

This collection of wearable artefacts *Reuse - Revalue* are the outcome of an ongoing research enquiry that uses the object and body as a device to engage audiences in a dialogue about material value, product consumption and global concerns related to material sustainability, recycling and upcycling. It is situated within the expanded field of contemporary studio jewellery which challenges embedded paradigms of body adornment by acting as change agents through embodied social, cultural and ethical commentary.

Thinking through making is at the core of this research enquiry through both private creative action and public participatory performance that reimagine one object into another. This work questions established perceptions of material value and adornment, explores personal identity and narratives and visualises data through tangible objects. As both critical artefact and decorative adornment they aim to better understand product ownership, replacement and disposal practices in order to surface and discuss the need for changes in consumer behaviour.

Informed by Hanson's previous research 'What's in my Stuff?'(2012), these wearable artefacts explore everyday belongings we often discard without thought. By drawing upon traditional notions of the

beaded necklace that exploit sound and tactility when worn, these multisensory objects question the intrinsic value of design through the transformation of reclaimed materials and objects.

Research outcomes have been disseminated through numerous exhibition including COLLECT international (2014), *Making Connections*, Yunnan, China(2019), PLATE international conference (2015) 20:20 Visions (2017) and JUNK: Rubbish to Gold (2015-16).

The enquiry, artefacts and methodology were articulated through many presentations and keynotes including a COLLECT 2014 public talk, a series of British Council SMART talks in Hangzhou, Wuhan and Xiamen, China (2015), at the MIMA Jewellery conference (2015), the 20:20 Visions International ACJ Conference (2017) and the Inheritor Dialogue symposium, Yunnan, China (2019)



Exhibition poster - Making Connections: Notions of Beauty  
BR Gallery, Heqin, Yunnan, China  
October 2019

NARRATIVE

OUTPUT 1/3

METHODS

DISSEMINATION

EXTRA INFORMATION



Neckpiece: *Reuse - Revalue # 7*  
Reclaimed metal, painted found wood, peridot, moonstone and oxidised silver. ©2014



Neckpiece: *Reuse - Revalue # 6*  
Reclaimed metal, fresh water pearls, crystal and oxidised silver. ©2014



Neckpiece: *Reuse - Revalue # 10*  
Reclaimed metal, fresh water pearls, coral and oxidised silver. ©2014



Neckpiece: *Reuse - Revalue # 8*  
Reclaimed metal, white freshwater pearls and peacock pearls. ©2014

How often do we discard something precious without even realising it? Hanson's jewellery explores material values and notions of preciousness. The series of neckpieces Reuse-Revalue combine reclaimed materials, found objects with precious metals and semi-precious gems.

NARRATIVE

OUTPUT 2/3

METHODS

DISSEMINATION

EXTRA INFORMATION

These wearable artefacts draw upon traditional notions of the beaded necklace and exploit sound and tactility when worn. They are intended to provoke a sense of consciousness about what we consume, what we discard and what we value.



Neckpiece: *Consumption # 1*  
Reclaimed metal, white freshwater pearls and silk thread.  
©2017



Neckpiece: *Reuse - Revalue # 9*  
Reclaimed metal, white freshwater pearls and peacock pearls and oxidised silver. ©2014



Neckpiece: *Reuse - Revalue # 5*  
Reclaimed metal, garnet, rose crystal and oxidised silver.  
©2014



Neckpiece: *Consumption # 1*  
Reclaimed metal, white freshwater pearls and silk thread.  
©2017



Neckpiece: *Bio-necklace # 1*  
Biotex, white freshwater pearls, hematite and oxidised silver ©2015



Neckpiece: *Bio-necklace # 2*  
Biotex, white freshwater pearls, dyed pearls and oxidised silver ©2015

NARRATIVE

OUTPUT 3/3

METHODS

DISSEMINATION

EXTRA INFORMATION

In colloquial usage, the term Palimpsest is used to denote an object made or worked upon for one purpose and later reused for another. Something altered but still bearing visible traces of its earlier form.



Necklace: *(re)construction # 5*  
Reclaimed metal, beads, rings with red ribbon. ©2015



Necklace: *(re)construction # 1*  
Reclaimed metal, crystal, beads, thread and stainless steel . ©2015



Necklace(detail): *(re)construction # 1*  
Reclaimed metal, crystal, beads, thread and stainless steel . ©2015



Necklace: *(re)construction # 3*  
Reclaimed brass, crystal, and silver plated cup. ©2015



Necklace: *(re)construction # 3*  
Reclaimed brass, crystal, and silver plated cup. ©2015



Ring: *(re)construction # 6*  
Reclaimed acrylic, beads and sugru. ©2015

NARRATIVE

OUTPUT

METHODS 1/2

DISSEMINATION

EXTRA INFORMATION

Thinking through making is at the core of this research enquiry, situated within the expanded field of contemporary studio jewellery. The new jewellery movement from the 60's and 70's paved the way for this field of practice to engage with dialogues beyond adornment using the body as context for multiple discourses. Although this expanded field challenged audience preconceptions and expectations of the jewellery paradigm through critical making the introduction of the term 'critical design' by Dunne and Raby (Dunne 2005) enabled the explicit contextualising of a genre of object making to be validated as change agents.

As a studio Jeweller, Hanson has engaged in critical making as a research method for many years. Research from 2012 which explored the chemical elements (and materials) used in mobile phones was instrumental in informing the analytical research approach and social value of this enquiry. (Hanson 2014)

The starting point for the first group of reuse-recycled artefacts came from a 2014 research project in Zanzibar (Hanson & Levick-Parkin 2016). Hanson worked co-creatively with a group of female artisans at the CHAKO recycle workplace, where they used waste material generated by the tourist industry to make souvenirs for tourists to buy. Having witnessed the huge social and economic problem connected to waste packaging as she had travelled around the island, Hanson realised the creative opportunities this brought.

Back in the UK, she engaged in a period of collecting, gathering and examining of ordinary and mundane discarded objects and fragments in order to consider the potential meanings and associations materials could yield. Exploring the atmospheric values, "the distinctions between natural and synthetic substances" (Baudrillard 2005) she categorised these objects and fragments through colour and tactile qualities; warmth and cold. It was important in the making to use low technology manufacturing processes in order to retain the intrinsically inherent qualities identified, drawing on Ingold's (2013) proposition related to 'knowing' through the act of 'growing into' by doing. Multiple iterations and repetition, making and unmaking was done intuitively and documented through photographs before assembly of final artefacts.



Reuse – Revalue

Research and Creative Making  
2014 – 2017

There seems to be something intrinsic in the psyche of jewellers that makes them into hoarders of stuff. Being fascinated by the countless relationships that occur between the finding and collecting of other THINGS – objects and fragments, texts, experiences and ideas and the way that these external multi-sensory influences can inform the creative process.



Reuse - Revalue

Documentation of Research and Creative Making  
2014 - 2017

Baudrillard, J. (2005) *The System of Objects*. Verso (ed.2)  
 Dunne, A. (2006) *Hertzian Tales: Electronic Products, Aesthetic Experience, and Critical Design*. The MIT Press.  
 Hanson, M. (2014) What's in my Stuff? How sustainable is the mobile phone? *Making Futures Journal*, Volume 3  
 Hanson, M & Levick-Parkin, M. (2016) *Create and Connect: Empowering female artisan craft makers in Zanzibar through design thinking*. *Making Futures Vol 4*: Pg. 1-11  
 Ingold, T (2013) *MAKING: Anthropology, Archaeology, Art and Architecture*. Routledge

NARRATIVE

OUTPUT

METHODS 2/2

DISSEMINATION

EXTRA INFORMATION



**JUNK: rubbish to gold explores community economies (exchange, giving, bartering, gathering, earning, harvesting); putting on display the process of creating the ‘work of art’.**  
**Hanson was invited to participate in this performance and exhibition(s) and (re)created 7 jewellery works during the event.**

During a public performance 31 jewellers ‘gifted’ their skills, (re) constructing pieces selected from a mountain of JUNK creating reimagined artworks for the exhibition and auction.

Reusing is often perceived as the up-cycling of one object to another, from unwanted to desired, consumer leftovers turned into new desirable luxury consumables to buy. This reuse is the cornerstone of jewellery as a discipline, with materials shifting form to adapt to the new. Yet the reimagining of one object into another is infinitely more complex than it is often portrayed.

By putting on display the entire process of creating; from material purchase and collection, through selection and (re)construction during the performance, then exhibition and auction, ideas of exchange, bartering, gathering, earning and giving were playfully explored.

The performance was live-streamed on screens in the Midland Art Centre (MAC) Birmingham, the Museum of the Jewellery Quarter and across the world via social media.



**JUNK: rubbish to gold explores community economies..... putting on display the process of creating**

**Exchange**  
**Giving**  
**Bartering**  
**Gathering**  
**Earning**  
**Harvesting**

Co-created and co-curated by Jivan Astfalck, Laura Bradshaw-Heap and Rachel Darbourne and partnered with charities, who supplied JUNK jewellery.




**JUNK: Rubbish to Gold**  
 Documentation of Performance - Making  
 Birmingham  
 November 2015

NARRATIVE

OUTPUT

METHODS

DISSEMINATION 1/5

EXTRA INFORMATION

- 
- 
- 
- 
- 
- 
- 

**Collect: International Art Fair for Modern Craft and Design** is an annual exhibition presented by the UK Crafts Council. The event showcases international galleries from across the globe representing hundreds of artists. 2014 saw Collect reach its 10th year.

Hanson exhibited her collection of Reuse-Revalue necklaces with Galvanize, and discussed the research undertaken as part of the Craft Council annual booth talks.



**Exhibition: COLLECT 2014**  
International Applied Arts, Saatchi Gallery, London.  
May 2014



**Exhibition: COLLECT 2014**  
Booth Talk with Maria Hanson. Saatchi Gallery, London.  
May 2014



NARRATIVE

OUTPUT

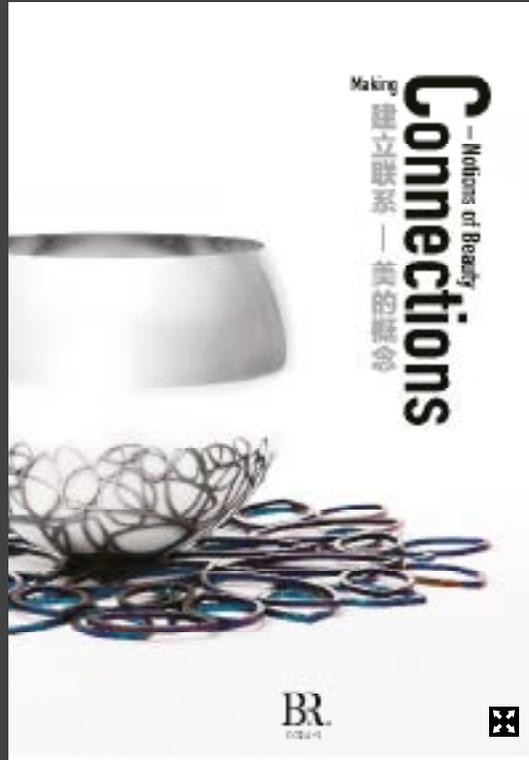
METHODS

DISSEMINATION 2/5

EXTRA INFORMATION

This exhibition brought together a group of seven internationally recognised artists from the United Kingdom working in the field of contemporary metalwork and jewellery.

As the Curator and one of the exhibitors Hanson presented both diversity and connectivity within the design and making practices in contemporary art objects being produced in the United Kingdom today. The title of the exhibition, Making Connections: Notions of Beauty, provided the starting point to discuss what these creative makers are doing and saying through their work. This was the inaugural exhibition to celebrate the opening of the BR Gallery at the newly built Dali Intangible Cultural Heritage Workstation. The Inheritor Dialogue conference, funded by the China National Arts Fund provided the forum for research to be presented and discussed.



**Exhibition Catalogue**  
 Making Connections: Notions of Beauty  
 BR Gallery, Heqin, Yunnan, China  
 October 2019



**Exhibition** Making Connections: Notions of Beauty  
 BR Gallery, Heqin, Yunnan, China  
 October 2019



NARRATIVE

OUTPUT

METHODS

DISSEMINATION 3/5

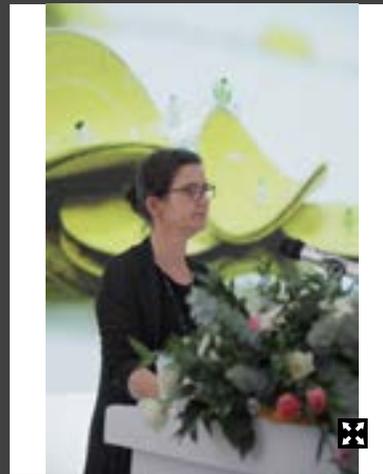
EXTRA INFORMATION



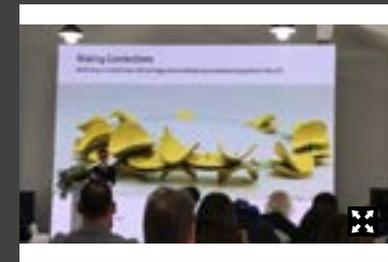
The Inheritor Dialogue Conference allowed Hanson to build upon the 4 day lecture and workshops delivered at the 2018 *Training project: Yunnan Traditional metal technology and innovation* at YAU (Yunnan Arts University) in Kunming, China. Conference delegates at the Inheritor Dialogue represented; Inheritors and practitioners of intangible cultural heritage, expert scholars and academics from across China, designers and news media.



**Inheritor Dialogue**  
Conference manual, Heqing, Yunnan, China  
26-27 October 2019



**Inheritor Dialogue**  
Hanson's keynote presentation, Heqing, Yunnan, China. 26-27 October 2019



**Inheritor Dialogue**  
Hanson's keynote presentation, Heqing, Yunnan, China. 26-27 October 2019



**Inheritor Dialogue**  
Conference Delegates, Heqing, Yunnan, China. 26-27 October 2019



**Inheritor Dialogue**  
Conference manual, Heqing, Yunnan, China  
26-27 October 2019



**Exhibition: Making Connections**  
BR Gallery, Heqing, Yunnan, China  
October 2019



**Exhibition: Making Connections**  
BR Gallery, Heqing, Yunnan, China  
October 2019



**Exhibition: Making Connections**  
Hanson's curator talk in the exhibition at BR Gallery, Heqing, Yunnan, China.

NARRATIVE

OUTPUT

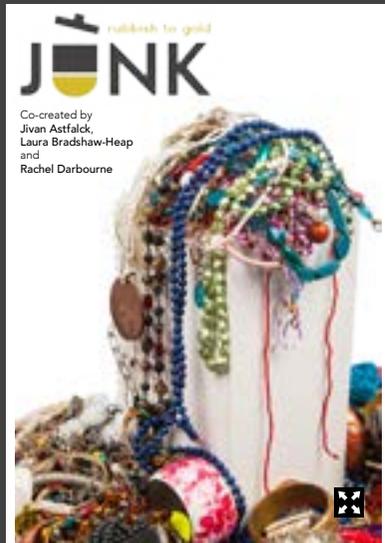
METHODS

DISSEMINATION 4/5

EXTRA INFORMATION



The JUNK: Rubbish to gold project was documented through an 82 page book, was written up as a journal article by the curators, exhibited as a second edition at the 2016 Schmuck jewellery week in Munich at the Studio Gabi Green and reviewed in the ACJ Findings magazine and on Klimt02.



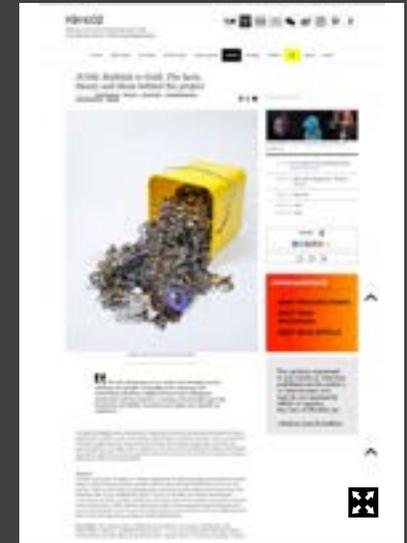
**JUNK: Rubbish to Gold**  
Book documenting the project. 82 Pages



**Beyond Junk:**  
Journal article. Making Futures, Volume 5



**JUNK: Rubbish to Gold**  
Review; Findings Magazine, Issue 61, 2015



**JUNK: Rubbish to Gold**  
Review: Klimt02



**JUNK: Rubbish to Gold**  
Performance and exhibition invite.  
Birmingham, November 2015



**JUNK: Rubbish to Gold**  
Performance and exhibition invite.  
Birmingham, November 2015



**JUNK: Rubbish to Gold - Edition 2**  
Exhibition: Studio Gabi Green.  
Munich, February 2016



**JUNK: Rubbish to Gold - Edition 2**  
Exhibition: Studio Gabi Green.  
Munich, February 2016

NARRATIVE

OUTPUT

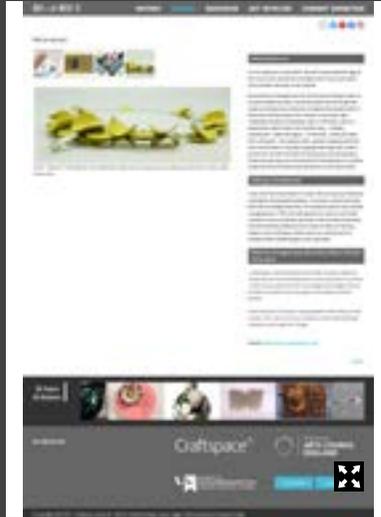
METHODS

DISSEMINATION 5/5

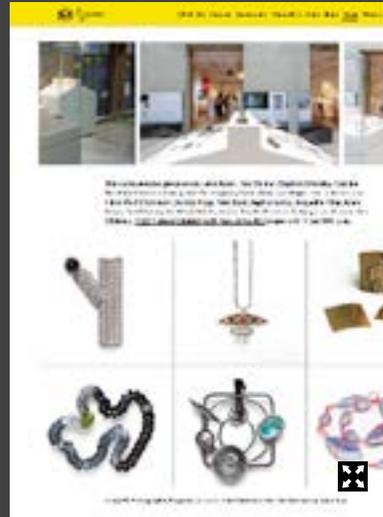
EXTRA INFORMATION



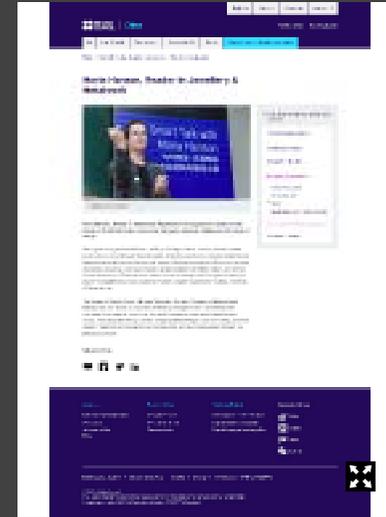
Hanson's artifacts were exhibited as part of a various group exhibition below and articulated through many presentations and talks including a series of SMART talks with the British Council in Hangzhou, Wuhan and Xiamen, China.



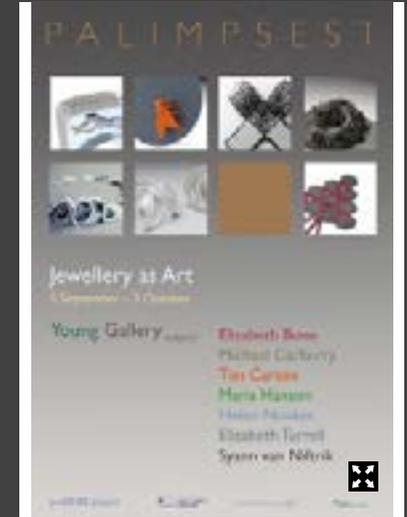
**Exhibition: 30 Years - 30 Makers**  
Craftspace online exhibition (2015)



**Exhibition: 20:20 Visions**  
Touring Exhibition. Publicity for showing at the Goldsmith's Centre, London (2017)



**Smart Talks**  
British Council funded talks in Hangzhou, Wuhan and Xiamen, China. (2015)



**Exhibition: Palimpsest**  
Young Gallery, Salisbury, UK (2015)



**Exhibition Catalogue: 20:20 Visions**  
Touring Exhibition. (2017)



**ACJ: 20:20 Visions Conference**  
Conference Programme - Presentation by Hanson. (July 2017)



**mima Jewellery Conference**  
Middlesbrough Institute of Modern Art (2015)



**PLATE Exhibition**  
Product Lifetimes and the Environment Conference (June 2015)



[Go Back to Previous Page](#)