



The Drawers - Headbones Gallery

Contemporary Drawing, Sculpture and Works on Paper

Catherine Hahn

Beauty & Obsession

September 7 - October 10, 2006



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Catherine Hahn

Beauty & Obsession

Catherine Hahn's jewelry is made to be worn by grand personages - powerful women, emperors, pharaohs or pundits, officers of high rank or exceedingly beautiful kept women. Her jewelry transcends the mere decorative and falls in line with the objects in royal treasuries such as *The Dresden Collection*, *Jewels of Buckingham Palace*, *Tibetan Artifacts* or *The Treasures of Catherine the Great*. Just as these world renowned collections were born from grandiose settings, so is Hahn's work for she is best known for her set and costume design - from the gigantic puppets that she created for three world fairs to the many years that she has worked with the nationally recognized *Caravan Stage Company and Farm Theatre*. She has designed countless productions for the stage, video and television ranging from Shakespeare and Brecht to the avant-garde, edgy, alternative, fringe.

Her jewelry creates character. Placed on the body of the intended to grant significance, the bearer becomes more than he or she was before donning the magnificent seal of rank. There are the associative roles - the royal, shamanistic or priestly associations.

There is the history of the specific component, the found object that carries the patina of previous life. This is especially poignant when Hahn uses messages that suggest significance but elude specificity. The words in *Cracked not Broken* are only revealed when the cover plate of a dangling bauble is slid to one side. Above the winged silver heart, set with a veined blood-red stone, there is a tiny hand waving from a silver cuff. The effect is theatrical. This theatricality with layered associations gives three dimensionality to the characterization. The character can be an exaggerated one, as in *Slick as Sin*, or magical, wielding a talisman, as in *Balance*, caricatured as in *Be Prepared* where a single giant teardrop drips from a silver flying heart or, borrowing from the moderns, a singular work of individuality - *Concoction*.

Hahn's work is, like the great treasures, displayable, as effective on walls or in cabinets as on bodies. They are loaded objects, precious items that carry an inherent allusion to the importance of possessions. They are as potent as spells and as awe-inspiring as reliquaries.



Jewel Beyond Compare - Necklace
silver, bone, moonstone, labradorite, antique ivory beads
4 x 2.5 x 5/8 in
2006



Speak To Me - Necklace
silver, agate, tourmaline (carved)
4 x 2 x ½ in
2006



Be Prepared II - Necklace
silver, brass, carnelian, banded agate, found object
4.5 x 2.5 x 3/4 in
2006



Even Writers Get The Blues - Necklace
silver, brass, lapis, lazuli, malachite, found objects
5.5 x 3.5 x ½ in
2006



Maona Lisa - Brooch
brass, silver, copper, mica, paper, found objects
6.5 x 3.25 x ½ in
2005



Mickey Mao - Brooch
silver, brass, found objects
6 x 3 1/8 x 5/8 in
2005



Deco Concoction, Necklace
brass, plexiglass, mother of pearl buttons, copper, silver
4 x 3 x 1/2 in
2004



Slick As Sin - Necklace
brass, copper, wood, plastic, photographs, found objects
7 x 5 x 3/4 in
2004



Deco Shrine - Necklace
forged, etched silver and brass
4.5 x 3 x 3/4 in
2004



Home is Where The Art Is - Wall Piece
copper, brass, silver, photo, found object
7 1/4 x 4 x 3/4 in
2004

Catherine Hahn

Biography

Designer - Set, Costumes and Jewellery

Catherine Hahn is one of Canada's most intriguing and original designers. Her thirty-five year career has spanned theatre, dance, film, television, multi-media, painting, advertising, prop-design, teaching, and now jewellery. Hahn worked for ten years as one of the resident designers of the Caravan Stage Company, Canada's first and probably only horse-drawn theatre company originating in the North Okanagan of British Columbia. As a result of that association she became a leader in the development of outdoor theatre and spectacle design. From Peter Schumann's Bread and Puppet Theatre in Vermont to EXPO '88 in Australia, her own production company honed a unique and fantastical style; its trademark bizarre and unusual masks, giant puppets and elaborate painting. She was the project designer for the Vancouver Children's Festival "Winterfest"-- a four-acre winter festival and adventure playground in BC Place stadium. She has designed theatre sets, events, costumes and parade floats in art galleries, parks, football fields, rivers, forests, three world's fairs, two major international theatre festivals, sky scrapers, living rooms and vacant lots all over the country.

A talent not to be pigeon-holed, she soon directed her energy into film and television both as designer and producer. Her art direction of 13 episodes of "Take Off" , a half-hour TV series for children garnered a Gemini nomination. Her own documentary film on a BC potter , "Painting With Fire" has been broadcast widely across Canada and the US.

For the past several years, Catherine has juggled dozens of projects in the performance and visual arts in Vancouver, Toronto, Ottawa, New Orleans, Kelowna, Nanaimo, and the modest hamlet of Armstrong, home of the Caravan Farm Theatre. While working most of the time as a stage designer, she still managed time to paint and was part of a Vancouver mural painting group called "Arts in Action". In the late 90's, she became part of the stable of artists of the original Headbones Gallery in Vernon, BC.

RICH FOG



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