



# FORGETTING JEWELLERY

**A SEMINAR PROGRAMMED TO ACCOMPANY THE  
EXHIBITION MEDUSA, JEWELLERY AND TABOOS**

**THURSDAY, OCTOBER 12th // 10H30 TO 18H30**

**FREE ENTRANCE SUBJECT TO AVAILABILITY**

*Forgetting jewellery*, a seminar programmed to accompany the exhibition  
Medusa, Jewellery and taboos at Musée d'Art moderne de la Ville de  
Paris, October 2017

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Reproduction d'une œuvre de Salvador Dali par Henryk Kaston, Ruby Lips,  
années 1970-80, Broche, Or 18 carats, rubis, perles de culture, 5,1 × 2,8  
cm, Miami, collection particulière. Droits Réservés  
© Photograph by Robin Hill

**MUSÉE  
D'ART  
MODERNE**  
DE LA VILLE DE PARIS

## FORGETTING JEWELLERY

### A SEMINAR PROGRAMMED TO ACCOMPANY THE EXHIBITION *MEDUSA, JEWELLERY AND TABOOS*

*Medusa, jewellery and taboos*, is a ground breaking trans-historical and trans-disciplinary exhibition. It seeks to deconstruct the biases that define our perception of ornament as supposedly too feminine, too precious, too corporeal, and too primitive. Those four themes allow visitors to explore jewellery in its relation to identity and the production of value(s), and to address the questions of jewellery's autonomy and of the rituals that surround it.

As part of the exhibition programming, the curator Anne Dressen and the scientific advisers Michele Heuzé and Benjamin Lignel have decided to develop, not without a certain contradictory spirit, three problematics at the fringe of our conception of jewellery as ornamental object. The three-part colloquium deals with the **renunciation** of jewellery (as a formatted identity marker associated to the feminine), the **artification** of jewellery (the becoming-art of jewellery as dissociated from the body - whether dematerialized or sculptural) and with the **accessorization** of jewellery under new functional guises. We are betting that to envision the absence of jewellery – along “I'd rather not” scenarii - will help us understand its limits and resources.

#### TO OPT OUT

10H30 > 12H15

The seminar will first address how, for different reasons and at different times, most men and some women activists have renounced - or redefined their relation to - jewellery; how they have opted out of jewellery, or turned for ornamentation to other elements of their sartorial toolkit. We will therefore approach two antithetical aspects of adornment: as a normative instrument and as a means of resistance to gender normativity.

**Jean Claude Bologne [in french]**

Questioning the masculine renunciation

**Catherine Gonnard [in french]**

A feminist critique of adornment

**Elizabeth Fischer [in french]**

Respondant

#### TO BECOME ART

14H > 16H15

*Forgetting Jewellery* will explore parallels between contemporary jewellery and conceptual art, which both redefine the materiality and format of objects. Jewellery can indeed become non-wearable : an installation, sculpture, performance or idea. If the disruptive strategies of conceptual art and contemporary jewelry show similarities, they do not imply the same attachment to materiality or gesture. For this reason, it seems important to situate those positions of rupture within their specific contexts.

**Jorun Veiteberg**

Conceptual jewelry : a craft historian's perspective

**François Piron [in french]**

Influences and coincidences: on jewellery's relation to conceptual and post-conceptual art

**Roberta Shapiro [in french]**

Respondant

#### TO BECOME ACCESSORY (AGAIN)

16H30 > 18H15

Likewise, jewellery has been exploring new functions, to become more technological or erotic : this is jewellery conceived as doubly accessory, both utilitarian and body-focused. Focusing on such utilitarian equipment risks bringing jewellery back to its minor position – aligning it once again with a century-old cliché of the frivolous and the accessory. We will see, afterall, if such a position does not actually allow jewellery to reinvent itself once more, reflecting as always society's constant evolution.

**Elizabeth Fischer [in french]**

Technological interface, the connected body

**Betony Vernon**

Pleasure toolkit, the body explored

**[To be confirmed]**

Respondant

**Anne Dressen, Michèle Heuzé and Benjamin Lignel**

Programming and moderating

**Annabelle Constant and Kévin Le Squer**

Cultural Service of the Musée d'Art moderne de la Ville de Paris