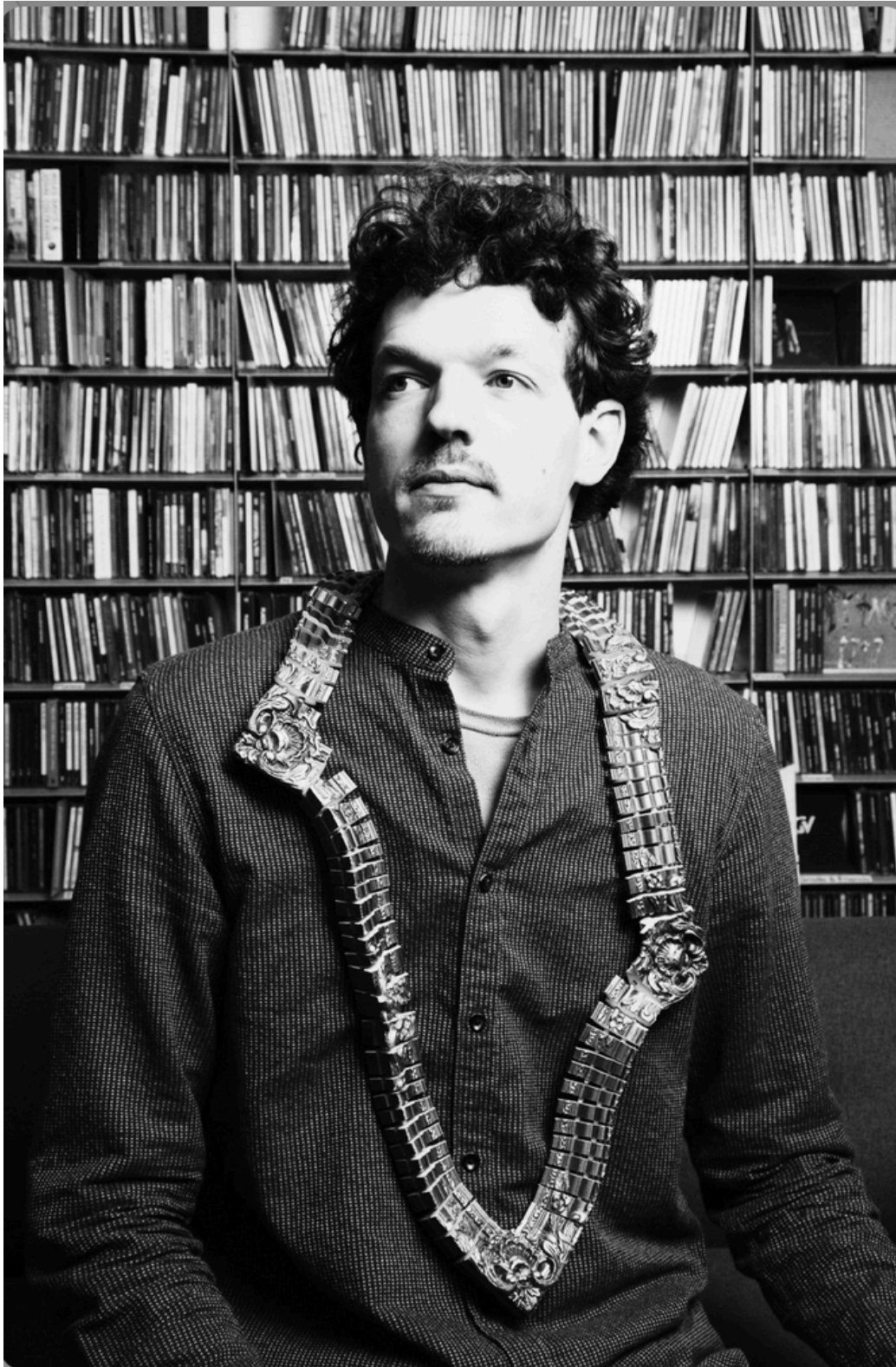


NEWSLETTER



CONTEMPORARY JEWELLERY

OCTOBER 2024

ISSUE NO. 2

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Inside this special issue:

INTERVIEW FEATURE: **ERIK LIJZENGA**

GAIN INSIGHT INTO THE TREASURES OF FOUND OBJECTS THROUGH OUR EXCLUSIVE INTERVIEW WITH ERIK LIJZENGA. ERIK REVEALS HIS APPROACH TO INTEGRATING THESE UNIQUE MATERIALS INTO HIS ART.

SPOTLIGHT ARTISTS OF THE MONTH: **ERIK LIJZENGA AND NICO SALES**

WE ARE SPOTLIGHTING ERIK LIJZENGA AND MALLORCA-BASED ARTIST NICO SALES. ERIK DISCUSSES HIS INNOVATIVE WORK, WHILE NICO INTRODUCES HIS LATEST COLLECTION, SHOWCASING HIS RECENT ARTISTIC DEVELOPMENTS.

PUBLICATION HIGHLIGHT: **KONTRAPUNKT NO.2: PERMISSION TO SPEAK**

KONTRAPUNKT PRESENTS THEIR LATEST GROUP EXHIBITION THROUGH A NEW PUBLICATION, FEATURING DOCUMENTED DIALOGUES FROM THE EXHIBIT. AVAILABLE ONLINE AND IN-STORE AT GOD PRESS (GLASGOW), THIS PUBLICATION OFFERS AN IN-DEPTH LOOK INTO THE FEATURED WORKS.

EXHIBITION: **MASTERWORKS FROM THE 80'S TO 90'S**

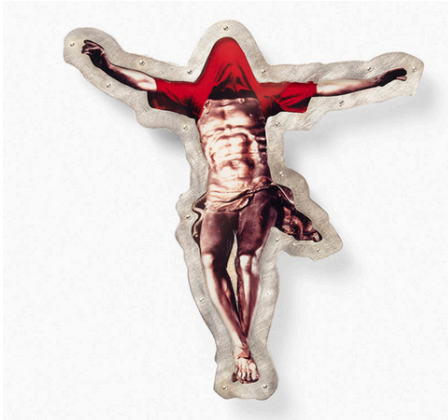
EXPLORE A CURATED SELECTION FROM MARIA LUISA SAMARANCH'S PRIVATE COLLECTION, NOW ON DISPLAY AT HANNAH GALLERY. THIS EXHIBITION SHOWCASES SIGNIFICANT WORKS FROM THE 1980S AND 1990S, HIGHLIGHTING KEY PIECES FROM THIS INFLUENTIAL ERA.

EVERYONE IS WELCOME TO SUBSCRIBE TO OUR MONTHLY NEWSLETTER AT WWW.VICAGABOR.COM. WE WOULD LOVE TO HEAR YOUR THOUGHTS AND SUGGESTIONS ON WHAT YOU'D LIKE TO READ ABOUT IN OUR NOVEMBER 3RD ISSUE. FEEL FREE TO GET IN TOUCH:

VICA.GABOR@GMAIL.COM

EXHIBITION

MASTERWORKS FROM THE 80'S TO 90'S



Gijs Bakker.
Brooch: Donatello, 1998.
925 silver, plexiglass, computer-manipulated photo. From series: Holly sport.



Esther Knobel.
Brooch: My grandmother is knitting too, 2002. Enamel over copper.



Van den Brink Mecky.
Necklace: Candy, 1984.
Laminated paper

Hannah Gallery

A CURATED SELECTION BY HANNAH GALLERY FROM MARIA LUISA SAMARANCH'S PRIVATE COLLECTION

Hannah Gallery represents 35 selected artworks from the private collection of Maria Luisa Samaranch in the exhibition Masterworks from the 80s & 90s.

Curating this exhibition allowed the organisers to explore and appreciate an exceptional collection of jewellery amassed by Maria Luisa Samaranch—a renowned editor, gallerist, and collector known for her innovative and bold career.

The curators aim to be storytellers, capturing and sharing a moment of creative brilliance. Drawing on years of curatorial experience, they've applied core principles to evaluate each piece based on its realism, clarity of concept, technical skill, artistic expression, depth of content, and a touch of mystery.

By using these criteria, the goal is to create a narrative that is both coherent and meaningful. The aim is to present an exhibition that is consistent and accessible, helping viewers connect with and understand the artworks on display.

The curators hope this exhibition offers a clear and engaging narrative of a period of exceptional creativity, providing insights into our reality and highlighting the role of artists in shaping our cultural landscape.

For further insights, including a commentary by Art Historian Mònica Gaspar, please read more [here](#).

HANNAH GALLERY

25 SEP 2024 - 18 OCT 2024
RIERA DE SANT MIQUEL 26
08006 - BARCELONA
SPAIN

NICO SALES



Nico began his academic journey as a sociologist at the Complutense University of Madrid. Wanting to make a more tangible impact on people's lives beyond theoretical work, he decided to study Sociocultural Entertainment. This choice opened the door to new opportunities, leading him to spend a transformative year in Eastern Europe, based in Kyiv, where he developed and participated in projects across Kyiv, Ternopil, Lviv, Chisinau, and other cities.

This experience profoundly shaped his outlook, and upon returning to Spain, Nico relocated from Madrid to the coast of Mallorca, where he has lived for the past decade. In Mallorca, he began studying artistic jewellery at the Superior School of Arts and Design. Concurrently, he trained for five years in a traditional jewellery workshop, where he refined his skills and deepened his understanding of the craft.

After completing his formal education, Nico founded the contemporary jewellery collective 'Go Malaca.' This initiative reflects his unique background: combining his passion for bringing people together with his goal of making contemporary jewellery accessible to new audiences.

Today, '[Go Malaca](#)' stands as the sole collective in Mallorca dedicated to contemporary jewellery, successfully connecting artists and enthusiasts from Barcelona to Japan. Nico sees this collective as an answer to the question: What is a sociocultural entertainer doing in the world of contemporary jewellery?

To learn more about NICO SALES and explore his work, you can visit his Instagram page [@nicosalesjw](#) or check out his website at www.nicosalesjewelry.com

ARTIST STATEMENT

I would describe my work as ironic and sharp, with the common thread being my hands. I am passionate about brutalism, and lately, I have been giving more space to less conventional materials that nonetheless help reinforce the message I intend to convey with each piece.

My recent processes have led me to work with hardware elements and explore concepts such as "dressing a table"—and all that this implies, such as connecting with others and sharing moments of care, like eating together. From these situations arise various questions that I would like to answer through my work, such as: Who do you invite to share a meal? What does it mean to cook for someone? Is it possible to make jewellery for a table without these pieces being merely objects?

Through exploring these questions and many others, I have arrived at the following conclusion: the spoon is the witness of an act of pure love. How can we give it the protagonism it deserves? I have also been rethinking a statement that has been with me for 10 years: "The world is full of useful things that are good for nothing."



Pax; Sterling Silver, cubic zirconia, mechanical watch parts, 5 cm x 5 cm x 1.5 cm

Photograph by Anwyn Howarth



Delusional Glassware; Glassware set; Brass and glass
Photograph by Joe Curtin / Model: Nieves Guri



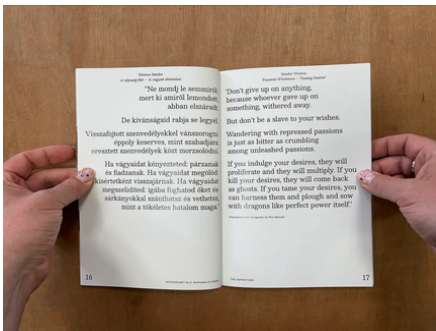
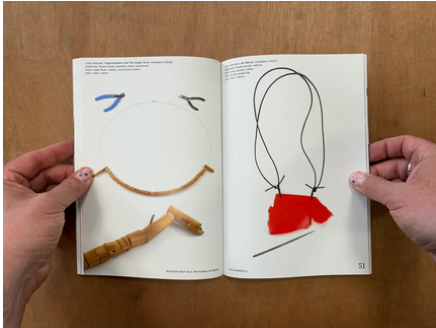
The hands; the muse party; Necklace, Brass, mannequin hands, 30x50x15cm
Photograph by Joe Curtin



Candy bag; Plastic bag, crystals, diamonds, safety pin
4x5cm

PUBLICATION

KONTRAPUNKT NO.2: PERMISSION TO SPEAK



KONTRAPUNKT NO.2: PERMISSION TO SPEAK

Permission To Speak is the first full publication from Kontrapunkt Collective, formed of four international artists working in the field of jewellery and exploring the intersection between individual and collective practice. The collective uses writing, conversation events and other forms of documentation alongside exhibition projects to reflect on the actual process of working collectively, how their collective projects are empowered by the fusion of individual strengths, and in turn how their individual practices are empowered by the collaborative effort. Born as a catalogue document for their second eponymous project, the book describes the exercise used as an experiment to catalyse the group's research goals. It then extends its scope into elucidating aspects of collectivity in the artistic field, starting from more essential elements such as choice, respect and trust, to investigating the participatory role of the audience and of the exhibition space in the collective act. Permission To Speak is therefore not just a catalogue, nor just a book, nor just a research document. Like Kontrapunkt, it is a collective of the many possible voices of artistic research.

Contributors: Rita Besnyői, Vica Gábor, Lieta Marziali, Luca Sági

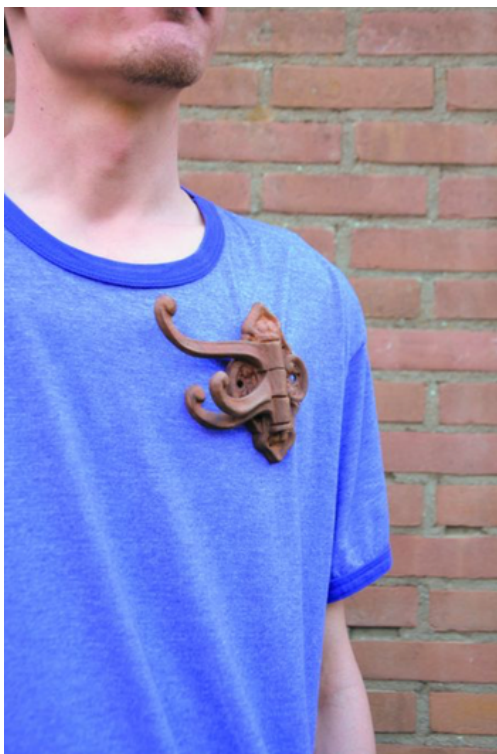
165 X 235MM, 91 PAGES, COLOUR
PRINTING, PERFECT BOUND, UNIQUE
SOFTCOVERS, 2024

THE PUBLICATION IS AVAILABLE AT
GOOD PRESS IN-STORE (GLASGOW) OR
ONLINE [HERE](#).

ERIK LIJZENGA

Erik was born in Stiens in Friesland (the Netherlands), he studied Art&Design and furniture making and later moved to Arnhem for the BA Product Design at ArtEZ University of the Arts. After graduating with excellence with a collection of jewellery pieces and a research into beads and collecting in 2020 he was prompted to further explore this field which led him to move to Idar-Oberstein for the Master in Gemstones and Jewellery at Hochschule Trier, graduating in 2024. After having had the opportunity to exhibit his collection of beads, archive and works in Villa Bengel he has moved back to Arnhem and is working on new works while also setting up a stone carving workshop.

DP01
Antique coffee
table, beads,
spray paint silk,
tape



Coathanger;
object/brooch
American walnut
wood, silver, steel,
2024

ARTIST STATEMENT



“Over the past 3 years, I have found more than 250 lighters, some in parts, some still completely functional, some that were only out of gas.

What catches me most about these lighters is the vibrant colours and the brilliant plastics. The blues are aquamarine, the greens are made of emerald...

If you look close enough you might be able to find the replica that I have carved in jasper. Which allowed me to understand how a lighter functions and why every detail on there is strictly necessary....”

Erik Lijzenga



INTERVIEW

WITH ERIK LIJZENGA

Vica Gabor: *When and how did the idea come to you to use everyday objects as an artistic medium?*

Erik Lujzenga: During my bachelor studies in Product Design at ArtEZ University of the Arts I got to deal a lot with products and objects either through making them, learning about the history of design and reflecting on how I and others treat them. Often in design, the focus is on something new, strange, outrageous, expensive, etc. but I noticed that I instead focused on the objects that go unseen in our daily interactions. Coathangers that always carry our clothes, picture frames that go unnoticed because the image is more impressive than the frame itself. I like to work with everyday objects because the way we interact with them is almost instinctual, but if there is just a small adjustment to the object that entire routine falls apart. By putting them on a pedestal, and changing the interaction, the objects get their well-deserved attention, and in that way hopefully make people appreciate and cherish the things they own just a little bit more.

VG: *When you change the original function of objects — for example, when a coat stand is not used to hang clothes but is placed around us, or a picture frame does not hang on the wall but instead frames us, the wearer — a shift in perspective occurs, encouraging us to see things differently. Am I correct in understanding that this is the main message of this collection? Why is it important to you that the perspective of those who view or wear the jewellery changes? What does this shift in perspective mean to you?*

EL: This is specifically related to the works that involve vintage or secondhand objects which I have transformed by cutting and drilling them in such a way that I could string them back together to form a 'necklace'. The shift in perspective happens to the wearer, suddenly this object that always performed its function becomes different and requires a new way of interacting.

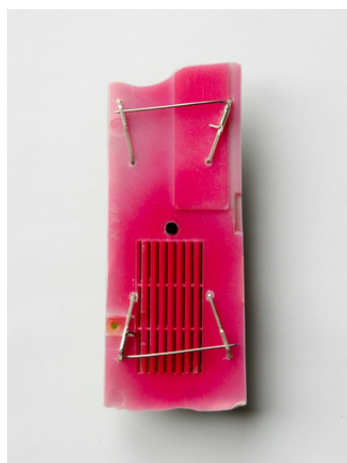
This perspective shift also applies to the objects themselves, now they can finally take a break from performing their duty. Now it's our turn to support them, which we do by wearing them.



DP11; antique picture frame, glass beads, silk, brass

The title of the collection is '*This item is intended for decorative purposes*' which I came across when inspecting a picture frame I found in a thrift shop. It had a sticker on its backside with the text. I thought this was a very interesting phrase, which applied to the way I was working on the objects. They lose their intended functionality and now become 'merely decorative' or at least gain a new purpose. This shift means we need to recalibrate the way we approach and interact with the object.

I believe it's very important to take more care when interacting with the objects around us. The way in which we consume our objects right now is not sustainable, by gaining new perspectives we might see new opportunities for the things we already have around us. Either seeing them as material and creating something new with them or just taking better care of them so that we can live alongside them a bit longer.



Time Piece; brooch
Hourglass, reconstructed jade, radio casing, silver, steel

VG: *You collect found objects and create jewellery from them but in a very archival method; you don't alter them but store them in transparent boxes, making them wearable. Can you tell us about your process of collecting and the emotions that arise around these found treasures, which might initially seem like trash to others?*

EL: Over the past 4 years, I have built up a large archive of found objects, these things can be anything and are often something that catches my eye when walking around. The object lies in a gutter somewhere, not in its intended context. It is out of place there, so I bring it home with me. There I take care of it by carefully washing it, inspecting it and then organising it into my archive. Eventually, it might find its way into a jewellery piece or find use in some other way. When finding things in this way they are often a reminder of that day, or they invoke some nostalgic memories or associations.

They become meaningful again despite having been lost, broken or discarded, I still see potential or value in the objects. These things, broken as they might be, all have a story. Someone designed them, someone made and handled them, someone used them and at some point, they ended up there on the ground. Initially, I didn't see the objects in my collection as material, but as the collection grew I wanted to find a way to share the beauty or story within them. Jewellery ends up being a wonderful medium for this because I look at the objects as though they are jewels or precious artefacts left behind by mankind. This also plays with the aspect of value, as plastic suddenly becomes a precious material when it is regarded as a rare gem.

The way it is treated, encased, protected, and cared for shows how much I value these objects. Through dealing with my archive I've become quite focused on preserving and organising, which is reflected in my work too. The objects emerge from a process of careful consideration and curation, and some objects specifically end up in containers or jewellery boxes that I have collected over time. By encasing them and putting them behind 'glass' they are protected from the outside, while their value gets magnified by their position. The distance that is created also brings up questions and makes people curious.

They can't touch the object to identify the material and now have to do that with their eyes or through interacting with the wearer. And then I hope that with that interaction I am able to share a bit of my perspective with others.

VG: *When you replicate everyday objects, such as a pen, it seems that this approach -again- is more about communicating through questions rather than explicitly conveying something. Additionally, as I imagine the process, you must become very familiar with every little detail of the object, and understand its purpose. How does this way of working change your observation of what surrounds you?*



EL: This is referring to my graduation collection from the Master in Gemstones and Jewellery at Hochschule Trier in Idar-Oberstein, where I have made handmade replicas of a selection of objects from my archive in either wood or stone.

Yes, that's right, I enjoy creating these objects and let them do a lot of the questioning for me. What kind of interactions do they bring about? I hope it makes people question and look at the way they interact with their surroundings. The shift in material from plastic to stone is immense and brings about questions of value. Also seeing an object in a material it should not be made out of makes people need to look twice.

The process of replicating is about revaluing the object and its stories. Every part of these objects is necessary, so everything is carefully recreated. Every detail and every mark is important, they carry stories of the object's production, environment and use. In the process of inspecting an object, I make sketches and measurements and gain new understanding of how they function, why they look the way they do, how they are produced.

I've noticed that this analytic way of seeing things applies to my daily life too. It's how I find and appreciate objects when walking around, but it's also how I look at my furniture or other things that are in my living environment. How did you get here? Who made you? And most importantly, why are you so incredibly beautiful?



Key Tags; objects/pendants various collected stones, wood, galalith



Grasping for More; Brooch, doll arms, agate, plastic, silver, steel



Pen; Heliotrope, object