

AJF

ART JEWELRY FORUM

CATALOG
OF PRINT PUBLICATIONS

Jewelry,
territory,
identity,
domination,
sex, and
death.

On
and
Off

An Art Jewelry Forum
publication

SHOWS AND TALES

- Modern Handmade Jewelry Schmuck 1959 The International Exhibition of Modern Jewelry Objects: USA 1969 Objects to Wear The Jewellery Project 1983 Jo Europea Contemporània 1984 Interno 1992 Bei Mir Bist Du Sch For the Farmer and the Mar Gardener 1999 Nocturnus 2007 Three Schools Project 2004 Touching Warms the Art 2006 Subliminal Infiltrations 2010-12 Besems's Salons 2010 Object Performed 2011 Joyaviva 2012 Dans la Ligne de Mire 2013 Matadero Unheimlich 2014 ... ON JEWELRY

EXHIBITION-MAKING

BEST OF INTERVIEWS

AJF Ms Eic themselves free themse her essay c den Besten production h production r have the fa bit? Ms Pal production r to make the yet you do. ethical post relationship, mean by "w about valu strides? Ms J your "perso come under for being i Quick, your manifesto defends a moral position (like most manifestos, I suppose). But why should craft have to be "good?"

Edited by

C
J
P

AJF

Jewelry culture.
Come and get it!

4-108 5002, 97100, Jewelers Forum



Rebekah Frank, Art Jewelry Forum's executive director
and Susan Cummins, AJF's chair
Munich book launch, 2016

AJF ART JEWELRY FORUM

Art Jewelry Forum (AJF) is a nonprofit organization established in 1997 to advocate for the field of contemporary art jewelry.

Art Jewelry Forum
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Mission

Art Jewelry Forum (AJF) is an international nonprofit organization established in 1997 to advocate for the field of contemporary art jewelry. The publication of original content online, in print, and on social media, has become our core mission and our pool of contributors continues to grow: in 2015, 60 different writers from 17 different countries produced 207 articles. They are art historians, critics, philosophers, curators, collectors, and makers.

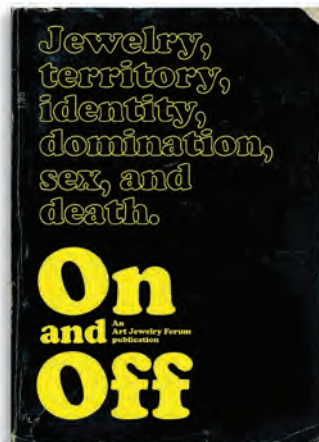
Our ongoing goal is to help our readership (within the field and in the culture at large) build knowledge, understanding, and a critical appreciation of contemporary art jewelry. Over the past five years, book publication has become an ever more central asset toward fulfilling this mission: in March 2016, AJF launched its fifth publication in as many years in Munich.

We are proud to present our publications to date.

Benjamin Lignel, editor

All our books are sold online: please come and meet us on www.artjewelryforum.org/bookstore

Please contact us for institutional and reseller discounts, as well as shipping rates, at: info@artjewelryforum.org



On and Off

JEWELRY IN THE WIDER CULTURAL FIELD

Former American Secretary of State Madeleine Albright was famous for inviting world leaders to “read her pins”: these pins provided running commentaries – in turn biting or compassionate – on the geopolitical situation at hand, and have become textbook examples of jewelry’s agency in the public arena.

Jewelry *will* meddle in human affairs. It will bear witness to transfers of authority, seal alliances, stand proud over your scholastic achievements, or discreetly signal that, no, not tonight, thank you very much. And of course, human affairs will in turn inform the conception, intended use, and abuse of jewelry. Contemporary work, in particular, is defined by the range of cultural references that it foregrounds and its willingness to tackle contentious issues.

This conversation between incorporated social norms and creative agendas is the subject of Art Jewelry Forum’s newest publication: a collection of 30 short essays on jewelry in the wider cultural realm.

These essays, in the spirit of the age, touch upon **territory, identity, domination, sex, and death**. These essays, in the spirit of AJF, invite some of the meatier subjects of human affairs at the jewelry table: cultural appropriation, social engineering, political propaganda, or jewelry-mediated empowerment.

About half of the essays focus on individual works, while the other half engage with jewelry’s agency in the social, political, and private sphere. The choice to cast a wide net reflects Art Jewelry Forum’s mission to report on contemporary practice —as well as on those phenomena that inform and complicate jewelry’s history.

Released February 2016

Edited by Benjamin Lignel

With illustrations by Artus de Lavilléon

152 pages. 30 essays. 207 x 147 mm

ISBN: 978-0-9864229-1-1

List price: \$25

[Order](#)

On and Off

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"On and Off. Jewelry in the Wider Cultural Field addresses the wild edge of its topic with verve and intelligence. Taking their cue from contemporary art and material culture studies, the adventurous spirits at Art Jewelry Forum have given us a book that ranges on and off the body, and far and wide in our culture. In these pages, chastity rings bump up against sex toys, Margaret Thatcher's pearls with John Lennon's wristwatch, British poppies with French 'Je Suis Charlie' badges. It's an enlightening read from cover to cover and will change the way you think about contemporary jewelry."

Glenn Adamson, former director of the MAD, New York,
and the author of *Thinking through Craft*



Spreads for *Glitz, Glamour, and Guys*
written by Jillian Moore, in *sex*



SHOWS AND TALES ON JEWELRY EXHIBITION-MAKING

The challenge of showing contemporary jewelry has given rise to a bubbling exhibition landscape, with amateurs and professionals playing musical chairs to a very D.I.Y. score. Artists mount exhibitions in their bedroom. Museums invite amateurs to curate shows from their collection, and visitors to handle work. Collectors issue exhibition lists and detailed press releases. Students wearing jewelry parade the streets in white overalls. You have been busy doing it, and yet this part of your practice has never been given justice.

Given how extremely busy jewelry curators have been over the last 60 years, it is surprising that the variety of their approaches is so rarely acknowledged, or taken seriously, nor 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.

Shows and Tales aims to remedy this absence. It addresses the question of “exhibiting jewelry” in several ways. It features:

- a series of commissioned articles on landmark exhibitions.
- commissioned essays by and discussions with curators on the challenges of curating jewelry

- an exhibition reviews “Best-of” from Art Jewelry Forum’s archives that tracks some recent experimentation with display strategies.
- a detailed checklist of more than 30 exhibitions (list of collaborators, publication, number of visitors, budget, etc...)

Surveyed exhibitions include: Modern Handmade jewelry (1946), Schmuck (1959-now), the International Exhibition of Modern Jewelry (1961), Objects to Wear & Objects: USA (1969), The Jewellery Project (1983), Joieria Europea Contemporanea (1987), Interno (1992), Bei Mir Bist du Schön (1995), Nocturnus (2002), Dinie Besems’ Salons, Touching Warms the Art (2008), Objects Performed (2011), Ligne de Mire (2013), and many more...

Released March 2015

Edited by Benjamin Lignel

264 pages. 30 essays and articles. 207 x 147 mm

ISBN: 978-0-9864229-0-4

List price: \$30

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2013

Toni Greenbaum
Show and Tell: Calder Jewelry and Mobiles
2013

*"Finally, a book that puts contemporary jewelry in its place! Shows dedicated to modern and contemporary jewelry have a history that spans 70 years. Some of the most authoritative voices in the field today contribute essays that investigate all aspects of this international pursuit. Art Jewelry Forum is on the forefront of cogent publications within the discipline. **Shows and Tales** is an essential undertaking; it has the potential to further legitimize jewelry as an art form meriting theoretical discourse."*

Toni Greenbaum, historian and curator, USA

"Ben Lignel has brought together most of the key international writers in the field to address related issues from their own experience and research, in essays and reviews that cross time from the 1940s to the present and which consider equally some legendary exhibitions in public museums and galleries alongside innovative examples in fairs, dealer galleries and pop-up spaces. Who makes the display decisions? Is jewelry enhanced or overwhelmed by an ambitious display design? Does exhibition text provide helpful information or get in the way of audience interpretation of the work? Is jewelry still to do with the personal, social and cultural or is it an object to view as a spectacle or experience as theatre?"

Grace Cochrane, writer and curator, Australia



Spreads for *The International Exhibition of Modern Jewellery 1890 - 1961* written by Sarah Archer, in Reports



Spreads from the exhibition Checklist

AJF *Ms. Eichenberg*, should people see themselves in a continuum, or should they free themselves from that? *Mr. Bakker*, in her essay on *Chi ha paura...?*, Liesbeth den Besten says that the model of factory production has been replaced with a custom production model. Isn't that cheating a little bit? *Ms. Patti*, how financially successful have the fairs been for your business? *Ms. Marsland*, you seem to be very reluctant to make the cuts in these old things, and yet you do. Why? *Ms. Pollock*, what is your ethical position on the editorial/advertiser relationship? *Mr. Veenre*, what do you mean by "working a lot"? Are you speaking about volume of work or conceptual strides? *Ms. Albright*, did your use of pins—your "personal diplomatic arsenal"—ever come under criticism by your administration for being too personal? *Mr. Friday*, *Ms. Quick*, your manifesto defends a moral position (like most manifestos, I suppose). But why should craft have to be 'good'?

BEST OF INTERVIEWS

ART JEWELRY FORUM'S BEST OF INTERVIEWS

AJF is proud to present **AJF Best of Interviews**: the selection comprises a selection of 20 interviews that together provide insights into contemporary jewelry's backstage: teachers, makers, curators, collectors, designers and dealers discuss how they do it, why they do it, and occasionally, with whom they do it.

We are particularly happy to present two unpublished interviews, conducted specially for this publication: Dorothea Prühl - showcased in the *Klassiker der Moderne* exhibition at the Handwerksmesse 2014 - answers the questions of Benedikt Fischer and Iris Eichenberg; Matthew Friday and Kerianne Quick, meanwhile, discuss their *Affective craft Manifesto* with Benjamin Lignel.

With interviews of Madeleine Albright, Gijs Bakker, Jamie Bennett, Lola Brooks, Helen Williams Drutt English, Iris Eichenberg, Clo Fleiss, Warwick Freeman, Matthew Friday & Kerianne Quick, Ursula Ilse-Neuman, Yevgeniya Kaganovitch, Sally Marsland, Myra Mimlitsch-Gray, Helena and Lasse Pahlman, Sienna Patti, Bruce Pepich, Lindsay Pollock, Dorothea Prühl, the 2Roses, and Tanel Veenre.



Released March 2014

Edited by Benjamin Lignel

With illustrations by Emmanuelle Duparchy and
photographs by Martin Klimas

144 pages. 20 interviews. 207 x 147 mm

ISBN: 978-0-615-98047-8

List price: \$20

[Order](#)

Interviews

Susan Cummins
Myra Mimlitsch-Gray

Susan Cummins
Sally Marsland

Susan Cummins
Warwick Freeman

Benedikt Fischer & Iris Eichenberg
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Rachel Carren
Bruce Pepich

AJF members
Madeleine Albright

Gabriel Craig
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AJF members
Lindsay Pollock

Benjamin Lignel
Matthew Friday & Kerianne Quick

“Craft itself is a slippery word. At once a verb and a noun, craft can connote both a process and a category of object. We suggest that a third avenue exists. Craft is a disposition, a mode of self-understanding that opens up unique possibilities for making and use.”

Matthew Friday and Kerianne Quick

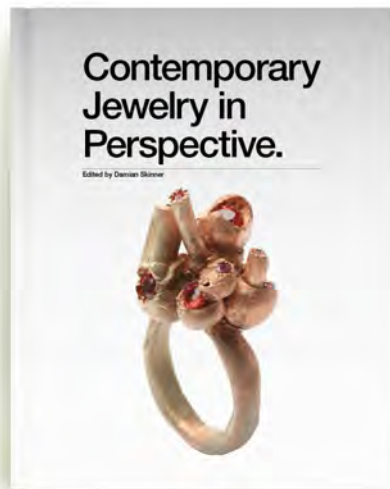
“Sometimes when I sit at my workbench, all suddenly becomes clear, and I say, “Yes. I have to make it this way!” It becomes so huge. It is everything. All encompassing. And when it’s done, it’s not so clear anymore. It has lost its clarity during birth. So, I have to start all over again. And again. Again.”

Tanel Veenre



(Previous page)
Opening spread from the Matthew Friday and Kerianne Quick interview. Photo Martin Klimas

(This page) Spreads from interviews with Madeleine Albright, Gijs Bakker, Lola Brooks, and Sally Marsland



Contemporary Jewelry in Perspective.

What is contemporary jewelry? Why does it look so different from the jewelry found in the local shopping center or in the pages of glossy magazines? Can it be defined or explained?

What are the kinds of objects and practices that are named by the term contemporary jewelry? How have these objects and practices developed in different countries around the world? What are some of the challenges and opportunities that contemporary jewelry has to face up to in the present moment?

Contemporary Jewelry in Perspective is a resource for the curious and the passionate. It not so much answers the questions above as it reveals and describes a field with a rich history and demonstrates that contemporary jewelry can be thought about in a dynamic way.

The contemporary jewelry field has been deeply shaped by the values and history of the studio craft movement in which individuality and artistic expression are the priority for both the maker and the wearer/owner. Contemporary jewelers follow the model of the art world—distributing their work through galleries with artist statements and catalogs—rather than the track of mainstream commercial jewelry production. These conditions limit widespread public knowledge, understanding, and acceptance of the field.

Contemporary Jewelry in Perspective is divided into three sections. The first, “The Spaces of Contemporary Jewelry,” offers ways to think about what makes contemporary jewelry a distinctive kind of visual art practice by exploring seven spaces in which contemporary jewelry circulates—page, bench, plinth, drawer, street, body, and world.

The second section, “The History of Contemporary Jewelry,” provides an introduction to contemporary jewelry as an international practice that has now existed for the better part of 70 years.

“Contemporary Thinking for Contemporary Jewelry,” the third and final section, offers a series of perspectives about the issues currently impacting the way contemporary jewelry is made, circulated, and discussed.

Released 2013

Edited by Damian Skinner

Published by Lark Books

264 pages. 53 essays and articles. 285 x 233 mm

ISBN: 978-1-45470277-1

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[Order](#)

Contemporary Jewelry in Perspective.

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Marcia Pointon
The Cultural Meanings of Jewelry

Mònica Gaspar
Jewelry in the Expanded Field

Philippe Liotard
Body Modification

Suzanne Ramjlkak
Contemporary and Commercial Jewelry

"A scholarly, thoughtful, and serious compendium of thinking about contemporary jewelry, from uncovering its origins to considering its definition among the do-it-yourself trend ... A tome for the eclectic reader and fan of today's artistry in jewelry."

Booklist Online

"It is to be hoped that this yellow slab of a book sits loudly on the library shelf and in the gallery bookcase testifying to the liveliness of contemporary jewellery as a field of creative and intellectual endeavour."

Craft Unbound, Australia

"I knew immediately that it would change the face of the field."

Bella Neyman,
Objects not Paintings, USA



Spreads for Street in Part 1



Spreads for Street in Part 1