



PRESS INFORMATION

Information about the Spring/Summer 2010 Collection

“Spiderella”



So often, we are fascinated by the things we don't like. Take Miranda Konstantinidou and insects. Again and again, she has designed collections in which beetles, spiders and flies play a decisive role. But while the little critters have so far only looked venomous and almost creepy, now, for the first time, there is a collection in which the arachnids—rather than looking devious and dangerous—come across as proud and almost sublime. “Spiderella” is derived from the forms and colours of Art Deco: classical, simple and dignified. Timeless in its clear, symmetrical lines, its intense colours—mixed with real gold and silver—lend it an exciting, up-to-date liveliness.

“Love lost – Love found”



In an age in which communication and friendship are arranged via computer and the internet, our relationship to memories and keepsakes is changing as well. Instead of thoughtfully crafted letters kept carefully stored away for years, we have fleeting emails; rather than paging through photo albums we view our snaps on monitors; in place of poetry albums, we exchange greetings and best wishes on internet sites like Facebook.

In her collection “Love lost – Love found,” Miranda Konstantinidou offers a contrast to all of that. Medallions, badges, and pictures stand in for the stories, memories and feelings that we would like to treasure and preserve. They are the symbols through which we can explain both our unity and our uniqueness. This is a collection that is as emotional as it is individual, because each person can define it her own way.



“Oriental Architecture”



Many buildings in the Orient impress us through their grand, clear forms, such as domes and arches. At the same time, they are full of tiny details to get lost in. “Oriental Architecture” is a collection that lives from precisely this tension between opulence and sophistication. It is jewellery that reveals its true nature through the interplay of two different levels. First the metal balls that initially seem to give the collection its shape. Then, there are the rhinestones that form the collection’s second dimension. The two levels are joined through the artful winding together of wire and silk. The result is a feeling of depth, a shimmer of proximity and distance.

“Souvenir d’Afrique”



“Souvenir d’Afrique” plays with clichés. The collection caricatures the images of the African continent that have been common in Europe and America, especially those from the 50s. It was an idealised, romantic vision of Africa: colourfully dressed figures were popular as interior decorations, and naïve patterns, fabrics and jewellery were en vogue.

The irony in the collection lies in the kitschy, “cheap” souvenirs that Miranda Konstantinidou has used as a model for this noble, ostentatious jewellery. Elaborate sealing techniques and artful, hand-painted elements set the scene for figurative rhinestones, resin and miniature glass beads. A collection for small and big entrances, whether as a diva or in denim.

“Ab Originum”



In the beginning there was the material. Whereas normally for Miranda Konstantinidou a woman and her character has stood in the foreground, this time it was leather, clay and bones. Without knowing where she wanted to go with these three materials, she had set herself the goal of designing a collection that would, out of the friction and possibilities of these elements, send sparks flying. Her experiments and research quickly led her in the direction of Australia and to the colour combinations and handicraft techniques of the aboriginal population.

In the end, she adapted them into her own language of form that retained many of the elements of aboriginal art. For example, there is the striking “dot technique” as well as the focus on a strong colour red: in the art of the aborigines, it’s in the clay; in “Ab Originum,” it’s in the leather.



“Cocoon”



“Cocoon” is something intimate: one withdraws, is with oneself, becomes isolated from the outside world. But from a cocoon there always emerges the life that is waiting to break free. These two aspects—retreating and bursting forth—have been brought together by Miranda Konstantinidou through an impressive language of shape, colour and light. We see the primordial, pristine form of the cocoon; however, we also observe its interior, where a hidden energy slumbers. We can play with this energy, bring it into the right light, and cause its life to erupt. Then, the cocoons are like little volcanoes or deep green crater lakes in which unreal colours mix with fire and mysticism. “Cocoon” is like the mystery of personality: “quiet” and “loud,” a competition between extroversion and introversion. In particular, the external structure of the metal shows the “naturalness” of the jewellery. It’s an archaic design that doesn’t look designed: a source of serenity and power.

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