

Joy in and with jewellery

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1. Introduction

Work is love made visible. And if you cannot work with love but only with distaste, it is better that you should leave your work and sit at the gate of the temple and take alms of those who work with joy. Khalil Gibran¹

Joy in and with jewellery is a topic that has pursued me for many years. Throughout the years I have been working with jewellery, I have observed, considered and studied the role, function and message of jewellery: its raison d'être. As designers we appreciate how jewellery is understood and perceived both in today's world and in much earlier times, in different epochs and cultures.

Apart from the vastly different motives for owning, hoarding and collecting jewellery or giving it as a gift and despite the urge to adorn ourselves, jewellery has always had one essential feature in common: the element of **joy**.

In this work I have adopted a new approach to investigating the phenomenon of joy in our relationship towards jewellery and presenting jewellery as the quintessence of **joy**. In more recent times, scientific studies in the field of neurobiology have pointed to the significant role played by the emotions, joy and enthusiasm, which during the learning and design process not only determine the end-result but also prompt our brains to expand still further via new neuronal networks, synapses. This underscores the significance of feelings of joy, which can be seen as the aim of life itself. in life

In the subsequent chapters, the different types of joy associated with jewellery are described, as well as the forms of joy associated with the design process and the work of the author himself.

The author is keenly aware of other aspects of human existence that are (or hardly) a matter of joy. It would, however, run counter to the aim of this thesis to discuss the obverse side of joy.

None the less, it is to be hoped that the statist situation of unhappiness and pain, albeit not always so, can be infused with lighter and brighter views of joy.

¹ Khalil Gibran (1883-1931, Lebanese poet, philosopher and painter

1.1 Joy – a definition

'Whatever you do, do it with joy and do not worry too much about the consequences – even though you know that there will be consequences'
Humberto Maturana, cyberneticist, Chile²

Joyful thinking? A typological explanation of the topics and sources

In the beginning was the thought. Thoughts are energy and energy is radiation (Max Planck). Our thoughts generate a multidimensional field of radiation (quantum physics). We become aware of the oscillations via our feelings. Feelings are an emotional expression (soul), an indicator of the radiation and oscillations generated by our thoughts. Our personal field of radiation finds a way of manifesting itself at the material level: it expresses itself as a corporeal experience.

Thought transposes us in to an emotional state that mirrors our experience in appropriate material terms: in everything we witness, possess, lose, see and hear. Thus, with the aid the energy generated by our thoughts we always support the specific focus of our contemplations. Our energy shifts to what is being thought, regardless whether positively or negatively.

For that very reason, I have decided to abstain from treating the contrary and diametrically opposed topics associated with joy.³

Joy, from Old French *joie/joye* and Late Latin *gaudia*, is the root word for *joyful*. Joy is a feeling of happiness, a cheerful or buoyant mood marked by a sense of pleasure and delight. Joy is the moment when all one's emotional and spiritual needs are satisfied.

Joy is a spontaneous, inner and emotional response to a pleasant situation, person or recollection. It can take on many different forms and give rise to pleasant feelings of varying intensity. On the scale of human emotions, joy can be expressed as a smile or whoop of joy.⁴

Emotion describes a strong feeling in the sense of fervour. It is a psycho-physiological and/or psychic phenomenon triggered by a conscious or unconscious awareness of an event or situation. That awareness ensues in

² Humberto Maturana Brand Eins 08/2006 / Schwerpunkt Spiele

³ cf. Gregg Braden, *The Spontaneous Healing of Belief*, Hay House, California, USA (2008) and *Deep Truth, Igniting the Memory of Our Origin, History, Destiny and Fate*, Hay House, California, USA (2011)

⁴ en.wiktionary.org/wiki/joy

tandem with physiological changes, specific instances of cognition, subjective experience of feelings and reactive social behaviour.⁵

In contrast to **feelings**, emotions are, from the standpoint of the individual concerned, are an affect that is mostly externally directed. In the German-speaking world, the concept of affect, i.e. an emotion or desire influencing behaviour, refers to a immediate emotional reaction that frequently leads to a loss of self-control. For all its arousal, an emotional reaction remains in substance a course of action.

The phenomenology of joy

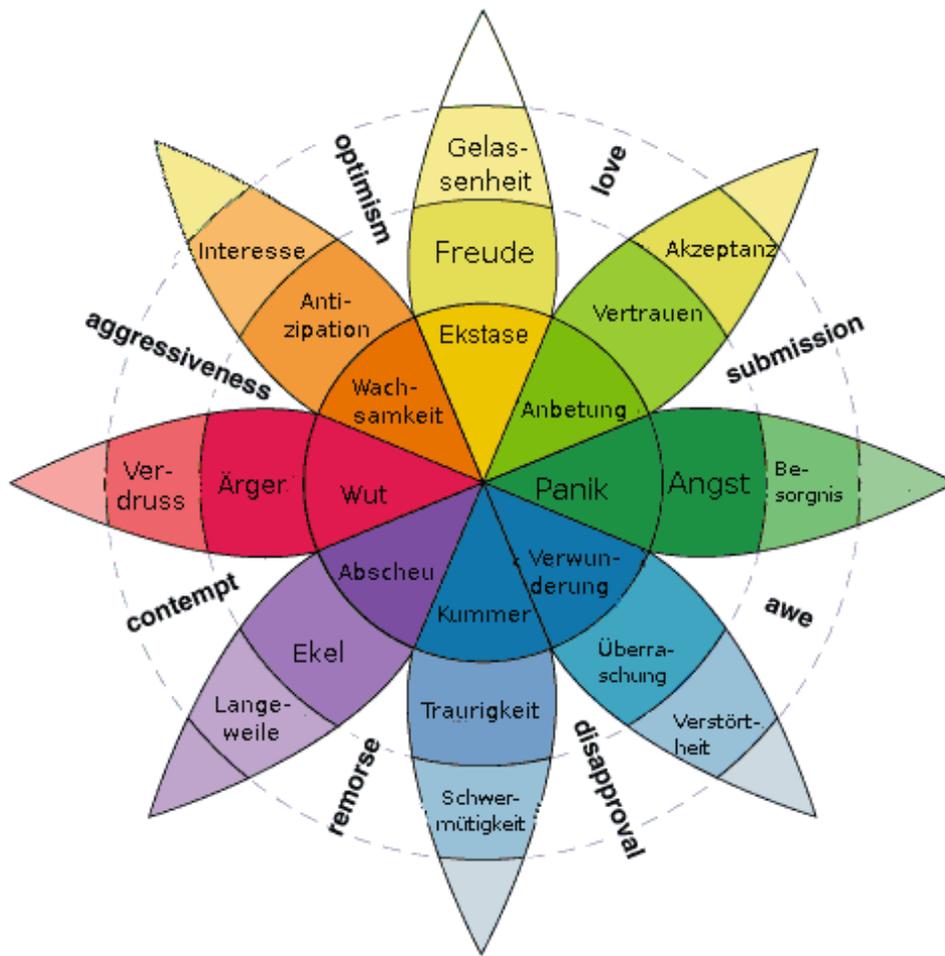
Joy heightens the ability of human beings to enjoy and appreciate the world around them. In other words, a person in a joyous state sees his/her fellow beings and nature and/or the environment in a different light. In all probability, he/she discovers beauty and the singularity of his/her surroundings. Such people see objects as they are; they have no wish to change those objects, nor do they wish to reject them.

Joy changes our way of seeing things. It allows people to be more tolerant, more patient and more generous.

Empirical research into joy as an emotion has been undertaken in only a few instances. Even among those few, there is no agreed definition of joy as a concept.⁶

⁵ en.wikipedia.org/wiki/emotion

⁶ cf. Trimmer, Univ. Prof. Dr. Michael, Institute for Psychological Fundamental Research, Vienna
<http://homepage.univie.ac.at/michael.trimmel/proseminar/emotion/texte/freude2.html>



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Given the variety of interpretations, the American philosopher Robert C. Solomon posed the question: 'What are feelings? One would assume that science has long provided an answer. However, that is not the case as shown by the voluminous psychological papers on the subject'.⁸

Are the above basic concepts of emotion to be understood as emotions or feelings? It seems to be difficult to find a generally valid definition of the term 'joy'. In the fields of both science and philosophy, the plurality of the modern world also comes to the fore. Moreover, I leave it to each individual to judge for him/herself whether a sense of joy occurs on the basis or his/her

⁷ Diagram: <http://arbeitsblaetter.stangl-taller.at/EMOTION>

⁸ Solomon, Robert C., *True to Our Feelings: What our emotions are really telling us*, Oxford (2008)

feelings or emotions, or whether they are systematically evoked according to the art of association.

The all-important factor is that we ourselves should sense, know and detect and according to which impulse or after which experience we discern a sense of joy and what joy means to us.

Finding an explanation of the relationship and the significance of joy in our endeavours and lives is the central feature of my work.

Key to this study of joy is the expression of joy in its most famous version, *Ode to Joy*, that has since become the anthem of the European Union.

Ode to Joy is one of Schiller's best-known poems. He wrote it in the summer of 1785 and Ludwig van Beethoven later set it to music in the fourth and final movement of his Ninth Symphony.

It should be noted, however, that in later years Schiller did not consider the ode a masterpiece. On the contrary, he claimed that 'it was detached from reality'. On 21 October 1800, in a letter to his friend Körner he wrote:

'Your liking for the poem may well be rooted in the epoch of its genesis. But perhaps that imparts the sole value that it has – yet only of value for us two, but not for the world, nor for the art of poetry.'⁹

1.2 Joy from a philosophical standpoint

'I am all for art that emerges without knowing it is art: an art that has a chance to start at ground zero.'

Ellen H. Johnson¹⁰

Across all ages and cultures joy was omnipresent throughout the world, be it primarily in writings or secondarily in products. Thanks to ever-better archaeological documentation on the development of cultures we are able to see for ourselves the manner in which joy was expressed and practised, as well as the many different forms in which it was permissible to express and experience joy.

In the cultures of Europe differences are to be observed in terms of the attitude of religion, artists and philosophers towards the absence or superfluity of joy, as well as the need to depict joy in both the arts and life itself.

⁹ Friedrich Schiller, *Ode an die Freude*:
http://de.wikipedia.org/wiki/An_die_Freude

¹⁰ Ellen H. Johnson: <http://de.wikipedia.org/wiki/Graffiti#Zitate>

As the industrialisation of society grew apace and life took on a more relaxed form with respect to religious dogma, a greater awareness of joy in everyday life, culture and the arts came to the fore.

In contrast to the philosophy in ancient Greece and later ancient Rome, where joy was a fundamental feature of life and the deities, Epicurus' advocacy of pleasure and the simple life as the highest intrinsic good experienced alternating periods of dominance and opposition. None the less, at no juncture did it prove possible to dismiss the concept of joy from human thought, be it philosophical, religious or profane.

Whereas Seneca could speak of every man wishing to live happily¹¹ and early Christian philosophy and emergent Christian teaching presented joy as the highest form of service, that self same joy went into hiding and the highest form of service was no longer a feature of everyday life. From the fourth and fifth century onwards, all the cultural achievements of the past were negated and destroyed¹².

Many were the exceptional, but unknown thinkers, yet others were well documented; for instance, Meister Eckhar or Baruch Spinoza who said 'I do not seek to spend my life in mourning or in sighs, but in peace, joy and merriment.' Fortunately he was not referring solely to books; he also included sweet fragrances, flourishing plants, splendid clothes, music, tournaments, theatre and other forms of entertainment.¹³

At the same time, some philosophers in common with Sigmund Freud spoke of the non-existence or superfluity of happiness. G.W, Friedrich Hegel wrote that, 'The history of the world is not the earth of happiness. The periods of happiness are the empty leaves therein'.¹⁴ Jakob Burkhard spoke of 'Ridding peoples' lives of the expression 'happiness'¹⁵. Dr. Sigmund Freud claimed that 'The intention that man should be 'happy' is not included in the plan of creation'¹⁶. If we were to drill down further, we would certainly find other gems of Cartesian and/or rational thought.

¹¹ cf. Ludwig Marcuse, *Philosophy of Happiness*, p. 298 (1949)

¹² cf. Rolf Bergmeier, *Shadow over Europe: the Demise of the Antique Culture*, Alibri (2011)

¹³ cf. Ludwig Marcuse, *Philosophy of Happiness – from Job to Freud*, pp. 177-8 Diogenes Verlag, Zürich (1949)

¹⁴ cf. *ibid*, p. 198

¹⁵ Jakob Burkhard, *About the Study of the History of the World*, Munich 1982, p.238, cf. also Detlev Schöttker, *Philosophy of Joy*, p.195

¹⁶ Sigmund Freud, *Collected Works, Civilisation and its Discontents*, Frankfurt 1960, vol. 14, p.434, cf. also Detlev Schöttker, *Philosophy of Joy*, p.195

In the debate on creative endeavour many artists speak, think and write of the need for love and joy. One such person is the American artist, John Baldessari, who used love as a synonym for joy. He wrote:

Advice to young artists

Love is everything in art

You cannot paint anything without love

You cannot even draw a blade of grass if you don't love it

In this instance love is named as a synonym for joy.¹⁷



Over time countless people have had the courage to become freethinkers. Thanks to their contribution they have paved the way to plurality of the

¹⁷ John Baldessari. *A Different Kind of Order (Works 1962-1984)*, Museum for Modern Art Ludwig Foundation, Vienna

freedom of speech. However, only when the social shifts and the influence of oriental religions and world views that emerged in the nineteenth and twentieth centuries came to the fore, did society slowly open up to other schools of thought and the emancipation of joy. With the unearthing of thoughts that had existed for thousands of years, joy was re-discovered. It was unearthed where it had always been – in man's inner being. It was simply a question of wanting to see it in its true colours.

1.3 Joy from a scientific standpoint

Meaningful work occurs in those very places where we least expect it: in games. Gerald Hüther¹⁸

Is it the enjoyment derived from working, doing things and designing that appeals to us emotionally? The next phase is one of enthusiasm and with that enthusiasm **joy** automatically ensues. Initial joy that builds up into enthusiasm for something that 'gets under one's skin' and joy ensues in parallel. Regardless of the side from which we view the process, joy as an emotion is always a particular component part of enthusiasm.

Gerald Hüther, a neurologist and specialist in brain research, has expounded in more precise, detailed and scientifically substantiated terms on an issue that has preoccupied me for years.

He states that enthusiasm is what we need in order to bring about cerebral change. It cannot be prescribed, nor can it be evoked through 'clever' lectures. On the contrary, human beings must be moved by something; their hearts must be roused. Hüther quotes Herman Hesse who said one's heart must be enraptured – and then possibly something can be done.

If one is enthused about something and the brain is relatively indifferent to what is enthusing one, and if the emotional nodes in the brain are activated, it must be something important that you really need. In such a situation, the brain releases neurotransmitters, which act as cerebral fertilizers or stimulants. Via a transduction process, induction occurs in the brain, diffusing neurotransmitters that produce proteins, which, in turn, establish new contacts. For their part, the latter also produce protein as a means of increasing the density of the neural networks. Thus, whenever one is enthused, a watering can comes into play and pours, as it were, fertilizer over the respective areas of the brain¹⁹.

If we want our brain and our bodies to remain active, we must enthuse about something. When we wax enthusiastic, joy emerges as a matter of course. In

¹⁸ Gerald Hüther, *What we are and what we can be*, Fischer Verlag, Frankfurt, Germany (2013), p.159

¹⁹ Lecture delivered at the *Denkwerk Zukunft* (<http://youtu.be/MrYcRzN91eE>)

the context of our creative endeavours, that joy can then be transferred to our work and, in turn, to the jewellery we are making. Thus, in a metaphorical sense, our joy is 'bejewelled'.

1.4 Joy from a personal standpoint

jewellery
because I am convinced
that from small large can be made
I am not thinking of anything monumental
but of stirring and sustaining the very joy of life
through our work we bring joy to our fellow beings
be they large diamonds, a sliver of wood or precisely worked
piece of gold
by colleagues or works that stress the immaterial and content
or even espouse the provocative. That hardly matters
everybody will find something that suits their needs
that brings them real joy, a joy redeemed in a
piece of jewellery that we can understand.
for joy is the greatest maxim that we can
follow as we work on our
jewellery

2. Jewellery

*Jewellery, a worked material, is what people need to prove their existence*²⁰.

Jewellery as an expression of joy, a mystery, a language and a piece of craftsmanship: what lurks behind jewellery? A sense of fear?

Joy. Jewellery as the quintessence of joy. To all intents and purposes, jewellery is a completely superfluous object that is inessential to life as such. Yet almost everybody the world over owns a piece of jewellery; from their very earliest childhood days, everybody has a fairly clear idea of what jewellery is.

For the designer, jewellery is the sole sphere of human craftsmanship that sets no criteria in aesthetic, functional and analogous terms. It is left solely to the author to select the form, i.e. the size, colour and ultimately the function, and to address those aspects accordingly.

In that context, the almost unlimited license that the designer enjoys can be experienced as creative and developmental delight which is transformed into the piece of jewellery itself, thus giving rise to joy in jewellery.

Mystery (something that is difficult to explain, originates from Greek *mŭsterion*, originally secret and cultic rites beyond human understanding)

Although jewellery can be described in words, its very essence and what it represents defies description - as with all products of human creativity.

Jewellery is akin to music. However well music is analysed, described and set to words, comprehending it is an irrational process. It is a matter of feeling: the heart's response to the notes heard. The same applies to other art forms: paintings have to be seen and sculptures have to be touched - a real three-dimensional form of contemplation.

Jewellery can only be felt and possibly understood via its own unique language.

The language of jewellery. The language peculiar to jewellery is something that can only be transmitted by the medium itself. Jewellery conceals in its power to communicate all forms of expression inherent in the fine arts.

Jewellery with its unique language of form and colour, augmented by the function of being worn, is the sole art form that human beings can experience on their own bodies. It was not for nothing that in the Middle

²⁰ Petr Dvorak, presentation at seminar in Taragona, Spain (2010)

Ages jewellery set the tone for all art forms. Give the free creative design that has marked the past few years, jewellery is now returning to its origins.

Craftsmanship. The hands perform the task in unison with the eyes and feelings: a haptic experience. Taken together we speak of craft.

In a talk given to the International Hegel Association, Richard Sennett spoke of the art performed by a musician as being a 'material activity'. The concrete was prevalent. Whether rehearsing or performing, Sennett claimed, it was the technique that evoked the expression. Art was the progeny of skilled craft. In the interpretation of a piece, it was more a matter of the sound actually produced and far less a matter of imagining what the music might have sounded like²¹.

Jewellery also has its own special sound: the expression of its own specific language.

An analysis of the characteristics of jewellery would be incomplete without addressing the concealed feature of jewellery: an aspect that has not been studied hitherto.

Fear.

Mankind as the universal creation on earth is not enough in real life: not even for man himself. Indeed, man must feel quite inadequate; otherwise he would feel no need to adorn his body. Is it only the decorative features of the soul that are concealed? Is the protective and rank-related function of jewellery more important than adornment of the body? Is it fear that has shifted from the amulet via the talisman and badge to become ultimately an asset of value?

As Field Marshall Helmuth von Moltke once said, ' You have to be able to flee with your assets'²²

To date no analysis has been made of the correlation between fear and the adornment of the human body. Be that as it may, one can speak of two main motives that 'drive' people to adorn their bodies: joy and fear. Both are the basic 'drivers' or determinant factors compelling people to change their bodies, thus leading on to the next broad assessment of, and explanation for, this jewellery-related phenomenon.

²¹ cf. Talk on cultural materialism entitled *Music, Urbanism and Modern Capitalism* given by Richard Sennett on being awarded the Hegel Prize in Stuttgart, 4 May 2007

²² Ulla Stöver, *Freude am Schmuck*, Bertelsmann Ratgeber Verlag, Reinhard Mohn, Gütersloh (1969)

Particularly negative aspects, such as hate, envy and resentment, are to be observed in the secondary and tertiary circulation of jewellery, when jewellery is either gifted in error or inherited.

2.1 The history of jewellery as evidenced in Harappan culture

Describing the history of 'friendly' peaceful jewellery or jewellery exuding a sense of joy is a daunting task as records are simply not available: a situation that holds true even for the early years of the twentieth century.

The sole subject-specific treatment of joy in jewellery was undertaken in the sixties and seventies by the German art-historian, Dr. Ulla Stöver, in her book entitled *Freude am Schmuck* (Joy in Jewellery). I have drawn on her findings and the book itself proved to be a revelation. The book does not describe the phenomenon of joy derived from jewellery directly, but more along metaphorical lines it relates the history of contemporary jewellery²³.

The more recent archaeological discoveries have yielded a picture of the most interesting cultures, one of which ranks among my favourites in terms of jewellery and societal structures and fully substantiates my theory on the expression of joy in jewellery.

The culture in question is the Harappan or Indus Valley Culture that was prevalent along the banks of the Indus extending from modern-day north-east Afghanistan through Pakistan to north-west India some 4-5,000 years ago.

Of relatively short duration, some six hundred years, the Harappan civilisation displayed a high degree of sophistication and technological advancement. Their townships featured highly efficient, water supply, sewerage and drainage systems serving individual households, as well as public baths.

The most important feature, however, was the absence of a rigid hierarchy; there was no power pyramid that all other cultures, our own included, 'enjoy'. The social structure was flat and everybody enjoyed equal status. For example, in Dhola Vira, a town with 20,000 inhabitants, all the houses are of similar size and there is no ruler's palace or seat of power.

Most striking, however, is the complete absence of any traces of war. Houses had not been razed to the ground at any stage in the six hundred years.

Excavations yielded almost no weapons, yet large amounts of toys and, above all else, jewellery. The same jewellery was also discovered during excavations in Mesopotamia 2,000 kilometres away, as well as in modern-day Saudi Arabia and Bahrain.

²³ *ibid.*

The jewellery is of superb quality: carneol necklaces (see below) featuring long drilled tubular stones (8-9 cm long with a diameter of 1.3 – 1.6 cm).

Apart from toys, jewellery and a peaceful society, the form of writing yielded up by the excavations in Dhola Vira, according to Prof. Papulan from Finland, also constitute an exception. It is a logo-syllabic script, the oldest script form, strikingly different from the pictographic script used in Egypt, China and Mesopotamia at the time²⁴.



Archaeology is a modern science scarcely 150 years old. I trust that archaeologist will surprise us with the discovery other exceptional cultures similar to their unearthing of the Harappan civilisation: a culture that knew no wars and produced huge amounts of toys and jewellery. It confirms the findings of Humberto Maturana and Gerald Hüther. Games and joy are the future prospects of our society, to which I would also add jewellery.

2.2 The final destination or point of completion as experienced by colleagues

We forget the link, the link twixt me and you, between each of and the wind, trees and animals. We know that it is so; we feel it as well. If we talk of it, people either laugh or think of clichés. Wisdom is to be found in understanding, not in knowledge or in experience. Just looking is not enough; we must see. Rüdiger Dahlke²⁵

²⁴ You tube/Cradle of Civilisation/ parts 4 and 5: http://youtube/JcYs_6yhWg

²⁵ cf. talk given by Rudiger Dahlke in Prague entitled *The Man Who Can Look Inside You* <http://zen.e15/lifestyle/rudiger-dahlke-muz-ktery-do-vas-vidi-988032>

Every form of free and creative work is a continuous process calling for immediate decisions as to the choice of form, colour or the overall composition.

Even the tiniest step forward can prove excessive in the sense that the slightest change, a scarcely perceptible addition or well intentioned correction can lead to the destruction of the basic idea and disrupt the singular composition in terms of form and colour.

In discussions with my colleagues on the subject of the joy they derived from their work, I encountered somewhat problematic definitions of joy and noted marked differences in terms of perception.

I initially discussed the issue at a somewhat different stage in the design process: the juncture at which the work was completed.

My series of questions was as follows:

- At what stage is the sufficiency factor, the completion coefficient or the degree of creativity such that it determines the all-important issue of **when**?
- When is a piece of work or parts thereof considered complete?
- How can the designer possibly know when work on form, colour or overall composition is complete?
- At what stage can all issues be considered answered and the desired message fully transmitted?
- What impulse enables the designer or the artist to recognise that the point has been reached at which it is best to stop?
- Is that point in time seen as the creative climax delineating the limits of personal creativity?
- Is there a certain degree of satisfaction with and sense of joy about a job well done?

Listed below are responses recorded in interviews with colleagues, some of whom wished to remain anonymous; hence the abbreviated forms Marie A. or Otto A.

01. Jacqueline Lillie [jeweller]: If the results correspond to what I expect of the piece and all the details of the overall composition are fully matched, euphoria and joy arise. No more changes are made.
02. Peter Lillie [translator]: if the translation turns out well, a sense of satisfaction and pleasure with a job well done ensues.
03. Marie A. [jeweller]: If something is successful and a striking piece is the outcome, I take that on board as a burdensome

commitment for the next piece of work, the expectation being that it should be at least of the same quality. In any event, success is not a joyful occasion as changes can always be made to a piece that is never complete.

04. Tatjana Giorgiadze [jeweller]: Satisfaction and joy with a form that emerges in the course of the design process that I can never determine in advance; the ultimate design takes shape in the course of the work process.
05. Marie A. [jeweller]: Not always satisfied, I am not sure. My feelings are far from decisive, whereupon I have to consider the object over an extended period of time, because frequently it takes shape inside me and I have to consider things in conceptual terms.
06. Tabea Reulecke[jeweller]: When I reach the point I wanted to reach and feel, a sense of joy rises up within me when I know that I have achieved my objective.
07. Otto A. [jeweller]: It is more a matter of stepwise development, but if one were to define it exactly, then it is more a question of satisfaction and joy that increases with the complexity of the task on hand. That, however, is not specific to jewellery design alone; it also applies in other fields.
08. Nina Fuchsberger [jeweller]: [The point at which a form is complete is essentially a matter of feeling that is clearly sensed. But things move on so that one can look ahead beyond the limits of the previous form. A follow-up question is inevitable: what comes then? Curiosity always get the upper hand – the ever exuberant ego].....for you
09. Elvira Golombos [jeweller]: The moment of completion is: (i) in figurative terms quite obvious: the point at which the expression emerges: (ii) in three-dimensional terms relatively clear: the point at which clear forms are designed; and (iii) in terms of pictures: far more difficult to achieve since even the slightest change in a picture can lead to a completely different, more imaginary situation.

It is particularly difficult to give up the pieces once completed, since they are part of my life and work. For me they constitute a group of materialised thoughts.

Taking the material from the stone, which already has a mass of its own, we concretise the conceptual structure, while matter constitutes the basis.

In those instances where I am not satisfied with the form, coincidence can contribute to an ideal result. In one particular case, one of my works shattered and broke up into tiny pieces, yet the newly made replacement was much better. Salvation through serendipity?

I experience particular joy and euphoria whenever I match my ideas and concepts with external factors, with what passes through me, thus enabling me to act as a medium. Under those circumstances, everything comes together with a loud bang. The outcome is particularly good when I focus on what we planned and I only have to adopt what already exists outside ourselves and transfer them in a comprehensible form that previously existed without us, of which we are simply the coincidental transmitters. How many coincidences contribute to the final result?

10. Ulrich Reithofer [jeweller]: Cites examples that were never completed and possibly his own? No comment where joy is concerned? Yes and no, as though a formal answer would be tantamount to admitting to no wish to declare himself.
11. Oktav Vandeweghe [designer]: It is a feeling, a gut feeling that says enough is enough, now everything is OK.
12. Hye Shil [jeweller]: You never know when the final form has been reached. You can only get close to the feeling that you have when you see something that appeals to you emotionally and intellectually. Theory is but an accessory.

Cerebrally and spiritually, you face a dispute that has to be settled in formalistic terms: something that in turn calls for a high degree of research *per se* if the ultimate objective is to be achieved.

The most important factors are frankness, flexibility and facility with a measure of reason.

13. Anna Jakobs [jeweller]; As soon as I start thinking of perfection, I know it is high time to stop, from that point on things can only go wrong.

Even though many of those interviewed expressed doubts about reaching the point of completion, with some of them refusing to comment, nothing can be done in a creative environment in the

absence of a point of completion. One can admit to there being both a beginning and an end. At the same time, one can also simply ignore that fact: a case in point being Michelangelo, whose many unfinished sculptures he termed *non finito*.

Furthermore, he did not know or admit to any joy or happiness as an outcome of his work. He did not lay claim to accomplishment where his sculptures were concerned, as such an awareness, he was convinced, led irrevocably to death.

In the realm of art and the field of sculpture the term *non finito* derived from Italian as well as the term *unfinished* are used to describe a statue that has not been completed. The pioneer in the use of the term in the Renaissance period was Donatello; it was subsequently adopted by Michelangelo and numerous other artists.²⁶

The term *non finito* is also to be found in the work of the Austrian sculptor Alfred Hrdlicka.

As for my own *non finito*, I know when enough is enough in the design process. I can judge when things suffice and am satisfied with the form. In those instances when I am particularly satisfied, a flow of joy rushes through my body: a joy at being granted the opportunity and freedom to conceive an idea and realise it with my own hands. In such instances, I harbour no doubts.

When it comes to writing, however, the situation is completely different. A single word can change the meaning of a whole sentence. Under those circumstances, I never know when it is enough to think up a new or better formulation. It is linked to my innate slowness. Or to quote Richard Sennett:

'The slowness of craft time serves as a source of satisfaction; practice embeds itself, making the skill one's own. Slow craft time also enables a work of reflection and imagination'.²⁷

2.3 Joy, reality and the work process

*Of the thousand things we experience, we speak of one at the most – and then quite by chance and without the care that it deserves. Among all the unspoken experiences are hidden those very events that unnoticed lend our life its form, colour and melody. Pascal Mercier*²⁸

²⁶ <http://de.wikipedia.org/wiki/Non-finito>

²⁷ Richard Sennett, *The Craftsman*, 2008, Yale University Press, USA

²⁸ Pascal Mercier, *The Night Train to Lisbon*, Carl Hansen Verlag, Munich, Germany, p. 28

My joy in the reality of jewellery

The joy that I personally derive from the reality of jewellery is the reality of form and colour and their relationship in terms of composition and presentation that reflects my own individual subjective reality. Even if I were to reflect reality around us as it is, my personal perception and transformation of reality in general would remain firmly anchored in my subjective reality, be it jewellery, literature, music, women, dogs, trees or kitchen utensils. All the fruits of my labour would display this dislocation of reality. Everything is subsumed under my subjective reality that permits me to touch upon the general in certain aspects. If we were to address this reality on Watzlavick's terms and ask how real reality is, we would have to conclude that 'everything and nothing is real'.²⁹

In order to be able to explain ourselves with some degree of approximation, we need a medium that is more complex than language. For everything that cannot be communicated orally, we have other means of aid in the form of art, music, literature, films or, in the ultimate analysis, jewellery³⁰.

The work process

I see joy as the important partner and accompanist on my expeditions in search of new forms and self-searching quests for realisation.

Joy is subtly ubiquitous, permanently on the lookout to check whether all manual operations, the inner aesthetical composition and concepts correspond to the new form as it emerges and the finished piece. In the course of that process, an inbuilt barometer as it were, an internal sensor governing the eyes, brain and hands that undergo a continuous individual cognitive filtering process, can determine the point in time at which the 'right' form and proportions - and ultimately the composition of the work as a whole - have been reached and pronounce that enough is enough. When that point in time comes, one is gradually seized by a sense of joy. As long as that feeling does not emerge, the piece of jewellery remains incomplete.

However complete the piece may be, one has to hold on to it for some time. It is a major disaster if the piece has to be handed over for an exhibition or to a client, instead of my being able to keep it for a short time. I attach especial importance to availing myself of the opportunity to reflect on pieces that I have just finished.

²⁹ Paul Watzlawick, *How Real is Real?* Vintage Books, USA (1977)

³⁰ Paul Feyerabend, *Killing Time*, University of Chicago Press, USA (1995)

One cannot be brusquely separated from one's piece of work. Although there is no urge to adopt the role of René Cardillac,³¹ one needs time to be able to rejoice, contemplate, hum and haw, look at the piece from all angles and cogitate. One asks oneself about the reasons for having adopted that this or particular approach, whether the corner is not perhaps foreshortened. Ultimately, nothing more is to be done than bask in self-satisfaction.

One is swept over with a sense of relief that it's all over. No longer does one have to ponder on those days of sheer desperation when the tiniest thing took a whole day, when in fact the solution was so simple. One is overcome by a sense of amazement and wonder, even though one knew in one's innermost self what the final outcome of the composition would be; the impatience as one waited to put all the components together. Will the final product be as one imagined and planned it to be? Or will it look different and if so, how different?

And now that the piece lies there? Is there a sense of joy? Despite it all, for the next few hours and days I am not capable of drawing my own conclusions. To the extent possible, it is solely pure and neutral observation on the part of the designer and his inner joy.

Without an adequate lapse of time, I find it impossible to embark on an attempt to characterise what my work represents, its content and symbols, as well as the messages hidden in its shapes and colours. So soon after the event I am still incapable of analysing and summarising the outcome of the work process. It takes days, weeks or even months before one is able to explain the essential features, the reasons and other issues of internal coherence. All the details, new aspects and determinant factors cannot be deciphered immediately.

One major benefit can be gained from the work just completed. We have to opportunity to get to know ourselves in our work. The degree to which we manage to do that or not will be discerned in the next piece of work we undertake.

As Ulla Stöver, the leading German art-historian in the sixties and seventies so pointedly described things in the latter part of the past century. She spoke of jewellery as not solely a form of decoration made from material of lesser or greater value, the form of which could be categorised in terms of style and its worth estimated with a corresponding degree of exactitude according to the market situation. Jewellery also represented something that went far beyond the purely aesthetical and commercial: in those very instances where its content had some meaning. The thought and its symbolic impact often had

³¹ The goldsmith in E.T.A Hoffmann's novella *Das Fräulein von Scuderi*

greater weight and depth than one would have expected of the form *per se*³².

2.4 Construction and 'the paradox' of cutting and polishing

The focus in my jewellery lies on the discovery of new forms, the type of process, function and work that is primarily constructive in nature. In conceiving my work, the resultant pieces are designed and worked so as to feature both an inner and outer construction.

Inner construction

Where inner construction is concerned, attention is drawn to the unique design of the object. The piece is completely introverted, it does not need to resort to an external link to transmit its message via some functional means.

From the standpoint of the inner construction, a link to and communication with the body is of no importance: the piece assumes a completely autonomous existence as a miniature sculpture.

Admittedly, the inner construction does permit an eventual change in function; it can be extended at a later juncture by means of a brooch function or ring. Despite that feature or simply because of it, it makes no sense to encumber mono-pieces with the principles of outer construction, when their powers of expression are clearly rooted in their autarchic forms.

Brooches and pendants are designed according to the principles of inner construction.

Outer construction

In designing the outer construction of jewellery items such as earrings, necklaces as well as bracelets or rings, it is not exclusively a question of picking up on the form of subjective transformation. It is essential that within the context of the design process as a whole greater emphasis be placed on the interrelationship between the piece of jewellery and the wearer.

When we think of the outer construction of a piece of jewellery and seek appropriate solutions for the formal design, we should never lose sight of the functional aspects of the outer construction. At this

³² Ulla Stöver, *Freude am Schmuck*, Bertelsmann Ratgeber Verlag, Reinhard Mohn, Gütersloh (1969), pp. 21-22

juncture one cannot restrict oneself to the inner independent form, but one has to take a broader view and consider the wearability function.

In the course of the further design process, the relationship between form and function is analysed and a link established to the specific form of the jewellery. Space is thus created for the body shape within the overall concept of the piece so that due account can be taken of these important functional aspects.

The objective of the outer construction is to build a bridge between the piece of jewellery and the wearer's body so as to avoid formal dipolarity and the resultant dysfunctionality of the piece of jewellery – the aim being to achieve a mutually ideal interaction between the jewellery worn on the body and the body itself.

Necklaces can also be designed along the lines of inner construction; however, they are to be understood more as display pieces or concept and theatrical jewellery.

The 'paradox' of cutting

At the outset I considered whether I could make something new and creative despite my lack of knowledge and experience in the grinding of precious stones. As a result of my initial endeavours, I became familiar with the principles of grinding that ultimately culminated in a technical paradox.

After a lengthy period of experimentation, I came to the conclusion that I was not made out to grind small gems. For want of training and time, I opted for a sculptural solution. It was our good fortune that the workshop supervisor, Winfried Juchem, was able to answer hosts of questions and provide instruction in the proper use of the equipment in place.

For me the grinding surface of the largest grinders bore an especial fascination. It borders on something very vibrant and animated to use a sculpturally coarse surface to polish fine stones. After three semesters and thanks to the theory of minimised weight, I came to the point where I could start experimenting with the heaviest grinder that displayed what at first sight appeared to be contrary features, a lightness of touch and a coarse sculptural surface, in an endeavour to produce something of the finest quality. I experimented with various precious stones. It transpired that the most suitable stones for this type of cutting and polishing were agates. Furthermore, their relatively low price made it possible to experiment on a grand scale. The ratio of original stone to the final form is 5 per cent of the initial weight. At a later stage I coined the term the 'paradoxical grind' to describe the outcome of this theoretical approach and the practical work process.

The paradox principle comes into play, when you achieve the finest outcome possible despite using the heaviest grinder with a coarse surface. The paradox continues as one goes to very limits in terms of the stone and its ultimate incorporation in a piece of jewellery by achieving the thinnest gem possible. In this particular case, I worked with agates, carnelians, jaspers and nephrite, all of which are very hard stones without crystalline structure – the aim being to achieve a thin finish, if not even thinner.

The shape of the stone thus became the epicentre of my work. Lightly floating stones that challenge our knowledge in terms of their physical weight and question our general perception and awareness of stones and their lightness. The joy engendered through my new discovery was as light and free and the stones themselves. They are not intended as replicas of nature or leaves reproduced in stone; they are abstract forms that are vaguely reminiscent of leaves.

Conclusion and summary

Pascal Mercier complained of the loudness of the pronouncements about success and failure, about competition and ratings – and that in instances where they had no place. The culture that he yearned for would be a calm culture, a culture of stillness, in which things would be so fashioned as to help everybody find their voice. He also spoke of a fantastic utopia of a fantast; for my part, I would hope that it becomes a fundamental issue in the near future³³.

The numerous studies and research projects in the recent past have clearly shown to an increasing degree that our best talents develop when we are at play (Gerald Hüther), i.e. in those instances where joy is a natural companion. It offers a manner of living that permits us to develop our potential to the full. Indeed it extends still further, enabling us to introduce processes of social change, where regardless of the task each individual finds an appropriate place to exercise his/her true potential.

We live in a comparatively rich society, albeit an imperfect society, to put things mildly. A society that takes the liberty of preventing millions of productive people from participating in the development process of their states.

Thus far, we have never had a system that recognises people and all their needs as the most important component in our cultures. Thus far, we have only had the 'good fortune' to live under doctrines determined by religion or economics, which aimed at subjugating the best for man to their own alien aims. On account of that or possibly just because of that, we should remain optimistic and think in optimistic terms as we hope and strive to attain the next more humane development on earth.

Strange though it may seem, that very same logic is contained in my jewellery. Whether it is to be seen or felt is something I leave to the beholder – or better still, to the person wearing my jewellery. Nothing less than the above thoughts passed through my mind as I designed my jewellery, the central aim of which was directed towards women.

With the piece that I designed here at the university I wanted to create a complex object in which everything was completely new, except for the manner in which it sat well on the neck.

³³ Peter Bieri (Pascal Mercier), *How do we want to live?* Deutscher Taschenbuch Verlag (2013)

The stones, their shape, i.e. their cut, their manner of movement and the new clasp: all that lent a new dimension to my work. It was quite unlike anything I had ever conceived, designed or made before.

With this piece I wanted to show what the course at this university has given me, what I have managed to absorb while experimenting and what I have combined with my knowledge of jewellery to date.

It was as always an eventful voyage of discovery – but this time somehow different. I do not need to emphasise that I have experienced a deep sense of joy. As it always has been and will be in the future, the things to come will be soundly built on a new level of experience.

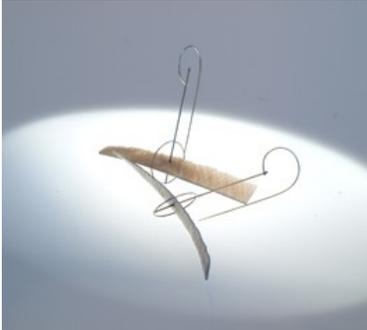
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Works Description/ Photos



1/ Earrings, Floating stones, agate 2014.
agate, steel. W/L/D-2,8x9x8.5cm. Weight- 8g.



2/Pendant, agate in doppelquadratform 2014.
W/L/D-7x6,5x1,3cm Weight- 22g
Hallmark gold 750, name hallmark PD



3/Pendant, agate in doppelquadratform 2014.
W/L/D-6x6,5x1cm Weight- 19g
Hallmark gold 750, name hallmark PD



4/ Peendant Carnelian grinded in a leaf form

2014.

W/L/D-10x11cmx2,5cm, Weight-56g,
Hallmark gold 750, name hallmark PD and year 014.



5/ Agate necklace 2014.

6 oblong grinded agate stones
2-2,5cm weight, 17-23cm long
with steel rings moovement, turn clasp
open: 73cm long, 5cm weight, 4,5cm depth.
closed 28x30cm quadrat, 4,5cm depth.
round in diameter outside 30cm, inside 16cm.
weight- 226g.

hallmark name PD, material hallmark TI/titanium, and year 014
grinding, look paradox schliff.



6/ Table small sculpture 2014.
carnelian 12x4cmx2,6cm

Material

Stones:

Brasilian agate

necklace, earring and two pendants

pendat carnelian

smal sculpture carnelian

metal: rose gold 750,

steel 0,70, 0,80, 1mm

titanium

Work technic

grindig of gemstones

Gold / soldering, PUK welding and assemblage

steel and titanium was welded with PUK fein welding machine.

Eidesstattliche Erklärung

„Ich erkläre, dass ich mein Masterarbeit selbstständig verfasst und keine anderen als die angegebenen Quellen und Hilfsmittel benutzt habe. Weiter erkläre ich mich damit einverstanden, dass die Dokumentation meiner Masterarbeit in der Bibliothek zur Einsichtnahme bereitgehalten wird“

Idar Oberstein

am 7.10.2014

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