

MARION FILLANCQ

pensée «taille»

Designer artisan verrier & bijoutier

«Cut» thinking, glass & jeweller designer creator

Marion Fillancq, cut thinking - lives and works in Paris, France

First, Marion Fillancq is glass sculptor (glass blower and glass decorator degrees at European Center of Glass Art Searches and Training). She quickly distinguishes herself by developping an artistic and innovative approach: using again the tecnics from stone age traditionnaly used on flint to make arroweads (flintknapping) and applies them on crystal. Fortified by that concept, she gets the «Young Creators» Award by Ateliers d'Art de France in 2011. Then she concentrates her researches on preciosity theme, and passes her jeweller degree at Boulle School in Paris in 2012. After some professionnal experiences in lace making, high jewellery, and fashion jewellery, she sets her workshop up near Paris. She gets two prices for her candelar Obsius Lux made with V. Lascour, archeologist, in Baccarat International Art and Craft Festival (Jury award «Josette Renaux» and young jury award).

She also receives the «Art and Craft» Award from Paris Rotary Club in 2015.

Her work is regulary exhibited in shows and exhibitions of contemporary art.







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From Archeology to Art

«Marion's fascination with archeology led her to study flintknapping, which is an archeologoical technique of shaping stones. Applying this technique to her familiar medium – glass and crystals – led to unique and unconventional designs."

The concept of prehistoric stones made me think about stones more generally; jewellery became a source of interest then."

Marion's jewelry designs are about preciosity, and not in the sense of valuable materials, but rather of valuable concepts. What do we make of our past? The techniques of knapping reflect our journey from prehistory to how far we've made it today. It is precisely this notion of human intelligence that is evident in the works of Marion Fillancq.

"I think a good designer must understand and consider society as a whole. Jewelry making is more than just making a beautiful and useful item. We must interrogate, we must encourage people to dream, and ultimately achieve."

With this beautiful, carved path, Marion has started and continues to deliver work that breaks the rules of conventional jewelry making for a cause that gives her the title of a dignified designer. Marion's jewelry designs consider our past, our present and our future in a lose philosophical sense. This is the powerful theme that is reoccurring in Marion's work, and ties together her jewelry collections.

The collection "Diamant Brut" (Raw Diamond), introduces an innovative material – marionites. The irony of the collection is that these diamond looking stones do not symbolise bloodshed, wars and scarcity. No. Marionites are made with a simple material using the techniques from the stone age. A material the artist has crafter herself, within the humble walls of her workshop.»

Ksenia Gulko



MARION FILLANCQ the Marionites

Born and escavated in the workshop, marionites and their authenticity outshine diamonds by far. The collection is simple in its aesthetics, and functions to introduce a new and meaningful rock.

Marionites are made with mirrors. Mirrors that conceptually reflect our history and remind us of our origins. When we look back at the stone age, we think of the lack of civilization and brutality. As Marion shines her light on this period in time, she captures the birth of intelligence, the evidence of first designs.







An hybrid art work between art and archeology





 $Glassworks, 2014 \ \ ({\it Crystal Biface, Excroissances, Cortex. photos \ H. \ T\'{e}not}) \\ Glass \ knapping, jewellery technics$

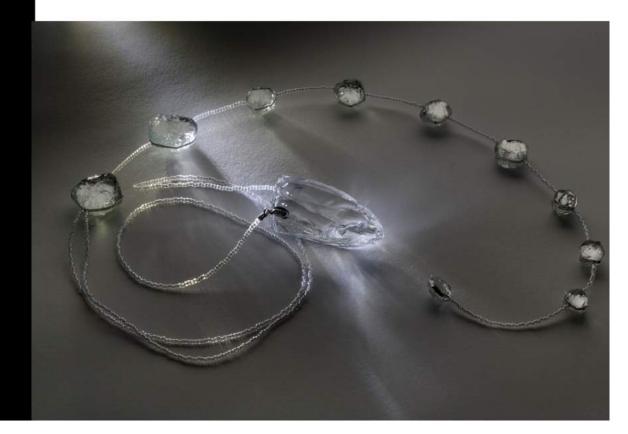






«Nucléus & Marionites» finery, 2015

crystal, marionites, pearls, metal glass knapping, jewellery technics



Liquescens necklaces, 2015

Barbara's liquescens bronze, synthétic sapphire, metal, hempf, cotton

experimental archeological cast iron, experimental glass knaping, jewellery technics

Nucléus & liquescens bronze, crystal, metal, hempf, cotton, silver leave

experimental archeological cast iron, experimental glass knapping, jewellery technics





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 $Left: \textit{``Amulette''} \ necklace, 2015 - copper, plastc, glitters, gold \ leave, leather, glass \ right: Five \textit{``Sexy Silex''} \ brooches, 2015 - flint, glitter, brass$



«Stanislas» scarf, 2015

strass braid, cotton, marionites, various pearls, swarovski elements

embroidery, glass knapping



