

Observations from a Distance was a solo exhibition of ten new necklaces held at the Ornamentum Gallery in Hudson, New York from August 18 – September 17, 2018.

I often take inspiration from my surroundings. In my studio during the summer of 2018 I worked from memories of places, imaginary pictures in my mind. The exhibition title *Observations from a Distance* refers to working from this place of memory as well as the distant horizon lines of my summer house where my time is usually spent. Even in the studio I tried to keep a little distance from the work – to observe my own work from a distance – and try and allow the work to breathe for itself. I tried to observe rather than analyse, which is another type of distance.

All ten necklaces included in *Observations from a Distance* are made from gold, acrylic and aluminium that I have coloured by anodizing. The series is a continuation from my earlier work with coloured materials, but a repetitive strain injury has now required me to adjust my work practice and find more simple ways to work, to cut less and make smaller, less repetitive actions. Before I start to work, I collect physical samples and I collect my thoughts. Pieces of already made parts are laid out in my studio and I then work much like a collage is built: from different components I start to compose. At the same time as composing I make new parts that may need to be added.

Observations from a Distance uses a light beige coloured acrylic that was donated to HDK many, many years ago and left in storage. I started to use this overlooked material in earlier work because I was interested in what it can also remind us of – more precious materials like ivory, shells, cameos. In an earlier artistic project (KU project in 2014-15) I wanted to shape flat materials and used the unwanted acrylic to make works in curved, organic shapes.

More recently I have continued to try and create shape from this flat material, for instance heating and curving the acrylic to create a handmade chain. To do this I saw out a long stick of acrylic and heat the material the curve it. When I work, I let each making step inspire the next. After cutting the end of the acrylic to create the chain I realized that the central piece could be the basis of the next work. *Structure* necklace (2018) is made from these long leftover sections of my chain making.

Photographic documentation of *Observations from a Distance* continued a longstanding photographic collaboration I have. I make jewellery for the body and when I work the body and wearability are very important. Because of this it is important for me to see jewellery that is meant for the body also photographed on the body. Models are always friends, colleagues or students rather than professionals.

For the installation of *Observations from a Distance* at the Ornamentum Gallery I chose to show all ten works on the wall. When you meet the work hanging on the wall it is about same height as yourself or the height you would see a necklace worn on another person. Work displayed on the table always feel like you are standing over the work in an unnatural way. The wall also allows the work to hang as it is intended to hang on the body, rather than lie on a table.

I wrote the follow text to accompany the work for the exhibition. The first line of the poem refers to the names of each of the necklaces in the exhibition and hints at the landscapes and weather that inspired their making:

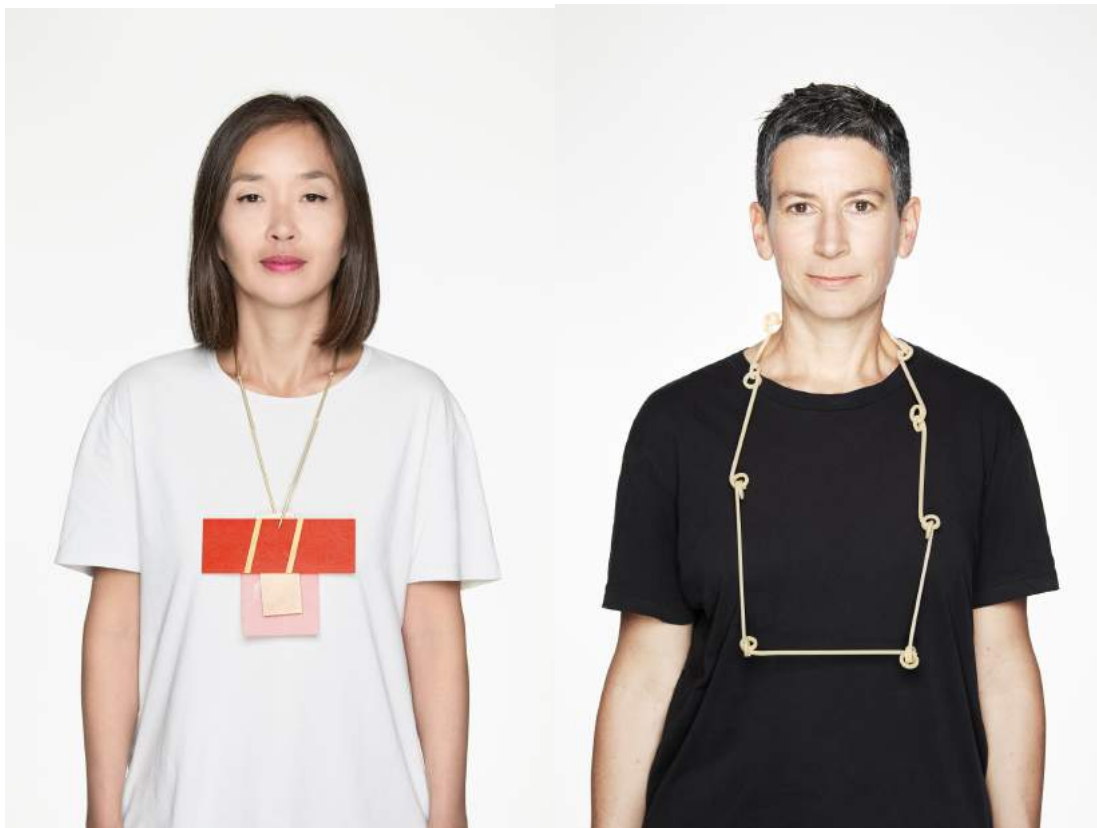
sun, wind, sky, bird, field, flower, garden, butterfly, fire and structure

*ten necklaces,
developed and joined together in a studio during some warm and unusual summer weeks.*

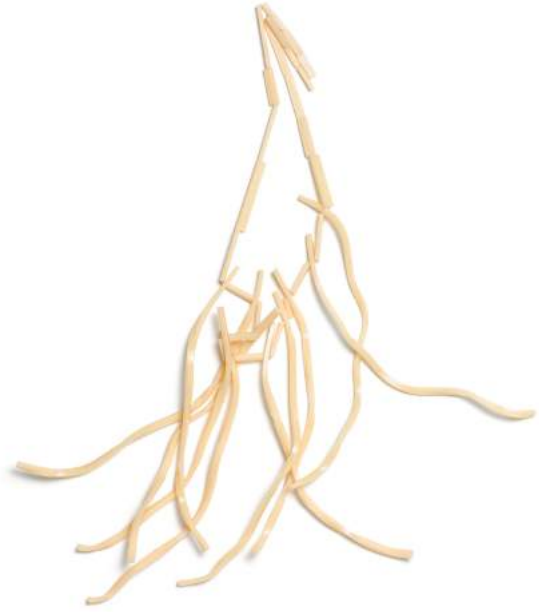
*to see limitations as an asset, and not an obstacle.
to let go, follow and trust.
to observe rather than analyze.*

in the middle of something, on a journey with unknown destination.

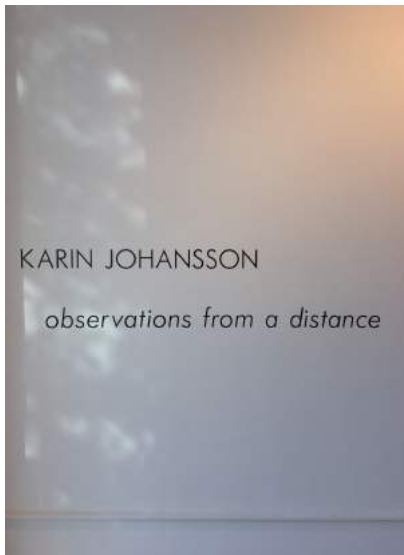
The preparation for *Observations from a Distance* was intense and I feel this exhibition arrived in the middle of what is an ongoing project. A continuation of the series will be shown at the Hannah Gallery in Barcelona, Spain (April 10 – May 30, 2019). A version of *Observations from a Distance* was also exhibited at Design Miami (December 2018) with the Ornamantum Gallery. Founded in 2002, Ornamantum Gallery is “one of the world’s largest gallery spaces dedicated specifically to contemporary jewelry / artworks where featured designers/artists often display their work in conceptual installations [...] Ornamantum is known as the source for intelligent, provocative and historically important works from a roster of the most consequential international designers/artists.” Ornamantum was the first jewellery gallery to be accepted to participate in Design Miami. Exhibition supported by the Swedish Arts and Grants Committee/laspis.



Left: *Flower* necklace (2018), right: *Structure* necklace (2018)



Left: *Butterfly necklace* (2018) Right: *Wind necklace* (2018)



Ornamentum Gallery, Hudson, New York (August 18 – September 17, 2018)