



PRESS INFORMATION

Information about the Collection Autumn-Winter 2011/12

Sinners and Saints



Sinners and Saints is a voyage of discovery to stories of good and evil, past and present, the mystical and the mundane. Whether our gaze lingers or moves on, every glance lets us catch a glimpse of something bizarre, lovable or just plain twisted. Texts and symbols compete for attention: there are curses and blessings as well as ethnic, rock and romantic references like secret messages on ancient coins. The “evil” bones and skeletons are found on only one side of the metal, just like the sweet and dreamy vintage element that only wants to be beautiful. It’s as if everything is both carved in stone and ever-changing. By turning the jewellery

you can alter its message, and peeking through its apertures makes patterns change like a kaleidoscope. There are deep thoughts and total nonsense: “Wish you love, hope, mystery, health, friends, dignity” on the one hand but also “Desperate Housewife – Blablabla,” with an image of a skull in curlers, on the other. One motto, however, may be taken seriously: “Ugly is beautiful.” Because it’s endlessly repeated, it can also be read “Beautiful is ugly,” making it the dual thesis at the heart of this collection. With this overdose of great sayings, wastefulness and lust, one might have expected a collection that was loud, shrill and maybe somewhat vulgar; however, it has precisely the opposite effect. The writings and signs are set in their ornamental forms and even the size of the individual elements doesn’t make them seem imposing. A gentle metallic brilliance shimmers over everything. “Sinners and Saints” melds all contradictions of form and content into an effortless harmony.

The key elements of “Sinners and Saints” are small metal discs joined by soldered chains; this forms a unity, but one in which ultra-thin ornaments and texts allow the light to break through. This effect is made possible by a special combination of craftsmanship and technological innovation. Only recent developments in metalworking have allowed making it appear as if the discs have lost their “optical weight.”

Chrysanthemum



“Chrysanthemum” is an antique jewel of nature. 2000 years ago, the flower, originally from Asia, was named “chrisánthemo,” which means something like “golden blossom.” In China, the garden chrysanthemum has been cultivated since 1600; it is among the most important plants cultivated in Europe today.

The collection “Chrysanthemum” has an old Asian core and conceals a wonderful treasure: seven-fold waxed Japanese beads—valuable 1950s rarities that can no longer be bought—gleam from within the shimmering “gold blossoms.” As is often the case

with jewellery from KONPLOTT / Miranda Konstantinidou, the number of pieces produced is limited by the availability of the required materials.



The collection's charm derives not only from its materials but also its elaborate craftsmanship. This is not only true of the round, hand-coloured glass nuggets but also the blossoms themselves, whose individually curved and soldered wire elements are shaped through up to six production stages.

"Chrysanthemum" is a completely idiosyncratic KONPLOTT collection that nevertheless manages to cite and reinterpret the major jewellery styles of recent years. The chrysanthemum is not only so beloved because of its beauty: it's also an unusually hardy plant that can withstand the winds of time. The "golden blossom" has a truly enduring value: it's a piece that truly gives you a piece of eternity.

Las Vegas



Mars, Venus's husband, has always been a magnet for excitement. Even in space: about 470 million years ago there was a spectacular collision involving a planet and an asteroid in the asteroid belt between Mars and Jupiter. It resulted in a huge cloud of rock fragments that, to this day, generates meteorites that fall to Earth every now and then.

It's possible—at least from a safe distance—to imagine this catastrophe as a beautiful demonstration of elemental forces.

Miranda Konstantinidou has also managed to spark a tension-filled rock explosion—though certainly under less adverse conditions—in her "Las Vegas" collection.

There are rough chunks of stone that appear randomly blown apart as well as flashes of light that cut through the confusion like starlight. The surface's internal chaos and wild energy contrast with

the well-defined form of the pieces. When worn as jewellery, each symbol is transformed into a statement, whether in the form of a personalised curse or blessing. They have a beseeching glamour that isn't shy of the limelight: they're pure "Las Vegas."

"Las Vegas" is, in the best sense, jewellery that communicates. It not only draws attention, it also provokes some self-questioning and maybe even some very definite requests. Thus, it's neither something for women who don't want to be approached nor for men who don't know how to do the approaching. Just like the space between Mars and Jupiter, it's a perilous life between Mars and Venus. But it's certainly never dull.



Rock 'n' Glam



Every element has its place and seems to play its part in a greater whole. The round elements of “Rock ‘n’ Glam” line up together like tires, wheels and hub caps: technical and symmetrical, they’re bursting with power-loud but structured and clearly rhythmic, like the bass line in a rock song. However, the collection’s massiveness is countered by its brilliance, like a melody that you can’t get out of your head; here, the boundaries between jewellery, clothing and body disappear. The “metal mesh” allows everything to flow together, surrounding and melding with the body to create a form. This is jewellery that looks as precise as technology and as massive and invulnerable as armour; at the same time, its subtle shimmer

seems as sensitive as one’s own skin.

It glitters visibly but only at a second glance. The chains are as well-defined and functional as machines, a beauty made of form and function: a timeless principle and reminiscent of centuries of developments in the aesthetics of chains and links.

Thus, “Rock ‘n’ Glam” is a collection that serenely explains itself in terms of itself. It’s a glamour that seems self-explanatory and without the need to perform. Brought up to date for today’s fashion, the result is a statement that neither hides nor pushes itself forward. “Rock ‘n’ Glam” is simply in a place defined by the woman who wears it. Subtle sparkles are sexy; rhinestones remain restrained, their colours subjecting themselves to the effect of the metal. They’re cool, whether silver or aged brass, and they’re without any frills, self-confident and definite.

Kalinka



The nice thing about a cliché is that nobody really knows precisely what it’s about but everyone knows what it means. “Kalinka” is the sweetly reduced form of the Kalina berry, but, of course, it’s also the 1860 song to which we can all sing along: “Kalinka, kalinka, kalinka moy!” It’s a song that evokes images of Russia’s folklore, its music and even what we might call its soul. A cliché is never real, but can be true if it helps to focus our thoughts: this might be a notion we’d like to distance ourselves from but it’s also one we can play with. Miranda Konstantinidou took the second option. “Kalinka” is Russia, or at least what we think it is, and it takes that thought to the limit. We see old Russian cloths, brocades and carpets. We see stars that might be emblems from the Soviet period but

also moving stars like those in fireworks. Definite, classical arrangements are the result, stitched onto high-quality velvet and enhanced only with small crystals that subtly support the delicate patterns.

The nuanced colouring of the velvet creates an unconventional, mysterious world of colour that transports us to a distant realm. It creates a splendour of form and colour that draws us in and intensive perceptions that we can play with: most “Kalinka” pieces can be worn with either side showing.



Noir



From the point of view of physics, black is, in fact, not a colour but merely the absence of all light. Thus, black is a particular sensory perception, the production of which has demanded particular efforts throughout history. Dyeing cloth black was a special art sometimes run by its own guild.

In recent cultural history, black has stood for exclusivity, particularly in the existentialism of the 1960s. In the 1920s, the age of art deco, it represented the expressivity of strong female figures such as the diva or vamp. “Noir” is inspired by this period, by a type of distant woman: slightly disreputable and sinful, she’s glamorous not just despite—but also because of—her mysticism.

Black plays with the light, with what we see and what we don’t. And the greatest gleam falls where the light is dimmest.

Black—and with it “Noir”—stands for individuality, independence and power, a combination perhaps best embodied by Coco Chanel, who turned black into a legend and fashion jewellery into a real treasure. Timeless standards and a fashion without trends. The fact that precisely this style is now trendy shows fashion’s contradictory nature, the source of its fascination.

KONPLOTT / Miranda Konstantinidou has never used more black than with “Noir,” and it would probably be impossible to do so. Not only are the faceted glass beads and the glass nuggets (with a smoother, rounder surface) black but also the metal in which they are mounted. In the 1990s, Miranda Konstantinidou was the first designer in the business to use blackened metal this way. In new forms, but with the same impact, we are now experiencing the comeback of a fascination that has never faded.

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