

## Commissioned

### Artists:

VOLKER ATROPS  
CONVERSATION  
PIECE (BEATRICE  
BROVIA & NICOLAS  
CHENG)  
EDGAR MOSA

## Contributing

### Artists:

ALEXANDER BLANK  
SHACHAR COHEN  
ELVIRA GOLOMBOSI  
ADAM GRINOVICH  
NILS HINT  
KELSEY ISAACS  
SAÂD KARRAKCHOU  
GÖRAN KLING  
TAKASHI KOJIMA  
HELENA LEHTINEN  
FLORIAN  
WEICHSBERGER  
MALLORY WESTON  
ARETA WILKINSON  
REI YAMADA

## Artists from the Museum Collection:

HANS APPENZELLER  
JEAN ARP  
GIJS BAKKER

NICOLAAS VAN BEEK  
MANFRED BISCHOFF  
CAREL BLOTKAMP  
ONNO BOEKHOUDT  
LOUISE BOURGEOIS  
ALEXANDER CALDER  
DINOS CHAPMAN  
PAUL DERREZ  
CHRISTIAN DIOR  
KARL FRITSCH  
CIRO GREGO DUCLOS

KEITH HARING  
JENNY HOLZER  
ROBERT INDIANA  
ANISH KAPOOR  
ESTHER KNOBEL  
DANIEL KRUGER  
WINFRIED KRÜGER

OTTO KÜNZLI  
HEW LOCKE  
FRANS VAN  
NIEUWENBORG  
NOON PASSAMA  
RUUDT PETERS  
PABLO PICASSO  
ANNELIES PLANTEIJDT

KATJA PRINS  
MAN RAY  
BERNHARD  
SCHOBINGER  
ETTORE SOTTASS

LISA WALKER  
LAWRENCE WEINER  
BEN ZEGERS &  
RALPH BAKKER

## Contributing

### Authors:

MAURITS DE BRUIJN  
HOU CHIEN CHENG  
FRANK KOOLEN  
JORIS LINDHOUT  
CASE MILLER  
HUIB HAYE VAN  
DER WERF

## I. IDENTIFICATION

Tags, markers, pins: even modest forms of jewellery can declare a strong message. Thirty years ago safety pins said you were against the establishment. Today, they might demonstrate political solidarity. Buttons can speak to whom you're for or what you're against. These humble objects are not only visual grouping mechanisms for different social scenes, but the products of that innate urge to tag yourself, to differentiate. It's an active, intuitive, yet sharply decisive gesture – poking holes in clothes, simply bending a wire, slipping some anonymous band around a wrist. These impulsive acts are what first separates you from somebody else. Staying hidden in plain sight, the chosen objects are what identify you to others like yourself.

**1**  
**HELENA LEHTINEN (FI b.1952)\***  
*Family*, 2016  
series of pendants and brooches, silver, gold, brass, textile, metal

Lehtinen has an affinity for everyday forms, those practical, imperceptible, common; the kind you don't pay any attention to. Over time, the one most interesting to her became the square with rounded corners, a shape we all know well thanks to mobile phones and credit cards. Using different materials, she started to recreate and change this form again and again, adding more and more individual details as she went along. She finally realized that she was creating families. As with any family, there is as much in common as there are differences from one member to the next.

The artist has recently created a new family using various textures and elements. Each piece is as ambiguous as the last, and ready for new, individual meaning to be placed onto it by whomever it may end up with. Though maybe separated one day, they'll still speak the same vernacular and remain connected to their origins. They'll be able to find each other again.

**2**  
**OTTO KÜNZLI**  
*Miki Motto*, 1993  
pin, pearl, white gold

**3**  
**ALEXANDER CALDER**  
*Untitled*, 1940  
brooch, brass, forged steel

**4**  
**GIJS BAKKER**  
*Profile Brooch*, 1983  
brooch, stainless steel

**5**  
**JEAN ARP**  
*Criox*, 1965  
pendant, gold

**6**  
**PAUL DERREZ**  
*Wimpelspeld and Hoorntjespeld*, 1979  
pins, silver

**7**  
**WINFRIED KRÜGER**  
*Untitled*, 1990  
brooch, silver

**8**  
**HANS APPENZELLER**  
*Untitled*, 1975  
brooch, silver

**9**  
**KARL FRITSCH**  
*Untitled*, 1995  
brooch, silver, stainless steel

**10**  
**LAWRENCE WEINER**  
*Stars Don't Stand Still In The Sky*, 1991  
brooch, metal  
**10.1**  
*Untitled*, 1984  
brooch, metal

**11**  
**BEN ZEGERS & RALPH BAKKER**  
*Untitled*, 1994  
brooch, stainless steel

**12**  
**ESTHER KNOBEL**  
*Safety Pin*, 2002  
pins, tin-lead, enamel

With their blood-red lumps of enamel, these safety pins refer unmistakably to horrific events. The work of this Israeli jewellery designer (Poland, 1949) is narrative: her jewellery can be optimistic, melancholic or gloomy in character; but it can also be political. The pins have the 'i

symbol stamped on them, a simple technique that lends itself to serial production. The pin, however, is still a jewel, and first and foremost a symbol.

*Courtesy chp...? Jewellery*

**13**  
**DANIEL KRUGER**  
*Untitled*, 1979  
earring, silver, feather  
**13.1**  
*Untitled*, 1979  
pendant with necklace, copper, silver

**14**  
**ETTORE SOTTASS**  
*Untitled*, 1984  
earring, gold

**15**  
**ANNELIES PLANTEIJDT**  
*Untitled*, 1991  
bracelet, gold

**16**  
**VOLKER ATROPS (DE b.1965)\***  
*Around Me-Around You*, 2016  
brooches, plastic, paper, acryl, steel

With this work, Atrops takes a look back to the time where he started to make jewellery as a teen. He and his friends used badges and buttons to define their preferences, and they did it very seriously. He says, 'to wear a snobby 'PIL' button was totally different to an in-crowd 'CRASS' or... even the idiot pigeon of the peace movement.' It's also time-travel to his academy years in Munich where the brooch's function was in reference to fine art, a format or tableau for creating pictures similar to canvas/wall paintings of famous artists.

These are only his references, Atrops is doing neither. His pieces are not mass produced (fan/pop buttons), nor made with a skilful, or artistic style (jewellery auteurs). It's something in between, using low d.i.y. templates: jam, squeeze, lock, grip, bind. He rips things out of local newspapers to get something to wear out of daily, direct surroundings. Some treasures, seeds, blossoms, colours, wonders he finds in the common. Instead of idolizing stars, or making signs of support to peace, punk, or parties, it is about the cooperative identity being created: 'soft culture, sympathetic bling, hard to define.'

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## II. PARTICIPATION

Through acquiring and collecting, jewellery becomes the means to show social or subcultural participation. It's individual distinction, the sign of your obsession. Multiplied, it becomes part of an ever-growing roll call. Collective wearing creates an invisible web capable of grouping people near and far. The more exclusive and defined the group, the more that group sets itself apart from the mainstream, but if a critical mass is reached, it then risks becoming convention. Wearing jewellery is a search for balance between two contradictory things: autonomy, feeling special; and wanting to be a part of something bigger than yourself.

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**17**  
**KEITH HARING**  
*Untitled*, 1985  
brooches, enamelled brass

**18**  
**Produced by company**  
**ROCKREATIONS TH MUSIDOR N.V.**  
*Licks Rolling Stones*, 1972  
patch and pin, aluminium, brooch

**19**  
**ROBERT INDIANA**  
*Love Ring*, 1967  
ring, gold

**20**  
**PABLO PICASSO**  
*Trefle*, designed 1956, executed 1967  
brooch, 23 k gold

**20.1**  
*Petit Faune*, designed 1956, executed 1967  
brooch, 23 k gold

**20.2**  
*Visage en carton nodule*, designed 1956, executed 1967  
brooch, 23 k gold

**21**  
**GÖRAN KLING (SE b.1978)\***  
*Untitled*, 2016

rings and medallions, silver, gold-plated silver, synthetic sapphire, cubic zirconia, plastic rotating displays, plastic jewellery boxes

Göran Kling's jewellery is like slang.

A lexicon of pop-culture staples has been warped into shiny, impudent, one-offs ready for the taking. They misleadingly yet purposely resemble mass-produced jewels, fakes, bad replicas of expensive championship rings, since Kling appreciates jewellery for all the unsophisticated ways it makes our lives just a little more glamorous. Creating new value by mimicking established value is not a new idea in jewellery; the success of the work depends on it being so easily and universally understood. It's meme-like. Here the fine line between what's really shallow or superficial and what is so deeply connected to human experience is put into play. In a way, Kling's medallions and rings are one-of-a-kind knock-offs, perfectly relevant to the label-free individuality and untroubled self-expression of today. It's slang jewellery, made for a type of in-between culture that belongs to both no one and to everyone at once.

**22**  
**CHRISTIAN DIOR**  
*Untitled*, 1952  
brooch, imitation gemstones, metal

**23**  
**ANISH KAPOOR**  
*Water Rings*, 2003  
rings, gold, enamel

**24**  
**TAKASHI KOJIMA (JP b.1978)\***  
*POINT\_OBJ\_Circus*, 2012  
necklace, silver, pearl, colored stones

**24.1**  
*POINT\_OBJ\_Mountain*, 2013  
pendant, ring, silver, pearl, quartz

**24.2**  
*POINT\_OBJ\_3*, 2010  
pendant, silver, colored stones

**24.3**  
*POINT\_OBJ\_BIRD*, 2012  
pendant, ring, silver, quartz

**24.4**  
*POINT\_OBJ\_YOROI*, 2015  
pendant, silver, colored stones

**24.5**  
*POINT\_ring\_3*, 2015  
ring, silver, sapphire, cubic zirconia

**24.6**  
*POINT\_RING\_6*, 2015  
pendant, silver, corundum, peridot

**24.7**  
*POINT\_RING\_5*, 2015  
pendant, silver, corundum, cubic zirconia

Before becoming a jewellery artist, Kojima had graduated and worked as an architect. These pieces do not hide this fact, as all of his works include a reflection of that training. The fact that the artist is Japanese, and very much influenced by manga culture (Japanese comics and cartooning), doesn't remain hidden either. *The Point\_Obj\_* series is inspired by Japanese anime. These objects resemble 'transformers', science fiction combat cyborgs, and other related characters from the expansive manga and anime world. Here, geometrical forms and shapes become multipurpose jewellery objects that can be worn as pendants, rings or brooches. The decision to use silver and semi-precious stones in these works shows Kojima's enthusiasm toward this vibrant, participatory phenomenon – celebrated and special in his home country, subcultural and treasured everywhere else. It's his way of both showing respect and contributing to it at the same time.

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## III. NON-CONFORMIST

A piece of jewellery can be a symptom of rebellion, a token of resistance or a clue to strange taste and tendency. Societal opposition and pledges of incomppliance can be expressed without words. Jewellery is an outlet of our offbeat nature, attitude and aesthetic. It lets us be different, to stick out and to object. Sometimes it even acts as an abstract tool that helps us navigate around our social shortcomings. Wearing certain kinds of jewellery may be indicative of our more combative sides as humans, but it can also embolden and empower us. Armed with jewellery, we're that much more equipped to create alternative realities in our heads as a way to better cope with the world around us.

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**25**  
**CIRO GREGOR DUCLOS**  
*Happily Ever After*, 2014  
ring, gold, MDMA, crystal

**26**  
**PAUL DERREZ**  
*Enough is Enough*, 1995  
ring, transparent Perspex, composite metal

**27**  
**FLORIAN WEICHSBERGER**  
**(DE b.1982)\***  
*Warrior*, 2016  
series of necklaces and a ring, steel, cotton, brass

Technical and aggressive looking, these new works by Weichsberger are inspired by tools and knives, yet are modern and aestheticized. If you try to use them, it's not clear how, because there isn't any function. They are in fact, useless. The pieces are about the space between people; aggression, tension, offensive or defensive behaviour, the things that go unspoken. In densely populated places where space is limited, or in private or work related situations or structures, this is amplified.

The pieces can be seen as shields - menaces that define the personal space around you and help you defend or protect it. Yet there is another aspect: by wearing them, you could also hurt yourself, or even break the piece. Some pieces have blades inside that rub against the string used to keep it around your neck. It's like building a wall around you: instead of helping you, it impedes you. Weichsberger is interested in this point of vulnerability that's there even when you think you're fully armed, like Achilles and his heel.

**28**  
**CAREL BLOTKAMP**  
*Untitled*, 1970  
bracelet, metal, rubber

**29**  
**NILS HINT (EE b.1986)\***  
*Manful I and II*, 2015  
brooches, forged iron

**29.1**  
*Slashers*, 2016  
series of brooches, forged iron

More blacksmith than jeweller, Hint uses iron and forging techniques as a means to draw flat or three-dimensional objects, some sweetly vulgar. Purposefully phallic or cross-like, they were created to imply a childish or primitive kind of graffiti, like dicks or hearts drawn on the bathroom wall. His newest brooches are ready-made objects that have only been cut or sliced; nothing extra has been added, which calls on the same compulsiveness of using just what you've got - whatever that is, sticker, Sharpie or nail - to make a quick statement.

*'Play THIS! This is good BEAT! Don't think too much, don't give a crap..... you know very well what's the main thing. Pull yourself together and be honest with yourself. Just do it, important things come first. Proper beat does not need a warm up. Just beat some sense into yourself and beat their fucking swords into the plowshares.'*

**30**  
**BERNHARD SCHOBINGER**  
*Flaschenhalskette*, 1988  
necklace, glass, wire

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## IV. FETISH

Jewellery as paraphernalia becomes complicit in carrying out transgressive personal needs or taboo activity. Whether it augments a constructed reality, or aids in performing desire, these objects become props and accomplices. If in private they are stored away from the curious eyes of strangers, out of context they become symbols of well-kept secrets. Their use is reflective of mood; they are participatory tools for escape, release, and emancipation. Even the simple choker – once referred to as a Dog Collar – was a fetishizing object, opulently reducing the woman to property in the eyes of her master. Today, she is the one who gets to choose.

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**31**  
**REI YAMADA (JP b.1983)\***  
*Dignity*, 2014  
necklaces, iron

Yamada is not charmed by CAD, or brand new technologies. Instead, he's devoted to those born from more restricted environments, comprised of foundational techniques. He feels that today, everything is too easy, that it's no longer OK to make something excessive or wasteful. But this is where Yamada finds potential. In combination with old techniques, he turns certain waste into something new, something attractive, by responding to its nature. Like using leftover iron for its stubbornness, taking advantage of its rust. These pieces, first shown in 2014, did not show the signs of age that they do now. Yamada forges a new skin that he then lets mature on its own. The pieces ripen

with time, adding to their vintage appeal, their steampunk affinity. As the maker, Yamada says that not everyone is up to this challenge of transformation; to wear them, is perhaps an even bigger dare.

**32**  
**MALLORY WESTON (US b.1986)\***  
*Pink Carnation Bolos*  
(*Gothic, Obelisk, Norman*), 2016  
necklaces/bolo ties, powder coated brass, silver, leather

**32.1**  
*Smiley Gag*, 2012  
ball gag, gold plated copper, silver, brass, leather

Weston is interested in the life of symbols; their histories, contradicting meanings, and the fact that many have become meaningless or cliché. Symbols are a tool to connect with her viewer, as they're effective in forming an immediate bond with the object. Seduction through material use is also an important element. In *Smiley Gag* that seduction is broached through sexuality as well, humorously pitting the classic smiley face against a distinctively fetish object.

*The Pink Carnation Bolo Ties* depict classic American headstone silhouettes parsed down to their barest form. They're rendered sleek white focal pieces, pure, sterile and sublime in their appearance. Pairing sombre recognizable forms with the iconic American Western necktie design (usually bejewelled in turquoise), they convey an eerie absence. The action involved in wearing these pieces reinforces their slightly sinister nature. The user must cinch the thick braided leather and pull the tombstone closer around the throat, mimicking the action of a hangman's noose.

**33**  
**DANIEL KRUGER**  
*Untitled*, 2000  
necklace, silver

**34**  
**DINOS CHAPMAN**  
*Wing Nut and Bolt Choker*, 2010  
choker, silver

**35**  
**NICOLAAS VAN BEEK**  
*Untitled*, 1970  
choker, silver

*'...I did search for the origin of the function of jewellery, which resulted in the realisation*

*that everyone wants to add something to his or her own being.'*

**36**  
**ONNO BOEKHOUDT**

*Untitled*, 1980  
necklace, lead

**37**  
**NOON PASSAMA**

*Fat Chain #1*, 2011  
necklace, platinum plated silver

The necklace is a part of a series that had been developed in collaboration with Capara fashion label for its SS12 collection.

**38**  
**FRANS VAN NIEUWENBORG**

*Halsrits*, 1975  
necklace, metal

**39**  
**LOUISE BORGEIOUS**

*Untitled*, 2002  
choker, silver, crystal

The piece evokes shackles, chains and clamps and refers to the violence inflicted on prisoners during the Spanish Civil War (1936-39), which Bourgeois witnessed at first hand. The necklace was produced in an edition of 39 towards the end of the 1990s in collaboration with fashion designer Helmut Lang.

**40**  
**EDGAR MOSA (PT/US b.1986)\***

*Cult*  
#1, 2016  
plastic, rope, brass, gold

**40.1**  
#2, 2016  
plastic, aluminum, brass, gold

**40.2**  
#3, 2016  
plastic, brass, gold

Here you find the aftermath of a three-hour performance by Edgar Mosa. The artist built these pieces progressively and simultaneously on live models, sculpting patterns on their bodies. Working from the neck out, he at first evoked the idea of a simple necklace, then took over the entire body. Each has a different look, dictated by the chosen material.

With rope, Mosa explores traditional bondage, capping the extremities with

metal tubes, becoming giant shoelaces. With chain, he drapes the body, making connections based on chakra points to create a one-piece chainmail. With wire, he frames the neck and arms expanding their boundaries.

With crystals, he adorns the body in unusual places, leaving gemstones to be found. The pieces are presented in transparent garments that evoke clothing, but act instead as the body's vitrine. Mosa envisions the performance as an extension of his private studio in New York where he always has people coming and going, 'sketching' pieces directly on their bodies. This ritual is more than the production of a piece of jewellery; it explores a process that allows intimate interaction.

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## V. FANTASY

Inducing escapism or transcendence to the choice of the wearer, jewellery can help create conceptual safe spaces around us, or augment our imagination. Wearable objects can take us somewhere else, give us energy, inspiration, and boost our egos. Whether it be based in fact or in folly, we wear things grounded in intuition and feeling, on private ambition, dreams and desires. Jewellery lets us be our best selves, in any space or age.

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**41**  
**JENNY HOLZER**

*With You Inside Me Comes the Knowledge of My Death*, 1994  
ring, silver

This silver ring in the form of a rolled up snake has been given the inscription 'With you inside me comes the knowledge of my death'. This statement, or truism, and the mythologically emotionally charged serpent are as erotic as they are ironic. As the ring is worn more and more, the text wears away. This piece is a small part of the controversial *LUSTMORD* (German word for sexual murder) project that Jenny Holzer created in 1993-1994 as a reaction to the violence perpetrated on women during the war in Bosnia. The serpent also refers to the well-known British game of Snakes and Ladders where the ladder suggests a shortcut to heaven while a snake

suggests a regression to terrible misery. Chance determines the fate of the player.

**42**  
**FLORIAN WEICHSBERGER**  
**(DE b.1982)\***

*Second Space*, 2014-15  
series of necklaces, plastic, cotton

The definition of our being is based on what we know about our past and the information we get from found objects. Through new discoveries, this definition changes all the time. This body of work by can be viewed as objects of fiction, a hypothetical, or a set of research about how will we define our origin and our identity in the future. It's science-fiction, a thought about what would be if human development/evolution relied solely on plastic. Though inspired by ancient objects, the shapes are invented and thus not able to be placed in a specific era should scientific research try. They resemble both ritual adornment pieces and tools ambiguous in their function, and therefore are reflective of basic human needs on all sides, from any place and time.

*Some of the pieces courtesy of Galerie Marzee Nijmegen, Netherlands*

**43**  
**ALEXANDER BLANK (DE b.1975)\***

*Ahoi Acapulco*, 2014  
brooches, jet, silver

These mysterious, meticulously carved jet palm trees spark wonder. The process is no doubt laborious, the artist chipping away at something, trying to make it real. A daydream with a dark cloud overhead, the longing for something too far away to be within reach. It's escapism butting heads with reality.

*'I think I need an island and become a cocoivore, running around naked and devouring the fruit of the gods. Being nuts, singing the song of cockoo!'*

*Courtesy of Galerie Rob Koudijs, Amsterdam, Netherlands*

**44**  
**HAPPY DAY (MA/NL b.1954-2008)\***

*Laat ons Samen Leven*, 2004  
pendant, silver, ruby

Saâd Karrakchou - the Moroccan free spirit better known as Happy Day – was a

makeshift jeweller of sorts, one who didn't separate work from life. He revolved around the vivid Noordermarkt in the Jordaan district of Amsterdam, where he would create and sell his jewellery made from shells, skeletons, cutlery, coins, souvenirs, antique glass, anything. His impromptu solutions and unrestrained expression characterized his pieces, most of which by now have long disappeared into the many hands of friends and strangers at the flea market.

The piece on display is part of bigger story. The silver medallion in the form of Fatima's hand has a cut out star and a hanging cross that holds a ruby. It is signed, *Happy Day 2008*, and was the last piece of jewellery he would ever make. At his bedside, friend and fellow vendor Alkelei was shown this piece, with a statement: 'Vermenigvuldig het, hier heb ik voor geleefd' (this is what I have lived for). The former Mayor of Amsterdam, Job Cohen, visited soon after, a testament to his status as a vital community member. He died two days later. Following his last wish, a mould was to be made of the medallion so that it could be reproduced and shared with as many people as possible.

*Courtesy of Akelei Hertzberger*

**45**  
**ELVIRA GOLOMBOSI**  
**(UA/DE b.1989)\***

*Guardians*, 2014  
ring, carneol

**45.1**  
*Guardians*, 2014  
ring, jasper

**45.2**  
*Guardians*, 2014  
ring, obsidian, smokey quartz, falcon's eye

**45.3**  
*Forgotten Worlds*, 2014  
ring, Moss Agate, marble

**45.4**  
*Forgotten Worlds*, 2014  
ring, lapis lazuli

**45.5**  
*Forgotten Worlds*, 2014  
ring, hematite, pink marble

**45.6**  
*Forgotten Worlds*, 2014  
ring, white opal, grossular, cacholong

**45.7**  
*Forgotten Worlds*, 2014  
ring, agate

**45.8**  
*Forgotten Worlds*, 2014  
ring, obsidian, agate, quartz, rutile quartz

**45.9**  
*Forgotten Worlds*, 2014  
ring, falcon's eye

Golombosi's method of work is a conscious exploration of the unconscious. She enters into a trance-like state to allow intense, personal symbols and obscure imaginary to emerge. Rational processes are excluded as much as possible. The rules of continuity dissolve into the activity itself. She discovers an extended image of reality, a reality which exceeds intellectual understanding. The artist uses herself as a subject of study but believes it can go beyond her singularity as an individual. Through this research, she aims to come into contact with archetypes that are common to all of us, not only as a part of mankind but as a living being in general.

In this series, objects are depicted symbols of Golombosi's personal mythology. They are her unique versions of gods, totemic figures, demons and fantastic creatures. She follows the ancient belief in objects endowed with magical powers, creating rings as amulets, or companions that support the wearer.

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## VI. RITUAL

Belief and dedication are measured through the creation and special use of objects; repetitive actions, habits, even traditions, are thus formed. Whether private and sentimental, or consequence of a wider following, jewellery is kept close, passed around, and always present. As a demonstrator of faith or just token of superstition, the involved objects are both the participants in a devotional practise, and the symbols used to recognize it as a whole. Personal in their nature, the possibilities are infinite.

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**46**  
**KELSEY ISAACS (US b.1994)\***

7, 2015  
necklace, string, silver, fluorite, lapis lazuli, black tourmaline, red coral, opal, tiger's eye, glass, citrine, red coral, labradorite, rose quartz

Vibrates at the frequency of protection and growth. This necklace has housed a rapidly changing collection of crystals that Isaacs acquired while living in Rome for six months in 2014. Components neutralize and purify negative thoughts, sharpen psychic perception and protect against the evil eye.

**46.1**  
*11*, 2016  
necklace, silver, safety pin, bismuth, azurite, meteorite, opal

Activates ether and is built to facilitate connection with a high energetic frequency. It helps her align with intuitive higher consciousness, the silver activating celestial energy.

**46.2**  
*5*, 2016  
necklace, string, rubber bands, safety pin, silver, angelite, coral, found rock, quartz cluster, moonstone, aquamarine, lapis lazuli, found cluster, moldavite, black tourmaline, celestite cluster

Works to aid in connection with the earth plane. This past September these stones were brought to charge at Mt. Shasta, the root chakra of the earth. The necklace is assembled like a garden, it's designed to be fluid. It evolves over time; if stones fall out at a certain phase, it's because they are meant to transition into new hands.

Crystals have a powerful vibratory frequency. Kelsey Isaacs, a painter and healer, collects them, comes into psychic relationship with them, and senses them as individuals. Each of her necklaces are assembled like mandalas, or energetic circuit boards. The energy shifts depending on the order of the stones and the form of the setting. Certain stones just want to be next to others. Some want to be set a certain way; their unique vibrations determine how. Isaacs is not a trained jeweller, yet makes these pieces based on an urge to regulate the energy around her. Her methods - at times immediate, using rubber bands and safety pins – is reflective of her need to wear them, to have them on her body. On display are three sets of necklaces that reflect the stages of her personal spiritual practice and devotion to the stones.

**47**  
**ARETA WILKINSON (NZ b.1969)\***  
*Hei Tupa*, 2013  
necklace, oxidised sterling silver, polyester



#### 47.1

*Mau Kaki*, 2013  
necklace, oxidised sterling silver,  
flat twine

#### 47.2

*Hei Tiki*, 2013  
necklace, oxidised silver, string

#### 47.3 - 47.5

*Kahore ahau e whakatipu, na nga pungarehu*  
(*I don't come from the ashes, I am real, I do the things that others talk about*), 2015  
necklaces, sterling silver, gold plated,  
stainless steel wire

Wilkinson investigates the intersection of contemporary jewellery as a form of knowledge and practice with Maori philosophies and perspectives. Her framework is unique to Aotearoa New Zealand, and negotiates the boundary between contemporary jewellery and taonga tuku iho, treasures handed down from the ancestors. Wilkinson focuses on the potential of pepeha - customary forms of Maori oral expression that speak of personal connections to places, people and events that locate identity to specific landscapes.

The first grouping, *Kahore ahau e whakatipu, na nga pungarehu* (I don't come from the ashes, I am real, I do the things that others talk about), pays direct homage to customary forms of Maori adornment with multiple repetitive units. The second group responds to shadows taken from historic Maori adornment from Te Waipounamu, the South Island, that now reside in museum collections. In a sense, the shadows are repatriated and returned to Te Ao Marama, the world of the light. All Wilkinson's work carries specific stories, histories and places forward, into the contemporary realm, making a statement of continuity between past and present.

*Courtesy of The National, Christchurch, New Zealand*

#### 48

**ALEXANDER BLANK (DE b.1975)\***  
*Backflips & Summersaults*, 2016  
pendants and brooches, jet, string,  
high-density foam, silver, paint

The series is divided into two parts of twelve pieces each, though not all of them are here. Smooth, black pendants, downcast in nature, counter eggshell coloured brooches of the shame shape. Almost white, they now appear virgin, pure. Each set has something hidden from direct glance on

the backside: a non-symmetrical cut, or a colourful stain, directly at the contact point of wearer and jewel. Bruises or heat signatures come to mind. As in both parts of the series, these details provide something personal, emotional, haptic – concealed to the wearer as a reminder or a memory, shy and quiet.

*Backflips & Summersaults* plays with the ups and downs, the forward and backward of life. The pieces give us a frame through which to look more closely at stand-still, singular moments. They remind us of emotional rollercoasters. Melancholia casts its shadow over the pieces, but they somehow leave us in a state of optimism.

*Some pieces courtesy of Galerie Rob Koudijs, Amsterdam, Netherlands*

#### 49

##### **MANFRED BISCHOFF**

*Untitled*, 1989  
bracelet, metal, wood

## VII. CONFORMIST

We all adhere to sets of rules, belief systems, or a certain way of life. It's the feeling of belonging to a community that pulls us in, the empowerment we may gain as we go along. But sometimes the choices we think we're making are only mere illusions. Jewellery often expresses the level of trust we have in the things that go far beyond our individual selves. Keeping a sparkly rosary, wearing a golden cross; these are the party favours that come along with obeying the rules of society. Appealing to the human need to want more than what's been given, it's the swag that gets us hooked and makes us stay in line.

#### 50

**KATJA PRINS**  
*Bound by Blood*, 2007  
necklace, wood, pigment

Prayer beads are used in all kinds of religions: the rosary, the tesbih, juzu and the mala... A chain of prayer beads is in fact neither a necklace nor a piece of jewellery. By placing all the different prayer chains together - only really differing in detail - so that they mingle and mix, a contemporary

blood-red jewel arises. This necklace points out the communal bond between them, but also to the common bloodshed committed in the name of religion of all kinds.

*Courtesy of chp...? Jewellery / private collection*

#### 51

##### **RUUDT PETERS**

*Ossa*, 2011  
necklace, anodised aluminium,  
anodised leather

One of the most worn jewellery pieces was (and maybe still is) the crucifix. By 'invalidating' the century-old symbol of the crucified Christ, Peters gives it a new power to express.

#### 52

##### **SHACHAR COHEN (IL/DE b.1981)\***

*Reflective Idols*, 2016  
pendants, stainless steel

Cohen's works provoke a figurative interpretation of their own abstract forms: anthropomorphic structures can be vaguely discerned, like a head and shoulders, or a waist. The use of a single material, stainless steel, coupled with simple contours recalls archaic idols, fertility symbols or canopic jars. This in part to their ornamental indifference eliminates traces of process and blemishes of time.

The brightly polished surfaces mirror their surroundings. Beholders of the works are instantly attracted, and they become objects of desire. A juxtaposition between the spiritual idols of the past and the shallow idols of today takes place. By disturbing the reflection of the viewer as they attempt to look at themselves, Cohen refers to a self-absorbing society where individual need for transcendence is pushed to the background and the selfie phenomenon remains omnipresent.

#### 53 MAN RAY

*Hommage / La Croix*, 1973  
necklace, gold

#### 54

##### **ADAM GRINOVICH (US/SE b.1981)\***

*Battery 3*, 2016  
pendant, steel, cubic zirconia, thread  
**54.1**  
*Shoulder Brooches*, 2016  
pair of brooches, steel,  
cubic zirconia

#### 54.2

*Triangular 1*, 2016  
pendant, stainless steel, cubic  
zirconia, thread

#### 54.3

*Moon Mask 1*, 2016  
pendant, stainless steel, cubic  
zirconia, thread

#### 54.4

*Elsaq 2*, 2016  
pendant, stainless steel,  
cubic zirconia, thread

A diamond is a symbol recognizable and understandable anywhere in the western world. To bear something of value on the body, is jewellery defined to one sentence. As a culture we can get into discussions about value, or have a conversation about what jewellery means to an individual. So much is soaked in nostalgia: an heirloom engagement ring, a mother's locket. There is also so much wild, ignorant jewellery that is devoid of any sentiment: the stuff of red carpets and music videos. And there is everything in between.

Grinovich makes jewellery because it is intimate and vulgar and fascinating all at the same time. Because you can compress frenzy into something that can fit into the palm of your hand. Because there's a specific distance of holding out one's arm, enough for truly seeing an object for all that it's worth. Because there is never not going to be jewellery. It was the first thing we did as human beings, and yet we still feel the need to make it new over and over again.

## VIII. PERSUASION

Allure is propaganda's biggest asset. In today's information age, the right image and packaging seen enough times can slowly change opinion and expand complicity. The media, marketing, and mass appeal become large-scale peer pressure that's difficult to fight. It's so in your face that you come to accept it, need it, go along with things you're actually principally against. Take the diamond engagement ring: under the guise of making decisions that feel sentimental, personal and unique, we instead subscribe to a long, dirty campaign of influence and monopoly. Objects can be the markers of our unconscious submission.

#### 55

##### **KARL FRITSCH**

*Untitled*, 2002  
ring, silver, ruby, emerald,  
sapphire, diamond

##### **55.1**

*Untitled*, 2003  
ring, blackened 18 karat gold, onyx

##### **55.2**

*Untitled*, 2004  
ring, silver, colored stones

#### 56

##### **LISA WALKER**

*Low Culture Necklace*, 2010  
necklace, gossip magazines,  
glass, rope

In a playful way Walker explores the differences and similarities of what is seen as pretty or ugly. She deliberately crosses the borders between high and low culture, and craftsmanship and amateurism.

#### 57

##### **HEW LOCKE**

*Black Queen*, 2005  
brooch, metal, plastic

#### 58

##### **CONVERSATION PIECE**

##### **(BEATRICE BROVIA, IT/SE b.1985;**

##### **NICOLAS CHENG, CN/SE b.1982)\***

*Gold Rush*, 2016  
necklace, gold, e-waste  
metal, quartz crystal, silk

##### **58.1**

*Gold Rush*, 2016  
pendant, gold, silver, quartz  
crystal, reflective thread, electrical  
soldering

##### **58.2**

*Gold Rush*, 2016  
brooch, gold, e-waste metal, mylar,  
kapton, resin

Gold is a controversial material. Today, it's largely used on the ground of its physical properties - electrical conductivity, resistance to corrosion and radiations, ductility, etc - for the functioning of consumer electronics, digital media, telecommunications, and even as shield foil in space explorations. It is one among a group of rare minerals on which our daily interactions, entertainment needs, communications and access to information rely. Think of the mobile phones we carry in our pockets, computers, videogames, and television screens. Gold is diluted into all of these

devices. It's at the base of their secret functioning.

Using a domestic form of mining, *Conversation Piece* has processed impure gold from e-waste by extracting it from discarded electronics and other sources (like space-shuttle debris for its gold-plated mylar). By using this mined gold in the creation of new jewellery pieces, the duo looks closely at the relationship between jewellery and electronics, and tests the boundary between adornment and the cult for technology.

#### 59

##### **OTTO KÜNZLI**

*USA 500*, 1992  
postage stamp, offset print on paper

##### **59.1**

*OH, SAY!*, 1992  
T-shirt, silkscreen print, cotton,

##### **59.2**

*BLACK MICKY MOUSE*, 1991  
brooch, hard-foam, plastic,  
lacquer, steel

*Collection Martijn van Ooststroom*

#### AUDIO PIECES:

#### 60

**CASE MILLER & JORIS LINDHOUT\***  
*Jocale*

#### 61

**HUIB HAYE VAN DER WERF\***  
*The Glass Thumb*

#### 62

**FRANK KOOLEN\***  
*This Crown is Forever*

#### 63

**MAURITS DE BRUIJN\***  
*Sweat Was Dropping Off Our Bodies*

#### 64

**HOU CHIEN CHENG\***  
*He Says, She Says, He Says, He Says and She Says*

*\* Contributing and commissioned CULT artists; all other entries are courtesy of the Stedelijk Museum 's-Hertogenbosch's permanent collection or courtesy of private collectors.*