

## **KORU7 SEMINAR PROGRAM**

The seminar program contains artist lectures and expert lectures in related fields. Seminar is taking place on the 29<sup>th</sup> - 30<sup>th</sup> of October 2021 at the LAB University of Applied Sciences, Fine Art department, Lappeenranta, Finland.

2021  
KORU7

## TIMETABLE

### Friday 29<sup>th</sup> Oct 2021

09:30-10:00	Registration
10:00	Welcome words
10:10	ANNA RIKKINEN (FI), workshop leader, artist lecture
10:45	DANIELA MALEV (DE), workshop leader, artist lecture
11:15	ESSI PULLINEN (FI), director of the Finnish Museum of Horology and Jewellery
11:30	Lunch and lottery
13:00	HELI KAUKHANEN (FI) Art Advisor, Art Promotion Centre Finland
13:15	JANNE PELTOKANGAS (FI), artist lecture
13:45	EINAT LEADER (IL), artist lecture
14:25	Coffee break
15:00	HANNA RYNNÄNEN (FI), artist lecture
15:15	URMAS LÜÜS (EE), artist lecture
15:45	Final words

KORU7 exhibition opening on Friday 29<sup>th</sup> Oct is 6-8 pm, South Karelia Museum, Lappeenranta

### Saturday 30<sup>th</sup> Oct 2021

09:30-10:00	Registration
10:00	Welcome words
10:05	LIN CHEUNG (UK), workshop leader, artist lecture
10:35	MATT LAMBERT (US/SE), artist lecture
11:05	SASKIA VAN ES (NL), art writer
11:50	NELLI TANNER (FI), artist lecture
12:05	Final words & farewell drinks

# ANNA RIKKINEN

ARTIST

## *Artist talk: You may call it jewellery*

Anna Rikkinen's areas of interest include the human figure and the artifacts and curiosities that surround it. In recent years she's been engaged in the artifacts which reflect something about the being without giving a specific narrative. Rikkinen's presentation focuses on the concepts of decoration, wearability and it's transformations, memories and time.

BIO: Jewellery artist Anna Rikkinen currently lives and works in Lahti, Finland. She received her training as a stone and metal smith in South Karelia University of Applied Sciences in Lappeenranta and as a jewellery artist at the Gerrit Rietveld Academie in Amsterdam and has worked as a professional artist since 2004.



# DANIELA MALEV

JEWELLER, EDUCATOR

## *Fibulas, Brooches and Pins - A journey throughout 5000 years of history*

The lecture takes the audience on a condensed journey throughout 5000 years of history and development of the brooch: from its early Bronze Age forms as a fibula, through the era of medieval breast pins and baroque Sévigné-brooches to the political and social statements of buttons and badges in the 1960s and finally to the brooch as one category of contemporary jewellery.

The aim of this lecture is: to realize the roots and different stages of function, meaning and symbolism of the brooch and to point out why it is important to integrate backside and pin mechanism into the overall design of brooches in contemporary art jewellery.

BIO: Daniela Malev is a jeweller and educator. Trained as a classical goldsmith in her hometown Dresden, Germany, she also holds a Master Craftman's Certificate for Gold- and Silversmithing and a BA and MFA degree in Gemstone and Jewellery Design at the University of Applied Sciences Trier/Idar-Oberstein, Germany.

Her jewellery work is inspired by a deep sense of order behind all existence. She thinks of jewellery as a visual playground for asking questions or drawing connections between different things and subjects. Her work is shown in international exhibitions and presented by Charon Kransen Arts, New York. Daniela Malev has travelled a lot and likes to gather and exchange ideas and knowledge. She has lived, worked and studied abroad in the USA, Mexico and Italy and Spain.

One of her special fields of interest are brooch backs and pin mechanisms and their integration into the design of the whole brooch. She is convinced that mechanism and attachment of a brooch hold a tremendous potential for the design of a brooch in its entirety and need to be developed with equal importance. She gives lectures and workshops on this subject worldwide. Her workshops initiate and encourage a conscious approach to the design of the brooch back and its mechanisms. She is the author of the book "To The Point – pin mechanisms and brooch back design".



# ESSI PULLINEN

DIRECTOR OF THE FINNISH MUSEUM OF HOROLOGY AND JEWELLERY

## *Finally the museum for jewellery!*

The Finnish Museum of Horology and Jewellery was founded 14 th of June last summer. Museum Director Essi Pullinen will explain the ambition and the concept of the new museum. Why is it important that we have own jewellery museum in Finland? Whose cultural heritage will we show in the museum?

BIO: Essi Pullinen (MA) is a Lahti based museum director. Before that, she worked 19 years at the Institute of Design, Lahti. She is a gemmologists and goldsmith as well, for the fun she does jewelries in her free time. Infrequently she takes part in exhibitions as an artist. She likes to wander in a forest.



# HELI KAUKHANEN

ART ADVISOR, ART PROMOTION CENTRE FINLAND, ART,  
HEALTH AND WELLBEING ADVISORY SERVICES

## *Brainhealth tips for artists*

BIO: Heli Kauhanen is a jewellery designer working at Art Promotion centre Finland. She has been working in the field of jewellery for more than two decades as a designer, entrepreneur and teacher. In her current job she works in the field of culture well-being. Her personal focus is on brain health and how art can improve our well-being.



# JANNE PELTOKANGAS ARTIST

## *Artist talk: Folded Thoughts*

I am a Sámi artist from Finland. I explore forms of complexity through traditional blacksmith techniques. My work reflects my experience growing up in a culture where spirits were part of everyday life. The entwined uneven beauty of the northern landscape, and the old stories form images in my mind. I fold these thoughts to understand fading memories and traditions by telling stories of my culture.

Using salvaged metal is central to my working method, as it shows that the material has once been alive. Re-forming only proves that the material is eternal, taking infinite shapes as time moves on.

BIO: Janne Peltokangas (1979) combines his knowledge as a traditional blacksmith with his background as a Sami growing up in Lapland. In his research, he investigates the spiritual belief system of the Sami in relation to objects in nature. In this Peltokangas raises interesting questions, if a handmade object can contain a feel of spirit and what an object enables to express this. Peltokangas intuitively explores forms of complexity through traditional blacksmith techniques.

For the past ten years, Peltokangas has worked as an artist around Europe and North America. He has exhibited his art together with Eva Hild, Clay Ketter and Rick Smith, to name a few. Peltokangas has shown his work in art museums, galleries and Biennales.

At the moment, Peltokangas lives in Finnish Lapland on his family farm on a remote island surrounded by mountains and the spirits of his ancestors. There he works in a smithy that has passed on in his family for generations, together with the age-old knowledge of forging.



# EINAT LEADER

JEWELLER, LECTURER, RESEARCHER AND CURATOR

## *Artist talk: Discourse from Close Up*

For me, in the complicated place where I live, create and teach, a jewellery piece can enable non-verbal discussion, that is not easily expressed in words. It can be a kind of silent, one- person demonstration, in front of whoever wishes to relate.

In the talk I'll speak about my jewellery as a voluntary invitation to join a close up discourse. The wearer becomes a portable non- affirmative gallery, that can evoke exchange of thoughts, while revising attitudes and opinions, in a visual and tactile way.

BIO: Born in Jerusalem. A graduate of the Metalwork department , Bezalel, Jerusalem and a masters degree in industrial design from the Technion, Haifa. An associate professor and faculty member in the department of Jewellery and Fashion (department head between 2005-2013) and in the department of Visual and Material Culture of Bezalel, Academy of Art and design, Jerusalem. Lives in Tel-aviv.





# HANNA RYYNÄNEN

ARTIST

## *Artist talk: Discourse from Close Up*

BIO:Hanna Ryyänen is a jeweler and visual artist from Lappeenranta, Finland. She studied jewellery art at Saimaa University of Applied Sciences, and has taken part in international exhibitions since 2016. Besides working as an artist, Ryyänen has given lectures, guided children's art workshops and been involved in the organisation of art events such as Brazil\_Finland Polarities in São Paulo. Since 2020 Ryyänen has been appointed as the chairwoman of South Karelia Artist Association.

Within her jewellery practice Ryyänen explores the relationship between human and object. She thinks it's fascinating what kind of meanings are stored in objects and how they are involved in shaping identity. Her work started with jewellery and the stories attached to them, but nowadays the scope of her projects is broader and includes objects that become meaningful in a specific moment.

Ryyänen's background is in art jewellery, but she moves fluently between materials and different fields of visual art. Currently, she is finishing her first public art piece for the new school of Joutseno.



# URMAS LÜÜS

ARTIST, EDUCATOR

## *Artist talk*

Why I make thing? Why materials matter? Why we are existentially addicted to objects? These are the questions I try to answer daily through my artistic practice. Materials and objects are not just lifeless things. They are our collective memory (specially for people who were not able to write their own history). They are pre-verbal communication, saved into our body memory. They make history slow and stable, compared to our hairy ancestors who still love to climb on trees. They are silent choreographers, who dictate how we sit and walk. They are a matter of life and death.

BIO: Urmas Lüüs is an Estonian interdisciplinary artist and writer who wonders around between the foggy borders of visual arts and contemporary theatre. He combines installations, performance, sound art, words, video, photography, contemporary craft and sculpture into one big breathing organism.



# LIN CHEUNG

ARTIST, EDUCATOR

## *Artist talk: Delayed Reactions*

Pin badges are traditionally of the moment, cheap and quick to make and considered throw-away, lasting only as long as necessary to get a message across. Working in stone feels like the opposite: it is a slow process and an unpredictable material, often with a limited palette, but these limitations are a good test of what remains in my memory, what surfaces in my thoughts after the dust has settled.

BIO: Lin Cheung is a jewellery artist from London. She graduated from the Royal College of Art with an MA in Goldsmithing, Silversmithing, Metalwork and Jewellery. She is Reader in Jewellery at Central Saint Martins, University of the Arts London.

Lin's approach to making offers a witty and poignant response to the human condition.

She has won several awards for her work including the The Arts Foundation Award for Jewellery in 2001 and The Herbert Hofmann Prize in 2018. She was a finalist for the BBC Radio 4 Woman's Hour Craft Prize 2017 and the 2018 recipient of The Françoise van den Bosch Award.



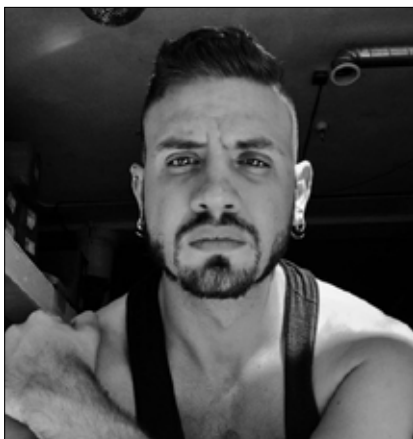
# MATT LAMBERT ARTIST

## *Golden Spikes Won't Pin Down Dragons*

Taking the format of performance lecture Lambert unpacks theoretical underpinnings of their practice and questions the idea of 'the work' while showing the trajectory of individual object making to a multi-faceted practice of making, collaborating, writing and investigating the position of the maker in a craft discourse in relation to a new materialist or post-human perspective.

BIO: Matt Lambert is a non-binary, trans, multidisciplinary collaborator and co-conspirator working towards equity, inclusion, and reparation. They are a founder and facilitator of The Fulcrum Project and currently are a PhD student between Konstfack and University of Gothenburg in Sweden. They hold a MA in Critical Craft Studies from Warren Wilson College and an MFA in Metalsmithing from Cranbrook Academy of Art. Lambert presents body and body-related objects approached through the vernacular of jewelry to create space for the viewer to question positionality, fixedness, and chimerism that goes beyond binary thinking. It is in the inhabited of these queer [and/or] liminal spaces that these interactions gain their strength as a force that is yet to be fully explored for its potential as a terroristic act to westernized and colonial institutions. Lambert collaborates with multi-media artists of a vast array of disciplines to reconfigure the current cultural systems of queerness and body politic while challenging the boundaries of craft. By unpacking the witnessing of toxic intimacies and the embedded systems of oppression rooted into the geological strata of culture and land Lambert is interested in ways to disrupt and subvert these mechanisms through a chimerical practice of making, collaborating, writing and curating to create systems for platform building and methodologies to talk with and not at in regards to the othered body.

Lambert currently is based in Stockholm Sweden and was born in Detroit MI, US where they still maintain a studio. They have exhibited work nationally and internationally. Lambert has actively contributed writing to Art Jewelry Forum, Garland, Metalsmith Magazine, Norwegian Craft and the Athens Jewelry Week catalogues and maintains running columns titled Settings and Findings in Lost in Jewelry Magazine and With Jewelry in Klimt02.



# SASKIA VAN ES

ART HISTORIAN

## *Sweet little lies - honesty and jewellery materials*

Materials: as soon as you make a choice from them as an artist, you tread on slippery ground. Materials bring their own stories of ancient legends, of global trade but also of environmental harm. In recent decades they have been talked about as if they were vibrant or even restless. We shape materials but materials could have the capacity to shape us back. You could say that materials have become more emancipated. In this lecture, we will explore what this means in the field of jewellery, pre-eminently the field where materials are ruthlessly manipulated into a new guise. Is that fair? How honest should we be?

BIO: Saskia van Es (Amsterdam, NL 1972) is an art historian. She writes about contemporary jewellery for Dutch and international platforms. Gold, pearls, animal materials, plastics, gems, man-made materials... jewellery materials fascinate her. They contain rich stories, but sourcing them is often harmful. Another fascination Saskia is currently exploring is the notion of authorship in jewellery. Recently she has started teaching at Sint Lucas Antwerp, BE.



# NELLI TANNER

VISUAL ARTIST

## *Artist talk: The act of observing, noting, recording*

BIO: Nelli Tanner (b. 1976) is known as an artist who works in many ways in the field of jewellery and visual arts. Tanner's work balance in the borders, the works are hybrids of sculpture, video and wearable art that require time and observation to create. Tanner searches moments of everyday life by drawing and taking photographs of things she sees. People carrying objects, things, themselves. Tanner observes how people behave with objects and how humans are connected to their surroundings through the objects.

Tanner was nominated as the Jewellery Artist of the year 2009 in Finland. Tanner was given the Prize of the Federation Wallonia Brussels, European Triennale for Contemporary Jewellery by World Craft Council – Belgique Francophone in 2014.

Tanner graduated from the Department of Jewellery at the Gerrit Rietveld Academie in the Netherlands in 2003 after jewellery&stone studies in Finland. Tanner completed her education as Master in Culture and Art in 2012 at the Saimaa University of Applied Science in Finland.

