

#M0054310NC ✓

NC 0020958 9



*National College of Art and Design*

*Department of Craft Design*

*Memories, myths and magic:*

*The use of the Narrative in Contemporary  
Jewellery.*

*By*

*Fiona Thornton*

*Submitted to the Faculty of History of Art and  
Design and Complementary Studies  
in Candidacy for the Degree of  
Craft Design.*

*1998*





I would like to thank Teresa Breathnach for all her help and support during the past few months.



## Table of contents

	Page
<u>Chapter 1:</u> Introduction	1 - 3
<u>Chapter 2:</u> Exploration of Themes in Contemporary Jewellery: <i>Modernism</i> <i>Abstraction and Narrative:</i> <i>A response to Modernism</i> <i>Assemblage and Memory:</i> <i>Joseph Cornell</i> <i>The Use of the Narrative</i> <i>Scale, Humour and Secrecy</i>	4 - 32
<u>Chapter 3:</u> Exploration of Childhood: <i>Childhood</i> <i>Constructing the Story: Themes in</i> <i>Fairytales</i> <i>The Archetype</i> <i>Scale</i> <i>Secrecy</i>	33 - 50
<u>Chapter 4:</u> Case Studies: <i>Biography</i> <i>Narrative and Memory</i> <i>Framing the Story</i> <i>Humour</i>	51 - 73
<u>Chapter 5:</u> Conclusion	74 - 75
<u>Appendix:</u>	76 - 77
<u>Bibliography:</u>	78 - 82



## List of Plates

	page
<u>Fig. 1:</u> Ralph Turner; 'Fancy Goods', 1974-78.	3
<u>Fig. 2:</u> Two medallions, left: English 1785-86, right: English 1786. Pendant, English 1780-1800.	6
<u>Fig. 3:</u> Piet Mondrian, 'Composition', 1927.	8
<u>Fig. 4:</u> Emmy van Leersum and Gijs Bakker, 'Experimental Clothing', 1970.	9
<u>Fig. 5:</u> Joseph Cornell, 'Untitled(The Life of King Ludwig of Bavaria)', 1941-52.	12
<u>Fig. 6:</u> Joseph Cornell, 'Untitled', c. mid 1950s.	14
<u>Fig. 7:</u> Kim Overstreet and Robin Kranitsky, 'Threshold', 1991.	17
<u>Fig. 8:</u> Kim Overstreet and Robin Kranitsky, 'Sustain', 1992.	17
<u>Fig. 9:</u> Bruce Metcalf, '3 Naked Ladies', 1975,	18
<u>Fig. 10:</u> Fred Woell, 'Come on, You're in the Pepsi Generation!', 1966.	18
<u>Fig. 11:</u> Richard Mawdsley, 'Feast Bracelet', 1974.	21
<u>Fig. 12:</u> Maria Wong, 'Turnip Pendant', 1993.	23
<u>Fig. 13:</u> Peggy Bannenberg, 'Brooch' 1989.	24
<u>Fig. 14:</u> Hermann Junger, 'Necklace', 1958.	24



<u>Fig. 15:</u> Hermann Junger, 'Necklaces', 1964.	26
<u>Fig. 16:</u> Hermann Junger, 'Neckpiece with 9 Pendants', 1987.	26
<u>Fig. 17:</u> Hermann Junger, 'Pendants and Brooch', 1980.	27
<u>Fig. 18:</u> Paul Klee, 'Puppet Show', 1923.	28
<u>Fig. 19:</u> Robin Quigley, 4 Brooches, 1982.	<b>29</b>
<u>Fig. 20:</u> Kandinsky, 'On White II', 1923.	30
<u>Fig. 21:</u> 'The Queen and her Glass', 1901, From The Brothers Grimm Household Tales.	41
<u>Fig. 22:</u> 'Rapunzel' 1897, From The Brothers Grimm Household Tales.	41
<u>Fig. 23:</u> 'The Giant's Fall' colour wood engraving from Gall and Inglish Nursery Toy Book: 'Jack and the Beanstalk', 1871.	42
<u>Fig. 24:</u> Grainne Morton, Necklace, 1992.	51
<u>Fig. 25:</u> Grainne Morton, Square Frame Necklace, 1994.	53
<u>Fig. 26:</u> Grainne Morton, Brooch, 1993.	55
<u>Fig. 27:</u> Alan Ardiffe, 'Don't wake me now', 1992.	56
<u>Fig. 28:</u> Alan Ardiffe, 'The Lonesome Goldfish Maker', 1993.	59
<u>Fig. 29:</u> Alan Ardiffe, 'The Warrior', 1993.	60





<u>Fig. 30:</u> Grainne Morton, Brooch, 1993.	6 2
<u>Fig. 31:</u> Grainne Morton, 'Alphabet Brooch', 1995.	6 4
<u>Fig. 32:</u> Alan Ardiff, 'Box of Optimisms', 1993.	6 6
<u>Fig. 33:</u> Grainne Morton, 'Trembling Flowers Brooch', 1992.	6 7
<u>Fig. 34:</u> Grainne Morton, 'Calendar Brooch', 1995.	6 7
<u>Fig. 35:</u> Grainne Morton, Brooch, 1994.	7 0



"Through a chink too wide there comes no wonder."

From **Advent** by Patrick Kavanagh



# *Introduction*



## Introduction

Nietsche said,

**"..every object conceals what it adorns."**

(Berkum, Images of Relationships: p1)

Art is a complex matter, it always has been and always will be, and there are many different angles from which to view it. Sometimes its function is purely decorative, sometimes religious or magical, and sometimes political. But art is always a mirror of the society that produces it. (Sharpe, 1976, p1)

There are a number of questions which this thesis raises, fundamentally, what are the themes expressed in contemporary jewellery, and why are these themes being used. Why they are actually used gives rise to further questions. Is this interest in the narrative as a means of expression, a response to the twentieth century modernist aesthetic, with its rejection of decoration and individualism, in favour of geometric abstraction and the representation of one by all? And if so, does it exist as a movement on its own or do the two movements co-exist and interact? They are nearly completely opposite to each other, visually, psychologically, and emotionally, yet they are equally valid and necessary. The theme of individualism is also gaining popularity, not only in jewellery, but in all forms of art. The question here is, why is this happening more recently and is a representation of the need for secrecy and personal privacy, which would, from one point of view, make it an obvious reflection of social change. and I intend to explore the idea that jewellery is worn as an expression (or story) of one's personality and is a symbol of the maker's, or wearer's, inner selves. Using the theories of Sigmund Freud and Carl Gustav Jung, I would like to raise the issue of the importance of childhood and the idea of childhood association. I will use the answers that I find to discuss the case studies in relation to the importance of the narrative in art and jewellery.





The following quote, will, I believe, put you the reader, in the correct frame of mind for this discussion, and hopefully will become more and more relevant as one reads on. Laurie Taylor, an English sociologist has asked,

**Why do so many people love to wear such little jokes? I think there are two reasons. One- the desire to distance oneself from conventional jewellery which is redolent of security and a fixed lifestyle. The other, I believe, is the desire to call attention to oneself, without striking too pronounced a position. The little joke on the lapel or round the neck, proclaims a mild sense of distance from conventional images but not a surrealist subversion of everyday objects. It is something which tickles reality but leaves it undisturbed.**

(fig.1) ( (Dormer and Turner,1985,p114-115)

I am going to answer these inquiries in the first chapter by looking at contemporary artists, from the early part of this century and Joseph Cornell, the assemblage artist, to the most recent artist jewellers such as Kim Overstreet and Robin Kranitzsky. I will discuss the particular devices that they use to express their meaning which are relevant to the study using mainly books and essays.

In the second chapter, I will use essays, books and verbal discussions to explore the reasons why the questions and themes raised in the first chapter are relevant and interesting to people in general and to my case studies more specifically.

In the final, third chapter, the case studies will be introduced. I have decided to use the Irish jeweller, Alan Ardiffe and the Scottish jeweller, Grainne Morton. I interviewed both of them, Ardiffe in more depth, using the questions in the appendix, as well as catalogues, articles and press releases I evaluated their answers into a system similar to that in the first two chapters. I have also included numerous pictures to emphasise my points.





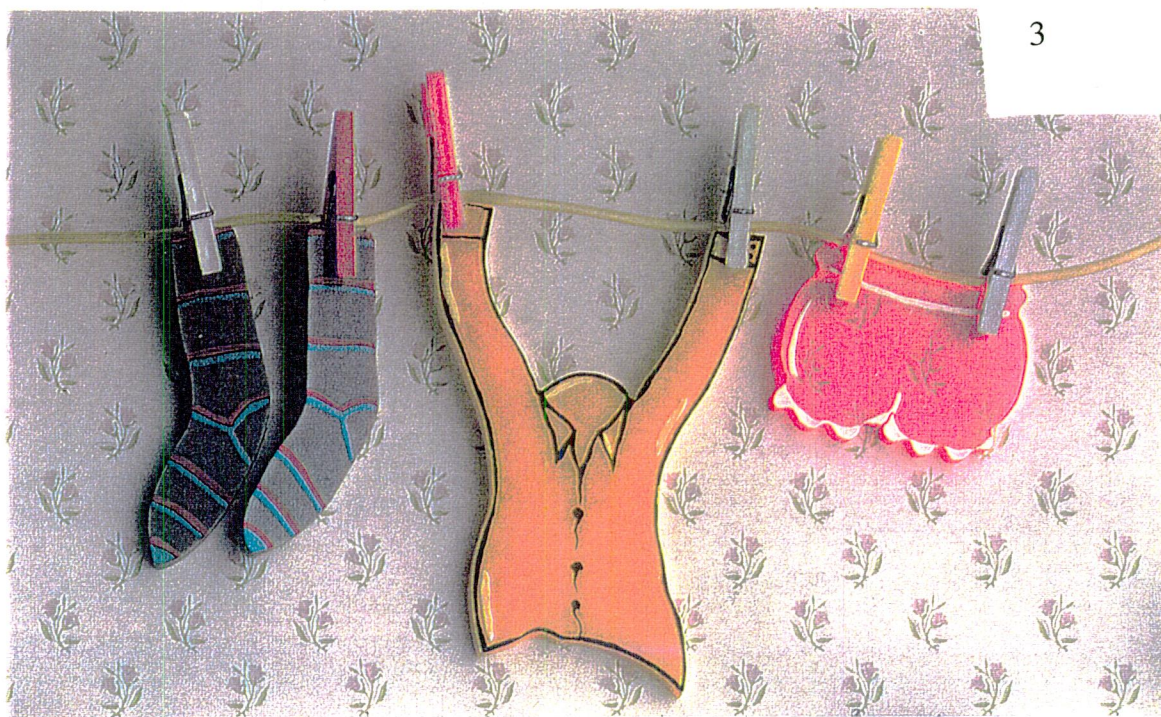


Fig. 1: Ralph Turner; 'Fancy Goods'; 1974-78;  
plastic, resin and wood.





# *Chapter 1*



## Modernism

Putting matters simply, one might assert that the world of abstraction and formalism is a world of design and control, whereas Dada and Surrealism is about the imagination's resistance to, and sometimes horror of, that control. Contemporary jewelry has been shaped by both. (Druitt English and Dormer, 1995, p19)

Modernism was more than a mere style; it was a way of life and to its followers there was no separation between form and social purpose. It was a response to the social conditions and historical events of the twentieth century. It can be seen as a form of tradition, but it is one that is maintained in a type of critical tension with the wider surrounding culture. This tradition was not a given stylistic canon, but a disposition or tendency.

The two movements above mentioned have been described as expressions of concerns about the place of the individual within the modern world. It can be said that jewellery, an art form that has remained a relevant part of both artistic and personal worlds throughout its history, reflects these concerns. This chapter attempts to explore these concerns, with a view to establishing the ways in which the idea of individualism is being played out in the contemporary art world.

### Abstraction And Narrative: A Response to Modernity

If craft is like storytelling in that it is realized through performance, then the meaning of craft objects is shaped by their dependence on 'audience' and enactment, a dependency that is distasteful to the 'modernist sensibility'. But now that modernist sensibilities no longer set the agendas of our practice and criticism, the relationship between collective memory and artefacts is one which we are able to fruitfully address. (Rowley, 1997, p84)





Jewellery has, and probably always will have, a rich and complex subject matter because it is intertwined with peoples' imaginations, both maker and wearer. There has always been jewellery present in familiar and traditional rituals and institutions, such as engagement, marriage, the church, the military, coming of age, declarations of personal status and group identity. The meaning and content of the ritual surrounding each of the objects enables them to rise above most other mass-manufactured design. Sentimental jewellery has always been valued as a substantial expression of emotion. Not only does it symbolise love and affection relating to betrothal and marriage, but also to respect and memory. For example, during Elizabethan times, hidden portraits were very popular because secrecy of thought was often paramount. Often what was hidden inside could spell certain danger for the wearer. This was the reason the locket came into, and stayed in fashion from the late seventeenth century. The theme of the locket began again in the nineteenth century when miniature portraits or hair were hidden in locket fittings inside or at the back of jewellery. ( fig.2 )

Even though most jewellers place meaning in their art, meaning is usually public and not private, and if they choose to, artists must consider if, and what other people understand about their work. In other words, if the meaning of a piece of jewellery, indeed any piece of art is not entirely clear, the onlooker generally demands an explanation, thus making the meaning public. However, when the maker decides to keep the meaning hidden, the onlooker has to give the piece their own meaning, and this can often work in the artist's favour because it could bring the onlooker in closer emotional contact with the piece.

**The rationalist-utilitarian ideologies and assumptions of modernism...are subverted by stories that accord to objects of everyday life a central role in the systems of cultural value and meaning...If it is the case that we know who we are by the stories we tell, then we must**





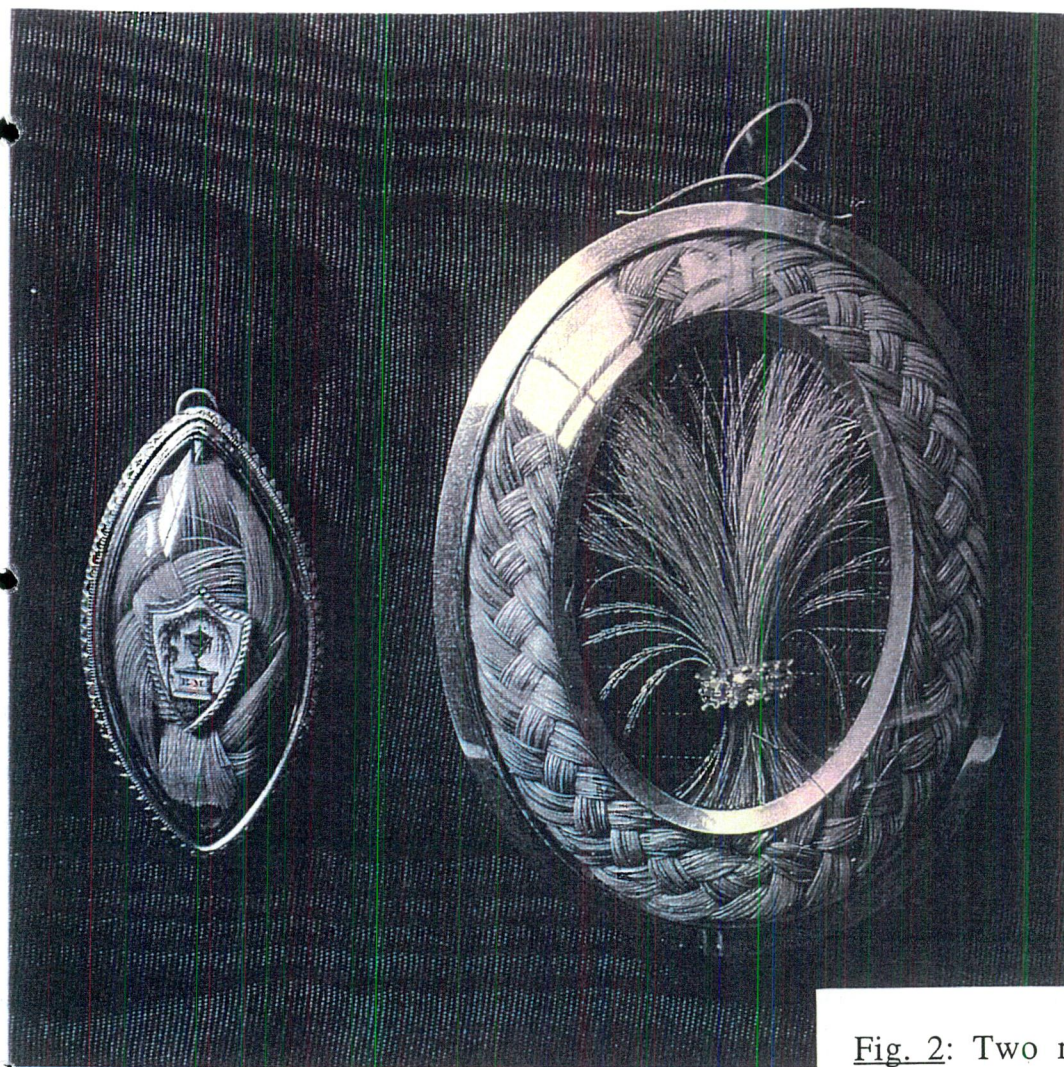
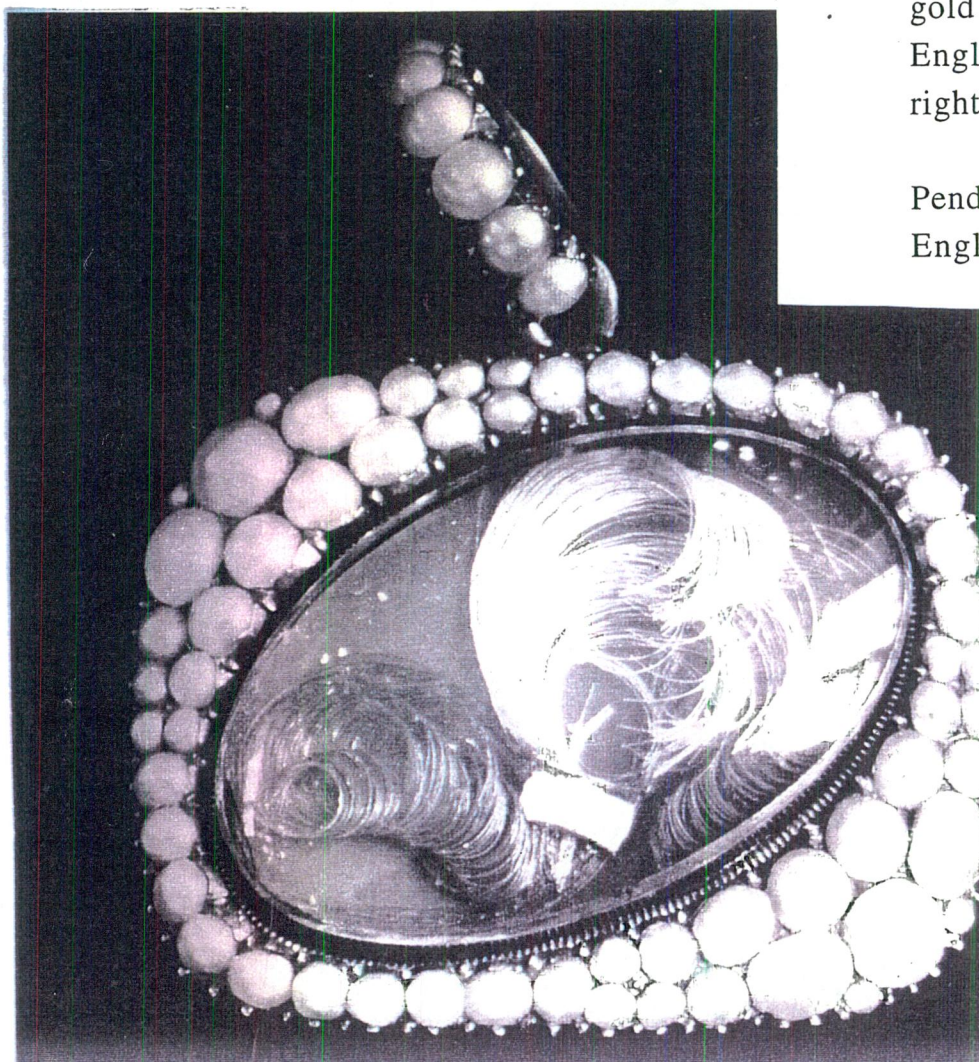


Fig. 2: Two medallions;  
gold decorated with hair; left:  
English 1785-86;  
right: English 1786.



Pendant; gold, pearls, hair;  
English 1780-1800.





**conclude that our relationship to our 'things' is integral to our constructs of collective and personal identity. (Rowley,1997,p79)**

Druitt English and Dormer have recently asserted that there are two distinctive strands within the discipline of twentieth century jewellery. The first of these was the use of abstraction and the de Stijl movement in the early part of this century,( fig. 3 ) which sparked off a huge literal and artistic debate about the relevance of individualism within modern society.

? During the 1960s and 1970s, (although it was also quite popular from the 1920s,) a number of jewellers began to reject the narrow history of jewellery and metalwork and to become influenced by the broader, and specifically Western movement which was 'modernism'. Modernism implies a type of position or attitude -one characterised by specific types of responses to both modernisation and modernity. Fundamentally, modernism was about an acceptance of technological and manufacturing advances, while post-modernity was about the re-introduction of traditional methods and materials.

It became acceptable during the 1960s and afterwards, within the craft world and with jewellery in particular, for artists to use jewellery as a means of making individualistic art. Before the 1960s, jewellers lived basically on commissions and had to make acceptable and wearable jewellery. During the time of jewellers like Gijs Baker and Emmy van Leersum, ( fig. 4 ) jewellery moved into a class of its own, conferring on it the status of expression over that of ornament. The concept of 'body pieces' was developed and exhibitions of jewellery alone were organised. There was a birth of realisation that jewellery was not merely related to cloth or body adornment: they were actual pieces of art in themselves, expressing issues of importance to the artist.

To members of de Stijl, abstraction was a moral necessity rather than an aesthetic principle. They wanted to simplify vision in order to simplify life, to cleanse reality





Fig. 4: Emmy van Leersum and Gijs Bakker;  
'Experimental Clothing'; 1970; Stretch nylon  
with hardening agents.





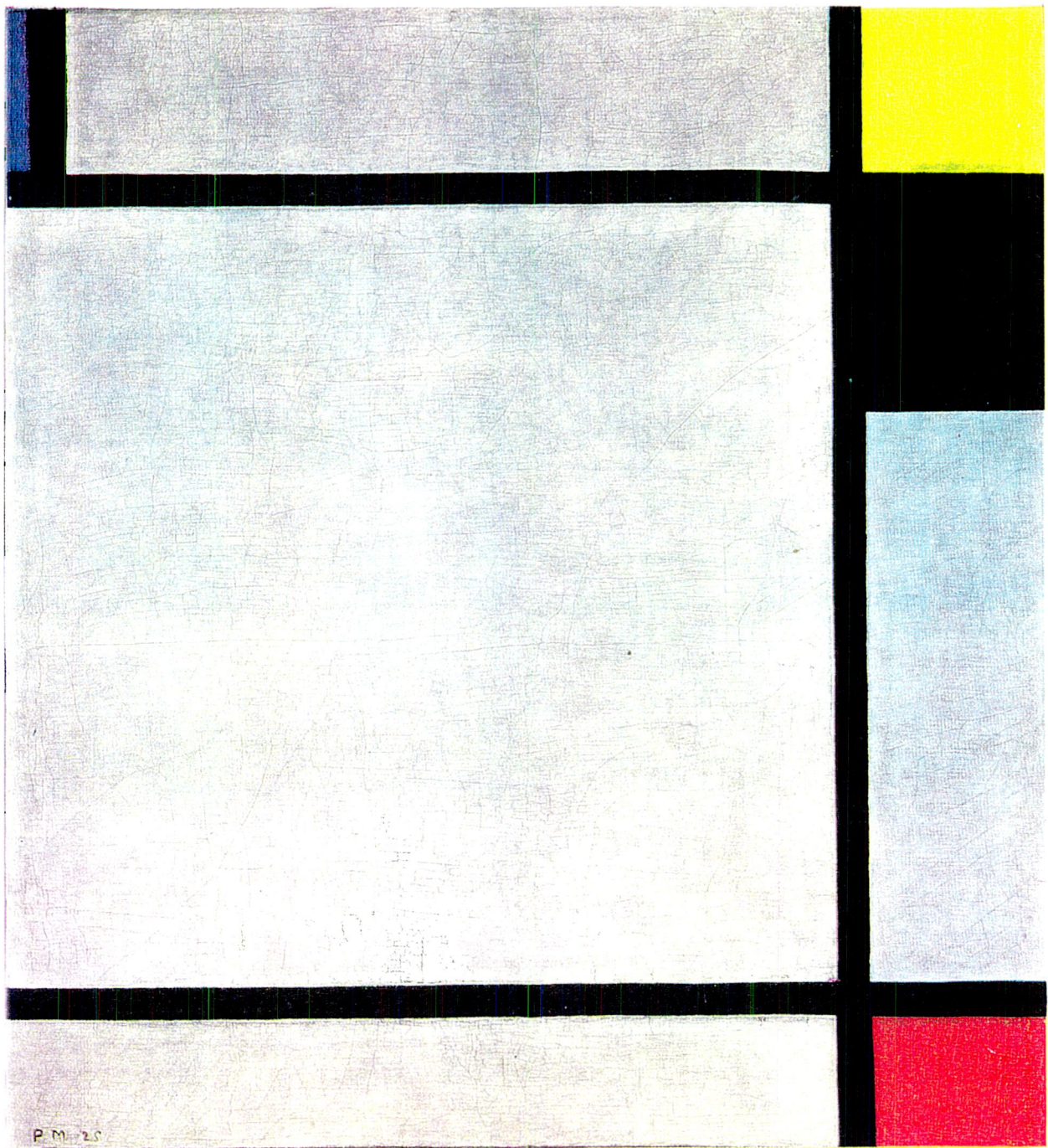


Fig. 3: Piet Mondrian; 'Composition'; 1927





from its natural impurities and its accidental disorders, to end the adoration of nature. The art historian, Hans Jaffe describes the secret of the de Stijl movement essentially as being:

**"...the concept of harmony and the suppression of individualism."** (Dormer and Turner, 1985, p24)

Surrealism is also a movement during this period which still has an influence on jewellery. Typical surrealist images of were complex, multi-layered, based on metaphor, symbols, and dreams. These images were strange yet powerful, simple, yet deep. They may have been difficult to translate into silver, glass, or concrete originally, but it was their use of assemblage, the

**"..putting together of contrary or disparate objects or images.."** (Drutt English and Dormer, 1996, p17)

which became popular in jewellery. Surrealism subsequently provided a counterbalance to formalism and abstraction. Fundamentally, the world of abstraction and formalism is a world of design and control, as already stated but surrealism is about the imagination's resistance to and sometimes rebellion against that control. (Drutt English and Dormer, 1996, p48)

### **Assemblage and Memory: Joseph Cornell**

It is possible to identify a series of devices which artists concerned with themes outside of modernist concerns use. There are several good examples of assemblage artists who respond to functionalist abstraction by concentrating on concerns related to memory through a different use of symbol, particular materials, and so on. Joseph Cornell is perhaps best known for this approach to expression. It shall never be known how many of Cornell's works were intended as gifts because he treated the giving as an

important part of the art itself, since they were often made with the recipient's personality in mind. He often used items



belonging to the recipients themselves, and this personalized the pieces. He usually used a box, valise, dossier, and often a combination of all three to contain the work. In his homage to King Ludwig of Bavaria, ( Mad King Ludwig ) he included a dossier, boxes, and pictures collected inside a case with a number of references to swans. This reflected the king's passion for swans which was reputed to have begun in childhood because of their constant presence on the royal grounds. ( fig.5 ) (Ashton,1974,p18)

Cornell was very influenced by memories and their impact on his, and others' lives. He said:

**"Memory is more important to me than my boxes."**  
(Ashton,1974,p23)

He was fanatical about free association and his memory included transhistorical experiences which he had made his own through intimate identification. In this way he was similar to a child in their belief in imaginary friends. He particularly admired and associated with the composer Schumann, and the writer, Hans Christian Andersen. Andersen, like Cornell, was infamous for the collection and secretive laying away of disparate homely objects, which Edmund Gosse describes as:

**The passion for hoarding up little treasures of every kind- pebbles that friends had picked up, leaves that had been plucked on a certain day, old mementos of travel and incident- was always strong in Andersen. He hated to destroy anything, and he constantly dragged around with him,... a constantly increasing store of what irritable friends were apt to consider rubbish.** (Ashton,1974, p51)

Cornell's shadow boxes invite us to peek, peep, and finally yield to our imagination. We become unknowingly a voyeur. We meet in the confines of this tiny frame, this box, this microcosm of complicity. He said of his shadow boxes:







Fig. 5: Joseph Cornell;  
 'Untitled(The Life of King Ludwig  
 of Bavaria)'; 1941-52;  
 Paperboard containing  
 various paper materials and object





**"Shadow boxes become poetic theatres or settings wherein are metamorphosized the elements of a childhood pastime."** (Cornell,1948,p2)

The relationship he tried to maintain with children was neither simple nor childlike. Actually, he was only interested in the archetypal child. Even though his first exhibition at the Julien Pevy Gallery was billed as 'toys for adults', he was no toy maker, rather an idolater of innocence. But he felt he was misunderstood, all his life saying

**"My goal was to be a poet for all ages and children could not represent me."** (Ashton,1974,p79)

In Cornell's boxes, the drawers often contained souvenirs and fragments of printed materials that carried connotations of time running out, a time to be recovered. His works have the quality- be they boxes, collages or movies- of being located in some suspended area of time, that they may be extensions of our 'realness' into some other dimension where our reality can be fixed.

Another piece which is very relevant is 'Untitled' (c.1950s) as it shows the collections and connections he made with certain items and objects. There is a certain freedom and memorable familiarity about the objects that he uses. ( fig.6 )

**"There is, in Joseph Cornell's art, a fragile sense of grace and nostalgia, an air of wit, that has always affected me."** (Ashton,1974,p221)

Cornell's early boxes were literal and the objects were everyday items like clay bubble pipes, goblets, shells, and sand. Eventually, his environments consisted of a range of incongruous images assembled much as a poet assembles words and rhythms. They become visual metaphors, with a private, yet deeply effective poetic congruity of their own. They suggest windows to another world that existed in the artist's dreams and mind.





Fig 6: Joseph Cornell; 'Untitled'; c. mid 1950s;  
mixed media.





**The box directs the viewer to concentrate on the contents. Abstract assemblage reliefs are enclosed, orderly or random arrangements are contained; compartments are filled; illusions and mysteries are created; nostalgia evoked; jokes and games played.(Meilach,1975,p1)**

Box artists' philosophies are varied and different but they have certain similarities such as dissatisfaction with the world, satire, dream images, nostalgia, love, joy, sex, and so forth.

**"The box holds tantalizing promise for additional exploration by the fertile imaginations of creators and viewers." (Meilach,1975,p4)**

### **The Use of the Narrative**

Contemporary jewellery is strongly influenced by both the modernist aesthetic and the narrative history. However,

**..the same 'faults' that modernist aesthetics identified in popular oral narratives appear to pertain to craft. Both have been said to lack originality and definite authorship, and to be repetitious, formulaic and predictable. Repetition and formula in oral narratives function as mnemonic devices...However, it is possible that the repetition of form in modernist aesthetics,..shows the cultural values? (Rowley,1997,p81)**

Also, in North American jewellery, figuration, storytelling, and the invention of a new folk art are very important. Speaking about the exhibition 'International Jewellery;1900-1980', Gary Griffin said:

**The European work appeared to be far more minimal than the American. It represented a design distillation process which resulted in a reductivist aesthetic. ..the American..imagery.. became important; concept displayed the formal elements. The artists personal philosophy was**



**predominant, not predicated upon by a design idea.** (Drutt English and Dormer,1996, p14)

The work of jewellers like Kim Overstreet and Robin Kranitzsky is remarkably similar to that of Joseph Cornell. Overstreet and Kranitzsky create small worlds that are a continuation of the box-art genre. One of their brooches is even shaped like a box-a coffin. Some of the 'boxes' that the work suggest are the traditional theatre stages with a proscenium arch, such as **Threshold** ( fig.7 ) Some of its references are to fairytales, theatre sets, sets for animated films or children's book illustrations. It is the scene of a narrative, and like Bruce Metcalf's work, the scene seems to be caught in mid-action, which is typical of their work. The name **Threshold** allows the viewer to interpret the scene as they wish, but it does suggest an element of terror. The majority of Overstreet and Kranitzsky's work uses a frame or a window element, such as **Sustain**, ( fig.8 ) which could give a sense of voyeurism, claustrophobia, and inquisitiveness. Also the scale encourages a detailed examination, as if there were tiny worlds inside, somewhere.

**"...practically everyone views small artefacts in a different way from things that are large. They are different, and more modest, intimate, domestic."** (Drutt English and Dormer,1996,p66)

So it seems that from the early twentieth century, there has been a particular American talent for caricature, cartoon and animation. One of the strengths of contemporary North American jewellery has been its treatment of narrative and figurative subject matter. In the work of J.Fred Woell (b.USA 1934), Robert Ebendorf (b.USA 1938), Bruce Metcalf (b.USA 1949), ( fig.9 ) and Richard Mawdsley (b.USA 1945), there is a richness of storytelling and commentary and an emotional interaction with day-to-day American culture. The content of new American jewellery, for example, Woell's and Don Tompkins', is both public and personal. It is public because in Woell's piece "Come Alive, You're in the Pepsi Generation" (1966) ( fig.10 )





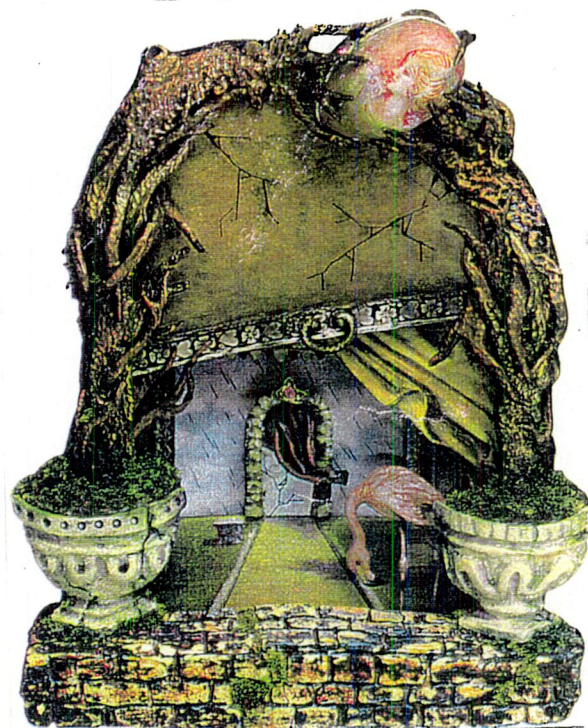


Fig. 7: Kim Overstreet and Robin Kranitsky;  
'Threshold'; 198 ; mixed media.

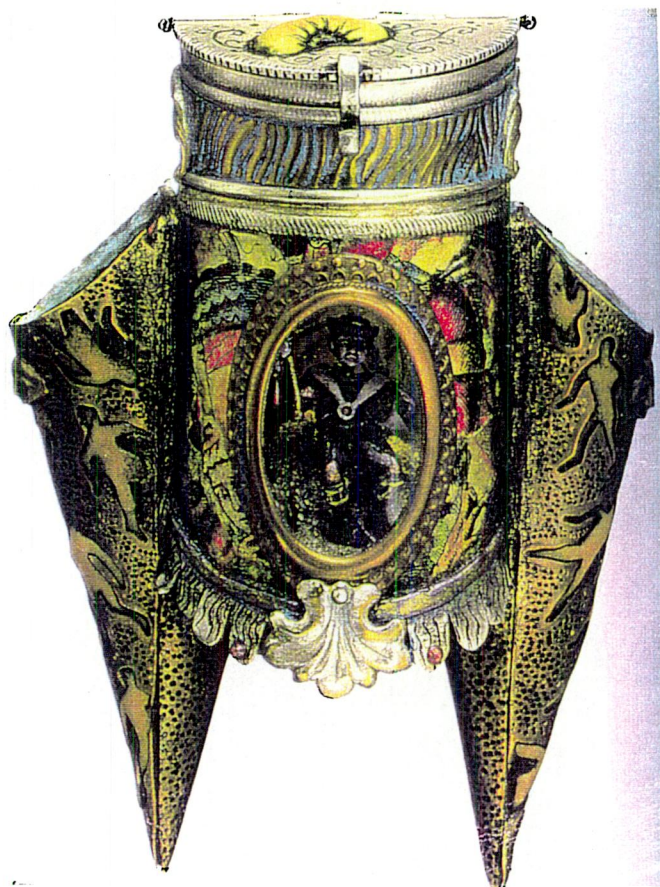


Fig. 8: Kim Overstreet and Robin Kranitsky;  
'Sustain'; 198 ; mixed media.







Fig. 9: Bruce Metcalf;  
'3 Naked Ladies'; 1975;  
Plexiglas, commercial white  
metal castings,  
silver, stainless steel.



Fig. 10: Fred Woell;  
'Come on, You're in the Pepsi  
Generation!'; 1966; copper, brass,  
steel, glass, photo and silver.





he incorporated photographs and pieces of advertising or pieces of found manufactured objects and the contents became a shared experience. He used found objects because they were mementos of events, or he saw them as a way of conveying meaning onto the next generation.

**My work is partly satire and tries to mimic. It also provides me with a tool to express my thoughts and reaction to the conditions and situations that exist.** ( J.Fred Woell ) (Druitt English and Dormer,1996,p174)

However, Druitt English and Dormer attribute the growing interest in figuration and narration to "image- drenched" American culture. ( pg. 28 ) They seem to be stating that Europeans do not produce narrative pieces because the culture in Europe relies more on modernist abstraction and that concerns of makers relate to this.

**In the jewellery of Don Tompkins, Merrily Tompkins, Woell, and Cory there is an approach to contemporary culture that does not exist in Europe...**(Druitt English and Dormer,1996,p29)

and later, when discussing the work of Richard Mawdsley,  
**Nowhere in Europe in this period (1960- 1995) is anyone daring to make anything similar- at least not in professional art jewelry...Mawdsley is unique.** (Druitt English and Dormer,1996,p36)

This thesis will focus on two European makers who are most certainly concerned with 'narrative' themes.

### **Scale, humour and secrecy**

Within the last thirty years, a range of sculptural or small 'architectural works' has evolved that have the space, texture, volume, and perspective problems of large pieces, in contrast with a sense of intimacy and secrecy, such as the work of Bruce Metcalf ( fig.9 ). He considers himself a jeweller-sculptor whose work can translate from pin to pendant to table-sculpture. His pieces are also witty in a strange, dry way. He uses a sensation of movement and the



implied notion that something is happening, as a successful combination. His scale is also vitally important, the majority of his pieces being less than 50 centimetres high.

Richard Mawdsley's work is not modest nor is it immediately attractive. The first reactions tend to be surprise and praise for his skill. The famous **Feast Bracelet**, impresses people because of the intricately formed, well-turned, miniature bottles, jugs, flagons, fruit, and cutlery. ( fig.11 ) Miniaturization is fascinating here because the object has a certain amount of verisimilitude which almost suggests that they have been used, that they are 'real' and not 'toys'. It is vital that a degree of personality goes into the piece. The question of how meaning is produced in jewellery is a difficult one, but is fundamental to any work that claims its status as art.

**One of the most important definitions of art in Western culture is that art conveys meaning and stimulates emotions alongside or instead of other functions, such as being decorative.**  
(Drutt English and Dormer, 1996, p32)

Making small things rich in the depth of their meaning displays a different image of 'the artist' from the more popular one in late twentieth century art, where the artist jeweller is often perceived as hero or heroine working on a large scale. Even though the piece may be tiny, The metaphorical and imaginative space may be huge; a whole world of symbolism and emotion.

**"Part of the interest of all miniature work is that we peer into, and not up at, the maker's imagination."** (Dormer and Turner, 1985, p117)

Jewellery, in particular its scale, can inspire a different attitude towards its viewing and meaning. It is made, fundamentally to be worn, or if not, left to be seen, picked up, (which also relates to its scale) and examined. This visual, tactile, and symbolic complexity of private reverie between a piece of jewellery and the owner can create a very powerful relationship. This, in turn, can reveal another





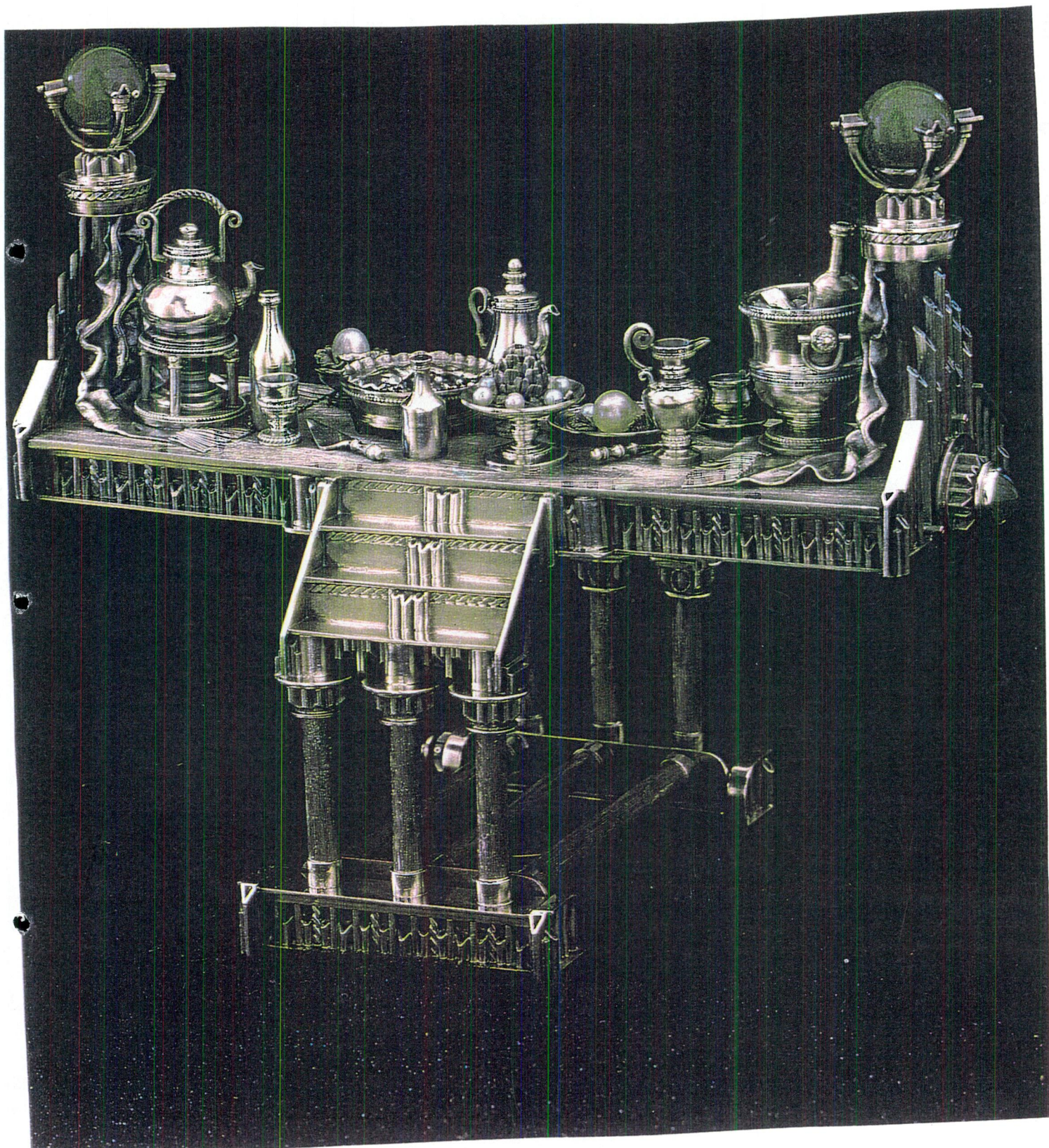


Fig. 11: Richard Mawdsley; 'Feast Bracelet'; 1974; silver, pearls, fabricated.





level of pleasure which involves the secret life of the piece—this piece that one owns, and values, can be kept hidden until one decides to see it again. In this sense, the piece itself acts as a memory, because it can be kept completely secret if desired, or aired if the whim arises.

Maria Wong discovered how to achieve a freshness and spontaneity in her work that has recently been more associated with jewellery in non-traditional materials. Her jewellery is like a well-kept secret. Her pieces are small vessels in tactile organic shapes hammered and manipulated in silver and base metals in a deliberately direct way. They are pleasing and highly personal objects which only reveal their secret or hidden function when picked up and handled and often opened as well. Nima Poovaya-Smith in the 'Diverse Cultures' exhibition catalogue describes Wong's work as having all of the,

**"unexpectedness of Chinese puzzle boxes."**  
(Craven,1994,p2)

Wong's early work was heavily influenced by kinetic art and her pieces featured spring catches and moving parts. The same humour and inquisitiveness that characterised those early pieces is still evident, but she has achieved a necessary refinement of style and technique. ( fig.12 )

Peggy Bannenberg's jewellery incorporates base metals like steel yet she cleverly gilds the reverse sides of the brooches.

**"The hidden gold creates a surprise for the wearer, a secret they and the piece hold."** ( fig.13 )  
(Bannenberg,1991,p4)

Spontaneity is one of the most important characteristics of a child's personality. It is often imitated but unlike a vivid imagination, it is quite often repressed by outside influences, perhaps because it is, or could be mildly dangerous. The urge to pick up and examine a tiny object or piece of jewellery with small detail is extremely childlike; it is exciting and encourages a relationship with the object. The





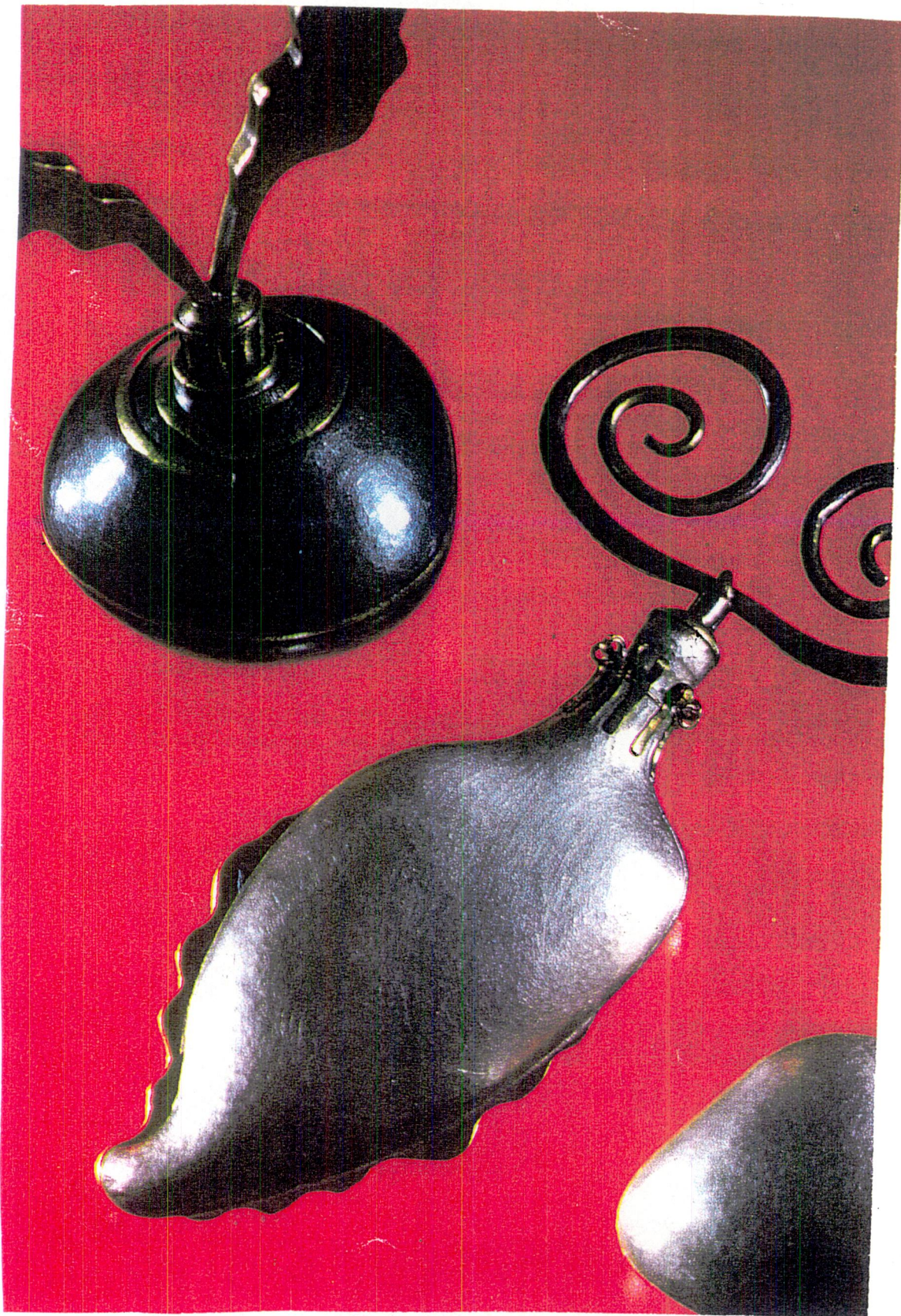


Fig. 12: Maria Wong; 'Turnip Pendant'; 1993; base metals and precious metals.







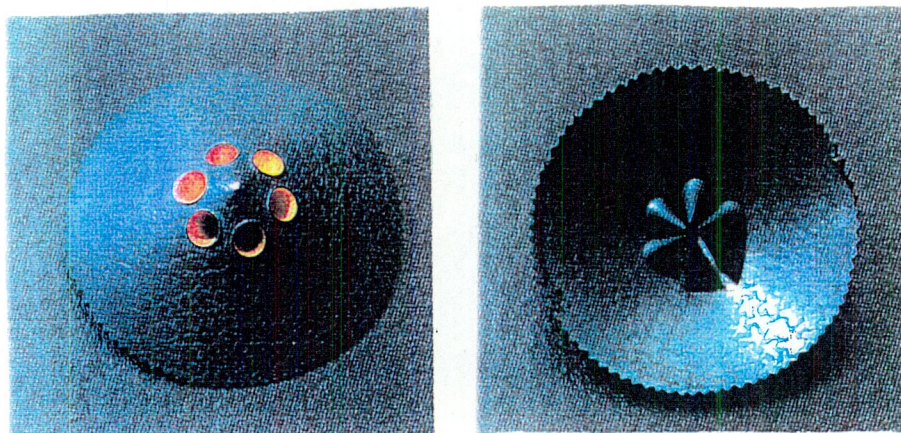


Fig. 13: Peggy Bannenberg; 'Brooch' 1989;  
silver and gold.



Fig. 14: Hermann Junger; 'Necklace'; 1958; gold.





existence of doors, windows, or a compartment inspire curiosity and a need to investigate.

**We have been able to notice that any one perception can stir up a host of smaller feelings, which excite further feelings- not necessarily so small- in a turmoil of memory and association...in the inner world, everything is relative, and we are never sure of the scale of magnification or miniaturization of the symbols.** (Egan and Nadaner,1988,p37-38)

Expression in Hermann Junger's work ( fig. 14,15,16+17 ) derives from aspects of Bauhaus design -an inclination to keep designs to essentials, while, at the same time , incorporating a freer, sometimes more adventurous ingredient such as we see in Paul Klee's paintings. ( fig.18 ) This combination is also the foundation for other successful modern jewellers such as Robin Quigley. ( fig.19 ) She also reduces her designs and allows a playful and magical element,-one deliberately reminiscent of Kandinsky ( fig.20 ) - to come to the fore. It is important that there is no attempt to force the design or the playfulness, thus emphasising the importance of spontaneity.

In this chapter, it has been established that contemporary jewellery has been shaped by at least two distinct responses to the modern world. These are, the development of the modernist movement from the 1930s onwards and the growth of the narrative and the post-modernist movement as a result of it. They now co-exist and thus allow the artist to use whatever style, principle or theme he needs to express how he feels whenever he wants to. This has resulted in the development of both formal,(Classical) and conceptual,(Romantic) languages.

Jewellery has performed both ornamental and ritual functions, and that it expresses both the wearer's identity, and more recently, the concerns of the maker.

Jewellery makers have looked beyond their own discipline in terms of expressing themselves, and have



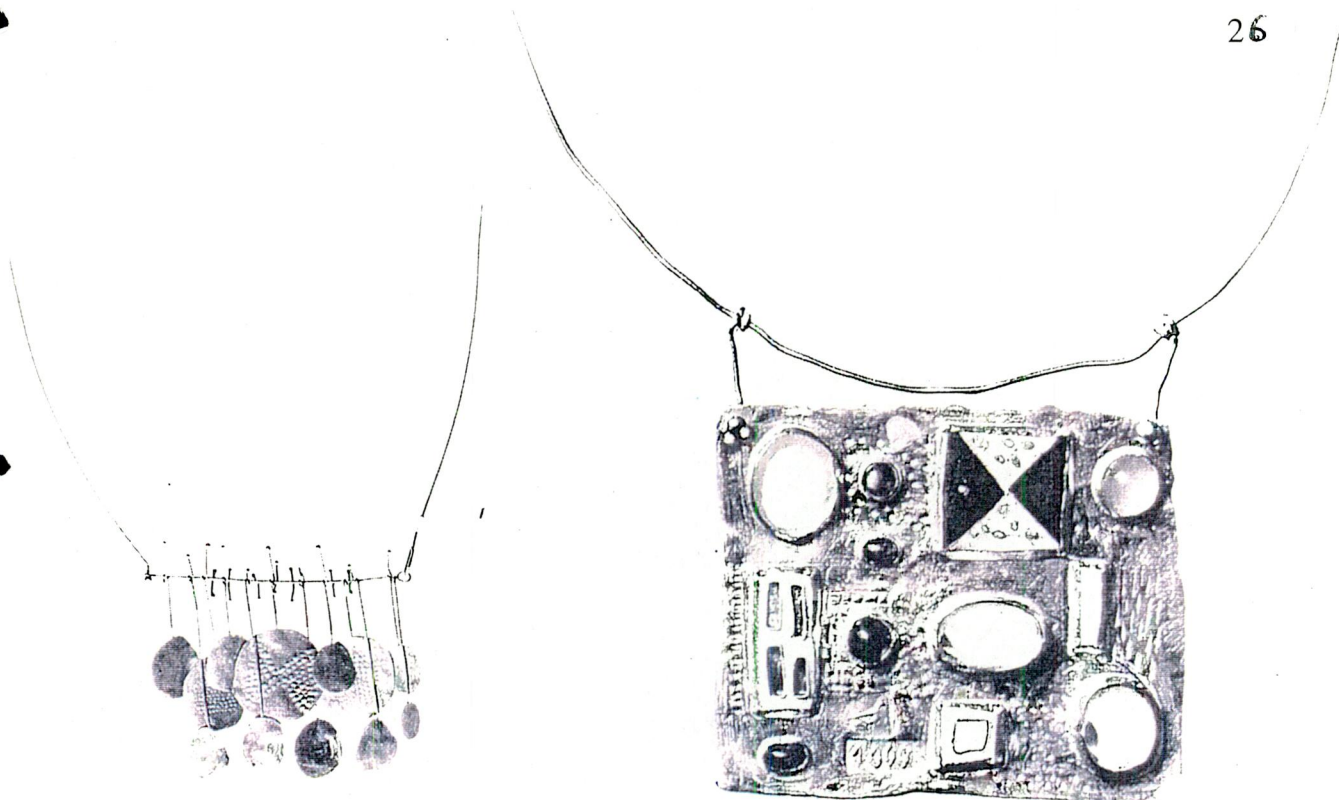


Fig. 15: Hermann Junger; Necklace; 1964;  
silver, gold, amethyst, aquamarine, granite,  
opal, sapphire, ruby, turquoise, enamel.

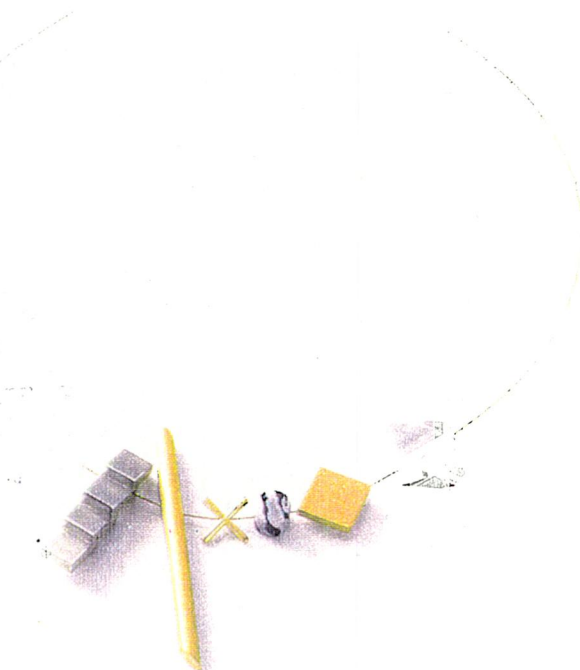
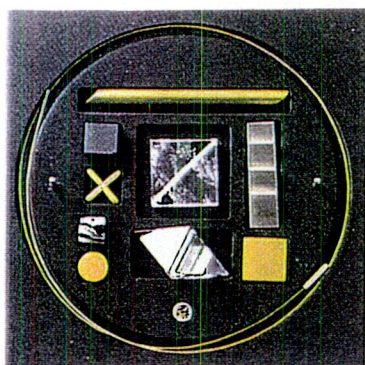


Fig. 16: Hermann Junger; 'Neckpiece with 9 Pendants'  
1987, gold, bloodstone, agate and rock crystal.





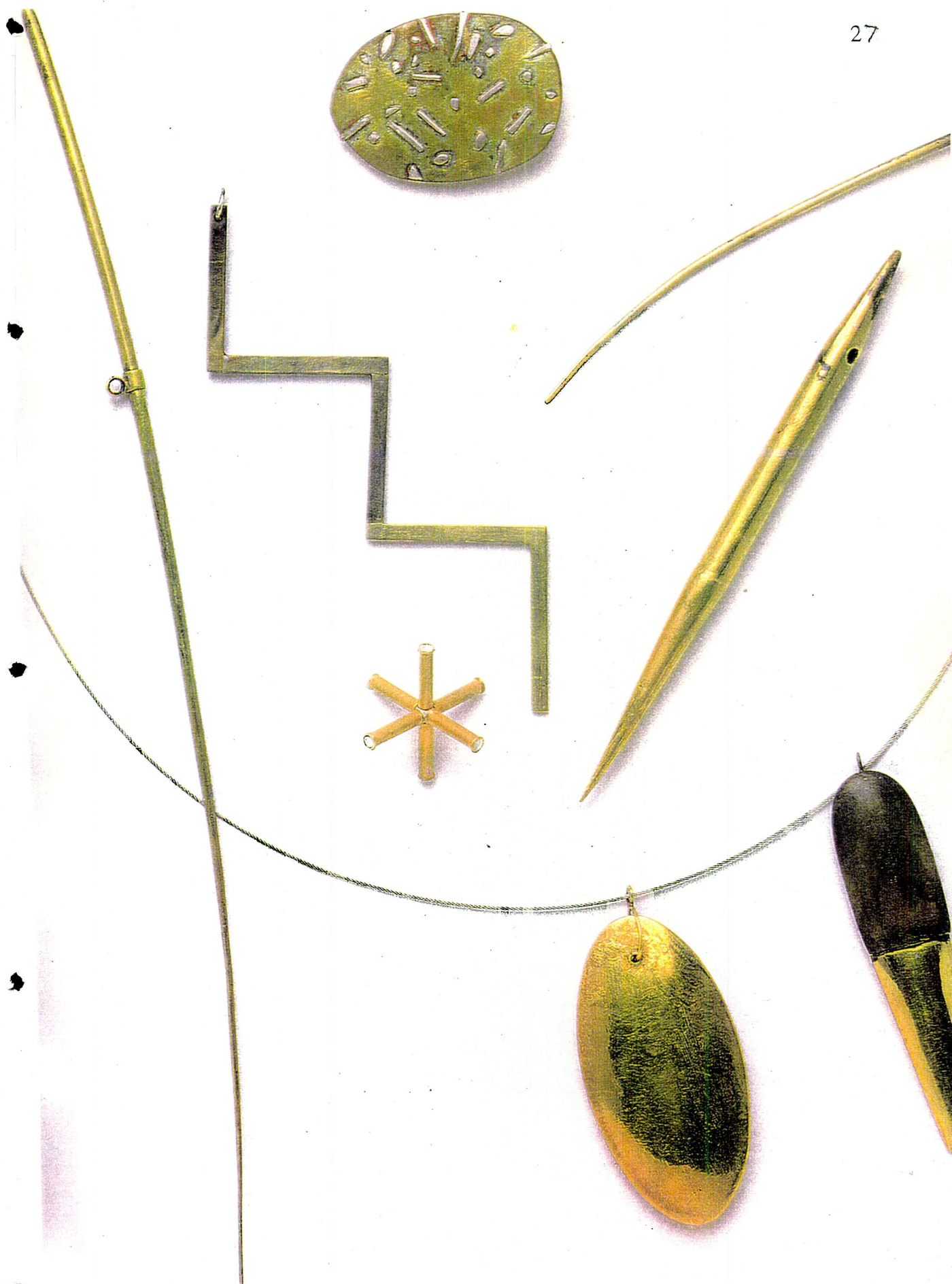


Fig. 17: Hermann Junger; 'Pendant and Brooch'; 1980; gold and silver.





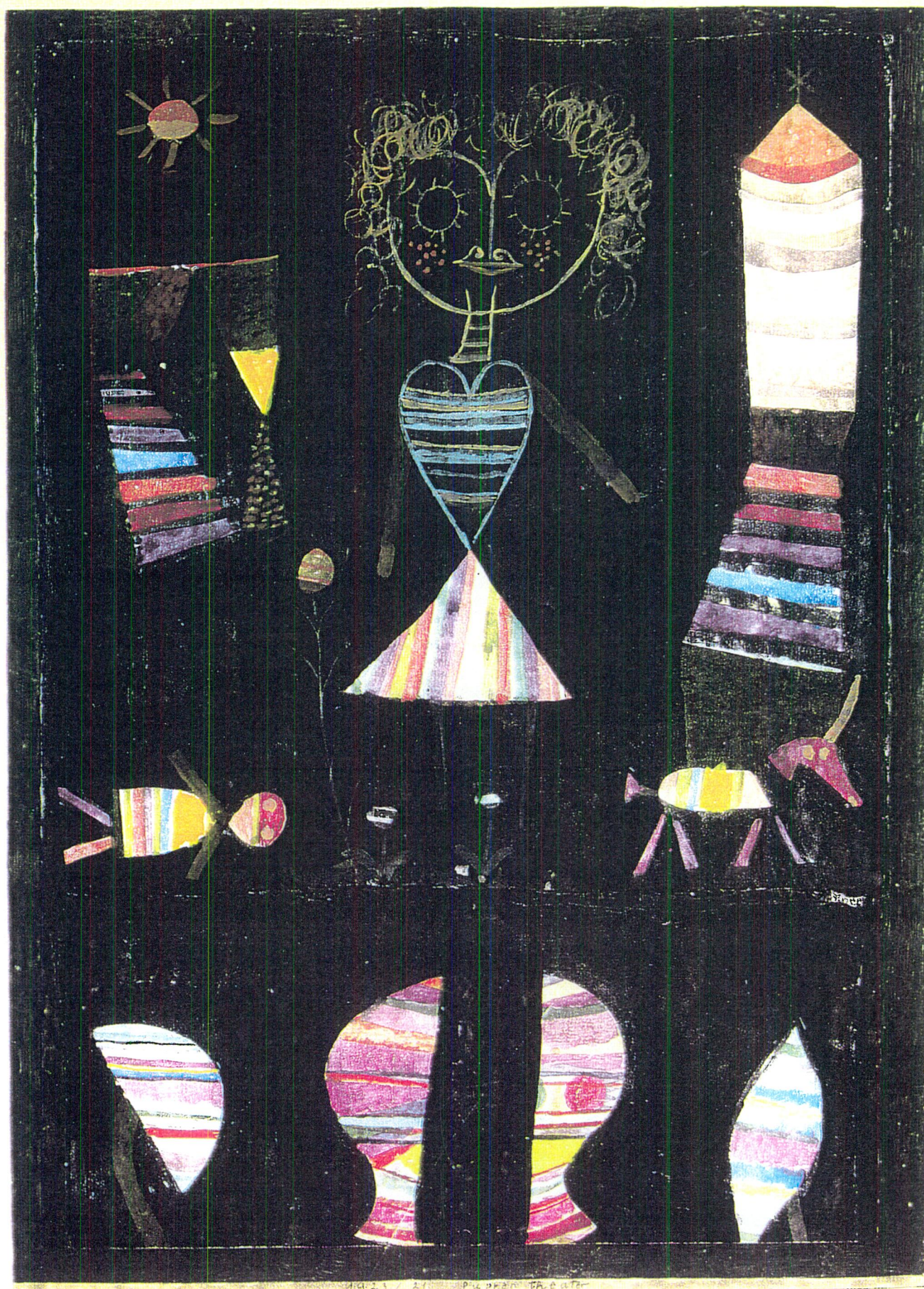


Fig. 18: Paul Klee; 'Puppet Show'; 1923.







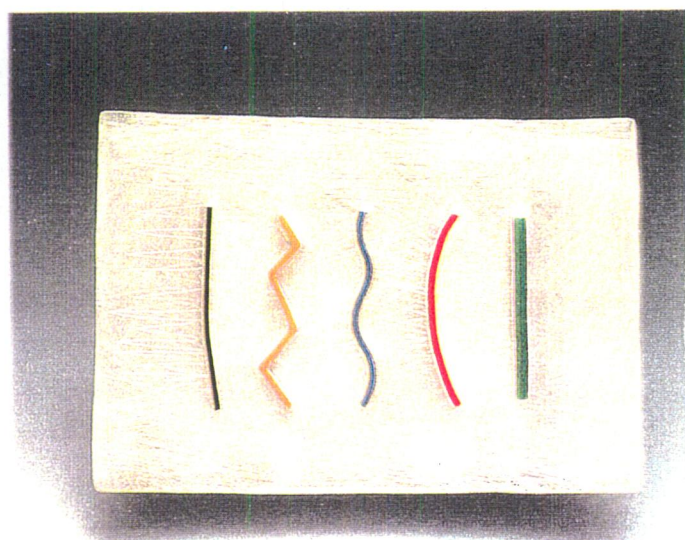
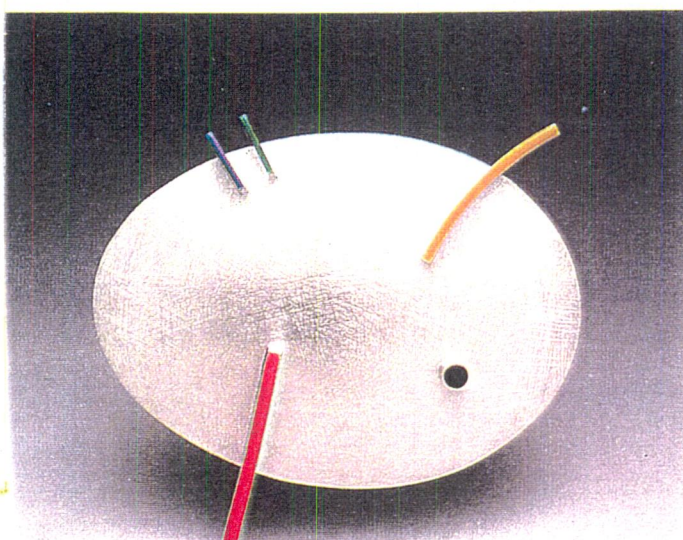
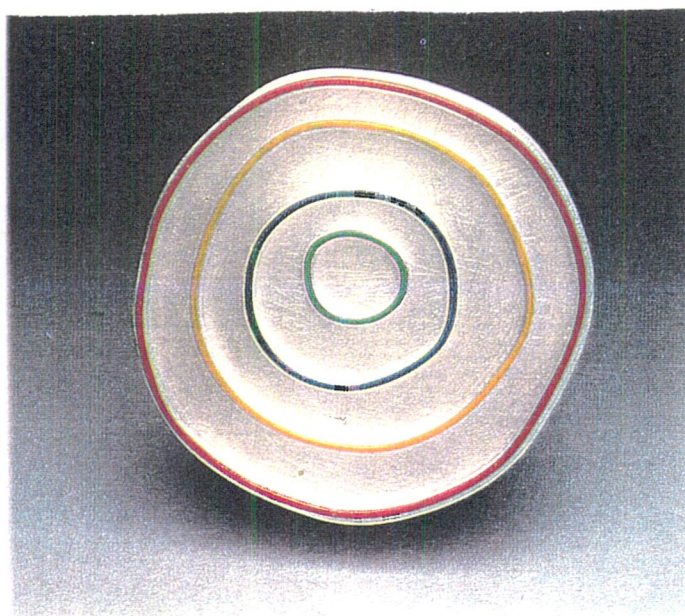
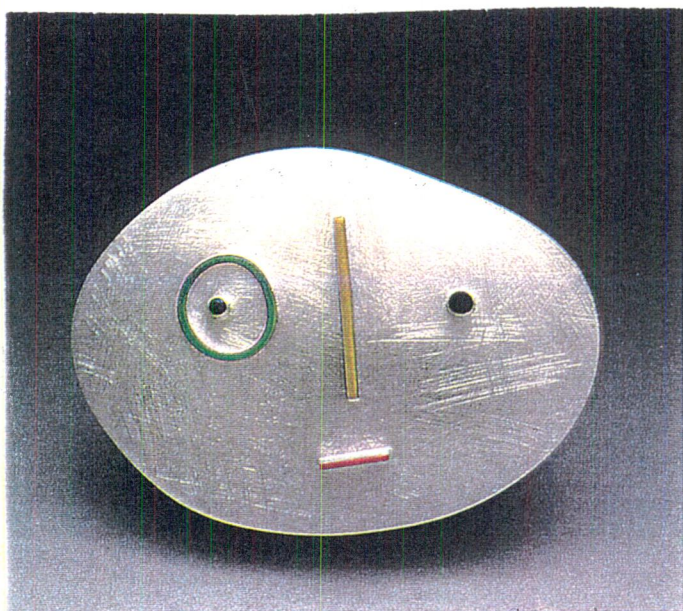


Fig. 19: Robin Quigley; 4 Brooches; 1982;  
silver and epoxy resin.





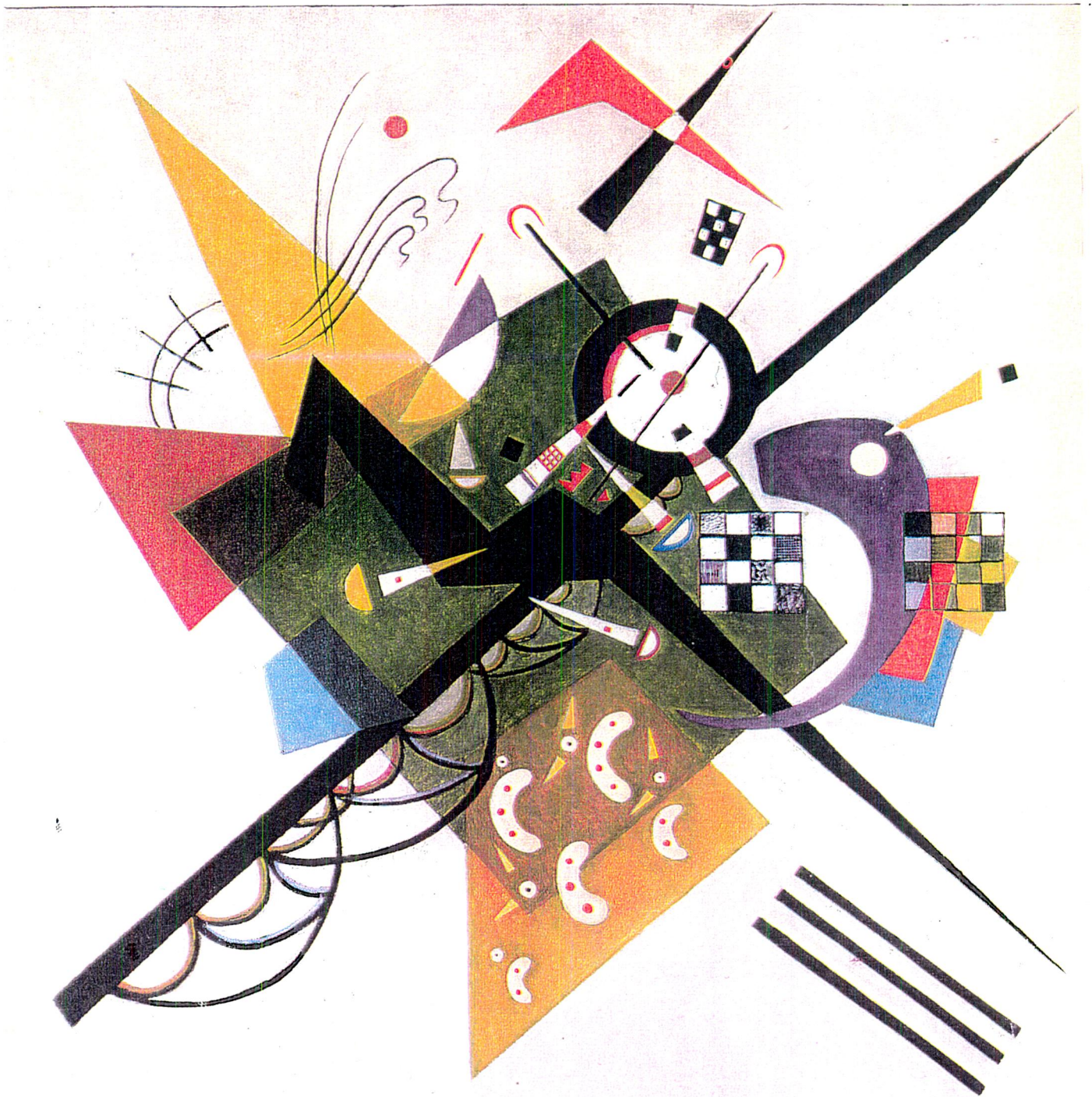


Fig. 20: Kandinsky; 'On White II'; 1923.





adopted a visual language associated with sculptural concerns.

Finally, a third strand of expression has emerged, particularly but not exclusively in America, where jewellery makers are concerned with narrative, figuratrion and meaning in their designs as opposed to the practically European aesthetics of pure form and function.

The question has been raised whether this movement is exclusively American and is prompted only by responses to modern American culture, or whether it is also occuring in Europe and is also based on more fundamental, individualistic experience.



## *Chapter 2*





## Childhood

The previous chapter established that narration, the telling of stories, is a concern of twentieth century jewellery. It may be possible to suggest that this is in part a reaction to the highly rationalistic, intellectual formal concerns of modernism. This chapter aims to look beyond this, in order to establish whether or not there are other, more fundamental reasons for this movement. This involves a discussion of the importance of storytelling, of myth, to humanity and the association or meaning this has with childhood.

**Childhood is important not only because various warpings of instinct have their origins there but because this is the time when, terrifying or encouraging, those far-seeing dreams and images appear before the soul of the child, shaping his whole destiny, as well as those retrospective intuitions which reach far beyond the range of childhood experience into the life of our ancestors. Thus in the child-psyche, the natural condition is already opposed by a 'spiritual' one. (Jung, 1957, p18)**

Beginning with the theories of Sigmund Freud and Carl Gustav Jung, people's opinion of themselves, their own psyche, and those around them, was completely altered because of the radical views on the unconscious and sexuality of Freud and Jung. They are extremely relevant here also, in proving that childhood is a very significant period in one's whole development. However, their views differ insofar as they each concentrate on a different aspect of childhood- Freud, on infantile sexuality, and Jung, on the importance of alchemy and magic within childhood.

Freud's theories, primarily that of the Oedipal Complex which involved infantile sexuality and emotional sexual complications between parents and children, were characterised by regressive or reverse psychology. He was primarily concerned with the past rather than the future. Freud is perhaps most famous for discovering that neuroses



have a definite psychic cause and that they originate in real or imaginary emotional experiences in early childhood. He also thought he had found a key to the work of art by using the personal experience of the artist as original subject matter.

In contrast, Jung's theories removed him from the sole use of childhood experiences for psychological study because he considered psychological development to be a lifelong phenomena, not one ending after puberty.

Jung considered many of the symbols in dreams and children's games to be the direct expression of material from the collective unconsciousness of all humanity and therefore they are extremely important in the enhancement of our knowledge of this stratum of shared experience. The memories of the personal unconscious, though not entirely under the control of the will can, when repression weakens, ( in sleep, for instance ) be recalled. Jung considered the unconscious to be the source of consciousness and of both the creative and destructive spirit in mankind. A dream is an involuntary and spontaneous psychic product, a voice of nature and it is usually obscure and difficult to understand because it expresses itself in symbols and pictures in a similar way to the complicated letters children sometimes enjoy producing where drawings replace important words.

Toys are probably the most typical image of childhood and folk toys were very important in a child's development. Many items that we regard as toys actually served, or could have served other purposes, and vice versa. The spontaneous activities of the young often reflect the behaviour of their elders, and in each generation the children adapt adult objects for use in play for entirely different purposes. The objects stimulate the child's fantasy and inspire games in which they play quite unexpected roles.

Games make the child's first knowledge and abilities obvious because playing by themselves and with others, they have to use their fantasy and co-operate with other children.





A toy, or merely a found object, is also an important part of the child's external world, a part which prepares and facilitates the child's entry into other external worlds, which is the adult world. A toy could also be viewed as the cross-over, or link between internal and external worlds. It is the talisman that allows the entry to suspended belief.

Even though Freud and Jung had differing views on the importance of childhood sexuality and desires, they did agree that childhood experiences were of extreme value. In many cases, their patients retained and acted on their childish states and could not adapt to mature life correctly. A satisfactory development usually involves the acceptance and incorporation of that childish state into mature life.

**To remain a child too long is childish, but it is just as childish to move away and then assume that childhood no longer exists because we no longer see it. But if we return to the 'children's land' we succumb to the fear of becoming childish because we do not understand that everything of psychic origin has a double face. One face looks forward, the other back. It is ambivalent and therefore symbolic like all living reality. (Jung,1957,p28)**

And as many sentimentalists see it,

**Children are most sensitive to the inner world, because they are the least conditioned by scientific objectivity to life in the camera lens. They want to escape the ugliness of the despiritualized world in which they see their parents imprisoned, and they are aware that this inner world we have rejected is not merely an inferno of deprived impulses and crazy explosions of embittered energy. Our real selves lie down there. (Egan and Nadaner,1988,p41)**

This view may be slightly idealized, but it is still a tantalizingly acceptable one.

Literature is probably one of the best sources of information about children's cultural heritage, and the themes and symbols used can encourage the child to have a positive and optimistic outlook on life. Fairytales are, by far,



the most important type of story a child can be told, and subsequently use. For a story to hold a child's attention, it must entertain them and arouse their curiosity. But to enrich their life, it must stimulate their imagination, help them develop their intellect and to clarify their emotions, be aware of their anxieties and aspirations, give full recognition to their difficulties yet also suggesting, gently and subtly, solutions to the problems which bother them. This is why, I believe, the fairytale has survived. It allows the child's inner emotions to develop so they are able to cope with the world outside.

**A story that engages, say, earth and the underworld is a unit correspondingly flexible to the child's imagination. The child can re-enter the story at will, look around him or her, find all these things, and consider them at leisure. To begin with, each story is separate from every other story. Each unit of imagination is like a whole separate imagination, no matter how many the head holds.** (Egan and Nadaner, 1988, pg32)

It is quite typical of fairytales to state an existential problem briefly and pointedly. This allows the child to tackle the dilemma in its most essential form, when a more complex plot would confuse matters. The fairytale simplifies all situations. Its characters are clearly drawn and detail is eliminated unless it is vital to the story. The characters are typical rather than unique. Polarization of characters is dominant in a child's mind, therefore it is dominant in a fairytale; the hero or heroine is very good and is rewarded but the evil one is justly punished. Presenting the polarities of character permits the child to understand easily the difference between the two, which he could not as readily do were the characters drawn in a way which was more realistic.

**"It was the mythology that consolidated the inner world, gave human form to its experiences,**





**and connected them to daily life."** (Egan and Nadaner, 1988, p42)

As one grows older, fairytales often become even more deeply loved because they begin to represent childhood, that vividness of experience in the midst of inexperience, the capacity for day dreaming and wonder. The verb 'to wonder' communicates the receptive state of marvelling as well as the desire to know, to inquire, and as such it defines very well at least two characteristics of the traditional fairytale. These are pleasure in the fantastic and curiosity about the real. The dimension of wonder creates a huge theatre of possibility in stories; anything can happen. Trying to place fairytales in relation to society and history is very difficult because it is hard to find any firm chronology or origin. One theory, diffusionism, says that stories are passed on across borders from distant origins, India, for example. An opposing theory, which is based on the theory of archetypes, proposes that the structure of the imagination and the common experiences of human society inspire narrative solutions that resemble one another even when there can have been no contact or exchange.

It is generally agreed that myths and fairytales communicate in the language of symbols representing unconscious content. They appeal simultaneously to our conscious and unconscious minds -all three of the unconscious aspects of the id, the ego, and the superego. This makes them effective, and in the tales' content, inner psychological phenomena are given back in symbolic form. Jung considered myths, in particular, to be fundamental

expressions of human nature and subsequently spent a lot of time studying them. When a myth is formed and expressed in words, consciousness has shaped it, but the spirit of the myth -the creative urge it represents, the feelings it expresses and evokes and even in a large part its subject matter- come from the collective unconscious. (Jung, 1957, p121) Myths often seem to attempt to express



natural events, but Jung said that they are much more than this, because they are expressions of how man experiences these things.

The fairytale, in contrast to the fable, leaves all decisions up to us, including whether we wish to make any at all. It is our choice if we want to apply the central theme with which the narrative is concerned to our own lives, or simply enjoy the fantastic events it describes. Our enjoyment or use of the tale relates to our present state of personal development.

The essence of cinema is that of a fairytale; through the visualization of a fantasy, we seek a temporary sense of empowerment, deliverance, love, and enchantment. Children grab onto fairytales for the same reasons. As adults, the fantastic worlds of Grimm, Perrault, and Andersen, are relocated to television, literature, and cinema. This time, however, they have mature protagonists and realistic settings. The adult fairytale film is, therefore, the merging point of these separate worlds, a combination which is, by its contradictory nature, strangely unsettling and provocative. An example of this type of film is the original film of **The Hunchback of Notre Dame** which is similar to the old tale but the character of the hunchback is realistic in a sinister and frightening way.

While society punishes the psychiatric patient who is in a 'world of their own', it also rewards and often honours a successful professional artist who is a 'world-weaver'. The description is deliberately chosen, as one of the more unusual phenomena of modern culture is our addiction to adult literary fantasy worlds. J.R.R. Tolkien is probably one of the most famous and prolific 'world-weavers' because of his intensely detailed and developed worlds in **The Lord of the Rings**. Also relevant is C.S. Lewis's Narnia series such as **The Lion, The Witch and The Wardrobe**, and even though these books were written for children, they are still of interest to adults. In these books, and others like them,





the self-made worlds matter and fascinate, more than their characters or plots do. Most of these authors do not have a didactic or satirical purpose like utopias of old such as Jonathan Swift wrote about in

**Gulliver's Travels :**

**There are some laws and customs in this empire very peculiar; and if they were not so directly contrary to those of my own dear country, I should be tempted to say a little in their justification. It is only to be wished that they were as well executed.** (Swift,1726,p54)

It seems that they imagine new worlds purely for the joy of the act, though, they are also sometimes designed as critical commentaries.

A fairytale does not fall into the category of the oscillations and transpositions between reality and unreality, or fantasy. The nature of the fairytale requires that all normal perceptions of reality are suspended completely. There are never attempts to explain events as being scientific or otherwise; they are accepted as being part of what constitutes the 'normal' world of the fairytale -a world where the fantastic is so commonplace it replaces reality altogether.

**Stories frequently can be read as vehicles for the metaphoric expression of troubling and unresolved concerns of individuals, families, communities, and cultures at large.**

(Rowley,1997,p78)

The 'true' meaning of fairytales, ingenuous or otherwise, will probably continue to incite debates for as long as they remain an inherent part of our culture. The content of the unconscious is both most hidden and most familiar, darkest and most compelling: it creates the fiercest anxiety as well as the greatest hope. It is not bound by a specific time, location, or logical sequence of events, as defined by our rationality. Within our awareness, the unconscious takes us back to the earliest times of our lives. The strange, most ancient, most distant, and at the same



time, most familiar locations, which a fairytale speaks about suggest a voyage into the interior of our mind, into the realms of unawareness and the unconscious.

**"Deeper meaning resides in the fairytales told to me in my childhood than in the truth that is taught by life."** (Bettleheim,1976,p1)

### **Constructing the story: Themes of fairytales**

There are certain devices and techniques or themes and symbols which are important in terms of the creation of another world and which are used over and over again in the telling of stories. The main devices are that of the door, the frame, the window, the stairs, and the box or container. However there are other themes used which are also relevant such as the idea of secrecy and the use of the archetype.

The door is a particularly poignant symbol and it connects all the others in certain ways and they are all connected as entry or exit points to other worlds. Perhaps the door is the most important because fairytales themselves are doorways into another universe. They symbolise curiosity, mystery, and discovery, such as in, **Three Little Pigs, Bluebeard, Hansel and Gretel, and Goldilocks**. Taking the **Three Little Pigs** as an example, each pig builds a house, of straw, wood, and bricks respectively. The only entry point in the first two is the front door while the third has a chimney. The door symbolised safety to the pigs until the wolf blew away the first house and burned down the second. However, he did not succeed in getting into the third house and was eventually burned trying to get in through the chimney. So good triumphed over evil. The houses that the pigs built are symbolic of man's progress from the id-dominated personality to the superego influenced one to the essentially ego-controlled personality which encourages the





child to think likewise. In a similar story, **Bluebeard**, Bluebeard gives his bride a key to a room which she is forbidden from entering. In this way the room and the door inspire curiosity for what is inside. (Bettleheim,1976,p86)

The next two devices of the frame and the window are interconnected as they give something to look into or look through. **Snow White**, **Goldilocks**, and perhaps **Rapunzel** are examples of the uses of these devices. In **Snow White**, ( fig.21 ) a mirror tells the wicked stepmother queen everything she asks, perhaps even the future -it is her window to the world. In **Goldilocks**, it is her curiosity and greed which eventually get her into trouble -she sees the steaming porridge and comfortable chairs through the window and wants to be part of this new world she sees which is separate from her own. In **Rapunzel**, ( fig. 22 ) the only entrance to the tower where she is kept prisoner is through a tiny door or window at the top of the tower and her hair is used as the only rope, so she can never escape. The window is used here for her to see what the outside 'other' world is like, and for the prince to see her -the only person or object that he wants in the outside world.

The symbol of the stairs are another aspect which is quite important in fairytales. For example, a stairway is called a flight, unsurprisingly, because by it, step-by-step, the earthbound man can rise to the height of heaven. **Jack and the Beanstalk**, ( fig.23 ) and **Rapunzel** are relevant here because Jack climbs a stalk or what would be a ladder or stairway more realistically and encounters and defeats an ogre, which represents his growth to maturity and gaining of wisdom. As explained above, Rapunzel was trapped in a tower and her hair, fundamentally her body and inner strength, become the stairs or ladder.

A stairway in a private residence is more personal than one anywhere else. Most people have a childhood memory of a stairway and it may have been the link between the living space below and the more private world above where the





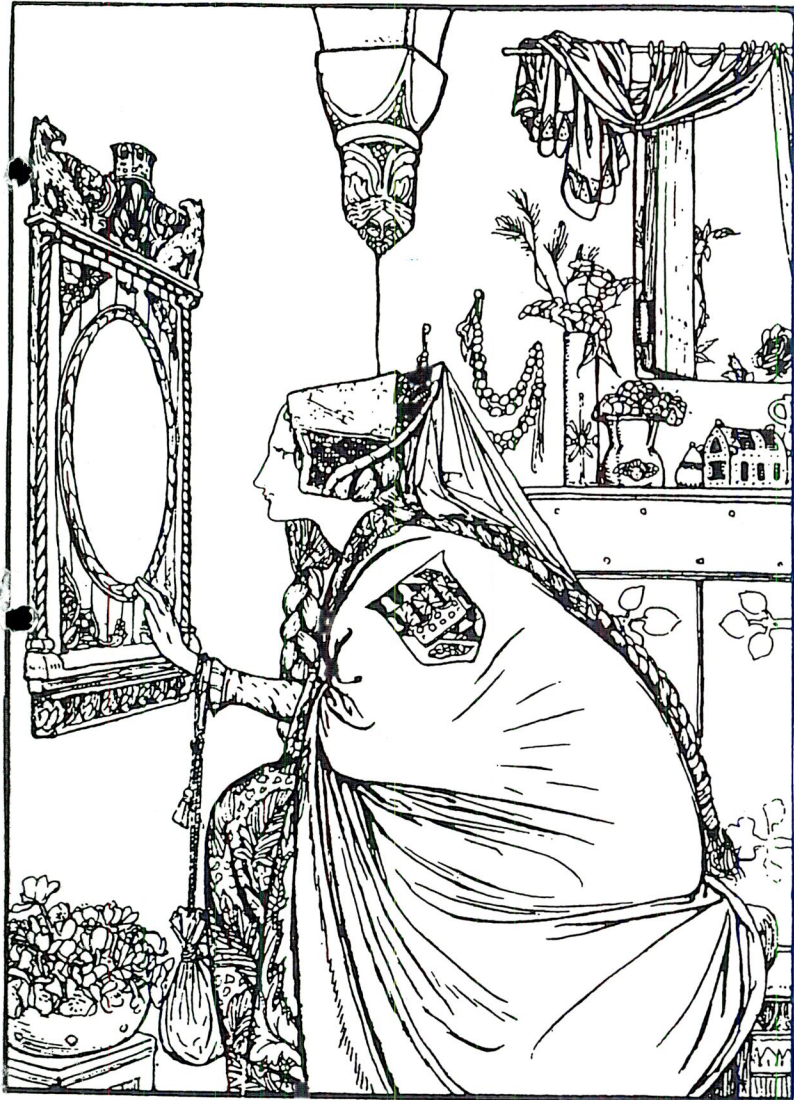


Fig. 21: 'The Queen and her Glass';  
From The Brothers Grimm  
Household Tales; 1901.



Fig. 22: 'Rapunzel'; From The  
Brothers Grimm Household  
Tales; 1897.







Fig. 23: 'The Giant's Fall' colour wood engraving  
from Gall and Inglis Nursery Toy Book: 'Jack  
and the Beanstalk'.





child was first confined. Ladders have long since been used as symbols of communication between heaven and earth, conveyances upon which man could ascend and the gods descend. They have been the symbol of transition between the real and the unreal; from light to darkness; from immortality to death. Thus the rungs of the ladder often represent the ascending power of human conscience. (Baldon and Melchoir, 1989, p10)

The final device of the box or container ties in with most other themes, particularly the door, since there usually is a door of some kind on a box or a container, and a door often leads from a box into a larger space, or indeed into outer space. Characters often either look into containers or out of them. The examples of fairytales used for the door device are also relevant here, as are certain myths or fables such as **Pandora's Box**, or **Aladdin and the Wonderful Lamp**. These are about curiosity and discovery, and whether these discoveries are good or bad, they are still educational, and set a subtle standard for the child to aim to live by.

### The Archetype

A different type of device is that of the archetype. This is expressed in fairytales as through the use in fairytales of typical rather than realistic characters. There are three human archetypes that are particularly relevant -that of the child, the mother, and the wise old man.

A child is often a symbol of self ( like the 'inner child' ) sometimes a divine or magical child, and sometimes an ordinary figure, even a ragamuffin. The endless absorption of the child as a motif in itself into myth and folklore, and the high place it occupies in many religions, especially in Christianity, enables a unique insight into the meaning of the child as a symbol of the self.

The archetypal Divine Child, the 'puer aeternus', the child within us, is one of the most important figures to Jung





followers. The 'puer' is more than a mere child. He is also divine and represents in some ways the original hero; the small child that is superhuman, or possesses amazing gifts at a very young age. Hercules would be a very good example of this type of child hero. It can also be seen in Oscar Wilde's **The Giant In The Garden**. Frivolity, pleasure and play characterise that Eternal Child, whose archetypal character means that he will never grow up. For example, Peter Pan remains a boy forever, appealing to all of us because of his immortality and childlike outlook on life. These important qualities of the 'puer', focussing on the inevitability of human life, and on the enlivening, charming, and refreshing elements of human experience, ensure the 'puer' a place of high regard in the long line of archetypal figures, such as the mother figure and that of the wise old man.

The content of a child's abnormal fantasy cannot be referred to the archetypal mother since they often contain clear and unmistakable allusions which could not possibly refer to human beings. This is particularly true where mythological products are concerned, as is quite often the case in infantile phobias where the mother may appear as a wild beast, a witch, a spectre, an ogre, or a hermaphrodite. It is, however, important to remember that such fantasies are not always of unmistakably mythological origins, and if they are, it is quite likely, that they have been influenced by fairytales or accidental remarks.

Not only in fairytales, but in life in general, the objective intervention of the archetype is needed, which checks the purely effective reactions with a chain of inner confrontations and realizations. There are certain examples in fairytales and myths where this is expressed, for example, the fairy-godmother (who is an archetype of the perfect mother) in **Cinderella**, and perhaps in real life an example could be divine inspiration or even just advice from a respected person.



**One of the distinctive features of the twentieth century is that we are surrounded by visual images that suggest social constructions of reality, including many stereotypes.** (Egan and Nadaner, 1988, p50)

### **Scale**

Jung gave descriptions of motifs he came across which made him think of the unconscious as a world of the infinitesimally small. This idea could be derived rationally from the strange feeling that all these visions are dealing with something inside our heads, the conclusion being that a thing must be extremely small to fit inside the head. Jung did not agree with this conjecture. He felt that it was more likely that this attraction to diminutives -small things- on one hand, and superlatives -great or large things- on the other, is connected to the strange uncertainty of spatial and temporal relations in the unconscious. A person's sense of proportion, their rational conception of big and small, is distinctly anthropomorphic -having human form or human characteristics- and loses its validity, not only in the area of physical phenomena, but also in those parts of the collective unconscious beyond the range of the specifically human. Of the Cabiri, Goethe says;

**"..little in length, mighty in strength.."** (Jung, 1957, p410)

In a similar way, the archetype of the wise old man is quite small, almost minuscule, and yet it possesses a fateful potency. It has become blatantly clear that the greatest effects come from the smallest causes, in the area of psychological research, at least.

### **Secrecy**

**Secret: 1;** kept or meant to be kept private, unknown, or hidden from all or all but a few **2;** acting, or operating secretly **3;** fond of, prone to, or able to preserve secrecy,





4;( of a place ) hidden, completely secluded- 'n' 1; a thing kept or meant to be kept secret 2; a thing known only to a few 3;a mystery 4; a valid but not commonly known or recognised method of achieving or maintaining something.  
(Fowler and Fowler,1911,p410)

The final theme used is that of secrecy and even though it is not as obvious as the above themes, its importance is not lessened, rather increased, because fairytales and myths themselves are types of secrets especially as one grows older and becomes more reluctant to indulge in fairytales as we know them. Instead, adults turn to representations of fairytales in literature, the television, and the cinema. Secrets are to be found in such fairytales as **Pandora's Box, Cinderella, and Snow White.**

In **Pandora's Box**, she is told not to open the box and the contents of this box were kept a secret from her which heightened her curiosity. Cinderella's identity was kept a secret until after the ball when it was discovered, through the glass slipper, that she was the person at the ball. Finally, in **Snow White**, the evil stepmother queen disguised herself from Snow White to gain her trust.

Secrets are usually one of the only really personal and memorable things that we have left as we grow older. Whether they are considered by the outside world to be wonderful or terrible need not matter because they are fascinating to us and they are completely ours. Some people are obsessed with having and storing secrets, be they physical or emotional.

From earliest childhood, we feel the mystery and attraction of secrets. We know both the power it confers and the burdens it imposes. We learn how it can delight, give breathing,<sup>?</sup> and protect. Secrecy is, according to T.O. Beidelman, (Nooter,1993,p41-63) central to all human activity, because, as secrecy involves paradox where someone must conceal something, while someone else must know or suspect this concealment, the content of the secret



must remain hidden, but the act of concealment must be revealed if the secret is to have an audience and a social existence. Also the power and attraction of the secret lies in the possibility that it might be disclosed and therefore secrets imply that their own disclosure and knowledge are desired, because secrets give power to those who know them. The paradoxes and ambiguities of concealment and revelation are involved in nearly every form of human behaviour, from the way we dress, to the way we speak, from formal modes of etiquette to the most routine daily transactions. Secrecy begins -and possibly ends- with the individual. Examinations of artworks demonstrate that the internal and the unseen are usually critical; powerful, sacred things are usually hidden, or virtually insignificant visually. (Nooter, 1993, p11, 33, 41-63)

From this we see that while secrecy might be considered playful and perhaps a childish method of gaining control over others, it is not necessarily an element of childhood, since one might grow more secretive as one grows older. Secrets are seen as being totally personal and personalization is becoming more popular as private spaces, physical and emotional, become smaller. There seems to be a growth of desire for personal emotional space -where the 'world of our own' becomes huge. For example, the amazing popularity of the 'Tamagotchi' pet or the cyberpet, which is perhaps a reflection of the need for personalization and secrets.

**One might claim that a piece of narrative jewelry represents the innocence of childhood seared by the realization of adulthood, that dreams are shattered, but the greater art is to felt.** (Drutt English and Dormer, 1995, p182)

This chapter has established that people's personalities and actions are shaped by their experiences and memories from childhood. It has also been found that there are certain themes or symbols pertaining to childhood





such as fairytales and myths, secrecy, curiosity and smallness that are important to, and maintained throughout adulthood. There are certain devices common to those themes which are highlighted and exaggerated by some artists who are now discussed.



## *Chapter 3*





Walter Benjamin has commented on the connection between the narrator and the craft maker where,  
**..one can go on and ask oneself whether the relationship of the storyteller to his material, human life, is not in itself a craftsman's relationship, whether it is not his very task to fashion the raw material of experience, his own and that of others, in a solid, useful, and unique way.**(Rowley,1997,pg81)

In this final chapter, I will be answering the questions posed in the introduction and those arising in the subsequent chapters in relation to my chosen case studies. Those I have chosen are Alan Ardiffe and Grainne Morton, reasons being that they are both interested in the narrative, and they take the narrative to a different level in their own way. There are two distinct types of narrative here; the use of an actual story and the use of objects to tell or symbolise a more personal story or experience.

Interesting and successful jewellery is always much more than the sum of its materials. Fundamentally, it must be of a form that appeals to the eye and mind as well as demonstrating the imagination and skill of the maker. It also needs to be texturally pleasing. Finally, its value lies in a complex collection of facts and fantasy, of mystery and emotive association. Even the simplest form, for example, that of a ring, made of the plainest metal, can have its own magic because of its use as a gift to a loved one. Jewellery made by artists or jewellers rather than manufacturers, already possesses the magic of the maker, even before the eventual owner's history takes part. (Electrum Gallery,1995,p2)

### **Biography**

Morton grew up in Lurgan in Co. Armagh, and graduated from Edinburgh College of Art with a B.A. in Jewellery in 1992. She proceeded to do a post-graduate



diploma in jewellery in Edinburgh and then went to The Crescent Workshop in Kilkenny where she did a Business/Design Skills course until 1994. She has won numerous awards including the E.S.B. Crafts Awards in 1994 and 1995, and 'Preforming Metals' at the Belfast Festival at Queens. She has also taken part in a lot of exhibitions from 1992 onwards, including those at galleries in London, Edinburgh, Glasgow, Dublin, and Philadelphia in America.

Ardiff is from Artane in Dublin and began his third level education at the Limerick College of Art studying industrial design, but transferred to metalwork in the National College of Art and Design from where he graduated in 1989. In 1990 he went to Wales to work with the English jeweller, Paul Preston, and then to Turin to work with Cosimo de Lilla Goldsmiths. He participated in five group exhibitions and two solo shows and was also commissioned to produce a piece which was presented to Mary Robinson, the then president of Ireland. He represented Ireland at the 'International Exhibition of Jewellers, Schmuckzene '93' in Munich, and is, at present, exhibiting his third solo show at the Rubicon Gallery in Dublin.

As outlined previously, there are many elements drawn from modernist and abstraction in the work of both Morton and Ardiff. Likewise, there are numerous elements that refer to the growth of the narrative as rebellion against abstraction and therefore to the modernist aesthetic.

In an interview with Morton, she told me that she is strongly influenced by Hermann Junger, whose pieces do have a very obvious similarity to hers. However, she is not, apparently, inspired by the same desire for simplicity in terms of the machine aesthetic, rather the simplicity and innocence of childhood. This comparison is particularly obvious when fig.14+17 and fig.24 are compared. They all have the collection of tiny pieces linked together either through the use of one necklace, the frame shape or the box. There is also a similarity between the square frame necklace





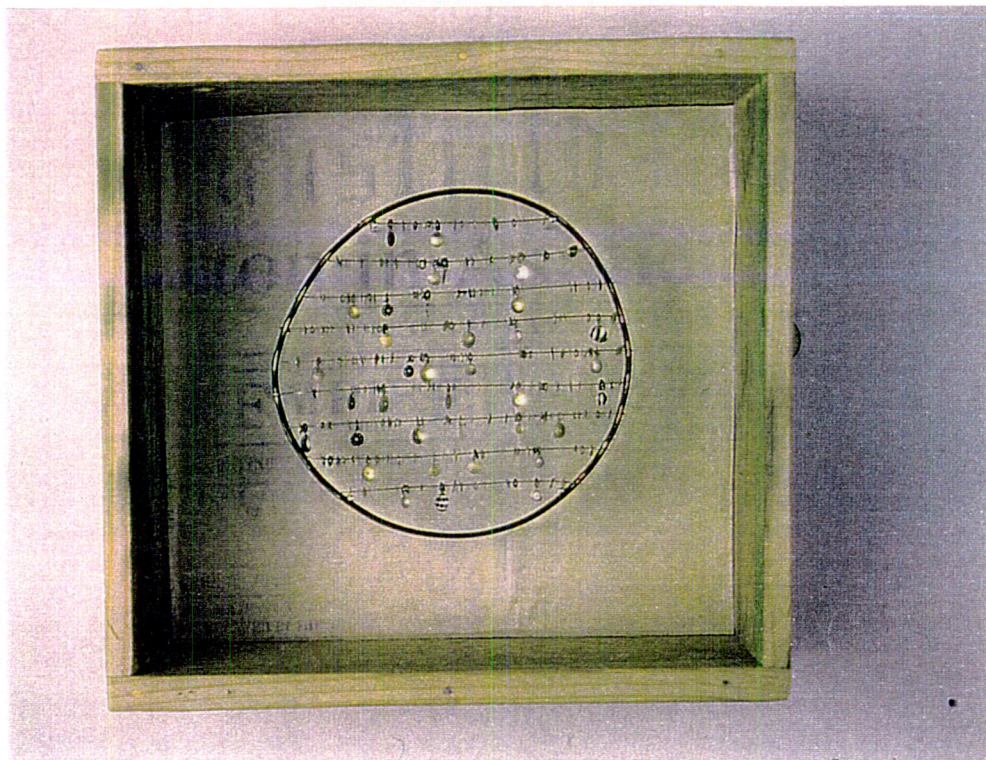


Fig. 24: Grainne Morton; Necklace; 1992;  
base metals and found objects.



in fig.25 and Mondrian's **Composition**. ( fig. 2 ) Once again, Morton's conceptual ambitions differ from Mondrian's. While Mondrian was interested in the clarity of geometry and the relationship between the horizontal and vertical lines, and while he used only primary colours to express this simplicity, Morton uses the horizontal and vertical lines- which are crudely executed- to frame and support the shapes, symbols, and objects housed within the squares, and uses found objects which have a wide variety of colours. The subject matter of this piece may be a little unclear, but it can be taken that she is referring to her childhood or her personal memories in some way if only through the materials used. She uses a skeletal box frame to allow us to see through it from every angle. Also the entire frame is made up of tiny frames- worlds within worlds. Even though it may not have been any original intention, her finished pieces, when boxed, bear a strong resemblance to Mondrian's paintings. It is here that we see most obviously that the modernist aesthetic is used only for the results of its principles as opposed to the principles themselves or for the visual effects and not the belief.

The work of Paul Preston, with whom Ardiffe worked, expresses the idea that we are all double- sided. We all have a personal, private world to match our public, outer one. In Ardiffe's studio stand stacks and rows of tiny boxed compartments, most of which are labelled. This was an attempt by himself and his wife to control his work, instead of letting it control him. He compared this need for organization to the Japanese world where everything is miniaturized because there is no space left for anything large. This could be seen as a feature of post-modernism and a result of the modern world. Nothing is private any more because news is everywhere and, in his opinion, this makes the need for privacy and personal places and things all the greater. People now want items that are completely their own that they can hide away or show off whenever they





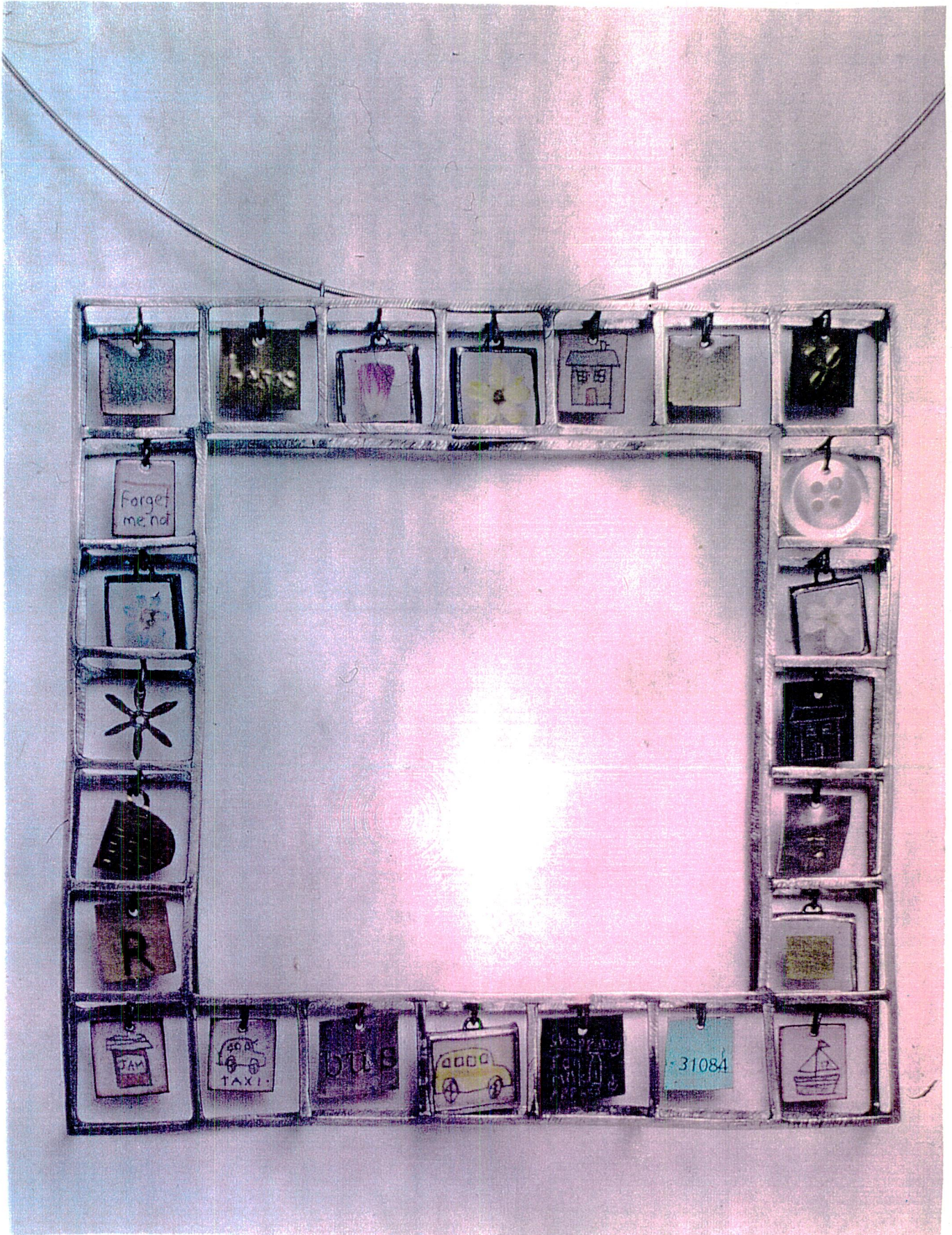


Fig. 25: Grainne Morton; Square Frame Necklace;  
1994; base metals and found objects.





desire. These are what Ardiffe attempts to make and he considers unique pieces to be the most personal thing one could have.

**My jewellery is soul jewellery, it is an expression of the inner- self as opposed to body jewellery which is about the outer-self. These pieces are very personal and there is a story behind each one of them; it's up to whoever owns them to tell that story.**  
(Ardiffe,1997)

In a similar way Morton's one-off designs, such as those with doors with tiny locks or handles, appeal to the child in all of us. She also says:

**I believe that jewellery should not just serve as body adornment, therefore most of my jewellery is housed in special wooden display boxes to allow the pieces to be wall mounted.**  
(Morton,1996) ( fig. 26 )

Similarly, Ardiffe states:

**"It's not exactly jewellery. It's more like sculptures people can wear or hang on the wall."** (Ardiffe,1997)

These views tie in with the observations made earlier that there is a growing trend away from purely ornamental jewellery towards 'sculptural' jewellery and that the work can be whatever the maker, and subsequently, the owner wants it to be. This gives them ultimate control, making the piece all the more personal and private.

As we know, Surrealism was based on the interpretations of dreams through art, and since myths, fairytales, and dreams are interconnected, they are particularly relevant to Ardiffe's work, more so than to Morton's. Ardiffe's pieces are based on the more stable base of an actual story, or stories, which will be discussed later. One of his pieces that is significant in relation to dreams, entitled **Don't wake me now** (fig. 27 ), which depicts a man asleep, dreaming of the nymphs that are below him. Once again, the title is important to the understanding of piece as one telling a story.





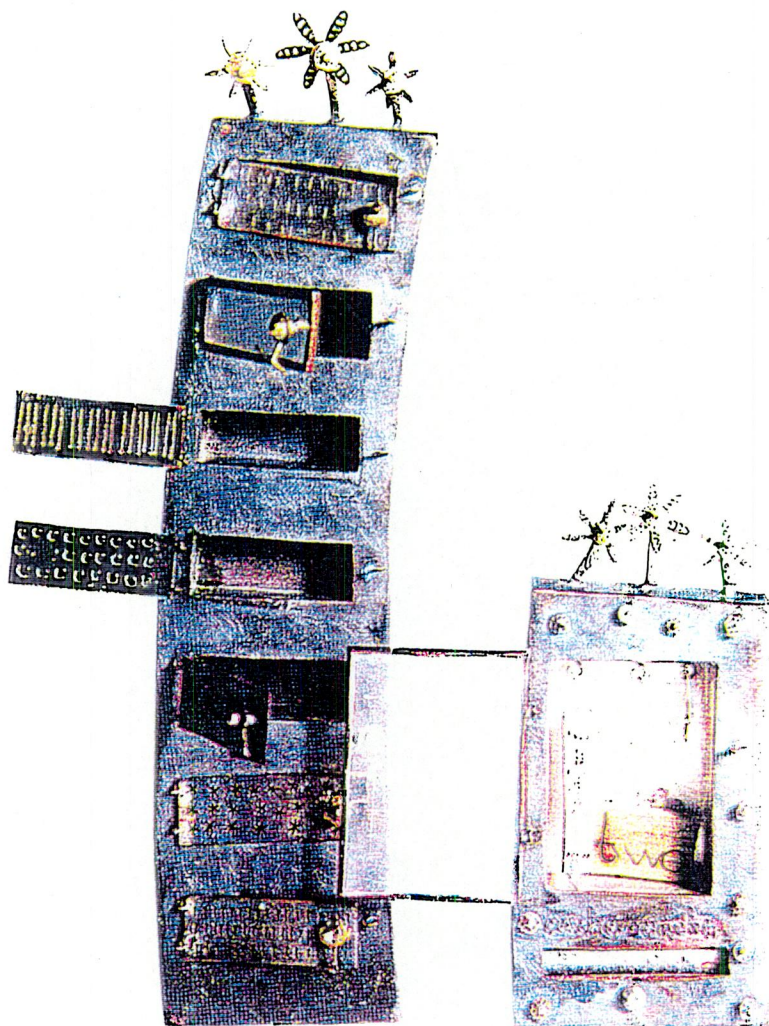


Fig. 26: Grainne Morton; Brooch; 1993





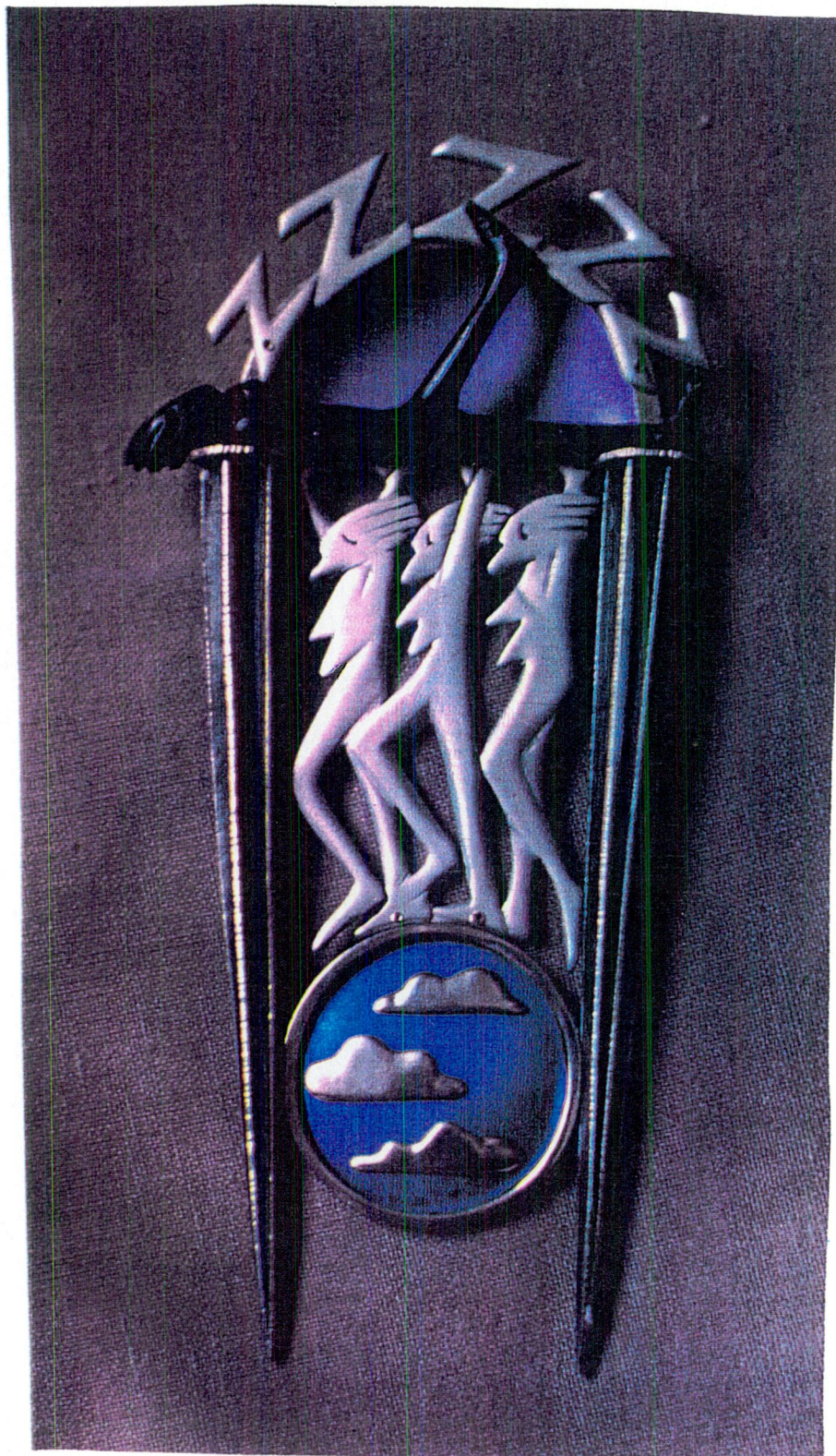


Fig. 27: Alan Ardiffe; 'Don't wake me now'; 1992;  
silver and enamel.





There is a very strong sense of personalization in the work of these two jewellers, even in Ardiff's production or retail commercial market, which he considers as body adornment. These pieces should co-ordinate with the style of clothes someone wears and their individual characteristics. Also, they should not dominate the wearer's appearance. He would prefer not to make pieces like these, and to concentrate on more obscure, unusual styles, as he does in his one-off pieces. These pieces are visually a lot more extreme, and he makes them for himself or with someone in particular in mind whom the piece would suit. He does not consider these pieces to be body adornment, but rather toys or things to play with, touch, and perhaps hide. He is quite often commissioned to produce wedding bands and particular pieces for particular people, and these commissions enable him to make pieces for exhibition. Yet, even in these more 'normal' works, his distinct style is what makes him so successful. Morton also has a sellable range as well as an exhibition range and once again, it is her very obvious personal style that sells both ranges.

### Narrative and Memory

**The modernist canon of art- in literature, music, and visual arts- leaves little space for the oral and artisanal forms of folk cultures. Craft, folk stories, and ballads, frequently feature as 'prehistory' in the heroic discourses of modernism. In this prehistory, oral and narrative form and craft are deeply interwoven and interdependent, and the experience of modernity appears to undermine the viability of both as meaningful cultural forms. (Rowley, 1997, p76)**

Ardiff, I think, is one of the new contemporary artists who is using the narrative as a reaction to the modern world and its rationalism. He is particularly influenced by myths, anecdotes, cliches, humorous misunderstandings, puns, and



so on. He uses myths as opposed to fairytales and he thinks that this stems from the Irish tradition of storytelling which was the only means of transferring knowledge on to a younger generation, since the majority of the population could neither read nor write. His fish symbol is particularly relevant to him as well as to Irish history,- it symbolises water, life, spirituality, and knowledge, for example, 'The Salmon of Knowledge'. He is also famous for his use of the story of 'The Goldfish- Maker' which is from the book, **100 Years of Solitude** by Gabriel Garcia Marquez. The story tells of a great warrior, who fought many wars and survived to become a wise old man. He was famous for his green hat, which supposedly made him fierce and brave. Eventually, he began to regret the life he had led and one day, while he was counting the money he had made, a picture of a goldfish came into his mind. He decided to melt down all his coins and make gold fish. All his time was taken up with this new task and he grew solitary and alone. But he was happy in his solitude and he sold the gold fish that he had made in order to buy more gold to continue his work. Slowly, his fame grew, and the more fish he made, the more gold he needed.

**Strangers came from far and wide to see the wise old goldfish maker who always wore a green hat because, it was said, it gave him the strength to make beautiful things.** (Rubicon Gallery,1993,p2)

Ardiff tells the story in his own language through the use of characterization and symbolism, in gold, silver and precious stones, in a series of pieces, and he has created many works using this theme. ( fig.28+29 ) The magic of this story and the way in which Ardiff expresses it is consistent throughout his work. He also uses the sense of magic of the materials of gold and silver to express the preciousness of his pieces. All his pieces have names which denote the story behind them drawing on his own personal experiences and ideas, underneath the myth. This emphasises the idea of his jewellery as a means of artistic and personal expression. The





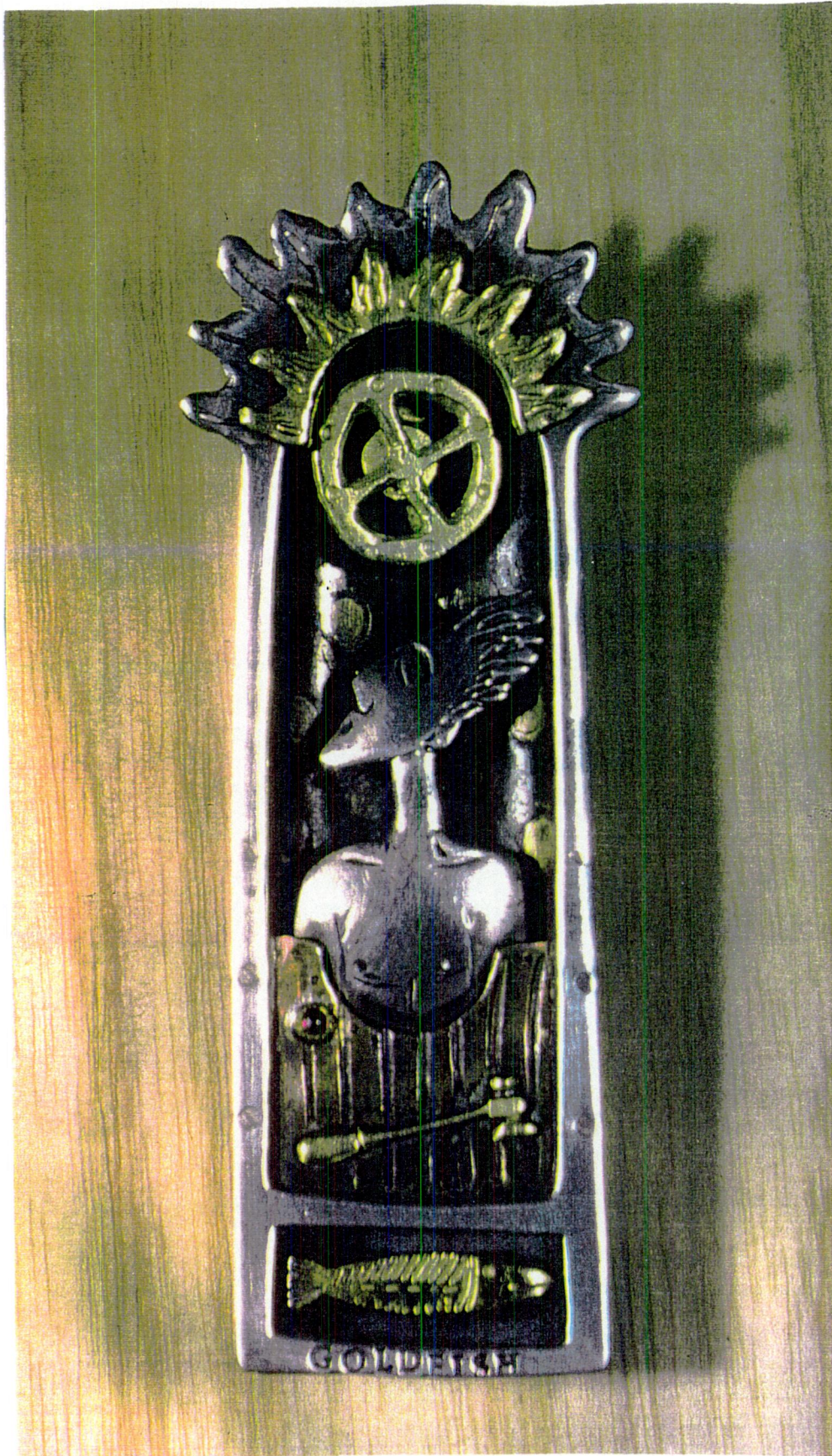


Fig. 28: Alan Ardoff; 'The Lonesome Goldfish Maker';  
1993; gold and silver.





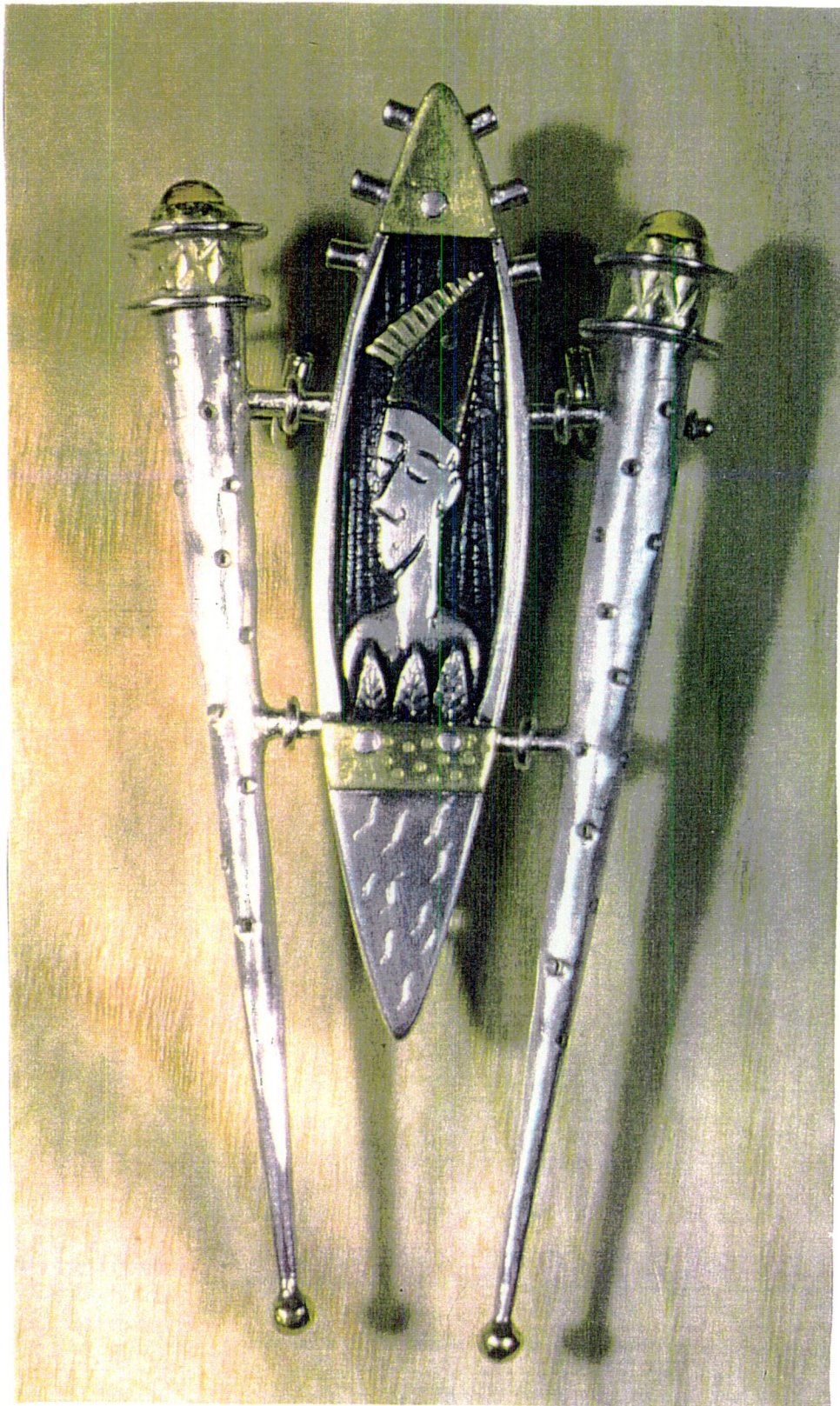


Fig. 29: Alan Ardiff; 'The Warrior'; 1993; gold and silver.





narratives are whimsical and witty, as are the phrases which also inspire some of the work. He uses, for example, the fish as a circle, which becomes the 'vicious circle'. He considers the title to be a key to the piece and it must be witty since people usually connect with the piece because of the and most people enjoy something that puzzles and amuses. He finds work titled 'Untitled' to be very alienating, although it may allow the on-looker a completely fresh approach to the piece. Ardiff suggests an opinion and allows people to enjoy the piece without having to wonder what it is about.

Both Ardiff and Preston make jewellery that contain the classic criteria of its role and function. These are pieces that can be treasured by their owners for years to come, because they go beyond the mere decorative appeal through their encouragement to enjoy and participate in the creator's imagination. They have the quality of old familiar folk-tales re-told in a contemporary context. They are rarely gender-orientated, and they have a strange timelessness, with familiar, yet new images. (Electrum Gallery Catalogue, 1995)

Morton does not use stories as such, but is influenced by, among other things, words, poems, children's stories, pop-up books, toys, printed paper, the abacus, packaging and stamps. There is a definite thread running through these influences which also runs through her work.

**I also love the Flower Fairy books which are becoming very popular again. I use the quotations from these in my paperwork and my jewellery. (Morton, 1996)**

She uses shopping lists, recipes, the alphabet, and phrases. For example, the brooch in fig. 30. However, these themes are used to make the overall piece- they do not influence the shape or form of the piece, but are intended to trigger off the viewer's memories and imaginations.

The narrative is used in a slightly different way in the work of Morton, because she uses separate words or letters as opposed to entire stories. It could be said that she













combines the letters and symbols to tell a story of her own in her own language, much as children do when they write a 'story', replacing words with pictures. This is a different type of narrative than the one used by Ardiff. It is perhaps even more personal because the symbols she uses represent a story to her instead of telling a story to the viewer. In this way, she could be once again placed on a parallel with Cornell. For example, when making a brooch of the alphabet, she replaces the letters 'f' and 's' with a flower and a shell respectively. ( fig.31 )

**I get very excited when in the children's department of a bookshop, especially in the pop-up section where you can lift flaps, turn dials, and pull tabs. It could be said that I have an obsession with things to do with childhood, whether it be inspiration for my work, the toys I collect which decorate my home, the toys I give people as presents, or the ridiculous amount of sticky sweets I eat.**  
(Morton,1996)

All of the devices used are vital to the two jewellers' work becoming completely unique. There are other physical similarities in their work such as the use of the door, the frame, the box, movement, mechanisms, and so on. The power of these devices was discussed in the first chapter in relation to fairytales, and in the second, in relation to particular fine artists and other jewellers.

### **Framing the Story**

Ardiff uses frames to make his pieces look and act like miniature theatres, (which he derived from the phrase 'life is a stage' (Ardiff,1997) ) and his pieces are a stage to express what he feels at a certain time or about a certain thing. Ardiff is no stranger to controversy and controversial themes, having made a piece entitled 'Box of Optimisms' which is a condom case, where he uses pillar-like shapes along the two sides of the piece which also look like curtains







Fig. 31: Grainne Morton; 'Alphabet Brooch'; 1995;  
base metals and found objects.







to his stage. There is nothing childlike or innocent about this idea, yet its attraction comes through its cleverly humorous aspect. ( fig.32 )

Along a similar vein, Morton has set up a stage shaped brooch with trembling flowers inside 'preforming' for the owner or wearer when they move. The fact that they are set deeper inside the piece, forcing us to peer in, is part of its charm, allowing us to become children again, fascinated with even the tiniest movement.( fig.33 ) This allows the wearer to become involved in the piece and participate in play, or the story surrounding the piece. Effectively, the jewellery becomes a 'toy' and the wearer enters into play.

As said earlier, Morton is particularly influenced by Hermann Junger. The similarity between her present work and his earlier pieces, perhaps shows a disrespect for the straight line. His more recent work is quite geometrical, yet he disrupts the traditional rules of jewellery by having a combination of pendants for one necklace. Morton does not exactly do this, but she strings tiny pieces along the necklace, and they all hang together instead of being together in the box but separate on the necklace. Her frame necklace, ( fig.25 ) that was earlier compared to Mondrian's composition, is also quite similar to Junger's 'Box with 9 Pendants' (1989 ), ( fig.16 ) or indeed to a brooch he made in 1964. ( fig.15 ) Morton's pieces often feature some form of mechanism- handles that turn; doors that open; perspex windows that secure rattling objects; and these are all inside tiny boxes. She often combines craft, mechanics, and humour such as in the exhibition 'Automata' which was held in the Craft Headquarters in Powerscourt Townhouse Centre in Dublin. She made a tiny toy, shaped like a house (4" by 2") which, when wound up, opens to a teapot pouring tea into a cup.

**Movement is a very important part of my work, and I love the trembling effect of the petals in some pieces. The work is quite intricate, especially when working with**







Fig. 32: Alan Ardiff; 'Box of Optimisms'; 1993;  
gold, silver and a semi-precious stone.







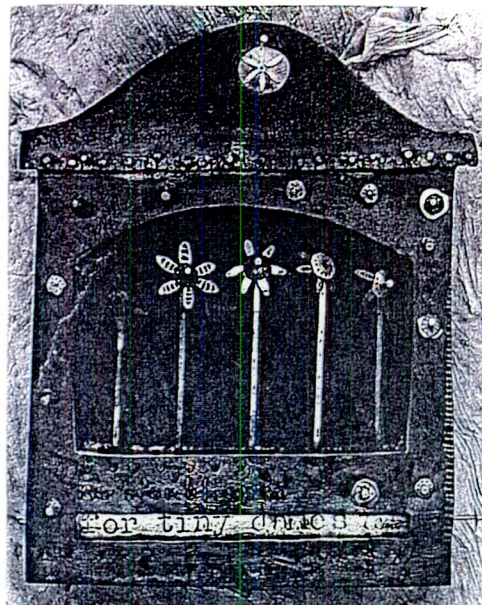


Fig. 33: Grainne Morton; 'Trembling Flowers Brooch';  
1992; base metals and found objects.



Fig. 34: Grainne Morton; 'Calendar Brooch'; 1995 ;  
base metals and found objects.



**hand- made paper, which can tear quite easily.** (Morton,1996)

The brooch 'Calendar' is made of oxidised copper, inlaid enamel, silver, and paper, and each date is an individual composition in a miniature frame. Some are punched tin, some are embossed, some enamelled, while others bear fragments of handwriting and the entire size of the piece is a mere 8.3 by 7.6 centimetres. Once again, the movement is important where the tiny handle at the bottom right hand corner activates the months. The piece is like a distorted view of geometric forms and it seems to be her own interpretation of those styles. ( fig.34 )

These frames and movement seem to create a sense of anticipation. Although it is a protective environment, it can only be controlled in the sense that the viewer begins the process but cannot necessarily stop it. Her trembling petals on the brooches and earrings depend on the wearer for their movement. This visual device is like a 'Punch and Judy' show because it is simple, clear, humorous and memorable. In Ardiff's more recent pieces, he uses the fish symbol again but it can now move, and his shapes are like portholes (Ardiff described them as the portholes of life. (Ardiff,1997) looking out onto the sea and its life. As the wearer moves, so do the waves and the fish leap over them. This involves the wearer more than ever because it is they who cause the movement.

As Deganit Schocken summarises,

**""Movement plays an important part, a movement which gives the brooch a life of its own even when not being worn on a piece of clothing as a brooch, but when being held in one's hand as a play object or when being exhibited as a miniature sculpture.""** (Drutt English and Turner,1997,p69)

Despite the eclecticism of source-both for her materials and her ideas- the final work has a distinctive and consistent identity. This is because she tends to box all the jewellery in relatively thick geometric forms, referred to





already. While each enclosed item may differ, it thus shares a common form with its neighbour, and in this way, a narrative is created since there seems to be a link between each separate element.

**..the box art comparison is offered as a loose analogy to show how some art jewellery connect with some other elements in the art world.** (Druitt English and Dormer, 1997,p196)

Morton uses a majority of found objects in a very deliberate way. Ardiffe however, stated that he would never use found objects because he has a lot less control over them than he has over pure metals like gold and silver. He prefers to use precious metals but combines them with non-precious metals like copper. This has invariably caused animosity between himself and the Assay Office because they do not allow this combination. Morton usually uses base metals instead of precious metals like gold and silver, and non-precious metals like copper, precisely because they are considered worthless compared to precious metals. However, she makes them precious through her clever manipulation of them and through the themes she uses. ( fig.35 )

The scale of any piece is vital to how it is conceived by the maker, wearer, and owner. While larger pieces can symbolise strength and power, and can afford more space for detail, they lack the delicacy and fragility of miniature pieces. these smaller pieces may have less detail, but the detail is all the more relevant because it creates a need to peer in and find it. Morton's work is an exploration of colours, materials, words, and movement on a miniature scale. ( fig.35 ) The smaller scale demands intimacy and immediately incorporates the person looking into it. A relationship has begun before any of the detail, or story has been realised. This relationship exemplifies how personal a piece of jewellery can be. As one commentator has suggested:

**The Manical Cult of Smallness, the love of extremely miniature work is probably an**













**aspect of some obscure mental disease, but it's great fun nevertheless.** (Murray, Joseph Patrick, The Museum of Childhood, Edinburgh )

Ardiff says that there is fun within everyone and this is why everyone is connected to childhood. He is aware of the ancient talismanic power of jewellery and wearing jewellery; by wearing the object it empowers you such as in fairytales and fables when a pendant might enable the wearer to become invisible or endow them with superhuman strengths.

This theme of magic is, as was discussed, connected to childhood, and in this sense, as well as others, Morton's work is extremely relevant. Her designs depict ancient moving toys which;

**"..enchant. They are meant to be touched, their delicacy and charm reminding us of childhood pleasures."**(Morton,1996)

Her work is magical and comical with a naivete reminiscent of the children's storybooks which enchant her. She has no objection to her work being described as whimsical.

**Actually, they're quite childlike. When people see my work, their memories of childhood just seem to float back to them. When I was small, I loved tiny things, and that inspires my work now.** (Morton,1996)

Morton does not generally use things or pieces that are from childhood or made by children or herself as a child. Instead, she uses things which have childhood associations. She uses clumsily written letters and crude, simple drawings and shapes. These shapes are how we perceive children to draw while they might be trying their best to draw 'properly'. The artist purposely tries not to draw as an adult would so as to imitate this style.

## Humour

Often, there can be seen a certain humour in small things, especially through its connection with childhood. Yet,



neither of these jewellers make jewellery that could be considered as childish, either in terms of execution or intention. They are sophisticated in their own way and the two jewellers take elements of childhood to express their own light-heartedness. Ardiff's work is full of humorously drawn people and animals. He typifies portrayals of people, such as is done in fairytales. His work is playful and provocative, but there is an underlying seriousness to it all. He plays with words and epigrams and blends them with consummate polish. His subversive humour and originality informs all his work and renders everything he makes special and often playful. His pieces of jewellery transcend mere personal ornament, instead each has something to say. He likes to think of them as modern icons. For example, his 'Box of Optimisms' (fig.32) which is a condom case and was discussed earlier, has nothing childlike or innocent about this idea, yet its attraction comes through its cleverly humorous aspect. His pieces do not represent childhood, or draw a picture of it, rather they represent adulthood in a direct, childlike way.

Similarly, Morton's pieces are also humorous, but she does not have any subversive, underlying seriousness. The fun in her pieces is to be found in the movement, the things trapped in glass, the secrets behind the little latched doors, and the inquisitiveness that comes with these devices. The materials used by both artists can also be seen in this humorous light in different ways.

In conclusion, the narrative is used by both of the artists but in very different ways. They each manipulate the principles, materials and concepts to express their personal story or experience. They also take unusual view-points in relation to the preciousness of their materials and the traditions surrounding that preciousness.

This study of particular artists has found that the narrative as subject matter, is indeed an important theme of





contemporary jewellery. It also suggests that it is a movement emerging not only in North American jewellery, but in Europe as well as artists take the aesthetics of modernism, combine them with the growth of interest in cultural history and manipulate them according to personal experiences to arrive at these appealingly tiny works of art.



# *Conclusion*





## Conclusion

Jewellery has always had ritualistic and talismanic powers and associations. There has always been a certain amount of magic surrounding the creation and use of jewellery. It could tell something about the occasion for which it was made, or about the person who made it or wore it. Jewellery design has been influenced by both formalist abstraction and 'narrative' in the twentieth century, however. This thesis has focussed on the theme of the narrative as expressed in contemporary European design.

It appears that this has emerged as a continuation of Surrealist concerns, for example, the work of assemblage artists like Joseph Cornell. Certain contemporary jewellers have not only adopted assemblage as a means of expressing their story, but have exaggerated it according to their own personal desires.

The narrative deals with metaphor, symbol and imagination and is therefore concerned with the construction of meaning. It may be possible to suggest that this is in fact a subversion of 'modernist' concerns where form and design is paramount and decoration and embellishment are discouraged.

The reason for the interest in such concerns can, perhaps, be attributed to the continuing desire to express individualism within modernity. Using the teachings of Jung and Freud, it is possible to identify the source of this concern with individualism as childhood experience. Therefore, a piece of jewellery can be seen as an expression of the inner child. Both dreams and fairytales were identified as expressions of the inner child.

Certain symbols were also identified as being central to the construction of a narrative. It would appear that these symbols have physical manifestation in this type of jewellery. The devices used adapted to suit the art form with particular devices being more relevant to jewellery. For



example, the container, the frame and the scale, are vital to the type of pieces that were discussed here.

Finally, I would like to say that I have suggested a number of possibilities for discussion, to be agreed with or argued against. But I know that, in the end, the maker, owner or wearer will decide what they want, not having been influenced by any common theory, but by their instinct and instant attraction to it.





## Appendix

### List of questions used in the interviews with Alan Ardiff and Grainne Morton.

What was your work like during college?

Has it changed much since then? Why?

What is your studio like-organised or not?

Is this any reflection on your work? . Is your work simple or complicated according to your studio?

Who are your influences? Why?

Do you believe in the same ideals they do or did? Why?

What do you think are the themes in contemporary jewellery? Do you use these themes or have you personal ones?

Do you think there is a growing trend towards the use of childhood, its experiences or symbols in art? Why?

Is your childhood important to you now and if so does it show through in your work or your daily life?

Is secrecy relevant to you or to society in general, in your opinion? Why? Is it important to you?

Is there a connection between childhood and secrecy or the use of their representations? Are there any other symbols of childhood that are relevant to you or your work?



Do you think the world is getting smaller, so to speak, with the use of new technology? Do people have a desire to own something personal and does it need to be small?

Is there a particular attraction to jewellery because of its scale?

Is there a need to have any humour in your work? Why?

Is there a need to have a title? Why?

Is there more 'preciousness' in one-off pieces? Why? Do you make mainly single pieces or many of one piece?

Is there a central theme in your pieces or are you inspired by anything? Do you want to say something in particular?

Do you think artists want to say something or are they merely making jewellery to adorn a body or piece of clothing?

Is the narrative important to you in a piece-your own or another artist's? Why?

What, if any, are the stories you are trying to tell? Or are they completely personal or symbolic and general?





# *Bibliography*



## **Bibliography**

### **Books:**

Ashton, Dora, A Joseph Cornell Album, Da Capo Press, New York, 1974

Baldon, Cleo and Melchoir, Ib, Steps and Stairways, Rizzoli International, New York, 1989

Berkum, 'Images of Relationships' ,Ruudt Peters, Dedicated to, Amsterdam, 1976

Bettelheim, Bruno, The Uses of Enchantment, Thames and Hudson, London, 1976

Bury, Shirley, An Introduction to Sentimental Jewellery, Victoria and Albert Museum, London, 1985

Cohen, David and MacKeith, Stephen, The Development of the Imagination; The Private World of Childhood, Routledge Press, London, 1991

Delahanty, Suzanne, The Window in Twentieth Century Art, Neuberger Museum, New York, 1986

Dormer, Peter and Turner, Ralph, The New Jewelry; Trends and Traditions, Thames and Hudson, London, 1985

Drutt English, Helen W. and Dormer, Peter, Jewelry of our Time; Art, Ornament, and Obsession, Thames and Hudson, London, 1995

Duro, Paul, The Rhetoric of the Frame, Cambridge University Press, New York, 1996





Egan, Kieran and Nadaner, Don, Imagination and Education,  
Open University Press, Milton Keynes, 1988

Fordham, Frieda, An Introduction to Jung's Psychology,  
Pelican, Press, London, 1953

Hopcke, Robert H., A Guided Tour of the Collected Works of  
C. G. Jung, Shanbhala, Boston, 1989

Jacobi, Jolande, Psychological Reflections of C. G. Jung,  
Routledge and Kegan Paul, London, 1957

Kandert, Dr. Josef- The World of Toys: The Fascinating  
History of Folk Toys, Aventium, Prague, 1992

King, Constance, Metal Toys and Automata, Quintet  
Publishing Limited, London, 1989

Meilach, Dora, Box Art, Crown Publishing, New York, 1975

McMullan, Ray, The World of Marc Chagall, Aldus Books,  
London, 1968

Nooter, Mary H., Secrecy: African Art that Conceals and  
Reveals, Museum for African Art, New York, 1993

Rowley, Sue (Ed.), Craft and Contemporary Theory, Allen  
and Unwin, Australia, 1997

Tashjran, Dickran, Gifts of Desire: Joseph Cornell, Grassfield  
Press, Florida, 1992

Warner, Marina, From the Beast to the Blonde, Chatto and  
Windus, London, 1994



Articles:

Craven, Helen, "Jewel Function", Crafts, Jan/Feb 1991, pg 29

Hall, Rosemary, "Art of Jewellery in Scotland", Crafts-  
Nov/Dec, 1991, pg. 49

Lieka, C., "Through the Looking Glass", Metalsmith, Summer  
1990, pg.26

Metcalf, Bruce, "Seduce me....", Metalsmith, Fall, 1990, pg.12





Catalogues:

Design Yard Publications, Press Release: Tiny Treasures,  
Exhibition: Grainne Morton, Dublin, 1997

Electrum Publications, Alan Ardiff and Paul Preston, London,  
1995



Other sources:

Interviews: Fiona Thornton, *Alan Ardiff*, Irish jeweller,  
December 1997

Fiona Thornton, *Grainne Morton*, Scottish jeweller,  
June 1997

