



Using Contemporary Art To Guide Curriculum Design For Jewellery

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ABSTRACT

All types of work education programs may benefit from revision in order to better reflect and stress the realities of current work and practice. Teaching about current art provides students with a framework for understanding their own experiences and fosters circumstances for deeper and more original creative expression. This paper offers an introductory jewelry class that introduces students of all skill levels to the concepts and techniques of contemporary art. Students learn how to texture and shape metal as well as basic soldering as they create works of art inspired by themes of ghosts and mistaken memories. Each lesson in the course was created using modern art teaching techniques and modern design concepts and elements in mind.

Key Words: Art Curriculum, Jewelry Making, Silversmithing, Contemporary Art.

INTRODUCTION

There would be no fashion industry without the jewelry sector. Since fashion is a cultural phenomenon, it is possible to identify certain eras by the materials, colors, forms, and other qualities of the new product. Most consumers choose a Jewel via an emotional process in which the symbolism and design of the item inspire favorable feelings that ultimately result in a purchase. The best examples of modern jewelry are works of art in their own right. Modern jewelry design is often seen as a social and cultural reflection of its period and place. In contrast to more traditional approaches to jewelry creation, conceptual jewelry is seen as an art form where idea, creativity, inspiration, and a dash of culture may all shine through. This practice of jewelry making disregards the rules of functionality and aesthetics. It's ushered in a new era when jewelers are encouraged to explore other mediums and express their individuality. There are several factors that must be considered throughout the creative process. When designing a piece of modern jewelry, a designer must think about more than just how it will look and whether or not it will be comfortable to wear.

Modern jewelry designers have a strong aversion to mass manufacturing, thus each and every one of their creations is a one-of-a-kind original. The lack of even

little media publicity means that less general customers can try it. Modern jewelry has departed from the conventional art of jewelry design and making in many ways, including its openness to experimentation with design and its flexibility in the use of materials. Metalworking, glass art, wire and beadwork, bead stringing, clay burning, etc. are only some of the methods used in today's jewelry industry.

Art jewelry emerged in the early 1960s, but the worldwide contemporary art market has not yet caught up to reflect this new artistic direction. Peter Chung didn't start making appearances in the Netherlands and Germany until late 1980. Peter's first solo show was in the Netherlands at the RA gallery in 1988. notes that in the European art jewelry industry, galleries, galleries, and individual collectors all played major roles in promoting and supporting the work of rising jewelry artists. Schmuck 2010, the most important contemporary jewelry shows in Europe in 2010, chose katharina as the graduation piece of 2009. around the last two years, katharina has sold around fifteen pieces of art for between 150 and 2500 euros. Many European art schools began offering contemporary art jewelry programs in the 1980s, and the number of designers working in this field grew steadily throughout the decade.

LITERATURE REVIEW

Mohd Rajili, Noor Adila & Olander, Elin & Warell, Anders. (2015). Computer-aided design (CAD), rapid prototyping (RP), and other design technologies have all been the primary focus of previous research on the jewelry design process. However, research into the processes and motivations behind the field of jewelry creation is still in its infancy. That's why this position paper is all about learning what jewelry design is, how jewelers think, and how they come up with the information they need to make their pieces. A survey of relevant works reveals that three categories—the designer's process, the designer's personality and motivation, and the designer's ability to generate new knowledge—best capture the essence of jewelry design. In conclusion, jewelry design is best understood as an empirically based, aesthetically motivated, and intuitive discipline that focuses on finding solutions to design problems inherent to the thing being designed.

Bayburtlu, Cimen & Ulusman, Leyla. (2016). Theorizing and doing should generally be in sync. Knowledge of light, color, and design should be based on theories and causes in addition to visuals and experience in jewelry design programs. Supported by theoretical knowledge such as art history, aesthetics, sociology of art, arts policy, and analysis of works of art, design education gives students a unique perspective and stimulates investigation and inquiry. An accurate definition of art and the right determination of the coordinates of art education in line with this definition are the most essential things in art education. It is feasible to teach artisans but not artists if the scope of Jewelry Design Education does not contain universal art coordinates. A piece of art is more likely

to discuss an artist and creative ideals if it has attained and maintained universal worth. Original works of art follow their own rules of creation and stand the test of time.

A A Voitiuk (2019) Two distinct forms of symbolism, conventional and non-traditional, may be identified from the data on symbolism in jewelry design around the start of the 20th century. The methods of conventional and non-traditional symbolism, as well as the technology of audio-file visualization, are studied in relation to their use in the creation of jewelry textures that conceal a secret message.

Xiaowei Yuan (2017) When discussing the development of Chinese art, the aesthetics of the Song Dynasty must be discussed. Plain color is revered in an art style that is bland and restrained yet rich in cultural heritage. It aspires to beauty, puts the emphasis on form and substance, and displays sophisticated aesthetic sensibilities. The aesthetics of the Song Dynasty emphasize a harmony between humans and the cosmos, and these ideas are rooted in profound philosophical reflection. Studying the aesthetics of the Song Dynasty and comparing them to modern jewelry will help you see the pros and cons of modern jewelry design, as well as give you some fresh ideas.

AIDA GHAHRAMANI (2020) Secret message jewelry is an amalgam of ideas inspired by the Victorian period of the 19th century, when designers shifted their focus from creating trinkets to creating works of art. It's a piece of emotional jewelry that discreetly bonds the onlooker with the adorned. Sometimes it isn't the purpose to communicate clearly with the biggest possible audience; using the hidden language as a secret chamber makes this connection stronger. When we don't want to speak what we're thinking out loud. Deciphering these new secret languages requires a change in strategy, such as rearranging the letters in a word or adding new ones.

RESEARCH MATHODOLOGY

Materials needed will vary with class size.

1. copper wire of varying diameters
2. Different thicknesses of copper plates
3. Multiple gauges of silver wire
4. Different gauges of metal base plates
5. cabochons and stones of varying sizes for mounting
6. Solder made of silver
7. Sodium borate
8. flux
9. a pickle

TOOLS

10. Sandpaper of varying grits Eleven.
11. Steel wool types of anvils
12. Thirteen daps and blocks
13. Type punches,
14. Forming Punches
15. Sixteenth, ball peen hammers
16. 17 hammers used for metal chasing
17. Eighteenth-Century Pickhammers
18. Nineteen-Cross Hammers
19. A needle and a pair of flat-nosed pliers
20. Cutlery Saw No.
21. Pin for the bench
22. burnishing tools for metal
23. dikes
24. Metal files of various sizes, number
25. A pair of metal shears
26. a pair of wire cutters
27. acetylene soldering torches soldering blocks
28. Copper Pickle,
29. Counting
30. third hands
31. Sizer for ring shanks, number
32. Wrapping Wire
33. No. Mallets
34. micrometer,
35. Machines for polishing with Tripoli and rouge
36. Soap
37. Toothbrushes
38. pulverize
39. Paper towel

DATA ANALYSIS

This project's overarching goal is to investigate recent artistic production that deals with spectral Figure and compensating memory. These are both examples of historical topics in modern art. The term "spectral" is used to describe works of art that investigate and represent themes from the past. These artifacts often give off a spooky vibe or presence.

ARTISTS FOR UNIT ONE:

1. (Spectral) Rachel Whiteread spent the first seven years of her life in London before moving with her family to rural Essex. Her artistic mother died away in 2003 at the age of 72. After Rachel's mother died, her job decreased tremendously. While Whiteread was in college for her art degree in 1989, her father died away. She is one of three sisters and the youngest. She began her art education at Brighton Polytechnic's Faculty of Arts and Architecture, continued it at Cyprus College of Art, and finally completed her training in sculpture at London's Slade School of Fine Art. Her first exhibition was in a group in 1987, followed by her first solo display the following year. She now lives and works in a synagogue in east London with her long-term lover, the artist Marcus Taylor.



FIG 1

2. (Memory Compensation) The Argentine artist Guillermo Kuitica was born in the city of Buenos Aires in 1961. Now he permanently lives and works there. The Tate, the Met, the Hirshhorn, and the Albright-Knox all have works by Kuitica in their permanent collections. The Argentine government selected him to go to the 2007 Venice Biennale. Kuitica's interest in the use of building and geography in his works started in the late 1980s. The concepts of individual and communal space fascinate him. Themes like travel, geography, ancestry, and memory often appear in his work. To make a point on how artificial boundaries and concepts of "place" are, he blends globe maps with architectural interior spaces. He has also translated maps into mattresses, sparking reflection on geography, travel, and individual trajectories. In reference to his writing, he has remarked, "I use the map to get lost... not oriented." Kuitica revisits his preoccupation with architectural plans and blueprints in the third suite of his Tablada series. These include both well-known structures like museums and jails and lesser-known ones.

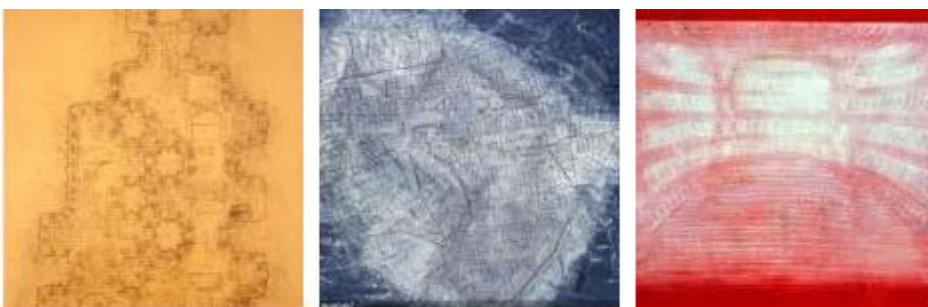


FIG 2

3. (Memory Compensation) Bob Gober's birth year is 1954, making him a baby boomer. The Tyler School of Art in Rome and Middlebury College were among his educational stops. He is a New York City resident and worker. Doors, legs, sinks, and even human body parts are all things with which Gober has extensive experience. His sculptures are works of exceptional quality and intricacy. In 2001, he represented the United States at the Venice Biennale. In addition to the Whitney Biennials, he has shown at Moca, Jeu de Paume, the DIA, and five other institutions. Through the use of domestic and studio props, Gober often investigates topics from his own upbringing and personal history. Aside from sexuality, he delves into politics, relationships, the environment, and even religion. Sinks, doors, cribs, chairs, sacks of kitten litter, rat poison, apple baskets, and more have all been re-created by him. His signature works are large-scale installations that fill whole rooms and often include dramatic lighting and moving water. The life-size concrete Madonna sculpture he displayed at the MOCA in 1997 included a culvert pipe protruding from her belly, and a fireplace in another piece used the legs of children in lieu of wood. He also often makes allusions to dark periods in history, such as slavery and misogyny. These provide frequent inspiration for his work.



FIG 3

POSTMODERN PRINCIPLES OF ART MAKING

This part is should be taught using new visual examples for each lesson. In Unit 2, we go through this list once again, this time with fresh instances. Appropriation is the process of adopting or utilising the design or artwork of another in order to express oneself.

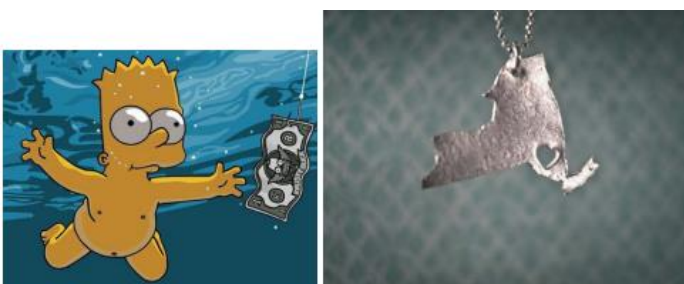


FIG 4

Juxtaposition- is more than just a contrast, etc. The act of strategically juxtaposing objects for the purpose of highlighting similarities or emphasizing contrasts.



FIG 5

Recontextualization- transferring a word or symbol from its original setting to a different one.

Self-forming ideas- providing students with chances for introspection about their own experiences and circumstances within the context of the lesson, and encouraging them to do so not by the direct illustration of known elements of themselves, but through the use of indirect ways aimed at discovering, reflecting, and recalling events that have shaped them. Journaling exercises and discussion in small groups will be used to put this into action.

Empowered making- empowering students to realize their creative potential by providing them with the resources (including but not limited to tools, technical expertise, materials, time, and guidance) they need to succeed. This will be achieved by ensuring that all students have the opportunity to learn and practice the necessary skills.

VISUAL CULTURE ELEMENTS

Power- When used to emphasize ideas, values, and beliefs in service of an interest, imagery is a potent tool of influence. Inquire into matters such as, "Who is using this image to exert power?" It begs the question, "what kind of power is being exercised?"



FIG 6

Ideology- People's ideologies are reflected in the abundance of concepts present in popular visual culture, including hopes, anxieties, expectations, certainties, doubts, and ambiguities. It is necessary to identify and name these concepts. What do you think these pictures reveal about the artist's worldview? How do the artist's aesthetic choices reflect their values on the subject?



FIG 7

Intertextuality- Books, poetry, songs, and other works of art are all references in the imagery. In this talk, we'll analyze how texts apply to pictures and influence their final form.



FIG 8

Multi-modality- No purely visual pictures exist. They often include accompanying music, animation, etc.



FIG 9

CONCLUSION

A jewelry making class based on the tenets and methods of contemporary art education are outlined here. This course will teach you the fundamentals of jewelry production, such as soldering, metal texturing and shaping, and building a bezel set piece, as well as introducing you to current art topics and modern approaches to art. Methods for creating jewelry such as rings, bracelets, and necklaces out of metal, include texturing, forming, and soldering. The show will focus on modern jewelry and its relationship to ideas of ghostly or distorted remembrance of tragic past occurrences. Contemporary art that challenges mainstream norms is the focus of THIS research. Having students demonstrate their abilities, focusing on their own creation and receiving constructive feedback, and engaging in group discussions are all great ways to foster learning.

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