
Exploring the relationships of language, text, body and object through the production of artifacts.

Jewellery and objects created from an ongoing visual study looking into our relationships with the English language (conversational, visual, aural, written, etc) and object)

Submitted by J.MBoyd
Output No.2





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Research Portfolio No.2

*Some Artefacts in this research output appear in my other Research Portfolio No. 1: 'Complex and experimental sculptural casting systems.'

These artifacts are created through **two separate research processes** Portfolio No.1 is dedicated purely to the craft and research in making these complex objects This Portfolio being devoted purely to the conceptual ideas behind the work and aesthetics. The two strands of research are separated by theme, time, context and created in different environments.

Ref Output No.2

Words and the English language are often used in Art and Design, sometimes their meanings influencing the works (The paintings of Cy Twombly, The treachery of Images by Magritte, or works by Mel Bochner being several high profile examples in fine art) and sometimes not (Jewellery is a field where text is often applied to a work [i.e. engraving etc] for either a sentimental idea or purely for the image of the text itself).

This portfolio aims to create objects, jewellery and artefacts through research aimed at understanding the relationships that exist between language, words, objects and the body. Drawing on previous research surrounding the humanising effects of language in abstract art the works in this portfolio look to create and reflect on languages interaction with objects through the form and narratives within the works. Rather than placing words on objects for aesthetic appearance or readability: meaning, words and form are combined to create three-dimensional works. It is this aim to combine these relationships and in the process have them dictate form, which separates this work from others in the fields of Applied Arts.

The relationship between object, body and language is the most important aspect of this research however other aspects are evident: The relationship between sculpture and jewellery (or the worn and the artifact), recording speech and vernacular use, highlighting of word play especially in regard to disfluencies and sound collage. These works subverting the medium of English language has recently been highlighted by the exhibition Subversive Design where works in this portfolio are compared with original editions of Tristram Shandy as well as works Grayson Perry, Vivienne Westwood and David Shrigley.

I have won multiple awards for this body of works, including being named one of the Young Applied Artists of the Year by the BKV European Young Applied Artist of the Year 2012 award. The work has been displayed internationally and presented at events such as Collect at the Saatchi Gallery with Gallerie Marzee and as part of the Pushing Boundaries and Chasing Challenges Exhibition, in the World of Art Museum in Beijing, China.

Research Title, Outputs and Methods used.

Title: Exploring the relationships of language, text, body and object through the production of artifacts.

Outputs: Artefacts and works of jewellery for exhibition.

Methods: Designing and crafts skills. Use of Sketchbook and digital media as a way of generating ideas. Rapid Prototyping, CAD design, Sound collage using editing Software, Lost wax casting, laser cutting, hand fabrication and Laser welding.

Reach: Exhibitions, Catalogues, Lectures, Publications. Please see Slide 21 for full listing.

Date of Research: 2010 – ongoing.

Artefacts produced by means of Research. Exhibited together 2010-2013



Explanation & Context of Research Narrative

Background:

Continuing from practice started during my Masters degree at the Royal College of Art (as well as theories described in my dissertation: The humanizing qualities of language in Abstract Art) this vein of research look at several themes. The relationship between object, body and language is the most important aspect of this research however other aspects are evident: The relationship between sculpture and jewellery (or the worn and the artifact), recording speech and vernacular use, highlighting of word play especially in regard to disfluenices and sound collage. The works shown in this portfolio are also strongly influenced and go hand in hand with my other research strain in digital making techniques (See Research Portfolio No 1).

Below pre 2009:

Personalized Typewriter – A typewriter that writes in my own Handwriting

Personal Statement - My personal statement CV and thoughts regarding my work in my finger print here seen through a jewellers loop.

Blob of Putty (cast) - A lump of blue tack 3D scanned/ fingerprints removed, text filled fingerprints replaced, 3D printed and then cast in silver. The finger print explains the reason the object has been created as well as other thoughts on objects.



Context: Reading and Inspiration.

Inspiration for the artefacts created in this portfolio comes from my interest in language and how our use of this tool can humanise art and design.

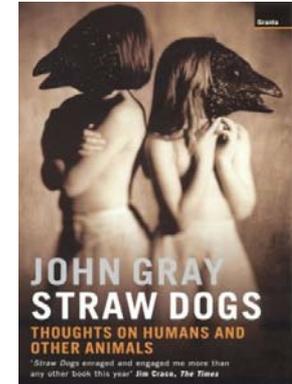
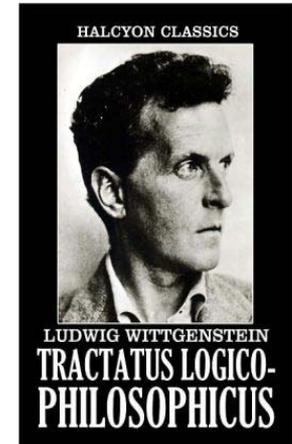
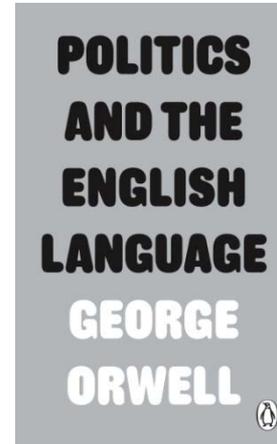
My own relationship with language and reading also heavily influences my thought process. I am not a good reader and am fascinated by how language works and people reactions and interactions with it.

Although other influences inspire this research:

Philosophy , particularly of Barthes, Wittgenstein and John Gray. Wittgenstein's observations (from Tractus Logico-Philosophicus) on the relationship between the meaning of the word and its actually form as object have had particular influence in the creation of many forms within this portfolio: Discussions surrounding signs and perceptions of what words and are objects are and how they relate.

George Orwell, and his many novels and essays. Politics and the English Language in particular influencing the way I dissect and look at my recordings. Orwell's writing on this subject has helped form many of the questions that these works pose and aim to answer especially in relation to conversation language (an example is the mixture of pomposity of a lecture mixed with conversation chit-chat that combine in 'An endless Rant on Craft- page 20)

Current thought on Craft, Especially writings by Glenn Adamson and Martina Margotts. Works by Hans Stofer David Clarke and Max Lamb.

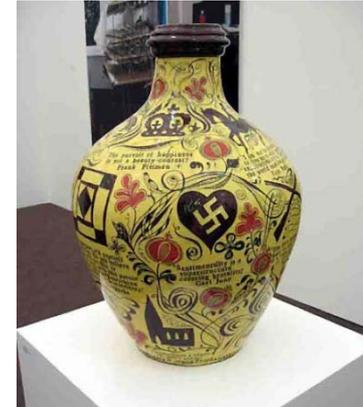


Further context within Art, Craft and Design

Initial influences stem from research written for a paper written during my M.A at the Royal College of Art. In it I looked at work by artists such as Cy Twombly and Mel Bochner who subvert our understanding of language through imagery and paintings. Within the applied arts however there is less a theme of using language to inform form as well as function and aesthetic, and words often tell stories or sentimental ideas that may not directly link to the form or creation of an object.

Within the field of Applied Arts I aim to make language a key and integral part in not just the influencing the works but also in dictating the creation and form of such works.

Works displayed in this portfolio are currently being shown alongside works such as editions of Tristram Shandy (an innovator in literary style), art works by Greyson Perry, works by David Shrigley and fashion by Vivienne Westwood in an exhibition in Brighton Museum named 'Subversive Design'. Here items were chosen for the alternative way their creators looked at their subject matter in an abstract way, in my instance language and text.



Artefacts: Jonathan Mathew Boyd

Detailed descriptions & images of created artefacts and their meanings.

* All black materials are oxidised silver



Case Study No. 1 In the latent potential in objects (biro) – Brooch & Display.

Investigating the potential of ink as an explosive and potent filled liquid as well as the differences between jewellery and sculpture.



Exploded Ink Wells

Three ink wells in various forms depicting ink spills where the ink has come to life.

All Silver.

The central work is silver with gold solder which has been oxidised this highlights rather than hides the works creation/process.

4.7.21 · Objects I can only name. Signs represent them.
I can only speak of them. I cannot
affect them. A proposition can only
say how a thing is, not what
it is.



Wittgenstein Filigree
(Brooch)
2010

Based on text taken from Wittgenstein's observations on Language, Symbols and object. Much of the works in this portfolio take a form of inspiration from these observations.

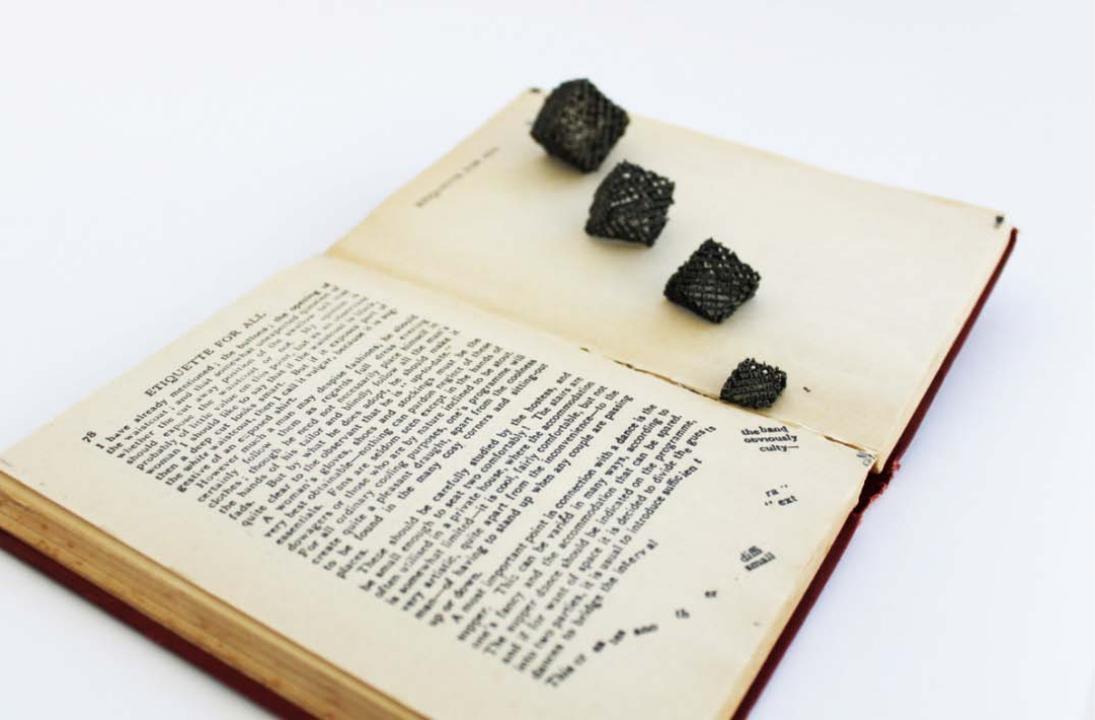
Circulating Gossip Silver Brooch

A recording of three women bitching about
and unknown protagonist.



Drifting attention

As one reads the attention turns from the words on the page to the words spoken within the room.





Rorschach

Hidden messages and imagery contained with spilling ink text.



Spiralling Conversations/ Broken Conversations/ Two Conversations One Rooms

Experiments with recordings of conversations, casting and the use of colour to emphasis text.

Sentence brooches

Three pieces taken from a 5 meter sentence- The next slide describes the installation they were taken from

Like but to fruit squash AAA yeah

in veggie? Not so sure on the way

? Yeah its But to Fruit squash every

Sentence brooch installation

One long 5 meter sentence/conversation brooch

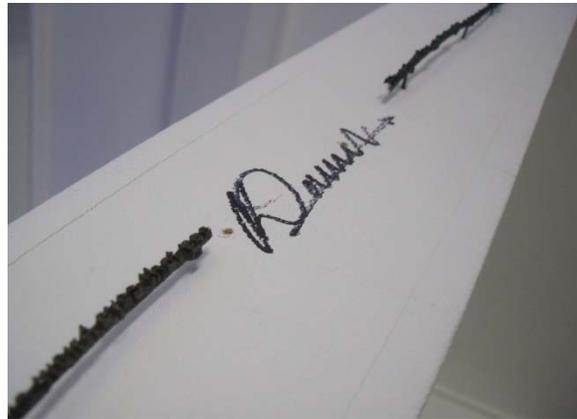
The narrative is a recording of three people in a living room watching Master chef.

Viewers were asked to use the piercing saw (left) and cut out a section of the brooch they wanted to wear.

By changing the context and shortening the narrative, the narrative completely changes. This work is to challenge our perception of language and situation.

When the portion of the brooch is removed viewers/customers were asked to continue the narrative in the form of their signature. (centre image)

The Brooch ran along a 5 meter rising plinth. (far right)



Clyde Built
(brooch)
2013

'In January 2013 somewhere in a flat in Glasgow, 5 people met and drank lots of wine. 18 dramatic discussions about nothing and no-one where recorded. Over lapping and endless, these interlocking conversations are 3 acts from 18.'

This brooch is an experiment in form and narrative as well as an experiment in understanding spiralling sprue casting possibilities (see Research Portfolio No.1).



The full interlinking 18 conversations.





Scottish Vernacular in Three letter words
(Pendant)
2013



Aye
(Pin)
2012

A series of works that focus on dialects and the use of short words instead of descriptive sentences. Manuscripts are recorded in everyday setting and the amount of times Scot's use 3 letter words recorded and graphed before being turned into work such as 'Scottish Vernacular in Three Letter Words'.



Inserting sound to support narrative of texts.

Sound collages that are intended to create emotional responses have been inserted into these two pieces and are intended to be listened to when worn. Both pieces have mini MP3 players hidden within them.

The two pieces shown have sound-scapes that are intended to create the feeling of anxiety and this reflects the text's and visual narrative of the works. Above left (I.P.A-Brooch) and right (The Coming Insurrection- Brooch) These pieces are deliberately meant to be uncomfortable to wear and question our understanding on why we wear art or narrative jewellery and the unwearable.

In I.P.A the sound of a heart beat slowly increases in pace and volume whilst surging crowd noise and white noise grow from left in the stereo mix to the right.



Dissemination & Reach

Work by Jonathan Boyd and exhibited by Galerie Marzee being viewed at the Saatchi gallery in London



CONCEPT @ SAATCHI WITH MARZEE.

Dissemination & Reach

Work created in this research stream has been exhibited and published in books as well as magazines. Several works have been published in *Crafts Magazine* on different occasions as well as major Publications *Jewelbook* and *Book Art* (See Slide 20 for Selected-Reach listing)



Reach

Exhibitions, Catalogues and Awards of artefacts created for Research topic since 2010.

Selected Exhibitions

2013	Subversive Design, Brighton and Hove Museum, Brighton.
2013	Challenging Perceptions and Pushing Boundries, World of Art Museum, Beijing, China
2013	Forming Words, Flow Gallery London & Design Centre Manchester
2012	BKV Young Applied Artists of the Year (finalists), Munich & Schmuck International Jewellery Fair
2011	Collect with Marzee 2011 Saatchi Gallery, London
2011	Not Pretty (Glasgow, London, Sydney,)
2011	40 Years in the tower (Glasgow School of Art)
2011	In Tandem, London (Electrum, Collect/Flash)
2010	Jonathan Mathew Boyd – Solo Show (Au Studios Glasgow)
2010-13	Goldsmiths Fair 2010, 2011, 2012 & 2013

Selected Awards

2012	BKV Young Applied Artist Finalist. Munich
2010	Best New Design Goldsmiths Hall
2010	Scottish Arts Council Development Grant
2010	Goldsmiths Fair Bursary 2010

Publications

2010	Sloman, Paul (2010) Publication : Book Art by Paul Sloman . In: Publication : Book Art by Paul Sloman. Publisher: Die Gestalten Verlag. ISBN 13: 9783899553666 ISBN 10: 3899553667
2012	(2012) Jewelbook , International Annual of Contemporary Jewel Art 12/13, Oostkamp: Stichting Kunstboek, ISBN 978-90-5856-410-8
2013	La Trobe-Bateman, Mary (2013). Growing Talent . The Worshipful Goldsmiths Company, ISBN 978-0-907814-32-0

Lectures and talks

2013	<u>Asking questions</u> . Pushing Boundaries and Challenging Perceptions, World of Art Museum, Beijing
2013	<u>Jonathan Mathew Boyd</u> . Subversive Design. Brighton and Hove Museum.
2013	<u>Meet the Artist</u> . (January 2013) Jonathan Mathew Boyd in Interview with Author Jenni Fagan. Donald Dewar Fund. Edinburgh Botanic Gardens.
2011	<u>Studio Design: Design as fine art practice</u> . Jonathan Boyd. (2011) Glasgow School of Art. GFT.