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D E S I G N

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NEPTUNE at Condemed To Be Free, Brooklyn, New York

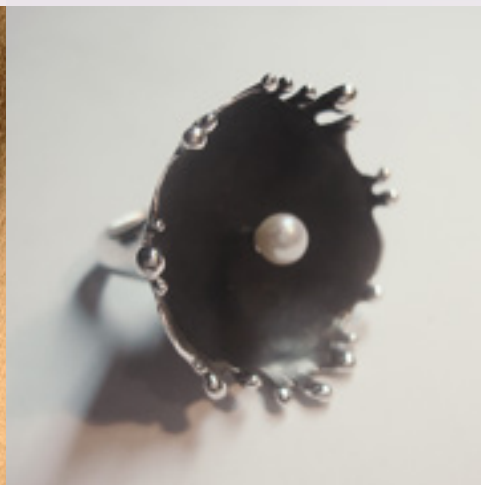
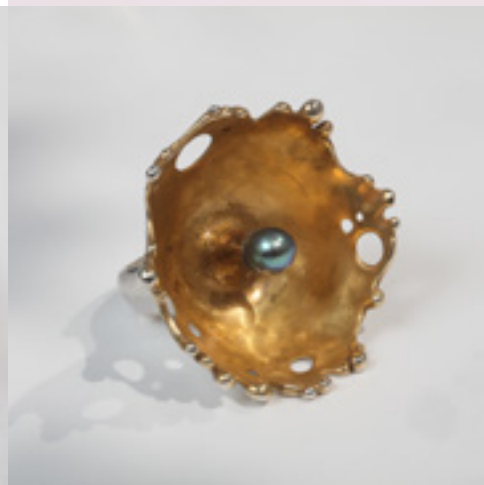


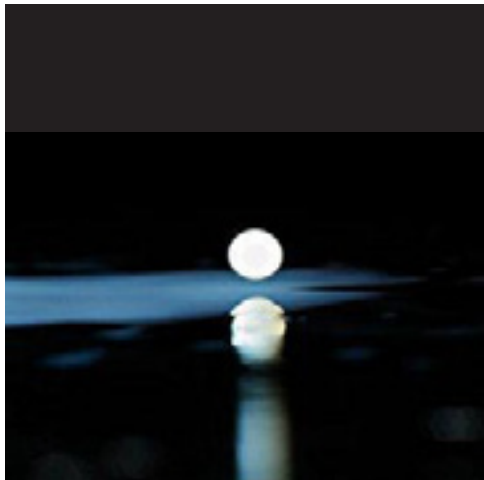
The NEPTUNE[♆] Collection

delves into the realm of phantastic alien life on Earth while looking outwards to a mysterious blue planet discovered via gravitational deduction.

NEPTUNE is a series of exclusively designed and hand finished jewelry inspired by oceanic life, sculptural organic forms, and the arrested fluidity of substances. Mathematical yet tangible and dramatic the objects represent both nature and physics, intending to achieve a highly energetic form.



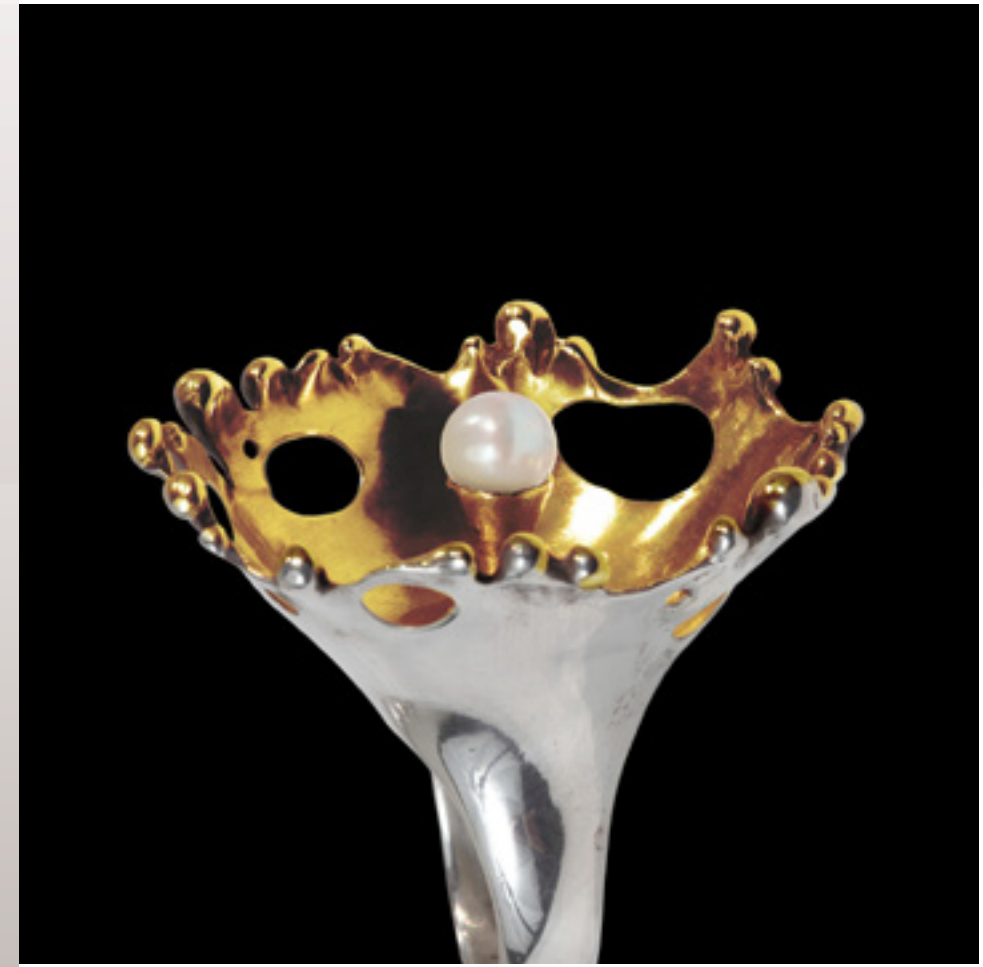




Splash ring

is a crown of liquid erupting in exuberance on your hand. Taken from classic high speed photography of water or milk spills, this is a frozen explosion of droplets. In the center the liquid extends a single pearl or gem. The form also enacts a metafore of the metal itself being cast into form.

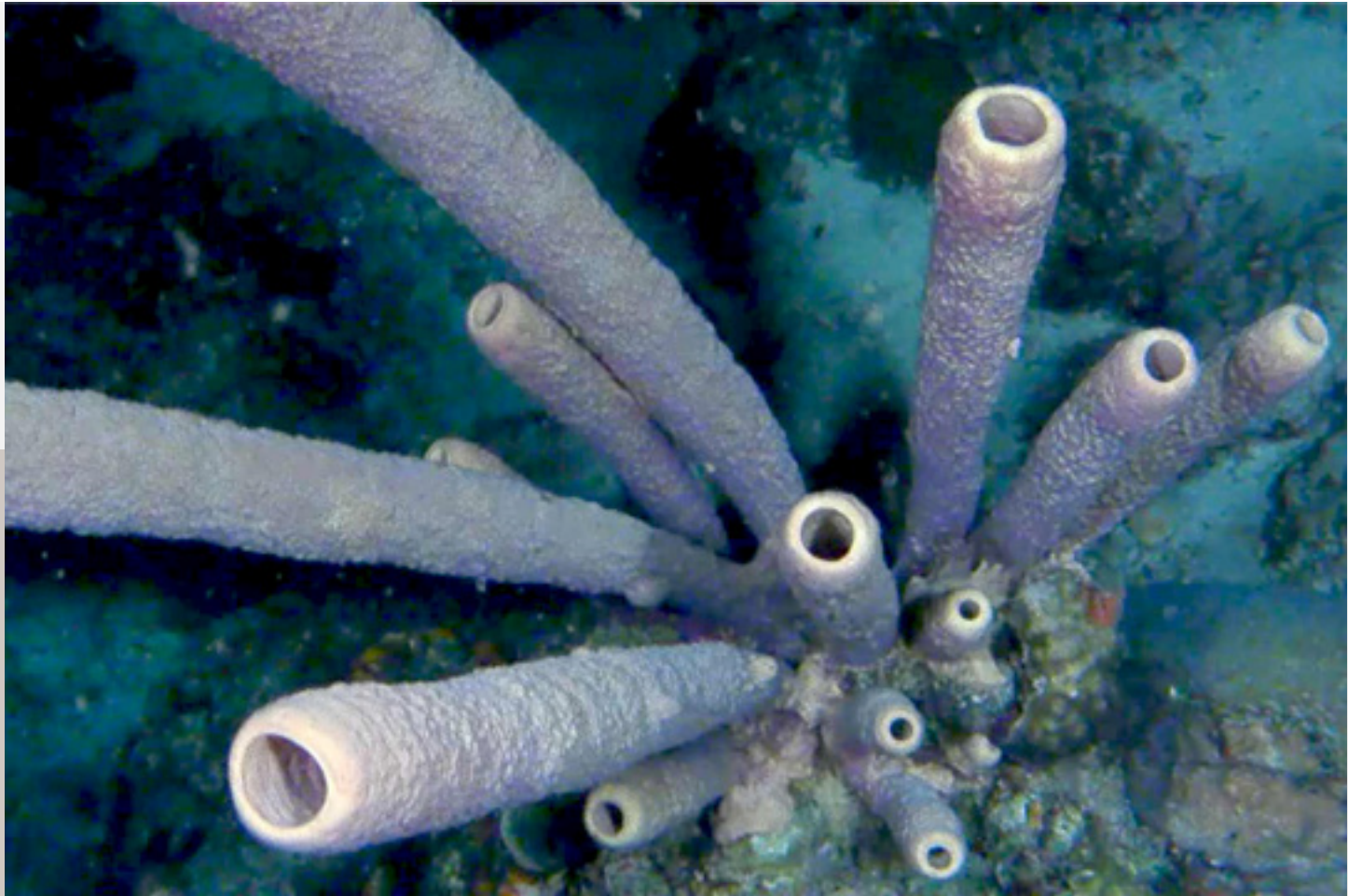
Corresponing to viscosity of the imagined liquid the shape varies in degrees from solid to lacy: Milk, 'H²O', and Vodka





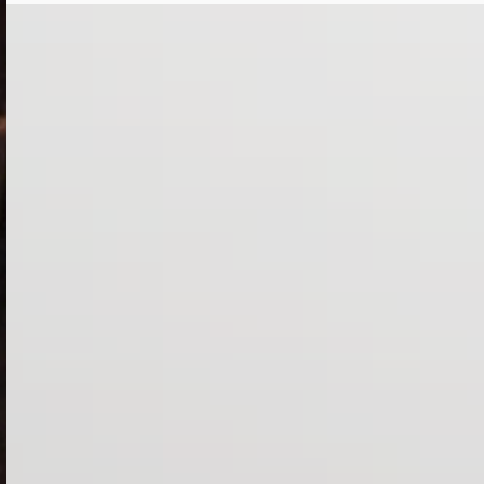


Coral ring



is a cluster of fluted cones emerging from a small band. The basic form is hollow, in some cases inhabited by pearls or semi-precious stones. It comes gold filled, matte or mirror polished.







Spoon ring

A teaspoon shape tapering into a slim band. The highly polished inside creates the effect of an illusory light bubble. Any medicinal connotation is entirely coincidental. Inscriptions may be applied.

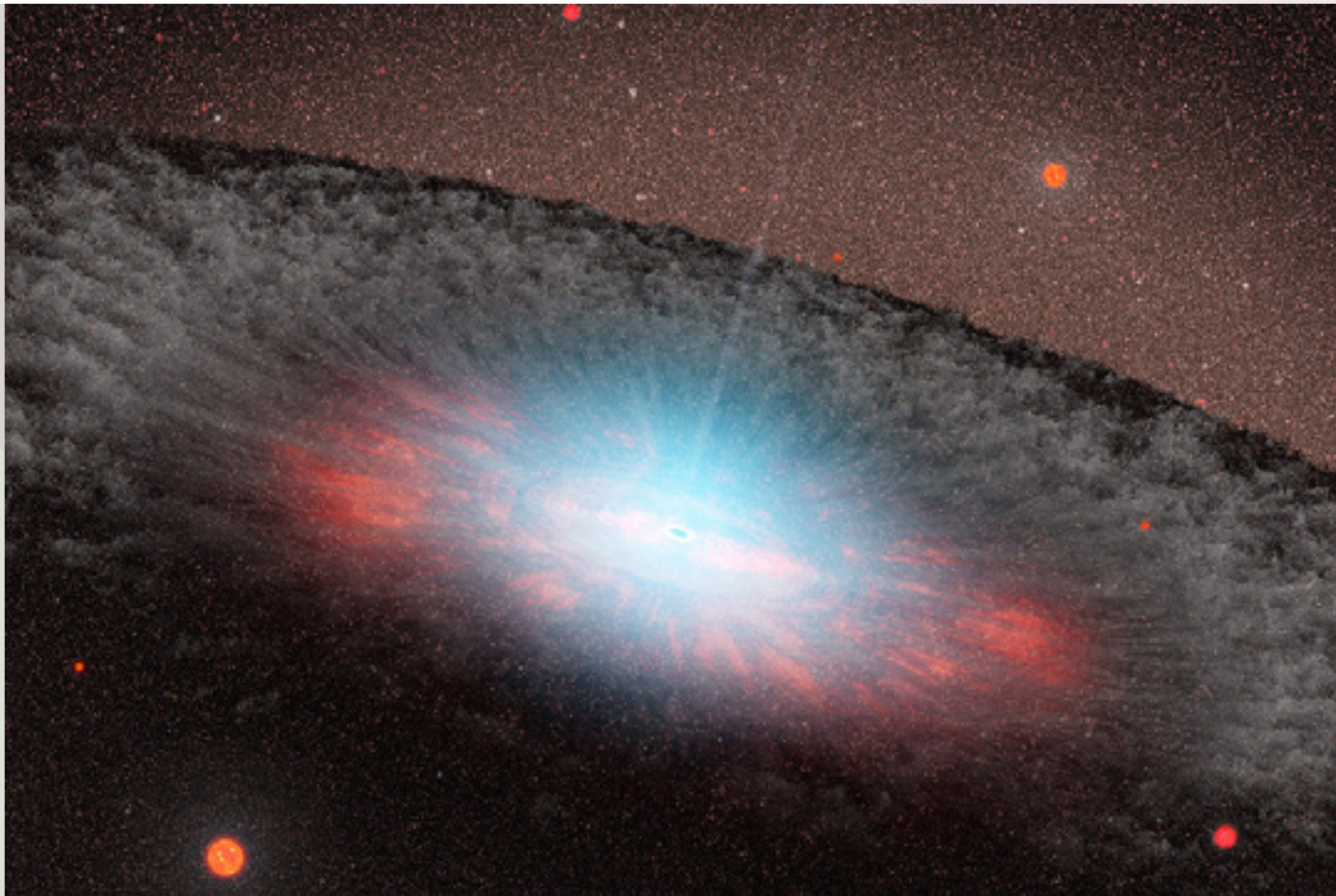


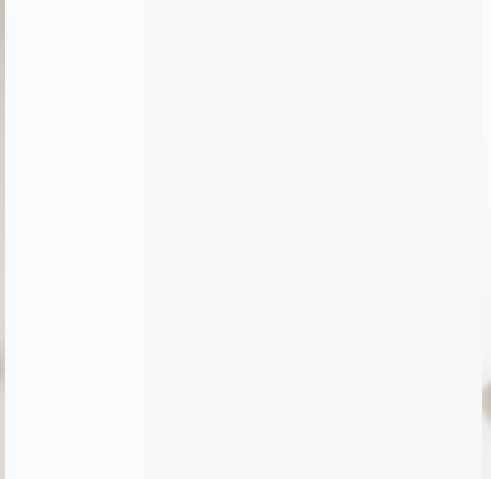
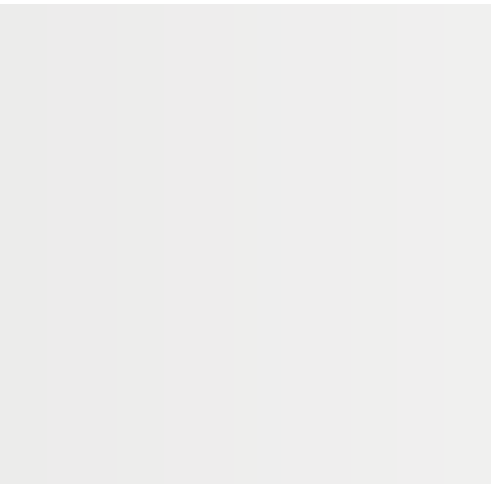
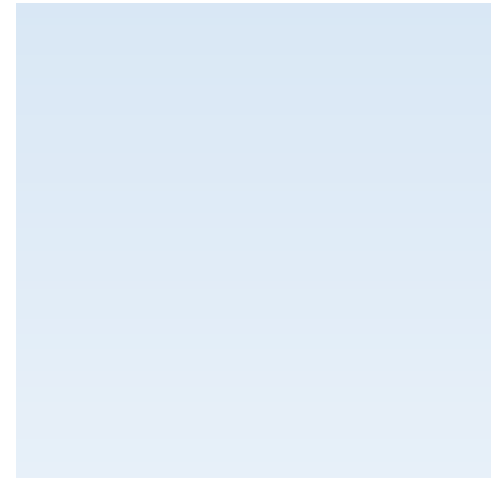


Siren ring

The large vortex literally rings with energy, like a glass harmonica. A precious gem raised up in its focal point receives maximum attention via the mirror polished dish surrounding it.

Siren flux has fluid perforations, whereas Siren star breaks into a gothic-magnetic field.





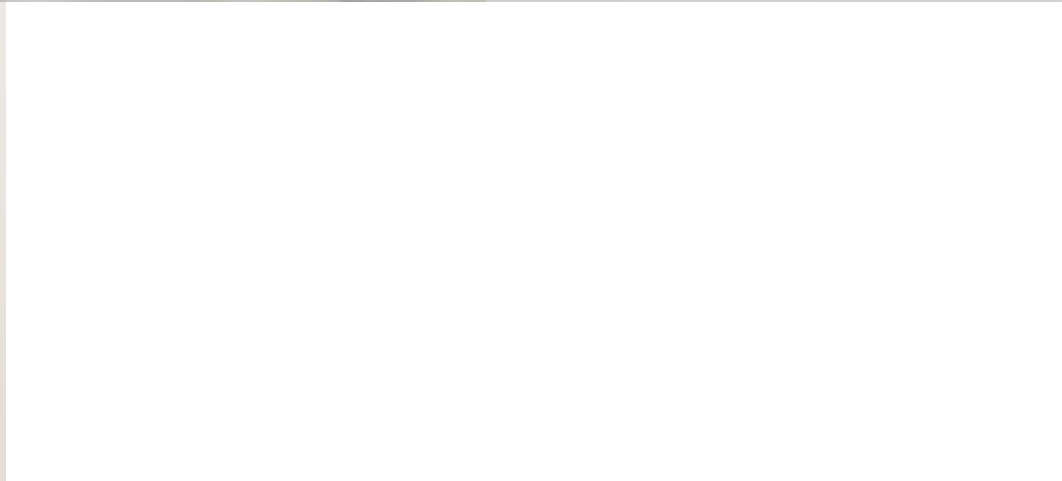
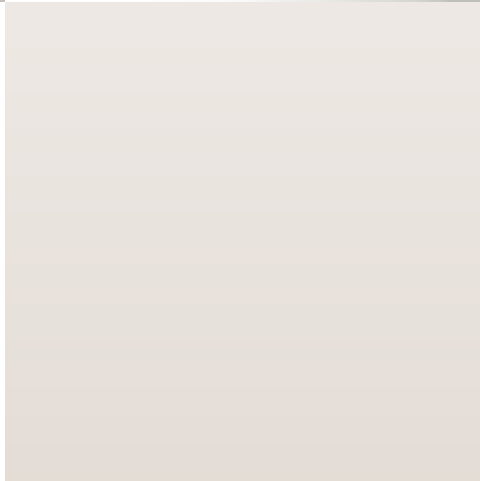
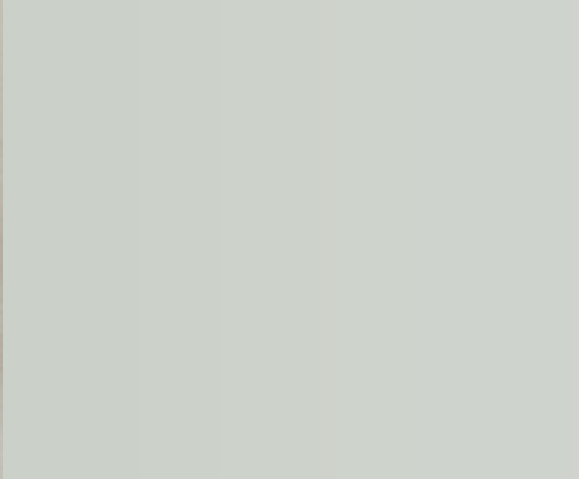
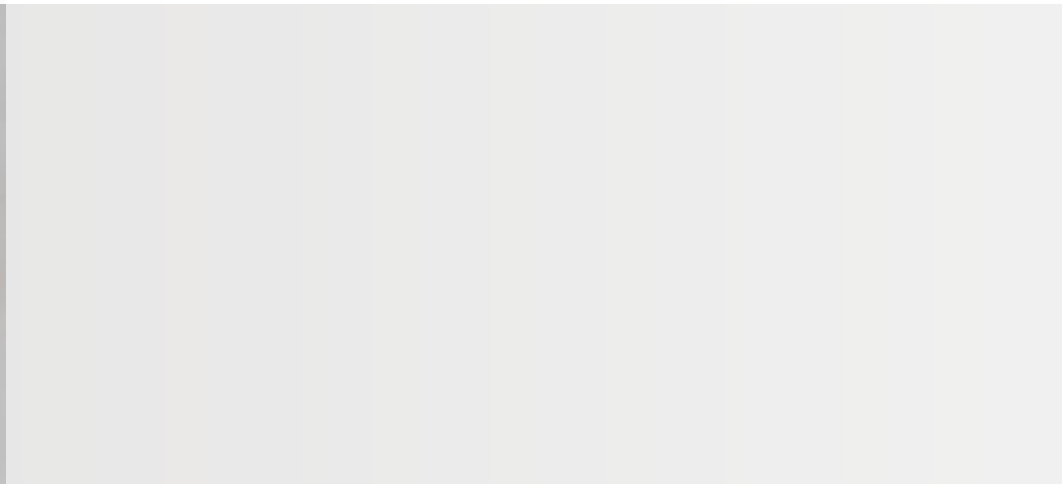


Coral Tree ring

Interwoven branches come together in a dome. The delicate, hollow structure is meant to symbolize nature's vitality.

Guastavino (far left) is cut into an architectural lacework, inspired by the Spanish architects vault structures (for the NY Subway and the Cathedral of St John The Divine)

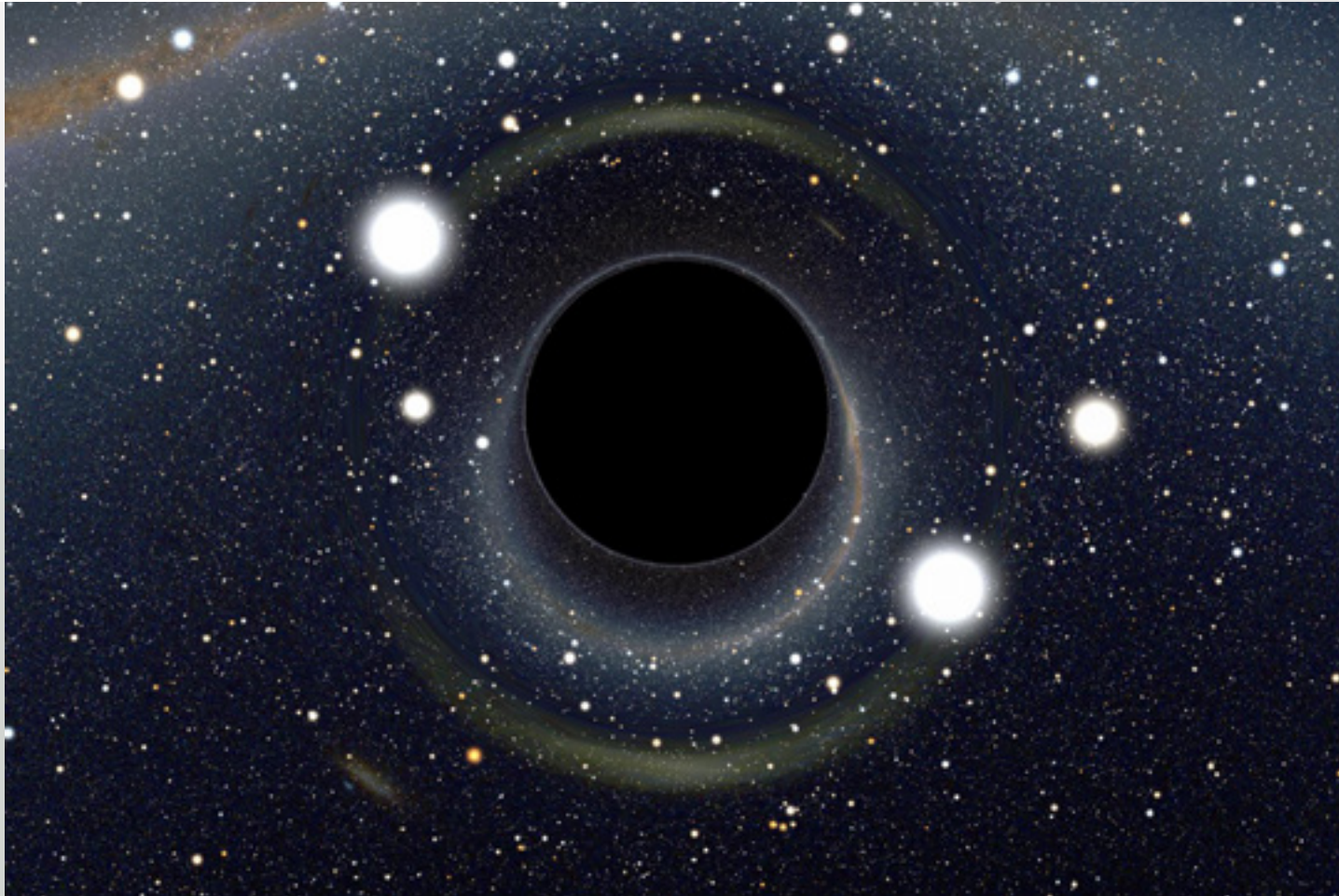


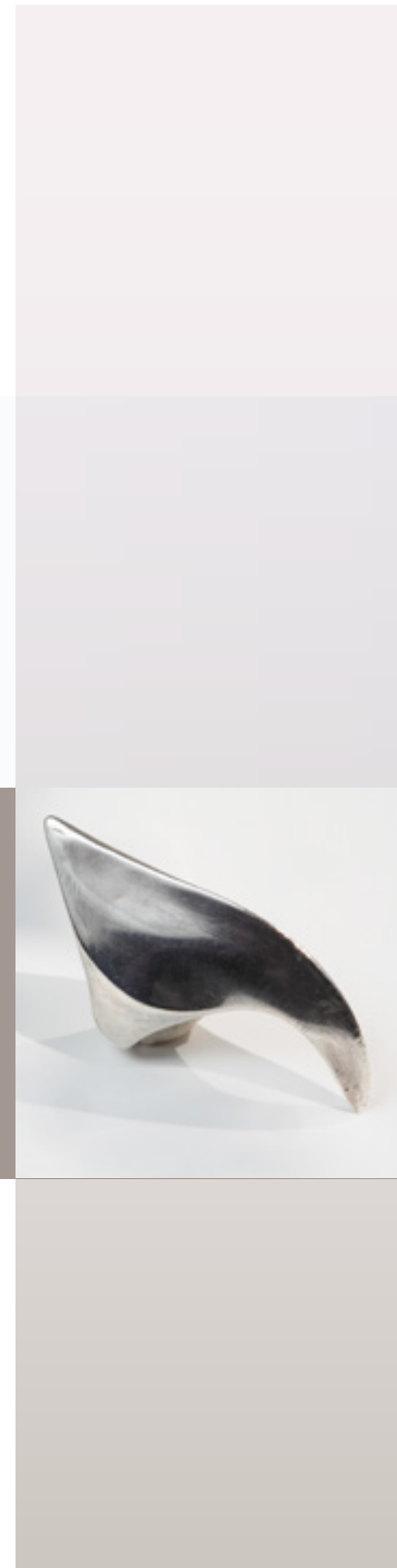


Möbius bangle

Resembles a torus shape whereby one surface twists around to form an endless coil. A wider band paired with a narrower one creates gravitational interaction and sound.

Möbius Saturn, inscribed by a single line, Triton, punctuated by moons, and '8', a slender closed double helix.



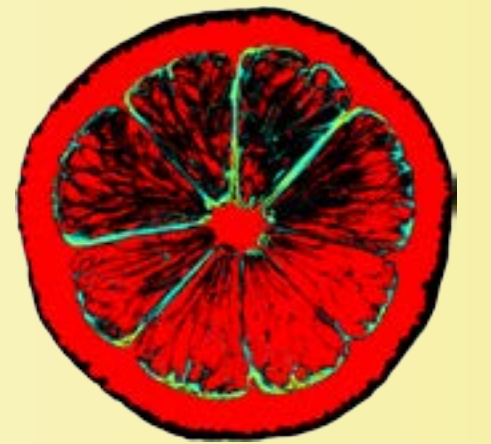
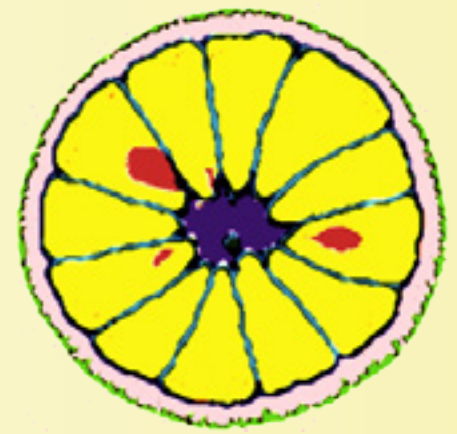
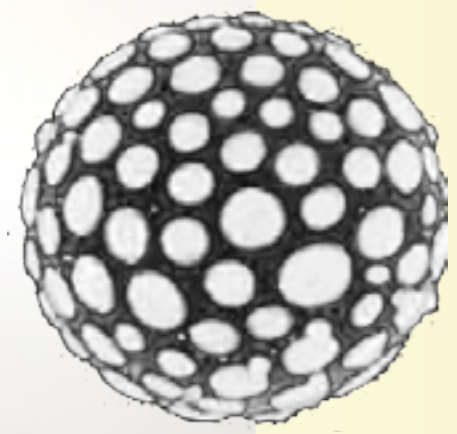
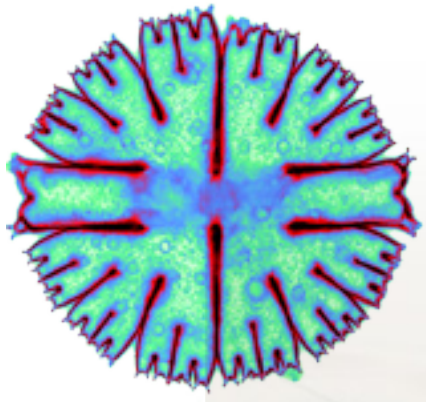


Bird ring

Based on an 'Ogive', just as the Concorde this is a dynamic winged shape. It may not be supersonic but embodies flight, as a sculpture perching on your hand or anywhere.

Concept: Gary Reck, design/execution: Suzanne Morianz

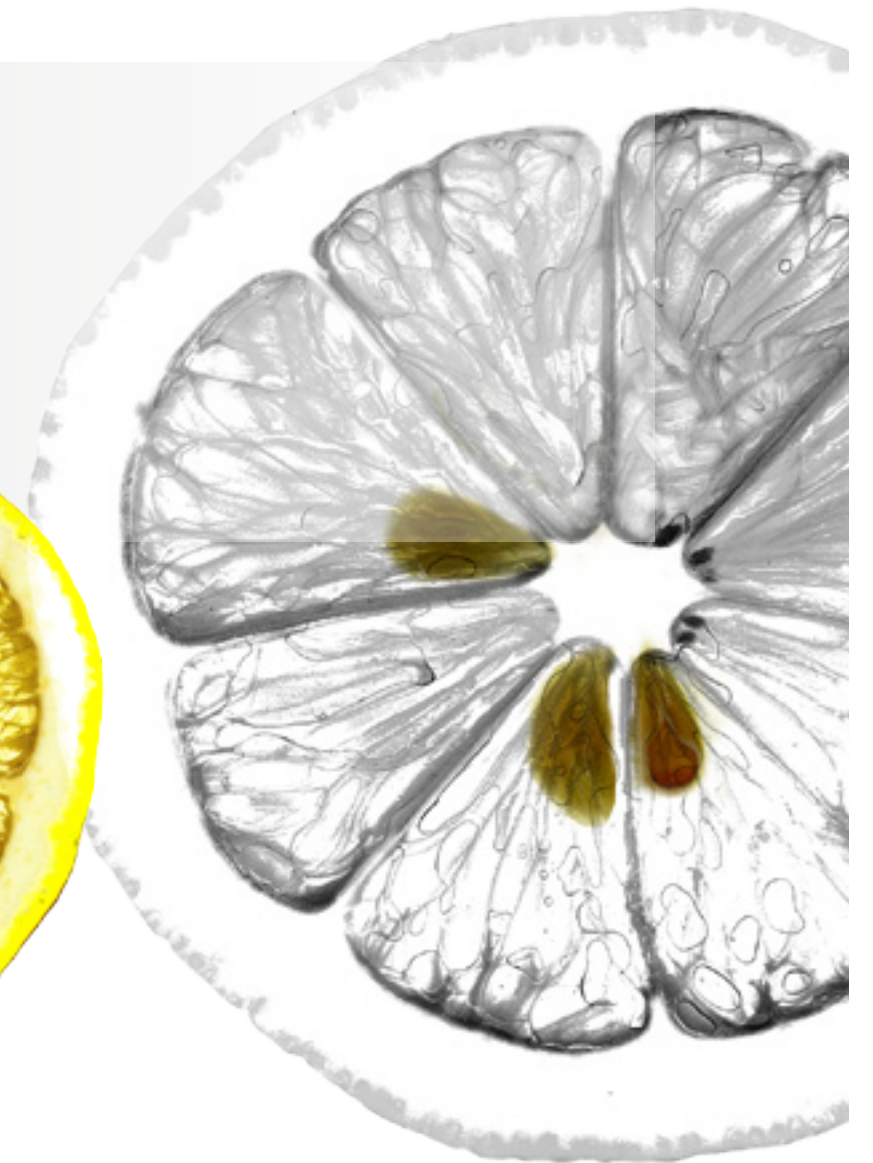
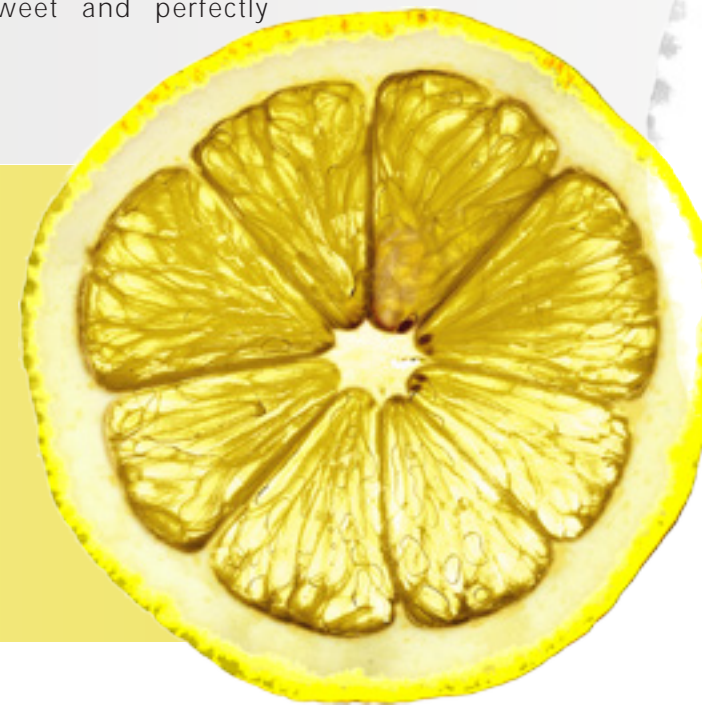




FRUIT rings

The inside of fruit reveals fascinating micro-architecture. It is beauty that informs all our senses.

Here the Summer Cocktail arrives in vibrant, luscious flavors for your hand and ear, Light, sweet and perfectly mixed.



These luminescent fruit wedges and macro specimen are made from resin containing multiple, transparent layers

Images, in some cases generated directly through a scanner, are digitally enhanced for maximum graphic effect. Subtle metallic coatings add vibrance to each piece.



mineral

diatom

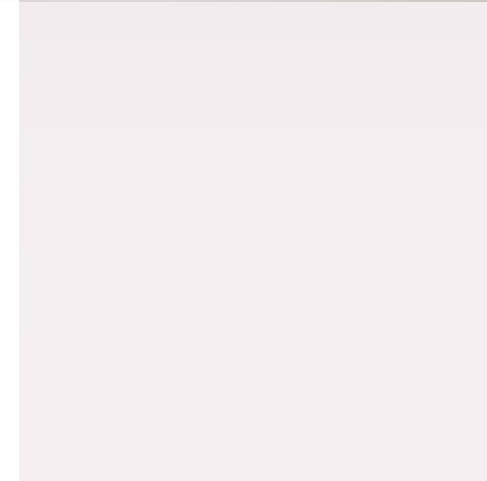
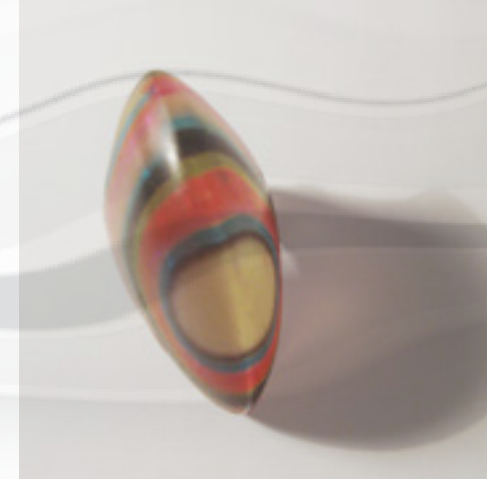
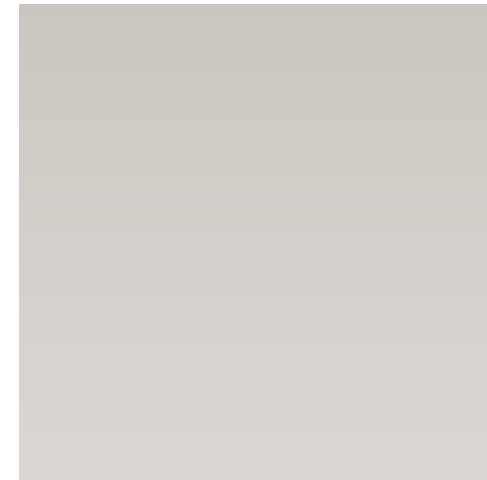
bacteria

radiolarian



citrus





(electric) KOOOL-AID rings

Spectacle in a diorama. Anything can appear in the looking glass; lava bubbles, fractals, the Alps, microbes, Coca Cola, or fractal patterns. This is a photoring that speaks a thousand words or just bursts into vibrant color.

These highly transparent pieces are made from resin cast in layers, where by some are treated with gold dust for iridescence before the photographic image is applied. Just like an onion smaller shapes are contained in larger ones

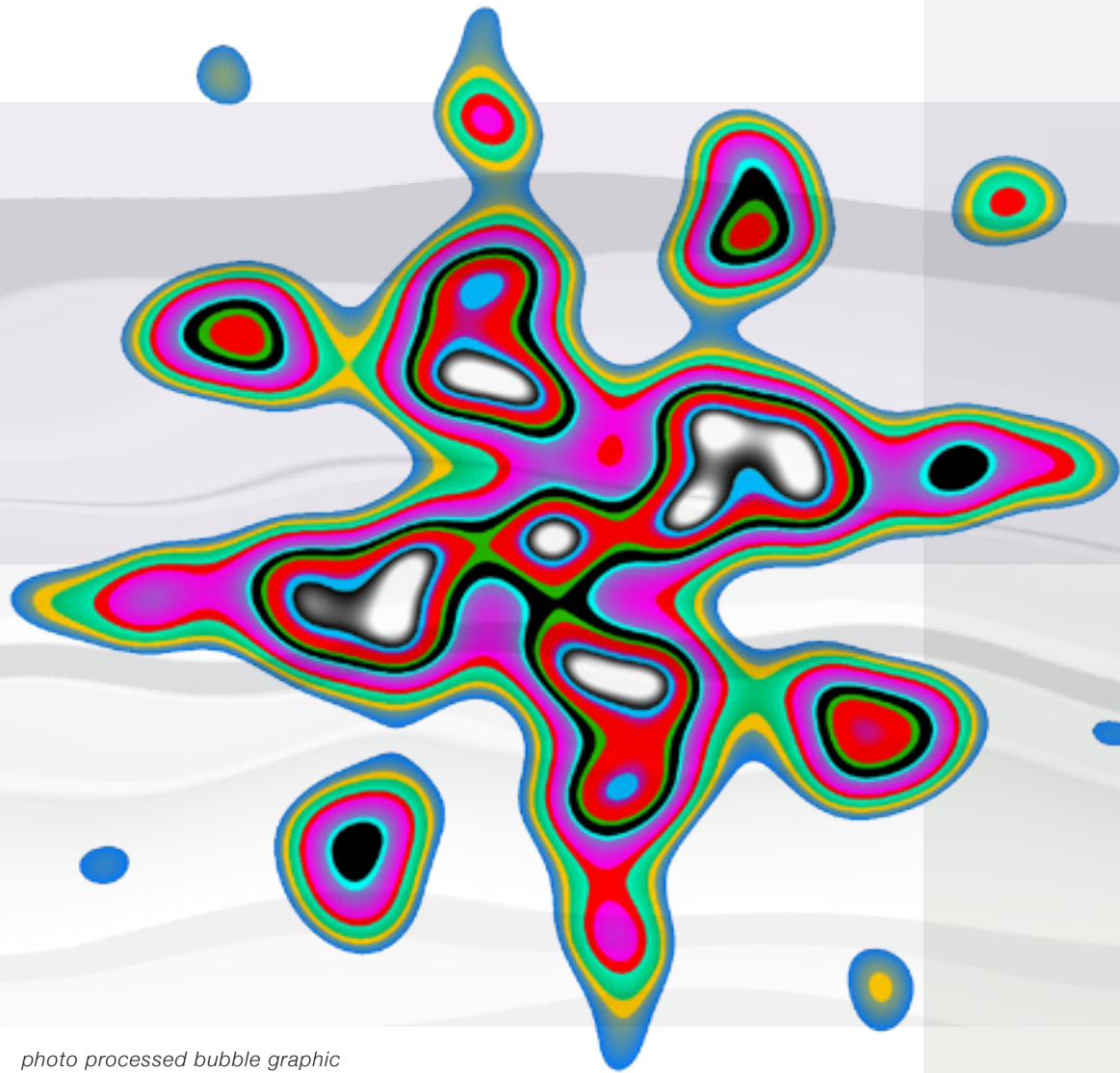


photo processed bubble graphic





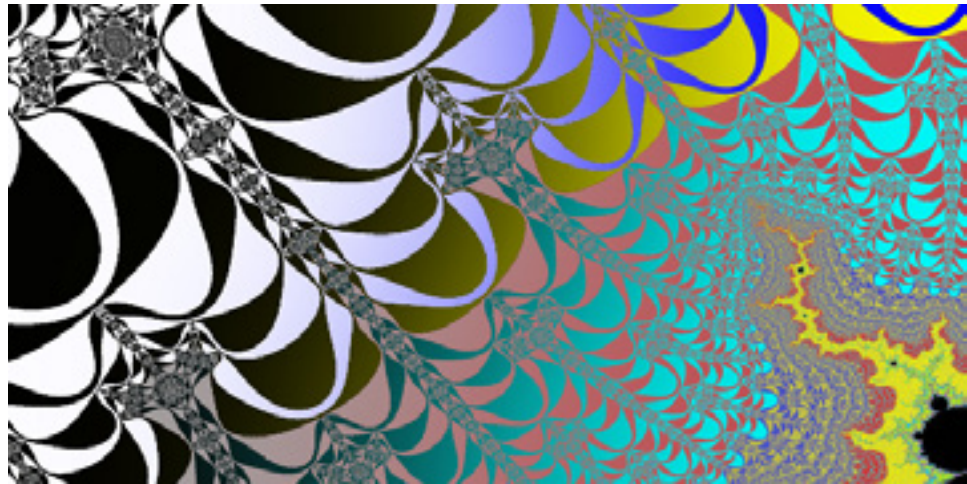
multi layered resin domes held in a sterling silver base



AQUA Kool-Aid

Takes a swim with jellies, algae, and the occasional fish caught in the looking glass.





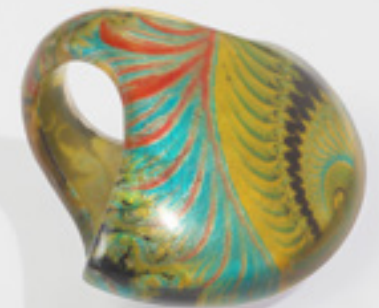
Mandelbrot 13



Egmont

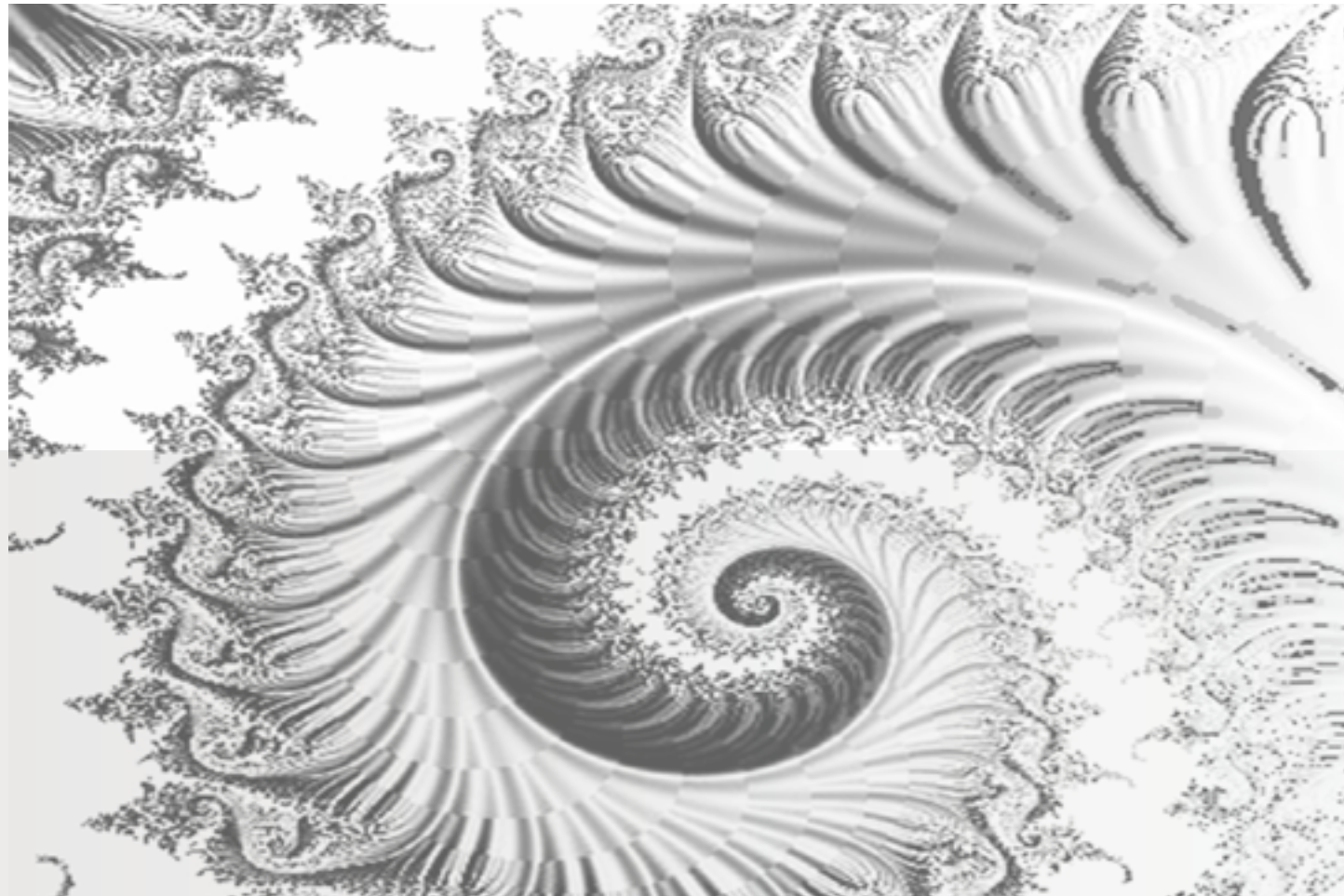


Back and Forth



FRACTAL Kool-Aid

Here the math of The Mandelbrot and Julia sets play in elaborate, baroque patterns and rainbow colors.



CURRICULUM vitae

Getting off to an early start Suzanne, at the age of 10 became a protege of the world famous goldsmith Sepp Schmölzer which led to a Solo Jewelry Exhibition in Klagenfurt, Austria (1978) The show consisted of silver jewelry, small sculpture and large mirror and brass wall hangings, and featured Barbara Kroth's striking detail photography.

This early success was followed by studies at the Academy of Applied Arts - Vienna, Austria, class of Metal and Industrial Design. Jewelry became exploration transcending traditional materials. Suzanne began experimenting with porcelain, lamp work, glass beads and plastics and ventured into ready-mades with sport fishing accessories, etc., eventually re-discovering polymer clay.

Work with the design team of Diane Von Fürstenberg on custom made accessories for Haute Couture collections resulted in a move to New York City. The earrings, necklaces, armbands and broaches were of a new, colorful, bold look reflecting the exuberance of New York nightlife with brilliant crystal and gold leaf enacting a metaphor on the city skyline. It was the dawn of the Swarovski crystal.

As an Independent Jewelry Designer Suzanne proceeded to sell at various shops in New York as well as Nordstrom department stores. At the same time taking things back to Vienna with a special show of marbled clay and metal creations at Seghaier Gallery and featured in Brigitte magazine, and a line of hair ornaments at Gallerie Henn (Vienna). The work highly influenced by Jazz, the burgeoning Hip Hop & Graffiti movement combined with an Art Deco sensibility and contemporary urban signatures.

New York City's underground fashion and punk rock scene of the 90ies was a new inspiration resulting in various graphic projects for edgy and sometimes controversial band posters and collateral (CrackSex, The War Hippies, etc.). Living in a spacious loft in Downtown Brooklyn, studio, band rehearsal space and party-central, Suzanne began working on light sculptures and room installations.

The daytime job at a special format film & design company Dennis Earl Moore Productions made her acquire extensive computer skills while becoming familiar with all aspects of film and video production. The incredibly diverse projects, each with distinctly different content involving innovative media technology opened up new concepts of perception and visual understanding.

Returning to the base Suzanne has emerged with a new line of hand-crafted sterling silver jewelry, while still experimenting with materials such as resins saturated with imagery and texture. Other current design work includes light sculptures, table top accessories and furniture.





design PHILOSOPHY

From early on I felt a great attraction to found objects, rocks and marbles, shattered car glass, broken mirrors, shiny, iridescent things in particular. Even candy had potential as I began making jewelry. A soldering iron my dad brought home yielded the first soft-metal experiments; I would stand on top of a barstool in the kitchen and drop melted globs of solder onto the floor. These metallic splashbursts became elements of some of my early creations. What followed were all kinds of wrapped wire and epoxy constructions, even stacking glass shards and capturing raw crystal as jewel substitutes, until by the age of 10 when I became an apprentice of the master goldsmith Sepp Schmölder who encouraged me to work in silver. While developing technique up from the ages my early works were influenced by Aztec and Etruscan art, and Byzantine ornamentation.

I ended up entirely consumed by the work as a teenager working all night in the basement with Jazz from my dad's old hand made tube system, before heading off to school.

The methods have changed, but the fascination with the object remains as the focus has expanded; the token of a jewel or a found object, the play with light, the impact of a wall painting, the performance of a dress... The idea brings close the material, then the material inspires in itself. And I still might end up working all night.

There's imagery in my jewelry that originates in nature and physics. Yet I find myself drawn to street art and graphic iconography. Very opposite vernacular. New York City is a very outspoken, agitated place in which everyone acts and re-acts.

To meet this challenge my work is characterized by expressive, sculptural form that teases with exaggeration and sometimes arrives at a visual pun; the concave Spoon ring delivering a spoon full of light, the Splash a metaphor for liquid metal frozen in time, or the Möbius bracelet, a run-on sentence, "goes around and comes around..."

My jewelry likes to solicit dramatic expression from the wearer, that's why there's an overabundance of rings. I embrace manufacture of multiples in variation of limited editions, keeping an eye on medium/mass production. My current "Neptune" line, is a series of hand made, individual pieces in sterling silver and bronze with a variety of finishes, patinas and auto paint. I also keep experimenting with silicone and cast resins, and design lighting, furniture, table-top accessories, clothing and costumes.

