LINDSAY POLLOCK
JEWELS IN THE ROUGH

Let other women yearn for delicate, glittering *objets* that arrive snuggled inside small velvet boxes, often by way of a man. Lindsay Pollock prefers "tougher stuff," she says, jewelry that—by dint of the meaning meticulously built into its form; by its use of, say, rubber and bone, rather than diamonds and platinum; and sometimes just by its gonzo scale—subverts the usual assumptions about ornamentation and its purpose in a woman's life. As editor-in-chief of *Art in America*, Pollock's day job keeps her steeped in contemporary art; after hours, she passionately tracks and supports "a parallel community" of internationally renowned contemporary art jewelers, many of them professors of metalsmithing or jewelry working comparatively under the radar in the U.S. and Europe. Just as a serious art collector might spend years cultivating relationships with artists she admires, Pollock regularly visits jewelers' studios on her travels, seeking pieces with "amazing surfaces and lines" (primarily sold through three main contemporary art jewelry galleries: Sienna Patti, in Lenox, Massachusetts; Gallery Loupe, in Montclair, New Jersey; and Ornamentum, in Hudson, New York).

Pollock thinks of the improbable pins, earrings, bracelets, and necklaces now filling five big drawers in her closet ("yikes!") as a collection of "little sculptures." Some, like the showstopping silver and red-pigment necklace (right) made by German jeweler and ceramicist Daniel Kruger to resemble the bisect-ed ribs of women's corsetry, make a pointed statement. (One of the most significant works in her collection, it was purchased in 2014 for about $5,000—"my absolute top of the line." More often, she seeks out works by younger artists that run no more than $1,000.) Other items, she says, "just make fun of jewelry itself": See her honking cube-shaped ring of quartz underlaid with a mysterious yellow-and-plum enamel by Barbara Seidenath. Her holy grail? One of American master Thomas Gentille's geometric brooches or bracelets "painstakingly" inlaid with tiny shards of eggshell—something she'd "love, love, love to acquire" that remains, for now, "way out of my league; his armlets sell for $20,000—probably the price of my Hyundai!"

Pollock's pieces can be flattering—or weird, or kooky. But "bringing these underappreciated jewelers' work with me, to see how people interact with it...brings me pleasure throughout the day," she says. She also loves the act of buying a kind of jewelry that tends to move women more than men. "Only *you* have to like it. This is not a democracy—it's a very female-empowered thing."

Necklace in silver and pigment, by Daniel Kruger, circa 2013–2014

Silver, gold, paint, and diamond earrings, by Helen Britton, circa 2011

Brooch in paper, paint, graphite, plaster, glue, brass, and stainless steel, by Attai Chen, circa 2012

Stone Devil ring in Australian diamonds, silver, and white gold from Devils and Their Friends *series, by Helen Britton, circa 2015*

KARYN STARR
QUEEN OF VICTORIA

Brooklyn-based personal stylist Karyn Starr has always loved the fresh, "welcoming and approachable" vibe of wearing white. Over the past 14 years, she's specifically been hunting and gathering white Edwardian and Victorian blouses, "with the obsession fully coming on in the past five years—I have about a dozen in rotation right now." While she notes that fashion is currently "very much in a blouse moment," the proliferation of pretty, lacy white tops on chic women everywhere has made her even more ardent about the vintage originals—mostly sourced on Etsy and at 9th St. Haberdashery in NYC's East Village—that are surely inspiring new iterations by Isabel Marant and Chloé's Clare Waight Keller. And any piece that works with everything from jean shorts to leather trousers "excites me," Starr adds. One maxim she always imparts to the clients who enlist her to upgrade their wardrobes—mostly overscheduled professionals with "no time to stand in line at the Barneys Warehouse Sale": "You want clothes that make you think, 'Oh, I want to wear that again!' My blouses are definitely that for me."

"I want to be modern, but I also like to pay homage to women in the past," Starr says.