

# LOUISA GUINNESS GALLERY

.....OCTOBER 2014.....

LOUISA GUINNESS GALLERY PRESENTS  
BY THE HAND OF THE MAKER: JEWELLERY BY ALEXANDER CALDER  
AND CLAUDE LALANNE  
A NEW EXHIBITION EXCLUSIVELY FOR DESIGN MIAMI



DESIGN MIAMI: 2 – 7 DECEMBER 2014

Louisa Guinness Gallery is delighted to present “By the Hand of the Maker” a new exhibition of work by Claude Lalanne and Alexander Calder exclusively for Design Miami 2014.

Both Alexander Calder and Claude Lalanne are exceptional in the world of artist made jewellery for the simple fact that they made all of their jewellery themselves: as skilled metal-smiths they were able to create wearable sculpture without the help of a goldsmith.

Both Calder and Lalanne used jewellery throughout their careers as a medium of artistic expression, alongside their large-scale work. Calder made 1,800 unique pieces in his life-time. Lalanne has made both unique pieces and editions, and continues to create jewellery today, at the age of 89.

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For both, their wearable sculpture has been fashioned using the same techniques as those used in their large-scale work. Calder would work spontaneously. Beginning with brass or silver wire, he would hammer and twist the metal to life. He never used solder in his work; instead fastenings and fixings were also made from twisted wire. For Calder, jewellery was simply another medium of artistic expression; it is as instantly recognizable as his large scale work, sharing motifs, patterns and, above all, a sense of movement. Indeed, Calder's famous use of moving elements in his large "Mobiles" was presaged in small-scale, in his jewellery.

Lalanne's method is similarly spontaneous. Instead of bending and twisting metal, Lalanne uses the very different techniques of electroplating and soldering. First, the artist meticulously chooses a flower or stem, usually from her garden. This is then submerged in a bath of copper sulphate, which has a current running through it. This causes copper to build on the organic matter, creating a perfect metallic fossil of the original. Working spontaneously, Lalanne then weaves and solders this copper flora and fauna together until she intuits that the piece is finished.

Both artists thought little of hierarchies in the arts. To both Calder and Lalanne, their functional sculpture was of equal importance as any of the "Fine Art" they produced. Indeed, because these pieces were not the mainstay of their income or their artistic output, these works share a sense of freedom and playful exploration.

In this exhibition of exceptional works by both artists (including a selection of new pieces by Claude Lalanne) we will guide the viewer through the work of these two giants of artists' jewels. We will show an area of great convergence and imagination by two artists whose work is seldom mentioned in the same breath.

## ABOUT LOUISA GUINNESS GALLERY:

The gallery works with today's leading sculptors and painters to create jewellery as well as collecting and dealing in works by master artists.

The gallery opened in May 2003 with its inaugural exhibition '*Past and Present; Jewellery by 20<sup>th</sup> Century Artists*'. With this show Louisa Guinness departed from her original focus on artist-made furniture into the world of artist's jewels. Since then she has worked on over 18 separate projects with leading contemporary artists.

Each new work is published in a small edition to the highest standard. Most are handmade in London's famous Hatton Garden district or the artist's studio. The ethos behind the jewellery is that it should be treated as wearable sculpture: whilst it is not being worn it is a piece of art independent of function, at home on a coffee table or in a dressing room.

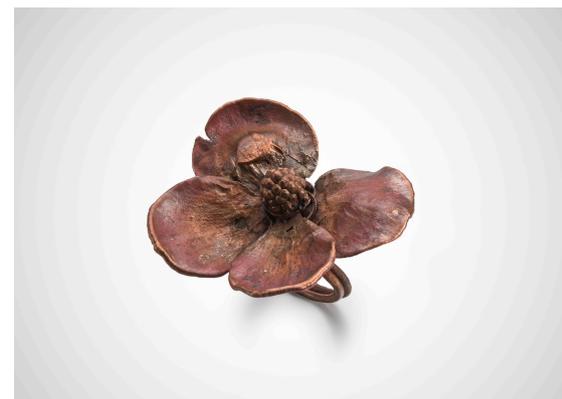
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## Contact

Press enquiries: [cecily@louisaguinnessgallery.com](mailto:cecily@louisaguinnessgallery.com)



Left column: Alexander Calder, Untitled Belt, 1940, Alexander Calder, Flower Hair Pin, 1945, Alexander Calder, Bracelet, 1940.

Right Column: Claude Lalanne, Flower Belt, 1990, Alexander Calder, Untitled Belt buckle, 1943, Claude Lalanne, Bague en Fleur, 2014.

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