

SHOWS AND TALES

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Exhibition of Modern Jewellery ¹⁹⁶¹

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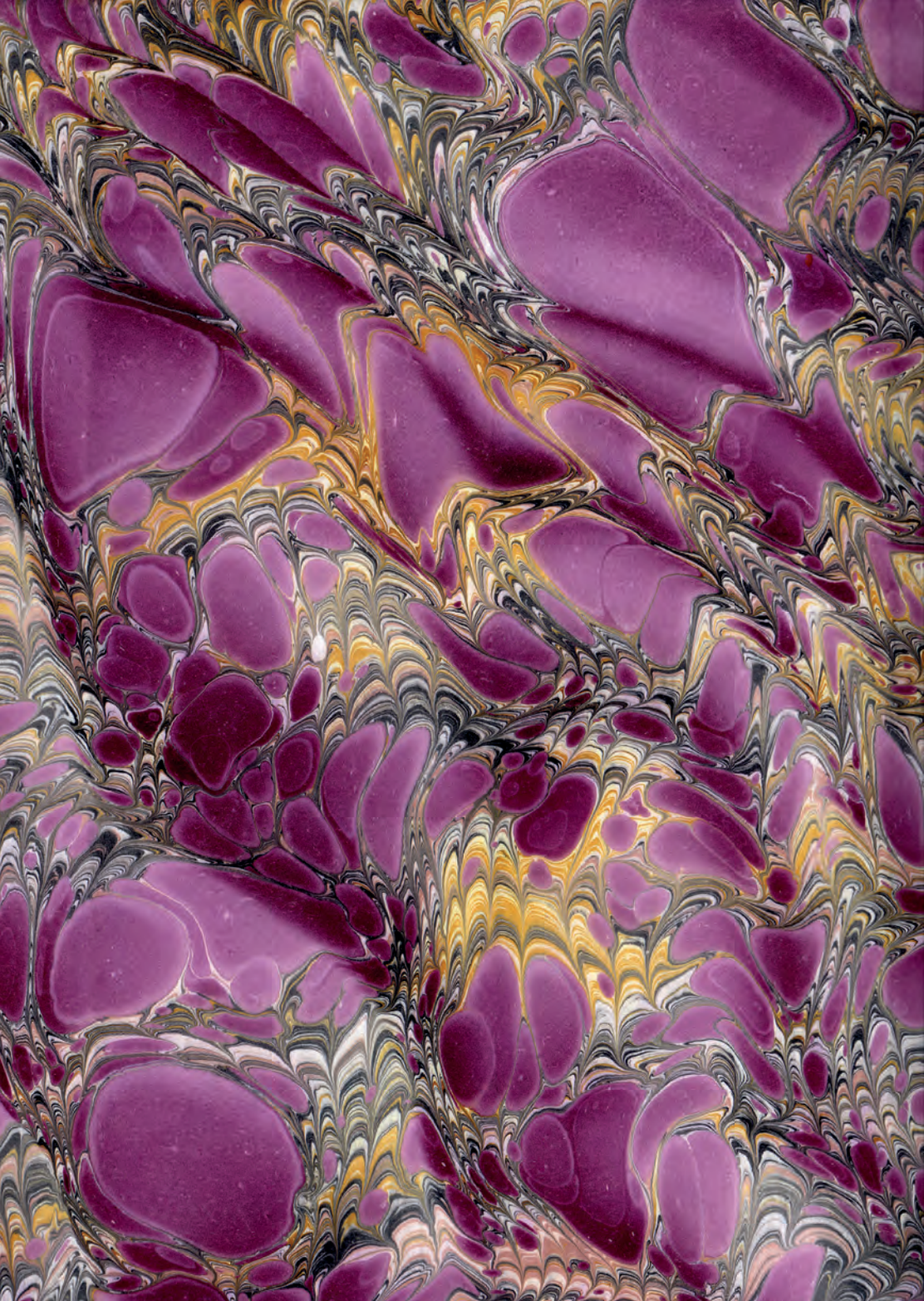
Besems's Salons ²⁰¹⁰ Objects

Performed ²⁰¹¹ Joyaviva ²⁰¹² Dans

la Ligne de Mire ²⁰¹³ Matadero ²⁰¹³

Unheimlich ²⁰¹⁴ ... ON JEWELRY

EXHIBITION-MAKING



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AJF ART JEWELRY FORUM

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Mill Valley, 2015



Vivien Atkinson, *Salon Rouge*, 2014, The Dowse Art Museum, Lower Hutt, courtesy of The Dowse Art Museum, photo: Mark Tantrum

Glenn Adamson, Sarah Archer, Jivan Astfalck, Lizzie Atkins, David Beytelmann, Gabriel Craig, Susan Cummins, Liesbeth den Besten, Iris Eichenberg, Mònica Gaspar, Toni Greenbaum, Ursula Ilse-Neuman, Marthe Le Van, Benjamin Lignel, Jennifer Navva Milliken, Kellie Riggs, Damian Skinner, Cindi Strauss, Meredith Turnbull, Jorunn Veiteberg and Namita Gupta Wiggers

SHOWS AND TALES ON JEWELRY EXHIBITION-MAKING

Benjamin Lignel

1.

In 1946, when Jane Sabersky, supervisor of circulating exhibitions at the Museum of Modern Art, embarked on the task of producing the display for Modern Handmade Jewelry, she was looking for a solution that was “cheap, beautiful, and practical for shipping.”¹ The show had an initial budget of \$2000, and its scenography was built for speed: It would tour 15 venues in 13 different states, and its primarily missionary agenda was given a simple, host-friendly solution. The designer, Charlotte Trowbridge, came up with a portable, prefabricated display system consisting of Plexiglas sheets bolted on wood panels, shown in the vertical.

A little more than 50 years later, a total of 110 visitors met at midnight on three successive nights on an island off the Estonian coast to partake in nighttime art

viewing, music and conversation. Jewelry was both central and accessory to this event—Nocturnus, conceived primarily as an immersive experience by Estonian professor Kadri Mälk and a team of young collaborators.²

2.

A lot has happened during the 56 years that separate Modern Handmade Jewelry from Nocturnus. The field of studio jewelry, egged on by a missionary zeal and a continued sense of its impending demise, has constantly sought to multiply—and reinvent—its encounters with the public. There are always more exhibitions, rivaling in scenographic ingenuity, and outreach strategies: The Munich jewelry week, which every year attracts more exhibition projects, bears witness to this surge in number and diversity.

But experiments in “how to exhibit” jewelry did not begin in Estonia in 2002, nor are they a Munich phenomenon: They are evident, for example, in the Victoria and Albert Museum’s strategic decision to pitch a jewelry show as “multi-disciplinary” in 1961,³ or in the Van Abbemuseum’s inclusion of large photographs of worn pieces in Objects to Wear⁴: They began as soon as a desire to give this craft’s authorial dimension its due found in exhibition design a weapon of choice, and became a *curatorial* question.

Starting with the 1946 MoMA exhibition, this book examines how answers to that question evolved in response to shifts in project leadership, and exhibition-makers’ views on this semi-autonomous craft—or more simply, who decides, and what are they trying to say.

In post war America and Europe, museums and cultural institutions played a central role in giving jewelry studio practice a platform, through large, often all-inclusive exhibitions.⁵ But dealers would soon take over as the leading advocates of the field: Often (ex)makers themselves, they encouraged exhibitors to treat their exhibition space as a laboratory (notable in this respect are Marzee, Spektrum and Ra, from the pioneer generation, and more recently Platina, Ornamentum, S O, Funaki or Sienna Patti.) From the 90s onward, a growing number of makers started to initiate exhibition in temporary spaces as a way to participate in the game. As the number of players has increased, so has the competition: Established fairs (SOFA, Schmuck or COLLECT) have become experimental playgrounds where mercenary artist-led projects vie with

commercial galleries for the attention of their peers and of collectors: In those fairs' "off" program, treating the space as a material to be invested with narrative, or as an opportunity to spar with display convention, has become de rigueur.⁶ Less critical than complicit, current curatorial trends treat display conventions like a toolbox of endless combinatory possibilities. As a result, exhibition setups dialogue with their heritage (the white cube, the *Wunderkammer*), incorporate strategies borrowed from other fields in the distribution business (the shop, the vending machine) and employ various penetration methods (installation, occupation, infiltration).

3.

Given how extremely busy jewelry-exhibition makers have been over the last 60 years, it is surprising that the variety of their approaches is so rarely acknowledged, or taken seriously, as is the extent to which curation transforms our perception: There has never been, thus far, a publication on exhibition-making with jewelry as its focal point. The art world, in sharp contrast, has been dedicating a lot of its considerable theoretical resources to the subject for the last 15 years, from the vantage points of artists, institutional curators and gallerists.⁷ This glut of publication is essential to problematize those aspects of art curation that find an equivalent in jewelry: The ongoing discussion on whether exhibitions are primarily a place of knowledge, or a destination for experience, is particularly relevant to jewelry, which has so much to say, and so many senses to say it to.⁸ Art-focused curation theory only goes so far, however, and does not address one of the fundamental aspects of jewelry

exhibitions: Like air in a vacuum, display equipment and mediation material must rush to occupy the empty space that surrounds jewelry—to protect it, to stand in for the body of prospective wearers, to prop it up and offer it to our eyes, to classify it. These procedures and equipment—effaced in 1946, exuberant today—inevitably qualify the work at hand and are the subject of this book.

Their specificity in mind, I have made two assumptions concerning the nature of jewelry exhibitions:

1. The jewelry exhibition space is a space of production, and the custodial aspect of the word "curator" does not quite account for the jewelry exhibition-maker's need to *occupy space*, or for the impact this has on our perception. Following Robert Storr,⁹ I find it more useful to treat exhibitions as actions rather than reports of practice—and exhibition-makers as producers rather than

caretakers. This has guided my choice of title for this book, and how I presented the project to its contributors.

2. My second assumption, linked to the first, is that exhibitions' dialogue with other exhibitions within the field, or the display convention outside of it, are always staking an argument about the definition of this contemporary craft. Exhibition-making is not something that happens to jewelry practice. If exhibitions are a way to manufacture encounters between objects and visitors, these encounters invariably seek to articulate their conceptual allegiance to art, fashion, design or the applied. Indeed, while *Nocturnus* may have surprised some of its visitors, its rich, multisensory program aligns with the way they identify themselves, and with their current expectations from jewelry, much more than the bare ethnographical display of Modern Handmade Jewelry.

4.

The book is divided in three parts: **Part 1** means to plot the evolution of the field, using the exhibition space as a historical marker. It features a series of 11 reports on jewelry exhibitions (or exhibitions with jewelry) that have impacted the way jewelry is shown and modified the role of the curator or the implied purpose of “showing” work. These reports pay particular attention to how exhibition formats are expressions of the field’s self-definition and allegiances.

This historical overview is intended to provide a place to start the conversation *from*, and sets the stage for the analysis of specific aspects of exhibition-making in **Part 2**. In that section, Kellie Riggs questions whether exhibitions are useful taxonomic instruments, Liesbeth den Besten reports on museum policies around the world, Jorunn Veiteberg tracks the thrills and pangs of touching jewelry inside the exhibition space and I discuss the theatricalization of jewelry exhibitions.

Ruudt Peters and Hilde De Decker, in this publication’s only two interviews, discuss with Kellie Riggs and Iris Eichenberg their profound involvement with space.

Part 3, finally, consists of a series of exhibition reviews selected from Art Jewelry Forum’s archives with a view to tracking some recent experimentations with display strategies (special emphasis is put on the 2013 Munich jewelry week) and a renewed interest in trans-historical and cross-disciplinary projects.¹⁰ Intense self-reflexivity at one extreme, hybridization at the other: These two dynamics, I feel, will propel exhibition-makers for years to come.

For all their importance to the subject at hand, exhibition-makers’ names are not given in individual essay headings. Instead, they are listed with the names of the many individuals that together “make” an exhibition, along with information I felt would give a more accurate picture of individual projects: these checklists constitute **Part 4** of the book.

5.

This publication means to contribute to a very nascent discussion about how the activity of exhibition-making reflects and impacts jewelry practice at large, and the exhibitions discussed here have been selected on the basis of their museological relevance. I was not interested in establishing “beginnings” or in limiting our selection to exhibitions with global critical acclaim: Small shows with a local audience occasionally provide a clearer example of a shift in museology than international curatorial zeppelins. Some very important shows have not been included here, while relatively unknown ones have been. Shows have been included that may have been influential in their documented form,¹¹ or exemplary of a problem specific to jewelry exhibition-making (Ruudt Peters’s *Interno*,¹² for example, is a good example of how the history of contemporary jewelry exhibition design has often been shaped by makers’ and curators’ takes on the problem of representing — or not presenting the body.)

Putting curatorial interest on a par with historical relevance (i.e. documentation of jewelry-making practice) implied some tough decisions, and the book will provide just a glimpse of a subject that needs to be further researched and developed. The exhibition history of galleries known to have given particular “exhibition license” to their artists could easily constitute another publication, as could the profiles of makers, educators and curators who have shaped the jewelry exhibition genre (Gijs Bakker, Caroline Broadhead, Otto Künzli, Sofia Björkman, Valeria Vallarta Siemlink and Christoph Zellweger readily come to mind). A bigger book would include the *Gesamtkunsth Handwerk* exhibition organized by Martino Gamper, Karl Fritsch and Francis Upritchard at Govett-Brewster Art Gallery in New Plymouth, New Zealand, in 2011. It would look at the new phenomenon of curating collectives, and the old idea of the school show. But that may have to be another book.

If I think back to the shows that made an impression on me, I realize that this impression invariably had to do with something like, “Oh, so this is possible as well!” This book is dedicated to the gallery owners, makers and curators around the world whose presentation strategies inspire these complex moments of alienation and recognition.

- 1 See Modern Handmade Jewelry, page 18.
- 2 See Nocturnus, page 72.
- 3 See The International Exhibition of Modern Jewellery, 1890 – 1961, page 30.
- 4 See page 36.
- 5 See Objects: USA, page 42.
- 6 See Showtimes, page 86.
- 7 See the list of further readings, page 253.
- 8 See Touching Stories, page 126.
- 9 See Robert Storr, “Show and Tell,” in What Makes a Great Exhibition?, ed. Paula Marincola (Philadelphia: Philadelphia Exhibitions Initiative, 2006), 14.
- 10 See for example Dans la ligne de mire. Scènes du bijou contemporain en France, page 214; Show and Tell: Calder Jewelry and Mobiles, page 222; Framed by Ted Noten, page 206; Exhibition in Motion: Objects Performed, page 154.
- 11 See Joieria Europea Contemporània, page 54.
- 12 See Distance and Respect, page 134.

14 acknowledgments

16 part one: reports

84 part two: essays and interviews

146 part three: reviews

230 checklists

253 further readings

254 contributors

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A number of people have contributed to the making of this book:

Cindi Strauss supplied an early “wish list” of exhibitions for Part 1. This list was added to by members of Art Jewelry Forum’s publication committee (Susan Cummins, Liesbeth den Besten, Rebekah Frank, Marthe Le Van, Bella Neyman and Sienna Patti) and, later, by Warwick Freeman, Suska Mackert, Mònica Gaspar and Marie-José van den Hout. I want to thank them all, and to note in passing that there was almost no overlap between their lists: Shows are clearly one of the places where we “learn” jewelry, but this education seemingly takes very personal paths (or so would this micro-poll reveal).

A dream team of writers not only happily agreed to look at “old” shows from a new perspective, but also took up the challenge of researching and writing their essays and interviews under tight time pressures. It is an immense pleasure to include the thoughtful results of their hard work in these pages, and my gratitude goes to them, once again, for playing along.

Many standing AJF contributors have kindly agreed to let us reprint their texts, and to go through the process of editing them once again for this publication, giving AJF readers the opportunity to get a fresh look at their contributions from the perspective of exhibition-making. Mònica Gaspar suggested that an information list at the end of the book would be helpful to researchers and students: a great idea, which in turn gave a lot of work to very many curators around the world, who kindly filled out the questionnaires that we sent them. Likewise, institutions,

curators, writers and artists have invariably been unstinting with their images, letting us reproduce them for free whenever they could. The generosity of this large group of contributors has lent color, precision and depth to this project: it is much appreciated.

Finding information about historical shows was often quite arduous, and I am most grateful to Paul Smith (former director, MAD) and Jessica Shaykett (librarian, American Craft Council) for their help with [Objects: USA](#) and [Objects to Wear](#). I would also like to thank Grace Cochrane, Toni Greenbaum and Namita Wiggers for reviewing my own contributions to [Shows and Tales](#), and I tip my hat to workshop participants at AFEDAP (Paris, France), Sint Lucas (Antwerp, Belgium), the Akademie der Bildenden Künste (Nürnberg, Germany), the Auckland Museum and Objectspace (both in Auckland, New Zealand), Ar.Co (Lisbon, Portugal) and Handshake2 (Wellington, New Zealand), with whom I discussed curating issues, and whose questions and creative proposals inform much of my inquiries.

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All the sensational images in the book, their captions and licenses have been harvested by Héléne Beccaria, who met the occasional snag with equanimity and worked tirelessly to get the photos we needed. Meanwhile, on the other side of the globe, copy editor Nathalie Mornu managed to fit a proliferating amount of texts into her schedule with unflinching good humor. Their diligence and efficiency turned this complex production into a walk in the park.

The bulk of this publication was initially meant to be culled from our archives. Still, AJF’s publication committee looked kindly, if quizzically, as I added more and more commissioned text to our original list. When we finally realized that our initial budget would fall quite short of our editorial ambition, Sienna Patti appealed to Art Jewelry Forum’s loyal donor base and to the wider jewelry community: Would they help us crowdfund [Shows and Tales](#)? Would they just! My final thanks go out to an incredibly benevolent group of donors, who with their gifts big and small have funded not only this publication, but also sprinkled some water on the seed of the next one.

Deserving particular thanks for their generosity are:

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A NOTE ON THE USE OF IMAGES AND TEXT

Ah. Another jewelry book without much jewelry in it.

The focus of [Shows and Tales](#) is on exhibition-making, and for the sake of coherence, work is intentionally never reproduced, bar a couple of exceptions, outside of the context in which it was displayed.

Please note that those texts originally published on the Art Jewelry Forum website have been slightly edited. A URL reference to the original text can be found at the end of each article.

Any exhibition discussed for more than a few lines in the forthcoming pages has an individual information checklist at the end of the book (page 230 onwards). In only two cases ([Fleurs d’Excès](#) and [Show and Tell](#)), the gallery sta^o did not respond to our several requests for information.

1 reports

1946 **Modern Handmade Jewelry**
Toni Greenbaum

1959 **Schmuck**
Ursula Ilse-Neuman

1961 **The International Exhibition
of Modern Jewellery 1890 - 1961**
Sarah Archer

1969 **Objects to Wear**
Namita Gupta Wiggers

1969 **Objects: USA**
Glenn Adamson

1983 **The Jewellery Project: New Departures
in British and European Work 1980-83**
Cindi Strauss

1987 **Joieria Europea Contemporània**
Mònica Gaspar

1994 **Iris Eichenberg's Graduation Show**
Jennifer Navva Milliken

1997 **Home Exhibitions**
Liesbeth den Besten

2001 **Nocturnus**
Jivan Astfalck

2004 **Parades**
Lizzie Atkins



The Abby Aldrich Sculpture Garden, view south toward the rear facade of the Museum of Modern Art (MoMA), 1953. New York, photo: Alexander Georges ©2015. Digital image, The Museum of Modern Art, New York/Scala, Florence

Modern Handmade Jewelry

Museum of Modern Art, New York
September 18 - November 10, 1946

Toni Greenbaum

In 1946, when the Museum of Modern Art launched its first exhibition dedicated to contemporary jewelry,¹ the name was changed just prior to opening, from *Modern Jewelry Design*, as it was listed in the museum's catalog of *Circulating Exhibitions 1946-1947*, to *Modern Handmade Jewelry*. Although the reason cannot be substantiated, arguably, the organizer, Jane Sabersky, supervisor of the museum's circulating exhibitions, wished to use a more emphatic title to underscore the contrast between fabricated studio work and manufactured costume jewelry. Publicity Director Sarah Newmeyer corroborated the difference in the museum's press release, stating:

[T]he Museum of Modern Art shows that today's jewelry need [not be] the dubious glitter of production-line gadgets sometimes referred to as

'junk jewelry.' ... [I]t is the individual craftsman or artist, less restricted by commercial standards, who makes a contribution to the art ... [by] those designs which showed that the artist had considered the characteristics of the materials used ... in contemporary terms.²

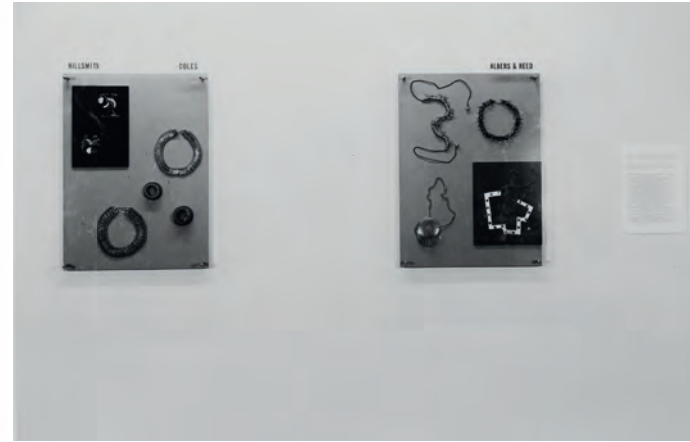
The show consisted of 25 craftsmen-jewelers, such as Paul Lobel, Margaret De Patta and Adda Husted-Anderson, painters Julio de Diego and Richard Pousette-Dart, and sculptors Alexander Calder, Harry Bertoia, José de Rivera and Jacques Lipchitz. It contained some questionable inclusions by New York art dealer Julien Levy and filmmaker Alexander Hammid. Fifteen of the participants were women, and most makers resided on the East Coast. Sabersky never intended the array to be comprehensive but opted, instead,



Installation view, *Modern Handmade Jewelry*, 1946, Museum of Modern Art (MoMA), New York, photo: Soichi Sunami, © Digital Image, The Museum of Modern Art, New York/Scala, Florence

for numerous examples by limited makers. In the introductory label, she writes, “The exhibition has ... been confined to the work of individuals ... selected from sources accessible to the Museum[,]”³ a puzzling statement, indeed, since she apparently knew of exceptional studio jewelers, such as Sam Kramer, Art Smith, and Ed Wiener, who were located in New York City,⁴ but chose not to include them. Sabersky conducted a search for jewelers by contacting professionals familiar with the field, for example Victor D’Amico, director of the Museum of Modern Art’s War Veterans’ Art Center; Harriet Dyer Adams, associate curator at Cranbrook Art Museum; Mrs. Kirkland B. Alexander, Detroit Artists Market; and Dr. Grace McCann Morley, director of the San Francisco Museum of Art. Final choices were made by an exhibition committee that included herself and René D’Harnoncourt, curator of manual industries,⁵ among others.

In the introductory wall text for the exhibition Sabersky made a clear distinction between craftsmen and artists, with the former lauded for “profound technical knowledge ... and sober carefulness of approach ... [and] execution carried out with exactitude in every detail.”⁶ Regarding the jeweler’s “art” as hamstrung by the precise nature of such technical perfection, she granted accolades for “expression” to painters and sculptors, the “non-professional designer ... sometimes awkward in craftsmanship ... [but] carried by his enthusiasm and imagination to create designs of ... greater freedom.”⁷ There was “no restriction with regard to materials except that the high cost of insuring precious jewels in a traveling exhibition ... dictated their omission.”⁸ In fact, Sabersky seems to have welcomed atypical elements, proud that some pieces were made from brass, chrome nickel steel, plastic, native stones, glass marbles, pebbles, colored jacks,



Installation view, *Modern Handmade Jewelry*, 1946, Museum of Modern Art (MoMA), New York, photo: Soichi Sunami, © Digital Image, The Museum of Modern Art, New York/Scala, Florence

hardware and safety pins. There was even a small group of modern Navajo silver on display—loaned by D’Harnoncourt—since Sabersky felt that although derived from traditional formats, it met the criteria of jewelry “re-employed in new ways by imaginative craftsmen.”⁹ All of the works were for sale—the museum receiving a 10% commission—with the exception of the Navajo jewelry, necklaces by Annie Albers and Alex Reed and some of the pieces by Alexander Calder, Alexander Hammid, José de Rivera and Ellis Simpson.

Modern Handmade Jewelry was one in a series of traveling exhibitions organized by the museum, which was resolute about spreading the gospel of modern design.¹⁰ A prefabricated, portable display system was conceived by Charlotte Trowbridge, designer in the museum’s department of circulating exhibitions, who had a budget of \$200 (in today’s dollars

worth about ten times that, or \$2,000). In a letter dated June 5, 1946, Sabersky asks D’Harnoncourt for advice on how to install the jewelry “cheaply, beautifully, and practically for shipping ...”¹¹ Whether he ordered any pointers is not documented, but the showcases consisted of 22 painted wood panels measuring 56 x 71 cm, to which overhanging Plexiglas sheets 66 x 81 cm were bolted by four long screws at the corners to a depth of 14 cm or so. The 147 pieces of jewelry that comprised the exhibition were affixed by twisted wires to the back panels—arranged by maker within each case.

The installation appeared along the walls of the Auditorium Gallery, a well-attended area, as folks milled around waiting for the museum’s popular film screenings to begin at noon. Since the cases were open on four sides, security was of immediate concern to the exhibition’s organizers, but repeated requests for a guard were denied,¹²

until their worry proved justified when three pieces—one ring each by De Patta and Levy, and a bracelet by Annette M. de Stephens—were stolen over the course of the first three weeks in October.¹³ An additional piece by de Stephens—an “archaeological” Mexican obsidian and jade earplug pendant—disappeared when the exhibition was at the University of Michigan. And the theft of a five-pointed brass star by Pousette-Dart occurred during its term at the Baltimore Museum of Art.

The museum’s publicity department fervently promoted the exhibition. Craft Horizons advertised the show in an article entitled, “Jewelry Keeps Step With Fashion,” where images of representative pieces were juxtaposed with a photograph of an elegantly dressed model, captioned, “This Modern Lady: what will she wear?”¹⁴ Seventeen magazine printed “Americans Create Handmade Jewelry” in their November 1946 issue. Lillian Okun, host of the New York radio talk show, This Is Our Town, interviewed Trowbridge (Sabersky was on vacation) about the “development of American craftsmanship in modern handmade jewelry” on a broadcast aired October 5, 1946. In December, Fortune and Arts and Architecture published illustrated articles.

Reduced to 20 panels with 130 pieces, the exhibition traveled to 15 museums throughout the United States, the initial schedule having been extended due to its enormous popularity. The rental fee was \$85 for a three-week stint. The jewelry was packed—pre-mounted

within the showcases—in four shipping cartons, weighing approximately 313 kilos in total. When the cases were hung they ran the length of 30.48 meters. Also included were special instructions for handling, six labels and a title poster.

Modern Handmade Jewelry was tangentially connected to an educational program in manual training at the Museum of Modern Art. In 1943 the museum opened the War Veterans’ Art Center—a course of study devoted to the occupational therapy of American GIs. It was aimed, according to Charles J. Martin, the course instructor, at “develop[ing] the satisfaction derived from working in a craft that demands good design, fine craftsmanship [sic] and skill...[.]”¹⁵ echoing, somewhat, Jane Sabersky’s words about Modern Handmade Jewelry. This facility, along with similar ones such as the School for American Craftsmen, and Handy and Harman’s Silversmithing Workshop Conferences, provided effective jewelry-making education. The GI Bill of Rights, furthermore, allowed veterans—many of whom studied crafts—to attend college for free. Each of these institutions enabled the American Craft Movement to flourish and, in fact, proved so popular that non-GIs wishing to learn such skills clamored to participate.

Four “how-to” books were published by the Museum of Modern Art. How to Make Modern Jewelry, the second in MoMA’S “Art for Beginners Series,” came out in 1949, a year after the War Veterans’ Art Center was reconfigured

as the People’s Art Center. Other than historical examples, and pieces made by veterans enrolled in the program, the book was illustrated almost exclusively with images from Modern Handmade Jewelry.

The Museum of Modern Art set the standard for studio jewelry exhibitions in American museums. The Walker Art Center in Minneapolis, Minnesota, followed in 1948, building upon its able lead. Modern Jewelry Under Fifty Dollars occupied their Everyday Art Gallery. With an installation inspired by its predecessor, the Walker Art Center presented a more inclusive view of the discipline; nonetheless, Modern Jewelry Under Fifty Dollars exemplified the seminal power of Modern Handmade Jewelry.

- 1 A subsequent circulating jewelry exhibition, Jewelry by Contemporary Painters and Sculptors, opened in 1967.
- 2 Sarah Newmeyer, “Exhibition of Modern Handmade Jewelry Opens at Museum of Modern Art,” September 11, 1946. Department of Circulating Exhibitions Records, II.1.79.5.1. The Museum of Modern Art Archives, New York.
- 3 Jane Sabersky, “Labels For Modern Jewelry Design 1946-1947.” CE, II.1.79.5.2. The Museum of Modern Art Archives, New York.
- 4 A hand-written list on lined paper suggests Sabersky’s familiarity with many additional New York studio jewelers. CE, II.1.79.5.1. The Museum of Modern Art Archives, New York.
- 5 D’Harnoncourt was appointed director of the museum in 1949.
- 6 Sabersky, “Labels For Modern Jewelry Design,” 3.
- 7 Ibid.
- 8 Ibid.
- 9 Newmeyer, “Exhibition of Modern Handmade Jewelry Opens,” 2.
- 10 “Statistics and Information on Circulating Exhibitions,” December 20, 1947 – Museum of Modern Art. CE, I.4.2.12. MoMA Archives, New York.
- 11 Jane Sabersky, letter to René D’Harnoncourt, June 5, 1946. CE, II.1.79.5.2. MoMA Archives, NY.
- 12 Memoranda from Elodie Courter, director of circulating exhibitions, to a Mr. Wheeler, July 11, 1946, and from Emay Buck to a Mr. Warren, September 23, 1946, requesting a guard; memorandum from a Miss Ulrich, September 26, 1946, denying the requests. Ironically, the museum required each venue hosting the exhibition to provide one. CE, II.1.79.5.2. MoMA Archives, NY.
- 13 After the October 3 theft of the De Patta ring, and then the Levy ring, a guard was assigned to the gallery. The third theft (de Stephens’s bracelet) apparently occurred before the guard came on duty. In a memorandum from Mrs. Buck to Miss Ulrich, October 23, 1946, she states that the guard noticed it was missing but assumed it had already been reported with the rings. CE, II.1.79.5.5. MoMA Archives, NY.
- 14 Craft Horizons, November 1946 (volume 6, number 15): 14.
- 15 Charles J. Martin, “Jewelry and Metalwork,” in Director’s Report: The War Veterans’ Art Center 1944-48, An Experiment in Rehabilitation Through Art, 25. Victor D’Amico Papers, III.C.107. The Museum of Modern Art Archives, New York.

Exhibition view, European Jewelry and Precious Objects, 1959, Internationale Handwerksmesse, Munich, photo: Hildegard Steinmetz



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AJF ART JEWELRY FORUM

Schmuck

Internationale Handwerksmesse, Munich
1959 - present

Ursula Ilse-Neuman

For 55 years, the annual exhibition known simply as Schmuck, the German word for jewelry, has not just endured but thrived as the event no serious jewelry curator, collector, gallerist, jewelry artist or student can afford to miss. The Schmuck Sonderschau (Special Exhibition) is held at the massive Messe (fair) complex, a metro ride from central Munich, but during the annual Schmuck week in early March, the entire city of Munich becomes the stage for the “Oscars” of the contemporary jewelry world.¹

In many ways, Schmuck today is an expansion of the concept originated by Herbert Hofmann (1899 – 1971). After being appointed Bavarian Crafts Commissioner in 1952, Hofmann resumed his early interest in contemporary jewelry, most likely encouraged by his wife, who had trained at the School of Applied Art at Burg Giebichenstein in the 1920s. In his

new position, Hofmann sought to raise the status of contemporary jewelry, and in 1956 he organized Schmuck, Gerät und Edelstein (Jewelry, Objects and Precious Stones) in Augsburg.² The exhibition presented jewelry as well as functional objects by goldsmiths and silversmiths from 14 European countries, including East Germany.³

The success of the Augsburg project encouraged Hofmann to mount the first Schmuck show in 1959, under the title European Jewelry and Precious Objects, as part of Munich’s Internationale Handwerksmesse (IHM), the international craft and trades fair founded in 1949, and located on the Theresienhöhe. Choosing the extremely popular annual fair as the location for the exhibition was a remarkably farsighted decision. Many of the 400,000 visitors experienced avant-garde jewelry for the first time by seeing it in close proximity to displays



Exhibition view, Schmuck Sonderschau, 1964,
Internationale Handwerksmesse, Munich,
photo: Hildegard Steinmetz

of functional objects in wood, iron and glass, as well as clothing, musical instruments and tools. Through this non-elitist approach, a new audience became acquainted with an innovative genre of jewelry that was virtually unknown in postwar Germany.⁴

The Handwerkskammer für München und Oberbayern (HWK)⁵ has organized *Schmuck* since its inception, and Hofmann himself was responsible for the exhibition from 1959 until 1970.⁶ In its inaugural year, he selected over 100 participating jewelers from 13 European countries,⁷ setting a high standard for workmanship and design that has been maintained year after year. The installation was spectacularly staged by renowned architect Horst Döhnert in a room lit solely by the floor-to-ceiling columns that contained the jewelry.

Schmuck today has been shaped by a history that has not been free of controversy. In 1980, distressed at the “incredible lack of taste” in the theme chosen by its organizers,⁸ Hermann Jünger (1928 – 2005), the influential goldsmith who headed the Munich Academy’s jewelry department, suggested, or rather demanded, a

new selection process. In that year, the first of Peter Nickl’s 23-year tenure as director, he introduced the new *Schmuck* jury system. A lawyer by profession, Nickl was guided by Jünger in choosing three qualified jurors, led by a head juror, to select the overall theme for the year and take responsibility for issuing invitations to recommended artists and selecting works in accordance with that theme.

Jünger himself chose the works in 1982 and brought prominent jewelry artists who had become disaffected with the selection process and standards back into the exhibition.⁹ However, when noted jeweler Otto Künzli, who would later succeed Jünger at the Munich Academy, became responsible for the 1984 exhibition, his deliberately provocative motto, “Beauty Must Suffer,” was considered by Nickl and the HKM to be wholly unacceptable for an international jewelry exhibition. When the motto was rejected, both Jünger and Künzli withdrew, bringing on a widespread call to boycott the exhibition because of state interference with artistic freedom. The controversy had an immediate effect: in 1984 a non-juried show, the *Twenty-Fifth Anniversary Exhibition*, was presented;



Exhibition view, Schmuck Sonderschau, 1977,
Internationale Handwerksmesse, Munich,
photo: GHM Archiv/Fritz Witzig

in 1986, the German government discontinued its subsidy and, for the first and only time in its history, *Schmuck* was not convened. The following year, however, protests from the international jewelry community encouraged the organizers of the fair to reinstate the exhibition with support from the State of Bavaria.

According to Nickl, it took more than 10 years before *Schmuck* acquired the international recognition and publicity it enjoys today.¹⁰ Over those years, the organizers became increasingly convinced that *Schmuck* should include jewelry that was ahead of its time. This emphasis on avant-garde jewelry characterizes the last two decades, as jurors and organizers have become adept at championing pieces that subvert convention or challenge traditional ideas about where jewelry’s true value lies.

When the fair moved to its present location in 1999, an open architectural setting with permanent display cases was designed by architect Hans Ell, which has remained virtually unchanged since. The works by each artist are presented as a group and each piece is individually hand-sewn

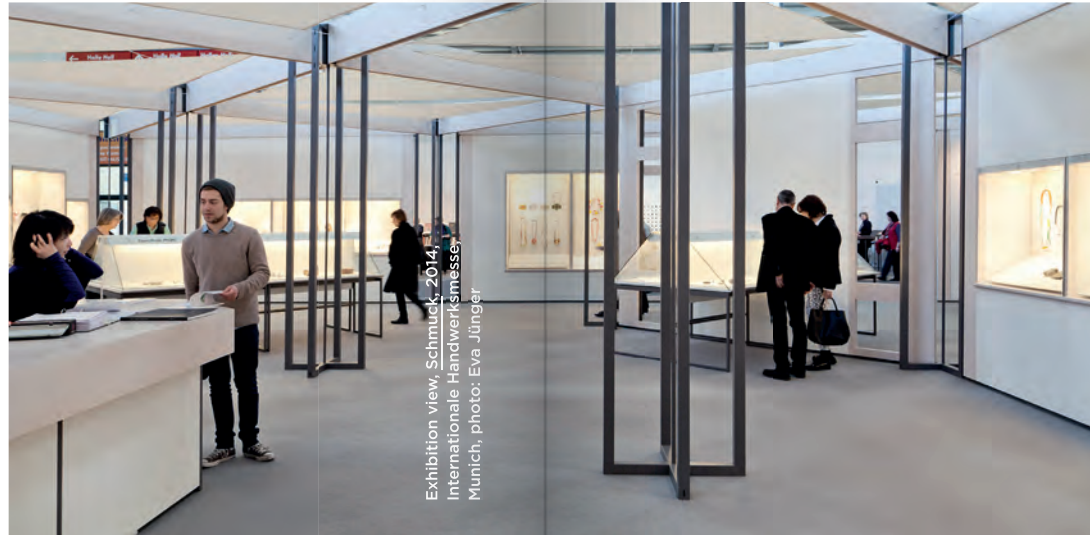
onto slanted, fabric-covered boards and placed by a professional installer in top-lit cases. A special section of the exhibition space is devoted to a mini-retrospective honoring a prominent jeweler who has been selected as that year’s *Klassiker der Moderne* (Modern Master).

There are gains and losses in maintaining what has become a standard two-dimensional presentation of often intricate sculptural works. This arrangement offers excellent—if partial—visual access to the works and puts the emphasis on the pieces themselves as stand-alone artworks, eschewing dramatic presentation or obvious strategic groupings. The approach attests to *Schmuck*’s focus on jewelry as two-dimensional objets d’art, which in turn explains its reluctance to reference use in its showcases, or in fact to select works that deploy in space (installation work is not accepted for consideration in the selection, nor are the showcases built for it). Since jurors do not participate in planning the layout of the works within the cases, any curatorial coherence created in the selection process may be lost.¹¹

Like the exhibition setup, the catalog favors a fine-arts approach featuring a frontal depiction of the objects against a white background that tends to obscure the work's relationship to the body or its scale (although measurements are provided), but gives the jewelry pieces a flattering plinth. As a result, jewelry seen in the "flesh" is often startlingly different from the images photographed on the page.

Since 2006, two years after Wolfgang Lösche, head of the cultural department of the HWK, became the director of *Schmuck*, the exhibition has been supported by both the Danner Foundation and by the fair organizers, an acknowledgment of its importance as an international drawing card. Lösche welcomes the fact that the single-juror procedure introduced in 1995 injects an unpredictable element that heightens the anticipation of each year's event. He notes, however, that jurors, who include artists, historians and academics, each with a different point of view, in addition to being highly informed about the field, are expected to make choices that go beyond personal preference alone.¹²

Jurors today select one artist in 10 from over 500 applicants, representing more than 40 countries, whose works are viewed solely through the images they submit. There is an open online invitation to participate in the event and recognized jewelry experts are also asked to propose artists from less-represented regions, which has led to increased submissions from South America, Asia and the Pacific in recent years. The juror for *Schmuck 2015* is Eva Eisler, jewelry artist, architect and professor at the Prague Academy, who, like her recent predecessors, eschewed a stated theme for the exhibition. In



Exhibition view, *Schmuck*, 2014, Internationale Handwerksmesse, Munich, photo: Eva Jünger

a real sense, today's jurors allow the submitted works they select to create a dialogue through the presence of common concepts, materials or techniques.

Schmuck continues the tradition begun in 1973 of awarding the annual Herbert Hofmann Prize established by the Gesellschaft für Handwerksmessen¹³ to three makers for work noteworthy for innovation, originality, outstanding execution and aesthetic effect. In 2004, Lösche initiated staging the award ceremony as a major public attraction at the conclusion of the exhibition.

The last 10 years under Lösche's stewardship mark *Schmuck's* transformation into an increasingly global event whose energy radiates from the *Sonderschau* at the Fair to jewelry-related events throughout the city during *Schmuck Week*. The excitement now extends to galleries and museums, most notably the

the globe, but with concepts that resonate with the contemporary world. *Schmuck's* 55-year history as a juried competition presenting the finest examples of innovative jewelry gives it a singular position in the field: No other contemporary jewelry exhibition has been as authoritative or influential.

- 1 As it is used in this essay, the word "Schmuck" properly refers to the fair's Special Exhibition, which has made Munich a global destination for jewelers, although it is commonly used to encompass the city-wide program of exhibitions as well.
- 2 The exhibition was held in the Goldener Saal in the Augsburg Rathaus (town hall) from July 27 to September 16, 1956.
- 3 Angela Böck, "Herbert Hofmann," in *Herbert Hofmann Preis 1973-2008* (Munich: Gesellschaft für Handwerksmessen, 2009), 16.
- 4 *Ibid.*, 17.
- 5 Chamber of Craft Trades for Munich and Upper Bavaria.
- 6 Hofmann was followed by his assistant, Fritz Gotthelf, who was the director until 1979.
- 7 Austria, Belgium, Britain, Denmark, France, Greece, Italy, Norway, Spain, Sweden and Switzerland, as well as West and East Germany.
- 8 Hermann Jünger, as quoted by Peter Nickl, "The International Jewellery Exhibition at Fifty," in *Herbert Hofmann Preis*, 28.
- 9 Artists included Mario Pinton, Anton Cepka, Bruno Martinazzi, Emmy van Leersum and David Watkins.
- 10 Peter Nickl, *ibid.*, 31.
- 11 Persons in charge of installing the exhibition: Herbert Hofmann (1959 - 1971), Geb Weber (1959 - 1986), Ariane Riemerschmied (1975 - 1990), Caroline von Steinau-Steinrück (1990 - 2009) and Alexandra Bahlmann (since 2010).
- 12 Wolfgang Lösche, personal communication, November 2014.
- 13 Society for Craft Trades Fair.
- 14 The Danner Collection has grown since the 1980s as a direct result of acquisitions from the *Schmuck* exhibition.
- 15 *Schmuck* has extended its presence in recent years by traveling to international venues, with New York's Museum of Arts and Design being the first venue, in 2006.

Pinakothek der Moderne, which features its magnificent permanent jewelry collection in its Danner Rotunda, often including works first presented at *Schmuck*.¹⁴ The serenity and subdued atmosphere of the rotunda contrasts sharply with the lively ambiance at the Fair created by the presence of artists, enthusiasts and aspiring students as the new jewelry is unveiled.¹⁵

While fairs and expos invariably have a limited half-life, *Schmuck* has adjusted to global cultural and societal changes, albeit with occasional course corrections. As you enter the Fair's enormous halls, you pass by hundreds of booths, as one did over 50 years ago, seeing outstanding examples of craftsmanship before reaching the separate section where *Schmuck* is held. *Schmuck* remains important because it continues to fulfill the anticipation of seeing comparable craftsmanship in jewelry from across



Exhibition entrance, The International Exhibition of Modern Jewellery, 1890 - 1961, Goldsmiths' Hall, London, photo: Edgar Hyman, courtesy of The Goldsmiths' Company

Organised by the
Worshipful Company of Goldsmiths
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AJF ART JEWELRY FORUM

The International Exhibition of Modern Jewellery, 1890 – 1961

Goldsmiths' Hall, Worshipful Company of Goldsmiths, London
October 26 - December 2, 1961

Sarah Archer

In February 1961, Carol Hogben, assistant keeper in the circulation department at the Victoria and Albert Museum (V&A), was hard at work preparing for the opening of a major jewelry exhibition. Hogben had thought of a novel way to present innovative jewelry to the museum-going public, inviting contemporary artists working in an array of disciplines to create works in wax for the show, which would then be fabricated by British goldsmiths. These would be presented alongside more traditional, virtuoso pieces by the likes of Georg Jensen and Fabergé.

From the beginning, this exhibition was to be international in scope. Hogben envisioned displaying approximately 100 pieces of contemporary jewelry from Europe and the United States, and perhaps 20 to 30 historical English works, and then commissioning young designer-craftsmen in Great Britain

to create works for the show. Surely the British public, weary from years of postwar austerity, and the creative community would all benefit from this refreshing display of ingenuity and high style.

But with only eight months before the show was set to open, disaster struck: The museum informed Hogben that the exhibition was off. Though it is unclear precisely why this decision was made, notes suggest that the exhibition was perceived as a risky, expensive and complicated venture. Disappointed but unbowed, Hogben and Senior Research Assistant Shirley Bury approached Graham Hughes, then the art director of the Worshipful Company of Goldsmiths. They had approached Hughes and the Goldsmiths' Company in 1959 as a possible supporter of the exhibition. Now they needed a venue and collaborator, and Hughes agreed.

Audiences in 2015 might find it difficult to fathom why a major museum would shelve an exhibition that seemed to have all the makings of a path-blazing blockbuster: a new way of presenting the best examples of a dynamic discipline with deep historic roots, to which visitors could relate on a personal level. The multidisciplinary approach and ultimate success of this exhibition, which nearly never was, is partly responsible for contemporary jewelry's increasingly secure foothold in museums all over the world.

For Great Britain, the country that in the early 19th century had virtually invented industrialization as we know it, the material scarcity inflicted by World War II and post-war rationing was a cruelly specific blow to its national identity. Yet the later 1950s and 1960s were a time of prosperity for the UK; although it was no longer a superpower, with the process of decolonization having drastically reduced its global footprint, Britain's own middle class had never fared better. Unemployment was low, new government programs and benefits supported young families and the standard of living—the proliferation of “mod cons” like dishwashers and washer/dryers—increased dramatically. As in the United States, the mass consumer culture of Britain favored a middlebrow aesthetic at a reasonable price point.

A decade and a half of austerity followed by an unprecedented flourishing of mass-market goods left British luxury production gathering cobwebs. The gnawing concern that gave rise to this exhibition would be familiar to decorative arts curators

in any time period: During initial conversations in 1959, the curators in the circulation department declared the jewelry for sale in the museum's gift shop “appalling.”¹ Surely there must be a way to show visitors what the new designer-craftsmen were creating, in the spirit of the museum's founding mission of schooling taste.

If the V&A curators turned up their noses at the middlebrow baubles for sale in the gift shop, the Worshipful Company of Goldsmiths tended, somewhat surprisingly, to be dismissive of jewelry altogether. As Muriel Wilson notes, the Company was “male-dominated since its beginnings,” and had “regarded jewellery simply as frivolous trinkets for the ladies, bless 'em, and not to be taken as seriously as plate.”² Founded in 1180 and given its royal charter in 1327, the Company was originally the trade guild for goldsmiths, and eventually came to include silversmiths and jewelers. The Company was almost closer in spirit to commodities traders, but Graham Hughes took a longer view of jewelry's importance, later describing the 1961 exhibition as “an art exhibition of a high order, intended to raise the standing of jewellery so that it becomes a valid interest both for discerning patrons and, as during the [R]enaissance, for leading artists of all sorts.”³ Hughes's nod to Renaissance metalsmithing and the cross-pollination of the plastic arts—what we might call a “multidisciplinary practice,” was key to the approach of this exhibition, which effectively used the example of a single object type to show visitors how many ways there are to approach the creation and fabrication of small, wearable works of art.



The showcases in the Drawing Room of Goldsmiths' Hall, The International Exhibition of Modern Jewellery, 1890 - 1961, Goldsmiths' Hall, London, photo: Edgar Hyman, courtesy of The Goldsmiths' Company

Once Hughes and the Goldsmiths' Company had agreed to provide support and their venue to the exhibition, the wax models created by some of the sculptors and painters selected by Hogben started to arrive, and Hughes began to seek additional works for the show. The original goal of securing roughly 125 works blossomed to nearly 1,000 objects. The exhibition was built around four categories: Historical Work, Foreign Metalwork, British Modern Work and British Professionals. This classification system tells us much about the way in which studio jewelry was understood in 1961. The "Historical" category included masterworks by Ti° any, Fouquet and Templier, much of it Art Nouveau, opalescent, curvilinear and eminently wearable. For the contemporary British work, the types of makers included was split into two categories: "British Modern Work" and "British Professionals," or, stated more plainly, "artists" and "makers," suggesting that the phenomenon of wearable sculpture by artists untrained in jewelry making was recognized as a new thing in the world, and as a desirable thing at that. Hughes was under no illusions that this would be a seamless process, however, noting worries early on that the "British Modern" category would be beset by technical problems: "The trouble is," Hughes said, "that these people tend to be incredibly unpractical. When selecting names it is necessary to bear this aspect of their talent in mind; otherwise the organisers will get into terrible difficulty trying to get designs cast or made up which are, in fact, unmakeable or which fall to pieces in the showcase."⁴

Impractical though these idiosyncratic works may have been, Hughes and Hogben seemed set on the idea of including them because British jewelry needed a jolt of creativity. Simply revitalizing the luxury trade as it had existed would not suffice. The economy had changed, but perhaps more crucially, fashion, design and art had changed: Modernism had permanently altered the way that consumers understood ornament. Though a few artists eventually gave up in frustration (Henry Moore among them), models from Robert Adams, Kenneth Armitage, Bernard Meadows, F.E. McWilliam and Elisabeth Frink arrived intact. Hughes tasked master goldsmith David Thomas with casting the artists' wax models into a variety of metals, including gold, silver and bronze. Thomas's labor in the fabrication of works in the British Modern category reinforces the split between "designer" and "craftsman" that the designer-craftsmen of the post-war era had sought to eliminate. Not everyone was beguiled by the British Modern jewelry: One writer described the gold bracelets designed by F.E. McWilliam as "heavy as prisoners' manacles."⁵ And indeed, Hughes himself expressed concern that works by artists like Henry Moore would be "monstrous and unwearable."⁶

For the exhibition installation, architect Alan Irvine devised an ingenious system of 32 pyramidal glass cases that subtly resembled faceted jewels, and 17 additional glass wall cases complemented the ornate interior of Goldsmiths' Hall. Thirty-three countries participated in the exhibition, and 901 works were on view. The Historical section, which comprised works from

1890 – 1914, was rich in French jewelry and featured 27 pieces by René Lalique. The Interwar period, 1919 – 1939, included many spare, luxurious, geometric Art Deco pieces from the houses of Cartier and Boucheron. The section devoted to the period of 1945 – 1961 was the only one to be split in two, and featured half the works on view. The exhibition ultimately came to include recent works by Picasso, Alexander Calder, Giorgio de Chirico, Jean Arp, Salvador Dalí, Max Ernst, Alberto Giacometti and Yves Tanguy, borrowed from an array of collectors. Alongside these masters were examples of modern diamond jewelry by Patek Philippe and Harry Winston, reflecting Hughes's smart decision to enlist the major jewelry houses, thereby ensuring that the exhibition's glamour index was high enough for the pages of *Vogue*.

In his short essay for the exhibition's catalog, Hughes writes that the Modern British works "proved, if proof be needed, that cheap materials need not mean artistic insignificance, and that creative imagination shown with one visual art can very often be diverted to another."⁷ For a man whose life's work had been with the company responsible for the purity of precious metals, this view—that artistic merit in jewelry is a moving target, not wedded to material value—is astonishingly broad-minded. The studio jewelry movement that flourished after World War II perhaps falls somewhere between the two poles of the "monstrous and unwearable" and the undisguised luxury jewels by the likes of Cartier. Makers including John Donald, Gerda Flöckinger and E.R. Nele had works on view in the 1961

exhibition, and their careers flourished in the decades that followed. These artists are keenly aware of the body and of wearability, but their understanding of "preciousness" is complex, nuanced and only partly guided by the market value of their raw materials. Over 28,000 visitors saw the exhibition in its two-month run, and it is acknowledged today by curators and jewelry historians as a pivotal event in the history of studio jewelry. Perhaps because it did not just present the work of designer-craftsmen on their own, but placed these objects in a constellation of superb wearable works, the exhibition helped legitimize jewelry that was neither wedded to precious materials nor crafted under the imprimatur of a luxury brand name.

1 Muriel Wilson, "Revitalising Jewellery Design: The International Exhibition of Modern Jewellery, 1890–1961," *The Journal of Decorative Arts Society 1850–the Present*, no. 33: 55.

2 *Ibid.*, 60.

3 As quoted by Joanna Hardy, "New Gold Dream," *The Telegraph*, April 20, 2014, (<http://www.telegraph.co.uk/luxury/jewellery/30864/new-gold-dream.html>).

4 Wilson, "Revitalising Jewellery Design," 56.

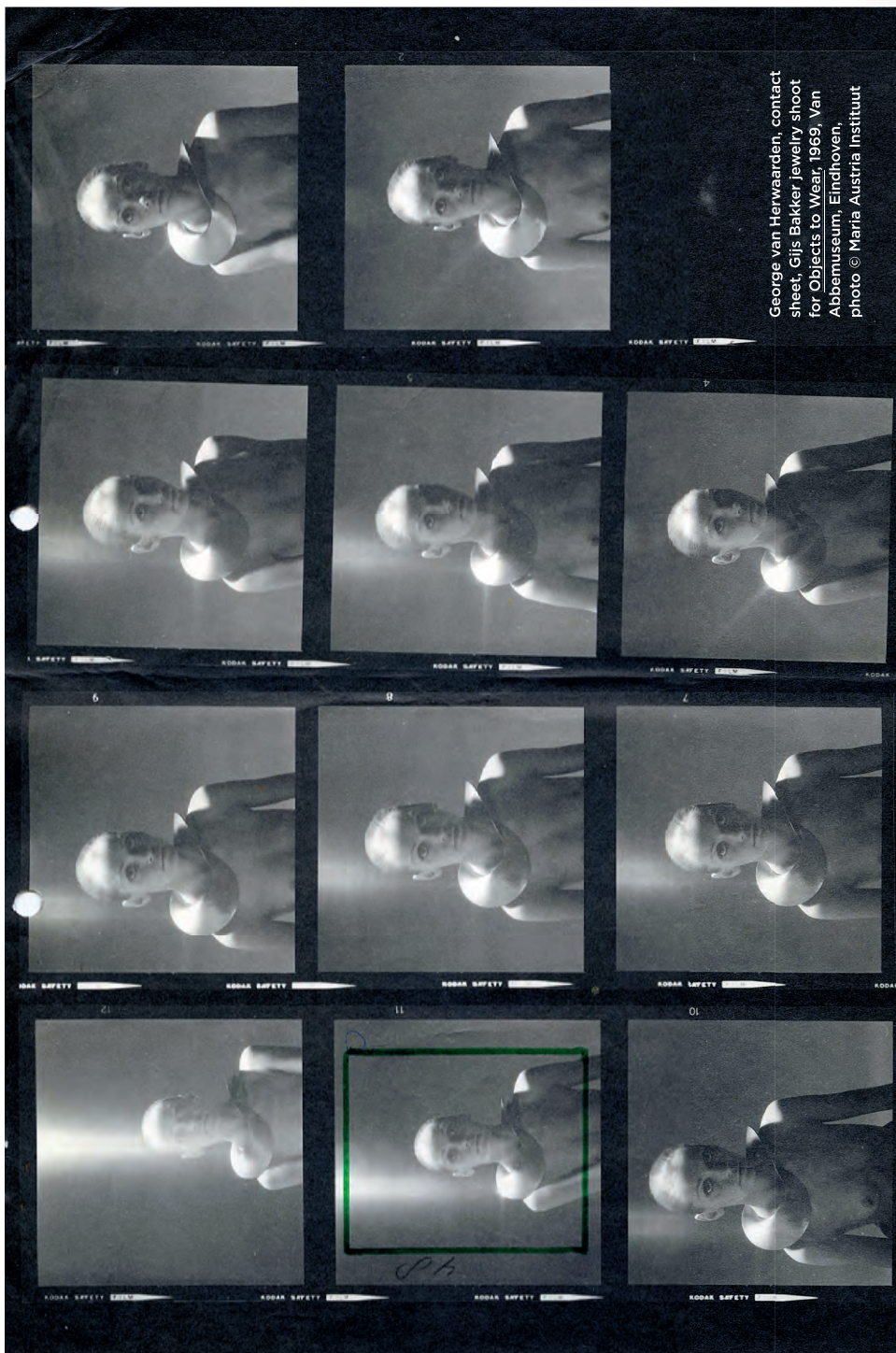
5 As quoted by Hardy

6 Wilson, "Revitalising Jewellery Design," 60.

7 Graham Hughes, *International Exhibition of Modern Jewellery, 1890–1961*. (London: The Worshipful Company of Goldsmiths, 1961), 10.

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George van Herwaarden, contact sheet, Gijs Bakker jewelry shoot for *Objects to Wear*, 1969, Van Abbemuseum, Eindhoven, photo © Maria Austria Instituut

Objects to Wear

Van Abbemuseum, Eindhoven
May 9 – 26, 1969

Namita Gupta Wiggers

Despite a two-week delay, the opening on May 9, 1969, of *Objects to Wear* by Five Dutch Designers: Emmy van Leersum, Gijs Bakker, Nicolaas van Beek, Françoise van den Bosch, Bernhard Laméris launched a historic and often-cited international endeavor. The project exemplified the cultural zeitgeist of the moment: celebration of youth culture with photographs of beautiful young models in Twiggy-style makeup and short dresses, space-age fashion and new materials, minimalism and geometric formalism and a visible shift in how artists and designers considered the relationship between jewelry and the body. Bakker arrived at the premiere in his signature white, elastic stretch jumpsuit, designed in 1968, and van Leersum wore her black-and-white Trevira fabric dress with an anodized collar. ¹ A review by their friend, artist and writer Louwrien Wijers, strategically announced the pending exhibition tour to the

USA, and described Bakker and van Leersum as a couple from the year 2000. ² Following its premiere at the Van Abbemuseum, the exhibition continued to two more venues in the Netherlands before crossing the Atlantic via the Smithsonian Institution Traveling Exhibition Service (SITES), where it circulated around the United States between 1970 and 1973.

While the jewelry and artists were lauded in the media following the opening at the Van Abbemuseum, the exhibition design was hardly a success. ³ Cees Dam, husband of Josephine Holt, the designer of the *Objects to Wear* catalog, impressed Bakker, van Leersum and van Beek during design meetings, and offered to construct the exhibition display. ⁴ The Van Abbemuseum subsequently contracted Dam to design a display suitable to travel to the USA as well as the three venues in the Netherlands. Unfortunately, the



Exhibition view, *Objects to Wear*, 1969, Van Abbemuseum, Eindhoven, photo: Martien Coppens/Nederlands Fotomuseum

design was not completed on time, forcing Bakker to give his consent based on sketches just one day prior to the originally scheduled opening on April 25, 1969.⁵ Construction was delayed, and the opening rescheduled for May 9, 1969. In the resulting design, architecture dominates the space: Several pyramidal forms on a slowly rotating platform pierce Bakker and van Leersum's collars and neckpieces, with the remaining works suspended within Plexiglas domes inside holes perforating the walls of a room within a room. On May 19, just 10 days into the exhibition, Jean Leering, the director of the Van Abbemuseum, sent a letter to Dam requesting repair of two broken motors, and by August the artists tried, unsuccessfully, to stop payment to Dam and the firm hired to construct the display.⁶ Ultimately, Dam's design overlooked the relationship between the sculptural, minimalist forms and the body—despite the title of the exhibition—and centered, instead, on the formal, geometric elements and futuristic aura evoked by the space-age

materials. A new design was required to meet the needs of an exhibition poised to travel throughout the USA.

In the meantime, SITES, which initiated the project sometime in 1968, finalized a traveling tour with 19 participating venues throughout the United States ranging from art and historic to college and university museums, as well as libraries, in cities of varying sizes.⁷ Founded in 1951, SITES dedicated about one third of its touring projects to international exhibitions. From 1966, project scope expanded from fine art to include crafts, photography, history and science.⁸ Organized under the direction of Dorothy T. Van Arsdale (Chief, SITES, 1964 - 1970), *Objects to Wear* followed closely after the SITES tour of *Contemporary Dutch Graphics* (1966 - 1968), also organized by the Netherlands Ministry of Culture, Recreation and Social Work. *Objects to Wear* presumably followed an established and successful protocol regarding organizational roles.

Van Arsdale expressed gratitude in the catalog introduction that the idea of "a touring exhibition of the gold and silversmith's art was brought to our attention," indicating initiation for the project from the Netherlands.⁹ The Dutch Ministry of Culture and Recreation appointed van Leersum, Bakker and van Beek as project coordinators in 1968. On January 9, 1969, the artists issued two letters: one inviting 14 artists, including themselves, to submit work for jury review; the second invited jurors Will Berthaux, Ad Dekkers, Jean Leering, Benno Premesela and André Volten—individuals who collectively exemplified interest at the time in geometric abstraction, new materials and ideas, and innovation in the applied arts—to convene on February 22, 1969, to select work.¹⁰ The letters communicated key elements: SITES specifically requested a total of 55 works (10 large show pieces, about 25 pieces of average size and 20 smaller jewelry pieces); support for a catalog produced in the Netherlands would come from the Ministry, SITES and other unnamed supporters; and, significantly, the Ministry promised funds to employ a professional photographer.

As with most SITES exhibitions, *Objects to Wear* was likely described in a brochure distributed to former or potential participants upon request. Participating venues paid \$290 plus one-way prepaid and prorated shipping—roughly comparable to a \$5,000 exhibition fee for a traveling exhibition today.¹¹ For smaller institutions with limited staff and resources, the rental of a SITES exhibition guaranteed excellence per long-standing museum standards. Each exhibiting venue for *Objects to Wear* received an expertly crated grouping

of artworks in a presentation-ready format: 39 pieces of jewelry, a checklist, a suggested press release, two glossy black-and-white photographs for press purposes, condition report forms and shipping and handling instructions.¹² In this case, SITES packaged the entire exhibition in two crates and provided insurance coverage, catalogs, booking and transportation arrangements, a Title Panel and object labels.

Each venue was offered a choice by SITES: the cases could "either be hung directly on the wall or displayed on a level surface."¹³ The order of the numbered cases—and, therefore, the intended installation progression at exhibiting venues—reveals how the artists (Bakker, van Leersum and van Beek as organizers of the project, in particular) asserted their conceptual premise of the exhibition as a move away from traditional jewelry to new forms related to the body. The exhibition, per the checklist, moves through 39 works starting with Bernhard Laméris's pieces, to initiate viewers to Dutch contemporary jewelry forms in traditional precious metals. The next eight cases progressed from Nicolaas van Beek's precious metal pieces to his avant-garde stainless steel headpiece with Françoise van den Bosch's bracelets, then on to six cases dedicated to works by Emmy van Leersum and Gijs Bakker, concluding with Bakker's iconic burnished aluminum shoulder piece as the final, singular work and visual climax to the physical and conceptual path through Dutch contemporary jewelry.¹⁴

A significant difference between the installations in the Netherlands versus the USA is the addition for the SITES tour of 12 black-and-white photographs by George van Heerwarde—a prominent

fashion photographer during the 1960s and 1970s. In the catalog introduction, SITES Chief Van Arsdale describes the project as a “novel proposal to have photographs of models wearing jewelry and to have the actual items on view. This, then, is the meeting of two art forms: design and photography.”¹⁵ The photographs emphasize the sculptural qualities of the jewelry on the body, and of the body itself, using dramatic high-contrast lighting: For example, a shoulder and curve of a collar glisten in the same way in van Leersum’s work, or the body is forced into a shaped silhouette mirrored by a gleaming shoulder piece by Bakker.¹⁶ The absence of photographs of models wearing works by Bernhard Laméris and Françoise van den Bosch further underscores the privilege of the three artist organizers. Furthermore, the large scale of the photographs (787.4 x 609.6 mm), mounted on foamcore versus traditionally framed, accentuates the minimal aesthetic and emphasizes the importance of photography in the exhibition.

The SITES-produced press release paraphrases Jean Leering’s text from the exhibition catalog. Leering positions the jewelry on view as a demonstrable shift away from “mere ornament, the finishing touch, it has become object to wear, portable sculpture.” Two elements are outlined: jewelry’s loss of its hierarchical position in relation to clothes, and the strength of jewelry’s ability to be seen as “object.”¹⁷ The strategic use of photography does offer a viable counterpoint to the heavy-handed and unsuccessful installation design Dam created at the Van Abbemuseum,¹⁸ and was perhaps inspired in part by Bakker and van Leersum’s participation in Body Covering, on view April

6 – June 9, 1968, at the Museum of Contemporary Crafts (now Museum of Arts and Design), where they exhibited similar work.¹⁹

The full and precise impact of Objects to Wear is challenging to measure; however, the project can be viewed within a few concurrent cultural contexts. Objects to Wear traveled throughout the United States in the 1970s in the midst of a significant expansion of the American Craft Movement via academic programs, exhibitions and lecture tours.²⁰ Cultural heritage became visibly important as the USA moved toward the 1976 Bicentennial. Most clippings related to the exhibition paraphrase the press release, reiterating that the exhibition outlines a shift with regard to the relationship between jewelry and clothes, and the emphasis on jewelry as an object—with one exception. In what appears to be the final exhibition SITES venue for Objects to Wear, the exhibition is featured as part of the 1973 Tulip Festival held in Orange City, Iowa. Installed in the Ramaker Library of the Northwestern College Campus, contemporary Dutch jewelry is presented amidst newspaper spreads of women in traditional Dutch clothing, recipes and other coverage of the cultural event. With the futuristic optimism presented by the collective work of the five exhibiting artists, it seems a fitting end to the international project to be positioned as the new amidst those seeking identity in the “old.”²¹

- 1 Marjan Boot, The Gjis + Emmy Spectacle (Rotterdam: nai010 publishers in collaboration with the Stedelijk Museum Amsterdam, 2014), 36, 152.
- 2 Louwrien Wijers, “Nederlandse sieraden op weg naar de U.S.A.,” Algemeen Handelsblad, May 17, 1969.
- 3 C. Doelman, “Democratisering van de sieradenkunst,” Nieuwe Rotterdamse Courant, May 24, 1969.
- 4 Cindi Strauss, oral interview with Gjis Bakker, March 18, 2005, Helen Williams Drutt Archive, Museum of Fine Arts, Houston.
- 5 Correspondence between Nicolaas van Beek and Baja, Interior Architecture, August 12, 1969, Archives of the Van Abbemuseum, Eindhoven. Translation courtesy of Liesbeth den Besten.
- 6 Hans van der Heyden, owner of a commercial jewelry line, purchased the display for 4,000 Dutch guilders, which offset construction costs. The directive to pick the display up from the Van Abbemuseum by January 1, 1970, implies its use in all three museums in the Netherlands too. Correspondence between Nicolaas van Beek and Jean Leering, November 17, 1970, Archives, Van Abbemuseum, Eindhoven. Translation courtesy of Liesbeth den Besten.
- 7 See Exhibition Checklist on page 232 for full touring itinerary.
- 8 Smithsonian Institution Traveling Exhibition Service, December 20, 2014, http://www.sites.si.edu/about/our_story2.htm.
- 9 Dorothy T. Van Arsdale, introduction to Objects to Wear by Five Dutch Designers: Emmy van Leersum, Gjis Bakker, Nicolaas van Beek, Françoise van den Bosch, Bernhard Laméris (Washington, DC, and Amsterdam: Smithsonian Institution Traveling Exhibition Service, Stedelijk Van Abbemuseum and Mart Spruyt, 1969).
- 10 Invitations were extended in this order to: Joke Galman, Mariette Veenstra van de Linde, Annie van Schaick, Robert Smit, Chris Steenbergen, Nicolaas Thuis, Frits Verbruggen, Gjis Bakker, Nicolaas van Beek, Bernhard Laméris, Emmy van Leersum, Lous Martin, Françoise van den Bosch and Hans Appenzeller. Correspondence from Emmy Van Leersum, Gjis Bakker and Nicolaas van Beek, January 9, 1969. Archives of Van Abbemuseum, Eindhoven, the Netherlands. Translation courtesy of Liesbeth den Besten.
- 11 Contract, Archives of Wichita Art Museum, Wichita.
- 12 One photo each by Bakker, van Beek and van den Bosch were available for press purposes; two per venue. Archives of Carroll Reece Museum, Archives of Appalachia, East Tennessee

State University, Johnson City, and Archives, Montgomery Museum of Fine Arts, Montgomery.

- 13 No installation photos were located at date of publication; photography costs at the time often prevented smaller venues from photographing installations of exhibitions. Cases were constructed from an unspecified wood with Plexiglas covers; a condition report mentions black velvet and outlines repair needs and damage to objects and cases. See SITES checklist and Condition Report, correspondence between Preparator Norris V. Rohrer, Wichita Art Museum and Ms. Stevens, SITES, March 13, 1972, Archives of the Wichita Art Museum, Wichita, Kansas, USA.
- 14 Gjis Bakker would later remark “the ideological significance of an aluminum bracelet only becomes clear when the traditional gold jewellery is pitted against it.” Ida van Zijl, Objects to Use (Rotterdam: O10 Publishers, 2000), 18.
- 15 Dorothy T. Van Arsdale, Objects to Wear, introduction.
- 16 See archives for photographs by van Herwarde: Van Abbemuseum Archives, November 4, 2014, <http://tinyurl.com/pqhm8rt>; Archives, Smithsonian Institution Traveling Exhibition Service, Washington, DC, and Archives of George van Herwarde, Maria Austria Institute, Amsterdam.
- 17 Press release, Archives, Smithsonian Institution Traveling Exhibition Service, Washington, DC, and Jean Leering, Objects to Wear, 4.
- 18 Janet Koplos describes Bakker as being known as a photography-based jeweler in the USA. Janet Koplos, Metalsmith, 14 (Winter 94): 22.
- 19 See Paul J. Smith, Cecil Lubell, Alexander Weatherston, Body Covering (New York City: American Craftsmen’s Council, Museum of Contemporary Crafts, 1968). Available here: <http://digital.craftcouncil.org/cdm/compoundobject/collection/p15785coll6/id/1237/rec/1>.
- 20 For a discussion of these developments, see Cindi Strauss, Ornament as Art: Avant-Garde Jewelry from the Helen Williams Drutt Collection (Stuttgart: The Museum of Fine Arts, Houston and Arnoldsche, 2007), 17–18, 453–455. Additionally, van Leersum and Bakker created a second Objects to Wear exhibition and catalog for Electrum Gallery, London, March 15 – April 15, 1972. No lectures were held in conjunction with the SITES project; however, Van Leersum and Bakker conducted a 10-state tour in the USA at the invitation of the American Crafts Council from August 23 – September 19, 1975. For full itinerary, see ACC Outlook, September 1975, Vol. 16, No. 3, American Craft Council, 2.
- 21 Sioux Center News, May 10, 1973, and The Alton Democrat, May 16, 1973.



Children on a tour of the *Objects: USA* exhibition, 1969, Smithsonian Institution, Washington, DC; photo: unidentified photographer, Lee Nordness business records and papers, Archives of American Art, Smithsonian Institution

Objects: USA

The National Collection of Fine Arts of the Smithsonian
Institution, Washington, DC
October 3 - November 16, 1969

Glenn Adamson

Dare to dream.

That is the lesson handed down to us from *Objects: USA*, the most ambitious and influential show ever mounted on the subject of contemporary craft. The organizing premise of the project could not have been simpler: a gathering of the leading lights of American craft, organized according to material—the key media of metal, wood, clay, fiber and glass, as well as less traveled disciplines such as mosaic, enamels and plastics.

None of this, by 1969, was at all unusual. Medium-based craft shows had become a staple already in the preceding decade. Often these tried to define a national character for the emergent craft movement, a self-conscious process that paralleled developments in fine art—at the time, abstract expressionism. The first important project in this vein was

Designer Craftsmen: USA, staged at the Brooklyn Museum in 1953 under the auspices of the American Craftsmen's Educational Council (now the American Craft Council). There were also series such as *California Design* (initiated in Pasadena in 1950) and *Fiber-Clay-Metal* (a national competition which ran in St. Paul from 1952 onward). What made *Objects: USA* different from these predecessors was not its conception but its scale. It incorporated 308 objects, by more than 100 makers. A major catalog was produced, which immediately became the standard reference work on the postwar craft movement. The exhibition traveled over a period of several years to no less than 20 venues in America and 10 in Europe. The objects were purchased for the museums that participated (over a third were retained by the Museum of Contemporary Crafts in New York, which is today the Museum of Arts and Design). The endeavor was financially

supported by the Johnson Wax company, which had earlier sponsored a survey of 102 painters called Art: USA: Now. Buoyed by that success, Objects: USA was conceived in grand terms, and it surpassed even those expectations.

The show changed lives. It inspired many people to choose craft as a profession, a vocation or a field of collecting. (Joan Mondale—later a major patron of the craft movement—saw the show three times.) An associated television program, broadcast on ABC, reached millions of viewers. For those who were already committed to the cause, it was an enlightening view of the breadth of possibility. As Paul Smith, co-curator of the exhibition, recalls: “As this was the first very large survey show that was presented at important regional art museums in the US it brought ‘studio craft’ to the attention of a vast new broad audience.”¹

Objects: USA was a high-water mark for craft in America. In relative terms, its optimism and achievement have not been equaled since. But it must be said that the show was also an extremely mixed bag. Period photos reveal an incoherent installation program, in which objects are arranged in striking but somewhat arbitrary contrast to one another. In this respect, it was not dissimilar to California Design and the other aforementioned craft survey exhibitions; but the impression of diversity was extraordinary due to the size of the show, the many different spaces in which it was shown on its tour, the range of scale and media and, above all, the manner of the exhibition’s creation, which prioritized comprehensiveness over focused argument.

The show’s two curators, art dealer Lee Nordness and Museum of Contemporary Crafts director Paul Smith, came to the project from very different positions. Nordness had been the curator for Art: USA: Now and was instrumental in inspiring Johnson Wax to support the project. He cut an unusual figure for the time—an impresario whose commercial activities intersected with his work as an independent curator. Nordness was an ideal front man, equal parts street-smart dealer and groovy hippie. He tended to make bold claims for craft as a newly flowering branch on the family tree of contemporary art, but in truth he was relatively new to the field. His involvement had come via his own gallery, where he had begun showing sculptural furniture by Wendell Castle, and gradually a wider roster of artists. Smith, by contrast, was a trained craftsman in his own right; he had in-depth knowledge of the field and an ecumenical mindset.² He was the more restrained character of the two and was not given credit for co-authoring

Exhibition view, Objects: USA, 1969, Smithsonian Institution, Washington, DC, photo: unidentified photographer, image courtesy American Craft Council



the project (Nordness put only his own name on the spine of the catalog and considered Smith an adviser rather than a co-curator). But Smith’s view was clearly the more influential when it came to selecting the participants, which explains the broadly inclusive approach of the project.

This accounts for another oddity about the show: the gap between its manifestly inclusive character and the rather linear, progressive framework in which Nordness presented it—a framework that tended to be repeated in press coverage. He saw the situation of the contemporary object very much as a before-and-after story, in which artists were “liberating” themselves from the constraints of craft, such as traditional forms, narrow functionality and ideals of truth to materials. Nordness framed this shift in discursive terms, very much along art-world lines, appealing to critical response as proof that a divide had been crossed:

the earlier object maker called himself craftsman. But is the best work being created to be called an object, or to be qualified as an art object? ...artists whom critics recognize as operating in the field of fine arts now work with materials previously handled only by craftsmen.³

In fact, while much of the mainstream press dutifully paraphrased this view, the more serious reviewers wondered about its adequacy, finding the question of accession to art status to be largely rhetorical and far too binary. In Boston, for example, a journalist who had tried to run a jewelry business and abandoned it for financial reasons concluded cynically, “Making things by hand is so time-consuming that a craftsman has to pass his works off as Art. Then people will pay him the high wages accorded to Art, rather than the low wages paid for utilitarian things.”⁴

The prominent art critic Barbara Rose was even more vociferous, arguing



that *Objects: USA* marked “a disaster for the crafts,” disconnected from the authentic, socially integrated craft tradition: “the individual, divorced from a community of artisans, taking from fine art the license of self-expression, amusement, and occasional formal interest, is not capable of participating in a genuine craft tradition. *Objects: USA*, consequently, is a collection of absurdist fantasies produced by individual egos striving for self-expression, as unwilling to assume any role of social responsibility as the fine artist.”⁵

Rose’s assessment was rather unfair—there were many makers in *Objects: USA* who did have a strong sense of social responsibility, and several who were connected to “a community of artisans.” What she was responding to was not so much the breadth of the show as its most individualistic elements, which were of course precisely the works that Nordness backed most vocally. In his gallery, he represented artists who were pushing

hard at the boundary between the functional and the sculptural, figures like Wendell Castle, Lenore Tawney and Voulkos. This type of material was certainly present in the exhibition, but it was by no means dominant. There were many skilled traditional craftspeople included, as well as rebels associated with the Funk movement led by the West Coast ceramist Robert Arneson, who seemed if anything to be satirizing the pretensions of Art with a capital A.

The jewelry shown in *Objects: USA* is typical of the very wide range of material included in the show, and the equally diverse ways in which makers approached their work. By no means were all of them interested in presenting jewelry as an art form. Among the most eloquent was the metalsmith Olaf Skoogfors, who was quoted at some length in the catalog to an effect quite contrary to Nordness’s position:

Jewelry offers me the opportunity to control artistic expression from concept to realization and make a living doing so ... Despite these seemingly conceptual concerns, my work is not sculpture, for scale much affects the final result. Jewelry is not small sculpture, nor is sculpture large jewelry, although both often suffer these accusations by the superficial observer.⁶

Paging through *Objects: USA* at a distance of nearly 50 years, one is struck above all by such subtle thinking among the makers, and the vivid contrasts between them: the tradition-saturated creations of the Hopi artisan Charles Loloma; the commercially-viable production work of Ed Wiener; the incredible refinement of John Paul Miller’s granulation, Merry Renk’s interlocking forms and Stanley Lechtzin’s electroforming; the bold scale of body ornaments by Art Smith, Arline Fisch and (in plastics) Carolyn Kriegman; and the assemblage-style work of Ramona Solberg, J. Fred Woell and Ken Cory, all of whom employed found objects to serendipitous effect, much as the Beatnik poets had done with language.

Given this extraordinary range, it is no surprise that *Objects: USA* failed to cohere into a single, digestible message—unless that message was a celebration of diversity in its own right. Nordness’s charisma, chutzpah and drive were clearly essential to the project. But in retrospect, what seems least persuasive about the show was his insistence that it captured craft in the process of becoming something else—something that could simply be called art. That clear message was contradicted by the visual cacophony of the galleries, which instead conveyed

a landscape of vibrant individual voices pursuing wildly varied ends.

In the late 1960s, craft in America was not so much progressing as proliferating, not moving up so much as out, finding many new contexts and ways in which it could be put to use (and rediscovering some of the old). *Objects: USA*, curated in a remarkably open and tolerant manner, was the perfect platform for that exploratory growth. There is a powerful lesson here, which those of us who see craft thriving today in multiple, multifarious forms should bear in mind. Nordness and Smith certainly did not create the energy of that moment, nor did they try to channel it. They simply created a space in which it could be seen—and thank goodness they did. To invert a phrase associated with another field of dreams: If they come, you had better build it.

¹ Paul Smith, personal communication to the author, January 6, 2015. My thanks to Smith for his many useful observations and recollections about *Objects: USA*.

² For a recent assessment of Smith and his legacy, see Sarah Archer, “Making Sense of a Biennial of Makers,” *Hyperallergic* (October 1, 2014), <http://hyperallergic.com/152435/making-sense-of-a-biennial-of-makers/>.

³ Lee Nordness, introductory essay for *Objects: USA* (New York: Viking, 1970), 15.

⁴ Deborah Waroff, “Crafts Objects USA,” *Harvard Crimson* (December 4, 1969). Online at <http://www.thecrimson.com/article/1969/12/4/crafts-objects-usa-pthe-johnson-collection>.

⁵ Barbara Rose, “Crafts Ain’t What They Used to Be,” *New York Magazine* (June 19, 1972), 72–73.

⁶ Olaf Skoogfors, artist’s statement, quoted in *Objects: USA*, 221.

The Jewellery Project: New Departures in British and European Work 1980-83

Crafts Council Gallery, London
April 20 – June 26, 1983

Cindi Strauss

Opening at the Crafts Council Gallery in London in April 1983, The Jewellery Project: New Departures in British and European Work 1980-83 was one of the earliest exhibitions, after Good as Gold: Alternative Materials in American Jewelry (1981) at the Renwick Gallery, Washington DC, and Jewellery Redefined (1982) at the Craft Centre, London, to focus solely on jewelry made from nonprecious materials. Drawn from the holdings of the American collectors Malcolm, Sue and Abigale Knapp, the exhibition and catalog were significant for their curatorial thesis, contextualization of jewelry within a larger artistic framework and the influence that they had on future projects in the field. As one of the first, if not the first, to be organized from a single private collection, The Jewellery Project

also occupies a pioneering place in jewelry exhibition history.

This collection, exhibition and catalog that became The Jewellery Project were a collaboration between the Knapps, the British jewelry artist Susanna Heron and the photographer David Ward. The Knapps met Heron and Ward in the 1970s after becoming acquainted with Heron's jewelry. At a 1979 New Year's Eve dinner in London, they discussed an exhibition celebrating 10 years of collecting at the Victoria and Albert Museum (V&A) where jewelry was relegated to the "ephemera" section.¹ Incensed, Malcolm Knapp wanted to show the V&A how to engage jewelry seriously and proposed a project based on Heron and Ward's ideas about new trends in the field. They had been traveling to the Netherlands, meeting



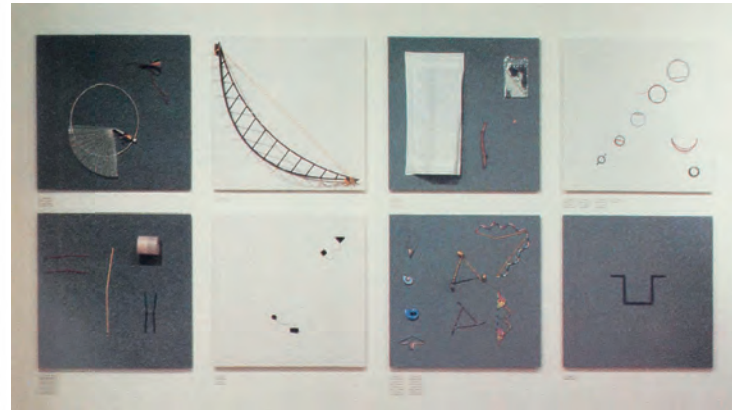
Installation view, The Jewellery Project, 1982,
foreground work by Susanna Heron, the Crafts
Council Gallery, London, photo: Malcolm Knapp,
image courtesy of American Craft magazine

with colleagues and observing the jewelry—multiples and one-of-a-kind pieces—that Dutch artists were making from nonprecious materials.² The Knapps were excited by their findings, immediately understanding the artistic inquiries, relationships and energy that surrounded this work. That evening they commissioned Heron and Ward to act as curators for a collection and catalog that would represent this jewelry and ultimately lead to an exhibition. In a model that was unprecedented at that time and perhaps has not been duplicated since, the Knapps provided both travel and acquisition funds to Heron and Ward, left all of the artist and object selections to them, and only received periodic updates once pieces had been acquired.

Viewing the collaboration as a research project, the Knapps required extensive study before acquisitions. They were happy to have one superior example by an artist that encapsulated “the zeitgeist” as well as a range of pieces that demonstrated different facets of an artist’s oeuvre. Most importantly,

Malcolm Knapp hoped the exhibition and catalog would introduce American artists who were narratively inclined to the more structural, European aesthetic, thereby inspiring them in their own careers.³ His other main concern was that the project be seamless: the catalog, exhibition design and intent had to match the qualities of the jewelry itself.⁴

It was Heron and Ward who decided to acquire pieces made only since 1980 and not to purchase work based on an artist’s past achievements, a curatorial premise that was potentially limiting but which produced a collection that, while not comprehensive, encapsulated the progressive spirit they were observing throughout Europe.⁵ They wanted to emphasize jewelry in which “new ideas were being initiated,” where “the clear expression of an idea was more responsible for the form of an object than the pursuit of a technique,” and which moved “away from the discreet, decorative roles of conventional jewelry in favor of a conscious identification with broader issues concerning the body



in art and society.”⁶ Additionally, for the catalog, Ward wrote one of the earliest essays that placed jewelry in the broader context of early twentieth-century avant-garde artistic movements and performance.

While the curating of the collection and planning for the catalog went smoothly, the exhibition was not without its challenges. Initially scheduled for presentation at the American Craft Museum as part of the 1983 festival “Britain Salutes New York,” the British Arts Council denied funding for the show when officials realized that it included non-British jewelry. Without the exhibition, the Knapps’s primary goal of introducing Americans to European work was jeopardized. Undeterred, Heron and Ward contacted curator Ralph Turner at the Crafts Council Gallery in London. Turner, a cofounder and early director of London’s Electrum Gallery and champion of alternative material jewelry through the groundbreaking exhibition Jewellery Redefined, found an opening in their schedule, thereby ensuring that while

not initially shown in America, the collection would be seen nonetheless.

Heron and Ward hired Chris Webster, a set designer from the British Broadcasting Company, to design the galleries. Because they wanted “as little as possible to come between the viewer and the object,”⁷ individual objects were “tied down” to the tables as well as hung on the walls. “[The display] was more every day and matter-of-fact, low-key, more tactile, non-precious, non-reverential.”⁸ The obvious security concerns became secondary to the accessibility to, intimacy with and experience of the jewelry that this installation model accorded, an unusual, if not pioneering, approach in a museum setting.⁹ For Heron and Ward, the installation design was also about the transmission of ideas, yet from archival photos at least, it is unclear how the presentation conveyed these ideas beyond the demonstration of wearability seen in the photo murals that accompanied many of the pieces. Text in the gallery was minimal and appears to have been confined to object identifications.

Reactions in the press to the exhibition and the Crafts Council's support of it speak to the deep schism in the field at the time between traditionalists and the avant-garde. An initial article in the British biweekly *Arts Review* suggested that the exhibition would “provoke reactions from anger to amusement, delight to despair, but even if it leaves people cold, as a historical document it will prove invaluable for years.”¹⁰ Peter Fuller's “review” in *Crafts* magazine touched a strong nerve among readers, who wrote letters to the editor backing his viewpoint. Fuller found the jewelry lacking in “intricacy, workmanship, sense of beauty or mystery, celebration of nature, or affirmation of tradition. It is neither pretty, attractive, precious, nor ornamental—all of which are ... appropriate qualities for jewels. Indeed, it is not really jewellery at all.”¹¹ Ward took umbrage at Fuller's distortion of the issues he raised: “Work shown in the context of craft which does not satisfy [Fuller's] terms must therefore fail on every other level too. Fuller leads us to criticism via the *definition* of an object rather than through the experience of it. This negative form of criticism results from inappropriate criteria being applied to the judgment of work and the issues are polarized by Fuller's myopic and idealized conception of the crafts.”¹²

A more informed, yet still critical, review of the exhibition by jewelry curator and historian Graham Hughes appeared in *American Craft* shortly after Fuller's review. Questioning the selection of objects and focus on nonprecious materials, forms, wearability and lack of techniques

present in the show, as well as Ward's placement of the objects within the history of avant-garde art movements and recent advances in jewelry design, Hughes also gave voice to many of the issues that plagued alternative material jewelry. He correctly surmised that for the artists at that time, though certainly not today, “the idea is everything, the method of execution, the detail of the finish are irrelevant.”¹³

Despite these reviews, *The Jewellery Project* inspired other projects that gave exposure to these new jewelry concepts. It had a second iteration at the Harbourfront Centre in Toronto, Canada, thereby exposing Canadian artists to the materials, forms and ideas central to the collection and exhibition. The Crafts Council continued exhibiting alternative jewelry, mounting numerous groundbreaking shows throughout the 1980s and 1990s. The American Craft Museum in New York ultimately put on an exhibition the same year as *The Jewellery Project*—called *New Departures in British Jewellery*—that hewed to the thesis and artist list of *The Jewellery Project*. *Cross Currents*, which toured Australia in 1984–1986, was also a direct outgrowth of *The Jewellery Project*. Organized by Susanna Heron, Otto Künzli, Paul Derrez, Helge Larsen and Rowena Gough, the exhibition brought together British, German, Dutch and Australian jewelry that spoke to social, economic, technological and environmental issues, and the use of nonprecious materials. All of these exhibitions were important for both the artists and the wider public in regard to propelling the field forward. They

recognized and spurred innovations in jewelry making, provided context and legitimacy through museum patronage and catalog, and introduced new trends in jewelry to a more international audience.

During the mid-1980s, the Knapps were invited to lecture on their collection across the United States at museums and art schools such as the Cranbrook Academy of Art; the Maryland Institute, College of Art; the State University of New York at New Paltz; and the Renwick Gallery.¹⁴ The interest on the part of American artists, academics and institutions in the work signified to the Knapps that they had “really achieved all of their goals [with the collection]”.¹⁵ Their patronage and role as facilitators of an exhibition and catalog ushered in a worldwide era of museums courting and showing private collections of jewelry. While the Knapps's unusual model has not been duplicated—most private collectors want to build their own collections—the spirit of deeply engaging artists to enhance the public's knowledge of jewelry lives on today.

1 Malcolm Knapp, phone conversation with the author, December 12, 2014.

2 Ibid.

3 Ibid.

4 Ibid.

5 David Ward and Susanna Heron. “Carte-blanche,” in *The Jewellery Project: New Departures in British and European Work 1980-83* (London: Crafts Council Gallery, 1983), 4. A number of British and European artists who were mining this territory were not chosen for the collection. The most obvious exclusions are Gijs Bakker, Maria Hees, Willem Honing, Wendy Ramshaw and Bernhard Schobinger. Such artists as David Poston, Frans van Nieuwenborg and Martijn Wegman, Joke van Ommen and others could have been considered for the project, but were not included. And it is important to note that Ward and Heron's close relationship with Paul Derrez of Galerie Ra can be discerned in the selections.

6 Ibid.

7 Heron, email correspondence with the author, December 14, 2014.

8 Ibid.

9 According to Malcolm Knapp, the Crafts Council insurance policy would not cover the jewelry if it were displayed unprotected, so he had to insure the pieces himself for the show. Malcolm Knapp, phone conversation with the author, December 11, 2014.

10 Emma Parsons, “The Jewellery Project,” *Arts Review* (April 29, 1983), as quoted in Graham Hughes, “The Jewellery Project,” *American Craft* (August/September 1983): 32.

11 Peter Fuller, “The Jewellery Project,” *Crafts* 63 (July/August 1983): 46.

12 David Ward, “Letter to the Editor,” *Crafts* 63 (July/August 1983): 8.

13 Graham Hughes. “The Jewellery Project,” *American Craft* (August/September 1983): 32.

14 Knapp, phone conversation with the author, December 12, 2014.

15 Ibid.

Joieria Europea Contemporània

Seu Central de La Caixa de Pensions, Barcelona
February 4 – March 29, 1987

Mònica Gaspar

“The easy part is over in modern jewelry. From now on it is uphill.”¹ This statement comes from one of the texts published in the catalog of the exhibition Joieria Europea Contemporània. For several authors² the exhaustion of the subversive potential of art jewelry and its subsequent period of self-indulgence were epitomized in this show, marking the end of an era. I would argue that the exhibition instead inaugurated a new period through a particular curatorial attitude. This shift did not take place in the exhibition space, but in a photo booth. The catalog of the exhibition is the black box of the full story.

In the Barcelona of the 80s, everything was possible. The euphoria of consolidating a democracy after the dictatorship was bolstered by economic prosperity, the opening of new horizons after joining the

European Union in 1986 and the sensational news of the city having been declared the host for the next summer Olympic Games. This decade also saw a real explosion of exhibitions and publications around the phenomenon of what was then called the New Jewellery. The Catalan scene had a recognizable personality on the international stage and with the new impulse that jewelry experienced toward design, innovation and artistic experimentation, a group of jewelers decided in 1979 to establish the Orfebres FAD association within the FAD (Fostering Arts and Design), a multidisciplinary cultural institution in the city. Following their debut exhibition, 80 Years of Catalan jewelry 1900 – 1980 (1981) at La Caixa Foundation, they envisioned a second part, dedicated to the most progressive international trends. La Caixa was a social savings bank with an influential cultural program, and it



Nuria Matabosch hanging a necklace by Bernhard Schobinger, Joieria Europea Contemporània, 1987, Seu Central de La Caixa de Pensions, Barcelona, photo: Pia Subías

took four years to convince its board of directors, as they could not see the topic's relevance for Catalan society. At the end, a top-down decision from the managerial team green-lighted the project, knowing that the planned jewelry exhibition did not fit within the guidelines set by the in-house curator and would create a serious irritation in her visual arts program. As a consequence the show was "exiled" from La Caixa's usual exhibition venue, and displayed in the lobby of its corporate building.

Within the Orfebres FAD association a selection committee was created that would deal with the preparation of the show. Joaquim Capdevila and Ramón Puig Cuyàs facilitated most contacts from their personal network. Pia Subias, a recent art history graduate, was hired to coordinate the exhibition. Josep Garganté, an experienced professional working for several local museums, was proposed for the exhibition design. Puig Cuyàs was the chair of the selection committee, but not the spokesperson with La Caixa; this role was taken by Subias. The members of the committee did not see themselves as curators, but as responsible for the "artistic advice" of the show.

At La Caixa a team was created too. Maria Teresa Carné was responsible for the general coordination and production of the show. In taking on the job she faced two challenges: the tacit agreement of keeping the budget small and having to deal with an "institutional exception." Carné was accustomed to difficult cases: she was coordinator at the Sala Montcada, La Caixa's venue for experimental artistic practices and incubator for young curators. For her, the burden of an

exhibition "not fitting in" turned out to be an irresistible invitation to produce something exciting and audacious. She looked for accomplices rather than for mere employees. She recruited colleagues from the progressive cultural scene: two photographers, an experimental dancer, an almost unknown graphic designer and a PR professional from the city's nightlife.

Orfebres FAD wrote the official invitation letter to the artists and requested between three and five pieces of current work and a portfolio. Everything should be sent six months before the opening in order to leave time to judge the work itself, not pictures of it, and to prepare the catalog. The invitation letter said the aim of the show was to "present the achievements and new concepts that define jewelry of our time in order to disseminate this field of artistic investigation." Furthermore, the letter relayed the organizers' conviction that the exhibition would foster institutional awareness and lay the groundwork for a future jewelry museum. This is the reason why the committee put special emphasis on the catalog, commissioning both historical and analytical texts, with the idea that the book would become an important reference for everybody interested in this movement.

The exhibition consisted of three narrative elements: display, video and catalog. The lobby of the office building was not equipped for hosting exhibitions, so a considerable sum was invested in creating a proper environment that complied with security requirements and ensured optimal display of the work. The exhibition designer darkened the room as much as possible in order to direct



all attention toward the interior of the showcases. Garganté's scenography reproduced the display conventions of a historical museum. The horizontal and vertical backlit showcases were quite full, combining works by several artists. It was advised to have the catalog at hand, in order to understand the wearable character of the displayed objects. In this sense, the catalog functioned not only as documentation of the exhibition but also as an integral component of the display.

The catalog had two parts, a theoretical one and a visual documentation of the exhibits. Orfebres FAD invited prominent authors of the time to write texts for it. Peter Dormer produced the much-quoted polemical text, in which he criticized art jewelry's disinterest toward social and technological developments. The visual part of the catalog consisted of a gallery of portraits of people wearing the exhibited jewelry. The average photo session lasted for four hours, during which Ramon Colomina, a contemporary dancer, would help people create a pose (natural or

enacted) that would express their personal encounter with the objects. Models included professional swimmers, a barmaid, conceptual artists, a one-handed sailor, TV presenters, biologists, pop stars, nightclub impresarios, the only female illustrator at the underground comic El Vibora, Oriol Bohigas (the city planner of the Olympic village) and many more. Their variety seems to have carried as much meaning as the names of the artists themselves. The graphic design of the catalog served the philosophy of New Jewellery: the irony of cheap materials acting precious was adopted for the cover, with the choice of a wallpaper of fake gold nuggets as a background for a silver star, referring to the European Union as much as to a Christmas sticker. The third element of the exhibition was a video in the then-popular U-matic format. Scenes of an experimental choreography showed dancers interacting with some of the displayed objects, and alternated with images of the catalog. Aware that a darkened room with scattered showcases would not catch the media's eye, Carné distributed the video

to several TV stations, which could broadcast the appealing material right away without post-editing. That was a clever assault to introduce art jewelry to a massive audience, using a personally tailored format.

Two weeks before the opening, the catalog landed punctually on the desktop of the director of La Caixa. In the meantime, what was understood to be a modest budget had exploded, but the catalog magically neutralized this fact. With great surprise the director saw the *crème de la crème* of Barcelona wearing those stunning objects and immediately realized that the show would be a “smash hit with the media,” to paraphrase Carné³ (this probably saved her head). The opening of the show was a big party, with people portrayed in the catalog acting as enthusiastic ambassadors of the show. Suddenly, an exhibition that should have gone unnoticed became a “macro-exhibition,”⁴ one of the most visited shows of the year, with impressive media coverage. The works were described as “atypical, extravagant, advanced, experimental, ironical, and perfect for nightclubs.”⁵ Beyond the physicality of the works and the display, the exhibition as a social event overflowed the street, percolated in a myriad of broadcasted and printed images that would also reach beyond the national borders. Journalists stated that the exhibition marked the beginning of “Jewelry Tourism”⁶ as several charter buses came from abroad to visit the show. Years later, art historian Rüdiger Joppien would describe this exhibition as a “change of paradigm,”⁷ referring not so much to the encyclopedic character of the great number of exhibits, but to the impact of the catalog. The photography of

people in casual attire was described as “inventive and propagandist in its use of new jewelry and photography.”⁸

The two different curatorial visions made manifest by Joieria Europea Contemporània are symptomatic of the worldwide debate on the future of art jewelry at the time. On the one hand, Orfebres FAD was concerned with legitimating the movement, commissioning a traditional display, aiming to see these works in an (art) museum context and sharing the general mood in the European New Jewellery scene, where “Everywhere you go, it seems, you meet a necklace that is insulted unless greeted as a piece of body sculpture.”⁹ On the other hand, the team at La Caixa was interested in treating jewelry as a catalyst for socially relevant interactions, not so much in museification. Ultimately, their antiheroic vision prevailed, out of the showcase and far away from the exhibition venue. The making of the catalog provided a creative microclimate, where relational situations between people and art jewelry explored new possibilities for producing meaning through a repertoire of gestures of wearing. This pioneering format would anticipate later projects like The Choice of ... series at Galerie Marzee (since 1997), the cycle Meanings and Attachments by Mah Rana (since 2002) or the Costume Costume photo booth by Opulent Project (2011).

The exhibition also contributed to diversifying the hegemonial discourse around contemporary jewelry in Europe, at that time dominated by the British, Dutch and German scenes. It was not a case of regional self-representation



Catalog spread: Joieria Europea Contemporània.
Featured work: (left) Mary Santpere wearing
Teresa Capella, (right) Manolo Garcia and Guimi
Portet wearing Katharina Issler

of Southern European jewelry, but it showed how curating from the periphery succeeded in formulating an original take on the international scene, marking a before and after in the history of jewelry exhibitions.

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Iris Eichenberg's Graduation Show

Gerrit Rietveld Academie (plaster workshop), Amsterdam
June 30 - July 4, 1994

Jennifer Navva Milliken

Born and raised on a farm in Göttingen, in what was then West Germany, Iris Eichenberg studied and practiced nursing before changing direction in 1989 and enrolling in jewelry design studies at the Gerrit Rietveld Academie (GRA) in Amsterdam. Receiving the GRA Award, granted annually to outstanding students, upon her graduation in 1994 gave Eichenberg the opportunity to conceive, curate and install the first solo exhibition of her career. This seminal endeavor provides a basis for understanding the trajectory of the artist's work henceforth, while also challenging erstwhile conventions of art viewing, across disciplines.

Presented in the exhibition were nine untitled neckpieces, responses to the artist's investigations into conceptions of "normal" in an age of shifting clinical pathologies and increasing technical facility to mitigate abnormal

proclivities.¹ Tubes—reminiscent of entrails, or perhaps surgical tubing—of knitted alpaca wool in shades of gray, brown and black (some interwoven with human hair) were paired with hand-wrought silver elements. These soft sculpture pieces, when worn on the body, emphasize its vulnerability and fragility, while the silver components (and, in one case, a tooth) gave the works a vaguely utilitarian, medical sensibility. The nonhierarchical approach to materials demonstrated in this body of work is reminiscent of another German artist, Joseph Beuys, who drew meaning from the visceral qualities and mythologies of the materials he sourced. Eichenberg, however, "favors materials which retained the traces of their process and hence have a living presence."²

Also on view was a sculptural installation of dozens of small human



Exhibition view, Iris Eichenberg's Graduation Show, 1994, Gerrit Rietveld Academie (plaster workshop), Amsterdam, photo: Ron Zijlstra

hearts, knitted from bright red wool and clustered around a bank of windows at the far end of the room. From within the pile seemed to pulsate the sound of the hearts beating in unison. The hearts connected the artist to members of her social circle (family and friends); despite their preciousness and capacity to evoke empathy, they hark to the malfunctions, quirks and defects present in all human beings.³

Afforded the opportunity to select not only where but also how her work would be seen, Eichenberg chose the academy's shop for plaster mold-making as the site for her exhibition: human-proportioned, a place of work, of activity, of shaping and fixing material, of making messes. Low-ceilinged, the room provided a concrete floor, an aluminum roof, fluorescent lighting and windows on every side of its four wooden walls that granted workers a connection with the outdoors and a sense of time passing, yet also prevented control over environmental light. The room's walls had years before been painted a nondescript, mid-tone gray that had either faded or become lightened with layers of plaster dust. Shelves were mounted along one wall underneath long, narrow windows that admitted light to the room but from a high position near the ceiling. A worktable, its surface encrusted with layers of plaster from years of continuous use, occupied the center of the room.

In setting out to transform the workroom into an exhibition space, Eichenberg performed a number of custodial acts. She gave the space a general cleaning, then scrubbed and polished the copper pipes that

encircled the room. The shelves were treated to a fresh coat of gray paint, as was the wall space directly surrounding each of them. The new paint, against the dusty, plaster-spattered surface of the wall, restored the original shade and harkened to a history of place. To counter the changing ambient light and to highlight the work, Eichenberg hung pendant lamps—handmade from plastic cups taken from the academy's cafeteria—over works placed on the shelves. The rhythmic sound of the heartbeat was the result of a clever insertion of an aquarium pump into a washbasin, underneath a copper and plaster platform onto which the hearts were placed.

The worktable was left untouched but for two squares, excavated in the layers of plaster by the artist. As with the shelves, these tidy framing devices, subtle but still noticeable, allowed the objects placed in them to retain their connection with the room's context, yet gave the work a slight remove and prevented it from being totally absorbed by the potent aura of the space. In choosing a site of use, Eichenberg willfully rejected the notion of spatial neutrality that has influenced the way art has been seen and experienced since modernism and the hegemonic rise of the "white cube" paradigm,⁴ which redacted the body from the art-viewing experience. The domesticity of her actions in the space is most evident in her polishing of the copper pipes, which "brought comfort for a body to the room."⁵ The artist's background in nursing—the treatment and solicitude for the body and the clinical familiarity with its vulnerabilities—sheds a poignant light on the care and maintenance



she dedicated to the space. As Eichenberg's work responded to the individuals in her life and their defects, malfunctions and abnormalities, her domestic intervention in the space represented an act of fixing, of improving, something she could not do for the lives of her acquaintances and loved ones, whose umbrae occupy the space she physically prepared.

Readying this space for exhibition meant emptying it of the industry that defined it, and work activity was necessarily suspended for the duration of the exhibition's installation. By performing deliberate and domestic interventions on the room—in Heidegger's words, "making-room"⁶—Eichenberg invited the possibility for place to occur. She gently obscured existing signs of banal, day-to-day occupation, allowing the limitless ambiguity of space to filter through.

In this way, her work was permitted to float in a remove created inside a place, its order disturbed, yet with little of the anxiety that accompanies open space.

The concept of “thirdspace” as discussed by political geographer Edward Soja is useful to understanding how Eichenberg negotiates—and rejects—binary display conventions that pose art object and space in opposition to each other.⁷ Neither space of work nor extracted space, a “thirdspace” is a space prepared for the viewing of art such that historical and social contexts are preserved and encouraged into conversation with objects. While artists such as Judy Chicago and Miriam Shapiro sited their work in domestic spaces in order to stage discussions of gender politics, and Mierle Laderman Ukeles used domestic action itself as a medium for highlighting the grit and grime behind the artifice of the white cube construct, Eichenberg found a way back to conversations more aligned with craft processes and thinking when she coaxed, in her own words, “the lived, used, and aged context”⁸ back into the viewing experience.

In creating jewelry of entrails to be worn on the body, Eichenberg blurred the line between interior and exterior, viscera and skin. The concerted decision to employ a space of use to coopt place for her work, however, is a clear assertion of control over viewer experience. Viewing these intimate, one-of-a-kind, handmade works in a utilitarian space (dedicated to the production of reproductions) mitigates the uncanny experience of viewing objects that so closely resemble our own vital organs laid out on tables and shelves, exposed to public gaze

and scrutiny. We recognize, and identify with, these objects through the materials and processes that compose them. We yearn to reach out to them, to place them on our bodies and keep them close. And it is here that Eichenberg’s approach hits its mark, drawing tighter the interconnectivity between space and body, rational and visceral, through an open discussion between object and environment, humanity and historicity.

Notably, Eichenberg rejects the idea of displaying objects in deliberate and explicit relationship to one another.⁹ Committed to ambiguity, she prefers to allow viewers to form their own narratives in response to confluences of self, objects, space and time, and views her action as placing works in conversation with each other, to “confuse the potential for a narrative and ... make a literal reading impossible.”¹⁰ Control over the space in which the works are seen—“making a space ... to reveal and control the conversation between the room and the process”¹¹—shifts the focus from the works in relation to each other and places it on their engagement with a space of work. In doing so, perhaps the artist is able to reconcile the conflict inherent in showing work meant for the body in a context void of bodies: static, cold, unworn and unengaged. In its rejection of more conventional structures, Eichenberg’s exhibition represents a turning point for artists seeking to enliven objects through conversations between *place* and *art*—a move that bears particular resonance for makers with craft-based practices whose work would be better seen and understood in context.



Exhibition view, Iris Eichenberg’s Graduation Show, 1994, Gerrit Rietveld Academie, Amsterdam, photo: Ron Zijlstra. Detail of knitted necklaces and objects made of wool, silver, fingernails and human hair.

1 Iris Eichenberg, exhibition statement, Rietveld Prize for MFA graduate exhibition, Gerrit Rietveld Academie, Amsterdam, the Netherlands, 1994.

2 Alexandria Bradley, “Iris Eichenberg,” *Dutch*, from a copy of the magazine article supplied by the artist to the author. It has not been possible to track either the exact reference of the publication, or to contact Ms. Bradley.

3 Eichenberg, exhibition statement.

4 See Brian O’Doherty, *Inside the White Cube: The Ideology of the Gallery Space* (San Francisco: Lapis Press, 1986). In attempts to contextualize their work in discussions of fine art, studio craft practitioners claimed the white cube format, which offered a remove from domestic or prosaic contexts and allowed objects to be viewed through a lens that bestowed upon them an autonomous and formalist reading.

5 Eichenberg, exhibition statement.

6 Martin Heidegger, “Art and Space,” trans. Charles H. Seibert, *Man and World*, 6/1 (February 1973): 6.

In this essay, Heidegger—working with a phenomenological concept of space—suggests that the act of “making-room” (Einräumen) results in the “yielding,” or opening up, of place, allowing for the gathering of “things in their belonging together.” In her exhibition statement, Eichenberg, perhaps intentionally aligning herself with Heidegger’s text, uses the phrase “making a space” to describe her motivations.

7 See Edward Soja, *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places* (Malden, MA: Blackwell Publishers, 1996).

8 Eichenberg, exhibition statement.

9 Iris Eichenberg, conversation with the author, January 18, 2015.

10 Susan Cummins, “Iris Eichenberg: Sense Mapping,” *Art Jewelry Forum*, August 21, 2012, <http://www.artjewelryforum.org/ajf-blog/iris-eichenberg-sense-mapping>.

11 Eichenberg, exhibition statement.



Exhibition view, *You've Lost Me: Conceptual Jewellery*, 2014, Spare Room 33, Canberra, photo: Peter Jones

Everyone a Curator—Home Exhibitions

Liesbeth den Besten

We are all happy that there are good museums and galleries for jewelry, but enjoying jewelry in the private setting of someone's home adds to the experience. Nosing about the apartment of a collector in a suburban dwelling in Australia, climbing the stairs of the flat of an artist in Amsterdam or entering the small bedroom of a young jeweler in Canberra, one can count on a personal meeting. Today there appears to be a (modest) trend that goes back to the privacy of the house.

In the early days of contemporary jewelry, there were hardly any museums or galleries that presented jewelry. Art galleries and art dealers showed an incidental interest in jewelry but the supply was scarce. In Amsterdam, Ida and Rom Boelen started collecting jewelry after visiting an international jewelry exhibition at

Museum Boijmans Van Beuningen in Rotterdam in 1965.¹ The exhibition was a novelty (contemporary jewelry in a museum!). People who were really interested in this kind of jewelry had to work hard to find the addresses of the goldsmiths, start a correspondence and visit them. Not everyone was able to do so. With this in mind, the Boelens began organizing weekend home exhibitions to introduce jewelry to others. They asked foreign jewelers to exhibit, while guests were invited for dinner. Mini presentations by Rom Boelen and the artists helped to gain a better understanding, and guests were stimulated to buy pieces (without paying commission). It was a way to help the jewelers and to constitute a network of artists, buyers and other interested people. With the emergence of specialized galleries (circa 1970), home exhibitions became unnecessary and undesirable because galleries

became the main drive behind the promotion and professionalization of the field. Yet today artists and collectors offer alternatives to the predominance of galleries (and museums) through home exhibitions.

Salon

Dinie Besems, who is Dutch, worked with different galleries until she understood this was not what she wanted. She needed more space to experiment and started exploring



Dinie Besems, Salon TakK, 2014.
Dinie Besems's apartment, Amsterdam,
photo: Floris Fender

the possibilities of the Internet, the street, the format of magazines, and her own house. Never Naked Again, on June 1, 1997, was her first (one-hour) home exhibition. She presented meters-long silver chain that hung at eye level along the walls of her house. The chain acted as a representation of her house, from corner to corner, and room to room. Gradually Besems lost her interest in jewelry, finding it too restrictive; instead she started working with poetry, digital design, printing, generative design, and 3D printing. Since 2010 she has been organizing Salons² in her studio, home, and elsewhere. The autonomy of the

Salon enables her to explore how she can inspire people. She needs “a personal connection with people (also participation), as a test,” she explains.³ Moet ie dan geen broek aan (Shouldn't He Wear Pants) took place in her studio, its walls and floor covered with prints based on the Voronoi diagram, a mathematical spatial construction with polygons, where visitors (women dressed up with fake mustaches) could try on paper coats out of the same prints.

Salon Nothing Works was presented in her kitchen—every detail in the room (from clock and dishcloth to coffee maker and outlets) was decorated with blue 3D-printed ornaments, while her home-built printer ran constantly and blue home-brewed beer was served. This Salon questioned why everything in our house is straight and angular. This time she attached strings to the objects as an answer to all those people who asked why she was not making jewelry.

Her most recent Salon, Gestoken Landschappen (Fifth-Dimensional Landscape), included pieces representing landscapes, which were all wearable. She doubts “if something you can wear should always be a piece of jewelry,” but she knows that wearing changes the experience. She is interested in a° ordances (possibilities of action) rather than function. Besems's projects show how the autonomy and self-sufficiency of the home are the ultimate environment for freedom and creativity: There one can work on a variety of things like brewing beer, growing vegetables, sculpting carrots, and designing and printing objects or magazines.

Dinie Besems, Salon Nothing Works, 2012,
Dinie Besems's kitchen, Amsterdam,
photo: Floris Fender



Bedroom

Down under, Zoe Brand, a young jewelry artist from Canberra, turned her private space into a gallery. Since September 2013, she has organized small exhibitions in one corner of her bedroom, investigating what jewelry is about by presenting the work of colleagues. Brand thinks that “jewellery is one of those things that everyone inherently understands.” Unless it comes to contemporary jewelry, which has a problem being understood by the general public and by people in the world of art and design. This made her start Personal Space Project, “an online gallery documenting a private gallery that exists in the real world”; it is accessible 24 hours a day online, or in real time by appointment only.⁴

The bedroom gallery opened with two neckpieces by Sharon Fitness, incorporating a tablet streaming a video loop. One of these, Jeweller Attempts to Observe the World from Neckpiece Eye View (2013), captures jewelry's autism in a very funny way. Manon van Kouswijk revisited Night Shop (2007/2014), a collection of glow-in-the-dark jewelry, and

installed it in a purpose-built window display. Thanks to Personal Space Project, we can engage with Volker Atrops's legendary slide show, Munich Goldsmiths, made in 1993 as a pastiche of the eponymous exhibition in the Munich Stadtmuseum. Especially for Personal Space Project, Atrops filmed the 20-year-old slide show, including the sound of the turning slides.

Brand selects her exhibitors skillfully, resulting in a potpourri of unknown, young jewelers and internationally



Exhibition view, Caz Guiney, 2014, Personal Space Project, Canberra, photo: Zoe Brand

respected artists. She loves jewelry that invites her to interact, such as Duke Frost's necklace The House of Their Hostility Was Modestly Furnished with A° ction (2013), a simple rope with a pendant in the form of a pink painted brass disk with the text “Get Lost.” The artist gave instructions that it had to be hung on the bedroom door and occasionally be worn out in public. Renee Bevan and Jhana Millers exhibited An Idea, forcing Brand to undertake some weird actions, such as calling an unknown person and starting a conversation about jewelry.

Brand's bedroom gallery offers a true extension of the gallery format—even

though there might only be one or two pieces presented. Her enthusiasm incites artists to remake an old work or to make new work. In her blog [Personal Space Project](#), Brand reflects each month on her choice, discussing the work of the exhibited artist, what it means to her or how it invokes her to undertake an action. This gives the visitor an understanding of jewelry in action (whether in the mind or as a true action)—something you will not easily find in a regular gallery or museum.



Spare Room

Collectors also assert their autonomy. Art collectors Peter Jones and Susan Taylor started [Spare Room 33](#) in their house near Canberra, Australia, in 2013, as “an opportunity to show parts of our collection that aren’t usually visible in our house.”⁵

They are drawn to contemporary jewelry for the same reasons as they are drawn to art, looking beyond materials, skills and decorative effect “to find beauty in the quality and resonance of the artist’s concept.” The idea for a jewelry exhibition emerged when they researched conceptual art for their previous exhibition.⁶

‘[You’ve Lost Me](#)’: [Conceptual Jewellery](#) (August 2014) was a comprehensive exhibition of 14 jewelry artists (among them Gijs Bakker, Otto Künzli, Blanche Tilden and Susan Cohn) who deal with aspects such as nonmateriality, process and instruction, performance and audience participation. Through their exhibitions, Jones and Taylor aim to have debates with visitors. They take the gallery seriously—they talk about “museum quality”—and accompany each exhibition with [Sheets](#) that discuss, in a thoughtful way, theme, criteria and all the exhibited works, and include a detailed checklist. They see [Spare Room 33](#) as a way to interact with their collection as well as discipline their collecting activities. Likewise they hope to stimulate interest in the exhibited artists and work, and to make new connections between artists, writers, collectors and others. With about three exhibitions a year, and another jewelry show planned for 2015 – 2016, this home gallery could become a center of education and debate.



Exhibition view, [You’ve Lost Me: Conceptual Jewellery](#), 2014, Spare Room 33, Canberra, photo: Zoe Brand

Home shows and home galleries, whether organized by artists or collectors, question the location of curatorial skills and knowledge. They propose alternative ways of selecting and showing and promoting jewelry—away from market mechanisms, the institutional art (and jewelry) canon and officialism. Home shows offer room for interaction with visitors, and are open for debate, just like their historical precedents, but they differ from them in not selling anything. Dinie Besems wants to test ideas, Zoe Brand wants to expose herself to ideas and the jewelry of others, while Taylor and Jones want to explore their collection. It shows how private pleasures can yield knowledge and reflection.

In a parallel move, museums are opening up their doors to the amateur. Museums use audience panels for advice, or enable visitors to order an artwork from storage for presentation in the museum.⁷ [Mix Match Museum](#) is an initiative by six Dutch museums, inviting the audiences to curate their own online exhibition of three to 12 pieces from an online database of 300; the most interesting ones will enter the museum.⁸

Both tendencies—from homemade to professional, and from expert to amateur—align with the idea of open communities that pops up in science, art, and technology. Open communities and open source networks are about sharing knowledge and learning from each other. Internet and digital means are at the basis of this development. It does not deny the specialist’s skills and knowledge, but it does honor the added value of the amateur.

Museums, facing a general demand for public participation in order to make their institutions more attractive, are slowly discovering the potential of the visitor and the community. It will be exciting to see if this tentative empowerment of the amateur (originally meaning: a lover [of art], someone who enjoys art on a private and emotional level and assembles knowledge and skills on a nonprofessional basis) heralds a new museological age, and how the phenomenon of home shows and home galleries will expand.

- 1 [International Exhibition Schmuck Jewellery Bijoux](#), Hessisches Landesmuseum Darmstadt, Museum Boijmans Van Beuningen Rotterdam, 1964 – 1965. In Rotterdam the exhibition was extended with a supplement, [Dutch Jewellery Now](#).
- 2 While the ventures discussed in this essay derive their names from the spaces they appear in, none of them are commercial propositions, and all have been treated by their organizers as artistic projects. I have therefore decided to treat those names as titles, rather than gallery names.
- 3 All Dinie Besems quotes are from an interview the author had with her, November 24, 2014.
- 4 <http://www.personalspaceproject.com>. Every month a new exhibition goes on view, except in January, when the gallery is closed.
- 5 All quotes from Susan Taylor are taken from an e-mail by her, December 15, 2014.
- 6 Called [Live in Your Head Again: the Catalogues of Conceptual Art 1967-1973](#) (March 2014).
- 7 See [The Missing Link, Jewelry Presentations in the Museum](#), page 96 in this book.
- 8 www.mixmatchmuseum.nl



View of Pädaste Manor, Muhu, 2001, photo: Jivan Astfalck

Nocturnus

Pädaste Manor, Muhu
September 6 - 9, 2001, from midnight onward

Jivan Astfalck

Nocturnus— for those united in mind.

Exhibition. Lectures. Music.

Information technology and ‘omnipresence’ have forced us to reconsider the notion of human closeness. Is this ‘omnipresence’ weakening the experience of understanding each other?

Chosen solitude, conscious alienation, possible encounter. ¹

This was how in 2001 an invitation was issued to 33 jewelry artists and guests from across the world to participate, exhibit, lecture and live together for three nights and days at the Pädaste Manor on Muhu.

Imagine then sitting on a battered Russian boat crossing choppy waters and going to this obscure island in the Baltic Sea, off the coast of Estonia, a country whose people only 10 years earlier achieved independence by “singing down” their occupation. ² Kadri Mälk, professor for metals at the Estonian Academy of Arts,

and her team, all students then and well-known jewelry artists now, created this vision of an immersive experience where art, environment, conversation, intellectual interests, eating together, music, poetry and even the weather, I thought, were curated with a level of attention to detail and aesthetic coherence which I had never experienced before or since.

An island is not just a geographical location, it is both a physical and a psychic reality, a state of mind, an indication of a certain state of mind. ³



The current owners of the estate began to redevelop the hotel in 1996, and at the time of *Nocturnus* the main manor house was still close to ruin. This was where, on the ground floor and all through four interconnected rooms, the main exhibition was installed right into the fabric of the building. There were no security measures, no glass or any other barriers and hardly any text. However, very carefully installed lightening was set differently each night and so focused on a different group of works aligned with the theme of the night. The invitation had asked for three pieces of work, and a group of jewelers had been invited who were known for their distinct artistic interests, but how the works would be grouped each night was a surprise. The works were framed by the materiality

of the building and, by implication, the ravages left behind by its multiple uses under Soviet occupation and then neglect,⁴ and which were contrasted with the enduring beauty of the Baltic landscape. The viewers could choose to perceive the objects purely on an aesthetic level or to consider the state of the building and its history as a hermeneutic framing device and to read the objects accordingly.⁵

Since all of our activities happened at night, the environment and changing light of these “edgelands” contributed to the extraordinary atmosphere of the event. We arrived at Pädaste in the late afternoon to a spectacular display of pink twilight, rising fog and glittering lights over the sea. This sense of enchantment deepened as we returned that evening for the first night of *Nocturnus*, and the Corelli Consort played Baroque music under the open sky, stars and full moon included. Each night of *Nocturnus* and its carefully orchestrated program revolved around a different subtheme—“fragile,” “rough” and “balcony”—to explore different qualities, flavors and experiences. Kadri Mälik, in the preface to the book that documents the event, described *Nocturnus* by using the poetics of image, work and situation when she writes:

A blindfolded man, a promising pillow, salmon-pink amok of love, disrupted flight of the graylag goose, wings of Lucifer, a tiny maggot, pen and pipe, python-skin trauma, a melting Monopod, a weary melancholy creature, bloodier than black—an association of restrained passions.⁶

Did we talk about jewelry? No, not that much... it was more a tacit understanding that jewelry is the art we make and therefore is implied at all times. This marks the difference, in my experience, between peer-group events with shared philosophies and a colluding, inward-looking approach on the one hand, and on the other hand open or semiopen audience-orientated events. The latter are almost always marred by the agony of self-justification of the artist and the collective need for definitions in the delusion that it makes art better understood and accessible or, more cynically put, consumable.

Scarcity of presence emphasises absence of the masses. Momentary sharpened awareness of self-reliance. To separate but not become encapsulated.⁷

At *Nocturnus*, we listened to Mart Raukas talking about the language of angels in Thomas Aquinas in the program of the first night. On the second night, Patricia Peeters introduced us to the work of the artist Marie-Jo Lafontaine, who is exploring notions of humanity and is visualizing human emotions using installation, photography and video work; and we listened to a lecture by Jaanus Harro on scientific conceptualization of fear. On the third night, Robert Baines talked about the unconscious in Etruscan gold jewelry, I talked about Mikhail Bakhtin’s ideas of the carnivalesque and Peeter Laurits talked about the dreaming of mushrooms. Each night we met in the much smaller and less imposing carriage house to attend the lectures and presentations, then went over to the manor house and shared



a feast, conversation, performance and music 'til the early morning hours. One night we were greeted by huge off-white velvet cushions filled with hay... everybody knows the tedium of opening nights, where one is required to socialize, posturing with a glass in one's hand. Now imagine an opening night where everybody is lounging comfortably on cushions and where the bodies in attendance are relaxed and on equal levels. It is hard being pompous lying down! And then the other night, the unforgettable meal where all the food was dyed black, and which, after we managed to overcome an almost animal aversion to eat that stuff, created a sensational experience of taste and nuance.



View of Pädaste Manor, Muhu, 2001
photo: Kadri Mäik/Tanel Veenre

The Nocturnus team had an aesthetic vision that reached way beyond the conventions of an exhibition design, aiming to turn conventional viewing methods into experience and turning audience into participants. The jewelry pieces appeared to be installed, rather than exhibited, and for that reason allowed for multisensorial perception. An event like Nocturnus is still unparalleled and radical in the contemporary jewelry circuit because

it presupposed that seeing is only one process through which we perceive art—and an often-censoring one at that. By manipulating our biological clocks, essentially inducing sleep deprivation and slowing our body-speed, by providing stacked sensorial stimulation and exposing us to the wonderfully unexpected, odd and strange aspects of scholarly pursuits, we were, if you like, changed and our psyches sensitized. I also believe that part of the emotional impact of Nocturnus, for everyone involved, was situated in the shared interest in the crossroads between what figures as rational and commonly shared reality, virtual future possibilities and ancient shamanic world-views with their associated methods of modifying consciousness. Muhu, as a place, and Nocturnus, as an event, sat right on the cusp of the in-between.

Make no mistake, all this was bloody hard work, requiring endless hours of dedication of this mad (in the best sense of the word) team, which invested passion and at times single-mindedness to create this *Gesamtkunstwerk* (total artwork) of the senses. A very long list of sponsors from around the world bears witness to the wide-reaching networking activities necessary to make such an event possible, together of course with the trust and curiosity of the artists who enjoyed the journey and the company, and who were able to access sponsorship in their own rights. With the same level of attention, a beautiful book was produced, created to document the event but also to share the artistic vision with a wider audience.



Kalle Klein, Imre Soosäär, Robert Baines and Kadri Mäik, Muhu, 2001, photo: Tanel Veenre

Let me trust in your imagination and leave you with a final image with which I try to evoke a little bit of that bittersweet feeling of Nocturnus: Since it all took place at night and the jewelry pieces in the exhibition were lit, thousands of night butterflies and moths found their way into the manor. They settled in the halos, giving each piece of jewelry a living crest and turning the exhibition into something which I cannot describe other than as a spatial painting.

- 1 Kadri Mäik, on invitation card (private collection).
- 2 For more information on the “singing revolution” of the Baltic States in the late 80s, see http://en.wikipedia.org/wiki/Singing_Revolution.
- 3 Kadri Mäik, preface in Nocturnus, H. Livrand, K. Mäik, eds. (Tallinn, Estonia: Eesti Kunstiakadeemia Metallikunsti Eriala [Estonian Academy of Arts], 2002).
- 4 For more information on the history of the building, see <http://www.padaste.ee/about/manor/history/>.
- 5 The term *hermeneutics* is usually understood as the study of the theory and practice of interpretation, but covers both the first order art and the second order theory of understanding and interpretation of linguistic and nonlinguistic expressions.
- 6 Mäik, preface in Nocturnus.
- 7 Mäik, invitation card.

Parades—Jewelry Takes to the Streets

Lizzie Atkins

On the morning of Saturday, November 20, 2004, a living, breathing, walking, talking jewelry exhibition erupted onto the streets of Tokyo. Approximately 175 students assembled at Hiko Mizuno College, ready to parade the city streets dressed in plain T-shirts printed with a baroque gilt picture frame and each wearing a piece of self-made jewelry. They made their way through the heart of the fashion district, pausing for 30 minutes to create, temporarily, the “longest jewelry gallery in the world,”¹ before finally coming to rest in a moment of perfect synchronicity at exactly 3 p.m. on the Shibuya crossing, the busiest intersection in Tokyo, where they released hundreds of balloons, each one carrying an image of a piece of jewelry.

This extraordinary spectacle was the final event staged as part of the

third iteration of the Three Schools Project, a collaborative exchange initiated in 1993 between three design schools—the Academy of Fine Arts in Munich, Gerrit Rietveld Academie in Amsterdam and Hiko Mizuno College in Tokyo—and which involved three students from each institution. It was also perhaps the first incarnation of the phenomenon of jewelry “parades”—an unorthodox form of display that takes contemporary jewelry to the streets in an effort to seek social engagement and disseminate it differently to new and diverse audiences.

Though these parades are multifarious, essentially ephemeral and evanescent and increasingly widespread, they are all driven by a number of shared determinants. Born out of a desire to reach a varied public, a public who may not otherwise find its way into the hallowed halls of a contemporary



Students of the Three Schools Project and of Hiko Mizuno College of Jewelry, Re-places/Key-places: Synchronize, 2014, Omotesando Street, Shibuya-ku, Tokyo, photo courtesy of Hiko Mizuno College of Jewelry

jewelry gallery, they are indicative of the participating jewelers' eagerness to engage, to interact, to increase awareness and provoke conversation with the public at large. Promoting contact between artist, wearer, viewer and the artwork and creating an open and informal space for sensory experience are the impulses that impel these artists' interventions. The role of the audience is no longer that of the purely passive onlooker, it now also demands a degree of participation through both direct interaction with the parading jewelers and also through actions that duplicate, albeit in a different context, those gestures familiar to the shopper who wants to try things on. These parades are "jewelry out of the box and ... in action."² They seek to set it free from the confines of the gallery, from the precious isolation of the display case, and situate it back on the body, in public, in what they see as its natural habitat.

Since that pivotal event in Tokyo in 2004, both collectives as well as individual artists have taken their work to the streets. Some perform, others merely walk. Sometimes they insinuate themselves into other exhibitions, taking advantage of the ready-made audience. Whatever their modus operandi, these parades are a spectacle, a hook with which to reel in the curious or puzzled passers-by. Dressed in white coveralls and wearing a piece of their own jewelry, the ten members of Bórax08001 (a culturally diverse collective founded by a group of former students of the Escola Massana in Barcelona) were often mistaken for protestors as they showed their work in their first street

intervention, Jewellery Displaced, over a three-day period during the B-side Festival in Amsterdam in 2011. Jewelry is small, relatively speaking, created with the proportions of the human body in mind, so initially the group used photographs of their work, enlarged to a scale more aligned to the surrounding cityscape, as a device with which to initiate a dialogue with onlookers, and then later performed a series of silent, slow and precise movements outside the Central Station, in direct contrast to the frenzied rush and noise of the urban landscape.

Spectacle is essential to the success of New Zealand-based jeweler Vivien Atkinson's mobile gallery space, Salon Rouge, which is housed inside a voluminous old, red coat. With jewelry by Atkinson or other invited artists stitched and pinned to the interior "walls" of the coat, there is an unexpected theatricality to her actions as she walks around the city of Wellington, New Zealand, and invites people to view her gallery. Suspicion and hesitation turn to surprise and humor as Atkinson opens the coat to reveal the works, a gesture reminiscent of the shifty-looking and mildly criminal opportunist with his coat full of contraband and that plays on and subverts the comedic connotations of saucy seaside postcards as she "flashes" her jewels.³

Some parades take a more prosaic approach, employing both strategic and guerrilla tactics to draw in an audience. In January 2013 the Moving On collective of former students from the Royal College of Art (RCA) in London, "on a mission to open up the debate around the accessibility and

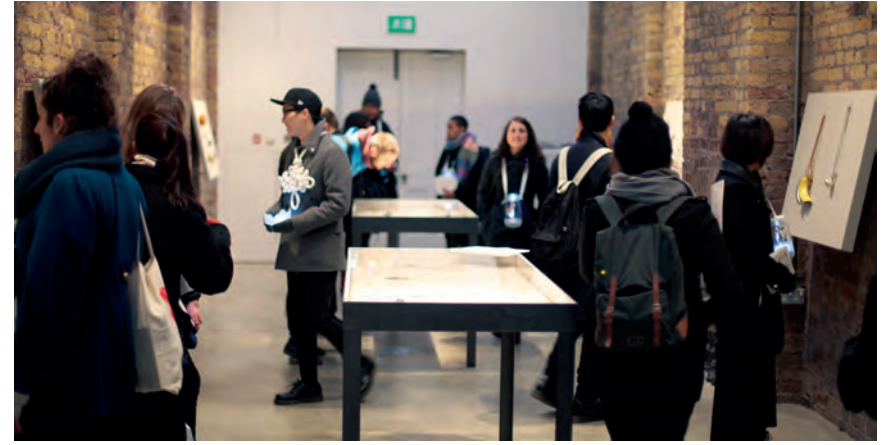
Exhibition view, MAD about SCHMUCK, the Object & Jewellery master students of the MAD-Faculty, Hasselt, 2014, Munich, photo: Gésine Hackenberg



Exhibition view, Jewellery Displaced, Bórax08001, 2011, B-side Festival, Amsterdam, photo: Manu Ocaña



Exhibition in progress, Moving On: 8.207,654mm, 2013, infiltrating S O Gallery, London, photo: Antoine Foulot



knowledge of contemporary jewelry and objects,”⁴ travelled 8,207,654 mm across London with their exhibition⁵ of jewelry suspended around their necks in accessible, lit glass jars. They took their exhibition on foot, bus and tube from the RCA to the Design Museum at Shad Thames, stopping en route at significant cultural landmarks (museums and galleries) where they felt they might encounter a demographic that would be open to engaging with their work—through conversation, observation and touching and trying on. During these chance interactions the public was invited to visit and participate in jewelry “handling” events at two concurrent contemporary jewelry exhibitions—Design Overtime, part of Unexpected Pleasures (curated by Susan Cohn) at the Design Museum, and Chamber of Wonder at Gallery S O on Brick Lane.

Using infiltration as their means of mass exposure, the Object & Jewellery MA students from the MAD-faculty in Hasselt (Belgium) employed a less confrontational method of display. Strapping their jewelry to their backs in Perspex display cases where it could be viewed anonymously, without necessitating engagement with the artist, the students set about taking their mobile exhibition, MAD About Schmuck, to every static show, and all streets in between, during the 2014 Munich jewelry week.

And, between 2010 and 2012, the guerrilla tactics of Subliminal Infiltrations—a group of Auckland, New Zealand, jewelers—saw them infiltrate over 40 jewelry exhibition openings across the city and further afield, all wearing a piece by the member

selected for presentation. There is, perhaps, something impudent about infiltrating other people’s exhibitions, but this approach is pragmatic and the rewards are various—for up-and-coming artists it is an opportunity to see shows and also to be seen, to garner attention both from the public at large and from gallerists and collectors who might not otherwise be aware of your work. MAD About Schmuck became such a ubiquitous feature during the fair that the group was actively encouraged to attend openings by artists and gallery owners alike.

However these parades and interventions might challenge the insularity of contemporary art jewelry and overcome many of the issues of display perceived as inherent in the static gallery model, they are not without challenges. On a practical level, the unique portability of jewelry makes these events possible but exiting the gallery replaces one set of constraints (walls, furniture, security) with another (light, weather, permits). From a curatorial point of view, if you take jewelry off the plinth, out of the showcase or from the drawer, how then do you present it in a way that is innovative, relevant, cohesive and yet still focuses the attention and encourages connection and exchange? The white suits of Bórax08001 in some way extend the “white cube” of the gallery to the body, creating a neutral space where the spotlight falls on the jewelry without the confusion and noise of the body to complicate perception. These suits may seek to create an impartial place of reflection and focus but they cannot diminish the frenetic sensory chaos of the city.

The glass jars or display cases used by Moving On and MAD might be worn but they still keep the jewelry at one remove, distanced and isolated from the body itself. There is also the risk that, to the eyes of the viewing public, the spectacle of these parades might overshadow the jewelry itself, forgoing the notion of “display” in favor of “performance” and as such reduce the jewelry to an accessory to the event.

Although there have been some interventions by individual jewelry artists, many of these actions are marshalled by collectives, harnessing the power of a shared vision as well as the diversity and impact intrinsic to a group action. Their approach to exhibition and production is democratic—the parades are curated by the group, by mutual agreement, and each member is responsible for selecting their work for display. Many rely heavily on social media for the promotion, transmission and archiving of the parades through Facebook, blogs and websites, and also to raise money through crowdfunding campaigns. Despite professing a preference for the street and an ambition to build bridges between the unknowing public and the terra incognita that is contemporary jewelry,⁶ these parades are often played out during established jewelry-related events and accompanied by a traditional exhibition, documenting both the jewelry and the parade itself.

The two models are not mutually exclusive, it seems. Rather, these parades function not as an alternative but as complement to the traditional gallery or museum model. Both mechanisms of display can be

successful, depending on the kind of work on show, the curatorial intention behind the exhibition and the prospective audience. Fundamentally, parades are conceived out of a need to connect directly with people, to encourage tactile and emotional exchanges and to challenge the insularity of contemporary jewelry. The immediacy of the street as the site of performance enables the participating artists to make jewelry familiar, alive and accessible in ways that are not possible when framed within the reverential space of the gallery.

1 Marjan Unger, Unlimited: Presenting Jewelry Out of the Box. Amsterdam, Munich, Tokyo. (Amsterdam: Sandberg Institute, 2006), 65.

2 Sharon Fitness (of Subliminal Infiltrations), in response to an emailed questionnaire, received on December 4, 2014.

3 Vivien Atkinson (Salon Rouge), in response to an emailed questionnaire, received on December 7, 2014. Part of the Kete and Wunderruma exhibitions in Wellington, Salon Rouge “rested” between Atkinson’s parades: It was presented as a gallery within a gallery in different hosting venues in that city—the New Zealand Academy of Fine Arts and Avid Gallery.

4 Moving On website, <http://movingoncollective.com/about.html>.

5 Moving Exhibition: 8,207,654mm. London, January 25, 2013.

6 Bórax08001, in response to an emailed questionnaire, received on December 7, 2014.

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Exhibition view, Look, 2011, Caroline van Hoek
(Amalienstraße 45), Munich, scenography: Friederike
Daumjiller, photo: Benjamin Lignel



Exhibition view, Rebellen der Liebe (Alexander Blank,
Stefan Heuser, Christian Hoedl, Jiro Kamata), 2011,
Kunstarkaden, Munich, scenography: Rebellen der Liebe,
photo: Benjamin Lignel

Showtimes

Benjamin Lignel

In 2011, I came back from my yearly trip to the Munich jewelry week very annoyed and extremely excited: exhibitors at contemporary jewelry's premiere international event were showing less and less restraint (or more and more inventiveness) in occupying the space that surrounds their jewelry work. The simple shelf or drawer structures one expects from jewelry shops—already superseded by vertical exhibition strategies more aligned with the pictorial—were now being repurposed as props in complex, self-reflexive spatial arrangements. To the horizontal and vertical planes, roughly associated with the display of objects and images, a third dimension was being added: theatricality.

I found the development disturbing: Responses to the twin challenges of occupying large spaces with small objects and of making one's voice heard in the artistic din of Munich were extravagant. The sti° competition in the Bavarian capital was apparently yoking makers-turned-curators into an installational frenzy, and this was neither productive nor really under control. Too much of a good thing, I wrote to a colleague, was clearly getting in the way of my encounter with the real stu°. In short, I was having a moral response to what I deemed a new frontier in the conception of jewelry display.

The result was neither a negation of context (as the showcase can be) nor quite a shift in creative practice (serious attempts to bill complex display strategies as “installation art” were still rare). These controlled environments, which consist in actual display equipment, but also incorporate flow control, photographic documentation, live models and the occasional foodstu°, were best compared to walk-in theaters: at once a meaningful backdrop and a silent companion to the jewelry work.

Despite the creative e° orts that clearly went into them, I thought of these exhibition protocols as temporary answers to primarily technical challenges, and dismissed them as exciting but supplementary semantic baggage that sometimes lifted, sometimes tripped, but mostly failed to engage with, the work. Four years later, I need to reassess my initial reaction: The phenomenon has become more established, and I less critical of it.

The following observations focus on artist-initiated—mostly commercial—projects, and on the challenges and rewards of taking over—and making over—unfurnished exhibition spaces. ¹ In the first part of this essay, I will look at the contemporary jewelry curator's tool kit, focusing on the more recent and “extravagant” formats. I am interested in understanding what is the exact status of this supplementary material: Not quite the work itself, it is nonetheless part of the practice of contemporary jewelers. In the second part I will discuss the dialogue between practice and display, and the feedback loop that binds them together; part three, meanwhile, will focus on display's relationship to spectacle and impermanence.

1. Objets perdus

Organized by gallery Caroline van Hoek (Brussels) as a pop-up project for the 2011 Munich jewelry week, Look was quite the curatorial left-fielder. Recent work by young international makers had been selected by prominent Dutch jeweler Ruudt Peters, and was presented on a large rectangular table, not much smaller than the rectangular space that housed it, bathed in intense blue light. The effect was as visually stunning as it was irreverent to the artists: Flattened and monochromatic, the work was clearly “visible” but sent a weak signal, reduced as it was to outline and weight (some visitors used their phones to project white light on individual pieces). Meanwhile, the immersive environment designed by Friederike Daumiller was one of the more memorable ones that year. Visual access, apparently, had been traded for impact.

That same year, a group of four alumni² from the Munich Akademie der Bildenden Künste staged an ambitious show in the downtown Kunstarkaden, under the title Rebellen der Liebe. Facing the challenge of occupying the space’s several large rooms with their small objects, they built a skating half-pipe in the first room and a pseudo waiting room in the second, while creating a corridor of shimmering emergency blankets in a third, leading to a much smaller,

dimly lit utility closet, in which a single display case could be seen. The effect was alternatively extremely jarring and extremely deft. The half-pipe alluded to a sport environment, which seemed to bear no relevance whatsoever to their practices—which in any case were too varied to be adequately subsumed to a single curatorial narrative. Meanwhile, the “waiting room” and the corridor played interesting games with the conventions of jewelry display and the expectation that exhibitions should provide a focalized encounter with work, by relegating that work to the periphery, and transforming the greater part of the two spaces into alluring, but ultimately empty, antechambers.

Institutional curators—whether in art or craft—have a limited range of tools at their disposal and strict procedures to follow: Unless egged on by outreach campaigns, and liberated by large budgets, they will usually default to the post-*Wunderkammer* convention of treating their plinths, showcases or walls as means to organizing artifacts. When dealing with jewelry, they tend to focus on mediation rather than mise-en-scène to weave their selection into a meaningful story and activate the work. In contrast, temporary shows in unfurnished exhibition spaces force curators to create the interface that will mediate visitors’ interaction with

Exhibition view, Rebellen der Liebe (Alexander Blank, Stefan Heuser, Christian Hoedl, Jiro Kamata), 2011, Kunstarkaden, Munich, scenography: Rebellen der Liebe, photo: Benjamin Lignel



the work. The spectacular displays of both Look and Rebellen der Liebe advertised their independence from the expected display formats. Nor did a single exhibition program translate into a single exhibition system: the Rebellen collective did a vertical hang in neon light in one room, arranged work in a green-lit standing cabinet in another, placed work under glass in the final, darker room; visitors alternatively looked up, peered in and looked down, in an artificial environment by turns recreational, medical and, er, ceremonial.

I want to draw out a couple of suppositions from the fact that in both of these cases, where scenographers had a free hand,³ the work is imperfectly *shown* and excessively *framed*: Firstly, given how intrusive and suggestive they are, these strategies beg us to consider the exhibition space in its totality. The jury is still out on whether that totality constitutes the “work,” but let’s meet this possibility halfway and assume that curators are glad to deploy their creativity to what surrounds their wearable work, or the work of their peers. Secondly, these technically versatile display solutions are developed somewhat independently from practice, and do not necessarily align with it (viz. the half-pipe). Lastly,

they suggest that this “augmented” and meaningful environment is something curators want.

The notion that exhibition context matters, and should be taken into consideration when reflecting on our experience of looking at creative works, is an old one for art historians. Traditionally, however, this point has been subsumed into the larger discussion of institutional critique. I find it interesting that the staging efforts under discussion are not a reaction to, or a comment on, the non-neutrality of the exhibition space. They are not for neutrality, or a whiter sort of space, quite the contrary. What they “look like” is best understood as a dialogue with exhibition conventions; this dialogue in turn constitutes a statement of practice.

2. Semantic Ping-Pong

Museology tends to cite the *Wunderkammer* as its point of origin, and the white cube as the dominant narrative that we are currently trying to outgrow. On a very basic level, these two tropes concern the organization of collected objects in space. More specifically, they are shorthand to describe different ways to articulate the relative importance of mediation, selection and experience.

The notion of the white cube is inherited from the visual arts, and describes the display convention that consists in placing objects in a white, evenly lit, rectilinear space. Originally thought to protect the artwork from the noise of the outside world and give it a neutral background, it came under scrutiny in the early 70s as a far-from-neutral construct. The emptiness of the white cube, and the separation between an in (the gallery) and an out (on the streets) are powerful tools that help the sacramental ritual of turning *things* into art, O'Doherty argues.⁴

As written elsewhere,⁵ the discussion on the exhibition of fine art has in fact focused on the co-dependency between work and environment, rather than on the “way it hangs.” *Space* stands for context; it may be public, private, alternative or institutional, and is a framing device that determines our perception of art. *Display*, however, is not an issue, as pieces tend to be their own installation manual, dictating (more or less specifically) how they should be installed.

Jewelry, meanwhile, does not come with display instructions: Its affiliations are multiple, and its legitimate presence in the gallery space is itself under scrutiny.⁶ Contemporary jewelry’s double genealogy—as functional artifact on the one hand, and as artistic object on the other—means that jewelry exhibitions can emulate the white cube and claim art as a model, or copy the shop and claim the world of consumer goods as its preferred ancestry.

In 2009, *Op Voorraad* curators Jantje Fleischhut, Ineke Heerkens and Jeannette Jansen reconstructed a hardware shop in Jansen’s Amsterdam studio: Limited-edition jewelry pieces

packaged in transparent blister packs hung on two whitewashed, perforated partition walls. A vintage cash register greeted customers near the entrance. This commercial venture, which sought to make contemporary work accessible to a wider demographic, was not, as a conceptual sleight of hand, impactful because unexpected. Unlike Claes Oldenburg’s 1961 *The Store*, which sought to deregulate the monopoly that museums and galleries have on introducing art to people, finding jewelry in a shop look-alike is expected: Jewelry is found in shops and in galleries. Expected, but not natural: Like the *Rebellen*’s waiting room, this was a fabricated environment. It was meant to service *Op Voorraad*’s outreach narrative, and did so by referencing a display convention that will be instantly recognized as (1) a citation and (2) a qualifier of the work at hand (prices were in the low hundreds of euros, and the display sought to emphasize accessibility over authorship).

The binary between the white cube and the shop (and its variants: the vending machine, the food truck) is one of the scales on which curators mark the status of their exhibits:⁷ the more emphatic and minimal the display, the more authorial the statement. On rare occasions, projects explicitly use display to play out their dual affiliation to art and commodity, like Otto Künzli’s 2010 *Copy and Paste* exhibition at the Xuzhou Museum of art (that particular show staged a scattering of oversized MDF clamshell boxes—low white plinths with an open lid—on which rings played the part of diminutive sculptures).

The binary between commercial and artistic provides a useful key to understanding the setups under discussion, but does not bracket the



Exhibition view, *Op Voorraad*, 2009, curated by Ineke Heerkens, Jantje Fleischhut, Jeannette Jansen, private atelier, Amsterdam, photo: Wouter Steiwagen

complete range of tools at the curator’s disposal, nor does it govern their choices (as *Rebellen der Liebe* makes evident). These choices are determined by personal negotiation with the perceived limits and opportunities of our bastard field. Craft objects move easily between environments where they are sold, seen or used. They belong to all these places and, in turn, they can easily invoke them in the exhibition space. By having us—the visitors—bend down or look up, by producing distanced wall texts or sassy graphics, by producing immersive or alienating artificial spaces, exhibition makers are mixing and matching a wide range of presentation techniques.

We know some of these display environments (the shelf, the showcase, the plinth). Exhibition-makers use them to rework jewelry’s heritage (as commodity, technical specimen, sculptural object) and say something about who they are (curators, organizers, merchants) and what they

do (show, sell, invent). When references to these conventions are clear, as in the case of *Op Voorraad* or *Copy and Paste*, there is a thematic and semantic projection from the work toward the space, and an ontological feedback from the space toward the work. In other words, the work’s aspirations define how the space should look (a *ri°* on a commercial theme, for example), and the space signals back to visitors what the object is (or aspires to be)—sculpture, wearable art or jewelry for sale.

However, the narrative served by scenography is rarely as legible as in the two examples just discussed. The scenography of *Look*, in contrast, does not really make a claim regarding the status of the work on display. Immersive but ungenerous, it seems to advertise, by exaggerating them, the limitations of the exhibition format; it anticipates its end, drawing our attention to the impermanence of this *fabrication*.

3. showmanship

The term [exhibition maker] is preferable in this context to curator to the extent that it acknowledges the existence of a specific and highly complex discipline and separates the care and preservation of art—a curator’s primary concern—from its variable display.⁸

The figure of the curator-creator, as a positive or negative, emerged in specialized fine-art publications probably 15 years ago: Academic interest and market demand converged to revisit and bring back into the public eye the work of historical curators like Harald Szeeman, Seth Siegelaub, Lucy Lippard or Germano Celant. These people not only reinvented the exhibition format, they also had a hand (sometimes a heavy one) in defining or establishing an art movement (Celant with Arte Povera, Lippard and Siegelaub with conceptual art).

There is a total style to the show, a style so pervasive as to suggest that Lucy Lippard is in fact the artist and that her medium is other artists, a foreseeable extension of the current practice of a museum’s hiring of a critic to “do” a show and the critic then asking the artists to “do” pieces for the show.⁹

It is tempting to assess the rise of authorial curating against the post-Second World War idea that museums are a sterilizing environment where objects go to die. According to this perspective,¹⁰ current scenographic trends could be understood as an attempt to *realize work*: by exiting the museum or gallery space, by transforming the act of showing into a spectacle or, more generally, by

embracing the idea that exhibitions do not “bear witness” to creative practices, but activate art forms that do not exist prior to their public release.

This trend has been the focus of much debate. This arguably has to do with the rise to prominence of the freelance contemporary art curators-turned-artists—spiritual heirs to Lippard and company—who have an ever more active (and creative) role in determining how artists should engage with their walls and, in turn, how visitors engage with the art. They are often more interested in treating exhibition as a work in itself than in giving individual artworks their due: These are put at the service of the experience they wish to create, the scenario they intend to develop.

Lynne Cooke links this shift to the “poststudio” turn in contemporary art: young artists conceive and produce work as a film director would.¹¹ Accompanying this trend, curators have adopted some filmmaking methodology (as producer) and strategies (as manufacturer of experience), borrowing loosely from the relational aesthetic ethos or from older strategies that treat the exhibition space as a live-in, experiential space.¹²

I have stressed, in the introduction to this book, that art exhibition theory is of limited use in understanding the specific constraints of jewelry exhibition: It cannot account for the necessity of “filling the gallery space” with supportive/protective equipment, and for the narrative dimension this is taking. The conflated figure of the curator as producer and manufacturer of experience is useful, however, to understanding recent jewelry exhibition projects, and how they relate to spectacle.



Helen Britton, *Unheimlich*, view of the installation structure in the artist’s studio, Munich, photo: artist

During the 2014 Munich jewelry week, Helen Britton presented *Unheimlich* (which translates as *The Uncanny*) at Galerie Spektrum: A double toy train track was suspended high above the gallery floor on a thicket of graywashed wood struts held together, at odd angles, by more slats and rungs. Two black trains going in opposite directions whirred on them, and carried jewelry just above and below eye level. More jewelry was nailed on the large wooden structure, which hugged the periphery of Spektrum’s main exhibition space, and spilled inward in front of its window area.

The expansive setup, no doubt, was a means to occupy the space. It also turned the conventional static face-to-face between visitor and object into a more dynamic or playful encounter, while trying, on some level, to compete with other shows in this busy fair. More importantly for the artist, *Unheimlich* was meant to evoke a complex set of childhood memories—incarnated in

various objects—for which the train acted as literal carrier and emotional launch pad. This is not an unusual terrain for jewelers, and while the setup did not quite succeed, on its own, to evoke Britton’s early fear of, and fascination with, fairground trains, it was a memorable creative statement that undoubtedly magnified her work, and reflected an intense commitment to bringing this toy twilight zone to life.

Britton is very explicit about the fact that *Unheimlich* was conceived as one single environment made of many parts:

[...] my approach to a piece such as *Unheimlich* is completely holistic. The original idea contains the trains, the structures, the graphics, the jewellery, the sound, texts and show bags, the complete experience of the whole work, of which jewelry is one part. This vision is also all at once—it is one thing made of all these parts, and this is equally true of this work as it

Conclusion

is of the large jewelry and drawing sequences of *Dekorationswut*, or the *Industrial work* with its autonomous drawings and paper structures. The idea of making jewelry and then finding a way to present it is not part of my thought pattern when it comes to these works.¹³

Unheimlich, like a few other 2014 shows,¹⁴ was making a bid for installation “status,” and, through that, was possibly claiming a new foothold in the contemporary art realm. Yet *Unheimlich*’s most powerful aspect may be its impermanence, rather than its bid for permanence. Sure, it can be redeployed somewhere else, and the sale of the complete setup would solidify its existence as an installation. But that is less interesting than the (anti) heroic idea of a project that anticipates its own short-lived, installed and dynamic existence in a gallery space as its ideal and only “integral” format.

Ultimately, to decide whether these installations are, or are not, art seems less productive than to attend to the way they exist, and the spectatorships they encourage. Like a gigantic mood board, *Unheimlich*’s complex infrastructure, rich materiality and attendant props are meant to channel a specific narrative. The seemingly counterproductive decision to make the jewelry difficult to see (the train also distracted visitors’ attention away from the jewelry) forced visitors to consider the display as a form of live experience: as a thing happening to them—and to the jewelry. That structure added to the work without being completely exterior to it, and constituted what could be called an *intentional space*.

Some museums have been described as bad news for artifacts with a social function because “they foreground objects and products over the uses and relationships facilitated by them.”¹⁵ That criticism was leveled at early European collections of African art, which sought to highlight the sculptural qualities of their holdings—and frame them as art—rather than attempt to represent the rituals they belong to. The same problem, or opportunity, applies to jewelry: Some of the most successful exhibitions, in my eyes, are those that engage fully with jewelry’s dual status—as wearable and/or sculptural object—and claim its hybrid genealogy as a point of curatorial departure.¹⁶

The theatricalization of jewelry is attempting something else. It is not always about “the missing body,” and indicating social/physical interaction is not its end goal. Nor is it simply about positioning jewelry—together with other contemporary craft objects—somewhere along the functional/artistic fault line. The theatrical exhibition is a production (you will not see the “work” before the gallery opens its doors), a communication tool (it delivers narratives) and an obsolete folly. Exhibitions are no longer the preferred—or even the primary—point of encounter with objects. But rather than letting go of this inefficient means of promoting one’s work, makers have channeled their evanescence into a celebration of showmanship: complex site-specific productions that transform the wearer-collector into a witness-spectator.

Witness: A new “move” is being played, and your presence will attest to its having been played. Spectator: because something short-lived is being delivered to your senses, and soon, it will not be there anymore.

- For a discussion of institutional curatorial practices, please see Liesbeth den Besten’s essay on page 96.
- Alexander Blank, Jiro Kamata, Stefan Heuser and Christian Hoedl.
- Another notable example of spectacular displays, that year, was A5’s *Eon Profit / Pianoforte*, at Platina (Internationale Handwerksmesse). Previous and subsequent Munich examples include *Defrost* (2006), *Attacke die Waldfee* (2008), *Slanted for Granted* (2012), Peter Vermandere’s *Collectomaniacality*, David Bielander’s *Demürg* and Peter Bauhuis’s *Hallimasch* (2014). Many, many more exhibitions outside of Munich could be cited—of which are listed just a few, starting with two institutional shows whose distinctive displays seem to foreshadow current developments: Gijs Bakker’s *Solo voor een Solist* (Utrecht, 1989) and Onno Boekhoud’s *Why Not Jewellery?* (Groningen, 1996), both of which were designed by Ed Annink; Ruudt Peters’s *Ouroboros* (Nijmegen, 1995); Manon van Kouswijk’s *WASH (& stay for a while...)* (Melbourne, 1999); Christoph Zellweger’s *Ossarium Rosé* (Lisbon, 2005); Hans Stofer’s *Walk the Line* (London, 2010); *Also Known As Jewellery* (Paris, 2011); Sonda Sherman’s *Anthophobia: Fear of Flowers and Found Subjects* (Lennox, 2011 and 2014). Please also refer to Hilde De Decker’s and Ruudt Peters’s interviews, in this volume, for more in-depth looks at these two prominent artists’ engagement with the exhibition space.
- Brian O’Doherty, *Inside the White Cube: The Ideology of the Gallery Space*, expanded ed. (Berkeley and Los Angeles: University of California Press, 1986), 14–15.
- “Show,” in *edition 08: The Gmunden Session 2011 Show*, ed. Mónica Gaspar and Benjamin Lignel (Gmunden: Think Tank, a European Initiative for the Applied Arts, 2011), unpaginated.
- “The practice of jewelry display, or scenography, is shaped by the notion that, fundamentally, displays lie, or at best, are incomplete, since they transform the “natural” perception of the object by removing the body.” *Contemporary Jewelry in Perspective*, ed. Damian Skinner (New York: Lark Crafts, 2013), 39. See also Liesbeth den Besten’s *The Golden Standard of Schmuckashau*, <http://www.artjewelryforum.org/articles/the-golden-standard-of-schmuckashau>.
- For an excellent study of the parallel evolution of department stores and museums, see Neil Cummings and Marysia Lewandowska, *The Value of Things* (Basel: Birkhäuser, 2000).
- Robert Storr, “Show and Tell,” in *What Makes a Great Exhibition?*, ed. Paula Marincola (Philadelphia: Philadelphia Exhibitions Initiative, 2006), 14.
- Peter Plagens, *Artforum*, November 1969, reviewing Lippard’s show 557,087, as quoted in Lucy Lippard, *Six Years* (Berkeley and Los Angeles: University of California Press, 1997). Note the use of derogatory quotation marks: “doing” a show is questionable, back then.
- See O’Doherty, *White Cube*, 15: “[I]n the white cube, art] exists in a kind of eternity of display, and though there is a lot of ‘periods’ (late modern), there is no time. This eternity gives the gallery a limbo-like status; one has to have died already to be there. Indeed, the presence of that odd piece of furniture, your own body, seems superfluous, an intrusion.”
- Lynne Cooke, “In Lieu of Higher Ground,” in *What Makes a Great Exhibition?*, 32.
- Early examples of exhibitions that take space into account as a scenographic material—i.e. that do not simply “hang things,” but consider the space between objects, and in turn transform exhibition “seeing” into exhibition “experiencing”—include the *First International Dada Fair* (Berlin, 1920), El Lissitzky’s *Proun Room* (Berlin, 1923), Marcel Duchamp’s contribution to the *First Papers of Surrealism* exhibition at the Whitelaw Reid Mansion (New York, 1942) or Lucio Fontana’s *Ambiente Spaziale a Luce Nera* (Milan, 1949).
- Helen Britton, in email correspondence with the author, January 23, 2015.
- See for example Mia Maljojoki and Shari Pierce’s *Car Crashes and Butterflies*; Beatrice Brovia, Nicolas Cheng and Vivi Touloumidis’ *Kosmos Kino*; or Ruudt Peters’s *QI*.
- Paola Antonelli interviewed by Bennett Simpson, “Design and Architecture,” in *What Makes a Great Exhibition?*, 86.
- As does, for example, Ruudt Peters’s *Interno* exhibition, discussed on page 137.

The Missing Link Jewelry Presentations in the Museum

Liesbeth den Besten

The history of museums collecting and presenting art jewelry has not been written yet, and this article can only offer some insight in museum policies on contemporary jewelry.¹ The first museums that started collecting and presenting contemporary jewelry in the 1960s and early 1970s were based in Europe and the United States. They did so in the slipstream of the new movements that originated in different countries around the world at about the same time. The Museum of Arts and Design (named American Craft Museum at the time) in New York started acquiring jewelry soon after its founding in 1956; the Schmuck Museum in Pforzheim (Germany) has collected modern jewelry since its opening in 1961²; and the Stedelijk Museum in Amsterdam (Netherlands) started keeping up with contemporary jewelry after Emmy van Leersum's and Gijs Bakker's first jewelry show in the museum (1967).

Today jewelry has become more accepted in art—and other—museums. During the last decade a number of American museums acquired large and important private collections of contemporary jewelry, such as the Helen Williams Drutt Collection (MFA Houston), the Daphne Farago Collection (Museum of Fine Arts Boston), the Donna Schneier Collection (Metropolitan Museum New York), and most recently the Inge Asenbaum Collection (from Vienna) purchased and gifted by Deedie Rose (Dallas Museum of Art) and the Lois and Bob Boardman collection (LACMA, Los Angeles).

In Europe the situation is different. Most museums collecting and presenting jewelry are publicly funded and until now only some museums have accepted the donation of a private jewelry collection. Among these, the most substantial by far is the Marjan and Gerard Unger Collection—more than 600 pieces—at the Rijksmuseum in Amsterdam.

After about half a century of studio and contemporary jewelry, there are roughly 50 museums worldwide that collect, acquire and present jewelry on a regular basis.³ Unfortunately, jewelry does not belong to the core business of most museums: the majority is kept in museum storage and permanent jewelry displays are not common practice. As the testimonies gathered for this essay make abundantly clear, museums are struggling with ways to present jewelry and have adopted varied strategies to tackle this issue.



Harrison Braithwaite, William Thayne and Adam Loughran examine Ted Noten's *Eenhot* necklace at Tameside Museum, © Tameside University



Installation view, Multiple Exposures: Jewelry and Photography in the Tiffany & Co. Foundation Jewelry Gallery, 2014, Museum of Arts and Design, New York, courtesy of the Museum of Arts and Design, photo: Butcher Walsh Photography

MAD

Here, I'll discuss a cross-section of museums in Europe and the United States that keep or recently acquired a considerable and seminal collection of contemporary jewelry. I was interested in the aspect of heritage: How does a museum, holding an important jewelry collection that bears the signature of a former curator or director, deal with this legacy? And how does a museum that has no jewelry background or expertise constitute a bond with a new collection of jewelry, often of private origin? What makes jewelry attractive—at least attractive enough for a museum to acquire it? The four museums are Museum of Arts and Design (MAD) in New York, Stedelijk Museum 's-Hertogenbosch in the Netherlands, Middlesbrough Institute of Modern Art (mima) in the UK, and Los Angeles County Museum of Art (LACMA).

The Museum of Contemporary Crafts was founded in 1956 in New York as a private initiative led by Aileen Osborn Webb, who also initiated the American Crafts Council in 1943. The museum (now MAD) holds about 4,000 objects, of which a third are jewelry. Glenn Adamson, the museum director since September 2013, emphasizes the importance of jewelry. "Because of the Tiffany & Co. Foundation Gallery⁴, and our existing collection, jewelry is unique in being an area of focus for the collection—nothing else has this status for us."⁵ According to Adamson, collecting jewelry is and will stay a special priority of the museum.

Ursula Ilse-Neuman, who was appointed the first curator of contemporary jewelry in 2008, organized some major jewelry exhibitions, such as GlassWear



View of the (semi) permanent jewelry presentation designed by Van Eijk & Van der Lubbe, Stedelijk Museum 's-Hertogenbosch, photo: Peter Cox

(2009), in collaboration with the Schmuckmuseum Pforzheim; the Margaret De Patta exhibition Space-Light-Structure (2012), in collaboration with Julie M. Muñoz (Oakland Museum of California); and Multiple Exposures: Jewelry and Photography. Besides this, the museum also hosted the Read My Pins exhibition, showing the jewelry of former Secretary of State Madeleine Albright, and a fashion jewelry exhibition from the collection of Barbara Berger. At the moment the museum has no jewelry curator, but it's too early, according to Adamson, to talk about staffing arrangements.

The museum has to deal with a jewelry legacy that goes back to its founding years, when important acquisitions of mid-century American studio jewelry were made. The new director obviously is aware of this legacy and declares that the jewelry exhibition

program will be taken care of, but Adamson also talks about a new strategy: "The one change that people will probably see is that we will explore a broader range of jewelry, not focusing so tightly on conceptual/studio makers." Furthermore, Adamson stresses the fact that the museum's exhibition program in general will put more emphasis on process and skills in crafts and in art. He mentions, for example, the highly skilled specialists working for companies like Tiffany & Co. as a possible subject. With Adamson's assumption that "the presentation of all forms of jewelry (...) will provide a useful context for the 'art jewelry' that is so important to the MAD" he seems ready to leave the accepted way of showing contemporary jewelry within the context of fine art and design, which was the default strategy for the studio and Modernist movement.

Stedelijk Museum 's-Hertogenbosch

The municipal museum of 's-Hertogenbosch in the southern Dutch province of Brabant moved to a brand-new building in May 2013. The history of the museum coheres with the leadership and vision of Yvonne Joris, who was the director from 1988 to 2009. In the mid-1950s, the museum (then called Het Kruithuis) started collecting ceramics, and at the end of the 1980s Joris initiated the jewelry collection. The museum's first international jewelry exhibition, *Beauty is a Story* (1991), introduced American narrative jewelry to the Dutch audience. It was the launch of a prosperous and adventurous period of jewelry exhibitions and acquisitions, borne by Joris's passion for jewelry. Her acquisition policy focused on three realms: jewelry and ceramics by fine artists, industrially fabricated jewelry and ceramics, and contemporary jewelry and ceramics. The collection comprises 1,600 pieces of jewelry.

The museum, under director René Pingen since 2009, continues the two-track acquisition and exhibition policy: jewelry and ceramics end up in the collection while fine art and design are presented in temporary exhibitions. Pingen explains that it is rather difficult to run a museum that is solely based on ceramics and jewelry: "It would be too restricted; however since our move to the new building, we experience that our museum can be confusing for people. They ask for instance where they can find the

paintings but we don't have any. In the old building our visitors were more informed about the museum. Now our amounts of visitors have quadrupled but it is more difficult to estimate who they are." ⁶ Pingen is interested in this crossing of art, craft, and design, and has given the two museum curators a cross-disciplinary mandate in an attempt to overcome the compartmentalization that is so typical of traditional art history and museums.

The new museum building has two exhibition floors, the lower one for temporary exhibitions, and the top floor for small selections from the permanent collection of ceramics and jewelry. The museum advocates the exploration of the collection in alternative ways, for instance through the Collab program. Collab is a room for experimental presentations by guest artists and designers, with the permanent collection as a starting point. The museum puts a lot of effort into making itself a place of flexibility and transparency, including involving the visitor as a partner with certain wishes and ideas. For example, visitors are invited to make a request that a specific piece from the collection be shown for a certain period of time. The display system of the permanent presentation, changing about twice per year, consists of a transparent and flexible modular system, designed by Niels van Eijk and Miriam van der Lubbe, that is instrumental in creating quite different constellations each time.

mima

Pingen says that it was not an easy task to decide in what manner the museum should exhibit jewelry: "At first we didn't want to show them in showcases; we explored ideas to have the visitors try on jewelry, which would mean that we had to compose a specific wearable, not too expensive, jewelry collection. Unfortunately, we didn't succeed, and I do think our jewelry display is too static, like it is now." The museum has no plans to install a more permanent collection, for instance of the unique collection of 172 pieces of jewelry by fine artists such as Pablo Picasso, Lucio Fontana, and Meret Oppenheim (acquired by Joris). "No," the director sighs, "that's terribly boring." Also the collection of 164 objects and drawings by Emmy van Leersum (partly acquired by the museum in 2010, with the help of the Rembrandt Foundation) rests for the most part in museum storage. Only 5% of the jewelry collection—85 out of the 1,600—is displayed at the moment of writing this article. Unfortunately, the amount of pieces of jewelry presented in museums is always too small compared to their collection, unless the museum has some sort of open storage presentation. ⁷ Although unconventional exhibitions, such as the *Framed by Ted Noten* exhibition and Dinie Besems's show at Collab, have become characteristic for the museum, this does not quite make up for the lack of an extended permanent jewelry presentation that shows the strength of the collection.

The museum in Northeast England has embraced an experimental approach from the moment James Beighton was appointed as a curator in 2002. At that time, the town's three arts venues—Middlesbrough Art Gallery, Cleveland Craft Centre, and Cleveland Gallery—closed their doors to merge into the new Middlesbrough Institute of Modern Art. mima holds three collections: ceramics, jewelry and fine art (post-war drawing). Mike Hill (Cleveland Craft Centre) initiated a jewelry collection in the mid-1980s. He worked closely with Ralph Turner, then the head of the Crafts Council in London, where he was building a collection of nonprecious, conceptual jewelry from Britain and the Netherlands. According to Beighton, this connection between the Crafts Council and mima collections is interesting because it is "entirely non-precious, but from a British perspective also strange: no Gerda Flockinger, no Wendy Ramshaw. There was also very little money, so it was a coming together of pragmatism and vision." ⁸

Between 2002 and 2006, while gearing up for its public opening, the museum developed a program of exhibitions in the city with the aim to establish the museum's presence in the community. As Beighton explains, "Middlesbrough is a northern city in an industrial area, not in the middle of anything. A city with large areas left bare, no development and a raw potential of something to happen." He also noticed that there is some fascination in the city for jewelry

design, with shops selling “half-price jewelry” and the like. Therefore jewelry was chosen as an intermediary for reaching new audiences and making the people aware of the upcoming museum. This resulted in some pioneering exhibitions and collaborations: *Wrappinghood* (curated by Schmuck2, in 2005), Yuka Oyama’s *Schmuck Quickies* (2005) and Mah Rana’s *Meanings and Attachments* (2007). These exhibitions addressed people in the city in a very direct way, either by annoying them (the *Wrappinghood* tape by Martí Guixé that adorned the city in odd ways), by telling them something (Suska Mackert’s text about shiny surfaces written in gold leaf on the pavement in front of Tik Tok Jewellers), by making a piece of adornment for them using discarded materials (Oyama) or by talking with citizens, young and old, about the meaning of jewelry (Rana). mima’s approach is related loosely to that of the ecomuseum, a holistic view on objects, cultural heritage and place, based on the participation of local people and aimed at care for local communities.⁹

After some years of experimenting, Beighton’s assessment of the outreach program is ambivalent: “We have been thinking too much from the perspective of the artist and the museum instead of the audience.” Instead of “flying in flying out, and that was it,” a permanent gallery would make it possible “to establish a relationship with the audience, to build up that sense of ownership. If it is in the storage you don’t see it anymore, jewelry doesn’t ask much. Therefore

a permanent gallery is important: it forces you to do research and to tell stories about the collection.”

Beighton’s sudden departure in March 2014, shortly after the museum started thinking about the new permanent gallery, is felt heavily. In 2013 an artist-in-residence program was established with the aim to help develop a program for the permanent jewelry gallery.¹⁰ Gemma Draper and Janet Hinchli^o e McCutcheon were appointed the first jewelers in residence. Although happy that there is a permanent jewelry presentation now, Draper also sees the dangers of it. “It needs more flexibility,” she says, “if everything becomes permanent you kill it. Now the audience has access—over 100 pieces of the collection of about 230 are installed and in drawers—but it needs much more narrative.”¹¹

The museum has had its ups and down, curators left, the director left, and the museum was taken over by Teesside University.¹² With Alistair Hudson as its new director as of October 2014, mima starts a new episode that might be termed “holistic.” In Hudson’s view, “we are now clearly beyond the moment we might define as modern; when craft was craft and art was art.”¹³ Hudson, relying on usership theory, is interested in the ways we use artifacts and in the meanings (ritual, economic, symbolic) we attach to them. Clearly, Hudson doesn’t take for granted that, once placed in a museum, jewelry, like any craft, has become separated from its value in daily use. This point of view might become an interesting starting point for further jewelry presentations at mima.

LACMA

There might not be a bigger difference than between mima and the Los Angeles County Museum of Art, the largest encyclopedic art museum—according to its spokesman—in the western United States. The collection began in 1910 as part of the Los Angeles County Museum of History, Science, and Art. With more than 120,000 objects, 15 special exhibitions each year and 20 smaller installations, it is a big museum indeed. Recently the museum acquired a private jewelry collection (over 300 objects) as a gift of Lois and Bob Boardman. The collection comprises work from renowned jewelers and emerging artists from the United States and Europe, and a handful of pieces from Australia, New Zealand, and Japan. Lois Boardman has had a long career in the arts and crafts, and after meeting Helen Drutt in 1981, she started collecting jewelry.

LACMA will celebrate the donation with a publication and exhibition entitled *Beyond Bling*, planned for 2016. The two curators, Bobbye Tigerman and Rosie Mills, who see themselves as “stewards and advocates of this collection,” already have started to exhibit individual pieces from the collection in the museum.¹⁴ Tigerman and Mills, who had no specific knowledge about contemporary jewelry, started by studying the collection in depth. This made them see possibilities to place jewelry pieces in forthcoming museum projects, and also in other areas of the museum. Says Tigerman,

“We have the capacity to introduce contemporary jewelry to audiences interested in other areas of the museum.” The advantage of working in an encyclopedic museum is that they can look for new opportunities for contemporary jewelry, constituting connections with ethnography, history, social and political culture and fine art. It could be a way to bridge the gap between contemporary jewelry—often criticized for existing in a bubble—and other aspects of human pursuits. Yet it is too early to know if the curators from other departments will see a benefit in the proposed dialogue and actually open their rooms to jewelry. Recently they displayed a “commanding piece by Stanley Lechtzin” in the galleries devoted to American art. This will be followed by a display of pieces by Pacific Northwest jewelers, including Ken Cory, Ramona Solberg and Merrily Tompkins.

Conclusion

Jewelry collections are very dependent on leadership, and transitional periods highlight how fragile they are: Jewelry is not a major topic in most museums, and—even more worryingly—it is also a matter of taste. History has shown that a new museum curator or director can simply dismiss jewelry as not interesting or necessary.¹⁵ Curatorial programs rarely survive the departure of their architect (mima, 's-Hertogenbosch) and, on top of this, jewelry can easily be stored away, it doesn't take much room and it is not very demanding.

After talking with different people in four institutions, it is clear that museums are struggling with their jewelry collections and with compartmentalization as such. Contemporary jewelry is a subject that confronts museum people with the missing link between art and human affairs. Vitrines are generally considered a necessary evil. They are a way to show jewelry, but most curators, directors or others involved are not totally happy with the present display in their museum. Transparency and flexibility are keywords but hard to realize in a museum.

While they all explore alternative ways of showing jewelry, few museums seem prepared or able to accept a radical change of display and storytelling, namely the use of digital means. Museums do experiment: the LACMA by presenting individual jewelry pieces as pop-ups in another context, the Stedelijk Museum 's-Hertogenbosch by inviting artists and designers to take a fresh look

into the collection and present this in the Collab room, and mima by letting visitors interact with pieces and by integrating selections they made into the permanent jewelry gallery. Yet Gemma Draper, from her privileged position as mima's jeweler in residence, is aware of the experiment's shortfalls. "It is about how you allow experiment," she says. "It should be like a virus that will look for your weak points, in a discursive way. But the museum is providing antibiotics, while as a matter of fact this virus could make you stronger."

Clearly the four museums discussed in this article have made a huge progress as compared to standard "black & bling box" jewelry presentations such as the jewelry galleries at the V&A (London) and the Musée des Arts Décoratifs in Paris. But new technology, the use of film screening, video and photography as a vital part of display are still underdeveloped tools that could be used for telling stories, providing context and giving information.

A final dilemma for museums collecting jewelry is the fragmentation of the jewelry world as such; the four museums under discussion have a focus on studio and art jewelry, but the jewelry world holds many different niches and industries. Glenn Adamson's wish to include all forms of jewelry in his exhibition program parallels mima director Alistair Hudson's interest in usership theory. Hudson sees a potential in jewelry "in the way we can illustrate the wider function of art in terms of meaning and value

being created by its use." It will be interesting to see if more museums will adopt views on jewelry that herald the next stage in the perception and appreciation of contemporary jewelry—away from the isolated

art world into the world of jewelry and artifacts at large, which offers a context of use, glamour, tradition, history, skills, and in the end could be appealing to a larger audience.

1 See "Collecting Jewellery" in Liesbeth den Besten, *On Jewellery: A Compendium of Contemporary International Art Jewellery* (Stuttgart: Arnoldsche, 2011), 207-225.

2 The history of the museum's collection reaches back to jewelry collections, starting from the last quarter of the 19th century. These collections were put together by the Pforzheim jewelry manufacturers and the Art and Crafts school. The two early collections were merged in 1938 and since 1939 have been presented as a public collection in the municipal Jewelry Museum of Pforzheim. See Cornelia Holzach and Tilman Schempp, *Schmuckmuseum Pforzheim* museum guide (Stuttgart: Arnoldsche, 2006), 10-11.

3 There are 46 museums listed on pp. 221-225 of *On Jewellery*; the list is not complete—since the date of publication there are new museums collecting and presenting jewelry (Dallas Museum of Art, Dallas; Metropolitan Museum of Art, New York; Hermitage, St Petersburg; Museo del Gioiello, Vicenza). The World Jewellery Museum, in Seoul Korea, since 2004, holds an impressive ethnological collection of jewelry from all continents, and every now and then exhibitions of contemporary jewelry are presented there.

4 This is partly an open storage.

5 All quotes from Glenn Adamson are his responses from an e-mail interview, received on May 27, 2014.

6 All quotes from René Pinggen are from an interview on November 11, 2014.

7 Such as the MAD, mima, and Stedelijk Museum in Amsterdam (not discussed in this article).

8 All quotes from James Beighton are from a Skype interview with him on September 10, 2014.

9 The ecomuseum is an idea of French origin from the 1970s, and has been adopted in different communities and countries. For literature, see Dominique Poulot, "Identity as Self-Discovery: The Ecomuseum in France," in *Museum Culture: Histories, Discourses, Spectacles*, eds. Daniel J. Sherman and Irit Rogoff (Minneapolis: University of Minnesota Press, 1994), 66-84.

10 In September 2014, mima became part of Teesside University. The two-year artist-in-residence program is therefore also connected with the university. The artists are teaching master's students.

11 Quotes from Gemma Draper are from a Skype interview on November 26, 2014.

12 Because of the serious financial cutbacks of the municipality, the future of mima looked bleak. The transfer of mima into Teesside University has saved the museum.

13 Quotes from Alistair Hudson are his responses to my questions, e-mail received on November 27, 2014.

14 Quotes from Bobbye Tigerman and Rosie Mills all come from an e-mail conversation that took place between August 28 and November 22, 2014.

15 This happened in the museums in Arnhem and The Hague in the Netherlands. Fortunately, jewelry in Arnhem has been rehabilitated.

What Is It That You Do Exactly? Categorizing Contemporary Jewelry through Exhibitions

Kellie Riggs

To us—that is, those I imagine to be the general audience associated with texts such as this—the idea that the contemporary jewelry field must still be defined continues to be topical. For decades, we have toyed with sociological naming (studio jewelry, art jewelry, etc.) or variations thereof that try to more accurately suggest how the field exists as a reflective creative process. And so, any book hoping to sort through these semantic vagaries will typically dedicate a large portion of its preface to naming the field before any real conversation can be undertaken about the work being made or how it functions in the world. (I find that my own definition for contemporary jewelry is often founded on the utter impossibility to do just that—define—which, in my opinion, happens to be the field's most frustrating¹ yet interesting component.)

Let's pretend for a moment that the uncharted island that is contemporary jewelry has indeed settled on one name and that the rest of the world knows we share their waters. How do we differentiate the work that the many, wildly diverse artists produce? As a field of individual creators, we have failed to really differentiate ourselves from one another, or to create a more descriptive language or a categorical system that respects the diversity of work being produced.

There is one mode, however, through which we have been organizing the work, even if noncommittally so, and that is via the exhibition. Most of the time, exhibitions remain extensions of associative projects and simply pay tribute to a generic form of creativity rather than trying to identify and celebrate specific modes of expression. But when curated effectively, they distill facets of the field absent in more general written descriptions. Just as interestingly, for the purpose of this essay, exhibitions can be viewed as grouping tools, and what I would like to do in this text is consider exhibitions as a more or less conscious expression of the field's drive to self-categorize. It's like working in reverse. Whether the exhibition initiative is institutional or independent, and even if the distinction between assembling, selecting and curating is lost on exhibition organizers (as it most often is), sorting through various shows and analyzing the associations being forged between pieces and their authors can help us see more clearly what kind of work exists within the field. As this article will show, the outright purpose of an exhibition may not be to serve individual practice (though the better ones do).

To put things more simply, let me ask you this: How much does, let's say, Nanna Melland's work really have in common with work by someone like Graziano Visintin or Doris Betz, beyond the facts that their pieces can be seen on bodies and can be called jewelry?

Let's find out.



Exhibition view, Adellab: The State of Things, Nr. 5, 2012, Pinakothek der Moderne, Munich, photo: Kellie Riggs

PART 1

In the following part of this essay, I will discuss what I consider to be the four most obvious go-to exhibition themes broken down into the simplest of terms. These divisions come from situations I have been confronted with as a maker and as an observer of the structures that make up the contemporary jewelry field.

1.

All the Objects in This Show Are Made of the Same Thing

Or in other words, exhibitions based solely on material. At times, captivating moments can be found in such shows. Take, for instance, Thomas Gentile's brooches in the 2012 exhibition Wood, presented by Velvet da Vinci (San Francisco, California), or Carolina Gimeno's enameled neckpieces exhibited in Die Renaissance des Emaillierens during Munich jewelry week 2012 at Galerie Handwerk (Munich, Germany).

Yet the tremendous labor that goes into gathering work from all over the world into a single room—26 at Velvet da Vinci, 40 at Handwerk—is rarely matched by analytical, or at least descriptive, efforts, or a passing attempt to distinguish one maker's ideas from another. They seldom let their visitors appreciate the importance of this material choice relative to a maker's oeuvre: The logic of large collective projects gets in the way of detailed mediation efforts. So, while the material choice is imperative to the success of Ted Noten's Wearable Gold

(2000), the artist only rarely works in porcelain. That this is a departure from the norm for Noten, whereas it is not for Peter Hoogeboom, for instance, is not always made apparent. My point is this—to unite both makers under the umbrella of porcelain jewelry making—as they were in A Bit of Clay on the Skin: New Ceramic Jewelry (Museum of Arts and Design, New York, 2011)—can amount to a misrepresentation of actual studio practice.

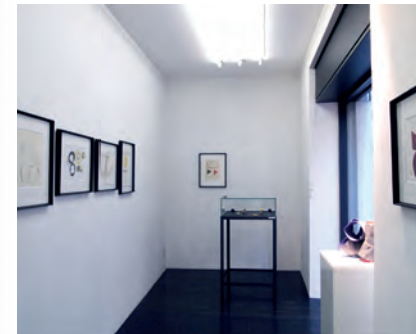
Why not offer artists a space to outline how they might have rationalized their respective material choice and how that choice may have added to the concept of their work? Surely these choices were not arbitrary. For all their limitations and for the tenuous conceptual articulation that often characterizes them, material-based shows remain ubiquitous and even banal when they could be purposefully comprehensive and even educational.

2.

All of Us in This Show Live in and/or Came from the Same Place

Or simply, location. Working as the field's tool to gauge who is doing what where, the geographically organized

exhibition also functions on a historical level to track the evolution of a region's aesthetic over time. This in turn allows for the comparison of the work of different international scenes. These types of shows can also function on a local level by informing the general public that jewelers in their area value cultural ties. A good example would be the annual Pensieri Preziosi exhibition



Exhibition view, 4 Padovani e un Torinese, 2012, Maurer Zilioli Contemporary Arts, Brescia, photo: Kellie Riggs

in Padua, Italy. Its seventh iteration, in 2011, featured 15 working Italian jewelers, while the following year Estonian artists were represented. 4 Padovani e un Torinese, presented by Maurer Zilioli Contemporary Arts in Brescia, Italy, is another good example. Even though both of these exhibitions were educational on many levels, location is not very helpful in defining creative categories or subgenres of contemporary jewelry. Like all default categories, nationality requires exhibition visitors to do the interpretative legwork on what exactly it makes manifest. All artists working in any genre are geographically grounded in one way or another. National divisions in contemporary jewelry are easily superseded by more interesting similarities in content.

3.

All of Us in This Show Are/Were Trained at the Same Institution

Exhibitions affiliated with a specific school are also common. In our field, student exhibition opportunities are numerous, sometimes prestigious, and often entail active student participation. I find this quite refreshing and even unique to the way the field functions compared to the art world at large. For example, many shows during Munich jewelry week 2012 were run by students and ex-students, including The Sound of Silver/Brooches para las Chicas, by students from the Royal Academy of Fine Arts, Antwerp, Belgium, and Life's a Bench, presented by graduates of the Birmingham School of Jewellery, Birmingham, England. A remarkable example, The Fat Booty of Madness: Jewellery at the Academy of Fine Arts Munich: The Künzli Class (2008), was exhibited at the Pinakothek der Moderne in Munich. Galerie Marzee's annual graduate student show in Nijmegen, Netherlands, is worth mentioning, as is PURUS, an exhibition of 2012 graduates from Alchimia, the contemporary jewelry school in Florence, Italy.

However, while exhibitions such as Ädellab: The State of Things—presented by Konstfack in Stockholm, Sweden, and showcased during Munich jewelry week 2012 at the Pinakothek

der Moderne—provide an opportunity for an academy to describe the specificity and vision of its department to the public, this category does not provide a useful stylistic or conceptual banner under which students can rally, precisely because diversity is the hallmark of the better sort of jewelry programs.

4.

All of the Work in This Show Won a Contest to Be Here

The competition or the juried exhibition provides a different kind of opportunity. Often established to promote work from younger or up-and-coming artists, international events such as Talente in Munich, Preziosa Young in Florence and the Fondazione Cominelli, also in Italy, are based on that objective but lack a particular focus. Some competitions can be thematic: consider Ritual (2012) and Revolt (2013), both presented by the Gallery of Art in Legnica, Poland, or New Traditional Jewellery (2012) at New Nomads in Amsterdam. Regardless of specificity, juried shows suggest a qualitative hierarchy within contemporary jewelry, and occasionally push makers out of their comfort zone. When successful, they underline the makers' capacity to produce thoughtful, speculative work. While these competitions often bill themselves as promotional tools for the field at large, their success in this respect is moot, at best.

Although there are aspects in each of the four organizational themes mentioned so far that positively benefit the field, what they have in common is their incapacity either to provide any but the most rudimentary categories or to reach out to new audiences. As local and cultural references that may shed light on the maker's practice are subsumed to an overall agenda, the show becomes a poor analytical instrument (material-based shows especially tend to dumb down individual practice under a simplistic common denominator). The problem of misrepresentation is exacerbated by a "the-more-the-merrier" attitude: an inability or unwillingness to edit that often equates with a carelessness toward the individual objects on display and each artist's vision. This is especially upsetting when often very good work deserving a longer inspection is drowned in a sea of stuff.

The path to good exposure and even the humble desire to share is often challenged by the potential rigidity of the large group shows just under discussion, or by the structural limitations of the host institution. At times, this can compromise the very place of the object within the world of jewelry.



Exhibition view, Pensieri Preziosi 7, 2011 - 2012, foreground work by Rita Marcangelo, Oratorio di San Rocco, Padua, photo: Kellie Riggs

PART 2

Independent exhibition endeavors are sometimes able to bypass those limitations, and directly challenge the distancing and banal display conventions that so often accompany them. In fact, there are quite a few artists in the field who directly scrutinize jewelry's nature as something for show. This brings me to Part 2, which I hope is a more compelling list of contemporary jewelry exhibition categories.

1. Jewelry Shows about Showing Jewelry

Or rather, display as theme or concept. This is quite a small group, and exhibition titles are at times dictated by the display convention used (and vice versa). Notable shows include Suspended, an independent exhibition during Munich jewelry week 2012, where each piece was literally suspended from the ceiling. Any piece of jewelry can be hung from the ceiling, and the show's title—and organizational principle—came across as an arbitrary excuse to get a bunch of unrelated work into the same room. That's fine, really, because in the end the hanging work invited viewers to see all the way around each piece, closely investigate it, and even handle it at their leisure. This initiated a closer relationship with viewers, however fleeting it may have been.

Slanted for Granted (2012, Munich) works on similar premises. According to the exhibition description found on the Klimt02 website ², Melanie Isverding, Despo Sophocleous and Nicole Beck “created for their artwork an adapted context based on directions other than the traditional

horizontal or vertical. Objects evolve in another space presented on slanting grey V-shaped boards” ³. The individual works in both of these shows are probably not the result of investigation into jewelry's relationship with display and intended environment. These efforts are more of a justification to group the work together; we could even rename the group “friends.” Although quite similar to this small category, the next one brings back the role of a single organizer, yet a lot of the time it remains...

2. Things That Look Good Together

A better way to describe this category could be the group show. Exhibitions like these are quite common in our field. The organizers tend to be makers, dealers and/or independent coordinators, and are not to be confused with curators. The successful shows usually have two to three participants, and there is little written framework to accompany the show, although a general underlying theme may be presented. Similar to the geographic show, the group show's success relies on the organizer's

selection criteria and his or her ability to put together an exhibition that is greater than the sum of its parts. A noteworthy example would definitely be Schmuck's annual Returning to the Jewel is a Return from Exile (which had its sixth edition in 2013), which includes Robert Baines, Karl Fritsch and Gerd Rothmann. Although the format isn't exceedingly experimental, one enjoys the fact that the spacious circular exhibition area is heavily staffed so that the uncovered jewelry pieces can be picked up, tried on and intimately admired by the audience.

A 2013 Munich jewelry week show at Schlegelschmuck organized by Christian Hoedl fits into this category. Together, the work of Sofia Björkman, Benedikt Fischer, Sophie Hanagarth and Karin Johansson contrasted yet was complementary, but only barely hinted at a thematic common ground that was never quite explained.

Although smaller group shows don't exactly provide the contemporary jewelry field with a proper subgenre, when done right they could indeed give the artist the opportunity to pass on some substantial information, conceptually speaking. Here is a sample dialogue for your enjoyment.

“Hello, there. What is it that you do exactly?”

“You see, I am an artist who makes jewelry.”

“Interesting. I have never heard of an artist who makes jewelry. Could you describe that to me a bit?”

“Well, recently my work was showcased in an exhibition about _____ with two other artists exploring similar ideas.”

And this brings me to my next category.

3. The Shared Interest

Conceptual development is fundamental to the field, in which jewelry pieces are physical manifestations of long personal investigations. For makers with similar conceptual interests, concept-based shows are a means to showcase the research element that supports their—and any true—artistic practice. They provide an opportunity to share such thinking processes with the public with statements made stronger when a number of artists gather to articulate their messages.

Shows about the body have always been a fruitful point of departure for jewelers. There have been, in fact, numerous exhibitions devoted to jewelers whose work revolves around the physicality of the human form, recognizing that the body can be much more than the destination of an object. Within this vast theme, various groups of makers have excavated their own, more singular niche, worthy of their own, more complex breakdown. To do this well through exhibition, an apt contextual framework is required. It can be visual or verbal, or more interestingly, a combination of the two.

Ruudt Peters's Lingam: Fertility Now (2004), which caused quite a sensation, is a great example of jewelers coming together to share their interpretations of a loaded subject. Other fair examples include Jewellery Building Building Jewellery (2009) with Sara Borgegård, Erik Kuiper and Martin Papcún at Platina, Stockholm; Waldeslust (2001) with Iris Eichenberg, Hilde De Decker and Christoph Zellweger at Galerie V&V, Vienna, Austria; and many more.

Although a good list, these more profound projects are few and far between, and I would argue that we have a long way to go on this front: Shows that collect jewelers working with existing conceptual similarities already integral to their practice can more clearly illustrate that jewelers are both makers and thinkers. Unfortunately, here's where things start to get tricky. Using imaginative and/or unconventional display to draw connections between disparate works by individuals is not the same thing as curating a meaningful and immersive exhibition. And speaking of the individual ...

4.

I Am Quasi-Successful So I Have an Exhibition All to Myself

The solo show is obviously the field's ideal platform for exhibition. Often, the artist gets free rein, and when done well, display is treated as installation, which can then even be considered the very work itself. Célio Braga's

2007 installation Possible Jewelry and Related Objects at Galerie Rob Koudijs in Amsterdam comes to mind, as well as Ruudt Peters's Corpus in 2011, which was reshowed at Galerie Spektrum during Munich jewelry week 2012, this time incorporating an element of performance about giving, receiving and the church.



Exhibition detail, No Stone Unturned, Volker Atrops, 2012, Zipprich Antiquarian Bookstore, Munich, photo: Kellie Riggs

A rogue instance and personal favorite of mine is Volker Atrops, for No Stone Unturned (Munich jewelry week 2012) and Vintage Violence (MJW 2013), where he utilized a small antiquarian bookshop as the site for both exhibitions. His show-turned-treasure-hunt displayed pieces subtly resting on books or nestled with various objects and papers throughout the space, romancing the pursuit for a personal connection between object and visitor. I felt as though I was searching for what might have already belonged to me.

The retrospective also falls under the category of solo show, with the Museum of Arts and Design's exhibition Space-Light-Structure: The Jewelry of Margaret De Patta (New York, 2012) leading by example. Historical and contextual information was provided, including Constructivist pieces by

László Moholy-Nagy, sure to encourage new associations and dialogue outside the realm of jewelry. Efforts toward social and cultural attribution should be attempted more often with any type of show, and we shouldn't have to wait until someone dies to see it happen. Alternatively, makers have been known to take things into their own hands and create ambitious surroundings for their work that aim to facilitate the understanding of their unique approaches.

5.

What Kind of Show Is This?

The "disguise exhibition" steps outside our field's tendency to isolate itself from the rest of the visual world. Independent ventures, liberated from logistical limitations or spatial restrictions, have popped up all over the place. Here, the line between the physical and the theoretical are blurred, and visitors can begin to see the relationship between object and experience more easily. Ted Noten's be nice to a girl, buy her a ring (2008), consisting of a vending machine installed at the entrance to his atelier, is a cute yet smart example. More ambitiously, Hilde De Decker has built a reputation on inviting audiences into the jewelry world through the back door with the Boer work, a project that is, as Liesbeth den Besten writes, "far bigger than jewelry but never turned its back on it."⁴

Transdisciplinary events fall under this category, including David Bielander

and Michelle Taylor's jewelry and photography collaboration Gente di Mare (first exhibited in Munich, followed by Maurer Zilioli in Italy in 2011) and Still-Jewelry by Hanna Hedman and Sanna Lindberg (presented by Silke & the Gallery, Antwerp, 2011).

Most of my personal interests in contemporary jewelry exhibitions rest in the disguise category. I see it as an exciting bridge of the contemporary jewelry island, reaching toward not-so-distant horizons in the fine arts where we ought to find new audiences.

The previous categories I have established through various types of exhibitions can only be considered products of an exercise about physical organization. Although some groups provide a bit of verbal aid, they remain generally insufficient tools with regards to developing a more specific contemporary jewelry language. Perhaps this lack only demonstrates that those in the field don't necessarily care about how their work is classified; they just enjoy making and they'd like to leave potential associations up to others. And that's OK. But for me, part of my role as a participant in this field is to support and promote other artists, thus a clearer and more specific use of naming would be beneficial rather than using borrowed terminology from a field that barely recognizes our presence in the visual art world (e.g., "modern" jewelry, "figurative" jewelry, "abstract" jewelry).

Searching for a New Approach

Other than the use of the “J” word, what do Ela Bauer’s polyurethane aprons have in common with Stefano Marchetti’s structural gold brooches, or how about the oversized porcelain neckpieces by Nina Sajet compared to Yoshie Enda’s inflated body pieces? Honestly, not too much, so I would like to use the question as a proposal for the creation of new categories—categories that more appropriately group makers based on individual approaches to jewelry as a medium and art practice, hinting at their investigatory preferences. After all, we are constantly using the word “art” as a preface to the word “jewelry,” aren’t we? We need to signal this with force by finding ways to better exploit the thoughts that lie underneath and hold afloat the pieces we create. Pieces that, yes, at the end of the day, you can or must also wear.

There are a couple ways we can do this more effectively. The first one is to fine-tune our exhibitions so they bolster the work on display. Bucks ’N Barter (Munich jewelry week 2013), a transdisciplinary exhibition about the human tendency to trade, exchange, perceive and relate to capital and material culture, was an excellent example of what I am talking about. All the work exhibited was strengthened from being in the company of the group, and the ideas of the artists were therefore highlighted. They also produced an impressive press release full of information about how the artists came together, why and with what

contribution. With this event, the artists gave themselves a lot of descriptive meat to work with. Let’s try another hypothetical dialogue now. You fill in the blanks.

“Well, it was nice chatting with you, but I really must be off. I’m in a hurry.”

“Where are you off to?”

“I have an exhibition opening with some other young artists.”

“Oh, lovely. What kind of exhibition?”

“It’s called _____, and it explores ideas about _____. I, myself, have been working with _____.”

(Then, perhaps mention something about jewelry.)

Purposefully creating a more specific descriptive language to define what it is we’ve already been doing is the second way we can begin to exalt contemporary jewelry, or at least begin to level the playing field. The Bucks ’N Barter exhibition was initiated by Beatrice Brovia, Nicolas Cheng, Friederike Daumiller and Katrin Spranger—four of the nine participating artists. This show is especially worth citing as the organizers recognized that the success of contemporary jewelry is dependent on mediation, as is the case with other more complex artistic practices. This affects the quality of the message and how it may be received, as we, too, at times, are an equally complex artistic practice worthy of new categories with which to describe ourselves.

Exhibition detail, Bucks ’N Barter, 2013, Galerie Kullukcu, Munich, foreground work by Hilde De Decker, photo: Bucks ’N Barter



- 1 This is especially relevant to the way contemporary jewelry is categorized (if it is categorized at all) in museum collections. As it stands, this descriptive uncertainty not only perpetuates inaccessibility within a collection, but also obscures new associations and exposure to potential audiences, thus contributing to the relative stasis of our field in relation to other art practices.
- 2 www.klimt02.net.
- 3 in Transplanted for Granted, presentation description, Klimt02 website, as accessed on November 3, 2012
- 4 Liesbeth den Besten, On Jewellery: A Compendium of International Contemporary Art Jewellery (Stuttgart: Arnoldsche Art Publishers, 2011), 54.

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Making Space

Iris Eichenberg in conversation with Hilde De Decker



Hilde De Decker, *Mirror*, 2012, silver, plastics, attachments, 600 x 400 mm, photo: Eddo Hartmann

Iris Eichenberg: The household-related objects you make, when placed in a kitchen or bathroom, almost mimic their source and seem to be nearly nothing, hardly recognizable for what they are. They are subversive in a very modest and effective way—you don't shout at the viewer but rather whisper at her or him. The term "daily life objects" is often used in our field. Could you tell us something about your interest in this genre? What defines the quality of the objects that trigger and stimulate you?

Hilde De Decker: Daily life... in the way it takes shape, the subject matter doesn't shout—it whispers, just like you said. All ordinary objects are whispering: the crockery, the table and chair, the mirror and the kitchen towel... Ubiquitous, yet almost invisible. Their place in this world doesn't allow for them to shout; but a lot of whispering is noisy too. I like to whisper back with the things I create. When there is whispering, the audience pricks up its ears.

As for choosing a "familiar" register of forms: I don't like loud things or big design. I'm trying to shape objects into something familiar, but just a bit different from how I know them to be. Or I make them in a different material that elevates the object, but at the same time turns it into something that cannot be used. These things are not imaginary; everything refers to something that already exists, to what surrounds me, to my world. I'm a bad inventor, but a passable imitator.

You know, I don't recall much. I only have a few wisps of memories from my childhood. What came after is also vague. My powers of observation were always focused on "things": tools, objects, pretty things. The honey spoon, potholder and apple corer had my attention. Not because of what they did, but because of what they were.

They are remnants of the past, and carry the obvious traces of it. Outdated designs that are still alive and have a seasoned stratification that demands respect. They have nestled themselves

into collective memory, like archetypes, icons of form. I picture them in my own way, the way I would like to remember them, as a kind of diary—to save them from oblivion. It's my way of playing Memory.

Daily utensils: I use them to keep us from forgetting how beautiful they are. I'm trying to show their beauty to others. Beauty is something that is only released when people connect to these objects emotionally. These objects kept me company at the table, in the bathroom, in the kitchen. Their appearance doesn't matter. There is no hierarchy. Silver and steel become equals. Silver imitates steel, and shows decay even better.

All this may sound nostalgic, but I'm not sure whether my intentions are nostalgic. I don't feel nostalgia, I'm not romanticizing the past. The fact that my work is referring to my personal history bears no relation to nostalgia, but it does to a sense of "realness," to things I've known that are therefore true and honest.

Next I would like you to reflect on the role of tradition and the personal versus the private in your work, for instance in the family jewelry that was shown at the textile museum in Tilburg (*Blikvangers*, 1998). Could you say something about the relationship between the jewelry and the dresses?

Hilde De Decker: Ah, the dresses! My mother was a dressmaker; fabrics and patterns were more fascinating to me than dolls and toys. I started sewing very

early on, and in a past life I even tried for admittance to the famous fashion academy in Antwerp—and failed.

It feels natural for me to engage clothes in my work. Clothes—not fashion. Clothes are, like objects, inextricably connected to the entourage of humans. They tell us something, or nothing, like in *Newly Formed Families* (1998), where their gray fabric for dustcoats neutralizes them. Here they refer to universal dress codes, like those depicted on the figures on the necklace: a suit and a dress, the archetypes of male and female attire.

Together with the little boy, the girl and the little baby, these archetypes stand for the ideal traditional nuclear family—which, at last, is losing ground: these days, new forms of cohabitation lead to new family compositions. And to the design of a perfectly customized piece of jewelry; every necklace assembled according to the constellation of "its" family.

Most of the work leading up to your different presentations at Galerie Marzee was conceived independently from the space in which they were shown. However, you did not just place your work in that big glass space. Each presentation turned into a body of work for that particular space. I would even suggest the work seemed inseparable from the space, in need of the time it spent there.

The tree, the fireplace, the vegetables: these bodies of work transformed



Exhibition view, *On the Move*, Hilde De Decker, 2011, Platina, Stockholm, photo: Rikard Westman

themselves and the space simultaneously. Could you please tell us about the role of phenomena and the ephemeral in the making of your work?

Hilde De Decker: My installations at Marzee were custom-made for that space: I have an idea of what I want to show, and then I start thinking how it could fit to the room—but also how the room will fit to the idea. I try to understand what kind of architectural role the empty room plays already; what's the atmosphere, what are the assets, where are the distractions, the difficulties... ? If I understand them, I can use these aspects to become an essential part of the "exhibition-idea." At the same time, it's very practical: of course I adapt the idea to the measurements of the space.

The room simply helps me make decisions. It appeals to the same sense of "realness" mentioned before.

Similarly, *On the Move* (2010) was designed for the space in the Deutsches Goldschmiedehaus, in Hanau, Germany. I'm not exactly sure why, but I always feel very responsible for "my" exhibition space. Because the exhibition is basically the exhibits *plus* the space, I relate myself constantly to the space; I can almost identify myself or my work with it. I'm occupying the room for days with tools, materials, assistants... in the end, it's mine.

I work like this because you can't just put objects anywhere. They usually need a boundary, often in the shape of a pedestal or a glass case. When I first started, glass cases met my needs,



though they would take all kinds of forms, varying from frames for jewelry to glass cases on tables.

After some time my work grew, literally; I needed more space to show larger objects, and I got the opportunity to do so at Marzee.

Lustre for the Eye (1998), for instance, functioned as a kind of “blow-up” of the Home Crafts household goods in the exhibition cases. The size of the objects adjusted itself to the ample size of the gallery: seven meters high and eight meters wide. The back wall was completely covered in tapestry. The actual gallery space was subservient to the show. It served it, like a butler would—always there but never visible.

Later on, Newly Formed Families was exhibited by means of a group of people—a newly assembled family.

Call it live-action, acting as a modest performance.

For the Farmer and the Market Gardener (1999), also at Marzee, became foremost an experience, an act, a development in time and space in which every aspect of the creative process had its moment during the exhibition. While it lasted, the gallery wing, built of steel and glass, wasn’t merely an exhibition space but also the ultimate place to grow vegetables in—it was an exceptionally warm summer. Referring to a glass house in architecture, it actually became one. There was weeding, watering and harvesting going on, and the glass house in the glass house only enhanced the feeling.

I pursued my exploration of the phenomenon of death and renewal with the Silver Leafed project (2000), because it was possible to do so in a

Exhibition view, For the Farmer and the Market Gardener, Hilde De Decker, 1999, Galerie Marzee, Nijmegen, photo: Michiel Heffels

Hilde De Decker, For the Farmer and the Market Gardener, 1999 - ongoing, gold, silver rings, found rings, vinegar, label, jar, 150 x 100 mm diameter, photo: Eddo Hartmann



high space like that. An oak tree seven meters high was uprooted from the forest (it was already destined to be cut down by the foresters) and put into the gallery: it was the only way to provide a place for—and draw interest to—its natural yearly cycle. The process of sowing, growing and dying really fascinated me. It took me back to the essence of things—something along the line of weeding one’s garden for relaxation.

Because all these installations were conceived for Marzee, they were only short-lived. To me the important thing was to create one *single* image, made up of adaptable and ancillary elements. Some of them are just 3D sketches, others—like floor tiles or bedsheets—“hold” the exhibition together. Like so many other jewelry makers, I once had the intention of becoming an interior architect. In fact, this is what I’m still doing: With objects and small

environmental interferences, I like to create an image which functions as a still life—in real life.

This ephemeral freeze-frame could only be accomplished if the gallery space played its crucial—though temporary—role. The temporariness enhanced the concept of the exhibition. In other words, the ephemeral was always inherent in the exhibition. And that is how things have continued. Not as a matter of choice, but as a matter of fact.

To linger for a moment on the notions of nostalgia and memory—I would say that memory needs to be triggered, but upon encounter your installations take the viewer to a familiar narrative with familiar narrators in a split second, they offer a glimpse of a larger whole—and yet they are both abstract and complete. How do you do that? What is your notion of abstraction?

Hilde De Decker: Each part of On the Move may evoke some sort of universal memory. This memory might not be exactly yours, but it will remind you of a memory. Oh, you know, like when you're sitting somewhere on the lawn in a place you've never been before, and you get the feeling that you know the landscape, even though you can't recall any place that looks the same.

Someone wrote a letter to the king; but, then, who has never written a letter to the king? There is eating and drinking going on, crumbs all over the place, someone has been collecting cigar bands, someone else looks in a mirror, pieces of jewelry disappear from the window before your eyes and is that a comic book lying there? Many bodies seem to be moving around, rumps without limbs, a lot of them naked, a few of them adorned with pearls.

A history we all know: here, there, everywhere. Also: once, later on, and forever. But how to express it all—do you speak the language of everyman? Of everywoman? To show the real value of “daily life objects”—even when they are pieces of jewelry—I like to strip them. I unravel them, in order to show their inner core, the carcass, and make their contours plain to see for everyone so we can all imagine them on a dress of our personal choosing. The less pretentious the object is, the better it gets understood.

Reducing the object leads to abstraction: peeling off layers until you get to the essence, until it looks bare and vulnerable and evokes compassion. Only then can it say

something about what really matters. So reducing something does not mean you “lessen” or weaken it. On the contrary; the things that are reduced to their essence are all the more charged with information—compact, concentrated, intense.

Even the space in the museum or gallery gets stripped of everything superfluous, and the remaining elements play an important role in the exhibiting process. In fact, the space in Hanau was the starting point of the exhibition there. Thirty glass cases defined the dimensions and, what's more, they contributed to the story. Presence, absence; they are universal, almost commonplace themes needing hardly any explanation.

To conclude, I would like to know how the results are doing. What are the consequences of your work? How do the objects and jewels that result from the process of growing and harvesting remember their origin? Do objects, taken out of their context—the leaves, the jars with vegetables, the single pieces of tableware finding themselves at a conventional dinner table—ever remember from where they come?

Hilde De Decker: Generally speaking, my work survives only in the world of design and contemporary art jewelry. Though I would like to reach a bigger audience, the work often just doesn't lend itself to doing that. Personally, I think my work has taken two directions: one of them shows “jewelry-about-jewelry,” and is rather hermetical: an example is Standard,



Exhibition view, the Silver-Leafed project, Hilde De Decker, 2000, Galerie Marzee, Nijmegen, photo: Ron Zijlstra

The other one is less concerned with commenting on things. It prefers to stay in the here and now, is quite direct in imagery and is therefore much easier to understand, like the golden Flycatcher. Both directions need each other.

Presenting the work is at the same time its *raison d'être*; the work consists of a group of things and each thing constitutes the image as a whole. Each new presentation and gallery space means reconsidering and readjusting the entire concept. The Hanau exhibition tells about an abandoned spot, but the same objects would tell their story in a different way in Marzee—a large wing of a building, flooded with sunlight—or in Platina—an intimate cellar. Some objects don't survive the passing

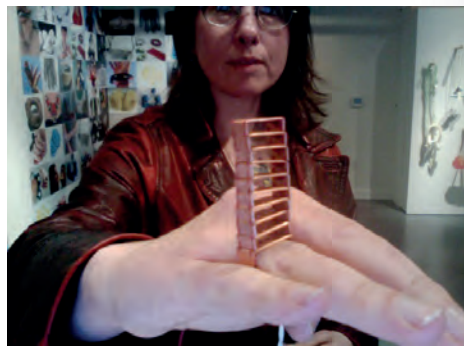
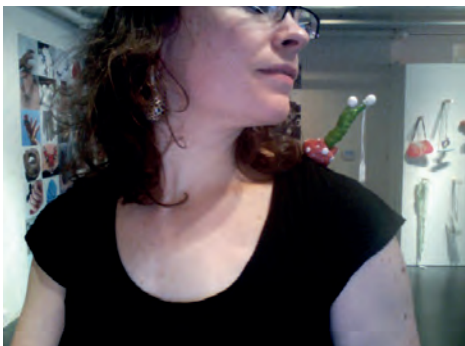
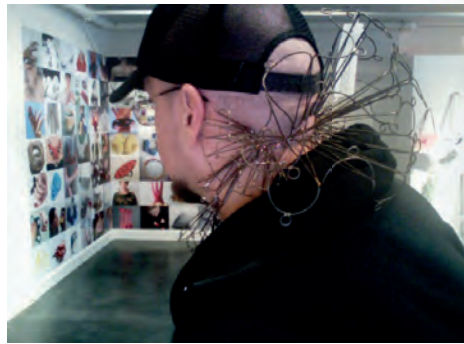
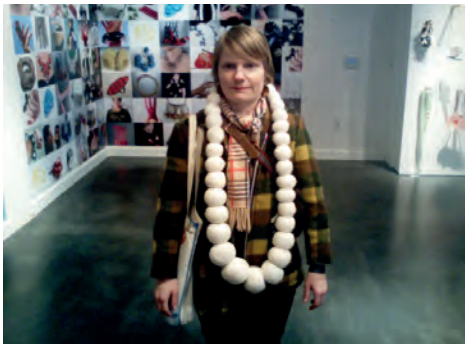
of time and all the moving around. At the same time, the group, the image, is always supplied with new or necessary ideas. The group is constantly subject to change. Each relocation demands a new approach, the objects function as “props” and are arranged and rearranged until they tell the story of the particular space they are in. Because of this, the attention paid to the production and finish of individual objects is relative. The strongest pieces continue to develop themselves until they become independent and no longer need context.

Touching Stories

Jorunn Veiteberg

It took me a long time to get Onno van Dijk's voice out of my head after leaving Rian de Jong's exhibition *Bei Mir Bist Du Schön* at the noncommercial RAM Galleri in Oslo in 1995: "I could say 'bella, bella,' even 'sehr wunderbar.' Each language only helps me tell you how grand you are." And then the well-known Yiddish refrain: "Bei mir bist du sjejn," which can best be translated as "To me, you are beautiful." There are countless recordings of this popular 1930s hit.¹ Used as background music for an exhibition of jewelry, it gained yet another layer of meaning. Beauty is a key concept in the philosophy of art, but many jewelry artists challenge conventional notions of what is beautiful. Instead, they present us with alternative ideals of beauty, thereby underlining the old insight that beauty is in the eye of the beholder.

Entering an exhibition where a happy voice announces that "to me, you are beautiful" affects the atmosphere in the room. However, the music is not the only reason why I remember de Jong's exhibition very clearly many years later. It has as much to do with the fact that I, as a visitor to the exhibition, was allowed to touch the jewelry. This was not announced explicitly, but it was communicated through the way the exhibition was designed. Ten tables with stools, which de Jong had made herself in collaboration with the carpenter Klaas Nieuwenhuizen, were placed around the room so that they each formed a separate world. A hand mirror lay on each table, under which there was a drawer with light inside. The light was important. It radiated from the cracks when the drawer was closed and exerted a magnetic pull on inquisitive guests. There, resting on a base of paper, wood or sand, lay the jewelry. There were six silver rings in one drawer, while in the others there was a necklace made of painted wood and thread. It is not the individual pieces of jewelry that are the point in this context, but the concept behind the exhibition: the fact that we as visitors were invited to investigate, to sit down, pull out the drawer, lift up the piece of jewelry, try it on, then pick up the mirror and study the result. These actions encompassed several of the aspects of jewelry that many people, jewelers included, find part of its fascination. The drawer can be compared to a jewelry box or treasure chest, and the table is reminiscent of a dressing table. The actions are repetitions of rituals we are familiar with from our own lives.



Images of visitors wearing objects from *Touching Warms the Art*, 2008, Museum of Contemporary Craft, Portland, photo: Photo Booth and visitors



Exhibition view, Bei Mir Bist Du Schön, Rian de Jong, 1995, RAM Galleri, Oslo, photo: artist

Touch played a very central role in how visitors experienced de Jong's exhibition. Carefully and inquisitively, visitors took the jewelry in their hands, and were able to feel its weight and textures. Placing the jewelry on one's finger or around one's neck also gave the skin on other parts of one's body an opportunity to feel it. Removing the piece of jewelry, putting it back in place and carefully closing the drawer also formed part of the ritual. Then it was time to move on to the next table, where the ritual was repeated while the song continued to play: "You're really swell, I have to admit, you deserve expressions that really fit you."

The press release from RAM Galleri emphasized how unusual it was to be allowed to handle jewelry at an

exhibition in the way that de Jong encouraged: "Jewelry is usually exhibited in locked display cases that tends to distance the exhibited works from the public. For work where the functional and the autonomous are already in conflict, this almost inevitably leads to an emotional judgement being passed on the jewelry as 'unwearable art objects.'" ²

It was precisely this perception of contemporary jewelry de Jong wanted to break with by using well-known rituals to emphasize that this jewelry was also wearable. It didn't invite the visitor to admire it from a distance, but to study it close up by touching and wearing it. To me this underlines what I believe to be the distinguishing characteristic and strength of art jewelry, namely intimacy.



Exhibition detail, Bei Mir Bist Du Schön, Rian de Jong, 1995, RAM Galleri, Oslo, photo: artist



Exhibition detail, Caroline Broadhead, Carol McNicoli, Irene Nordli, Sigurd Bronger, 2001, Bergen Kunsthall, Bergen, photo: Øystein Klakegg

Look, but don't touch

Most exhibitions are designed for looking, but they are also places where "not touching" is the rule. Whether jewelry is shown in a gallery or a museum, it is often placed on plinths and in display cases. Plinths and shelves lift things up to eye height, but also put them out of reach. Cords, lines and other markings in the exhibition space create other kinds of psychological and physical barriers. And we all know about the alarms that are triggered if we get too close, or that security guards will come running if we reach out our hand to stroke an inviting surface. All these things serve to underline the rule: Look, but don't touch!

I have nothing against vitrines that isolate, elevate and create a distinct space around the jewelry. They

emphasise that we are dealing with expensive and delicate objects. But for most jewelry, this form of presentation has important limitations. The reason is quite simple—jewelry is made to be felt as much as seen. In most debates about handmade objects, this tactile aspect is emphasized as essential. ³ Yet there are few exhibitions that allow visitors to experience this quality. This applies as much in artist-run spaces as in museums. Why is this so? I do not believe that the fear of theft is a sufficient explanation. As Sigurd Bronger has demonstrated, it is possible to develop display solutions that allow touch while still safeguarding the objects. Air and water were the leitmotif for a series of brooches he showed at Bergen Kunsthall in 2001. Each of the brooches comprised a pump and a balloon, a

valve and a sponge or other element that could be activated through the addition of air so that it either inflated, made a whistling sound or squirted water. Visitors to the exhibition were actively encouraged to try out these effects by using the pumps that hung freely outside the display cases, which were necessary in order to prevent the brooches from being stolen.⁴ Although the brooches could not be tried on, and only one part of them could be touched, this possibility for hands-on contact was essential for understanding the work's different—physical and emotional—mechanisms.

I therefore believe that the conventions that have become established around the museum as institution, and around the exhibition as medium, are as important explanations for the taboo against touching as the fear of theft. These conventions, in turn, are linked to Western attitudes to different senses and stimulation of the senses. Sight, or vision, has been regarded as the highest and purest of the senses ever since the Age of Antiquity. This attitude has also permeated art history. Some of the founders of the discipline—such as Alois Riegl, Heinrich Wölflin and Erwin Panofsky—saw touch as a primitive, childlike, nonrational and premodern sense, while vision was associated with perceptual sophistication, modernity and rationality. One of the reasons why the sense of touch was regarded as primitive was related to the fact that it is a disuse sense. Unlike smell, taste, hearing and vision, it cannot be linked to a specific bodily organ. Even though our hands are particularly sensitive and are therefore often used as a symbol of the sense of touch, we are capable of

feeling with the skin on every part of our bodies. While much of the thinking of these pioneers of art history has subsequently been questioned, the development of visual studies since the 1980s has led to an almost exclusive emphasis on vision. As Fiona Candlin has pointed out, this has “often occluded materiality; making it difficult to conceive of art and artefacts as three-dimensional objects with tactual properties.”⁵

Today, touching has become a taboo that is upheld by most exhibition organizers, although it is especially museums that have been the driving force behind this prohibition. In one of the handbooks of ICOM (International Committee of Museums), touching museum exhibits without permission is regarded as tantamount to vandalism. In their list of what could motivate people to commit such acts of aggression, they mention both “a disrespect for or feeling of threat from the object” and “personal anger which a person satisfies by committing a violent or emotionally destructive act.”⁶ According to the anthropologist Constance Classen, we, the public, have accepted that we are perceived in this way because over time we have internalized the following fundamental attitudes:

1. That visitors are less important than the exhibits on display and thus must behave deferentially toward them.
2. That to touch museum pieces is disrespectful, dirty and damaging.
3. That touch has no cognitive or aesthetic uses and thus is of no value in the museum, where only cognitive and aesthetic benefits are to be sought.⁷

Exhibition view, *Touching Warms the Art*, 2008, Museum of Contemporary Craft, Portland, photo: Katherine Bovee



Touch—a new trend?

That the public's desire to touch an object is probably as often the result of positive inquisitive and tactile needs is clearly an alien notion. Seen in this light, it becomes even more apparent just how generous de Jong's exhibition was. The respectful way in which the visitors to the exhibition handled the jewelry also proved that they were deserving of the trust they were shown.

The place of the tactile in culture has been a “lost” topic, claims Elizabeth D. Harvey, although there is much to indicate that it is now again becoming “in” in the context of art, research and exhibitions.⁸ It is not unnatural to see this in connection with museums' increasing focus on giving the public experiences.⁹ At the same time, recent museology has become more nuanced regarding the prohibition on touching, and has shown that the history of touching in museums is much more complex than that.¹⁰ Researchers and connoisseurs have always taken it as given that examining an object means having it in your hand, and turning it this way and that in order to study it from all angles and sides. Examinations of this kind have always taken place in museums. Touch is thereby practiced, but it is only permitted for the privileged few. Allowing ordinary members of the public to touch the

objects on display therefore represents a democratization of what used to be a privilege. Few museums have actively tried out this tactic in presentations of art jewelry. For objects of this type, the notion of a treasury still appears to be the prevailing exhibition principle. One exception that is worth mentioning is the exhibition Touching Warms the Art, which Namita Gupta Wiggers and Rebecca Scheer curated at the Museum of Contemporary Craft in Portland, Oregon, USA, in 2005.¹¹ The title plays on a sign the museum had put up the same year: “Touching Harms the Art.” Truly two contradictory messages from one and the same institution! Why such contradictions can arise is an issue Scheer touched on in a review of another exhibition: “Painstaking craft and hand-worked detail may be the forte of the craft artist. Nevertheless, these values generate preciousness, ultimately dividing the masses from experiencing the pleasure of ‘real’ studio jewelry first-hand.”¹²

In order to make it possible for the public to experience “the pleasure of ‘real’ studio jewelry,” the curators of Touching Warms the Art asked the artists to avoid using precious or fragile materials. This restriction was necessary because the jewelry had to be able to withstand physical contact with thousands of visitors. Like Bei Mir Bist Du Schön, the exhibition’s message was that “art jewelry is meant to be worn—*touch*ed.”¹³ Visitors were therefore allowed to try on the jewelry, look at themselves in mirrors and have their photos taken. The pictures were uploaded to a Flickr site, which visitors as well as participating artists could use to get a better understanding of the relationship between object and

wearer, display and portability. The exhibition also included an Art Bar, a table with materials and tools where visitors could produce their own suggestions for pieces.¹⁴ The materials were based on things used by artists in the exhibition (balloons, yarn, wire, curlers, paper, etc.), and people ended up creating their own wall display.

The design underpinned the exhibition concept. By using tabletops made of honeycomb cardboard and trestles, the curators created an open, nonhierarchical installation. Rings, brooches and bracelets were placed directly on the tabletops, while neckpieces were hung from pegs on the walls. Books were available to provide information and inspiration but the walls were also papered with photos submitted by the artists. They portrayed jewelry in use.

This exhibition was a combination of workshop and exhibition, and the design solutions were crucial for the DIY atmosphere that occurred. For the curators it was the individual’s experience that was pivotal. Wiggers acknowledges that “there was a campy performance and dress-up element of play involved in this exhibition—particularly with the addition of the camera and ability to photograph,” but she also adds: “But what was truly exciting was the boundary crossing that occurred. Most intriguing—people talked to one another. Strangers conversed as they encouraged each other to touch a piece, to try it on, shared their surprise at textures, materials or processes and paid attention to how objects looked on each other.”¹⁵ Not one piece of jewelry was stolen.

Bei Mir Bist Du Schön and Touching Warms the Art break with the understanding of art jewelry and exhibitions as primarily visual media. Even though multisensory stimulation can be interpreted as a response to expectations that museums should be more experience-oriented and entertaining, this is also a trend that entails a reactivation of a bodily relationship to the world, and that asks questions about the hierarchical ordering of the senses and its philosophical and cultural consequences. Touch represents an

expansion of our understanding of what knowledge can be and how learning can take place. In that way, it helps to increase the status of the very qualities on which art jewelry builds. Or, as Wiggers summed up after Touching Warms the Art: “In conclusion, I believe that this exhibition demonstrates that showing is telling, but with art jewelry, touching might tell you more.”¹⁶

*Translated from Norwegian
by Douglas Ferguson.*

1 “Bei Mir Bist Du Schön” was part of a Yiddish operetta called *I Would If I Could*, written in 1932 by Abraham Bloom, with music by Secunda and lyrics by his writing partner, Jacob Jacobs. In 1938 the Andrews Sisters recorded an adapted English-language version of the song, with lyrics by Sammy Cahn and Saul Chaplin. The only Yiddish that remained was the title, repeated throughout the song. The version that was played at the exhibition is available on the album Bei Mir Bist Du Sjejn by the Dutch group Challe.

2 www.ramgalleri.no/index.php?option=com_k2&view=item&id=99:bei-mir-bist-du-shön&Itemid=131&lang=no (accessed January 3, 2015).

3 Pamela Johnson, “Out of Touch: The Meaning of Making in the Digital Age,” in Tanya Harrod, ed., Obscure Objects of Desire (London: Crafts Council, 1997), 292–293. See also Namita Gupta Wiggers, Curatorial Conundrums: Exhibiting Contemporary Art Jewelry in a Museum, <http://www.artjewelryforum.org/articles/curatorial-conundrums-exhibiting-contemporary-art-jewelry-museum> (accessed January 3, 2013).

4 For a fuller analysis of this exhibition, see Jorunn Veiteberg, Craft in Transition (Bergen: Bergen Academy of Art and Design, 2005), 81–84.

5 Fiona Candlin, Art, Museums and Touch (Manchester, UK: Manchester University Press, 2010), 3.

6 David Liston, Museum Security and Protection: A Handbook for Cultural Heritage Institutions, 1993, cited in Candlin, *ibid.*, 189.

7 Constance Classen, “Touch in the Museum,” in Constance Classen, ed., The Book of Touch (Oxford/New York: Berg, 2005), 282.

8 Elizabeth D. Harvey, Sensible Flesh: On Touch in Early Modern Culture (Philadelphia: University of Philadelphia Press, 2003), 1–21. The following exhibitions can be mentioned: Touch: Relational Art from the 1990s to Now, which Nicolas Bourriaud curated for San Francisco Art Institute in 2002, and Touch Me: Design and Sensations at the V&A in London in 2005. In addition, a number of museums have developed special sensory exhibitions for children and blind people.

9 Julia Noordegraf, “Museum as Experience: The Hybridisation of the Script,” in Strategies of Display: Museum Presentation in Nineteenth- and Twentieth-Century Visual Culture (Rotterdam: NAI Publishers, 2004), 194–243.

10 Candlin, Art, Museums and Touch.

11 For a more detailed description of the background to this exhibition, see Wiggers, Curatorial Conundrums.

12 Cited in Wiggers, *ibid.*

13 *ibid.*

14 The Art Bar was originally intended to be located within the exhibition but ended up nearby in The Lab because many of the participating artists objected. They felt it diminished their work for visitors to create and display their rapid creations and responses in the same space.

15 Wiggers, Curatorial Conundrums.

16 *ibid.*



Opening performance: Ruudt Peters, Interno,
1992, Galerie Spektrum, Munich,
photo: Jürgen Eickhoff



Distance and Respect

Kellie Riggs in conversation with Ruudt Peters

The following text is an abridged version of two face-to-face conversations woven together, the first having taken place in June 2012, the second almost two and a half years later in October 2014.

Kellie Riggs: Who do you say you are when introducing yourself, or how do you call yourself? Two years ago, we began our conversation this way:

Ruudt Peters: I feel—I call myself a jewelry maker, and I know that I'm an artist. But that's not the problem. The fact is I don't want to call myself an artist because I'm making jewelry. When I call myself an artist then I want to be something that I'm not. It's the same as an architect that's making a building; he's not an artist but a very good architect. When people call me a good jeweler then I'm fine.

I feel like jewelers in general have—it almost takes too much out of them to be able to say that. Nobody that I've met will just say, I am an artist. I wonder why that's difficult.

Ruudt Peters: The point is, it's not difficult, not at all. It's not difficult at all. The problem is that I don't want to be one who says to myself, I'm an artist and make no art.

... am I better than the Roman jewelry makers? Why am I better than them? I am not able to make the granulation they did. So they were better technically and spiritually and in status and being than I am. Why should I say I am better than they are? We are making jewelry. I am happy the word jewelry still exists, in the time frame however many thousands of years later, and that I'm part of it. I feel proud to be part of the timeline historically and that it's still called jewelry. I want to be a jeweler. I don't want to find a new name for what I'm doing, come on. Then I cut all the history. It's true, well, I don't need the truth, it's just a thought. I don't want to be cut off from Egypt or from the Romans.

And today that's really what I feel. The jewelry around the corner, Ponte Vecchio, the jewelry on the corner made by another jeweler, fashion jewelry, ethnic jewelry, it is all jewelry! It is a big family, a worldwide big family of adornment and decoration

and everyone is doing it in another way! And why should I put my nose up and say, screw o° ! Come on, it's ridiculous. And that's also what a lot of jewelers are saying, we are making arrttt jewelry, woo hoo! Come on. No, it's really, I can get pissed. And I see myself doing it too, come on, I'm not better than the others. I see also myself.

Perhaps it's all part of the game. In our first interview we talked about jewelry being a small, uncharted island and you said:

Ruudt Peters: But we don't do anything on it... Everyone likes it like this and it looks like everything is killing each other—strangling—and no space is given. I don't get space to do di° erent things. That's also part of it. I don't want to blame my galleries or my representatives because I have to take a position when I want something, mostly when I want something I do it and that then gives me the benefits.

Were you speaking about exhibitions in jewelry in general? That everything is overcrowded and we are not respecting the work enough; before, you had mentioned Schmuck ...

Ruudt Peters: Well, Schmuck is a di° cult thing, it only accepts jewelry made by art jewelers and then presented as a jewel, nothing that out of the box, nothing out of the showcase and that makes it really di° cult because the movement is further, it's going everywhere. That

means that Schmuck is an island and a very, very small island. Very, very, very small.

This goes beyond Schmuck too; generally speaking you're not so concerned with those things. Do you feel like your exhibitions are a way for you to challenge the safety of what you do?

Ruudt Peters: Well, I don't want to do them any di° erently because I am really attached to them... and I had been working 10 years in sculpture so when I see a space I think I want to do something more. It's born out of giving the audience a fingertip of information about how the work came and the message of the work and what's going on there. For me a piece of jewelry has to be an autonomous object, yeah? As an object, a piece worn on the body, a jewel, and it's a relation to a space. And I see the space, a gallery or museum space, as the world.

What are your exhibition ambitions typically driven by?

Ruudt Peters: The best way I can explain this is through the way I changed my lecture title last year from The Philosopher's Stone to Life. From a snobbish, not understandable title to normal-day life. And I think that's exactly what I want, that people see through what I make or how I present things, that it comes across to daily life.

I'd like to get more specific about your first exhibition that you really truly curated, in the sense that you had total control over the space and how your

work was approached, or at least the first memorable one for you.

Ruudt Peters: The first one was at Galerie Ra, I think it was... 1983, and I made collars of statues of Roman and Greek emperors, they were huge. And I made stands in the gallery in the niches of the gallery and they took all the glass out so it was like a catacomb. Aluminum stands that the pieces were really hanging from so you could imagine it was really a statue for the piece.

Exhibition detail, Collars, Ruudt Peters, 1983, Galerie Ra, Amsterdam, photo: Dennis Hoogers



That was the first one, the show was called Collars. Later was Symbols (1986), where I was making symbols of gold. I invited seven symbols in the jewelry field in the Netherlands, like art directors, art historians and so on, to be models for me, I asked an artist out of the blue to make photos. The models were hanging on the wall, beautiful photos, like a young Liesbeth den Besten, a young Paul Derrez with tattoos and so on.

Did they like what you chose for them?

Ruudt Peters: I don't know. No, I don't know because what I chose, well, first I made the series like a fish, a comb, an ox, an axe, a spear... and then I was thinking that I'd ask them, all seven, and later on I would figure out what ones for me emotionally were the right pieces for them. And then they were complaining, they started complaining, why do I need an axe? And I didn't want to explain, for me it was very clear. It was really interesting that they did not like that so much.

And then there was Interno (1992), a show that is remembered because of how it challenged the demands that come with showing in a gallery, the constrictions of the gallery, that is, with the desire to show jewelry on the body.

Ruudt Peters: I can tell the story. Do you want the story?

Sure.

Ruudt Peters: I was overworked when I got that exhibition. I was burnt out, I was visiting Munich on my holiday and I got the show there. I came to a brand new gallery of Spektrum, not the one they have now, not the one they had before that, but before. Big, new, fresh space. Never an exhibition had been there. I said, this is a virgin! I was the first show. We need boys to bring the sperm into the virgin, I said. So I asked, can you o° er me 15 pretty young boys? And they said, nooo, no, you can do it in Amsterdam but you can't in Munich. Ok, then no show, I said. And so it was

from one moment, I mean entering the room it was clear and empty, clean, and I wanted to do something special.

So we sent an invitation, it was a photo of a hook, nothing hanging, and the name, Interno. That was the invitation, it was spread out to everywhere. The people came into the gallery, only 15 hooks were hanging on the wall, empty space, virgin, real virgin. Name of piece very beautifully engraved, and so after 10 minutes the people were feeling annoyed, nothing was happening... and then the 15 boys came in and everyone was shocked. And the 15 boys were all in black jackets, white T-shirts and one Interno brooch. The people were shocked, they were really shocked, they thought, what now? And the boys knew the name of their piece and exactly where to stand. And then it took maybe five, six minutes before the audience was moving and so one guest said, everybody, let's go! Hey, broke the ice.

So then the people went to have a look, and I had to inform the boys that they couldn't interact with the people... I wanted them to look and not start chatting with them. But they were boys and they started to laugh because—the great thing, what I realized, was that the jewelry was about communication and the communication is the closer you come the more communication there is, there is a barrier, you have a circle. But this work was about the inner part of the jewel, so it was about the hole, there is a hole for nothing, it's an empty hole because a brooch with a hole has no need, so it was a philosophical hole. And inside the piece you could see all kinds of details,

so the people had to go very close, so you were very intimate and that is exactly what jewelry is about. So it was very funny, the boys stood there for one hour and then they took off their jackets and hung them on the hooks, and that was the exhibition for one month after. But that was the opening, for one hour. One hour and that was it.

What was the reaction like from the people, did you hear any feedback?

Ruudt Peters: Well I think in one hour the rumor was already in America what had happened. Everyone was calling ...

Your work seems to transcend itself and its own material in the way you utilize space through exhibition. You sort of gently force people at your exhibitions to approach it in a certain way, you tamper with the approach and you invite them to interact. And I think this is an underutilized opportunity also; other people make the work, and usually stop there.

Ruudt Peters: And that is not true at all! You're right, it's not true that when you make the thing your job is done!

This goes for Ouroboros as well as Interno, from 1994–1995, right? These are both great examples of you taking advantage of an exhibition opportunity to push the work even further. I brought Ouroboros up last time as the “ladders at Marzee” and you said:

Ruudt Peters: Have you heard about my ladder show? What did you hear about the ladder show? [laughter]

Exhibition detail, Ouroboros, Ruudt Peters, 1994, Galerie Marzee, Nijmegen, photo: Winfried Limburg



I heard that you wanted to display the pieces very high and you had these ladders put up and so the exhibition became this social experiment to see whether people would climb the ladders to look at the pieces, or who wouldn't, and it's this very sort of wonderful example of relational aesthetics; the work isn't the object, the work is this test to see whether someone will engage themselves, and this never happens in our field and it's a beautiful thing.

Ruudt Peters: Yeah. The ladders was the most stupid show I ever did. No one was going up ... I forgot that my audience is always ladies above 50 and they never walk up onto a ladder. No one saw the show. They didn't walk on the ladders! They didn't want to go.

And so I related that show as an experience to the weight of the word “jewelry” itself, and what it carries with it, sometimes inaccessible, a precious thing. It's like you utilized this moment of knowing it wasn't going to be easy for them, it wasn't just a simple mistake of you putting up the ladders.

Ruudt Peters: It was not a simple mistake; in terms of philosophy it was the right thing to do. The real thing in Ouroboros was the upper and the under worlds, the upper and the under. So climbing up, you have to present the work between the beams and people had to climb up, that was the only solution.

You know I think you should redo the show. Somewhere else, where everyone is much younger ...

Ruudt Peters: Yeah, well, yeah, maybe, because, well, the show was only one week and then we broke it down and did something else.

I can tell you something about these shows that is really very interesting. I made some exhibitions, Interno with the boys and the big applause, and then Passio, and then Ouroboros came. And with Ouroboros—mostly at the openings they like it and, ohh, it's interesting, but there, no one had seen it, that's one, and secondly, no one understood it, zero. But after, and this is the great thing you know so you can't redo it, it's a time frame thing. At that moment, 1994 and doing this, is something very great. I had just come back from India, all this stu°, dirty,

fingers... but the people only knew from me only beautiful bright things, shiny aesthetics. But then after three or four weeks, I got postcards, written texts of what they were thinking about the exhibition and that they started to understand. And that is what I wanted to say, when I'm working on my own, two years with a body of work, how can I expect that the people who are coming into the exhibition, in two minutes, are following my thoughts?

It's not coming easy to the viewer, one has to show they're invested and be overwhelmed even to have access to it, right?

Ruudt Peters: It's too easy to get it directly. And all the work is never in the showcases and the fact of doing this is that I create distance and respect. So the distance is that maybe you're overwhelmed by the installation so that you get the distance, so then you come closer, but then you keep respecting, you don't start to drape it, you don't start to take it or put it on your body, no, because the whole thing is an interaction, to meet each other in the middle.

Maybe now we can talk about Lingam (2004) again; last time we only talked about it briefly, I brought it up as a project you curated in your own right, which was fantastic because god forbid there was an actual theme to the show that wasn't about where everybody came from... there was a single thing that you asked people to respond to and make work about. So the show was enriched

by the subject matter. Usually it's just, oh yeah, these peoples' stuff looks nice together. This however, was very focused.

Ruudt Peters: Yeah, Lingam was really clear.

And so every response that you got, every piece that you received was just as focused as the subject. So the exhibition respected the integrity of the work, which doesn't happen very often.

Ruudt Peters: It's true, it's true, it's true. Of that I'm very aware. That was the aim. But also something that you don't know is that we had two Lingam exhibitions, one in Stockholm and one in Utrecht. And in Stockholm it was an amazing, huge hall, and the students had to make a pedestal for one lingam. They were all making an interpretation of what the artist was saying. It was amazing. It was one big art exhibition. Interaction.

How many people did you ask?

Ruudt Peters: One hundred twenty-one. I asked for a little bit more but there were less people in the end. Everybody had to make a new piece. There was a lot of love and care presented.

Why did you want to ask so many people?

Ruudt Peters: I wanted to see the diverse situation of what could be happening when you ask so many people. It was for me, first, people I wanted to work with on a high level.

Exhibition detail, Lingam, Ruudt Peters, 2004, Museum Catharijneconvent, Utrecht; photo: Rob Versluis



And secondly I wanted male, female, gay and lesbian people, so I wanted all kinds of diversity. A social experiment of how people look upon the lingam, and then directly people would say a penis and it's not a penis it's a lingam and the lingam is about fertility and the creativity of fertility. So it's a power of energy and that's what I wanted to bring over. And I've never seen an exhibition—what was so strange because when you look at the photos of the show we made three big altars in the middle and we put up an old lingam from thousands of years ago and the small ones were presented around. But I made groups.

So you did the groupings of lingams next to other lingams?

Ruudt Peters: And that made it so strange but made so much energy so there was interaction between lingams and other ones were separate, silent. In the huge hall in Stockholm all the pedestals were white and the hall was white, too, and only the pieces were pling pling; and in Utrecht there was orange and color... The great thing was that—I proposed the Lingam exhibition to the museum director saying, this is what I want, and he sent me back three smiley faces, we'll do it. After that there was a rebellion in the museum! Because it's a museum for Christian art. And in one moment I was talking to the curators and I said, well, listen, this is not working, everyone is talking in the museum that we made an exhibition



of dildos. And I said, I want to come and give a presentation for everyone, even the cleaning lady, for everyone, and we joined all together so I can give a presentation about what this is all about. I give the religious context of fertility related to new life, related to what has been done in the past, and when it was over it was—they loved it, they loved it! It was for me also very important to get them beside me and to bring them in because they were all very curious. And the great thing from the director was that we got them in with voyeurism and they came out with love.

... and that's the heart, the true core of the thing, but sometimes people say I'm provocative and I totally feel that I'm not at all. They say, oh, well, you come with the penis and you come with the Jesus, and I say, yeah, but I feel it like that.

So the difference is that you may be provocative but it is not your aim.

Ruudt Peters: Yeah, because then it's not authentic. When I made the *Corpus* series a lady came up to me during the Munich jewelry week and said to me that I'm a pervert. But I think from that moment I felt comfortable about being a pervert.

Was she angry?

Ruudt Peters: She was angry, she was—and what was worse is that she was a psychoanalyst. And she said, I am not saying that about me but I'm saying that about a group of people. And I thought, hello, can you feel it in yourself? Can you say something about yourself?

Purposefully influencing visitors' approach to your work is an important part of your exhibitions. The last time we talked about *Corpus* (2011), I noted how you were giving part of yourself:

And even in Munich when you gave everybody brooches in line to enter your exhibition, it wasn't just like you were just giving—it was a part of you...

Ruudt Peters: Did you really understand the deeper meaning of that one? I gave everyone—I asked everyone if they wanted a present, and then I gave one, and I said, oh, you want—and I put it on your jacket or whatever, so I put it on everyone. But finally I had this show of the *Corpus Christi* [on Sunday], and in every church on Sunday they give you all the [eucharist]... I never can do it in my whole life again, a giving of a present to someone, because then I kill my whole concept. It was...

And so you do see that act, that day, you doing that, as a work in and of itself?

Ruudt Peters: Yeah. It was such a clear outcome of the whole concept. In the end, I thought, I have to do this, give a part of Jesus Christ, a real part, not the host as a bread, it was really a part of his body. But there is a very nice story, I did it in Amsterdam and I became a guide inside and I said to myself, you can only get in when you have taken one. There was no possibility to get into the show if you didn't receive one. And I said to myself, I put it on your—I don't give it to you—

You had to put it on their lapel?

Ruudt Peters: Yeah. Because the lapel is—so ladies were all, oohh! But a guy came in and he said, I don't wear jewelry, and I said, ok, then you don't get one but then you don't get in. I said, no, you don't get in, and he said, come on, don't be so stupid, and he pushed me away and went through. I was completely upset, I was pissed, I found it rude. So half an hour later he came to me and said to me, can I get one? I said, no, because you don't want one. And he said, yeah, but I looked around at your work and I love it. And I said, OK, now ... maybe we can find each other in the middle.

And so this aspect of you giving, gifting, putting, it was obviously super-specific to the work, and it's also very performative. How much do you think about the performative aspect of your exhibitions, or does it just come when it comes?

Ruudt Peters: It's just when it comes up. And the most important thing is that the line between the message of the work and the performance or the installation has to be clear. Otherwise it's cheap.

Even with work that successfully goes beyond the table or the wall and when the future life of the pieces is considered, other artists aren't saying that's a part of it. But you, with your exhibitions, are saying it.

Ruudt Peters: Yeah, but you don't sell it. I never give my installation away. When someone wants to buy a piece,

they buy the piece, they don't buy the setting, you take it in your brain with you. I think for me—well, we are living in a society of experience. That is not my aim but honestly—I experience something, I take with me and the whole thing is three times bigger than it was because I'm thrilled, I'm spread out, I'm bringing it over to other people and that makes it—yeah, I want to touch you.



Ruudt Peters pinning a brooch to a visitor's lapel during Corpus opening, 2011, Galerie Spektrum, Munich, photo: Young Hee Hong

So the whole thing is enriching for you despite what one may or may not take away. Last time you spoke more about your exhibition theory in general and described it like this:

Ruudt Peters: It's very simple. We are living in a house, and the house is in the street and the street is in the town and the town is in the country and... when you want to put a piece of jewelry in a huge hall, you have to make a definition, you have to make ... to a body, jewelry body, body rhythm, rhythm space, space... So when you look at all the installations, all are related to the inner content

to the piece, so you get the fingertip of the meaning behind what's inside of the piece without explanation, without words, and then there is an action and an interaction from the people to the work and that is a difficult thing because all the works are free, you can grab them and you can steal them, but because of the barrier and the respect, it's a level of respect that comes up, that the people don't do this and walk away.

You show so much respect for your work that in turn the audience can only show the same respect for what you've put out?

Ruudt Peters: In one way or another, it sounds kind of stupid but it's sort of like a religious experience, to get in an exhibition and there is—like *Sefiroth* (2006), there were three curtains, from chamber one to chamber two, and then it's like you open the curtain and on the curtain there is the name, and then it was meditation so you had to go down to the floor and get down on your knees, and that is really religious, you go on your knees and look at the work. I presented the work on meditation pillows, and there were curtains nine meters high hanging down, and on the curtains there were huge letters... you had to go into a new chamber and in the new chamber there was jewelry laying, and the feeling of meditation—even if someone didn't know anything about meditation pillows—but others, they had the feeling, wait, wow, here is something happening. So I am really working with spirit. That one is the opposite of the ladders, but then very workable, people had to really do it.

Tell me more about the body's role in an exhibition.

Ruudt Peters: Well, for me, the body is not there, it's never there. But the appearance of the body is there. So I can't make an outline of the body and say, put a piece of jewelry on it, because I feel that it is killing it. But there are representatives of the body, like the meditation pillow, it says the body has been there, and maybe that's a reflection of that mediation and of the body. For me it's not the direct, strict presentation of the body, but it's the mystery of the body.

For you the body is more about emotion, the spiritual... and exhibitions can help illustrate this.

Ruudt Peters: Yeah, but the exhibitions—you could say that they are the in-between, the mediator. The piece of jewelry, my pieces of jewelry, have a very difficult interaction with the body. They are not easy to go.

But, see, this is what makes you an artist, don't you think?

Ruudt Peters: That is...

That word, "artist," is so uncomfortable for "jewelers."

Ruudt Peters: No... but you understand exactly—I am interested in architects who are really artists, but it's still architecture.

I know also exactly where I am.

3 reviews

2011 Victoire de Castellane: Fleurs d'Excès
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Victoire de Castellane: Fleurs d'Excès

Gagosian Gallery, Paris
March 2 – 22, 2011

Benjamin Lignel

"Ecstasy is represented by two sensuous flowers. Having popped a pill they are utterly uninhibited and expose themselves, sweaty from sexual exertions." So begins the highly evocative description of Extasium Ethero Coïtus, one of ten pieces of jewelry showcased by the Gagosian gallery in its recently opened Paris space. The exhibition, called Fleurs d'Excès (Flowers of Excess), is billed as showing Victoire de Castellane's 'first autonomous sculptural work,' and stands like yet another exclamation mark in her highly successful career as high-end jewelry designer. (After 14 years at Chanel, she was appointed the first creative director at Dior's jewelry department in 1998. Her first one-woman show was at the Orangerie Museum, and paired her creations with Monet paintings.) This show, Castellane's first with Gagosian, is

also Gagosian's first with a jewelry designer. Does this overture—quite unprecedented in the contemporary art world—signal a willingness to embrace jewelry as a *major art*, one wonders with bated breath?

The display is bare enough. Four whitewashed tables occupy, but do not crowd, Gagosian's second floor 'project space.' Two or three pieces mushroom on each one: they are encapsulated under glass domes and are either discreetly top lit or bask in the soft, used light of a dedicated built-in light box. If the domes are meant to evoke cabinets of curiosity, as suggested to me by the gallery clerk, they fail to do so. This scenographic short-hand is all but ubiquitous these days in Paris jewelry boutiques and is gradually losing whatever connection it once had with the accumulation of unclassified



Exhibition view, Victoire de Castellane: Fleurs d'Excès, 2011. Victoire de Castellane, Gagosian Gallery, photo courtesy of Gagosian Gallery/Victoire de Castellane

artifacts by the deep-pocketed social elite of the late Renaissance. Thanks to the gallery's otherwise empty white space, the overall effect is crisp and, were it not for the irregular placement of the minimal tables, might evoke a lab or, possibly, a high-power American gallery's 'project space.'

It helps to see the exhibition with explanatory notes in hand. Indeed, most of the people I saw on the last day of the show spent their time bent over the jewels, eyes darting to and from the lines that explain them. The captions, in two parts, list the materials and dimension of each work (with and without base) followed by the explanatory texts mentioned above. The latter are paragraph-long exercises in symbolic encoding, detailing the correspondences between that plant, this stone, those colors and finishes and the 10 different drug uses that inspired Castellane's exhibits. This briolette diamond, we learn, is a drop of post-ecstasy sperm, while that carmine matte lacquer is inspired by the chinoiserie of opium dens. They read like the passionate evocation of 10 demi-mondaines (hedonistic women) under the influence. Castellane refers to her pieces as 'she' in the gallery's



lush publication and clearly wishes to cast each one of her drug/flower/jewels as distinct feminine personae. She has also given clear instructions that her descriptions not be released into the world, which is a bit surprising: they are only shocking if the word 'sperm' makes you blush or you would sooner pluck your eyes out than read 'crystal meth'. (If anything, I would fault the school-girl didacticism of her texts rather than the supposed debauchery they imply.)

Each of the 10 'flowers' sits on a box—or nest—carved from stone, from which it either erupts (Quo Cainus

Magic Disco, L. Es Delirium Flash, Crystalucinae Metha Agressiva), sprouts (Extasium Ethero Coitus), overflows (Acidae Lili Pervertus) or crawls up (Cana Bisextem Now). These 'stands'—for want of a better word—are designed to erase the jewel's more identifiable concession to wearability and play up the organic, free-style proliferation of each piece (the three necklaces in the show are exceptions: they simply rest atop their base, and are very 'readable' as neckpieces). Castellane's stylistic choices are informed to some extent by the drug she means to represent, while the serial format—10 flowers, 10

drugs—allows the artist to flaunt her creativity and the skills of her artisans by experimenting with different formal and visual styles. This makes for some unhappy results—crystal meth, a surprising association of heavy-handed art déco lines with pop-art decals; LSD, a bloated homage to Nicky de Saint Phalle's swirls of primaries—and some extremely happy ones. To represent ecstasy, crack, opium, heroine and hemp, the artist chose the more 'evocative' sort of flowers and focused on the polymorphous expressiveness of their corolla, rather than the need to show off a center stone. The petals look in turn tumescent or supine, puckered or fatigued, making much of the formal analogy between flowers and genital labia. (The woman-flower identification, as well as the designer's relentless evocation of nature *reconstructed*, bring Lalique to mind: she cites him as a clear role model.)

Castellane's fearless use of bright colors on gold is part of her subversive appeal in the conservative world of French luxury jewelry. One would have to start from 'gaudy' and work up a new lexicon to do justice to the toxic splashes of her fermenting micro-follies. What the pieces lack

in scale, they make up for with an overabundance of formal twists and colorful turns, born of excessive craftsmanship. The extensive use of lacquers, matt or gloss, sparkles, real or fake, texture, grainy, veinous, crinkled, on the clenched folds of her vegetation keeps the eye in a perpetual state of gasp. It fascinates and petrifies, as only such a concentration of effects can. It is, in short, spectacular craft.

Is this the reason she is shown at Gagosian? Certainly the exhibition holds its own—does so very well, in fact—compared to the Sugimoto photographs shown in the main gallery. Nor is it the outcome of a behind-the-scene alliance between contemporary art's finest and fashion royalty (read: Dior and behind it the luxury behemoth that is LVMH). Castellane funded the show herself, thus side-stepping the

danger of having it dismissed as a vanity stunt.

The question, in the end, is less about jewelry's legitimate presence between white walls and about what it means to see it in this context. For starters it means bigger access: more people will have walked up Gagosian's stairs than would ever dare push open the door at Dior's flagship. For all the commodification of contemporary art—or possibly because of it—high-end art galleries strive very hard to look like public institutions. This 'museification,' meant to suggest that galleries are temples to art rather than commerce, makes it comparatively easy to visit them. Four ladies from the posher sort of crowd were there that day but also five students from the Parisian school of contemporary jewelry (AFEDAP). Both groups of visitors gave the



jewelry the type of scrutiny that few artworks command. This has to do, I believe, with the odd mix of technical prowess and visual audacity of the collection, making novelty and craftsmanship the subject of our wonder.

These are not criteria usually applied to contemporary art. They come from traditional craft and defined the rules of engagement between the bigger luxury houses until the 1930s. In fact, the glass domes, the white tables, the tall reception desk do not really erase the show's affiliation to haute-craft, nor do they manage to blur the distinction between craft and art. There is a discursive attempt to do so, however, and the main casualty, on the craft side, is wearability. I was informed at the desk that buyers were collectors from the art world, rather

than the fashion or luxury world, and that the pieces were pointedly 'not necessarily meant to be put on.' This strategy echoes recent development in contemporary jewelry and assumes that function weakens the work's bid for respectability. It encourages the production of a new typology of objects: predicated on use (a ring, a necklace, a bracelet; objects for the body), they must remain unused to deploy their weird kind of magic.

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Performance view, Exhibition in Motion: Objects Performed, 2011, dancer Ricki Mason with Rachel Timmins' Growth One, Bellevue Arts Museum, Bellevue, photo: Dana Cassara

Exhibition in Motion: Objects Performed

Bellevue Arts Museum, Bellevue
May 28, 2011

Gabriel Craig

Exhibition in Motion: Objects Performed took place at the Bellevue Arts Museum in Bellevue, Washington, on the evening of May 28, 2011, in conjunction with the Society of North American Goldsmiths (SNAG) conference. Objects Performed was a marked shift in the format of SNAG's annual Exhibition in Motion from a runway fashion show to an extemporaneous dance performance. The 40-minute performance was curated by Stephano Catalani, Venetia Dale and Tia Kramer, choreographed by Amelia Reeber and featured the work of 25 artists and 10 professional dancers.

Inherent in both dance and performance art is a thematic relationship with the body, a theme also shared by jewelry. Despite this relationship, performance has been

conspicuously underexploited and underexplored as a strategy for contemporary jewelry. (There are, of course, notable exceptions: the work of Yuka Oyama comes readily to mind.) The importance of Objects Performed lies in its institutional endorsement by SNAG and its location at the Bellevue Arts Museum, a museum with a national reputation for excellence in art, craft and design. This endorsement does not in itself make the work a success but it signifies that performance has come into the view of mainstream contemporary jewelry. Objects Performed stands as a landmark of performance's arrival upon a national jewelry stage.

While the use of performance was a milestone for the field, Objects Performed was marred by serious logistical failures. The foyer of the

Bellevue Arts Museum was chosen as the venue, which by the start of the performance was clearly folly. Crammed with over 450 audience members, the space was simply not adequate for the number of attendees, most of which were forced to stand at floor level, resulting in a largely disenfranchised and uninterested audience who did not have line-of-sight to the performance. The ability to physically view a performance must be seen in any context as nothing less than crucial, though admittedly this failure did not affect the artistic merit of the performance.

The number of people and entities that came together to realize the work made Objects Performed necessarily experimental. In the performance, the choreographic vision of Amelia Reeber could be felt most strongly, especially in the decisions to make the performance improvisational and to only allow the dancers to see the objects for the first time at the performance itself. From the outset—with the cartoonish boinging sound of springs and suspenseful horror strings—the musical soundscape



played a central role in governing the movement of the performers. The tempo, tone, timbre and emotive quality of the sound became an under-billed yet crucial third pillar of the work along with the dancers and objects. The soundscape had clear stylistic divisions, marked by silence for several moments. Each time the music stopped and returned it announced a new act and direction in the work.

The performance could be characterized by its repeating themes. First among

Performance view, Exhibition in Motion: Objects Performed, 2011, Bellevue Arts Museum, Bellevue, photo: Vlna Rust

for use. It was the natural history museum vignette of man making fire, inventing the wheel or tying stick to stone. It was primal, intuitive and powerful. The clues embedded in the objects themselves facilitated their performative use but the conclusions were reached only with attention and contemplation.

The action built slowly toward the audience from the back of the stage onto the floor, and eventually right on top of the first row. Once the space was fully explored, multiple focal points developed, making for a disjunctive visual experience that was only heightened by the musical score.

these were the crisply executed gestures by a focal dancer that slowly built through the ensemble until as many as eight dancers echoed the original movement.

Often, there were two or three distinct groups interacting with separate objects, creating a call and response within and among the groups. Some of the most successful moments of the performance took place as two performers negotiated an object as if trying to figure out its proper mode

Each dancer moved with a determined seriousness of purpose. The objects were used in a slow, methodical and contemplative manner. In contrast to the banal intuitive experimentation, comedic gestures punctuated the performance, proving the creativity of the dancers through their improvised use of the objects. Most memorably Rachel Timmons' Growth One was adored before being abashedly defiled and Joe Casey Doyle's Curling



Performance view, *Exhibition in Motion: Objects Performed*, 2011, Bellevue Arts Museum, Seattle, photo: Dana Cassara

Collar was dropped from a second-story portal. The dancers returned to several objects multiple times, including Chelsea Culp's *Reason Where it Comes From* and Jessica Pizana's *Encased*, while other objects including Auburn High School Collaborative's *Inclusion* and Kristi Sword's *Chain Pen* enjoyed long periods of use within the work. Still other objects were used only briefly or else ignored entirely: certain objects are more conducive for performance than others.

The decidedly and unapologetically intuitive performance was a stark contrast to many of the tightly crafted objects used by the dancers. This

created a palpable anxiety in the audience, stoked by the discordant musicscape. The most palpable source of tension, however, was the subservience of the objects to the dancers. The intentions of the object makers were all but erased; the objects became mere props. This was activated most spectacularly by the dancers' violation of the objects. Objects were thrown, twisted, torn, shaken, stretched and knotted. The dancers' level of removal from the fabrication of the objects allowed them to explore the objects to a degree that jewelers would never dare go, of course to the horror of some in the audience. But this was boundary breaking; it was experimentation at its most

appreciable. Only performers detached from the dogma of the art object could have pushed the limits of an object quite literally to the breaking point. For the viewer, only the intention of the dancer and the emotive quality of the music remained visceral. The object became an abstract conduit. For an audience composed largely of makers and jewelry enthusiasts this was a difficult aspect of the performance to process. For autonomous jewelry objects—each with its own story, and its own intention and ego—the performative structure of the work resulted in a marginalization of each object's potency.

Craft media, including jewelry, with its history of marginalization certainly does not like to be suppressed by any other artistic mode, even if it is an invited partner. However, this was the reality of this particular collaboration. The decision by the curators and choreographer to present an extemporaneous work meant that the objects would only receive passing consideration, rather than careful and intentional reverence. Ultimately, the decision to place the dancers' intention at the center of the work presented a proposition to the insider audience; to consider their work as capable of being supplemental, rather than an artistic end in and of itself. While a distasteful proposition to some, it is notable for its divergence from the party line. Supplementality is but one strategy and perhaps a future work in this vein could be more equitable. *Objects Performed* asked the question, what can performance offer to jewelry? Without seriously entertaining the

opposite question, what can jewelry offer to performance? In the future, by commissioning makers to create works that challenge performers and are built to withstand strenuous use, the objects could take on a more equitable role in the performance. Also, set choreography, or else makers helping to shape the choreographer's vision early on, could also help create a more unbiased collaboration.

For a medium and a field that is desperately seeking strategies to project itself into the future, *Exhibition in Motion: Objects Performed* was a compelling proposition. It was a credible effort that opened new avenues for exploration, and therein lies the true achievement of the work. One can only hope that there will be future works to follow this one and that lessons will be learned from this work's shortcomings and logistical failures.

This text was first published on AJF on July 16, 2011, under the title *An Imperfect Yet Compelling Proposition* (www.artjewelryforum.org/exhibition-motion-objects-performed). It has been slightly edited for this version.

Crafting Modernism: Midcentury American Art and Design

Museum of Arts and Design, New York
October 12, 2011 – January 15, 2012

Damian Skinner

Crafting Modernism is an exhibition with major ambitions. The fourth in a series of shows organized by the Museum of Arts and Design (MAD) in New York as part of their History of Twentieth-Century American Craft: The Centenary Project, this exhibition explores the role of the handcrafted object in the period 1945 to 1969. It is a great story, which not only takes in the heyday of studio craft, but encompasses a period when craft—on the back of a wider fascination with the handmade—was a real player in many forms of modernism unfolding in America. According to co-curator Jeannine Falino, writing in the catalog, “The most significant development explored in this exhibition is the arrival of the crafted object as an aspect of modern art.” This is a big claim and one the exhibition doesn’t always come to terms with.

The exhibition begins, on the fifth floor, with the 1940s and unfolds with due regard to environments. There are, for example, displays intended to evoke the retail stores of companies like Herman Miller, whose Textiles and Objects store opened in New York City in 1961, bringing together textiles (Alexander Girard, Lili Blumenau) and furniture (George Nelson, Sam Maloof) and demonstrating how important the domestic environment was as an arena in which modernism in its widest sense (not just modernist art) fought its battles. Another display called “Craft in the Modern Interior” refers to the post-Second World War boom in handmade objects in domestic spaces, “giving a sense of individual style to American homes that were often in new cookie-cutter suburbs.” Here a textile panel by Ted Hallman hangs alongside a chair by Evert Sodergren, a coffee table by



fig. 1 Exhibition view, *Crafting Modernism: Midcentury American Art and Design*, 2011, foreground work by Moshe Zabar, Museum of Arts and Design, New York, photo: Ed Watkins, courtesy of the Museum of Arts and Design

George Nakashima, a side table by Edward Wormley, a sculpture by Isamu Noguchi and a sculptural relief by Earl Pardon.

While valuable as a gesture beyond the museum, to what we might call the daily life of modernism, these displays are also in a sense lifeless, too much the museum and not enough the shop floor or lounge. In the reconstruction of Textiles and Objects, the objects are lined up and spaced apart in a way that is all about the white cube and not much about the commercial retail space. Similarly, the modern interior evoked here lacks substance. I was left with the question, would such objects actually ever come together? Which is another way of asking about economics and taste—how rich would you need to be to own all of these? Would they actually be found together in a room? In a cookie-cutter suburban house, a fabulous case-study house, or a modernist apartment in New York? The museum acknowledges the domestic quality of modernism—its location in the living room, the everyday—but then undercuts its emphasis on this character by not taking its critique seriously and turning the objects into tastefully displayed applied arts.

There are aesthetic categories on the fifth floor, too. ‘Religion, spirituality, and symbolism’ addresses religious institutional patronage for craftspeople, and the way that others used religious or symbolic subjects and motifs, including references to indigenous art. This is a bit confused, since primitivism (the adoption of indigenous art in western art) is not

driven by the same agendas as making a Torah crown. In one case, a glass angel sculpture by Edris Eckhardt sits next to a cruet and chalice by John C. Marshall, [Shaman’s Necklace](#) by Ramona Solberg, a sculpture by Richard Pousette-Dart and a Torah crown by Moshe Zabari (fig. 1). Solberg’s necklace is not religious in anywhere near the same way as the Torah crown or the chalice. It is not an object for use in religious ceremonies by a shaman, but is instead an example of modernist primitivism, referring to the power of jewelry—charms and amulets. The primitivism of the ceramics (Robert Sperry) or fabric (Jim Kaneke) is only spiritual in the most general sense. As the wall text puts it, “In the hands of these artists, crafted objects, already imbued with the human touch, become carriers of the human spirit.” This is very general and risks losing any sense of the historicity of these objects, the various forces that shaped their production and their reception. Primitivism, for example, is not about the human spirit, but a response to a set of artistic and social questions that gave it a specific utility in the 1940s and 1950s.

The other aesthetic category is “Biomorphism,” which, according to the wall text, “is typified by undulating lines and curved forms that mimic nature and the human body.” Biomorphism started in art, we are told, and then moved to craft and design. This feels somewhat cursory. Nine objects (one painting, one textile, two items of furniture and five ceramics) are used to explore this theme, which was a major movement at the time.

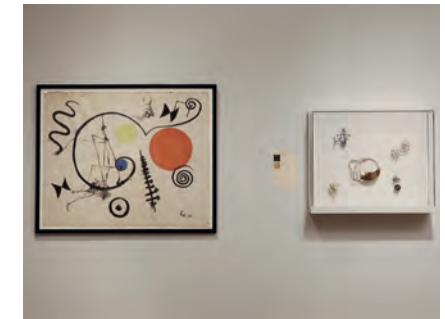
The other categories on the fifth floor are “Woodworkers,” “The Design Firms,” “Collaboration with Industry,” “Craft in Production,” “The Handmade Look,” “Craft in the Modern Interior,” “Crossover in Art, Craft and Design” and finally “Jewelry and Enamel in the 1940s and 50s.” Some of these thematic displays are excellent. “The Handmade Look” deals with the appropriation of signs of craft in industrial design, and raises all manner of interesting ideas about how the crafts could fit into the modernist interior. There is no problem imagining that anything from “Craft in the Modern Interior” could go with anything from “The Handmade Look.” Which does point out something interesting about this exhibition—that as you move around the galleries, you begin to get a sense of wider aesthetics, the look, the style and the issues of an entire postwar period.

“Jewelry and Enamel in the 1940s and 50s” contains about 14 pieces of jewelry, almost all of them in two wall cases. The introductory text isn’t particularly interesting, more sociological in flavor than suggesting

what is at stake in jewelry of this period, or exactly how this jewelry is modernist. (It talks about artists making jewelry, the dates and names of those who did, and others who were jewelers exclusively.) In one case is work by Bertoia, Cooke, De Patta, deFeo, Wiener, Wilson, Ziegfeld (fig. 2). It is linked by its interest in space, often using wire, a kind of general aesthetic of abstraction or biomorphism, and the predominance of silver. John Paul Miller has a scarab necklace in its own case, with no information about how it is modernist, and then there is a third case with Craver, Falkenstein, Kramer, Smith and Calder in it (fig. 3). This is more powerfully a case of jewelry connecting with art—especially surrealism. But through all this, there is nothing about precisely what the modernism of jewelry might be.

And overall, there is little about what modernism is in anything other than a stylistic sense. Here’s what I could pick up in the absence of a text specifically addressing this issue: undulating lines and curved forms that mimic nature (biomorphism); the human spirit

fig. 2 (left) & fig. 3 (right)
Exhibition view, *Crafting Modernism: Midcentury American Art and Design*, 2011, Museum of Arts and Design, New York, photo: Ed Watkins, courtesy of the Museum of Arts and Design



and spirituality; overt signs of the handmade; natural materials, irregular textures, forms, colors; production and industrial processes; “Simple, traditional forms that brought out the natural beauty of the wood” (from the “Woodworkers” wall text). We are told that modernism was made “warm and livable through the use of natural materials such as ceramics and wood, and the incorporation of simple, often playful motifs,” in a wall text from “The Design Firms.” This modernism is also strangely untethered from history. There is no mention of what comes before, nothing about the Arts and Crafts movement, for example, or the earlier kinds of modernism (the International Style, the Bauhaus) that the mid-century modernists in America were developing in their flirtation with craft.

Indeed, moving through the galleries, it begins to feel to me as if the exhibition is trapped: the objects aren’t art enough to be treated totally as autonomous artworks (and thus lined up as exemplars of the various ‘isms’ that form the roll call of modernism), and there is no interest (from the museum, or the makers, who want to be cultural players) to have them be released as craft and design. It is as if MAD knows this isn’t really art, but is too ambivalent about what this means to set these objects free. Treated like this, modernist craft becomes a poor version of the art that you would otherwise see if you went to MoMA. (The actual art in *Crafting Modernism* makes this point too, being examples of lesser works by major figures.)

The fourth floor pushes the story forward in time, into the 1950s and 1960s. Interestingly, this part of the exhibition helps make clear the split that I could sense beginning to develop on the fifth floor, the point where art, design and craft go their separate ways. It happens in the section called “Craft is Art is Craft,” which is supposed to show how artists started exploring the sculptural qualities of their media. Sam Maloof’s cradle cabinet makes the split totally clear when compared with the objects by Lucas Samaras and Richard Artschwager, neither of whom is interested in craft – which means neither wishes to fetishise his materials or skills in the way that craft does (fig. 4). While they are using plywood, laminates, wool, etc, this isn’t craft: it is sculpture. James Melchert’s *Leg Pot I* (stoneware, lead, cloth) or Ka Kwang Hui’s *Form* (earthenware) aren’t focused on the materials from which they are made. The exhibition literally splits down the middle—craft on the left, and art on the right. While the wall text insists on using headlines like “Blurring the Boundaries;” the work shows anything but that actually happening. The Peter Voulkos works still hover around craft, but are moving somewhere interesting, but Claes Oldenburg’s *Giant BLT* has nothing in common with Trude Guermonprez’s *Banner*, which is craft (fig. 5). Walk back to the left side of the gallery, and it is stunningly clear that what you see is craft—not art, even if some of the potters are working in a large scale. The references are entirely different, the material means something, the history of the practice is still in play, the aesthetic is totally modernist—organic, abstraction, nothing like where



fig.4 Exhibition view, “Craft is Art is Craft,” *Crafting Modernism: Midcentury American Art and Design*, 2012, Museum of Arts and Design, New York, photo: Ed Watkins, courtesy of the Museum of Arts and Design



fig.5 Exhibition view, “Craft is Art is Craft,” *Crafting Modernism: Midcentury American Art and Design*, 2012, Museum of Arts and Design, New York, photo: Ed Watkins, courtesy of the Museum of Arts and Design

the art on the other side is going. I’ve never seen this issue so clearly delineated before. It is a revelation, although not one the exhibition intends you to experience.

Whereas all the objects on the fifth floor belonged to the same world, the same space, the same domestic environment and the same time period, suddenly these objects—the crafts—seem like they don’t belong

anymore. Craft seems out of time, or periodicized in a way that the art side isn’t. The label says that *Falling Blue* by Harvey Littleton “celebrates the sculptural as well as translucent possibilities of the medium,” yet the actual sculptures around it show that there is nothing sculptural about it at all—or nothing sculptural in the sense of contemporary sculpture practice in the 1960s. Thomas Lynn’s chair “straddles the sculptural and

the functional,” but only if sculptural means immediately postwar. Indeed, craft is only rescued from this ghetto by the display called “Surrealism and Humor” (Ken Cory’s Tongue) and in the “California Funk” section. Here craft gets to be connected to its moment, exploring issues and aesthetics that have some urgency. Notably none, or very little, of this work is about materials or skills. Rather, those things are used in service to bigger issues.

On the left (craft) side of the gallery, there is a section called “Jewelry in the 1960s,” which is actually all about technical developments—lost wax casting, which was revived that decade, and then electrochemistry. This work, by jewelers such as Paley, Watson, Winston, Lechtzin, is positioned in terms of how it is made, not in terms of its connections to the wider world. In a sense, craft is severed from time and history. Something very different happens on the right (art) side of the gallery. The jewelry here is featured in a section called “Voices of Protest,” suggesting William Clark’s Police State badge is about the Vietnam War, or J. Fred Woell’s The Good Guys is a turning away from failed or dead heroes, such as John F. Kennedy or Martin Luther King. Garry Knox Bennett’s Little Flower Pipe (1968) is fabulous, a perfect conjunction of craft and social desires (fig. 6).

The catalog works hard to assert the claim that art and craft dissolved into one another, which is probably the issue I would most disagree with, especially after seeing the exhibition. On the evidence, craft and art, by the late 1960s, had turned into two very

different things and this happened despite the rich interaction at the heart of modernism in the 1940s and 1950s. Falino’s claim that the crafted object arrived as an aspect of modern art is disputed by the exhibition she has co-curated—not at the level of individuals, many of whom do actually complicate the relationship, but at the level of infrastructure or practice. Glenn Adamson gets it right when he writes in his essay that “The history of the movement’s institutionalization, therefore, serves as both an inspiration and a cautionary tale.” In hindsight, quite a bit was lost when craft became constituted as a single field (as Adamson puts it).

In her essay Falino writes that “Long subservient to an artificial hierarchy of the arts that had been established in the Renaissance, the handmade object underwent a paradigm shift in the postwar period to become an assertive form of artistic expression.” She’s right, but what has been achieved by the end of the 1960s is not craft attaining the rarefied heights of art, but something that, ultimately, seems a more ambivalent achievement. What Crafting Modernism demonstrates, at least for me, is that the crafting of modernism was not quite a success. Certainly, if craft was a player in the 1940s and 1950s, this exhibition demonstrates precisely why that wasn’t true by the end of the 1960s.

On final reflection, I wonder if what Crafting Modernism opens up is the possibility that we can no longer clearly see the role of craft in the postwar period, since we always impose a cluster of issues from the



present (is craft art or not?) onto the evidence of the past. Much of this exhibition suggests that craft and its relation to art and design is our problem, not a concern endemic to the postwar period. They didn’t worry about it, but we do—and in our worry we impose a certain awkward framework onto the period itself, which makes us less able to see what’s going on. Craft was not, in the 1940s, a kind of backwater practice. To be a craftsman was to be right in the center of the action, at the heart of modernist experiments. If we accept that is true, then Crafting Modernism becomes a project that, in asking the questions it does, becomes less alert to the lessons that modernism might offer to our understanding of craft and its possibilities in the twentieth century.

This text was first published on AJF on April 6, 2012 (www.artjewelryforum.org/node/2232). It has been edited down for this version.

fig.6 Exhibition view, “Voices of Protest,” Crafting Modernism: Midcentury American Art and Design, 2012, Museum of Arts and Design, New York, photo: Ed Watkins, courtesy of the Museum of Arts and Design

Joyaviva: Live Jewellery from across the Pacific

RMIT Gallery, Melbourne
February 10 – March 24, 2012

Meredith Turnbull

The Joyaviva exhibition at RMIT Gallery features objects, jewelry, film projection and related printed materials all under the inclusive moniker of 'Live Jewellery from across the Pacific.' However it is much more than a discrete thematic exhibition of contemporary wearables by 23 artists from Australia, Chile and New Zealand. It is part of a larger Joyaviva project that spans the physical realm through exhibitions, as well as various online networks and intimate dialogues between makers and wearers alike. The project boasts a website (www.joyaviva.net), Facebook page (www.facebook.com/pages/Joyaviva/256472857758637) and a growing archive of participants' stories. This archive takes the form of commentary, articles, blogs and tweets about aspects of contemporary jewelry and design and is compiled from participant contributions that include

jewelers, academics, critics, viewers and readers. After its first iteration at RMIT Gallery in Melbourne the exhibition will continue to tour to UTS Gallery in Sydney, Objectspace in Auckland, venues in Bolivia and Mexico City, and Santiago and Valparaiso in Chile.

The Joyaviva project has been developed and established by Australian curator and writer Kevin Murray and is associated with the Ethical Design Laboratory, a research area of the RMIT Centre for Design at RMIT University. As mentioned, the project takes as its impetus an exploration of the notion of 'live jewelry.' According to Murray, in his catalog text for the Melbourne exhibition, live jewelry consists of objects that have a 'life as a device for sharing hopes and fears' and it is through these objects that connections



Exhibition view, Joyaviva: Live Jewellery from across the Pacific, 2012, RMIT Gallery, Melbourne, photo: Mark Ashkanasy

and relationships between people and cultures can be unraveled and explored. In bringing certain objects together to explore the notion of 'liveness,' the exhibition effects a revival of interest in the possible social, personal and political dimensions of jewelry as a way of re-engaging the power of jewelry outside an overtly commercial, or as Murray suggests in his catalog, 'technocratic' context. The rationale for the project is also inspired by, as Murray notes both in the catalog and on the project website, 'a new wave of jewelers whose focus is the world outside the gallery.' The artists commissioned to contribute to this exhibition were encouraged to create a charm or device that reflected place, personal histories and beliefs. Individual artworks have an intended use, loosely related to luck or protection and a set of instructions on how to activate them. The artists' intentions for their device are explained in greater detail on the project website.

It is evident from the catalog essay and further articles on the website that *Joyaviva* coincides with and follows the rise of ethical and sustainable evolutions within contemporary jewelry and the sphere of art more broadly. It is also perhaps this aspect that explains the project's association with the Ethical Design Laboratory at RMIT. Within the immediate context of contemporary jewelry this ethical dimension would include the growth of industry initiatives and organizations such as the Fairtrade and Fairmined hallmark for gold in the United Kingdom, the United States' and Canadian greenKarat and Oro Verde in Colombia. In many ways *Joyaviva* seems to advocate a particular type of

slow jewelry movement. Slow jewelry in this sense relates to current sustainable and ethical trends that are evident more broadly in the field of craft, in particular efforts to reclaim the processes of production and to revive concerns of self-sufficiency and sustainability. These ideas are explored in recent times by American author and sociologist Richard Sennet in his 2008 book *The Craftsman*, and by Matthew Crawford, American writer and research fellow at the Institute for Advanced Studies in Culture at the University of Virginia, in his 2009 texts *The Case for Working with Your Hands* or *Why Ours Work Is Bad for Us* and *Fixing Things Feels Good* and *Shop Class as Soulcraft*.

Through its investigation of 'liveness,' the *Joyaviva* project reassesses values of preciousness in wearable artworks and poses answers to serious questions about the sourcing and use of materials. It also attempts to address the idea of jewelry as a form of social design. While an understanding of sustainable and DIY (Do It Yourself) movements may be vital to the conception of contemporary ethical jewelry, these ideas are a more recent dimension within the longer history of social design. This history details, among other things, objects, clothing, urban, graphic and architectural design typified by works within movements such as Russian constructivism, Bauhaus and De Stijl, as well as other moments within the avant-garde and modernism.

The works brought together for the *Joyaviva* exhibition at RMIT gallery share this emphasis on ideas of liveness and social design and, for the most part,



a scale appropriate to be worn on or adorn the body. This is, however, where the consensus between objects in the exhibition ends, as there is no cohesive aesthetic across the number of featured artworks. There is however consistency within the exhibition's display as most objects are attached to sections of cream felt and hung on the wall at equidistant points around the room. The walls have been painted a dark green and covered with a black fabric mesh grid. Individual pieces are interposed with notes, photographs, wall labels and fake flowers. The exhibition design also includes a wall projection of documentary video footage from the associated projects and a table and chairs in the center of the room that provide a research space to sit with folders of compiled information about the artists and their creations.



The featured works are highly individual and their purpose and appearance is clearly drawn from several different cultural and aesthetic traditions. In most cases the materials of the individual artwork literally indicate its use or applied function and natural materials feature alongside more industrial or manufactured ones. Although discrete pieces appeal for different reasons, there is no overt attempt to engage with specific prevailing or historical notions of beauty. Perhaps it is even the intention of the exhibition to disrupt some of the more traditional narratives of contemporary jewelry. Here the focus is on individual histories, the personal value and appeal of particular objects and their potential activation.

However there are particularly aesthetic, as well as conceptually engaging, artworks within the exhibition, such as Matthew McIntyre Wilson's (Wellington, Taranaki iwi) Price of Change comprising exquisite brooches constructed from found coins. These are activated by the station of Athfield Architects wearing the pieces to distant lands and whose function is, as the website suggests, to 'carry forward the connection with a workplace after leaving.' Blanche Tilden's (Melbourne, Kiama) elegant minimal pendant necklace charm The Harder I Work, the Luckier I Get includes a section of a 24-karat gold bullion ingot (from gold dust gathered from 20 years at the bench) and a grating file. Its function is to provide a moment of inspiration against the odds and is activated by reciting the words of the title and grating gold dust from the ingot. Caz Guiney's (Melbourne) Charm-ID Card, fabricated from a plastic ID card, leather lanyard and gold 24-karat gold leaf, confronts the obstacle of bureaucracy when the host leaves traces of rubbed gold on their chosen institution.

Other moving and highly socially engaged projects are contributed by New Zealand-born Melbourne based artists Roseanne Bartley and Jacqui Chan. Bartley's memorial amulets, One More for the Road, are created from found car fragments and function to promote road safety awareness; they are activated by charging and using the amulet with your vehicle. Chan's brooch from Host A Brooch, constructed from river stone, rubber and silver, is an example from her series of brooches

that function to, as the website puts it, 'produce new experiences and connections between wearers and their urban surroundings in post-earthquake Christchurch.' Loaned to participants, these pieces are activated by documenting the wearers' experience while walking through Christchurch's changed environment.

There is something undeniably utopian about the Joyaviva project rationale that permeates through the artworks and the growing dialogue surrounding the project and its ethical concerns. In 2011, Murray delivered the paper 'Aesthetics versus Ethics: Judgement Day for Contemporary Jewelry' at the SNAG jewelry conference in Seattle in the 'Nothing if Not Critical' forum. Both this paper and the catalog for Joyaviva posit 'ethical metalsmithing' as Murray terms it, as a much-needed ethical turn in the field of jewelry. Both texts directly and indirectly call for an overhaul of prevailing aesthetic values in contemporary jewelry, not only for the purpose of social and environmental change and awareness but to provide an opportunity for new aesthetic principles to emerge in place of prevailing ones. In 'Aesthetics versus Ethics,' Murray identifies 'agitprop,' 'microsocial' and 'poor jewelry' as three new categories of production through which jewelry can approach political issues as well as social relations.

Both Joyaviva and 'Aesthetics versus Ethics' are provocations. What is also implicit within these provocations is the theme of place. The Joyaviva project shifts focus from Europe as the center for the aesthetic and conceptual

development of contemporary jewelry to the Pacific axis between Australia, New Zealand and Latin America. In shifting focus, Murray offers viewers an alternative discourse through these sites of cultural production.

Very like relational artworks from the 1990s and beyond, such as works by French visual artists Sophie Calle or Pierre Huyghe, *Joyaviva* relies heavily on principles of communication, activation and participation. In fact, *Joyaviva* explores, through the field of jewelry, many of the ideas outlined by French curator and art critic Nicolas Bourriaud in *Relational Aesthetics*. Similar to Murray's concerns regarding the current technocratic context of contemporary jewelry, Bourriaud notes that these days, 'communications are plunging into monitored areas that divide the social bond up into (quite) distinct areas' (Bourriaud, 8) and continues to suggest that the 'social bond has turned into artefact.' (Bourriaud, 9) Many of Bourriaud's essays explore the work of artists who seek alternative modes of representation, new ways to remake relationships between people and artworks and new approaches to social bonds. But as New York-based art historian and critic Claire Bishop and academic Toni Ross have since acknowledged, despite high levels of social engagement, relation practices are not necessarily democratic. The field of jewelry is ideally placed, because of its inherent aspects of activation through adornment, to provide a commentary on relational concepts, to build and reveal social connections that may well be, for this moment, antithetical to aesthetics of seduction.

Joyaviva the exhibition, much like the movement of artworks it promotes, requires time and patience in the exhibition experience. Initially, the viewer, embedded in the gallery space, cannot help feel somehow peripheral to these personal and intimate exchanges. In surveying some of the objects, despite the inclusion of video, photographs, notes and didactic panels, it is difficult to appreciate the complexity of these works and indeed the project itself, without at least some prior knowledge of *Joyaviva*'s intention and purpose.

Joyaviva capaciously embraces themes of liveness, preciousness, place, exchange and luck. Despite the intriguing nature of the artworks in layering the jewelry with images and with the more personal project collateral, the overall effect of the exhibition design is of a highly provisional community project. While a white cube space is certainly not required for the viewing of all works of art, this dense approach to looking, with its multiple layering of material and saturation of information, can paradoxically inhibit contemplation. In many ways it seems that there is too much detritus to provide an active, communicative space, with a clear discernible narrative. The low light setting, required for the accompanying video projection and exacerbated by the dark green walls, at times compromises the available light for viewing individual pieces. This is an unhappy darkness when considering the sensitivity and lightness of touch of the overall *Joyaviva* project.

But maybe this is the point of the *Joyaviva* exhibition: that as viewers we must sacrifice our current desire for a singular, unifying aesthetic approach in order to allow the space for other voices to emerge. In order to depart from the aesthetic of international contemporary jewelry—as defined by the field's powerhouse exhibitions such as *Schmuck*, Munich's jewelry galleries and European aestheticism—a shock may be exactly what is required here. This may also explain the lo-fi and provisional nature of the overall exhibition design. The *Joyaviva* exhibition will continue to tour to UTS Gallery in Sydney and other venues. In doing so, the project may find more space and opportunity for the sustained contemplation of individual pieces and for the depth and complexity of the *Joyaviva* project to emerge naturally over time.



Exhibition view, *Joyaviva: Live Jewellery from across the Pacific*, 2012, RMIT Gallery, Melbourne, photo: Mark Ashkanasy

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On Display

March 6 - 12, 2013

If jewelry (contemporary or not) is best appreciated during quiet one-to-ones in the dressing room, the Munich jewelry week is not it. Any jewelry exhibition must contend with the constraints of the medium—pieces tend to be small, and the display must (1) focus visitors' attention on small objects housed within large spaces, and (2) ideally allow visitors to touch the objects on display but not walk out with them. On top of these logistical issues, curators and jewelers need to rise to the specific challenge of showing work during *Schmuck* to a crowd of über-informed peers. Bigger spaces and stiffer competition are forcing them to create memorable displays, and the plethora of exhibition programs of 2013 was no exception. It offered a number of singular exhibition formats, ranging from the most conventional (the *Schmuckszene* pavilion, with side-lit vitrines following the best anthropological tradition) to the most dematerialized, post-object proposition (the RCA poster show lining the trees outside the Pinakothek der Moderne). In short, the Munich jewelry week has become a testing ground for new exhibition strategies.

For all their ingenious presentation setups, the ambition of most exhibitions was simply to show objects rather than to provide the means to reflect on these objects or weave a curatorial narrative that went beyond "I did this, and I am showing it to you." Encouraged to emancipate themselves from the old and the tried, organizers seemed quite happy to let work creep up the wall, hang on wires, and show up in old suitcases, under glass domes, or on flip-down bus trays. However, "impactful" does not always translate into "meaningful," and we often wondered how much control and understanding curators had over the environments they set up and whether those environments actually did the work a favor. When a series of necklaces is shown side by side as they would be in a high-street window, is this an intentional, tongue-in-cheek reference to lowbrow merchandising or simply the expression of hand-me-down thinking habits? Is display something that is added to the object in order to satisfy a logistical problem (such as showing small objects in a large room) or to give meaning to the "intermediate" space in which jewelry finds itself after it has left the workshop and before it is claimed by its future owner?

The range of exhibition setups reflects the field's ongoing negotiation with both its heritage (as an applied art concerned with making wearable, sellable objects) and its other expectations (as a reflective practice producing collectable artistic statements). The following case studies, we felt, stake a clear position regarding exhibition setup.



Exhibition view, *Lunatic Swing*, 2013, Kunstarkaden, Munich, photo: Mirrel Takeuchi

Lunatic Swing

Kunstarkaden, Munich

Neuer Schmuck für die Götter

Staatlichen Antikensammlungen, Munich

Susan Cummins

In Lunatic Swing, jewelry was presented on a luminous white, undulating, fleshy surface made of stretch fabric that created a series of passageways. The white walls were soft and tactile, but here and there a sharp-edged square would elbow its way to the surface. These four-cornered, angular shapes played the role of pedestals in this distorted white cube. Many, but not all, of these flat spaces featured jewelry by the six artists organizing the show: Attai Chen, Songho Cho, Carina Chitsaz-Shoshtary, Laura Deakin, Melanie Isverding, and Emma Price.

This was the most ambitious constructed environment I saw during my visit to Schmuck 2013. It attempted to change how the viewer interacted with wearable work by changing the room entirely. Attai Chen told me that this space was so unfriendly to jewelry that the group decided they needed to drastically change it and create a less distracting and more intimate environment. They wanted to continue to use pedestals but in a new way, and they certainly managed to do that. But did they take the meaning of jewelry into consideration, or were they just thinking about the room?

As I walked through the passages, I was aware of the force they exerted on my body. Perhaps the ebb and flow of the walls created a lunar affect that caused feelings of discomfort in resonance with the title of the show. Parts of the passageways were small, and the haphazard distribution of the pedestals suggested that things could move around behind the fabric. All of this produced two reactions. First, my fascination with the space itself distracted me from looking at the jewelry, and second, the stretched fabric was an equivocal but convincing surrogate for the clothed body and therefore a perfect space in which to display jewelry. If I am honest, I have to say I don't remember much about the jewelry, whereas I vividly recall the space and its effects. In fact, this was the case with many of the shows I visited during Schmuck. The more inventive displays often distracted the visitors' attention away from the jewelry and did not appear to either dialogue with it or provide interpretative footholds for the (bewildered) visitor.

There was no written explanation in the catalogue or in the exhibition space regarding the lunacy, or for that matter,



Exhibition view, Neuer Schmuck für die Götter, 2013, Staatlichen Antikensammlungen, (State Collection of Antiquities Museum), Munich, photo: Susan Cummins

the swinging qualities of the jewelry. Like the display, the title of the show made a forceful statement, but the viewer was left to guess how the two might fit with, or reflect on, the work. Here was a very experimental setup with lots going for it, but it was so out of the ordinary and so extreme that the display attracted more attention than the jewelry. I doubt that was the intended effect.

In contrast to Lunatic Swing's youthful exuberance, the exhibition Neuer Schmuck für die Götter (New Jewelry for the Gods) at the Staatlichen Antikensammlungen (State Collection of Antiquities Museum) was a formal and stately affair. Situated in the basement of a museum filled with antiques was work by a star-studded list of art-jewelry immortals, including Robert Baines, Peter Bauhuis, Manfred Bischoff, Bettina Dittlmann, Georg Dobler, David Huycke, Daniel Kruger, Christa Lühtje, Bruno Martinazzi, Francesco Pavan, Dorothea Prühl, Gerd Rothmann, Jacqueline Ryan, Philip Sajet, Bernhard Schobinger, Hubertus von Skal, Tanel Veenre and Graziano Visintin. New Jewelry for the Gods found its inspiration in a concurrent exhibition of old gold jewelry called

The Immortals: Gods of Greece. Its relocation to the museum was the happy outcome of the need for the Handwerkskammer für München und Oberbayern to find a new space to display their yearly jewelry exhibit while their galleries on Max-Joseph-Strasse were undergoing repairs.

Through an intentionally closed door in a climate-controlled environment was a series of dark rooms with well-lit cases displaying gold jewelry from antiquity. There were many beautiful pieces included in the collection, and it was easy to get diverted from the search for more modern ware. The contemporary jewelry room turned out to look just like the ones used for the antiques. The dim rooms were lined with simple museum-style glass, and heavenly blue fabric lined the interiors of brightly lit cases. The peaceful and quiet old stone room made it easy to take in the details of the jewelry, unlike the distracting and disorientating display I had encountered at the Lunatic Swing.

The text mounted on the wall of the exhibition pointed out the addition of artisanal jewelers to the traditional jewelry makers of twentieth-century



Exhibition view, *Neuer Schmuck für die Götter*, 2013, Staatlichen Antikensammlungen (State Collection of Antiquities Museum), Munich, photo: Susan Cummins

classics. It discussed the artists' training and suggested that their work's merit was not dependent on materials but on "original artistic ideas, the employment of alternative materials, or socially-related themes." The very end of the text says that these jewelers have "a personal involvement with antiquity." During dinner in a very loud beer hall the last night of *Schmuck*, one of the curators, Wolfgang Lösche stressed that *Neuer Schmuck für die Götter* was mostly about the relationship of these jewelers to mythology.

If the wall text did not make the link very obvious, the show itself seemed to live up to its title, to the choice of venue, and to the kinship it implied between makers and mythology. The flagship image used for publicity was a Georg Dobler necklace depicting hemlock, the scentless poison preferred by the murdering Greek and Romans. But there were other examples of jewelry tied to mythology, such as Manfred Bisho's Viking helmet, Tanel Veenre's operatic Poseidon drama, Philip Sajet's circular shields, and Francesco Pavan's geometric perfection, to mention a few.

One thing I would say the lineup lacked was a strong showing of women immortals, who I believe held their own with the males in mythological times. Four women out of 18 exhibitors. Really? Can't we at least keep up with the Greeks? I would have liked to have seen Tone Vigeland's chain mail necklaces, Ki Slemmons' *Hands of the Heroes*, Wendy Ramshaw's *Room of Dreams*, Kadri Mälk's *Medusa*, and many others included.

Some might say that this old-fashioned way of showing jewelry in glass cases in study museums relegates it to some kind of archeological finding. It does. But in this case, the choice of jewelry related to immortals, mythology, and antiquity fit the location at the antiquities museum perfectly. Every space and display strategy has an effect on how we read the jewelry. It adds context and speaks to the jewelry. It is rare, and all the more welcome, to find the two working together so well.

Volker Atrops: Vintage Violence

Zipprich Antiquarian Bookstore, Munich

Walka Studio: Matadero

Café Clara, Munich

Benjamin Lignel

Volker Atrops has been "doing the same thing" for a few years. His friendship with an antiquarian book dealer with a shop down the road from Olga Biro's gallery grants him free play in the store for four days during *Schmuck*. His unfussy presentation of bracelets, rings and necklaces on well-thumbed leather-bound volumes has become a must-see on the Munich circuit. Atrops is unquestionably "popular" with the "in" crowd, and he does rather well by it. (The word this year was go early or the best pieces will be gone.) Given the economy of means of both the setup and the pieces themselves, this is rather unexpected. Sure enough, his prices are much lower than those of other Künzli graduates with an equal level of recognition, yet I felt that the success of Atrops's presentation resisted a simple price-point explanation.

This year's work on display was assembled from die-stamped aluminum parts manufactured by Atrops during a two-week session at an abandoned jewelry factory. Floral motifs, friezes, and abstract punches from the 1950s dapple simple coils, spirals, and torques of steel metal. His exhibition strategy (if it can be called a strategy)

is non-intrusive. Some areas on the store's shelves and windows are cleared out to make space for the jewelry, which is placed either on books or on secondhand jewelry props. A wide showcase, facing the entrance, has neat rows of books over neat rows of bangles, brooches and earrings. What does not fit in those areas is dispatched throughout the store in a "place-it-as-you-go-along" sort of way, and you can miss a few pieces that blend too well with their backgrounds. The experience is shop-like. Almost everything is directly accessible, but the nagging impression that things are hidden in plain sight invites prolonged browsing.

This was my third Atrops antique bookstore exhibition. Removing the novelty factor made me less attentive to the surrounding but not more immune to its pervasive charm. It is a comfortable environment, and a subtle osmosis lets the obvious emotional durability of the books imbue the jewelry itself. We assume that it, too, will stand the test of time. The presentation does not try very hard to grab your attention. Atrops is careful not to use props that would feel misplaced or incongruous in the store.



Exhibition view, *Vintage Violence*, Volker Atrops, 2013, Zipprich Antiquarian Bookstore, Munich, photo: Marthe Le Van

(The casual repurposing of things twee into contemporary jewelry defines this series of work. As a result, the vintage props do not seem contrived.) His objects are simply there and soon won't be. Like seashells, they look like they were left by the last incoming wave and will be washed out by the next one. In short, there is nothing affirmative or monumental in the presentation. Like his work, it exalts minimal and short-lived gestures.

The positive effect this has on me is informed by the context of Munich. In sharp contrast to the far more ambitious setups of some of his peers, Atrops's no-frills approach casts a simple spell. Favoring a shop-like presentation *in a shop* (and not, as Otto Künzli, in a museum) and his decision to shun both a spectacular setup (like Tanel Veenre at the foundry) or a more frictional displacement strategy (like Anja Eichler and Gabi Veit at the bowling alley) makes a claim about his practice that is entirely proportioned to his work—"I make simple, evocative, and wearable objects for sale."

Walka Studio's claim, if I had to guess it, is probably "we show perturbing work with dark socio-political undertones. Sales would be a plus." The show consists of a rather brutal bestiary of monochromatic necklaces featuring burnt animal extremities strung on matted Andean alpacas, and earlier, pinker variants of the same in photographs. Whether or not you manage to connect with the subtexts of Chilean craft tradition and material culture, dictatorship, or our increasingly uneasy position at the top of the food chain, this is strong stuff.

I am not convinced, however, that the work's sphere of inspiration or its explicit references to sexuality were best enjoyed over *latté*. Put differently: the attention we pay to our surrounding in eateries will automatically default to "skim and forget." Force of habit and emotional comfort are to blame. Meanwhile, different art requires an attention of a different kind. Where Atrops's



Exhibition view, *Matadero*, 2013, Walka Studio (Claudia Betancourt and Nano Pulgar), Café Clara, Munich, photo: Nano Pulgar

needs to be browsed, Walka Studio's demands a more confrontational sort of face to face in order to let the raw power of the work give a leg-up to the latent narratives it puts in play.

Radically upsetting the cafe's table layout might have helped. It could have signaled to regular customers that these were not quirky exotica collected to liven up the walls. It would have given *Schmuck* cognoscenti easier physical and visual access to the work. Stronger mediation (wall texts, full captions, videos) could have provided all with a glimpse of the rich background that informs the duo's powerful work. Instead, it was business as usual. Pieces were hung where they least disturbed (the window) or tucked away in white boxes behind the tables. They did not interact with the venue in any meaningful way and as a result felt rather decorative.

The problem, ultimately, is that the installation did not occupy the space as much as it popped up in it. Unless

you specifically went to Café Clara to see the show, you could be forgiven for dismissing the work as someone else's cup of tea. It is difficult to say whether the non-initiated audience Walka Studio set out to reach was, in fact, lured into their web. This is all the more unfortunate as the work deserves prolonged inspection, and the eat-in could have proved an exciting environment to talk about what we do with dead animals.

These two reviews were first published on AJF on May 12, 2013, as part of a *Schmuck* 2013 report titled *On Display* (www.artjewelryforum.org/articles/in-sight-series-schmuck-13-in-perspective). Their original titles were *The Space Speaks* and *Takeover Strategies*, respectively. They have been slightly edited for this version.



The Raffle, Suspended in Pink, 2013, Studio Gabi Green, Munich, photo: Marthe Le Van



Exhibition view (detail), Bucks 'N Barter, 2013, foreground work by Richard Eienbaas, Galerie Kullukcu, Munich, photo: supplied by curators

Art and Commerce

March 6 - 12, 2013

Is this for sale? Are you actually waiting for customers to pass through these doors, try this necklace on and walk out with it?

While contemporary jewelers often invoke the wearer or the collector as end destinations for their creative efforts, this was not always apparent in the crop of exhibitions and projects presented during *Schmuck 2013*. Some exhibitions had price lists, but not all did. Selling, in those cases, was clearly secondary to showing and finding rewards in the discussion that one's work could elicit. There is something very endearing about this field's reluctance to embrace commercialism. It is not "all about money," and many (if not most) projects presented in Munich ran on untold quantities of voluntary work. Unpaid curators and their unpaid friends set up glorious not-for-sale exhibits in rent-free spaces. This, surely, is cause for rejoicing.

But is it? The other side of the argument is that the professionalization of the field is a necessary step toward being taken seriously by people both in and outside the field. This requires that hard work be rewarded by hard cash. Contemporary jewelers are often called to double as project leader, funds raiser, graphic designer, or shipping agent. The frictionless ease with which they do this tends to erase the fact that these are, in fact, separate jobs. The following two reviews, originally published as part of a wider series of reports on *Schmuck*, pay attention to the way exhibition projects articulate their relationship to the marketplace—how they cater to both an audience and a clientele, and how participants in a project define their respective roles within it and put a number next to the service they provide or the pieces they show.

Babette von Dohnanyi: Volatile Geometria

Saffeele's, Munich

Suspended in Pink

Studio Gabi Green, Munich

Students (Maastricht Academy of Fine Arts and Design)

Internationale Handwerksmesse, Munich

Marthe Le Van

Economic Upheaval. Great Recession. Debt Crisis. Isn't this an exciting time to be in business? Seriously. Every industry has been forced to examine its business model and to realign or even reinvent it to survive. Creativity is guiding the future of commerce. "Change or perish!" feels essential, and the contemporary jewelry market is no exception. Conventional methods of generating income feel stagnant, even regressive, and financial returns on these investments are diminishing. To make the field sustainable, it is imperative that everyone in the supply chain reflects on, and perhaps radically changes, the way they show and sell contemporary jewelry.

Change can be mighty unsettling. Just ask anyone involved in publishing in the early twenty-first century. As giant conglomerates swallowed independent publishers and neighborhood bookstores, as Internet retailers and digital books revolutionized product delivery and consumption, maintaining a reliable grasp on how the field works became impossible. As uncertainty became the "new normal," change had to be embraced rather than feared.

Attempts to control turmoil in the industry came from every direction. Remedies to "save the book" were extolled one day and condemned the next, making me wary of false proclamations and one-size-fits-all solutions.

Unlike publishing, the commercial system that supports the flow of money through art jewelry has not yet collapsed into chaos, but it hovers on the brink. Unless the channels for connecting customers with art jewelry are reimagined and multiplied, the field will not grow at an appreciable rate. Even its current fiscal status for maker and for seller may not be sustainable. Rather than speculate on solutions, I prefer to report on actual initiatives undertaken at Schmuck 2013. These include a pop-up shop, a crowdfunding raise, and an experience without charge. Alone, none of these will transform how money is made in jewelry, but all of them are valid attempts to question, confront or alter the status quo.

In essence, Schmuck is a collection of pop-up shops instigated to

Exhibition view (detail), Volatile Geometria,
Babette von Dohnanyi, 2013, Saffeele's
Munich, photo: Marthe Le Van



make money and intensify brand excitement. To this end, Schmuck delivered lopsided results. It appears to be the best place on earth to make and strengthen one's name as a contemporary jeweler, but whether this elevated "brand" recognition was accompanied by financial gain seemed to be of no great concern. Like pop-up shops, most Schmuck exhibits relied on alternative spaces, and most of these venues were vacant rooms. It was clear that much time and effort went into transforming these blank boxes into compelling environments for art, but little energy was applied to preparing the pop-ups for sales.

One example of a commerce-ready Schmuck pop-up was Babette von Dohnanyi's Volatile Geometria, installed at Saffeele's, a vintage eyewear and clothing store. Her jewelry was integrated into a fully functioning commercial space. Von Dohnanyi's jewelry was merchandised in the midst of other well-designed objects rather than apart from them. Sandy Saffeele hosted the space as if she were welcoming old friends into her home. She was engaging and informative as

she brought von Dohnanyi's jewelry and interested parties together. This was one of the few exhibitions on my route where every single guest was approached like a qualified customer. Saffeele exemplified the type of skillful salesperson other pop-ups—and galleries—lacked.

Most Schmuck shows had "sitters" rather than "sellers." If I had questions, sought prices, or wanted to try something on (gasp!), the onus was on me to identify who was in charge. Sandy Saffeele took the initiative to introduce and clearly identify herself as the conduit to commerce. Babette von Dohnanyi was on hand and brought into a sale as needed, but Sandy took the lead. Selling is a practice. It requires learning and adapting techniques, finding and refining your voice, and continually strengthening it through reflection and repetition, trial and error.

Curator Laura Bradshaw-Heap gambled on an enterprising (some would say brazen, some would say bold) strategy for producing extra income from and for the traveling exhibition Suspended

in Pink. The name of each exhibiting jeweler was typed on a paper strip and placed in a hat. In January 2013, during the opening reception at the show's first venue, one artist's name was pulled from the hat and sealed in an envelope. For £5, €6 or \$8 per guess, attendees could wager on whose name is in the envelope in hopes of winning a piece of jewelry from that person. This August, at the final stop for Suspended in Pink, a winning raffle ticket will be drawn. On the exhibition website, Bradshaw-Heap stresses that the money raised through the raffle will be used to pay the jeweler for the prize. Any income earned above the price of the piece (whether this figure is wholesale or retail is not stated) will be reinvested in the exhibition to expand its touring itinerary.

As an administrator, I get stuck on the practical details and contingences of the raffle. What if no one guessed the right jeweler? What if several people did? Who pays shipping and customs? Will the package be insured? Is the piece you see the piece you get? What if the most expensive piece is drawn and there is a shortage of funds? Such thoughts can impede progress. (Does anyone else in the world have them? Old school!)

As a shopper, the improbability of winning and the delay of gratification stopped me from trying my luck. If the raffle had been framed as a fundraiser, I would have purchased a ticket (or two or three). The call to action for charity is a quick motivator because it is a familiar, if unfortunate, method to money. But to date, I

hadn't experienced a precedent for crowd-funding an individual's jewelry acquisition. It felt strange. Was the raffle some sort of benign Ponzi scheme? I was dubious—like when I placed my first book order on Amazon. As a retail store owner and salesperson, I found the raffle amateurish, gimmicky, and a bit desperate—like when I heard about Facebook for the first time. Ultimately, after reconciling all my perspectives, I believe there is much to applaud in the Suspended in Pink raffle. It feels fresh and innovative, optimistic and courageous, liberating and democratic—all worthy consequences pointing toward progress.

As Schmuck drew to a close, attendees gathered for the time-honored presentation of the Herbert Hofmann Awards and a series of book promotions. The atmosphere afterward (at least inside my head) was funereal. That is, until a hazmat-jumpsuit-wearing brigade of students from the Netherlands' Maastricht Academy of Fine Arts and Design arrived. They came bearing miniature test tube stickpins that held an unspecified clear liquid. These were passed out at random to willing subjects who were instructed to "find their match." To accomplish this, the liquid in one vial had to be mixed with the liquid in a second. If the new solution became colored, the subjects were a "match." The students created an interactive experience that was genuine and entertaining without a whiff of pretention. It was the antidote to my callous facade. Schmuck's overabundance had the unfortunate



effect of exhausting art jewelry of all of its charm. But, by providing an appealing and memorable experience, the student scientists from Maastricht rekindled the romance. Though nothing tangible was bought or sold, the emotional transaction felt priceless.

The Maastricht event brought the pure pleasure of interacting with jewelry to life. It was personal, social and unforgettable. Isn't this the core of what we traffic? Our commodity is a luxury. It's superfluous. We will live without it. So what are we really selling? Desire, identity and experience are three things that come quickly to mind. These sensations are a prerequisite to commerce and enacting ways to stimulate them should be a priority. Academic understanding alone cannot replace a deficit in consumer desire. The longer and harder the contemporary jewelry field tries to use education as our primary path to sales, the deeper the hole we dig for ourselves.

Attempts to escape the hole we've dug by piggybacking contemporary jewelry onto an established business model persist. "As soon as the _____ world (art, fashion, design, etc.) acknowledges us, we'll be saved!" Actions based on this premise—which I freely admit to having taken part in—have been largely ineffective. They feel parasitic, degrading and a tad lazy. Contemporary jewelry needn't cling to any coattails. We must, however, become responsible for envisioning and enacting opportunities for commerce, and there is no time like the present to be groundbreaking.

Bucks 'N Barter

Galerie Kullukcu, Munich

Peter Vermandere: Pseudomorphic Projections, Reframed Wonderwall & Reverend RT Ampee's Pillow Pictures and Erotic Insignia

Atelier von Gierke-Berr, Munich

Benjamin Lignel

No show dealt more directly with the question of value than Bucks 'N Barter. The work selected engaged with trade, value (its speculative rise and entropic fall) and the various proxies that stand for money spent or hoarded—banknotes, receipts, precious metals and wallets. Bucks 'N Barter is also one of a handful of collective shows presented in Munich that was actually curated. By this I mean that the planned encounter, in one room, of specific work by specific artists created something different (and in this case, more rewarding) than the sum of its isolated parts. Curating calls for a curatorial brief to be articulated, carried through in a selection process and translated into a convincing installation, with possibly—but here I realize I am pushing it—some mediation when applicable.

Bucks 'N Barter ticked all those boxes, and more. The “more” took the form of a culinary performance on the opening night, meant to stimulate conviviality and transform the walk-up gallery space into a “contemporary caravanserai,” according to their press release. What it did not provide on

the three occasions one of the AJF reporting team asked for it was a price list. This was a show about money that did not address its own market value or want to exist as a commercial proposition. I initially attributed this glaring omission to a problem of conceptual ambition. The four curators, possibly concerned that a price list—i.e. an invitation to consider these artistic propositions as commodities—might undermine their critical impact, missed an opportunity to add a layer of complexity to their project. Visitors were, in fact, shielded from whatever could turn them into potential buyers. During the day, and even more so at night when they were offered food, they were treated as guests. The drinks were “on” the artists, but also, presumably, on the various sponsors of the project who were listed in the very detailed press release.

Conversation with different project leaders, however, indicate that the process of monetizing jewelry—whether the work itself or the labor that brings it into the public eye—is never simple or necessarily the goal. In this case, Bucks 'N Barter felt like a

Fallmama!-Umsturz erwünscht. Nine Jewelers at the Bowling Alley

Theresa restaurant, Munich

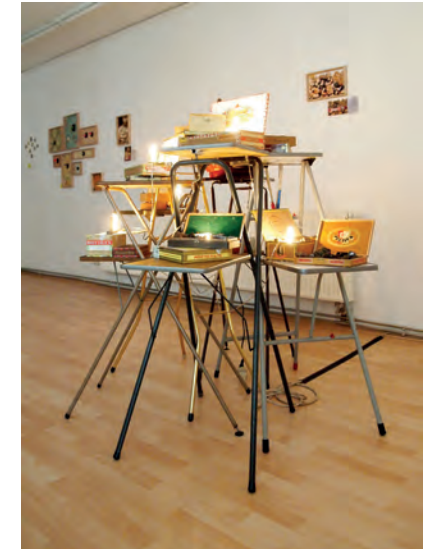
(ig)noble

Swedish church, Munich

temporary museum exhibition with a mandate to raise the profile of both the artists and curators through a well thought out and executed project, but not sell.

Peter Vermandere, for the second year in a row, exhibited several bodies of work under made-up patronyms. As usual, his multi-layered presentation was feverishly accumulative and anchored itself in both archaeological and fictional origins. The result concertinaed over several mineral eons and flip-charted medieval references and matchbox trivia. Less tightly curated than Bucks 'N Barter, it still had the density of a group show.

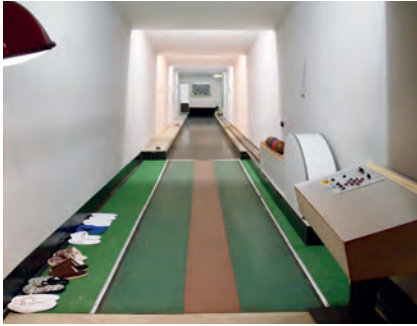
It turned out Vermandere had a price list somewhere that could be accessed, one surmises, if absolutely required. “I don’t want to communicate prices,” Vermandere helpfully explained, “a transaction would get in the way of conversation.” Vermandere primarily sees Munich as a personal challenge—“You have to be here if you want to reach a certain standard. It forces me to get better at what I do.” Secondly, he sees it as a networking



Exhibition View, Pseudomorphic Projections [...], Peter Vermandere, 2013, Atelier von Gierke-Berr, Munich, photo: Kellie Riggs

opportunity—“This is not a market in the financial sense. What is exchanged are ideas and contacts.” If not through sales, I asked, how does he evaluate how well he did? “Success is opening the door at 11:00am on the first day.” (Price range: €125 to €5950; average: €300 to €400.)

The figure of the self-promoting artist who might not get his money back but at least gets to present his own work often morphs into that of



Exhibition view, Fallmama!-Umsturz erwünscht: Nine Jewelers at the Bowling Alley, 2013, Theresa restaurant, Munich, photo: Kellie Riggs

the friendly (read: unpaid) curator. Artists with organizing skills will often want to “help the community” and fill curatorial shoes that are usually up for grabs. Being on both sides of the fence did not quell the enthusiasm of Anja Eichler and Gabi Veid. They found the venue for Nine Jewelers at the Bowling Alley, took care of all logistical aspects of the projects, chose the participants, and gave them a site-specific brief. (“Bowling as a principle of life?” is the opening question to a short text about falling, failing and getting back up again).

The two artists, who also participate in the show, cast a wide net to assemble their roster of exhibitors. Established names and young graduates from Europe and the USA make up their selection. In the minds of the curators, two years of work and a very appetizing show did not seem to require payment from the participants. Not even a commission on sales? Not even. (Price range: €240 to €2100; average: €800; five unpriced pieces.)

Talking to Eichler, Veit, Vermandere and Katrin Spanger from Bucks 'N

Barter, one senses that the challenge of putting together an exhibition was reward in itself, and that permission to organize and participate in a show trumped any form of financial entitlement. Several factors may explain this. First, the general (and much broadcasted) perception that the contemporary jewelry field cannot afford to acknowledge, much less finance, the several ancillary jobs that grease the axle of its snail-paced progress, such as curation, mediation, promotion and sales. Second, a cultural resistance on the part of people trained to respect skills to claim compensation for a curatorial role that is not theirs by training. And finally, when the curators double as exhibitors, the widely accepted notion that by helping others they are helping themselves.

Paradoxically, the unpaid curators I talked to were invariably grateful for the trust placed in them by either participating artists or the institutions for which they moonlighted. Presumably, the experience thus gained would provide them with the credentials to mount ... more unpaid shows?



Exhibition view, (ig)noble, 2013, the Swedish church, Munich, photo: Benjamin Lignel

Fighting against this trend was (ig)noble, an exhibition organized by and featuring Pernilla Persson, Hanna Liljenberg, Karin Roy Andersson, Sanna Svedestedt and Lisa Björke. After scoring few sales in 2012, these five makers decided that creating a market would be one of their priorities for 2013. Their work was placed on a succession of four tables and arranged in rows of increasing sales price and rarity. On the first table, visitors were greeted by pieces of unlimited edition made in one hour and priced at €35. Three tables down the aisle, one saw unique pieces made in 40 or more hours and priced at €2000. Letting price points guide their exhibition layout was a nimble move. The obvious kinship between the cheaper pieces at the front and the expensive stuff at the back encouraged first timers with small purses to acquire the former.

Meanwhile, pegging value on actual labor time rather than the more arbitrary notion of artistic merit ran counter to the community-wide effort to disengage the price of contemporary jewelry from a computable standard (i.e. time or

gold), and bestow art market volatility on it. The show worked because the question of sales was built into the exhibition brief and gave an absurdist answer to the question, how much is it worth?

The examples discussed here paint a rather black-and-white picture of the contemporary jewelry market, with seemingly not-for-profit activities at one end of the spectrum and very self-consciously commercial ventures at the other. (Bling-sploitation?) I chose them for contrast, knowing that there are several shades of green between the two. That they can coexist so easily has to do with the fact that this market sees *exposure* and *money* as equally powerful currencies and has not quite managed yet to put a price on the former.

These two reviews were first published on AJF on June 4, 2013, as part of a Schmuck 2013 report titled Art and Commerce (www.artjewelryforum.org/articles/in-sight-series-schmuck-13-in-perspective-0). Their original titles were Show and Sell and Show and Tell, respectively. They have been slightly edited for this version.



Printed matters collected during Schmuck 2013, photo: Susan Cummins

The Flyer and Other Printed Matters: Words Worth

March 6 - 12, 2013

This text was originally published as part of a series of reports on the use of printed matter—visiting cards, exhibition flyers, leaflets, catalogues, or books, as well as project descriptions—that were used to establish the positions—both geographical and discursive—of the nebula of projects presented in Munich. Like exhibition setups, printed matters were used to deploy, using graphic tools, the artistic agenda of individual projects. They ranged from the punkish to the corporate, could be self-assured or tentative, descriptive or poetic, but in all cases, tried to live up to their fate as wallet-bound forget-me-nots. In this case Marthe Le Van reports on the use (and abuse) of wall texts.

Marthe Le Van

My interest in selecting and arranging words into cogent thoughts borders on obsession. At the same time, I harbor a rather hostile attitude toward reading most curatorial text. This antagonistic relationship causes a fierce and persistent internal conflict. I am glad to have the opportunity to question its existence using *Schmuck* as a backdrop. Come with me to confession. In choosing to wrestle with this topic, I am afraid of being judged frivolous. Am I an apathetic viewer if I do not read the writing on the wall or in print? Am I foolish to want to grasp a concept or theme without clarification? Am I arrogant to value my experience more than well-researched curatorial

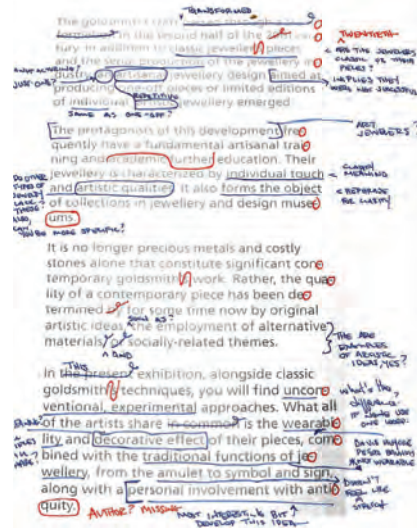
explanations and different points of view? Am I simply not smart enough (or not schooled enough) to understand how these texts are essential to my comprehension? Do I fancy myself too gifted or am I too pompous to need them? Is writing a required wall in the whole house of cards? Is it merely a case of a busman's holiday?

Ignoring exhibit text is not a new development. Even my child-sized brain knew that museums were where the art lived, and I would let nothing stand in my way of getting up close and personal with it. I despised the obligatory group tours and occasional

headsets. “No one tells me what’s important!” I knew what I liked and made a beeline to stand in front and absorb it. And I knew what I didn’t like and still don’t like—stereotypes, hierarchies and gratuitous veneration.

Fast forward to [Schmuck 2013](#), and I am standing outside the Otto Künzli retrospective, itching to discuss the artist, the artwork and the exhibit. There is much murmuring about a lack of text both on the wall and on the showcases. As a matter of fact, this was the most urgent topic on the minds of my colleagues as we shared our initial thoughts on the exhibit. With little writing offered, how could the masses accurately understand the work or appreciate the artist? (Damian Skinner fully articulates this in his superb review of [Otto Künzli. The Exhibition](#), pp. 198.)

In all honesty, the lack of text never even entered my mind. Was I missing some sort of internal curatorial checklist? I was initially puzzled, but now know that this jolt was pivotal to my growth. At [Schmuck 2013](#), I became aware that the emotional experience of art fits me and feels better than its intellectual counterpart. I strongly believe in art’s ability to be profound and transformative. Onsite exhibition text is useful for providing the “who, what, when, where and why.” When it strays into commentary or



Wall text, [Neuer Schmuck für die Götter, 2013](#), photo and editing: Marthe Le Van

assertion, however, it does not work for self-directed viewers like me. I feel it degrades, even intimidates, the legitimacy of individual interpretation and infringes on a sacred space.

Words were used to steer and shape my [Schmuck](#) experience at every turn. Some were effective. One of the text panels introducing [Neuer Schmuck für die Götter](#) offered a solid explanation of art jewelry. I was so impressed that I took a photo of this notably concise (but badly hyphenated) gem. In retrospect, it reads like a free Internet translation.

The professor-docents of [ConSpiración: EASD València y Escola Massana](#) supported their students’ work well. One teacher accompanied me the length of her display tables, tailoring her explanations to correspond to my perceived interest. She positioned and pitched the work with enviable skill.

At [Fallmama-Umsturz erwünscht](#), I fell deeply in love with Anja Eichler’s jewelry, read her entire catalogue on the spot, and bought a copy. I related to Eichler’s writing as well as her jewelry—both are capable of expressing vulnerability because both are built on a secure foundation.

At [Bucks ’N Barter](#), the need to express the show’s concept seemed stronger than the concept itself. Before [Schmuck](#), I received a detailed press release on the show. After viewing the exhibit, its brief was retold to me. A lot of words came with this small show. They accompanied me to the space, chased me through it, hindered my exit and didn’t feed me anything new.

Like most [Schmuck](#) attendees, I amassed a big bag of printed materials and schlepped them home—a satisfying (and a portable) means of collecting, but perhaps more significantly, a vestige of pre-Internet life. Perhaps one day I will want to revisit the exhibits with something I can hold in my hand, but for now the stash remains tucked under my desk—even while writing this essay. When I need to fact-check details or read an artist’s statement, the web delivers faster than I can thumb through a pile of postcards and flyers. If all exhibit materials were digital, they would be easier to organize and access, they would create less

waste paper and one could choose to investigate them at will.

In contrast to Damian Skinner’s position regarding [Otto Künzli. The Exhibition](#),¹ I believe objects can speak for themselves. I feel they often do so more eloquently and persuasively than their translators, and the best environment is one where viewers can listen, connect and know them. This ability is what sets the good objects apart. To assert this approach as anti-intellectual is to restrict the definition of intelligence. I like to think that the body of truth that exists in all artwork is summoned from many types of intelligence. Thereby, the effort toward understanding it should be a holistic and ongoing study that embraces the intellect but does not acquiesce to it.

¹ Paragraph 15, line 1



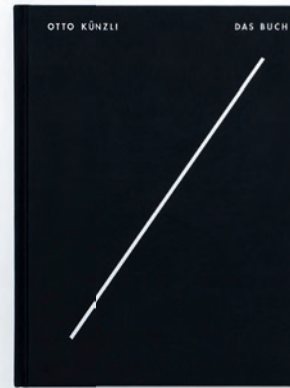
Exhibition view, Otto Künzli. Die Ausstellung, 2013, temporary exhibition hall of Die Neue Sammlung - The International Design Museum Munich, Munich, photo: Die Neue Sammlung (Alexander Laurenzo)/courtesy of Die Neue Sammlung

corresponds to the list of works on the handout you collect by the door. The effect is elegantly industrial. Everyday materials are immaculately assembled with the rigor Künzli applies to his jewelry and are perfectly in keeping with the character of the gallery space. Some cases have acrylic cubes that rise above the plinth so jewelry can be suspended from or placed on top of the box underneath, and the plinths/vitrines are also in different sizes. They cluster in the space, forming aisles that allow you to perambulate through the gallery, view the work from different sides, and most commonly, look down on objects located in shallow cavities in the vitrines.

Outside the cases, framed photographs of the *Beauty Gallery* series (1984) hang along one wall, and *The New Flag* (1992), a fabric banner with the “mutant Mickey Mouse” logo hangs on the opposite wall. Repeated on

the end wall, in large black letters on white, is the phrase “Otto Künzli. Die Ausstellung.” Adding together the lack of wall text and caption labels (apart from what is on the handout) and the framed exhibition posters (I assume) available for sale near the door, the overall impression is curiously more like a luxury goods concept store than a museum gallery. (I’ll return to this observation later.)

While this is a retrospective exhibition, it isn’t structured by chronology. Instead—and I had to guess this in the absence of any curatorial guidance via wall texts or thematic titles—it seems that objects and projects are clustered together because they have some kind of sympathy or relationship according to Künzli, their maker, now, in the moment of assembling the exhibition. Objects from different periods jostle against each other, and new relationships are established.



It’s by no means a bad strategy and promises to reveal new dimensions of old favorites, but it tends to work best when these new narratives overlay existing ones. And, this exhibition seems almost hostile to the idea that viewers should be able to treat these objects art historically, by which I mean understanding when they were made and how they relate to each other as a series of investigations unfolding within the framework of a single maker’s work.

Here’s my first gripe about the labels and wall texts in this exhibition. One group of vitrines is labeled 70, 59, 21 and 3. Why, then, does the handout organize the captions in numerical sequence from 1 to 80? You have to actively search the list to find 3, then 21, then on the other side of the handout, 59 and 70. Why not place this information next to each other, and make it easy for the viewer to use?

Sure, I can appreciate that as someone writing a review, my desire for names and dates and materials might be greater than many other viewers, but I can’t imagine I am the only person who would be interested to know when something was made, what it is made of, and how Künzli decided to name it.

And here’s my second gripe, which I think is the more important. At no point are we told anything about what this exhibition is intended to do, or what the curator(s) find most interesting about Künzli’s work—and thus what they want this exhibition to emphasize or explore. We’re not even told if there is a curator. (A cryptic statement in the handout says the exhibition “is being realized in close cooperation with the artist.”) Later, I hear from a colleague that in *Otto Künzli. The Book*, the artist is mentioned as the author of the exhibition’s concept, and thus

Book cover, Otto Künzli. *Das Buch*, Florian Hufmagl, ed. Munich/Stuttgart: Die Neue Sammlung - The International Design Museum Munich, Arnoldsche Art Publishers, 2013, photo: Die Neue Sammlung (Alexander Laurenzo)/courtesy of Die Neue Sammlung

presumably the curator.) There is no wall text in the gallery. This statement from the exhibition handout is the closest thing I could find to some kind of guide to what the show is up to:

Otto Künzli's works are based on complex reflection, (and) conceptual and visual imagination. The result: objects with a clear, minimalist appearance, captivantly crafted to perfection, and highly visible—jewelry that adorns and at the same time possesses an autonomous aesthetic status of its own.

What's really missing here is "Otto Künzli. The Labels & Wall Text."

(I'm conscious of the fact that this exhibition is framed by the presence of Otto Künzli. The Book, the hefty black volume published by Arnoldsche and launched at the same time. And yet, while these two things are both intended to present Künzli's jewelry, they aren't related in any immediate way. The book, in other words, is not a catalogue for the exhibition or a form of wall text and labels, and looking around, it isn't used in that fashion by any of the audience. There isn't even a copy you can flick through in the gallery space. As a result, the book has no impact on the exhibition experience, apart from the fact that I imagine many visitors purchasing the book in anticipation of encountering Künzli's jewelry in this different format.)

At this point, I want to split this review into two, one part focusing on the work itself, and the other on the exhibition, as this is what I found myself doing as I moved through the space. I want to do

it, also, because I don't feel the same about both things. And what I learned about the jewelry itself has implications for what I think about the exhibition. As a result, it makes sense to take them one at a time.

Let's start with the work. I am extremely pleased I made the pilgrimage to Munich during Schmuck week to see these objects gathered in one place. I knew Künzli was good, but I didn't count on the knockout effect of seeing his practice as a coherent project and being able to take the measure of it. What is consistent across all his work is the willingness to follow the concept into whatever territory is required to fully realize the idea. Here you can see why Künzli is, I think rightly, regarded as one of the best contemporary jewelers, period.

Before I saw the exhibition, a colleague told me that he thought Künzli was actually a 2D artist working in 3D. I think there is something really interesting in that observation. It captures the way Künzli is able to work the territory of the symbol as an icon, effectively a kind of graphic symbol realized in three dimensions. This is why the exhibition poster is so excellent. The red mutant Mickey Mouse glares at us like a malevolent vision of the future, a sign of protest or danger or rebellion, with its roots in graphic agitation. (You can imagine it as a stencil left on the streets at night with an unsettling ambiguity of meaning.) This is an effect intensified by the display of the exhibition, which flattens everything behind acrylic so we look down on the work, in plan, as though it has already been transformed into an image.

Künzli's The Big American Neckpiece (1986) is made of signs or commodity icons, cut out of steel, turned into a necklace by being strung on a cord, and then made image again through the vitrine display. In UFO (Unidentified Found Objects) (1992), the artist creates an American flag from rusty iron fragments. It is unclear to me if UFO is made from found pieces Künzli has managed to assemble into its suggestive configuration or if he has intervened, but the result is both beautiful and meaningful and so nicely contextualized as "potential pendants." Engagement with the United States, often referred to as a society of signs, in a number of these works is obviously an incredibly fertile moment for Künzli. Sensitive to the flows of culture and the ambiguous politics of social signs, he demonstrates the ways that a jeweler, with high seriousness, can create jewels that resist easy stereotyping as to sentiment.

At its best, Künzli's work slips through cracks, finds ways to lever open both our understanding and expectations of jewelry and of social and cultural formations. It is an investigative practice in two senses: in terms of Künzli's willingness to put into question the conditions of possibility in which contemporary jewelry exists; and through his engagement with history, the body, society, politics and the world beyond jewelry. This jewelry seeks to get involved and grapple with dynamics or subjects that matter. Change (2003 onwards) is a series of pendants made from silver and gold coins that have been filed down so they become plain, unadorned disks. A hole drilled in the top makes them

pendants. Each is stamped or engraved with the number 8. (In Italian, eight is *otto*, and so Künzli uses this number as a signature.) Eradicating the evidence of their past life, of the marks that make them valuable or functional within a system of exchange, is so simple, and yet smart in that it makes these pendants vibrate between use and non-use and two different worlds of value and meaning—while they are now void money, they have become real contemporary jewelry. In a witty gesture that is typical of Künzli, it is a number (8 as Künzli's signature) that continues to indicate and guarantee their status as currency.

And now to the exhibition, which, in direct contrast to what I think of the work, is quite disappointing. As a viewer with a couple of purposes—to educate myself and to review the exhibition for AJF—I find the lack of text, and through this, the lack of curatorial guidance to significantly undermine everything that seems most important about the work. The problem here is that this exhibition puts all the weight onto what the handout calls the "autonomous aesthetic status" of Künzli's jewelry. It underplays these objects as an investigation of value or of jewelry's place in a wider system of signs. Sure, some of this is because the objects are sealed off by the vitrine, but it's also because they are sealed off by Künzli's own arrangement of his body of work according to formal and conceptual typologies that remain opaque to viewers, or at least to this viewer. What makes these objects and practices live in the culture is denied here. In this context, gold becomes a material he

uses sometimes, in various ways and combinations, rather than a sign of jewelry's historical origins, or a way to push the critique of preciousness, or the key to Künzli's investigation of systems of value precisely because it is a material with economic and political implications in the world beyond the gallery space.

Framed by the wrong notion that objects can speak for themselves, Künzli's jewelry, which is so alert to subtleties and nuances of wider cultural flows, becomes strangely inert. One example is my encounter with Necklace (1985-86), made from 48 used wedding rings. This work has assumed such significant dimensions in the rhetoric and narratives of the field. I remember a jeweler telling me that she could never wear such a necklace, as it is so loaded by the tragic origins and sadness of people's failed relationships. And indeed, Necklace is hardly ever reproduced as an image, but it is passed on by word of mouth and hearsay, like legends around the contemporary jewelry campfire. It is hard to imagine a better example of the self-reflexive practice of the contemporary jeweler. Playing in the realm of other jewelry, Künzli performs a kind of alchemy, turning something stereotyped into something profound. And yet, apart from the slightest information in the materials section of the handout—that the work is made of 48 used wedding rings (and admittedly, "used" is a punchy adjective)—we are told nothing about the circumstances of the work that are so critical to its meaning. Unless you pay close attention and are previously informed, Necklace is just a chain of

gold rings of different sizes. How much more profound this work becomes when the viewer is allowed into the circumstances of production, the way Künzli acquired these rings, and the shreds of narrative and emotion that came with them.

Ultimately, I'm disappointed that this exhibition doesn't have the same ambition and rigor as the work that is its subject. And that, I think, is a real missed opportunity, especially in a moment when some really interesting discussions are taking place about what contemporary jewelry is going to become and, particularly, what options are available to move beyond putting all the emphasis on contemporary jewelry as autonomous objects of artistic expression. "Künzli. The Curator" serves up an installation rather than a critical and expansive retrospective exhibition that engages with his production over the past four decades and is informed by the particular opportunities and challenges of curating contemporary craft or design rather than contemporary art.

I can see different ways to argue this. After all, Künzli is a professor at an art academy, and his work fits quite readily into the framework of fine art in many ways. But I think this self-referencing or introspective approach is, in this instance, a negative factor. To return to my earlier comment about the effect of the exhibition being somewhat like a high-end concept store for luxury goods, the show plays up the hermetic and too-slick potential of Künzli's work with icons. Stripped of their worldly connections—precisely what the awkward presence of the wearer



Opening night, Otto Künzli: Die Ausstellung, 2013, temporary exhibition hall at Die Neue Sammlung, Munich, photo: Eva Jünger/courtesy Eva Jünger and Die Neue Sammlung - The International Design Museum Munich

or user could offer access to—Künzli's signs run the risk of becoming a brand: perfect, sophisticated and ultimately safe. And then there is the exhibition's location at Schmuck and presence within the field of contemporary jewelry. Both circumstances have, not unfairly, attracted the criticism of being insular and self-referencing, hermetically sealed from anything that matters beyond what contemporary jewelry sees as business as usual. It concerns me that players of this caliber—a jeweler at the top of his game; an institution that sees itself as a world leader—can't seem to escape the pull of the values and beliefs that hold contemporary jewelry in thrall. It worries me that the curatorial responsibilities of the museum don't seem to have been taken seriously, a decision that, in this instance, has significant consequences.

After seeing this show, I'd say the answer to my question about Künzli and his time is that his work is both "contemporary" and "jewelry." As

well as being a most perfect model of conceptual jewelry and thus a great definition of what makes contemporary jewelry a unique kind of visual art practice, the exhibition makes me realize how engaged Künzli's work is, and how it can be an inspiring model for questions around the jewelry side of the equation. But, this is wrong—the work reveals this to me, but the exhibition does not. And so, while Künzli's practice answers my question, this exhibition, this event, emphasizes all the wrong things. It places the emphasis on Künzli as an artist and not on the issues of engagement that would make him the jeweler for our times that he should be.

This text was first published on AJF on May 21, 2013, under the title A Künzli for Our Time? (www.artjewelryforum.org/exhibition-reviews/a-kunzli-for-our-time). It has been edited down for this version.

Framed by Ted Noten

Stedelijk Museum 's-Hertogenbosch, 's-Hertogenbosch
May 25 – September 8, 2013

Liesbeth den Besten

We have had a queen, a theater maker, and various artists curating exhibitions, but Ted Noten is probably the first jeweler ever who was invited to curate an exhibition in a contemporary art museum.¹ The new Stedelijk Museum 's-Hertogenbosch asked Ted Noten to curate the inaugural exhibition in their new venue. His show, titled Framed by Ted Noten, also launches a new exhibition series. These exhibitions are meant to function as self-portraits of the guest curators and should consist in a small part of their own work and in part of the work of artists who have a special meaning for them.

Choosing Ted Noten as the first Framed by curator establishes the museum's position as a museum of the twenty-first century with a self-appointed mandate to merge fine art, design and crafts. Ted Noten's

work is very eye catching, and he himself has become a cultural icon, albeit a disputed one, in the jewelry scene. (Known for being self-imbued and shameless, Noten is not everyone's darling.) His election as artist of the year (2011) was met in the Netherlands with applause and appreciation as much as criticism and disdain—a very Dutch way of dealing with the success of others.

A concept such as “the exhibition as a self-portrait” panders to Noten's reputation, and depending on where one stands, choosing him can either seem very risky or very nimble. After all, at least in modern times, a self-portrait is often about artistic status and prestige. It was only during the period of the Renaissance that artists started depicting themselves in their art. A craftsman would have



Exhibition view, Framed by Ted Noten, 2013, Stedelijk Museum 's-Hertogenbosch, 's-Hertogenbosch, photo: Joep Jacobs

never done this. These early self-portraits talked about their position as an artist, about their profession, and about artistic importance.

It is typical for the spirit of the time that Benvenuto Cellini—the famous Renaissance goldsmith and sculptor who managed to fill the gap between crafts, design and art—wrote Vita (1558 – 1563), an autobiography that sketched a colorful picture of his personality, showing a great self-regard and bias. Cellini wrote his “self-portrait” as a way to prove his excellence over goldsmiths, sculptors and his noble and papal patrons. (The narrative also describes a good dose of misfortune.) In this written portrait, prestige is at work as well. The Vita retraces the life of a goldsmith who breaks out of his circle and starts competing with artists of higher hierarchy.

Maybe it is a sign of the spirit of our time that an unruly jewelry artist, one who has been busy breaking out of the boundaries of his trade for many years, is asked to make a self-portrait by means of an exhibition showing the sources of inspiration that shaped his identity as an artist and also his frustrations. For instance, including Damien Hirst in the show allowed Noten to talk (through one of the small videos in the exhibition) about the fact that he and Hirst started enclosing dead animals in their work almost at the same time. Noten “curses him” because the fine artist found superlative economic success based on his artistic prestige, while the jeweler is still plodding along.

Ted Noten has structured the exhibition along 10 different themes that, in his view, are essential in the arts—“The Comprehensive,” “Greed,” “The Unattainable,” “Beauty,” “Desire,” “Pleasure,” “Obstinacy” (Weerbarstigheid), “Intimacy,” “Mortality” and “Shamelessness.” One may wonder if these are all essential themes to the arts in general. They seem more related to the work of Ted Noten, and this is where the aspect of the exhibition as a self-portrait starts working. The themes are visualized as circles (a pearl necklace) on the floor of the 700-square-meter exhibition space, and each theme is positioned within a wall-less space.

There is not much Ted Noten work in the exhibition, but his most recent body of work 7 Necessities is part of it. It is a puzzling pastiche on the woman as a stereotype, consisting of a group of accessories. A mask, gun, chatelaine, helmet, chastity belt, purse and glasses are 3D printed in white nylon and embellished with gold, diamonds, and gems.

These showpieces of computer-aided virtuosity are arresting from a formal point of view. One can admire the elaborate designs, the inventive compartments in each of the 7 Necessities, down to the perfectly functioning hinges and screw threads, which are all 3D printed. But as a whole, this new body of work is not very sharp or very evocative conceptually. If there is irony in the work, it does not coalesce into a position, and those stunning objects seem to be rather meaningless. As a

Atelier Ted Noten, Wanna Swap (your ring), 2013, installation, 500 Miss Piggy rings, 3D-printed nylon, Stedelijk Museum 's-Hertogenbosch, 's-Hertogenbosch
photo: Peter Cox



result, it is unclear if the work is an old-fashioned homage to “the woman” (unmasking Ted Noten as a typical goldsmith) or if the theme is just a vehicle for making new work that includes some of his favorite themes: weapons, pills, and accessories. Maybe, if they were displayed under different conditions, they would have communicated better. Now, exhibited in a hermetically closed transparent tent, the 7 Necessities become rather clinical, in contrast with the “Desire” theme of which they are a part. A short movie on a tablet with the artist talking affectionately about the 7 Necessities is their sole rescue.

The exhibition’s final piece is a Wanna Swap (your ring) wall installation based on the pixelated image of a gun. Each pixel is represented through one of Noten’s signature pink Miss Piggy rings in various sizes. At the time I visited the exhibition (four weeks after opening), the installation was completely swapped. The image of the pistol was now a hodgepodge

of 750 rings and other personal belongings (or objects fabricated on the spot) with a hole. In this state, it is only a shallow reminder of all those people who, infected by the greedy crowd, passionately wanted to swap something for a cheap 3D-printed ring in the right size. The project plays with the mechanisms of commercial and popular culture. What interests me is the consideration of the swappers. How do you decide what to swap? What is the value of a mass-produced Miss Piggy ring? Is its value based on the fame of the artist, on the appeal of the ring, on the excitement of being there and taking part? (It is unfortunate, in my view, that these individual and certainly revealing stories are not given a voice in the project.) Wanna Swap has already been installed in different cities worldwide, and Noten is determined to continue. The final goal is 15 places around the world that will yield 15 different collections of personal items. But the final outcome of this long project on “the ring as the soul of the

Exhibition view, Framed by Ted Noten, 2013, work on left by Ted Noten, on right by Damien Hirst, Stedelijk Museum 's-Hertogenbosch, 's-Hertogenbosch, photo: Peter Cox



city” has not yet been determined. By including this open-ended project in the exhibition, Noten shows his adventurous and more reflective side, which apparently interests him more than looking back and including successful old pieces.

The exhibition in general is an example of thoughtful curatorship, a mixture of various art forms in an inspired story about big themes. There is a poem titled “Style” in the show. It is not exhibited in a book, but a recording of Charles Bukowski reading the poem is played from a specially designed pillar with a horn. This is an example of the care with which even the display of something ungraspable, such as a poem, is done. A fragment from Wim Wenders’s film *Der Himmel über Berlin* (Wings of Desire) is projected on the floor. You can watch it from a small raised platform that was especially designed for this aim. Mounting the stairs, watching the film (and the rest of the room) from high up, and descending again, provides the visitor with the unexpected pleasure of isolated viewing.

The “Unattainable” section of the exhibition includes a missing painting, the *Tower of Babel* by Pieter Bruegel the Elder. The dimensions of this sixteenth-century painting are indicated on the wall, together with Noten’s correspondence (through a pile of postcards of the painting and cell phone texts) with the director of Museum Boijmans Van Beuningen about the failed loan. This is one of the instances where Ted Noten slips in the exhibition unexpectedly but rightfully. It was his dear wish to have this painting in the show. Now, the painting in all its absence exemplifies the “Unattainable” in more than one way. Sebastião Salgado’s shocking photo of a Brazilian goldmine with hundreds of men climbing in a steep pit, degrading them to the level of busy ants, is also part of the “Unattainable” theme. Gold is the poor man’s dream and sickening pitfall; mining degrades him to slave labor.



The “Comprehensive” includes a breathtaking gelatin silver print of *Lake Superior, Cascade River* by Hiroshi Sugimoto (1995) and Otto Künzli’s *Kette* (Chain), made from 48 used wedding rings, together with the accompanying book that collects all the stories of the former owners of the rings. Wim Delvoye’s *Anal Kisses*, made with lipstick on letter paper of international hotels, and Jan Fabre’s Bic drawings on paper and Cibachrome hit the mark of the “Beauty” theme. Within the theme of “Shamelessness,” a decorated Dayak skull is exhibited. It’s not shameless, Noten argues in the accompanying video, that the Dayak people took the skulls of their diseased ancestors to carve decorations into (although Western

people do feel like that), but it is shameless that we, the colonizers, took the skulls from them. The same theme shows Manfred Nisslmüller’s *Hängenadel*, gold pendants meant for suspending two pieces of raw meat. To visualize this idea, a video was made.

The “Pleasure,” “Intimacy” and “Mortality” themes somehow disappoint. The combination of themes and artworks seems less strong. *Waste* by Damien Hirst, in the “Mortality” theme, looks like an excuse to have the artist in the show, while Charles Averey’s drawing *Untitled* (Hunter’s Cabin) seems lost within the “Intimacy” theme.

The “Obstinacy” theme, on the other hand, holds a choice of wonderful, disordering and affecting works of art, all of them the result of an unconditional obstinacy. Bas Jan Ader’s short movie *Fall* (1970) shows the artist riding his bicycle at high speed into the water of the Prinsengracht canal in Amsterdam. Jeroen Oormans’s video *The Stairway at St. Paul’s* (2002) is an absurd and passionate attempt at backwards singing and playing. These works by Dutch artists are like the objectification of the beautiful Dutch word *weerbarstigheid*, a combination of stubbornness, obstinacy, and unruliness that has no English equivalent.

Framed by is a sparkling exhibition that unites works from different backgrounds and different periods. Noten followed his own fascinations and made an exhibition that exceeds

categories, bringing together “high” and “low” art, science and home industry, fine art and crafts in a non-hierarchical way—a pearl necklace close to a Francis Bacon crucifixion; a pleasing, scientifically designed train signal close to an Abramovic video. This is the power of the craft artist whose frame of reference is broad and diverse. There are no texts in the exhibition. The only explanations by Noten are provided by videos on tablets. These videos, however minimal they might be, give some understanding of Noten’s considerations, motivations, and passions.

And yes, the exhibition is also a self-portrait of Ted Noten, reflecting his sense of humor and his own unruliness. As a curator, Noten moves swiftly between photography, ethnology, film, literature, video art, sculpture and design, and the result is a multifaceted and entertaining exhibition featuring combinations of works that look surprisingly natural. Noten’s sixteenth-century predecessor, goldsmith Benvenuto Cellini, sketched a heroic image of himself in his *Vita*. In *Framed by*, Noten puts himself in the company of artists of world reputation. Is this his way of sketching a heroic image of himself? Some people do think so and criticize the exhibition as another proof of his great self-esteem. On the other hand, this must have been one of the reasons why the museum chose him. Modesty doesn’t make a good exhibition. (By the way, it is not only big names that run the show; there are also anonymous pieces and work of lesser-known artists included.) But

in the end, I think this criticism misses the point. My appreciation goes to Noten-the-curator for the sincerity of his choices and the way he managed to crisscross the arts in a wide sense. Of course, you can criticize some choices and lament the rather poor selection of design objects, but Noten-the-curator brought things together in his own unique way. As a self-portrait, *Framed by* gives an insight into his nimble mind and the wide scope of his interests. Anyone who has followed Noten’s work over the years will see that the choices he made come right from within and are not prompted by a will to excel.

1 The scenography was designed by Berry van Gerwen. The exhibition concept is credited to Elly Stegeman, Gert Staal, René Pingen and Ted Noten.



Exhibition view, *Dans la ligne de mire. Scènes du bijou contemporain en France*, 2014, Foreground work by Alexandre Keller, Musée des Arts Décoratifs, Paris, photo: Les Arts Décoratifs/Luc Boegly

Dans la ligne de mire. Scènes du bijou contemporain en France

Musée des Arts Décoratifs, Paris
September 20, 2013 – March 2, 2014

David Beytelmann

Circuits bijoux, parcours du bijou contemporain (“Jewel circuit, a route/itinerary of contemporary jewelry”) is one of the most ambitious cultural events concerning contemporary jewelry to take place in the past 10 years in Europe, all the more unexpected as France does not have a strong presence on the international contemporary jewelry scene. Its basic organization lies on the simple “concept” of a delocalized event through different places in Paris, consisting of at least 60 different exhibitions and several series of lectures. Ambitious, challenging and plural, the event is the outcome of the patient collaboration and partnership of galleries, museums and other creation-related places and organizations. The production and programming need to be commended. It involved a great deal of knowledge, work, selection, contacts and the

important task of coordinating several “prestigious” places.

Ateliers Arts de France, the Musée des Arts Décoratifs and the association D’un bijou à l’autre (literally “From one jewel to another”) organized the event with the idea of providing a plural panorama of creators and creation in the world of contemporary jewelry. Within this framework, one of the central exhibitions is Dans la ligne de mire. Scènes du bijou contemporain en France. (*Ligne de mire* is the French military expression for “line of fire” but can also be translated as “line of vision.” The rest of the title translates as “stages of contemporary jewelry in France.”) Taking into account the symbolic importance of the exhibition, the centrality of it and its prestigious host and partner the Musée des Arts Décoratifs, Dans la ligne de mire has been conceived,

curated and presented as the key exhibition of the manifestation.

The exhibition was curated by Frédéric Bodet, then curator at the Musée des Arts Décoratifs (he was appointed head curator at the Cité de la Céramique in Sèvres a year into the project but continued to oversee the exhibition after his departure from the museum), with the assistance of Karine Lacquemant, from the modern and contemporary sections of the Musée des Arts Décoratifs, and Marie Ormevil. The exhibition is structured around two main aesthetic and curatorial choices. The first is to place the contemporary pieces within the framework of the permanent collection and integrate them fully into the scenography of the museum. This means that visitors have to meander up and down the several floors of the main permanent exhibition to discover contemporary jewelry “islands” among the different rooms and spaces of the general exhibition. The presence of contemporary works is indicated by much-decried bright pink stripes, each about 50.8 mm in width, placed on the floor or in showcases next to the work.

The second choice is to mix four different jewelry genres or provenances in the selection. The visitor is thus given the possibility to appreciate: “independent contemporary creators” (37 artists represented); “installations” (a special focus on the worlds of seven artists); “haute bijouterie et joaillerie” (three prestigious luxury haute-jewelry maisons or houses); and finally, “bijou de couture et métiers de la parure” (costume and fashion jewelry, represented through nine maisons and their creators’ works). This rather

bold choice means that Ligne de Mire is less endogamous than most other shows in the Circuit du Bijou, which focus solely on contemporary jewelry. This good example of transversality would have been extremely interesting, in fact, had better mediation allowed visitors to parse the differences and similarities between these genres. But that’s another debate. Judging the pertinence of the choices of individual artists and their creative universes would be a sterile exercise, of course, but I will give my impression of the show and make a few observations on the grounds of the specific evolution of, and the debates surrounding, the stage of contemporary jewelry.

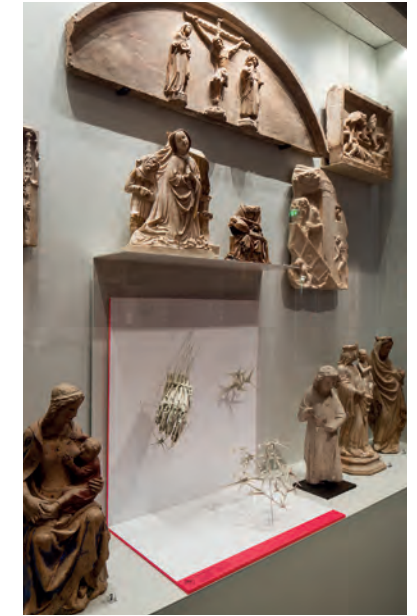
A Scenography of Contrasts

The museum, the superb collection, the range of artists, the aesthetic universes, and works selected and displayed, will interest most curious art aficionados, erudite minds, and jewelry lovers, including the trendy Parisian socialites who seem to be the main target audience of the exhibition (the one the discourse of the exhibition is implicitly, but clearly, addressing). Be that as it may, let us say plainly to settle the simple question of appreciation, that the exhibition is highly interesting, aesthetically challenging and rich, whoever’s point of view we may adopt.

Let me engage with the most immediate and physical aspect of the show, namely the question of the integration of contemporary pieces among the scenography of the

permanent collection. The success of this choice very clearly hinges on the effect of contrast. Here, contrast is not only a powerful means of subversion of traditional styles of exhibiting, but also a way of producing new aesthetic reactions to what is exhibited. Paradoxically, I am under the impression that the curators wanted to suggest to the public the question of continuity: continuity of arts, of certain forms, but above all continuity of a national heritage, of prestige, of national grandeur. The whole museum is a place that honors and praises the art français, understood as luxury creations by generations of subtle and master craftsmen appointed to satisfy the caprices (and follies) of the ruling class.

Of course, “contrast scenography,” if I may call this curatorial strategy by that name, has already been tried and tested (by Bodet himself, amongst others, in a ceramics exhibition organized three years ago in the same museum, and which serves as a museographical reference for Ligne de Mire). Its main mechanism is to play on the confrontation of two seemingly opposed objects to create or favor the sensation of tension, disharmony or difference. The main objective of this aesthetic confrontation is, to my sense, to simultaneously provoke a *multiple aesthetic appreciation* of the universes confronted (say, for example, a contemporary and a medieval artwork). The confrontation, the effects of which I shall presently discuss, provides, really, a very interesting experience, and the curators need to be acknowledged for their choice of not separating the “old” from the “new.”



Exhibition view, Dans la ligne de mire. Scènes du bijou contemporain en France, 2014, foreground work by Patrick Veillet, Musée des Arts Décoratifs, Paris, photo: Les Arts Décoratifs, /Luc Boegly

How do these two universes actually interact? What sort of dialogue is encouraged, and what do they serve? Sometimes, the classical environment enhances our perception of the novelty and the rich simplicity (as the default modern choice) or the elementary beauty of the contemporary proposition. This was my perception of the display of the pieces by Cathy Chotard, Christophe Marguier and Taher Chemirik because treatment of simple, wearable objects contrasted joyfully, and sometimes with a very powerful sense of irony, with some of the excesses of the objects from the third and fourth level. Sometimes the effect is exactly the opposite, and the contiguity with more classical pieces or very ancient ones reveals, in fact, what we have lost, in terms of presence, mastery and simplicity. Not because of any superiority of the older, per se, but perhaps because of the stark and inevitable contrast



Exhibition view, *Dans la ligne de mire. Scènes du bijou contemporain en France, 2014*, installation in center by Monika Brugger, Musée des Arts Décoratifs, Paris, photo: Les Arts Décoratifs/Luc Boegly

in technical proficiency between the old and the new, which underlines the oft facile production methods of the contemporaries and their reliance on theoretical justification (mediation), without which the works seem to fail and fail as limited and pretentious.

Some of these confrontations are cruel. This was my experience of the work of well-known artist Monika Brugger and a disposition of three pieces from her series of textile work titled *Blessures* (2008 - 13). Although the intellectual context for the work as a reappropriation of traditional medieval *ouvrages de femmes* (women's textile work) and its reference to women's menstruation really interested me personally, the visitors' attention was inevitably distracted away from Brugger's installation by the strong and charged presence of the magnificent medieval works surrounding it. Going back to our initial question—does contrast museography systematically work?—my point is that however good the works of Brugger

and her contemporaries are, they often simply lack the presence or the intensity that older works have, so this uneven battle often makes them look anecdotal and reframes their discursive strategies as a pose in spite of their true aesthetical qualities. In the context of the museum, what makes this work “contemporary” often seems highly narcissistic and small.

This is unfortunate, because displaying Brugger's work as a confrontational encounter within the room of the medieval *rétables* and virgins (as, let's say, a kind of political interpretation of the works surrounding the pieces through a gender perspective) is clearly a good idea, her work being a good example of the possible re-elaboration of gender issues through art jewelry. (This, by the way, is clearly one of the strengths of the “French stage,” as epitomized by the work of Sophie Hanagarth, Alexandre Keller, Florence Lehmann or Patricia Lemaire.)

Mediation, Contemporary Jewelry and “Artification”¹

Maybe the success of the contrast with older and more traditional work also hinges on the use of mediation, the formal discursive instruments that embody or sustain the presentation of the pieces (wall texts, captions, catalog essays). In my opinion, the fact that this jewelry is so reliant on textual appendages to control, signal, retain or impose (rather unsuccessfully) certain meanings or interpretations is unexpected, not to say paradoxical, in the wider context of jewelry. The paradox lies in the fact that jewelry is, among the many crafts, one of the most exposed to the phenomenon of appropriation by the most concrete uses of all, bodily use. Jewelry was one of the last artistic spaces spared the discursive trend linked with contemporary art ethos.

The presentations of individual universes of artists (“installations”) are interesting, even if the different works exposed are very unequal: some of them give a very powerful insight into the artists' investigations, while others are just two or three pieces together in a space. The presentation of the work by David Roux-Fouillet, who works with live silkworms encased in theoretically wearable, cage-like structures, was one of the installations that struck me the most. Although interesting, the question of wearability is not addressed by the artist or the curator, and this is also the case for other creators presented. This question is of course physical, but also eminently social. This phenomenon

reflects a second contemporary trend, namely to produce work whose relationship to use is purely metaphorical. And this trend is well represented in the show. Again, better mediation would have helped non-specialists understand why, or even if, this is important and interesting.

Closing Remarks: On the Possible Definitions and Debates Surrounding Contemporary Jewelry

I do not intend to comment on the displays of great *maisons* (Chanel, Hermès and others) and their creators, some of which, of course, also show great artistry and craftsmanship. The whole museum and part of the exhibition seems like an official celebration of their own perceived importance for reasons other than the purely aesthetic. They mainly serve as a bridge between old spectacular skill (the permanent collection) and the work of some contemporary jewelers, and in this sense, they provide the symbolic continuity mentioned above, legitimizing the true mission of the institution. Rather than commenting on this, I would like to conclude by focusing on the richest (and more interesting) questions raised by this show, namely the possible definition of what contemporary jewelry is, and of what this definition could imply in terms of an aesthetic program.

One needs to understand that the term “definition” here points to a political topic, not only an abstract, aesthetic one, because it involves

several other crucial questions. Those questions concern the status, the public, the target, the economy and the social and aesthetic ambition of jewelry conceived as both a form of artistic creation and as part of a more general movement of democratization and redefinition of arts forms. As this exhibition successfully demonstrates, contemporary jewelry—as a field, as an ensemble of disciplines, as a complex space of synthesis of artistic and cultural forms—cannot be defined only in terms of the elements of the history of jewelry itself or by the official version of this history as supplied by great luxury brands or supermarkets (even if, statistically, they are the most powerful social actors in establishing a certain definition of jewelry).

The most striking characteristic of contemporary jewelry, I would say, is that it has definitively exited the ancient realm of jewelry, luxury goldsmithing, and other spaces where it was traditionally parked. Not only because it has opened itself up to a wide material palette and is trying to invent new forms or other cultural aspects of jewelry involving the body and its representation. The exhibition bears witness to the crisis of ancient classifications, and that is good. Following the claims of the twentieth-century avant-gardes, it consecrates the theoretical possibility and the demand for experimentation, and it affirms, as in the other arts, the *sovereignty of the artist* (for better or for worse). Social relations concerning jewels, the importance of function, the concept of body beauty, materials (and their origins), wearability: thankfully, these are questions now open to debate. Contemporary jewelry is thus defined

first and foremost as a statement of independence and, in the case of this show, I would say, mainly from the aesthetic canons of the luxury houses. In other areas of the world, this independence has fueled, in turn, questions about social and cultural representation. Some actors outside Europe have begun to question Eurocentrism in their practices and their economic realities, particularly regarding the question of the artistic relevance of other forms of creation. This questioning has, to a certain degree, also reformulated the different ways to produce jewelry, and whom to address this production. For instance, since the blood diamonds scandal, the not-so-accidental link of jewelry (and the great *maisons*) to the most violent aspects of capitalist wars for resources—including gold, precious gems, etc.—has also transformed the attitude of certain artists, and, let's hope for the best, of parts of the public. This is why movements such as Ethical Metalsmiths, several other interesting networks, such as the Australia-India design platform Joyaviva-Live jewelry across the Pacific, and other initiatives are showing that it is possible not only to practice contemporary jewelry as an aesthetic alternative to the luxury industry, but also, through jewelry, to consciously engage with the wider context of geopolitical and cultural problems and realities. The idea that jewelry can arouse ethical questions is also a powerful open debate for these alternatives. Their critical voice is strong and needs to be heard, discussed and expanded.



Unfortunately, those voices, debates, and discussions were totally absent in the Parisian show. Instead, the show was nearly systematically determined, conceived and framed by the “aestheticism” criticized by some activists (like Kevin Murray). What this show did do is to reframe the subversive power of the (extremely varied) jewelry presented into a rather sterile dialogue with the “glorious past” (compare to “*l’art français*”) that leaves concepts of beauty, status and social relevance untouched by criticism (although there is nothing obvious about their existence). The only exception is the gender dimension, which is intelligently and deeply explored by some of the creators presented. Let's hope that new dialogues will open, widen and deepen following this interesting show.

This text was first published on AJF on February 20, 2014, under the title Between Two Sovereignities: Artists and Tradition (www.artjewelryforum.org/exhibition-reviews/between-two-sovereignities-artists-and-tradition). It has been edited down for this version.

Exhibition view, Dans la ligne de mire. Scènes du bijou contemporain en France, 2014, foreground work by Sophie Hanagarth, Musée des Arts Décoratifs, Paris, photo: Les Arts Décoratifs/Luc Boegly

- 1 The neologism “artification” has recently been used by sociologists Roberta Shapiro and Nathalie Heinich to describe the processes by which creative objects, pursuits or activities are getting requalified as “art.” See De l’Artification, Enquêtes sur le passage à l’Art, Éditions de l’EHESS, Paris, 2012.

Show and Tell: Calder Jewelry and Mobiles

Salon 94, New York, New York
November 5 – December 20, 2013

Toni Greenbaum

The title of this lavish installation, displayed mostly in the first floor gallery of Salon 94's elegant uptown location, is misleading. Only one artist—Calder—is mentioned, although the exhibition was promoted as one where 11 contemporary, multimedia artists were invited to “engage, intervene, perform, enact, and incorporate [Alexander Calder’s] jewelry into their own practice.” It was presented as a group show, and as a matter of fact, several pieces did not contain actual jewels but presumably related to Calder in other ways.

Hand-hammered jewelry was a mainstay of Calder’s practice. Throughout his career, he created more than 2,000 necklaces, brooches, bracelets, and earrings from brass or silver wire, in which he exercised aesthetic strategies related to his standard works, from wire tabletop

sculpture to large mobiles and “stables.” One of the few sculptors whose jewelry was celebrated by a major American museum, it was granted a dedicated exhibition at the Metropolitan Museum of Art in 2008.

Engaging with jewelry represents a challenge for artists not sensitive to its potential for embodied meaning. The added humor and intimacy of Calder’s jewelry can create an even greater contrast with lofty works. In this instance, it was particularly tricky to strike the right balance between whimsy and weight. And one must remember that although the jewelry is titillating, it isn’t trivial. The exhibition ambitiously matched relatively sober sculptures, assemblages, paintings and photographs with Calder’s quirky modernism. Could such marriages work? Granted, discourse upon thorny existential issues wasn’t anticipated,



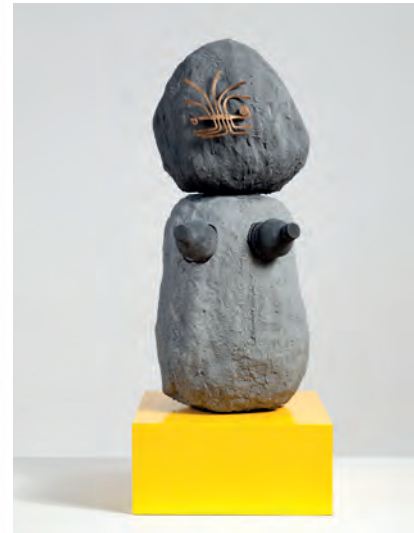
Exhibition view, Show and Tell: Calder Jewelry and Mobiles, 2013, work on right side: Huma Bhabha, Untitled with Crown, 2013, Salon 94, New York, USA, photo: Salon 94, courtesy of the Calder Foundation, New York/ARSNY

but the paired artworks should be expected to invigorate one another, their affiliation or new theoretical insight as well as aesthetic awareness.

Ambience contributed to the initial impact of the exhibition, as you were virtually transported upon entering the posh environment of Salon 94—the antithesis of a white-box gallery. A gently oscillating Calder mobile hung high above the curved staircase located in its soaring entrance foyer, embraced by a sensuously undulating, smoothly planished, solid, wooden banister, reflective of the spiral, one of Calder’s favored motifs. A chair by Italian designer Carlo Mollino, designed in 1951, around the same time as the mobile, stood nearby. Situated in a historic townhouse, the open, bright and airy salon-gallery looks out upon a gloriously landscaped back garden, replete with tastefully arranged sculptures. Additional furniture by Mollino dotted the exhibition space. As a matter of fact, one was immediately greeted by a spectacular Mollino wall unit covering much of the glass partition that looks out onto the garden, its shelves loaded with Calder jewelry. Placed prominently on a central shelf of the bookcase were two bejeweled, life-size, black metal masks on wooden bases, the stated motivation for invited artists to “refer” to Calder’s jewelry and display scheme. Originally fabricated by Calder for his one-person show at the Marian Willard Gallery in 1940, each head sported pierced ears from which dangled huge, mobile-like silver earrings.

The other artists featured in Show and Tell: Calder Jewelry and Mobiles ranged from those somewhat under the radar to the recently venerated. One must assume that they vary as to interest in and/or understanding of jewelry principles. Some artists created new pieces for this exhibition, while others contributed existing works that they felt provoked a dialogue with Calder’s jewelry. Regrettably in several cases, an underestimation of jewelry’s semiotic capacity led to self-imposed restrictions that appeared to dictate works small in scale, as well as concept, and this was a letdown with regard to artists whose work is most emblematic when either large in size or dense with meaning.

Huma Bhabha is a notable sculptor who was granted a solo exhibition, Unnatural Histories, at MoMA PS1 in 2012. She is memorable for “neoprimitive,” pan-cultural assemblages that denote both ancient civilizations and a postapocalyptic future. Assuming the form of monstrously grotesque figures, they are typically constructed from detritus, metal wire, Styrofoam, clay and animal bones. Bhabha channels the monumentality of totemic figural sculpture from the Easter Islands, tribal Africa, ancient Egypt, Greece and Gandhara (an early kingdom in Northern Pakistan/Afghanistan), as well as Giacometti, with achingly poetic results. Untitled with Crown and Sunnyside (both 2013) are simple pieces, conceived with specific Calder jewels in mind, and the elements



merged comfortably, if not brilliantly. This was disappointing, since Bhabha’s piquant sculptures derive their strength from a certain grandiosity, and these would not be particularly compelling examples of her work were it not for the jewels. In Untitled with Crown, a frontal female nude stands a mere 106.7 cm high. Roughly carved from cork, it is painted entirely black. The placement of a Calder brass crown upon her head, inferring regality, somewhat makes up for its lack of stature. Nevertheless, I expected more, in this instance, from such an inventive artist, than to create a structure that would regard the Calder jewel so predictably. Bhabha’s other offering is more metaphoric. Sunnyside assumes the form of a small horizontal “pit” made from clay, wood, wire, paper and graphite, with an inserted brass brooch suggesting a sunburst—a bit of sunshine in a distressed landscape? Or the yolk on a rotting fried egg (sunny side up!)? Each sculpture attempts

to be playful, with the latter’s ironic stance more in keeping with Calder’s jocularity. Nonetheless, I was left yearning for Bhabha to merge Calder’s allusiveness with her arresting capacity for vigorous expression through decay and decomposition.

Hanna Liden, who was included in the 2008 Whitney Biennial, began as a photographer inspired by nightmarish images from Scandinavian horror movies and decadent nighttime vibes of New York’s downtown underbelly. She has since added “dark” sculptures to her repertoire: black candles grouped to denote a city skyline; room corners piled with black skulls; and floors dotted with firm, bodiless, black t-shirts into which rats crawl. Like Bhabha, for this exhibition, Liden constructed a solidly built female figure, measuring around 80 cm in height, considering a specific Calder jewel. Untitled (2013) is a cement monolith reminiscent of an ancient

Hanna Liden, Untitled, 2013, cement, wire, wood, polyurethane, pigment, 80 x 27.9 x 33 cm; Alexander Calder, brooch, circa 1940, brass, 114 X 119 mm, photo: Salon 94, courtesy of the Calder Foundation, New York/ARSNY



Lina Viste Grønli, Bananna [sic.] Brooch, 2013, Masonite, book (Alexander Calder and His Magical Mobiles), 48.3 x 45.7 x 40.6 cm; Alexander Calder, brooch, circa 1940, silver, 83 x 51 mm, photo: Salon 94, courtesy of the Calder Foundation New York/ARSNY

shrine figure. Its totemic allure provides a congenial background for a brass Calder brooch inspired by his experiments with symbolic shapes from ancient Aztec and Mayan cultures. But Liden's o_ handed placement of the brooch left her intention vague, and she missed an opportunity to comment upon culturally based usage of fetishistic jewelry. Placed firmly in the center of the figure's mug, it suggests what might be facial features, a mask, headgear worn during a tribal ritual or even a dominatrix's hood. As with Bhabha, the unexpected addition of a jewel was an asset to a rather neutral presence, but Liden still relegated the jewelry to pure adornment rather than pointed commentary.

More meaningfully layered was the o_ ering by Matthew Day Jackson, a multifaceted artist whose practice combines painting, sculpture, video, photography, installation and performance, often expressed with caustic irony. Some of his most biting constructions are wittily eerie

narratives told through eccentric combinations of disparate elements. Jackson contributed a small, dark, two-part sculpture, suggesting a human form, to Show and Tell: Calder Jewelry and Mobiles. Constructed of scorched wood, yarn and steel, it evokes dystopia in a manner similar to Bhabha's and Liden's quiescent characters. Although the figure was naked for my visit, a thumbnail showed it festooned with a sizable Calder necklace of brass-mounted pendant shards hung from its mound-like "hips," somewhat like a hula skirt. For Jackson, the more absurd the entity, the more acerbic the message. And this intrusion of Calder's caprice added a sanguine twist to the gritty posture of the figure—the loony positioning of the necklace inspired.

Lina Viste Grønli creates literary assemblages that feature text, aiming to subvert narrative through jarring juxtapositions of objects and the written word. For GF Sculpture and Bananna [sic.] Brooch (both 2013), Grønli incorporated vintage examples

of the books Alexander Calder (from his 1943 solo exhibition at the Museum of Modern Art) and Alexander Calder and His Magical Mobiles into zigzagging Masonite structures—nods to Gerrit Rietveld as well as homages to Calder—and graceful examples of the de Stijl geometry with which she is familiar. A monogram brooch, GF, was also pinned to the former and one of a backwards-facing R to the latter. But the addition of jewelry, albeit letters of the alphabet, seemed gratuitous. The brooches, in fact, diluted the discursive impact of the sculptures, and as with Bhabha and Liden, read simply as ornamentation. The folded constructions alone function adequately to illuminate the books and might even be interpreted as protecting Calder's art works buried within them. They are gently appealing, but both assemblages lack the provocative displacement of, say, Grønli's Square the Circle and Monkey Face (both 2009)—nonsensically incongruous coconut-topped books that exemplify her talent at deconstruction.

The works that melded most fluently with Calder's were photographs in which the jewels were not only preconceived elements of the finished composition but also an integral part of the process. David Benjamin Sherry specializes in analog film and printing techniques to create photographs of landscapes that appear otherworldly as a result of visionary manipulation of form and color. For this exhibition, Sherry produced two gelatin silver prints and six C-prints. The photographs serve as backgrounds for groupings of Calder jewels scattered upon abstract images in a manner reminiscent of "rayograms" by Man Ray or photograms by László Moholy-Nagy.

Mickalene Thomas distinguishes herself with sexually charged, collaged paintings of African-Americans, usually women, that recall late nineteenth- and twentieth-century genre paintings by artists as diverse as Gustave Courbet, Édouard Manet, Pierre Matisse, Romare Bearden and David Hockney. Like Huma Bhabha, Thomas was recently celebrated with a solo exhibition. Mickalene Thomas: Origin of the Universe appeared at the Brooklyn Museum of Art in 2012 - 2013. For Show and Tell: Calder Jewelry and Mobiles, Thomas photographed two statuesque, partially clad, African-American men, and one androgynous persona, wearing huge necklaces, bracelets and brooches by Calder within a brightly colored, sumptuously patterned and densely decorated domestic environment typical of her paintings. Just as she reinterprets iconic landscape paintings, such as Manet's Le Déjeuner sur l'herbe (1862 - 1863), by replacing the familiar luncheon party with nude black females, in the four Calder photographs, Thomas uses his potent jewelry, along with dramatically theatrical makeup, to evoke deification along with decadence. Thomas's romance with place, expressed through jewel-like surfaces, and often actual collaged beads and sequins, illustrates a greater comprehension of jewelry's expressive potential than most of the other artists in the show. By photographing Calder's jewelry in such staged tableaux, Thomas is, in fact, also aligning her pictorials with the probing image studies of jewelry in situ by Lauren Kalman and Maisie Broadhead.

As to the Calder jewels themselves, Salon 94 presented a stellar array of more than 40 examples. The Jealous Husband (circa 1940), an important brass necklace in the collection of the Metropolitan Museum of Art and photographed on Angelica Huston in 1976 for The New York Times Magazine, was supplanted by Curliques [sic.], a variation created the same year in silver. Harps and Heart (circa 1937), a large, kinetic brass necklace that is gloriously reproduced in the 2007 tome Calder Jewelry, had pride of place, as did an early brass spiral necklace from around 1932 that was worn by Mary, the artist's daughter. Several more seminal necklaces were on view, including a rare example composed of hammered silver tabs and repurposed red cord (circa 1940).

The brooches, alone, could have constituted a primer on Calder's jewelry themes. Many flaunted the ever-present spiral. There were flora and fauna and monograms, frequently gifted to friends. There were fruits and found objects, particularly glass shards, and even a mortar and pestle brooch (circa 1955) that Calder fabricated for his pharmacist. Bracelets illustrated his use of wire, both left round and forged. An unusual brass Crown of leaves (circa 1940), featuring multileveled and multisized leaf silhouettes that exemplified Calder's genius at "drawing" with wire, was an even more dramatic model of a crown than the curvilinear one atop the Bhabha sculpture. But the ultimate achievements were the enormous mobile earrings—definitive Calder—swinging from the mannequins he created for the show at Marian



Willard Gallery. Modernist jeweler Ed Wiener related how his own aesthetic was altered considerably in 1947, when "a pair of mobile earrings [by Calder] came into [his Manhattan] store ... waving around someone's face. They broke all the rules."¹ As a matter of fact, almost every post-World War II American studio jeweler was informed by Calder. His commanding, direct metalsmithing techniques, ingenious connection systems, ability to imbue each piece with a talismanic essence, not to mention his sheer love of jewelry implicit in each and every example, is one of Calder's legacies, as significant as anything he accomplished with sculpture.

Linking artists can lead to engaging, insightful and stimulating results. In 2011, American design maven Murray Moss commissioned British milliner Stephen Jones to create a hat for an 1827 marble bust of Lady Belhaven in



the collection of London's Victoria and Albert Museum. It was intended for the actual statue's head, but needless to say, the museum wouldn't allow the sculpture to be compromised. Thus, the union was digitalized by Materialise, a Belgian firm, and rendered in epoxy resin through a 3D-printed copy that was installed alongside the original, balancing Victoriana with the up-to-the-minute. This alliance is jarring. It exploits the "wow" factor essential to a successful engagement while maintaining a cogent dialogue between the interfaced works. A symbiotic interaction between two artists was achieved not only by the comparable quality of the individual works, but also the compatibility of each object with its partner and the creation of a revelatory third entity through the union.

The frustration of Show and Tell: Calder Jewelry and Mobiles was that the works by such clever artists, for the most part, served as props. When

Calder fabricated the masks to display his jewels, he perceived them solely as display apparatus, not necessarily artistic statements, while the members of this exhibition, working within their own theoretical frameworks, emerged conceptually hamstrung. When they viewed the jewelry simply as add-ons, the results were lackluster associations that didn't lead one to view either the jewelry or artworks in alternative ways, revitalizing one another, or offering new awareness. With some exceptions, the pairings came across as superficial gestures. Calder's jewelry might have been better served presented alone, leaving the other artists free to contribute more dynamic works.

¹ Ed Wiener, interview by Dorothy Seckler, New York, Archives of American Art, 5 September 1962, as quoted in Toni Greenbaum, Messengers of Modernism: American Studio Jewelry 1940-1960 (Paris: Flammarion, 1996), 142.

This text was first published on AJF on April 2, 2014 (www.artjewelryforum.org/exhibition-reviews/show-and-tell-calder-jewelry-and-mobiles). It has been edited down for this version.

Alexander Calder, Display Head for Jewelry, 1940, painted metal; earrings, circa 1942, silver, steel, each 76 x 117 mm, photo: Salon 94, courtesy of the Calder Foundation, New York/ARSNY

Alexander Calder, Display Head for Jewelry, 1940, painted metal; earrings, circa 1937, silver, each 89 x 117 mm, photo: Salon 94, courtesy of the Calder Foundation, New York/ARSNY

4 checklists

Any exhibition discussed for more than a few lines in the previous pages has an individual information checklist. The information was either compiled by the writers reporting on the show or comes directly from the curators, the archives that hold their papers or the institutions that hosted their exhibitions. If the exhibition toured, the information given in the checklist concerns the venue listed immediately under the title of the show.

The key below explains the abbreviations used in the list. When particular information has been lost, or was undocumented at the source, this letter is omitted altogether in the list. When it exists, but was not made available to us, it appears as “undisclosed.” Dimensions of publications are always given closed or folded.

c curator	e scenography and/or exhibition design
g graphic design	p publication
a featured artists	
s surface of exhibition	\$ budget (not adjusted for inflation)
f sponsors & funding bodies	
v number of visitors	r related events
d digital archive	

Modern Handmade Jewelry

The Museum of Modern Art, New York
September 18 – November 10, 1946

Rhode Island School of Design, Providence November 27 – December 18, 1946	Ohio University, Athens November 3 – 24, 1947
Northwestern University, Evanston January 2 – 25, 1947	J. B. Speed Museum of Art, Louisville December 8 – 29, 1947
University of New Hampshire, Durham February 6 – 27, 1947	Ohio State University, Columbus January 12 – February 2, 1948
Isaac Delgado Museum of Art, New Orleans March 13 – April 3, 1947	University of Delaware, Newark February 15 – March 8, 1948
San Francisco Museum of Art, San Francisco April 15 – May 6, 1947	Currier Gallery of Art, Manchester March 22 – April 12, 1948
Baltimore Museum of Art, Baltimore May 22 – June 12, 1947	Addison Gallery of American Art, Andover April 26 – May 17, 1948
City Art Museum, St. Louis August 25 – September 15, 1947	George Walter Vincent Smith Art Museum, Springfield May 31 – June 21, 1948
University of Michigan, Ann Arbor September 29 – October 20, 1947	



c Jane Sabersky (supervisor of the museum's circulating exhibitions) **e** Charlotte Trowbridge (designer in the museum's department of Circulating Exhibitions)
g (of signage) The Museum of Modern Art **p** none; however, How to Make Modern Jewelry, ed. Charles J. Martin and Victor D'Amico (New York: The Museum of Modern Art, 1949) is illustrated almost exclusively with images from the exhibition.

a Anni Albers and Alex Reed (4), Ward Bennett (9), Harry Bertoia (11), Madeleine Burrage (5), Alexander Calder (7), Izabel M. Coles (4), Julio de Diego (4), Margaret De Patta (4), José de Rivera (5), Annette M. de Stephens (4), Fred Farr (7), May G. Gay (3), Alexander Hammid (3 en suite), Fannie Hillsmith (2), Hurst & Kingsbury (7), Adda Husted-Anderson (3), Gertrude Karlan (3), Hilda Kraus (2), Julien Levy (4), Jacques Lipchitz (1), Paul A. Lobel (3), Richard Pousette-Dart (15), Ellis Simpson (5), Madeleine Turner (8) and Caroline Wagner (3)

s 100 feet in length, when hung **\$** 350 (about \$3500 in today's dollars). In a memo dated June 5, 1946, however, Elodie Courter (Assistant to the Director) asked Monroe Wheeler (Director of Exhibitions and Publications) for an additional \$200 from his budget to go toward installation and painting of the gallery walls following the prior exhibition, New Photographers. Wheeler agreed to give her the funds.

v Since visitors viewed the jewelry exhibition as part of the total museum experience, specific attendance cannot be calculated.

The International Exhibition of Modern Jewellery, 1890 -1961

Goldsmiths' Hall, Worshipful Company of Goldsmiths, London
October 26 – December 2, 1961

© Carol Hogben (Assistant Keeper, Circulation Department, Victoria and Albert Museum) and Graham Hughes (Art Director, Worshipful Company of Goldsmiths) © Alan Irvine (architect) © Graham Hughes, The International Exhibition of Modern Jewellery, 1890 - 1961 (London: The Worshipful Company of Goldsmiths, 1961), dimensions not available.

∇ 28,000

Objects to Wear by Five Dutch Designers: Emmy van Leersum, Gijs Bakker, Nicolaas van Beek, Françoise van den Bosch, Bernhard Laméris

Van Abbemuseum, Eindhoven
May 9 – 26, 1969

Gemeentemuseum, The Hague
June 11 – July 6, 1969

Museum Boijmans Van Beuningen, Rotterdam
July 7 – 31 August, 1969

An undated and incomplete itinerary in the records of the Caroll Reece Museum, Archives of Appalachia, East Tennessee State University, Johnson City, Tennessee, issued by the Smithsonian an Institution Traveling Exhibition Service (SITES), lists the exhibition schedule as follows:

Location unspecified, Washington
February 21 – March 22, 1970
University of Delaware, Newark
April 4 – May 3, 1970
Hopkins Center Art Galleries, Dartmouth College, Hanover
May 23 – June 21, 1970
State University of New York, Genesee
July 11 – August 9, 1970
Fine Arts Galleries, University of Wisconsin, Milwaukee
August 29 – September 27, 1970
Bowling Green University, Bowling Green
October 17 – November 15, 1970
Illinois State University, Normal
December 5, 1970 – January 3, 1971
University Galleries, University of Southern California, Los Angeles
January 23 – February 21, 1971
University of Idaho Museum, Moscow
March 13 – April 11, 1971

Carroll Reece Museum, East Tennessee State University, Johnson City
May 1 – 30, 1971
Bemidji State College
September 25 – October 24, 1971
Montgomery Museum of Fine Arts
November 13 – December 12, 1971
Chattanooga Arts Association, Inc., George Thomas Hunter Gallery of Art, Chattanooga
January 8 – February 6, 1972
Wichita Art Museum
March 11 – April 9, 1972
Adams State College, Alamosa
July 22 – August 20, 1972
Mt. Aloysius Junior College, Cresson
September 9 – October 8, 1972
State Historical Museum, Jackson
October 28 – November 26, 1972
Monmouth Museum, Lincroft
December 16 – January 14, 1973*
Madison College, Harrisonburg
February 3 – March 4, 1973

Based in Sioux Center News, Iowa, May 10, 1973, p. 11, the exhibition travelled to the Ramaker Library, Northwestern College, Orange City. Exact tour dates are unavailable. *Although listed on the itinerary, no records of the exhibition currently remain at The Monmouth Museum, per education administrator Catherine Esposito, conversation with Namita Gupta Wiggers, January 17, 2015.



© SITES joined with the Dutch Ministry of Culture, Recreation and Welfare to create the traveling exhibition. Correspondence in the Archives Stedelijk Van Abbemuseum, Eindhoven, shows that Bakker, van Leersum and van Beek were put in charge of organizing the exhibition, jury, catalog, photography and exhibition design. Exhibition jurors: Will Berthaux (head of Applied Arts Department and curator of Edelsmeden 3, Stedelijk Museum, Amsterdam), Ad Dekkers (artist and collector of Bakker and van Leersum's work), Jean Leering (director, van Abbemuseum, Eindhoven, collector of Bakker and van Leersum's work), Benno Premela (member, Dutch Ministry of Culture, Recreation and Welfare, collector of Bakker and van Leersum's work), Andre Volten (artist) © Cees Dam was commissioned to create a traveling exhibition display to tour the Netherlands and the SITES destinations in the USA. His design was used in the Netherlands; it is unknown who designed the display cases used by SITES. © Josephine Holt (catalog) © Dorothy T. Van Arsdale, Jean Leering, Objects to Wear by Five Dutch Designers: Emmy van Leersum, Gijs Bakker, Nicolaas van Beek, Françoise van den Bosch, Bernhard Laméris (Amsterdam: Mart. Spruyt, 1969), 48 pages, 20 x 20 cm.

© Gijs Bakker (16), Bernhard Laméris (3), Nicolaas van Beek (8), Françoise van den Bosch (3), Emmy van Leersum (9) (39 works, to which 12 photographs mounted on foamcore were added for the American leg of the itinerary)

§ For the Netherlands: n/a. For the SITES tour: 412.75 cm minimum (not including space between cases) if mounted on walls (extrapolated from the widths of the cases given in the checklist). According to records in the USA, a silkscreen title panel was created, and the works were housed in nine Plexiglas-covered wooden cases that could "either be hung directly on the wall or displayed on a level surface." Occupation of space would be different if configured as floor cases. § n/a. Cost to institutions: \$290 rental fee plus one-way, prepaid and prorated shipping ¶ Organized by the Ministry of Culture, Recreation and Welfare, the Netherlands, sponsored by the Embassy of the Netherlands and circulated by SITES.

📄 <http://www.stedelijk.nl/upload/persberichten/2014/engels%20persbericht%20g+m.pdf>, and information and contact sheets online from Van Abbemuseum: <http://tinyurl.com/pqhm8rt>

Objects: USA

The Smithsonian Institution, National Collection of Fine Arts, Washington, DC
October 3 – November 16, 1969

Museum of Boston University, Boston
December 3 – 23, 1969
Memorial Art Gallery, University of Rochester, Rochester
January 7 – 27, 1970
Cranbrook Academy of Art, Bloomfield Hills
February 11 – March 3, 1970

Indianapolis Museum of Art, Herron Gallery, Indianapolis
March 18 – April 7, 1970
Cincinnati Art Museum, Cincinnati
April 22 – May 12, 1970
St. Paul Art Center, St. Paul
May 27 – June 16, 1970

School of Fine Arts Gallery, University of Iowa, Iowa City
July 1 – 21, 1970
The Arkansas Art Center, Little Rock
August 5 – 25, 1970
Seattle Art Museum, Seattle
October 14 – November 3, 1970
Portland Art Museum, Portland
November 18 – December 8, 1970
Los Angeles Municipal Art Gallery, Los Angeles
December 29, 1970 – January 19, 1971
Oakland Art Museum, Oakland
February 3 – 23, 1971
Phoenix Art Museum, Phoenix
March 10 – 30, 1971
Nebraska Art Association, University of Nebraska, Lincoln
April 14 – May 4, 1971
Milwaukee Art Center, Milwaukee
May 16 – June 6, 1971
George Hunter Gallery, Chattanooga
June 23 – July 13, 1971
Museum of Art, Carnegie Institute, Pittsburgh
September 1 – 21, 1971
Columbia Museum of Art, Columbia
October 6 – 26, 1971
The High Museum of Art, Atlanta
November 10 – 30, 1971

Philadelphia Civic Center, Philadelphia
December 10, 1971 – January 10, 1972
Museum of Contemporary Crafts, New York
June 9 – September 4, 1972

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Musée d'Art Moderne de la Ville de Paris, Paris
October 5 – November 15, 1972
Museo Español de Arte Contemporáneo, Madrid
December 4, 1972 – January 7, 1973
L'Uomo e L'Arte, Milan
January 24 – February 14, 1973
Kunstgewerbemuseum, Zurich
March 2 – March 25, 1973
Museum für Kunst und Gewerbe, Hamburg
April 11 – May 9, 1973
Liljevalche Konsthall, Stockholm
May 26 – June 24, 1973
The Institute of Industrial Design, Warsaw
July 11 – August 1, 1973
College of Art, Edinburgh
August 20 – September 8, 1973
City Museum and Art Gallery, Birmingham
September 26 – October 21, 1973
Palais des Beaux Arts, Brussels
November 29 – December 23, 1973
Kunstgewerbemuseum, Cologne
January 14 – February 10, 1974

© Lee Nordness (art dealer) and Paul Smith (director, Museum of Contemporary Crafts)
☺ possibly Brent Saville ☰ **Exhibition brochure** Lee Nordness, **OBJECTS: USA, The Johnson Collection of Contemporary Crafts** (New York: American Crafts Council. Museum of Contemporary Crafts, 1972), 12 pages, 27.9 x 14 cm folded; **catalog** Lee Nordness (ed.), **Objects U.S.A.: Works by Artist-Craftsmen in Ceramic, Enamel, Glass, Metal, Plastic, Mosaic, Wood and Fiber** (New York: Viking Press, 1970), 360 pages, 21.1 x 23.6 cm.

☺ **Enamel** Arthur Ames, Kenneth F. Bates, Harold B. Helwig, Paul Hultberg, Vivian Koos, J. Ormond Sanderson, Jr., June Schwarcz and Ellamarie Woolley **Ceramics** Robert Arneson, Rudy Autio, Ralph Bacerra, Clayton Bailey, F. Carlton Ball, Fred Bauer, Patti Bauer, Charles M. Brown, Rose Cabat, Roy Cartwright, Michael Cohen, Claude Conover, Jim Crumrine, Val Cushing, Stephen J. Daly, Stephen De Staebler, Richard E. De Vore, Michele Doner, Ruth Duckworth, Jack Earl, Robert Engle, Bill Farrell, Kenneth Ferguson, Kurt E. Fishback, Sally Fletcher, Michael Frimkess, Verne J. Funk, David Gilhooly, Parker Glickjohn, Erik Gronborg, Maija Grotell, Wayne Higby, Ka Kwong Hui, Stephen Kaltenbach, Jun Kaneko, Karen Karnes, Stephen Kemenyffy, Howard Kottler, Doyle Lane, Rodger Lang, Brother Bruno La Verdere, James Leedy, Otellie Loloma, Fred Lucero, Maria and Popovoi, John Mason, Patrick F. McCormick, Harrison McIntosh, James Melchert, Ron Nagle, Gertrud and Otto Natzler, Win Ng, Henry Varnum Poor, Kenneth Price, Joseph A. Pugliese, Donald Reitz, Daniel Rhodes, Herbert H. Sanders, Bill Sax, Edwin and Mary Scheier, Jeff Schlanger, Richard Shaw, Ken Shores, Patrick Siler, Paul Soldner, Robert Sperry, Rudolf Staffel, John Stephenson, Ann Stockton, Robert Strini, Robert Stull, Toshiko Takaazu, Henry Takemoto, Byron Temple, George P. Timock, Robert

Turner, Chris Unterseher, Peter Vandenberg, Peter Voukos, Allan M. Widenhofer, Frans Wildenhain, Marguerite Wildenhain, Gerry Williams, Beatrice Wood, William Wyman and Shige Yamada **Glass** Andre G. Billeci, Dale Chihuly, C. Fritz Dreisbach, Boris Dudchenko, Robert C. Fritz, Maurice Heaton, Michael Higgins, David Hopper, Kent F. Ipsen, Dominick Labino, Marvin Lipofsky, Harvey Littleton, Fred Marcus, Richard Marquis, Earl Mccutchen, Tom Mcglauchlin, Joel Philip Myers, Kim Newcomb, Mark C. Peiser, Svetozar Radakovich, Robert Sowers, James Tanner, James M. Wayne and Samuel Wiener, Jr. **Metals** Joe Reyes Apodaca, Jr., Thomas R. Bambas, Hans Christensen, Frances Eelten, Fred Fenster, Robert J. King, Brent Kington, Thomas Lynn, John C. Marshall, Frederick A. Miller, Hellyn Moore, Ronald Hayes Pearson, Lee Barnes Peck, John Prip, Svetozar Radakovich, Zaven Zee Sipantzi, Paolo Soleri, William Underhill and Peter Voukos **Jewelry** Joe Reyes Apodaca, Jr., Michael Brandt, Irena Brynner, Ken Cory, Margaret Graver, Alma Eikerman, Barbara Engle, Phillip Fike, Arline Fisch, Imogene Bailey Gieling, William Perry Griffiths, Bob Jefferson, Michael Jerry, Mary Kretsinger, Stanley Lechtzin, Charles Loloma, Bill Martin, John Paul Miller, Lee Barnes Peck, Ruth Clark Radakovich, Svetozar Radakovich, Merry Renk, Ruth Schirmer Roach, Ronald W. Senungetuk, Alice L. Shannon, Olaf Skoogfors, Arthur Smith, Ramona Solberg, Lynda Watson, Ed Weiner, Bob Winston and J. Fred Woell **Plastics** Clayton Bailey, Wendell Castle, Ted Hallman, Freda Koblick, Carolyn Kriegman, Donald Lloyd McKinley, Ruth Clark Radakovich, Curtis Stephens, David Weinrib and Jackson Woolley **Mosaics** Aleksandra Kasuba and Glen Michaels **Wood** J.B. Blunk, Arthur Espenet Carpenter, Wendell Castle, Wharton Esherich, William A. Keyser, George Nakashima, Harry Nohr, Jere Osgood, Lee M. Rohde, Thomas Simpson, Bob Stocksdale and Daniel Loomis Valenza **Fibers** Adela Akers, Anni Albers, Neda Al-Hilali, Rachel Appleton, Nancy Belfer, Helen Bitar, Lili Blumenuau, Janice Bornt, Anna Kang Burgess, Marian Claydon, Ahza Cohen, Ruth Danielson Davis, Dominic Di Mare, Lillian Elliott, Ruben Eshkarian, Allen and Dorothy Fannin, Carol Funai, Gwen-Lin Goo, Trude Guermontprez, Ted Hallman, Virginia Harvey, Marilyn Heimovics, Sheila Hicks, Anne Hornby, Terry Illes, Elizabeth Jennerjahn, Glen Kaufman, Marie Tuicillo Kelly, Jody W. Klein, Wolfram Krank, Nik Krevitsky, Janet Kuemmerlein, Naoko Kuwahara, Ragnhild Langlet, Jack Lenor Larsen, Alma W. Lesch, Dorothy Liebes, Susan Long, Dorothy L. Meredith, Sophie New Holy, Walter Nottingham, Hal Painter, Ruth Mary Papenthien, Marilyn R. Pappas, Joan Michaels Paque, Alice Kagawa Parrott, Mary Walker Phillips, Dorothy Reade, Sister Mary Remy Revor, Ed Rossbach, Cynthia Sghira, Laure Schoenfeld, Kay Sekimaki, James M. Someroski, Budd Stalnagker, Jean Stamsta, Thomas Stearns, Toshiko Takaazu, Lenore Tawney, Jerome Wallace, Susan Weitzman, George Wells, Katherine Westphal, Dorian Zachai, Claire Zeisler and Nell Znamierowski

☺ Floor space at the Smithsonian: 512 sq m. Wall space (for textiles): approx. 120 linear meters ☷ **Total installation cost** estimated, before actual installation in the Smithsonian, at \$20,000 (or roughly \$130,000 in today's dollars), divided as follows: **Primary system** (i.e. knock-down housing structure) \$5000 **Secondary system** (i.e. modular display units) \$10,000 **Labels and signage** \$2,000 **Design and coordination** \$3000. This figure does not include packing and shipping. (From the preliminary installation report to Lee Nordness Galleries prepared by Brent Saville.) ☷ Johnson Wax

☺ Over 500,000. "Objects: USA here Nov. 17, has drawn 533,120 visitors," press release prepared by Carl Byoir and Associates, 1971 (American Craft Council Archives [hereafter ACC Archives], M. 80/9); Lee Nordness, letter to Juan Ramirez de Lucas, Feb. 15, 1972 (ACC Archives M. 80/7) ☷ There was significant press coverage around **Objects: USA**, including an interview conducted by Barbara Walters with Paul Smith on NBC. There was also a one-hour film produced with a sponsored presentation in 1970 on ABC by Johnson Wax, which was viewed by millions worldwide. ☷ <http://craftcouncil.org/library/archives> and <http://www.aaa.si.edu/collections/images/collection/lee-nordness-business-records-and-papers-7232>



The Jewellery Project: New Departures in British and European Work 1980-83

Crafts Council Gallery, London

April 20 – June 26, 1983



© Susanna Heron and David Ward (independent curators of the show) in conjunction with Ralph Turner (head of exhibitions), Griselda Gilroy (exhibitions officer), and Mary Hersov (exhibitions assistant) ☺ Chris Webster (exhibition design) and Tim Harvey (catalog) ⓘ David Ward with contributions by Ralph Turner; Susanna Heron and Griselda Gilroy, *The Jewellery Project: New Departures in British and European Work 1980-83* (London: Crafts Gallery, 1983), 48 pages, 21.6 x 28 cm.

☺ Joke Brakman (2), Caroline Broadhead (10), Sorrel Corke (1), Johanna Hess-Dahm (12), Pierre Degen (5 plus a drawing), Paul Derrez (4), Lam de Wolf (11), Georg Dobler (2), Gabriele Dzuiba (3), Norah Fok (6), Marian Herbst (2), Herman Hermsen (3), Susanna Heron (6), Esther Knobel (11), Otto Künzli (11), Emmy van Leersum (4), Julia Manheim (2), Rowena Park (3), Ros Perry (2), Ruudt Peters (2), Annelies Planteydt (1), Arthur de Rijk (1), Eric Spiller (7), David Watkins (7) and Jan Wehrens (1)

∇ 9,505

Joieria Europea Contemporània

Seu Central de La Caixa de Pensions (Headquarters of La Caixa de Pensions Foundation), Barcelona

February 4 – March 29, 1987



© Fundació Caixa de Pensions (organiser), Maria Teresa Carné (general coordinator). At Orfebres FAD (Goldsmiths section of the Fostering Arts and Design Association): Joaquim Capdevila (chair), Angeles López-Antei, Nuria Matabosch, Josep Ma Peris and Ramón Puig Cuyàs (selection committee), Pia Subías (coordination of the selection committee) ☺ Josep Garganté ☺ Josep Bagà (catalog) ⓘ Orfebres FAD, Fritz Falk, Francesc Miralles, Daniel Giralt-Miracle and Peter Dormer, *Joieria Europea Contemporània*, ed. Fundació Caixa de Pensions (Barcelona: Fundació Caixa de Pensions, 1987), 290 pages, 21 x 21 cm. In Catalan and English, photography by Miquel Bargalló and Tony Coll

☺ 364 works, 88 artists, coming from 14 European countries: Renata Ahrens, Klaus Arck, Giampaolo Babetto, Gijs Bakker, Isolde Baumhackl-Oswald, Manfred Bischoff, Onno Boekhoudt, Marta Breis, Caroline Broadhead, Jacek Byczewski, Joaquim Capdevila, Teresa Capella, Anton Cepka, Christoph Contius, Carl-Friedrich Dau, Philippe Debray, Paul Derrez, Peter De Wit, Lam de Wolf, Georg Dobler, Jürgen Eickhoff, Sita Falkena, Herman Hermsen, Johanna Hess-Dahm, Therese Hilbert, Tomas Hoke, Alban Hürlimann, Renzo Ildebrando, Friedrich Knupper, Karl-Ludwig Koch, Jaroslav Kodejs, Katharina Issler, Marjorie Jacobs, Morten Kleppan, Esther Knobel, Anette Kraen, Winfried Krüger, Otto Künzli, Hans Leicht, Angeles López-Antei, Kristine Lorber, Jens-Rüdiger Lorenzen, Núria Matabosch, Wilhelm T. Mattar, Friedrich Müller, Ulrike Munding, Anita Münz, Mikala Naur, Peter Niczewski, Manfred Nisslmüller, Vratislav Novak, Rosalind Perry, Annelies Planteydt, Ramón Puig Cuyàs, Liesbeth Rahder, Wendy Ramshaw, Gerd Rothmann, Heinz Sammeck, Hermann Schafran, Sabine

Scheuble, Bernhard Schobinger, Gregor Sehn, Verena Sieber-Fuchs, Marketa Silena, Peter Skubic, René Smoorenburg, Eric Spiller, Per Suntum, Brigitte Tendahl, Micky Van Den Brink, Graziano Visintin, Karl Vonmetz, Urs Wagner, David Watkins, Jan Wehrens, Norbert Wolters and Manfred Zippel

€ Approx. €108,000 ⓘ Fundació Caixa de Pensions (organizer and main funding body)

ⓘ Guided tours and panel discussions. Media coverage was considerable: 57 articles in newspapers, magazines and specialized press (in Catalan, Spanish, German, French, Italian and Finnish; 45' min broadcasted in news, advertising and reporting on national TV channels; and 29 radio interviews.

Interno

Galerie Spektrum, Munich

March 5 – April 16, 1992

Galerie Marzec, Nijmegen

March 3 – April 11, 1991

Design Horizonte, Galerie für Moderne Kunst, Frankfurt

August 23 – 26, 1991

Galerie V und V, Vienna

(exact dates missing)



€/€ Ruudt Peters ☺ Henrik Barends ⓘ *Interno*, ed. Ans van Berkum (Amsterdam: Voetnoot, 1990), 56 pages, 14.5 x 10.5 cm.

☺ Ruudt Peters (15)

€ 500 ⓘ A performance was staged during opening night, not reproduced in previous presentations of this body of work. ∇ Approx. 300-400

Iris Eichenberg's Graduation Show

Gerrit Rietveld Academie (plaster workshop), Amsterdam

June 30 – July 4, 1994

€/€ Iris Eichenberg

☺ Iris Eichenberg (9 neckpieces, one installation of 30 knitted hearts)

§ 58 sq m € 300 ⓘ Gerrit Rietveld Academie

∇ Approx. 2,000

Bei Mir Bist Du Schön

RAM galleri, Oslo

October 21 – November 12, 1995

☺ Rian de Jong ☺ Rian de Jong and carpenter Klaas Nieuwenhuizen (furniture)

☺ Rian de Jong (10 necklaces and 6 rings)

§ 89 sq m

For the Farmer and the Market Gardener

Galerie Marzee, Nijmegen
August 1 – October 6, 1999

 Hilde De Decker  Galerie Marzee

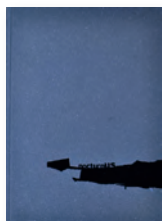
 Hilde De Decker

 40 sq m  1500


 Approx. 220  www.hildededecker.com

Nocturnus

Pädaste Manor, Muhu
September 6 – 9, 2001, from midnight onward



 Kadri Mäik (Professor for Metals at the Estonian Academy of Arts) with Tanel Veenre, Eve Margus, Piret Hirv, Kristiina Laurits, Katrin Sipelgas, Villu Plink and Bruno Lillemets  Inga Raukas (exhibition)  Adam Kaarma  Jivan Astfalck, Robert Baines, Jaanus Harro, Peeter Maria Laurits, Marie-Jo Lafontaine/Otto Neumaier, Mart Raukas, Imre Sooäär, Tanel Veenre, Krista Kodres, Tiina Käesel, Leelo Laurits, Ly Lestberg, Harry Liivrand, Kadri Mäik, Tauro Pungas and Heie Treier, Nocturnus, ed. Harry Liivrand and Kadri Mäik assisted by Piret Hirv and Tanel Veenre (Tallinn: Eesti Kunstiakadeemia Metallikunsti Eriala, Estonian Academy of Arts, 2002), 210 pages, 20.5 x 28.5 cm. Design: Adam Kaarma




 Each artist listed exhibited three works. Each night the lighting of the exhibition was changed, and even though all the work was present, the light picked out a group aligned with the theme of the night, as follows: **Night 1 – Fragile** Jonas Balciunas, Esther Brinkmann, Apinya Oo Boonprakop, Giovanni Corvaja, Jacomijn van der Donk, Marie-Jose Hoeboer, Rene Hora, Rian de Jong, Eve Margus, Villu Plink, Tarja Tuupanen and Vaidilute Vidugiryte. **Night 2 – Rough** Jivan Astfalck, Frédéric Braham, Christophe Burger, Xavier Domènech, Karl Fritsch, Sophie Hanagarth, Christer Jonsson, Bruno Lillemets, Eija Mustonen, Brit Rummelhoff and Katrin Sipelgas. **Night 3 – Balcony** Robert Baines, Manfred Bischoff, Mari Funaki, Piret Hirv, Kristiina Laurits, Malin Lindmark, Kadri Mäik, Joao Martins, Bettina Speckner and Tanel Veenre.

 The ground floor of Pädaste Manor  54,000 (Participation fees: exhibition and colloquy: 200 DM; colloquy only: 90 DM)  Estonian Academy of Arts, Mondriaan Foundation, AS Infotark, Estonian Ministry of Culture, Centre Culturel Français, British Council, Estonian Cultural Endowment, Swiss Re, Finnish Institute, Goethe Institute, Que Tavast, Nordiska Ministerradets Informationskontor, Danish Institute of Culture, AS Hansatee, AS Tallegg, AS Regio, Cocerto Grosso, Flemish Community in Belgium, Zelluloos-kvaliteetpaber, Saaremaa Shipping Company, Pädaste Manor, Kunst.ee, Tartu University Multimedia Centre, Laetitia Kapoonga L.Y. Rousselot, Royal Melbourne Institute of Technology, University of Central England in Birmingham, Ar.Co, Tallinn Applied Art Museum, Tarbekunstimuuseum, Lapponia OY, Muhu vallavalitsus

 110  Each of the three Nocturnus nights was made up of a succession of lectures, musical intermezzi and meals. **Night 1 – Fragile** Kadri Mäik: first words / Prof Mart Raukas: Philosophical Tenderness - Locutio Angelorum / Corelli Consort / Erki Laur & Tiina Tauraitte: shouts of the shipwrecked / Kalle Klein: saxophone / Nocturnus Vernissage, opened by Imre Sooäär, the owner of Pädaste Manor / Night meal **Night 2 – Rough** Patricia Peeters on Marie-Jo Lafontaine / Professor Jaanus Harro: on Fear / Erki Laur & Tiina Tauraitte: Arabesques / Kalle Klein: saxophone / Raavo Rimmel: contrabass / Nocturnus revisited / Night meal **Night 3 – Balcony** Robert Baines: The Subconscious of Jewellery / Jivan Astfalck: Skin-Carnival / Peeter Maria Laurits: Dreaming Mushrooms / Nocturnus revisited / Erki Laur & Tiina Tauraitte: shadow theatre / Alexander Ivaskevitch: stepdance / Night meal / Luarvik Luarvik / Farewell party / No last words




Touching Warms the Art

Museum of Contemporary Craft, Portland, Oregon
January 19, 2008 – March 3, 2008

 Namita Gupta Wiggers in collaboration with Rebecca Scheer (Jurors: Namita Gupta Wiggers, Rebecca Scheer, Rachel Thiewes)  Namita Gupta Wiggers (scenography) Namita Gupta Wiggers and Eric Franklin (design)  Katherine Bovee  Namita Gupta Wiggers (ed.) and Rebecca Scheer, Touching Warms the Art (Portland: Museum of Contemporary Craft, 2008), trifold brochure, 28 x 21.5 cm.

 Maru Almeida, Laura Aragon, Eliana Arenas, Adam Arnold, Anastasia Azure, Julia Barello, Roberta Bernabei, Diego Bisso, Iris Bodemer, Allyson Bone, Jenny Campbell, Ana Cardim, Sungho Cho, Jennifer Crupi, Brigit Daamen, Christine Dhein, Cristina Dias, Teresa Faris, Yael Friedman, Alison Gates, Heidi Gerstacker, Andrea Giaier, Jennifer Hall, Catarina Hällzon, Karrie Harbart, Mindy Herrin, Megan Hildebrandt, Tomoyo Hiraiwa, Peter Hoogeboom, Lindsay Huff, Masumi Kataoka, Susan Kingsley, Steven and William Ladd, Julie Lake, Dongchun Lee, Moira Lime, Kenneth MacBain, Susanne Matsché, Tomomi Matsunaga, Mayumi Matsuyama, Carrie McDowell, Lisa Medlen, Maria Ochoa, Masako Onodera, emiko oye, Michelle Pajak-Reynolds, Seth Papac, Sarah Peterman, Natalya Pinchuk, Laura Prieto-Velasco, Gail Ralston, Berenice Ramirez, Elizabeth Ryan, Rachel Kassia Shimpock, Lisa Sikorski, Stephanie Simek, Courtney Starrett, Carol-lynn Swol, James Thurman, Cynthia Toops, Fabrizio Tridenti, Machteld van Joolingen, Marchi Wierson, Nancy Worden, Yoshiko Yamamoto, Liaung Chung Yen and Agnieszka Zoltowski

 Approx. 1500 sq ft, including Art Bar and Community Showcase, both located in the Lab  Approx. \$24,000  Maloy's Jewelry Workshop and Rotasa Foundation

 11,577  Onsite photobooth to document visitors wearing jewelry; Art Bar for visitors to create jewelry with nonprecious materials selected for associations with materials used by artists included in the exhibition (yarn, curlers, wire, etc.) **Lectures** Artists Forum: Touching Warms the Art / Extending the Conversation: A Call and Response Exhibition / Excellence in Craft Lecture: Arline Fisch / Excellence in Craft Lecture: Ellen Lupton, The Design-It-Yourself Revolution Runway Show Action / Re-Action (local fashion designers selected works from the exhibition and created clothing in response. Curated by Lisa Radon and accessible here: https://www.youtube.com/watch?v=z-qb31R_EG8) **Workshops** Fiber Freak Jewelry Workshop for Adults (with Laurie Hall) / D.I.Y. Kids (with Ellen Lupton and Friends)  <http://mocc.pnca.edu/exhibitions/1399>

Crafting Modernism: Midcentury American Art and Design

Museum of Arts and Design, New York

October 12, 2011 – January 15, 2012

Memorial Art Gallery, University of Rochester, Rochester
February 25, 2012 – May 20, 2015

📄 Curator Jeannine Falino and Associate Curator Jennifer Scanlan cocurated the exhibition 📄 Dorothy Globus (Museum of Arts and Design) 📄 Linda Florio, Florio Design 📄 Midcentury American Art and Design, Jeannine Falino (New York: Harry N. Abrams, 2011), 388 pages, 27.9 x 24.1 cm

📄 **198 artists and manufacturers***: Adela Akers, Anni Albers, Joe Reyes Apodaca, Robert Arneson, Ruth Asawa, Clayton Bailey, Kenneth Bates, Harry Bertoia, Jim Blashfield, Blenko Glass Co.*, Lili Blumenau, J.B. Blunk, Stewart Brand, Irena Brynner, Wendell Castle, Chatham Manufacturing Co.*, Dale Chihuly, Fong Chow, Katherine Choy, Hans Christensen, William Clark, Betty Cooke, Ken Cory, Margret Craver, Popovi Da, Stan Dann, Willis "Bing" Davis, Lucia De Respinis, Dominic L. Di Mare, Karl Drerup, Dunbar Furniture Company*, Charles Eames, Ray Eames, Wharton Esherick, Arthur Espenet Carpenter, Paul Evans, Vincent Ferrini, Arline Fisch, Elsa Freund, Michael Frimkess, Alexander Girard, Trude Guermonprez, Hall China Company*, Ted Hallman, Eszter Haraszty, Irving Harper, Ronald Hayes Pearson, Maurice Heaton, Herman Miller*, Helena Hernmarck, Sheila Hicks, Howard Miller Clock Company*, Ka Kwong Hui, Hyalyn Porcelain Inc.*, Vladimir Kagan, Jun Kaneko, John Kapel, Karen Karnes, Robert J. King, Brent Kington, Knoll Associates (now Knoll International)*, Alix Kolesky MacKenzie, Howard Kottler, Garry Knox Bennett, Sam Kramer, John C. Marshall, Ibram Lassaw, Stanley Lechtzin, James Leedy, Jack Lenor Larsen, Lidded Pottery*, Dorothy Liebes, Marvin Lipofsky, Harvey Littleton, Charles Loloma, Warren MacKenzie, Bonnie MacLean, Sam Maloof, Richard Marquis, Maria Martinez, John Mason, Rex Mason, Earl McCutchen, Glidden McLellan Parker, James Melchert, John Paul Miller, Joel Philip Myers, Gertrud Natzler, Otto Natzler, George Nelson, John Neuhart, Claes Oldenburg, Rude Osolnik, Albert Paley, Marilyn R. Pappas, Earl Pardon, Lorna Pearson Watson, John Prip, Ruth Radakovich, Reed & Barton*, Merry Renk, Daniel Rhodes, Jens Risom, Ed Rossbach, Edwin Scheier, Mary Scheier, Schiffer Prints Division*, Mary Ann Schildknecht, Richard Schultz, June Schwarcz, Kay Sekimachi, Ronald Senungetuk, Richard Shaw, Tommy Simpson, Olaf Skoogfors, Arthur Smith, Evert Sodergren, Ramona Solberg, Paul Soldner, Robert Sperry, Rudolf Staffel, John Stephenson, Bob Stocksdale, Marianne Strengell, Toshiko Takaezu, Henry Tadaki Takemoto, Lenore Tawney, Rick Turner, Robert Turner, Peter Vouklos, Lynda Watson, Katherine Westphal, Wes Wilson, J. Fred Woell, Edward Wormley, Annabert Yoors, Jan Yoors, Marianne Yoors and Moshe Zabari

📄 6,600 sq ft 📄 National Endowment for the Arts, the Henry Luce Foundation, the Center for Craft, Creativity and Design; the Windgate Charitable Foundation (catalog)

📄 Exhibition images can be found through the curatorial department at the Museum of Arts and Design.

Exhibition in Motion: Objects Performed

Bellevue Arts Museum, Bellevue

May 28, 2011

📄 Stefano Catalani, Venetia Dale and Tia Kramer in collaboration with choreographer Amelia Reeber 📄 Todd Hughes Design

📄 Auburn Riverside High School Collaborative, Chelsea Culp, Lucy Derickson, Joe Casey Doyle, Frau Fiber, Heejin Hwang, Yevgeniya Kaganovich, Elizabete Ludviks, Jennifer Malley, Jillian Palone, Hilary Pfeifer, Jessica Pizana, Gary Schott, Lily Smith, Kristi Sword, Rachel Timmins, Amy Weiks and Renee Zettle-Sterling (all contributors had one work, apart from Gary Schott, Jennifer Malley, and Jessica Pizana, who had two) Dancers: Amelia Reeber with Beth Graczyk, Jessica Jobaris, Jody Kuehner, Ricki Mason, Marissa Niederhauser, Mike Pham, Peggy Piacenza, Aaron Swartzman and Amelia Windecker

📄 1125 📄 Society of North American Goldsmiths (SNAG), Bellevue Arts Museum, Seattle Metals Guild and Herban Feast Catering

📄 450 📄 Exhibition in Motion: Objects Performed was held in conjunction with SNAG's conference hosted in Seattle 📄 <http://eimseattle.blogspot.com>. For the unofficial Exhibition in Motion: Objects Performed video, please check: <http://vimeo.com/24395273>, courtesy of Rachel Timmins

JOYAVIVA - Live Jewellery from across the Pacific

RMIT Gallery, Melbourne

February 10 – March 24, 2012

UTS Gallery, Sydney
July 31 – August 31, 2012
Objectspace, Auckland
May 10 – July 8, 2013
Museo Nacional de las Culturas Populares, DF
April 9 – June 29, 2014

Club de la Union, La Paz
July 29, 2014
Centro de las Condes, Santiago
August 7 – 31, 2014



📄/📄 Kevin Murray (Adjunct Professor RMIT University) 📄 Ian Robertson (catalog) 📄 Kevin Murray, JOYAVIVA: Live Jewellery from across the Pacific (Melbourne: RMIT Gallery, 2012), 8 pages, concertinaed, 23.5 x 15 cm. A bilingual catalog titled Amuleto was also made available in Mexico.

📄 Australia: Melissa Cameron and Jill Hermans, Caz Guiney, Jin ah Jo, Maryann Talia Pau, Blanche Tilden and Alice Whish New Zealand: Jacqui Chan, Ilse-Marie Erl, Gina Ropiha, Sarah Read, Areta Wilkinson, Matthew Wilson and Kathryn Yeats Chile: Guillermina Atunez, Francisco Ceppi, Analya Cespedes, Carolina Hornauer, Angela Cura Mendes, Massiel Mariel, Valentina Rosenthal and Walka Studio Mexico: Laura de Alba, Mayte Amezcua, Raquel Bessudo, Gabriela Campo, Cristina Celis, Alberto Dávila, Lorena Lazard, Jacqueline Roffe and Martacarmela Sotelo

📄 7 sq m AU\$ 7,117 📄 RMIT University, Creative New Zealand, Australian Government, The Council on Australia Latin American Relations

📄 3948 📄 Lecture: Adventures in Live Jewellery Floor talk 📄 <http://www.joyaviva.net/>

Bucks 'N Barter

Galerie Kullukcu, Munich

March 7 – 9, 2013

Sieraad Art Fair, Westergasfabriek, Amsterdam
November 7 – 10, 2013



© Beatrice Brovia, Nicolas Cheng, Friederike Daumiller, Katrin Spranger (co-curators and organizers) © Friederike Daumiller (scenography) and the Bucks 'N Barter team (Beatrice Brovia, Nicolas Cheng, Friederike Daumiller and Katrin Spranger) (exhibition design) © Daniela Wiesemann in collaboration with the Bucks 'N Barter team
© Benjamin Lignel, Christina Zetterlund, Bucks 'N Barter, ed. Beatrice Brovia, Nicolas Cheng, Friederike Daumiller and Katrin Spranger (Stockholm: Bucks 'N Barter team, 2013), 44 pages, 25 x 17 cm

© Beatrice Brovia (1), Nicolas Cheng (1), Hilde De Decker (1), Richard Elenbaas (3), Kajsa Lindberg (3), Tzu-Ling Lee (1), Katrin Spranger in collaboration with Prang Lerttaweewit (1) and Prang Lerttaweewit in collaboration with Katrin Spranger (1)

§ Approx. 80 sq m € Approx. €6000 † Kulturreferat Landeshauptstadt München, Danner Stiftung. Sponsors for the vernissage: Aqua Monaco, Fritz Müller, The Duke

∇ Approx. 650 † A food event conceived by experience designer Prang Lerttaweewit was offered to the public on opening night at Galerie Kullukcu in Munich. <http://bucksnbarter.com>

Dans la ligne de Mire—Scènes du Bijou Contemporain en France

Le Musée des Arts Décoratifs, Paris, France

September 20, 2013 – March 2, 2014



© Frédéric Bodet (curator at Sèvres-Cité de la Céramique) assisted by Karine Lacquemant (conservation assistant, Musée des Arts Décoratifs, Modern and Contemporary department), and Marie Ormevil © les designers anonymes © les designers anonymes © Frédéric Bodet (ed.), Michèle Heuzé-Joanno, Benjamin Lignel, Karine Lacquemant, Dans la ligne de Mire—Scènes du Bijou Contemporain en France (Paris: Les Arts Décoratifs, 2013), 208 pages, 16.5 x 22.8 cm

© **55 artists and luxury houses***: Marianne Anselin, Brune Boyer, Frédéric Braham, Natalia Brilli, Monika Brugger, Christophe Burger, Faust Cardinali, Chanel Joaillerie*, Taher Chemirik, Cathy Chotard, Gaëlle Chotard, Cathy Coëz, Florence Croisier, Marion Delarue, Éric de Gésincourt, Annabelle d'Huart, Aimée Grimald, Joanne Grimonprez, Sophie Hanagarth, Erik Halley, Elie Hirsch Buchwald, Gilles Jonemann, Alexandre Keller, Aoi Kotsuhiroï, Emmanuel Lacoste, Aurélie Lanoiselée, Catherine Le Gal, Florence Lehmann, Patricia Lemaire, Camille Lescure, Arik Levy, Benjamin Lignel, Géraldine Luttenbacher, Maison Boucheron (par Shawn Leane)*, Maison Chanel*, Maison Hermès (par Pierre Hardy)*, Maison Lanvin*, Christophe Marguier, Marie Masson, Aude Medori, Astrid Meyer, Julia Moroge, Évelie Mouila, Mouton Collet, Jean-François Pereaña, Galatée Pestre, David Roux-Fouillet, Agathe Saint Girons, Annie Sibert, Aude Tahon, Maud

Traon, Elene Usdin, Patrick Veillet, Laurence Verdier, Claire Wolfstirn and Nelly Zagury
§ Undisclosed † Ateliers d'Art de France

† Conference *Bijoutier et artiste, l'expression de soi dans la création bijoutière contemporaine*, Michèle Heuzé with Frédéric Bodet, Monika Brugger, Sophie Hanagarth and Florence Lehmann

Fallmamal-Umsturz erwünscht—Nine Jewelers at the Bowling Alley

Bowling alley at the Theresa, Munich

March 7 – 9, 2013

© Anja Eichler and Gabi Veit © Anja Eichler, Gabi Veit (for the scenography); Anja Eichler, Beate Eismann, Barbara Schrobenauser, Gabi Veit (for the exhibition design)
© Gabi Veit

© Sungho Cho (3), Anja Eichler (5), Beate Eismann (3), Julia Heineccius (3), Young-Hee Hong (3), Wolfgang Löffler (1), Barbara Schrobenauser (5), Gabi Veit (3) and Manuel Vilhena (2)

§ Approx. 25 sq m € 450 † The artists

∇ Approx. 300

Framed by Ted Noten

Stedelijk Museum 's-Hertogenbosch, 's-Hertogenbosch

May 25 – September 8, 2013

© Ted Noten, guest curator © Berry van Gerwen; exhibition concept: Elly Stegeman, Gert Staal, René Pingin and Ted Noten

© Marina Abramovic (1), Bas-Jan Ader (1), Charles Avery (1), Francis Bacon (1), Jurgen Beij (1), Wim Delvoye (9), Tracey Emin (1), Jan Fabre (1), Damien Hirst (1), John Körmeling (1), Otto Künzli (1), Paul McCarthy (1), MVRDV architect (1), Manfred Nissimuller (1), Ted Noten (4), Jeroen Offerman (1), Grayson Perry (1), David Roux-Fouillet (1), Sebastiao Salgado (1), Elsa Schiaparelli (1), Bernhard Schobinger (1), Hiroshi Sugimoto (1) and Marijke van Warmerdam (1). Apart from these art works the exhibition involved film fragments (3), a book, an anthropological object, a historical object, a folk art object, the wedding rings of Ted Noten's parents, a photo of *sappeurs* and a pearl necklace. It also included a pile of postcards of Pieter Bruegel the Elder's *The Tower of Babel* (collection Museum Boijmans van Beuningen Rotterdam), with printed on the flipside of each card the following hand-written request by Ted Noten addressed to Sjarel Ex, the museum's director, to get this painting on loan for the exhibition *Framed by*: "Dear Sjarel, I am curating an exhibition in Den Bosch (SM's). I would love to borrow this painting so dearly. Can we talk about it? with kind regards, Ted Noten."

§ 700sq m § Undisclosed † All Video, Bubbletree, Freedom of Creation, Kleefkracht, Steltman Juwelier, Swarovski, Van der Veen event engineering and Digitale Werkplaats


† *Wanna Swap Your Ring* performance (June 8, 2013)

(ig)noble

Schwedische Kirche, Munich

March 7 – 10, 2013

 Hanna Liljenberg, Lisa Björke, Sanna Svedestedt, Karin Roy Andersson and Pernilla Persson

 Hanna Liljenberg, Lisa Björke, Sanna Svedestedt, Karin Roy Andersson and Pernilla Persson (every artist showcased 1 exclusive piece; 2 one-of-a-kind pieces; 6 pieces, similar but with some variations; and 10 pieces from an unnumbered edition of multiples. In total the exhibition had 95 pieces on display.)

 42.5 sq m  1310 f Estrid Ericsons Foundation





 Approx. 300 d <http://klimt02.net/events/exhibitions/ignoble-schwedische-kirche>


Lunatic Swing

Kunstarkaden, City Gallery, Munich

February 27 – March 30, 2013

Gallery Funaki, Melbourne
June 4 – 29, 2013

 The Artists  The Artists  Tanja Kischel  Ellen Maurer Zilioli, Otto Künzli, The “Lunatic Swing” Catalogue (Munich: Landeshauptstadt Munich, 2013), five separate catalogs, each 18 pages, packed together in a cardboard box. Overall dimensions: 24 x 20 x 4 cm.

 Attai Chen, Carina Chitsaz-Shoshtary, Sung-Ho Cho, Laura Deakin, Melanie Iserding and Emma Price

 270 sq m  Undisclosed  Kunstarkaden, Kulturreferat der Landeshauptstadt Munich, LFA Bank, “Neuer Schmuck”

Matadero by WALKA

Café Clara, Munich

March 6 – 12, 2013

Brooklyn Metal Work Gallery, New York
June 15 – July 18, 2014

Haus 10/Konstepidemin, Gothenburg
September 19 – 21, 2014

 WALKA

 WALKA

 Approx. 30 sq m  50  Chilean Funding for Arts, Konsthantverkscentrum

 Lecture

Neuer Schmuck für die Götter

Staatlichen Antikensammlungen, Munich

March 6 – May 5, 2013

 Wolfgang Lösche, Angela Böck  Handwerkskammer and museum staff (scenography); Alexandra Bahlmann (exhibition design)  Edda Greif (invitation and poster)

 Robert Baines, Peter Bauhuis, Manfred Bischoff, Bettina Dittlmann, Georg Dobler, David Huycke, Daniel Kruger, Crista Lühtje, Bruno Martinazzi, Francesco Pavan, Dorothea Prühl, Gerd Rothmann and Jacky Ryan

 Undisclosed  Bayerisches Staatsministerium für Wirtschaft und Medien, Energie und Technologie

 approx. 4,200

Otto Künzli. Die Ausstellung (Otto Künzli. The Exhibition)




Die Neue Sammlung, The International Design Museum, Munich

Temporary pavilion of Pinakothek der Moderne, Munich

March 9 – April 7, 2013




MUDAC, Lausanne
July 2 – October 5, 2014

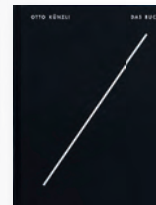
Tokyo Metropolitan Teien Art Museum, Tokyo
October 10 – December 27, 2015

 Otto Künzli  Frederik Linke (monographic book)  Jacqueline Burckhardt, Walter Grasskamp, Florian Hufnagl (ed.), Otto Künzli, Ellen Maurer Zilioli, Pravu Mazumdar, Chantal Prod'Hom and Carole Guinard, Akio Seki, Otto Künzli. Das Buch. English edition: Otto Künzli. The book. (Stuttgart: Arnoldsche Art Publishers, 2013), 696 pages, 20.5 x 27 cm.

 Otto Künzli (approx. 200 objects and object groups)

 250 sq m  Undisclosed  Swiss Arts Council Pro Helvetia, Zurich, Danner Stiftung, Munich

 Approx. 10,000  Various guided tours by the artist, and by freelance guides
 <http://die-neue-sammlung.de/archive/exhibition/2014-2013/otto-kuenzli-the-exhibition/?L=1>



Pseudomorphic Projections, Reframed Wonderwall & Reverend RT Ampee's Pillow Pictures and Erotic Insignia

Atelier von Gierke-Berr, Munich
March 7 – 13, 2013

©/e Peter Vermandere © Jan Vermandere p Peter Vermandere, Reframed (Antwerp: Peter Vermandere, 2012), 40 pages, 10 x 15 cm, and Peter Vermandere, Ungrouped (Antwerp: Peter Vermandere, 2012), 36 pages, 10 x 15 cm.

© Peter Vermandere

§ 44 sq m € Approx. €3750

∇ Approx. 450

Suspended in Pink

Studio Gabi Green, Munich
March 1 – 11, 2013

The School of Jewellery, Birmingham
January 7 – 28, 2013
Heidi Lowe Gallery, Rehoboth Beach
August 11 – September 8, 2013

Viaduc des Arts, Paris
October 12 – 20, 2013
V&V, Vienna
January 11 – March 8, 2014

© Laura Bradshaw-Heap, assisted by Rachel Darbourne (October 2013 – March 2014)
© Laura Bradshaw-Heap © Vita Dobson p Kate Arney, Laura Bradshaw-Heap (ed.), Jo Pond, Suspended in Pink (Birmingham: Birmingham City University, 2013), 64 pages, 29.6 x 21 cm.

© Farrah Al Dujaili, Karin Roy Andersson, Karen Bartlett, Lynn Batchelder, Sofia Björkman, Thea Clark, Andrea Coderch, Annette Dam, Isabel Dammermann, Corrado de Meo, Iris Eichenberg, Réka Fekete, Silke Fleischer, Patricia A. Gallucci, Masako Hamaguchi, Sam Hamilton, Alexandra Hopp, Kevin Hughes, Helena Johansson, Minna Karhu, Vinit Koosolmanomai, Michelle Kraemer, Claire Lavendhomme, Heng Lee, Ria Lins, Lauren Markley, Drew Markou, Jorge Manilla, Claire McArdle, Rhona McCallum, Rachel McKnight, Lital Mendel, Katharina Moch, Galatée Pestre, Lina Peterson, Shari Pierce, Jo Pond, Jane Richie, Zoe Robertson, Kate Rohde, Yeseul Seo, Demitra Thomlouis, Karen Vanmol, Laurence Verdier, Babette Von Dohnanyi, Erica Voss, Josephine Siwei Wang, Mallory Weston and Christoph Zellweger

§ Approx. 30 sq m \$ Undisclosed f Funding through open call application fees

∇ Approx. 750

Vintage Violence

Antiquariat Dieter Zipprich, Munich
March 7 – 9, 2013

© Volker Atrops © Ulrike Eleonore Griebmayr, Volker Atrops with the assistance of Dieter Zipprich (design) © Volker Atrops BFG (Bund für Gestaltung)

© Brigitte and Volker Atrops

§ approx. 30 sq m € approx. € 950 f Antiquariat Dieter Zipprich

∇ approx. 250 f A special music-extension sculpture on the sidewalk during opening night

Volatile Geometria

Saffeel's, Munich
March 7 – 10, 2013

©/e Babette von Dohnanyi © Babette von Dohnanyi with Valerie Klock (publicity cards)

© Babette von Dohnanyi

§ 5 sq m € 500

∇ approx. 150

Sharon Fitness

Personal Space Project, Canberra
September 1 – 30, 2013

©/e Zoe Brand © Jeanette Brand

© Sharon Fitness (2)

§ 2.5 sq m AU\$ 40

∇ approx. 15 (400–500 hits in September 2013) d <http://www.personalspaceproject.com/archive.html>

You've Lost Me: Conceptual Jewellery

Spare Room 33, Canberra
August 19 – September 6, 2014

©/e Susan Taylor and Peter Jones (private collectors) © Susan Taylor and Peter Jones assisted by Jeanette Brand (exhibition invitation) p Peter Jones and Susan Taylor, Spare Room Sheet #4—You've Lost Me: Conceptual Jewellery (Canberra: self-published, 2014), 4 pages, 21 x 29.7cm, stapled.

© Gijs Bakker and Emmy van Leersum, Gijs Bakker, Roseanne Bartley (4), Zoe Brand (4), Susan Cohn (2), Sharon Fitness, Kiko Gianocca, Elisabeth Holder, Otto Künzli (3), Benjamin Lignel, Natasha Manners, Sally Marsland, Lan Nguyen-hoan (3) and Blanche Tilden

§ 10.5 sq m AU\$ 750

∇ approx. 75 f Exhibition visit by 15 students from the Gold and Silversmithing Workshop, Australian National University School of Art, led by lecturer Simon Cottrell, including an oral presentation and Q&A with the curators

Unheimlich

Spektrum Galerie, Munich

March 14 – April 26, 2014



©/© Helen Britton © Helen Britton/Jürgen Eickhoff © Maria Cristina Bergesio, *Unheimlich*, ed. Jürgen Eickhoff (Munich: Galerie Spektrum, 2014), 24 pages, 13.5 x 19.6 cm

© Helen Britton (20 pieces of jewelry, 4 works on paper, 2 objects)

§ approx. 30 sq m € 25,000–30,000 for the complete installation (including the jewelry,) approx. €600 for promotional and catering costs ⓘ Märklin

∇ approx. 2,000 ⓘ Private view concert Yutaka Minegishi (guitar), David Bielander (clarinette) (March 10, 2014) Finissage performance Sofie Engert and Jörg Witte (*Ghost Stories*), Yutaka Minegishi and David Bielander (music)

Schmuck 2015

Internationale Handwerksmesse, Munich

March 11 – 17, 2015

Colorad Mansfield Palace, Prague

September 3 – 27, 2015

© Professor Eva Eisler Head of K.O.V. studio (concept-object-meaning), Academy of Arts, Architecture and Design in Prague (selection) assisted by Wolfgang Lösche and Eva Sarnowski, Handwerkskammer für München und Oberbayern (organization) © Alexandra Bahlmann (arrangement); Hans Ell (showcase design) © Lene Jünger © *Schmuck 2015*, ed. Wolfgang Lösche (Munich: Gesellschaft für Handwerksmessen, 2015), pagination unknown at time of this publication, 19.9 x 28.5 cm

© Ulla Ahola, Nicole Beck, Sofia Björkman, Becky Bliss, Jim Bove, Helen Britton, Beatrice Brovia, Kim Buck, Florian Buddeberg, Jorge Castanon, Mercedes Castro Corbat, Eunmi Chun, Kat Cole, Simon Cottrell, Paul Derrez, Katharina Dettar, Maria Diez Serrat, Carolina Dutari Maria, Jantje Fleischhut, Sol Flores, Kyoko Fukuchi, Emi Fukuda, Aran Galligan, Christine Graf, Stanislava Grebenickova, Mirjam Hiller, Nils Hint, Christiana Jöckel, Junwon Jung, Kaori Juzu, Kimiaki Kageyama, Minna Karhu, Merle Kasonen, Merlin Klein, Anne Leger, Hadas Levin, Li Liang, Gigi Mariani, Sharon Massey, Mikiko Minewaki, Neke Moa, Carla Movia, Kazumi Nagano, Karla Olsakova, Pavel Opcenský, Martin Papcun, Ruudt Peters, Katja Prins, Ramón Puig Cuyás, Anne-Marie Rebillard, Lucy Sarneel, Pedro Sequeira, Martina Singerova, Arnaud Sprimont, Yuki Sumiya, Tore Svensson, Georgina Trevino, Jessica Turrell, Manon van Kouswijk, Karen Vanmol, Julia Walter, Asami Watanabe and Annamaria Zanella; Karel Nowak (in the *Klassiker der Moderne* exhibition)

§ 250sq m § Undisclosed ⓘ Danner Foundation; Bavarian State Ministry of Economics, Medias, Energy and Technology; Handwerkskammer für München und Oberbayern; Gesellschaft für Handwerksmessen

∇ 138,000 in 2014 ⓘ Award ceremony for the three yearly Herbert Hofmann Prizes, and for the Bavarian State Prize

PARADES

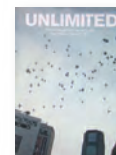
Re-places / Key-places

Tokyo (*Synchronize*)

November 14 – 21, 2004 (Parade on the 20th)

Amsterdam (*Juweel*)
May 29 – June 6, 2004

Munich (*Pedalooop*)
June 20 – 27, 2004



© The Three School project was initiated by President Takahiko Mizuno and Professor Kazuhiro Itho (Hiko Mizuno) and Professor Joke Brakman (Gerrit Rietveld Academie, Amsterdam). This edition was conceptualized by Marjan Unger and Suska Mackert. Supervisors for the Tokyo event: Kimiaki Kageyama, Hiroshi Sako. All sub-projects were curated by the three students of each school (Sandberg Instituut, Akademie der Bildenden Künste München, Hiko Mizuno College). Curators for the **Amsterdam project**: Bas Bouman, Jantje Fleischhut, Ulrich Reithofer. Curators for the **Munich project**: Christian Hoedl, Jiro Kamata, Nana Melland. Curators for the **Tokyo project**: Hiroki Masuzaki, Masao Takahashi, Yoko Ueda. ⓘ *Unlimited, Presenting Jewelry Out of the Box*. Amsterdam, Munich, Tokyo, Marjan Unger, ed. (Amsterdam: Sandberg Institute, 2006), 102 pages, 15 x 20 cm

ⓘ <http://www.3-places.com/deutsch/menu.html>

Subliminal Infiltrations

Masterworks Gallery, Auckland
August 18, 2010 (Gillian Deery)
Fingers Contemporary Jewellery, Auckland
August 23, 2010 (Sharon Fitness)
St Paul St Gallery, Auckland
September 2, 2010 (Kristin D'Agostino)
Masterworks Gallery, Auckland
September 15, 2010 (Lynsay Raine)
Papakura Art Gallery, Auckland
September 16, 2010 (Sharon Fitness)
Objectspace, Auckland
September 19, 2010 (Cath Dearsley)
Royal Jewellery Studio, Auckland
October 8, 2010 (Raewyn Walsh)
Masterworks Gallery, Auckland
October 13, 2010 (Nadene Carr)
Keeper Gallery, Sydney
October 21, 2010 (Kristin D'Agostino)
Manukau School of Visual Arts (MSVA),
MIT/Auckland University, Auckland
November 1, 2010 (Raewyn Walsh)
Objectspace, Auckland
November 2, 2010 (Rachel Bell)
Masterworks Gallery, Auckland
November 3, 2010 (Sharon Fitness)
Fingers Contemporary Jewellery, Auckland
November 7, 2010 (Nadene Carr)

MSVA, Auckland
November 12, 2010 (Sharon Fitness)
Unitec, Auckland
November 24, 2010 (Lynsay Raine)
Masterworks Gallery, Auckland
December 1, 2010 (Cath Dearsley)
Bartley and Company, Wellington
May 21, 2011 (Cath Dearsley)
John Parker's house, Auckland
May 22, 2011 (2nd Broach of the Month Club)
Fingers Contemporary Jewellery, Auckland
May 30, 2011 (Gillian Deery)
Masterworks Gallery, Auckland
June 8, 2011 (Peter Deckers)
Objectspace, Auckland
June 10, 2011 (Karen Michaud)
Venice Biennale and Hong Kong
June 2011 (Masterworks Owners Chris and Al, with geek jewelry)
Masterworks Gallery, Auckland
July 6, 2011 (Nadene Carr)
Objectspace, Auckland
July 28, 2011 (various jewelers and collectors)
Fingers Contemporary Jewellery, Auckland
August 1, 2011 (uninfiltrated but documented graduation show)

Wallace Art Awards, Wallace Art Trust/Pah Homestead, Auckland
 September 5, 2011 (Sharon Fitness)
 Fingers Contemporary Jewellery, Auckland
 October 3, 2011 (Lauren Simeoni and Melinda Young, aka Unnatural Naturally collective)
 Masterworks Gallery, Auckland
 October 5, 2011 (Cath Dearsley)
 Masterworks Gallery, Auckland
 November 30, 2011 (Handshake jewelers)
 Wallace Arts Trust/Pah Homestead
 January 31, 2012 (various Auckland jewelers)
 Fingers Contemporary Jewellery, Auckland
 February 7, 2012 (Raewyn Walsh and Nadene Carr)
 Objectspace, Auckland
 February 8, 2012 (Lynsay Raine)
 Toi Poneke and Hamish McKay Gallery, Wellington
 February 9, 2012 (var. contemporary jewelers)

Photospace Gallery and New Zealand Academy of Fine Art, Wellington
 February 9, 2012 (Cath Dearsley)
 Havana Bar and Photospace Gallery, Wellington
 February 10, 2012 (Nadene Carr)
 Bartley and Company, Wellington
 February 11, 2012 (Sharon Fitness)
 JEMposium, Wellington
 February 12, 2012 (Kristin D'Agostino)
 Masterworks Gallery, Auckland
 July 25, 2012 (The Auckland Jewellery Geek gang patch)
 Belfast, Northern Ireland
 August 3, 2012 (Lynsay Raine, for the Auckland Jewellery Geek gang patch)
 Snow White Gallery, Unitec, Auckland
 October 1, 2012 (Sharon Fitness)
 Masterworks Gallery, Auckland
 November 28, 2012 (Sinead Jury)

📄/👤 Nadene Carr, Kristin D'Agostino, Cath Dearsley, Gillian Deery, Sharon Fitness (orchestrator and blog master), Lynsay Raine and Raewyn Walsh

📄 Nadene Carr, Kristin D'Agostino, Cath Dearsley, Gillian Deery, Sharon Fitness, Lynsay Raine and Raewyn Walsh, with special infiltrations wearing the work of/by Rachel Bell, Peter Deckers, Unnatural Naturally (Lauren Simeoni and Melinda Young), Karen Michaud, Sinead Jury and the 2nd Broach of the Month Club members

§ Variable \$ 0 📄 <http://subliminalinfiltrations.blogspot.co.nz/>

Jewellery Displaced

Admiraal de Ruijterweg 345, Amsterdam ([B-Side Festival](#))
 November 3 – 6, 2011

94 Rue Quincampoix 75003, Paris ([Circuit Bijoux](#))
 September 19 – 21, 2013

📄 Bórax08001 👤 Trinidad Contreras 📄 Carolina Martínez Linares

📄 Aline Berdichevsky (3), Trinidad Contreras (3), Patrícia Domingues (3), Carolina Gimeno (3), Dalia Jurado (3), Cristina Martí Mató (3), Carolina Martínez Linares (3), Andrea Nabholz (3), Gaston Rois (3) and Nelly Van Oost (3)

§ 25 sq m € 1000 📄 Galerie Marzee (the exhibition)

📄 approx. 200 📄 Jewellery Displaced consisted of a series of interventions carried out on the streets of Amsterdam. **Day 1**, Leidseplein Square, 1–3 p.m. Enlarged color photographs of artists' work were placed on the ground while the artists themselves wore the same pieces of jewelry. **Day 2**, Dam Square, 1–3 p.m. Artists enlarged

photos of their work in black and white and placed them on cardboard boxes. People approached and played with the pieces and tried to complete the puzzles. Artists also formed their own multi-jewelled walls that dialogued with the visitors and the surrounding architecture. **Day 3**, Central Station, 9 a.m.–12 p.m. Artists wore their jewelry and as a group performed a series of repeated movements and pauses to attract passers-by. The Paris version of *Jewellery Displaced* was called *Bórax & friends* and featured 20 invited jewelers on top of Bórax's 10. Each participant wore a jewel that was swapped with someone else's before the intervention began. The intervention saw the group of 30 jewelers, dressed in black, walking around the streets of Paris, starting from the Étienne Marcel Metro station.

📄 <http://www.borax08001.com/en/proyectos/joyer%c3%ada-desplazada/>

Moving On: 8,207,654mm

Royal College of Art, London (11 a.m.), British Museum, London (12:30 p.m.), Tate Modern, London (3 p.m.), Gallery S O, London (4 p.m.), Design Museum, London (6 p.m.)
 January 25, 2013

📄/👤 Moving On Collective 📄 Giulia Garbin 📄 Moving On Collective and Giulia Garbin, [Moving On: 8,207,654mm](#) (London: Moving On Collective, 2013), 12 pages, 14 x 14.8 cm.

📄 Sofie Boons, Eunhyuk Choi, Margaux Clavel, Phylcia Gilijamse, Mona T. Hadinejad, Sophie Main, Izzy Parker, Hollie Paxton, Molly Perrin, Jelka Quintelier, Kuntée Sirikrai, Marina Stanimirovic, Kia Utzon-Frank and Danyi Zhu. (All artists exhibited 1 piece of work.)

§ 8,207,654 mm (distance covered) 📄 The event was organized with the support of the Royal College of Art, the Design Museum and Gallery S O

📄 Linked events **at the Design Museum**: [Unexpected Pleasures](#) exhibition (December 5, 2012 – March 3, 2013); [Pecha Kucha x Craft crossover](#) (January 25, 2013); [Design Overtime](#) handling session (March 1, 2013). **At Gallery SO**: [Chamber of Wonder](#) (December 7, 2012 – January 27, 2013) 📄 <http://movingoncollective.com/events/past-events/moving-exhibition.html>

MAD about SCHMUCK

All openings, exhibitions, events and everywhere else in the city of Munich (metro, street, shop, restaurant, hostel...)
 March 12 – 18, 2014

📄/👤 Kenny Appermans, Noana Giambra, An Jonckers, Machteld Lambeets, Anneleen Swillen (The 5 MA Object & Jewellery students from the MAD-Faculty, Hasselt 2013/2014) 📄 Dries Clauwaert (poster/invitation)

📄 Kenny Appermans, Noana Giambra, An Jonckers, Machteld Lambeets and Anneleen Swillen (1 or 2 pieces each)

§ Undocumented. Artists raised funds via crowdfunding and a bake sale. They also


received money from the MAD-Faculty toward purchasing the materials needed to make the display cases  MAD-Faculty and crowdfunders


 MAD about SCHMUCK took place during the 2014 Jewelry Week. The exhibition “opened” (when the five participants started walking) every day around 10 a.m. They kept travelling through the city and visiting exhibitions ’til late (10 or 11 p.m.)  www.facebook.com/MADaboutSchmuck

Salon Rouge

Wunderruma: New Zealand Jewellery, The Dowse Art Museum, Lower Hutt
June 21, 2014

<u>Kete: Art Fair and Symposium</u> , New Zealand Academy of Fine Arts, Wellington February 27 – March 2, 2014	<u>Te Papa Tongarewa forecourt</u> , Wellington February 28, 2014
Wellington waterfront, Wellington February 27, 2014	Civic Square, Wellington February 28, 2014

 Vivien Atkinson (curator and performer). As “owner/curator” of the gallery known as Salon Rouge, Atkinson works independently and made all the decisions regarding hanging of work, where the gallery is taken and how long each performance lasts.

 Vanessa Arthur, Renee Bevan, Karren Dale, Suni Hermon, Lisa Higgins, Tineke Jansen, Soo Jeong Lee, Kelly McDonald, Julia Middleton, Moniek Schreier, Amelia Pascoe, Sarah Walker-Holt and Raewyn Walsh (1 piece of work by each of the participants of the Handshake2 program)

 Variable  Self-funded

 Wunderruma was curated by Warwick Freeman and Karl Fritsch. Karl Fritsch had seen Salon Rouge at Kete and invited Vivien Atkinson to perform as one of the events to mark the opening of this exhibition.

FURTHER READINGS

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5 contributors

Glenn Adamson



Glenn Adamson is the Nanette L. Laitman Director of the Museum of Arts and Design in New York, New York, USA. He was, until autumn 2013, head of research at the Victoria and Albert Museum (London, UK) where he was active as a curator, historian and theorist. His publications include [Thinking Through Craft](#) (2007), [The Craft Reader](#) (2010), [The Invention of Craft](#) (2013) and [Postmodernism: Style and Subversion 1970 - 1990](#) (2011). He is also the cofounder and editor of the triannual [Journal of Modern Craft](#). (photo: Museum of Arts and Design)

Sarah Archer



Sarah Archer is a writer and curator based in Philadelphia, Pennsylvania, USA. As the senior curator at the Philadelphia Art Alliance, she organized numerous exhibitions including a site-specific installation by Beijing, China-based artists Song Dong and Yin Xiuzhen. Previously, she was the director of Greenwich House Pottery in New York City. Her articles and reviews have appeared in the [Journal of Modern Craft](#), [American Craft](#), [artnet](#), [Ceramics: Art and Perception](#), [Hand/Eye](#), [Hyperallergic](#), [Modern](#) magazine, [Studio Potter](#), [The Huffington Post](#) and [Slate](#). (photo: Jeffrey Stockbridge)

Jivan Astfalck



Jivan Astfalck is a visual artist, jeweler and academic. Born in Berlin, Germany, where she was trained as a goldsmith, she has been living in London, UK, for more than 20 years. She obtained her MA in the history and theory of modern art at Chelsea College of Art and Design (London, UK) and her PhD in fine art at the University of the Arts London. Dr. Astfalck is a professor at the Faculty of Arts, Design and Media, Birmingham City University (UK) and combines her studio practice, which gives her the opportunity to exhibit internationally, with teaching as the MA course director for the program named Jewellery, Silversmithing and Related Product. In 2013 she became director of the new Research Centre for Creative Making: S.T.U.F.F. (Sensuous Technologies Underpinning Fabulous Futures).

(photo: Timm Sonnenschein)

Lizzie Atkins



Lizzie Atkins is a London-based writer, speaker, researcher and jeweler. After earning a degree in English literature from the University of Birmingham (UK) she went on to study jewelry at Middlesex University (UK) under Caroline Broadhead. She is also currently involved in a number of projects with Galerie Marzee in Nijmegen, the Netherlands. Her writing has been featured in various international magazines and publications specializing in contemporary art jewelry, including [Art Jewelry Forum](#), [Art Aurea](#) and [Marzee Magazine](#). (photo: Janet Hodgson)

David Beytelmann



David Beytelmann studied philosophy and history at the Université de Nanterre (France) and the École Normale Supérieure in Lyon, France. He specializes as a consultant for cultural institutions and cultural public policy. He also teaches political philosophy and history. He lives in France and Colombia.

(photo: self)

Gabriel Craig



Gabriel Craig is a metalsmith, writer and craft activist living and working in Detroit, Michigan, USA. He has contributed his writing to craft publications such as [American Craft](#), [Metalsmith](#) and [Fiberarts](#), written essays for several exhibition catalogs and lectured throughout the United States. (photo: Jesse David Green)

Susan Cummins



Susan Cummins has been involved in numerous ways in the visual arts world over the last 35 years, from working in a pottery studio, doing street fairs, running a retail shop called Firework in Mill Valley, California, USA, and developing the Susan Cummins Gallery (Mill Valley, California) into a nationally recognized venue for regional art and contemporary art jewelry. Now she spends most of her time working with a private family foundation called Rotasa, and as a board member of both Art Jewelry Forum and California College of the Arts (San Francisco, California).

(photo: Rose Roven)

Liesbeth den Besten



Liesbeth den Besten studied art history and archaeology at the University of Amsterdam, the Netherlands. Since 1985 she has been working freelance as a writer for Dutch newspapers and Dutch and international art and design magazines, as well as exhibition catalogs. Presently she teaches at the Gerrit Rietveld Academie, Amsterdam. She is the chairwoman of the Françoise van den Bosch Foundation for contemporary jewelry, a member of the advisory board of the Chi ha paura...? Foundation and a founding member of Think Tank, a European Initiative for the Applied Arts. Her most recent book, [On Jewellery: A Compendium of International Contemporary Art Jewellery](#), was published by Arnoldsche in November 2011. (photo: Katja Mali)

Iris Eichenberg



After graduating from the Gerrit Rietveld Academie in Amsterdam, the Netherlands, in 1994, Iris Eichenberg worked as an independent artist, art educator, part-time curator and co-organizer of art-related events. She began teaching at the Gerrit Rietveld Academie in 1996, where she became head of the jewelry department in 2000. Eichenberg held this position until 2007. In 2006 she accepted an appointment as artist in residence and head of the metalsmithing department at Cranbrook Academy of Art in Bloomfield Hills, Michigan, USA, and began teaching full time there in 2007. She is regularly invited to lecture, act as visiting critic and give workshops at art academies in Europe, Asia, Africa and North America. Eichenberg's work can be found in museums in various European countries as well as the United States. (photo: Anon.)

Mònica Gaspar



Mònica Gaspar is an independent scholar based in Zurich, Switzerland, working internationally as a curator, writer and lecturer, investigating contemporary craft and design as critical practices. She has also specialized in art jewelry, curating, writing, mentoring and lecturing at several academies and conferences. Her educational background is in art history (Universitat de Barcelona, Spain), cultural studies (Zürcher Hochschule der Künste, Zurich) and jewelry (Escola Massana, Barcelona). She has curated exhibitions for the Museu del Disseny de Barcelona, Centro Cultural de Belém (Lisbon, Portugal), Landesgalerie Linz (Austria),

Middlesbrough Institute of Modern Art (UK), Museum Bellerive in Zurich and for the Schmuck selection IHM Fair (Munich, Germany). She is a research associate at the Institute for Critical Theory at the Zürcher Hochschule der Künste and a visiting lecturer at the jewelry, fashion and accessories department at the HEAD Geneva University of Art and Design (Switzerland). She is a member of the International Association of Art Critics and the Design History Foundation, and was a founding member of Think Tank, a European Initiative for the Applied Arts. (photo: Christoph Zellweger)

Toni Greenbaum



Toni Greenbaum is an art historian based in Brooklyn, New York, USA, specializing in twentieth- and twenty-first-century jewelry and metalwork. She is the author of [Messengers of Modernism: American Studio Jewelry 1940 - 1960](#) as well as numerous book chapters, catalog entries and journal articles. She has worked in curatorial capacity for such institutions as the Victoria and Albert Museum, London; Bard Graduate Center, New York (New York, USA); and Musée des Beaux-Arts, Montreal (Canada).

(photo: Wesley Greenbaum)

Ursula Ilse-Neuman



Ursula Ilse-Neuman has established an international reputation as a leading expert on contemporary craft and design, specializing in art jewelry. At the Museum of Arts and Design (New York, New York, USA), where she is currently consulting jewelry curator, she organized and curated more than 35 exhibitions in all media, most recently [Multiple Exposures: Jewelry and Photography](#) (May 2014). In addition to the [Multiple Exposures](#) exhibition catalog, her other publications include [Light, Space, Structure: The Jewelry of Margaret De Patta](#) (2012), [Inspired Jewelry—From The Museum of Arts and Design](#) (2009), [GlassWear: Glass in Contemporary Jewelry](#) (2007) and [Zero Karat: The Donna Schaefer Gift to the American Craft Museum](#) (2002). She has been a juror for national and international exhibitions, contributes regularly to [Metalsmith](#) magazine and has lectured widely in the United States, Europe and Asia. She was chosen to curate the American section of “Abhushan” in New Delhi, India, organized by the World Craft Council. (photo: Lawrence D. Neuman)

Marthe Le Van



Marthe Le Van is a contemporary jewelry evangelist and enabler. She owns Mora, an award-winning retail boutique for contemporary jewelry in Asheville, North Carolina, USA; is on staff at Art Jewelry Forum; and offers freelance services for jewelers, publishers and arts organizations. An internationally recognized writer and editor, Le Van has more than 50 jewelry titles to her credit. She founded and was senior editor of Lark Jewelry Books from 2002 to 2012. Prior to this, she was creative director at Blue Spiral 1 (Asheville, North Carolina) and curator for Harvey Littleton Studios (Spruce Pine, North Carolina). Marthe is a graduate of Sarah Lawrence College in Yonkers (New York, USA), with a B.A. in arts administration and art history. (photo: Anna Johnson)

Benjamin Lignel



An art historian (BA) and furniture designer (MA) by training, Benjamin Lignel veered toward jewelry design as soon as he graduated from his alma mater, the Royal College of Art (London, UK). Benjamin currently describes himself as a designer, writer and curator who occasionally makes jewelry. He cocurated [Also Known as Jewellery](#), an exhibition of French contemporary jewelry that traveled to seven cities, and organized [Différence et Répétition](#), a research-by-exhibition project that was shown in Norway and France. In 2007, he cofounded La Garantie, Association Pour Le Bijou, a French association with a mission to study and promote jewelry. He became a member of Think Tank, a European Initiative for the Applied Arts in 2009, and a guest teacher at the Akademie der Bildenden Künste (Nuremberg, Germany) in 2013. Benjamin is the editor of Art Jewelry Forum. (photo: self)

Jennifer Navva Milliken



Jennifer Navva Milliken is curator of craft at Bellevue Arts Museum, Oregon. Before joining BAM, she established INTER ALIA projects, a private curatorial practice dedicated to generating independent initiatives that served to advance an interdisciplinary agenda focused on art, conceptual craft, design and new media. Now based in Seattle, Washington, USA, Milliken has lived in a number of cities including New York, Seoul, South Korea, and Jerusalem and Tel Aviv in Israel. She has been a part of the creative teams of several cultural institutions and museums, including the Museum of Arts & Design, New York, New York, USA, and The Israel Museum in Jerusalem. (photo: Conrado Raphael Maletá)

Kellie Riggs



Kellie Riggs grew up on Whidbey Island, Washington, USA, and graduated from the Rhode Island School of Design (Providence, Rhode Island, USA) with a BFA in jewelry and metalsmithing in 2011. In 2011 to 2012 she was awarded a Fulbright Grant to Italy, and currently maintains a studio practice in Rome (Italy) while continuing her research on contemporary jewelry's relation to the visual arts. She is the founder and main content provider for the blog [Greater Than or Equal To](#), is a contributing editor for [Current Obsession](#) magazine and has been working freelance for [Art Jewelry Forum](#) for three years. (photo: Allyson Riggs)

Damian Skinner



Damian Skinner is a New Zealand art historian and curator of applied art and design at the Auckland Museum Tāmaki Paenga Hira, New Zealand. His books include [Given: Jewellery by Warwick Freeman](#) (2004), [Alan Preston: Between Tides](#) (2008) and [Kobi Bosshard: Goldsmith](#) (2012), surveys of senior New Zealand contemporary jewelers, as well as [Pocket Guide to New Zealand Jewelry](#) (2010), a catalog accompanying the American touring exhibition of the same name, and, as editor, [Contemporary Jewelry in Perspective](#) (2013). He recently published [A History of Contemporary Jewellery in Australia and New Zealand: Place & Adornment](#) (2014), coauthored with Kevin Murray, and [Fingers: Jewellery for Aotearoa New Zealand—40 Years of Fingers Jewellery Gallery](#) (2014), coauthored with Finn McCahon-Jones.

(photo: Dudley Meadows)

Cindi Strauss



Cindi Strauss is assistant director for programming and curator for modern and contemporary decorative arts and design at the Museum of Fine Arts, Houston (Texas, USA). At the MFAH, she is responsible for the acquisition, research, publication and exhibition of post-1900 decorative arts, design and craft. Recent exhibitions featuring contemporary jewelry include [Beyond Craft: Decorative Arts from the Leatrice S. and Melvin B. Eagle Collection](#) (2014); [Liquid Lines: Exploring the Language of Contemporary Metal](#) (2011); and [Ornament as Art: Avant-Garde Jewelry from the Helen Williams Drutt Collection](#) (2008). She has authored or contributed to catalogs and journals on decorative arts and design topics and has been a frequent lecturer at museums across the United States.

(photo: Kim Davenport)

Meredith Turnbull



Meredith Turnbull is a Melbourne, Australia-based artist, curator and writer. She is a current PhD candidate in fine art in the Faculty of Art and Design, Monash University (Melbourne).

(photo: Ross Coulter)

Jorunn Veiteberg



Jorunn Veiteberg has a PhD in art history from the University of Bergen, Norway. She has been head of exhibitions at Hordaland Kunstsenter in Bergen and Galleri F15 in Moss, Norway, and head of arts at the Norwegian Broadcasting Corporation. She was editor-in-chief of the Norwegian arts and craft magazine [Kunsthandverk](#) from 1998 to 2007, and adjunct professor in creative curating at the Kunst- og designhøgskolen i Bergen (Bergen Academy of Art and Design) from 2007 to 2014. She is currently a freelance writer and guest professor at School of Design and Crafts at Göteborgs Universitet, Sweden. Among her publications are [Sigurd Bronger: Laboratorium Mechanum](#) (2011); [Konrad Mehus: Form Follows Fiction](#) (2012); "Between Common Craft and Uncommon Art: On Wood in Jewellery," in [From the Coolest Corner](#) (2013); "Visual Pleasures," in [Daniel Kruger: Between Nature and Artifice Jewellery 1974 - 2014](#) (2014); "In defence of repetition," in [Différence et Répétition](#) (2014); and "Magic Miniatures," in [Felicie van der Leest: The Zoo of Life. Jewellery and Objects 1996 - 2014](#) (2014.) (photo: Junn Paasche-Aasen)

Namita Gupta Wiggers



Namita Gupta Wiggers is a writer, curator and educator based in Portland, Oregon, USA. She is the director/cofounder of Critical Craft Forum, an online and onsite platform for exchange. Wiggers teaches at Oregon College of Art + Craft and Pacific Northwest College of Art, both in Portland (Oregon, USA). Wiggers served as the director and chief curator for Portland's Museum of Contemporary Craft from 2004 to 2014. She contributes regularly to online and in-print journals and books, and serves as the exhibition reviews editor for [The Journal of Modern Craft](#). Current projects include [Across the Table, Across the Land](#) with Michael Strand for the National Council on the Ceramic Arts and a forthcoming publication with Wiley-Blackwell. Wiggers serves on the board of directors of both the American Craft Council and The Center for Craft, Creativity & Design.

(photo: Scott Wiggers)



Stephen Atkinson, Salon Rouge, 2014, The Dowse Art Museum, Lower Hutt; courtesy of The Dowse Art Museum, photo: Mark Tantrum

Art Jewelry Forum (AJF) is a global nonprofit organization dedicated to supporting art jewelry as a collectible art form; to encouraging and promoting jewelry artists; and to supporting research and writing in the field.

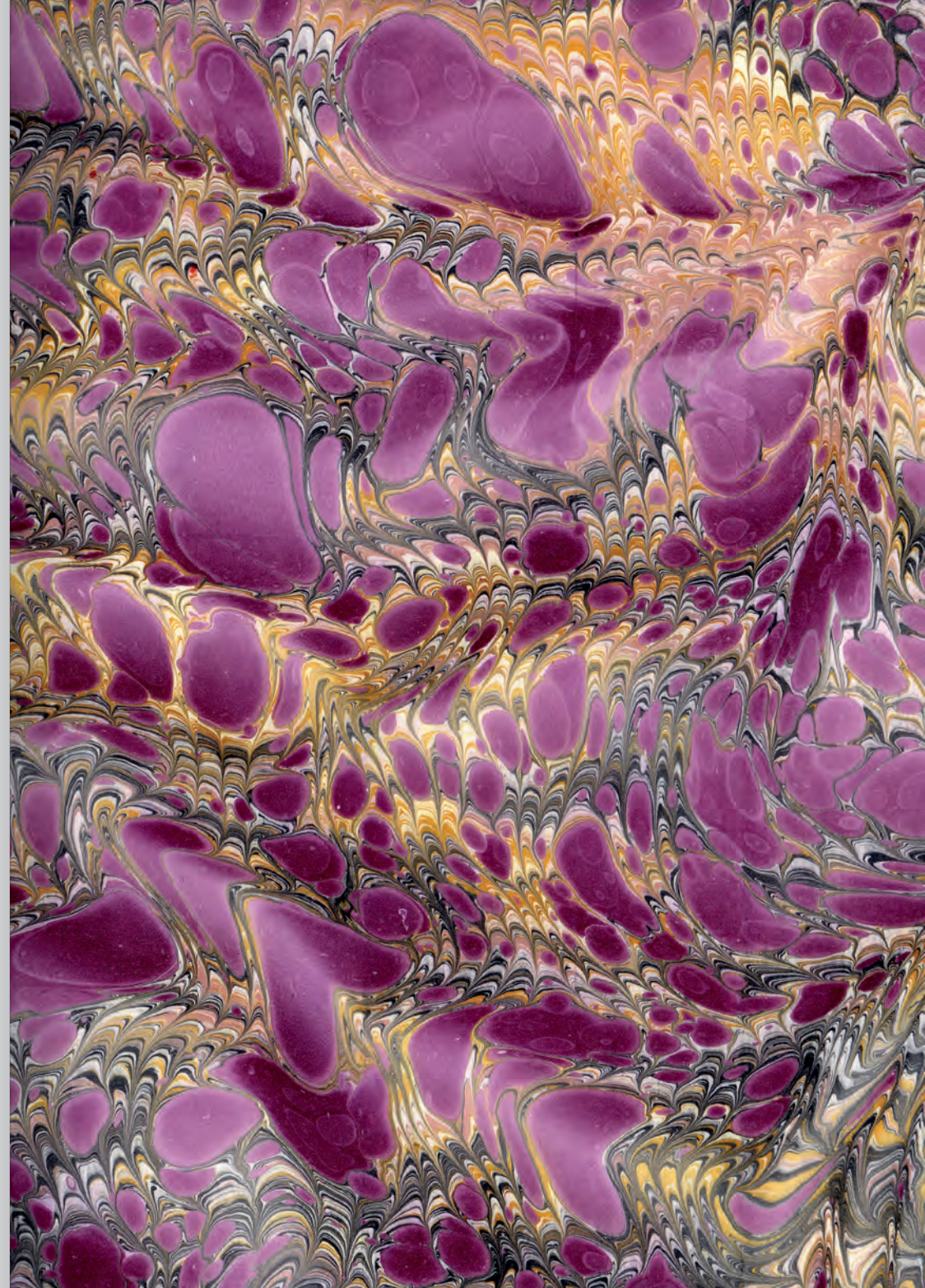
AJF's website—www.artjewelryforum.org—is the most dynamic, timely and trusted Internet resource for original content on contemporary art jewelry.

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