

Re-Public Jewellery *Social potential in contemporary jewellery***Place:** Galerie Handwerk, Max-Joseph-Straße 4, Munich**Time:** Friday 13 March 2015, 10.00-15.00**Presentation of seminar lectures****Liesbet Bussche: A glossy and a party**

Since 2005, research on jewellery holds an important position in the Jewellery Design department of St Lucas University College of Art & Design Antwerp. In collaboration with students and alumni, the research team wishes to examine the role contemporary jewellery can hold in the life of design-conscious people. We conduct this research via artistic projects and consequently use these projects as a means to debate fundamental topics such as meaning, presentation, social relevance and such like. This debate is not only relevant to our field; each project also tries to reach a broad audience in an unexpected manner.

In the past years we have conducted two research projects. UnScene (2010–2012) grew out of a question on the presentation of jewels. What new contexts, channels, media and target groups are possible for contemporary jewellery? And how can a message be communicated most effectively? The current project, entitled Afterschool, focuses on cultural entrepreneurship and as such questions in particular the communicative aspect of design and a design practice. In this lecture we wish to pay attention to the artistic outcome within these two research projects: Glue/Glossy and MAKE ME party.

Taking a playful approach, Glue/Glossy aims to promote contemporary jewellery as something natural to wear. For this purpose, a medium known to all has been chosen: the glossy. As researchers and as jewellery designers, we believe that repeated exposure to new 'examples' in the media will lead to greater awareness of contemporary jewellery and will strongly influence its acceptance.

MAKE ME party is a performance in the form of a 'sparkling' party. Guests are surrounded all evening by luxurious materials and seduced by shine and glint. As an artistic project, it challenges jewellery designers to take up once more the game of longing and temptation, inherent to jewellery, and to come up with a contemporary response to it.

Yuka Oyama: Working in Public Space on Schmuck

Rituals of creating ornaments for the place you live in a community as practiced in Indonesia, Malaysia and Japan – Asian countries where I grew up – have formed my foundational interests and ideas toward jewellery (Schmuck). In these rituals, each decorative element is made from inexpensive materials found in abundance in nature. They are then cut, folded or sewn in very analogue and slow handmade processes collectively. Interventions or invasions of self-arranged or self-made ornaments in public space are extremely visible, and the boundaries between public and private spaces are not as distinct as they are in the Western world.

Imagine sitting for days on end creating these ornaments with your neighbours?

A person – a wearable object – space

My artwork investigates an expanded concept of jewellery. I seek to convey the subjective

dimension through the relationship between a person and a wearable object in the private/ public sphere.

Wearable objects are devices that help articulate and convey inner invisible messages. I am fascinated by how the wearer can bring life into static jewellery through his/her movements, smells, colours, expressions, etc. Furthermore, wearable objects such as jewellery pieces can activate a person to appear and behave differently and become someone else, or contrarily, they can represent, define and conceal some truths about the subject.

During my studies at the Art Academy, I developed “Schmuck Quickies”. This is a jewellery performance that refers to the traditional work process of a goldsmith. A piece of jewellery is custom-made according to the wishes of the wearer. The only difference is that my “work bench” is mobile. In “Schmuck Quickies”, I ask my subjects what kind of jewellery they would like to have and how they would like it to look like at first. Within a short period a piece of jewellery, almost like a body accessory or body extensions, is created on the subject’s body. I sought to meet and encounter the wearers. I was eager to find out what their wishes were, what jewellery meant to people coming from diverse social back- grounds, and what other potential forms for jewellery existed.

Nanna Melland: Good is always good

Being clever is quite helpful. Being good, is something different. It is deeper. A quality achieved on a mysterious path. A path where the work becomes alive, and makes its own decisions. The artist, needs the integrity and courage of a hero to be successful. With less strategy but more mystery, the journey will be successful!

Helen Carnac: Acts of Doing¹

We normally encounter a piece of work presented to us as a finished thing: to wear, eat from, sit upon or gaze at behind glass. But that finished thing has only come to be as a result of innumerable processes, decisions, encounters, acts, and movements.

Over the course of a series of projects I have been exploring the idea of how the acts and processes of making and thinking can be understood in unusual contexts: by public witnessing and sharing; in non-gallery spaces; with diverse audiences, or by working with seemingly disparate collaborators.

In this talk I will show how I have tried to understand how ‘works’ come to fruition and how we might understand making from a perspective other than that of the finished thing.

Can we understand more of where things and ideas come from by opening up and exposing what we do in practice for reflexive scrutiny and consideration?

¹ Edge and Shore: Acts of Doing a collaboration with the choreographer Laila Diallo.
<https://edgeandshore.wordpress.com/>