PROFESSOR DOROTHY HOGG MBE
RETROSPECTIVE
6-29 OCTOBER 2014

THE SCOTTISH GALLERY
CONTEMPORARY ART SINCE 1842
Lyric: adj... expressing the writer’s personal feelings and thoughts... [C16: from Latin *lyricus*, from Greek *lurikos*, from *lura* LYRE]

Used by a master, the language of jewellery is uniquely potent and intimate. Very few have the skill to use it as fluently as Dorothy Hogg, whose work provides a masterclass in making jewellery speak from the soul. Her jewellery is often characterised as restrained, but to do so risks missing its profundity. Beneath that minimalist exterior lies a depth of expression that pierces the heart; it can perhaps be described best as three-dimensional lyricism. Yet this pellucid exposure of Dorothy’s innermost feelings through the concentrating lens of jewellery speaks softly. Her voice is never didactic or hectoring, never insisting on its primacy over resonances from the lives of her jewellery’s wearers. She speaks the language of jewellery with an understated eloquence, offering dialogue and reflection, not dominance.

Dorothy’s insightful essay in this catalogue illuminates her thought processes and methods of working, describing with clarity how her state of mind and body at different periods have been subconsciously reflected in the forms and appearance of her work. This retrospective exhibition outlining the development of her jewellery therefore simultaneously offers a glimpse of her inner journey. A lifetime of conscientious commitment – to family, students, work – is mirrored by the painstaking nature of her making. As she points out, even her most spontaneous expressions are ‘meticulously planned’. The fluency of her jewellery appears effortless, but every maker knows this requires the highest level of technical and aesthetic skill: such apparent simplicity is invariably deceptive. The visual integrity of Artery Series Necklace 2005, for example, veils the complexity of its articulation, the careful attention paid to the way it hangs, the expert handling of taper; while its intrinsic coherence only heightens the impact of those startling flashes of red (21).

The sophistication of tone and colour in Dorothy’s jewellery equals her command of form. There is a depth of richness and nuance in her signature grey/black palette, paired with sensitive handling of surface.
She acknowledged the influence of the seascape of her home town of Troon in an interview with Philippa Swann for Crafts magazine in 2000: ‘Transient skies of every tone of grey with dark islands and headlands juxtaposed against a silvery changing sea. My eye is so attuned to these subtle and monochromatic tones that this has resulted in a tendency in my work to be restrained and understated.’ But while the finely controlled inlaid markings on her early steel and gold brooches recall louring skies relieved by shafts of golden sunlight (4), the darkness of some pieces also reflects periods of darkness and stress in her life.

When colour is used it is invariably striking and dramatic, its appearance seemingly punctuating significant moments in her life and work. She favours deep primary hues of red and blue, used for their ability to evoke passion or angst. Her response to the visceral power of these colours is both instinctive and informed. Their symbolism in jewellery has a long history. For the ancient Egyptians, for example, red was ‘the colour of blood with all its connotations of energy, dynamism, power, even life itself. But it was also the colour of... Set, patron of disorder, storms and aridity’; dark blue ‘was the colour of the all-embracing, protective night sky’; and the principal word for lapis lazuli (khesbed) was ‘as a synonym for ‘joy’ or ‘delight’.² Some of Dorothy’s earliest pieces incorporate gloriously rich lapis lazuli, but she also exploited the delicate, vulnerable nature of plique-à-jour enamel; a stunning early ring bewitchingly casts its vitreous light upon the wearer’s skin (II, III). Blue has reappeared in her latest jewellery, as bold lapis lazuli but also now as luminous opal. Red is used explicitly to evoke life-blood; delicate loops of small red beads suggest fragile strings of blood corpuscles (20, 22), while some recent pieces provide a visual shock with their splashes and pools of vivid crimson (23-27).

Wear Dorothy’s jewellery and discover further stimulation for the senses and emotions. She employs movement to create sound, a discreet music for the ears of the wearer; surfaces engage the sensation of touch (29, 30, 36). Her deft organisation of elements, and variations on their physical balance, create a spiritual calm at the eye of life’s storms. Brave and inspiring, driven by the maker’s own subconscious, this is jewellery that is always responsive to, and respectful of, its wearer. Allusive yet elusive, it speaks of, and to, the soul with quiet eloquence and spare elegance: a lyrical paean to life.

DR ELIZABETH GORING
Edinburgh, August 2014

I grew up in Troon, a small seaside town in Ayrshire on the west coast of Scotland where my father William Hogg and grandfather James Hogg each had a traditional jewellery business (Fig I). In both shops there was a hive of activity where watch and clock making, repairing, optical testing and prescribing, and the retailing of jewellery, silverware, clocks and watches took place. As far back as I can remember I helped in both shops, and would have much preferred to spend time there than attending the grim and uninspiring local primary school. I was immersed in an environment where adults around made things on a small scale at work, and at home where the women of the family were also involved in detailed knitting and embroidery. I was fascinated by the way my father and grandfather’s skill was focussed through an eyeglass on the small beating heart of a watch, and the tiny coordinated movements associated with that discipline.

As a family we always drew and made things, and on Saturdays and school holidays I was only too happy to be used as voluntary illegal child labour in the family business, making myself useful by restringing pearls,
arranging window displays, and later on behind the counter on sales, gaining valuable interpersonal skills. My secondary school in some ways made up for the deficiencies in my primary experience. Marr College Troon was the vision of benefactor Charles Kerr Marr in the 1920s enabling children of the area education within a grant-aided style institution, but which was free and open to all. In its heyday it was the best comprehensive school in Scotland. The art department was an inspiring and disciplined place, the head was a locally renowned portrait painter and a younger teacher a designer, so I flourished there.

I progressed to Glasgow School of Art in 1963 where at that time we studied a general art design foundation course with lots of drawing for two years, then for a further two years I chose a specialism. I distinctly remember that girls were expected to select embroidery as a craft subject in the first two years on the assumption it would be useful when they came to teach in school. I already had experience of embroidery and asked specifically if I could make jewellery instead, and fortunately this was allowed. Working with metal seemed my natural metier, and I went on to specialise in jewellery and silversmithing.

At that time an extraordinary teacher, Leslie Auld, ran the department. James Seal and the respected silversmith and engraver William Kirk assisted him on a part time basis. Leslie Auld, originally from Northern Ireland, was a talented silversmith who had studied at the Royal College of Art in London. The course he devised for Glasgow School of Art students was well designed and full of inspiration and motivation. We were well encouraged to be ambitious, and entered the few competitions that were available at that time, including the Royal Society of Arts Bursary and the de Beers Diamond International competitions. In 1967, in my final year at Glasgow, I won a Diamonds International Award for a platinum ring, and experienced the international publicity campaign spawned by the competition.

I have been described as a silversmithing jeweller; being taught by silversmiths at Glasgow might explain this. Leslie Auld gave me his bench and tools when he stopped making, and I took the bench with me to the Victoria and Albert Museum, London, to use when I started my residency in 2008. I think he would have liked the idea of it being there.

In 1967 I sat the entrance exam at the Royal College of Art, London. At that time the exam lasted a week, and the short-listed students were required to design and make models of ideas for jewellery. The exam provided me with my second visit to London, and I was delighted to be invited to take up a place with nine other selected students. The Royal College of Art was the only visual arts
postgraduate institution in the UK at the time, and ten places were offered to jewellers and ten silversmiths. During my time there Sir Robin Darwin successfully acquired Postgraduate university status for the college. This period also coincided with the student occupation of Hornsey College of Art, London within an international climate of change, student unrest, empowerment and politicisation.

Driving my work at that time were impulses, firstly a reaction against highly precious jewellery perceived as a status symbol, and secondly a desire to make good design available to a wider public by designing for industry. The work that emerged was intended as artist jewellery, an expression of a very personal kind, not superficial but responding to an inner voice and to be viewed in the same way as artistic expressions in other media. I worked mainly in silver as I could realise wearable pieces on a larger scale. To begin with I often incorporated, transparent plique-à-jour enamel of a very specific lapis lazuli blue colour. My approach to design could be described as Constructivist (Fig II), as the forms developed in my hands piece by piece in a three dimensional way. Designing successfully for jewellery production is a challenge, and I was interested in both these seemingly contradictory approaches.

During my time at the Royal College of Art I worked with plique-à-jour enamel
and sculptural angular form (Fig III), which reflected the tension I was experiencing at being transplanted from a small Scottish town to the centre of the metropolitan London and studding within a very competitive institution. I explored the extremes of producing jewellery from titanium and silver using stamped and formed production methods to hugely time consuming one-of neckpieces made of numerous individuals units incorporating innovative linking systems to create effects both sensuous and engineered. One of these pieces was selected for the exhibition ‘The Craftsman’s Art’ at the Victoria and Albert Museum in 1973 and was sadly subsequent stolen from an exhibition in the British Craft Centre Gallery in Earlham Street, London.

I left the Royal College of Art in 1970 with a prize and a silver medal for work of special distinction and the offer of participating in three exhibitions. I rented workshop space in London and showed a collection at Pace Gallery, Scensus Gallery and in an exhibition of contemporary Scottish Applied Art at the Quantas Gallery in Piccadilly.

In 1970 I moved back to Edinburgh and set up a simple workshop, qualified as an art teacher, and initially taught part time in secondary schools, then as a temporary replacement lecturer at Glasgow School of Art and for eleven years lecturing at Dundee College of Art. With my own work I wanted again to explore two strands. Firstly special unique pieces, and secondly to make more commercial jewellery for the kind of progressive retail outlets that were beginning to appear in the early 1970s. With the brooches made during that period the interest was in the relationship between positive and negative shapes punctuated by the rhythms of light reflecting gold wires. The forms I used were geometric, frame-like hollow constructions in silver and gold. I won a Scottish competition with one of these pieces and with the £150 prize money bought a much-needed set of rolling mills. I started off with very little equipment apart from hand tools, as I had not at this point inherited my grandfather’s metal I had to hammer it out to a thinner gauge, so the rolling mill is still a cherished piece of equipment. In the following year I won the Ian Clarkson competition and was then able to buy a polishing motor. My workshop began to take shape.

During the 1970s I was to de-personalise the work I made, and was interested in the American artist Sol LeWitt (1928-2007) who coined the term conceptual art to describe art where the idea was more important than the work itself. He excluded personal taste and style in his wall drawing of the time. I found I could relate to this detachment, as it seemed to relate to the realisation of an idea in the materials I use. The nature of my craft insists
that even the most spontaneous expressions are meticulously planned.

In the early 1980s there was a wind of change in contemporary jewellery. A reaction against status symbol jewellery and re-thinking of materials and what could be considered precious. The radical breath of fresh air was demonstrated at the British Crafts Council in 1982 in an influential exhibition called ‘Jewellery Redefined’, the first international exhibition of multi-media non-precious jewellery.

Coinciding with this new imperative the cost of silver rose dramatically, so on a tight budget it was difficult to feel generous and expansive in its use. I wanted to feel freer in my use of material, so I started to experiment with mild steel into which I pressed a steel tool to form a bulge or bump. This unconsciously reflected my own changing form, as I was pregnant at the time. I inlaid the formed steel with wires of fine gold, silver, platinum or copper, and then used a mixture of chemicals to blacken the steels as one would with guns to inhibit rust. This series became more organic, as the experience of having a child was reflected in my work. These pieces are black, minimal; some are sperm like and there is symbolism in the pattern of lines (Cat 4, 5). Also my signature subconscious predilections are in evidence with the manifestation of a triangular point and lines or forms going in opposite directions. I never look to outside
sources to furnish me with ideas, but I am psychologically and visually rooted in the cultural heritage of Scotland, and the Calvinistic ‘less is more’ ethos sits comfortably with my range of expression, although I do allow myself the occasional flourish of excess.

My life changed in 1985 when I was appointed Head of Jewellery and Silversmithing Department at Edinburgh College of Art (Fig V). Along with this responsibility came invitations from professional organisations, committees, selection panels and conference organisers. It took all my energy and I worked ridiculously long hours while taking into my tolerant husband, young son and family life. Therefore my own artistic jewellery took a back seat for a while. The department and its graduates began to gain a significant reputation as students won competitions and, graduates like Katy Hackney, Grainne Morton, Anna Gordon, Andrew Lamb and others became established, while some entered the industry as designers and others used their communicative skills in teaching and lecturing. I had a strong vision of how to steer the department and how to enable emerging graduates to set up their own businesses. In fact our course was able to accommodate and nurture students who were not easily type cast in the mainstream of jewellery and silversmithing. I was fortunate to have excellent colleagues in the late William Kirk, who was as talented a teacher as he was a silversmith and on seeing her inspiring degree show at Middlesex Polytechnic I contacted Susan Cross who later joined the team as a part time member of staff and became full time when William retired. I learned to create an environment where talented people felt they were enabled to flourish, and found it a most rewarding experience. I must have engaged with over 2000 students from many countries in my teaching life, and it gives me continuing pleasure to hear of their developing careers.

However, freelance curator, and thinker on all things craft-related, the remarkable Amanda Game invited me to have a solo exhibition at The Scottish Gallery during the Edinburgh Festival of 1994, so after much burning of the midnight oil I showed a new collection there. This new body of work was all about balance, as I walked the tightrope of trying to balance all aspects of my already busy life and produce a considerable body of work. The ‘Spirit Level’ Brooches (Cat 6, 8, 9, 10) and the Neckpieces from this series have geometry, with hollow forms or ‘pods’ and my recurring angles and points as well as the exploration of the relationship between positive and negative spaces, but also evident is a subtle organic reference (Fig VI). The linear navette forms of the brooches held freely moving groups of wire shapes. This collection was designed to respond to the movement of
Dorothy Hogg, Head of Jewellery and Silversmithing at Edinburgh College of Art 1985-2007

photograph: Shannon Tofts
the body, and the pull of gravity. The ‘Plumb Line Neckpiece’ from this series can be worn in 10 different ways and is now in the collection of National Museums Scotland in Edinburgh. Two of the ‘Spirit Level’ brooches are in the Crafts Council Collection, London.

My husband and son are both musicians, and my contribution to the general cacophony was a noise Bangle with One Hundred Rings, now in the collection of the Worshipful Company of Goldsmiths in London. A major Crafts Council exhibition in London entitled ‘Shining Through’, curated by Marina Vaizey followed The Scottish Gallery exhibition where I exhibited a further collection of brooches and neckpieces exploring the theme of balance.

I was invited by a number of galleries in the UK and the USA to curate and to exhibit my own work in exhibitions both of graduates of Edinburgh College of Art and of Scottish contemporary jewellers and silversmiths. Most notably in 1995 and again in 2005, were ‘Edinburgh Comes to Islington’ for the Lesley Graze Gallery London, and ‘100% Proof: a distillation of new work in jewellery and silversmithing from Scotland’.

Much to my surprise, delight and panic I was short-listed as one of ten exhibitors for the Jerwood Applied Arts Prize in 2000, and one of the pieces I made for the exhibition, a ‘Tumbling Neckpiece’ was subsequently purchased by the Victoria and Albert Museum, Vienna, Austria.
London. It looks deceptively simple, but is of a fairly complicated construction having four elements with different materials joined in invisible ways. The senses of sight, tough and hearing are equally involved in the design. Also made for the Jerwood exhibition was the first piece in what developed into the theme of my work since 2000, the ‘Artery Series’. This technically demanding piece is a large circular brooch comprising of 23 cells with red felt trapped in each (Cat 15 is from this series). I think of it as a *memento mori*, a reminder of the passage of time, and I was delighted when Dr Elizabeth Goring, then curator of the jewellery collection at the National Museums Scotland, Edinburgh, purchased it for their collection. The ‘Artery Series’ observes the fragility of human systems, structures and life and I use the red colour for its symbolic value. In 2004, Amanda Game invited me to have a ten year retrospective exhibition at The Scottish Gallery during the Edinburgh Festival and the ‘Artery Series’ was the central theme.

In December 2007 I decided to retire from Edinburgh College of Art after serving over twenty-two years as head of department and professor. It was a wrench leaving the talented motivated hard working staff and students. In the summer before I left Edinburgh I responded to an email inviting applications for the new residency programme at the Victoria and Albert Museum. After two interviews and two presentations, I was offered the opportunity to be the first craft resident in the new Sackler Centre for six months in 2008. I have often expressed a wish to be shut in to the Victoria and Albert Museum for a month, and so the opportunity was a wish fulfilled!

The post was the joint initiative of the Crafts Council and Victoria and Albert Museum, and I had a number of conditions to observe as well as a teaching various projects and working with the public. The highlight of my six months was the time I spent in the Metalwork department (Fig VII). I was granted security clearance, and on my first visit behind the scenes Clare Phillips immediately picked up on my desire to flit from drawer in an attempt to see as much as possible, so on subsequent visits I was allowed to look randomly at the wonderful and curious pieces of jewellery in storage. I cannot enthuse enough about how fascinated I was, and how much I appreciated the support and warmth Dr. Richard Edgcumbe, Clare Phillips and consultant curator Dr. Beatriz Chadour-Sampson. They have such vast knowledge, and yet are the most modest and delightful people.

I was most interested in the jewellery collection of the Victoria and Albert Museum with an emphasis on symbolic meanings, as these relate to the symbolism in my pendant with Egyptian goddess of childbirth Taweret, with death such as the Tor Abbey jewel from 1540-50 and German memento mori jewels of the 16th and 17th centuries fascinated me with their message that life is vulnerable and sometimes short. However I also found the development of certain techniques intriguing such us the necklaces with seed pearls from the early 19th century. These were fascinated because of way the seed pearls were sewn with horsehair onto pierced mother of pearl supports.

I loved working late at night in the Victoria and Albert Museum studio when there were no interruptions except for the occasional visit of a security guard. In order to contextualise my ideas I searched the museum database for sculpture busts and found in Queen Victoria the perfect subject, so large print outs of her portrait and other sculptures surrounded my space with projected ideas for contemporary jewellery imposed on their graphic representations. My stated intention for the residency was to explore ways of loosening up my approach to idea generation. When asked at the initial interview what I would do with 4000 parents and children coming to the Sackler Centre over a weekend I responded with ‘make a big chain and wrap it round the Victoria and Albert’. This project fed into the major event ‘The Chain of Talent’ organised for the official weekend opening of the Sackler Education Centre. Workshops were set up where families and children of all ages could make a charm to add to the oversize charm bracelet that snaked its way through the museum. The anticipated 4000 people turned eventually into 5000 and two of my graduates Andrew Lamb and Natalie Ryde helped with the safe delivery of techniques and the enabler of the project, Victoria and Albert’s Heather Whitely masterminded the project to its safe and delightful conclusion. I made two large charms myself to attach to the bracelet one using a dancer’s head by the Italian sculptor Antonio Canova (1757-1822) silhouetted and embellished with impressed hanging aluminium discs, the other was inspired by the credit crunch and I used print outs of hands found on sculptures from the Victoria and Albert database, these were constructed to be reaching after textured metal coin-like discs apparently slipping from their grasp.

The first post-Victoria and Albert collection of new work I showed at Collect in 2009 in the Saatchi Gallery, London with The Scottish Gallery and at Goldsmith’s Hall in a major exhibition ‘Creation II’ (Cat 22). I was delighted when Middlesbrough Institute of Modern Art (MIMA) purchased two pieces from
Collect for their permanent collection. One a necklace called ‘Victoria and Albert Secrets’, where dust and fragments of gold leaf from forgotten corners of the Victoria and Albert Museum were encapsulated in transparent bubbles. The other a brooch where an emotion symbolised by red pigment was trapped contained and framed in silver (Cat 23-27 is from this series). The generosity and knowledge of the Victoria and Albert curators guided me into their collections. Mourning jewellery holds a particular fascination for me, where as a way of remembering loved ones, portraits, hair and pearls were trapped behind a lens to form a piece of jewellery. The pieces I saw and handled haunted me and the idea of an emotion, captured behind a transparent screen became a theme of my residency. This idea became manifest in a series of brooches and neckpieces I made with silver and red pigment combined occasionally with the addition of seed or black pearls, in place of hair I used the skeletal structure of leaves (Cat 25). As often happens with a creative response to restrictions, new ways of thinking and working develop. My response was to work more spontaneously and to use materials I encountered by chance.

In June 2009 I curated and set up an exhibition of twelve jewellers at Contemporary Applied Arts Gallery in Percy Street, London and also became a Trustee of the Crafts Council. Then much to my surprise and delight two wonderful things happened in 2010. I was presented with a Lifetime Achievement Award by the Goldsmith’s Craft and Design Council, which came in the form of a beautiful silver medal and the Incorporation of Goldsmiths of the City of Edinburgh presented me with an exquisite silver teapot they commissioned by the talented silversmith Grant McCaig.

I am interested in the new directions digital technology offers to the crafts and find the new hybrid of digital and the handmade producing a fresh visual language for objects. I worry about the loss of hand skills and drawing from our art school systems as these skills once lost are hard to regain. I am however working to develop my own life drawing and printmaking skills and after a spate of demands on my curating, lecturing discussion and commentary skills I look forward to the next step in this creative journey.
1  Articulated Necklace, 1969-1970
labradorite, silver
19 x 26 cms
2  Earrings, 1970s  
titanium, silver, mixed metals  
5 x 2 cms
3 1970s Ring
silver and gold
2 x 2 cms
4  Inlaid Brooches, 1980s
steel and gold
from left: 5 x 3.2 cms, 8.3 x 1.7 cms (NFS), 8.7 x 1.5 cms, 6 x 3.5 cms
5  Brooches, 1980s
steel and gold
left: 8.5 x 1.5 cms, right: 7.5 x 4 cms
6  Brooch, *Spirit Level Series*, 1993
oxidised silver and gold
9 x 4.7 cms
7 Earrings, Spirit Level Series, 1994
oxidised silver and gold
8.3 x 1.5 cms
8 Brooch, *Spirit Level Series*, 1993
oxidised silver and gold
9.5 x 3.5 cms
Brooch, Spirit Level Series, 1993
silver
10.4 x 4.5 cms
“Such absolute balance and apparently effortless precision indicate her rigorous eye and her masterful craftsmanship. Linear purity endows a monumentality regardless of size; then all is transformed, the calm and static made responsive and vital though movement when worn.” Clare Phillips, Victoria and Albert Museum

10 Brooch, *Spirit Level Series*, 1993
silver and gold
9 x 4.7 cms
Long square necklace, 1996
silver
overall length 50 cms, squares 3.2 x 3.2 cms
photograph, left: John K McGregor
Square Circle Brooch, 1996
silver and copper
overall length: 36.5 cms, square 3.5 cms, circle 3.8 cms diameter
13 Brooch, 1990s
22ct red gold, silver
9.5 x 10.5 cms
photograph, left: John K McGregor
Brooches, 2000
left: silver, 13 x 1.2 cms
right: oxidised silver and gold, 8.6 x 1.2 cms
15 Brooch, *Artery Series*, 2004
oxidised silver and red felt
8.4 cms diameter
16  Brooch, *Artery Series*, 2004
oxidised silver with red felt
11.5 x 3.5 cms

17  Studs and Ring, *Artery Series*, 2004
oxidised silver and red felt
left: 2.5 x 1.5 cms, right: 3.6 x 2 cms
Necklace, *Artery Series*, 2005
silver and red felt
15.5 x 15 cms
19  Brooch, *Artery Series*, 2004
silver and red beads
10.5 x 8 cms
Brooch, *Artery Series*, 2005
oxidised silver and red beads
10.5 x 9 cms
21  Necklace, *Artery Series*, 2005
silver and red felt
146 cms total length laid out
photograph, left: Shannon Tofts
22 Brooch, *Artery Series*, 2009
silver and red beads
14 x 6 cms
V&A Test Pieces
photograph: Will Van Esland
23 Brooch, *Artery Series*, 2010
silver, red pigment and acrylic
8 x 8 cms
Brooch, *Artery Series*, 2010
acrylic, red pigment, silver and seed pearls
7 x 8 cms
Necklace, *Artery Series*, 2010
silver, acrylic, red pigment, leaf skeleton and black beads
46.5 cms L
26 Studs, *Artery Series*, 2009
acrylic, red pigment (top with pearls) silver posts
3.2 cms
Brooch, *Artery Series*, 2011
silver, acrylic and pigment
7.2 x 6.5 cms

Studs, 2011
oxidised silver and black pearls
1.5 x 1.5 cms
“The immediacy of ‘touch’ has re-emerged in the digital era with touch screen navigation. The *Touch Series* acknowledges touch as a fundamental sense experience and takes the whorls of the fingerprint and magnifies these linear qualities to create a texture to touch.”

Dorothy Hogg
30 Brooch, *Touch Series*, 2014
red beads, silver
7.2 x 5.5 cms
“A basic function has to be observed when experimenting with ring design, there is a requirement for the ring to go onto the finger in some way. It must be like designing a chair where a function defines its role. How much one can tease the function makes the design challenge interesting.” Dorothy Hogg
32 Classic Cube ring, silver, 2014
silver
Size M

33 Classic Cube earrings, 2014
silver
34 Classic Cube Ring, 2014
lapis lazuli and 9ct gold
2 x 2.2 cms

35 Palladium studs, 2014
palladium and gold
left: 1.2 cms diam and 1.2 cms depth
right: 0.56 cms diam and 0.56 cms depth
Brooch, *Touch Series*, 2014
silver and black opal
6.5 x 5 cms
PROFESSOR DOROTHY HOGG, MBE

BIOGRAPHY

1945 Born, Troon

EDUCATION
1963-1967 Glasgow School of Art, Diploma in Art (Travel Award)
1967-1970 Royal College of Art, Master of Design (Silver Medallist & Travel Award)
1971-1972 Moray House College of Education, Certificate of Education

EDUCATION, EMPLOYMENT AND COMMITTEES
1970 Designer for Shetland Silvercraft
1970-1981 Part-time lecturer at Glasgow School of Art and Duncan of Jordanstone College of Art, Dundee
1985-2007 Head of the Jewellery and Silversmithing Department, Edinburgh College of Art
1992 Incorporation of Goldsmiths of the City of Edinburgh
2004 Awarded a Personal Chair, Professor of Edinburgh College of Art
2009 Trustee of the Crafts Council England

HONOURS
2001 Awarded an MBE by Her Majesty the Queen for services to jewellery and silversmithing design
2005 Brilliantly Birmingham Award
2006 Awarded an Honorary Fellowship by the Royal College of Art London
2007 Awarded a Fellowship of the Royal Society of Arts
2010  Awarded a Lifetime Achievement Medal by the Goldsmiths’ Craft and Design Council London
2010  Presented with a commissioned silver piece by the Incorporation of Goldsmiths of the City of Edinburgh in recognition of a lifetime of achievement

SELECTED EXHIBITIONS FROM 2000
2000   Source, National Museums Scotland, Edinburgh
2001   Artists Jewellery in Contemporary Europe, Lalaounis Museum, Athens
2001-2 100% Proof, a touring exhibition of Scottish Contemporary Jewellery and Silversmithing, UK and USA (catalogue)
2002   Schmuck, Munich, Germany
2003   Koru, Lappeenranta, Finland
2004   Dorothy Hogg, 10 Year Retrospective, The Scottish Gallery (catalogue)
2005   Hanging in Balance, Center for the Visual Arts, Texas, USA
2007   Dorothy Hogg and Graduates of Edinburgh College of Art, Kyoto, Japan
2009   Collect with The Scottish Gallery, Saatchi Gallery, London
2009   Creation II, Goldsmiths’ Hall London
2009   La Crème, Lesley Craze Gallery, London
2010   Natural Beauty, Electrum Gallery, London
2010   Portrait of a Gallery, The Scottish Gallery, Edinburgh (catalogue)
2011   Craft in Dialogue, Dovecot, Edinburgh
2011   Objects of Status, Power and Adornment, Mobilia Gallery, USA
2011-12 Hanging Around, Museum of Arts and Design, New York
2014   Dorothy Hogg, Retrospective, The Scottish Gallery, Edinburgh (catalogue)
PUBLIC COLLECTIONS
National Museums Scotland, Edinburgh
Aberdeen Art Gallery and Museums
Victoria and Albert Museum, London
Museum of Arts and Design, New York, USA
Goldsmiths’ Company, London
Crafts Council, London
Birmingham Art Gallery and Museum
Middlesbrough Institute of Modern Art (MIMA), Middlesbrough
Musee Des Beaux Arts, Montreal, Canada
Arts Council North West
Nottingham Castle, Museum
Royal College of Physicians and Surgeons, Glasgow
The Alice and Louis Koch Collection, London
“My Aunt May’s pearl restringing box with her reels of fine silk, her notebook and a photograph of her with my grandfather and other employees outside his shop in the 1920s. Tucked into her notebook was a photo of my father who was a noted golfer and the family were proud of his success.” Dorothy Hogg
Published by The Scottish Gallery to coincide with the exhibition
DOROTHY HOGG: RETROSPECTIVE
6-29 October 2014

Exhibition can be viewed online at
www.scottish-gallery.co.uk/dorothyhogg


Designed by www.kennethgray.co.uk
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