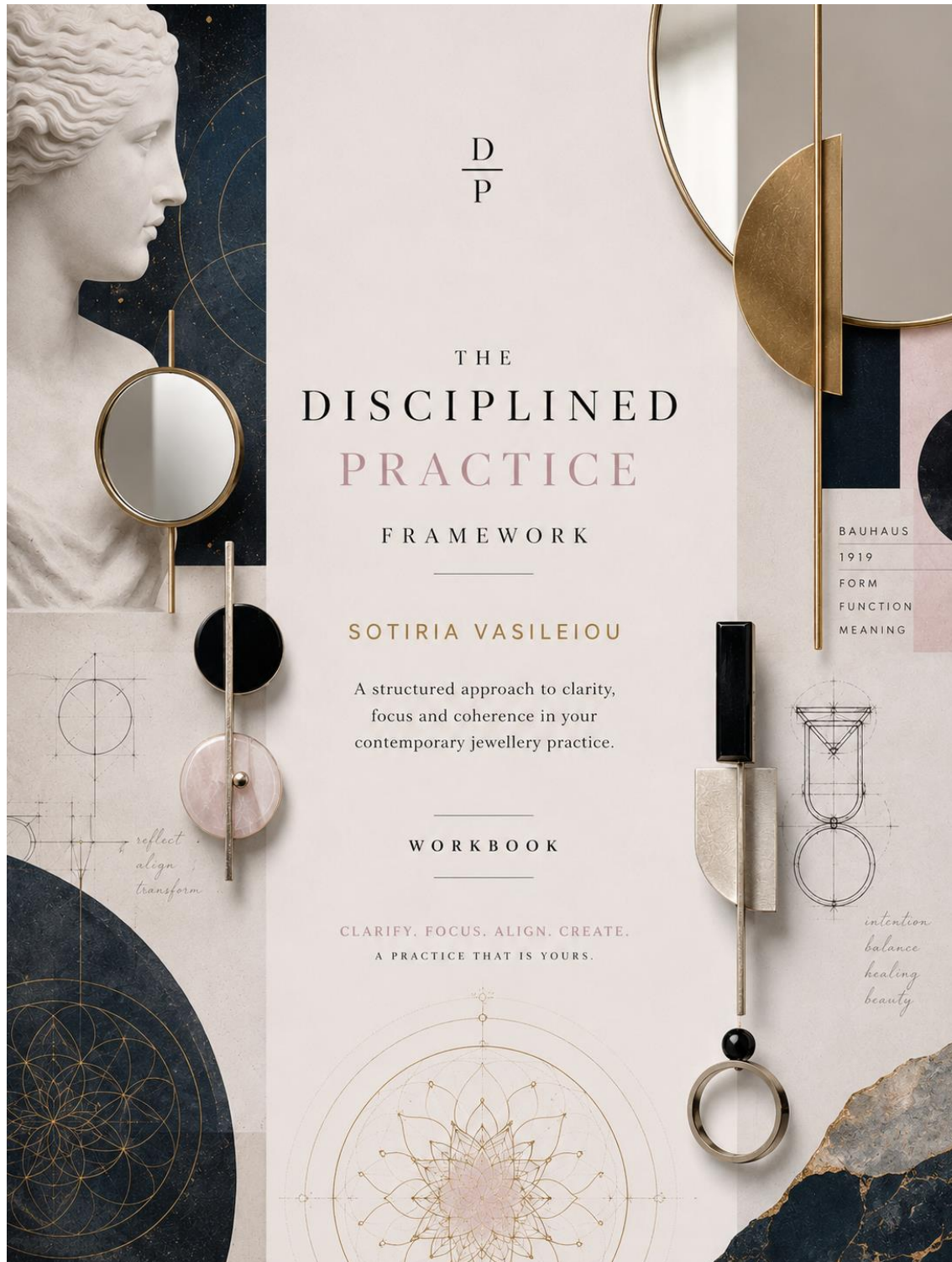




Introduction to Disciplined Practice: A Reflective Framework for Contemporary Jewellery Artists



Wendy Ramshaw, *Ring Towers*, Anodised aluminum, stainless steel, Delrin, brass, crystal, optical glass, 16 to 100 cm high, 2005, Series: Towers, photo: Graham Pym, Image Credit: Courtesy of the Klimt02.net ©.

CONTENTS

Introduction 4

Theophilus Presbyter, Goldsmithing and Disciplined Intentionality 4

Attention and Material Practice 5

The Structural Rhythm of Repetition 5

Bauhaus, Perception and Jewellery Practice 6

Wendy Ramshaw: Jewellery as a Formal System 7

The Gallery of Practice: Models of Clarity in Contemporary Jewellery 9

Material Agency and Alchemical Surface 9

Perception, Process, and Material Attention 10

Repetition as Meditative Reconstitution 11

Form, Material and Structural Logic 12

Conclusion 13

Bibliography 14

Questionnaire 15

Introduction

In contemporary jewellery practice, artists operate within a fast-paced, technology-driven landscape that directly impacts the focus, continuity, and efficacy of their output. Navigating multifaceted personas, simultaneously acting as artist, narrator, and entrepreneur, profoundly shapes the jeweller's creative agency. To preserve artistic integrity amid shifting market demands, many practitioners intentionally return to the structural rigour, material agency, and formal discipline of traditional goldsmithing.

This ethos finds its earliest precedents in the twelfth-century metalworking treatises of Theophilus Presbyter, which effectively codified foundational principles of material agency. These medieval ideals closely parallel the strict formal concerns later championed by the modernist design philosophies of the Bauhaus. Across this vast temporal distance, such resonance reveals a shared devotion to tectonic integrity, positioning the physical mastery of the medium as a profoundly intellectual act. Within the goldsmithing studio, deep intentionality and iterative repetition function as vital antidotes to contemporary creative strain, transforming technical execution into disciplined mastery. Drawing from medieval goldsmithing treatises, Bauhaus pedagogy, phenomenology, and material studies, this framework builds upon the pioneering avant-garde practice of Wendy Ramshaw, whose legacy stands as a definitive model of formal clarity and uncompromising design logic. This rigorous approach of material devotion and modern artistry is further illuminated through exclusive, personal testimonies from jewellery artists Gigi Mariani, Danni Schwaag, Jieun Park, Annie Sibert, and Diogo Alves.



Diogo Alves, *Cobijo 57*, Series: *Cobijos*, Alpaca (nickel silver), synthetic stone, Ring, 2024, 3.5 x 3 x 4 cm, (Plan/Top view, Profile view, and Side view), Image Credit: Courtesy of the Artist ©.

Theophilus Presbyter, Goldsmithing and Disciplined Intentionality

This sense of contemporary tension finds a surprising mirror in the twelfth-century world of the master goldsmith Theophilus Presbyter. In *The Various Arts* (*De diversis artibus*), Theophilus identified a distinct creative crisis, what he termed the “torpor of sloth”, carefully distinguishing this state from a mere lack of innate talent. As medieval art historian Heidi Gearhart observes, this state is best understood as a “disruption in the maker’s internal discipline”.¹

One way Theophilus addressed this was through a system of material transformation, arguing that the jeweller’s primary role is to take raw, unformed matter and, through sustained and attentive practice, bring it into a state of *utilitas*- a purposeful, ordered beauty.² Gearhart in particular, describes medieval artistic production not as an expression of personal will, but as a highly disciplined process where intention is channeled through structured method, repetition, and procedural care.³ In Theophilus’s account, intention is realised through the faithful execution of process,

¹ Theophilus, *De diversis artibus*, p. XX.

² Gearhart, *Theophilus and the Theory and Practice of Medieval Art*, pp. 44–46, 51.

³ Gearhart, *Theophilus and the Theory and Practice of Medieval Art*, pp. 117–123.

where form emerges gradually from the ordered handling of material.

This practice offers the contemporary jeweller a profound psychological anchor: by binding attention to these steady, procedural rhythms, the artist enables and restores a kind of internal focus. The order established in the metal is mirrored internally, realigning the maker's internal ecosystem and transforming the workbench from a site of reactive tension into a space of structured clarity and sustained focus.

Attention and Material Practice

Within this model, attention emerges as the organising vehicle of the creative process, stabilising a receptive, procedural interaction with the material. Such disciplined focus shifts the artistic act from a reactive impulse to one of patient reciprocity, an approach deeply indebted to the twentieth-century French philosopher and social theorist Simone Weil's landmark philosophy of attention.

Weil reframes focus not as an aggressive mental strain but as a patient openness, "Attention consists of suspending our thought, leaving it detached, empty, and ready to be penetrated by the object; it means holding in our minds, within reach of this thought, but on a lower level and not in contact with it, the diverse knowledge we have acquired which we are forced to make use of."⁴

Such internal receptivity operates alongside Malcolm McCullough's notion of the "sensory command of the medium." McCullough argues that a medium must possess sufficient sensory presence to command attention and stimulate the imagination, while also offering a range of affordances that sustain ongoing exploration and creative engagement.⁵ At the bench,

attention operates as the ultimate site of integration, where the jeweller's hand, the raw material, and creative intent forge a single, coherent relationship. Creative clarity deepens slowly through a rigorous haptic reciprocity and the unfolding, internal logic of the piece itself.



Danni Schwaag, *Let's Twist Again*, Series: *Twisted Coagulation*, Earjewellery, galalith, graphit and enamel on copper, nail polish, silver, 2025
photo: Danni Schwaag, Image Credit: Courtesy of the Artist ©.

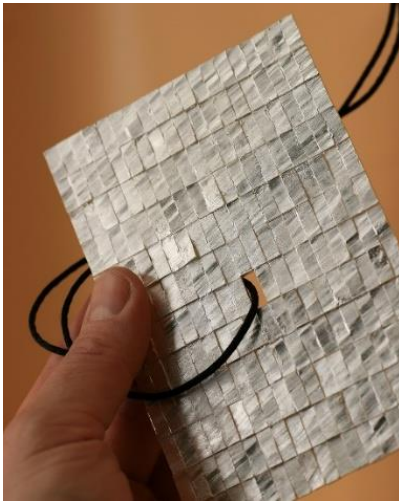
The Structural Rhythm of Repetition

Such slow actualisation requires a sustained, durational commitment maintained through iterative physical action. Here, repetition operates as a fundamental design principle for structuring form and serves as the generative mechanism that stabilises the creative dialogue. By returning to the same repetitive movements, the jeweller focuses both mind and body in the physical rhythm of the work. This process echoes the material philosophy of twentieth-century French art historian Henri Focillon. In his seminal essay *In Praise of Hands*, published alongside *The Life of Forms in Art*, Focillon understood the

⁴ Weil, *Waiting for God*, p. 111.

⁵ McCullough, *Abstracting Craft*, pp. 194-198.

hand as a primary autonomous intelligence and an active cognitive force through which form gradually thinks itself into existence.⁶



Annie Sibert, *Lighting score*, Necklace, silver paper, silver, nylon, 2024, photo: Pierre Frigeni, (Detail), Image Credit: Courtesy of the Artist ©.

This physical connection is further extended by the pioneering British design critic and craft historian Peter Dormer. In *The Art of the Maker*, Dormer positions repetitive engagement with tools and materials as the primary mode through which this tacit, procedural understanding is cultivated.⁷ Expanding on this relationship within the specific domain of jewellery, the Dutch art historian and design theorist Marjan Unger highlights that beyond the requisite for structural precision, repetition is fundamentally woven into both the profession and the object itself, as expressed in the fabrication of chains and series.⁸ Repetition functions not as mechanical reiteration but as a structuring rhythm that stabilises attention amid the unpredictability of the creative process. It transforms the act of making into a sustained perceptual dialogue, where the recurring melody of the pattern prevents fragmentation and allows

the final work to emerge through procedural coherence. Ultimately, repetition enables the jeweller to circle a theme, reorienting the practice toward a more internally consistent artistic language.

Bauhaus, Perception and Jewellery Practice

This process of perceptual training and material discipline finds a significant parallel within the pedagogical philosophy of the Bauhaus *Vorkurs*- the preliminary course developed to discipline perception through direct engagement with form, material, rhythm, and structure.⁹ At the Bauhaus, the *Vorkurs* was understood as a radical re-education of the senses themselves. Central to this curriculum was the principle that human vision is not a fixed biological given but a historically contingent sensory faculty actively constructed through sustained engagement with light, movement, and matter. It is a capacity, continually reshaped by the modern epoch, to organise the chaos of reality into a functional and perceptual order.¹⁰

Through repetitive exercises in form, material handling, and spatial awareness, the artist gradually learnt to distinguish essential structure from distraction, cultivating an internal clarity capable of resisting the fragmentation of modern life.

This historical perspective repositions the studio as a gentle site for the artist living in the speed of modern times.

By focusing practice in disciplined, repetitive making, the jewellery artist may reclaim a sense of clarity. Wendy Ramshaw's oeuvre exemplifies these points, whereby serial repetition, material arrangement, and structural precision maintain formal coherence.

⁶ Focillon, 'In Praise of Hands', pp. 157–184.

⁷ Dormer, *The Art of the Maker*, p. 22.

⁸ Unger, *Jewellery in Context*, p. 105.

⁹ Wick, *Teaching at the Bauhaus*, p. 115.

¹⁰ Moholy-Nagy, *The New Vision*, p. 42.



Jieun Park, *The Closing Circle*, Series: *The Loop of Re-Becoming*, Necklace, steel (Illy coffee tin case), nylon thread, 2024, photo: KC studio, (Detail), Image Credit: Courtesy of the Artist ©.

Wendy Ramshaw: Jewellery as a Formal System

Within this continuum, the practice of Wendy Ramshaw (1939–2018) offers a significant jewellery-historical precedent for understanding how material engagement and iterative repetition can generate a strict system of formal and conceptual coherence. A pioneering figure in post-war British studio jewellery, Ramshaw translated the medium into complex artistic compositions, emphasising a distinctive formal language through geometric abstraction, the perceptual dynamics of Op Art, and a refined modernist sensibility.

Ramshaw fundamentally redefined jewellery, shifting it from a decorative, body-dependent ornament toward a self-sufficient, modular, and relational wearable art form operating across scales and contexts. Her work demonstrates a disciplined methodology in which form itself generates meaning, an approach to authorship originating from precise

geometry, repetition, and compositional balance.

At the centre of her contribution lies the ringset system, a multilayered modular concept of wearable art form that Ramshaw developed in the late 1960s. Each ringset consists of multiple individual bands designed to be worn in variable combinations and displayed on specially designed vertical stands, allowing the work to transition fluidly between personal adornment and autonomous sculptural form. In this sense, the jewellery becomes dynamic and participatory, activated both by bodily engagement and spatial arrangement.

The display stands are integral to this innovative structural symbiosis. Carefully crafted using materials such as brass, white Delrin, Perspex, and nickel-coated steel, they function as formal extensions of the work rather than mere supportive apparatuses. When not worn, these stands, often called “miniature towers”, hold the ringset in a vertical composition, presenting it as an autonomous sculpture in its own right.¹¹ Ramshaw herself emphasised this dual condition, noting that the wearer may choose arrangements ranging from the minimal to the “almost infinitely complex”.¹² This conceptual flexibility extends to her choice of materials as she juxtaposes the preciousness of 18ct gold, silver, and gemstones with industrial materials, destabilising conventional hierarchies of value.

The ringset in this manner simultaneously operates as a portable environment, mediating between private wearability and public display. This expanded and multi-layered conception of jewellery has contributed to her work

¹¹ *Jewelry International*, p. 6.

¹² Ramshaw, quoted in Craddock, ‘Jewelry That’s More Than Wearable Art’, p. 4.



Wendy Ramshaw, *Ring Towers*, Anodised aluminum, stainless steel, Delrin, brass, crystal, optical glass 16 to 100 cm high, 2005, Series: Towers, photo: Graham Pym, Image Credit: Courtesy of the Klimt02.net ©.

being held in over seventy international museum collections, including the Victoria and Albert Museum.

Ramshaw's art-informed series, such as those inspired by Pablo Picasso's portraits, further demonstrate jewellery's capacity to translate visual and cultural references into three-dimensional wearable art forms. Across these works, Ramshaw integrates form, narrative, and abstraction within a coherent visual syntax.

Technically, Ramshaw's practice is dictated by procedural precision, employing industrial tools such as the lathe alongside techniques of fine turning. This process results in a unique hard-edge aesthetic and optical clarity: surface treatment is pure, proportions exact, and the relationships between elements are governed by a strict internal balance. Geometry, material, and method all work together to generate meaning.

Additionally, her work emphasises repetition and variation as central operative principles. The recurrence of geometric circular forms and linear elements, combined with subtle shifts in scale, colour, and material, establishes a visual rhythm that informs the conceptual coherence of the work. In this

way, Ramshaw articulates a model of serial authorship, where practice unfolds as an evolving, sophisticated system rather than a series of isolated masterpieces, aligning with broader strategies in conceptual art and design methodology.

Ramshaw's treatment of the body is also particularly compelling. In her ringsets, the hand functions as a spatial coordinate around which the piece unfolds, forming a dynamic field of proportion and tactile interaction.

This logic extends beyond jewellery into larger-scale works, including architectural commissions and installations. Whether operating at the scale of the body or the built environment, Ramshaw maintains her signature multi-layered style. This scalability is epitomised by the New Edinburgh Gate in Hyde Park (2010), where her intricate geometric motifs are translated into monumental architectural schemes that structure public circulation with a formalist, Bauhaus-derived rhythm. Similarly, the Columbus Screen at Canary Wharf (2000) employs steel and Perspex to express a complex cosmographical geometry. Here, the screen acts as a macro-scale extension of her modular systems, serving as a structural threshold that filters light and frames glimpses of the surrounding urban landscape.

Ramshaw's legacy in essence demonstrates how stylistic clarity emerges through formal and technical discipline. By establishing a coherent and idiosyncratic visual system, she stabilises an inquiry that enables a sustained dialogue with form.

The Gallery of Practice: Models of Clarity in Contemporary Jewellery



Gigi Mariani, *Cracks in Gold*, Series: *Painting*, Bracelet, gold, silver, niello, patina, 2022, photo: Paolo Terzi, Image Credit: Courtesy of the Artist ©.

Material Agency and Alchemical Surface

Italian Gigi Mariani's practice represents a powerful synthesis of traditional goldsmithing and art informal aesthetics. Operating at the intersection of sculptural metalwork and material art, Mariani blends his expertise as a master goldsmith and painter to create a dialogue between the dense, expressive surfaces inspired by Italian *Informale Materico* and the gestural spontaneity of experimental niello accentuated by dark patinas and deconstructed granulation.

This tactile depth, heightened by the stark contrast between luminous high-grade gold and shadow-like niello, juxtaposes sharply against the structural rigour of geometric forms. Through the intentional concealment of fine gold beneath a thick, lava-like niello crust, Mariani replaces traditional ideas of preciousness with raw, primordial matter and its inherent material agency.

This process transforms the jewel into a wearable canvas where the dynamism of the maker's mark is stabilised within a refined, contemporary aesthetic.

It is precisely this search for equilibrium between opposing forces, where technical precision coexists with informal expression, that Mariani himself identifies as the central process of disciplined material exploration within his practice: The concept of my work can be summed up as a search for balance between the technical and the informal, a synthesis of what I sought in painting and then conveyed in jewelry. It's a slow process, a process that requires various techniques, because a piece of jewelry is meant to be worn, and therefore must have precise weights and characteristics. You have to add by subtracting, give expression, seeking balance...

My passion for informal, sign-based, material painting, where color or a line represents an emotion or a particular state of mind, drove me to search for something similar in goldsmithing, and I found it using the ancient techniques of niello, granulation, or oxidation used in a pictorial, informal way. The contrast between black (using the niello technique) and gold creates an emotional connection with the ancient, yet at the same time has a strong contemporary feel. I always strive for a very personal expressive style: for me, the jewelry is the foundation, and I use it like a painter uses the canvas to convey his own concepts and emotions.¹³

Danni Schwaag, a German contemporary jeweller, develops a practice driven by a dialogue between materiality and compositional balance. By treating nacreous shells and galalith as active participants, she allows the structural behaviour and

¹³ Gigi Mariani, email correspondence with the author, 14 April 2026.



Danni Schwaag, *Twisted Prickly* (creamy), Series: *Twisted Coagulation*, Neckpiece, enamel on copper, galalith, 2025, photo: Danni Schwaag, Image Credit: Courtesy of the Artist ©.

historical significance of her mediums dictate the final form of her compositions.

Schwaag frequently distinguishes between the volumetric pearl and mother-of-pearl, while transforming dried acrylic paint into recomposed geological forms that challenge traditional material value.

Her methodology is rooted in disciplined experimentation, where the rhythmic process of sawing, filing, and assembling creates a unique formal language. These highly balanced pieces juxtapose organic iridescence with industrial density, using subtle geometric interruptions to guide the viewer's gaze across layered surfaces.

Schwaag consistently utilises the tension between material and form to transform personal adornment into a modern, sculptural inquiry. In her current series, *Twisted Coagulation*, she elevates the properties of galalith to mirror an internal state of being. The work mediates a recurring inquiry into artistic creation by exploring the crisis of meaning, the state of being stuck, and the shift required to discover new paths.

Schwaag echoes these sentiments, reflecting that: in my current work *Twisted Coagulation* i refer to the material galalith, a case in material from the 1930s, and its properties, as well as to my state of being, the recurring questioning of (artistic) creation, enduring a crisis of meaning, accepting, questioning, being stuck, wriggling out and the new paths that can open up. Perhaps 'twisted' thinking is the most honest form of clarity, because it forces us not to flee in a straight line and because clarity sometimes only comes when one dares to be confused.

Where something twists, tension arises. A thought that wraps itself around itself can become an insight – or a knot.¹⁴

Perception, Process, and Material Attention

Within contemporary jewellery, Annie Sibert develops a multidisciplinary practice centred on experimentation, material transformation, and perceptual exploration. Sibert, a French contemporary art jeweller whose practice spans jewellery, object-making, and sculpture, actively guides the creating process through tools, techniques, and material agency, resulting in pieces that blur the boundaries of jewellery, sculptural object, and experimental apparatus. Her practice reflects an ongoing engagement with materiality, in which formal logic comes from a careful examination of material behaviour, gesture, and process-based development inside the workshop. The artist frequently employs Korean *Ipsa* silver inlay, metal lathe turning, rolling mill texture transfer, and forging/brazing techniques, using each process as a method of investigating pressure, rhythm, formal tension, and creation traces.

¹⁴ Danni Schwaag, email correspondence with the author, 11 May 2026.

Sibert's work demonstrates how attention can move from predetermined forms toward embodied awareness, discovery, and process-based perception. The piece *Lighting Score*, a pendant necklace, expresses this logic by transforming thin sheets of silver into a responsive canvas, functioning as a kinetic matrix. By capturing and reflecting light through movement, the work acts as a performative structure that subtly directs bodily attention, transforming viewing and wearing into an experience of concentration, spatial awareness, and mutual perceptual adjustment.



Annie Sibert, *Lighting score*, Necklace, silver paper, silver, nylon, 2024, photo: Pierre Frigeni, (Overall view), Image Credit: Courtesy of the Artist ©.

Reflecting on her practice and the relationship between workshop, material behaviour, and intentional attention, Sibert notes:

My work is grounded in experimentation carried out in the workshop, using tools and techniques as active elements in the process. This approach generates forms and strong ideas that revisit the function of jewellery, often implying that something must be discovered by the viewer, echoing the exploratory nature of their making.

Within this process, structural logic emerges from close observation of tools, machines, and material behaviour, subtly guiding attention without fixing it. At the same time, a sense of authorship resides in the sustained engagement with making, where focus is held between the unfolding process and the anticipated physical encounter with the finished piece.¹⁵

Repetition as Meditative Reconstitution

Jieun Park, a South Korean contemporary art jeweller and metalworker, builds her practice on the rhythmic, sophisticated accumulation of forms, translating subjective states into delicate, skeletal volumes designed to interact directly with the human body. Her practice is defined by a systemic morphogenesis, where identical metallic components are unified through a rigorous procedural rhythm of threading. This ontology of repetition functions as a meditative ritual, grounding the maker's interiority in a harmonious peace that stabilises emotional flux. Centrally, Park frames the internal volumes of the void as a generative material, a liminal space alluding to the subconscious and subjective temporality. By synthesising industrial rigidity with fluid morphologies and proliferating structures of interwoven connectivity, she creates geometric talismans: mathematically precise spatial compositions that expand the body's presence, rendering the intangible tangible within a critical, poetic landscape. Within this framework, her practice exemplifies restoration through *temporal accumulation*: the gradual reordering of the self through repeated, attentive action. Park articulates this with remarkable clarity:

¹⁵ Anni Sibert, email correspondence with the author, 5 May 2026.



Jieun Park, *The Closing Circle*, Series: *The Loop of Re-Becoming*, Necklace, steel (Illy coffee tin case), nylon thread, 2024, photo: KC studio, (Overall view), Image Credit: Courtesy of the Artist ©.

When my creative energy thins, I return to the most fundamental act I know: repetition with the material. Small components, born out of numerous steps, accumulate through the quiet movements of my hands, expanding beyond their initial boundaries to transform into an entirely new form. In this metamorphosis, I surrender my conscious intention to the intrinsic logic of the material itself. The threads resist or conform, and the knots tighten or loosen; this is precisely how the material speaks to me.

My hands remember. They hold the memory of the tight, dense stitching from tense days, and the loose rhythm of peaceful afternoons. By accumulating manual action and time, I weave the raw moments of my life into the work. These small fragments, threads, and knots become the traces of my emotions, thoughts, and breath. This cyclical repetition is not a mere reiteration, but a restorative force that transforms both the artist and the medium by accumulating new layers of meaning. Though the physical motion

remains constant, the subtle difference between who I was yesterday and who I am today is etched, layer by layer, into the very fabric of the work.¹⁶

Form, Material and Structural Logic

Diogo Alves, a Portuguese contemporary jeweller and sculptor, transcends conventional disciplinary boundaries by recontextualising contemporary jewellery as an intimate, three-dimensional wearable sculpture. His multidisciplinary practice explores how time, space, and memory intersect, creating wearable, structural art that challenges social paradigms and architectural pragmatism.

This philosophy is acutely materialised in his acclaimed series, *Cobijos*, where individual pieces like the brooch *Cobijo III* serve as physical manifestations of internal sanctuaries.

The collection subtly evokes the phenomenology of domestic space, unveiling the protective structural typologies and internal topographies that the human psyche constructs as localised bastions against external entropy.

Alves's conceptual narrative remains fundamentally tethered to an intentional exploration of materiality. By manipulating rigid, industrial mediums, specifically alpaca (nickel silver) and steel wire, he translates transient psychological conditions into tangible geometric configurations. This juxtaposition bridges the dichotomy between structural weight and emotional vulnerability, transforming jewellery into an intellectual, sensory dialogue on human preservation. Through a lens of material reciprocity and restoration, Alves uses the symbiotic relationship between his hands

¹⁶ Jieun Park, email correspondence with the author, 4 May 2026.

and industrial metals to rebuild psychological spaces.



Diogo Alves, *Cobijo III*, Series: *Cobijos* Alpaca, Brooch, (nickel silver), steel wire, 2024, 6.5 x 3 x 8 cm, Image Credit: Courtesy of the Artist ©.

“From the act of creating, material can become both a support and a point of tension in relation to creative blockages. This process of unblocking emerges through a physical understanding of matter and through the intention of generating a dialogue between physical and conceptual construction, where the agency of the material also acts upon the process, shaping decisions and reorienting focus. Working predominantly with the same material leads me to understand its physical qualities and limitations, as well as to choose one material over another depending on whether it may facilitate or complicate the process, gradually re-establishing a sense of methodological coherence. I am interested in three-dimensionality, in the relationship between the lightness of volume and its hardness, in perceptual illusion, and in the subtlety that exists between volumes and constructive complexity. Occasionally, I undertake an exercise in construction that begins from not consciously thinking about form, instead embracing the simplicity of making as a spontaneous gesture and form of play, where

memory and materiality trace the creative path and help to re-establish focus.”¹⁷

Conclusion

Positioned at the intersection of contemporary jewellery, material culture, and design history, *Disciplined Practice I Framework* examines how attention, repetition, and formal structure operate as stabilising forces within artistic practice. Drawing from medieval goldsmithing treatises, Bauhaus pedagogy, phenomenology, and studio craft discourse, the text reframes the studio as a site of perceptual training and internal orientation. Through figures such as Theophilus Presbyter, Simone Weil, Wendy Ramshaw, and a selection of contemporary jewellery artists, the framework investigates how disciplined engagement with material processes can restore artistic coherence within the accelerated conditions of modern making. Central themes include tectonic logic, procedural rhythm, material agency, seriality, and the ethics of attention at the bench. Jewellery through this lens emerges as a sophisticated system of spatial, haptic, and conceptual organisation through which the artist negotiates clarity, resistance, and form. Integrating reflective prompts with historical analysis, the publication proposes a model of practice grounded in formal awareness, embodied perception, and sustained material dialogue. Rather than advocating productivity, it advances a slower methodology of making in which artistic language develops through repetition, reciprocity, and the gradual unfolding of form.

¹⁷ Diogo Alves, email correspondence with the author, 16 May 2026.

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QUESTIONNAIRE

1. The Pace of Contemporary Practice

Within the accelerated rhythms of contemporary life, which aspects of your work, gestures or procedures relate to slowness, and what might they be seeking to preserve within your artistic practice?

2. The Threshold of Resistance

When a material resists your intentions, how does that resistance influence the decisions you make, the direction the work takes, and the understanding that emerges through the process of making?

3. The Point Between Making and Control

As you work, can you identify the moment when the process shifts from attentive making toward control? What might change if you released the need to validate, perfect, or micro-manage the outcome?

4. Form and Necessity

To what extent does each formal decision emerge from necessity rather than preference, and how does this distinction shape the originality of the work?

5. The Internal Structure of Form

How do formal relationships within the work influence not only its visual unity but also the ways in which it invites attention, interpretation, and engagement?

6. Procedural Memory and the Hand

Which repetitive gestures within your practice feel instinctive, as though remembered rather than consciously directed? In what ways these accumulated actions relate to your artistic identity?

7. Perceptual Training

As you work, what are you actually training yourself to notice? Beyond completing the work, which relationships of proportion, rhythm, balance, visual weight, and spatial organisation are becoming easier to discern through sustained engagement?

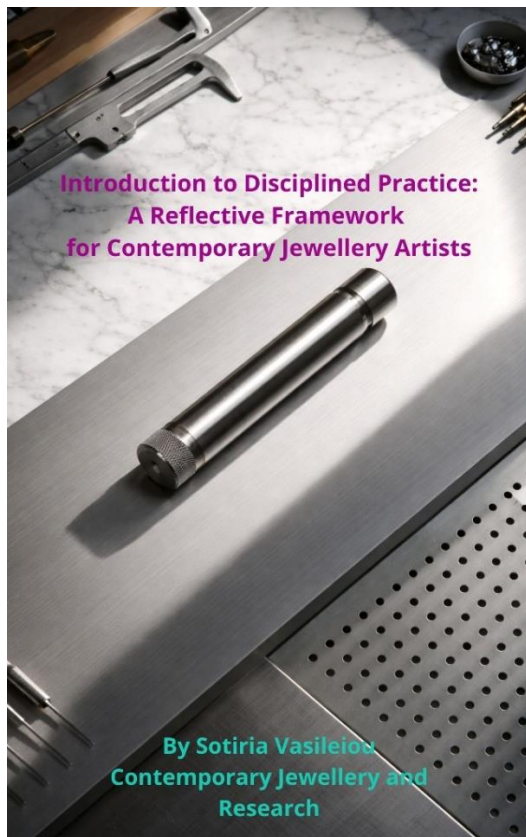
8. Attention and Visual Order

When confronted with multiple possibilities,

details, and decisions within a piece, how do you distinguish what is essential to the design from what is merely distracting? What criteria guide your perception toward clarity, coherence, and formal resolution?

9. Repetition as Reorientation

When your practice feels distracted or directionless, which repeated action helps you regain focus? How does this shift your attention from hesitation to clarity and reconnect you with the work?



**Introduction to Disciplined Practice:
A Reflective Framework
for Contemporary Jewellery Artists**

**By Sotiria Vasileiou
Contemporary Jewellery and
Research**

**The Quiet Logic of Contemporary Jewellery
Practice**

Contemporary jewellery transcends the simple creation of physical objects through the active cultivation of a practice rooted in attention, perception, rhythm, and inner integrity. This framework was created to help artists return to the bench with greater clarity and intentionality.

**About the Artist Sotiria Vasileiou |
Contemporary Jeweller, Visual Artist &
Researcher**

Sotiria Vasileiou is a Greece-based contemporary jeweller, visual artist, and jewellery researcher. Holding a BA and an MA in Art History from the Open University (UK), her practice seamlessly bridges material creation, critical theory, and reflective inquiry.

Through insightful writing, evidence-led research, and jewellery-based frameworks, she guides makers in clarifying their creative direction, artistic focus, and authentic authorship within contemporary practice. Her unique approach translates complex theoretical and historical concepts into accessible, perceptual tools for the making process.

Known for her calm, precise voice, Sotiria brings structure to creative practices. Her work firmly situates contemporary jewellery as a profound site of meaning and self-reflexive expression.

