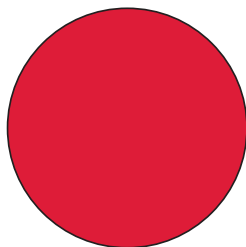


BODY FEAR PROTECTION
Colloquium
16, 17 and 18 July 2021

This Colloquium results from a partnership between CITAR (Research Centre in Science and Technology of the Arts) at the Portuguese Catholic University and PIN – Portuguese Association of Contemporary Jewellery within the framework of the 1st Lisbon Contemporary Jewellery Biennial, «Cold Sweat».

It aims to examine and think critically about issues concerning body, fear and protection, the Biennial's central themes, based on the various viewpoints in the history of art, design, aesthetics and philosophy within the context of the pandemic we are living in now.

It plans to present various concepts related to these three major themes and thereby contribute to raising the level of public debate, as well as between peers, as to the role that art, particularly jewellery has today, and has had in these issues throughout its history.



Where and when?

The colloquium will take place in Brotéria, in Lisbon, from 16 to 18 September 2021 with the following timetables: 16 - Thursday from 3 p.m. to 6 p.m., 17 - Friday from 6 p.m. to 9 p.m. and 18 - Saturday from 10 a.m. to 1 p.m.

How it is organised

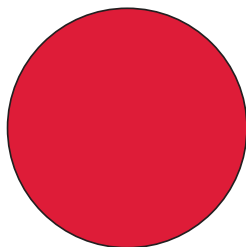
Each daily colloquium will last 3 hours divided into a general introduction (10'), then 3 introductions (5' for each speaker), 3 main presentations (30' each) followed by a debate open to the public (not exceeding 15' each) and a final conclusion by the moderator (10'). At the end of the second presentation and debate, there will be a 15-minute break. Audio-visual materials are recommended. The colloquium will be in English and due to the pandemic crisis, it will be both in-person and online.

Who is it for?

Artists, researchers, students, teachers, public and private cultural agents, as well as others interested in the subject.

What are the aims?

- Promote a debate between researchers, artists and the general public
- Reflect on the body, fear and protection in the past and in the present
- Reflect on how these major themes have been addressed by artists
- Reflect on the collections in the São Roque and the Pharmacy Museums and their relevance today
- Reflect on jewellery in the past and present and the manner in which it relates to these themes
- Reflect on what we are currently experiencing and the importance of art as a witness to our times.



Programme

BODY

Colloquium Part I

16 September, Thursday

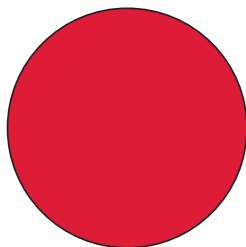
15h–18h

Presentation and moderation

João Paulo Queiroz

Lauren Kalman: Bodyhood and Jewelleriness Liesbeth den Besten (NL)

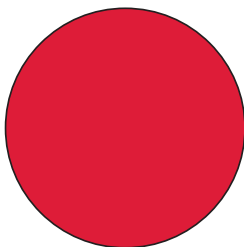
During the 1960s–80s, the body helped to liberate jewellery from ornamental, representational, and financial requirements that had been taken for granted since time immemorial. Artists such as Gijs Bakker + Emmy van Leersum (1960s/70s), Peter Skubic (1970s), Otto Künzli and Gerd Rothmann (1982), added a new perspective to the inside, outside and perception of the body. For some time, the idea of jewellery as an object that reflects fashion, taste, and the financial and moral condition of the client, seemed obsolete and something we had to resist. In this process the body replaced the person or client. The body changed from the necessary framework to hang a piece on or from, into a performative object. For various reasons (which I cannot go into further here), this development was nipped in the bud before it could actually blossom. A representative of a younger generation who takes the body as an object of research, in quite a radical way, is Lauren Kalman. Kalman (1980) is an American interdisciplinary artist who uses her body, photography, sculpture, jewellery, performances, and installations to test the borders of her body, evoke feelings of repulsion, and express ideas about feminism, beauty, sexuality, and ornament. She studied jewellery and metalsmithing, foundry (chasing and welding), art and technology. Her work, no matter its size or the medium she uses, has a degree of jewelleriness that makes it unique in the context of Body Art and Feminist Art. In my lecture I will shortly introduce approaches to the body in the history of contemporary jewellery and then move to Lauren Kalman, to analyse the role of jewellery in her Body Art.



**Body and jewel: Past, Present and Future Tensions.
Ana Paula de Campos (BR)**

If, in the mid-1960s/1970s, a new jewellery emerged in line with a «body revolution», how did the body-jewel relationship take shape in different times? That was the question that kick-started my post-doctoral research, whose challenge was to identify different conceptions of body and subjectivity, linking them to jewels and paying particular attention to the functions and social meanings of the ornaments. The purpose of this lecture is to present some aspects of this research and invite us to rethink the body-jewellery pair from the different contexts and historical meanings that shaped and were expressed by this encounter in the West. This approach highlights the forces that act on the relationship between body and jewel, as well as those mobilized from it. In that regard, to examine the meanings that body and jewel have been forging over time implies to consider the power relations arising from them, going beyond the naturalisation of several discourses. It should be noted that this is not a simple association between elements, but the making of something new and distinct, capable of exceeding the intrinsic meanings of both body and jewel, through the tensions that are produced between them. Finally, expanding the perspective of these relationships and, why not, disturbing some beliefs, we will take the subject of this biennial – Cold Sweat – as a trigger to raise questions about the future of the body-jewellery relationship, especially in the face of this pandemic or post pandemic scenario, with its unprecedented aspects in human history.

[title and synopsis to be announced]
Bárbara Coutinho (PT)

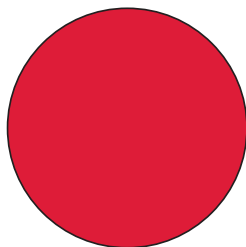


Biographical notes

Liesbeth den Besten (Amsterdam, 1956) is an art historian specialist in the field of contemporary jewellery. She has curated exhibitions in the Netherlands and abroad. From 1992 to 2016 she worked for the Françoise van de Bosch Foundation, as its secretary, and from 2000 as the chairperson. She was a member of the Art Jewelry Forum Board and Publication Committee from 2013 to 2019. She is an advisory board member of the «Journal of Jewellery Research». Since 2016 she lectures jewellery history at Sint Lucas Academy in Antwerp, Belgium. Together with Gijs Bakker, Ted Noten and Ruudt Peters, she is involved in founding an MA in jewellery: MASieraad. The temporary 2-years program MA Challenging Jewellery (2018-2020) at Sandberg Institute Amsterdam was the first result. As of 2021-2022 a new permanent masterclass programme MASieraad Hasselt-Amsterdam starts at PXL-MAD School of Arts in Hasselt, Belgium. Den Besten and the other initiators are actively involved in the education at MASieraad H-A. Den Besten is the author of a great many publications on crafts, and contemporary jewellery design. In 2011 her bestselling «On Jewellery, a compendium of international contemporary art jewellery» was published by arnoldsche Art Publishers.

Ana Paula de Campos (Campinas, 1969) completed her Post-Doctoral Studies «Body, Jewellery Piece and Identity: Narratives going backwards» in Psychology in 2018, a PhD in «Art Jewellery: a personal cartography» in Arts, in 2011, a Master degree in «Brazilian Contemporary Jewellery: reflecting on the viewpoints of some artists», in Education Art and History of Culture in 1997 and a Bachelor of Industrial Design in 1989. For over twenty five years she has been engaged in academic, cultural and research activities in the areas of design, fashion and art. As a researcher and jewellery artist, she has also participated in exhibitions, given lectures and published several articles regarding adornments, materials and body. Linking jewellery with other fields of knowledge to create a transversal way of thinking and making has become her main research interest and conceptual framework in teaching and creation practices.

1st Lisbon Contemporary Jewellery Biennial



Bárbara Coutinho (Lisbon, 1971) is an art historian, director and programmer of MUDE – Museu do Design e da Moda since 2006, and a Guest Assistant Professor at Instituto Superior Técnico (University of Lisbon), where she teaches architecture theory and history. She has a degree in History of Art, a Master's degree in Contemporary Art History, Post-graduate degree in Art History Education and holds a PhD on culture and technology in Architecture with the thesis «The Exhibition Space as a Total Work of Art – The Museum of the 21st century, a place for a global aesthetic experience». Her work is divided between teaching, curatorship and writing, having as main research field museology, curatorial practice and exhibition space, with the focus on the interrelationships between design, contemporary arts and architecture.

João Paulo Queiroz (Aveiro, 1966) did his BA in Painting from the Lisbon School of Fine Arts, MA in Communication from ISCTE Lisbon and PhD in Fine Arts from the University of Lisbon. He is a Professor at the Faculty of Fine Arts, at the University of Lisbon, at the PhD in Teaching at the University of Porto and the PhD in Fine Arts at the University of Seville. He coordinates the International Congress CSO – Creators over Other works (annually since 2010) and directs the academic magazines «Estúdio», «Gama», and «Croma». He is coordinator of the «Matéria-Prima» Congress, Practices of Visual Arts in Primary and Secondary Teaching (annually, since 2012). He is a member of several commissions, scientific and evaluation panels, editorial boards and consultant to the FCT (Portugal). He is currently president of the Centre for Studies and Research in Fine Arts (CIEBA) and President of the National Society of Fine Arts (Portugal). With several solo painting exhibitions, in 2004 he was distinguished by the National Academy of Fine Arts with the Gustavo Cordeiro Ramos Painting Prize.

Associação Portuguesa de Joalheria Contemporânea

INSTITUTIONAL SUPPORT:

PIN



REPÚBLICA
PORTUGUESA
CULTURA

dgARTES
DIREÇÃO-GERAL
DAS ARTES



LISBOA
CÂMARA MUNICIPAL

MUDE
MUSEU DO DESIGN E DA MODA

MUSEU
SÃO ROQUE
Santa Casa de Misericórdias de Lisboa

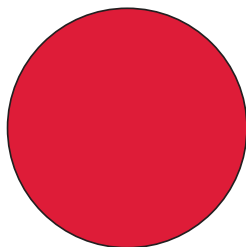
CATOLICA
CITAR - CENTRO DE INVESTIGAÇÃO
EM CRIANÇA E TECNOLOGIA DAS ARTES



* Brotéria

pin@pin.pt
jewellerybiennale.pin.pt

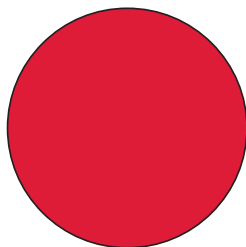
Brotéria
R. São Pedro de Alcântara,
nº 3, 1250-237 Lisbon



FEAR
Colloquium Part II
17 September, Friday
18h–21h
Presentation and moderation
Kadri Mälk (EE)

Freeze!
Alena Alexandrova (NL)

Images are still. Sometimes they have the power to pause us, to make us still. Fixed to our place, we are reduced to the act of looking, we become petrified. One could say that in this moment we become an image. The story of fear, freezing, and petrification is a fertile visual motif associated with the mythical Medusa, the beautiful, or very ugly monster decapitated by Perseus. This story puts together the gaze, decapitation, frontality, averting of the gaze, invisibility. It is also a motif of production of images as a result of intense fear. Medusa's gaze maintains its power to petrify even after her death. Her face is persistently depicted as frontal, and frontality is a mode a direct address of the viewer. A daring address, she dares us to look and freeze, or we have to avert our gaze, avoid hers, and stay alive. It is a story of the gaze of images and of our emotional entanglement with them, of the deadly spell of looking. It is also a story of carrying the head around as a weapon that simultaneously kills and makes images. Sounds familiar? This is a story of something that belongs to photography – the image produced in the interiority of an apparatus whose blank gaze freezes living things into still images. Medusa's head, or the gorgoneion appears on armour, architecture, jewellery, clothing, pottery. This motif and its transformation into an object that can be worn, marks simultaneously our desire for protection, and acknowledges our fear. It is also a motif of iconopoiesis, a special moment of instantaneous creation of images that does need a hand to shape, mould or form. The two contemporary protagonists that will be discussed in the talk are the photographic act, and our desire to wear objects on the body, which among other things, is still our archaic desire for protection.



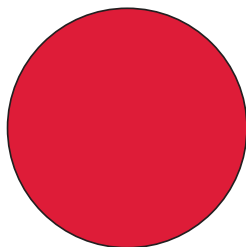
[title and synopsis to be announced]

João Norton de Matos SJ

Medo
Rosa Maria Mota

«the night comes restless with cyclical winds, fish sparkle on the bedroom walls, I sleep on water, and I feel fear (...) Al Berto in O Medo».

Fear is inherent to the human nature. If, on the one hand, it was fear that allowed species to survive, on the other, many architectural fears served as a means of population control. In addition to these, there are cyclic fears, which, with different intensity, frighten us all: the fears of diseases, pests, penury, unhappiness, everything that threatens and destroys us and over which we have no control. And there are also fears of the irrational, of ghosts, of evil eyes and of witchcraft, based on ancestral myths that pass from generation to generation and that form the imaginary and magical sense of each society. To combat all fears that plagued man, amulets have always been used. Despite the traditional Portuguese culture being strongly conditioned by Catholicism, the pieces of a religious nature were mixed with others that conveyed magical beliefs and all were used together with the ornaments of the human figure. The meaning and mystical power of these amulets would be linked to the apotropaic materials, forms and their inherent symbology, and, for centuries, against all odds, appeased atavistic fears.

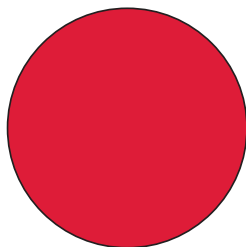


Biographical notes

Alena Alexandrova (Amsterdam) is a cultural theorist and an independent curator based in Amsterdam. She lectures at the Fine Arts and Photography departments, Gerrit Rietveld Academy, Amsterdam. She holds a PhD from the University of Amsterdam. Currently she is writing a book «Anarchic Infrastructures: Re-Casting the Archive, Displacing Chronologies». She is the author of «Breaking Resemblance». The Role of Religious Motifs in Contemporary Art. (Fordham University Press, 2017) and has published internationally in the fields of aesthetics, performance and visual studies, and regularly contributes to art publications and catalogues. She has curated exhibitions around the conceptual figure of «anarcheology». Previously she taught at the Master of Fine Arts, Faculty of Fine Art, Music and Design, University of Bergen, Norway and the Dutch Art Institute, Arnhem. She was a visiting researcher at the Humanities Centre, Johns Hopkins University, Atelier Holsboer, Cité des Arts, Paris, and a guest lecturer at the Academy of Fine Arts in Nuremberg.

João Norton de Matos (Lisbon, 1963) became a member of the Society of Jesus in 1990 and was ordained a priest in 2002. Guest assistant professor of Aesthetics and Theology at the Universidade Católica Portuguesa, he also works at Brotéria (its journal and cultural centre) and is the parish priest of Igreja da Encarnação, Lisbon. In 2018 he defended his doctoral thesis in fundamental theology - on the modern crisis in sacred art - at the Centre Sèvres, Facultés jésuites de Paris, where he completed the second cycle in the same field of studies after earning a licentiate degree at the Faculdade de Teologia da Universidad Pontificia de Comillas in Madrid. He earned a DEA in Aesthetics and the Philosophy of Art at the Université catholique de Louvain, after completing a licentiate degree in Philosophy from the Faculdade de Filosofia de Braga da Universidade Católica Portuguesa and a licentiate degree in Architecture from the Faculdade de Arquitetura da Universidade Técnica de Lisboa. He did a course in artistic drawing at Ar.Co – Centro de Arte e Comunicação Visual, in Lisbon.

1st Lisbon Contemporary Jewellery Biennial



Rosa Maria Mota (Lousada, Porto, 1959) is a researcher at CITAR—Centre for Research in Science and Technology of the Arts, at the Catholic University of Portugal. At the same University, and as a scholarship holder of the Foundation for Science and Technology, she obtained a PhD and a Master's degree, after graduating in Art and Heritage. Her research work focuses on traditional gold jewellery and its path, in the 19th and 20th centuries, in Northern Portugal. On the subject, has published books articles and has been a speaker in congresses in Portugal, Spain and Brazil. She was a guest professor at the Portuguese Catholic University, produced videos and participated in documentaries and television programs related to her research.

Kadri Mälk (Tallinn, 1958) started her studies in Painting at Tartu Kunstiakadeemia in 1977, and graduated at Eesti Kunstiakadeemia in 1986 with the teacher Leili Kuldkepp. Between 1986 to 1993 she worked as a freelance artist. In 1993 she joined the Lahto Institute of Design in Finland to study Gemology with Esko Timonen and completed his studies at the cutting workshop of Bernd Munsteiner in Germany. She collaborates with Eesti Kunstiakadeemia since 1989 and has been director and teacher in the jewellery department since 1996. She has held numerous exhibitions and lectures, both in Estonia and internationally. Her work is part of several public and private collections. Author and editor of books and texts on jewellery since the 1990s, including: «Millennium» (1994, 1997), «Kadri Mälk» (2001), «Metal 1, 2, 3» (1999, 2004, 2014), «Twilight» (2005), «Chroma/Monochroma» (2006), «Just Must» (2008), «Õhuloss» (2011), the special edition «Kunst.ee» on jewellery (2005, 2012) and the artist books «Testament» (2016) and «HUNT: Kadri Mälk's Jewellery Collection» (2020). She is a jeweller by profession and metaphysician by occupation. Kadri's brand of aesthetics is dark, esoteric, poetic and supernatural. One of her passions is collecting jewellery. She lives and works in Estonia.

Associação Portuguesa de Joalheria Contemporânea

INSTITUTIONAL SUPPORT:

PIN

REPÚBLICA
PORTUGUESA
CULTURA

dgARTES
DIREÇÃO-GERAL
DAS ARTES

LISBOA
CÂMARA MUNICIPAL

MUDE

MUSEU
SÃO ROQUE
Santa Casa de Misericórdias de Lisboa

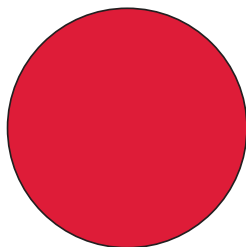
CATOLICA
CITAR - CENTRO DE INVESTIGAÇÃO
EM CIÊNCIA E TECNOLOGIA DAS ARTES



* Brotéria

pin@pin.pt
jewellerybiennale.pin.pt

Brotéria
R. São Pedro de Alcântara,
nº 3, 1250-237 Lisbon



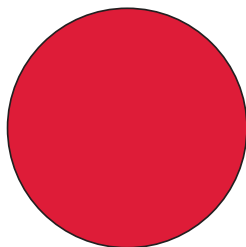
PROTECTION
Colloquium Part III
18 September, Saturday
10h–13h
Presentation and moderation
Kirstin Kennedy (UK)

The Mask, Protection and Elegance
Denis Bruna (FR)

In order to limit the risks of spreading Covid-19, we were all obliged to wear a mask. In some countries, such as France, the difficulty of obtaining surgical masks at the beginning of the pandemic led to the home-made production of cloth masks. When masks became readily available, shops, museum shops, and many websites offered masks made from fabrics with various colours and patterns to contrast with the uniformity and sad appearance of blue masks. For a person concerned with elegance, the surgical mask does not fit with a smart suit or evening gown. Fashion designers, « maison de mode » and artists have turned the mask from an indispensable object into a fashion accessory. Indeed, from the 16th century onwards, paintings and engravings show women using black velvet masks to protect their complexion from sunburn, or to protect their privacy. Some chroniclers even said that the black of the velvet made the neck appear whiter. This paper will not only trace the history of the mask, but will also examine the combined notions of protection and elegance.

Relics and objects of Protection in the Historical Heritage of São Roque [provisional title]
Teresa Morna

The idea of protection is present in several dimensions of the heritage of Santa Casa da Misericórdia de Lisboa. This notion is implicit in the structuring mission of the Institution, due to the

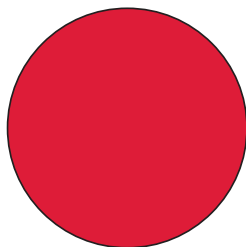


charge it holds in supporting the most vulnerable and needy population, and also due to the responsibility it assumes in the conservation of its historical, artistic, religious and social heritage. This concept is also evident in the mission of the Museum of São Roque, whose primordial responsibility is to conserve the cultural assets it has in its custody so that they may be fully enjoyed. The same idea is particularly evident in its collections, especially the treasure of reliquaries whose original function was to protect sacred relics. This universe also includes objects that go beyond the religious and embrace a social dimension, a good example of which is the collection of signs of the exposed preserved in the Historical Archive of Santa Casa da Misericórdia de Lisboa.

Protective Objects in the Pharmacy Museum Collection **João Neto**

Buying to Protect: Hoarding Through Jewellery and Gold Ornaments in Portugal (16th-20th Centuries) **Gonçalo de Vasconcelos e Sousa**

In Portugal, the tradition of acquiring pieces of jewellery and gold ornaments, both women and men, was a way of achieving a set of social and aesthetic functions, which may perhaps reach a much more varied range than one can think. Due to the value of the precious metals and/or the gems used in them, one of the functions of the jewel or the gold adornment was to constitute a resource that the owner could help themselves to in times of economic, structural or simply conjunctural needs. Sometimes the object was sold, other times it was pawned, and it can be redeemed later. On several occasions of financial difficulties, naturally on a different scale, the different social classes used their precious ornaments to sell or pawn to certain people, in exchange for money. There is some documentation regarding the sale of pieces, but the most abundant and studied documentary information is related to



the pawning of pieces of jewellery and gold ornaments, with information from the 16th to the 20th century. A set of historically localized situations will be referenced in which the precious ornaments served as economic safeguard of its possessors, illustrating the role of pieces of this nature in the protection of the individual in the face of problems of lack of economic resources.

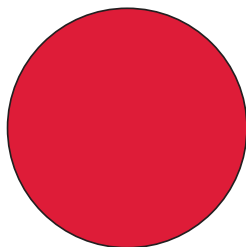
Biographical notes

Denis Bruna (Aubagne, 1967) is a doctor of history at Université de Paris-I Panthéon-Sorbonne and a research director and he joined the Musée des Arts Décoratifs in Paris as chief curator of the pre-19th-century Fashion and Textile collections in 2011. He is also professor in the history of fashion and costume at the Ecole du Louvre. His research has focussed on the history and iconography of fashion, vestimentary customs and the body. His publications include «Piercing, sur les traces d'une infamie médiévale» (Textuel, 2001), «Bijoux oubliés du Moyen Âge» (Seuil, 2008) and «Histoire des modes et du vêtement du Moyen Âge au XXI^e siècle» (2018). At the Musée des Arts Décoratifs in Paris, he curated «La Mécanique des dessous, une histoire indiscrète de la silhouette» in 2013, «Tenue correcte exigée, quand le vêtement fait scandale» (2016) and «Marche et démarche, une histoire de la chaussure».

Teresa Morna is director of the Museum of São Roque / Santa Casa da Misericórdia de Lisboa. In this quality, she has undertaken the co-ordination of the activities of the Museum of São Roque in its different sections, highlighting the scientific coordination of the renovation project and the promotion of the improvement programme of the Church of São Roque, through the implementation of conservation and restoration actions, highlighting the renovation project of the Chapel of São João Baptista.

João Neto is director of the Museu da Farmácia and president of APOM – Associação Portuguesa de Museologia [Portuguese Association of Museology].

1st Lisbon Contemporary Jewellery Biennial



Gonçalo de Vasconcelos e Sousa (Porto, 1970) is full Professor at the School of Arts of the Portuguese Catholic University, where he is president of the Scientific Council. He earned a PhD in 2002 and Aggregate Professor in History of Art, Arts Faculty of Porto University, since 2006, where he defended his master's dissertation in 1997. Director of CIONP (Silver and Goldsmithing Centre in the North of Portugal) and former director of CITAR (Research Centre for Science and Technology of the Arts), from 2011-2016. Fellow of the Portuguese Academy of History, since 2003, and of the National Fine Arts Academy since 2001. He chaired the board of Círculo Dr. José de Figueiredo/Friends of Museu Nacional de Soares dos Reis, Porto between 1997 and 2006.

Kirstin Kennedy is curator of English and European silver at the Victoria and Albert Museum, London. She is also managing editor of Jewellery History Today, the magazine of the UK Society of Jewellery Historians.

Associação Portuguesa de Joalheria Contemporânea

INSTITUTIONAL SUPPORT:

INSTITUTIONAL PARTNER:

PIN

REPÚBLICA
PORTUGUESA
CULTURA

dgARTES
DIREÇÃO-GERAL
DAS ARTES

LISBOA
CÂMARA MUNICIPAL

MUDE
MUSEU DE ARTE, DESIGN E ARQUITECTURA

MUSEU
SÃO ROQUE
Santa Casa de Misericórdias de Lisboa

CATOLICA
CITAR - CENTRO DE INVESTIGAÇÃO
EM CIÊNCIA E TECNOLOGIA DAS ARTES

* Brotéria

pin@pin.pt
jewellerybiennale.pin.pt

Brotéria
R. São Pedro de Alcântara,
nº 3, 1250-237 Lisbon