and cardboard – often found or re-used material – and subverts their industrial production through making by hand.

Susan has exhibited internationally and locally and was recently awarded a prize in the National Contemporary Jewellery Award 2024. She also has a collaborative practice with Eli Giannini as SUPERPLEASED presenting work in several sculpture shows including finalists in the Melbourne Prize for Urban Sculpture 2017. As part of Radiant Pavilion 2024 they presented a participatory event, 'Taking up space'.

Susan lives and works on Wurundjeri Woi Wurrung and Boonwurrung lands.

Crack Flowers #1- 2 2024

stainless steel, mild steel, vitreous-fired enamel

\$650 each



Kate Caicedo

Moving Lines is a series of two handcrafted necklaces as a creative inquiry into the ever changing states of being, embodied into the journeying spirit of the bolo tie using techniques of casting, soldering, riveting and leatherwork. I was walking on my local beach at Newport and found cuttlefish bone washed up from the previous tide. The revealed patterns on the bone resemble distinctly the sand dunes they rest on and the moving ocean they came from. I was inspired by this curious harmony of two worlds in motion. Aeolus is a word for keeper of the winds and Antre for a cave like form. I found these cuttlefish at the north end of the beach where the wind travels through the hollowed out architectural formations of large rock cliffs. It's a beautiful resting space, wild and free where many golden sunrises have been seen.

Kate Caicedo is a designer and metalsmith, as well as the founder of Smith And Poet, with her studio in Newport, Australia on Guringai Land. She grew up around jewellery tools as her father was a master engraver and stone setter. Her global travels and studies ignited a fascination with storytelling and the art of metalsmithing. Kate became enamoured with the design of the bolo tie and the adventurous spirit it embodies. Smith and Poet emerged from her desire to explore new possibilities and craft unique jewellery pieces. Kate was recently invited to participate and exhibited two of her handmade bolo ties at the 10th annual International Milano Jewelry Week in Milan, Italy last October 2024.



Moving Lines – Aeolus 2025

sterling silver, 14ct yellow gold, leather

\$1,300

Moving Lines – Antre 2025

sterling silver, 14ct yellow gold, leather

\$1,100

Pierre Cavalan

"You'll Never Walk Alone" This silver jewellery piece parodies institutions by combining a Russian Dostoyevsky pin, a United States Airforce visor cap with a Liverpool FC pin featuring the motto "You'll Never Walk Alone." It contrasts existential struggle with the strength of collective unity, exploring the tension between individual isolation and shared solidarity. Through this piece, I reflect on how institutions shape our identity, reminding us that even in solitude, we are connected to something larger.

Pierre Cavalan graduated from Paris national jewellery school. His work is represented in major museums across Europe and America

You'll Never Walk Alone 2025

sterling silver, emerald crystal, prehnite, malachite, chrysoprase, scallop shell, United States air force visor cap from Vietnam war, Dostoevski vintage enamel pin from USSR, "Club des Amis" art deco enamel badge, "You'll never walk alone" pin from Liverpool football club

\$2,400



Felicity Chappel

As the East Coast of Australia burned in 2019, the immense loss of flora & fauna from the bushfires, naturally had a profound impact on my psyche.

Walking along the shoreline, I examined the charred remains of plant debris washed up on the beach.

My work depicts an object that is discovered as I sift among the ashes created by a bushfire.

The charred legs, burnt by fire are blackened, only a bright shining bowl of silver survives, tendrils regenerate from the charred twigs; a metaphor for a glimmer of hope.

One of the twig picks has been cast in sterling silver. The other twig is left natural & conveys the extremity of seasons we have come to know as our modern day climate.

I formed my silver bowl hammering concentrically with my wooden hammer & sandbag; soldering fine silver legs to fit the charred driftwood legs.

Felicity has designed & handcrafted jewellery & silverware for 18 years. She is influenced by her innate love of the natural world, where she relies on the surrounding bushland and waterways for ideas. Utilising these natural features allows Felicity to broaden her artistic repertoire, demonstrating in a symbolic way, the deep connection she has with country.

Felicity was instructed by the late Russian sculptor, jeweller & silversmith Inessa Fomenko for a number of years before establishing her own practice.

She works from home at her studio/workshop, surrounded by woodland forest and creek at Invergowrie near Armidale, Northern NSW.

A recent body of work was submitted for exhibition at Get Framed Art Gallery in Armidale, February 2024 titled, "Sojourn" a collection of charcuterie tools; picks, cheeses knives, ladles, spoons and a bowl, constructed of Sterling silver and driftwood.

Rekindle 2025

driftwood, sterling silver, fine silver, hard silver solder

\$765



Christine Collins

Hang, Hold, Ascend is a triptyc of jewellery forms which consider the confluence of industry, community and bush within the landscape of Broken Hill.

A large black slag heap, located immediately behind the town square, dominates the landscape. Among the slag and skimp dumps, a few tenacious weeds and salt bush grow. Within 100 meters of the slag heap are civic buildings and homes. The bush persists amongst it all.

The works incorporate found materials from the area: what might be considered the material residue of industry (slag – mining waste), community (rusted patterned architectural tin) and bush (cast saltbush).

The composition of the works is informed by the Miners Memorial, which sits atop the slag heap. It is a tribute to the many lives lost in mining. A signal perhaps of the broader sacrifice and transcendence of peoples, nature and land.

Christine Collins is a contemporary jewellery based in Tarntanya/ Adelaide. She recently completed a two year associateship in Jewellery and Metal at Jam Factory, South Australia.

Christine makes jewellery and objects which incorporate precious, every day and found materials to explore relationships between material form and the attribution of meaning. Her practice is experimental, and research driven. She often begins with a collection material element and develops works by exploring combinations and compositions of forms, to create opportunities for their re-evaluation.

Christine began studying jewellery as a tilt toward materiality and draws on her experience as a visual artist, having completed having completed a Master of Fine Art at Glasgow School of Art. She has exhibited jewellery in the Waterhouse Natural Science Art Prize, JamFactory Collect Space, Broken Hill City Gallery and Contemporary Wearables.

Hang (Left Detail) – Hang, Hold, Ascend 2024

Hold (Centre Detail), Hang, Hold, Ascend 2024

Ascend, (Right Detail), Hang, Hold, Ascend 2024

found slag (Broken Hill), found rust (Broken Hill), sterling silver cast plant

\$9,600 (set)



Zara Collins

"Unfinished" is part of a broader exploration of memory, the trace, and the material culture of domestic spaces. Inspired by a passage from Simone de Beauvoir's *A Very Easy Death* (1964), the work reflects on the emotional weight of simple objects can carry. De Beauvoir eloquently describes how she and her sister, in mourning their mother, are deeply moved by incomplete knitting projects: "Everyone knows the power of things: life is solidified in them, more immediately present than in any one of its instants." This artwork seeks to capture that profound presence—how objects become vessels for memory, embodying absence as much as they do existence.

Zara Collins lives on the Illawarra Coast and works from her home studio. Having just completed an MFA at National Art School, she is enjoying a less frenetic time in the studio. Slowly considering and developing new work with paper and porcelain. Winning the People's Choice Award in the Ravenswood Women's Art Prize in 2024 was an uplifting experience which provided confidence to continue her work with notions of time, the trace, memory and our relationship to objects.

Unfinished 2024

Egyptian paste, porcelain, underglaze, knitting needles
\$255



Janine Combes

These works are drawn from and build upon the works produced for my recent examination exhibition which focussed on colonial resource exploitation, entitlement and learning to belong. The works exemplify techniques developed during the research, including my use of what I call 'words with soft edges', embedded into fragments of wood, metals and found objects. I use the form of the fragment to signify something yet to be completed, which for many of settler heritage is the task of learning to belong. I work with cast-off objects and materials, re-purposing them to recognise their value and explore their material qualities. For this body of work, I developed new patinas based on plants which grow near my studio, using patina to evoke ideas of entitlement and legacy but also disintegration and reunion with nature.

I live and work in Hobart, and from an off-grid, solar-powered studio nestled in bushland on Bruny Island. My practice focuses on history, place, and belonging. I use texturing, embedded text (into a range of materials including metals, wood, coal, and found objects), fabrication, and patina to create contemporary jewellery and objects. I exhibit at a Hobart-based, gallery and have just completed a Master of Fine Arts (Research) at the University of Tasmania, with works which combine jewellery-making skills and forms with installation. The production of a substantial body of work for this research and the accompanying Exegesis has been my most recent career highlight.



In the fragments we may find ourselves 2024

fragment of vintage glass mounted on nickel silver with patina, engraved sterling silver, patina, stainless steel, image
\$380

Words for place 2025

engraved plywood, patina, copper
\$440

Precious, useful, discarded 2024

salvaged, engraved marine plywood fragments, patina, brass, sterling silver, gold dust
\$320 (each pair)

Diane Connal

This set of work mixes together materials I love working with. The glass is both broken glass, slumped in a kiln and beach glass. Then there are the beautifully delicate bird bones. They were collected from NSW beaches. These pieces are wrapped in fine silver which takes on their individual shapes. The set includes a necklace and a ring.

Diane lives between Kapiti in New Zealand and Sydney. In NZ she lives near the beach and her environment influences her work. From when she studied jewellery at SCA in the 80s Diane has loved using found objects alongside metals in her work. This includes glass, bones, shell, paper, rubber, feathers, the list is long! In recent years Diane has been painting, and this often crosses over into her work and vice versa.

Glass, bone necklace 2025

glass, bone, fine silver, sterling silver

\$350

Glass, bone finger ring 2025

glass, bone, fine silver, sterling silver

\$190



Emily Copp

These handmade lorgnettes, set with diffraction glass, shift perspective into a kaleidoscopic landscape.

Inspired by Gandhi's quote, they reflect the futility of retributive justice – an idea that resonated as I grappled with the despair of watching war unfold.

I first imagined lenses made from coins, referencing greed – the blindness of violence, but the concept felt too heavy. Instead, I turned to diffraction glass – which distorts reality while revealing beauty, hope within chaos.

Lorgnettes, opera spectacles, (French, from lorgner 'to take a sidelong look at') – representing the surreal sensation of a great tragedy playing out on the world stage as we look on.

Clear quartz ('the master healer') and freshwater pearls ('Aphrodite's tears') speak of empathy and compassion.

Interconnected circles echo our shared, cyclical history.

The silver stem, reforged from a melted down cast lotus, references a hope that humanity might one day be transformed into something better.

Emily Copp is a Sydney based creative who integrates diverse materials and technologies in her practice, including 3D printing and traditional silversmithing.

She earned an Advanced Diploma in Jewellery & Object Design from The Design Centre Enmore a decade ago. She is a resident artist, tutor and director at SquarePeg Studios and technical officer at the University of NSW School of Art and Design.

"I love the alchemy of transforming ideas into materialised design through the varied efforts and explorations of making."

Looking Glass - Eye for an Eye (leaves us all blind) 2024

sterling silver (matt and oxidised), fine silver, diffraction glass, clear quartz, freshwater pearls, 7-strand nylon coated stainless steel wire

\$1,400



Elizabeth Curry

The base of this piece utilised a previous work that had been damaged in transit. That piece was resurrected and given a new life, rebuilt after the trauma. The hand-drawn, lace-like mandala designs, layered atop one another, were previously brought together to form something beautiful. Now, they are boldly powder-coated and joined by 64 vintage copper nails, each of which represent one of the 64 Australian women killed as a result of gender-based violence in 2023. Until the number is zero, the nails will serve as a reminder of the vigilance and strength required to protect the female wearer from whatever may come her way.

For generations, women have played with the tug-of-war between femininity and fierceness. The juxtapositions within this piece represent the elements of both found in each woman, encouraging every female to embrace the contrast and find her inner fight.

Elizabeth Curry is a designer-artist working on both Ngunnawal and Ngambri country. She works predominantly with metal, engaging in an art practice with a strong focus on concept resolution and an emphasis on technical execution, much of which is aided by her design sensibility. There is a pull to use multiple art forms and/or alternative methods when creating her pieces, making each one unique and interesting, embedding within them new personalities and perspectives.

Since completing a Bachelor of Arts and a Bachelor of Visual Arts (Honours) at the Australian National University, Elizabeth has exhibited and been curated into shows both locally and nationally including at the Australian Design Centre (NSW) and Toowoomba Regional Gallery (QLD). She also co-curated a multi-disciplinary group show at the Belconnen Arts Centre (ACT) and been named as a finalist in a number of acclaimed jewellery prizes, most recently the 2024 National Contemporary Jewellery Award.

Fierce/Feminine 2024

powder-coated copper, epoxy resin coated chain and satin ribbon

\$3,600



Erin Daniell

Daniell crafts jewellery as small-scale wearable sculptures that are inspired by the natural environment. Employing her own take on ancient *cire perdue* techniques, she manipulates liquid wax by pulling and twisting to create fragile forms that are each as unique as a fingerprint. This process infuses her designs with natural textures that carry an elemental aesthetic, reminiscent of mollusc spiral growth patterns and coastal erosion striations.

The intuitive process of moulding creates unique one-of-a-kind pieces that are uncontrollable and spontaneous. Her pieces are cast in precious metals and embedded with Australian gemstones, to create work that feels permanent. Craft and preservation workmanship is a central part of the artistic practice, and each piece is one of a kind. Driving the work is a love of beauty and the human connection to objects, as they act as reminders of places, people or history.

Erin Daniell is a jewellery designer and visual artist who works with precious metals and Australian gemstones. She completed a bachelor's degree in creative arts at Flinders University in 2021, and she was selected for the Peter Walker/Helpmann Advancement award in 2020. In 2022, Daniell participated in the JamFactory Associate Training Program in the Jewellery and Metal Studio.

Exploring growth and beauty, Erin's design philosophy takes inspiration from natural forms and embraces imperfections. She builds organic shapes to create small scale sculptures and jewellery collections.

Erin has exhibited in galleries such as Brunswick Street Gallery, Melbourne, CRAFT ACT, Canberra and Zu Design, Adelaide and she was selected as finalist in the Parklands Prize in 2023. She has received grants from Helpmann Academy and Australia Council for the Arts and has undertaken an Artist in Residence programs in Victoria and South Australia.

Bark Sisters #1 2024

oxidised sterling silver

\$650

Bark Sisters #2 2024

sterling silver

\$650



Jan Donaldson

I have utilised metal materials, including cast and fabricated 925 silver, 18ct gold and nickel silver combined with organic, recycled and found objects to create my neckpiece.

The work draws inspiration from the themes of authentic expression and the intricate relationship between poetry and the natural world. The notion of 'voice' centres on creating an expression that resonates with both personal experiences and emotions, thereby fostering a unique poetic identity. Verdancy represents lush greenery and growth, serving as a poignant theme in poetry that symbolizes renewal and vitality, linking the artist's experiences to both personal and universal narratives. The phrase "all the world is green" echoes nature's vitality and the profound spiritual connections between humanity and the environment, celebrating life, renewal, and the enduring power of hope.

It is portrayal of love and nostalgia against the backdrop of nature aiming to further enrich the narrative.

My studio practice is based in Shepparton, Victoria. I studied at RMIT University and hold a Doctor of Philosophy (PhD) in Fine Art, Master of Fine Art, and a Diploma of Fine Art in Gold and Silversmithing.

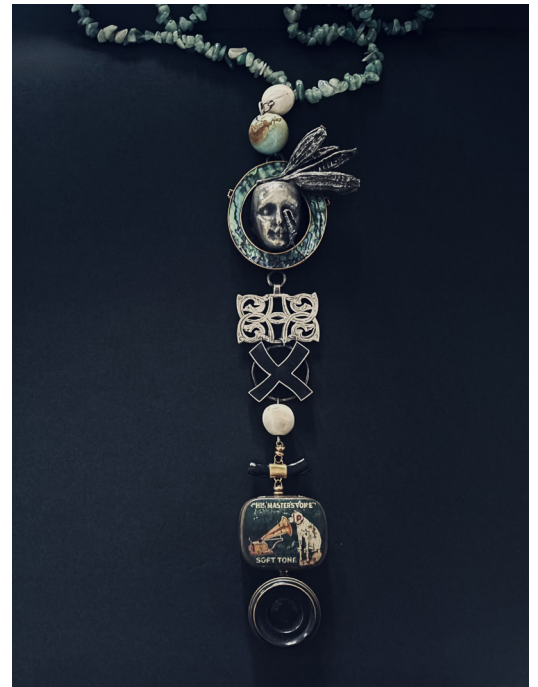
I exhibit regularly and my work ranges in scale from jewellery to large sculptural works. I am known for my use of the figure and text, and recently for my research into the relationships between objects and identity.

I have been lecturing for over 30 years in regional Victoria and Melbourne, am a former President of the Jewellers and Metalsmiths Group of Australia (JMGA) Vic and past editor of Lemel Magazine, the quarterly journal of the JMGA. I have been an artist in residence and workshop instructor at numerous schools, universities, community groups, arts organizations and galleries. I am a former gallery director and have extensive experience working on community arts projects.

The Poetry of Voice and Verdancy - For All the World is Green 2024

925 silver, 18ct gold, nickel silver, paua shell, black coral, resin, turquoise, jade beads, re-cycled ivory beads, found objects-lens and 'His Master's Voice' gramophone needle tin

NFS



Sian Edwards

Green Tree Python is a wearable object made for a group exhibition exploring the theme Overlapping. The piece is constructed from simple components, discs and jump rings, that gradate and overlap toward the centre. Using a variation of the ancient technique of loop-in-loop chain making, time is the key ingredient; each jump ring has been fused and formed, each disc soldered and enamelled before being woven into the material pattern. The snake has a vast history as a symbol and motif in jewellery. Its expansive presence allows for a multitude of overlapping connections and interpretations for the viewer and the wearer. For me, this piece was a study of pattern, colour, texture and movement of the snake with the aim of capturing these qualities in a new material.

Sian Edwards is a jewellery and object artist and maker. Taking inspiration from a multitude of sources, Sian's work is defined by an interest in detail, repetition, pattern, and light, in the form of colour, shimmer and shine. With a focus on animals, Sian's work references both the rich historical use of animals in adornment and the actual animals that share our world.

Her work is playful, illustrative, and at times delves deeper, undertaking anatomical material studies of her chosen subjects. Her approach to materials considers their relationship to the body through tactile qualities such as movement and texture.

Green Tree Python 2024

fine silver, vitreous enamel

NFS



Jo Elliott

This work is a series of three sculptures made using reclaimed copper, aluminium and PET plastic. The work pays homage to the surreal beauty of plankton- enigmatic forms that lay beyond the boundaries of observation, drifting in our oceans, profoundly vital to all life on earth. These delicate, intricate organisms, with their otherworldly beauty and translucent structures, are both a source of fascination and a reminder of the interconnectedness of all life.

Through the creative process, I seek to capture their ethereal presence and highlight their essential role in maintaining the health of our planet. Using materials and techniques that mimic the fragility, resilience and elegance of these forms, I explore the balance between their quiet existence and their monumental importance, each piece a meditation on their beauty and a celebration of the unseen.

Jo Elliott's practice explores the intersection of art and science, inspired by her training and background as an environmental scientist. Inspired by her coastal environment and work on the North Coast of NSW, her practice aims to highlight the ecological significance, beauty and fragility of the Australian coastline. Incorporating metalwork and repurposed plastic, Elliott's pieces highlight her curiosity and passion for the natural world.

A highlight of her career was being selected for the Waterhouse Natural Science Art Prize at the South Australian Museum. Elliott has also participated in numerous exhibitions and art prizes, including Sculpture by the Sea, SWELL Sculpture Festival, The Overwintering Project, The White Bluff Project, The Art Space Small Sculpture Prize, and most recently, exhibited works at Yarrila Arts and Museum.

Tiny Drifter 1, 2 ,3 2023-2024

reclaimed copper, PET plastic, metal and glass beads
\$895 each



Catherine Fisher

My works are hand-fabricated from sterling silver and fossicked stones. These textured, fused and cabochoned neckpieces are inspired by simple shapes that capture the essence of humanity. The works give the appearance of balance and harmony, yet provide notions of aged weariness, lingering as artefacts of an historical narrative.

Catherine is a Sydney-based contemporary jeweller/metalsmith; mixed-media & multi-media visual artist; designer; lapidary and gem facettor.

She studied Graphic Design in the inaugural Sydney College of the Arts intake of 1975 and a BA (Visual Arts) from SCA under the jewellery tutelage of Helge Larson. After a M.Ed.CA. Catherine became a university sessional lecturer, secondary school visual arts teacher and solicitor.

Her research focusses on Postdigitalism, agency and Humanness.

Postdigital and analogue environments create a dialogue of permanence and agency. Processes Organic forms blend with the robustness of metal, stone, wood and glass.

Catherine has a Doctorate from USQ and is a Lapidary/Jewellery judge with AFLACA/G&L Council NSW.

Artworks are held in the National Gallery of Australia, The State Library of NSW; State Library of Victoria; Australian Museum; Westpac Museum, and internationally (Museu de Arte Contemporânea Nadir Afonso, Chaves, Portugal, Coa Museum, Foz Coa, Portugal & Scuola Internazionale di Grafica, Venice, Italy).

Lambing Flat - Jettisoned to Young 2023

sterling silver, brass, agate cabochon

\$690

Honour the Neolithic Female 2023

sterling silver

\$690

A Piece of the Pie 2024

sterling silver, Calder agate (TAS)

\$990

Remember the O-ring 1986 2024

sterling silver, agate

\$990



Deborah Fisher

Shimmer, a series of five brooches, is a response to the ongoing impacts of European settlement on Birrarung (the Yarra River). Fabricated from steel plate in elongated rectangular forms, the surface of the brooches are chiselled in parallel lines and embedded with clusters of varied height steel tubes. Set with faceted gemstones these contain trace elements also remaining in river sediments from past polluting industrial discharge.

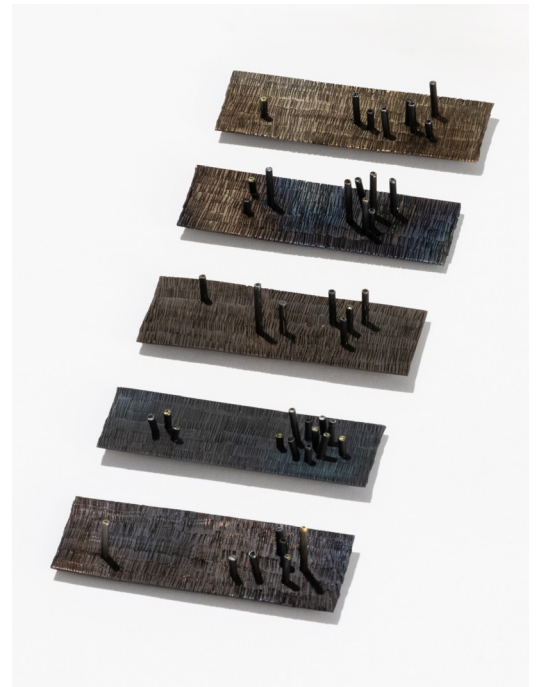
Materials and making are informed by research into the historical and ongoing colonial violence and disregard inflicted on Birrarung. Using the action of cutting and chiselling; drilling and piercing; heating and colouring the brooch surfaces are textured mimicking the construction practices that have reshaped the river. Through a process of heat colouring, the textured steel becomes iridescent. Supported by the diffraction from the gemstones, this creates a surface reminiscent of oil slicks and urban lights across the river surface.

Deb Fisher is a PhD Fine Art candidate at RMIT University in Naarm (Melbourne) with a background in architecture. Her research investigates if objects that engage with the body can draw attention to the ongoing colonisation of the environment looking to Birrarung (the Yarra river) as a place of her own connection.

Deb's work explores processes of noticing, gathering, recontextualising and historical research with a focus on the materiality of her local environments. Her recent ephemeral site installation, River Bloom was included in the 2024 Yarra RiverFest, as jewellery for Birrarung. It explores the ongoing human disregard and indifference to the river through the creation of an artwork made from over 3000 tennis balls tinted by and collected from the river. Resembling giant river pearls these tennis balls are graded and strung together for Birrarung to wear to create awareness of the impacts of pollution through Naarm's stormwater drain network.

Shimmer #1 - #5 2024

steel, stainless steel pin, garnet, synthetic sapphire, cubic zirconia, synthetic spinel, peridot
\$420 each



Phillipa Gee

This work 'Medley' is a series of 3 necklaces and 2 brooches made using the cloisonné enamel technique.

Enamelling appeals to me because of the colours that can be achieved, and cloisonné, although time-consuming, suits the graphic nature of these designs. The ideas for the pieces came from looking through my old drawing folders and noticing the small shapes I had drawn over the years.

I like to work in an explorative format; finding a material or technique to play and experiment with.

By working in this direct way, I discover all I can about the possibilities thereby extending my knowledge.

This often takes me in directions I could not have thought of and I enjoy the sense of discovery and creativity.

Many technical challenges occur; finding solutions is part of the fun.

All the jump rings are recycled from my scrap silver and hand drawn through draw plates.

Phillipa is a contemporary jeweller living in Tamaki Makaurau Auckland. She completed a BA in Fine Art majoring in Gold and Silversmithing at RMIT at the beginning of her career.

After having a family, Phillipa returned to making jewellery, supplying galleries around New Zealand. She also bought QUOIL, a contemporary jewellery gallery in Wellington which she owned for 12 years.

Phillipa then returned to study and completed a Graduate Diploma in Applied Art at Whitireia. This course really broadened her understanding of what jewellery could be.

At the beginning of 2024 she was accepted into Object Makers Fellowship. Highlights have been working with Estela Saez-Vilanova during which Phillipa developed a methodology for generating new work, and being part of a group exhibition.

In 2024 the Dowse Art Gallery acquired a piece of Phillipa's Spool series for their permanent collection.

In January 2025 she was selected for Peter Deckers Upskill programme.

Medley Brooches – Red, Teal 2024

copper, enamel, silver

\$1,200 each

Medley Necklaces – Orange, Lime, Blue 2024

copper, enamel, silver

\$4,400 each



Felix Gill

In 2014 I made a piece in response to the Russian annexation of Crimea, remaking that piece recently in response to further aggression and reflecting on agency or in this case lack of agency is what this current series of works is all about.

I have little connection to the fight and sorrow, I am removed, I have no connection family or otherwise to Ukraine or the region, I am without agency. But I see and I hear, I am a citizen of this world and I am influenced by its media.

Falling boys harks to cold war icons, using uranium glass, which glows under UV light, from the Ukraine region and bomb shapes reminiscent of little boy, I wonder when toys become fear.

Felix Gill (1972)

Felix Gill is a Sydney based contemporary jewellery artist, whose work embraces a blend of traditional craftsmanship and contemporary aesthetics and storytelling.

With a Bachelor of Visual Arts (Honours First Class) from Sydney College of the Arts and an Advanced Diploma in Jewellery and Object Design from Design Centre Enmore, Felix's academic background is a solid foundation for his artistic pursuits.

His creations have showcased in numerous prestigious exhibitions, including his solo shows "An Interrupted Place" at Stanley Street Gallery, and group exhibitions like "The Final Frontier" and "Suspended in Green," showcased across cities like Sydney, Vienna, and London. Known for his sly humour and innovative approach to materials and technique, Felix's work has been recognized as a finalist in various competitions. Through his art, Felix continues to push the boundaries of jewellery design, creating pieces that are both visually captivating and deeply meaningful.

Falling Boys 2024

925 silver, uranium glass

\$650



Katherine Grocott

Designed and crafted at a time when the artist was badly injured and unable to work with most metals or to make in her usual way, these rings were a way of utilising materials that were 'softer' on her making body. Donated mouthguard blanks form a colourful and bold ring feature, while found rubber bands form a flexible and very comfortable band. These are held in place with a circle of nickel silver making repairs very easy. These very wearable rings are a statement of utilising found and recycled materials in new, fresh ways, that would otherwise find their way into landfill.

Katherine Grocott is a contemporary jeweller and paper artist creating on Kurna land in Tarntanya (Adelaide). She focuses on jewellery as memory keeper, storyteller and commentator on the world and an educator committed to helping students learn jewellery making skills.

Over the years, her commitment to environmental sustainability has influenced Katherine's design process. Recycled and found objects feature in her work, and she sources recycled metals as much as possible.

Katherine believes that jewellery offers a perspective of the wearer, an opportunity to express oneself. Jewellery can be an expression of creativity, with both the wearer and the maker gaining pleasure from a piece. A piece of jewellery can tell a story or act as a memory. Jewellery can also be a wonderful conversation starter.

A recent highlight was having two pieces accepted into the 2024 National Contemporary Jewellery Awards.

Bite Me Rings 2024

mouthguard blanks, found rubber bands, nickel silver wire

\$100 each



Mary Hackett

Through her practice, Mary Hackett explores material value and humanity's biophilic desire to reconnect with the natural world, of which it is a member. She aims to reclaim the personal from super-industrialised processes where matter, formed over millions of years, is rendered immaterial.

Her bangles are recovered steel derived from economical vessels manufactured to hold food; mass-produced cans discarded after the contents were emptied to cook a meal. After their usefulness in the kitchen has come to an end, Mary crushes, forges and, at times, enamels them to create bangles that offer a sensorial experience for the wearer.

The cans themselves are circular, easily suggesting a bangle form. They fit the arm well, slipping smoothly over the hand, caressing the skin as they slide along the arm. As the wearer's body moves, two bangles can follow its rhythm with a jingle-jangle, gently describing the movement through sound.

Mary Hackett is a metalsmith maker who works with the traditional techniques of forging and raising to transform metal used in mass production for domestic consumption into jewellery and objects. Her work references both the agency of matter and biophilic design.

In 2019, Mary completed a PhD in Fine Art at RMIT which focused on historical and material agencies of both blacksmithing and sculpture. For this research she produced a series of sculptures exploring matter interactions involved in a blacksmithing quench.

Mary has exhibited nationally and internationally and is represented in public and private collections. Her work will be exhibited in the small group show, 'Three Bean Mix', in Nelson Jewellery Week, Nelson, New Zealand, in April, 2025.

Mary Hackett lives and works on the lands of the Wurundjeri people of the Kulin nation in Naarm, Melbourne.

Compress 2025

Orbit 2025

reclaimed steel

\$300 each

Cassinia 2025

reclaimed steel, vitreous enamel

\$300

Saltbush 2025

reclaimed steel, vitreous enamel

\$400

Sky 2025

reclaimed steel, vitreous enamel

\$400



Lori Hakim

This work is about the process of making and materiality. It is not about thinking deeply but forming a connection with the tools and materials. The making informs the design.

Three abstract circular wax forms were cast in sterling silver. Each piece of metal was then hammered, formed and linked together. One by one – over and over. A meditative process without a deadline or preconceived outcome.

There is joy in knowing that none will hold the same mark. The small movements and nuances in the rhythm of making, these all tell their own story.

The resulting object, while wearable, is primarily about material presence. The weight, how light plays on the silver surface, the imperfect tool marks and the interplay of shadows when held unworn.

I'm making for the sake of making. It may be simple and reductive, but it is something that I find mesmerising and beautiful.

Lori Hakim is a contemporary jeweller based on the Mornington Peninsula, Boon Wurrung/ Bunurong country. She creates jewellery with a distinctive personality and tactile quality. Her practice centres around the exploration of colour, humour, and repetition.

Strong silhouettes, fine details and thoughts about movement all inform her wearable works. Her approach to making embraces spontaneity and experimentation. Fusing traditional and contemporary techniques; she incorporates hand fabrication, enamelling, casting and painting. Resulting in playful jewellery, that is bold, curious and engaging.

Lori holds a fashion design diploma from RMIT, a Bachelor of Business and Visual Arts (Marketing /Jewellery) from Monash University, and an Advanced Diploma in Jewellery and Object Design from Melbourne Polytechnic.

In 2024 Lori undertook the Magnify Artist in Residence at Kingston Arts, spending three months transforming coastal waste into dramatic wearables. This project extends as a solo exhibition 'Undercurrent' for the 2025 South Side Festival with Frankston Council.

Material Abstraction 2025

sterling silver

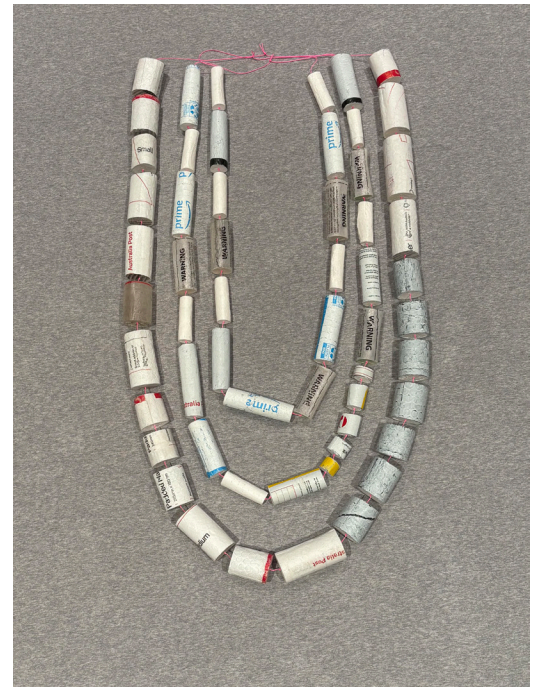
\$7,500



Michelle Hales

Reducing plastic in the environment and our bodies is one of my calls to action. As such, I have chosen to draw attention to household plastic waste in this work. To begin with, I collected plastic waste from our two person household and that of a neighbour for six months between August and January. I then used a heat fusing technique to turn the plastics into stiff sheets that I could use to construct hollow forms. I have made a collection of tubes that are used as beads in oversized necklaces. The beads are made from post-packs and packaging. Just like base metals, soft plastics can be used and re-used an infinite number of times. I have chosen to leave brand names and text facing forward to identify the materials.

Michelle is based in Brisbane and has been creating jewellery using metal and found materials for 14 years. Her practice is deeply inspired by the natural environment, focusing on repetitive shapes found in plant life and coastal landscapes. Recently, Michelle has become increasingly concerned with her use of precious metals, particularly the environmental impact of mining and the political mismanagement of these resources. Plastics have also become a significant environmental concern for her, leading to her recent exploration of soft plastics collected from household waste, as material in her work. A recent career highlight for Michelle was travelling to Sydney last year to teach a series of workshops.



Plastic Post Series 2025

postal packaging, nylon cord

Parcel 2025

\$450

Express 2025

\$340

Warning 2025

\$290

Felicity Harding

This body of work is a series of three neckpieces. Each piece is made from Sterling Silver, which has been etched and oxidised, and Japanese silk Kumihimo cord. The etched images reflect feelings portrayed in haiku poetry, written as a response to my local environment and the constant visual elemental changes due to the weather. There are countless layers which evoke an emotional response in me and these pieces are about seeing those layers from different perspectives. The cords are representative of the colours in the trees, appearing green in one light and almost autumnal when bathed in late evening sunlight.

Felicity Harding is a jeweller who works from her studio in a rural setting on the outskirts of Wagga Wagga. She creates wearable jewellery pieces, working primarily in silver and copper and exploring the surface treatment of these materials. She has had work purchased by the Victorian Craft Collection and the Alice Craft Acquisition for the Northern Territory Craft Council.

After stepping away from her creative space for many years, Felicity has returned to the studio and is enjoying rediscovering her jewellery and design skills

Peeling back the layers I, II, III 2025

sterling silver etched and formed, Japanese silk Kumihimo cord
\$425 each



Rebecca Hinwood

My brooch entitled, Flowers in a box, has been created using a combination of recycled silver, titanium and stainless steel. This piece is a reflection on the current relationship between humanity and nature, which is unbalanced. The 'flowers in the box' (the box symbolising humanity) represents how humanity is dominating the natural environment by the way of over consumption. The Flowers themselves represent Australian native Blue bells, which in floriography, the language of flowers, symbolise care. Thus, conveying the overall message that humanity need to be taking more care of the natural environment.

The base of this brooch has been hand cut from a sheet of metal that was originally silver scraps that I melted down and rolled out myself. Each flower was hand cut, filed and heat treated (the silver sections being oxidised) and then attached to the base with rivets. The stainless steel pins were also hand made.

Sydney based contemporary jewellery artist Rebecca Hinwood creates individual jewellery pieces that convey the distinctive qualities present within Australia's native landscape. Rebecca works predominantly in metal, combining fine and base metals together and utilizes various finishes to create contrast and depth within her work. Rebecca sells her work through the art gallery of NSW and was one of the artists chosen to create jewellery for the television series, The Lost Flowers Of Alice Hart.

Flowers In A Box 2025

sterling silver, titanium, stainless steel

\$599



Courtney Hogan

I've only owned one other candelabra, and it was my grandmothers with her name written on the base. Somehow, I managed to break it. This is an offering and an apology, her name written again on the base in the same style which was on hers. I'm not even really sure of the story behind it. As a special sort of fantasy object, it's been a source of inspiration for drawings and paintings I made several years ago. Now, it's my turn to make a candelabra. This one is made with brass, my favourite lower cost choice for golden looking objects - which I can create bending with my own two hands. I can only hope that for years to come it gets used so much that it may accidentally break too, only to get redecorated with seams of repair.

Courtney Hogan is a Jeweller currently working from Adelaide's JamFactory on Kaurana Country. She completed their Associate program in 2023 after moving from Melbourne/Narrm in 2022. While Courtney focusses more on jewellery and stone setting techniques within her practice, she also creates the occasional larger magical objects. These have elements of surrealism and narrative focussed illustrations and strong linework.

Flickers 2024

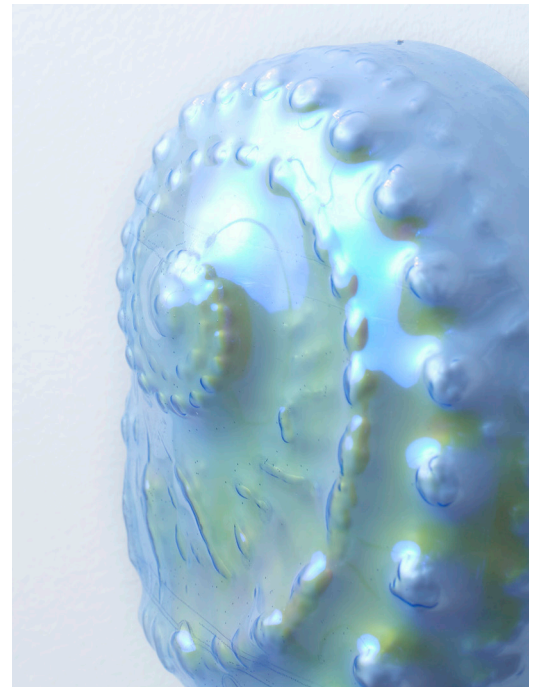
brass, copper, enamel
\$2,900



Katherine Hubble

Out of Your Shell is a series of three brooch/ light objects made from iridescent thermoforming plastics and UV LED lights with the process of vacuum forming. This series of brooches reimagines shell jewellery and what that would look like today within the 21st Century. The works resulted in bright joyous wearable objects that recreate the wonderment and human fascination of seashells.

Katherine Hubble is a Melbourne- based artist working within jewellery and object. Her practice investigates new ways of looking a traditional jewellery through reinterpreting shell jewellery. In 2022 Hubble completed her MFA by research at RMIT Melbourne where she also completed her BA (Honours) in 2017. Her graduate pieces were selected for the 2017 and 2022 Marzee International Graduate Show in Nijmegen, The Netherlands. In 2023 Katherine was selected for the ITAMI International Jewellery Exhibition and exhibited in the NGV's 2023 Jewellery Now/ Melbourne Now exhibition. In 2022 Hubble won the National Contemporary Jewellery Award at Griffith regional gallery New South Wales.



Out of Your Shell #1 - 3 2024

thermoforming plastic, vinyl, uv led lights, acrylic, battery pack, rechargeable batteries, silver, steel
\$880 each

Rositsa Hurring

The necklace “Sorcerer” is a unique piece crafted from a vintage spoon, sterling silver, brass, sapphire, plastic, denim, and epoxy. Inspired by the mystical and occult traditions found across different cultures, the work explores the alchemy of materials—where past and present merge to create something both timeless and magical. Rositsa Hurring combines diverse materials and textures, utilizing techniques such as forming, cutting, granulation, etching, and patination on metals, alongside shaping and coloring softer materials. This fusion of methods allows her to achieve a harmonious balance between strength and delicacy, bringing her artistic vision to life.

For the past five years, Rositsa Hurring has lived and worked in Melbourne, with art jewellery remaining a central focus of her practice. She also collaborates on art clothing and jewellery projects in New Zealand. Her jewellery designs incorporate a diverse range of materials, including leather, sterling silver, copper, brass, and vintage silver-plated cutlery. Leather, in particular, allows her to craft sculptural forms and intricate surface drawings, giving each piece a unique character. Her techniques include cutting, forming, patinating, soldering, and bone carving—creating collections that blend nature and art. She also experiments with epoxy resin and innovative material combinations.

Recently, her jewellery piece “Vitality” was selected as a finalist in the Stanthorpe Art Prize and exhibited at the Stanthorpe Regional Gallery.

Sorcerer 2025

electro-plated nickel silver vintage spoon, sterling silver, brass, sapphire, plastic, denim, epoxy
\$487



Cydra Joyce

This set is a series of barware I started working on after a chance change of employment during the pandemic. Working for a spirits company as an assistant distiller I took a closer look at the implements used in the mixing of a drink. I aimed to create tools using sterling silver and found objects that would elevate the cocktail hour ritual, transforming it into something more ceremonial.

Cydra is a Gadigal based artist known for her thoughtful work with natural textures, found objects, distinctive stones, and precious heirlooms. Her sculptural creations, crafted through metal smithing and wax casting, explore themes of symmetry, imperfection, and abstraction.

After completing her Diploma of Object and Jewellery Design at Enmore Design Centre in 2020, Cydra focused on creating core pieces and bespoke jewelry commissions. Recently, she has forayed into object design, beginning with flatware, which embody her distinctive aesthetic.

Bar Set 2023-2025

sterling silver, abalone, chicken foot pearl, freshwater pearl, zebra periwinkle.

\$1,300



Nicola Knackstredt

This series was first presented at Brunswick Street Gallery as part of Radiant Pavilion. The pieces appeared in 'Outside our Boxes', a collaborative exhibition between Nicola and her former classmate, Saskia den Brinker.

With the knowledge and insight that comes from years of bearing witness to the development of each other's practice, the artists created a series of experimental jewellery. The process began with each artist providing a 'prompt' to the other to direct the concept behind three specific body adornments, with a total of three prompts given for a series of nine works.

The prompt Nicola received for these three pieces was 'wax and geometry', directing the making of a ring, long earrings and a necklace. These pieces were first made in wax and then cast in sterling silver.

Throughout the making process, the artists regularly conversed, guiding each other in the creation of new and dynamic work.

Nicola is an emerging contemporary jeweller who studied Gold and Silversmithing at the Australian National University (ANU), where she received the Boronia Prize for Excellence in Gold and Silversmithing in the first year of her studies.

Nicola's production work explores the materiality of fine silver sheet metal, mimicking in metal the movement and folds of fabric. Her exhibition work is experimental, a space for her to work with new materials and techniques.

In 2022, Nicola was a finalist in both Profile: Contemporary Jewellery and Object Award and the National Contemporary Jewellery Award.

Most recently, in 2024 Nicola participated in Radiant Pavilion, mounting the exhibition 'Outside our Boxes' together with a former ANU classmate at Brunswick Street Gallery.

Nicola's work is made by hand in her studio at Car-rang-gel (North Head), Manly. Nicola's work is stocked in Brisbane, Canberra, Geelong and Melbourne.

Wax + Geometry #1 2024

sterling silver

\$1,750

Wax + Geometry #2 2024

sterling silver

\$650

Wax + Geometry #3 2024

sterling silver

\$2,250



Fiona Knox

Her current series is based on driftwood collected on beaches of the far south coast after she witnessed the devastating fires in the summer of 2019/20. After the following floods she returned to discover the amazing amounts of burnt beach driftwood. A sad reminder of the consequences of climate change creating increasingly wild weather conditions. She has combined driftwood in her constructivist pieces, setting precious stones, smithing silver and mixed metal to create a statement series in "Precious driftwood" of wearable pieces, reflecting the positive and restorative ability of nature.

Fiona Knox is a multidisciplinary artist based in the Sutherland shire. She has been a constant member of JMGA since the 80s when she was an active administrative member. Her work was exhibited in market street window for the Blaxland gallery JMGA exhibition. Fiona was the designer of the month in a solo exhibition which was installed in the foyer of the powerhouse museum. A highlight of her career was to have a solo contemporary jewellery exhibition in the Australian embassy in Paris, establishing an extensive private client following.

In 2001 she created the jewellery design and make classes at Hazelhurst regional gallery studios. Fiona has been teaching this course, in a now permanent position for over twenty years and has taught over 700 students. She is a mentor to many.

Fiona is now unconstrained in her garden studio, to play and create her unique wearables and sculptures.

Embers 2024

driftwood, 925 silver, coral, silk

\$1,760 (2 pieces)

Scarred Tree (broach/sculpture) 2024

driftwood, jade, 925 silver, copper, blackwood

\$2,090

Nature Restored 2025

driftwood, 925 silver, smokey quartz

\$2,090



Mio Kuhnen

Many Australian butterflies are endangered or declining, few are listed for protection by legislation. Loss of habitat, pesticides and climate all contribute to the decline. Over the years I have observed these changes in my own backyard, and it is only a matter of time before species become erased.

In this piece I applied traditional enamelling methods learnt from Helen Aitken-Kuhnen, Tsuruya Sakurai, and Kazuko Inomata. The sterling silver brooch shape is based on butterflies and moths' eggs, formed using my own press tools.

I hand engraved the brooch and shaped cloisonne wires to sit perfectly on the curved metal surface. These wires represent memories of butterflies and moths fluttering around the garden and lights at night.

Once the wires are in place, the piece is kiln fired multiple times with fine layers of enamel. The matt finish resembles the wing scales of butterflies and moths, like finely dusted powder.

Mio Kuhnen is a jeweller and enameller based in Queanbeyan. After completing a geology degree in 2005 at the ANU, began her jewellery practice in the workshop of Helen Aitken-Kuhnen and Johannes Kuhnen.

"My jewellery is full of 'hidden stories' through the intersection between art and science. My pieces play with scale, geology and the forces of nature transferring to something controlled and intimate as wearable objects. I have always been drawn to enamelling, the expressions of colour, light and delicate cloisonne wires. It is a challenging and technical practice, where I am constantly learning".

Mio has a successful contemporary practice, exhibited in Japan, China, USA, Thailand, France and Australia. Most recently in Japan Enamelling Artist Association, Tokyo Metropolitan Art Museum. Pieces are held in private collections in Australia and USA.

Mio continues to work in her scientific specialty alongside her jewellery practice. Represented by Bilk Gallery and Zu Designs.

Erased 2024

cloisonne, enamel, fine silver, brass, 925 silver, stainless steel

\$3,500



Catherine Large

I collect, observe, absorb, process, make.

A current obsession in my practice is with the nature of material and its potential for transmutation. It has led me to seek a variety of substrates to utilise in the enamelling process. By experimenting and pursuing possibilities, I have, in this instance, made use of very thin fine silver sheet, soldering, chasing and embossing tools and vitreous enamel.

This process has led me down an unintended and unexpected path: the work has its' own voice and has found expression.

Ternion, or 3 cylindrical vessels, have been the outcome, capturing both volume and weightlessness, light and colour.

Catherine Large is a contemporary jeweller and metalsmith based in Brisbane, Queensland, Australia. Her practice encompasses jewellery, silversmithing and vitreous enamelling.

Catherine has a Bachelor of Visual Art from Sydney College of the Arts, and a Master of Visual Art from Queensland College of Art, Griffith University.

She combines her studio practice with teaching in university settings and adult education. She works in a studio that is an efficient but compact space.

Her work references her environment, travel and the nature of 'stuff' and is a contemplative process of considering materials, taking time to think about the creation of objects and using her hands and tools to bring the ideas to fruition.

She sees making as an opportunity to communicate ideas and to engage in notions such as sustainability and quality in craftsmanship.

Catherine is currently a finalist in the 21st Silver Triennial International finalist, Deutsches Goldschmiedehaus, Hanau, Germany.

Ternion 2024

fine silver, vitreous enamel

\$5,000 (3 pieces)



Evgeniya Lisichkina

Made by Living Creatures series reflects my fascination with nature's intricate forms and textures. My goal was to create wearable art using organic materials of different origin, highlighting their raw essence and connection to the earth.

This concept evolved into Co-creating with Earth, expressing the shared effort between nature and man in the act of creation. Like pearl cultivation or silk production, these processes are a collaboration—where nature provides the material, and human hands shape it with utmost care and sometimes immense effort. The featured piece incorporates hand-carved conch shell flowers and silk cocoons, with a ring base handcrafted from recycled silver.

This series is entirely new and has not yet been published. It will be partially showcased at Runway in the Reef, a designer showcase at the Melbourne Aquarium during Melbourne Fashion Festival.

Evgeniya Lisichkina aka Jane Ju is a Sydney-based jewellery artist whose handcrafted designs embody organic beauty and contemporary craftsmanship. With a background in fashion and accessory design, she honed her silversmithing skills at Gaffa Gallery and further developed her artistic vision, achieving her postgraduate diploma at the Whitehouse Institute of Design. She is a member of the Australian Fashion Council since 2013.

Her practice is deeply rooted in nature, drawing inspiration from Australia's landscapes to create sculptural, one-of-a-kind pieces, both wearable and meaningful.

A career highlight includes creating 57 bespoke pieces for the movie – Amazon Studios adaptation of The Lost Flowers of Alice Hart, worn by lead characters including Sigourney Weaver.

Vessel of New Sublime Ring 2025

silk cocoon, carved pink conch shell, French wire, handcrafted from recycled Australian silver ring base, mixed media
\$680

Metamorphosis (earrings) 2025

silk cocoons, red coral, carved pink conch shell, sterling silver wire
\$680

Shell We Dare (choker) 2025

seashell fragments, kangaroo leather lace
\$280

Shell We Dare (necklace) 2025

white-washed seashells, genuine leather cord
\$360



Danielle Lo

The act of repetition leads to a meditative state of mind. The process of making jewellery is an art form. It has become a way to express memories and observations of the natural landscape. This body of work embodies the many hours of repetition and meditation. With a focus of using traditional silversmithing techniques, including hand engraving and enamelling. The forms and textures created are drawn from flora and picturesque environments. This body of work consists of a bracelet, necklace and ring made from fine silver, sterling silver and enamel.

Danielle Lo is a Sydney based contemporary jeweller. Each piece is meticulously handcrafted drawing inspiration from nostalgic memories and the natural landscape. The works are feminine and delicate to celebrate the little details found in the environment. Using precious metals, carefully sourced gemstones and traditional silversmithing techniques, Danielle emulates forms found in nature to create her unique sculptural pieces. Danielle holds three qualifications and is represented by many retailers and galleries across Australia. Her practice today includes operating a small business, participating in selective design markets and sharing her knowledge through teaching.

Rolling Hills 2024

sterling silver, fine silver enamel and nickel silver

\$3,100

The Flower Fields 2024

fine silver, sterling silver and enamel

\$3,360

Morning Dew 2024

sterling silver, fine silver, enamel, sapphire

\$590



Som Luong

In my exploration of boldness, I am taken with setting large crystals and semi-precious stones in simple encasings. I chose this clear quartz because its shape is reminiscent of a heart and its weight felt precious in my hand. When worn, the crystal rests in the middle of the chest, close to the wearer's heart and its weight has a grounding, stabilising effect. The piece's industrial feel could send a message that the wearer may be sensitive and full of boundless love, but they nevertheless possess qualities of strength like a rock, diamond or thunderbolt.

The clasp contains a Buddhist Bodhisattva 'pressing' – this one was taken from a rupa of the Bodhisattva Vajrasattva who is associated with purification and the colour white. Although this pressing was taken from Vajrasatta's earrings, it resembles a flower. To me, the spiritual path is about endless unfolding and beauty – like a bold, mythical flower.

Som was introduced to silversmithing at Sydney's College of Fine Arts in the early 2000s. At that time, he really wanted to become a jeweller, but his working class father and his internalised working class voice said 'No'. However, he kept practising his craft for over 20 years and is now ready to show his work to the world. His current interest is in creating jewellery that reflects his Buddhist practice and his exploration of his South-East Asian heritage – pieces that are imbued with a spiritual quality as well as being playful and enjoyable to wear. Som cannot help but question, wonder, philosophise and see the humour in the world around him. For Som, jewellery making is about reclaiming and honouring the creativity he once pushed aside. Som delights in the idea his hand made precious objects will outlast him. Objects that are his ideas, philosophies and values made solid.



Clear Quartz Double Vajra 2025

sterling silver, fine silver, sterling silver chain, clear quartz double point

\$1,300

Josephine Mascaro

This is the fourth work in a series titled 'As I Understand It'.

This series of five copper crochet brooches portrays a timeline of the country surrounding Port Hedland. This work is intended to be read from left to right, thus unfolding the story of the Pilbara's landscape as I understand it, from the beginning to current time. From the natural environment of precolonization to the detritus of settlement, development and discovery of iron ore to the dominance of hi-vis shirts, the uniform of the Pilbara's workforce.

Josephine is a visual artist who recounts stories of her experiences of place through her contemporary jewellery practice.

Josephine cannot remember a time when she was not "making". Whether designing and sewing clothes for her dolls from her mother's fabric scraps to learning to crochet, knit or embroider as a young child. These traditional crafts now come together with metalworking skills learnt while taking silversmithing classes at the Fremantle Art's Centre and later through Tertiary studies at Curtin University.

Her work is informed by her observations and interpretations of stories she hears and by what she reads and experiences. Josephine enjoys working across several disciplines with the handmade at the heart and centre of her practice, employing very low tech and slow old processes and traditional tools. Currently Josephine is exploring traditional Eurocentric gender specific work by combining textile processes and techniques with metals and other little surprises.

As I Understand It 4: Looking Back From Here 2024

copper, copper wire, stones, shells, found glass fragments, found pottery and glass fragments, found plastic fragments, found and altered rusty bottle tops, repurposed hi-vis work shirts
\$750 (set)



Brooke McKenzie

These objects from the past of the future were collected from archaeological digs several centuries before they were made.

Mystery surrounds their exact origin and purpose. Are they in fact components of an interstellar craft or part of an alien civilization's language? Perhaps the answer will come by keeping one close and pondering its otherworldly form.

Although undetermined, these artefacts appear to constitute a fusion of Sterling Silver, Copper, Bronze and Stainless Steel.

Brooke McKenzie work is defined by an intuitive exchange of materials and design, creating wearable objects which fuse her unique symbolism within a sculptural framework. Her work draws inspiration from Sci-Fi, Op Art, psychedelia, mysticism and artisanal metal work. Living and working on Gadigal Land, McKenzie sights exhibiting alongside talented jewellers, artists and makers in group shows as a definite highlight, as is seeing her creations worn out in the wild.

Future Artefacts [4], [5], [6] 2025

sterling silver, copper, bronze, stainless steel

\$420 each



Juanita McLauchlan

Made from woollen blankets, thread, and possum fur, my necklaces are a profound exploration of family, identity, and cultural heritage. Grounded in Gamilaraay identity, language, and history, they reflect on family connections, personal belongings, and ancestry, while delving into my spiritual bond with Country. My work examines the preservation of intergenerational ties through the gathering and sharing of ancestral knowledge, bridging the past, present, and future. These necklaces carry the printed impressions of Wiradjuri Country in Wagga Wagga, NSW, where I live and work. By intertwining native and colonial materials, I view these non-figurative forms as custodians of knowledge.

In 2025, McLauchlan will present a solo exhibition at the Art Gallery of New South Wales in July and at Wangaratta Art Gallery in February. Currently, she is presenting a solo exhibition, *guuma-li / gather*, at Artspace, Sydney (Ideas Platform) on until April 6, 2025. In 2023, McLauchlan debuted her first major solo exhibition, *gii mara-bula / Heart Hand-* also, at Wagga Wagga Art Gallery, curated by Julie Ewington.

McLauchlan has been awarded the McCahon House Bundanon Exchange in New Zealand, which begins in April 2025, and she is a finalist in the Blacktown City Art Prize 2025. In 2024, she received the Griffith Regional Art Gallery's National Contemporary Jewellery Award and has been a finalist in several prestigious art prizes, including the Wynne Prize at the Art Gallery of NSW (2024), the Ravenswood Women's Art Prize (2024 and 2022), and the Fisher's Ghost Art Prize (2023).

nhuubala dhawun / new ground 2025

wool, possum fur, thread

\$4,800



Fiona Meller

This work, *Hirst Exploded*, is a gem-encrusted skull created as a memento mori and a response to Damien Hirst's "For The Love of God". It both explores our mortality and the tension between artistic expression and the value placed on an artwork which ultimately may shape how it is perceived. *Hirst Exploded* further questions the value, vanity and excess of creating and commodifying artwork and its implications for contemporary jewellery. The skull has been "exploded" as if it were a medical specimen and is articulated to enable the parts to move independently and be viewed from different perspectives. It has been cast in sterling silver using the lost wax process. The stones, both precious and not-so precious, have been cast in place or handset.

Fiona Meller trained first in Sculpture and then completed Jewellery & Object Design at the Central Institute of Technology, Perth. She subsequently completed Jewellery & Object Design, and Trade Manufacturing, at the Design Centre Enmore. Since 2012 she has been a full-time resident at SquarePeg Studios in Marrickville, and in 2022, she became the owner of the Windowsmiths Gallery in Potts Point.

Her design concepts have arisen through experimentation in order to understand the properties inherent to the materials she uses and to extend their function beyond the accepted norm. This often leads to serendipitous results, creating objects that are imbued with a visceral and evocative meaning. Fiona finds inspiration in forming new dialogues and narratives that deviate from the expected.

Fiona's work challenges preconceived ideas of body adornment and its function and provides space for comment on the issues of identity and place in our society.

Hirst Exploded 2025

sterling silver, diamonds, sapphires and cubic zirconias

\$3,300



Natasa Milenovic

We rely on connection to thrive, yet there comes a time when letting go is necessary.

This series of seven brooches explores attachment through the way seaweed clings to rocks and pebbles, drawing a parallel to human relationships and attachment theory. The brooch itself is an attachment to the body, reinforcing this theme.

The pebbles are formed by pressing and sinking tombac sheet, while the seaweed takes shape through fold forming, hot sculpting, soldering and use of patinas. Some elements are kinetic, evoking movement in the water.

Immigrating to lutruwita/Tasmania in 2001, Nataša Milenović, a German-trained goldsmith, seamlessly integrates environmental consciousness into her craft.

Inspired by convergent patterns of evolution and symbiotic relationships, she employs traditional techniques such as cold forging and hand fabrication, while incorporating contemporary fold-forming methods. Through her exploration of materials and the use of patinas, she conveys themes of transformation and ephemerality.

Nataša's work has been recognised with funding from the Duisburg Gesellschaft, Regional Arts Tasmania, and the Australia Council for the Arts, and has been showcased in solo and group exhibitions across the country. A finalist in several awards, she expanded her global reach in 2023 by presenting at the Contemporania Art Fair in Barcelona.

In 2024, she created a new body of work for a duo exhibition with Regine Schwarzer at Radiant Pavilion, further demonstrating her dedication to craftsmanship, nature, and artistic expression, while pursuing her ambition to create larger-scale works.

Study of Attachments 1 2023

tombac (brass), sterling silver, steel, patina, varnish

\$450

Study of Attachments 4 2023

tombac (brass), sterling silver, steel

\$550

Study of Attachments 5 2023

tombac, sterling silver, copper, patina, varnish, steel

\$1,450

Study of Attachments 6 2023

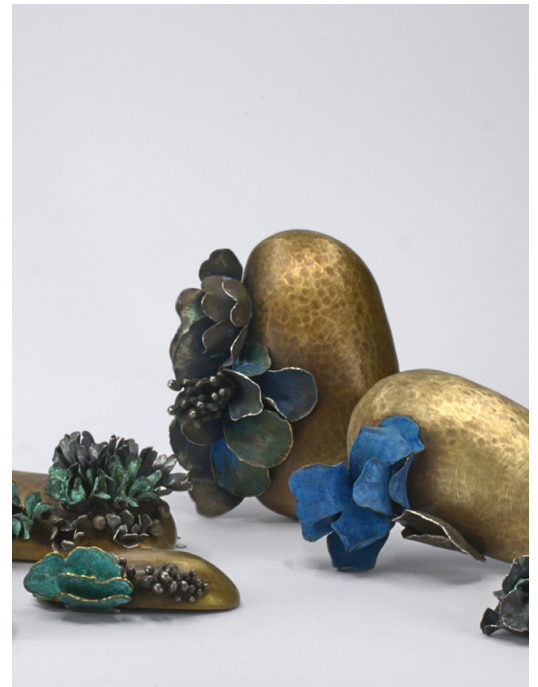
tombac (brass), sterling silver, patina, varnish, steel

\$1,850

Study of Attachments 7 2023

tombac (brass), sterling silver, copper, patina, varnish, steel

\$1,180



Helen Mok

This series of five leaf-shaped brooches, made from copper and sterling silver, explores the enduring bond between mother and daughter. Inspired by the Chinese saying “落叶归根” (luò yè guī gēn), meaning “fallen leaves return to their roots,” the work reflects the cycle of life—growth, change, and return.

A mother nurtures like a tree, her love flowing through the veins of a leaf, sustaining new life. Though leaves may drift away, they return to the earth, enriching the roots from which they came. In the same way, a mother’s love never fades—it lives on, carried in her child’s heart.

Through metal brooches, I imprint saw-pierced images of my daughter, turning nature’s symbolism into wearable art. Worn close to the heart, these pieces embody love’s journey—ever fleeting, yet always returning, intertwined with its origins.

Helen Mok is a contemporary jeweller based in Sydney. Her work explores the connection between jewellery and personal expression. She creates wearable art that captures emotions, memories, and quiet gestures, drawing on nature’s symbolism to tell intimate stories. Through saw-pierced designs in copper and sterling silver, she reflects on the cycles of life and the deep bonds between generations, particularly between mother and child.

Helen’s work has been exhibited at COTA in Sydney and Zu Design in Adelaide. She has received recognition, including the RAW Accessories Designer of the Year award and being highly recommended in the Qantas Spirit of Youth Craft & Objects category. A recent highlight was her selection for the Reflect/Refract National JMGA Contemporary Jewellery Award 2024. Helen completed her Class 1 Honours Bachelor of Visual Arts at the Sydney College of the Arts.

Returning to the Heart #1, 3, 5 2025

copper, steel

\$450 each

Returning to the Heart #2, 4 2025

sterling silver, steel

\$550 each



Jason Moss

The two 'tee shirt patches' I have submitted are a re-imagining of badges often associated with 1970s punk culture. Worn as a collection on a jacket lapel or tee shirt, badges would define the wearer's tribal alliances.

In an old school, analogue world, lapel badges signalled to others your values, your interests and affiliations. They brought you all together but also like a binary code of zeros and ones the collection of badges would build an impression of a singular individual.

The stamped phrases on these badges derive from 90's dance music, my tribal beginnings. Dance floor anthems that call you to dance. Words that still live with me today.

The work is made using a commercial badge machine although I have replaced photocopies with fine silver and copper shim. As far as I know this is a unique technique.

Jason Moss is a contemporary jeweller based in Bonny Hills, NSW. A beautiful surf village on the mid north coast of NSW. His jewellery practice bounces between one off precious pieces, commissions and fashion production. He has worked in the field of jewellery for 25 years full time, but post pandemic is spending more time with his better half, Devo, his beautiful whippet.

Jason's work was collected by Toowoomba regional gallery in 2023 as part of their Contemporary Wearables: Biennial Jewellery award.

I Feel For You 2024

fine silver, steel, brass, calico, paint
\$1,500

What Time Is Love? 2024

copper, steel, photocopies, brass, calico, paint
\$750



Larah Nott

February 2025 – the newest addition to the ongoing Concert Hall series.

My practice is a continuous exploration of scale, a balance of machine and handmade, a joining of traditional and new ways of working with materials. I am often exploring strong shapes that cast shadow. Although not a concert hall, I was struck by the drama of the interlocking shapes floating and protruding above the ground. The interplay between the forms and the material choices such as the illuminated central cube clad in corrugated glass and the floating sphere, combined with the location at Taipei's Shilin Night Market – create a clash of the traditional and the new.

Larah Nott is a Jewellery and Object maker based in Mollymook, NSW, Australia. After travelling Australia and Europe as a chef and studying jewellery design and manufacture in London and at Melbourne Polytechnic, she moved to Canberra in 2012.

Larah graduated from The Australian National University in 2014 with a Bachelor of Design Art, Gold and Silver smithing. She has exhibited in Australia, Taiwan, Japan, USA, France, Germany, Greece, Spain and Thailand with work in public and private collections. She is also the winner of National and International Prizes for object making and is represented by Bilk Gallery, Canberra.

Taipei Performing Arts Centre Brooch 2025

titanium, hand cut, fabricated, micro tig welded and anodised
\$850



Emily O'Brien

Fears | Fierce is not just a play on words, it is a manifestation, and object of power. It is about grasping fear and embracing it – to take hold of it as a way of taking back power. The snake represents many things across cultures and history, but for me, this piece explores personal themes of fertility, renewal, and healing. I wanted this work to show strength, ugliness, fear and power so that when it is worn these feelings of vulnerability are overcome by the weight and strength of the piece – making the wearer feel emboldened, fearless, and empowered. 'Fears | Fierce' serves as a reminder that by embracing our fears we can ignite our inner fierceness, encouraging a transformative journey toward self-empowerment, healing and liberation.

Emily O'Brien is a Melbourne based artist and designer working across gold and silversmithing, sculpture, installation, film and performance art. Upon graduating from the Canberra School of Art, ANU in 2006 her 'Hair Chairs' were acquired by the National Gallery of Australia. She has exhibited both nationally and internationally. Emily's artwork challenge ideas of beliefs and conformity; addressing themes of fear, trauma, anxiety, social expectations. She is primarily concerned with how these themes resonate when worn on the body and how they can empower the wearer. A recent highlight for Emily was returning to study an Advanced Diploma in Jewellery and Object Design at Melbourne Polytechnic, graduating with a Graduate Excellence award in 2024.



Fears | Fierce 2024

Sterling silver, brass, python spine

\$8,900 (set)

Ravija Parekh

My work is a personal journey to rediscover the ancient jewellery techniques and skills lost from my family's lineage through colonisation and migration. This process has become a profound exploration of self and cultural heritage, allowing me to reconnect with the artistry and traditions of my ancestors.

Inspired by the majestic jewellery once adorning Indian royalty, treasures stolen during colonisation, my pieces aim to reclaim this history. I used 24k gold-plated brass, silver, diamonds, and coloured gemstones, merging traditional techniques with contemporary design. Each piece reflects the opulence and intricacy of these lost artefacts, celebrating the resilience of Indian culture.

The pieces in this collection are named after powerful women in Indian history who fought for their people, symbolising strength, resistance, and pride. Through this work, I strive to honour the stories of the past, revive lost traditions, and bring a modern perspective to a rich and enduring cultural legacy.



Rani Lakshmibai of Jhansi (choker) 2024

24k gold plated brass, amethyst, lapis lazuli, cubic zirconia pavé
\$9,500

Rani Avantibai Lodhi of Raigarh (earrings) 2024

24k gold plated brass, amethyst, lapis lazuli, cubic zirconia pavé
\$2,600

Begum Hazrat Mahal of Awadh (collar) 2024

24k gold plated silver and brass, amethyst, lapis lazuli
\$5,700

Azizan Bai of Kanpur (ring) 2024

925 silver, diamond, alexandrite
\$1,800

Jhalkari Bai of Jhansi (ring) 2024

silver 925 with Bezel set Amethyst and Diamond accents
\$1,200

Radka Passianova

Void is a personal reflection on my experience of grief—a time when I felt detached from my own body, as if I was an observer of my own mind. This state of disconnection emerged during moments spent in snow-covered mountains, where the quiet and stillness seemed to mirror my inner world. This series captures the essence of snow formations, a landscape cloaked in a quiet blanket of emptiness. It reflects the relentless tiredness and profound sleepiness that accompany this state—a personal void that isolates and traps, holding one in a mental fog.

These vessels were handmade from copper and gilding metal using traditional silversmithing techniques, including sinking and planishing, followed by hand-finishing methods. All three vessels are powder-coated in matte white.

Radka, originally from the Czech Republic, is a Sydney-based jewellery and object designer/maker. She studied Jewellery & Object Design at TAFE NSW Design Centre Enmore, where she has been teaching since her graduation in 2008. In 2013, she completed a Master of Design at the University of Technology Sydney. In November 2023, Radka founded The Metal Space, a silversmithing and jewellery-making studio located in Sydney's Northern Beaches.

Radka's work is mostly inspired by environmental concerns, life experiences, and her observations from her travels. Radka enjoys being challenged by scale, materials and techniques. Her creative process is driven by an exploration of form, material experimentation, hand making process and the reflective time spent in making. These elements converge to shape the character and ambiance of her work.

Void – Vessel #1 2024

powder coated gilding metal

\$1,600

Void – Vessel #2 2024

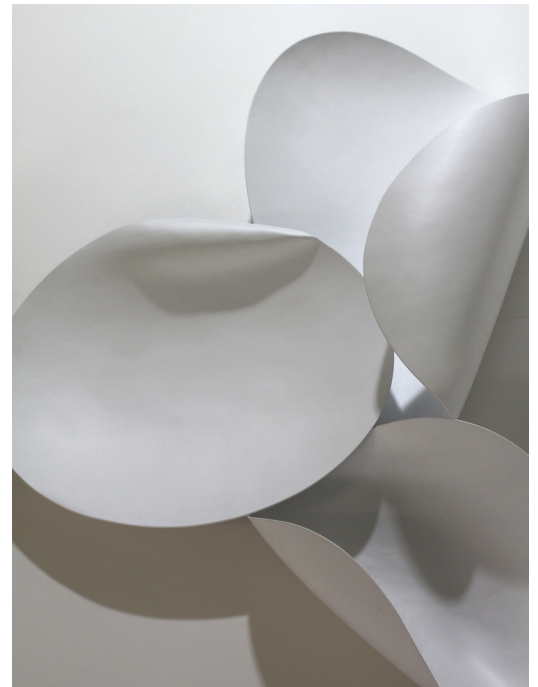
powder coated gilding metal

\$1,400

Void – Vessel #3 2024

powder coated copper

\$800



Erin Pearce

Forming part of an expanding body of work, which contemplates the position of the maker and their voice through time, Pearce wonders whether the commodity of the material outweighs the Artist's intent? Will the inherent financial value of the materials that Pearce creates with become more treasured than what she has to say, or will her creative female voice see these pieces appreciated for their existing forms and conversations into the future?

Pearce uses a variety of forming techniques such as raising, chasing and repousse to manipulate the metal to gently echo the forms of the bezel set gemstones. Finishing each piece with highly polished details, set against a soft, satin surface, creating a contemplative, dream-like aesthetic.

Erin Pearce is a multi-award winning Sydney Jeweller who is passionate about creating functional pieces that draw inspiration from both the environment, and the brilliant designs of Modernist Masters who have come before her.

Taking out the prestigious win in the Precious Metals category of the 2023 JAA Australasian Jewellery Awards, Erin's work continues to demonstrate a constant consideration of the placement of both herself, and her work, between the worlds of Contemporary Art and traditional jewellery manufacturing.

Head in the Clouds 2024

fine silver, 9ct rose gold & 10.45ct Winton boulder opal

\$2,940

Feet on the Ground 2025

fine silver, 9ct rose gold, amethyst, rose quartz

\$2,925



Felicity Peters

A large piece of chrysoprase was the starting point. When I cut into the rock, I realised that the colours were so beautiful that the end piece needed to be large, something I enjoy.

Many skills are needed when slabbing, cutting and polishing a stone to make the most of the colours. I love imperfections. They are an important part of the stone. Some people would have used the pure green section, but I feel this is ignoring other beauties. However, once you remove the material, you cannot get it back! It needs patience until the rock starts "speaking" to you.

As I was working, a bird shape evolved. Sterling silver was the natural material choice. As was using twiglike claws. Protecting the back with a small sculpture of a symbol often used in my work, the heart followed. Backs are as important!! A "strong" chain complements the stone.

Felicity Peters is a full-time maker and designer of jewellery and objects. Her work is inspired by political and social history, architecture, the environment, and her travels, particularly in Poland.

Felicity's work has won many awards, has featured in 36 books and she exhibits nationally and internationally.

Felicity's unique pieces are in a number of private and public collections, including the National Gallery of Australia, the Powerhouse Museum, the Art Gallery of Western Australia, the Gdansk Amber Museum, the Zurich National Museum, and several regional Australian Galleries.

Felicity enjoys learning new skills and adapting the processes to her practice. She has recently taken up lapidary and is loving learning about rocks and how to use them in her work.

Her most recent highlight was travelling to Poland in May 2024 where she presented a talk on her inspiration from Polish Jewish history, at the Legnica Silver Art Festival.

Green Bird 2023

sterling silver, 18ct gold, chrysoprase

\$1,650



Harrison Pickering

The materials for my entry have been scavenged through a network of relationships I have developed (and continue to expand) within the industry, and my local environment. Opal suppliers have sent me fragile unusable chips and broken stones. Another stone supplier has sent me all their offcuts from the gem carving they do. A gourmet uni harvester on the South Coast has provided me with a box of their sea urchin spine and shell waste, a beautiful purple. Healthy macadamias felled and burned on the farm next to my house have had their ash salvaged and included. This work has been part of an ongoing investigation into the geology of the Anthropocene; what our society will leave behind in Earth's geologic record. This is my playful interpretation of that somewhat troubling concept, and a pragmatic way to revalue the minerals and materials we already have above ground.

Harrison Pickering, making under the moniker 'Loki Patera', lives and works between Lismore and Sydney. He is interested in inverting the notion of value within jewellery, and has been exploring how discarded byproducts of industry, especially within the jewellery industry, can be reimagined for appreciation and circularity. He has been developing a methodology of recycling gemstone offcuts from suppliers and carvers, scraps of precious metal, and materials such as sea urchin spines from a gourmet harvester, to form a new composite material. The waste becomes important again – an apex material. Recently he designed the jewellery for Alix Higgins fashion week runway show 'A Gift From the Fall' at Carriageworks.

FORGOTTEN TIDE 2024

recycled sterling silver, gemstone offcuts, sea urchin shell waste, macadamia wood ash, silver dust, lime from oyster shell, binding agent

\$600



Michelle Pitton

Binary Coir is a necklace, made of small clusters of imaginary organisms, a hybrid object. A blend of hair and toy, part organic and part fabricated, an object capable of growth and continuous replication. The title of this piece references both the digital and the organic worlds to which we belong. Binary Coir is an imaginary and speculative wearable object only possible in the future, imposing questions, and moments of reflection on the type of future we may or may not desire.

Each strand of "hair" has been made individually by hand from PCL biodegradable plastic, held together with silk cords and an internal silver frame. There is an intentional level of itchiness and discomfort when wearing this piece.

Michelle Pitton is a contemporary jewellery and object designer, based in Sydney Australia. Michelle's practice focuses on fusing digital technology with her hand-making techniques. Her work is a result of experiments with bespoke artisan crafts and an exploration of how these can be combined with emerging digital technology to create bespoke jewellery pieces. Michelle has exhibited her works both nationally and internationally. A recent highlight of her career was the selection of her jewellery in the Reflect/Refract JMGA 2024 awards exhibition held in Perth WA, as part of the 19th JMGA National Conference.

Binary Coir 2024

polycaprolactone (pcl plastic), 925 silver, silk, wax
\$1,300



Nicole Polentas

The Borderland is a sculptural work that reanimates microscopic particles within the reproductive system through magnification and abstraction. Drawing from Ancient Greek thought the work acts as the σύνδεσμοι – the combiner of all matter that constitutes being. Within the work ‘the transition from being to being is effected through the intermediate state, and sleep would appear to be by its nature a state of this sort, being as it were a borderland between living and not living’ Sprague, Rosamond Kent. “Aristotle and the Metaphysics of Sleep.” The Review of Metaphysics 31, no. 2 (1977): 230–41. <http://www.jstor.org/stable/20127048>.

NICOLE POLENTAS is a Greek Australian multidisciplinary artist with a focus on contemporary jewellery and object based in Narrm. Nicole has held solo shows in Australia, Europe and the US. She has won numerous awards, and her work is included in collections of the Powerhouse Museum, Toowoomba Regional Art Gallery, The Bluestone Collection, The MacMillan Collection at RMIT University, and the Museum Espace Solidor in Cagnes-sur-Mer. She has received a Bachelor of Fine Arts, a Master of Fine Arts and a PhD in 2015 at RMIT University. Nicole recently undertook an artist in residency at the Ilias Lalalounis Jewellery Museum in Athens Greece.

The Borderland 2023

sterling silver, copper, brass, glazed porcelain, glass, powder coat, ceramic coat paint, paint, resin, gold gilt, pigments
\$4,500



Zoë Pollitt

Sea Psyche

Smooth/rough. Fluid/hard. Salty/sweet. Anticipation/relief.

My work is driven by a love and curiosity for the sea and the intimate ways we are connected to it.

A source of life, a place of solace, of creation and destruction. Its energy and power shapes and shatters, fuels and forms. Vast and amorphous, endlessly changing yet reliably soothing, its unbounded pull and gentle caress are strangely satiating.

An elixir and mixer, clarifying and captivating. The merciless force of its waves dumping our bodies, or a cool caress as it drips down our skin, drawing us to its endless depths.

The biomorphic forms in my collection are created through multiple experiments using sterling silver and gold to capture individual states of being and when worn, an intimate connection to both self and sea.

Zoë Pollitt is an emerging contemporary jewellery designer whose work fuses conceptual and material exploration. A graduate of Enmore Design Centre, her practice is shaped by Modernism, Surrealist metaphors, Neuroscience, and Punk. She creates pieces in precious metals, designed not just to adorn but to provoke conversation.

At the core of Zoë's work is an exploration of dualities—the fluidity and rigidity of metal reflecting the tensions within human emotion and experience. She is particularly drawn to the alchemical process of transmutation, where material transformation serves as a metaphor for psychological and philosophical shifts.

Zoë's work has been exhibited in both solo and group settings, including her solo exhibition *Letterati* at Windowsmiths and the group exhibition *Intimacy* at Gaffa Gallery, 2024. She has been recognized as a finalist in the National Contemporary Jewellery Awards and JMGA Profile, as well as receiving Highly Commended in the JMGA Graduate Metal Exhibition 2024.

Sea Psyche. Oscillate wildly sunrise (ring) 2024

sterling silver, 18k gold

\$1,350

Sea Psyche. Oscillate wildly (pendant) 2024

sterling silver, 18k gold

\$760

Sea Psyche. Totally Drip (ring) 2024

sterling silver, 18k gold vermeil

\$760



Francisca Rendic

For PROFILE 2025, my entry features handcrafted jewellery made from sterling silver and 9ct gold, materials chosen for their durability and elegance. Inspired by the intricate patterns and forms found in Australian nature, particularly coastal landscapes and native flora, each piece captures the organic flow and texture of the environment. My process involves sketching designs influenced by natural elements, followed by meticulous handcrafting techniques to bring these sketches to life. I emphasize creating one-of-a-kind pieces that celebrate individuality and the connection between art and nature. The final pieces aim to empower the wearer, transforming natural beauty into meaningful, wearable art.

I'm a jewellery artist based in Sydney, Australia, dedicated to creating handcrafted pieces that merge contemporary design with the raw, organic beauty of Australian nature. My practice centres around small-batch, meticulously crafted creations made from high-quality materials, including sterling silver, 9ct gold, and 18ct gold. Each piece is thoughtfully designed to empower the wearer, offering more than just an accessory—it's meaningful, wearable art that tells a story. Every item I create is a miniature sculpture, shaped with passion and precision to highlight and enhance the individuality of each person who wears it. My work is proudly showcased at local markets, galleries, and boutique stores across Sydney and beyond, providing opportunities to connect with customers who are looking for jewellery that resonates with their personal journey and unique identity. Through these connections, I aim to offer pieces that not only adorn but also inspire and empower.



Ebb & Flow Bangle 2024-2025

sterling silver

\$1,195

Ebb & Flow Necklace 2024-2025

sterling silver

\$775

Ebb & Flow Earrings 2024-2025

sterling silver

\$295

Ebb & Flow Rings 2024-2025

sterling silver

\$ 215 (each)

Kaoru Rogers

This series of 3 single earrings are inspired from 3 words. HAPPA, TANE and SHIDARE.

HAPPA is a word for Leaves. TANE for Seeds. Covid isolation led to a lot of gardening and staring at plants. Examining Leaves and Seeds. Los Angeles, with its desert climate have Gum trees everywhere -brought from Australia during the gold rush. This was comforting. Having something familiar as I was isolated from my "home".

SHIDARE means Weeping or Cascading. It's a term that invokes a beautiful form which inspires me since childhood growing up in Japan.

I envisioned these elements coming together with the gravity of earth.

Sheets of silver are fused with wire. Hammered and shaped from the front, back and sides. Cascading elements were created with seed pearls and spinel beads. These were arranged like ikebana.

An arrangement for the ears.

Bouquets inspired by HAPPA, TANE and SHIDARE.

Kaoru Rogers is a Japanese Australian maker, currently residing in LA.

Her practice is akin to puzzle making. She pulls shapes, materials, colours and textures into the right composition, then considers form and movement. The body is a blank canvas. The bench is a collection of elements, building blocks.

Her making is often lead by terms from her native language which conceptually guides her process. For instance, BIRA BIRA is a term that describes flat sheets of metal that flutter. SHIKAKU is a term for a shape with 4 square corners. NERU is a word to describe kneading soft shapes.

These "words" describe something she is drawn to and lead the process of making.

Born in Japan but growing up, living and working in many diverse parts of the world, her work is influenced by the essence, beauty and connections she makes with each unique region.

HAPPA, TANE, SHIDARE #1 2024

argentium silver, freshwater seed pearls
\$450

HAPPA TANE SHIDARE #2 - 3 2024

oxidized argentium silver, black seed spinel
\$350 each



Christine Sadler

Picking up her mother's metal crochet hook and working a delicate circle transports Sadler back to her childhood home, time spent with her mother learning the stitches. Skills she in turn shared with her own daughters. It causes her to reflect on the transfer of these skills through the generations.

Sadler says she enjoys the flexibility of form that stitch allows, enabling her to explore structural and visual interconnections. The colour palette choice was easy – purple – her favourite colour.

Cradled within a hand-crocheted disc is silk ribbon worked with French knots in silver metallic cotton. A similar disc, cast in sterling silver from the original cotton and cradling an embroidered centre, sits alongside.

Her aim was to refract the viewers preconceived notions of traditional thread mark-making. While visually and structurally crochet, the unexpected rigidity of the metal challenges our perception of materiality, successfully leaving the confines of textile.



Christine Sadler is a multidisciplinary designer/maker based on Sydney's Northern Beaches.

She studied Fine Art at QLD College of Art, majoring in ceramics, before transitioning to metalsmithing. After training with Lucas Blacker and Tabitha Higgins, she joined SilverPlus studio in 2017. In 2023, began teaching metalsmithing at Ku-ring-gai Arts Centre.

Christine's work explores intricate thread-based embellishments, where colour, thread thickness, needle size, and stitch length influence her designs.

She has exhibited with Pittwater Artists Trail (2021–24), and her art has been featured at Manly Art Gallery Design shop, IMA QLD Gallery shop, Crackpot Gallery Freshwater, Artisan QLD Gallery Shop, and Corner Store Gallery Orange.

2024

Selected Review. React. Respond. JMGA NSW members exhibition Gaffa Gallery, Sydney, NSW

Selected Elemental JMGA Q'LD members exhibition Brisbane, Q'LD

Selected Reflect/Refract National JMGA Contemporary Jewellery Awards, Perth, WA

Finalist, Northern Beaches Environmental Art & Design Prize MAGM

2023

Finalist, Contemporary Wearables '23, Toowoomba

A Sense of Time and Place 2025

sterling silver, cotton, silk ribbon, felt, stainless steel pin

\$750

Rebecca Selleck

When the ironbarks blossom, my mind quiets. Their ephemeral beauty holds the tension between permanence and loss, memory and forgetting—a sense of self between shifting perceptions. From silicone moulds, I cast the blossoms, leaves, and stems in bronze, translating what is fragile and fleeting into a new system of value. Polished, welded and sealed, they are transformed.

The polished stainless-steel mirror reflects both the work and the viewer, dissolving boundaries between self, object, and organic form. The pin, worn against the body, carries this reflection with it, both shifting and anchoring as we move—like memory and perception itself.

The more-than-human world is my guide. I'm drawn to how we shape, revere, and ultimately commodify it, transforming complexity into something seemingly more valuable. The title speaks to this longing and sadness—of presence and absence, remembering and forgetting—lingering like an anchor in the endless reflections of two mirrors.

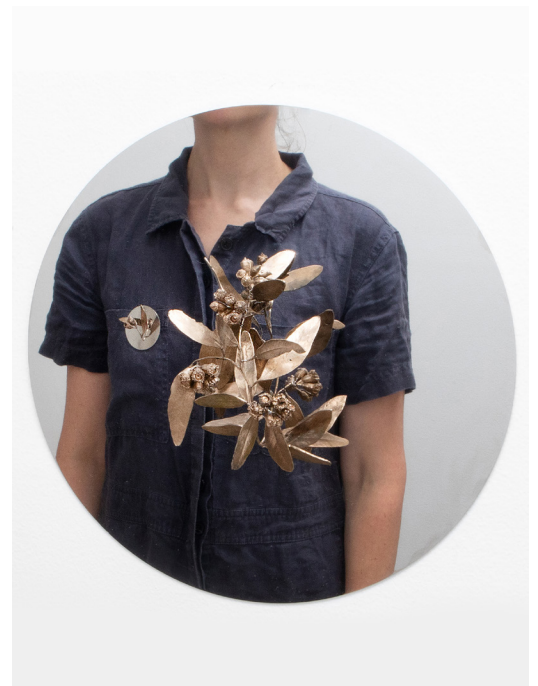
Rebecca Selleck is a Canberra-based artist specialising in sculpture, object, and interactive installations. Blending casting, assemblage, soft-sculpture, and animatronics, her self-reflexive work investigates human accountability and environmental ethics in Australia. She holds a Bachelor of Visual Arts (First Class Honours) from ANU and a Bachelor of Communications from UC.

Rebecca has received multiple awards, most recently the CAPO Robert Foster Memorial Award and the Major Prize for Lake Light Sculpture in Jindabyne. She has exhibited nationally and internationally, including the 2018 Arte Laguna Prize in Venice, 2022 Adelaide Biennial, and 2019–23 Experimenta: Lifeforms – International Triennial of Media Art. Her work is held in major public collections, including the Art Gallery of South Australia, Art Gallery of New South Wales, and Shepparton Art Museum. She is currently developing experimental jewellery and object-based works using casting, recycled metals, and kinetic elements to explore materiality and human perception.

eucalypt blossoms are my calm falling lightly from the ironbarks to make a bed of pink and blue-green were we can rest till one of us forgets or is forgotten 2025

stainless steel, bronze, sealant

\$3,300



Shan Shan Mok

Over the past nine years, my health has been a persistent challenge, influenced by multiple factors. Initially, I explored various avenues to regain my well-being, but as time passed, I came to realize that my health would never return to its former state. This realization sparked a complex emotional response, and I've since embarked on a difficult yet transformative journey of acceptance. Through this jewellery series, I seek to convey the intricate emotions that accompany learning to live with impermanence.

'Shan Shan' is my Chinese name; Word 'Shan' means coral in Chinese. My jewellery and objects have a way been inspired by form, movement, different stages of a coral's life cycle. It is an important metaphor for me, to express my life experiences.

Shan Shan Mok is a jewellery artist, designer and tutor. She was born in Hong Kong and raised in Sydney. She graduated with a Bachelor of Visual Arts degree majoring in Jewellery and Object Design from The University of Sydney, Sydney College of the Arts in 2006 and Honours in 2010.

Shan Shan was awarded/ selected in national/ international art and design awards since 2007 including: Sydney Region Winner -Accessories Category- RAWards 2013, RAWartists.org., Australia. Zelda Stedman Young Student Scholarship 2010, The University of Sydney. First place - Art-Environment/People category, PALM Awards 2010. The University of Sydney Union. 2nd Runner up - Ring Category - total weight 3 carat diamond and 18k gold ring, Buyers' Favorite Jewelry Design Competition 2009, HKJMA, Hong Kong.

Shan Shan 7th series: Learning to live with it 2025

sterling silver, 24k gold, silicone, resin, labradorite

Shan Shan 7th series: Learning to live with it #2 2025

sterling silver, 24k gold, silicone, resin, labradorite

\$980 each (ring with stand)



Jacki Stone

This series continues my explorations of the boundaries between jewellery and object. Combining geometric simplicity with playful, toy-like forms, the pieces invite interaction and evoke a sense of fun. Each element can be stacked, aligned or arranged, creating a connection between object and fingers.

Through this exploration, the wearer defines each piece's function, transforming it into either jewellery or curio. At every stage of interaction, the simple geometric forms are designed to awaken a sense of nostalgia and personal connection.

The series comprises three hollow forms and three pairs of rings. The cube, pyramid and cylinder can be slotted between a pair of rings, becoming sculptural objects or statement pieces to be worn on the fingers or as pendants.

Jacki Stone is a designer, object maker and jeweller living and working on Dharawal land, in Bulli NSW. After graduating with a Visual Arts degree in 1992, she expanded her skills studying Jewellery Manufacture at Enmore Design Centre in 2020. Jacki is the creative director of Jacstar Design, a design studio offering creative design services as well as bespoke jewellery and object design.

Her approach to jewellery and object making celebrates both artistic expression and craftsmanship. Often incorporating kinetic and geometric-inspired elements, her aesthetic is bold, sculptural and modern. Jacki works primarily with precious metals, blending them with both traditional and unconventional materials to create limited-edition collections and bespoke commissions.

Jacki has been awarded and short-listed in several jewellery prizes and exhibitions, both locally and nationally, and in 2024 completed an artist residency at Bundanon as the recipient of the JMGA-NSWs award.

PLAY | Pyramid 2025

sterling silver, nylon cord

PLAY | Cube 2025

sterling silver, nylon cord

PLAY | Cylinder 2025

sterling silver, nylon cord

\$1,050 each



Marika Strohschnieder

Ostrich eggs are the largest of any living bird and the ostrich's eyes the largest of any land creature. According to the 2nd century text Physiologus the ostrich hatched its eggs using its eyes – staring at them rather than sitting on them. It was claimed the intensity of its gaze produced all the energy necessary for incubation.

Eye of the Ostrich is part of an ongoing investigation Marika has been undertaking into the use of Ratite eggs in jewellery and the decorative arts. She is particularly interested in the mythological references relating to the use of these eggs and the rich and diverse symbolism surrounding Ratites throughout history.

Eye of the Ostrich combines traditional silversmithing, stone setting, and patination methods with the non-conventional technique of crocheting gold wire and inclusion of Ostrich eggshell and a glass element. Materials: ostrich eggshell, sterling silver, 14K gold filled wire, taxidermist's glass eye

Marika is a multidisciplinary artist with formal training as a stone sculptor, fine art conservator and jewellery designer. Having worked in a wide range of art institutions has inspired a diverse practice as an artist and encouraged experimentation. In 2017 Marika established Studio LUX, a jewellery and sculpture studio in the Macedon Ranges in Victoria. Marika has a particular interest in jewellery, sculpture and wearable art. More recently her work was included in PIN 9 at ANCA Gallery in Canberra, Contemporary Wearables at Toowoomba Regional Art Gallery and she was a finalist in the Experimental Print Prize at Castlemaine Art Museum.

Eye of the Ostrich 2025

sterling silver, ostrich eggshell, 14k gold filled wire, taxidermist's glass eye, 24k gold leaf
\$1,300



Naoko Takase

Nobuo's space explores the beauty of simple life and generosity.

The semi translucent agate which contains Koi-shape fossil seeds awoke memories of my next-door neighbour Nobuo, who was a tea and ikebana master. His simple tearoom overlooked a pond where Koi and sunlight danced in the water; every motion was slow and calm. Simple but beautiful Nobuo's space where he put his heart in, gave my heart a refuge.

The mirror was to catch light and bounce it back to the agate to create the sunlight in a pond in his Japanese garden. The Matcha bamboo teaspoon represents his generosity. It folds in half for easy travel. I appreciated his thoughtfulness towards me who was leaving Japan for Australia. The silver hook is attached to the teaspoon with a chain, connecting the agate to complete Nobuo's space.

I am a contemporary jeweller, and a wearable object maker live on Gadigal Country (Sydney), Australia. My work often reflects what I was inspired by from peoples' stories and what is happening in our society. Following a series of challenging events that led to an identity crisis, I rediscovered myself through the craft of jewellery making. I aspire for my jewellery to hold significant meaning for the wearer, enabling them to share their stories and empowering them whenever it is worn. My jewellery is my voice and storyteller.

Nobuo's space 2025

recycled sterling silver (main component), sterling silver (tube, snake chain), acrylic mirror, agate, bamboo matcha spoon

\$600



Bic Tieu

Circling is a series of new works that adorn the hands. For Profile, I have submitted a metal bangle that evokes the traditional Chinese jade disc. In Eastern philosophy, the circular form is associated with unity, the cyclical nature of life, and harmony. The surface design draws from my heritage of Chinese and Vietnamese lineage but is more closely connected to the place of Cabramatta through its surface visual language. The collected imagery reflects the community and culture I grew up around, near the town centre of Cabramatta. The built environment, shop fronts, and food packaging serve as inspiration for developing a visual play of images and text wrapped around the bangle. I take ubiquitous and auspicious motifs and nouns, which are drawn, laser-cut, and cast in copper and silver to achieve a silvery-grey tone.

Bic Tieu is a designer, object maker, and jeweller. She is also a lecturer teaching in the School of Art and Design at the University of NSW. She is interested in ways objects are holders to stories, cultures, and knowledge.

Bic's practice draws on traditional and contemporary craft and design methods inspired by her Asian-cultural lineages to investigate themes of personal and cross-cultural narratives. Specialising in traditional and contemporary metal and lacquer craft technologies, her practice often utilises a synthesis of these materials to create different perspectives on contemporary object-making and meanings. Her recent work navigates cartographic ways to explore the 'in-between' to create new kinds of cultural objects that are representative of the hybrid cultures, diasporic life experiences, and identity represented in the diverse cultures in Australia. Bic's practice revels in materiality expressed in object-based forms to create a better understanding of cultural diversity within the Asia-Australia context.

Circling Cabramatta (no.2) 2025

shibuichi, sterling silver

\$5,500



Emily Valentine

Feathers are my paint. Influenced by the art of the Pacific I've developed my own technique and style using feathers. The source of the feathers is vital – I ideally use feathers from roadkill.

Born in New Zealand, now living in Australia, she sees the art from Pacifica as her strongest influence. She wants the viewer and wearer to know and see where things come from, and to think about our callous treatment of animals.

For Profile I will present 3 of my popular platypus brooches, which reflects the declining state of the Australian habitat causing the decline of so many of our birds, plants, animals and insects. Combining two indigenous species echoes the fragility and uniqueness of the Australian flora and fauna.

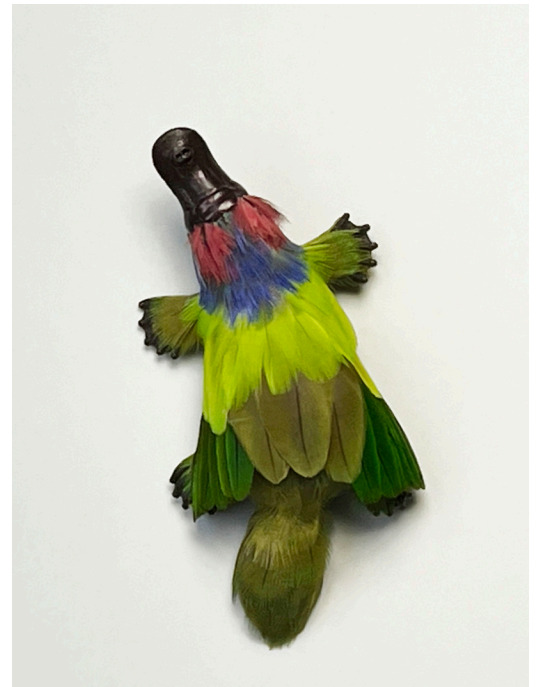
For the last 35 years Emily Valentine has worked full time as an artist in Sydney. She studied at Sydney College of the Arts completing a Bachelor of Arts (Visual), 1984–87, majoring in Jewellery and Object design. She then completed Photography I & II at the Australian Centre for Photography, Paddington, Sydney.

Valentine is one of few artists using feathers as the cornerstone of their conceptual language and philosophy. She often creates small sculptures and jewellery with narrative themes. Her work is direct, humorous and meticulous.

In 2023 she received an Artist in Residence at Bundanon NSW at the Dorothy Dwyer Silver Smithing Studio, funded by JMGA, NSW Inc. Twice in (2002 and 2014) Valentine won major awards at World of Wearable Art, Wellington NZ. Valentine's jewellery artwork has been included in many selected/curated contemporary jewellery exhibitions. She is active in the JMGA community.

Platypus Brooch I, II, III 2025

Indigenous feather, plastic toy, stainless steel findings, mixed media
\$250 each



M. Veronica Silva

This work is a series of 3 pieces made from sterling silver, 9karat yellow gold and precious stones. The inspiration for the works is Earth's natural mechanics and how they shape the land and geography over time. The ever-changing faces of the terrain and the forces that act to shape them are used as an analogy for the shaping of people; how the shifting forces of life and experience, erosions, faults, accumulations and time itself carve beautiful, terrible and unique new shapes into a person's being.

Veronica is an artist and contemporary jeweller from Brisbane, QLD, Australia.

She works primarily with precious and semi precious metals and raw gemstones, and creates through wax carving and traditional goldsmith fabrication techniques.

Her current body of work is inspired by shapes and textures found in nature, geographic formations, and the abstraction of form that flows during the creation process and how these elements lead to introspection.

Recent career highlights are works exhibited at Brunswick Street Gallery, Small Works Art Prize 2024 and winning the jewellery rendering "Colour" category with her jewellery illustration in the JAA jewellery Rendering awards, 2020.

Veronica studied at Griffith University, QLD College of Art with a major in Jewellery and Small Objects, then completed a 4 year Jewellers Apprenticeship through TAFE QLD.

Erosion and Time 2024

sterling silver, fine silver, 9k yellow gold, rough tourmaline crystal, stainless steel pin
\$934

Eluvial Hearts 2025

sterling silver, 9k yellow gold, sapphire beads
\$732

Pinnacle Climb 2024

sterling silver, tourmaline crystal, 9k yellow gold, 14k yellow gold, stainless steel pin
\$837



Helen Wyatt

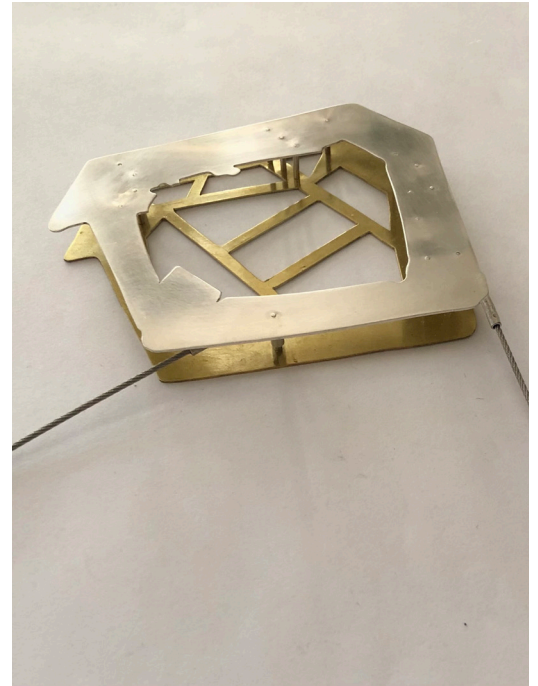
The series of works developed for Profile 2025 are drawn from observation during a personal journey to places in Scotland and Ireland linked to my family history. The family's migration from UK in the mid-19th century was the result the industrial revolution impacting the ordinary farmer or worker. Trade was made possible by coal and iron mining and machinery employed in ports all over the country. The three works search for the beauty in the construction of this kind of machinery – cranes and locks.

Helen Wyatt lives in Sydney and is an interdisciplinary artist who fingers in several pies – metal, textiles, curating and writing about visual arts. While I have a master's degree in visual arts from Griffith University in Brisbane and have had local and international exhibitions since 2015, my most recent highlights have been building skills in fabric construction and screen printing. I still like to explore possibilities in metal though and am working on a series for 2025 for exhibition in my window gallery in Rozelle.

Spencer Dock #1 – 3 2024

925 silver, brass and steel cable

\$660 each



Danni Xu

The piece, "Is it a circle or is it a zero?", is a heartfelt exploration of the profound impact of loss, interpreted through the universal language of form and material. It uses the circle, a symbol of eternity and unity, to evoke notions of wholeness and connection. Simultaneously, the zero, often associated with emptiness or absence, underscores the void left by grief. This interplay between the circle and zero becomes a dialogue between presence and absence, hope and despair, reflecting the universal human experience of navigating loss.

Danni Xu was born in China and currently resides in the United States. She received her MFA in Jewelry and Metalsmithing from the Rhode Island School of Design and holds a BFA degree in Metalsmithing & Jewelry Design from Indiana University Bloomington. She is currently teaching at Pratt Munson as the Assistant Professor of Jewelry and Metal Arts.

Danni's work has been featured both nationally and internationally, including Profile'19 in Sydney, Australia, Beijing International Jewellery Art Exhibition in Beijing, China, Jewelry and Nature in Porto, Portugal, Mulan - New Age Chinese Art Jewelry at New York City Jewelry Week, NY.

Is it a circle or is it a zero? 2023

sterling silver, stainless steel, akoya pearl

\$860



Lynndy Young

These pieces are an evolution of my journey into the world of jewellery, gemmology and art. Inspired by kinetic objects and more specifically the work of Calder. One made of fine silver, sterling silver and aquamarine and the other copper. I love the extravagance of using these materials as object for display. An adult toy that entertains with changes in light, reflecting and casting shadows or a puff of wind, swaying and bouncing.

I am a jeweller, gemmologist and maker of objects. Originally from South Carolina, I have lived in Perth for over thirty years. In 2015 I took my first course making jewellery course and it has recently become my full-time career. The majority of my work follows clean contemporary lines and original forms, whilst exhibition work provides me with the opportunity to be a little bit extravagant. I have always made kinetic pieces in my practice, and I have recently incorporated precious metal and natural gemstones in my mobile objects, a design that I happily consider a recent career highlight as I believe they will keep me and future owners of my work entertained for a long time to come.

Contemplate 1 2024

fine silver, sterling silver, aquamarine

\$860

Contemplate 2 2024

copper

\$1,200



Melinda Young

An exercise in exploring technique and materials, this work plays with the genre of still life. Two vintage wooden thread reels have been hand-carved to resemble vessel forms, with recycled brass fabricated to create an interior skin and base, enabling their use as miniature watertight vases. Dried alpine foliage and artificial flowers have been cast in silver and assembled to create hybrid floral brooches that can rest in the vase forms or on a garment.

Melinda Young is a contemporary craft artist living and working on Dharawal Country. Her research-based practice spans jewellery and textiles, exploring place and materiality with an emphasis on working with gleaned or re-purposed materials. She has exhibited extensively in Australia and internationally since 1997. Her work is held in public collections and included in numerous publications.

Alongside her making practice, Melinda has spent the past 25 years working within the contemporary craft and design field as a tertiary and community educator, curator, gallery manager and sometime writer. She has a Master of Visual Arts from Sydney College of the Arts and is currently undertaking a cross-disciplinary PhD in Human Geography and Creative Arts at the University of Wollongong. Melinda is currently an Associate Lecturer in the School of Art & Design, Faculty of Arts, Design & Architecture UNSW.



Still - Vase Pair 2024

hand-carved vintage wooden thread reels, recycled brass

\$200 each

Still - Alpine Hybrid Pin 2025

oxidised 925 silver

\$275

Still - Leaf Spray and Bud Brooch 2025

oxidised 925 silver

\$175

Early Career Artists

Sue Beardman

I have always been fascinated by masquerade masks, making them for forms of play for friends and family.

I love the word masquerade itself. It is delicious on the tongue and invites you in. It rolls over itself and wants to be repeated, played with.

While it's the playfulness that attracted me in the past, it is now the concept of hiding, illusion, presenting an alternative self. There is an inherent deceit. To lure and allure like an insect attracting its prey.

What is real, what do we reveal? My crumbling edges give me away. But to reveal the dark and the ugly as part of the whole may humanise, may help acceptance and healing, may connect us. What is perfection if not an illusion?

I chose brass to achieve the finishes relevant to my brief, hand formed and forged the masks, and had the acrylic fabricated to my specifications.

Sue lives and works on Gadigal land, Sydney. Her practice explores how ideas translate through design, the material palette and the tactile nature of turning these ideas into physical form. These connections that are made across pieces and across different materials in each stage of making contribute to meaning within her work.

Connections are made on so many levels and in so many ways – whether taking a design to a physical object, building pathways through study or within known networks, or through the many fleeting, seemingly disparate exchanges where something sticks and demands to be considered.

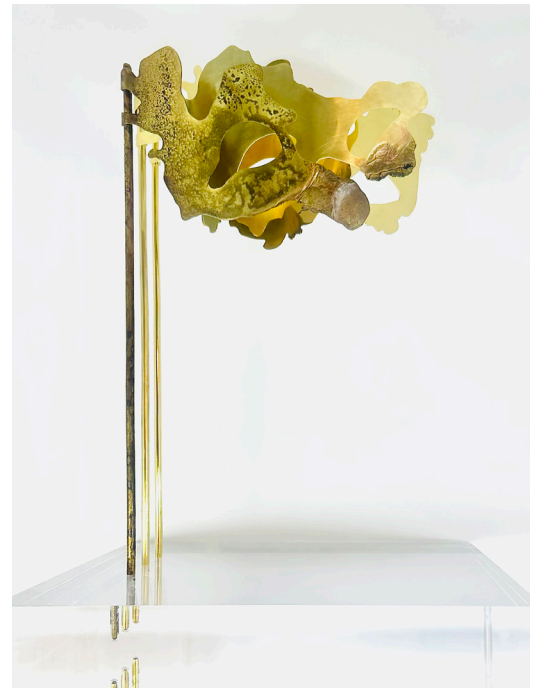
Each project offers the chance to explore new connections and create something tangible if not also fleeting.

Last year's highlight was selection of a piece for an international exhibition held in Graz, Austria – Plattform Schmuckkunst's 'Goosebumps'.

Masquerade 2025

brass, acrylic

\$850



Ynja Bjornsson

'Caught in the knit' reflects my eternal obsession with knitting. I learned to knit aged five, growing up in Iceland, where knitting is a way of life.

Living in a nation built on fishing, and as the daughter of a salmon farmer in the 1980's, fish and knitting are intrinsically linked in my mind.

My series of wearable art has been made knitting copper and metallic yarn to create cables, nets and fishing buoys (vintage marbles). I have also etched my hand knitting onto silver, copper and brass.

To keep the pieces authentic, I have used fishing line to link the oxidized school of fish which are assembled in a dynamic manner, reflecting the movement of a fishing net. The neck pieces are connected with hooks made from oxidized silver.

Ynja Gry Bjornsson is a Sydney based multidisciplinary artist who grew up in Iceland where knitting was part of the ethos. Her practice engages with various craft practices including jewellery, textiles and knitting. She has knitted with embroidery thread, wire, pure silver and etched knitting onto silver.

Ynja is a finalist in the JMGA National Jewellery Awards 2024 and winner of 'Inside this Box' art prize 2024 at the Corner Store Gallery (knitting and porcelain).

Her recent work of hand knitted porcelain featured in the Hazelhurst Art Gallery 'Conduit' exhibition alongside 'Sixty: The Journal of Australian Ceramics 60th Anniversary' travelling exhibition. Ynja has been a finalist in the Soho Galleries Art Prize and Martin Hanson Memorial Art Award.

Ynja began learning jewellery making at Hazelhurst Art Gallery in 2021 and has maintained her art practice alongside a 30-year career in media.

Caught in the knit #1 2025

\$950

Caught in the knit #2 2025

\$590

Caught in the knit #3 2025

\$590

knitted metallic yarn and copper wire, knitted cables, vintage marbles, oxidized silver, copper, etched images, fishing line, fishing crimps



Laura Capplis

Diptera, the family name for flies, the name being derived from Greek meaning two wings. This work is a collection of 5 fine silver bowls, inspired by fly eyes, they have hundreds of individual eye facets in their compound eyes, with research today we do not know exactly how flies see the world. The dimples reflect the structure which we can see in the fly eyes. However humans have a complicated relationship with flies, they like most insects are lowly valued despite the positive contributions they give to the world as pollinators and their ability to break down waste. This is further explored by marking the bowls with expressions of swarms which by contrast have been heavily studied and demonstrate the collective behaviour of flies. I like exploring the parallels between how humans collectively loathe flies, associating them with pestilence/decay while using precious metals to create objects of desire.

Laura Capplis is an emerging Artist and Silversmith based in Sydney Australia. Drawing inspiration from traditional Australian Silversmiths she incorporates natural textures and motifs forging a connection to the past while utilising modern technology and techniques. Typically, she incorporates humour to her work by transforming small amusing occurrences from life into physical adornment. Her current body of work is focused on flies and how they are perceived by humans and the perceived value of jewellery vs the perceived value of flies.



Diptera Swarm #1-5 2024

fine silver

\$1,200 each

Anya Chen

The piece is inspired by a peaceful afternoon at my backyard. Especially a stepping stone got a wonderful texture. So, I crafted a ring that carries the essence of dewdrops and sunlight like a stone. Made by S999, and by technology of hammering and forming, surface polishing.

Hi, I am Anya Chen, a contemporary jeweller based in Sydney. I hold a 4-year bachelor's degree in jewellery design and manufacturing from overseas. When I first arrived in Sydney a few years ago, I gained one year of work experience in jewellery design and 3D modelling. My expertise lies in traditional Chinese craftsmanship of the art of filigree.

I always been active by texture and colour. Jewellery is perfectly combining those two by gemstone and metal. I always been active by natural as well, a variety of language. My background in architectural design gives me a cross-disciplinary advantage, allowing me to view and express things from a broader perspective, see the things differently, ultimately enhancing my designs and to continue my jewellery career.

Stone at my backyard 2025

fine silver

\$480



Patricia Chiuariu

Patricia is inspired by memories of her grandmother knitting jumpers with folk patterns in exchange for food that was hard to find. These repetitive patterns often appeared on clothing, jewellery and headwear during happy celebrations throughout her childhood. One way Patricia is reconnecting to her heritage is by referencing familiar Balkan folk designs, combining aspects of their shapes, colours and textures with modern jewellery construction methods and precious and non-precious materials.

Romanian born Patricia Chiuariu makes jewellery in Naarm (Melbourne). She has completed an Advanced Diploma of Object and Jewellery Design (Melbourne Polytechnic) and was awarded two Best Design awards and shortlisted for the JMGA WA Graduate Metal XVI - Exhibition. Patricia has been part of a number of exhibitions at Comune Gallery, Studio Melt and Zu Gallery and is stocked in various galleries across Australia.

She's Mega Fancy 2023

925 silver, brass

NFS (made to order \$3870)



Anna Con

As a single mother of two late teens and an unemployed writer, Anna finds herself repurposing existing materials around the home or found during local council collection days. Her desire to find use in discarded materials mirrors her desire to seek abundance in the micro space surrounding us. 2cm-wide plastic needles were used to craft this wearable bust, increasing each row organically to create the shape.

This wearable piece: 'The heart protector,' is hand-knitted using pliable wire. It has been sandpapered back in parts to reveal a shiny silver lustre, symbolic of the wearer's armour, and hand-painted in parts with a deep green enamel, symbolic of the glimpses of hope the wearer has to stay strong when times are tough. Green here represents nature and earthing, drawing from the strength of Mother Earth, trees, her leaves and the abundance that is the natural order of all things to thrive.

Anna Con is an expressionist painter and avantgarde knitter. Her self-portrait, mixed media on canvas: 'Woman and the Mask' was a finalist in the Randwick Council International Women's Day exhibition in 2019, and her 'Patris' painting, mixed media on canvas, was a finalist in Melbourne's Mission to Seafarers Art Award in 2020.

The heart protector 2025

wire, enamel

\$150



Margot Daly

My piece is called GOLD HORIZON incorporating sterling silver, black onyx, 9ct bonded gold and cable wire. I usually like a matt silver look, decided to add a patina to the silver, I feel gives it a mysterious look. I like statement pieces although my piece for this exhibition is quite subdued. I like the simplicity of the piece it has an elegance about it.

Margot was a miller for over 25 years, in 2013 turned her attention to precious metals and gemstones. After completing a short in jewellery, opted to do a more structured course through Tafe.

After graduating in jewellery design and manufacturing certificate, Margo focus on other materials including wood, glass, ceramics and enamelling.

Margot's pieces range from traditional to contemporary, lover statement pieces as well as simply and uncluttered.

GOLD HORIZON 2024

sterling silver, black onyx, 9ct bonded gold, blackened steel
cable wire

\$250



Sebastian Dayrit

These three pieces were a part of my major works at TAFE using hand forged mokume-gane and sterling silver. My inspiration stems from the elegant forms and intriguing textures of the creatures that roam our seas. In addition, the mokume-gane was the perfect vessel for what I needed to achieve in creating something that emulated a rugged rock pool or an eroding cliff face.

Sebastian Dayrit is a contemporary jeweller from the bush of Mount Kuring-Gai. He is a multi-disciplined jeweller who's distilled his metalworking experiences into his work, creating something truly unique. As a recent graduate from the Design Centre Enmore, Sebastian is taking great strides in the industry and is refining his work and practice into something he can call his own.

Rockpool Urchin (ring) 2024

\$800

Sea Nettles (earrings) 2024

\$600

Sinigang (locket) 2024

\$500

mokume-gane (sterling silver and copper), sterling silver, argentium silver, black sapphire



Paola Di Sante

Who has control, who has power? This work is a series of two sterling silver rings that incorporate an Australian South Sea pearl from Broome and small sapphires. While the first piece was constructed through multiple soldering processes, the second was carved in wax and cast. The creative process began with a question: how much power do I have over form? Can I control it? This led to an exploration of sculptural design that emphasises both fluidity and traditional symmetry. Designed to intertwine with the wearer's fingers, each ring offers a dynamic, tactile experience. Throughout the fabrication, a dialogue unfolded between the metal's inherent qualities and the evolving structural vision, pushing the boundaries of classical aesthetics. The tension between precision and spontaneity coexisting became central to the process, culminating in the pearl's unconventional placement and the interplay of textured and polished surfaces – each posing distinct challenges during finishing.

Paola Di Sante is an emerging jewellery artist based in Sydney. Originally from Italy, her passion for art ignited at a young age, with jewellery capturing her heart from the very start. Fascinated by the way wearable pieces can carry meaning, she draws inspiration from personal narratives, blending traditional craftsmanship with modern, bold aesthetics.

Through regular courses and hands-on workshops, she has been refining her skills, shaping a distinctive style focused on unique, handcrafted pieces that each tell a story. Driven by her love for unconventional, sculptural rings, she continually strives to push the boundaries of contemporary jewellery, with designs that are both wearable and expressive. In 2024, she was selected as a finalist in the Reflect | Refract competition in Western Australia, where her series of three rings was showcased in Perth. Profile 2025 marks her second competition, further establishing her presence in the contemporary jewellery scene.

Autopilot No Control 2025

sterling silver, sapphires

\$2,000

Mon Roi (dans la boîte) 2025

sterling silver, Australian South Sea pearl from Broome, sapphires

\$2,000



Grace Flinn

Reliquiae is a series that explores practice, transmutation and ruination.

My relics reference alchemy, a practice concerned with the transformation of metal, as it reflects my practice-led relationship to metal. Each bottle has a surface that captures the beauty of elemental change through evidence of an intense and direct flame. Utilising fusion, the surface is textured, with iridescent flakes, and a bright yellow, bubbly base, that is my favourite secret of the work. The surface capture nature's ability to utilise time to create beauty, and I was inspired by Ancient Roman glassware and Australia's opalised fossils.

They are also ruins. Collapsing into themselves, the ruins' confusion of the interior with the exterior allows light to reach areas it has never touched before. While ruins and the passage of time are often associated with destruction or depreciation, these examples demonstrate the opposite – how time is a uniquely beautiful process.

Grace Elizabeth Flinn (she/her) is a Scottish Australian artist and metalsmith based in Narm/Melbourne. She uses historical and contemporary metalsmithing techniques to create craft objects and jewellery. Her practice utilises the relic as an echo of the past to explore the ritualising power and poetry of craft objects. Grace completed a Bachelor of Fine Arts (First Class Honours) at RMIT in 2024, where she received the Wolf Wennrich Award for Craftsmanship.

Reliquiae II 2024

\$1,335

Reliquiae III 2024

\$1,200

Reliquiae IV 2024

\$1,530 (brass stand)

Reliquiae V 2024

\$1,365

Reliquiae VII 2024

\$1,200

shibuichi



Courtney Gatt

Ethereal Breakcore is a recollection of childhood pleasures, utilising children's play materials to reconnect audiences with the primal joys of hands-on craft.

Each brooch is unconventionally constructed from Play-Doh molds and melted down crayons that capture artistic detail within materials familiar to childhood. The process requires dedicated patience, as the crayon structures, pushed beyond their intended use, become fragile once set into the Play-Doh. The surviving brooches become precious objects, capturing the form of my Father's plastic racehorses that I adored as a child.

When worn, they rekindle fleeting childhood memories into something tangible. The title takes inspiration from the duality of fragility and chaotic beauty within the work.

Ethereal Breakcore momentarily reignites our childhood imagination. In doing so, it reminds us of our desperation to recapture our lost innocence. The brooches reflect a time of curiosity and comfort, where the craft was simple, yet meant the world to us.

Courtney Gatt is an Emerging artist residing on Darkinjung land, undertaking her study at the Sydney College of Arts. Specialising in Jewellery and Object, her works have been featured in past exhibitions including 'First Class 22' (MAC gallery, 2023), 'Neophyte' (Backspace Gallery, 2023) and her personally curated "Forging Futures – Innovation in metal and Jewellery Design" (Backspace gallery, March 2025). Gatt's portfolio is best described as a sombre – as her work often draws upon animalistic forms, juxtaposed within contemporary and industrious motifs that engages audiences both intellectually and emotionally. Recently her interests have focused on the dynamics of stagnant relationships as well as the personal navigation of "inevitability" through creation and connection.

Ethereal Breakcore #1-4 2025

crayons, mixed alloy with gold plating

\$200 each



Gabi Harris

Exploring the rhythmic dialogue and sculptural beauty arising from the interplay of two simple geometric shapes, I introduce organic sensuality to balance the strictness of form, inviting interaction. Drawn to discarded casting sprues, I was captivated by their intricate patterns and residual histories, pairing them with wax cast rectangles impressed with coral patterns to navigate the tension between structure and fluidity. Materiality and intuition are central to my practice, using texture to provoke emotional responses and blur the line between the natural and the constructed – encouraging the viewer to see them as interconnected rather than separate.

Gabi Harris is a French Australian contemporary jewellery artist currently based in South-East Queensland. With a photographic background informing her metalsmithing practice, she investigates the materiality of light's meeting point with textured surfaces, instinctively prioritising purity of form and balance of elements.

Playing with ambiguity of material and subject matter resonates deeply, leading her work to straddle the boundary between what you see and what could be other things. Gabi has developed a strong abstracted aesthetic combining biomorphic and geometric elements and often uses a subdued colour palette, juxtaposing contrasting textures altered by the effects of light, as a means to create depth and convey emotion.

Gabi was recently a finalist in the National Contemporary Jewellery Award 2024 at Griffith Regional Art Gallery NSW.

Structured Flow 2024

bronze, copper, brass

\$980



Orlando Hayes

The 2000-year-old tradition of Mani en Fede rings symbolizes ritual remembrance through physically joined hands, honouring the goddesses Concordia (Roman) and Omonia (Greek). These rings have long represented deep human bonds, from love to friendship and community. This particular set was created for my family, inspired by my grandfather's ancestral ring from Salina, which was passed to my mother at age 14 but eventually cracked from years of wear (see images).

In recreating a set of fede rings for my family, I looked to capture the unique physicality of hands in the design. Using 3D scanning, I was able to develop a way to incorporate not only the physical forms of my mother's and grandmother's hands, but also hand sculpted botanical details shaped in clay. These rings were made from Australian sourced gold using an emulsified set of techniques including wax casting, clay sculpting, and 3D scanning and modelling technology.

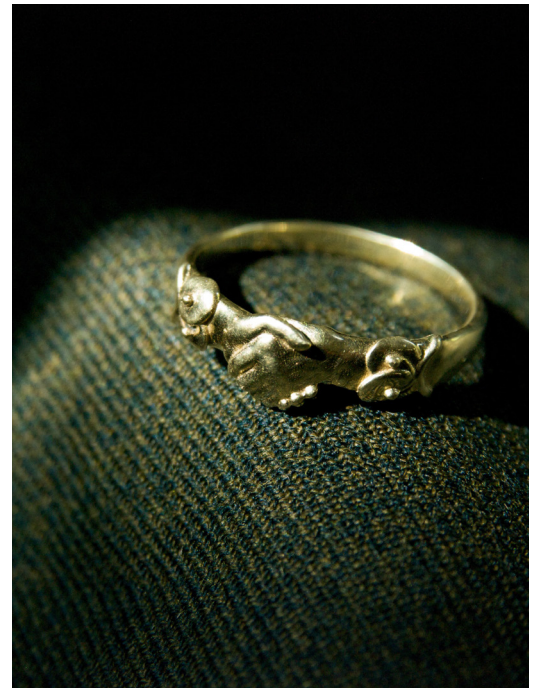
Orlando Hayes founded ditto after years of working to transform sustainability practices in larger design and engineering organisations. Driven by a deeper desire to explore more regenerative approaches to design, he established ditto as a space to explore object ideas that reflect the complex social and environmental systems surrounding us. Born from his background in ecology, each work explores the emotions, organisms, and natural patterns that shape our lives, capturing these relationships using considered materials and manufacturing methods.

The latest design collaborations, Canada, was awarded the Carl Neilson design award from Powerhouse Museum and went on to be selected for the WANTED program at the 2025 ICFF in New York City. The design is made from 100% post consumer recycled plastic and made in Sydney without any adhesives or screws, allowing for full end of life disassembly.

Mani en Fede 2025

Australian sourced 18ct gold

NFS (commission only)



Praise leong Kwan Hei

This work features handmade bird-shaped ceramic jewellery brooches. It reflects her transformative experience at the Bundanon Art Museum during the Design Fieldwork on Country course at UNSW, a journey that pays homage to Elders, people, and the land.

As a migratory bird traveling far from Hong Kong to Australia, the artist found solace and inspiration in the deep valleys of Bundanon. This restful week enriched her understanding of the land, its people, and her own inner self. Influenced by the wisdom of Elders, the craftsmanship of the People, and the breathtaking landscapes, she navigated feelings of homesickness and loss to find a sense of belonging and release. The original artwork included photography taken at Bundanon.

Praise is a life centred crafter who was born in Hong Kong and studied Bachelor of Design in the UNSW, Sydney. She believes objects are not just functional and aesthetic, yet they are storytellers which bear timeless cultures. In her specialisation of textile, ceramic and jewellery, she aims to weave contemporary approaches and traditional knowledge. Therefore, arousing raw sensations in the screen based society.

Before Sunrise – The Freedom of Where I Belong 2024

stoneware, black underglaze, copper, stainless steel, hard solder
NFS



Mimi Kind

Throughout my practice I've had a fascination with the individual points, or articulations, of movement within a system. 'Momentary Disclosures' is a necklace which extends each link, each change in direction, like a multitude of compass needles.

'Momentary Disclosures' is hand formed in 940 silver and uses a hinged T-bar clasp.

Mimi Kind is a jeweller and artist based in Sydney, whose works are informed by the ways materials respond to organised situations and suggest an inherent delicacy within reiterated units. Her jewellery draws from her interest in geometries and architecture as structures that wrap over, fall from and rest upon our bodies.

She completed her Certificate II and III in Jewellery Manufacture at TAFE in 2023, and her most recent exhibition with at Barton Art Box with Lisa Sammut, as part of Canberra Art Biennial. She has presented in various galleries including Sydenham International, Sydney Non-Objective Art Projects (SNO), 107 Projects Redfern, Testing Grounds, and was a Substation 2021 Artist in Development.

Momentary disclosures 2025

940 silver

\$1,600



Anna Krispel

Driven by sustainability and climate concerns, a predominant theme in my practice is consumption. I believe that as a society, we must question the consumption patterns ingrained in contemporary culture, and I hope that my work does this by highlighting the disconnection between consumers and the lifecycle of the products that we buy.

Captivated by how we use commodities, in particular how we care for them and the value that we place on them, I examine how attachment to our belongings may differ in a world where scarcity is the norm.

Using remnant and reclaimed materials is a way of speculating on real and perceived value. This Abstracts Series of brooches has been fabricated using remnant materials from the print, sign making and textile industries.

Anna Krispel has been a practising artist for three years. She studied for her undergraduate degree at Brighton University in the UK, graduating with honours in Fashion and Textile Design. Currently residing in Brisbane, Anna is working towards attaining her Master of Visual Arts from Queensland College of Art and Design.

She has been featured in group exhibitions at The Side Gallery, Impress Gallery and Manly Art Gallery and Museum as a finalist in the Environmental Art and Design Prize.

Abstract #1-5 2024

oxidised copper, steel wire, acrylic, wool
\$255 each



Li Letitia Shen

This work is a series of four brooches crafted from fine silver, iron and glass, utilizing metal folding and glass lampworking techniques. It was inspired by the traditional Chinese custom of handling fallen baby teeth: throwing the lower baby teeth onto the roof and upper teeth under the bed, a practice intended to bless the growth of healthy permanent teeth. However, my concern about losing this tradition as modernization progresses has grown with the impending demolition of my double-story Shikumen home in Shanghai. This work preserves both cherished memories and fragile traditions, following a timeline that depicts the process of demolition.

Li Letitia Shen (she/her) is an emerging artist currently pursuing her Bachelor of Fine Arts (Gold and Silversmithing) at RMIT, Melbourne where she is experimenting with craft processes such as silversmithing, enamelling and lampworking in the creation of new work. Letitia values traditional culture, memory and emotions. Since 2020, Letitia has exhibited internationally, with her work collected by Dunedin School of Art in New Zealand and exhibited at OCAD University in Canada and Craft Victoria in Australia. A recent highlight of her career was being the winner of Garland Prize For Innovative Storied Object.

Tooth, Tooth, Throw It Onto The Roof #1-3 2024

pure silver, glass, iron, piano wire

\$6,600

Tooth, Tooth, Throw It Onto The Roof #4 2024

pure silver, glass, iron, piano wire

\$5,600



Paris Loke-Jeffery

Nexus is a series of connections. Inspired by Paco Rabanne's 1996 Haute Couture Runway collection, this three part high-street series embraces transformation and progress.

A continuous, enduring form, the circle motif embodies motion and unity. Within this series, circular patterns and interlocking designs are intricately woven into a geometric network, creating a visual harmony that evokes interconnectedness. On the body, these copper chains intertwine and intersect, animating with an almost alien-like kinetic energy. The fluidity of each piece allows it to adapt and shift with the wearer's movements, capturing a dynamic flow of energy and transformation. Thus, each design becomes a living extension of its wearer, reflecting the rhythms of life and the perpetual cycle of growth and change.

Paris Loke-Jeffery is a Sydney-based contemporary jeweller and object designer. With a background in Industrial Design, her practice is deeply immersed in material explorations and iterative making. In her final year of study, Paris elected to refocus on conceptual bodyworks and metal work.

Embracing her passion for sustainable consumption and the circular economy, her works are often comprised of recycled sterling silver, copper remnants and other found objects. Through her study of the jewellery tradition and body adornment, Paris has realised a new appreciation for all that is irregular, incomplete and imperfect.



NEXUS (neckpiece) 2024

\$250

NEXUS (signet) 2024

\$150

NEXUS (band) 2024

\$150

vinyl tube, copper

Jafit Lyd Elias

The Celestial Harmony necklace reflects my journey as an empath navigating life's complexities. The magical realm has always been my sanctuary, and this necklace, crafted through free-flow lost-wax casting, embodies that balance. I sculpted five intricate lace-like forms from wax, then soldered them together to create the necklace's structure. The back features a 1.2mm sterling silver wire, twisted, hammered, and soldered into a flowing wave that sits perfectly on the neck.

Though substantial in appearance, the necklace is lightweight, designed for wearability. Adorned with 29 gemstones, including **Natural Raw Rose Quartz** for healing, **Natural Green Quartz** for growth, and **Australian White Opal** for its ethereal light, it mirrors life's duality—raw yet refined. The piece has been oxidized for depth and protected with Renaissance wax to preserve its finish. "Celestial Harmony" celebrates the harmony within chaos, blending nature's beauty with imaginative escape.



Jaf Elias is a Contemporary Jewellery Designer and Artist based in Naarm (Melbourne). Her practice draws from personal stories, spirituality, and whimsical realms, creating intricate, one-of-a-kind pieces that evoke emotion and reflect self-discovery and growth. Utilizing techniques such as lost-wax casting, keum-boo, and granulation, Jaf blends precious metals with raw and synthetic materials, crafting designs that balance sophistication and playfulness.

Recent career highlights include being featured in **Radiant Pavilion's** article celebrating migrant artists at the historic Century Building in Naarm, exhibiting at Studio in Brunswick in Fortitude Valley, Brisbane, and participating as a guest artist for Blindsight's 20th anniversary. At Blindsight, she joined the 'Maker-Held' artist panel, sharing insights about sustaining a creative practice while raising young children. These achievements highlight her dedication to her craft and the unique perspective she brings to the contemporary jewellery scene.

Celestial Harmony Necklace 2024

925 sterling silver, 29 gemstones

\$4,294

Deborah McHugh

'Sheared Hair, Shaved Head' is a collection of small-scale generative objects that reclaim a story of erasure within British Australian colonial history. This sculptural representation is informed through the cutting of hair and the shaving of hair to trace an encounter of the forced practice upon migrant female convicts sent to Australia. The contemporary focus of the work weaves story lens with actions of generational ties.

The tending of time with these objects is an acknowledgement to McHugh's fifth great grandmother Jane Whiteside whose hair was sheared off and shaved as a punishment at the Cascades Female Factory in Hobart, Tasmania. The objects hold her mothers' hair, the artists hair, bronze, copper, and vitreous enamel. Lost wax casting, piercing, drilling, stitching, enamelling and surface finishing directly translates the materiality as a physical response to personal intergenerational wounds and collective cultural trauma. Honouring the ancestors whose weight carries on.

Deborah McHugh is an object based sculptural artist based on Wadawurrung Country with a background in Fine art and textiles. Her practice interprets a language that bears trace of family lineage, listening to the materials as a generative process.

The Bachelor of Arts (Fine Art) Graduate Exhibition in November 2024 was a career highlight. Three years were spent learning lost wax process in the sculpture studio foundry and metal and casting foundational processes in the gold and silversmithing studio and ceramic studio. 'Sheared Hair, Shaved Head', was made responding to her practice for the graduate exhibition. The work consisted of fourteen individual small-scale objects that embodied story using a diverse range of learned processes and materials within the objects

Sheared Hair, Shaved Head 2024

human hair, bronze, copper, enamel

\$2,000 (set)



Genevieve Morrow

Echoes in Bloom explores the connection between memories and Australian flora and fauna. These plants and coral, intertwined with cherished moments spent with my mother, form the foundation of my ring. The shared experiences of picking flowers and exploring the land with her have imbued this piece with personal significance, embodying my mother's essence. Employing only lost wax carving and casting in silver, I aim to encapsulate these memories within my creation. The intricate process of crafting this piece reflects the preservation of fleeting moments. My research and methods focus on capturing the organic beauty and emotional resonance of the flora and fauna, transforming them into tangible mementos.

Genevieve Morrow is a Design student at UNSW, living and creating on the land of the Darug and Guringai peoples. A passionate artist, her practice spans jewellery, painting, ceramics, and sculpture, with a deep connection to Australian themes, particularly native flora and fauna. Genevieve's work reflects her love for the natural world, drawing inspiration from the landscapes and memories rooted in the Australian environment. In 2024, she was awarded the People's Choice Award for JMGA Review. React. Respond., recognising her ability to craft meaningful and evocative works. As she develops her craft, she seeks to create pieces that resonate with the beauty and diversity of the land she calls home.



Echoes in Bloom Flora Ring 1 2024

NFS

Echoes in Bloom Pendant 1 2024

NFS

Echoes in Bloom Flora Ring 2 2024

\$80

Echoes in Bloom Coral Pendant 2 2025

\$250

Echoes in Bloom Coral Ring 2 2025

\$750

sterling silver, brass

Rae O'Connell

The natural environment provides me an abundance of inspiration.

The seaside is a treasure chest of shells, sponges, sea grass and algae. From the perfect shell to the tumbled, cracked, eroded and naturally polished.

I consider how these multitude of forms may be interpreted into wearable forms by sculpting wax.

Wax allows for flexibility and agility in the sculpting process, which then can be cast in metal.

This series of rings was inspired by Demospongiae which I view on my daily ocean swims.

I live in Flinders Victoria and Adelaide South Australia. I have been developing my jewellery practice over the past 5 years. I also create and licence textile and surface designs which is where my creative practice originated from.

My work is inspired by the natural environment with a strong focus on sea grass, algae and sponges.

Recently I was selected for National Contemporary Jewellery Award Exhibition 2024, Griffith Regional Gallery and Reflect Refract – Jewellers and Metalsmiths Group of Australia National Exhibition 2024 Western Australia.

Demospongiae 07 2024

Demospongiae 10 2024

Demospongiae 12 2024

silver, vitrified enamel, enamel paint

\$1,500 each



Nanette Rietman

These silver rings reflect my life journey so far —like islands, separate yet connected. Their rugged, textured surfaces echo rocky landscapes shaped by time and elements, embodying resilience, change, and the beauty of imperfection. Inspired by contrast and the unexpected, I let my process blend intention with spontaneity, embracing the will of the metals.

Gold Keum-boo accents glimmer like sunlight on weathered shores and dark valleys adding warmth and depth to the raw silver. This interplay of texture and material invites touch and exploration.

My rings are shaped by movement between worlds. These rings are more than jewellery—they are wearable islands, symbols of transformation, individuality, and the balance between strength and fluidity.

Nanette Rietman is a contemporary jeweller based in West Pennant Hills, NSW. Originally from the Netherlands, she primarily works in silver, creating intricate, tactile pieces that invite exploration from all angles. Her work is driven by a fascination with contrast, surprise, and the unexpected, blending materials and forms in innovative ways.

Nanette's most recent career highlight includes exhibiting in Touch by FLUX at Windowsmiths Gallery, where she presented a collection of collaborative and individual works exploring form, materials and personal narratives.

Island #1- 2 2024

sterling silver, fine gold

\$310 each



Maddy Rowley

'Iron y Plata earrings' were inspired by my recent residency experience. I was drawn to the similarities between ironwork and jewellery – both providing safety and allowing unique expressions. I was also inspired by the movement of ribbons tied everywhere to celebrate the new year and welcome in positive resolutions for the families. These earrings aim to celebrate the wearers safety, identity and celebrate their own personality- with the ribbon 'gems' being interchangeable by design.

Maddy Rowley is a Sydney based maker who focuses on play and experimenting to create gender affirming jewellery. Obsessed with the alchemy and history of jewellery making, Maddy pairs precious metals with gems or engraving in order to symbolise stories and convey deep sentimentality. Maddy recently attended a jewellery residency based in Oaxaca Mexico where she was able to learn filigree techniques and connect with incredibly talented local artisans.

Iron y plata 2025

silver, ribbon

\$250 (pair)



Birgit Schubert-Kingcott

My work explores the transformation of plastic waste into a usable material and its potential for artistic regeneration.

Using plastic in my work brings me a sense of wonder. The material has some unpredictability in the creative process which reflects the delicate balance between intention and serendipity, where potentially the material leads the way and brings the unexpected.

This piece was created from saving an everyday milk container on my kitchen bench from landfill and transforming it into this rather delicate, wearable piece – to be seen at an exhibition or to decorate a person's attire.

I hope this piece can serve as a reminder that wonder can emerge from the most unlikely materials and that it inspires the many possibilities of recycling and repurposing.

Birgit Schubert-Kingcott transforms recycled materials, found objects and vintage finds into contemporary jewellery, wearables and small objects.

She finds her inspiration in the everyday and finds potential in pieces that might be broken, discarded and no longer serve a purpose in its current form.

Through her work Birgit aims to spark conversations about recycling and the potential beauty of reimagining the vintage, broken and waste.

Birgit hopes that her work evokes a sense of connection and an appreciation of the stories behind the pieces while embracing sustainability and repurpose.

She hopes that her pieces evoke the same joy for the wearer, as she has in the discovery and transformation process, by celebrating the materials in their new form.

A recent highlight was the participation at the Christmas Market at The Metal Space in November 24, showcasing her work made with strong focus on recycled plastic.

Birgit is based in Sydney.

Total Transformation 2025

recycled milk bottle, recycled plastic tube, copper wire, stainless steel wire
NFS



Aimee Soo

Material Conversations is a methodology for cultivating connection with novel sustainable materials; manifested as a brooch collection and ongoing archive of explorative material samples.

Through a process of listening and thinking through making, the project addresses and challenges an unspoken hierarchy of perceived value of materials. Despite their potential for sustainability these materials have a reputation for being unprecious and undesirable.

The project engages with a feedback loop of deeply 'listening' to the materials through researching and producing them; followed by a 'response' of setting them into silver brooches that tell their unique stories and custom fit their physical qualities.

The work is an archive of the invisible but intriguing processes and ontology of materials that are still forming identities in material culture. By nurturing a user-material relationship founded on non-prescriptive discovery, it is an approach to fostering new narratives and meaning, for new materials, cultivated by empathy.

Aimee Soo is a Sydney based contemporary jewellery and object designer-maker. She is a curiosity-first, concept driven designer who is inspired by the complex intersection of science and the human experience, exploring emotional durability and storytelling to reshape our perspectives on the future.

The objects and wearables she creates are meditative in nature. She uses "slow" methods of research, experimentation, and making, as a way of navigating the systems of value and cultural understandings of the materials and objects we encounter in our lives.

As a recent Bachelor of Integrated Design graduate from UNSW Art and Design, her most recent career highlight includes being nominated by UNSW for Klimt02's New Talent award for 2024.

Three Collaborating Microbes 2024

\$550

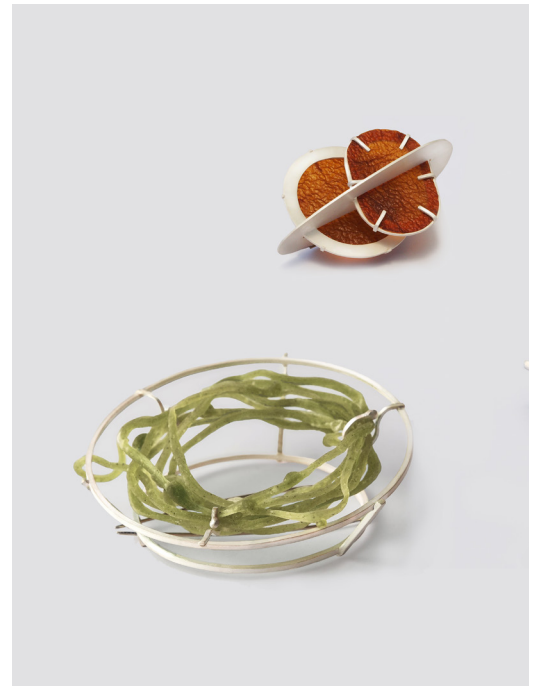
Ecology of Loops Looping 2024

\$300

Fibres in Suspension 2024

\$550

kombucha leather, alginate bioplastic, recycled paper, sterling silver, steel wire



Tim Sullivan

My work explores the transformation of plastic waste into a usable material and its potential for artistic regeneration.

This pendant and earrings set is part of an ongoing series celebrating the wonderful spectrum of colours found in natural stone. The set incorporates a variety of semi-precious stone from around the world to present a vivid abstract pattern set into a simple sterling silver frame. Each stone is selected not for its perceived value or rarity, but its individual colour and texture, with a uniquely dark variety of South Australian jade providing a striking border.

This set is designed to create an impression of randomness while avoiding repetition and to ensure colours are balanced. Shapes are often cut off at their edges, giving a sense that this pendant and earring set are small windows into a space where the design could continue infinitely. The sterling silver frame is backless, allowing the stonework to be seen from both sides and viewable however it rests on the body.

Tim Sullivan is a contemporary jeweller and artist based in Sydney. His work draws attention to the beauty of natural materials through eye-catching and functional jewellery. While pursuing a Bachelor of Fine Arts in drawing and painting, Tim was introduced to jewellery-making techniques and design. After graduating from the College of Fine Arts (UNSW) in 2004, he continued to explore jewellery design, pattern, and manufacturing techniques. Tim works independently in his home studio. The past two years have seen him transitioning into a full-time jewellery practice.

Rectangle Mosaic Pendant #1 2025

\$1,400

Long Rectangle Mosaic Earrings #1 2025

\$850

sterling silver, Cowell black jade, arizona turquoise, lapis lazuli, west Australian jasper, turkish purple jade, howlite, mookaite, malachite



Rubi Valentina Carr

This collection consists of a neckpiece, two rings, a pair of earrings and a pair of glasses made from sterling silver, enamel and an assortment of cabochon stones. These works are inspired by futuristic forms and bold geometric shapes characteristic of mid-century atomic art.

Rubi Valentina Carr is a Sydney based newly qualified Jeweller. She uses sterling silver and enamel to create wearable geometric forms for the face and body. A highlight of her career is being awarded Design excellence and Creative Use of Materials at her TAFE graduation.

Space Speak (neckpiece) 2024

\$1,800

Space Probe (ring) 2024

\$660

Liftoff (ring) 2024

\$440

Splashdown (earrings) 2024

\$880

LEM (Lunar exploration Module) (glasses) 2024

\$920

sterling silver, white quartz, enamel, acrylic lenses, onyx, garnet



Nicole Vlek

"The Cathedral Rose" is a silver ring, hand-formed with precision and care, featuring a bold pink natural zircon set in an exquisite cathedral setting.

The design of this piece is a harmonious blend of strength and grace. The cathedral setting elevates the pink zircon, allowing it to stand out as the centrepiece, while the silver band offers a sleek, refined contrast. The radiant pink hue of the zircon captures the essence of delicate rose petals, evoking both timeless beauty and vibrant energy.

Inspired by a sense of celebration "The Cathedral Rose" is for those who dare to make a statement, offering a touch of sophistication and boldness in equal measure.

Designed with a larger size to ensure comfort during Sydney's warm summer months, this ring is as practical as it is luxurious.

Nicole Vlek is a jewellery creator who draws inspiration from geometric forms often seen in modern architecture and from the geometric forms of nature.

Nicole has been a student at KAC Roseville from 2016 – now.

She is a member of JMGA NSW. She has participated in several group exhibitions at Ku-ring Gai Art Centre Roseville:

Participated and sold the ring "Ocean Grace" at JMGA-NSW-Gaffa exhibition Review, React & Respond October 2024

The Cathedral Rose (with support ring) 2025

sterling silver, natural zircon

\$989 (set)



Lois Waters

'Leech' uses beading processes to explore how hearing bones and other materials of the body can dissolve and reform to generate new sensory experiences. The incidental patterns that emerge through intuitive working simulate these organic processes of dissolution and reformation. Slowly rotating in response to movements of passersby, 'Leech' both reveals and conceals itself and its surroundings. This work operates as a symbol of the slippages in communication experienced by the artist on a daily basis.

'Leech' was strung by hand off-loom, to allow for intuitive working. It features brick-stitch and netting, worked with Miyuki 11/0 glass round rocailles for their consistency of size and quality. The structure features two inbuilt netted loops, which wrap around a 336 stainless steel rod. This rod is in turn suspended from a stainless steel jump-ring with multi-strand wire to allow the work to turn when viewed in the round.

Lois Waters (she/her) is a hard-of-hearing artist who uses beading, textile and printmaking processes to visualise shifts in her perception of sound. She is interested in what materials can and can't do, as a parallel for the limits and possibilities of the body. Gently undulating, dissolving or bent and strange, her works reference the amplified sounds she experiences day-to-day: eyelids closing and parting, bones shifting against one another, breath travelling through the body.

Lois has a BFA in Printmaking, and a Masters of Cultural Materials Conservation from the University of Melbourne (UoM). She is a board member and exhibition facilitator at Tiles Lewisham (NSW). In 2025, she will participate in solo and collaborative projects at Bundanon AIR (NSW), PCA Gallery (VIC), and Sawtooth (TAS). Her 2025 career highlights include second prize in Brunswick Street Gallery's Small Works Prize (VIC), and selection as a finalist in Burnie Print Prize (TAS).

Leech 2024

glass, polyethylene, stainless steel
\$1,480



Emma Wheeler

The piece that I have created for 'Profile 2025' is a brooch, 'The older I am the crazier I feel', 2025.

The materials that have been used are found glass tubes, copper, red thread and a mother of pearl button and a fabric scrap.

The piece is inspired by the process of becoming older and feeling completely out of control. Time passing too fast. The breakdown of time and the breakdown of oneself, one's ability. Losing the ability, the feeling of losing, feeling crazy.

I've focused on the simplicity of doing up a button on one's clothing or the simple act of stitching or replacing a button, traditionally woman's work, anonymous work, forgotten work. The glass tubes focus our attention on the journey of the thread as it starts to tangle itself from the button but before it reaches its way to the fabric.

I work in my studio/ home near Newcastle NSW. I'm currently focusing on creating contemporary wearables. My work is intuitive and inspired by found objects, mostly forgotten objects. I collect objects as I move thru the mundane. I hold them as precious jewels waiting for the right moment when they inspire a transformation. What I'm attracted to is their patina, their oddities, their unknown stories and memories.

What inspires me is creating work that moves past the creator, past my own expression to the wearer and past the intimacy of the studio and continues out into the world.

My most recent career highlight is making work and showing it in 3 exhibitions in the last 6 months

2024 'Mighty Small' 4-26th October. Cascade Art Concept. Brisbane.

2024 'Review. React. Respond: The Jewellers and Metal-smiths Group of Australia' Gaffa Gallery. Sydney.

2025 'Small Works Prize' 5-18th January. Brunswick Street Gallery. Melbourne.

The older I am the crazier I feel 2025

glass tube, copper, thread, mother of pearl button, found scrap of fabric

\$650



Xinze Yu

Useless plants often wither, decay, or are discarded as waste, seemingly losing both their aesthetic and functional value, forgotten by the world. However, vibrant moss may unexpectedly take root on these lifeless remnants, breathing new life into them. This natural process of renewal seamlessly blends the old with the new.

This work repurposes dried seeds and integrates living moss to emphasize the symbiotic relationship between humans and nature, prompting reflection on the importance of ecological cycles. The moss thrives only with regular watering by the wearer, maintaining its lush vibrancy. Its shifting states—dry and wilted or moist and thriving—visually mirror the condition of the environment, while the ritual of watering fosters a deeper awareness of the life cycle.

More than just a piece of jewellery, this creation forms a tiny, self-sustaining ecosystem and introduces an entirely new way to engage with plant life.

Xinze Yu is a PhD candidate at the University of Sydney's College of Art. With a Master of Fine Art degree from Sheffield Hallam University in 2023. She is currently working on projects that promote environmental protection and intercultural communication through contemporary jewellery. As a wanderer with a Chinese background, she tries to use metals and traditional crafts to spark a new era in the complex Oriental thought and contradictory social phenomena. Xinze Yu has exhibited in London, Sheffield, Nanjing and other places. She has won art awards in Hong Kong, Singapore and the United States etc. In the future, she will continue to explore the unique perspective and artistic language of identity and Australian land.

Perpetual Vitality 2024

dried plants, moss, recycled metals, nutrient soils, biological adhesives

In Bloom Bracelet

\$360

Awaken Brooch

\$320

Sprawling Ring

\$188

Rebirth Ring

\$188

Full of Vigor Necklace

\$560



Yinuo Yu

"Imagine yourself as a tree – still, unmoving. No one can touch you anymore. Everything will pass." She sat across from me and said.

This series continuous the exploration of my mother's survival strategies within family dynamics – methods that emerge in our conversations as shared wisdom on how to navigate life.

"Self Portrait Reveries" is an ongoing project, a personal practice of resilience through craft making. I imagine myself as a tree, as a self-developed solution to navigating sensitive environments.

This work combines the cloisonné technique with the meticulous style of gongbi painting. The hand motifs, influenced by Buddhist murals from Dunhuang, also incorporate everyday gestures embedded with hidden meanings – two pinky fingers linked together as a silent vow. These gestures, shaped by the flow and solidification of heat, are captured in copper wire and enamel, much like complex emotions unfurling and crystallizing in the process.

Yinuo Yu is a Chinese jewellery designer and maker currently working on Gadigal Land. They work through diverse disciplines including metalsmithing, ceramics and printing.

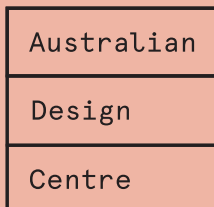
Their works emerge as a dialogue, seeking moments of liberation and resilience within the complexity of human emotion. Through an intimate exploration of personal identity, memory, and the delicate interplay of relationships, Yinuo's work reflects a tender pursuit of meaning in the contradictions of being.

Self Portrait Reveries #1-3 2025

enamel, copper, silver, stainless steel

\$680 each





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