

## Case Study 2 - Liana Pattihis

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*My aim is to try and stretch the boundaries of what can be achieved with enamel as a medium, thus introducing a different way of enamelling in the contemporary jewellery world as an alternative to what is already out there. Liana Pattihis*

In 2003, after nearly twenty years as a freelance interior designer, Liana Pattihis embarked on a degree in Jewellery at Middlesex University. The Jewellery department at Middlesex, then under the leadership of Caroline Broadhead, had an ethos of encouraging a conceptual and open approach to the production of jewellery beyond traditional techniques and materials.

Pattihis was initially introduced to traditional enamel techniques by Middlesex tutor Ros Conway. Although Pattihis found the material attractive she was frustrated by her inability to master the complex techniques in the short time allotted to the project. A workshop with visiting enamel artist Elizabeth Turrell introduced her to the possibilities of sifting enamel, a technique that offered her a more immediate way of working. Finally, and most significantly for Pattihis, was a workshop led by German jeweller and enamel artist Bettina Dittlmann. Pattihis was intrigued by 'a lightness and sense of freedom' she perceived in Dittlmann's enamel work and this pivotal experience led her to create a body of experimental work using enamel on fine copper mesh at the end of her second year.

The course structure at Middlesex was such that Pattihis was not able to return to her experiments with enamel until the last six weeks of her fourth and final year.



Coral Red Snake Chain Brooch 2009

She began increasingly to explore the aesthetic associations her enamelled pieces have with long buried archeological finds. During this period she was also concerned with making wearable pieces using enamel and with this in mind developed methods for pins and fixings that would not interfere with the overall design. The final collection that she exhibited at the graduate show *New Designers* in 2007 comprised of a number of pieces from the series *Unearthed*. Also shown were a group of pieces made using layers of copper mesh and a process of making what Pattihis describes as 'leaves'; pieces of thin enamel sheet that are fused onto a background of previously enamelled mesh. These early pieces, some of which were based on the paintings of Wassily Kandinsky, used a mixed palette of colours to create an expressionistic surface.

After graduation Pattihis established her London workshop and continued in a practice that focuses on the use of enamel as a primary material. Another important quality that her work investigates is movement (something not commonly associated with enamelled jewellery that can often be rather rigid and static). To this end she has developed a way of working that uses silver and gold chain to create work that has the appearance of having been dipped in enamel. Departing from her earlier use of a broad colour palette recent work has seen colour restricted to black and red. Pattihis's dramatic collection exhibited at *New Designers - One Year On* in 2008 featured only red work.

Her output is influenced by an extensive period of travel in the mid 90s and by her second career in nursing which she still pursues alongside her work as a jewellery maker. She also lists nature and science as important influences on her work. Although Schaupp uses enamel in almost all her pieces her work is characterised by its use of mixed materials, including wire, wood, stones, and beads all of which are unified by the use of a minimal colour palette of black, white and red.



Moon Brooch no.6 enamel, phototransfer, copper, silver, iron and white agate  
2009

Over time the structures of her pieces have become more complex. The constructed elements explore line, negative space and repetition. Pieces juxtapose technical structures with organic form that reference flora and fauna. She creates funnel, satellite and tentacle-like wire structures that protrude from the two-dimensional enamelled surface. These structures are often squashed flat and are also repeated as photo-transfer images applied to the white enamel surface thus creating an interplay between the two and three-dimensional aspects of the work. She describes the three-dimensional forms that reach out to explore the space around them thus,

'Due to their partly technical partly organic appearing shapes my jewellery works seem to belong to a yet unknown flora and fauna, sometimes machinery. The objects become minute amulets and catalysts, attempting to establish direct contact between wearer and environment.'

Although only a few years into her professional practice the jewellery of Isabell Schaupp is receiving wide recognition, both in Europe and the USA with pieces having been included in the influential Schmuck exhibition in Munich, at Sofa in New York and to be seen on display at Collect in London.



Tweedflower No.9, brooch enamel, phototransfer, copper, silver, wood and acrylic  
2009