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The Truth - Mine and Yours

**Contemporary
Jewelry
Exhibition**

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The Geological Museum, Ramat Hasharon

May 2022

The Truth - Mine and Yours

Contemporary Jewelry Exhibition

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המחוזתאן האשארון
ע"ש תשפ"ב



עיריית רמת השרון

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The Geological Museum, 12 HaPalmach st.

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Ramat Hasharon has set itself an especially high standard in all facets of city life and endeavor, placing special focus on the areas of culture, leisure, and community. Our city's Geology Museum has for years attracted a diverse range of visitors of all ages.

This latest exhibition continues the idea of previous exhibitions that combine works from the fields of science, art, and design. The current exhibition addresses the complex and always relevant subject of "the truth" and displays the works of 12 artists, including four from Israel and eight from overseas. In their work, the artists grapple with the concept of "truth" from different viewpoints and the visitors to the museum can observe a variety of approaches to this intriguing and pertinent concept.

I am sure that you will be captivated by this important and impressive exhibition and promise that the Ramat Hasharon Municipality will continue to promote and foster the city's cultural and artistic repertoire and to enrich its art services in a way that appeals to all sectors and groups of the population.

Enjoy the exhibition

Avi Gruber

Mayor of Ramat Hasharon

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What is the “truth”? In the exhibition curated by Ariel Lavian, the truth is reflected through the works of the featured international artists which present a visual and complex view of a broad prism. The exhibition raises questions about our existence on our increasingly fragile planet and presents short stories about the present as told by the goldsmiths and silversmiths.

This is a powerful group exhibition and its display at the Ramat Hasharon Geology Museum provides unique depth for the different works of spectacular and diverse objects that crystallized into a single rich and coherent exhibition, much like the formation of a crystal. A different truth – separately and together.

The Geology Museum maintains a permanent exhibition of a collection of spectacular and special minerals that perfectly combines art, culture, science, and technology via design exhibits, experiential activities, and a range of workshops for children and youngsters. As the Ramat Hasharon council member responsible for the culture and art portfolio, I am proud and excited that these superb artists are displaying their works at our Geology Museum, in accordance with the vision of Rachel Sasporta, the head curator who succeeds in surprising each time with new and refreshing exhibitions, leading the world of contemporary endeavor.

Thank you to the curator Ariel Lavian for his experience and contribution to the exhibition’s success and naturally to the mayor for understanding the importance and needs of the Geology Museum as a central cultural and educational institution among the city’s other culture and art institutions.

Danny Lavie,
Deputy Mayor, Holder of the Art and
Culture Portfolio, Ramat Hasharon

This exhibition of jewelry designers from around the world is being hosted at the most appropriate place – the Geology Museum. After all, nature is the ultimate artist as can be seen for example in the spectacular samples of flowers and plants as well as the beautiful rocks and minerals.

The museum is noted for its exceptional collections, assembled from all over the world, of minerals and rocks with beautiful and precise geometric patterns that inspire creative art.

The jewelry designed by the artists complement the beauty and power of nature, whether via intelligent use of metals or by using the gems that nature provides. We are delighted at the opportunity to be able to show the Israeli public the designs and creations of both local and international artists.

I wish to thank the museum director and curator, Rachel Sasporta, the exhibition curator Ariel Lavian, and to all those involved in this inspiring project.

Israel Eliezri,
Chairman, Geology Museum Executive

Ramat Hasharon is undergoing a tremendous boom of cultural and artistic development. We are working around the clock to ensure that all the city's residents, of all ages, can consume a wide range of cultural activities, here in our city.

The Geology Museum is engaged in extensive and welcome endeavor that includes art and design exhibitions on scientific topics in general and specifically, jewels and minerals. Over the years, the museum has opened its doors to goldsmiths and silversmiths and has served as a far-reaching platform for the field of Israeli jewelry design. The museum has previously hosted dozens of silver-craft and gold-craft exhibitions which attracted diverse groups of visitors.

The current exhibition continues this theme. This time, Ariel Lavian was invited as a guest curator for an exhibition devoted to the subject of the "truth" as expressed in the works of the various artists. I wish to thank him for his superb curatorship.

Thanks also to Rachel Sasporta the museum's director and head curator for her professionalism and creativity in this special museum; to the Deputy Mayor and holder of the Municipal Art and Culture Portfolio Danny Lavie for his intensive work in promoting artistic and cultural initiatives throughout the city; the City Hall CEO; and to Mayor Avi Gruber for his cooperation and support of our activity.

Finally, the division's work is the result of the joint effort of many employees investing great time and effort. Thank you very much to you all.

Michael Orion,
Head of Culture & Arts Division
Ramat Hasharon Municipality

Several years ago, at the end of a kindergarten children's tour of the museum, a five-year-old boy asked to talk to the director. I approached him and asked him how I could help. He told me that we lie at the museum. What he said surprised me, and I asked him to explain. "Because your stones aren't real", the child replied. "You painted them".

The stones in the museum are of course absolutely genuine and are displayed as they were found in nature. We even take care not to display polished stones, out of a desire to respect nature and to show its beauty and power. Although the young boy was wrong, he was very smart. What he really meant to say was that the stones in the museum are so beautiful that they can't possibly be real. That was just his way of expressing his wonder.

He was apparently referring to the exhibit in the center of the museum – a permanent exhibit of a collection of spectacular minerals, commonly called "gems". Impressive visual exhibits that are based on several branches of science including geology, mineralogy, chemistry, and physics. Although the science of geology is complex and generally relies on hypotheses, we actually know quite a lot about the minerals. We know that they are frequently formed at depths of dozens of kilometers under the earth's surface, in different environments typified by high temperature and pressure. We are also familiar with their chemical and physical attributes.

There are six known forms of mineral crystallization in nature, with each mineral having its own fixed form of crystallization that is influenced by its specific chemical makeup. The minerals have a broad and diverse range of colors that derive from colors found in the surroundings where the mineral is formed. For example, chrome gives the emerald its green color and the ruby its red color. Different quantities of iron will give the sapphire and the aquamarine their blue color. The combinations between the different shapes and colors create a wondrous sight, just like the one which caused the boy to express his wonder in the museum.

Minerals have, for good reason, captivated man from the dawn of history when, already in the prehistoric era, he learned to use and adorn himself with them. And if we're discussing the truth, man also learned over time to imitate and forge the beautiful and rare stones, making them appear real, but that's a story for another time.

Rachel Sasporta
Curator and Director, Geology Museum.

TRUTH

As if it can be truly so.
As if there is truth.
As if it can be truly known.
What can be known
To whom is the truth
Who holds it
And who relinquishes it
If it can even be
Relinquished

Questioning science's ability to explore the search for truth is one of the directions of the modern cultural process. Truth is perceived as a subjective concept, dependent on context and definition.

In postmodernism, the facts or truths themselves are not rejected, but rather only the existence of a single large objective story that can explain them. The social constructionism theory of the French philosopher Bruno Latour claimed that science too lacks one large story, and that scientific truth is also dependent on a subjective perspective because stories are necessarily rooted in cultural, social, political, economic, gender and other contexts. The advantage of this view is in its humility and in its ability to simultaneously accept other approaches.

The German philosopher Hans-Georg Gadamer strove to uncover the nature of human understanding. In his book 'Truth and Method', he claimed that "truth" and "method" were at odds with one another and that the question "What is understanding?" precedes all methodical action. Gadamer contributed to philosophical hermeneutics via the question of how to interpret a text – any text – spoken, written, or visual. As far as he was concerned, any understanding of a text is interpretation because understanding develops through dialogue, and in every dialogue, we construct and create a common language. To understand is to interpret, to say what has been understood, to ask how that which is understood interprets itself.

If, according to modern perception, hermeneutics appears as a metaphysical theory about the truth – the path leading to the correct understanding of a text's meaning, according to the postmodern view, hermeneutics is presented as a multiplicity of "truths". The interpreter attempts to reduce the countless number of possibilities inherent in the text with the aim of arriving at its inner core, the

"correct" meaning – the "truth". In so doing, the interpreter acts on the text but is also activated by it and influenced by its transformative power. The text changes the intentions of its interpreters and transforms the interpretative process into an interdisciplinary game between the different domains.

Gadamer claimed that the hermeneutic experience is, by nature, dialogic. To engage in conversation, each party must consider seriously the alternative truths presented by the other party. Each participant in the dialogue is linked to and dependent on the other by the very fact that both parties seek to understand the other. The "question-answer" dynamic is the most important dynamic of a conversation, as a model for interpreting a certain text. In other words, the understanding and interpretation of the text will change based on the ensuing questions and discussion. The resultant "meaning" grows from a journey of interaction between the interpreter and the text, and each such journey is thus one-time and unique, stemming from the interaction.

A further important contribution of Gadamer to the analysis of generating meaning is the concept of "application" – a change that takes place during the life of one who produces meaning as the result of the dialogue process, something new that evolves in the world which expands our horizons and worldview.

Gadamer also relates to art. He describes the experience of encounter with a work of art in terms of an intimate penetration of the observer's consciousness. He claims that the artwork demands, no less, that the observer change his life.

If we turn from here to Japanese art, to the short succinct senryu poetry (similar to haiku), we will see that the main characteristic of senryu is the desire to express the truth directly, honestly, and bluntly. The senryu represents the coarser side of the Zen: forthright, mocking, uncompromising, occasionally cruelly true. Or, as defined by Reginald Horace Blyth, an English author and devotee of Japanese culture, what the senryu likes more than anything is the truth – the truth alone is sacrosanct, and it must be the whole truth.

So
Who holds it
Truth
Who
Relinquishes

Dr. Rivka Hillel Lavian

Senior lecturer, researcher and artist At the Lewinsky Wingate Academic Center.

THE HAND, THE ESSENCE OF TRUTH IN CRAFT?

A few days before his death, I visited the French designer David Meyer in Paris and asked him his opinion about the subject of truth in Craft. From his sickbed, he replied that the etymology of the word artisan is related to the word "art" which in Latin derives from the word "ar" – found in the word "arm". He also said that in the finished craft creation, we can always see traces of the hand in the object and, through it, of the whole body. This connection, this impression of the body in the work is, according to Meyer, the "truth" in craft.

I must qualify the issue of truth and state that craft is a universal imbroglio, an ocean of practices from around the world, of different disciplines and time. It goes without saying therefore that it should not be viewed as uniform. First, there is a gaping void between the materials, objects, tools, functions, and techniques used in different periods and in different professions of craft. Furthermore, the cultural systems and manners of appreciating the craftsmen, the works, and the products change fundamentally according to cultural and historical context. Things that are true in certain situations or fields are entirely unacceptable to another artisan or in other surroundings. The relevant question is thus whether one can define a general concept of "truth" for craft or whether the truth in craft is local and dynamic, valid only for a specific area, artist, or work? And if the impression – the presence of the body that created the object – is fundamental for defining craft, can we gaze through it at its "truth"?

There are few technical actions and professions that do not rely on the mediation of tool and machine. Craft relies on skills that demand a vast arsenal of equipment together with know-how (*savoir faire*) acquired in a sustained effort. The presence of the body and impression of the hand are not given direct outward expression in the object. The tool, in its broader sense, (devices, equipment, machinery, accessories) have an undeniable presence in the process of working the material, until arriving at the final product. Moreover, the tool constitutes a central, even decisive, factor in planning and perception, in a way that transcends the purely practical dimension. It is a structure in time and in space and shapes the work process. At the same time, it is inseparable from the concept itself: the tool is not neutral. Its role is obvious when observing the marks that it leaves on the material however this is sometimes concealed with regard to its part in the planning process and the concept's crystallization.

The hammers and anvils, for example, are not merely means via which the designer's blows transform a silver sheet into a concave shape in the world of raising

but rather, they also embody an entire process that transmits the mental vision of the object being created. The artisan does not create this rich and sophisticated process but rather demonstrates his ability within an existing heritage. This process evolved over the generations, from the technical needs, cumulative experience, and styles that dictated the nature of the western raising workshop. For example, alongside the burner that softens the material, the water, the acids, and accessories, the work of the hammer and anvil impresses the traces of the hand, the arm, the eye and in essence, the entire body, into the metal that slowly assumes form while directing, limiting, and filtering the evolving formative-conceptual image.

Because, in almost every area of craft, the systems of tools and techniques are not created by the artisans themselves, but rather, constitute a central legacy in every area, they embody not only the means to work with materials but also a social-spiritual model in which and from which the artist acts and is acted upon. The system of tools occupying the workspace have a logic and intended essence that crystallized prior to and beyond the individual's work with the material. Every tool, individually and as part of the entire set of tools, enables and invites the act necessary to complete the task, at the appropriate time and in the correct order and place. The training of a craft artist is based both on control of the body and the hand, the eye and the ear, on utilizing the means at his disposal to achieve the desired result, and on tacit knowledge acquired over years of skills, acquisition of manners of material thought, and the ability to envision complex work processes to achieve design goals within the individual professional-material "language". craft and the question of its truth cannot thus be summarized by impressing the artisan's individual hand and body onto the object.

From an etymological perspective, the root "art" or "ars" of the "artisan" (artist) means ability, proficiency, knowledge. In its origin, the word "craft" characterizes a manipulative ability, cunning, a ploy that are also related to the word "trick" (tricot knitting). It is difficult to find an example of a technical act from the craft world that does not involve an act of craftiness, some sort of technical ploy that bypasses the resilience of the material in the face of the artist's intent. The special anvils used in the raising mentioned above serve as a wonderful example of a technical ruse in multi-directional design – inwards and outwards – of the metal. In the craft world, it is the result that counts, even if this is built on the artisan's ploys that are generally concealed and covert. The "truth", in the legal or scientific sense, is insignificant for the artisan. The successful completion of an artist's masterpiece, even if he is the only one who knows how it was achieved and what cunning was employed to do so, is the most important thing. The mystery surrounding its revelation contributes to the work's lofty status, to its authenticity, to the exclusive mark of the master.

From this perspective, the world of craft is exempt from the burden of exposure and transparency, a fact that seems to have contributed to the undermining of its standing in the modern era. This is an environment in which, for economic and historical reasons, the professional secret is a fundamental characteristic. During the traditional and contemporary training process, not all the secrets and ploys are revealed to the student or apprentice. A significant part of the master's development relates to his ability to invent and develop the hidden "tricks" that will accord his work its exclusivity and uniqueness, his mark.

I would therefore search for the truth in craft in the broader surroundings of an individual in the work of whom is a dominant dimension of risk, tightrope walking. Hovering over the craft, generally based on the proper regulation of action, is a constant risk of failure, of regret and repair, of an experiment that may fail, especially in pioneering and innovative work. The individual – the artisan's hand, eye, body and other skills should be examined in relation to the systemic-cultural entirety that transcends his body, and which has a communal, social, disciplinary dimension. Subject to the milieu in which he works, the artisan forges an uncharted, novel, independent path through its impositions. His path, even if a novel one, is rooted in an infrastructure and heritage that provide him with a critical view necessary to appreciate his oeuvre. This truth is therefore one-off, local, valid only for this material. It is not generic and not even universal but rather, rooted in context, in a geographic domain, and in a historical era. It is my estimation that only such an approach can receive validity in the face of the immense realm of the craft world and facilitate a discussion of the relations between high-craft and the digital 'neo-craft' or between the tradition of craft and the craftivism of the early 21st century.

Unfortunately, David Meyer never regained consciousness and I was thus unable to further clarify this issue. Nevertheless, he posed a central question about the dimension of truth in craft, a truth that is difficult to trace in the maze of body, knowledge, experience, workshop contents, and the past, all of which are reflected in the object.

Dr. Reuven Zahavi

Artist and researcher, senior lecturer in the Department of Jewelry and Fashion and in the Department of Visual and Material Culture at Bezalel, Academy of Art and Design, Jerusalem

BETWEEN THE KARDASHIANS AND PICASSO, ONE TRUTH.

"I'm kind of shocked I'm getting a fashion award
when I'm naked most of the time"

Kim Kardashian

One truth? There is of course such a thing. The sun rises and tomorrow is apparently Sunday. But beyond that, everything is subject to argument and fluctuating opinion. If you say to someone, "You are wrong, that is a lie", he will answer: "Well, it's my truth". And if that's how discussions about evolution and viruses are conducted, and there are even those who claim with fervor that the world is flat or that people can rise from the dead – in the world of art, this is reality: everything is fluid. There is even no agreement over the basic question as to what defines art. Is design art? It depends on who you ask.

In December 2021, members of the DRIFT multidisciplinary artists group hung five rectangular cubes from the ceiling of the new art center at 'The Shed' in New York as part of the 'Fragile Future' exhibition displayed there. Upon entering the impressive gallery space, four stories high, the massive concrete blocks – each 3-4 meters long and 2 meters wide – hover over the visitor. At first glance, the view is breathtaking, exciting, hypnotic, but once you understand that they are not even connected to the ceiling, the artistic experience ends, and one begins to ponder the magic involved. How were they hung? How do they move in the air? Is it concrete at all – maybe they are made of paper? And how is it that they don't fall? Beyond the excitement at the engineering wonder, the observer has been distanced even further and the artist's intent has been totally erased. The exhibition that sought to focus on the climate crisis, causes the visitor to forget greenhouse gas emissions, extreme temperatures, and coral bleaching, and discussion centers instead on the "lunar park" of surprises. Where is the border between truth and artistic gimmick that aims to sell tickets and products? What is the point of truth in works of this kind?

In today's world, everyone creates an image, creates content, creates noise, and the distance between the artist and the artwork is increasingly blurred. Sometimes, the artists themselves become part of the artwork or the artwork itself, and it seems that creating art "for the drawer" is a thing of the past, and the names, passed by word of mouth, of hidden artists whose studios are overflowing with works that may only be discovered after their death have disappeared. Today, everything is uploaded to the internet, we run after viral content, after technology that will provide immediate

excitement to the observer and artist before we turn the page to the next story. As a result, the gap between "art" and "work" has grown.

In many ways, in the field of design, the issue of truth assumes a slightly different meaning. The "truth" according to the consumer, is related to the question as to whether a product "performs its purpose". Can the necklace or skirt be worn? Can the chair be sat on?

Every artist and designer have their own truth, as does each visitor, observer, and consumer. We are all imprisoned in our own truth. We all enjoy paddling in our own bath of self-righteousness, to giggle in the museum at Rothko's painting and claim that anyone could scribble something and sell it for eight million dollars, to cut out a picture from a Paris fashion show and label it under the heading "I found my next Purim costume", or, alternatively, to stand under a floating cube and bemoan the lost nature buried in the concrete.

And yet, despite it all, amidst this subjective chaos, one truth nevertheless remains: we need it. We all need someone else's point of view, the way in which they interpret reality. Picasso or Galliani, Frida Kahlo or Kim Kardashian – everyone has their own truth, but everyone wants an experience. And this is not the time to give up.

Udi Urman

Director of the Lambert Center for Arts + Ideas

Marlene Meyerson JCC Manhattan

THE TRUTH - MINE AND YOURS

"Truth is incontrovertible, ignorance can deride it, panic may resent it, malice may destroy it, but there it is." (Winston Churchill)

The truth is under attack today. In the post-truth era,¹ characterized by fake news, social networks, and different conspiracies, it is difficult to know what is correct, what is true, and if there is truly only one truth.

Charles Peirce, the founder of pragmatism and the father of modern semiotics, defined "truth" as an accord between an abstract claim and the theoretical confirmatory boundary which scientific investigation can attain, while discerning and understanding that the examined claim's truth includes, and will always include, inaccuracies and mistaken assumptions that are integral components of the truth.

In his books "The Archaeology of Knowledge" (1969) and "The Discourse of Language" (1971), the French philosopher Michel Foucault proposed a method for observing socio-political structures and institutions that determine the manners of social discourse. According to Foucault, knowledge is not produced in a sequential, objective, and scientific manner but rather, is controlled by ideological preferences that determine our manners of investigation and ultimately also influence the conclusion. "The Archaeology of Knowledge" thus reveals how power systems determine our agenda and decide what is considered as "the truth". The truth, says Foucault in the style of Nietzsche, is not the result of concerted, consistent, and impartial investigation; it is always the result of the "regime of truth" that exists in every era. It is determined by the question as to who are the "authorized signatories" entitled to speak in its name, an eligibility determined institutionally via power systems. Knowledge, then, depends on historical context, and is revealed via "archaeological" analysis that tracks the manners of its formation.

It is impossible to encompass all the opinions, dogmas, or theories about the concept of truth. The exhibition 'The Truth – Mine and Yours' seeks to open and extend the discussion, to ponder, ask and explore the concept of truth from a broad perspective and to contemplate the space between my truth and yours. The exhibition displays the works of twelve contemporary jewelers who present their interpretation of the idea of "truth".

Ariel Lavian

Curator

¹ The "post-truth era" refers to the circumstances in which objective facts have less influence on forming public opinion than emotion and personal beliefs.

רודט פיטרס
קודקס

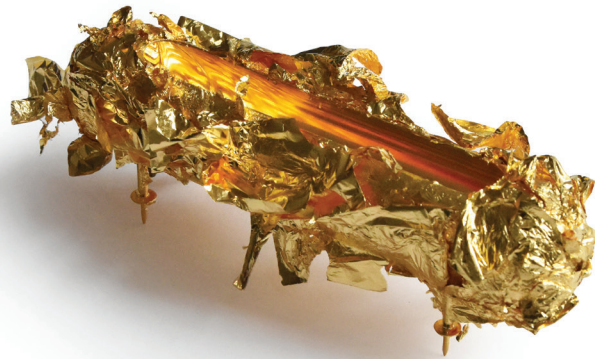
Ruudt Peters
CODEX

מהי אמת? אנו חיים בעולם שנמנע מהאמת
ושאמירת שקרים בו הפכה לדבר שבשגרה.
כאמן, אני רוצה לגרום למתבונן ביצירות להיות
מודע למה שהוא רואה. האם האמת היא הפנים
של החפץ? האם ערכו של הזהב בחלק הפנימי גבוה
יותר מזה שבחלק החיצוני? צורת הקודקס מעלה
שאלות על ידע ועל אמת, אבל ה'קודקס' מוסתר
על ידי הזהב.

"כל דבר בעל ערך הוא חסר הגנה"
(לוסברט)

What is truth. We live in a world that is
increasingly withholding from the truth, and
lying has become a normal thing. As an artist I
want to make the viewer aware of what he/she
sees. Is the truth the inner of the object, is the
gold of the interior more valuable than the
gold of the exterior? The shape of the CODEX
raises questions of knowledge and truth, but
the "CODEX" is obscured by the gold.

"Everything of value is defenseless"
(Lucebert).



קודקס, תליון
פליז מזהב, עליי זהב,
40x130x50 מ"מ. 2022
תמונה: קואן גייקובס

Codex, Brooch
Gilded brass, goldleaf,
40x130x50 mm. 2022
photo: Koen Jacobs

דוט מלנין | **Dot Melanin**
אמת פתולוגית | Pathological Truth

האמת שלי היא אחת ויחידה והיא משתקפת דרך עיניי בלבד, אבל עבור האחר, היא שקר. האמת היא בלתי נראית וטהורה וכאשר אנן נדון ונתמקד בה, היא תאבד מצלילותה ותחמוק מבין האצבעות. אנן חיים במציאות אחת אך עם אינספור נקודות מבט שונות. ימי האמת או שקר, שחור או לבן, חלפו מזמן. אנחנו חיים בעולם צבעוני. כשמסתכלים מבעד למסך ענק נראה את מה שאנחנו רוצים לראות, ולא בהכרח את מה שבאמת נמצא שם. האמת שלי היא שכולם צודקים וכולנו טועים, העולם שטוח והעולם עגול.

My truth is the one and only and is reflected only through my eyes, but for others, it's a lie. The truth is invisible and pure and once we discuss it and focus on it, it will lose its lucidity and slip through our fingers. We live in a single reality but one with countless points of view. The days of truth or lie, black or white, are long gone. We live in a colorful world. When we look through a giant screen, we see what we want to see and not necessarily what is really there. My truth is that everyone is right and that we are all wrong; the world is flat and the world is round.



"אי בודד", טבעת
אוניקס, כסף 925, חזזית, גביש קוורץ,
2020 25x40x25 מ"מ. תמונה: דוט מלנין

"Lonely Island", Ring
Onyx, silver, lichen flower, quartz crystal,
25x40x25 mm. 2020
photo: Dot Melanin



לידה מחדש, סיכה
כסף 925, מונסטון, משי,
20x20x20 מ"מ. 2020
תמונה: דירק איסל

Rebirth, Brooch
Silver 925, moonstone, silk,
90x20x20 mm. 2020
photo: Dirk Eisel

מארי אישיקוואה

לידה מחדש, 枯れ葉にも きっと来世の夢がある
עלי שלכת-עתיד-מסע-חלום

Mari Ishikawa

REBIRTH, 枯れ葉にも きっと来世の夢がある
autumn leaves-future-journey-dream

העולם הנגלה לנו הוא רק חלק ממצאות שלמה המורכבת מעולמות רבים המתקיימים זה לצד זה במקביל. מארי אישיקוואה רואה עולם מקביל דרך חיי היום-יום שלה ומדמיינת את העולמות הללו כתכשיטים. בכך היא מעניקה לנו הזדמנות להכיר את הרגעים הרבים שאותם אנו מחמיצים. "אם לא תתאמצו, לא תראו אותו. רק כשמתאמצים מתחילים לראות."

לידה מחדש: שום דבר בעולם הזה לא יכול לברוח מהגורל שלו - אבדון. אבל קיים גם כוח ההתחדשות. כאשר אנו מבינים שהקיפאון הוא לא לתמיד, ושיופי יקר ערך ממתין לנו ממש ברגע זה, בהווה, אחוז בתקווה, אזי הדרך כבר פתוחה והשינוי כבר החל.

The world we see is only a part of the entire reality which is composed of many worlds existing simultaneously, side by side. Mari Ishikawa sees a parallel world through her everyday life and visualizes them as jewelry, giving us the opportunity to recognize the many moments we miss. "If you don't try to see it, you won't see it; it's only when you try that you begin to see it."

Rebirth: Nothing in this world could avoid its own destiny - Disappear. but there's also the power of regeneration. When we realize that the days of stagnation are not forever, and that there is precious beauty lurking in the present moment, holding on to hope, the way is already open and change has already begun.

סופיה ביורקמן
קליעת סלים ונגרות

Sofia Björkman
Basketry & woodworking

קראתי פעם, בספר משנת 1957, שקליעת סלים היא פעילות תרפויטית אידיאלית בזמנים קשים ומתוחים. היא מרגיעה וגם מספקת גירוי. עוד קראתי כי עם מעט אימון וכישרון, ניתן ליצור עבודות יפות, יצירות שמספקות לא רק רוגע אלא גם תגמול כספי.

I read in a book from 1957 that basket weaving is an ideal activity for difficult and anxious times. It is a suitable method for therapy because it calms one down at the same time as it provides stimulation. I also read that with a little practice and skill, beautiful works can be made, works that not only provide relaxation but also provide financial return.

אם כך הדבר, עליי להשתדל. במהלך המגפה הייתי עסוקה בקליעת סלים ובנגרות, ויותר נכון, בגרסה עדכנית של פעילות מעין זו. אחד החומרים שבהם אני משתמשת הוא עץ מתכלה, שנראה כמו עץ ומריח כמו עץ אבל האם זה עץ? זהו שילוב של עץ וחומצה פולילקטית (ALP), פוליאסטר מתכלה המיוצר ממשאבי טבע מתחדשים כמו עמילן תירס. במקום קליעה אני מציירת בחומר הזה, מה שבהחלט מהווה אתגר.

If this is true, I must try. So, during the pandemic, I have been busy with basket weaving and wood making, or more correctly, an updated version of this activity.

איך אפשר לקבל עץ מגולף מבלי לגלף אותו? ניסיתי פעולת יציקה ולמדתי שהדבר אינו אפשרי. אין לי הכשרה כנגרית אבל כאמנית, אני יכולה 'לשקר', ובמילים אחרות: לעבוד בשיטות מודרניות.

One of materials I use is biodegradable and looks like wood, feels like wood and smells like wood. Is it wood? It is a mixture of wood and PLA (Polylactic ACID) which is a natural material that is usually made from different types of starch, such as corn. Instead of weaving, I draw with the wood material, which is a challenge.

How can I get the wood carved other than by carving it? I tried casting and realized that didn't work. I am not trained as a wood maker, but rather, as an artist, I can 'lie' or, in other words, work with contemporary methods.



דברי עץ, סיכה
עץ, דבק, פלדה,
180x120x80 מ"מ. 2020
תמונה: סופיה ביורקמן

Wooden Things, Brooch
Wood, glue, steel,
180x120x80 mm. 2020
photo: Sofia Björkman

ערן הרמן רוזנבלום
ספונדולאז'

Eden Herman Rosenblum
Spondolage



המילה 'ספונדולאז', בעלת הניחוח הסרקסטי והאירוני שהמציא הפרסומאי הישראלי ראובן אדלר ז"ל, מורכבת מהמילה ספונג'ה (שטיפת רצפה במטלית, ובמילים אחרות: מריחה) וקולאז' (הרכבת חלקים לשלם אחד) - מגה-קומבינה עם ארומה צרפתית. משמעות הביטוי ספונדולאז' היא למרוח ולהמשיך הלאה, לא להתעכב על האמת, לא לתכנן לעומק ולא לקחת בחשבון השלכות מרחיקות לכת, כגון של בנייה רוויה.

לכל בן אנוש יש אמת אישית משלו, ועם פרוץ המגפה, האמת האישית רק הולכת ומקצינה. אנשים נוטים להתחבר לדומים להם, כאלה המבטאים את דעתם ומהדהדים אותה כאמת בלעדית, ומסתגרים בקהילות המסרבות להכיר באמת של האחר. ההתבצרות הזאת יוצרת הפרדה המסיתה אותנו מהמטרה הגלובלית, החשובה והגדולה ביותר בכל הזמנים: להשאיר לדורות הבאים אחרינו כדור ארץ שמור, שלם ובריא.

בעבודה זו יצרתי פאזל המתייחס לאותה אמת מוחלטת. הפאזל בנוי ממספר רב של חלקי בתים, מבנים וקונסטרוקציות, בטכניקה מעורבת, ללא גימור ועידון, המייצגים בעיניי פתרונות חסרי חשיבה מעמיקה, קהילות מנותקות, אמת אינדיבידואליסטית בלבד, קצרת מועד, וחוסר יכולת לזהות את האמת הגלובלית האחת - שימור כדור הארץ.

The word "Spondolage", with its sarcastic and ironic cadence, that was invented by the late Israeli advertising executive Reuven Alder, consists of the word "Sponga" (washing the floor with a cloth, or in other words: wiping) and collage (assembling pieces into a whole) - a mega-combination with a French aroma. The meaning of the expression "Spondolage" is to smear the truth, not to plan in-depth, and not to consider far-reaching ramifications, such as high-density building.

Every human being has a personal truth of his own and, since the outbreak of the pandemic, personal truth has only become ever more extreme. People tend to connect with those most like themselves, those who express their opinion and resonate it as the only truth, and who close themselves up in communities that refuse to acknowledge the truth of others. This entrenchment creates a separation that diverts us from the largest, most important global objective of all time: to leave the generations after us a whole, healthy, and preserved planet.

In this work, I have created a puzzle that relates to that absolute truth. The puzzle is built from a large number of pieces of houses, buildings, and other structures, in mixed techniques, without any finishings or refinements which, in my view, represent solutions that lack in-depth thought, disconnected communities, a solely individualistic, short-term truth, and the lack of ability to identify the one global truth - the preservation of planet earth.

ספונדולאז', טבעות
כסף 925, פליז, עץ אורן,
מידות משתנות. 2022.
תמונה: בועז נובלמן

Spondolage, Rings
Silver 925, brass, pine wood,
Different dimensions. 2022
photo: Boas Nobleman



'דברי הוצאו מהקשרם', טבעת
פולימר מודפס בתלת-ממד, צבוע זהב,
25x25x25 מ"מ. 2022
תמונה: אורי סאמט

"A Mere Misunderstanding", Ring
Gold colored 3D printed polymer,
25x25x25 mm. 2022
photo: Uri Samet

אורי סאמט
"דברי הוצאו מהקשרם"

Uri Samet
A Mere Misunderstanding

התנועה של הינף יד וקריצה, הבאה עם אי-
לקיחת אחריות, שגורה בימינו, ימי זילות האמת
וקידוש הפייק.

חיפוש המשפט "דבריי הוצאו מהקשרם" בגוגל
מעלה יותר מ-12,000 תוצאות, רובן נאמרו על ידי
חברי כנסת ונבחרי עם. הקלות הבלתי נסבלת שבה
נוהגים פוליטיקאים להשתמש במשפט זה, המבטל
במחי יד אמירה או דעה שהם עצמם אמרו, מעמידה
בספק את מהימנותם ואת רצינותם וערכיהם.

טבעות חותם וחותמות שעווה שימשו בתרבויות
עתיקות רבות כאסמכתא למקוריות המסמך.
בימינו עדיין נעשה בהן שימוש כמתן תוקף לאמנות,
לחוזים רשמיים, לאישורים נוטריוניים ועוד.

טקס הטבעת חותם בשעווה על ידי טבעת זהב, יוצר
בהקשר ההיסטורי התת-הכרתי מעין גושפנקה
(מעוותת) לאמינות, ומאפשר לכל העונד את הטבעת
לבטל באמצעותה כל אמירה, הצהרה או מסמך.
הכול פייק, גם טבעת הזהב, שלמעשה עשויה
מפלסטיק צבוע.

The waving of the hand and wink which
accompany the shirking of responsibility is
a common gesture nowadays, this time of
contempt for the truth and sanctification of
the fake.

A Google search for the sentence "My words
were taken out of context" reveals more
than 12,000 results, most of which are
statements by politicians. The intolerable
ease with which politicians regularly use this
sentence which in one fell swoop annuls
a statement or opinion they themselves
expressed, casts doubt on their credibility,
seriousness, and values.

Signet rings and wax seals were used
by many ancient cultures as proof of a
document's originality. Today, they are still
used to grant validity to artworks, official
contracts, notaries' certificates etc.
In the subconscious historical context, the
ceremony of embossing a wax seal with a
gold ring creates a kind of (warped) approval
of reliability and enables anyone wearing
the ring to use it to negate any statement,
declaration, or document.

Everything is fake, even the gold ring, which
is, in fact, made of colored plastic.

ורד בבאי | Vered Babai
מעגלים שבורים | Broken circles

אנו חיים בתקופה סוערת; אירועי השעה ומבזקי החדשות פולשים למרחב המחיה שלנו דרך מסכים מרצדים, ומציפים אותנו בדימויים וטקסטים המכילים מידע שנועד להשפיע על חשיבתנו. מעבר למציאות הפרטית ולידע האישי שמרכיב את זהותנו, לא תמיד ברור לנו עד כמה הדיווחים המגיעים אלינו מייצגים אמת, והאם ניתן להגדיר בקלות או לעקוב אחר האמת שהפכה לחמקמקה

כאמנית, אני מנסה לבסס את עבודתי על ידיעה פנימית, מתוך הקשבה ונאמנות לרעיונות, לרגשו ולתפיסת העולם המנחה אותי - האמת שלי. באמצעות העבודות, המשקפות ביטוי אישי, מתאפשר החיבור בין היוצר לצופה דרך הזדהות רגשית, דיאלוג מושגי ומציאת נקודות התבוננות היכולות להוביל להכרה משותפת.

הסדרה 'מעגלים שבורים' מציגה חפצים שאינם חושפים מיד את החומר שממנו הם עשויים - חידודי עפרונות. הרעיון שהנחה אותי בעבודה היו לבנות אובייקטים העוסקים במעגלים שבורים, אך עם זאת, כאלו המעוררים תחושה של השלמה עדינות ושלווה.

We live in a turbulent time, in which breaking news and current events invade our space via flickering screens. The constant flow of images and texts contain information that is deliberately designed to influence our thinking. Beyond our own individual reality and personal knowledge, it is not always clear how reliable these reports are and the extent to which the now elusive truth can be easily defined or monitored.

As an artist, I try to base my work on inner perception by remaining loyal and attentive to my ideas, emotions, and vision - to my truth. Through the works, which reflect personal expression, I aspire to connect to the observers by evoking feelings of emotional empathy and finding points of view that can lead to a shared consciousness.

In "Broken Circles", I created objects which do not immediately reveal the material from which they are made - pencil shavings. My aim was to build pieces which deal with the notion of broken circles, yet those that evoke feelings of completion, refinement, and serenity.



מעגלים שבורים, אובייקטים
חידודי עפרונות, דבק,
2022 (כל אובייקט), 20x55x65 מ"מ.
תמונה: ורד בבאי

Broken Circles, objects
Pencil shavings, glue,
2022 (each object), 65x55x20 mm.
Photo: Vered Babai



אפולינר 1, תליון
כסף 999, פורצלן,
75x75x30 מ"מ. 2022
צילום: אורי גרון

Apollinaire 1, Pendant
Fine silver, porcelain,
75x75x30 mm. 2022
Photo: Uri Grun

קובי רוט | **Kobi Roth**
Mort pour la France | Mort pour la France

Mort pour la France - הוא ביטוי צרפתי של הענקת כבוד לאנשים שמתו במהלך סכסוך, בדרך כלל בשירות המדינה. העבודה שלי מוקדשת למשורר ומבקר האמנות גיום אפולינר (1880-1918), מאבות תנועת הסוריאליזם. אף שהוא נולד ברומא, הוא החליט לקשור את גורלו עם צרפת ושירת במלחמת העולם הראשונה בחיל הרגלים והתותחנים הצרפתי. שישה ימים לאחר שקיבל אזרחות צרפתית פילח רסיס פגז את קסדתו וחדר לגולגולתו. בזמן שניסה להחלים מפציעתו, הוא נפגע ומת ממגפת השפעת הספרדית, ולא זכה לחגוג את הניצחון.

זרמים שונים באמנות המודרנית צמחו לצד מלחמות ואמנים שינו את פני עולם האמנות. גיבורי תרבות כמו אפולינר, נאלצו לעתים להיות חיילים בעולם האמיתי ולמסור את חייהם. אך האם זו רק מציאות רחוקה, אמת חסרת מזל של עולם ישן? הינה גם אנחנו, בארצות העולם ובהחלט גם כאן, חיים במציאות רעועה של מלחמות, הגירה ומגפות, כאילו לא הבטיחו לנו שלום כשנגדל.

סדרת התכשיטים שלי נשענת על טכניקת עבודה קלאסית של הלחמת כסף על שברים של כלי פורצלן. הפעולה של הלחמת רידי כסף דקיקים על כלים שבורים, חסרי ערך כביכול, מעניקה לשברים תפקיד חדש: בסיס התומך בפיסות הכסף הקלילות. האמת, התכשיט עצמו, נבנית על שברי המציאות, הפורצלן, ומייצרת מציאות חדשה: שכבת הכסף.

'Mort pour la France' is a French expression of respect for people who died during a conflict, usually while serving one's country. My work is dedicated to the poet and art critic Guillaume Apollinaire (1880-1918), one of the founders of the surrealist movement. Although born in Rome, he decided to tie his fate to France and served in as a French infantry officer during World War 1. Six days after receiving French citizenship, he was wounded in the head by shrapnel that pierced his helmet. While recuperating from his wound, he fell ill with Spanish flu and died, not living to see or celebrate the Allies' victory.

Different styles of art have developed in the shadow of wars and artists have changed the face of the world and of art. Cultural heroes such as Apollinaire were sometimes compelled to be soldiers in the real world, and even to give their lives. But is this just a distant reality, the unlucky truth of an old world? We too, wherever we live, and certainly here, live an unstable life of wars, immigration, and epidemics, as if they never promised us that there would be peace when grew up.

My jewelry series relies on classic techniques of welding silver onto porcelain fragments. The act of welding paper-thin sheets of silver onto seemingly worthless broken vessels grants these fragments a new role: a base supporting the tiny pieces of silver. The truth, the piece of jewelry itself, is built on fragments of reality - the porcelain - and creates a new reality: a layer of silver.

עזרא סאטוק-וולמן
מידה של אמת

Ezra Satok-Wolman
A Measure of Truth

גליליאו תיאר את היקום ככזה ש'נכתב בשפת המתמטיקה, שתוויה משולשים, עיגולים וצורות גיאומטריות אחרות. בלעדיה אין דרך אנושית להבין ולו אף מילה אחת שלה'. לגיאומטריה אופי החלטי, בלתי ניתן לערעור. והיא ממלאת תפקיד מרכזי בתכשיטים שאני יוצר שכן ריבוע ללא זוויות ישרות וצלעות שוות אינו ריבוע; משולש ללא שלוש צלעות ישרות ושלוש זוויות איננו משולש. כשיוצרים חפצים או מבנים, ה'אמת' מתייחסת לכך שהחפץ או המבנה נמצא בדיוק בצורה, במיקום או בדיוק הנכונים. ה'אמת' מתייחסת לאיזון, למיקום ולדיוק של הדברים. עיגול מושלם הוא עיגול אמיתי. האמיתות הללו הן הצורות או האותות הבסיסיים בעבודתי, בהלימה לאותות ביקום ובעולם הסובב אותנו.

Galileo described the Universe as being "written in the language of Mathematics, its characters are triangles, circles, and other geometrical figures, without which it is humanly impossible to understand a single word of it." Geometry has an indisputable nature and plays a central role in the jewellery that I create. A square has right angles and equilateral sides, otherwise it is not a square. A triangle has three straight sides and three angles, otherwise it is not a triangle. When creating objects or structures, being true refers to that object or structure being in the exact shape, alignment, or position required. Being true refers to balance, positioning, accuracy, and exactness. A perfect circle is a true circle. These truths are the basic characters or figures in my work, much as they are the figures present in the Universe and world around us.



מזל קשת א', סיכה
סיבי פחמן, פלטינה 950, זהב צהוב 18 קראט, עדשת קוורץ,
64x64x10 מ"מ. 2017
תמונה: עזרא סאטוק-וולמן

Sagittarius A, Brooch
Carbon fiber, 950 platinum, 18kt yellow gold, quartz lens,
64x64x10 mm. 2017
Photo: Ezra Satok-Wolman

אנו, בני האדם, נוטים לחשוב שאנו חיים בתקופה הטובה ביותר של המין האנושי. אבל, האם יש בכלל משמעות לאבולוציה שלנו? לאן מובילה אותנו המהפכה הטכנולוגית? האם אנו באמת מכוונים להשגת האושר? על פי רוב אנו חושבים שאנו מתמודדים עם החיים באופן משופר יותר מאלה שקדמו לנו. ובהתחשב בכך שאורח החיים של החברה שלנו מתקדם יותר, והרווחה הכלכלית שלנו גבוהה יותר, אני באמת שואל את עצמי האם אנחנו כמין אנושי, אכן הולכים ומשתפרים.

אנחנו מאמינים בעליונותנו המוסרית. אבל מדוע למשל, התפיסה של היופי הנשי שלנו טובה יותר מתפיסות שרווחו בעידן שרובנס צייר את 'שלוש הגרציות'? אם היינו מתבוננים בציוויליזציה שלנו מנקודת מבט עתידית, בוודאי היינו מוצאים בה היבטים מוזרים, אולי אפילו אבסורדים. ייתכן שרבים מההיבטים הללו נחשבים היום 'אמיתות'; הוודאות שלנו, אם כן, היא יחסית לחלוטין ותלויה הקשר. ככל שעובר הזמן, נהפוך להיות לא יותר מאשר שרידים של רגע בהיסטוריה, בדיוק כמו שטרילוביטים ופסיפסים רומאיים היו בעבר.

משמעות הדבר היא, שאם נמשיך להיות יהירים, ואם לא נתחיל לגלות דאגה כנה זה לזה ולסביבה, הגישה שלנו עלולה להוביל לקץ המין האנושי. ואולי, בעתיד הרחוק, מישהו יגלה את אחד התכשיטים שלי, ויאמר בשפה זרה: 'שרידים של המאה העשרים ואחת'. זה בוודאי יקרה אם לא ניכחד קודם...

We Homo sapiens tend to believe that we are living the best moment in the history of our species. But... does our evolution make any sense? Where does The technological revolution lead us to? Are we really aiming at achieving "happiness"? We usually think that the way we face life is superior to the way of those that preceded us. And taking into account that our "advanced" societies' lifestyle and financial welfare are higher than the previous ones, I really ask myself if we are improving as a species.

We believe to be morally superior. But why are, for example our current female canons of beauty better than the ones at the time when Rubens painted "The Three Graces"? If we would look at our current civilization from a future point of view, we would surely find weird aspects in it- maybe even absurd ones. Many of these aspects might now be considered as "truth". Our certainties are therefore totally relative and context-bound. As time goes by, we will only be vestiges of a moment in history- the same as triolobites and Roman mosaics once were.

So, unless we are able to be less arrogant and unless we really start caring about the others and the environment, our attitude could lead to the end of our species. Maybe... in the future someone will dig up one of my jewels... and will say in a foreign language: "Vestiges of the XXI century". This will surely happen if we haven't become extinct.



שרידים 2, סיקה
כסף, זהב 750, ברונזה, מאובן,
50x95x20 מ"מ. 2020
תמונה: לואיס קומין וילאחוסאנה

Vestiges 2, Brooch
Silver, gold 750, bronze, fossil,
50x95x20 mm. 2020
photo: Lluís Comin Vilajosana

גיגי מריאני
מילים רבות

Gigi Mariani
Many words

יש אמיתות רבות וכל אחד מנסה לכפות את האמת שלו על אחרים. בעבודתי ניסיתי להדגיש רעיון זה באמצעות בניית חלקים: השרשרת, סדרה של אלמנטים המסמלת את ריבוי הדעות; הטבעת, איחוד של אלמנטים המסמלת את הרמוניית המחשבה.

דעתנו מוסחת על ידי ים של מידע ודעות, וקשה להתרכז ולמצוא את האמת שלנו. אני מאמין כי חיוני לנו, כיחידים, לפתח חוש ביקורתי, לא לעצור בנוחות של אמיתות הנכפות עלינו בידי אחרים.

There are many truths and everyone is trying to impose his own truth to others. In these works I've tried to emphasize this concept through the construction of the pieces. The necklace: a succession of elements represents the multitude of opinions. The ring: a union of elements stand for the harmony of thought.

We are distracted by a sea of information and opinions and it is difficult to concentrate and find our own truth. I believe it is essential as a individual to develop a critical sense, not to stop at the surface or the comfort of truths imposed by others.



מחשבה מס' 22, טבעת
כסף 925, זהב צהוב 18 קראט, ניילו,
40x40x30 מ"מ. 2022
תמונה: פאולו טרצי

Thought #22, Ring
Silver, 18kt yellow gold, niello,
40x40x30 mm. 2022
Photo: Paolo Terzi



קארין רוי אנדרסון
פרי אקזוטי

Karin Roy Andersson
Exotic Fruit

לפני כמה שנים הייתי במדינה הרחוקה מאוד משוודיה וגיליתי בסופרמרקט המקומי ירק מוזר שנראה כמו שורש, שמעולם לא ראיתי קודם לכן; הסתקרנתי וקניתי אותו ובעיניים בורקות חילקתי ממנו לעובדים שהיו איתי, כאילו מצאתי אוצר נדיר. כששאלתי מה זה, הם נראו כמי שמנסה להבין אם מדובר בבדיחה; עבורם, זה היה מאכל יום-יומי רגיל, לא מלהיב במיוחד. מאוחר יותר, לאחר שטעמתי מהירק בעצמי, הם היו משועשעים כמעט כמוני נוכח החוויה המרגשת שלי מהטעם החדש.

היצירות שאני מציגה בתערוכת 'בין האמת שלי לשלך' עשויות מעור של איל הצפון, חומר שגיליתי במהלך פרויקט שעבדתי עליו יחד עם האמנית הלאפית מוניקה בלינד פאווה. אף שגדלתי בצפון שוודיה אין לי רקע לאפי. השימוש בחומרים ובטכניקות הקשורים לתרבות מסוימת יכול להעלות שאלות של ניכוס תרבותי. במקביל, ידע רב הולך לאיבוד משום שלא משתפים אותו והוא לא עובר הלאה מדור לדור. בקרב אמנים בשוודיה ובמדינות אחרות, יש חשש שאמנות זו תיעלם ויש רצון עז לשתף וללמד את סודותיה. הפירות ה'אקזוטיים' שיצרתי לתערוכה זו הן שילוב של חומרים ששאלתי מהתרבות הסאמית (לאפית), זיכרונות מספרי ילדים וחופשות קיץ ביער, וכן טכניקות ואופני ביטוי שפיתחתי בחומרים אחרים בעבודות קודמות, למשל סוגי פלסטיק וכסף.

Some years ago I was in a supermarket in a country far away from Sweden. I found something I had never seen before. I understood it was some kind of vegetable and it looked like a root. It made me very curious and I brought a piece to the employees, probably with a look on my face like I had found a rare treasure. When I asked what it was they looked at me like they were trying to find out if it was a joke. For them this was everyday food with nothing glamorous or exciting about it. But later on when I had tasted it, they were almost as amused as I was over my delicious, thrilling new experience.

The pieces I'm showing in the exhibition "The Truth - Mine and Yours" are made of reindeer skin, a material that I discovered during a project together with the Sami artist Monica Blind Påve. I grew up in the north of Sweden but I don't have Sami background. Using materials and techniques connected to a particular culture can raise questions about cultural appropriation. At the same time, a lot of knowledge gets lost because it is not shared and passed on. Among craftsmen, both in different parts of Sweden and abroad, I have experienced a concern that the craft will die out and a strong desire to share and teach. The "exotic" fruits that I have made for this exhibition are a mix of materials that I have taken from Sami culture, memories from children's books and summers in the forest, and my own techniques and expressions that I have developed in other materials in earlier work, for example plastics and silver.

פרי אקזוטי, תליונים
עור איל הצפון בעיבוד טבעי, חוט, טקסטיל, פליז,
150x60x55 מ"מ (אורך מתכוונן). 2022
תמונה: קארין רוי אנדרסון

Exotic Fruit, Pendants
Naturally tanned reindeer skin, thread, textile, brass,
150x60x55 mm. (adjustable length). 2022
photo: Karin Roy Andersson

בין
האמת
שלי
לשלך

תערוכת
צורפות
עכשווית