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Working with lasers creates a physical distance between the artist/designer and the artwork/design. What effect, if any, does this have on the sensibility of the final piece?

The mechanisation could destroy the aura and authenticity of the work. In the following pieces, I tried to exploit the laser cutting process, whilst reincorporating some these lost qualities.

I attempted this by incorporating two aspects: hand finishing and exaggerating technical imperfections. The former involved softening the digital artefact through the humanistic touch of traditional hand-working techniques, whereas the latter was sought through various processes, such as boiling the laser leather cut pieces.

*'Acquasantiera*, pendant, sterling silver, cotton, leather, 2006. The leather centre piece has been laser cut and subsequently manipulated to render its edges imperfect. The perforated leather was then set in a traditional manner using claws and encased within a hand made oval silver disc.



*Riflessi*, necklace, sterling silver, amber silicone 2005, 10x9x 1cm

This work incorporates the use of laser cutting in the first stage of design, the design was laser cut into acrylic sheets, which were then used as a mould to cast silicone within. The resulting circular composition is then transformed by its own distorted reflection on the polished silver base of the pendant below.

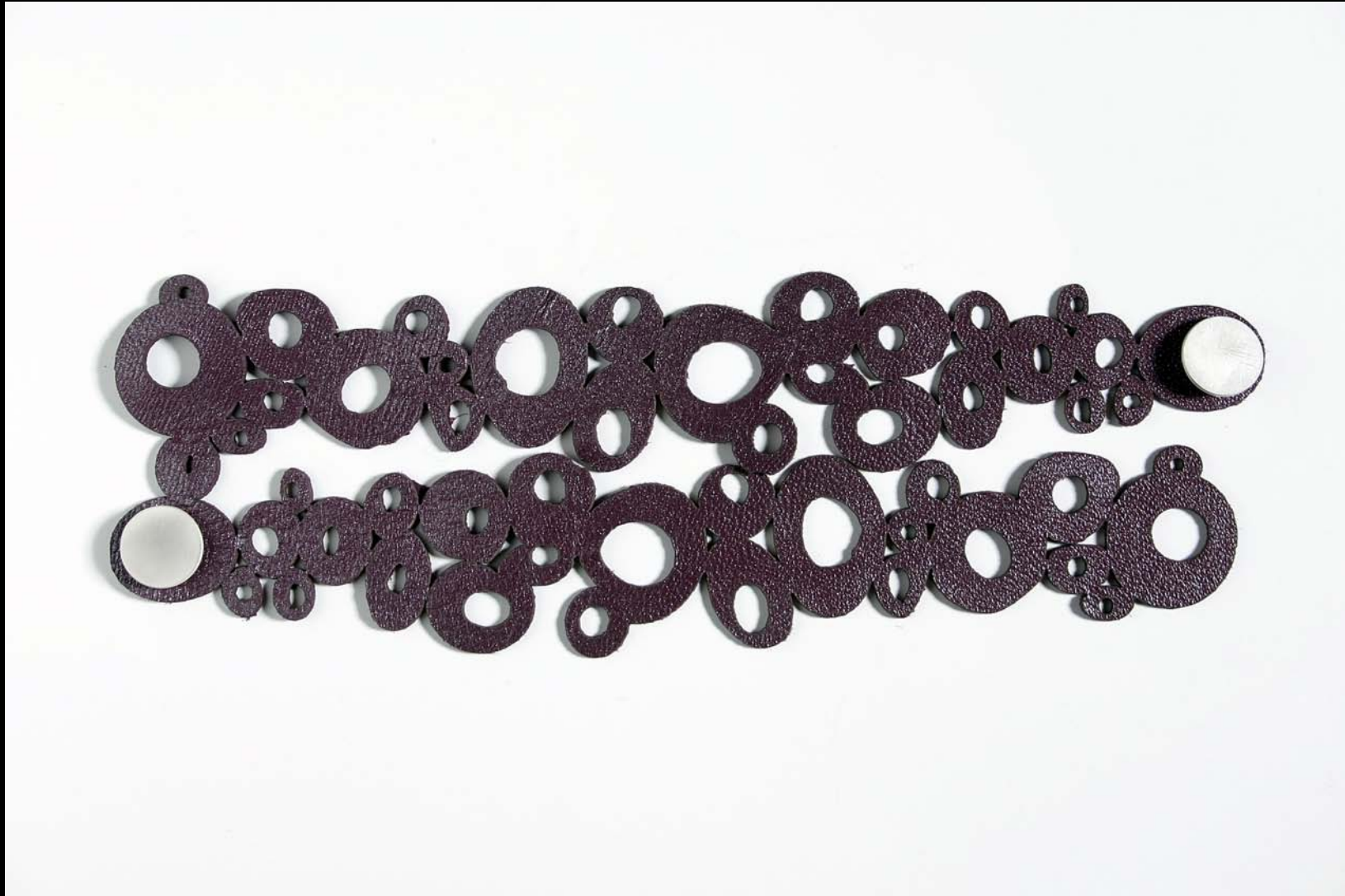


Brown laser cut leather with gold clasp, 2005.

In this work, the handmade and traditional is represented by the gold clasp, in which the gold has not been polished, in order to soften the colour and edges of the object.



Bracelet, leather, sterling silver. 2006





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