

MAIRIE DE PARIS



LES
ATELIERS
DE PARIS



L'incubateur des métiers de création

WCC●BF



Press file

The European
Triennial for
Contemporary Jewellery

04.10.2018 > 10.11.2018



THE EXHIBITION

The current hybridization of the disciplines, being specific to the contemporary and global creation, doesn't exempt the field of jewellery anymore. The fundamental gap between the accessory and the piece of art has gradually expanded since a couple of years. Being transdisciplinary, almost unruly, the artists play the daring card of the contemporary jewellery.

Far beyond its materiality, it questions its era. Being a living art, the contemporary jewel has got performance objectives. Being a mediator between one's own and the foreign, it works in some kind of concert with other mediums, and exceeds the aesthetical, technical and discursive barriers in order to reflect about our existence through our bodies, which are essential chain links.

An internationally recognized event

Two European countries are invited to join Belgium at every triennial. This year Sweden and France show their craze for contemporary jewellery by welcoming the exhibition.

Worn by the WCC-BF, the European Jewellery Triennale started in October 2017 in Mons, Belgium, followed by Stockholm, Sweden at the beginning of 2018. The Ateliers de Paris, one of the referent actors of contemporary jewellery in Ile de France is pursuing in autumn 2018 this precious journey.

Les Ateliers de Paris will greet the works of some 40 artists in the field of the contemporary jewel from 04.10.2018 to 10.11.2018 in its own gallery.

Three commissioners have been chosen to select representative works of their respective countries :

François Vanderauwera, curator for Belgium; Brune Boyer, plastician and jeweller, for France; Sofia Björkman, owner and curator of the PLATINA's Gallery in Stockholm, for Sweden.

PRACTICAL INFORMATION :

*Les Ateliers de Paris
Gallery
30 rue du Faubourg Saint-Antoine 75012 Paris
From 04.10.2018 to 10.11.2018
Free entrance
11h - 13h and 14h-19h*

PRESS CONTACT :

*RE ACTIVE : Frédéric Pellerin fpellerin@re-active.fr Tel : +33 1 40 22 63 19
Les Ateliers de Paris : Amélie Aressi amelie.aressi@paris.fr Tel : +33 1 71 18 75 67*

Brune Boyer, curator for France, The European Triennial for Contemporary Jewellery 2017.

The jewel in France owes much to "foreign countries", through the people who decided to move and settle down and who dared putting into question the codes of the 20th century jewellery or through the teaching the French started to look from elsewhere. And it is with some satisfaction that we see it being enriched by that cultural interbreeding.

To establish criteria for the categorisation of the contemporary jewellery is a task we begrudge; despite this, the decision to retrieve the works which express questionings on the jewel that go beyond the object's materiality from the applications came naturally. Our decision was unanimously directed towards jewellery created by artists who combined material and art in one process like mentioned by Luigi Pareyson (1).

Indeed, if all the exhibited artists are committed to giving form and matter to their art pieces by carefully choosing the material and by patiently developing the know-how which allows them to roll out their expressiveness, the ultimate goal is to offer the viewer, the potential carrier, an analytical eye on the jewel.

It is admirable to note that those artists almost systematically refer to the used material or technique in order to make us understand that the jewel, a material object, is especially a mediator between the personal and the outside world. The use of one material or another, of one technique or another is often a metaphor which underlines a special relationship to the world, either sensual, fictional, emotional, critical etc. Luigi Pareyson for who "no art can be practiced without adopting a physical matter", considers that "the execution is the implementation of the art work's individual rule in the motion of its discovery". In this way we see that the artists, either to offer an ironic, poetic and sometimes bitter look set a conversation between the jewel as object and the jewel as "object of society" with great ingenuity. That dialogue crosses the selection and seems to be a concern which is really contemporary: in their own way, those jewellers invite us to think about our existence through our bodies and by offering to wear jewellery which question the body sensitivity, the fantasized body and often the social body. Baudouin Jurdant qualifies the jewel of "edge"(2); here we have 15 examples of the role of the jewel which seems to represent a link between the individual and the society, sometimes even between the individual and the world.

From personal experiences or more general thoughts, the artists convene the different status that the jewel can take and which have punctuated its history in order to come up with a reinterpretation of our social stories.

(1) PAREYSON Luigi, 2007, *Esthétique : théorie de la formativité*, Paris, Éd. rue d'Ulm.

(2) JURDANT Baudouin, 1998, « Le bijou est un bord », in *ars ornata europeana*, Strasbourg - 1997. *S'approprier le bijou, apprendre et comprendre*, Strasbourg, Corpus : 42-56.

FRENCH ARTISTS

1.

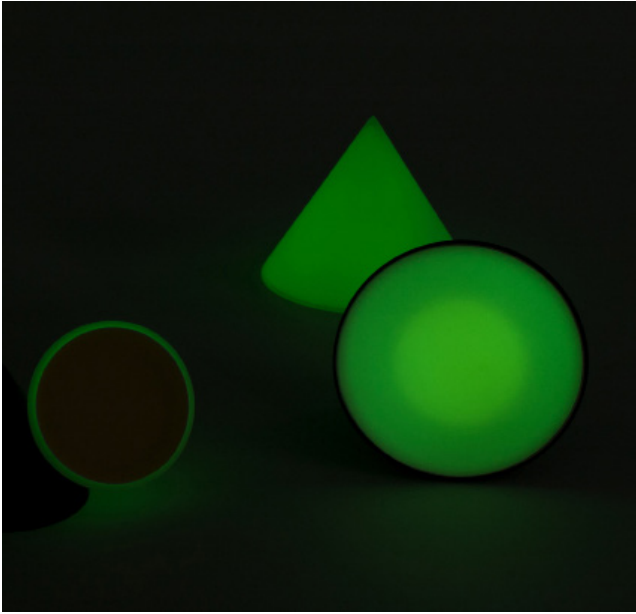


2



1. Sébastien Carré , *Rêve aquatique*, 2016 ■ Photo : Milo Lee Photography
2. Marine Dominiczak, *Medusa*, 2015 ■ Photo : Marine Dominiczak

1.



2.



3.



1. Florence Lehmann, *Cônes de lumière*, 2016 ■ Photo : Nathalie Dolhen

2. Nathalie Perret, *Avenue des Tuyas 82° division/n°192-890 (Pierre)''?*, 2015 ■ Photo : Matthieu Gauchet

3. Céline Sylvestre, *Série Silhouette*, 2015 ■ Photo : Matthieu Gauchet

1.



2.



3.



4.

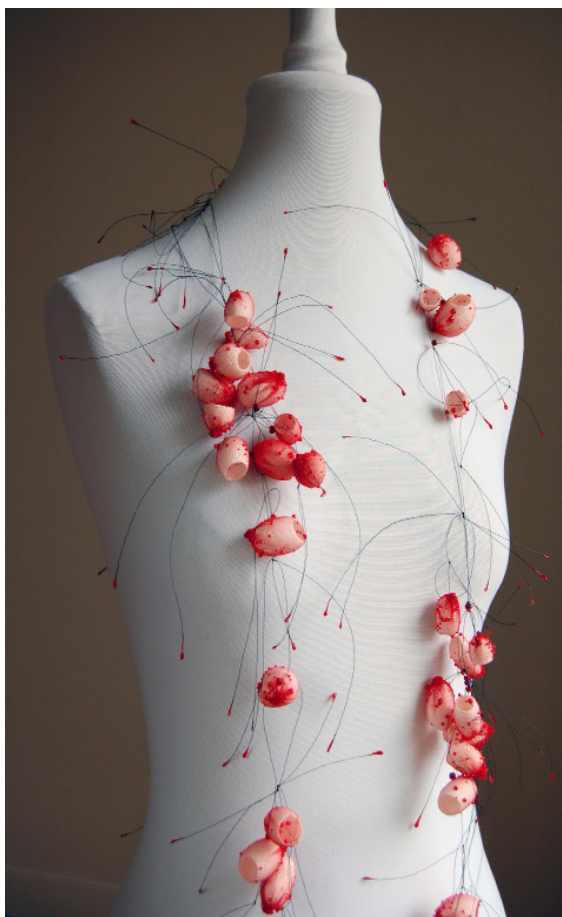


1. Sophie Hanagarth, French kiss, la promesse, 2016 ■ Photo : Sophie Hanagarth
 2. Stella Bierrenbach, Parure de Dimanche, 2015 ■ Photo : Michel Sabah
 3. Marion Delarue, Parrot Devotees, 2016-2017 ■ Photo : Marion Delarue
 4. Monika Brugger, La panoplie de Pauline F., 2016-2017 ■ Photo : Monika Brugger

1.



2.



3.



1. Marie Masson, Médailles d'honneur, 2016 ■ Photo : Marie Masson

2. Isabelle Léourier, Vegetalis, 2016 ■ Photo : Anthony Girardi

3. Galatée Pestre, Bijou perdu (bracelet de perles), 2016 ■ Photo : Matthieu Gauchet

1.



2.



3.



1. Babette Boucher, Sans titre noir, la promesse, 2017 ■ Photo : Babette Boucher

2. Marianne Anselin, Bague Temgot, 2016 ■ Photo : Marianne Anselin

3. Laurence Verdier, Die Sehnsucht, 2016 ■ Photo : Matthieu Gauchet

IN DISCIPLINE

Françoise Vanderauwera curator for Belgium, The European Triennial for Contemporary Jewellery 2017, June 2017.

More and more artists who were first involved in different disciplines or artistic fields have taken to designing contemporary jewellery objects or similar items. What does contemporary jewellery draw from the intermingling of these disciplines and fields? Uniqueness? Indiscipline? New perspectives?

From the outset, involvement with art, design and craftsmanship lies at the very heart of the art form that is celebrated by this European triennial.

Discursively, it has been shown that the synergies established among fashion, design, performance, photography and video have enabled this young art to emphasise its close links to the body, as well as its own specificity in this regard. Its critical, often self-reflexive nature, as well as its relational, collaborative practices and its installations, help to anchor it in the visual arts.

The growing hybridisation of disciplines and practices provides very fertile ground for a creation that gives rise to new forms. It fosters the advent of combined, more and more refined, propositions within our globalised, connected, hypermodern world, where the real and the unreal live side by side. Hybridisation is, in itself, a creative process that leads to dialogue, furtherance and aesthetic broadening.

Whether experimental or already a commitment, the intermedia works presented in the Belgian selection bear witness to this aesthetic broadening. Relational or syncretic, they all carry within themselves the ability to resonate, attach and question. They keep us awake and critical, not just in order to "live better in this world" but also to discern that world in the vast expanse of knowledge and to experience it differently (1). De facto, they bring us back to the power of the use to which the work is put – the wearer's or viewer's capacity to tame a paradoxical presence that shakes up our senses and our habits (2).

Lodie proposes jewellery that takes the quality of performing art. Her work "Curiosity" aims at both contemplation and liberation and offers a journey into our mental and emotional spaces, transcending the marketable object. We therefore experience the artefact and its presence as an act of resistance against our hyperconsumerist society.

In his "Champ-Dolent" set, Octave Vandeweghe accentuates the effects of presence and materiality and opens up a different way of interpreting the objects. Using concrete and its structures, he harks back to the life of stone, with its inclusions and growth lines questioning the ideal of the beauty of stone and human intervention in the making of objects.

Rather than a new object, Eve Wolfs presents us with a new, more participative ritual. "A grave for today" puts human values first and uses empathy as its main tool.

Determined to get his message across, "Sugar stay or sugar go?" by Patrick Marchal transcends the "culture of use" (3), calls upon several of our senses and stirs up our awareness.

Clarisse Bruynbroeck explores the language of the body, its emotions and its limits. "Careful" points to the disproportions between body and mind and portrays the body off-balance in order to gain a better mental understanding of it.

Using cymatics, Dimitar Stankov visualises the sound of a traditional Bulgarian musical instrument and morphs these images, which look rather like amulets, into autonomous objects or jewellery.

In a series of posters, Liesbet Bussche uses the characteristics of this medium by carefully cropping out a "Casually Dropped Pearl Necklace", leaving nothing but the contours. The background, chosen by the artist, fills the pearls of the necklace.

...

Examining the interstitial space, the "grey zone", the points of interaction among these practices, in the works that are now asserting themselves, comes down to perceiving a different way of being a creator today, in various projects. Eminently unique, tremendously undisciplined and deliciously contemporary.

(1) Biset, S. Esthétiques et transversalités. Pour une sensibilité relationnelle, Revue Cosmopolis, 2013-1
<http://www.cosmopolis-rev.org/2013-1/esthetiques-et-transversalites-pour-une-sensibilite-relationnelle>

(2) Lenain, T., & Lories, D. Esthétique et philosophie de l'art. Repères historiques et thématiques, De Boeck, 2014

(3) Bourriaud, N. Postproduction – La culture comme scénario: comment l'art reprogramme le monde contemporain, Les presses du réel, 2004, p 5-13

BELGIAN ARTISTS

1.



2.



3.



4.

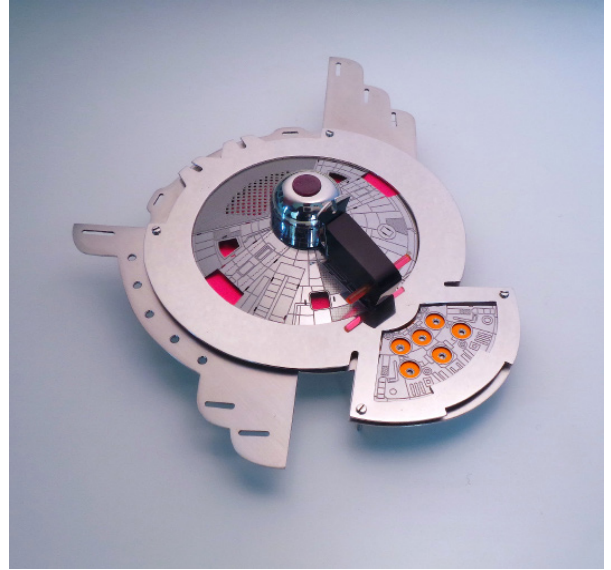


1. Isabelle Carpentier, Ex-voto 5, 2017 ■ Photo : ICatelier
2. Patrick Marchal, Sugar stay or sugar go?, 2017 ■ Photo : Patrick Marchal
3. Sébastien Vandekerckhove, Indian/Gujarat Granulation Necklace, 2016 ■ Photo : Jan & Jorre Photography
4. Lodie Kardouss, Curiosity #1, 2016 ■ Photo: Yvan Guerdon

1.



2.



3.



1. Dimitar Stankov, "Where the heart is" Necklace, 2017 ■ Photo : Dimitar Stankov
2. Bernard François, SWARTARS, 2017 ■ Photo : Bernard François
3. Max Gielis, Ongoing Matter, 2017 ■ Photo : Max Gielis

1.



2.



3.



5.



4.



1. Frédérique Coomans, Chrysalis, la promesse, 2017 ■ Photo : Studio Alexandre Laurent
 2. Jonathan Hens, HUMAN 2.0 #2 + Nightskin #1 2016 ■ Photo : Hanne Nieberding
 3. Liesbet Bussche, Casually Dropped Pearl Necklaces, 2016 ■ Photo : Liesbet Bussche
 4. Eve Wolfs, A grave for today, 2016 ■ Photo : Eve Wolfs
 5. Clarisse Bruynbroeck, Beauty soap, 2016 ■ Photo : Clarisse Bruynbroeck

1.



2.



3.



1. Octave Vandeweghe, *Champ-Dolent?* 2017 ■ Photo : Octave Vandeweghe
2. Jorge Manilla Navarrete, *Obscure Sacrifices I*, 2016 ■ Photo : Hanne Nieberding
3. Clémentine Correzzola, *Amnésie des frontières*, 2017 ■ Photo : Freddy D'Hoe

Sofia Björkman, curator for Sweden, The European Triennial for Contemporary Jewellery 2017, June 2017.

Choosing fifteen jewellery artists to represent Sweden is as difficult as defining what contemporary jewellery is. Is it jewellery made by Swedish artists? But what is meant by being a Swedish artist? Is it jewellery made in Sweden? However, Swedish citizens make jewellery outside Sweden's borders. Is it what an audience considers to be Swedish? And what do we mean when we say contemporary art jewellery? Opinions and definitions differ and there are several aspects to consider. A selection is always subjective, it excludes and has its limitations, even if the intention is to be inclusive and democratic.

For the sixth European Triennial for Contemporary Jewellery in Mons, Belgium, I have followed what has been done in the last three years by artists who have their base in Sweden, who call themselves jewellery artists, work in the discipline of jewellery art, make art with jewellery references or in other ways say that they use art jewellery as their visual expression. Themes that I have seen in several artists' work have been the basis for the selection. But the themes are undetermined, works can be seen from different perspectives, materials and techniques mix with unique expressions as a result. Variation and rapid changes can be seen as typical of our time. Likewise, the artists' versatile approaches to establish contacts with an equally diverse audience.

Catarina Hällzon digs into the ground and creates jewellery from the sand she finds, wherever she happens to be. Sanna Svedestedt Carboo works with reindeer leather as the material she knows from where she grew up. There is concern for what surrounds us even if it is collected from far away. Li Liang's jewellery transforms waves and lines, influenced by cultural similarities as differences, of ocean and inland but also movement and drawing. Linnéa Eriksson reflects on her urban environment with elements of graffiti and heavy beats. Mia Fkih Mabrouk lives and works in an area known for stone cutting and she shows heavy sculptural rings made of iron and stone. Jelizaveta Suska also works with stone but here the material is ground to powder and the expression becomes something completely different. Experimenting with materials and to use materiality to express our time can be seen in Agnes Larsson's blonde abstract jewellery of horsehair and aluminium. Kajsa Lindberg's use of unconventional jewellery materials, such as receipts and measuring tools, illuminates systems and codes around us and challenges what jewellery art is and can do.

Several of the artists frequently work with material recycling and with an environmental engagement. Helena Johansson Lindell questions hierarchies, she mixes high and low in compositions of colourful plastic and wood materials she acquires in flea markets and second-hand stores. Johanna Törnqvist criticizes the commercial fashion industry when she makes jewellery of recycled garbage.

Karin Roy Andersson turns used plastic packaging into fish-skin patterns and shapes that twist around the body, while she is fascinated by the ability of fish to change gender and identity. Gender is a theme that is always present and may, therefore, not be seen as a theme in itself but the awareness is there and is reflected in the work by several of the participants. Tobias Alm and Lisa Björke reflect on craftsmen, their materials and tools, but also on gender stereotypes.

Social involvement in which the audience engages in the process turns into performative jewellery activities. Taking the role of Dr Knap - The Jewellery Artist, Agnieszka Knap lets the audience comment on what they see and she uses that in further work. The group A5, Adam Grinovich and Annika Pettersson, challenge the idea of the artist as a genius and the hand's participation in the artistic process when they let others create jewellery by printing the pieces during the exhibition.

The varied selection may reflect the time we are in now, from my perspective and that of the chosen artists. It is also up to each and everyone in the audience to interpret from the basis of their own experiences. In this way, content and expression are broadened and we get a multifaceted picture of what is going on in Swedish contemporary art jewellery.

SWEDISH ARTISTS

1.



2.



1. Lisa Björke, Work Series, 2016 ■ Photo : Lisa Björke

2. Helena Johansson Lindell, Synthetic fruits, 2016 ■ Photo : Helena Johansson Lindell



2.



3.



1. Linnéa Eriksson, *Connect*, 2016 ■ Photo : Linnéa Eriksson
 2. Karin Roy Andersson, *Skinny Love II*, 2017 ■ Photo : Karin Roy Andersson
 3. Kajsa Lindberg, *Standard Graphs*, 2015 ■ Photo : Kajsa Lindberg

1.



2.



3.



4.



1. Jelizaveta Suska, Frozen Moment: Night Sky, 2016 ■ Photo : Jelizaveta Suska

2. Li Liang, Line, 2015 ■ Photo : Li Liang

3. Agnieszka Knap, It Is What You See, #4, 2017 ■ Photo : Mats Håkanson

4. Catarina Hällzon, Sandnecklace, 2016 ■ Photo : Catarina Hällzon

1.



2.

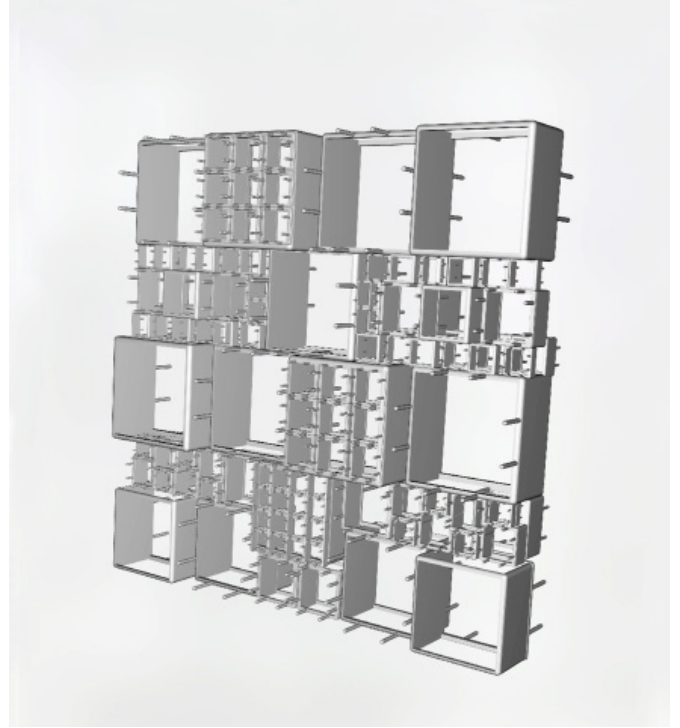


1. Johanna Törnqvist, *Side Effects*, 2017 ■ Photo : Tomas Björkdal
2. Agnes Larsson, *Remains*, 2016 ■ Photo : Karolina Serenander

1.



2.



3.



4.



1. Sanna Svedestedt Carboo, Cameo Series (brooch), 2015 ■ Photo : Sanna Svedestedt Carboo
 2. A5 - represented by Annika Pettersson and Adam Grinovich, A5_AdamGrinovich_1, 2017 ■ Photo : Adam Grinovich
 3. Tobias Alm, The Châtelaine no 7 (Craftsman 940474), 2015 ■ Photo : Tobias Alm
 4. Mia Fkih Mabrouk, Brothers, 2016 ■ Photo : Mia Fkih Mabrouk

THE CATALOGUE

90 pages ■ Full colour ■ trilingual French, English and Swedish ■ printed in 400 copies

Claire LAVENDHOMME

Pour moi, le silence est toujours d'attente...
de couleur, de goût, de vide, de sensualité,
d'émotion, de larmes, de silence, de sensualité,
de larmes, de larmes, de larmes, de larmes,
de larmes, de larmes, de larmes, de larmes...

"Si l'on peut aller jusqu'à - le silence
de la sensibilité, la très subtile construction
tout cela dans une sorte d'émotion,
personnellement nécessaire."

Quelques mots de Claire Lavendhomme
de mes explications de l'œuvre (1983)

Il a soufflé,
Puis l'air s'est levé en silence
// l'émotion s'élève //
Quelques mots de l'œuvre,
Ce silence,
Ce silence...

Claire Lavendhomme

Votre vie est une œuvre d'art...
sensibilité, émotion, goût, larmes, silence,
sensibilité, émotion, goût, larmes, silence,
sensibilité, émotion, goût, larmes, silence,
sensibilité, émotion, goût, larmes, silence...

"Ah, une œuvre d'art...
sensibilité, émotion, goût, larmes, silence,
sensibilité, émotion, goût, larmes, silence,
sensibilité, émotion, goût, larmes, silence..."

Quelques mots de Claire Lavendhomme
de mes explications de l'œuvre (1983)

Il a soufflé,
Puis l'air s'est levé en silence
// l'émotion s'élève //
Quelques mots de l'œuvre,
Ce silence,
Ce silence...

Claire Lavendhomme

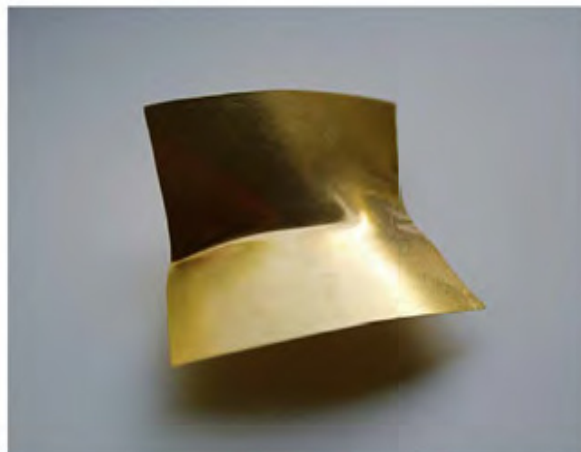
For me, silence is always waiting...
color, taste, emptiness, emotion,
tears, emotion, taste, emptiness, emotion,
tears, emotion, taste, emptiness, emotion,
tears, emotion, taste, emptiness, emotion...

"If one can go that far - the silence
of sensitivity, the very subtle construction
all this in a kind of emotion that is
personally necessary."

Quelques mots de Claire Lavendhomme
de mes explications de l'œuvre (1983)

It has breathed,
Then the air has risen in silence
// the emotion rises //
Some words of the work,
That silence,
That silence...

Claire Lavendhomme



"Silence 1", 2008
Broche. Or et argent, découpe, mise en forme, soudure
Broche. Gold and silver, cutting, shaping, welding
4 x 3 x 1,5 cm
Photo: A. Schmitt

The European Triennial for Contemporary Jewellery 2014, catalogue. On sale on the spot.

IN PARALLEL - JEWELS AND WORDS

chat with the precious, carve the words, stories jeweller

A writing workshop with Laurence Verdier, author of jewelry and stories

WRITE THE JEWEL AT LES ATELIERS DE PARIS

Jewel and literature have all requirements for exchanges.. The jewels tell about meetings, trips, memories, transmissions. Social object, identity, sentimental and sometimes invested with a magical scope¹, the jewel is a highly narrative object.

For the designers of this triennial contemporary jewel, the use of materials, the shape of the pieces, the techniques used are emotional metaphors, the idea or the reflections that the artist poses and lays on the world. The workshop is an opportunity to extend and unfold his metaphors by slipping his own inspirations and stories.

The jewel is a mediator between the private and the outside world². It will be a question of settling freely in this land of the middle, to explore this territory each in its own way, each with its memories, guided by simple and fun writing proposals.

Jewels are talkative. Rely on them to write what they confide in you, that evening.

AN UNUSUAL VISIT

Write in museums and galleries:

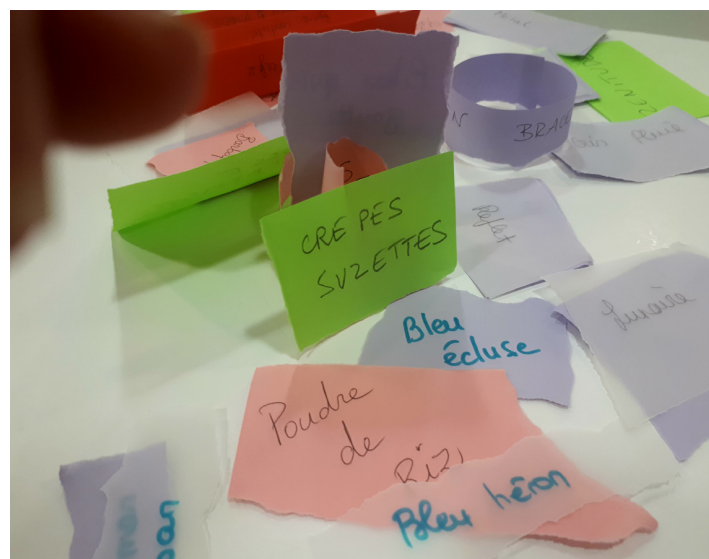
It's a new approach for visiting.. To dwell on some pieces or on only one which resonates in a privileged moment. This stop is conducive to the building of a universe. It promotes emotional openness which can then be translated into words to compose a singular text.

It's also sharing with the group. A palette of different visions that respond to each other, combine, and ultimately enrich the relationship with the work exhibited. These different points of view reveal things that are not part of his usual imagination.

It is especially a great moment of pleasure.

A WORKSHOP IN THREE TIMES : observe - write - read

First, take time, together, to observe the works. It is not a question of turning anyone into an art critic, but of taking possession of objects in an uninhibited and personal way. Then put into words this encounter with the help of a free and poetic red thread. To get closer to the works, to be surprised by what they have to tell, to welcome the unexpected. Finally, reading these spurts of words to prolong this fruitful meeting between decorative art and literature.



¹ Michèle Heuzé, jewelry historian

² Brune Boyer, plastic jeweler, Curator of the Triennial Contemporary Jewellery Exhibition

ABOUT LAURENCE VERDIER

« Words are the central focus of my practice whether through jewelry creation or fiction writing. My works develop from chance and secrecy with sometimes a certain shift and surreal humor. I have participated in numerous exhibitions as an artist (Museum of Decorative Arts, Museum of Modern Art of the City of Paris), and also as a curator (Bibliothèque Forney, Maison du bijou).

I regularly write fiction related to the work of some artists, these writings are a literary extension of their works. Details, colors, decorations, pun on the work of the artist, autobiographical wink, are my materials for writing. These stories appear in the books of the artists concerned or are displayed in their exhibition.

I started conducting writing workshops in 2010 within my own structure, En roue libre. This cross between literature and applied art naturally led me to hold these workshops in galleries and museums (Museum of Decorative Arts, Museum of Modern Art) and to intervene in art schools to support students in the writing and narration of their project. »



PRACTICAL INFORMATION :

Workshop « Writing the jewel »
chat with the precious, carve the words, stories jeweller

Date and time :
Thursday, October 11 – 19h30/22h

Prices :
20€
10€ for the unemployed and students

Inscription : atelierenrouelibre@gmail.com
Entry limited to 10 people maximum

FB. AtelierEnrouelibre
Insta. laurenceenrouelibre

LES ATELIERS DE PARIS

In the heart of Faubourg Saint Antoine, Ateliers de Paris are dedicated to the development of creation companies in the field of arts and crafts, fashion and design.

In this emblematic neighbourhood, this new facility created by the Direction of Economical and Employment Development of City of Paris is a place of promotion, exchange and meeting for professionals of these sectors of activity.

It helps creators to set up networks and pool the resources and business connections that are necessary to the development of companies and employment thanks to :

- The promotion, with the gallery where exhibitions are proposed for the general public, events «outside the walls», supported by a wide communication on the networks of Les Ateliers de Paris.

- The support and recognition with the Prix de perfectionnement for crafts and the Grands Prix de la Création of the City of Paris.

- International development, with cross residencies (Montreal, Buenos Aires, Brussels, Dublin, Osaka ...) or exchange programs with Kyoto.

<http://www.ateliersdeparis.com/>

Gallery + Résidence
30 rue du Faubourg Saint-Antoine
75012 Paris

Résidence Ateliers Paris Design
28 rue Faidherbe
75011 Paris



Les Ateliers de Paris © Florent Mulot

PRESS CONTACT :

RE ACTIVE : Frédéric Pellerin
fpellerin@re-active.fr
Tel : +33 1 40 22 63 19

Les Ateliers de Paris : Amélie Aressi
amelie.aressi@paris.fr
Tel : +33 1 71 18 75 67

30 rue du Faubourg Saint-Antoine
75012 Paris

www.ateliersdeparis.com

MAIRIE DE PARIS 

LES
ATELIERS
DE PARIS



L'incubateur des métiers de création

