



Lucy Sarneel,  
was born in 1961 in Maastricht, in NeTHERlands. Studied in 1982- 1985 in Stadsacademie in Maastricht and in 1985-1989 at the Gerrit Rietveld Academie. The first big Exhibition was in 2001, in Galerie Marzee, in Nederlands, this was a solo exhibition.

Lucy Sarneel found is direction for your interest in the precious ,precise and curious work. Tell us the artist that her mother leeft to her an old sewing box that container small and precious sewing tools. With that she discovered their line of work until now.

Works from jewelry, based in silver, gold, textiles, use old fabrics with tales, precious stones, plastic, rubber, wood, paper, shells, zinc, iron and wire.



Sewing box, from Lucy Sarneel

Lucy Sarneel is based on your work in Netherland Folklore aroud decades of the 50's and 60's. All her pieces shows a very particular and a great representation of your work's line.

Most of her jewelery pieces tell us the live concept.

She evokes the popular by the emotional, symbolistic ways (same theams like love, death, nature, traditions, in dresses, stories).

Influenced by the time the fisheries in netherlands, where the men stayed for several days at sea, their wives were waiting for them spending your time at the

seams, had developing several techniques in the dressing . Each woman has developed its own dress, where each has a different meaning and very personal view.

Because of their worship Sarneel Lucy got the idea of dresses this season and makes art in jewelery way.  
We have a nice example, Zeebauw the Necklace, made in 2002, or also the Necklace, Flower Power made in 2003.

Lucy Sarneel like's short stories and small objects that people are engaged, it brings to her the curiosity and intensive fellings in her research. From the theme Folklore and their experiences create new pieces of art in the form of jowellery. She gives a new vision of ancient art.

Her designs evolve out of her never-ending of the way of things. Over the years, from this wonderment grows a reservoir of associations, interpretation and thoughts with their own logic looking.

As she works, Lucy Sarneel develops her unique visual language, a personal key words, all her works are 'being real' and must 'meaning something'. By that she discovers connetions and relationships between tradition and innovation, brining together universal significance and a personal interpretation.





#### Work Experience:

2004 Teaching last semester Gerrit Rietveld Academy Amsterdam Netherlands

2004 Lecture Haute Ecole des Arts Geneva Switzerland

2002 Lecture at SOFA Chicago USA

2000 Masterclass Royal College of Arts London UK

1996/1997 Teaching Gerrit Rietveld Academy Amsterdam Netherlands

Publications:

- \* 2004 'No Shine without Friction' Marjan Unger Netherlands
- \* catalogue 'Schmuck 2004' Germany
- \* 2003 'Mind Flights' Lucy Sarneel Netherlands
- \* GZ Art + Design 'No Shine without Friction' Marjan Unger Germany
- \* Crafts Ralph Turner UK
- \* 2002 catalogue 'Dutch Diversity' Lesley Craze London UK
- \* American Craft USA
- \* 2001 catalogue 'Micromegas' Otto Kunzli Germany
- \* catalogue 'Schmuck 2001' Germany
- \* American Craft USA
- \* 2000 catalogue 'The Ego Adorned' Jan Walgrave Belgium
- \* catalogue 'Jewels of Mind and Mentality' Museum Het Kruithuis  
\* Netherlands
- \* Visual Arts Melbourne Australia
- \* 1998 catalogue 'A Tribute to Madeleine K. Albright' Museum Het Kruithuis  
\* Netherlands
- \* 1995 catalogue 'Jewel, Symbol, Signal' Jan Walgrave Belgium
- \* 1991 catalogue 'Beauty is a Story' Museum Het Kruithuis Netherlands





While I was studying the work of Lucy Sarneel interested me quite a precise and careful work in her representation of the old time in our times. Where in a simple and effective way she shows her vision and the foundation in her own life. I found a really interesting work from her that calls the 'Stoelringen', (Chair Rings), made in 1992. This work represents different types of personalities. For each personality she combines a different chair. The personality as a chair, in a ring format.

This work caught my attention, because it shows a different type of search from the Artist. In Stoelringen work she developed the relation between the Material and Personalities instead of Time and Personal Feelings, as most of her works. Like that distinguishes her freedom at work.

### My Work

From the idea of representing different personalities in a form of an object, made me think that by object (chairs) we can identify the social position of people, and from there the different personalities.

The small size of the jewellery reminds me the traditional games, particularly the Chess.

From here as she made for each personality a different chair I decided to make a chair for each personality on the Chess game. Each chair as the size and the shape related with the social difference and position, of the Chess piece.

This work consists in 32 pieces (chairs), made by wood sticks and modelling material, the size between 6 to 12 cm, with a chessboard.

All the work was made with precise details, based on my personal view of chair from our days.

My Work



Chess Game, by Filipa Esteves



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Chess Game, by Filipa Esteves

Filipa Esteves  
Guerrit Rietveld Academie  
10/2009