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**The Netherlands
Institute for Design
and Fashion**

ArtEZ hogeschool
voor de kunsten

mmka
MUSEUM MODERN KUNST AMSTERDAM

Jewellery Unleashed! /

The Symposium

Speakers /

Roseanne Bartley
James Beighton
Alba Cappellieri
Naomi Filmer
Mònica Gaspar
Benjamin Lignel
Noon Passama



Programme/

09.30

**Registration and coffee at
Kraton Kantine**

10.30

**Welcome by Els van der Plas,
Director Premsula**

10.40

**Introduction by moderator
Andrea van Pol, journalist**

10.45

Mònica Gaspar
Jewellery Unleashed!...
And Now?



11.15

Naomi Filmer
Body Extracted, Absent
and Alluded



11.35

Questions and discussion

11.45

Coffee break at Kraton Kantine

12.15

Alba Cappellieri
From the Concept to the
Context: Values and
Meanings in Contemporary
Jewellery Design



12.45

Noon Passama
Collaborator



13.05

Questions and discussion

13.15

**Invitation by Eveline
Holsappel, curator MMKA**

13.20

**Lunch break at Rietveld Kantine and
possibility to visit the exhibition**

15.00

James Beighton
Knocking Around on
the Streets: Negotiating
Audiences for Jewellery
and the Museum



15.30

Roseanne Bartley
I Wander?



15.50

Benjamin Lignel
Plan Bs and Smoke Signals,
or How to Escape Our (not
so Desert) Island



16.10

Questions and discussion

16.25

Wrap up by Andrea van Pol

17.00

**Drinks at MMKA and
possibility to visit the
exhibition**

19.00

End of the programme

Locations/

Symposium
ArtEZ Institute of the
Arts, Concertzaal,
Utrechtseweg 85
Arnhem

Exhibition and drinks
Museum voor Moderne
Kunst (MMKA),
Utrechtseweg 87
Arnhem

No Limits for Jewellery/

BY ELS VAN DE PLAS, DIRECTOR PREMSULA, THE
NETHERLANDS INSTITUTE FOR DESIGN AND FASHION

In 2011, I asked Ted Noten if I could carry his Prada bag at the opening of the European Fine Art Fair in Maastricht. I imagined the wealthy ladies and gentlemen gathered at this world-famous art and antiques fair looking in astonishment at my transparent acrylic bag, enclosing its golden pistol. Atelier Ted Noten calls the piece *Lady K Bag No. 4*; the upper part is half a Prada bag, hence its nickname.

In his work, Noten transforms jewellery from wearable, valuable decorations into unwearable, useless objects, startling gadgets and works of art. This bag is more object than bag; it constitutes a light-hearted criticism of the value of jewellery. The pistol is gilded and therefore valuable. The acrylic containing the pistol is a cheap material, whereas the half Prada bag represents the high end of the fashion industry. Is the *Lady K* an item of jewellery, a work of art, or a new kind of object linking different functions while at the same time posing questions? I think it is close to the latter. The value of this Prada bag has changed: it has become a genuine Atelier Ted Noten object.

Noten says he wants to explore the limits of design. And this is a trend. Not only does design cross the boundaries of art – and vice versa – it also extends beyond

social, economic and even earthly borders. Alicia Framis, who is Spanish by origin but has worked in Amsterdam for decades, is conducting research with the European Space Agency into possibilities for creating a prêt-à-porter collection for life on the moon. The ESA envisages that 2,000 people will live there by 2045, and clothing and objects will need to be designed for them. The fact that people suspended in outer space will be able to wear shoes as ornaments and will need clothes that can drape and float in all directions will give designers a completely new view of how people exist within the space around them and present fresh possibilities for innovations and products. Framis and Noten show us that crossing boundaries – even all the way into outer space – is a key factor in developing new concepts, forms and materials in art and design, and the jewellery field is no exception. We will discuss this rupturing of boundaries and the possibilities and results it yields at the *Jewellery Unleashed! The Symposium*.

Since the beginning of 2011, Premsula, the Netherlands Institute for Design and Fashion, has been working to encourage interest in the jewellery industry. Last February, our International Visitors' Programme, which receives support from the Dutch Ministry of Foreign Affairs, brought together a Belgian gallerist, a UK curator, a German historian and an Italian professor, to meet Dutch jewellery experts and creators. The outcomes included an exhibition of Gijs Bakker's work in Vicenza, Italy, and a series of Dutch television shows on jewellery featuring amongst others the designers Marije Geurssen, Chiquita Nahar and Uli Rapp.



SKETCHES FOR PRÊT-À-PORTER FOR THE SPACE BY ALICIA FRAMIS, 2009. COURTESY OF ANNET GELINK GALLERY.

A serious, enthusiastic interest in jewellery is manifest in the Museum voor Moderne Kunst Arnhem's exhibition *Unleashed! An Overview of Rule-breaking Jewellery*. And the *Jewellery Unleashed!* symposium will delve into the subject in depth. Our speakers are Roseanne Bartley (a New Zealand/Australian jewellery designer), James Beighton (a curator at the Middlesbrough Institute of Modern Art), Alba Cappellieri (the head of the Politecnico de Milano's jewellery lab and the author of *Jewellery Now*), Naomi Filmer (a British jewellery designer and an instructor at European art academies), Mónica Gaspar (a Spanish curator, writer and lecturer at Zurich University of the Arts), Benjamin Lignel (a French philosopher, art historian and designer) and Noon Passama (a Dutch/Thai jewellery designer).

Together, they will explore the limits imposed on jewellery design by the profession itself, those set by the experts, public and wearers – and those being exceeded by designers. When is a piece of jewellery art? When is art jewellery? When is jewellery jewellery? And is it jewellery if it's not wearable? Noten and Framis have explored these boundaries, and through their research, they've given us exciting, relevant objects that are assets to the discipline. Perhaps we don't need to go to the moon and back to renew the art of jewellery-making. Hopefully this symposium will itself yield new insights and border-crossing ideas, so that the field can continue to evolve and the public can relate to an increased range of forms and insights.

I wish you a day of pleasure and inspiration! ◀



LADY X 4/7 BAG, PRADA, LADY X SERIES BY ATELIER TED NOTEN, 2007. PHOTO: ATELIER TED NOTEN.

Jewellery Unleashed — Crossing Borders /

BY LISA GOUDSMIT

Welcome to *Jewellery Unleashed!* As the name of this symposium implies, the jewellery world has in some ways been 'leashed', at least until recently. Today we intend to provide inspiring perspectives on the jewellery world by discussing the borders that have created these restrictions and spotlighting the people who cross them. With our speakers and guests, Premisela, MMKA and ArtEZ will try to answer the question: How are boundaries being crossed in the contemporary jewellery world? In the process, we will look at jewellery from some new perspectives.

Craft, art or design? /

The jewellery-making world has traditionally been a place for craftspeople, artists and designers. This is where we find the first border: the segmentation that began with the discipline's several practical approaches has led to a parting of the ways between its theoretical approaches.

In her recently published book *On Jewellery*, Liesbeth den Besten, curator of MMKA's *Unleashed!* exhibition, discusses

this issue. According to Den Besten, jewellery in general is, at best, accepted as 'an artistic discipline'. On the other hand, the expert Marjan Unger argues that jewellery is a "cultural phenomenon that should not be restricted by short-sighted distinctions between different groups in the field". When asked whether jewellery can be considered art or design, theorist Mónica Gaspar states: "why would choosing one of these options help us to understand and progress the discussion around jewellery better? The conviction that this labelling exercise will bring jewellery to a higher recognition has failed repeatedly in the past." Perhaps the entire discipline of jewellery making can be considered to lie at the intersection of art, design and craft, but even in this overlapping area, different approaches exist.

Museums are among the actors that influence the way people perceive jewellery. It is arguable whether showing jewellery in art museums automatically labels it as art. James Beighton, curator at mima (Middlesbrough Institute of Modern Art England), states, "We are not, institutionally, particularly interested in setting down dogmatic distinctions between art, craft and design and do not segregate our programme in that way."

The institute in Middlesbrough seems to be looking for ways to make various art forms, including jewellery, more approachable. In 2011, mima invited Atelier Ted Noten to carry out a project involving local residents. Noten came up with *Art Rehab*, which involved Middlesbrough's taxi drivers: he created a pin for them to wear on their jackets and an art object with the same shape they could attach to their cars. The project made the taxi driver a personification of the

connection between art, jewellery and people. Crossovers like this one have made jewellery into a connective discipline, linking art and design to the public as well as establishing it as a form of art that is breaking out of the 'white cube'.

The body of jewellery /

Perspectives on what sorts of objects can be jewelled are also changing. The human body has conventionally functioned as the object to be decorated. Liesbet Bussche challenges this assumption: with her *Urban Jewellery*, she aims to decorate people's surroundings rather than people themselves. Bussche plays with elements in the urban landscape, transforming them into shapes that clearly refer to archetypes of jewellery. In a work created for the *Unleashed!* exhibition, Bussche visually transformed a street pole into a large brooch simply by attaching a pin to the pole.

While Bussche uses the urban landscape as her territory, other designers challenge the idea of the body. Kerianne Quick, who works with Gijs Bakker on his *Chi ha paura?* jewellery project, states: "Jewellery can be anything that relates to or is in confluence with the body. (...) The definition of the body can be questioned. Is the human body the only body, or can jewellery be made for other bodies? And further, can the body itself be jewellery?" Quick challenges conventional ideas of what jewellery is, what its function is, what it should look like, and what it should be made of: "You can think of almost anything as jewellery. Like if you slide your hand through a hanging handle on a subway, the handle becomes a bracelet, or the entire train becomes



URBAN JEWELLERY (BROOCH) BY LIESBET BUSSCHE.
PHOTO: LIESBET BUSSCHE.

an ornament. Or if you lift a chair and slide your arms under the armrests, it becomes a body ornament, like in Erwin Wurm's *One Minute Sculptures*."

Jewellery and other disciplines /

Other new perspectives on jewellery are coming from crossovers between jewellery-making and other disciplines, such as fashion, industrial design and virtual art. In 1967, Gijs Bakker and Emmy van Leersum were already combining fashion and jewellery in a series of large aluminum collars. The 1960s saw a breakthrough in jewellery, as the discipline released itself from restrictions dictated by precious materials and traditional forms.



ELBOW BALL LENSES BY NAOMI FILMER, 2007. PHOTO: CHRIS SPRINGHALL & GAVIN ALEXANDER.

The relationship between jewellery and other disciplines and a preference for innovative uses of materials are being strengthened today by people like Naomi Filmer, Lucy McRae and Noon Passama. Filmer's images of *Ball Lenses*, featuring glass spheres connected to the body, distorts the anatomical appearance and proportions, just like the aluminium collars of Bakker and Van Leersum. In her work, Filmer deals with questions like "what is more important: the object you wear or the flesh that carries the object? Do you wear the object or does the object wear you?"

The work of Lucy McRae visualises one possible answer to these questions. McRae, who calls herself a 'body architect', explicitly challenges the conventional boundaries of jewellery creation. In a project for Philips Design, she created 'sensitive' dresses and jewellery incorporating technologies that respond to the wearer's emotional state. Can this work even be considered jewellery?

Den Besten emphasises the essence of the artistic medium of jewellery, arguing that an object should be made from a jewellery-making perspective and have a personal connection to human beings if it is to be considered part of the discipline. In this light, the outcomes of the research of artists like Bussche, Filmer and McRae can be considered jewellery even when they lack the traditional appearance of jewellery.

Cultures, techniques and materials /

Today's jewellery field is also opening geographical and symbolic borders between cultures. Alba Cappellieri, director of the *Politecnico di Milano's* postgraduate

jewellery design programme, argues that the Internet is the cause: "A community without geographical borders has been formed and has brought to light a global need of communication in a discipline which is unbearably isolated and isolationist, submitted to stagnation which is at once formal, material, technological and relational." Benjamin Lignel, both a theorist and maker himself, agrees with this, stating: "I would argue that nationality – unless you make it part of your work – is just one of several ingredients of who we are. The contemporary jewellery scene is extremely international, and we all now have pretty much unlimited access to information about anything, anywhere."

Noon Passama, a Thai designer based in the Netherlands, is one jewellery-maker connecting different cultures, disciplines, techniques and materials. With fashion designer Ek Thongprasert, she has created items based on classical jewellery silhouettes from Western and non-Western cultures, such as *Victorian crown jewellery*. And with the fashion brand *Capara*, Passama has designed necklaces made through wax casting and electroforming and finished with silver oxidizing, gold/platinum plating and spray-painting.

New manufacturing methods perhaps constitute some of the most innovative recent developments in the jewellery world. One such technique is 3D printing. Atelier Ted Noten, for example, is experimenting with printing in nylon, gold, silver and steel. The jewellery discipline has traditionally kept the processes of designing and making united. 3D printing allows more people to design jewellery without being its actual makers – Gijs Bakker has been experimenting with this division of labour for decades.



PART 3 BY MOON PASSAMA X EK THONGPRASERT, 2010.
PHOTO COURTESY OF EK THONGPRASERT.

With this separation, jewellery-making more closely resembles the work of visual artists and other kinds of designers.

Atelier Ted Noten is not only experimenting with new manufacturing methods but also new techniques for connecting people to jewellery, such as in the previously described project *Art Rehab*. For the *Smartphone Jewels* project, part of the *Unleashed!* exhibition, Atelier Ted Noten mounted a virtual exhibition in the city of Arnhem. Visitors can scan QR codes on posters to acquire background information related to various items of jewellery, from political commentary to anecdotes. Once he or she has scanned all the tags, the visitor receives a 3D-printed Atelier Ted Noten ring. *Smartphone Jewels* takes a step forward in interactively connecting people to jewellery.

Another designer exploring the interactive potential of jewellery is Roseanne Bartley, who initiated several projects in which she established connections with other people in order to create 'jewellery' in unconventional ways. Bartley says she develops an idea and then works with it in the environment in which she lives. "I invite people into the process, and simultaneously we engage with each other and, in turn, with our location. This occurs through a process defined by an area of knowledge called jewellery. The result or outcome hasn't always functioned as jewellery in its supplemental form and therefore may not technically be judged or viewed as jewellery."

Yet the process does originate from an idea of jewellery, and in this sense, the work can be considered jewellery, according to Den Besten's definition. Bartley also takes an interesting approach to materials: she recycles found items in a process she calls 'surface archaeology'. It is this approach to materials, interactivity and techniques that make Noten and Bartley pioneers in crossing borders in the jewellery field.

There are no borders/

When we look at the various borders being crossed in the contemporary jewellery world, our main conclusion could be that these borders are flexible: they are being bent in a natural way, just as materials are shaped in jewellery-making. New perspectives are opening up the discipline – in this way, it is being reshaped, but not broken. The line between art and design in jewellery-making is multi-interpretable and in some cases even nonexistent. The natural



HUMAN NECKLACE - PEARL BY ROSEANNE BARTLEY, 2006-7. PHOTO BY CHRISTIAN SCHALLERT.

boundary created by human skin is also expanding: not just the body but now also streets and objects are locations to be bejewelled. And as new media create a global society, the connections between different cultures in the jewellery field are being strengthened.

The locations where jewellery is seen and admired have spread from the human body to galleries, museums, urban landscapes and the runway. Contemporary jewellery is gradually coming closer to fashion but also to industrial design and architecture. There are, however, still gaps between disciplines: for instance, jewellery seems more focused on the artist's individual expression than fashion is. Yet as new methods of material use and technique are developed, the traditionally united design and manu-

facturing processes in the jewellery world are separating, creating more possibilities for collaboration with other disciplines.

After the breakthrough in Western Europe in the 1960s, the jewellery world continues to progress today. Jewellery has outgrown the human body and developed into a conceptual artistic medium for decorating people, streets and objects. Contemporary jewellery is larger than life, has a range of functions, and can be made of numerous materials and created by a whole range of techniques. Jewellery has no borders. Jewellery has been unleashed. ◀

For all sources used writing this article, and the long version of this article by Lisa Goudsmit, see premsela.org

Mònica Gaspar



The jewellery world is undergoing changes lately. How do you explain this?

Contemporary jewellery has consolidated its position in art and design colleges all over the world. An interdisciplinary learning context and an engagement with a more reflective practice are providing fertile ground for the new generations to develop exciting work. They position themselves in the field of design and fashion with a critical stance, or they develop conceptual work for a specialised circuit in the arts. In every case, they are well prepared and articulate and push the boundaries of the jewellery field. Internet platforms and social networks are also having an unprecedented impact in the debate culture around contemporary jewellery.

How do you cross borders in the jewellery field?

With my contributions, I've always tried to put jewellery in context and to connect its particular discourse with other critical voices in contemporary object culture. In doing this, crossing borders is not an extraordinary achievement but a daily requirement, a necessary starting point for building a consistent argument. Crossing borders can mean finding meaningful interconnections between art and design theory, philosophy and material culture in order to understand a piece of jewellery. The most challenging border to cross is to undo the argument in the opposite direction and prove that a piece of jewellery can help us to understand complex aspects of contemporary living.



EVERYBODY AND EVERYTHING CAN ENGAGE IN AN ACT OF "WEARING". PHOTO: MÓNICA GASPAR. PORTRAIT PHOTO: CHRISTOPH ZEHLINGER.

Jewellery Unleashed!... And Now?

Contemporary jewellery is one of the most exciting forms of contemporary object culture, able to cross between the public and private spheres of everyday life, design, art, fashion, science and philosophy. Crossing borders seems to be a part of its definition. But which borders are actually crossed? And what happens then?

Mònica Gaspar (Spain/Switzerland) holds an MA in art history from the University of Barcelona and an MAS in cultural studies from Zurich University of the Arts. Besides working internationally as a curator and writer, she lectures in design and cultural theory at Zurich University of the Arts. Gaspar has curated, written about and lectured on contemporary jewellery at several academies and international conferences. She is also a member of the International Association of Art Critics and Think Tank, a European Initiative for the Applied Arts.

Naomi Filmer



Body Extracted, Absent and Alluded

Contemporary jewellery has provided me with the means to explore the human body and question traditions, and yet the more I explore, the further away from jewellery I seem to get. Does crossing boundaries result in a loss of identity by the tradition of definition?

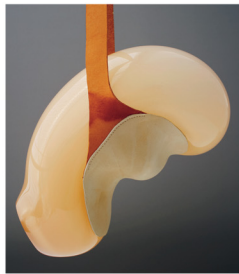
Naomi Filmer (United Kingdom) studied at the Royal College of Art, where she earned an MA in goldsmithing, silversmithing, metalwork and jewellery in 1993, and at Wolverhampton Polytechnic, where she received a BA in 3D design in 1991. She is known for her catwalk jewellery collaborations with designers including Hussein Chalayan, Alexander McQueen and Anne Valerie Hash. Since 1999, she has made commissioned works for international exhibitions and worked as a freelance jewellery designer for industry. She teaches at Central Saint Martins College of Art and Design, the London College of Fashion, Geneva University of Art and Design and other European art academies.

How do you cross borders in the jewellery field?

My work crosses the disciplines of jewellery, art and fashion, I think, due to its recurring exploration of the theme of the human form and my changing choice of materials. I do not identify with any one discipline more than the others. My background is in contemporary crafts. My passion is for artefacts, movement and image, but always with a reference to the human body. In the end, I believe the body that wears, informs or makes the object is the most important aspect of all.

Are you bridging the jewellery and fashion worlds, or do you think they're already one and the same?

I've made works in collaboration with fashion designers for the catwalk that have contributed to the idea of wearing contemporary objects in fashion as accessories – sculptural objects to embellish rather than decorate. They do not function as jewellery in the traditional way but as a further definition of the project itself. Fashion, like jewellery, is a large industry with many strains. Jewellery and fashion are not the same field, but in some cases they cross paths. In my case, I cross paths with fashion mostly due to a shared fetish for the human body.



SUSPENDED SCULPTURES 2011. PHOTO: JEREMY FORSTER. PORTRAIT PHOTO: ADRIAN SCORIE.

Alba Cappellieri/



From the Concept to the Context: Values and Meanings in Contemporary Jewellery Design

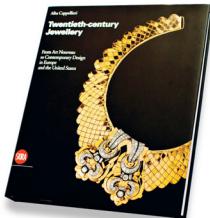
Whether one likes it or not, contemporary jewellery is based on the coexistence of different values and meanings. Such polyphony reflects itself in the pluralism of languages, a Babel intentionally neglected by the contemporary jewellery critics, whose joyful promiscuity represents, on the contrary, a clear symptom of innovation...

Alba Cappellieri (Italy) is a professor of jewellery design, the chair of the fashion design degree course, and the director of the jewellery design postgraduate programme at the Politecnico di Milano. She is also a curator of jewellery design exhibitions for the *Triennale di Milano* and has curated and edited several books on jewellery, among them *Twentieth-century Jewellery: From Art Nouveau to Contemporary Design in Europe and the United States*. With her students she is the editor of the blog jewelleryscape.it.

The jewellery world is undergoing changes lately. How do you explain this, and which new developments interest you most? The biggest change in contemporary jewellery comes from the Internet. Blogs and social media have defined not only a new jewellery landscape but also a new way of considering jewellery. The hype that new media have created around jewellery designers and goldsmiths in a short time is undoubtedly the most significant turn of the last century. It is not a matter of new media art so much as the art of jewellery in the context of new media – a contextual shift that would have been unthinkable only a few years ago. A community without geographical borders has formed and has brought about a global need for communication in a discipline that is unbearably isolated and isolationist, subject to stagnation that is at once formal, material, technological and relational.

How are borders being crossed today?

Innovation comes either from new materials and technologies – radical innovation – or from the intersection of disciplines – incremental innovation. The first is rare, since radical innovation requires huge research investments. The latter is easier to achieve and is based on a cross-fertilisation methodology. It consists in the capacity to cross the boundaries of disciplines and solve one discipline's problems by looking at the other's solutions. The biggest problem in jewellery now is distribution, and many companies are looking at fashion distribution and its supply chain to evolve past a model that no longer works.



'TWENTIETH-CENTURY JEWELLERY' BY ALBA CAPPELLIERI. PORTRAIT PHOTO: KORTICA VERHEIJ.

Noon Passama/



Collaborator

On being '(in)dependent' and 'auto-cooperating' between working disciplines and techniques.

Noon Passama (Thailand/the Netherlands) graduated cum laude from Amsterdam's Gerrit Rietveld Academie in 2010 with a degree in jewellery design. She previously studied industrial design at Bangkok's Chulalongkorn University. She is an MA student in fashion strategy at ArTeZ Institute of the Arts. Passama has worked on jewellery collections with fashion designers, including Ek Thongprasert. At the request of the Museum voor Moderne Kunst Arnhem, she has created a display of her new fashion jewellery designed with the fashion brand *Capara*. The necklaces were made through wax casting and electroforming and finished with silver oxidizing, gold/platinum plating, and spray-painting.

How do you cross borders in the jewellery field?

I like working with people from other fields. I find fashion interesting to collaborate with, because I see a close relationship between fashion and jewellery. Collaboration involves other perspectives and different ways of working; we have to think together in a flexible way to find the right mixtures.

How does your BA in industrial design influence your work?

It gave me a good understanding of how to visualise the work. In my first year of industrial design, I studied architectural design as well, and that gave me a good sense of how to picture 2D and 3D in relation to each other. I think this is reflected in the way I work with forms and construct them. When I have to make prototypes of something, I'm thinking of solutions for building up the piece. It trained me to have organised thoughts, not only as a jewellery designer but as a creative in general. My work combines industrial techniques and hand work.



NOON PASSAMA x EK THONGPRASERT. PHOTO COURTESY OF EK THONGPRASERT. PORTRAIT PHOTO: NIKL HÖLLER.

James Beighton /



Knocking Around on the Streets: Negotiating Audiences for Jewellery and the Museum

This paper will take as its starting point what a museum's role might be in developing new audiences and for whom it is developing these audiences. It will look at the field of contemporary jewellery to unpick what the museum offers jewellery and what jewellery can offer the museum: where points of understanding and conflict might arise.

James Beighton (United Kingdom) is a curator at the Middlesbrough Institute of Modern Art. He is responsible for devising the temporary exhibition programme and caring for the collections, which are strong in three major areas: drawing, British ceramics art, and contemporary artist-made jewellery. Prior to this, he curated a series of offsite craft projects that introduced mima's philosophy to a new audience. He previously worked as a curator at the Cleveland Crafts Centre and Middlesbrough Art Gallery and as a craft exhibition officer at the City Gallery in Leicester.

The jewellery world is undergoing changes lately. How do you explain this, and which new developments interest you most?
If I'm honest, I don't detect a seismic change in jewellery design at the moment but rather a continuation of a project and an attitude toward jewellery that has been developing over the course of the postwar era. Within what might be termed artist jewellery, we might detect a shift in thinking on the part of artists from the idea of the jewel being a supplementary aspect of their practice to being its central one. Jewellery has been the main mode of expression, but the approach has been that of the artist more so than the designer or craftsman. This is still current.

How can a museum change the way people think about jewellery?

It may not be the primary interest or even the responsibility of the museum to change the way people think about jewellery. The aim of the projects in Middlesbrough was to develop a new audience for modern and contemporary art in an area of the country where opportunities for gallery visits have been limited. Over the years, it is to be hoped and expected that audiences in Middlesbrough will have a greater openness to developments in art. If the exhibitions have worked, there will also be an openness to including developments in jewellery within this story. This, though, also throws back responsibility to the artists – are they making work that can be considered part of this story?



ART REHAB BY ATTILIO TEO MOTEN, 2011. IMAGE COURTESY OF ATTILIO TEO MOTEN. PHOTO PORTRAIT: THÉRÈSE BAL

Roseanne Bartley /



I Wander?

I've been questioning the purpose of jewellery, the role it plays in our lives, and imagining what role it might play. My paper outlines how this enquiry shifts the paradigms in which jewellery operates, with reference to recent work.

Roseanne Bartley (New Zealand/Australia) studied gold- and silversmithing and completed a master's degree by research at Melbourne's RMIT University in 2006. She was awarded an Australia Council for the Arts residency in Barcelona in 2004. She has participated in cross-disciplinary workshops and often employs elements of relational aesthetics in her work, which includes projects such as *Culturing the Body and Human Necklace*. Bartley is currently engaged in *Seeding the Cloud: A Walking Work in Progress*, in which she walks through Melbourne's urban environment carrying a small pack of hand tools. She incorporates plastic fragments she finds on the walk into a multi-string necklace. Participants are invited to join in the process.

How do you cross borders in the jewellery field?
In recent years, I've participated in workshops in the areas of live art, social sculpture and relational aesthetics. The workshops have exposed me to an alternate perspective of practice; they've provided a context from which to rethink the methods, rules and contracts by which I create a work. Working across disciplines, I've encountered new terminologies for describing and framing practice and strategies for creating and thinking through a work.

How do you connect people to jewellery?

I develop an idea and work with it in the environment where I live. I invite people into the process, and simultaneously we engage with each other and, in turn, with our location. This occurs through a process defined by an area of knowledge called jewellery. The result or outcome hasn't always functioned as jewellery in its supplemental form, and therefore it may not always technically be judged or viewed as jewellery. But I don't mind taking a questioning approach to the conditions, rules, constructs and social contracts that are used to uphold studio jewellery and, by extension, the jewellery world, and exploring their potential to construct new avenues of engagement with matter, time, space, location and so on.



SEEDING THE CLOUD: A WALKING WORK IN PROGRESS (TEST PIECE) 2010-11. PORTRAIT PHOTO: DEVISA BELLINIERA

Benjamin Lignel



Plan Bs and Smoke Signals, or How to Escape Our (not so Desert) Island

Inbred. Insular. Marginal. Invisible. We tend to describe ourselves as cultural outcasts, the deserving but unrecognised actors of a yet-to-be-but-on-the-friggin'-Google-map artistic field. And yet the field is doing very well. This lecture will look at the difference between legitimacy and public recognition and a few strategies being used to give contemporary jewellery wider exposure.

Benjamin Lignel (France) studied philosophy and literature before concentrating on art history at New York University and furniture design at the Royal College of Art in London. His interest in the functional object is thus complicated by a penchant for art and further perverted by sustained exposures to literary works, often momentous, sometimes pertinent. He concerned himself primarily with notions of function and context of use and usually worked according to self-imposed briefs.

The jewellery world is undergoing changes lately. How do you explain this? The jewellery world – which I understand to mean the contemporary jewellery scene – has been changing in my eyes ever since I became aware that it existed, in 2005. Since then, the practice we accept as being ‘contemporary jewellery’ has multiplied, and it resists every coherent definition more than ever before. The seeds of discontent that were already present in the work of Heron, Bakker and Küntli have bloomed into full-fledged (sub-)disciplines of jewellery: performance, installation, and sculptural and publication work. As the tensions these new practices create get resolved, others crop up. This is fascinating to witness but not really unexpected: like photography before it, ‘contemporary jewellery’ has largely ceased to be defined by past techniques and forms, and its evolution now mostly reflects an ongoing conversation with what it can become.

Which developments interest you most?

What I find interesting, and what I try to pay attention to, is the tension between what makes it singular, as a specific form of expression, and what makes it interesting to the wider public. I think contemporary jewellers are all in the business of challenging borders. I personally enjoy flirting with both extremes of the high-low spectrum – for example, giving out free badges in an exhibition that also features installation work.



SUPPLEMENT (GONARDO), 2011.
PORTRAIT PHOTO: BAPTISTE LIGNEL.

About Premsula

Premsula, the Netherlands Institute for Design and Fashion, dedicates itself to promoting the growth of Dutch design. Design's relevance is not only cultural but also social and economic. It helps people to solve shared problems and contributes to significant technological developments and cultural trends. Premsula organises lectures, debates and exhibitions and publishes the Dutch design magazine *Morf* and the international online portal *Design.nl*. The institute works closely with a large number of Dutch and foreign partners, cultural institutions and companies. Its activities are aimed at designers, students, clients, producers, professionals and other interested parties in the Netherlands and beyond.

Premsula.org

Visit our website for more information on *Jewellery Unleashed!* Here you can also find the entire article by Lisa Goudsmit, from which the summary is included in this booklet.

Exhibition

This symposium was initiated in conjunction with the exhibition *Unleashed!* at MMKA Museum voor Moderne Kunst Arnhem, curated by Liesbeth den Besten.

Publication notes

Symposium concept

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Lisa Goudsmit
Eveline Holsappel
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Chloe Powell

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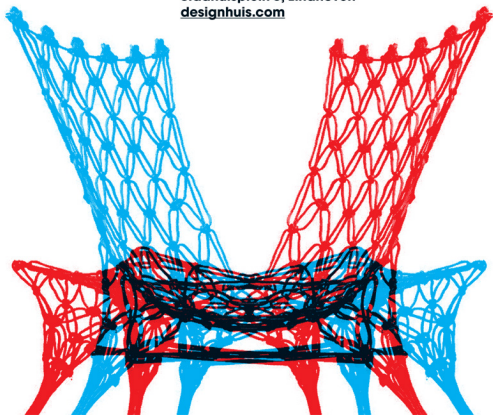
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FRONT COVER: JEWELLERY DESIGN BY MOON PARSANA
PHOTO: SANG-YU JANG, NOBEL: MIKE HELDING

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KNOTTED CHAIR, MARCEL WANDERS,
CAPPELLINI, 1996

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