Jury Report FvdB Award 2024
Noon Passama

Introduction

Urgencies in the field and criteria of the jury

Reflecting on current affairs in the field of jewellery, the jury formulated several tendencies that are somewhat connected. Diversity and inclusion are still of importance – there is still an under representation of artists of colour and artists from the Global South. Role models that represent this therefore play an important role within the field: they can encourage a younger generation to step in and tell their stories.

The jury also found it of importance that jewellery practitioners question the field of jewellery through their own work and that there is engagement in a dialogue on what jewellery is or can be. Connections with other disciplines can be essential in shaping new, diverse practices that critically examine the discipline of jewellery from within. Collaboration is also seen as a method to help a new generation of jewellery makers that struggle with the question of how to present their work and find audiences. There is often too little funding for the advancement of the field, so makers must often act as entrepreneurs. Entrepreneurship raises several questions though: how to be a good entrepreneur without losing one's own vision, narrative of aesthetics? How can practitioners merge entrepreneurship and artistic research?

Selection criteria

Criteria the jury took into consideration were:

• The award is a 'mid-career' award– it supports artists in their development and is not an oeuvre award (it looks forward, not back).
• They need to be active in the field of contemporary jewellery
• Work fits within the wide range of what is considered contemporary jewellery (studio jewellery, art jewellery) – from wearable pieces, costume, video to performance
• At least 15 years of work experience (it's not about age)
• Someone we want to see more of and want to help develop their practice further
• Someone with an impressive track record.
• Someone that has been influential in the field. Maybe within the context of education or research. Or
for pushing boundaries (whatever these may be), for advocating, for technical skills, etc.
• The selection can be worldwide.

The recipient

Taking the criteria and urgencies in the field into account, the jury unanimously put **Noon Passama** forward as the recipient of the Francoise van den Bosch Award 2024.

Noon Passama (Bangkok, 1983) is a jewellery designer based in the Netherlands, where she graduated from the Gerrit Rietveld Academie (2010) and ArtEZ (2013). At the core of Passama's practice is a continual reworking of jewellery archetypes, such as the chain and linking elements that underlie the discipline. With each element hand sculpted and connected, the shapes are informed by time and serenity. The process begins with exploring the potential of the material, where intuitive actions shape and refine the pieces. Noon

Passama works across different genres of jewellery and collaborates between artistic fields exploring jewellery's roles in different contexts. Her investigation into the characteristics and potential of the material results in small batch hand-crafted collections with high quality finish.

Practice of Noon Passama
Passama has excelled in a variety of directions in her artistic development – starting with a series of portraits in her graduate collection, collaborating on artificial fur, publishing a semi-science fiction book on her jewellery, to one off and limited editions of wearable pieces made with highly skilled craftsmanship. The jury values her interdisciplinary practice and her awareness in her jewellery moving and behaving in the public space. Her investigation of the connection with the body comes from a contemporary mindset with a very aesthetic manner. Her work appears formal, as it builds on traditional chains. Through her intriguing way of re-presentation on what jewellery can be, she introduces a future forward leap in aesthetics.

Considerations of the Jury
The jury regards Passama excellent as a role model for younger generations, collaborative practice and entrepreneurship.

Passama is one of those designers who can attract new audiences to the field of jewellery through her collaborations, blending artistic vision and entrepreneurship. Her cross-disciplinary practice stands out within the field of contemporary art, for the footholds it has with the realms of fashion, craft, and design. She organizes her work along her aesthetics, vision, and collaboration with other fields. Furthermore, the jury believes that her blending of hand-made gestures with industry-inspired production methods has the capacity to act as a contemporary, inspiring example for young and upcoming jewellery designer

Thinking about the work of Françoise van den Bosch herself, and specifically, about van den Bosch's interest in an aesthetic of repeat-production, it seems fitting that Noon won the award: her nimble, clever, and highly desirable works resonate with Françoise's own object-making practice.

Noon Passama works collaboratively and also interdisciplinary. She understands and acknowledges the limitations of her own craft, which brings her to successful collaborations with practitioners of other disciplines: fashion designers, technicians, goldsmith, etc. in her home country Thailand, or curators and writers. The jury emphasizes the significance of this capability for designers in the contemporary jewelry world.

For example, for her publication *0123456789* Passama collaborated with a graphic designer, curator and photographer. The publication is a pseudo-scientific archeological undertaking, describing a post-apocalyptic world where the remaining human beings occasionally encounter objects of wonder.

The jury is convinced that she has the capacity to grow and push her own boundaries as well as those in the field of jewellery design through her artistic endeavors. As a mid-career artist, her evolving way of initiating and undertaking projects both commercially and experimentally makes the jury curious about the many more projects to come.

The Jury

Tracy Steepy Professor and Head of Department of the Jewelry + Metalsmithing program at Rhode Island School of Design
Kim Buck Jewellery designer
Ben Lignel Curator, educator, publisher and maker
Chequita Nahar Jewellery designer, educator
Nedda El-Asmar Jewellery designer, educator

Tracy Steepy
bio: Tracy Steepy is a Professor and Head of Department of the Jewelry + Metalsmithing program at Rhode Island School of Design where she has taught for nineteen years. As an artist, her work focuses on the format and subject matter of jewelry. Her material research has focused primarily on the use of resin and its inherent color potential as a signifier of content. She received her BFA from Indiana University and her MFA from SUNY/New Paltz. Her work is represented in the states at the Sienna Gallery in Lenox, MA. Her most recent bodies of work were *Topographies Never Traveled* featured at Sienna Gallery and *Diptych: Grey and Black* featured at PLATINA in Stockholm, Sweden. She was instrumental in establishing RISD's partnership with the world-renowned Marzee Gallery in Nijmegen, Netherlands to launch the first emerging graduate run and curated satellite gallery in Amsterdam. She serves as a Board of Trustees member of the Society of Arts and Crafts and is the founder of Arch Street Studios, a collaborative event pop-up space, based in Providence, RI.

Kim Buck
bio:
Kim Buck, born in Denmark, underwent training as a goldsmith and later pursued studies at the Institute of Precious Metals in Copenhagen. Currently residing and working in Copenhagen, he endeavors to intertwine concepts and titles with the techniques employed in his jewellery and object creations. This often involves an extensive period dedicated to developing unique techniques for each project. Continuously exploring the realm of jewellery, he strives to challenge its boundaries and broaden its scope. Consequently, a significant portion of his work can be viewed as a dialogue with traditions, a contemplation of conventions, forms, materials, and layers of meaning.

Ben Lignel
bio: Ben Lignel is a craft thinker, educator, publisher and maker living in Montreuil, the town of which Paris is the suburb. He is a founding member of *la garantie, association pour le bijou*. Lignel co-curated *also known as jewellery* (2008), *MirrorMirror* (2011), *Difference and Repetition* (2013), *Exposé* (2017), *Medusa, Jewellery and Taboos* (2017) at the Musée d'Art Moderne de la Ville de Paris and *Tableau Vivant* (2018) at the Pinakothek der Moderne / the Design Museum, Munich. Alongside his curatorial practices, he started contributing essays and op-eds to magazines and publications in 2006, and became a member of *Think Tank. A European Initiative for the Applied Arts*, in 2009. He was the editor of Art Jewelry Forum between January 2013 and December 2016. During his tenure, Benjamin oversaw the publication of more than 350 essays, reviews and interviews, and edited three books, including the first book-length study of jewelry exhibition-making. He is guest teacher at Alchimia (Florence), HDK-Valland (Gothenborg), and was core faculty at the M.A. in Critical

Craft Studies (Warren Wilson College, Swannanoa) from the program's inception to its end. He is on the editorial advisory board of the Journal of Jewellery Research (Loughborough), and on the board of the Knowledge House for Craft. After 25 years working in the contemporary jewelry field, Ben recently refocused his activities on ceramic cookware. When he does not teach, he works in flame-ware and porcelain, and makes objects for cooking and hosting with.

Chequita Nahar
bio:
Chequita Nahar was born in Surinam and lives and works in Maastricht the Netherlands. She studied jewelry design at the Maastricht Institute of Arts and completed her study with a Master at the Sandberg Institute Amsterdam. She worked as one of the designers for a silver brand based in Rome on collections for fashion brands such as Alberta Ferretti and BORN. Her work is part of museum collections such as the Rijksmuseum, Stedelijk Museum, Museum Arnhem, Textile Museum, CODA, Design Museum -Munich and private collections. Since 2013 she is head of the departments, fine arts and design at the Maastricht Institute of Arts, jury member for numerous international awards and platforms, in the advisory board for Marjan Unger Lectures-Rijksmuseum and a committee member for the Council of Culture and board member of foundations with a strong focus on talent development such as Dutch Cultural fund, Stokroos and Gave.
She has won the Talente Award, Herbert Hofmann award and the Francoise van den Bosch award in 2022.

Nedda El-Asmar
bio:
Nedda El-Asmar studied Jewellery Design, Gold & Silversmithing at the Royal Academy of Fine Arts in Antwerp, and she completed her education at the Royal College of Art in London. It is impossible to sum up her various activities over the last thirty years in one word. Openness, flexibility and diversity are key concepts in her thinking and design approach.
She works as a free-lance designer for renowned brands such as Hermès.
Her designs have earned numerous awards and prizes. Her objects can be found in the permanent collection of several museums.
Nedda has given workshops and public lectures throughout Europe, South America, the Middle East and Far East.
From 2007-2019 she was head and senior lecturer of the Jewellery Design, Gold & Silversmithing department at the Royal Academy of Fine Arts in Antwerp.
Since 2019 Nedda holds the same position, at the PXL-MAD School of Arts in Hasselt.