



PRESS INFORMATION

Information about the Collection Spring-Summer 2012

Bubble Pearls



And it was summer! It's hard to imagine a collection that welcomes the summer more passionately than the squeaky "Bubble Pearls." They don't just shimmer like soap bubbles, they also have the same flashing brilliance that seems it could happily burst at any moment. This is a game that has fascinated us since we were children, and in the same way the "Bubble Pearls" let us drift in our carefree dreams. Perhaps they're about something silly, high-spirited and buoyant, made tipsy by the beauty of a summer's day or anything at all.

The beads also remind Miranda Konstantinidou of bath pearls and of how, especially in the 80s, they were as inescapable as scented candles and wild garlic pesto might seem today. And perhaps the designer's memory of those bubble baths also inspired the icing on this collection's cake: tiny knots which—indeed—are are reminiscent of little (bath) sponges. In any case, the resulting contrasts, according to Miranda Konstantinidou, make the beads shinier and, above all, "more pearly."

Indianafrika



With "Indianafrika," Miranda Konstantinidou has brought forth a new continent. It is at least the homeland of a world of jewellery with ancient patterns, which, although they seem to symbolise one particular cult, are reminiscent of many cultures. The form and colours mix not only Indian and African influences but also those of ethnic and pop art and of reality and imagination. There are some striking symbols and others made of very small beads, the smallest ones that are used for jewellery. It speaks a clear, joyous language, one without words but with refinement. Teeth, used in many of the "Indianafrika" pieces, normally have a warlike quality. But here they're used playfully: enmeshed, ornamented, embroidered, wrapped around and wrapped up. Tiny ornamented sculptures result which, as Miranda Konstantinidou says, "have had the evil driven out of them."

It's as if one of the designer's ancient stone-age ancestors took a look at the wild animal slain by her spouse and, rather than thinking about dinner, considered what kind of jewellery she could make out of it. It's pragmatic, self-confident and primeval in a completely fictional way. It doesn't get any more real than this.



Gleaming Concert – Metallic light



When paint drips, it creates spontaneous and unplanned images. Every drop is different, resulting in a coincidental and often fascinating riot of colour. In the “Gleaming Concert” collection, dabs of colour shine forth like the individual tones in a grand symphony. The twinkling rhinestones are free to move in the rings of the necklace so they can tumble casually and playfully. They sparkle from ever-changing angles, and each movement sets off momentary flashes of colour that are conspicuously inconspicuous. It’s a game of the moment: fragile, intangible and spectacularly untamed. The collection lingers round its wearer like a melody. The second strand of the collection has the same sort of lightness, but its effect is generated by forms rather than colours. “Metallic Light” might sound heavy and solid, but the organically formed elements move around at will. This effect is enhanced by an unusual design: the collection’s necklaces consist of the sort of snap rings we know from key chains, providing stability and enabling the “free” placement of the metal or rhinestone pendants.

My Bonnie is over the Ocean



The collection inspired by the song about the dearest one who is longed for across the vastness of the ocean is a sea shanty transformed into jewellery. In the truest sense of the word, Miranda Konstantinidou has spun the song’s tale even further, adding pictures that are threaded into the jewellery. It’s a girlish, playful view of a fantastical world through the eyes of the young lasses left back at home. And they dream of being reunited. One just wants her lover back, another would be satisfied with a gift and a third knows exactly what he should bring back from across the seas: shoes, what else?!

There are loveable characters who seem to have stepped out of a comic book and tattoos based on strange stories and absurd jokes: outlandish figureheads, girls changing into anchors and butterflies transforming into mermaids—or “buttermails” as the designer calls them. Cats wear disguises, or...is that how they’re really meant to be? It doesn’t matter: “My Bonnie is over the Ocean” is an encouragement simply to let your thoughts run free, to adorn yourself with your own fantasies and to construct your own happy end. Here you find timeless dreams woven into timeless jewellery and garnished with pearls set in and imprinted upon layers of wafer-thin metal. With an effect like the mounting cards used to frame pictures, they capture the individual moments of a life lived fully but effortlessly. At least for one magical moment....



Twisted Lady



Often the smallest twist can decide whether something—a situation, a picture or a performance—comes across as consistent and appropriate, or strange and out of sync. It's the second glance, or what happens when we see the same thing in different contexts, that changes everything. In "Twisted Lady," Miranda Konstantinidou plays with this exaggeration of our perceptions and tastes. A "Twisted Lady" appears to be well dressed for every occasion: perhaps she's a queenly maternal figure or, in any case, someone who seems a tad old-fashioned. But at second glance it becomes clear that everything is just a bit too much. The details aren't quite as well-behaved and innocent as they at first seemed; instead it's as if they're overly made-up and laying it on a bit thick.

It's exactly this exaggeration that makes "Twisted Lady" exciting and modern. It's formal, vintage, classic and familiar but also—taken out of context—playful, lively and possessed of a timeless beauty.

On the one hand, it might seem that this piece of jewellery could have turned up in a 1950s antique store. Looked at with other eyes, however, it's very up-to-the-minute and doesn't require any references to the good old days. Anyone can play the game and take it as far as they like.

The pieces themselves have a whisked look and rotate before our eyes. This whirlpool effect derives from a technique that Miranda Konstantinidou uses again and again in her collections—the wrapping around, wrapping over and twisting of wire—but it has rarely had the central role it does in "Twisted Lady." Spiral-shaped pieces of jewellery are the result. It's the latest twist, the latest craze—from whatever age.

Gordian Knot



So that the cart of King Gordias would remain inseparably tied to its harness, the Gods fastened it with a knot of artfully interwoven rope. Thus, in order to secure the godly chariot—which was dedicated to Zeus—a work of art was created: a knot. To this day it symbolises an apparently indissoluble bond that can only be broken by force.

But the knot stands not only as a myth for an indispensable solidarity but also for a very particular experience in our lives. Whoever climbs a mountain, parachutes from a plane or sails a boat without well-tied knots is risking death. We have to be able to rely on our knots. Knots protect us, hold us and provide us with support. As jewellery, they stand for friendship, relationships or even one's own will or power.

Like the ring, this makes the knot a self-evident symbol. With "Gordian Knot," Miranda Konstantinidou has created a collection that relies utterly on the strong, primeval impact of the knots. The designer describes the collection's appeal as stripped down, straightforward, strong and "like something you'd find in a jeweller's shop." The way the collection is



made is also reminiscent of the methods used by goldsmiths. The flat wire is wound back and forth around an object and then bent, a process that leads to ever-different basic elements. As a result, the stones can't be attached according to any standardised plan but have to be affixed individually. This is why each item is different, composed of soft parts brought together in a unique form.

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