

SU SAN COHN
Pieces of Peace

20.05.2023 – 24.06.2023



What are they doing in there? 2023

duration: 20 minutes

single channel

high-definition video

colour, silent

Credits: Su san Cohn with Fred Kroh

ABOUT PIECES OF PEACE

Su san Cohn's forthcoming exhibition, *Pieces of Peace*, interrogates the broad potential of adornment as a *peace-tool* while examining the impact of industrial production on handmaking in the age of automation.

A central point of distinction is Cohn's choice to work with machines rather than artificial intelligence. Cohn notes that machines are artificial **assistants**, lacking agency and freedom, thereby perfect for repetitive tasks. Machines have the capacity for *forever fabrication*, allowing them to continue making long after the artist has gone home, or even passed away. For Cohn, this presents an opportunity to explore the tension between the *democratic* and the *elite* as contextualised by the artist's studio practice. The robots will do the work most of the time, but they will not challenge the artist. For Su san Cohn, machines are a tool used to explore ideas, not collaborators.

In *Pieces of Peace* production seeks to subvert the idea of machines being used to create components for warfare by using them, instead, to produce peace offerings in the form of tokens and wearable craft. Throughout Cohn's practice, she has explored the language of jewellery as a antidote to society's anxiety about the stranger, *the other* and the interpersonally fractured.

The inherent potential of jewellery as a *peace-tool* is a central theme throughout the exhibition. Cohn posits that these adornments can serve as a means of communication and solidarity between people during difficult times. Together, the artworks explore the role these pieces play in creating a sense of connection and understanding between people as something which must be activated by personhood & humanness.

In its totality *Pieces of Peace* explores the potential of jewellery as a *peace-tool*, while examining the impact of industrial production on traditional handmaking techniques. Using robotic assistance in the production of these pieces, Cohn creates objects that are *beside the point*, objects that are accessories to the performance or action of peacemaking itself. The viewer is invited to world-build and ultimately, usher into existence, a narrative of machines which, rather than being employed for destruction, exemplify togetherness, reconciliation, and peace.

ABOUT SU SAN COHN

Su san Cohn is a jeweller and artist who utilises technology to modernise her craft. Her work explores the value and typology of jewellery, drawing from a range of influences including electronic and digital media, medical media, street and youth culture, and futuristic visions of cyberspace. With a history of working across art, craft, and design, Cohn's approach to her work is erudite. Su san Cohn has exhibited extensively in Australia and internationally, and the work is held in major public and private collections such as the Victoria & Albert Museum, London, England; The Shanghai Museum, China; Musée des Arts Décoratifs, Paris, France; The National Gallery of Australia, Canberra; and the National Gallery of Victoria, Melbourne.

[Exhibition Images](#)

EXHIBITION DETAILS:

SU SAN COHN: *Pieces of Peace* 20th May – 24th June 2023

GALLERY 02

ANNA SCHWARTZ GALLERY

185 FLINDERS LANE, MELBOURNE

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SELECTED EXHIBITIONS

Know My Name: Australian Women Artists 1900 to Now, Part Two, National Gallery of Victoria, Melbourne, (2021); *Every Brilliant Eye: Australian Art of the 1990s*, National Gallery of Victoria Australia, Melbourne (2017); *Boring, very boring*, Anna Schwartz Gallery, Melbourne (2017); *TarraWarra Biennial 2016: Endless Circulation*, TarraWarra Museum of Art, Healseville, (2016); *Forever Now*, Mona Foma, Hobart, (2015); *UNcommon Moments*, Anna Schwartz Gallery, Anna Schwartz Gallery, Melbourne, (2015); *Second thoughts*, Anna Schwartz Gallery, Melbourne, (2008); *Schatzkemmer Australien – Treasure Room Australia*, Gallery Handwerker, Munich, (2010); *By example: Australian contemporary jewellery*, The Museum of Arts and Crafts, Itami, Japan, (2010); *Chi ha paura... ? Salone del Mobile, Milan*; Stedelijk Museum 's-Hertogenbosch, The Netherlands, (2007); *Beyond Metal: Contemporary Australian Jewellery and Holloware*, Latit Kala Academy, Chennai & New Delhi, India, Prince of Wales Museum, Mumba (2007); *Freestyle: New Australian Design for Living*, Melbourne Museum, Object Gallery, Sydney, QUT Art Museum, Brisbane, Art, Gallery of South Australia, Adelaide, (2007); *The Crafted Object 60s-80s*, National Gallery of Australia, Canberra, (2006); *The Cicely & Colin Rigg Contemporary Design Award, 2006*, The Ian Potter Centre, National Gallery of Victoria, Melbourne, (2006); *1 protest / 1 object*, Anna Schwartz Gallery at The Depot Gallery, Sydney, (2004); *2003 Clemenger Contemporary Art Award*, The Ian Potter Centre, National Gallery of Victoria, Melbourne, (2003); *Black Intentions: Susan Cohn*, The Ian Potter Centre, National Gallery of Victoria: Australia, Melbourne, (2003); *Techno craft: the work of Susan Cohn 1980 to 2000 touring exhibition*, The Ian Potter Centre, National Gallery of Victoria, Melbourne, National Gallery of Australia, Canberra and various locations in WA, TAS and QLD (2000 - 2001); *Techno Craft 33.3%*, Glasgow School of Art, Glasgow, (1999); *Make Love with Design*, La Posteria, Milan, (1999); *Cohn*, Idée Gallery, Tokyo (1999); *Catch Me*, Anna Schwartz Gallery, Melbourne (1999); *Jewellery Moves*, National Museums of Scotland, Edinburgh, (1998); *Overseas*, Galerie Ra, Amsterdam, (1998); *The Somatic Object*, Earl Lu Gallery La Salle – SIA, Singapore, (1998); *Colin and Cecily Rigg Award*, National Gallery of Victoria, Melbourne, (1997); *Schmuck '97*, Internationale Handwerksmesse, Munich, (1997); *The Somatic Object*, National Museum of History, Taipei, (1997); *Contemporary Vessels and Jewels*, Shanghai Museum, China & Queensland Art Gallery, (1997); *Jewellery of the Future*, Galerie Ra, Amsterdam, (1996); *Vic Health National Craft Award*, National Gallery of Victoria, Melbourne, (1995); *Reflections*, Anna Schwartz Gallery, Melbourne (1995); *Way Past Real*, Anna Schwartz Gallery, Melbourne, (1994); *Cosmetic Manipulations*, City Gallery (now Anna Schwartz Gallery), Melbourne, (1992); *Rebus Sic Memory Containers*, Centro Studi Alessi, Milan, (1991); *Australian Fashion, The Contemporary Art*, Victoria and Albert Museum, London, Marimura Art Museum, Tokyo and Powerhouse Museum of Arts (1990); *...and does it work?*, City Gallery, Melbourne (1989); *Crafts Triennial*, Art Gallery of Western Australia, Perth (1989); *New Directions – Silversmithing*, High Court of Australia, Canberra, (1989); *A New Generation, 1983 to 88*, Australian National Gallery, Canberra, (1988); *Stuart Devlin National Craft Award*, National Gallery of Victoria, Melbourne, (1988); *Schmuckszene '87*, Munich, West Germany, (1987) and *Twentieth Century Jewellery*, Electrum Gallery, London.

ABOUT ANNA SCHWARTZ GALLERY

Anna Schwartz Gallery is a contemporary art gallery in Australia which has been owned and operated by founder Anna Schwartz since 1986, Anna Schwartz Gallery has identified and cultivated the careers of visionary artists from Australia and internationally. The gallery represents over thirty multi-generational artists and works on individual projects with artists and curators globally. Anna Schwartz Gallery distinguishes itself for its uncompromising conceptual position and contribution to culture spanning visual art, music and publishing, under the imprint SCHWARTZCITY.