

Project Title: **POETIC TRUTHS**

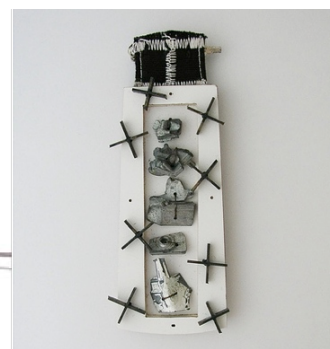
Social, political and private comment expressed through wearable objects



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Project Context:

Consider the role of objects as a means of communication and as an emotional response to poetry, literature and the power of words.

Words can communicate feelings, messages, emotions, narrative, comments, warnings, invitations, fears, concerns, etc.

Stories, sentences and words can be so powerful that they literally evoke images in our minds. Memories, associations, personal references and experiences trigger the imagination.

Project Description:

Choose a text or a phrase from a poem, a story, a newspaper article, a play, the lyrics of a song, etc. The subject of your text can be about anything, from social, political, historical, ecological, environmental issues, to human emotions and everyday life.

Explore the written and spoken word. Examine its power, its effect on you and others and its potential for translation into illustrative imagery and 3D objects.

Develop a symbolic, visual language that allows you to express your text through wearable 3D objects.

Take your chosen piece of text as a starting point for idea development. Your design proposal and final outcome might be an intensely personal response, a social comment or a political statement. It must communicate meaning, tell a story, or simply speak to us.

Create wearable objects that speak. Create jewellery, footwear or fashion accessories that express and represent text.



Sebastian Errazuriz



Benjamin John Hall



Melissa Cameron



Bags made by the Wayuu People of Colombia



Mayte Amezcua

Making and Materials-based Experimentation:

- Explore a range of materials. Analyse and consider physical properties and symbolic meaning.
- Manipulate and transform these materials sensitively. Turn ordinary materials into precious and beautiful objects through the way you work with them.
- Materials could include wood, ceramics, glass, paper, stone, metal and found objects. The final piece can be made of one or several materials.
- Document your materials-based experimentation and skills-based learning.
- Explore mechanical ways of joining materials such as linking, binding, slotting, wrapping, knotting, threading, stitching, spiking, nailing, screwing, etc.
- Explore the visual aesthetics of joining materials with different properties.
- Explore the concept of harmony in your compositions. Consider shape, form, line, colour, pattern, surface quality, texture and scale in this context.

Studio Practice: For this project you are expected to make a 3D outcome to high quality of finish. This must be accompanied by research and detailed design development

Produce a minimum of 5 x A2 portfolio sheets to communicate the project process and outcome clearly. A2 sheets must show:

- relevant research information
- a record of your design process and idea development
- a record of your experimentation (3D models and test pieces)
- references to materials and techniques used
- a visual summary and presentation of your final 3D outcome
- clear communication of your concept ideas

Contextual Practice: Attend your scheduled Contextual Practice sessions on Wednesdays

Research: Over the weekend 17th, 18th, 19th January you are expected to do the following:

- Choose 3 different texts to work with.
- Find a minimum of 5 secondary research images for each chosen text.
- Produce a minimum of 5 drawings in response to each chosen text.
- Present drawings and collages in your sketchbook.

Timetable:

Duration		Two weeks - Thursday 14th to Thursday 28th November
Assessment		This project will be assessed at Part 2 Assessment on 10th – 12th Feb
Thurs 16 Jan	Helmert	10.30 to 3.30 HOPE & HEALING project completion, finishing 3d outcome and portfolio sheets 3.30pm POETIC TRUTHS Introduction to project brief. Tutor led brainstorming and discussion. Instructions on research to be done over the weekend.
Fri, Sat & Sun	Self- directed	Find 3 different texts to work with. Find a minimum of 5 secondary research images in response to each chosen text. Produce a minimum of 5 drawings in response to each chosen text. Present in sketchbook
Mon 20 Jan	Nicola Tamzin	am: HOPE & HEALING - project crit with Chelsea Physic Garden representatives present pm: POETIC TRUTHS - Evaluation of research. Peer group presentations. Students choose one text to work with, discuss design options and develop initial concept ideas through drawing.
Tue 21 Jan	Karla	AM - Write text on a piece of paper. Evaluation of concept ideas and discussion in peer groups. Design development through sketch modelmaking. PM - Interview techniques. Design drawing based on sketchmodels from the AM session.
Wed 22 Jan	Self- directed	Attend your scheduled Contextual Studies session. Visit the KX library for secondary research on your chosen text and topic. Upload to Workflow.
Thurs 23 Jan	Helmert	Sketch modelmaking and design development. Consolidate your ideas.
Fri, Sat & Sun	Self- directed	Source materials to work with and start to manufacture the final outcome. Update Workflow and produce A2 portfolio sheets
Mon 27 Jan	Nicola Tamzin	Manufacture of final outcome Tutors check UP portfolios and give tutorial advice
Tue 28 Jan	Karla	Manufacture of final outcome Tutor checks UP portfolios and give tutorial advice
Wed 29 Jan	Self- directed	Produce top quality A2 portfolio sheets and sketchbook pages. Produce a clear visual record of your creative process and show your outcome in context. Prepare your portfolio for UP interviews.
Thurs 30 Jan	Helmert	AM project crit PM all 3DDA students in the Cafetorium for Unit 4 lecture - 'Intro to Part 3' of the Foundation course

Bibliography

Books:

West, J, 1998, Made to Wear, London. Lund Humphries Publishers
 Tuominen, A, 2003, The Art of Anu Tuominen, Helsinki: Arsfennica
 Stofer, H, 2006, Wire Jewellery, London: A & C Black
 Cheung, L, 2005, Jewellery & Objects, London: Photo ED Press.
 Le Van, M, 2005, Fabulous Jewellery from Found Objects, New York: Lark Books
 Fraser, S, 2001, Contemporary Japanese Jewellery, London: Merrill Publishers
 Sackville, A, 2006, New Directions in Jewellery 11, London: Black Dog Publishing

Research jewellers such as:

Mah Rana, Bernhard Schobinger, Peter Skubic, Ester Knobel, Otto Kunzli, Bruce Metcalf,
 Onno Boekhoudt, Laura Potter, Ramon Puig Cuyas, Kadri Malk, Peter Skubic,

Research websites such as:

www.klimt02.net <http://bijoucontemporain.unblog.fr> <http://www.no-gram.com>

Assessment: This project will be assessed at Part 2 Assessment on Mon 10th – Wed 12th Feb

Material required for assessment:

Workflow Research Page: Evidence that you have engaged with the bibliography and research directions in the project brief. Include credited research images, texts and other embedded media accompanied by analysis that explores their relevance to the project.

Workflow Contextual Practice Page: Evidence of ongoing contextual practice exploring the connections between your studio practice, your research and the wider world. Include reflective records of the development of your projects, share your thinking and evidence your engagement with all Contextual Practice activities.

Studio Practice: Everything you make will be assessed, including samples, models and test pieces as well as finished outcomes and presentation images. Your sketchbook should document your process. Digital and moving image work can be shown on Workflow in your Studio Practice page.

“The Power of Words – Objects as Text”

Quoted and adapted from the book ‘JEWELLERY OF OUR TIME art, ornament and obsession’ by Helen W. Drutt and Peter Dormer

One of the most influential theorists of culture has been the French philosopher Jacques Derrida, and it was he who is credited with coining the phrase “There is nothing outside text”. Derrida and his followers are also credited with promoting an approach to the world in which everything in it, including the objects we make, can be read as text.

Some jewellers, in common with other artists, refer to their work as statements. Some go further and say that this part of their work represents this idea, that part represents another. But in what sense does the work represent an idea? What we generally expect is that the work, dependent though it may be upon a title to point us in the right direction, should express some aspect of the meaning or emotion that is attributed to it. One might claim that a piece of narrative jewellery represents the innocence of childhood seared by the realisation of adulthood; that dreams are shattered. But, the greater art is to express that emotion through the object, so that the poignancy of the idea is felt. Anything can be said to represent something else, provided you supply the connection with a title or text. But, the goal that should interest artists and jewellers is the representation in the sense of expression.

One of the differences between objects and texts is that objects can contribute a range of meanings that are not capable of expression in words. The pleasure that one may have from even the simplest piece of worked metal may not be expressible in language. So much that makes art of value is tacit rather than explicit; if only the explicit is valued, then we downgrade the value of objects and object-making. For example, the curve of the line of a piece of jewellery, or the finish that a form is given, the precise nature of the way a surface interacts with light, are the result of a connoisseurship and tacit knowledge owned by an individual maker. Such knowledge is not easily captured by any text and is certainly not appreciated in the same way as one appreciates text.

Yet for obvious reasons language is our medium for exploring our ideas and shaping our values. Most of the important aspects of culture – morality, politics, science – are shaped in words. The visual artist may wish to participate in this shaping, and wants, increasingly, to share the same subject matter in his or her work as can be explored in other, discursive media. Most artists need a subject about which to make art, and most of the interesting subjects are explicit rather than tacit. The artist, including the artist-jeweller, is therefore driven toward words. It is in the text that the contemporary artist finds his/her subject matter, and it is in the text rather than the object that the critic finds it so much easier to discover common ground with the artist.

The subject matter not only provides the meaning of the artist’s work, but the motive for producing it.