eventually assisted immigration in the 20th century, affected Britain. There’s also more than a hint of presentism – the tendency to interpret historic actions in terms of modern values and concepts – in some of the rhetoric published in the accompanying catalogue, but the jewellers differ in the extent to which they condemn the past. They tread more lightly than historians of imperialism, producing divergent works that are intriguing and aesthetically delightful.

Jivan Asfalick, born in Germany and a long-term London resident, exhibits six wearable pieces with the over-arching title Heimat. Laid out in sequence like a reliquary, her works reflect on the multiply-erected German notion of homeland. A silver and resin work depicts an androgynous figure, clad in armour and clutching a sword, who could be a martyr or a murderer.

Roxanne Bartley recycles discarded materials she collects near a main road and park in her Melbourne suburb. In Six Lapel Pins she incongruously pairs plastic detritus, including disposable cutlery, found near fast food outlets, with sterling silver. ‘Bartley interprets transplantion within a narrowly defined geographic area, observed Cherry. Also based in Melbourne, Nicholas Bastin seems to be interested in Japanese anime, exhibiting brooches and a necklace which contain elements of fantasy, based on decayed mushroom forms, possibly colonised by varieties of transplanted bacteria. The glistening forms of his Pearls in a Turtle Shell brooch, composed of tiny polyurethane resin spheres within a silver and stainless steel exoskeleton, resemble the fake meals displayed in the windows of some Asian restaurants.

The narrative works exhibited by Norman Cherry acknowledge that the ‘father of Australia’ Sir Joseph Banks and the explorer Matthew Flinders, the first person to circumnavigate the continent, both had Lincolns shire connections. Bed or Board explicitly refers to the deal a governor at Lincoln Castle prison allegedly offered female felons – either sleep with me or board a ship to Van Diemen’s Land immediately. Cherry’s Bankstia Serrata Lincolni Caedentensis brooch incorporates a silhouette of this fine plant, wrought in silver by a Scotsman transplanted in Lincoln. Lin Cheung’s Twenty-four Carats of Gold comprises 24 coins made by melting down her own gold and silver jewellery and using it to form coins from alloys ranging in composition from 24 carat gold to one carat. Crucely

Jack Cunningham (Birmingham), ‘The Great Barrier’, brooch, silver, wood, shell, plastics, found objects.
tapped with the profile head of Queen Elizabeth II, the coins' differing colours and irregular shapes acknowledge the multicultural make up of 21st century Australia.

Joan Asfalk (London), 'In Foreign Lands', sig silver and resin

Norman Cherry (Lincoln), 'Banksia Serrata, Linchnii Caledoniensis', brooch, oxidised silver, 18 ct gold

Jo Pond (Haughton), 'Fine finishing', brooch, children's thimbles, tin

Jo Pond (Sydney), 'Untitled', brooch, steel, fine gold, fine silver designs are sustained by a strong graphic sensibility.

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