

destructiveness of many modern societies. Her sinister, edgy forms evoke strong suggestions of danger and poison — symbolic of environmental pollution (102). German artist Bussi Buhs also uses industrial waste as her principal material. Her *Garbage Jewellery* (103) is underpinned by considerable technical skill in casting, laminating and injection moulding plastic waste into different forms. The sinister images she attains are similarly suggestive of the destructiveness of waste.

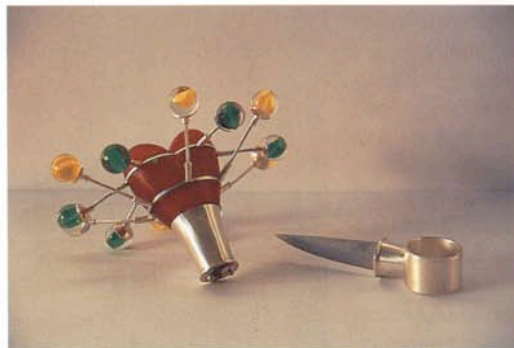
Afro-American artist Joyce Scott addresses race and gender issues in her work. She uses a traditional Native American technique of beadwork to create highly coloured glass collars and cuffs (104). Many of the images in her work tell stories of racial violence or sexual harassment. The work is sensuous and enjoyable to wear, but explores serious themes both in the selection of a particular technique and in the images used.

Norwegian jeweller Lillan Eliassen makes striking rings from silver and acrylic (105). All Eliassen's work uses traditional symbols of romance

such as hearts and flowers. However, when you clasp the heart or flower the ring opens to reveal a glittering knife. Her work explores a jewellery tradition in which the decorative ring can have hidden menace (think of the Borgias' enthusiasm for poison rings) and also subverts traditional, gendered symbols of romance.

Canadian artist Barbara Stutman also examines gender issues through her jewellery. She selects images from the world of advertising, images in which female beauty is often used to sell luxury goods. She then reconstructs these images using a range of textile techniques with metal wire, into elaborate jewels which ironically subvert the content (106).

Swiss jeweller Sophie Hanagarth creates jewellery in the image of different parts of the body, highlighting the relationship between the jewel and the body, but also, like Stutman, the relationship between the jewel and socially constructed images of femininity. In the necklace illustrated (107), the balls hang directly over the genitalia of the female wearing the work.



105 Lillan Eliassen
Heart Carousel
Ring 1996
Plated silver, polyester, marbles, 95×100mm



106 Barbara Stutman
Is Hot Stuff Delicious?
Ring/Brooch Sculpture 1997
Magnet wire, silver wire, peppercorns,
50mm×40mm/95mm×30mm



107 Sophie Hanagarth
Balls
Necklace 1997
Iron nails, 1650×55×40mm