



museum of arts and design

MAD EXHIBITION HIGHLIGHTS THE WORK OF CONTEMPORARY JEWELRY ARTISTS NAVIGATING PERSONAL IDENTITY THROUGH Y2K AESTHETICS

Non-Stick Nostalgia: Y2K Retrofuturism in Contemporary Jewelry
On view through July 21, 2019



Installation view of the *Non-Stick Nostalgia: Y2K Retrofuturism in Contemporary Jewelry* at the Museum of Arts and Design, New York (March 21, 2019–July 21, 2019). Photo by Jenna Bascom, courtesy the Museum of Arts and Design

NEW YORK, NY (May 22, 2019) — The Museum of Arts and Design (MAD) presents an exhibition that showcases the work of twenty-nine international jewelry artists and designers—emergent and established — who explore the concept of futurism through a Y2K lens, the friction between analog and digital, and the role of jewelry in the conceptualization of personal identity. Taking over the entire second floor, the over 150 pieces of featured jewelry, personal adornments, and digital components channel an aesthetic that is plastic, glossy, brilliant, pixelated, and amorphous, echoing the post-nascent Internet culture that has evolved since the dawn of the Millennium with which these artists, mostly under the age of forty, grew up with. The first museum exhibition for many of the highlighted artists, *Non-Stick Nostalgia* offers three vantage points to explore Y2K retrofuturism in jewelry and also includes a selection of pieces from MAD's permanent collection that present different interpretations of futurism in jewelry throughout history.

“Contemporary jewelry — the personal expressiveness it stands for, and the combustion of tradition and technology bubbling in the core of its material DNA — is a uniquely telling manifestation of the psyche of our time,” said exhibition curator, **Kellie Riggs**. “For the makers of Generation Y, or Millennials, the call to create is complicated by pressures to define their work, and themselves, in an ever-evolving digital labyrinth. Their art emerges from the collision between an idealized past and the innovations of the present, between the naïve glow of the nascent Internet and the glittery narcissism of today’s virtual world.”

“Since 1956, MAD has collected and shown innovative studio and contemporary jewelry and challenges the boundaries of the medium. *Non-Stick Nostalgia* exemplifies the Museum’s continued dedication to supporting emerging and established jewelry artists and new concepts that evolve the understanding of the field,” said **Barbara Paris Gifford**, MAD’s Assistant Curator.

The first section of the exhibition, **FUTURE PAST**, located in MAD’s Tiffany Jewelry gallery, includes archetypal pieces such as friendship necklaces, smileys, shiny rings, and chains that are a mixture of classic jewelry tropes, hip-hop and pop culture references, especially visible in the work of **Göran Kling**. His oversized rings and pendants are metallic doodles that combine the glamour of jewelry with a casual attitude about self-expression and individuality. Many of the artists in this section use lo-fi techniques, or employ DIY video clips, such **Ada Chen**, whose work is presented only digitally in the exhibition. For Chen, the videos are performances that contextualize her jewelry through which records her experiences as an Asian-American individual.

GEN FRICTION exposes a simultaneous complicity in and resistance to the pulsating technological potential of today. The artists in this section deal in dualities: the application of new school methods to create old-school objects; the use of 3D digital processes to create things in the purity of 2D. While **Adam Grinovich** creates his pieces using digital technology and 3D printing, he hand-sets cubic zirconias into them. Although a nod towards more traditional jewelry, it celebrates a neglected stone by using it ostentatiously breaking with the typical material hierarchy in jewelry. This section also explores screen-dependency through a series of brooches by **Conversation Piece** and **Dovilė Bernadišiūtė**.

The exhibition concludes with jewelry in the realm of **HYPERREALITY**, made with processes and materials of the wildest imagination, and engaging in fantasy and implied futuristic functionality. The latter is conveyed through the augmented work of **Darja Popolitova** which is featured heavily in this section. The works constitute a provisional embrace of an expressive life in cyberspace: these artists declare that the technicolor Y2K-era aesthetic visions of the future reflect a timeless optimism, potent enough to combat the darkest spirals of an increasingly image-based, digitized world. In the performative aspect of her practice, Popolitova displays her work on her own body, creating computer-manipulated, futuristic “selfies” that she shares with the world. Millennials have been raised cyborg, and they know they are being viewed. Unable to escape, nor necessarily willing, they represent themselves with a new kind of adornment to offset the pressure. This is jewelry made for them — jewelry for tomorrow.

PARTICIPATING ARTISTS

Rosanna Batt, Dovilė Bernadišiūtė, Beatrice Brovia, Ada Chen, Conversation Piece, Current Obsession, Nhat-Vu Dang, Boris de Beijer, Adam Grinovich, Steven Gordon Holman, Alex Ju, Jiwon Jun, Jiro Kamata, Göran Kling, Lee Allen Kuczewski, Simon Marsiglia, Ines Alpha, Saika Matsuda, Noon Passama, Annika Pettersson, Darja Popolitova, Moniek Schrijer, Fumiki Taguchi, Hansel Tai, MJ Tyson, Timothy Veske-McMahon, Ashley Wahba, Julia Walter, and Mallory Weston

EXHIBITON CREDITS

Non-Stick Nostalgia: Y2K Retrofuturism in Contemporary Jewelry is curated by Kellie Riggs with the support of MAD Assistant Manager of Curatorial Affairs Angelik Vizcarrondo-Laboy. It was secured for the Museum by Assistant Curator Barbara Paris Gifford. Design consultation by Misha Kahn.

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CURATOR BIO

Kellie Riggs (b.1986, Washington State) is a writer, critic and curator with a focus on Contemporary Jewelry. She received her BFA in Jewelry + Metalsmithing at the Rhode Island School of Design in 2011, and upon graduating received a Fulbright Grant to Italy, where she remained for seven years between Rome and Florence. While abroad, she initiated a writing practice publishing numerous articles with Art Jewelry Forum and other international platforms like Current Obsession Magazine, where she became editor. With them, she co-curated the exhibition CULT at the newly renamed Design Museum den Bosch in 2016. Kellie has recently relocated to New York City where she is curating for MAD while earning a MA at New York University in Visual Art Administration.

ABOUT THE MUSEUM OF ARTS AND DESIGN

The Museum of Arts and Design (MAD) champions contemporary makers across creative fields and presents the work of artists, designers, and artisans who apply the highest level of ingenuity and skill. Since the Museum's founding in 1956 by philanthropist and visionary Aileen Osborn Webb, MAD has celebrated all facets of making and the creative processes by which materials are transformed, from traditional techniques to cutting-edge technologies. Today, the Museum's curatorial program builds upon a rich history of exhibitions that emphasize a cross-disciplinary approach to art and design, and reveals the workmanship behind the objects and environments that shape our everyday lives. MAD provides an international platform for practitioners who are influencing the direction of cultural production and driving twenty-first-century innovation, and fosters a participatory setting for visitors to have direct encounters with skilled making and compelling works of art and design. For more information, visit madmuseum.org.

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