



Transcript / Transcripción

1. Saludo del Embajador de Canadá en España

(Message in Spanish, French and English / Mensaje en español, francés e inglés)

2. Greeting from Spanish Ambassador in Canada

For the Embassy of Spain in Canada, collaborating with this artistic project constitutes a new experience in the activity of support, collaboration and promotion of Spanish culture and artists. It is an opportunity to support artistic creativity and the high level of quality that Spanish artistic jewelry possesses. I would like to wish this artistic project the greatest success in these difficult times of COVID-19 and encourage the artists to continue their work of international promotion and dissemination.

3. Greeting from Madrid Joya Director

Hi, I'm María José Sánchez, I'm the director of Madrid Joya. First of all, I want to say that I am delighted that I am given the opportunity to sponsor Automaton. This project is really important, and relevant especially in these complex and uncertain times that we are living.

I believe that it is essential that the sectors defend themselves and that initiatives are generated to maintain activity and to ensure that in the end, designs, sales, etc. continue to be produced.

In this case, well, it is a super interesting project of Canadian Hispanic collaboration and I appreciate the leadership of brave and decided people who are also creative like Clara García from XUGAMUXI and Raquel Lobelos from Tabata Morgana that we have known for many years, and that really in in this case are launching a difficult but wonderful action.

I also want to take this opportunity to congratulate all those artists who have collaborated in this project, both Spanish and Canadian, and I also want to thank the MetalAid association for sponsoring this initiative.

Thank you very much.

4. Bienvenidos al evento (XUGAMUXI, fundadora y diseñadora)

Hola, mi nombre es Clara García y soy la fundadora y diseñadora de XUGAMUXI. Es un placer darles la bienvenida a Automaton.

Esta exposición muestra el trabajo de diez talentosos artistas canadienses y españoles.

Todos con un punto de vista muy singular y explorando a través de su trabajo el tema de la tecnología y su influencia en las artes, la sociedad y la cultura desde la década de 1920.

Para XUGAMUXI es muy importante apoyar iniciativas que permitan que el campo de la joyería contemporánea tenga un espacio para prosperar, crecer y darse a conocer en todo el mundo.

Las iniciativas culturales, las asociaciones y las colaboraciones son muy importantes para este campo, ya que dan voz a artistas emergentes y establecidos y les permiten las plataformas adecuadas para mostrar su trabajo.

Quiero agradecer a Madrid Joya y a todos nuestros patrocinadores, así como a las organizaciones culturales y gubernamentales por su implicación y apoyo continuo y por creer en el arte y que uniéndonos juntos podemos crear algo grande.

También me gustaría agradecer a Tabata Morgana por trabajar junto a XUGAMUXI durante los últimos 2 años en la creación de esta importante iniciativa.

Finalmente, me gustaría agradecer y felicitar a todos los artistas por crear estas maravillosas obras para esta exposición.

Gracias y espero que todos disfruten del evento.

5. Welcome to the event (Tabata Morgana Founder and CEO)

Hi, I'm Raquel Lobelos from Tabata Morgana, first of all I want to thank all the Spanish and Canadian artists who accepted the challenge of presenting themselves to Automaton. I would also like to thank the sponsors whose effort, work and collaboration has allowed the project to continue and to be presented today.

A special mention to Clara Garcia from XUGAMUXI with whom I have traveled this two-year journey since the idea first came up.

Tabata Morgana loves to participate in art projects, we love to promote art, to help artists because we believe a life without art is meaningless. It is clear that technology in the last 100 years has changed a lot. It has changed our way of understanding the world, our way of traveling, our way of socializing, our way of working. But there are things that technology cannot change and that is that a jewel is not a mere object, we support those jewels that are made by artists, created by people.

we want to transmit to the world, the emotion, that since the beginning of time human beings have for working with their hands, for appreciating art, for appreciating artistic work. So without more from Tabata Morgana I hope you enjoy Automaton. Thank you very much and I hope to see you in many more projects.

6. Lindsay MacDonald (Canadá)

Hola. Mi nombre es Lindsay MacDonald y soy una artista y educadora de joyería contemporánea. Comencé mi viaje por el mundo de la joyería en el Nova Scotia College of Art and Design en Halifax, Nova Scotia, en su programa de diseño de joyas y orfebrería, desde allí fui a hacer una residencia en metal en el Harbourfront Centre for the Arts en Toronto, Ontario, donde fui un residente por tres años.

Después de eso, fui a la escuela del Art Institute of Chicago para realizar un MFA en objetos diseñados. Desde entonces, he sido educadora en varias formas, actualmente trabajo en el Ontario College of Art and Design y enseño historia de la joyería, conceptos de joyería y, de vez en cuando, introducción a la joyería.

También soy una artista de joyería en activo y tengo un estudio en casa. Me gusta usar formas contemporáneas, metodologías contemporáneas... Me gusta intercalar información histórica en mi ideación, y

realmente me gusta experimentar con la forma, el material y la cultura. Por eso, hoy tengo el placer de presentar mi trabajo **In Simulacra**. Creé este trabajo para la exposición Automaton, de la que estoy muy emocionado de formar parte. Este proyecto ha sido muy significativo para mí y me ha empujado en una nueva dirección.

In Simulacra

Para interpretar "Automaton" creé una estructura de maille de cadena con nácar tallado a mano y mangos de cubiertos antiguos. Inicialmente me sentí atraída por las cualidades visuales de la madreperla; el nácar suave y lustroso evoca el período Art Deco como un significante de la innovación técnica. Dentro de su propia estructura, el nácar de moluscos es un índice de las mareas, el patrón ondulado contribuye a su notable fuerza protectora. Incluso ahora, el nácar producido por moluscos está siendo estudiado por químicos en un esfuerzo por desarrollar materiales aeronáuticos ligeros y armaduras.

En los años 30 y 40, el nácar y otros materiales naturales fueron simulados con baquelita, resinas fenólicas y otros sintéticos para crear bisutería y artículos funcionales populares. Me fascina cómo estas simulaciones han encontrado su propio valor a lo largo de la historia del adorno al extenderse aún más a las poblaciones generales (a veces encubiertas). Los mangos de los cubiertos antiguos me permitieron explorar las sutilezas de los dos materiales diferentes. Ópticamente, la madreperla es densa y compacta, mientras que la sintética es casi elástica e infinitamente duradera. Juntos, los dos materiales están vinculados en una red fuerte, plegable y simétrica mediante el mecanismo del broche. Armadura por armadura.

7. Abraham Vazquez (Spain)

Hi, I'm Abraham Vazquez. I was born in Barcelona. I am the second generation of jewelers in my family and my father started me in this wonderful world of jewelry. I collected from the beginning the tradition and the enthusiasm for jewelry and his name Abraham.

Since I was little, my friends started calling me Ady, which means jewel, ornament in Hebrew, and I made my first jewels when I was 16 years old. My vision was not to create a jewelry collection, it was to create a new jewelry concept, since my father's business was a traditional jewelry store.

At 22 I became independent, I moved to Gava for love, and this is the city where I started as a jewelry creative. I opened my first space where I started my dream... creating jewelry for me, and the name of the showroom was Ady. It was widely accepted and successful, and I currently have 32 years of experience creating jewelry collections for the Ady brand. From the beginning I was creating a personal and unique style based on the concept of fashion jewelry, with a mixture of tradition and avant-garde elements that make my pieces truly unique and different.

When I design jewelry, the first thing for me is the function, then simplicity, and then the wearer. I am a member of the College of Jewelers of Catalonia and the Spanish Association of creatives and designers of Joya de autor.

And today I am here as a participant in the Automaton 20.21 project, I come to present Biography, the influence of technology through art.

Biography

Analyzing these 100 years of history from the perspective of design and how technology has changed our lives seems to be one of the most interesting challenges that I have been invited to participate in.

"Technology" is a combination of two Greek words, technē ("art" or "craft") and logos ("word" or "speech"), which mean "speech about the arts."

That is why I considered the need to immortalize moments through art and the evolution of technology in the last century, so I entitled my presentation for Automaton 20.21 'Biography'

'Biography', is based on the hyper-realistic representation of a Slide Jewel, a fundamental starting point that will conceptualize the idea of the evolution of technology, creating and researching to develop structures. A snapshot of life. Events in which capturing an action of the moment, retains evolution throughout your life. Representing technology in Art and the use of the magical power of a Variscita gem, I will attempt to transport you to a vision of the innovations that we live today, it is impossible to separate the evolution of the human being, from the development of technology in its advancement towards the Future.

The concept of "technology" encompasses all instruments created by human beings that expand the scope of their interactions with the world. At the beginning of the 20th century it evolved to a broader concept that encompassed processes, instruments and machines. In the middle of the 20th century, "technology" acquired the meaning that still prevails today: the means or activities by which human beings seek to change or manipulate their environment.

In 'Biography', the square predominates the form, and the content is transformed into a circle, a magical vision in all its extension. You must go inside the circle to see beyond the current anecdote. To do this you have to get rid of all influence, the persistence of matter, it is not difficult, there are many ways. The question is where we evolve

...

'Biography' a desire to interpret Technology, as an element of art and speech, "Jewel Slide + Variscite", + innovation in terms of lifestyle habits and a symbol of Distinction, Power and Evolution.

8. Fashion in the 2020' Fashion in times of Crisis

AT: Good morning, we want to thank Clara Garcia from XUGAMUXI for this invitation that she makes us to be part of the event **Fashion in times of Crisis** from Colombia.

Colombia is a country that is recognized for its great diversity, it is framed by two oceans, crossed by the great Magdalena river and three mountain ranges, and obviously it has allowed us to have very particular characteristics in each region. We are known for our coffee, emeralds, beautiful orchids, and of course we are a bird watching powerhouse. We are a country of carnivals, and traditions festivals that are exhibited in its gastronomy, its music and the cultural expressions related to crafts and fashion. And to talk about fashion, who better than our guest Lorenzo Velásquez, director of knowledge and transformation of Inexmoda. I give you the floor, Lorenzo, so that you can share with us valuable information about the industry that has been so important to the country and so that you can tell us how the industry looks today and what is expected for the next few years.

LV: Thank you very much Adriana for this invitation and to all the people who see us, without a doubt the Colombian fashion industry is a resilient industry, centenary but also and not least it has very big challenges with everything that is happening in the world.

I want to explain several things. First, I would like to provide some history to better understand the fashion industry in Colombia, where we come from.

The first textile companies in Colombia were developed in 1907, it was an industry greatly enhanced by large cotton crops, especially in the area that we know as Tolima, this made Colombia one of the most industrialized countries of Latin America from 1900 to 1950.

Textile exports increased greatly especially connected with North American supply chains in the postwar period and also with European supply chains. It was an industry that was flourishing. First the textile companies were born giving way to full package companies.

When the cold war begins and China also leaps forward with Deng Xiaoping's policies and in this context of the war, China tells Russia that it no longer wants that connection with Russia, both Europe and the United States begin large investments in China and they begin to vary their supply chain, targeting Southeast Asian countries for cost production.

The industry in Colombia begins to have big problems, but it is also where a huge opportunity presents itself. These international issues cause the Colombian industry to start to falter, especially because of the impact to its natural supply chains and because it was not possible to compete in price, or costs with the Chinese industry.

What happens then, the fashion industry in Colombia begins to understand that it was not sustainable, that it could not compete with the workforce in Mexico or with the workforce in Southeast Asia and it begins to transform to become a fashion industry and to strengthen all its links in the value chain. The institute where I work was created during this time, Inexmoda, it is an institute that was created with money from the export certificates that business owners contributed. So we dedicated ourselves to transforming a textile industry and a complete package into a fashion industry.

This implied a very large development in skills. First in the universities, creating the first design careers, creating and also promoting new retail formats, developing a whole strategy of brand creation.

At this time, brands began to be created in lingerie, feminine casual, control garments and beachwear.

Colombian brands then began to be born in the 80's and we began to first colonize the Latin American market, but at the same time we began to launch the first world-class designers, designers such as Johanna Ortiz and Silvia Tcherassi began to sell in Harrods, Moda Operandi and the large distribution centers.

This is already a process of around 30 years creating fashion, it has not been an easy process for the Colombian industry but it has been very powerful because as we have integrated the value chains we begin to create finished products with a very good added value but with great design content.

And Adriana, you said something very important regarding design content, and that is that culture, especially in Latin America, is very rich and becomes an inspirational market. We know that many famous designers and brands have found their inspiration here, because we have a great urban culture very oriented to the fusion between Caribbean rhythms and urban rhythms typical of big cities, we have more than 70 indigenous ethnic groups with more than 80 different dialects that also enrich the Colombian proposal. We are bathed as you say by two great oceans but we also share the beauty of the Caribbean. The Caribbean is a very beautiful area with not only gastronomic fusion that is part of the fashion system, but also with deeply rooted cultural experiences. And obviously the ethnic component that comes from Europe with the processes of Spanish colonization. All of this creates beautiful blends. that can be seen in the colors, in the design, in the quality of the materials.

There is an amount of inspiration that has no limit and we at Inexmoda have been able to accompany co-creation processes with ancestral communities both at the level of jewelry and accessories, but also at the level of clothing, we have realized that designers do research on ancient techniques that can be applied and that in some way have relevance in the world of fashion.

It is important to understand that Colombia does not see fashion as something separate. We see fashion as a fashion system, a term very coined in London. Fashion is not only clothing, but also gastronomy, it is jewelry, it is home, it is the category of beauty. We have been able to integrate all these skills to have an industry where the transversal axis of all of them is fashion and the conceptualization of fashion to have a powerful communicational message that connects with the consumer. This is the current state of Colombian fashion.

AT: I would like to go back a little to where we talked about all the ancestral legacy that we have of our artisans, also a lot for this existence of the indigenous cultures that you mentioned

If we talk about jewelry, you mentioned that there are ancestral techniques that continue to be used that have been used extensively throughout these communities, one of these is also the lost wax technique of the Quimbaya

in the coffee zone with which they made clothes to wear, and of course, it is interesting to find that there are so many denominations of origin that are also oriented to this world of the fashion system that you mention. These pieces and outfits keep all these techniques alive and are a way of expressing feelings, of telling emotions. There are so many things that come in a cultural legacy and I know that Inexmoda, Artesanias de Colombia, Investing Bogota, and ProColombia are working hard to support and maintain. I know that Inexmoda has also done a lot for giving work options to communities, to reinserted people, that can be part of that dream of a Colombia in peace.

LV: Well, let's say that fashion has traditionally been a mechanism to generate business in Colombia and to capture those cultural realities. We have also seen fashion as an enhancer of these remote communities.

Colombia went through a very complex process, closely linked to drug trafficking in the 80s and 90s, unfortunately the textile industry was affected at that time. Where cotton crops were replaced by coca crops, because for the peasants they were more profitable. After years of conflict, then came a peace process. In this peace process we believe that fashion is very relevant and we have done many programs to support victims of the conflict. We also realized that people who had been displaced by violence, had certain skills, for example, in the production of jewelry because they came from in regions where this was a tradition.

With the designing the future program, we achieved, through fashion, that these people who had these vocations could start and formalize companies.

We also support entrepreneurial processes of ex-combatants, helping them create very interesting productive projects.

Recently, one of these companies, called La Montana, was a participant in our digital Colombiamoda. This company creates suitcases and articles used for combat, but that are now repurposed and made with new materials and colors.

AT: And precisely Lorenzo you entered the part that I think you were going to mention before, and it was the big challenge that Inexmoda had to create a digital version of the Colombiamoda event. All those trends and ways of working, the virtual catwalks, the clothes and accessories that connect to the internet, the mirrors and interactive changing rooms, audiovisual production to bring collections to consumers, virtual reality.

After months of preparation, in a matter of a few weeks, Inexmoda had to create and open the event, so as not to lose all the work done and continue moving forward despite a moment of crisis.

LV: Yes, it was a very big challenge. As Inexmoda, we focus on business transformation. We have an accelerator only focused on the fashion system (clothing, jewelry, leather goods) the only one in Latin America that is focused only on fashion, and we accelerate around 55 entrepreneurs a year, but we also do many business projects. Something very important that Inexmoda develops are its fairs. Two of our major fairs are Colombiatex de las Américas, one of the largest fairs in Latin America for textile raw materials, innovation and technology; and another called Colombiamoda, which is a finished product event where we present designers. It is the fashion week in Colombia with all its staging and catwalks. In addition to this there was a large agenda of a business conference, and entertainment all in a physical format.

And when the pandemic came to turn all this into a virtual space it was very complex. We had followed some fairs in China, especially the Beijing Fashion Week, things that had been done virtually but did not have all the axes that we had.

We also virtually followed the Mercedes Benz Fashion Week in Mexico.

It is gratifying because we managed to do it, we understood that the purpose of Inexmoda was still connected with what we wanted to do. The challenge was to find enabling technologies that would allow us to have the same experience. So we had a fair and business conference with more than 400 brands registered on a specialized platform just for that, more than 4000 national and international buyers doing business online. The fair was not just 3 days, but 15 days. We had the trends forum, library of materials about the seasons, and we also streamed the knowledge pavilion where we had more than 70,000 people from 26 countries connected, in the physical version we had around 20,000 people.

We also had Fashion Week, which was very important, where we had more than 47 'moments' between fashion and entertainment, We made alliances with local channels, and disseminated all the staging in a virtual way. We use a lot of the technology that is used for cinema to make the productions. It was a big technological issue, it is really not easy to set up a fair in two and a half months, but the results were spectacular. We had about 240,000 people vibrating with the event, and when we are able to double attendance, I think that was very important.

AT: There are definitely many things that we adopted in a hurry for which perhaps we did not think we were prepared and we just did it and it went well, many of those activities that have to do with new experiences of creation, promotion, consumption, many of those things are here to stay. What would be those lessons that Inexmoda learned?

LV: The first lesson is the scope of the digital world. We had a very tepid digital strategy. Many times we thought that perhaps through a digital business platform so many businesses could not be developed. Our events are certified by the UFI, a world-class association and certifier of events, and when we attended the UFI congresses with organizations as Messe Frankfurt, IFEMA, etc.

We could see that the digital world was still a bit lukewarm. Inexmoda had developed some digital strategies, but we saw that the reach was good, but we did not think that the digital and physical spaces could be flipped.

We understood that when one gets fully into the digital process and there is a true digital transformation that starts with the business first and then has those enabling technologies, the scope is really impressive.

We also believe that omnichannel is very important, as this is applicable not only for retail, but also for trade shows, and I believe that omnichannel is here to stay.

The third thing and what comes to stay is teamwork. I think we have learned to better use the technologies that allow us to work collaboratively, and we are using all the tools to the fullest at Inexmoda.

Flexibility, the ability to reinvent and trust in human talent is also here to stay. This was a huge learning curve that surely many companies around the world had to go through.

AT: Well to finish we want to thank you for joining us today, we hope we can count on you on other occasions, we know that many of the things that we talked about, as you said, could be an entire conversation , so we will have to give them some time later.

LV: Well a very big hello to this audience in Canada and Spain that I understand is very connected with the jewelry and accessories industry. I invite you to connect with Colombian fashion. You can follow us through our social networks, also if you require information about designers, jewelers or other variables of the fashion system, do not hesitate to write and connect with us.

You are all very invited to explore this beautiful country and above all its cultural reality and beauty that will surely not only fascinate you, but also inspire you.

AT: Thank you very much Lorenzo. Clara again, thank you very much for this invitation.

9. Kim Paquet (Canada)

Hola, mi nombre es Kim Paquet. Soy un artista de joyería canadiense emergente. Soy de Quebec, Canadá, y vivo en Toronto porque recién comencé la residencia de artistas en Harbour Front Centre.

El enfoque de mi práctica es más hacer piezas únicas, pero intentaré en los próximos años hacer más piezas, mi pequeña colección estará disponible para todos.

Estoy muy, muy emocionada de ser parte de este proyecto.

Magic to Manic

Handmade non-articulated chain necklace is made with steel to reduce the weight. Each piece is hand pierced and connected with silver tubes used as rivets to avoid any soldering. Thick rubber rings are used to connect all the pieces together. These malleable but robust rings allow a fluid movement, so the necklace sit perfectly on the body.

10. Rosa Sempere (Spain)

Hello, I am Rosa Sempere, I am an artisan in jewelry and I make different kinds of jewelry, but I am specialized in combs, which is something I love because I am proud to have been working with it for 30 years.

For part of my projects, I have recreated old pieces that can be found in museums, private collections and even in movies. There are also some who have gotten some awards

I am very proud to be in this Automaton project, for which I create an old piece transformed into something new, to make the craftsmanship last even if we have moved to the future and use modern things.

It is a satisfaction to be part of this project

EVOLUCIÓN DE LA TRADICIÓN

La peineta desde 1920 a 2020

My artistic project for Automaton 20.21 revolves around fashion, and in particular an object, the peineta, which although it has been in use in Spain since the 18th century, it is precisely in the 20s when it became general, and not only in Spain, since we have Lalique who revolutionizes not only jewelry but also the world of headdresses, including new materials and combining them with each other, such as antlers of different animals, glass, precious gems, and precious metals. Giving a life of its own and movement to pieces that were enhanced by women, especially artists and high nobility.

The peineta is a very deep-rooted decorative element for hair in Spain. They were made of hawksbill but other materials are used when turtle hunting is prohibited. Very common since the end of the 18th century, today its use is preserved for weddings, baptisms, Holy Week processions, bullfights, traditional shows and flamenco music or copla. The mantilla is a common complement to the peineta on which it is placed, styling the woman's figure. It is also a constitutive element of some regional costumes such as the Valencian of Aragon or the Andalusian of flamenco.

Of course, during these 100 years from 1920 to 2020 many things have changed, including our way of dressing, and the peineta among other objects has also had to adapt to these changes. Women not only use the peineta for official acts, they also use small peinetas for other activities. I still use the old tools from the 20s and I make them in the artisan way. I am very proud to bring the past into the future with my pieces.

DESCRIPTION OF THE PIECE

The peineta that I have created, and that I present for the Automaton 20.21 project, is a piece made of steel, with square and rectangular pieces and a barbed base for attachment. The pieces are welded in the form of puzzles to make contact with the steel. Long-lasting and carefully pieced. Although inspired by the machines that we are surrounded by, we know that many are done by laser, my piece is unique and made by hand.

11. Dorothee Rosen (Canada)

Hola, mi nombre es Dorothee Rosen y soy orfebre en Halifax Nova Scotia en Canadá. Crecí en el sur de Alemania y viví allí hasta los 19 años, cuando vine a Canadá por unos 6 meses y me quedé. Aquí estamos 30 años después y todavía me encanta.

Como estudiante un poco madura, en realidad después de que nacieron mis hijos, fui a la Escuela de Arte y me dediqué a la fabricación de joyas de la misma manera que me enamoré de Canadá. Fue una completa casualidad y una vez que entré en el departamento de joyería de la Universidad NSCAD me enamoré de inmediato.

Lo que realmente hace girar mi manivela son los materiales y los procesos. Esa es mi pasión, tanto que titulé mi exposición de tesis, Materiales y Procesos Pasiones de un orfebre. Esto sigue siendo cierto hoy, 16 años después. Me inspiran mucho los materiales, me encanta trabajar con materiales y de ahí es de donde me inspiro. Me encanta trabajar con montones de materiales, montones y montones de cosas. Piedras grandes, mucho oro, muchas piedras preciosas y perlas; porque siento una sensación de generosidad de que el mundo deba tener esta riqueza.

Mi pieza más conocida sería la serie de un pie de página. Hago anillos y otras piezas de adornos corporales con un pie o 2 pies o 3 pies de plata u oro o, a veces, incluso tomo 1 metro. Forjo estos trozos de metal y luego los enrolló para darles volumen. Nunca estoy seguro de cómo quedará la pieza cuando empiece.

Tuve una muy buena educación en la Universidad NSCAD, aquí en Halifax. Tienen un programa de diseño de joyas muy riguroso y siento que de ahí proviene mi fortaleza como diseñadora. Mis profesores eran profesionales galardonados y se agradece ese tipo de calidad. Realmente aprecio su entrenamiento, fue duro, pero realmente lo aprecio.

Me encanta lo que hago y estoy completamente emocionado de haber sido invitada a participar en este proyecto. Es un honor trabajar con tan grandes artesanos de Canadá y de España.

Transmit

En el marco de la exposición "Automaton 20.21", esta pieza se relaciona con la plétora de datos que nos rodea a diario, el flujo constante de comunicación. Hay una sobrecarga de información, expresada por una sobrecarga de perlas: 5 sargas de perlas de agua dulce de 2.5 metros para una longitud total de 12.5 metros.

Cada sarga contiene un mensaje oculto, escrito en código morse con coral y cuentas de perlas largas. Estos mensajes se refieren a los mensajes ocultos que se encuentran debajo de las comunicaciones casi automáticas que enviamos y recibimos a diario, particularmente a través de las redes sociales; debajo de estas comunicaciones, hay un anhelo de conexión.

La pieza se relaciona con la década de 1920 en su uso de perlas. la pluma del fascinador actúa como antena para que los datos fluyan hacia el cuerpo humano. Se puede usar de muchas formas diferentes, incluso casi como una prenda o como una armadura. Esta libertad de uso lleva la pieza al siglo XXI con su estética individualizada.

12. Teresa Andres Bueno (Spain)

Hi, I'm Teresa Andres Bueno and I have my own brand Teuson. I am an industrial designer, I have been working with furniture, with metals, doing industrial design, graphics, illustration and jewelry.

Jewelry has been my passion since I was little, so I have always tried to combine objects with jewelry that you could put on. Therefore, I always seek to mix all the materials that are possible to create unique and inimitable pieces.

Teuson are unique pieces with a story to tell, be it cultural, emotional, or simply from an object I have taken a jewel. That's Teuson. Teuson's pieces have a life of their own.

Lo Vivido

1920 is the passage to the modern era, changes in all areas, cultural, artistic, architectural, design, society, industrialization, the female vote ...

A revolution in every sense, we have gone from walking to running, to flying, to going faster every day, to having technology at our fingertips. Now we should have more time to enjoy ourselves, but in our lives we keep running and running. We cannot stop time, but we can enjoy it.

One of the things we like to know is where we come from and where we want to go, although we do not know where we will arrive. But if we know how our grandparents or great-grandparents have lived, we can see it in pictures, photos, books. buildings, cultural movements ... For me, something that shows us how we have been, is architecture, setting trends, the fashion of the moment, how it has been lived, materials, innovation, technology. They are elements that remain in time, they tell us the story and unite us to our place.

For this reason, my piece for Automaton 20.21 is inspired by the artistic and architectural movements of these hundred years, new materials, a new philosophy of living, new challenges ... Creating a collection of pieces, which by themselves give us a style, but as a whole they show us the grouping of styles that we can see in our cities, past and present. A trip where you can enjoy and contemplate the best of each moment in one place.

DESCRIPTION OF THE PIECE

Piece made of silver, brass, aluminum, copper, nickel silver, resin, marble dust, pigments, Valencian silk fabric, cement, pearls, moonstone.

13. Pasha Moezzi (Canada)

Hola a todos, mi nombre es Pasha Moezzi. Nací en 1983 en Teherán Irán. Tengo mi educación en bellas artes y artes del diseño, y también trabajé mucho con mi padre, que es diseñador de muebles. Tuve mucha formación en metal en el estudio y taller de mi padre.

Después de terminar mis estudios en la Universidad Concordia en Montreal, me mudé de regreso y pude experimentar un poco con él en el uso de maquinaria grande, comencé a crear joyería, joyería de vanguardia y contemporánea utilizando maquinaria grande. Quería tener más experiencia en eso, así que fui al George Brown College y estudié joyería allí.

Todavía hago muchas joyas y las piezas se basan principalmente en ideas modernas. El proyecto Automaton ha sido muy emocionante para mí, aplicándole todas esas habilidades y creando un proyecto del que me siento muy feliz.

Sobre la pieza:

La primera vez que vi la película "Metrópolis", los majestuosos diseños de decorados que tomaban del cubismo y el futurismo con un toque de elementos Art Deco, realmente me conmovieron como joven diseñador. Desde

siempre he querido plasmar la esencia de esta película en mis obras. Este mini robot es una oda a la película, específicamente al robot que hay en ella, y pensé que encajaría perfectamente con el tema Automaton. Fue hecho puramente de mi imaginación y recuerdo de la película y el proceso de ideación y fabricación fue un placer absoluto.

14. Conversacion con AJF Embajador

RL: Hola, nos acompaña Marie-Eve G. Castonguay, una artista de joyería, curadora y escritora canadiense que actualmente vive en Montreal. Su impresionante práctica incluye prestigiosas residencias y también varias exposiciones nacionales e internacionales como curadora y artista. También redacta artículos en publicaciones de gran prestigio dedicados a la joyería contemporánea. Es cofundadora de MetalAid y actualmente trabaja como directora de proyectos, comunicaciones y eventos en la École de joaillerie de Montréal.

Con todo eso, solo puedo darte la bienvenida Marie-Eve y agradecer tu increíble apoyo a este proyecto. Es un honor hablar contigo.

Ahora más que nunca contamos con los joyeros más contemporáneos, y además nuevos materiales y nuevas máquinas están llegando al concepto de joyería, con todo eso en tu experiencia como artista en este campo, ¿qué pueden hacer los artistas para comunicar, conectar con el público y centrar su interés en la joyería artística.

ME: Bueno, creo que es muy importante en este punto intentar democratizar al máximo la joyería de arte.

La joyería tradicional ya está en todas partes más en el ámbito de la moda y la joyería pret-a-porter, Pero las joyas de arte, las joyas contemporáneas deben estar fuera, fuera de la Galería, fuera de las vitrinas. Necesitamos usarlas, necesitamos tenerlas en la calle, en el supermercado, en eventos normales para que la gente pueda verlas. Creo que los artistas y las personas que aprecian esta joyeria y ya son conscientes de estas piezas como una forma de arte tienen un papel que desempeñar, para que la gente pueda verla y comenzar a comprenderla más. y más.

RL: Como embajadora canadiense de la joyería contemporánea, ¿puedes contarnos más sobre tu participación en esta comunidad y por qué es importante para ti y para los artistas?

ME: mi papel de embajador es específicamente a través de la organización Art Jewellery Forum. Así que obviamente soy el embajador canadiense de todo Canadá. Aparte de hacer esto, también estoy muy involucrada en todo tipo de proyectos. Esto es algo que me impulsa mucho en mi práctica, lo veo como parte de mi práctica artística. Co-fundé MetalAid como mencionaste antes, que es una organización que promueve y apoya la joyería en Canadá y la joyería canadiense a nivel internacional. Lamentablemente ya no formo parte de los miembros del equipo, pero sigo colaborando con ellos en varios proyectos.

Creo que es muy importante mostrar la joyería canadiense en Canadá e internacionalmente. También hay mucho trabajo de educar al público a nivel local, así que he hecho varios proyectos en París y tengo otro próximo también en París.

RL: Hay algunas preguntas sobre la curaduría, porque sé que eres una experta y creo que es muy importante. Y tengo dos preguntas para ti.

Sé que curar y organizar eventos es muy difícil. Me gustaría saber qué te inspira a comisariar una exposición y cómo afrontas este complejo trabajo para alcanzar los objetivos de la exposición.

ME: Siento que dijiste que soy un experto en curaduría, siento que todavía soy un novato en este campo. Creo que la curaduría, bueno, he hecho mucha coordinación de proyectos y me gusta liderar proyectos hasta mostrarlos al público, pero luego curar en términos de seleccionar las obras y crear una especie de narrativa y un hilo en la exposición o un hilo conceptual en la exposición y la vinculación de cada una de las obras de los artistas, es algo con

lo que me estoy familiarizando cada vez más, y estoy disfrutando y encuentro realmente interesante. Es difícil, porque tú también como curador, tu voz es realmente importante. Veo la exposición como una pieza de joyería en sí misma y los artistas son los materiales que juntas. Entonces la exposición se convierte en objeto. Pero también debes ser muy humilde como curador en términos de dejar mucho espacio para que los artistas expresen su propia voz y seguir el propósito de la exposición que estás organizando. Es encontrar un equilibrio adecuado. Es muy difícil pero muy convincente.

En términos de coordinación de proyectos, es mucho trabajo, pero es súper gratificante y súper satisfactorio poder brindar oportunidades a otros artistas y luego llevar el campo de la joyería contemporánea a otro nivel. Entonces, realmente estoy disfrutando esto.

RL: Sé que estás trabajando actualmente en una exposición canadiense que se presentará en el Salón Révélations de París el próximo mes de junio, ¿podrías contarnos más sobre este apasionante proyecto y tu trabajo curatorial?

ME: Obtuve un puesto de curador para el Salon Révélations en París en junio del próximo año, así que estoy curando la exposición canadiense que se presentará allí. No es solo joyería, todo es artesanía. Estoy muy, muy emocionada con este proyecto. En este punto, el nombre de los artistas no se ha revelado públicamente, por lo que no voy a estropearlo. Lo que puedo decir por ahora es que me sentí muy honrada de ser la persona seleccionada para hacer esto. Siento que es un papel muy importante que asumir, pero es un muy buen desafío para mí y quiero mostrar todas las posibilidades del oficio. Artistas que combinan medios de artesanía con una visión más de las artes visuales o la instalación de esculturas. También artistas que son artesanos basados en su educación y su formación, pero que van más allá de las técnicas tradicionales y las empujan al límite para crear sus propias técnicas con un material que es propio. Entonces, estoy realmente emocionada con ese proyecto. Es de esperar que esta pandemia pueda desaparecer para que podamos ponerle fin. Hago esto en colaboración con una organización de Quebec.

RL: El proyecto Automaton es un diálogo entre dos países, dos culturas y dos formas diferentes de entender y vivir la joyería contemporánea, me gustaría saber cómo ves el campo de la joyería contemporánea en Canadá. Y en tu experiencia, ¿qué diferencias ves con el campo de la joyería contemporánea en España?

ME: Desde mi propia experiencia exponiendo en España, he estado participando en Joya Barcelona un par de veces, y luego me he involucrado en otros proyectos aquí y allá. Siento que hay una apertura que vemos en España y que realmente no vemos en Canadá hacia el mundo de la moda contemporánea, que me parece muy interesante. Porque la moda, cuando hablaba de democratización antes, creo que la moda es algo que es muy fácil de entender para todo tipo de personas, e incluso las piezas de pasarela, no las usaré, tú no las usarás, pero la mayoría de la gente entiende como algo que se ve ampliamente y se difunde. El puente entre la moda y la joyería es muy interesante. Eso es algo que no veo tanto en Canadá, la joyería sigue más en el ámbito de las artes visuales y el diseño. Entonces, en ese sentido, es un poco más difícil llevarlo a la gente y creo que Canadá tal vez tenga algo que aprender de España o de Europa en general.

RL: Hablemos de cómo el arte se encuentra con la tecnología, y este tema en el proyecto Automaton, qué piensas sobre la evolución de estos 100 años y cómo nos afectan todos estos cambios, y cómo ves el futuro de la joyería de arte.

ME: Todo un siglo es un largo período de tiempo, especialmente cuando se habla de joyería contemporánea porque lo que ahora conocemos como joyería contemporánea es un tipo de práctica relativamente joven, pero creo que en términos del siglo pasado y la evolución de la tecnología y cómo es esto. introducida en las prácticas de joyería y en las prácticas artesanales en general, creo que lo interesante es pensar en las funciones de la joyería que tanto han evolucionado y la máquina en sí no solo se convierte en una herramienta para lograr ciertas técnicas y lograr la fabricación de diversos objetos, sino porque la función de la joyería pasó a ser una expresión proveniente del fabricante. No solo es decorativo, no solo es un símbolo de poder, también es una forma de arte y una forma expresiva y la máquina también se convierte en una herramienta para expresarse. También una herramienta para

hacer, pero tiene esta doble función que me parece muy interesante. Así que creo que es una de las principales cosas que encuentro interesantes en términos del uso de la tecnología en la creación.

15. Ana Ruiz (Spain)

Hello, my name is Ana Ruiz, I am Madrilena with studies in advertising drawing and artistic jewelry.

My work is conceptual and contemporary. I like to capture an idea and take it to the piece, an experience, a message or something that happens in society. I usually work with alternative and recycling materials.

I am delighted to present my Automaton project.

TAUROMAQUIA

El Toro (the bull) has been linked to the history of Spain for centuries, however these last 100 years are causing changes in society and precisely in this Automaton project I want to analyze the future and the influence of social changes on cultural traditions.

Tauromaquia (from the Greek ταῦρος, taŭros 'bull', and ἄχομαι, máchomai 'fight') is defined as: "the art of fighting bulls", both on foot and on horseback, its antecedents date back to the Bronze Age. Bullfighting brings together the concept and rules that define the art of fighting or bullfighting and whose most modern expression emerged at the end of the 18th century. tauromaquia also includes all those shows related or linked to the bull, the set of traditions, festivals and popular festivities with the bull as the protagonist.

These activities range from the breeding of the fighting bull by the brave herds, the techniques of bullfighting and related activities such as the making of bullfighting dresses for bullfighters, banderilleros and picadores, crutches, capes of fighting and saddlery, graphic design of the bullfighting poster and other cultural manifestations around the world of the bull such as literature and plastic arts being part of the national culture.

MESSAGE

The best-known activity of tauromaquia is the bullfight based on the fight and death of the bull. At present, animal associations and some political parties denounce the treatment given to these animals and are committed to creating a nature reserve in the meadows.

With the collection I will try to give visibility to this social confrontation, reflecting in the pieces the national holiday from its heyday to its detractor by various Anti-Bullfighting and Animalist Associations.

The fundamental message will be based on Bullfighting as a subject for research, contemplation or reflection, putting the idea before the object, renewing the concept and aesthetics of jewelry towards free expression in relation to new social and cultural values.

DESCRIPTION

The piece is a set of pendant and earrings in which the figure of the bull is represented with its bravery and virile bearing, made entirely of copper. The main piece is totally openwork and patinated, achieving volume with the neo-Mudejar style windows of the bullring of Las Ventas in Madrid where the front and back of the head rest, expressing the cubicle where it finds its fate, a cord woven with copper wire joins it to said square and matted terminals through which it will be dragged after its death.

The matt copper earrings with sticks and 925 silver pressures, split in two like the ying and the yang, the good and the bad, the followers and detractors.

16. Christine Rio (Canada)

Criada en la costa oeste de Canadá, Christine Rio siempre ha tenido una pasión por el arte y el diseño, pero inicialmente eligió el mundo corporativo. Después de explorar otros medios de arte, abrazó su amor por la joyería de toda la vida y descubrió su pasión por el trabajo del metal. Con su licenciatura en Estudios Clásicos, y fuertemente influenciada por la historia antigua, el surrealismo y las imágenes góticas / steampunk, Christine trabaja para crear joyas que desafíen la perspectiva del adorno. Christine se inspira en el movimiento, en formas abstractas, en temas de fantasía u oscuridad. Ella trabaja con herramientas simples y tradiciones tradicionales para darle vida al metal, rindiendo homenaje a los antiguos artesanos que inspiran su trabajo. Ella forja su propio camino con técnicas y colecciones, creando joyas conocidas por sus intrincados detalles, movimientos y contrastes. Históricamente, las joyas siempre se han tratado de identificarse, y esto es lo que Christine se esfuerza por conseguir con cada pieza; hacer conexiones entre el creador, el usuario y la sociedad, sin decir una palabra, pero compartiendo una conversación.

MBMC

Mi cuerpo mi elección

Descripción:

MBMC es un collar babero de joyería de arte creado por Christine Rio, diseñadora y propietaria de Slate Jewelry en Vancouver, Canadá. Christine ha diseñado esta pieza en exclusiva para Automaton 20.21, una exposición conjunta entre Canadá y España que impulsará la conversación sobre el papel de la joyería contemporánea en el siglo XXI.

Este collar llamativo encarna una lección de historia, artesanía del viejo mundo, motivos industriales y el papel de la tecnología en la afirmación de la independencia sexual.

Construida principalmente de latón, la figura femenina central presenta filigrana hecha a mano, un motivo de joyería popular en España en la década de 1920. Los cuadros de diálogo contienen el comienzo de una conversación sexual y el icónico "deslizar hacia la derecha" que controla gran parte de nuestras opciones de citas en línea se puede ver dentro. Las pancartas laterales cuentan la historia de la vida de las mujeres en la España de 1920, así como el asesinato de 1928 que inspiró a Federico García Lorca a escribir su exitosa obra "Bodas de sangre". Con un diseño similar a una lámpara de araña, estos elementos están suspendidos de la gargantilla muy desgastada. Las gargantillas tienen una larga historia en el diseño de joyas y, en relación con esta pieza, el druzo cristalino exuberante escucha el simbolismo de las gargantillas como un signo de lujo en la década de 1920 frente a los vínculos actuales con una subcultura más gótica / esclavitud. La gargantilla está grabada y pintada con notas de amor estilo grafiti en español; otro contraste de tono y textura.

En general, el efecto de la pieza es un contraste de formas femeninas curvas, texturas suaves y un suave movimiento de balanceo con una fuerte y segura resiliencia que se apropia del cuerpo y la sexualidad.

17. Lluís Solano

Hola me llamo Lluís Solano, soy de Palafrugell y el mundo de la joyería pues ya me lo mostro mi padre desde pequeño, y el fue el que me dio el impulso para empezar a estudiar e integrarme en el mundo de la joyería. Y aquí estoy con 50 años y encantado de pertenecer al proyecto Automaton y a presentaros ahora pues mi pequeño proyecto

DEL PASADO AL PRESENTE

From ancient Egypt, pendants with personal images are already known, it was the case of Cleopatra, who gave a sumptuous pendant with her image to various of her servants. Similar cases were found in ancient Rome, for its best soldiers, but it was not until romanticism that the first pendants were already found, like a box in a round,

square and heart shape where charms, locks and even poison began to be kept. . When photography appeared, among the richest classes of the moment, the heart pendant with the photograph of the loved one began to become popular. And without a doubt, it is in these last 100 years that photography and its memories facilitate jewelry and new technologies.

At present, the message a little diluted by consumerism has changed very little, only the symbolism of the loved one has been maintained, the reminder of that person who loves himself and is always close to the heart, since it only exists as a pendant and he has lost all consciousness of amulet, keeps hair or much less to keep poison. Being one of the traditional pieces of jewelry, now much less sold, but they are still pieces that all jewelers have in stock.

DESCRIPTION

The piece is a heart-shaped pendant that allows it to open like a book. The heart is made of PLA resin, translucent in white to give the sensation of a glass fogged up by dust, inside there is an old photograph, which cannot be seen from the outside.

On the front of the heart there are oxidized silver roses, rhodium-plated and also rose gold-plated.