



JURY'S REPORT  
NEW TRADITIONAL JEWELLERY AWARD

THEME: Signs of Faith

For the first edition of the New Traditional Jewellery contest over 180 jewellery artists submitted their work. Now, for the second edition, this number has almost doubled and more than 330 entries reached us from all parts of the world. (more than 31 countries)  
This proves that the theme "Symbols of Faith" is very much alive! It takes up the renewed interest in faith and spirituality and shows how this may be expressed through jewellery.

The seven members of the jury had no easy task making a selection from the many entries that were both visually and intrinsically interesting. It is the combination of emotion, story, form and craftsmanship that moved and impressed the jury.  
In the end five winners were selected, one being a student, as well as 70 exhibitors for the exhibition of Symbols of Faith which will be held during the SIERAAD fair in the RAI in Amsterdam from December 6 through 9. Afterwards, the exhibition will travel on to other locations at home and abroad, among which the CODA museum in Apeldoorn.

Religious jewellery and bearers of power have a rich tradition and, needless to say, a large number of entries showed variations on the theme of the crucifix. This also applies to two of the winners: in the necklace 'The Triumph', the **duo Hartog & Henneman** expresses the Christian faith in an unorthodox manner. The flexible necklace was designed on the computer and then executed in grey rubber by means of rapid prototyping. The design shows the motif of the crucified Christ mirrored and multiplied, causing the Christ figures to touch hands. "A gesture of reconciliation and a symbol of hope knowing neither beginning nor end", say Hartog & Henneman. "Through his death Jesus accepted the punishment for the sins of mankind. He was victorious over death, which this piece of jewellery celebrates in the shape of a festive chain".  
The jury was enthusiastic about this startling rendition of a traditional motif in a contemporary technique.

**Machteld van Joolingen's** 'Turmoil' – laser sawn from thin steel plate – consists of a chain with openwork links and an openwork cruciform pendant. The cross serves as the base for ornaments from other cultures, an accumulation of motifs referring to the outward show of religions in the course of time. People have always put their own interpretation on their belief and have always had different ways of expressing it in keeping with the spirit of their times, but opinions differ about the way this should be done nowadays. Confusion reigns, says van Joolingen, a 'Clash of Cultures'? In this way peace-loving Buddhist monks in Burma, depicted on the top layer of the necklace by using a photographic etching technique, now epitomize political resistance.  
The refined design causing form and content to coincide, appealed to the jury.

If Machteld van Joolingen raises the question of conflicts aroused by religion, **Peter Hoogeboom** on the other hand is looking for what the no fewer than 45 religious views, including atheism, have in common. From Islam and Buddhism to Shintoism, Sikhism, Sufism, voodoo, etc. – in all religions light and water, the conditions for life, play a part. In the necklace 'Holy Water' this is symbolized by miniature ceramic water bottles, glazed and complete with transfers. At the front they bear the symbol of the religion concerned, at the back they show human figures touching hands. "In everything - the universe, the earth, nature, mankind – god is present, immaterially", Hoogeboom says. "We are all part of a larger whole". This necklace may be considered as a bearer of power, through which hopefully a wish will come true: reconciliation.

The considered way in which the designer has fashioned his idea is most exceptional, overcoming many technical hurdles, such as photographic silk-screen printing, glazing and firing. And although they have been threaded, the bottles can actually hold water by inserting two small tubes.

Some designers create their own cult, such as **Robean Visschers** with two rings, entitled 'Belief in each other', symbolized by two wedding rings. "They are also symbols of faith, viz. faith in one another", says Visschers. 'On the rim the text 'God be with us' is to be found, just as (formerly) on Dutch coins. With God's help nothing can go wrong'. Instead of etching this text on the rims of the rings the designer has realized the words in 3D via rapid prototyping. The text is legible only on the crosscut, on the front side it looks like a relief pattern. An interesting 'Symbol of Faith' in an innovating design.

The student prize goes to **Nina Schüler** from Germany, where she attends the Fachhochschule; in an original manner she transformed a pink rubber glove into an ode to motherhood. These gloves are often worn by housewives when doing their chores, but the artist manages to call up emotions by making an ingenious use of the properties of this everyday material. The rubber has been stretched over a hard core (the lens of a pair of spectacles), so that the fine-meshed relief on the pink rubber brings to mind the fine veins of a mother's breast, while the empty 'fingertip' remind us of a nipple. A magnet makes it possible for the object to be worn as a brooch which represents the belief in motherly love in a most unusual way.

Jury: Carin Reinders, dir. CODA Museum Apeldoorn; Fred W. Brom, F.G.A., Steltman juwelier Den Haag; Isabella van den Bos verzamelaar sieraadkunst : Astrid Berens, organisatie SIERAAD, Anne Berk: kunstrecensent voor Kunstbeeld en Het Financieële Dagblad: Charon Kransen, curator, dealer, vertegenwoordigt internationale hedendaagse sieraadontwerpers in de VS, dir.Charon Kransen Arts: Dinie Besems: designer