

2nd Lisbon — Contemporary Jewellery Biennial

Where and when?

The **colloquium** will take place from June 27th to 29th, 2024, at the Royal Treasury Museum, in Lisbon, at the following times — Thursday: 2pm-5:30pm; Friday: 2pm-5:30pm; Saturday: 10:30am-1:30pm.

The total duration of the colloquium will be 10 hours and a certificate of participation will be issued.

Who is it for ?

Artists, researchers, students, teachers, public and private cultural agents, others interested in the topics.

What are the objectives?

- bring researchers, artists and the public into dialogue;
- reflect on the political messages and implications of jewels in the past and present;
- reflect on how these major themes have been worked on by artists;
- reflect on the current moment and the importance that art has as its testimony.

Cost:

3 days :120€

3 days PIN members: 100€

3 days students and online: 80€

1 day: 40 €

Registration:

<https://en.jewellerybiennial.pt/inscricoes>

The colloquium will be in English without translation

Program

- Part I

GIVE ME A REVOLUTION

27 June, Thursday, 2pm -5.30 pm

Speakers

Cindi Strauss - *Hear Me Now!: American Political Jewelry 1965-1980*

Mònica Gaspar - *Losers' craft: amateurism as political gesture in Spain*

Vivi Touloumidi - *Applying the self*

Abstracts

Cindi Strauss

Hear Me Now!: American Political Jewelry 1965-1980

In the 1960s and 1970s, the United States faced a series of significant political, cultural, and social issues that upended the country and pervaded all aspects of American life, including artist's work. During this turbulent period, a group of American jewelers began to make jewelry that specifically responded to the Vietnam War, among other political issues. Some of the works were outright protest statements while others spoke to specific events. All conveyed the urgency and emotional concerns of the artists themselves as well as the counterculture. Since these jewelers were working outside of the mainstream and accepted norms of the nascent American studio jewelry field, they and their work are under-known. Yet, their art tells a truly American story, one without parallel anywhere else in the world.

Employing artistic strategies ranging from assemblage to collage and leaning heavily into jewelry's ability to tell a story, these artist's distinctive works make use of found objects, pop-culture references, documentary images, humor, and satire. Figuration also plays a primary role in the compositions. Using the jewelry of William Clark, Jim Cotter, Richard Mawdsley, Bruce Metcalf, Evangeline Montgomery, Don Tompkins, and Fred Woell, among others, as examples, this lecture will introduce and contextualize this important genre within American jewelry and cultural histories of the period.

Mònica Gaspar -

Losers' craft: amateurism as political gesture in Spain

For historical reasons there are terms that acquire a dubious reputation and Artesania, "craft" in Spanish, is one of them. Under Franco's dictatorship (1939 – 1975) the making of traditional crafts was promoted in rural areas, as a financial incentive to avoid the population moving into the cities, and consequently keeping it away from social and industrial modernisation. Objects of vernacular craft were beautiful as much as they were disturbing physical reminders of oppression. That same material culture manifested through utilitarian objects and architecture had already fascinated early Modernists, who found in that

Mediterranean radical simplicity the inspiration for a formal revolution against academic styles. This talk is going to follow craft's changing instrumentalisation both by the fascist regime and by regime-critical positions in design. Since the democratisation of the country in the mid- 1970's until today contradictory perceptions around the political function of craft persist. The second part of the talk will concentrate on the legacy of the "losers' craft", this meaning the anti-regime practices that emerged from that historical period of social defeat. The last part of the talk will suggest that an amateur aesthetics in design and contemporary jewellery has transformed the original gestures of militancy, resistance, and protest into political propositions based on the principles of critique, care and repair.

Vivi Touloumidi

Applying the self

The talk will explore the connection between cultural participation and civic participation through the lenses of wearable craft and jewellery. Before taking to the streets to challenge systemic injustice and effect political change, the social body needs to be activated independently to add up to the equation. The willingness to „apply the self“ , is a necessary precursor to any collective movement.

Body-related material culture provides a platform to engage with oneself and the world by making things tangible and traceable. Adornment can endorse participation to the ongoing social debates and articulate concerns that could remain open-ended and unresolved. However, as it opens up spaces for discussion, it stimulates imagination and curiosity to exist otherwise. Peaceful resilience can be distilled into the cosmos of jewellery, backing up conditions of constant becoming for the self and its position in society. Thus, making by doing and changing by showing. Or more precisely, by showing up.

Embracing conflict, as a vital component for world-making engagement, is a valid method employed also in jewellery-making practices. Social friction can be traced back through the subversion of meanings both in the materiality and functionality of the medium and its fluid interpretation. Though exposure and expression can be censored under oppressive regimes and totalitarianism, a medium that small and insignificant, yet quite enduring, has historically managed to slip through the cracks, disturb and reclaim space.

As an object intervention, wearable craft can foster emancipation through culture. Cultural participation and the joy it holds, can channel civic participation by performing and displaying debatable values. And by doing so, quest alternative futures and support processes of ongoing social changes.

Bios

Cindi Strauss is the Sara and Bill Morgan Curator of Decorative Arts, Craft, and Design and Assistant Director, Programming at the Museum of Fine Arts, Houston. At the museum, she is responsible for the acquisition, research, publication, and exhibition of post-1900 decorative arts, design, and craft. Over the course of her career, she has curated major craft-based exhibitions and has

contributed writing to craft catalogues and journals. Most recently, she co-authored the book *In Flux: American Jewelry and the Counterculture* (2020).

Mònica Gaspar - Curator, writer, researcher and lecturer at the Lucerne School of Design, Film and Art.

Vivi Touloumidi - artist, craftswoman, researcher, and docent at Royal Academy of Fine Arts Antwerp

- Part II

MORE THAN FLOWERS

28 June, Friday, 2 pm-5.30 pm

Speakers

Rosa Maria Mota – *The power of gold adornments*

Toon Leen - *Carrying Images: Figures of Power between Support and Subversion*

Dionea Rocha Watt - *At Dawn, Carnations are Incorruptible Jewels*

Abstracts

Rosa Maria Mota

The power of gold adornments

From the mid-19th century onwards, a popular goldsmithing style developed alongside a population group that then began to prosper. Their gold ornaments exert a fascination on those who display them, they have an unavoidable importance in the ornamentation of the human figure, carrying multiple symbols and transmitting feelings, to which is added the relevance of their economic value. For a century, a group of traditional gold ornaments will mark the rise in society and the economic circumstances of each family. Through the golden objects, the matriarch consolidates her position in her family, and women who are not family members find in their gold not only the nest egg that helps their survival, but also a form of asserting power within their group.

During the 20th century, the use of gold ornaments moved from the private sphere to a public display in processions and pilgrimages. Often, the gold ornaments do not belong to those who wear them, but belong to family, friends, and neighbors, reflecting the collective power of that place or city, and not individual power.

In the two centuries in which it prospered, whether functioning as a translation of the journey and social and economic affirmation, as a store of value, as a currency of exchange, as a form of payment or as a translation of authority, gold adornments have always constituted an affirmation of power, whether economic, social, individual, or public.

Toon Leen

Carrying Images: Figures of Power between Support and Subversion

This lecture performance explores depictions of people carrying images of political and religious authorities. Looking at the different relations to power that are enacted in these depictions, the lecture compares apotropaic traditions that involve carrying images of gods with similar practices that support or defy personality cults in autocratic regimes.

What do people expect from the images they adorn themselves with? And what do they hope to achieve for the images they are carrying? Whether they are staging gestures of protection, recognition, submission, or resistance, they become vehicles for the circulation of these images. Their acts of display, when photographed and contextualized by others, generate new images, whose meanings may differ from what they intended.

Dionea Rocha Watt

At Dawn, Carnations are Incorruptible Jewels

I would start the lecture talking about Portugal's Carnation Revolution, concentrating on the image of carnations being given to the troops, and how this gesture opens up a reflection on the value of collective action that avails itself of an item of low monetary value, an ephemeral flower, to translate the desire of a people for democracy, which is always fragile.

Following on, I would refer to the kleptocratic Marcos regime in the Philippines and how some of its ill-gotten assets, the Hawaii Collection of jewellery, became the basis for Filipino artist Pio Abad's work 'The Collection of Jane Ryan & William Saunders' (in collaboration with Frances Wadsworth Jones). The artwork showcases replicas of items of ornate and very expensive fine jewellery rendered in 3-D printed plastic. Like ghosts of the luxurious originals, they haunt the viewer with the weight of the suffering of a people who ended up paying for the extravagant taste of the corrupt conjugal dictatorship of Ferdinand and Imelda Marcos.

I would then bring attention to a more recent event in history: the scandal involving former Brazilian president Jair Bolsonaro and his associates, who are believed to have smuggled out of Brazil, on the presidential jet, expensive official gifts from foreign governments to be sold in the US. Bolsonaro and his wife, Michelle Bolsonaro, have also allegedly received jewellery gifts from Arab heads of state that were never declared.

By paying special attention to a revolutionary gesture and ephemerality, and to the entanglement between jewellery and power, I hope that the lecture would lead to a wider reflection on the possibilities of material objects/ materiality as agents of significant encounters.

Bios

Rosa Maria Mota - Rosa Maria Mota holds a PhD in Heritage Studies, by the Portuguese Catholic University – School of the Arts (Magna cum Laude, 2013), under the theme Traditional gold Jewellery in the North of Portugal. The theme of her work is related to the study and dissemination of the traditional gold jewellery viewed under an artistic, economic, social and religious perspective

Toon Leën - PhD candidate, Hasselt University & PXL-MAD School of Arts, Hasselt, Belgium. Toon Leën (www.toonleen.com) studied painting at Sint Lucas Antwerp. His work moves between painting, video, and lecture performance. Recent projects include the lecture performance *Personally, I'm Most Interested in the Shapes and Colours* and an accompanying artist book of the same name (published by MER. Paper Kunsthalle in 2015); the concert lecture *Correspondances mystérieuses*, in collaboration with pianist Lucas Blondeel (2019–21); the short video *Zwischen den Bildern* (2020), and numerous lecture performances. His work is represented by Fred&Ferry Gallery in Antwerp.

Dionea Rocha Watt - Artist, writer. PhD at the Royal College of Art (Critical and Historical Studies). Born in Rio de Janeiro and have been based in England since 1994. An MA graduate from the Royal College of Art (Goldsmithing, Silversmithing, Metalwork and Jewellery, 2009), with a background in design, contemporary jewellery and translation. Her PhD research examines the relationship between loss and artistic practice, and how this is reflected in the artist's intimate engagement with materials and processes.

- Part III

RADICAL ENTANGLEMENTS

29 June, Saturday 10.30 am – 1.30 pm

Speakers

Clementine Edwards - *Toxic Inheritances*

Patricia Domingues - *Orogeny & Rifting*

Ben Lignel - *Radical facilitation: a discussion*

Abstracts

Clementine Edwards

Toxic Inheritances

On a warm day in 2017, a woman pulls a small object from the wet sand of the Elbe river in north Germany, believing it to be a piece of amber. She puts it in her jacket pocket and goes for a swim. The jacket then goes up in flames.

In 1943, an English airforce officer drops colourful marker bombs over Hamburg, preceding the British bombardment of the city. One person on the ground remembers: 'I stood there looking out at the wonderful sky ... prettier, much prettier than a fireworks display'.

In 1669, a local alchemist is on the hunt for the philosopher's stone. Having hoarded hundreds of litres of urine, he cooks it down with charcoal and produces a mysterious white substance that glows in the dark.

A single protagonist links these three stories. Phosphorus is the departure point for Clementine Edwards' presentation *Toxic Inheritances*, and portal into thinking through the ways materials and their human stories move across time and (political) context. In long-form poem, Clementine considers the role of inheritance and storytelling in human-material relations. The talk is a deepening

of the artist's studio exploration on the subject of toxic inheritance and a sort of fictionalized sketch of a family tree for phosphorus the element.

Patricia Domingues

A Fracture Network

My practice traces lines between geological phenomena and transatlantic history. The fractures and the cuts I consciously create in materials are performative gestures and intersections of the materials' stories and my own through reconfigurations of spacetime matter.

In this lecture, while exploring a personal, fragmentary approach towards creative writings and revisiting family lineages, I will use an autoethnographic methodology to divagate between landscapes of union and disunion. I will embark on an interweaving of lines—my own, those of the material and of history—as a way of expanding my practice into a broader scene of ideas and events. From the boats docking in Lisbon during the fifteenth-century Portuguese colonial period, to geological landscapes of rupture, subduction and collision and my grandfather's abandoned newspapers and notebooks, how do these mingling lines translate into a sequence of performative gestures? A Fracture Network is an exploration of how matter processes agency, it is not a fixed essence or property of things, it is rather dynamic, continuous and an emergent doing of lines.

Ben Lignel

Radical facilitation: a discussion

The last session will function as a moment of critical pause and exchange, modelled after the long Table discussion format developed by Lois Weaver. Informed by feminist activism and Weaver's art practice, this format aims to stage public conversations around difficult subjects. It assumes that genuine conversation is a fundamentally cooperative enterprise and seeks to give the audience an equitable chance to join that conversation by smudging the invisible barrier that separates speakers from their audience. Ben Lignel, our host, will introduce the rules of engagements, and foreground them with questions on the topic of "Radical facilitation": the choices that educators, curators, and organizers make when they invite students, artists, or contributors to work, think, or play together.

Bios

Clementine Edwards is a Rotterdam-based artist from Naarm Melbourne whose practice is led by sculpture and writing. Clementine's practice orientates around material kinship, which thinks material beyond extraction and kinship beyond the nuclear family. It is the subject of their book *The Material Kinship Reader*, co-edited by Kris Dittel.

Detail, scale and craft are integral to Clementine's work. Holding space for enchantment and its implications, they bring into conversation the possibility of the glittering dream castle and the deep knowing that the Disney story cannot exist without the labour, gender and land conditions that produced it. Clementine

collectively produced the Climate Justice Code in 2023 and in 2022 were a research fellow at Rietveld Academy in the Jewellery—Linking Bodies department. They have a background in publishing and gold- and silversmithing.

Patricia Domingues gained a Master of Arts from the University of Trier, Department of Gemstone and Jewellery Design in Idar-Oberstein, Germany in 2013 and a PhD in Visual Arts from the University of Hasselt & PXL-MAD School of Arts in 2022. Since 2009 she has participated in group and solo exhibitions across Europe and further afield.

Her work has received numerous prizes: New Traditional Jewellery in Amsterdam (2012), Talente Award in Munich (2014), Mari Funaki Award for Emerging Artist in Australia (2014) and the Young Talent Prize of the European World Crafts Council in Belgium (2015). Currently, Domingues is a research fellow at Jewellery-Linking Bodies Department, Gerrit Rietveld Academie where she investigates how artificial intelligence, metaverse worlds and digital structures frame the way humans think while drastically reshaping the way landscapes are handled. The main focus of her research involves exploring the way technology lives through extractivism, dependent on mineral and geological sources.

Ben Lignel is a craft thinker, educator, publisher, potter and cook living in Montreuil, the town of which Paris is the suburb. He is guest teacher at Alchimia (Florence), HDK-Valland (Gothenborg), and was core faculty at the M.A. in Critical Craft Studies (Warren Wilson College, Swannanoa) from the program's inception to its end. Alongside his teaching responsibilities, he was responsible for designing or co-editing all of its graduates' publication, including the program's last retrospective project: www.themacrpapers.com. When he does not teach, he works in flame-ware and porcelain, and makes objects for cooking and hosting with. His experiments with steam, stirs and stews can be seen on Instagram (@benlignel).