

About the Project

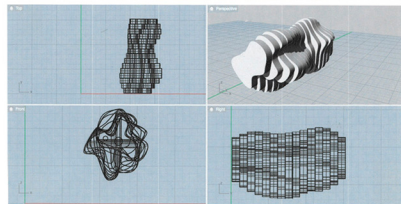
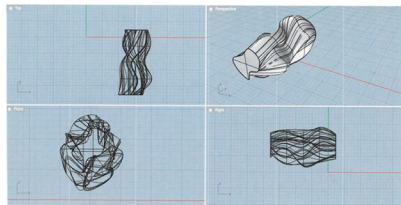
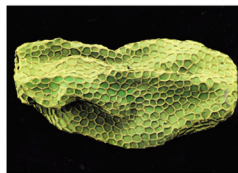
The jewellery collection "On Growth, Form and Computer" I would like to present is made with the traditional skills of woodworking combined with the modern technologies of digital fabrication. The jewellery pieces were created in 3d programme, sectioned, each section was laser-cut and shapes were assembled in a repetitive way: layer by layer and sanded outside manually. This process imitates the work of 3d-printing, a new way of manufacturing process controlled by computers that is often described as 'growing' or additive manufacturing. The two necklaces in the collection were produced by 3d scanning of the found bits of wood and then CNC-milling them out of blocks of wood. The perfectly parallel marks left by machine's drill are the evidence of the digital fabrication. These objects were combined with their prototypes or with other parts to create jewellery pieces. The wood primarily used is spruce, but there is also walnut and birch used. Silver, cord and beads were used in several pieces for the sake of assembling. The whole collection was produced in April-May 2014.

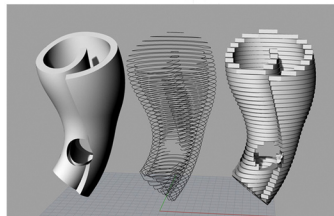
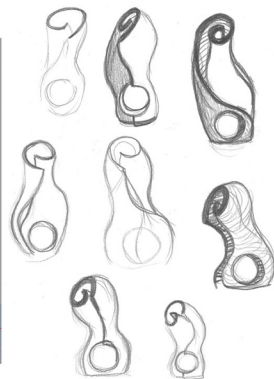
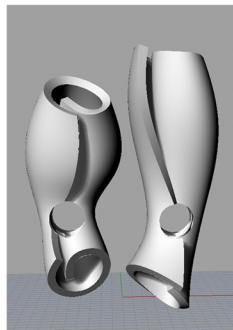
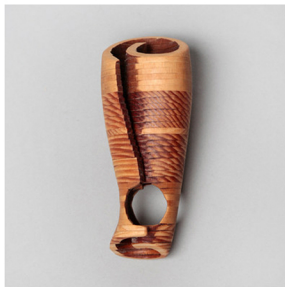
About Nadya Fedotova

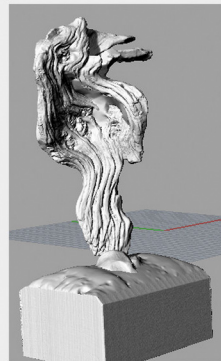
In my jewellery-based practice, I explore the edge between 3-dimensional and 2-dimensional forms by constructing voluminous shapes out of flat surfaces or creating an illusion of flat being sculptural or just by juxtaposing these two opposites. The shapes I tend to work with could be described as the intersection of vegetation and human body.

This particular experimentation with shapes is essential for me due to my interest in digital technologies and their enormous potential for biomimicry: decoding natural processes and algorithms and applying them to create organic shapes that are computer-generated. Undoubtedly, digital fabrication is going to revolutionize the world we live in and our relationships with craftsmanship. The use of new means of production, especially in combination with traditional techniques is providing us with endless possibilities for experimentation and creation of design objects.

My project is done with the application of 3d-sofwarens and digital methods of fabrication. Nevertheless, the aim is never to show off the technological aspect. The viewer can hardly realise that a precise use of technological advances made the realization of my work possible. I believe that the highest possible invisibility combined with efficiency is the next step in application of technologies to contemporary design and life. The means are not magic or the end but simply the tools that create new possibilities.









Nadya Fedotova

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Education

2011 - 2014

Central Saint Martins College of Art and Design, University of the Arts London
BA Jewellery Design, **First Class Honours**

Exhibitions and residencies

2015

1-2 August – **Maker Festival**, Toronto

9 July – 28 August – *Materialize* exhibition in **Craft Ontario Gallery**, Toronto

July – *The Body: A Celebration* exhibition in **Propeller Gallery**, Toronto

July - *Luminous Bodies* art residency at **Artscape Gibraltar Point**, Toronto

2014

15-20 September – exhibiting in **Lethaby Gallery**, **Restless Futures** exhibition
as a part of **London Design Week 2014**

17-22 June – Graduate exhibition of Central Saint Martins students in Kings
Cross, London, UK

Awards

2014

Runner-up prize for *Best Use of Crystals* in **Swarovski – Central Saint Martins**
live project

2013

Medical Research Center– commended in the project *Suffrage Heirloom*
Jewellery

2012

Swarovski – Central Saint Martins collaboration, First Prize and Over All
Winner Swarovski competition for the design of the multifunctional pendent-

cuff.

British Art Medal society - Runner Up in the art medal competition held in **British Museum**

Central Saint Martins Museum - the art medal 'Highs and Lows' was chosen to be exhibited in the museum

Projects

2013

Cartier in collaboration with **Central Saint Martins** – the portfolio of work was reviewed by **Cartier** judges

Central Saint Martins – collaboration on «Leather Sellers Project» with Oliver Ruuger and Volker Koch

2012

British Museum - participation in organisation of event as a part of the exhibition *Grayson Perry: The Tomb of the Unknown Craftsman*

Press

2014 [Art Jewellery Forum post](#)

blog.arts.ac.uk Swarovski's Challenge

[Restless Futures catalogue as a part of London Design Festival](#)

2013 [Medical Research Center publication Suffrage Science 2013](#)

2012 **Salt** magazine celebrating **Swarovski Elements** Autumn/Winter issue

blog.arts.ac.uk Swarovski's Competition Winner

British Art Medal society publication

Work Experience

September 2014 – ongoing

Part-time work in **Holly Dymant Jewellery**, Toronto

2014

Volunteering for sound engineering in musical venue **Cafe OTO, London**

2013

Internship with artist-maker **Maud Traon**

Flow Gallery, London internship

Internship with jewellery artist-maker **Silvia Weidenbach**

April-September

Jewellery company **Amadoria Ltd** part-time work

March-April

Jewellery company **Amadoria Ltd** internship