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Jewel

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Boris de Beijer

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The Craft

Whether it functions in relation to an artwork, or some other everyday commodity, modern craft mostly stays out of the limelight. It tries not to show itself, but rather hides away. Especially in everyday commodities it seems more important to show technical perfection in a way that the product appears to be produced almost inhumanly. Industrially-produced objects which show no sign of being hand-made, are today's western standard. They are what people have faith in and they are more likely to last.

Hand-crafted objects and products nowadays give the illusion of being either something elite, or on the contrary something ethnic. The role of the craftsman has changed. Craft has come into a realm of its own and doesn't have a fixed place in the art world either. Where it was once very important for the maker to show craftsmanship and skill in sculpture and painting, now it is more important that the artwork becomes something other than simply being well-made. Craft in itself is not capable of showing concept or meaning, or as Heidegger described it, not capable of "showing truth". It needs the vision and ideas of the maker to become a work of art. Artworks in our culture already have the status of *special objects* but it is on these very common objects that we project a variety of meanings. This can be purely the practical use and effectiveness of an object, but it can also be their abstract and more symbolic

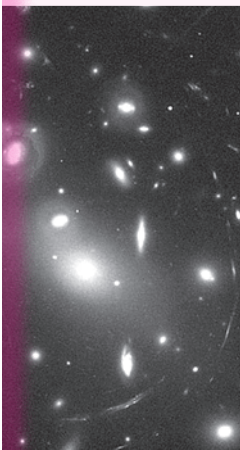
significance that we create ourselves over time.

Everyday objects are being severed from their function, and seem to float in an undefinable realm. A grey area in which they seem to have no fixed position but rather appear as ritual objects or relics. Within this grey area, boundaries and hierarchal structures between the classic disciplines are being blurred, but it is also the place where objects can provide us with a new understanding of the world.

◇

READER – A Feel of the Field – 3

Research & Inspiration – 3



Don't Forget
Pendant
17 x 13 x 2cm
Wood, paint

City Planner
Object
9,5 x 7,5 x 6,5cm
Wood, plastic, resin

Captain
Object
16,5 x 13 x 6cm
Plastic, resin

Mute Items— Talkative Objects— Sound and Jewellery As Extras

Something *extra* stretches, expands and tries to reach something unreachable. *Extra-* is an extension of what we know and what we understand. *Extra-* is full of wishes and is priceless. *Extra-* is simple but it contains the essential. Jewellery is by definition an *extra*-object: it does not have a proper function in the way that it is not usable. Its *extra*-function comes into play on a personal level or on a communal level. In either case, jewellery has been made to adorn the wearer, to bring him/her pride and most of the time brings a *magical power* as well. The act of wearing jewellery can then be summarized by a desire to get respect and recognition from the outside world. What I look for in the field of jewellery is what the jewellery piece brings to the wearer on a personal level. To me, a good piece of jewellery follows this system: everybody can see it; a few people actually look at it but only one person at a time can really connect with it. It is the same thing concerning a very subtle sound, everybody can hear it, a few people actually listen to it but only one person can experience it at a time. The sound can become exclusive for a person when it emanates from one's own manipulation or when the sound's vibration gives a special feeling. We cannot hear all the sounds that exist; sometimes, by touching we can feel lower frequency sounds. The manipulation of objects can thus bring

an audio aspect to what we visually perceive – but in general, sounds are untameable to us. This is mentioned by Christian Marclay: “I think it's in sound's nature to be free and uncontrollable and to go through cracks and to go to places where it is not supposed to go”. It might be why they are so precious to us. Sounds are true indicators concerning the presence of other persons, animals or objects; they can express the meeting of elements of different nature: wind and trees, heels and floor, wood and metal. This multitude of combinations gives sound an incredible diversity; anyone can experience these simple events and notice how unique and free they seem to be.

Outspoken sound is never a private affair, but silenced sound can lead to private wandering and imagination. Sound is a link, an atypical object that unifies the elements that make it happen. Sometimes the distinction between musical instruments and sound objects is very small, but while musical instruments are made to play compositions, sound objects have to define their own rhythm.

Within the diverse areas of my research, I have been defining a few points concerning *Sounds and Sound Art* among other marginal objects. I can easier understand where my wish of integrating the notion of sonority into jewellery originates from; since sound gets closer to reality and gives a certain idea of intimacy. I qualified it as something that, as jewellery, is an extension that leads beyond the idea of functionality and that brings a *emotional benefit*.

In music, I found a language that is full of codes and idealism but that has a big psychological effect and influences our lives

by marking our unconscious. I have noticed a big gap between music and sounds that can be explained by the split between *Romanticism* and a reality that includes unintended aspects. This idealization is also present in the way *silence* is added to an art-piece to mystify it. Silence is still an accumulation of unintended sounds and I do not believe that it is what makes a good piece of art or of jewellery. Instead, it needs to be outspoken, it is what will naturally create an empty space around it. There is a strong emotional link between a piece of jewellery and its wearer that makes the piece of jewellery an object to interact with; it is a chosen object that can affect and influence our mind unconsciously.

The jewel has in common with a sound-object an extensional characteristic, which comes to bring a feeling, power or sensation to its wearer. Sound has the same capacity of adding a layer to the common appearances; and they also both translate a personal fascination for what is hardly rational, logical and obvious in life.

“Sound is experience, so there is no point in trying to make it into an object as a collector's piece. So I am trying to create situations where people come to it as experience, and value that.”
—John Cage

In this quotation, it is a question of experience, which is meant to generate understanding. I find that a piece of jewellery is an appropriate object to question things that are not necessarily useful on a practical level, it is an object that can be simple and powerful at the same time and that can

be experienced as something to wear, look, touch and listen to. In that sense, I am convinced that jewellery is much more intimate and sincere than a conventional piece of art. A jewel is following your movements and does not need to be made sacred to be appreciated. It is closer to the individual than the conventional or decorative perception of art and it shares a special interest. A jewel is an experience, an object that gathers materials and rhythm.

The first sentence of this quote from John Cage puzzled me. I was making sorts of sound-makers. The idea was to get a material that invited manipulation, and the result would be a sound, but then, the sound was never relevant enough, and if it would be, maybe I would find it too *instrumental* or *controlled*. So I would have to find another leitmotiv. There was the echo of the quote resonating. “To create situations where people come to it as experience...” In fact, it does not mean that people physically experience or manipulate a piece. I realized then that the experience can be imaginative, and that the muteness of a piece of jewellery can express much more than an arranged sounds.

The use of colors, lines and shapes can also already communicate sensation of rhythm. So after all this research, my aim of including sounds into (a) piece(s) of jewellery changed. I want to refer to sounds and to the emotions linked to it. If sounds come from the piece, I find it interesting that the eyes are not anticipating them this way. Every object can be seen as a musical instrument.

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The Human Need for Jewellery

As a student of the jewellery department, I try to gain full understanding of my subject. In order to do that, it is important to go back to the origins. This is also the method I use when approaching a problem. Jewellery is a complex field where on each end someone is trying to push the boundaries of what we consider jewellery. This fact raised the urge in me to find out where jewellery came from in order to understand what it really is.

Considering the extensive history of adornment through the ages, it is hard to think of donning jewellery as anything less than a human need. It appears embedded across religions, cultures, rites, and throughout human activity. It is worn as adornment, to show status or belonging, as a memento and so on. In some instances, societal prescriptions about not wearing any jewellery, or restrictions around the type of ornament a person is allowed to wear, tell an equally strong story about the power and impact of jewellery. The drive goes deeper than the individual reasons that a certain country or religion might produce a given ornament. My belief, supported by historical examples and anecdotes, is that the motivation for jewellery making and wearing is actually quite primal and that this creative instinct speaks to our animalistic nature. In exploring these ideas, I also delve into my own desire to be part of this ongoing history and to create wearable pieces. I am interested in things that endure for long

periods, that are maintained in our culture without question, and which are established in our lives as axioms.

Another theme for me is animals. There are similarities of character between man and animals. Man learned from animals. When we compare the purely visible aspect of jewellery to the most obvious example in animal kingdom, the peacock, it is clear that visual attraction is of major importance. Perhaps we adopted this behaviour from our animal friends. The lion has his mane, the deer his antlers and the peacock tries to impress his female companions with its amazing range of feathers. Man's power is also related to visual display. The ability to consume, to drive fast cars, to wear sharp clothing, is directly related to the sexual virility of a man or woman. Those who do not have this power, who lack money, become faceless. In his *Theory of Evolution*, Darwin states that it is more likely for a more attractive male to mate with a female than for one who is physically stronger. To this day you get a pin if you are a brave fighter in a war, the mayor gets a special kind of chain around his neck, top sportsmen are being visually underlined with gold, silver or bronze. What fascinates me most about animals is that they are entirely led by their instincts. When making jewellery I am aiming to get into that state as well.



The Bird Carries the Jewel

As an artist in the field of contemporary jewellery design I am captivated with the freedom I have in re-inventing my own concept of what jewellery could be to me. In my family, jewellery has always been given as gifts between family members as a way of communicating appreciation and love between one another. For me, the jewel itself has never been just the physical material – what has been more important is the love that it signifies, the memories that it holds, its role in allowing the act of giving and receiving something, and the fact that someone had thought about you. The gift of thoughtfulness and thinking of people outside of ourselves is the most important gift we can give to both ourselves and each other.

The most significant gift I have received throughout my studies as an art student was messages from my father about his birds. After I moved away from home eight years ago my father has developed a passion for watching and photographing birds. He has continuously shared his passion for the birds that come and visit his home in the form of emailed photographs along with a short description identifying the bird and his own personal reflections about the birds, their activity, and his photographic effort. Since my father's passion for birds developed after I moved away, I became curious about why he was fascinated with the creatures which were so wild and often elusive. To under-

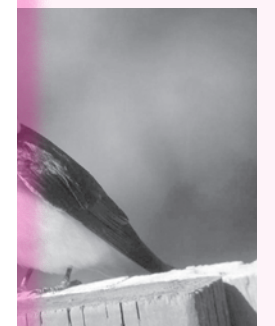
stand his fascination I had to go back to my own encounters with birds and try to examine what in these experiences had led me to keep them so strong in my memory. While evaluating my encounters I began to place a new meaning and gain new perspective on the idea of watching birds. Through watching birds I was not only able to become silently closer to my father, I was becoming closer to understanding myself and my responsibility as an artist.

The bird no longer serves just as an abstract symbol from mythology or as character in the stories from my childhood. The bird has been transformed into a real messenger holding the connection between myself and the bird and myself and my father. In my end exam work I began to value these messages from my father and I developed a body of work as a way to respond to the birds, my father, and my own role as an artist. My work tells the story of how I developed my own fascination with birds, and I can't help but feel that everyone has the opportunity to develop their own personal encounters with birds or nature and that this might help our development as a more aware and responsible species.



and they are building
ay. Took this picture
front and back view.
not now to sit outside
a fire because it

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Willemijn van der Sloom

House/Women/Craft

In the beginning of this year, I found a book, *Ik kan huishouden* (*I Can Maintain a Household*), which was a great source to begin with. But the way it was written made me realise that it is a book that could no more exist in our time. “10:30 – 10:45 uur Kopje Koffie even bij gaan zitten, een kopje koffie is dat waard!” (10.30-10.45 it is time for coffee, sit down because a cup of coffee is worth it!). With this patronising advice it becomes clear that women even needed to be told how to fill their breaktime. It also showed how, in the author’s eyes, she was always working and needed to be told to take a break. This is something belonging to the past; today we make decisions about how we fill our time entirely by ourselves. There is a contradiction between the past when a woman was working hard for her family at home, and the present where we have limitless possibilities to develop ourselves but where we lose the connection with the home.

In my own work the house, the woman and her traditional function in the house (with the skills she needs in order to perform them) are sources of inspiration. With these subjects as a starting point I don’t want to convey a traditional point of view. I want to show the beautiful or interesting things that have been done with the same subject matter together with a more cultural and historical basis. Connected with my own personal stories about this matter, I hope to show another world – a world that emphasizes focusing inwards as opposed

to outwards. This is how I would like to experience the world around me. By focusing on the household as a professional space, and a way of life that is becoming almost obsolete I try to achieve this inward focus. I think by giving it a bit more attention and appreciation for its beauty it doesn’t have to get lost. I don’t want to go back to the fifties and relive it in the same way, but instead take elements and use them to help me to show this inward focus.

A house becomes a home, women form this home and they do this by the handicrafts that they make. It’s a quality that they have in their blood passed through to them by their mothers. For me it is about these smaller details and the beauty in the smaller things, mostly not seen by a wider audience. In his essay *Over Denken, Bouwen en Wonen* (*Thinking, Building and Living*) Martin Heidegger says: “Het wonen is de wijze waarop de stervelingen op de aarde zijn”. (To reside is the way that mortals are present on the earth). Living is nothing more than it is, it’s what we human’s do. But the way we do it, to shape it in such a way that it becomes more than only functional, is something I find very beautiful. However when this is done in the realm of the personal privacy of the home it stays where it is. By choosing these subjects as a base for my work, and by showing that to a bigger audience, traditional techniques can become more layered.

In my end exam work I connect the old with the new and the public with the private. Through new media like Facebook and Twitter we connect with the world around us. This happens in parallel with the

Willemijn van der Sloom

real world. The home is a private world, but by using these media we step out from the private into a public world, without realising that we are losing our privacy. This new media sub-world can mean we lose our awareness of the real world. More and more we stay in this sub-world, created by ourselves. Through my work, I want to achieve an inverse movement, using current new media technology, to bring the private back home.

For me it is important that I am myself in the work, the way Anna Verweij-Verschuure was in her work. My works are my stories where I narrate my longing to show the small, beautiful dealings within our daily lives. It is also where I show my appreciation for making a house a home by trying to iron napkins to perfection, although I don’t do it on a daily basis like a housewife would do.

For me the connection between the home, women and handicrafts is logical. However, today it is not as logical as it used to be. Women have all the opportunities to be educated, and we take these opportunities. There are more women in higher education today than there ever has been. But this doesn’t dismiss my longing for the home and the desire to use handicrafts to express my stories. We all have the opportunity to choose how to live our lives. By choosing the handicrafts as a medium together with the home as an inspiration, I make a decision that suits me.

When people ask me where I study and what I make, I always seem to get a confused stare when I say I study at the jewellery

department but I don’t make jewellery. I try to work with the subjects around jewellery but not make the jewellery itself. For me making jewellery is about beauty, attention, detail and precision. These four conditions are values that I try to find in my work. In the house I also see these conditions where others maybe do not. By focusing on them I try to show my love for them. ♦

Artists and Unconscious Minds—Affected by Infantile Memories

I was curious how the subconscious works on artists' minds and their creations. My thesis is based on the theory of *The Uncanny*, that Sigmund Freud had developed in his book with the same title in 1919.

The uncanny is a certain phenomena whereby when you see an object, you feel uneasy and even repulsed, but feel strangely familiar with and attracted to it. You don't understand why these inconsistent feelings come up at all, because the very reason is repressed in the depth of your mind as a repressed memory. In Freudian terms, repressed memory is usually related to a traumatic experience that is too painful to remember and is thus difficult to recall. Repression is a defense mechanism of the mind. Freud said that an *uncanny* experience is deeply concerned with a repressed memory, specifically from infancy. The infantile memories related to *the uncanny* are particularly defined as primal fantasies, which in psychoanalysis signifies these formations: seduction (the origin of sexuality), primal scenes (witnessing sexual intercourse between parents), castration and intrauterine existence.

I developed my theory in relation to my childhood memories. I traced it back to the Japanese society which I had been brought up in. For instance, the area of Japanese culture which influenced me most in my

childhood was comics and animations. And what I recall from that period is that these comics and animations were filled with sex and violence (as a matter of fact, at the end of 80's to the beginning of 90's, Japan was criticized by Western countries because Japanese animations only portrayed sex and violence). Also the eerie sexual fantasies and fetishism that the Japanese have were not hidden from me in my childhood. My encounters with them were weird and even terrorizing as a child. And I feel these traumatic memories are still in my mind, consciously or subconsciously, and they are affecting my works a lot.

Somehow what you experienced in childhood is too strong to forget and artists try to recreate (intentionally or unintentionally) them in their works. The relation between an artist and his subconscious seems to be the forgotten memories in his childhood. It might be an infantile memory, traumatic experience or nostalgia for childhood. An artist works in his internal world, creating works with his unconscious mind. Thus, artworks always imply something hidden under an artist's skin. In my case, my infantile memories about *uncanny* Japanese society may have a great influence upon my works. I could partly remember what my infantile traumatic experiences are but am no longer aware of most of them. Even if I could recall them, I would refuse to because they hurt too much. My creative impulse will come from them and consequently people see *my hidden experiences* – which are reflected in my works as sexuality.

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The Idealized Child

The figure of the child is a common source of inspiration. It is idealized because of what it represents and what it creates. The fascination comes from the belief that the child is still in an unaffected and pure state of pre-culture and pre-language, and therefore the things it creates can be considered treasures from a *world* which is unreachable to adults. And we believe these treasures can teach us to *unlearn* and go back to a state where everything is still possible.

If we would describe the figure of the child we would say that it is innocent, naive, free of the influence of culture and therefore it is considered to be primitive, pure and unspoiled. But I believe that this image we have of the child as being innocent, pure etc. is only true to a certain degree, for I think it's also a romanticized, idealized image. I believe that children and babies are very good at manipulating other people to find a way to get whatever it is they want. Take, for instance, situations when the child is misbehaving because it doesn't get what it wants. For example, a baby cries until it is picked up by someone, or a child screams when it doesn't get the toy that it wants. Many people would then say that children are like "little monsters". I believe that most children have these features, of being monsters, and a *innocent/naive* feature, which is partly extended in our imagination.

During my high-school years, I remember one biology class where the teacher

explained that the facial features of a baby and child have a function: the big eyes, small nose, small face and fat cheeks are features which make the child look "cute". These features help it to survive, to charm the parent or even deter a predator. I think that this thought, of the child being pure and innocent is misleading. It is a thought which camouflages, covers or forgives the bad characteristics; and softens the hardship one has to go through to raise a (difficult) baby.

On the other hand, this image of a *monstrous child* is also glorified, especially in the art and fashion industry, the so called *enfant terrible* (meaning "terrible child" in French). In the context of the art and fashion industry, it refers to someone who "refuses to conform to established standards of conduct".

Take for instance the *Dada* and *CoBrA* movement, or the fashion designers Rei Kawakubo of Comme des Garçons, Yohji Yamamoto or Alexander McQueen. They have all been called *enfant terrible* within their fields, being radical, rebellious, critical, sensational, taboo-breaking, and not producing works that the general public would initially find appealing. They push the boundaries, see how far they can go. They eventually change mainstream perspectives and finally occupy a significant position in their field: it becomes so-called *avant-garde* – it shows people what is to come. The *enfant terrible* is considered to be a prophet, whilst the "ideal child" on the other hand mostly is connected to the past and nostalgia.

◇

Do Not Wait to Act... If You're Ready

To find out who you are, where you stand and what your relation is to others is an important part of human existence as much as it is of any practice. Being emerged in a field of *Contemporary Jewellery* for the past five years I became increasingly aware of deeper issues within the field, like historical legacies, its special position within realm of *Art and Craft* and consequently of its future.

Reflecting on my own work, trying to outline basic concepts of what jewellery is for me, I felt the need to create a verbal frame for the things I was observing visually. I thought of a grid of tools – conceptions that would help define *Contemporary Jewellery* and separate it from its dependency on both the *Art* discourse and *Craft* heritage, yet sharpen and concretize its position in relation to them. After having done extensive reading on theoretical issues within the field, I realized that the position of the maker often remains unspoken, as many people prefer to “speak through their hands”, seeing the intellectual part of their practice as unnecessary. I came to the conclusion that this phenomenon is guilty of current identity crisis within the field. The word should be given to the maker, as his/her everyday struggles and discoveries are valuable for the development of the field as a whole.

I addressed people who are fully committed their artistic languages to the field of *Contemporary Jewellery* as well as designed and

conducted a series of interviews with three independent artists – people whose work inspire me, and whose vision is strong and distinct. In the process of discussion and analysis I have managed to outlined six concepts:

Identity
Value
Language
Wearability
Presentation
Reflexivity

Concepts, each with their own historical or actual relevance, could be claimed both by theorists and the artist themselves, helping them to formulate their position towards another artist. I was hoping to inspire a more open attitude between colleagues as well as, critics or outsiders to the field of *Contemporary Jewellery*. Not to resort into a defensive stance, nor to directly seek validity or acceptance, but to try and shed light on the positions taken by artists today and how their ideas relate to those who paved the way for them in the past.

I became aware of the connections between these different notions and the role they play in both making and analyzing work. How some of them, already historically embedded are closely intertwined with concerns of the current culture, like new technologies, ways of promotion, production, and distribution. How these new tendencies are inevitably squeeze the traditional equation of *maker + gallery = sales* and bursting into larger, more flexible independent networks, like collectives, pop-up stores, Internet galleries, etc. I realized

that the notion of wearability, so often taken for granted, is the most important key to the independency and self-sufficiency of the field. How the framework of the human body is the final destination for a piece of jewellery and how features of use and wear are crucial even if the piece is never actually worn. In jewellery, the concepts of language and value are also deeply connected, because the use of certain materials, judged by their rarity or abundance, their connotations, similarities, etc. can be directly applied as a means of artistic language. Undoubted potential complexity of the field is fascinating due to its very special position and relation to *Art and Craft*.

Being an artist and trying to find the theoretical equivalent to my work I hope to mark a space in theory, where both my colleagues and outsiders using their own means could contribute to the future they shape for *Contemporary Jewellery*.

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MANIFESTO

Jewellery

- is what you make of it
- must claim what jewellery is
- must question what it was and what it can be
- must remember its history, purpose, position
- must push its own boundaries
- must quest seek the new and unknown
- must deny stereotypical, routine thinking
- must create it's own means and needs to exist
- must reflect–be more aware of the intellectual part of its existence
- must sweat, must not come easy
- must seduce, must be desirable

- must be multilingual diversity of aesthetical languages keeps it alive
- must be universal understood in any part of the world, like a family picture in the wallet
- must be fenceless have an entrance for the viewer to connect to the maker's thinking
- must be well made no excuses!
- must be urgent as an ultimate act of artistic expression: why does it have to be jewellery?
- must be strong in its head, heart and belly
- must be sharp–sharp needles and sharp subjects
- must be worn–the act of wearing is the final chapter for jewellery
- must be touched and not buried under glass displays
- must be everyday draw its strengths from the contemporary culture and society
- must be itself–it's time to get over identity crisis, we have enough to fall back on
- must be precious if not for its materials, then for its ideas
- must be a sanctuary, a sacred safe place for the maker and for the wearer
- must have your back no matter what happens, your work is always there
- must have what it takes–natural selection and competition guarantee quality
- must have destination–wear is a part of the equation of what jewellery is
- must have purpose–use is implied in the making
- must have roots applying today the history and the meaning it had in the past
- must have *cojones* (Spanish for “balls”)
- must not be autistic, opening itself up to the challenge of other fields and disciplines

Jewellery is what you make of it

Green
13 x 8,5 x 8,5cm
Cardboard, ramanium, steel,
elastic wire

Neckpiece
15 x 80 x 10cm
Car glass, inner tube

EXCERPTS FROM THE GRADUATION THESES:

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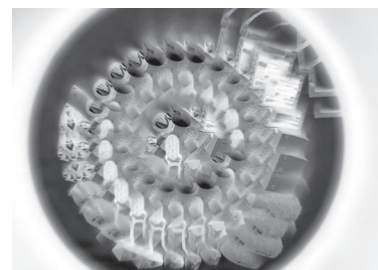
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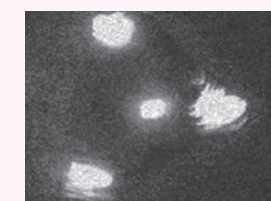
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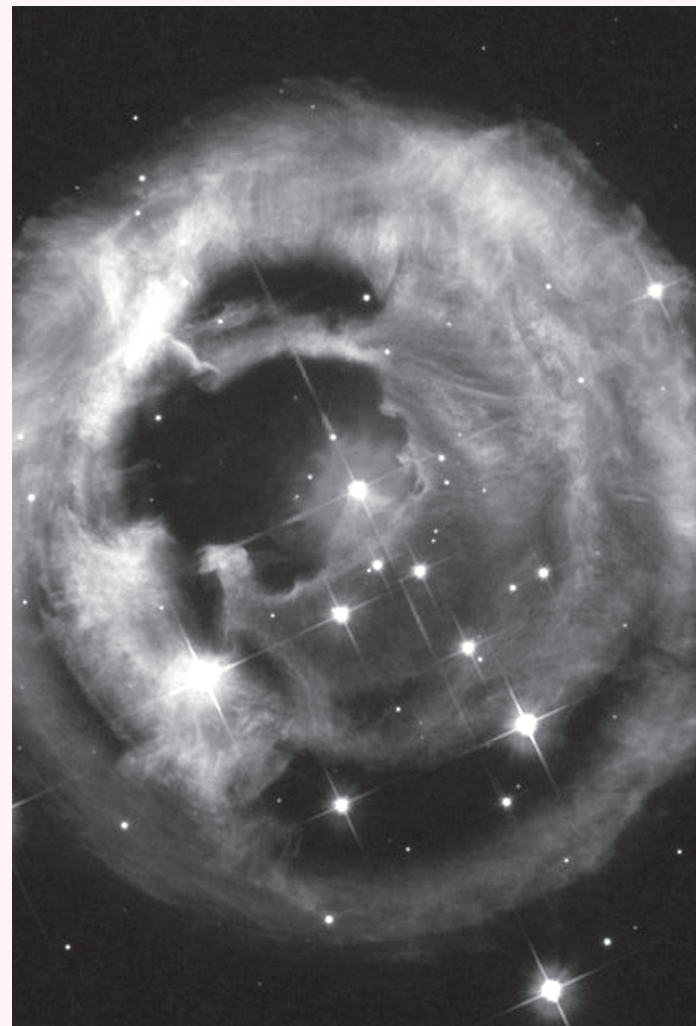
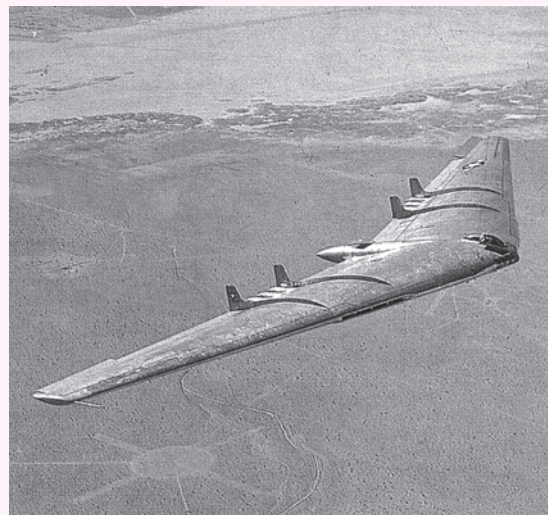
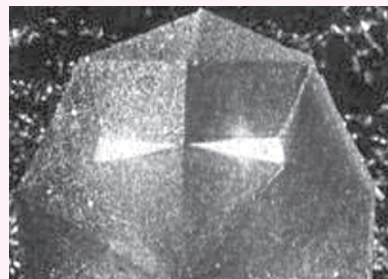
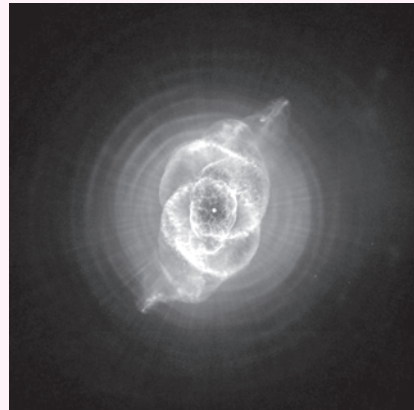
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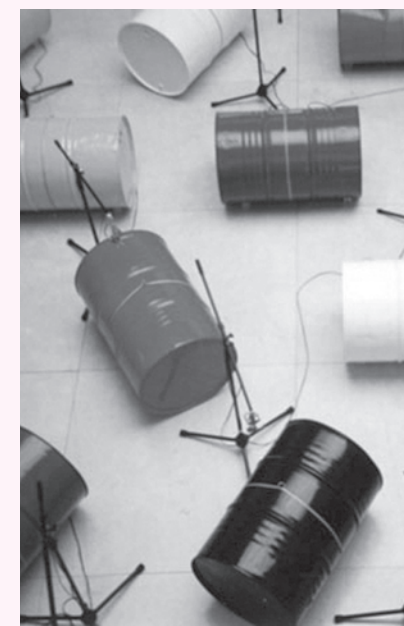
Boris de Beijer



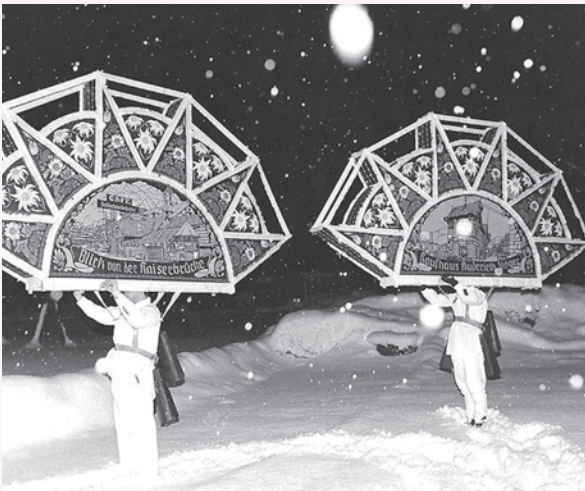
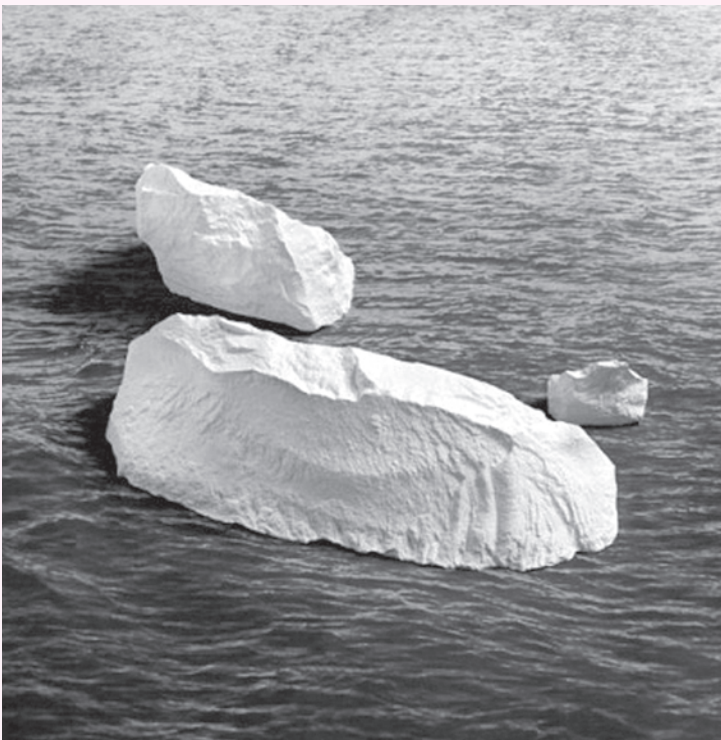
Ebene Hamarope
Necklace
58 x 17cm
Fabric, ebene

Morgane de Klerk

Research & Inspiration – 5



Stopping necklace
Necklace
16 x 14 x 10cm
Wood, elastic threads



Brooch
15.4 x 12.5 x 4cm
Plastic, remanium

Subject: Todays Birds Inbox X

from Jack Doyle
to Laura Doyle, me
date Sun, May 25, 2008 at 8.23 PM

Hi: Though you might like to see the pictures I took this morning. I put up the platform feeder on the deck yesterday and started to feed the Band-tail Pigeons some corn. The Stellar Jays eat it like crazy when the pigeons are not around, but can not get on the platform while the pigeons are on it because there is not enough room. I took these pictures from inside the house because the pigeons are very scared of any movement. My poor GrayJay suffers because I can not get up to feed it without making all the pigeons fly away.
Love Dad
hugs and xxxxxxxxxxxx0000000000
let us know how your trip went when you get back



Subject: January Moon Inbox X

from Jack Doyle
to me
date Sat, Jan 19, 2008 at 2.46 AM
Hi: Just took this picture about one hour ago. Catherine is looking at the same moon which brings her closer to home for me.
Love, Dad



Subject: Bird of the day Inbox X

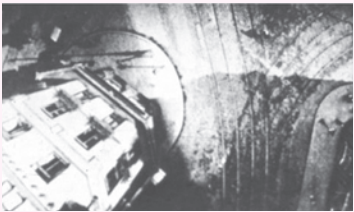
from Jack Doyle
to Laura Doyle, me

Hi Catharine: The tree swallows are back and they are building a nest in our bird house next to the driveway. Took this picture this morning, its the same bird nay with a front and back view. Suppose to get up to 90 by Sunday, its to hot now to sit outside on the deck. Two days ago we had to build a fire because it was so cold and wet.
Love Dad
hugs and xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx0000000000000000

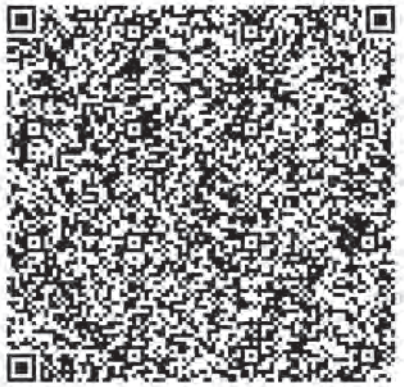
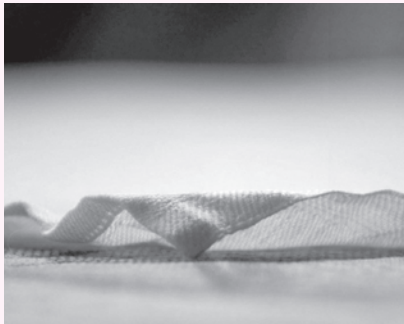


Subject: White crowned sparrow Inbox X

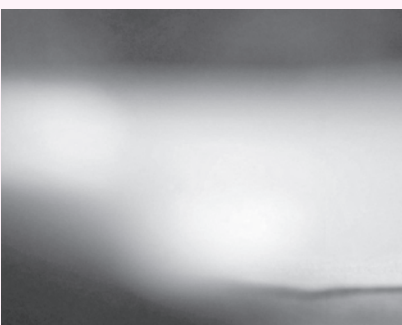
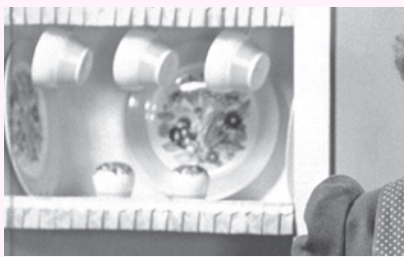
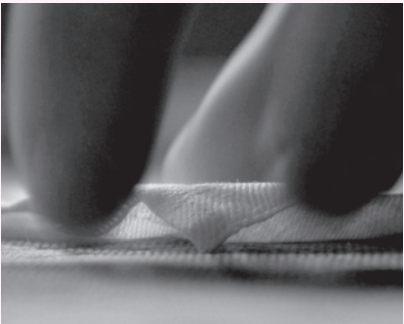
from Jack Doyle
to me
date Fri, Jan 21, 2011 at 10.04 PM
Close look at a white crowned sparrow. One of my best.
love, Dad
hugs and xxxxxxxxxxxxxxxxxxxxxxx0000000000000000



Necklace for bird
8,5 x 9cm
Gold, epoxy, pigment, elastic thread

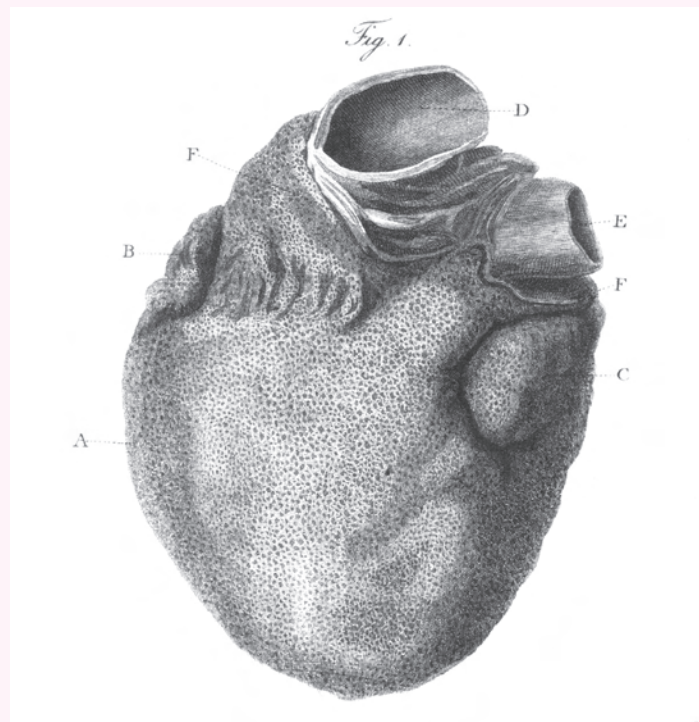
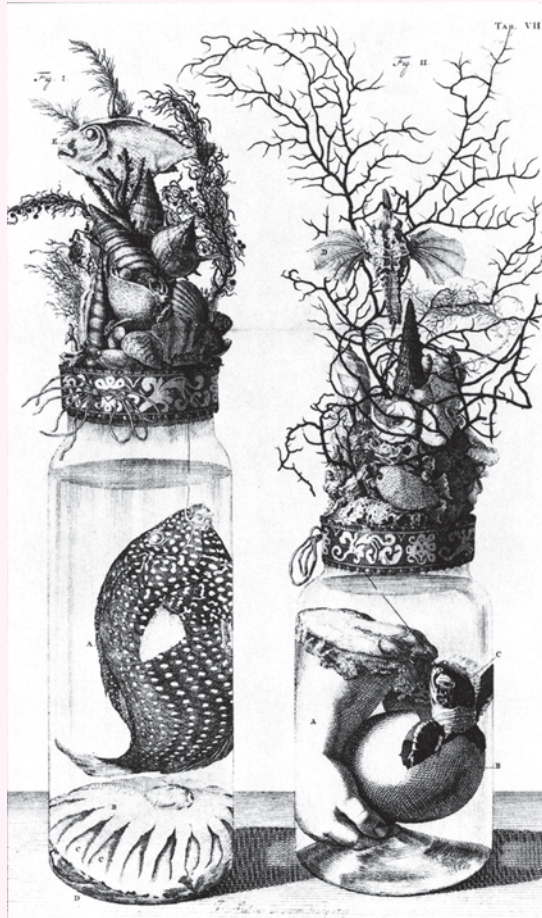
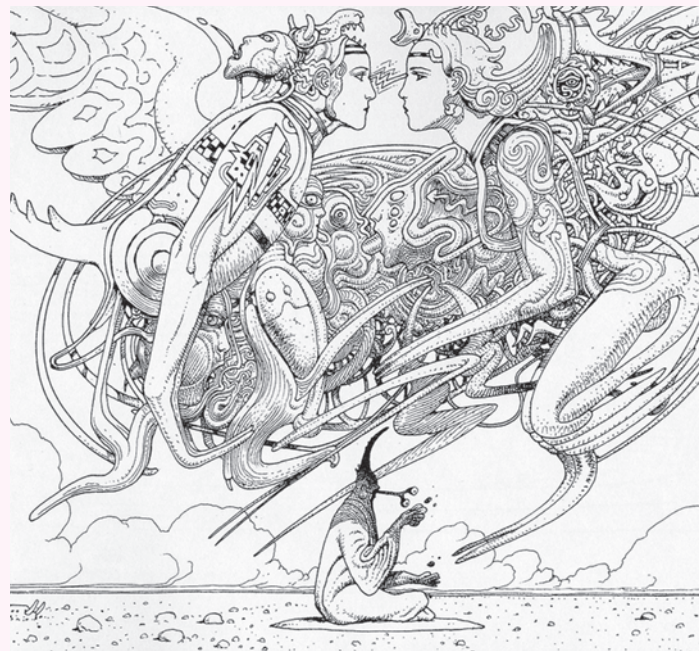
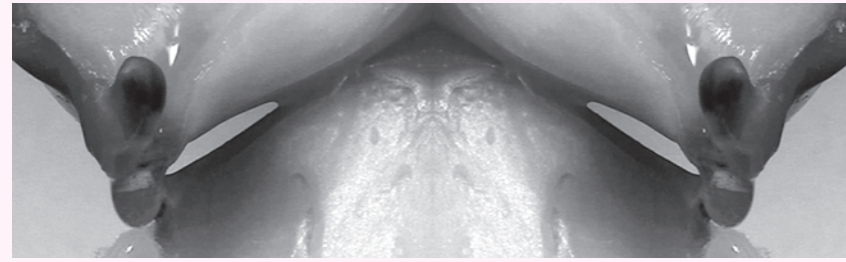
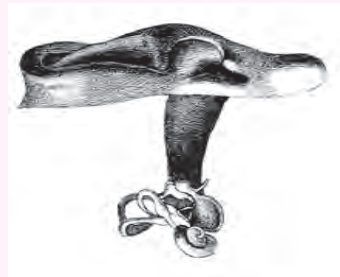


Tea towel
65 x 65cm
100% Cotton



10

Atsuno Takase

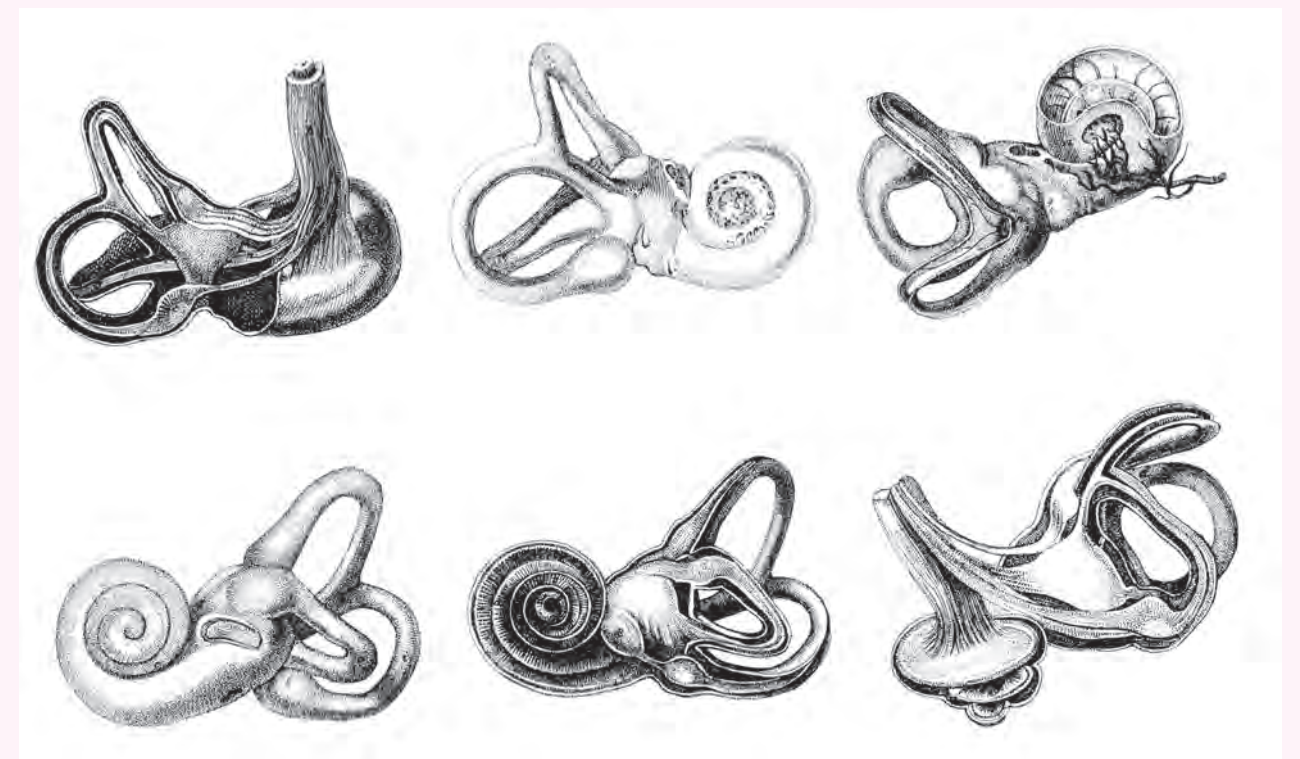
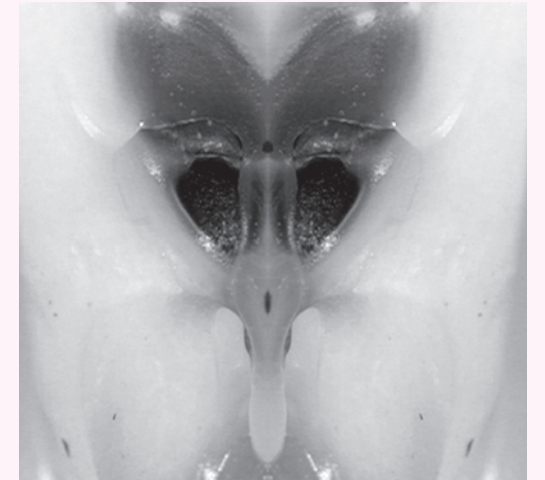
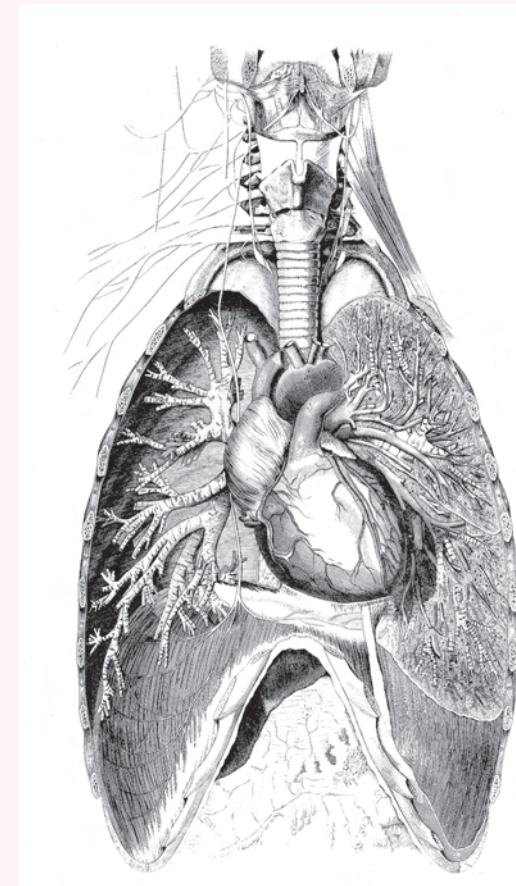


Object
10 x 8,5 x 6cm
Porcelain, black ink

Object
11,5 x 13 x 7cm
Porcelain, acrylic color

Atsuno Takase

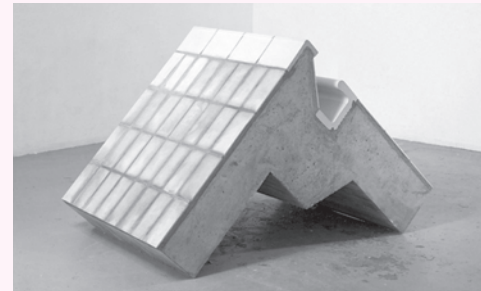
Research & Inspiration – 11



Object
13 x 8,5 x 8,5cm
Cardboard, ramanium, steel,
elastic wire

12

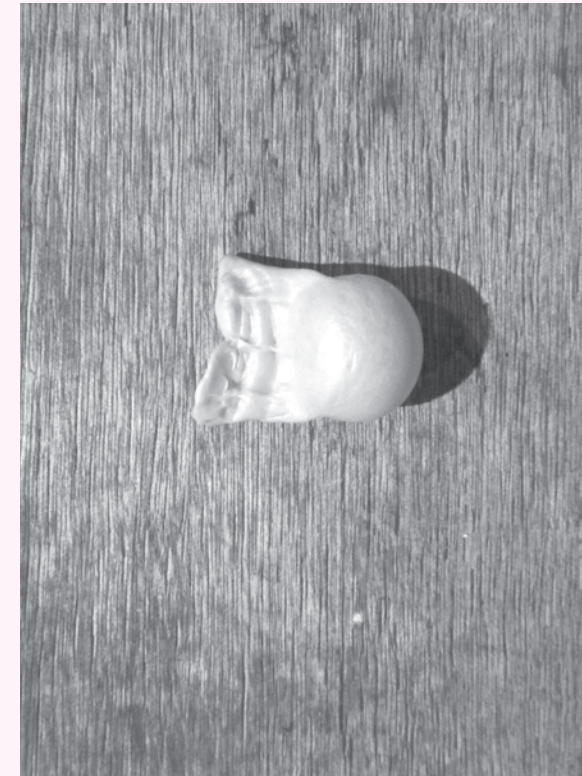
Nhat-Vu Dang



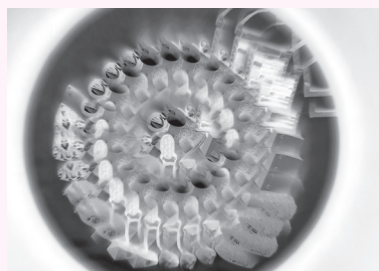
Green
13 x 8,5 x 8,5cm
Cardboard, ramanium, steel,
elastic wire

Research & Inspiration – 13

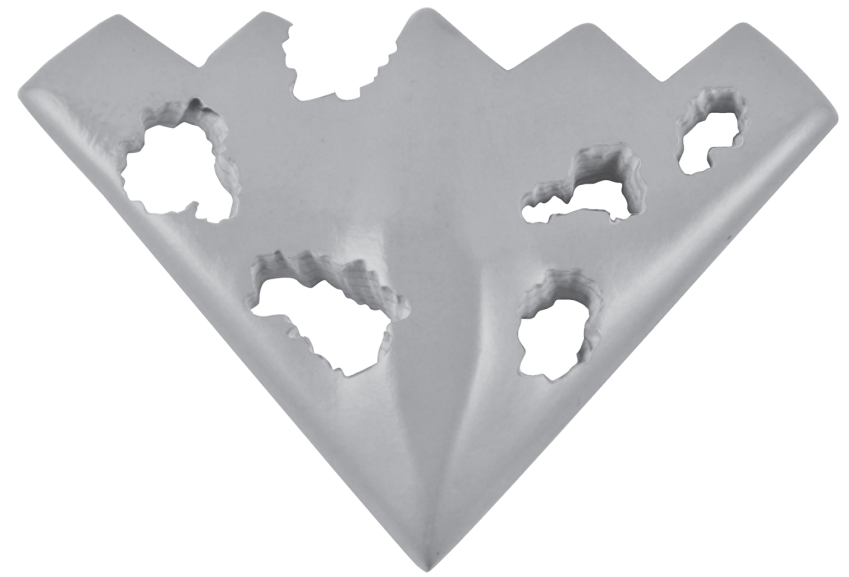
Marina Elenskaya



Neckpiece
15 x 80 x 10cm
Car glass, inner tube



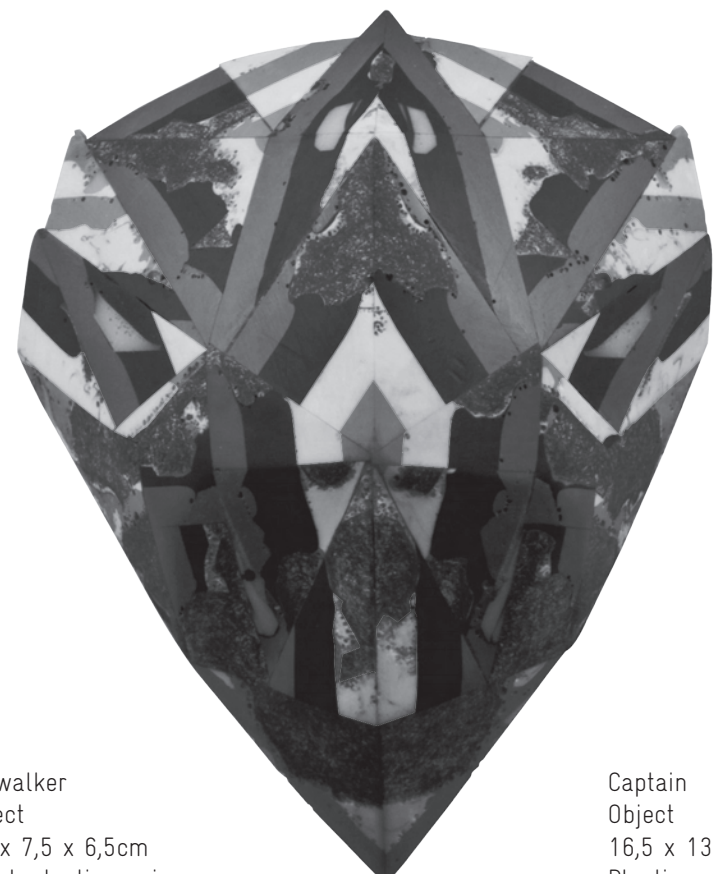
Ring
Various
Wood, aluminum, crystal
rock, inner tube



Soft Fighter
Pendant
17 x 13 x 2cm
Wood, paint



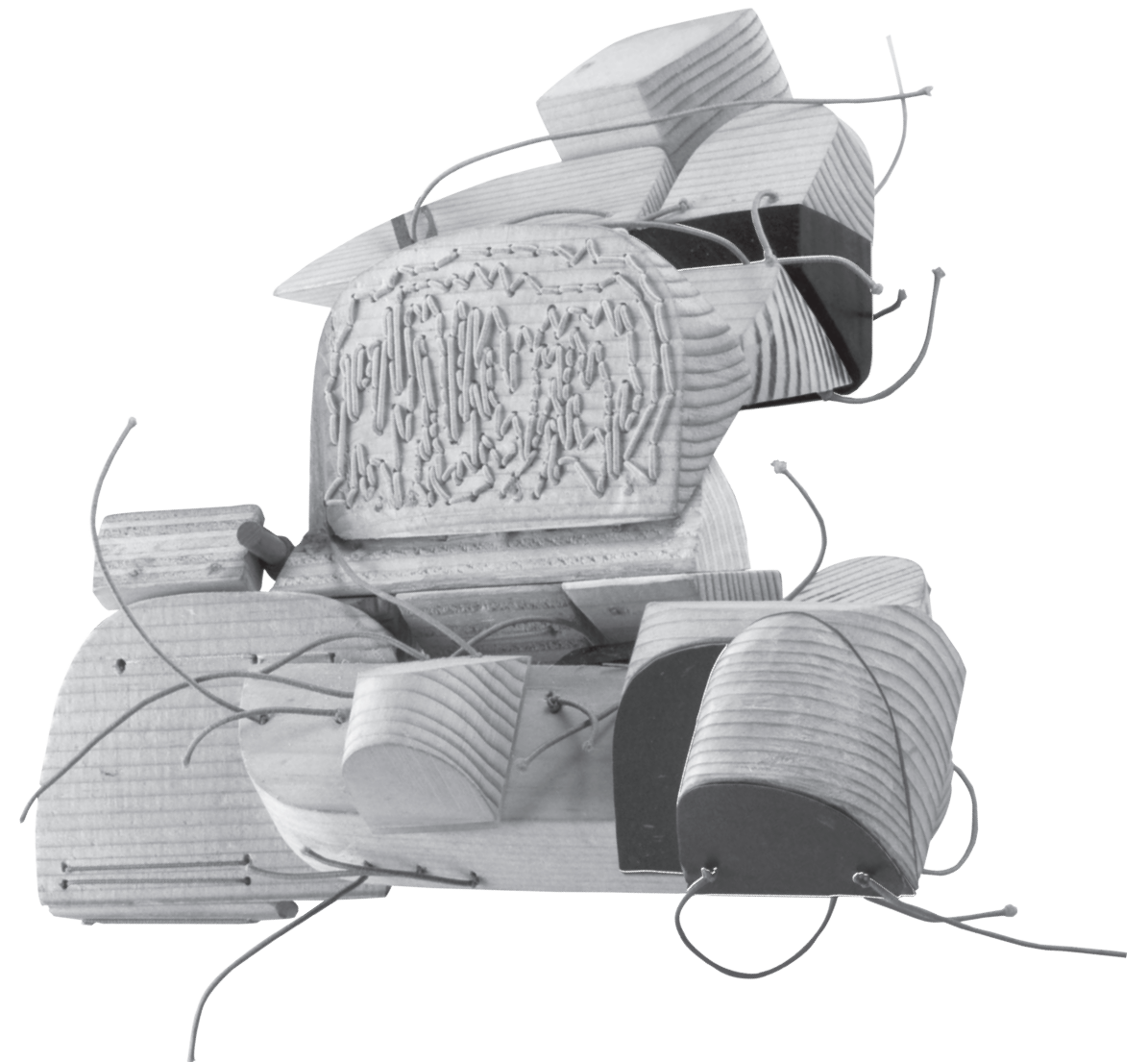
Skywalker
Object
9,5 x 7,5 x 6,5cm
Wood, plastic, resin



Captain
Object
16,5 x 13 x 6cm
Plastic, resin



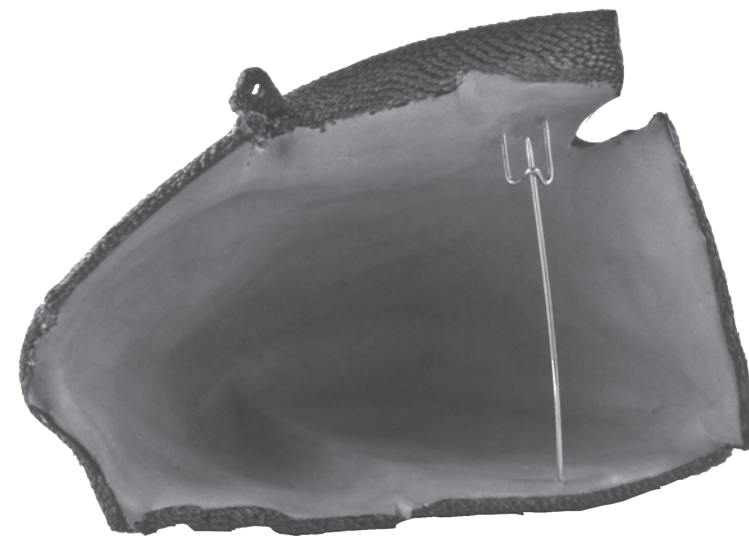
Ebene Raindrops
Necklace
58 x 17cm
Fabric, ebene



Clapping Necklace
Necklace
16 x 14 x 10cm
Wood, elastic threads

Obir
Brooch
8cm x 13.6cm
Plastic, epoxy, remanium

Staufen
Brooch
10.7 x 9.8cm
Plastic, epoxy, remanium



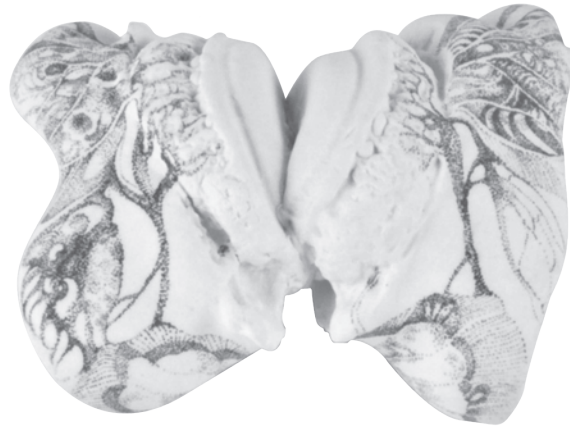
Lynx Lynx
Brooch
15.4 x 12.5 x 4cm
Plastic, remanium



Pinyon
Necklace for bird
8,5 x 9cm
Gold, epoxy, pigment, elastic thread



Theedoek 1r/1z
Tea towel
65 x 65cm
100% Cotton



Os Sphenoidale
Object
10 x 8,5 x 6cm
Porcelain, black ink

Uterus
Object
11,5 x 13 x 7cm
Porcelain, acrylic color



E127 Erythrosine
Brooch
13 x 8,5 x 8,5cm
Cardboard, ramanium, steel,
elastic wire



E127 Erythrosine
Brooch
13 x 8,5 x 8,5cm
Cardboard, ramanium, steel,
elastic wire



About Belonging #3
Neckpiece
15 x 80 x 10cm
Car glass, inner tube

COLOFON

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2011

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Het Sieraad
Jewelry Department
Gerrit Rietveld Academie

nr. 3



About Belonging #8
Rings
Various sizes
Wood, aluminum, crystal
rock, inner tube

Boris de Beijer — My work is about alienating the ordinary and common. By making adjustments on recognizable forms and objects, new forms are brought into existence, which can't be categorized or placed in any known realm with certainty. Their function is unknown and therefore the value which is granted to an object is being changed. They remind of futuristic occult artifacts and relics. It is the transformation from the ordinary to the unknown and symbolic which I find interesting. I manufacture my objects myself, both using and abusing the artisan aspects of my discipline. In my work it is more important what something has become during the process, than what I have meant in advance. I work intuitively and I am looking for the point where my own work surprises me. This for me is the point whereupon it gets its own autonomy. The unpredictable leads to questions, which lead to a better understanding in my process. ♦

Morgane de Klerk — I use sound as a connection between the object and the wearer. The combination of visual rhythmic with the actual sounds of the materials allows me to underline the liveliness of jewellery and to disinhibit its characters. It is essential that my work portrays a contrasted and imperfect atmosphere instead of following an aesthetical ideal. I refer to the three steps in approaching jewellery: looking, touching and wearing, with a special emphasis on what hearing can bring to the personal imagination and wander. I want each piece to echo at the ears of the people who hold it, not because the sound would be too loud but because it refers to memories or impressions. The manipulation that produces the sounds is instinctive; it is a simple act that wakes up the second nature of the objects. ♦

Benedikt Fischer — My drive to make jewellery is rooted in the subject itself with a strong interest in the origin of this phenomenon. Inevitably I am influenced by my own background and current surroundings, the culture I was born in and the culture I am living in. One of my first memories related to jewellery is a pair of animal teeth that my father gave to my mother. These teeth are called *Grandeln* (Austrian/Bavarian hunter language for teeth of the corner tooth in the upper jaw of a red deer). This kind of tooth has been used to make jewellery since the Neolithic age. Although my mother's *Grandeln* were never actually incorporated into a piece of jewellery, as it is tradition in Austria she stored them in her jewellery box along with her other treasures. ♦

Catherine Doyle (A text by Jack Doyle) — With the emails I sent, I wanted to remind Catherine of home and keep her up to date on all that was going on while she was gone. I also wanted to share these images with her so that they might brighten her day as they had mine. I like that Catherine has developed an appreciation for birds through this project because I think this could enrich her entire life; and I like that she is trying to convey this appreciation through her work because this theme seems rich with potential opportunities for further exploration. I particularly like that she sees a connection with birds as a way of returning to home, at least in her imagination, just as many of the birds that I photograph migrate thousands of

miles to return each year to our home for real. It's very meaningful to us that Catherine has incorporated the birds from home and her family into her art. Through the process she has built a special relationship within the family that will always remain special. ♦

Willemijn van der Sloot — In new media like Facebook and Twitter, we connect with the world around us. This happens parallel to the real world. The home is a private world, but by using these media we step out from the private in to a world, without realising that we are losing our privacy. This new media sub-world can make us lose our awareness of the real world. We stay more and more in this sub-world, created by ourselves. Through my work, I want to achieve an inverse movement, using current new media technology, to bring the private back home. ♦

Atsuno Takase — a) We perceive dreams as a reality when our conscious is in the state of being asleep. A dream is an absolute private reality that exists apart from a public reality. This alternative reality is an exclusive world that cannot be experienced by anyone but its dreamer. What you dream is only visible to you and a pure creation of your imagination. b) You can never have a dream about what you do not know. A dream is made from what you have experienced in reality. Your experience creates the dream. c) A dream is an introspection. A dream tells you about yourself intimately and honestly. It can be something fun and beautiful but it can also be depressing and dark. By dreaming, you see what you are. The dream is my identity – a being under my skin. ♦

Nhat-Vu Dang — One day I was on my way to the academy. I entered the metro and sat down. Further away I saw a little boy standing, he was probably 3 or 4 years old, his eyes were gazing away. I followed his gaze and it fell upon a grumpy looking old man, somewhere in the end of his 50's who sat a bit further away. The old man had a big beard and salt and pepper bushy hairdo. He had thick frames and eyebrows to match them. It took a while before the old man felt that the boy was staring at him. He stared back, and then, as a lot of children do, they continue to stare, oblivious of the inappropriateness of staring. A moment passed, the old man looked away, only to return the stare once again, the two stared at each other for a while until the old man stuck out his tongue. The boy burst out in laughter and the old man smiled back. ♦

Marina Elenskaya — A pink chewing gum on the street; air bubble is trapped and carefully sealed by rhythmical teeth marks. A Turkish girl in a headscarf is combing beautiful long hair of a friend. Their intimacy is hypnotic. On the front seat of the bus. Unexpected urban experiences are my "never-ending junkie journey of the visible". ★

The more aware you become, the more you realize how a part of the everyday life, previously barely distinguished, fulfils every need and urge to make work. Our smallest discoveries are the ones we should be shouting from the roof tops. ♦

★quoted from Manfred Bischoff

