

A View from the Jeweler's Bench:

Ancient Treasures,
Contemporary Statements



Left: Ring with cameo glass portrait of the Emperor Augustus. Roman, early Imperial, Augustan or Julio-Claudian, 1st half of the 1st century AD. Gold with glass. The Metropolitan Museum of Art, Gift of Robert Haber and The Artemis Group, 1995, 1995.85.1.

Right: Nicole Jacquard. The Graduate, 2017. Laser engraved mica, silver, enamel, copper. Courtesy of the artist.

A View from the Jeweler's Bench: Ancient Treasures, Contemporary Statements

February 14–
July 7, 2019

A View from the Jeweler's Bench: Ancient Treasures, Contemporary Statements, on view at Bard Graduate Center Gallery from February 14 through July 7, 2019, explores how contemporary jewelry makers are drawing from antique forms and techniques to create stunning works of art. Curated by Sasha Nixon, who received her master's degree from Bard Graduate Center in 2018, it has been developed from her qualifying paper, which she elected to satisfy with an exhibition proposal, and is presented by BGC in celebration of its 25th Anniversary.

A View from the Jeweler's Bench focusses on how jewelry artists create the final form of a piece at the jeweler's bench, the place where jewelry is wrought by hand. To reveal this creation process, the exhibition revolves around a jeweler's bench, where an ancient dapping block can be found, as well as a page from Diderot's sixteenth-century encyclopedia and contemporary in-progress pieces. From there, a visitor can explore how contemporary makers continue to build on the legacy of the lure of ancient gold, cameos and memory, value and fashion, power and prestige, or archetypes and attachment.

Exhibition highlights include ancient Etruscan gold-work, a Hellenistic antefix and wedding vase that depict jewelry being worn in antiquity, the Kul Oba brooch by



Madonna and Child. Cameo, ca. 1500; frame, 19th century. Sardonyx, silver-gilt and diamond mount. The Metropolitan Museum of Art, The Milton Weil Collection, 1938, 38.150.1.

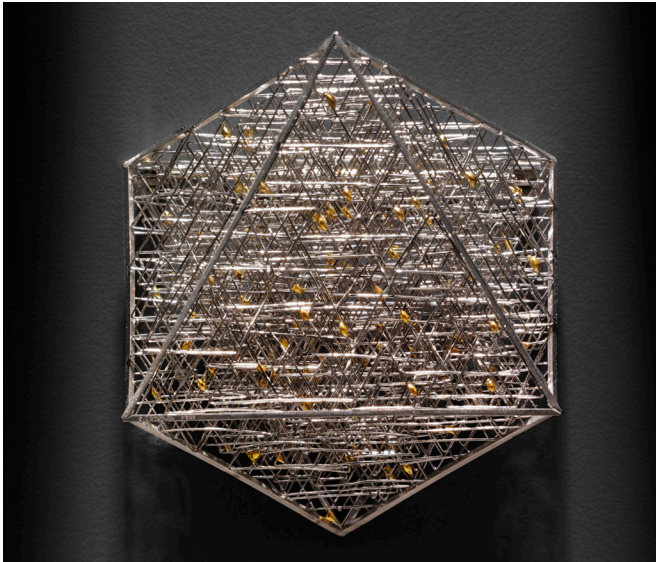


■ Mary Hallam Pearse. *Rock On*, 2014. Gold, silver. Courtesy of the artist.

the Castellani firm, the Wade necklace by Tiffany & Co., a nineteenth-century masterwork wrought in diamonds and platinum; and sentimental jewelry—which continue to emote long after leaving its original owners' hands. These historic works accompany pieces by contemporary jewelry artists **Ashley Buchanan, Jeanette Caines, Lin Cheung, Giovanni Corvaja, Mary Lee Hu, Gabriella Kiss, Otto Kunzli, emiko oye, Mary Hallam Pearse, Nicole Jacquard, Anya Kivarkis, and Kiff Slemmons.**

By comparing recent pieces to their precedents, the exhibition considers how jewelry from the ancient world informs contemporary practice and illuminates the connections between present and past—in terms of form, technique, and materials so that visitors can better see how artists are re-considering the art of adornment and age-old jewelry forms in exciting new ways.

Sasha Nixon is a curator, historian, and practicing metalsmith. She specializes in the study of contemporary art jewelry, particularly on how individual artists are influenced by ancient and historical jewelry styles and techniques. She was the Center for Craft's 2018 Windgate curatorial intern at the Museum of Arts and Design, co-curator of MAD's exhibition, *Fake News and True Love: Fourteen Stories by Robert Baines* (October 2018–March 2019), and co-curator of the exhibition, *ANTIQUEMANIA*, presented at Pratt Manhattan during the inaugural New York City Jewelry Week (November 12–18, 2018). She is the recipient of the 2018 Society of North American Goldsmith's emerging curators grant for *A View from the Jeweler's Bench*.



Giovanni Corvaja. "Spille" brooch, 1999. Platinum (990) and gold (24kt). Museum of Fine Arts, Boston, Gift of Yoshiko Yamamoto in honor of Yvonne J. Markowitz, 2014, 2061.

About Bard Graduate Center

In celebration of its 25th Anniversary, Bard Graduate Center is presenting a series of exhibitions and events that showcase the institution's groundbreaking approach to the study of tangible 'things.' Beginning in fall 2018 with *Agents of Faith: Votive Objects in Time and Place* and continuing through June 2020, the 25th-Anniversary celebration includes an exhibition on French Fashion, Women, and the First World War and another on a pioneer of modern design and architecture, Eileen Grey. Other initiatives during the anniversary years will advance research and scholarship, recognize leaders in the field, and foster a new generation of students and scholars.

About Bard Graduate Center Gallery

The Gallery organizes pioneering exhibitions on decorative arts, design history, and material culture with leading scholars, curators, and institutions worldwide. We provide opportunities for faculty and students to gain experience in exhibition making. Our projects and publications break down traditional barriers between academic and curatorial forms of inquiry.

Gallery Programs

Lectures, gallery talks, and conversations are offered in conjunction with the exhibition. For more information, please call 212.501.3011 or e-mail public.programs@bgc.bard.edu.

Exhibition Tours

Group exhibition tours are offered Tuesday through Friday between 11 a.m. and 4 p.m. and Thursday until 7 p.m. Reservations are required for all groups. To schedule a tour, please call 212.501.3013 or e-mail tours@bgc.bard.edu.

Bard Graduate Center Gallery is located in New York City at 18 West 86th Street, between Central Park West and Columbus Avenue. Gallery hours are Tuesday and Friday through Sunday 11 a.m. to 5 p.m.; Wednesday and Thursday 11 a.m. to 8 p.m. Suggested admission is \$7 general, \$5 seniors and students.

For information about Bard Graduate Center and upcoming exhibitions, please visit bgc.bard.edu/gallery.

For press information and images, please e-mail Daniel Clay at dclay@resnicow.com.



Gold beater's block, Roman, late Imperial or early Byzantine, 4th-5th century. Bronze. The Metropolitan Museum of Art, Rogers Fund, 1910, 10.210.30.