Contemporary Jewellery Artefact Interpreting the Stripe Motif
Acting Metonymically in Sources of Western Art

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submitted in fulfilment of the requirements
for the degree of Doctor of Philosophy

Linda Margaret Hughes
Master of Fine Art (Research)
Bachelor of Arts (Hons)

School of Art
College of Design and Social Context
RMIT University, Melbourne

March 2016
Declaration

I certify that except where due acknowledgement has been made, the work is that of the author alone; the work has not been submitted previously, in whole or in part, to qualify for any other academic award; the content of the dissertation is the result of work which has been carried out since the official commencement date of the approved research program; and; any editorial work, paid or unpaid, carried out by a third party is acknowledged; ethics procedures and guidelines have been followed.

Linda Margaret Hughes

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Abstract

Contemporary Jewellery Artefact Interpreting the Stripe Motif Acting Metonymically in Sources of Western art

This practice-based research works through contemporary jewellery as its mode of practice. It investigates new contemporary jewellery by examining the stripe motif as a metonym occurring in selected paintings from fourteenth to fifteenth century Italy and the Netherlands, and interpreting the source material in new ways. The specific selection of the motif is the stripe acting as a metonym. The research investigates the potential of the stripe motif to speak of a specific condition, or attribute, or characteristic or occurrence in the source material. It enquires into how these occurrences in the selected sources can be translated into another material form, which is the jewellery object. This translation involves an interpretive process.

The use of the stripe motif as a metonym affecting the cultural context of the composition implies a system of signification. The stripe motif may be identified as a mark selected by the painter to draw attention to a compositional area in the painting. As an iconographic occurrence the stripe has the potential to convey a particular meaning or embodiment of an idea as a fulcrum for that painting. Thus the stripe embodies different purposes within the image. In its iconographic characteristics lies its metonymic purpose for an iconological implication. This informs the practice-led research of jewellery making through an interpretive and translational process.

Linda Hughes, PhD candidate
School of Art (Gold and Silversmithing)
RMIT University
March 2016
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Chapter 1 - Introduction
1.1 Summary

This research investigates contemporary jewellery, which draws from the occurrence of stripes¹ as metonym,² within the historical material culture,³ of Western paintings. The project derives its findings through the use of forensic, heuristic, transformational interpretive and reflexive methodologies to examine and contextualise the source materials. The research identifies occurrences of stripes within investigated specifically identified paintings from Medieval and Renaissance. It then interprets these findings in light of the social and cultural attitudes of their times. The research then brings together identified conceptual elements to inform the creation of jewellery artefacts.

A forensic approach has been used to identify strong evidence of the stripe within Renaissance and Medieval paintings. Specifically, the practice-based research seeks evidence of the stripe motif acting metonymically in sixteenth century Netherlandish genre paintings. Stripe motifs may also be identified in fifteenth century Italian drawings and frescoes. The evidence provides a rich source of iconographic information about physical, social and iconological aspects of fifteenth century life in these two locations.

Of particular interest to this project is the depiction of stripes acting metonymically, that is, the stripe as visual shorthand to project a specific cultural meaning, value, and political or social context. For example, where the deliberate incorporation of striped clothing is a substitute for something else, with which it is closely associated, the research identifies a stripe as acting metonymically. Following on from this research the resultant contemporary jewellery reinterprets and extends the notion of metonymy by considering the theoretical aspects, which underpin it, and the possibilities of extending the substitutions into another medium.

Undertaking research, by heuristically constructing jewellery objects, provides a way to investigate and analyse the historical evidence found within the paintings. The research

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¹A relatively long and narrow portion of a fabric, surface, etc., differing in appearances from the adjacent parts, often one of several similar parallel bands. The New Shorter Oxford English Dictionary, (1993) (p. 3099)

²Metonym is an entity: noun, a word, name, or expression used as a substitute for something else with which it is closely associated. For example, Washington is a metonym for the US government. (Concise Oxford English Dictionary, (2011) (p. 900)

³Material culture is a term that refers to the physical objects, which give evidence of the type of culture developed by a society or group. The New Shorter Oxford English Dictionary, (1993) (p.568)
process then leads to reinterpretation of the sources by applying the artist’s experience, materials and processes. The notion of the stripe acting as a metonym introduces a new generator of subject and imagery to contemporary jewellery. This idea activates further enquiry by provoking questions about the material culture suggested by the historic sources. The methodology of using plastic materials and the processes of incising and gluing – enable the outcomes of the research to be expressed graphically. In turn, the resultant contemporary jewellery prompts fresh questions about the research premise and the source artworks. In a heuristic process making discoveries during the manufacture of jewellery leads to new jewellery creations.

Although bibliographic investigation of the source artworks provided an abundance of information and facts, viewing the frescoes and paintings in their original setting made clear for the researcher their relevance in terms of physical clarity and condition. A forensic approach was employed to identify evidence of the stripe within Renaissance and Medieval paintings. By viewing the works in situ, and understanding their original context, the condition and presentation of the art is extended and becomes available for interpretation and translation. For each work, the history and antecedents of the identified stripe – its genealogy – is traced and analysed to assess its relevance within the overall framework of the research. For example, an analysis considers whether the stripe makes meaningful and plausible contributions to a metonymic function within the composition.

On-site observations of the deteriorating condition of the source frescoes and paintings expanded the research with new realisations of damage or colour glimpsed through cracks in the surface. This became a new source for translation into contemporary jewellery. The relationship between the subjects, the stripe as metonym, the surrounding painted context, and the materiality of the image, became compelling new sources for interpretation and translation within the research. For example, the disintegration and abrasion of aging fresco surfaces. The new knowledge manifested itself in abrasion of the surface of the jewellery material. Such abrasion translated the condition of the frescoes and paintings over the passage of time in works by Mantegna in Padua and at Hampton Court. Observations of the abrasions became a significant aspect of the jewellery making process. These observations revealed the poetry of imperfection and the wear and tear suggests the space between the past and the present.
The contribution to new knowledge in the making of these jewellery objects is the researcher's micro-narrative, intervening into the meta-narratives of art history. The micro-narratives of material production intervene in a progressivist's interpretation of art history, which is in keeping with the progressive narrative of western culture. The interventions, which manifest as contemporary jewellery, contribute new knowledge formations on jewellery and its sources.

This project produces new experiences and knowledge for both the author and other researchers (local and international, in the field of studio-based jewellery construction) who were consulted over the course of the project. Outcomes of the research were realised as installations in public exhibition spaces: *The Obscure Stripe* (2013), Galerie Biró, Munich; *Azimuth* (2014), Postgraduate Exhibition, RMIT, Melbourne; and *Linda Hughes* in *Radiant Pavilion* (2014), Studio Ingot, Melbourne. These exhibitions functioned as both a presentation and as a means of engagement with the public. The process by which these installations convey the maker’s conceptual ideas is a key finding of the research.

This dissertation explains the research project by documenting and analysing the findings of both the theoretical and studio-based investigations. By combining the historical and conceptual research of the project, the document demonstrates how the outcomes have been achieved in the final works and exhibitions.
1.2 Project background – Researcher’s narrative source

This doctoral research project has an antecedent in the author’s interest in stripes and in their role in street signage. Signage captured the author’s imagination as mundane denizens of every street, but which had powers to capture and direct attention, which is also a key aim of jewellery design. Street signs and their associated stripes were a rich source of simple, yet powerful, graphical ideas that were well suited for translation into jewellery objects.

An earlier Masters of Art research titled *The street sign and its Stripes*, 2010⁴; was an investigation into the shape, colour and geometry of cautionary street signs, and the theatricality of the street involving signage. Using a seemingly simple striped motif, from a codified⁵ and small palette of colour and shapes, the Masters project focussed on constructing jewellery objects by employing a geometric and chromatic effect, that conveyed the already synthesised and recognisable messages of attention and alarm found within the mediated city.

In *The street sign and its Stripes*, 2010, the researcher considered how road signs might be perceived in the landscape and in particular how they punctuate the landscape. The intention was to draw attention to the wearer by the impact of a representation of road signage. The understanding was that being bereft of sentimentality or ‘prettiness’ the jewellery does not compliment or soften or indeed exude preciousness. From this research grew an awareness of graphic symbolism and semiotics⁶ and how an understanding of context leads to an exploration and clarification of meaning.

Street signs, when brought into a jewellery context recast their symbolism by making the impersonal personal, congruent and complicit with their new environment. The body becomes a surreal landscape marked out by boundaries that enclose or repel. The research outcome, utilising stripes as a central design element, enables the jewellery to capture our attention and reflect the urban landscape.

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⁴ Hughes, L, 2010, *The street sign and its Stripes*, Thesis Collection, RMIT Library, Melbourne, Australia
⁵ Signage shaped and colour coded arranged systematically in order to be understood by road users
⁶ The study of signs and symbols and their use or interpretation
The introductory essay in the catalogue for the exhibition, titled *The Obscure Stripe* 2013, encapsulates the prior research narrative leading to the focus on stripes in the current research project.

Until recently, my jewellery and its stripe motif were based on cautionary signs found in every streetscape. This stripe is ubiquitous and obvious. The way in which it functions dictates the colour code of warnings and direction.

My new work brings a major change; it looks at society and the political context of the stripe in Western painting. Wherever the stripe is found, it influences my jewellery.

Researching stripes in Western paintings is a journey where I discover their incarnations in obscure places. Stripes are found in many genres of painting. Nineteenth and Twentieth century painting reveal playful, fashionable and hygienic stripes – whereas much older discoveries exhibit distinctive stripes of alienation.

Observing how a stripe sits in a painting helps to untangle the subject matter. Hidden meanings and cultural mores are encoded in the composition. How does the stripe function as an iconic motif in the context of the painting? Can we infer the social and political ideals surrounding an iconic mark like a stripe?

This knowledge creates a point of departure, allowing me to explore the significance of stripes in a contemporary context.7 Linda Hughes

*The street sign and its Stripes*, 2010, paved the way for the current project. It advanced processes for finding evidence of pejorative and authoritative stripes. The current extended research also has a narrative aspect to the inclusion of such stripes. This narrative focuses on the cultural signals of the stripe alone. The streetscapes of road signage have been left behind for the potential of more personal messages found through the cultural history of the stripe. These jewellery artworks draw attention to the wearer by making a great deal of visual noise in the contrasting colours where the stripes are reminders of the language of road signs. In reconfiguring the objects as jewellery,

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7 Hughes, L. (2013). *The Obscure Stripe*. Melbourne, Vic., Australia
questions arise about the functionality and the intent of attracting attention by freeing the signs from their familiar symbolic context and placing an interpretation on the body.

In this present project, by explicating the relationship between the stripe and its historical context, the audience can engage in a review of the stripe’s contextual history. This enables a critical assessment of the evidence found in the historical sources. Refining the artist’s opinion and informing creative practice is a way of revealing research outcomes via expression in the jewellery artefacts.
1.3 Research Questions and Aims

Moving on from previous research, the current project seeks to understand the broader cultural history of the stripe, how artists of the past used the stripe to convey specific messages, how this design heritage may be interpreted to influence new material forms, and how these historic sources can be recast into a contemporary jewellery context.

To be specific, the research project is driven by asking the following key questions of this practice-based researcher:

- How is my contemporary jewellery practice informed by the stripe motif as found in Western paintings from the early Renaissance?
- How can the stripe as metonym affect the formal elements of contemporary jewellery?

The practice-based research starts with a quest, *seeking the stripe*. An interest in the stripe motif and its antecedents is traced from contemporary jewellery and paintings back to historic paintings. Once the stripe has been found, the process moves to *interpreting the stripe*, in particular identifying a stripe's function as a metonym within its historic context. The research project then moves to *translating* the stripe from obscure historic paintings into contemporary jewellery.

Having defined the broad research questions, it becomes clear that the research has two principle aims: to investigate the stripe motif, when used metonymically, in historic paintings of Western culture; and to draw from the outcomes of the investigation to make practice-based contemporary jewellery through an interpretive process.
1.4 Overview of the research process

Investigations of a history of stripes within the historical material culture form a construct and a starting point to create jewellery artefacts. The research starts by selecting a body of historical artworks that feature the stripe. The selected works incorporate the concept of metonym within their formal elements. By understanding the cultural context of the stripe within these works, a point of departure is established. Thus, from these obscure sources a body of jewellery objects is created as a contemporary interpretation of the research findings.

Seeking the stripe

Initially the research involved bibliographic investigations to locate relevant historical illustrations. The infrequent occurrence of stripes, and their discovery, in historical paintings was stimulating to the research and emphasised the opportunity to expand on the evidence with original ideas in jewellery.

Several Renaissance compositions provided evidence of figures in striped clothing. The research found instances of colourful, lively and animated characters whose clothing stood out amongst the crowd.

As the research progressed further back in time, examples of the stripe motif being used as metonym became increasingly rare. Antecedents for the stripe as metonym were found in Medieval images that included religious iconography. The meaning of these Medieval stripes cannot be determined, due to the lack of written evidence, however their graphic aspects are both compositionally interesting and compelling.

The identified paintings were then analysed for compositional intentions and whether striped elements act metonymically. This was to determine whether the works should be retained as a research source. To become critically aware of the stripes’ role, the research investigated the historical context, which includes social and political contexts.

Metonymy

Of particular interest to this project is the depiction of stripes acting *metonymically*, that is, the stripe acts as visual shorthand to imply a specific cultural meaning or value within an artwork’s political or social context. The research identifies a stripe as acting metonymically where the deliberate incorporation of a stripe motif – for example, striped
clothing - is a substitute for something else with which the characteristic motif is closely associated. This understanding occurs where there is a shared culture of a group. The metonymy is recognised and understood by processing an occurrence or similar event stored in the collective memory. For example over time the word *Wall Street* has become synonymous as a metonym for the banking district in New York; or the Crown acts metonymically for the Queen. In this research a character in stripes, for example, in Pieter Bruegel’s painting *The Fight between Carnival and Lent*, 1559, is suggested to be a Fool or jester as identified by his clothing and its depiction within the prevailing Netherlandish culture. Thus stripes are a metonymy (substitution) for a fool or for idiotic behaviour in this context.

This research concerns itself with visual and material culture. Examples of metonymy although similar to examples found within literature, are considered to be substitutes for a relationship of ideas and concepts found in a cultural context and depicted visually. Another pictorial example, the concept of justice, is apparent in Andrea Mantegna’s painting, *St. James Led to Execution* c. 1448-57. A set of scales sits atop a striped staff held by a military figure in the right-hand side of the fresco. By using metonymy, i.e. the scales as justice, Mantegna derives a more profound meaning from a small detail and underscores the theme of justice within the entire painting. There is a complexity by implication through the metonymic reference.

Metonymy and related figures of speech are common in everyday speech and writing. Both *metonymy* and *metaphor* involve the substitution of one term for another; however the two terms are crucially different. In metonymy the substitution is based on an understood association or contiguity: one term (word of phrase) *stands in* for the other in direct substitution. In metaphor this substitution is based on a specific analogy between two things: it is a figure of speech whereby one term (word or phrase) references or represents another by symbolism or allegory or comparison. While metonymy presupposes a contiguous relationship between objects, metaphor creates a relationship that is representative or symbolic of something else.

In metaphor, ‘a descriptive word or phrase is transferred to an object or action different from, but analogous to, that to which it is literally applicable’. In metonymy, ‘a word or phrase denoting an object, action, institution, etc.’ is
functionally replaced with ‘a word or phrase denoting one of its properties or something associated with it.’

Writer and social theorist, Anthony Wilden suggests,

Metonymy is the evocation of the whole by a connection. It consists in using for the name of a thing or a relationship an attribute, a suggested sense, or something closely related, such as effect for cause [... ] the imputed relationship being that of contiguity.9

Mark Johnson and George Lakoff agree: ‘Metonyms seem to be more obviously grounded in our experience than metaphors since they usually involve direct associations.’10

For example, as a metonym, ‘fishing for pearls’ is connected to fishing in the sea, whereas the metaphor ‘fishing for information’ transfers the concept of fishing into a new domain. Metonymy is not representative or symbolic but specifically based on substitution by *adjuncts* (things that are found together) or on *functional relationships*.

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Interpreting the stripe

The research analyses the meaning surrounding the stripe motif, and how it acts metonymically within the material culture of western historic paintings. It considers the painter’s choice of materials and techniques and their significance to this research. These features are considered as the roles of recurring elements; colour, texture, and spatial arrangement, in regard to the investigation and may contribute to the cultural context.

Fig. 1 Bruegel P. (the elder) The Fight Between Carnival and Lent, 1559, Kunsthistorisches Museum, Vienna.\(^\text{11}\) (Image used with permission) ©KHM Vienna (edited detail Argonaut design)

The finding of the stripe in historic paintings, such as The Fight Between Carnival and Lent, 1559\(^\text{12}\) by Dutch painter Pieter Bruegel (the elder) (1525-1569), offered the opportunity for further investigation and critical awareness of the stripe’s metonymic role. Bruegel’s intentions seem clear, but may not be easily understood without knowledge of historic folklore. (See Chapter 6.2.3) Discussing Bruegel’s composition and the area surrounding the central figure, Robert L. Delevoy comments:

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\(^{12}\) Pieter Bruegel (the elder), *The Fight Between Carnival and Lent*, 1559 Kunsthistorisches Museum, Vienna
A little patch of yellow sand, dappled with touches of pale green, is purposely left bare of figures; it forms an oasis of brilliant light in the middle of the picture and the starting point of two registers of color basic to the composition and spreading out across it.\textsuperscript{13}

The central figure of the fool and its position may be a fulcrum\textsuperscript{14} in the painting, a focus that can lead to an understanding of the line drawn between the celebrations of a carnival and the deprivations of Lent. The figure, isolated and marked by stripes, may represent a fool, as depicted within the prevailing Netherlandish culture, and as such, the stripe motif acts as a metonym. Thus stripes are a metonymy (substitution) for a fool or for idiotic behaviour in this context. The jewellery object becomes a further translation of this metonymic condition.

Commenting on the designation of stripes, Professor Larry Silver states:

They do indeed disrupt the visual rhythms of a picture, which is part of why fools sometimes wear stripes (though that is more unusual than bright colours and Asses’ ears or coxcombs). [... ] In the Vienna picture, you are right that the fool is a fulcrum, but he is paired with a pilgrim couple, so that the Carnival and Lent, theme is encapsulated in that trio\textsuperscript{15}.

This detail provided an opportunity to focus on a small element that would determine the character’s role in the jewellery. (Discussed further in Chapter 6.2.3)

A metonymic stripe may also underpin the structure of power relations in Bruegel’s \textit{Christ Carrying the Cross} c. 1564, Kunsthistorisches Museum, Vienna. This is one of Bruegel’s largest works with over 150 individual figures in a panoramic landscape. Although the title suggests a central theme of a journey of Christ, there are many diverse scenes, which make up the whole. Throughout the composition there is evidence of an armed force, on horseback or as foot soldiers. However, the immediate control is being committed (possibly) by a lower order of soldier, armed with swords. These soldiers are dressed

\textsuperscript{14} A fulcrum is a pivot point around which a lever turns, or something that plays a central role in or is in the center of a situation or activity \textit{The New Shorter Oxford English Dictionary}, (1993) (p. 1039)
\textsuperscript{15} personal communication, 12 October 2015.
distinctively in striped trousers. A reading of the condition of the striped garment as identifying control can be metonymic of the character of the soldiers.

Further examples of metonymic stripes are available in historic paintings by Andrea Mantegna (1431-1506) and Giotto (di Bondone) (1266/7-1337). For instance, in Mantegna, *St. James Led to His Execution* c. 1455, Overtari Chapel, Padua, Italy, there are characters carrying striped accoutrements that may indicate a specific meaning that is usually associated with military uniforms. Thus the striped motif acts as a substitution for

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some form of regulation. The striped uniform as a metonymic motif may suggest the condition of authority and a figure that carries out regulatory duties. In an article titled, 'Jewellery as a fine art practice', Dr Jivan Astfalck suggests:

Jewellery Art has the capacity to deal with complex ideas whose components are derived from simpler images or previous experience, which are then combined in new and unexpected ways. They derive from a shift in the referential status, which takes place in the transition of the image as replicate to image as fiction. The new combination might have no reference to the previous original from which the image could be directly taken or copied.17

**Translating the stripe**

Understanding the history of stripes enables the artist to translate the stripe from painted motif into a new area of enquiry. The artist manipulates the message and shifts the subject from its origin to an unfamiliar place - the art object - acquiring a new fiction and a new function. This creative act relies on the wearer and viewer to make a subjective interpretation of the new message. The process of interpreting and reinterpreting the signs is a way of endowing the art with meaning and significance. As there are many ways to decipher the complex world of signs, symbols and language, jewellery making can be a personal statement revealing a bite-sized ideology for both maker and wearer. For example, a person wearing a badge demonstrates an overt way of declaring personal allegiance.

The process of translation aims to activate the outcomes of observation and analysis of the source paintings to then illuminate the subject of the stripe as metonym. Through this translational methodology the research investigates the images from the perspective of a practice-based researcher, rather than an art historian. The result is that the subject, the stripe as metonym, affects the practice-based experimentation in contemporary jewellery.

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In *Fool 1* the central character of the fool from Bruegel’s *The Fight Between Carnival and Lent*, 1559 is liberated from Bruegel’s composition in the process of translation into contemporary jewellery. The jewellery is a metonymic substitution because as with Bruegel it encapsulates the idea of the fool, but it also substitutes a painted image for jewellery in a contiguous relationship of materiality. The stripes are evident, providing a vibrational affect, and there are many layers, acting as a metonym for the complexity of original context. The distinctive outline of the character is reproduced including the idiosyncratic shape of the ears on the hooded cloak. As well as the costume’s stripes, the shape of the hood is a clue to the painter’s intention to suggest a fool. Discussing Bruegel’s illustration of a fool’s costume, Professor Silver proposes that within the Dutch genre, a traditional fool’s costume ‘with Asses ears’\(^\text{18}\) suggests an ass, representing ignorance. As a metonym, ignorance is substituted here by a fabric hood with ears.

Another example of translation results from analysis of Bruegel’s *Massacre of the Innocents*, c. 1567. The process of applying the analysis within a jewellery context considered elements such as: overlaying material, suggesting the concealment of the victims; colouring similar to the foot-soldier’s uniform; and geometric shapes which could suggest the restrictive rules and regulations of armed forces. The cracked and abraded surface leads to a piecing together and interpretation of events. The resultant translation into a piece of jewellery interprets and translates the historical details found in the painting.

An understanding and interpretation of material culture, specifically where stripe motifs are found, contributes to the investigation and enables a point of departure for new jewellery artefacts. The new knowledge of stripes and their potential usage is revealed tenuously from obscure sources. It then becomes a source for the jewellery artefact. This research engages in a review of contextual histories and makes a critical and active assessment to facilitate creative practice. Connecting observations and making through interpretation of source material is a way of revealing new pathways for research in jewellery.
1.5 Further aspects of the research process and theoretical context

Defining scope and conducting the search

To uncover the history of the stripe as metonym, a genealogical process grew from the Masters of Art research, *The street sign and its Stripes*, 2010. To identify past expressions of the stripe the research conducted a survey of histories of Western painting via fine art galleries, museums and publications. Starting with the twentieth century, a forensic search process retraces the stripe's antecedents from contemporary use to historic evidence.

Looking for research precedents, twentieth century jewellery artists have been investigated where the use of stripes, technique or historical reference parallels the focus or the processes of this research. Contemporary jewellers considered, in particular, are Professor Jack Cunningham, Giampaolo Babetto, Manfred Bischoff, and Claus Bury. (See Chapter 2).

As part of the research's scope definition, the research did not include any examination of the stripes in the twentieth century where they are utilised for their intrinsic value or as a spatial design element. The research does address twentieth century painters - Bridget Riley, Jeffrey Smart and Ross Watson - where their use of stripes demonstrates similarities to the purpose and techniques of this research. For example, English painter Bridget Riley was invited to interpret historic paintings in the collection of the National Gallery, London. Her response, exhibited alongside the interpreted old Masters, advanced her leitmotif of stripes. One of the source painters, of interest to this research, was Andrea Mantegna as his paintings and frescoes provided appropriate examples of the stripe as metonym. Similarly, Pieter Bruegel (the elder) incorporated the stripe motif judiciously, which also provided evidence for investigation. The research found Medieval art contained ancient examples of the stripe incorporated as a didactic element for the populace. This may have a metonymic function. (See Chapter 6).

Extending back before the twentieth century, the search process uses photographs and notations of the source material, taken directly from original paintings or from publications. To aid in the search and better understand the historical context, enquiries have been made with scholarly authorities. This methodology gradually uncovers the stripe's antecedents and cultural substrate of the artworks and their sources. This in turn informs the process of jewellery design. In *Thinking Through Practice*, Lesley Duxbury suggests:
Knowledge generated in this way is made evident through process, leading to artwork that is an amalgam of fact and fiction, reality and imagination; a nexus of ideas and materials that together elicit new meanings or ways of understanding the world.\textsuperscript{19}

**Understanding the context**

Moving back through historic paintings, instances of stripes become increasingly difficult to find. There may be many explanations for this, such as the lack of striped fabric. Or, it may be that wearing stripes was an ostentatious choice of clothing and viewed suspiciously. It may be that striped clothing represented something undesirable. This research raises questions about the context and prevailing culture portrayed in the paintings. Such as; what is the relevance of the inclusion of the stripe? What did the artists want to convey when including the stripe? If the stripe is a metonym then what is it a substitute for?

To help answer these questions the research explores the *iconography* of each stripe for its meaning; identifying the properties of stripes, their inherent expressiveness, origins and use by artists. In particular, the research aims to determine what stripes can signify and at what point in time the motif may have a pejorative association. Researching the cultural contexts and locational aspects of stripes offers a way to investigate the iconology of the stripe as metonym. This approach reveals meaning from the stripe's location and contextual associations, which, in turn, suggests how to reinterpret these ideas into jewellery objects.

*Iconography* describes how the representation of a unique element can reoccur in other objects throughout history. In other words, it is the associations an art historian might make between the depiction of an element and depictions of other elements within the graphic scope of an object or image. Erwin Panofsky argues:

> The objects and events whose representation by lines, colours and volumes constitutes the world of motifs can be identified, as we have seen, on the basis of

practical experience. Everybody can recognize the shape and behaviour of human beings, animals and plants, and everybody can tell an angry face from a jovial one.\textsuperscript{20}

The iconography of a motif implies meanings, by the recognisable characteristics born of experience. Thus the stripe appears more meaningful in intent when used economically in historical paintings.

As an example of iconographic analysis, the stripe in clothing may imply \textit{outsider}\textsuperscript{21} characteristics, that is, outside the culturally acceptable range of normal dress. In Bruegel's \textit{Massacre of the Innocents} c. 1565-67 there are also illustrated military or figures of authority, marked by striped uniforms with a bold confrontational appearance. The stripe motif/mark, as evidenced by the iconography, can delineate characters such as artists, fools, clowns or law enforcers represented via their eccentric dress. Discussing iconography, Panofsky suggests:

\begin{quote}
The discovery and interpretation of these \textit{symbolical} values (which are generally unknown to the artist himself and may even emphatically differ from what he consciously intended to express) is the object of what we may call \textit{iconography in a deeper sense}: of a method of interpretation that arises as a synthesis rather than as an analysis. And as the correct identification of the motifs is the prerequisite of a correct \textit{iconographical analysis in the narrower sense}, the correct analysis of images, stories and allegories is the prerequisite of a correct \textit{iconographical interpretation in a deeper sense}.\textsuperscript{22}
\end{quote}

Panofsky's thesis advances symbolic values in iconography. The theory of metonymy that a substitution is based on an understood association or contiguity (see page 16), might imply the striped trousers in this painting can be considered a substitute for militia found in a particular cultural context.

Within historic Western painting, the research aims to understand the cultural context, the environment, and what these cultural conditions suggest to a jewellery maker. It is not the

\begin{flushright}
\textsuperscript{21} A person who is less accepted by society or isolates themselves by a conspicuous way of dressing
\end{flushright}
intention of the research to fully investigate the cultural content of paintings, but to interpret and translate into jewellery, why artists chose to use stripe motifs – particularly metonymically. The process of reflexive analysis is a method by which the research questions what is understood about paintings, why stripes are used and the context in which they are found. Investigating the genealogy of the stripe takes the enquiry back in time to where the depiction of stripes was exceedingly rare. Historic Western paintings are a rich source for understanding the material culture and social political environment of a particular time and place and the stripe is an integral part of this process.

An awareness of the cultural history can reveal intrinsic meaning and content in a work of art. Discussing iconology of images, W.J.T. Mitchell proposes:

The commonplace of modern studies of images, in fact, is that they must be understood as a kind of language; instead of providing a transparent window on the world, images are now regarded as the sort of sign that presents a deceptive appearance of naturalness and transparency concealing an opaque, distorting, arbitrary mechanism of representation, a process of ideological mystification.23

The use of the stripe motif in paintings intrinsically attracts attention and may direct our gaze towards an element the painter regards as important. The uncommon and economical use of the stripe motif in fifteenth century art implies an intentional inclusion of the stripe motif for operation as both a sign and signifier. For example, there is an important character of a fool placed centrally in the above-mentioned Bruegel’s painting, *The Fight Between Carnival and Lent*, 1559. In the fifteenth century, striped motifs were used infrequently and therefore with intent to convey a specific meaning or idea. In Bruegel’s painting the striped dress of the fool is a motif, which may be considered a sign, and as such it signifies what it represents in the culture of the era. The striped dress operates as a substitution, a metonymy, by being signified in the context of traditional dress in folklore and stories of the community.

To enable a deeper understanding of the stripe motif, a focus on a key theorist pertinent to semiotics/semiology (the study of signs), Ferdinand Saussure (1857–1913) is relevant.

The use of theories associated with signs and signification assists in the process of unpacking the cultural meanings and implications within the compositions through the significance of this distinctive mark. (See chapter 4.6)

Caution is warranted in any such analysis. In the introduction to *The Meaning of Things*, Ian Hodder argues that skepticism is needed, and, ‘[... ] that archaeological interpretation is a subjective matter.’24 Panofsky asserts:

> A narrow parochial approach to the past which simply assumes that a linear chronology based on a ‘verifiable’ set of ‘meaningful’ ‘absolute’ dates is the only way to tackle the recording of, and the only way to comprehend the past, completely ignores the complexity of many literate and of many non-literate cultures. However, a world archaeological approach to a concept such as ‘the past’ focuses attention on precisely those features of archaeological enquiry and method which archaeologists all too often take for granted, without questioning the related assumptions.25

An examination of the source paintings and contemporary art of the era enables subjective understanding of the cultural context portrayed at that time. This in itself adheres to the proposition by Ian Hodder, in that the researcher’s creative practice-led approach to interpretation will always, of necessity, involve subjective elements.

**Applying the findings**

A reflective practice refers to the relationship between researcher and research context. Donald Schôn's account of reflective practice renders the thinking, organising, and making involved in day-to-day research activity as a ‘[... ] reflective conversation with the materials of a situation.’26 Researchers work with artefacts, whether symbolic or material, in order, ultimately, to bring new things into being. A heuristic way of understanding and discovering as in Schôn's account of reflective practice, suggests that this can be understood as a conversation, between a researcher's materials, and ideas. The research

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makes discoveries, which are materialised and open to later reflection facilitating further interpretation and new manifestations in jewellery.

The influences of historical research upon jewellery design are an exercise in reflective practice. If we were to represent this communicative process diagrammatically, the source containing metonym (A) presents a framework to the forensic process (B). B then speaks to C, where interpretation and translation take place – each component relates back to A. Thus each stage of the process is connected and does not operate in a vacuum. Each fresh iteration can be traced back to the source image and its metonym. The processes occurring between the source works and the final jewellery object generate new knowledge. The interpretive process, which hermeneutics reflects, is a way of discovering, which one then interprets from that finding (see Chapter 4.1). The new contemporary jewellery is a micro-narrative, an interpretation and translation from the source images. Questions raised during practice-based research are investigated and interpreted leading to further new manifestations in jewellery.

![Diagram of forensic process](image)

**Fig. 6** Diagram of forensic process: A - Source painting containing metonymic stripes, B - forensic process interrogates source, C - Interpretation is available for translation
Chapter 2

Situating the research in a Contemporary Context - Jewellers
**Introduction - twentieth century jewellers incorporation of stripes**

This research considers contemporary author jewellers relevant to the research in how they approach their subject matter, concepts, materials, and technique. The jewellery attributes, constraints or limitations of a particular medium may be called its formal qualities. For example, the formal qualities of painting are, amongst others, the canvas, medium, colour, and brush texture. The formal qualities of the art object may be, ‘related to the form,’ not ‘embellished’. In other words, individual design elements, such as composition (arrangement of parts of or in the work), colour, line, texture, scale, proportion, balance, contrast, and rhythm are central to the form, and are not ornamentation.

Similarly, the same formal qualities may be ascribed to jewellery as elements of composition such as colour, line, texture, scale, proportion, balance and contrast. In addition, the formal qualities of jewellery have been traditionally based on its wearability and comprised of conventional technical practices and materials.

Contemporary jewellery and jewellers can be categorised in many ways. For this research author jewellery is a preferred description. In the book titled *On Jewellery - A compendium of international contemporary art jewellery*, ‘author jewellery’ is described by Liesbeth den Besten:

> Author jewellery or jewellery d’auteur is derived from the notion of the auteur film, which was introduced in the 1950s in France by theorists such as François Truffaut and André Bazin. Cinema d’auteur refers to films that bear the artistic stamp and creative vision of the director or auteur. This notion indicates that the film is an art form, equal to literature, fine art, theatre, and the like. Etymologically the word auteur (Lat. Auctor) means designer, creator and spokesman and is derived from the verb augere meaning to increase, grow or enlarge. An auctor is a finder, maker, creator and also a spokesman and an innovator. The addition of the word author is therefore meaningful, because it denotes a creative process.27

Further, den Besten suggests:

When the maker of a piece of jewellery is an author, the work is loaded with a meaning that is neither commonplace nor middle-of-the-road. Even if the work in question is a completely abstract piece of jewellery it can still be confusing and confronting.\(^{28}\)

This description of author jewellery could describe the jewellery created in problem-based research. The research has a subject, which is interpreted and translated into contemporary jewellery or jewellery object. Considered a narrative jeweller, Emeritus Professor Jack Cunningham adds:

The creative output of the contemporary narrative jeweller, the maker, deliberately goes beyond the production of aesthetic adornment in order to confront, to shock, to amuse, often without ambiguity, by commenting on the human condition through personal, social or political observation.\(^{29}\)

Mirroring abstract art in painting and sculpture, twentieth century jewellers confronted jewellery conventions in making and materials, characterised by a departure from the use of traditional materials and by using unexpected methods of construction. Stripes are a frequent element of the jewellery design of this era. The jewellery was very much of its time, being bright and bold, the inclusion of stripes as a graphic element suggests further experimentation with new materials and jewellery construction. The use of acrylic and plastic, combined with precious metal, may be both a critique of popular culture and of values reflective of the Pop Art movement.

1971, in Nuremberg Germany, saw the celebration of the 500\(^{th}\) anniversary of artist and goldsmith, Albrecht Durer. The city played host to a major international jewellery exhibition where many young unknown contemporary jewellers took part. Ralph Turner writes:


There was an air of freedom about the work of these young jewelers, as formality gave way to liberating influences from technology and the fine arts. They challenged the traditions of goldsmithing with brilliantly coloured Pop art imagery. Dispensing with precious materials, they turned uncompromisingly to acrylic sheet. Bury and Rothmann, who were joined later by the Austrian Fritz Maierhofer, were neither the first nor the last jewelers to use acrylic in their work, though they were undoubtedly the most impressive. All three later augmented gold into the work with hard-edged graphic imagery, diagrams and symbols.

These key figures in German jewellery, such as Claus Bury, Hermann Junger, Gerd Rothmann, Reinhold Reiling and Klaus Ullrich, combined precious metal with striped material in their compositions. This era was obviously a turning point in the use of new materials, each jeweller using the material and developing a technique unique to their style and authorship, to portray their ideas. The research acknowledges the history of the use of plastic materials including striped acrylic, but did not identify the use of the stripe motif acting metonymically.

Continuing on to the current day, Austrian jeweller Fritz Maierhofer explores geometry and visual impact using striped plastic material combined with metal. Maierhofer’s work reflects the neon colours found in the urban landscape. The symbiosis of plastic and metal reflect the colour, materials and noise in the city. In the UK, Wendy Ramshaw and David Watkins use plastic materials in their jewellery for its rich offerings and as an appropriate material for its versatility and impact. The research discovered jewelers incorporating stripes to add impact and cause visual disruption and perhaps provoke re-evaluation of a composition and the stripe was sometimes utilised purely for colour, pattern or symmetry.

A key aspect of this research is a stripe element as metonym but there is also consideration of artists whose process is similar to the main preoccupations of this research. Jewelers Giampaolo Babetto and Manfred Bischoff provide examples of that whose work is inspired by historic paintings or are produced via a similar methodology. The exercise of lifting a motif from paintings and reinterpreting it into jewellery is a technique, which also has prominence in the work of these artists.

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2.1 Jack Cunningham (1953–)

Striped elements can be seen in the work of narrative jeweller Jack Cunningham. For Cunningham a line may be a vehicle for representing a continuing theme and narrative, a metaphor perhaps of marking time and movement. Like fragments of the graded intervals found on wooden measures, striped elements occasionally intervene in individual pieces of Cunningham’s jewellery. Frequently the stripe is used as a design element in his exhibition installations and catalogues. As an installation feature of his jewellery exhibition Journey, (2000), at The Lighthouse, Glasgow, he commented, ‘The striped pole as support, acts as a marker to indicate safety against danger and mark out boundaries and personal space.’

Cunningham wanted to make clear the connection of the red and white striped motif to familiar danger warnings and to guide the audience’s interpretation or reading of the work.

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Cunningham works exclusively in the brooch form, reflecting personal narrative themes of memory and place, he combines found objects, metal and occasionally jewels. The addition of a vibrant red and white stripe in a brooch appears to energise organic components and draws attention to the imagery that explores interconnected factors. This inclusion of the stripe motif in his jewellery may be seen as intervening or linking elements in his compositions.

Cunningham’s jewellery pieces show the stripe having similarities to this research, by way of attracting attention and leading the eye of the viewer and in the way the stripe may intervene within a composition. However the use is dissimilar, as it does not specifically substitute an idea in itself.
2.2 Giampaolo Babetto (1947-)

Italian jeweller Babetto draws on an ancient lexicon of ideas with forms of mathematical origin. His work shows knowledge of classical proportion, scale and volume. Designing furniture as well as architecture, Babetto was classically trained in the Paduan tradition of jewellery and he taught in The Padua School in 1969 – 1983. Working almost exclusively in gold, he is well known for articulated constructions in jewellery incorporating geometric shapes.

In 1990, in contrast to his normal geometry, Babetto diversified and constructed a series of figurative brooches, which incorporated figures cut out and incised from flat gold sheet. The brooches were silhouettes derived from details from paintings inspired by Pontormo’s Vertumnus and Pomona frescoes 1519-21.34

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33 Ibid. (p. 70).
34 Jacopo da Pontormo (1494-1557) is usually known only as Pontormo
Reflecting on Babetto’s work Germano Celant comments:

Seen from this perspective, the jewel/mask is a privileged signifier that assumes a whole series of valences – ephemeral and aleatory, profound and intrinsic, and virtually infinite because assigned to imaginary attributions bound to the subject and to the imaginative sensibility of a culture and an age.35

Similar to the references in this research, Babetto derived this particular series of works from historic sources. His work reflects a signifier of preciousness, for example, frequently containing gold as a medium. The portrayal of biblical or historical subject matter is thus reflected in his interpretation in gold. Unlike Babetto’s more familiar geometric forms, his gold brooches are figurative, with recognisable gestures from the original source. These are not unlike the contemporary jewellery and historic sources of this research. Babetto isolates a part of the illustrated figure whilst still retaining recognisable features from the source. Babetto’s work does not seek or feature stripes, however it is similar to this research as there is an interpretation of historic source material translated into jewellery. The work does not appear to speak of metonym, that is, there is no substitution of meaning connected to the source. The jewellery captures an animated fragment and celebrates the painting in gold.

2.3 Jeweller Manfred Bischoff (1947–2015)

Jeweller Manfred Bischoff was born in Germany and formally trained as a goldsmith. For several years Bischoff lived and taught in Florence at the Alchima Academy before setting up his studio and living permanently in Italy. Bischoff combined precious materials, gold and coral, into jewellery pieces that have a complexity, humour and absurdity. A sketch is frequently displayed alongside his narrative jewellery; the subject illustration occasionally pierced by a brooch. Visually and technically complex, Bischoff’s jewellery often displays irony, contains a pun, and is always enigmatic.

In 2002 Bischoff spent a month as artist-in-residence at the Isabella Stewart Gardner Museum in Boston, choosing to study a particular fresco titled, *The Young Hercules* c.1415-1492, by Piero Della Francesca. A restoration of the fresco was undertaken in 1999, and

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37 www.gardnermuseum.org
the conservators’ notes held a particular interest for Bischoff. Bischoff stumbled upon a phrase, 

\textit{do not wait to act ... if you are ready} – he found electrifying. In his mind, it was the perfect declaration of the essential prerequisite to the creative act. It provided a point of entry, a way to penetrate the painting and make it the springboard for his own work.\textsuperscript{38}

The words in the conservator’s notes provided the inspiration and impetus Bischoff was looking for and as a starting point to begin his creative process. Describing his own work, Bischoff comments, ‘These jewels are my songline, and perhaps someone will feel a sense of recognition.’\textsuperscript{39} A man of few words, Bischoff perhaps was referring to his jewellery representing his voice or point of view.

There are clear parallels here between the methodology of Bischoff and the current research. Employing motifs from Renaissance paintings, and an enigmatic interpretation into jewellery, this research will endeavour to understand the practice of Bischoff – to identify the relationship between historical images and contemporary interpretation in jewellery.


2.4 Claus Bury (1946-)

Jeweller and sculptor Claus Bury made small-scale jewellery from 1960 to 1970, but later decided to concentrate on large landscape sculpture. In his 1960s jewellery Bury used alternate materials, such as acrylic and steel, combined with gold and silver. Bury’s jewellery is an intellectual confrontation with the environment, as he is both jeweller and sculptor. The collection of the National Gallery of Victoria holds several Bury drawings and jewellery pieces. Bury carefully composed witty displacements of horizontal and vertical planes and *trompe l’œil* surrounds in the large panels and drawings supporting his jewellery. Stripes were a frequent inclusion to his architectural abstractions. In the catalogue accompanying Bury’s 1979 exhibition, *Claus Bury Drawings and Objects 1976-1978*, Gerhard Bott states:

> With acrylic Perspex, he tried to give jewellery a new effect and brilliance by combining precious metal with the coloured, translucent material. He prepared the stages of his artistic progression carefully with drawings. The delicate line drawings,
some of them water-coloured, were placed on panels with the final object, which had been precisely planned and worked in detail.40

Commenting about Bury's observations in desert projects, and his use of geometric forms and scale, Bott adds:

On the metal, spaces illusorily projected on the surface, suggest depth and plastic dimensions. Low lying crosses, triangles set up on the edge or lying low, rectangular or circular forms, crosses in a square set into or on to each other always seeming more and more complicated. These figures are constructed and analyzed in their effect as three-dimensional illusions on the two dimensionality of the surface.41

Claus Bury's work has been a reference for this research in his use of stripes, trompe l'œil and geometric forms. The tools of perspective and chiaroscuro42 are found in Renaissance art and the mathematical rules of linear perspective utilised in both his sculpture and jewellery. The researcher frequently favours geometry both in early work and in this research, as a classical shape to work with; it is sometimes a way of making sense of form, especially when interpreting sculpture and paintings. Bury's inclusion of striped material in his jewellery was considered an alternate material in the 1960-70s. This differs from the approach of the current research which uses the stripe as leitmotiv and subject; stripe as metonym. The research also extends its technique by lifting striped motifs from source paintings and using them as abstracted figurative shapes, unconfined by geometry. In this way the stripe in the jewellery acts as a substitution for the stripe as metonym in the source material.

41 Ibid. (p. 3).
42 Refers to the treatment of light and shade in drawing and painting.
Chapter 3

Situating the research in a Contemporary Context - Painters
Introduction – twentieth century painters incorporation of stripes

The focus of this research is stripes which function metonymically in a cultural or social context within a historic painting, excluding any examination of the stripes in the twentieth century where they are utilised for their intrinsic value or as a spatial design element. In this way the past can inform the future of stripes used in jewellery.

The following painters connect to the current research in their varied approaches to subject matter and their unique use of stripes. Bridget Riley, Jeffrey Smart and Ross Watson - where their use of stripes demonstrates similarities to the purpose and techniques of this research.

For example, English painter Bridget Riley was invited to interpret historic paintings in the collection of the National Gallery, London. One of the source painters, also of interest to this research, was Andrea Mantegna as his paintings and frescoes provided appropriate examples of the stripe as metonym. Riley’s response, exhibited alongside the interpreted old Masters, advanced her leitmotif of stripes. Her recurrent theme of stripes may act metonymically as a substitution of movement in dynamic forms.

Jeffrey Smart and Ross Watson have used red and white striped motifs to intervene in compositions where they wished to attract attention, lead the eye or mark out space. A metonymic function of the stripe in Watson’s Untitled #12/03 (after Ter Borch 1655) 2006 painting may be a substitute for the concept of modernity as it is juxtaposed between to historic eras.

These painters were of interest where their subject matter included stripes or where their methodologies connected in some way to this research.
3.1 Jeffrey Smart (1921-2013)

Australian painter Jeffrey Smart frequently referenced the urban iconography of cautionary and directional signs. Smart’s penchant for stripes can be seen in the road signs, which are ubiquitous in his paintings. Smart’s use of striped motifs added to the symmetry of his compositions and were perhaps positioned to direct our gaze. Discussing Smart’s painting *The Dome, 1977*, Peter Quartermaine suggests:

> We seek to measure distance, to understand your position, estimate scale, locate objects. Yet we are at a loss in this sea of grass, and without a secure foundation for

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the tree, the dome or the foreground pole which we could reach out and grasp, it seems.44

Whilst the research focuses on artists who include the stripe motif as metonym in historic sources, interesting comparisons are made in aspects of structure, form and perspective as common devices used by the historic and contemporary artists in this research. Edmund Capon adds:

Jeffrey Smart instils the irrational into the glaringly obvious; he sees a wealth of beauty and the unexpected in the most prosaic things that surround us. [...] but lower the viewpoint, raise the horizons and place that figure or sign close to, or on, the horizon line, and a composition of dramatic effect ensues.45

Smart's use of striped signage was significant to prior research, which often examined historic iconography. His stripes are also used as an obvious interpretation of the urban landscape as subject. The intervention of the striped motif creating a focal point in his compositions is of particular interest to this research. Smart uses stripes in his compositions to add a backdrop of drama and to pinpoint the viewing direction he suggests to his audience. The stripes and striped poles he uses may be metonymic substitutions as they have a proximity to the alarm response and direct derivations of road signs.

The research considers the intervention of the stripe occurring in an historic context, which is available for translation into a piece of jewellery, which may also be interrupted by a striped element.


Chapter 3 – Situating the research in a Contemporary Context - Painters
In response to Jeffrey Smart’s painting, *The Dome*, 1977, the Black Sub Pendant, 2013, illustrated above, uses the red and white stripe to draw the viewer’s attention and to serve as a metonym for distraction. It is difficult to avoid looking at the stripe in this piece, no matter that it is a very small part of the whole, the stripe is still compelling.
3.2 Bridget Riley (1931-)

British Op artist Bridget Riley (1931-) incorporates black and white stripes in her paintings to explore the dynamic effects of optical phenomena. Her colour combinations seemingly vibrate, giving the viewer a visceral reaction and a frenetic dynamic sensation of movement. The foundations of much of Riley’s work rely heavily on perfect geometry and the use of trompe l’œil, not unlike many examples found in Renaissance landscapes, such as Mantegna’s St. James Led to His Execution c. 1455, in the Overtari Chapel and Giotto’s monochrome trompe l’œil allegories of Vices and Virtues in the Scrovegni Chapel in Padua; sources found in this research.

The Past as Present is a phrase coined by Bridget Riley when discussing how she studied old Masters and made copies of Georges Seurat and Jan van Eyck paintings. Whilst developing an understanding of their individual techniques, Riley also created her own paintings and drawings as an interpretation, which responded to their paintings. Of particular interest to this research is the exhibition designed as a dialogue between Riley’s paintings and her selected historic works in the National Gallery, London. Comparisons can be made about the symmetry in the paintings of Riley and Renaissance artist, Andrea Mantegna (1431-1506). In particular, Riley’s painting Arcadia 1 wall painting 1 2007 is a response to Mantegna’s The Introduction to the Cult of Cybele at Rome (1505-6).46

Mantegna’s painting appears three-dimensional and frieze-like; on the left several men move towards the centre of the work to deliver Cybele’s sacred stone. The Romans proceed to the centre from the right. There is a strong feeling of narrative in the composition.

Riley’s composition has bold abstract shapes, appearing to move diagonally from both sides towards the centre. The colours, shades of blue, white, orange and green, are visually striking and suggestive of movement. Collin Wiggins comments:

48 Ibid. (p. 13).
Approaching masterpieces from the past through the eyes of a contemporary abstract painter can be a highly informative experience. All great paintings have an underlying abstraction to them, a point that Riley wanted to make clear in her *Artist’s Eye* selection. Viewers, accordingly, can find they enjoy the works in a purely visual manner, irrespective of subject matter, and so discover new ways of approaching a picture. By considering paintings from the past in this way, Riley’s own abstraction, with its vivid sensations of rhythm and movement, can be appreciated as being built upon those same structural foundations of space, form and drawing as the works of her artistic precursors.\(^{49}\)

Riley’s composition *Arcadia 1 (Wall-Painting 1)* 2007 draws attention to her particular interpretation of movement by the juxtaposition of diagonal shapes in this contemporary artwork. This work could be considered as a metonymy by the substitution of dynamic forms, which move in a harmonic progression towards each other.

This abstraction process is similar to the interpretive process of this research, which, from historic sources, translates stripes working metonymically available for further translation into new jewellery.

3.3 Ross Watson (1962-)

In his 2006 painting, *Untitled #12/03 (after Ter Borch 1655)*, Australian contemporary surrealist painter, Ross Watson, has used a stripe motif to interrupt a formal composition. Devoid of subjective content, the stripe can bring attention to the unnoticed formal aspects of an artwork. As an interpretation from the original, an ornately dressed aristocratic lady, possibly in a Renaissance costume, is juxtaposed with a twentieth century soldier. Watson places a red and white diagonal striped post down the centre of the painting, dividing the relationship of the two figures. Although there is a surreal quality to the work, the stripe motif imposes a startling and unpredictable value that adds further ambiguity to the composition. Notes by Stephen Morgan, Director - Ross Watson Gallery, suggest:

> The stripes in this painting, along with the soldier, are employed as opposites - dramatically contrasting to Ter Borch’s figure. Contrasts are common in Ross’ art.

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and are intended to invite the viewer to contemplate change and contemporary themes.\textsuperscript{51}

In common with Jeffrey Smart, Ross Watson intervenes in the meeting of two historic times, he does not mediate (bring about reconciliation), instead he juxtaposes opposites when placing a stripe motif into a work; he recasts the composition into the present with the placement of the contemporary striped motif. The impact of the stripe in Watson’s painting jolts the audience into the 21\textsuperscript{st} century; a metonymy for time perhaps and as such forces a central focus, which delineates the two historic eras. The stripe here is a substitution for ‘here and now’ that other motifs would struggle to achieve.

In this project-based research in jewellery, the intervention of a stripe may be a feature consuming the whole piece and also lead the eye of the viewer. Specifically the research jewellery interprets, translates and returns to the stripe as metonym of the source.

\textbf{Fig. 19} Linda Hughes, \textit{White Stripe 1}, Brooch, 2013. Laminate, wood & steel. Photo: Argonaut Design ©Linda Hughes

The \textit{White Stripe 1}, Brooch, 2013, illustrated above, utilises the white material to question the necessity of an apposing line to form stripes. The intervention of the diagonal cut

\textsuperscript{51} Personal Correspondence between Gallerist Stephen Morgan and Linda Hughes
divides the space centrally. The small red feature may be an indicator to question the condition of the stripe or the colour red and what they might suggest. When an artist makes an intervention in a piece it may be a metonymic device, a substitution for a condition within the piece. The artist infers a complexity by implication.
Chapter 4
Methodologies
Introduction

In a review of the literature, focussed on Renaissance paintings, drawings and frescoes, the research systematically investigated the linkages between the construction of social identity and the culture inherent in art when stripes are incorporated into a composition. As a starting point to creating jewellery artefacts and forming a construct, the research gained insights through bibliographic searches of images and conversations with curators and experts in the field. In order to recognise and understand the style of the painters or paintings selected, a number of international research field trips were undertaken during May 2013. Chapter 5 describes the source material researched.

Viewing the source paintings in situ gave a deeper perspective to the research, enlivening it by asking and responding to questions arising from viewing the paintings in their surroundings. This led to further investigations by inspiring the creation of new pieces of jewellery. Each new jewellery work requires a fresh observation of the source. Each decision during the practice-based processes of making must consider the subject, interpret the source and create a transformation of ideas that the research prompts. Previous knowledge and experience as a jewellery practitioner sharpens attention and enables important decisions and projections of possibilities. Jewellers deliberate on the appropriate materials or processes to utilise, to enhance, and to illustrate their ideas. A series of three or more pieces might experiment with different responses to the source paintings, each built on an original idea using processes of interpretation and translation.

In practice-based research, by applying a heuristic approach, a scheme from one completed piece can act as a model in the design of the next. A feedback loop occurs. The virtuosity acquired through experience of tried and tested techniques with trusted materials can be advantageous while orchestrating new practices and new experiments. Novel materials and innovative techniques can produce unexpected outcomes, which stretch the abilities of a maker. Keeping an open mind to possibilities is an action necessary to practice-based research. Working at the bench is a direct way to discover these possibilities and evolve the knowledge into a new construct. Despite the constraints of time, materials, and skills, finding solutions is a creative and rewarding act. Thus the cycle of questions and solutions is recurring and gives rise to new questions, interpretations and solutions.
The _White Stripe 2_, Brooch, 2013, illustrated above, utilises the white material to question the necessity of an apposing line to form stripes in a similar way to _White Stripe 1_ brooch. However, the brooch differs in several ways. The intervention of the diagonal cut divides the space at one corner. The line now is not divisive and does not appear central to the composition. The fluorescent acrylic layer conveying an effect of radiance beneath now replaced the red feature, which evoked attention in _White Stripe 1_. The brooch may use the intense colour as a metonymic device, a substitution for the condition being present within the piece.

Designing the jewellery piece aided by experience and prior knowledge in construction can make a visible transformation, charged with purpose and reflection. Decisions about construction techniques and materials are made prior to commencement. Shapes may be isolated or combined to allow an active participation of the research, embodied in a new jewellery piece. Combining several fragments and observing how they impact each other raises questions about how the composition would benefit from harmony. Conversely artists can deliberately juxtapose odd, opposing, or awkward parts, as an intentional statement. For example, if the subject is the stripe as metonym in painting, what may this infer and what may be the context in which it is found? Observations of shapes and
gestures to suggest the emotion, attitude and ideas of the stripes as metonym, a substitute of an idea, need to be continually addressed.

Preliminary sketches map out variations in design without the new piece being defined or specific in its outcome. Conceptions and making of jewellery occur after a process of selection and elimination. Selection is made after considering the findings in the historic sources and whether an interpretation can be made in jewellery objects. Exploratory drawings consider ideas, sometimes seemingly impossible to construct. Overcoming these difficulties in design and construction is a cognitive and emotional experience, both rewarding and taxing. It is an attempt to materialise and reveal ideas of conscious expression into a physical object. In the exhibition *The Obscure Stripe*, (2013), at Galerie Biró in Munich, the jewellery, catalogue and essays were discussed and as a consequence the perceptions of the audience proved useful and an opportunity to articulate the subject.
Fig. 22 Linda Hughes, *Square Brooch 1 & 2*, Black & White Series, 2013. Laminate, wood & steel. Photo: Argonaut Design. ©Linda Hughes

To translate a subject from source paintings into a language of jewellery is a way of working metonymically. Extending the ideas found in the first iteration of jewellery forms followed by a second iteration extends the research translation further. This can be an endless interpretive process from painted image to jewellery form, then one form of jewellery to another. This is a way of activating a hermeneutic process.
4.1 Hermeneutics

Interpretation of the selected source material into contemporary jewellery objects is a primary methodology of this research. The research interpretation may make initial assumptions about a source artefact, where further research in the jewellery object adds to and modifies these assumptions and poses further questions for translation. Ian Hodder argues:

The methods of interpretation of material culture center on the simultaneous hermeneutical procedures of context definition, the construction of patterned similarities and differences, and the use of relevant social and material culture theory. The material culture may not be able directly to 'speak back,' but if appropriate procedures are followed, there is room for the data and for different levels of theory to confront interpretations.52

The hermeneutic circle is referred to as the circular nature of interpretation and a means of elucidation. The interpretive process, of hermeneutics, is a way of discovering and rediscovering the new, which one then interprets and re-interprets from that finding. The finding informs the process to continue and the research continues into new areas. All of this is activated through a practice-based process in jewellery as it involves experimentation, interpretation of trials and risk taking. Ian Hodder suggests:

The interpreter learns from the experience of material remains – the data and the interpreter bring each other into existence in dialectical fashion. The interpretations can be confirmed or made more or less plausible than others using a fairly standard range of internal and external (social) criteria.53

The theory of hermeneutics is attributed to German philosopher, Hans Georg Gadamer (1900-2002) who argued that the meaning of text is not reducible to the intentions of the author, but is dependent on the interpretation of the context. As hermeneutic conversation arises Gadamer concludes, 'Understanding occurs in interpreting.'54 He asserts:

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53 Ibid. (p. 173).
The essence of a question is to open up possibilities and keep them open. If a prejudice is called into question – in the face of what someone else or a text says to us – it does not as a result mean that it simply gets set aside, while in its place the other person or other thing immediately makes itself felt. It is rather the naïveté of historical objectivism to assume such a turning away from oneself. [...] The naïveté of so-called historicisms consists in its shunning such reflection, and – in trusting in the methodology of its procedure – forgetting its own historicity.55

The hermeneutic process can be seen in the research as a discourse between the source paintings and the contemporary jewellery. This extends the mediated meanings discovered in the making process and this leads to new possibilities of ideation. Gadamer explains:

[ ... ] a person who thinks must ask himself questions. [...] This is the reason why understanding is always more than merely re-creating someone else's meaning. Questioning opens up possibilities of meaning, and thus what is meaningful passes into one's own thinking on the subject.56

Propositions are tested and new outcomes are discovered as the research jewellery reveals the thinking process in its development. In Thinking Through Practice, Elizabeth Grierson asserts:

Just as Martin Heidegger saw thinking as 'a way', a way of revealing, when not closed by heightened, teleological, means-end instrumentalism, so these artists, and the work of art, opens the possibilities of revealing as a way of thinking, knowing and being.57

Given the lack of written evidence about the stripe in historic paintings that hampers investigations, it seems imperative to make visual comparisons of the sources. To instinctively evaluate and assign attribution to artworks requires the experience of a connoisseur. Recognising the distinctive way an artist executes details in portraiture or

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56 Ibid. (p. 375).
landscapes can suggest attribution, but may be subjective and open to doubt. A group of artists sharing a studio and working in a similar style may be defined as a school or studio. In this case, 'School' does not represent an educational institution. The term connotes only chronological, stylistic or geographic similarity. This is relevant to the research as the meaning of the substitution of the stripe may depend upon context in which it is found. This enhances the researcher's understanding and interpretation when finding the stripe, allowing the research to experiment with a fictional translation in contemporary jewellery.

Discovering the stripe motif and its cultural context leads to a critical analysis for interpretation and translation. To find the stripe motif led the research to the past and the function of the motif returned it to the present as a metonym to be interpreted. Finding the motif in obscure sources was an invitation for dialogue, to try and imagine its author's message and in so doing add one's own metonymic interpretation and translation connecting back to my practice based research.
4.2 Heuristic practice-based research

In this research a heuristic approach is a questioning approach, on the drawing board one thing leads to another, and then the focus returns to the idea or to further possibilities. Discussing German goldsmith, Herman Junger, and the transformation of ideas into jewellery, Ursula von Haeften states: 'His concept of making is a creative act. It is an attempt to clarify the connection between the idea, its development and practical, concrete realisation.'

This concept is a good reflection upon intuitive making. The maker may select a source painting and make photocopies in colour and black and white. Detail may be enlarged or reduced to investigate the potential of scale. Enhanced by drawing, a dialogue follows which is a debate between maker and material. Interesting areas are developed from observations by the maker and creation of the object. New questions become apparent when there is a shift from the initial focus of stripes found in the source paintings to their focus in the jewellery.

Selected images that contain stripes, observations and a bibliographic search, have been the starting point for a dialogue between the researcher and the work (in this case, jewellery). Immersion in the subject and intuition contribute to the dialogue. Intuition helps to focus and unpack the signs in paintings and what they might indicate as metonyms. This intuition is an internal frame of reference from prior research that needs to be open to fine-tuning or adjustment. An open mind when constructing jewellery allows for reflection and variation to the outcome. The heuristic phases in this practice-based jewellery research might be: engagement with the subject of stripes, immersion in the subject and where it is found, researching its cultural context, reflections on what is meaningful as metonym, and an illumination or awakening to the possibilities of new jewellery.

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Decisions on materials, construction and techniques are made appropriate to the subject. ‘Appropriate to the subject’ is a consideration of vital importance from start to finish in making jewellery.

Although not intended for this research, ephemeral materials may be used if appropriate to the subject. In 2003 Australian jewellery artist, Caz Guiney, exhibited a series of rings cast from the same mould. Her work was guided by a critical attitude to the environmental damage caused by mining of precious metals. The work commented on disappearing resources. She experimented with ephemeral materials, including soap, wood, foam and even ice. Guiney opened the exhibition carrying a ring cast in ice, which quickly melted. Guiney’s presentation combined preciousness and performance and is mentioned here as example suggesting contemporary jewellery can be made of any material that appropriately investigates the subject.

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Fig. 23 Linda Hughes, Preliminary sketches and finished piece. *Black & White Window*, Pendant, 2015. Laminate, .925 silver, wood & silk. Photo: Linda Hughes ©Linda Hughes

59 Details can be found at: http://www.joyaviva.net/artists/australia/caz-guiney/ Accessed 8 March 2015.
Conventionally, jewellery is constructed in such a way that it holds together, has a way of connecting to the body, and is of a reasonable size for a brooch or necklace. After planning, the procedure for making may be as follows: material selection, sawing (cutting) parts for assembly, and connection, either by soldering, riveting or gluing (depending upon material). Metal may need colouring or polishing. For aspects like colour, material treatment such as surface abrasion or polishing may be required. Brooch or necklace fittings for attachment must be considered prior to construction. Ideally the attachment to the body is incorporated into the design or is concealed to avoid distraction from the jewellery concept.

The discovery of the condition of the frescoes and paintings produced a significant shift in my response as a metonym in contemporary jewellery. The laminate is a versatile medium that is scratched to produce textural effects reproducing observations made in the source. This effect is similar to a wood composite which can be manipulated to vary the surface of the material. This was achieved by the use of files and sanders to modify the surface, thus making an interpretation and translation of the condition of the paintings and frescoes. The metonymic quality lies in the scratched surface, which substitutes the worn condition of the frescoes.

Fig. 24 Linda Hughes, Preliminary sketch of Quatrefoil, Brooch, 2013. Photo: Linda Hughes ©Linda Hughes
4.3 Reflexive analysis

In reflexive analysis the researcher is critically aware and interrogative of the process. The researcher is aware of what has gone before and what is taking place in the investigation. Heuristically, the researcher might make assumptions or discoveries or return to previous stages to make sense and gain perspective. Finally, the puzzle may come together in the final piece as a creative synthesis. Elizabeth Grierson posits:

Creative researchers work with imagination and insight, engaging knowledge of the histories of their field, as well as skills and technologies of practices as primary research tools. As they imagine, construct, read, write or perform, they work creatively with materials, technologies or bodies (abstract or physical), situating creative moments with the genealogies of practice, and revealing something about the world and themselves in the process.60

From the completion of a Masters research,61 the researcher became aware of the value of researching as though an archaeologist in order to trace antecedents of the stripe. Initially this means clarifying what constitutes a stripe, its meaning, and then moving on to where the stripe is found. The researcher set out to find stripes that are evocative, in the sense of acting metonymically, which acts as a meaningful sign in the paintings. Stripes that are bi-chromatic; or bands of colour of varying widths; and either vertical, horizontal or diagonal, are identified as defining elements. Although part of this investigation into the history of the use of stripes, the intrinsic pattern or spatial relationship of the stripe is not the primary focus of the current research, as the primary focus is the stripe’s metonymic function.

The intelligible form of the stripe is conditional upon a discrete mark that is distinguished by an adjoining mark. An easily understood example would be a black vertical mark, followed closely by a white vertical mark. This ‘pattern’ might be repeated, becoming a duality of the mark, an opposition only evident due to the contrasting colour. In this instance there is no hierarchy of the dual oppositions, but each component relies upon the other for the whole – perceived as stripes. Inherent in the stripes’ structure, the white stripe is a provocation to the black stripe. Each element needs the other to become


‘stripes’. It may also be the case that stripes are a result of materials of the same colour abutting each other (see Fig. 19 *White Stripe 1*)

Discerning a focal point when viewing stripes is difficult. The viewer tries to make sense of their distribution. A wavy pattern of black and white on a flat canvas might appear three-dimensional and cause dissonance in perception. On a mono coloured surface or background, receiving a vertical or horizontal mark might function as a disruption and contribute to the perception of a striped pattern. Stripes can be in harmony as a whole, whereas the individual mark is divisive and disruptive to the other. This may be the stripe as rupture.

![Image of striped objects](image)

**Fig. 25** Linda Hughes, *Pop Art 2 (after Riley)*, Brooch, 2013. Laminate, acrylic & steel. Photo: Argonaut Design ©Linda Hughes

For this research, the stripe is determined and referred to as a whole motif that comprises two or more adjoining lines. In this respect the capability of our senses to recognise whole forms instead of a group of simple lines will be referred to as a stripe.

To understand the visual language of this research, a stripe used metonymically in genre paintings necessitates an awareness of the political and cultural mores of the period. It may be the artist’s intention, as well as the cultural context within an artwork, that
determines whether the stripe as a signifier of something, a substitution of something. The research investigates how the cultural context is illustrated in an amalgam of clues in the depicted scenes. Bruegel’s imagined or constructed market scenes have visible cues to suggest to the viewer the type of gathering that is taking place. Many animated individuals gather together beside stalls of food and other goods and as a whole this may constitute a market place. Discussing gestalt theory David Macey suggests: ‘A ‘gestalt’ is usually understood as meaning a perceptual structure or unity which is functionally greater than the sum of its parts, and which cannot be understood by analysing its constituent elements.’

Understanding the iconography of the stripe in history requires research into the social context of where it is found. The iconography of the stripe is determined by its use or placement in a painting and what the painter intends to convey. The painter’s intentions place a value upon the stripe as a motif, particularly if it appears prominent in a composition, such as Bruegel’s fool figure in The Fight between Carnival and Lent, 1559. ‘This point in time’ is a familiar phrase meaning ‘now’, which implies that at some time in the future a different meaning could be construed. Knowledge of the visual language, which is common at the time, illuminates a reading of a painting.

In his book, The meanings of things, Ian Hodder poses the question whether all material culture is equivalent, to documents, and thus is open for interpretation. Hodder suggests: ‘This hermeneutical exercise, in which the lived experience surrounding the material culture is translated into a different context of interpretation, is common for both texts and other forms of material culture.’

Semiotics may be the most appropriate technique to apply to the decoding of assumed rules and grammars of material culture expression. Hodder stresses that analysing material culture is not a passive but an active area of life:

By this I mean that artifacts are produced so as to transform, materially, socially, and ideologically. It is the exchange of artifacts themselves that constructs social relationships; it is the style of spear that creates a feeling of common identity; it is

the badge of authority that itself confers authority. Material culture is thus necessary for most social constructs. An adequate study of social interaction thus depends on the incorporation of mute material evidence.  

Historic artefacts, such as narrative paintings, might tell us what cultural practices prevailed at the times depicted. However, interpreting the artist’s intentions may be misleading and serve as a metonym for other concepts. A broad understanding of the artistic practices in an era is necessary to decipher the imagery, as well as acceptance that the representation is a deliberate intention of the artist. Some symbols may have a specific reading dependent upon their context. When the stripe motif is applied outside of an expected context it can have a distracting or leading affect, where the artist is directing our attention.

Bruegel’s subjects show every aspect of humanity, from situations of mourning to celebration. Bruegel’s attention to minute detail gives significance to the prominent inclusion of a figure in striped clothing amongst hundreds in plain dress.

A contextual review, researching Renaissance semiotics, contributes to an understanding of meaning and intentions, which existed in the material culture of the time. The view of a peasant’s life, portrayed by Bruegel, appears accurate and possibly exaggerated by the artist. Andrew Graham-Dixon suggests:

The humanity that runs right through Renaissance art and literature seem to broaden yet further during the second half of the sixteenth century. This is true of Bruegel as well as the philosopher, the savage as well as the magus. There is no such thing as a life not worth noticing.  

To express the findings in Bruegel’s *The Fight Between Carnival and Lent*, 1559, the Fool character was interpreted as a brooch, with several iterations experimenting with scale, colour and posture. When reflecting on the fool of the source painting, his posture became the basis for a series of experimental drawings illustrating varying aspects of deportment. Drawing in black pencil reduced the distraction of colour and sharpened perception, as the

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posture of the character was captured. Several versions were created in different colours, some with stripes others without. Exaggerating the bent attitude and reducing or eliminating small features in the painting allowed an interpretation where the posture suggested a dubious, slightly sinister character. Posture became more important than dress details. This revelation has been transmitted into new work that suggests an ambiguity in character, suggested by the posture of a dark hunched-over figure. In researching Bruegel’s *The Fight between Carnival and Lent*, 1559, many characters actions and intentions can be presumed or identified by their posture.

![Image](image.png)

**Fig. 26** Linda Hughes, *Fool 6*, Brooch, 2015. Laminate, acrylic & steel. Photo: Argonaut Design. ©Linda Hughes

One of the ways to identify the mood or intention of a figure in a composition is to observe the posture. For example, if a character is leaning into another character with an ear close and head cocked to one side, it could be interpreted that the second character was listening. Figures may have no discernible details indicative of their age, but could assume
a bent posture suggesting an elderly person. Flailing limbs, jumping or leaping are all suggestive of energy or youth. The figures’ attitude (posture) becomes a form for investigation, as metonym, and so it was with the Fool character brooches. It was feasible to investigate their mannerisms and contrasts of the characters by positioning them in different directions within the jewellery. Investigations in jewellery led to further expressions of human behaviour, which could be traced back to the gestures found in the source.

![Figure 27](image)

To investigate the visual possibilities, the painting was studied for other instances of stripes that could be explored to reveal culture or context. The composition as a whole is busy with detail, colour and a bewildering number of figures. There is another character in quartered clothing, sneaking behind Lent, and a black and white dog67. This character appears to be deliberately marked in a stripe, or quartered pattern. When discovering the

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67 Pieter Bruegel (the elder), *The Fight Between Carnival and Lent*, 1559 Kunsthistorisches Museum, Vienna. (p. 21)
dog led to playing with the stripe to investigate the division of space. Placed on the side of Lent, it could be a mute observer. These additional figures do not appear to play a prominent part in the scene but are available to translate into jewellery.

Materialising into jewellery, this study also considered other contemporary jewellers who used similar concepts, techniques or materials as previously discussed. Italian jewellery artist, Giampaolo Babetto isolated figures from Renaissance paintings. Babetto traced the outline of body shapes in the paintings and then transformed the shaped outlines and incised them from gold sheet. By shifting the shapes found in the paintings and recreating them in a new media, Babetto brought the figure into a new context. (See Chapter 2.2) This valuable technique may be used today in a similar fashion by photocopying images, then cutting, manipulating and reconfiguring them. David Thomas suggests, ‘A composite artwork creates multiplicities.’ Extrapolating contextual information surrounding the stripe in historic paintings leads to unexpected outcomes, the jewellery may also develop in an unpredictable way. The creation of a personal order and rearrangement from the source paintings enables a revelation in particular jewellery design possibilities. To further extend and reveal these possibilities, reflexive practice enables expression of new ideas in jewellery.

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4.4 Forensic approach

For the purpose of this study the research assumed a forensic approach in tracing the antecedents of the stripe motif and its metonymic occurrence in selected historical sources. The sources selected for this research utilised critiques and interpretations by art scholars, as reported in publications about the artists, artistic movements or particular works of art.

The research engaged with the concept of evidence, in a forensic methodology, defined as the art and science of discovering, analysing and identifying clues. That is, evidence of the subject’s genealogy is traced and analysed to assess relevance to the research. The parameters are, that the inclusion of the stripe motif as a metonym references a character or idea and possesses this characteristic by signification of the surrounding cultural context. Thus the parameters are met, critiqued and understood in the context in which the stripe is found. This enables investigation of the working methods of artists such as Pieter Bruegel (the elder). Individual paintings were studied to locate the infrequent inclusion of the stripe motif acting metonymically and making a meaningful and plausible contribution to the artist’s intention, thereby having a metonymic function within a composition.

Viewing the selected works first hand enabled the researcher to experience not only the artwork’s content but also the condition of the work. As stated earlier, the researcher travelled to the actual locations of specified artworks, to view them in situ, and thereby to collect evidence of their materiality, their medium, and its application to the image construction. For example, on visiting Mantegna’s frescoes in the Overtari Chapel in Padua, where the enormous task of post-war restoration continues, the researcher was able to observe the crumbling surfaces of Mantegna’s images, evident on the walls and in piles on the floor. By forensically examining and reconstructing a version of the original image, an expert makes restoration possible. Forensic examinations take place using highly specialised and sophisticated technologies and treatments, both onsite and in laboratories. Many of the frescoes under examination were photographed prior to WWII, and the black and white photographs held in the British Museum are made available as a historic resource. They are proving invaluable for this specialised forensic work. The photographs provide the full image, which is then complemented by a digital reconstruction with colour samples.
Computer pattern recognition algorithms allow analyses that could not be performed by other means. The digital reconstruction technology produces a colour overlay printed on film and mesh fabric suggesting shapes and colour matches. The overlay is then presented over any existing fresco material on the walls and provides a guide for the conservators to colour match batches of pieces to be joined together. This is a huge step forward in the reconstruction. However the restorers, aided by the projected images, are left with the daunting task of sorting and recognising small fragments of fresco from the thousands of broken damaged pieces. The observation of this restoration became source material for this research and jewellery making.

The next step, while observing the conservator’s process, was to translate from the fragments of restoration back to prior evidence-based work. That is, to consider the surfaces and the faded-out conditions, and to make some attempts at translating the material to create a deeper understanding of the subject into jewellery. This embodies the forensic approach as a methodology, which enhances understanding of the material properties of the source paintings, and thereby informs the creation of the jewellery.

Andrea Maniega, St. James Led to His Execution, c. 1455, Overtari Chapel in the Church of the Eremitani, Padua

Conservation: 88,000 pieces representing 10% of fresco

Fig. 28 Restoration in progress, 2013. Linda Hughes photo in situ 2013
4.5 Visual Language, Symbolism, Iconology, Metonymy

When historical references are used to facilitate a dialogue between the past and present, signs of appropriation are observed in works of art. There is a history of borrowing early iconography in formalist painting, where classical scholars/painters had an established system of copying the masters who went before, thus building upon an established repertoire. Many works of art of the nineteenth and early twentieth centuries used formal and classic compositional elements to add weight to an artwork. For example, by including iconography that reflects an idealised society, painters might create stature in a landscape by adding ornate architecture with elements like columns and other extravagant motifs. The deliberate use of classicism motifs in contemporary works often incorporate a historic reference, not as a suggestion of quality, but perhaps as an allusion to the past or for a surreal effect. For example, Andrea Mantegna uses Greek iconography by illustrating classical columns in his work, which forms part of his visual language. This was, of course, consistent with the Italian Quattrocento’s attention to classicism in painting, sculpture and architecture.

A symbol represents something other than itself. In a literary sense, William Harmon, suggests, ‘a symbol combines a literal and sensuous quality with an abstract or suggestive aspect.’ According to Ian Hodder:

Within a given culture, some things are understood to be symbols: the flag of the United States is an obvious example, as are the five intertwined Olympic rings. More subtle cultural symbols might be the river as a symbol of time and the journey as a symbol of life and its manifold experiences. Instead of appropriating symbols generally used and understood within their culture, writers often create their own symbols by setting up a complex but identifiable web of associations in their works. As a result, one object, image, person, place, or action suggests others, and may ultimately suggest a range of ideas.

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A symbol is an object that represents or stands for something else, especially a material object representing something abstract such a road sign picture of ducks crossing or a male/female figure on toilet entrances. Symbols differ in that they are representations whereas a metonym has a close proximity to that which it substitutes.

As discussed in Chapter 1.4, metonymy and related figures of speech are common in everyday speech and writing. Both metonymy and metaphor involve the substitution of one term for another; however the two terms are crucially different. In metonymy the substitution is based on an understood association or contiguity: one term (word of phrase) stands in for the other in direct substitution. In metaphor this substitution is based on a specific analogy between two things: it is a figure of speech whereby one term (word or phrase) references or represents another by symbolism or allegory or comparison. While metonymy presupposes a contiguous relationship between objects, metaphor creates a relationship that is representative or symbolic of something else.

The discourse on cultural identity can be further understood by philosophical study of signs, their interpretation by consensus, and the context in which they are found. In The Death of the Author Roland Barthes discusses the collective nature of artistic production. J. Wolff says: ‘[ ... ] more generally, the individuality of the artist, and the conditions for his or her specific piece of work, are entirely dependent on the existence of the structures and institutions of artistic practice, which facilitate that work.73

In Bruegel’s paintings, in particular, finding the stripe motif was signified within the cultural context in which it is found. The Low Countries society was first and foremost an urban society whose identity manifested it in rituals, literary texts, and images. The research considered Bruegel’s representations of folklore, ideas and customs, which existed in the era of Netherlandish paintings and arrived at the opinion that the striped character was a metonym for a fool. The researchers practice is a personal narrative, based on experiences of the various artworks. Seeking the stripe, identifying the source, interpreting and finally translating into contemporary jewellery reveal this narrative. The translation consolidates the findings and makes a further iteration to add to previous knowledge.

4.6 Semiology

Swiss born Ferdinand Saussure (1857 – 1913) is considered the father of modern linguistics. He studied the subjectivity of human behaviour and, in particular, language. He advocated that human behaviour should not be studied and recorded as a series of historic events but within a social framework, thus identifying complex structures at work when communicating ideas. Saussure inspired semiology, the science of signs. The system of signs used in art and literary criticism is a tool for interpretation.

In the early part of the twentieth century, Modernists used formalist strategies to understand a complex world. Art critique at this time typically recorded the size, medium, date, artist, title and subject of a piece of art. Applying Saussurian theory assists in raising complex issues of placing the artist, subject and environment in a more elaborate and informative context. When looking at non-literary art using Saussurian theory, factors are considered other than the formal language of the curator’s description, for example, artist, age, provenance etc. Details under consideration by the researcher might be: the subject, how it is depicted, or the social or historical context prevailing when it was produced.

Scholars seek to understand much more about cultural context, and this leads to a deeper knowledge of the work and why the artist chose the subject, medium, and what political and social trends existed at the time. Viewing historic paintings in situ, displayed amongst paintings either of the same genre or historic period, enhanced the researcher’s understanding of the material culture and attitudes prevailing in the period, which in turn led to further investigations.

Saussure’s theory was based on a system of signs consisting of a ‘signifier’ and the ‘signified’. To be understood, particularly in language, signs and signifiers are agreed upon by consensus. For example, an illustration of a drinking glass on the outside of a cardboard container, which is universally understood to mean ‘this way up’. However to articulate meaning in language or pictorial symbols there has to be agreement between two parties and a construct in place to facilitate understanding. In discussing the first principle of Saussure’s theory of language, Jonathan Culler writes: ‘Saussure, taking the linguistic sign as the norm, argues that all signs are arbitrary, involving a purely conventional association of conventionally delimited signifiers and signifieds.’

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In other words, one person may call a feline a cat, but another person calls it something else like ‘a moggie’. Two different names, however, signifying the same thing. It is essential therefore to place the research in terms of cultural context. Gottdiener states:

Saussure understood the unity of signifier and signified as a mechanism of culture. Ultimately, these rules were grounded in a cultural code, which Saussure called language and which was the rule-bearing structure that produced a system of signification. Codes are the most important aspect of semiosis for the production of meaning through signs.75

Following in the footsteps of Saussure, the French semiotician Roland Barthes (1915-1980) made an in-depth study of signs and signification. Gottdiener states:

In a classic example from Mythologies, Barthes discusses a picture on the cover of Paris Match, a popular magazine, of an African soldier saluting the French flag. The scene denotes an act of national allegiance and connotes military discipline, even suggesting patriotism or nationalism. Thus, the image has several levels. But, for Barthes, what was most relevant about the photo was that this sign of allegiance by an African in the French army was itself a sign of many connotations, or hypostatization of colonial subservience and imperialism.76

This illustrates the complexity and sophistication of what might be a banal but powerful agent of signs. Barthes has written articles and books on the structure of ‘signs’, examining the relationship between signifier, as the mediator, and the signified. Commenting upon Saussure’s hypotheses, Barthes (1915-1980) acknowledged and enlarged upon Saussure’s methodology in Elements of Semiology.77

Writing in the mid-sixties, Barthes expands on the linguistic model to explore the possibilities of applying this analytical method to images, movement and music. This methodology/philosophy may easily be applied in understanding art. Although there may be a definite intention by an artist, there is no prior agreement with the audience to

76 Ibid. (p. 16).
meaning. A work of art may be portrayed in one way and received in another. The artist and audience each bring their own experience and interpretation to the work of art. The outcome may be agreement or a difference in opinion in accessing a concept. The intention of the artist therefore might be realised in his/her œuvre, but can be quite open to interpretation by the audience. In making sense of a work of art, there is a ‘reading’, a looking for ‘signs’, in order to make artworks accessible. Therefore the signage is a starting point, not a designated reality. A sign as a substitute for an idea could be understood as a metonym.

Semiology has been extremely useful in giving structural accessibility to works of art. Catherine Belsey asserts that deconstructing a text opens it up for interpretation.

The object of the critic, then, is to seek not the unity of the work, but the multiplicity and diversity of its possible meanings, its incompleteness, the omissions which it displays but cannot describe, and above all its contradictions. In its absences, and in the collisions between its divergent meanings, the text implicitly criticizes its own ideology; it contains within itself the critique of its own values, in the sense that it is available for a new process of production of meaning by the reader, and in this process it can provide a real knowledge of the limits of ideological representation.78

A semiological approach might be useful to give insight into the rhetoric of a particular artist because semiotics, semiology and deconstruction allow us to analyse questions of power, ethics and cultural identity. This research is conscious of these aspects when considering the implications of the stripe motif as metonym in a composition in a particular era. Interpreting and transforming into a new context poses questions for the viewer as to why an artist made such choices and what this indicates. This can be related to signs and signifiers in semiology, when recognising the origin of various forms of iconography, the interpretation and where they have now been placed may act metonymically.

4.7 Methods and Experimentation

Throughout this research project photography has been both a medium of recording source material and for exploring possibilities in interpreting and translating. A research archive of personal images taken in situ was both useful as a record of the image and also the condition of the medium. Observations of the damaged frescoes became an unexpected subject in the research and affected the development of abrasion techniques and jewellery outcomes. The abrasion is evident in the jewellery as part of the research journey, where the research has taken the findings from a prescribed zone of historic paintings to a new identity/methodology of making.

Photographing and sketching source paintings and frescoes on site changed the way the researcher interpreted artworks in this project. This afforded greater insight than could be arrived at using bibliographic reproductions. Using a laminate material, employed extensively in prior research, an abrasion technique was devised, which resurfaced the material as a response to these first-hand observations. Progressively, dialogues developed where one jewellery piece would prompt refinements in others. In turn, work on these subsequent pieces provoked reflection on the source piece, which led to new jewellery pieces.

During the investigation the discovery of the fragmented condition of old frescoes in Padua, and damaged paintings in London, became a key focus of the research as they opened doorways of artistic interpretation. The photographs became an archive of personal experiences and conversations about the artworks. In seeking the stripe and its metonym, there were dead ends and new leads, where fragments of frayed surfaces and missing pieces reflected my journey. There were interruptions and disappointments along with worthwhile ideas, which were recorded in notebooks along with photographs to record and document original material and later assist in the jewellery design stages.

The photographs are referenced to enable this research to interpret and translate elements in the source paintings into jewellery pieces. In particular the researcher's photographs of the ongoing fresco conservation in the Overtari Chapel, became an original source for investigation and a personal experience to draw on in the research of jewellery objects.
Whilst working on several pieces at a time, previous experience combined with new ideas, allows spontaneity in the process. Moving disparate component parts around and being open to new ideas, allows a connection and harmony in a new whole. Decisions are made in the placement of elements and ideas are revealed that were not consciously part of the plan. Judy McCaig in discussing her methodology says:

Creation is like an action that takes part in the present but using the memory of the past. Maybe it’s okay to draw sometimes, other times there is no need because the imagination is drawing it for you. To look, to think, to consider. 79

It became apparent that aspects of the condition of the source material, such as the surfaces of the paintings and the erosion of the frescoes, unwittingly became a manner for expression in jewellery. The treatment of the researcher’s laminate material interpreted the original surfaces found and revealed new possibilities.

The research trip seeking the stripe changed my impression of paintings found in publications. The experience suggested new ideas to create jewellery work. Finding the stripe and taking photographs in situ was part of the research trip plan. Returning to the studio, time was spent studying the notes and photographs and sketching to extend the ideas.

Andrea Mantegna’s fresco, The Attempted Martyrdom of St. Christopher and the Transport of his Body, 1457, (detail), inspired experiments in cutting and breaking the laminate material. Sketching and engaging in abstraction and geometry revealed forms available for jewellery making.

79 Cherry, N, 2013, Jewellery design and development, Bloomsbury Publishing, London. (p. 90)
Interpreting the stripe:

Fig. 29 Andrea Mantegna, The Attempted Martyrdom of St. Christopher and the Transport of his Body, 1457, fresco. (detail) Church of the Eremitani, Ovetari Chapel, Padua, Italy. 80

Fig. 30 Linda Hughes, preliminary sketch from Martyrdom of St. Christopher (detail) Photo: Linda Hughes

The photograph of the conservator’s table reveals an enormous jigsaw pattern formed by isolating and joining disparate shaped pieces of fresco material grouped in colour combinations. Laminate material is selected by colour tone and shaped to resemble similar pieces. Many layers of the laminate material are glued together and sanded, first on a rotary sander and then by hand. Controlling the depth of sanding on the rotary sander is difficult but often rewarding in the outcomes. Layering several different colours and then sanding can result in a striped edge, which can then form part of the heuristic process of research.

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Fig. 31 Image of conservators table in the Overtari Chapel[81]

Fig. 32 Linda Hughes, fragmented laminate material. Photo: Linda Hughes

The laminate is a versatile material, which can be scratched and deliberately eroded. Similar to painted wood it can be left shiny or matt and using drills and burrs engraved for textural effects. Experiments were also made using wax crayons, paint and applications of gold foil. Applying a small amount of gold foil on the laminate replicated traces of gold finishes; these results activate the metonymy of the conditions found in the frescoes.

The subject, the stripe as metonym and the sources, provide innumerable directions to take. The processes can have unexpected results, which become the most valuable and available such as the discovery of the ageing eroded condition of the frescoes. This was most unexpected, opening up new possibilities, which were realised in changing the surfaces of the jewellery. The knowledge gained has been influential in this research.

**Fig. 33** Fragment of fresco repair (detail of work in progress, unspecified fresco) Displayed adjacent to the Overtari Chapel for public viewing.
Chapter 5

Source material researched
Introduction

Library searches conducted prior to travelling to Europe (May-June 2013) allowed the researcher to take full advantage of a study tour, with funding provided by the RMIT European Union Centre Travel Grant. The library search enabled pre-tour planning to determine the best physical route, and also built a sense of order for the research. Paintings were identified to use as a resource for the research. Organising appointments with artists and scholars enabled face-to-face discussions to add to fact-finding and interpretive processes. Many of the selected paintings were studied during the field trip and discussed with both curators and artists. The aim of this was to set up a conversation for future scholarly exchanges. Conversations with knowledgeable curators expanded my understanding of the painter’s style and the culture, which existed at the time of the painting’s execution.

The impact of viewing source paintings in situ was unexpected. The installation of works by Pieter Bruegel, Andreas Mantegna and Giotto varied greatly, as did the condition of the works of art. Multiple versions of selected paintings were encountered and new publications often accompanied exhibitions. Conservation and restoration of these works had unanticipated effects on the research. For example, the Mantegna paintings installed in Hampton Court Palace in London were exceedingly difficult to view, because of their height as they were mounted high above the viewer. Also the thick layers of discoloured varnish covering them made viewing difficult. In the Overtari Chapel in Padua, Mantegna’s frescoes retained signs of severe damage, despite continuing restoration efforts after their near-destruction in WWII. These findings made such an impression on my research that I included their surface condition in the interpretation into jewellery objects.

The heavily varnished and damaged surfaces evidenced a metonymic condition that offered a rich source for further interpretation and translation beyond my expectations. There was evidence of a long life of dedicated but somewhat poor restoration where varnish had been removed, erasing media with it, to be repaired with subsequent repainting and varnishing.

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82 The award financed European travel from April 2013 for eight weeks to visit overseas collections of identified examples found in Western cultural paintings.
83 See Book 2 ADR. Appendix 1: Projected/viewed list of artworks to see during research trip 2013
The research trip to Europe enabled on-site study of those paintings of interest previously identified. My intention was to seek out works by three particular artists: Bruegel's *The Fight between Carnival and Lent*, 1559, in the Kunsthistorisches Museum, Vienna; Mantegna's *Triumph of Caesar*, (1484-1505), nine tempura paintings, in Hampton Court Palace, London; and Mantegna's *The Attempted Martyrdom of St. Christopher*, (1457), installed in the Overtari Chapel, Padua, Italy; and finally, Giotto's (attrib.) *The Ignominious Stripe: three young women condemned to prostitution, saved by St Nicholas* (c1340), a painted mural, San Domenico Church, Northern Italy.

It proved impossible to find the mural attributed to Giotto's studio, *The Ignominious Stripe: three young women condemned to prostitution, saved by St Nicholas*, painted mural, San Domenico Church, Northern Italy. Michel Pastoureau cited the mural in his book, *The Devil's Cloth: a history of stripes.* Pastoureau suggested the mural was in Northern Italy but was not specific about its exact location. In an effort to identify the artist and find the location of this mural I wrote to Professor Pastoureau at the Sorbonne's École pratique des hautes études, but did not receive a reply. I consulted with an academic familiar with Italian Renaissance art, Professor Jaynie Anderson, Chair of Fine Art, Melbourne University, who suggested that without confirmed provenance seeking out Giottoesque or artist attributions was like looking for a needle in a haystack. Professor Anderson advised reducing the scope of my enquiry. A curator in the Overtari Chapel suggested the mural might be in the Basilica of San Domenico in Bologna, however, a visit to that site proved fruitless.

Since returning to Australia, it has been suggested by a guide in the Scrovegni Chapel in Padua that a version of the mural may be located in the Medieval San Domenico Church in Bolzano, founded by the Dominicans and built in the thirteenth century, on the border of Austria and Italy. The image can be seen on the North wall of the Chapel and viewed via the church website. Unfortunately, there is no confirmation of the mural, as emails to the Churchwarden have remained unanswered. This account presents an authentic narrative of a researcher's quest and some of the difficulties presented by searching for original

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84 Bruegel's painting, *The Fight between Carnival and Lent*, 1559 is the title of the version held in the Kunsthistorisches Museum, Vienna. The word 'fight' is used throughout this dissertation instead of *The Battle between Carnival and Lent*, which is an infrequent variation of title found in different publications.


sources. Research, so far, has been based on two images of the same subject, the first being the mural mentioned by Michel Pastoureau and illustrated in his book *The Devil’s Cloth: a history of stripes.* The second mural is cited by the San Domenico website, which is available for viewing online. The two murals differ, as one features three figures marked by stripes, the other with two figures marked by stripes. An interpretation and translation into jewellery made a clear distinction of the number of figures to differentiate between the source paintings.

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The following discusses paintings and artists relevant to the research viewed in situ

5.1 Germany – Munich

An exhibition of Bruegel (the elder) at the Alte Pinakothek State Museum allowed the researcher to examine details of a collection of his paintings and develop a deeper understanding of Bruegel’s style. This is related to investigations of the stripe in other works, such as the Massacre of the Innocents (1565-67). In these collected works, Bruegel exhibits attention to detail whilst maintaining an overall balance, which is not overworking any particular part of a painting. Bruegel portrays multiple narratives involving humanity in everyday, poignant and humorous situations through the incorporation of exaggerated figures.

A lengthy and stimulating discussion with the academic philosopher, Dr Pravu Mazumdar, from The State Library (Staatsbibliothek) Munich, exposed some thought-provoking themes, which led to a greater understanding of semiology. This understanding in turn contributed to the practical outcomes of this research.

Munich provided an opportunity for a significant milestone in this research project: a solo exhibition at Galerie Biró of new works with the title ‘The Obscure Stripe’. Gallerist Olga Zobel Biró opened the exhibition, with collectors and artists in Munich taking great interest in the exhibited works and their informing ideas. The accompanying exhibition catalogue, Linda Hughes The Obscure Stripe’, 2013, a promotional poster and invitation card (see Book 2 - Archival Durable Record), all of which were designed and authored by me as the artist-researcher, assisted in the translation of works to the audience.

Conversations about the jewellery and the history of the stripe, and responses to the exhibition work were fruitful and challenging, raising questions such as, why investigate certain stripes whilst avoiding or ignoring the most important stripe i.e. the uniform of World War Two Jewish prisoners? The answer was that stripes relating to War atrocities were outside the range of the research. However, it does demonstrate that there is historically specific interest in occurrences and usage of some stripes particularly when they speak to cultural and political interests in a certain place and time.
5.2 Austria, Vienna - Kunsthistorisches Museum

Dr Björn Blauensteiner, Curator of nineteenth century Dutch paintings at the Kunsthistorisches Museum in Vienna, accompanied the researcher on a private tour of the collection. This tour provided particularly useful insights as to the probable meanings and contexts of stripes in this collection's paintings, which included 19 paintings by Pieter Bruegel (the elder). The discussions between Dr Blauensteiner and the researcher on culture and context, whilst viewing Bruegel's *Massacre of the Innocents*, (1567), contributed to an understanding of social situations and contexts during different periods in its history. The work held in this collection is one of two copies of the painting, the other being held by the Royal Collection at Windsor Castle, UK. In the Kunsthistorisches Museum painting (which depicts an interpretation of the biblical story in St. Matthew’s Gospel of King Herod ordering the massacre of the innocents, children under the age of two), Bruegel's version of this Gospel reveals how infants and children were killed during the massacre, with the bloodied bodies lying as evidence.

![Fig. 34 Pieter Bruegel (the elder) *Massacre of the Innocents*, c. 1567. Kunsthistorisches Museum Vienna.](Image used with permission) ©KHM Vienna

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88 Reproduction supplied by KHM Vienna
According to its website, in the work held in the Royal Collection, the slaughtered babies were painted over with details such as bundles, food and animals so that, instead of a massacre, it appeared to be a more general scene of plunder.

The biographer, Karel van Mander, described it as a 'Massacre' in 1604; it had become a 'village plundering' when recorded in an inventory of 1621. The shadow of the infants can be seen underneath the over-painted areas. The flames added in the sky over the houses were cleaned off in 1941, but it was decided during its full conservation treatment in 1988 to leave the more substantial (and historically significant) alterations to the figures, where animals and inanimate objects are painted over the details of children being slaughtered. The painting is a unique example of multiple narratives. Bruegel’s painting requires us to read each episode one by one. [...] a huddle of villagers console or restrain a father who might otherwise attack the Lansquenet (German mercenary) in striped hose who guards a dead baby (changed to a bundle).

This finding has been useful to the research, giving an understanding of the social atmosphere and acceptable standards, not only of when the painting was executed, but also when its ownership changed and subsequent restorations were carried out. There are two versions of this painting in the Kunsthistorisches collection. In one version, poor restoration was evident with a deliberate over-painting and concealment of several figures. In the original painted interpretations of the biblical story, infants were killed and the bloodied bodies lay as evidence of the massacre. The infants are visible in one version of the painting, but in the other the bodies are over-painted with illustrations of animals, parcels or open ground.

Dr Blauensteiner is of the opinion that the original and first version of this particular painting by Pieter Brueghel (the elder), is in the Royal Collection at Windsor. However, that version is unavailable for public viewing. This knowledge about the painting’s history and restoration is useful in the process of developing an appreciation of the many factors

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to be considered when studying a work of art, and it offers insights as to the judgements made about process and provenance.

This process is relevant to paintings considered in this research. The relevance lies in the process of change through conservation processes over time altering visual effects and conditions, as change is crucial to the methodology of this research, i.e. through interpretation and translation an idea and an image changes form and material structure from painting into contemporary jewellery. The Kunsthistorisches Museum, Vienna, holds Bruegel’s *The Fight Between Carnival and Lent*, 1559. As with the frescoes mentioned earlier, the opportunity to photograph, sketch and make a detailed study of this painting in situ made possible the alteration of the narrative for the researcher in a way that is unachievable through bibliographic reproductions. *The Fight Between Carnival and Lent* will be discussed in more detail later.

In the Albertina Museum permanent collection, Vienna, there are over a 150 Dutch drawings by painters Hieronymus Bosch, Pieter Bruegel (the elder), Maarten van Heemskerck, Hendrick Goltzius, Rembrandt, Anton van Dyck and Peter Paul Rubens. Viewing the collection revealed the diversity of the painters’ styles and the Dutch genre style of painting. Many of the paintings illustrated the activities and characteristics of dress in that era in the depiction of peasant and social activities.
5.3 Italy - Bologna, Padua, Florence

The research in Padua, Italy included a visit with Alessandra Zabbeo, Servizio Mostre, Department of Culture Padua, to discuss the processes of developing work and supporting documentation for participation in an international exhibition: Precious Thoughts 2013-2014, Jewellery from Australia, to be held at San Rocco Oratorio, Padua, Italy from December 2013 until February 2014. The exhibition was organised by Dr Mirella Cisotto with Emeritus Professor Robert Baines, RMIT, and included nine contemporary jewellers from Australia. The work displayed by the researcher in this exhibition included jewellery inspired by the works of the fifteenth century artist Andrea Mantegna, thus having a direct connection to the research theme of this project.

The researcher used the trip to Italy to visit many sites in which relevant artworks of the period of study are exhibited, with the aim of examining the works in order to augment theories and link with practices. These theories and practices and the relevance of individual visits will become apparent in later discussions.

To investigate paintings and frescoes by Mantegna and Giotto the researcher visited churches and museums in Padua, Bologna and Florence, accessing catalogues and brochures, as well as producing photographs and written material for the research.

Andrea Mantegna’s St. Sebastian (1456-1459) was on loan to the Palazzo del Monte di Pieta, from the Kunsthistorisches Museum, Vienna. The Ovetari Chapel, Church of the Eremitani, housed some juvenile masterpieces by Andrea Mantegna, frescoes of approximately 1448-1457 that were badly damaged by Allies’ bombing in 1944. The Baptistery at the Duomo, housed fourteenth-century paintings and Mantegna frescoes. As previously stated, Mantegna’s works were referenced in some of the researcher’s work included in the Padua exhibition prior to these visits, and elements will be referenced in the practice associated with this research project. (See Chapter 6.2.1)

The Civic Museum, Scrovegni Chapel, contains allegorical frescoes by Giotto (1303/5); Giotto’s frescoed sequences provide didactic visual narratives on man’s journey to salvation. They are now restored and perfectly preserved by a very complex humidity controlled and sealed environment. Due to repairs of the floor the visit was limited to a scheduled ten-minute single file walk in a central aisle, which reduced the amount of time available for the preferred in-depth study of the works.
On the walls of the Oratory of San Rocco were displayed pictorial depictions of a religious nature. The building was purchased by the State in 1925 and is administered by the Comune of Padua. In the Risorgimento Museum, Padua the researcher was able to view Renaissance frescoes by named and unnamed artists, this adding to an understanding of the visual and material nature of Renaissance fresco painting.

As part of the research for this study, the researcher met lecturers and students from The Padua School of Jewellery and was given a tour by goldsmiths/jewellers Professors Graziano Visintin and Maria Rosa Franzin. This is the home of venerated jewellers Mario Pinton and Francesco Pavan, and their students, who in their turn have become important names in the artistic world: Giorgio Cecchetto, Lucia Davanzo, Maria Rosa Franzin, Stefano Marchetti, Paolo Marcolongo, Paolo Maurizio, Barbara Paganin, Renzo Pasquale, Piergiuliano Reveane, Marco Rigovacca, Graziano Visintin, Alberta Vita, Annamaria Zanella and Alberto Zorzi. Giampaolo Babetto taught at the school and his jewellery is of interest to this research. The school is located near the churches containing art of the Italian Renaissance, which is frequently the subject of the students’ art works. The observations of the work and discussions with the lecturers and students contributed to the understanding about signifiers (and compositions beyond the stripe), and in specific cases, the ways signifiers related to the stripe as metonym. Many of the instances of stripes contributed directly to the practice-led aspect of this research project.

![Fig. 35 Entrance to The Padua School of Jewellery, 2013, (Image with permission) Photo: Linda Hughes](image)

Some sites in Italy were less direct in their relevance to the research, but the overall impression gained from the observations and studies contributed to a broader understanding about the period of study and the Italian context in other times. Examples of political text and posters were on display in the University Building and Café Pedrocchi
which house the Museum of the Risorgimento and Contemporary Time as well as significant frescoes. The Rossini Room, and several others, house collections relating to historic events in Padua, including wartime costumes, printed political propaganda and weapons. Depictions of striped military costumes of the eighteenth century were set in stained glass windows. The significance of military stripes opens a potentially exciting area for further investigation, some of which is relevant to this study.

The Basilica San Domenico, Dominican Church, Bologna, is the setting of the failed search for the Giottoesque mural; it did, however, contain many interesting paintings and frescoes for broader general understanding in context of religious art.

![Illustration of Captain Spavento](http://www.delpiano.com/carnival/html/captain.html)  

**Fig. 36** Illustration of Captain Spavento (1557)  

In commercial fine art galleries in Florence the researcher discovered depictions in models and paintings of Italian folk and *commedia dell’arte* characters. These included Capitan Spavento, a masked figure of ridicule, dating back at least to the seventeenth century, and traditionally depicted wearing a striped costume of yellow and red. This character operates as a metonym in that the image has a substituted meaning or implication as a recognisable Italian comic. During the research, evidence of stripes in traditional uniforms, such as these clown-like characters, were found and noted for future investigation.

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research, but considered to be outside the focus of the stripe as metonym in historic paintings for this particular project.
5.4  UK - London, Scotland, Warwickshire

Within the limitations of time and finances, a visit to the United Kingdom continued the primary study of works by artists of relevance to the research. Hampton Court Palace, in London, holds a collection of Mantegna Paintings. These include *The Triumph of Caesar*, which consist of nine tempura paintings, wall mounted, abutting each other. Note that there are small variations to the titles in different catalogues. The paintings are housed in the Long Gallery and are part of the Royal Collection. The stripe is portrayed in the Mantegna paintings in garments, staffs and poles. As stated previously, seeing these works first hand, in situ, with the changes contributed to, by time and place, facilitated the collection of evidence of the medium, image construction and their materiality. Reflections upon these aspects influenced the production of artefacts, as examined in more detail in Chapter 6.2.2.

The Kelvingrove Art Gallery in Glasgow holds three Dutch genre paintings in the style of Bruegel; the information available suggested they were of uncertain provenance. The small gallery of Upton House, Banbury, Warwickshire, holds a unique collection of paintings of the period by El Greco, Bosch and Holbein, as well as two paintings by Pieter Bruegel (the elder). Bruegel’s, *The Death of the Virgin* (1564) (grisaille), shows interesting use of light and shade and a theatrical arrangement of characters. His *Massacre of the Innocents*, c. 1567, which utilises stripe motifs on the soldiers, was unavailable due to restoration work. However, I had been able to view two copies of this painting in Vienna. Whilst contributing to the researcher’s overall understanding of the genre, the studies made at these two galleries did not add any ‘focused’ new knowledge to the research and they were devoid of striped motifs.
5.5 USA - Bloomington, Indianapolis

In October 2013 the researcher accepted an invitation to talk about this research project at a Symposium titled *Zoom: Examining the Future of Craft*, at Indiana University, Bloomington, Indiana. The symposium featured a range of practitioners, with a focus on the production and theories of artefacts. The theme of the symposium was ‘Going Forward’. The researcher presented a lecture and workshop in the Symposium focusing on the relationship between theory and practice and projecting selected images. The questions after the session, and the collected feedback about the research and images, led to further evaluations of ideas articulated in the presentation. (See Appendix 2)

In summary, the research trips were valuable in that they provided opportunity to view works in situ, and to meet professionals in gallery and museum settings, and other interested parties such as at Bloomington. Visiting the many churches and museums in Munich, Vienna, Padua, Bologna, Florence and London afforded relevant and worthwhile occasions to investigate the paintings and frescoes of Bruegel, Mantegna and Giotto. The collection of catalogues and brochures, the photographing of artworks and their settings, and compilation of other documentation and recording processes added immeasurably to the research.
Chapter 6
The Painters and Paintings from historic sources
Introduction

This chapter offers a key to the painters and paintings that form source material for the researcher’s contemporary jewellery. From a jewellery artist’s viewpoint, researching the antecedents of the stripe motif via historic paintings offers a way to find evidence of the stripe acting metonymically in images from earlier times. The evidence of stripes in religious artworks may suggest a pejorative association. For example in religious illustrations accompanying medieval manuscripts, angels, devils and beasts are marked by stripes. Also many stripes found in paintings by Dutch painter, Pieter Bruegel (the elder) identify the portrayal of a fool character. There are also stripes found in military uniforms and batons used by foot-soldiers. Likewise, Italian painter Andrea Mantegna incorporated stripes for military insignia, which may be interpreted as metonymical. They have an attribute or adjunct and symbolic meaning. In order to act as a metonym the images have a substituted meaning or implication. The research investigates the stripes found and their surrounding contexts, which signify the metonymy of the stripe and from these investigations; the stripes and their suggested meanings are available for interpretation and translation, and to activate the metonymic possibilities, in contemporary jewellery.
6.1 Medieval art

Significant to this research are examples of images where stripes are incorporated with the possibilities of metonymic associations in the art of the Middle Ages (c. eleventh – fourteenth century). Employed didactically, religious themes provide a mainstay of Medieval art. Angels in striped clothing in opposing colours may imply a transformation or transformative condition, or the painted oppositions may suggest good versus evil. This dichotomy implies a preoccupation with a narrative about temptation and salvation in a biblical sense. Striped clothing as insignia or allegiance to a particular household or Lord can also be found in early illustrations. In order to understand the sensibilities in Medieval art the research examined publications containing reproductions of works that displayed the characteristics of stripes as metonym, which in turn were used for further interpretation and translation into contemporary jewellery.

Prior to and during the Middle Ages, an illiterate populace relied on images as a visual narrative on morals and the transactions of daily life. Veronica Sekules suggests:

The visual arts played a distinctive part in the intellectual history of the Middle Ages, not only as a means of demonstrating the shaping of ideas, but also in highlighting the connections between different branches of learning. [...] The capacity for the visual arts either to communicate directly or to explore oblique meanings and suggestive interpretations was realized in the Medieval period more acutely than at any time previously in the history of western art.91

Anomalies and layers of meaning are available for interpretation and translation as much today as in the years of their creation. Veronika Sekules cautions:

[...] in a sense, the medieval past is just as much an elaborate fiction now as was the world described by Sir John Mandeville, and, [...] the medieval past is not a specific and visitable destination and no medievalist can do more than make informed judgements and imaginative suggestions about wider cultural aspects of the life and art of the period.92

92 Ibid. (p. 1).
Art of the Middle Ages (Medieval) may have used depictions of striped garments as biblical allusions. Fig. 37 is an early pictorial reference to the stripe and is a strong indication of the stripe’s purpose as metonym, which may contain a pejorative connotation. ‘Fortune’ is represented by a multi-armed character in stripes, which could suggest a metonym, a substitution of a particular characteristic of a gambler and sleight of hand. The title of the painting, ‘Fortune and the author’ c. 1410, is a clue to its intent. The character in ecumenical robes on the left makes a gesture or suggestion of concealment or protection in ownership of the desktop. Alternatively, this may be an allusion to a Roman goddess of chance,

Fortuna was worshiped extensively in Italy from the earliest times. At Praeneste her shrine was a well-known oracular seat, as was her shrine at Antium. Fortuna is often

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represented bearing a cornucopia as the giver of abundance and a rudder as controller of destinies, or standing on a ball to indicate the uncertainty of fortune.94

Without explanatory notes to accompanying this image, from the artist or museum curator, the subject is open to conjecture by the researcher. The image and the conjecture available to activate a jewellery response led the research to illustrate the stripes in layers of material and introduce the suggestion of a figure restrained from an obvious reading of the composition.

Fig. 38 Linda Hughes, Preliminary sketch of Fortuna pendants (work in progress)

In Frederick van der Meer's publication, *Apocalypse Visions from the Book of Revelation in Western Art*, the research found many suggestions and interpretations of the religious iconography available in illustrated Medieval manuscripts. Maurits Naessens suggests:

[... ] after the Renaissance the term ‘Apocalypse’ has been shorn of its biblical overtones. Those who use it today are no longer referring to the vision of St John; they simply mean events leading to the destruction of mankind. Van der Meer, on the other hand, is concerned only with works that relate directly to the biblical sources.

The Apocalypse is defined in the Book of Revelation, the last book in the Holy Bible, to predict events at the end of the world. The symbolism in images of the Apocalypse depict visions and catastrophe, which may challenge one’s interpretation unless familiar with religious iconography.
The research, confined to seeking the stripe as metonym, found examples of the stripe as a substitute for the embodiment of evil in illustrations of seven headed beasts or dragons sometimes breathing fire. However, representation of flames were not always suggestive of ‘evil’. The flames could be read descending from Heaven, and if so they could be interpreted as a substitute for spiritual cleansing.

From Fig. 39 an interpretation of the power of flames became a necklace via interpretive and translational methodologies (Fig. 40). This necklace captured the shape and colour of flames, with the bodily positioning of the neckpiece encircling the neck and head.

Fig. 40 Linda Hughes. Flaming, 2015, necklace, Laminate, acrylic,.925 silver & steel. Photo: Jeremy Dillon ©Linda Hughes
suggesting immolation. A striped horned beast is a strong feature in the image, but the flames suggested a metonymic substitute of redemption available for translation into jewellery.

Serving a devotional and didactic purpose, images, most of them in churches and monasteries, were meant to reveal concepts or ideologies to instruct the faithful. This was often the only access to learning for the illiterate. Rainer Hagen suggests:

There was a preoccupation with religious iconography and the subject of good and evil. Medieval paintings primarily depicted biblical figures, the saints, Heaven and Hell. Such works, most of them in churches and monasteries, were meant to show the faithful what they could not see with their own eyes, they thus served a devotional and didactic purpose.96

Monstrous creatures were thought to inhabit distant regions and didactic illustrations did not dispel fears of demons in the afterlife.

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Representations of beasts and mythical dragons in yellow or earthly brown, as well as striped motifs, can invoke sinister connotations. George Ferguson explains:

[ ... ] yellow is sometimes used to suggest infernal light, degradation, jealousy, treason, and deceit. Thus, the traitor Judas is frequently painted in a garment of dingy yellow. In the Middle Ages heretics were obliged to wear yellow. In periods of plague, yellow crosses were used to identify contagious areas, and this use led to the custom of using yellow to indicate contagion.\(^{97}\)

In Ferguson’s quotation, the yellow crosses can be a metonym for contagion, a substitute for the sign of plague and heresy.

Medieval manuscripts housed in the British Museum may show angels and beasts in striped attire,\(^{98}\) which may be substitutions for the ‘fall’ (Postlapsarian)\(^ {99}\) of Adam and Eve. (See Fig. 41) Occurring or existing after the Fall of Man, the lapse of humankind into a state of original sin, is ascribed in Jewish and Christian theology to the disobedience of Adam and Eve as the first human beings.

\(^{97}\) Ferguson, G (1958), Signs and Symbols in Christian Art, New York, Oxford University Press. (p. 92)


\(^{99}\) Occurring or existing after the (Fall of Man), the lapse of humankind into a state of sin, ascribed in Jewish and Christian theology to the disobedience of Adam and Eve. Oxford English Dictionary, 2011. (p. 512)
Illustrations of angels in plain dress juxtaposed with an angel in striped dress may be interpreted to suggest a defiance of rules or a fallen angel with a pejorative association. The contrary impulses of good angels versus the beasts may be inferred by plain or striped dresses in white and blue, as opposed to the base and earthly colours of the beasts. This contrary proposition is illustrated in pendants in material of different colours in Fig. 42 where the angels’ dresses have stripes and folds. The red hand is a metonym for the condition of red and what it might connote. It is an added gesture and a detail that can attract attention.
6.2 Fifteenth – sixteenth century artists (Giotto, Mantegna, Bruegel)

Introduction

Early-fourteenth century works of Giotto contain evidence of a growing attention to architectural perspective. The retrieval of chiaroscuro from classical painting and the rediscovery of geometric linear perspective from classical cartography and scenography were the signature accomplishments of Italian Renaissance artists. Throughout the fifteenth century, painted images and sculpture displayed the influence of mathematics and science. This coheres with the rise of rationality in the Italian Quattrocento, with its increasing prosperity, education and political stability, as well as increased trade between Italy and Northern Europe. Perspective and geometry is evident in the structure of works by Italian artist Andrea Mantegna.

As a starting point, in this research, the stripe motif acts as an agent, capturing attention whilst surrounded by complex activities. Lifting nuanced characters and reconstructing them in contemporary jewellery is a way of placing them into a new context. This provides a novel framework of ideas and tentative evocation of the findings in the source paintings. Iconographical analysis can reveal much about the period and examples of motifs. The iconography in this visual culture may reveal the meaning of the stripe and its metonymic implications. The practice-based creations of this research project acknowledge both the ideas and interpreted facts found in the paintings, and they reveal how interpretations of source material may be translated into new contemporary jewellery through processes of questions and solutions.
6.2.1 Giotto (di Bondone) (1266/7-1337) simply known as Giotto

In the twelfth century, western art held a preoccupation with religious subjects and religious allegory. This was mainly due to the significant patronage of the churches and papacy. Prior to the rational Renaissance with its ideal of Humanism positioning ‘man’ as the centre of the universe, the normative iconography of Italian twelfth-fourteenth century Christian art portrayed the divine and numinous. The general population was illiterate and relied on images for instruction on values of morality or law and order. Colour and its symbolism played an important role in the depiction of biblical stories, for example, the portrayal of angels (in blue or white). The selection of colour and the value of materials played a key part in emphasising images of the Virgin Mary, such as Duccio di Buoninsegna’s iconic image of *Madonna and Child* c. 1300, which holds significant value in terms of stylistic religious subject often portrayed in precious gold and the blue of the rare medium – lapis lazuli. The Reverend George Ferguson suggests a slightly spiritual rationale:

> Blue, the color of the sky, symbolizes Heaven and heavenly love. It is the color of truth, because blue always appears in the sky after the clouds are dispelled, suggesting the unveiling of truth. In paintings, both Christ and the Virgin Mary wear mantles of blue [... ] it has become the traditional color of the virgin [... ]

However, the choice of rare and precious media was both pragmatic and symbolic. The vibrant blue is a colour device, which draws attention into the painting; it was also an economic device, in its preciousness, it was used judiciously.

The iconology in Giotto’s paintings was employed symbolically in keeping with the work of other artists in the twelfth century. Paintings and frescoes have a didactic purpose with their distinguishing biblical themes. Fresco painting was traditionally used as a communicative medium employing culturally derived symbols, forms and concepts. Religious motifs used in Giotto’s time are rich with iconographic inference, such as lilies surrounding the Virgin Mary acting as a symbol of purity. As George Ferguson points out:

> [... ] no other figure is so frequently portrayed in Renaissance art as the Virgin Mary. Basically, Mary is the personification of grace and purity. [... ] In art, many different

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100 Ferguson, G (1958), *Signs and Symbols in Christian Art*, New York, Oxford University Press. (p. 91)
symbols and attributes are used to identify her and to emphasize her outstanding characteristics.\textsuperscript{101}

However, in seeking evidence of the stripe motif used as a metonym, an early image was located, with the suggestion that it was from the school of Giotto. The image is cited by Michel Pastoureau in his book, \textit{The Devil's cloth : a history of stripes and striped fabric}. It is \textit{The Ignominious Stripe : three young women condemned to prostitution, saved by St Nicholas}, painted mural, San Domenico Church, Northern Italy.\textsuperscript{102} Pastoureau suggests the stripes depicted in this image denote shame. As clothing was simply and plainly woven and only in single colours in Medieval times – the wearing of stripes may have been a shameful transgression. This determination may be an interpretation of Leviticus 19-19 in the Old Testament,\textsuperscript{103} which alluded to mixing of cloths, denoting stripes, being detrimental and breaking God’s law. As a consequence of this text, the wearing of striped habits for all religious orders was banned in the thirteenth century by the Papacy.\textsuperscript{104} There is also the reference to stripes mentioned in Isaiah: ‘by his stripes we are healed’, found in the New Testament (Isaiah 53:5; 1 Peter 2:24) referring to the suffering of Jesus on the Cross.

\textbf{Fig. 43} \textit{The Ignominious Stripe : three young women condemned to prostitution, saved by St Nicholas, 1340.} \textsuperscript{105}

\begin{flushright}
\textsuperscript{101} Ferguson, G (1958). \textit{Signs and Symbols in Christian Art}, New York, Oxford University Press. (p. 56)
\textsuperscript{103} Leviticus 19-19 ‘[...] neither shall a garment mingled of linen and woollens come upon thee. […]’(KJV)
\textsuperscript{104} E. Monsignano and J.A. Ximenez, Bullarium Carmelitanum, vol.1 (Rome, 1715), cols. 35b-37a, 45b-46a; G. Wessels, Acta capitulorum generalium ordinis Beate Virginiæ Mariae de Monte Carmelo, vol. 1
\end{flushright}
To appropriate the stripe and its context for translation into jewellery, the research considers the many interpretations of when and what type of stripe is used in a given image. One reading for example, of the biblical quotation ‘By His stripes we are healed’,\textsuperscript{106} proffers that salvation is possible through believing in Christ and the suffering he underwent for the sins of humankind. That is how the stripe takes on a transformative and restorative meaning for the human soul. Examples can be found where the stripes appear to be added to a plain garment as a deliberate mark on the fabric’s surface. Whereas the uniformly striped fabric of a garment might be used to imply a political allegiance, the surrounding context to the subject helps unpack the implied meaning.

The research investigates visual evidence where a plausible account of the stripe’s meaning can be applied and an interpretation and translation made into contemporary jewellery. One such instance of a metonymic stripe is included in the habit of the Carmelite nuns. One of the many stories of the origin of the Carmelites striped habit was written in the fourteenth century. Fr Silvano Giodano writes:

The Mantle of Elijah: The French Carmelite Jean de Venette, who wrote in the second half of the fourteenth century, enriched the proceeding tradition with new details. From Jean de Cheminot he inherited the symbolism of the mantle with white and grey vertical stripes, worn by the Carmelites for almost all of the thirteenth century and substituted in 1297 by a completely white one that is still in use today. The two colours indicate the double state of the Carmelites, chaste and penitent; the seven stripes symbolize the three theological virtues (the black ones) and the four cardinal virtues (the white ones). Jean de Venette then goes on to explain the origin of the stripes. When Elijah was rapt into heaven in the fiery chariot, he threw his mantle to Elisha. Passing through the flames the exposed part of the folds would have been burnt. With this mantle, according to the Biblical account, Elisha divided the water of the Jordan, and it was the sign that the spirit of Elijah, had been transmitted to him, and from that day on his disciples began to wear it (An article, written by Fr Silvano Giodano and published online in the Washington OCDS (The ‘Carmel Clarion’ which is a resource for disseminating information about Carmelite matters) gives a description of the stripes associated with the Carmelites.)\textsuperscript{107}

\textsuperscript{106} Isaiah 53:5 1 Peter 2:24) (KJV)
\textsuperscript{107} http://www.helpfellowship.org/Elijah/the_Elijah_tradition.htm. Accessed 8 October 2015
In this description there is an interpretation of the stripe as a religious symbol and of the theological origin of the symbol. Other Medieval images were found which utilise religious iconography.

**Fig. 44** Linda Hughes, *Three Sisters*, 2015. Brooch, Laminate, wood & steel, Photo: Andrew Barcham ©Linda Hughes

In my jewellery *Three Sisters* (Fig. 44) I have depicted three women as a metonym of the sisters in a state of apprehension. The figures lean towards one direction in close proximity, shoulder to shoulder, perhaps supporting each other as sisters. The surface treatment to the material suggests damage related to the condition of the painting. The colour and surface of the brooch reflects the stripes applied to the two figures and the unknowable intention of the Medieval artist. Whilst Medieval Art focused on otherworldly truths,\(^{108}\) emphasised by flat and highly decorated surfaces, Renaissance art showed features of humanism, as a tribute to visible reality. These brooches interpret the rise of humanism reflected in the intimate pose with the flat surfaces shaped into female form.

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\(^{108}\) Relating to an imaginary or spiritual world
As referenced earlier, the painting *Six scenes of the life of St. Nicholas* (undated) Monument No. 18027 (fragment), allegedly in the Chapel in San Domenico Church in Bolzano, has evidence of much damage. It appears to show two young women, musicians, whose dresses are overlaid with an emblematic striped mark, idiosyncratic of the human condition. The artist chose to paint black diagonal stripes across the three figures, in straight lines, not as an illustration of striped fabric, but as a deliberate mark. Further research may confirm the image’s location to allow further investigation.

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In the jewellery pieces *Grace and Virtue* (Fig. 46) the brooches depict two women as a metonym of the young women in their state of ‘grace’. The dark brooch unites the two figures in the similarity of the surface treatment and colour. In the light coloured brooch the figures abut comfortably without a suggestion of tension. The stripes lead the eye in different directions whilst the contour suggests unity.

Religious iconology abounds in Giotto’s paintings and frescoes. Iconographic motifs were deeply imbued with didactic and metonymic meaning at this time, and can be observed in Giotto’s compositions on biblical themes. An example of such a motif is the lilies surrounding the Virgin Mary, functioning as a symbol of purity. Cole states: ‘Images such as these helped the worshippers to understand some of the basic tenets of Christianity’.¹¹⁰ Evidence of this is abundant in the Scrovegni Chapel, Padua where there is a complete fresco cycle of a sequential visual narrative on the theme of man’s journey to salvation. Cole advocates:

> In the medieval mindset, the life of man was a journey on which he was faced with a constant choice between these two alternatives, on which the salvation of

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damnation of the soul rested. Choosing between Good and Evil was known in Latin as *psychomachia*, or the 'battle for the soul'\(^{111}\)

In contrast to the full colour palette used on the ceilings and wall, the lower section’s *faux* marble sidewalls contain monochrome *trompe l’œil* allegories illustrating *Vices and Virtues*. The Virtues are on the right wall, the side of heaven, the Vices on the left wall, the side of hell. The corresponding and contrasting pairs have accoutrements to illustrate their personifications. The 'Virtues' include, *Charity* holding a bowl of fruit and making a gesture offering a piece of fruit out of the frame; *Justice* balances a figure in each hand and *Faith* holds a cross in one hand and a script in the other. 'Vices' include *Desperation*, the figure hanging from a rope; *Envy* is depicted being consumed by flames with a serpent coming out of her mouth. Cole suggests:

> The stable and steady expression of form in *Fortitude* is entirely lacking in *Inconstancy*, whose body and pose are the visual embodiment of that state of mind. Precariously riding a wheel down an incline, her outflung arms and billowing robes in strong opposition to the niche’, *Inconstancy* seems about to careen out into to the observer’s space.\(^{112}\)

In a visit to the Scrovegni Chapel the researcher observed the posture of Fortitude and Inconstancy obviously in relationship to order and disorder. Stefano Zuffi states:

> *Inconstancy* (one of Giotto’s remarkable inventions) is trying to keep her balance on a sphere resting on a sloping surface; *Foolishness* is a madman wearing an outlandish garment and a mock crown, and holding a club aloft as if it were a sceptre.\(^{113}\)

The iconography shows orderly classical poses drawing from Roman classicism, but the figures that are off balance show disorder. The iconology, the idea is that if you are disordered you are off balance or, if you are off balance you are disordered at a deeper level. In Giotto’s day this device was appropriate for its didactic purpose. The researcher, through twenty-first century eyes, may make an interpretation of the lines and shapes that

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\(^{112}\) Ibid. (p. 118).

separate the vices and may translate these interpretations into colour in jewellery. Giotto did not use colouration, but illustrated light and dark in the use of monochrome *trompe l’œil* to suggest a sculptural effect. His use of symbolism set the researcher on an interpretive journey about the story of the piece and the jewellery making provides an interpretive translation of this story.

![Fig. 47 Linda Hughes, *Inconstancy 1 & 2*, 2015, Pendants, Laminate, wood, .925 silver & silk. Photo: Andrew Barcham ©Linda Hughes](image)

The Scrovegni Chapel contains Giotto’s monochrome *trompe l’œil* allegories illustrating *Vices and Virtues*. The researcher observed the posture of Fortitude and Inconstancy. A monochrome image draws attention to the outline and detail as in a line drawing. Inconstancy shows instability in posture, a metonymic substitute for imbalance. The imbalance of posture in the source is interpreted as wavy lines creating stripes in the laminate material, which activate a metonymic translation in jewellery.

Early-fourteenth century works of Giotto contain evidence of a growing attention to architectural perspective. The retrieval of chiaroscuro from classical painting and the rediscovery of geometric linear perspective from classical cartography and scenography
were the signature accomplishments of Italian Renaissance artists. Throughout the fifteenth century, painted images and sculpture displayed the influence of mathematics and science. This coheres with the rise of rationality in the Italian Quattrocento, with its increasing prosperity, education and political stability, as well as increased trade between Italy and Northern Europe. Perspective and geometry is evident in the structure of works by Italian artist Andrea Mantegna.
6.2.2 Andrea Mantegna (1431-1506)

During the research visit to Europe in 2013, the researcher sought evidence of the depiction of stripes in paintings and frescoes by Italian artist Andrea Mantegna, 1431-1506. Mantegna was originally a student in the Italian school of the Paduan painter Francesco Squarcioni, a master and scholar who was believed to have taught Mantegna Latin and encouraged him to study fragments of Roman sculpture as was the way of a rounded humanist education. Mantegna's main legacy is considered to be his experiments with spatial illusionism, experimenting with perspective illusionism in frescoes and sacred paintings. The research seeks ways for the stripe to express such spatial illusionism. As a painter and sculptor Mantegna experimented with perspective and geometry and is known for his deep spatial illusionism in painting from a low ground perspective and sculptural monumentality figures in landscape or architectural settings. Discussing Mantegna's achievements in the Eremitani Church, Terisio Pignatti asserts, 'The view of Mantegna [ ... ] is that of a painter of great technical ability, a realistic and educated interpreter of classical antiquity as represented by its sculptural remains.'114 He was fortunate to have spent time in Padua during his coming of age with renowned painters such as Niccolo Pizzolo and sculptor Donatello who may have influenced his approach. Pignatti claims:

[ ... ] it was the young Tuscan masters visiting Padua and Venice who influenced the course of Paduan painting and particularly the development of Mantegna himself. One man who certainly did have great importance for Paduan art was the painter and sculptor Niccolo Pizzolo [ ... ] who had been known to Mantegna scholarship for a long time [ ... ]115

The iconography of fifteenth century, Italian Renaissance painting is embedded with classical references. The columns may be considered as metonyms, substitutes for architectural classicism referenced in many of Mantegna's frescoes. Mantegna incorporated deliberate juxtapositions, for instance, depicting St. Sebastian (1480) leaning against a Greek column with broken fragments of sculpture, which may allude to the mix of religious subjects and historical facts and fiction. Giuseppe Fiocco discusses Mantegna's contribution to Italian Renaissance:

115 Ibid. (p. 7)
We can now observe the understanding of form and its plastic values; space is treated in a quasi-scientific manner, as geometry; we recognize that form is subjected to a constructive application of colour, and we encounter linear perspective so applied as to create a sensation of depth.\textsuperscript{116}

Colour and geometry has become important in the research in contemporary jewellery, and the possible stripes that may result from a study of colour and geometry. Stripes are visible in several of Mantegna’s works, in particular, in the fresco \textit{St. James Led to His Execution} c.1455. Unfortunately, the work was destroyed in March 1944 when allied bombs destroyed the Overtari Chapel in Padua. My findings are based on photographs and illustrations of this work, held in the Department of Prints & Drawings in the British Museum. The Museum also possesses preparatory drawings for many of Mantegna’s paintings.\textsuperscript{117}

\textbf{Fig. 48} Andrea Mantegna, \textit{Triumph of Caesar – VI Corselet Bearers}, 1484–94. (Also referred to as Armour Bearers No.6) Hampton Court Palace, London.\textsuperscript{118} (Image used with permission) Royal Collection Trust ©Her Majesty Queen Elizabeth II 2016

\textsuperscript{117} Illustration of Mantegna’s paintings can be found in many publications including the Department of Prints & Drawings in the British Museum. Also: http://en.wikipedia.org/wiki/St._James_Led_to_His_Execution. Accessed 16 March 2015.
Library collections of high quality images have been an important source in this research for the identification of the stripe motif in Mantegna's compositions. Mantegna's compositions portray armies, soldiers or law and order protectors, distinguished by armour, weaponry and in particular staffs. The latter are frequently striped. Evidence of this occurrence can be observed in Mantegna's *Triumph of Caesar – VI Corselet Bearers*, 1484-94, one of nine tempura compositions, in Hampton Court Palace, London. Mantegna's paintings display sculptural sensibility, perspective and geometry. Mantegna, in keeping with other artists and sculptors of the time, had an attachment to classical antiquity. In his paintings and frescoes his figures are statuesque. They provide examples of monochrome *trompe l'œil* to suggest sculptural carving from a marble block. Faux marble sidewalls have rich and very colourful motifs and frequently recurring shapes. An example is *St. Sebastian*, c. 1475-1485 Tempera on canvas, Musee du Louvre, Paris.

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Mantegna’s spatial illusionism is particularly evident in his painting, *The Introduction to the Cult of Cybele at Rome* (1505-6), in the National Gallery in London. This was the painting Bridget Riley responded to with, *Arcadia 1 wall painting 1* 2007, in her exhibition where she was invited to juxtapose new images with old Masters. Comparisons can be made about the symmetry in the paintings of Riley and Mantegna and Riley’s response in her leitmotiv of stripes is of particular interest to this research.

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The stripe located in this particular drawing by Mantegna, *St. James Led His Execution* c. 1455, installed in the Overtari Chapel in Padua, Italy, is perhaps a ‘law and order’ stripe, a metonym and substitute for justice. The stripe appears on the staff held by a soldier to the right of the drawing (when magnified). A conclusion can be drawn of an authoritarian connotation, because on top of the staff is a symbol of jurisdiction, the Scales of Justice. The figure holding the striped staff is also, forcefully, prohibiting the agitated crowd from moving, as a bystander knees the figure in the groin. The research concludes this is a stripe acting metonymically, as it appears to be a motif indicating to the crowd that the bearer is a law enforcer and the stripe stands for law and justice.

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In Fig. 52 the Law & Order necklace uses the stripe as metonym as an interpretation of the staff held by the military officer. The illustrated strength of the jurisdiction is interpreted in metal and the neck is encircled as is the crowd surrounded by military.

Mantegna's fresco, *St. James Led His Execution* c. 1455, contains religious allusions, much political allegory and humour as well as the striped staff, suggesting law and order. It is another casualty of bombing in March 1944 and much of the artwork is lost. Prior to the bombing, several of Mantegna’s frescoes were removed for renovation and although they survive, they are in a very poor state. Mantegna experimented with media and application in his fresco works. Errors were made by applying colour to dry plaster, where it sat on the surface as a layer, which later disintegrated. Leonardo da Vinci’s *The Last Supper* c. 1500 in the refectory of the Convent of Santa Maria delle Grazie, Milan, suffered a similar fate. This was a time of experimenting with media in wall painting. A more reliable and long lasting application is made on wet plaster so that the colour and drawing become one in a matrix with the plaster. It is fortunate drawings and photographs, made prior to damage of Mantegna’s fresco, show the full complexity of the frescoes in the preparatory drawings.
The researcher, as a maker, found inspiration, not only in the striped components that led to the study of these artworks, but also in the material's erosion which was incorporated into the jewellery. The erosion in Mantegna's work is part of the historic condition and metonymic evidence of time passing. The translation into jewellery is a further metonymic process. (See Fig.53). The trio of Secco Brooches was conceived as brooches of several coloured layers glued together reflecting some of the colours observed in the paintings. Sawing and sanding produced a satin finish and at several areas the sanding removed enough material to see the layers below. The laminate material is made up of wood and several layers of enamel paint with a finishing sealing product. When removing the sealing product the layer below has a tactile matt finish, which forms part of the transformation into jewellery, and evokes the metonymy of the condition of erosion found in the source paintings.

The transept in the Overtari Chapel is currently undergoing conservation exercises – a cover of netting supports views of the frescoes, upon which are painted illustrations of the original subject. There are reproductions of the drawings of the fresco fragments and transcripts of the conservation findings. According to one of the conservators on site, prior to the WWII damage, the Chapel was a popular tourist attraction. Many photographs were
taken of the frescoes and the interior of the Church. The bombing left 80,000 salvageable coin-sized fragments of frescoes awaiting restoration with the majority of pieces now stored in crates at an archive in Rome. Much of the material was irrecoverable; however those that were recovered were collected, cleaned and photographed by restorers. Mathematician Professor Massimo Fornasier, from Munich’s Technical University, developed an algorithm, which uses the scanned fragments to place them, jigsaw fashion, into a printable form to show an image of the fresco prior to damage.

Effectively, visitors can see what the frescoes may have looked like. The damage and restoration became a rich reference source and led to an expression of abrasion on the jewellery surfaces.

Fig. 54 Reconstruction of Andrea Mantegna, St. James Led His Execution c. 1455. Overtari Chapel of the Church of the Eremitani, Padua. Photo: Linda Hughes (with permission, in situ May 2013)

Effectively, visitors can see what the frescoes may have looked like. The damage and restoration became a rich reference source and led to an expression of abrasion on the jewellery surfaces.

As highlighted in the description of the research visit to the United Kingdom, in the Royal Collection at Hampton Court Palace, London, there is a collection of nine large tempura paintings, abutting each other, and wall mounted, by Mantegna titled *The Triumph of Caesar*, (c1484-92). The nine panels were sold in 1627 to King Charles I of England, along with the bulk of the Mantuan art treasures. The nine canvases are individually titled: *The Picture Bearers* (No.1), *The Bearers of Standards and Siege Equipment* (No. 2), *The Bearers of Trophies and Bullion* (No. 3), *The Vase Bearers* (No. 4), *The Elephants* (No. 5), *The Corselet Bearers* (No. 6), *The Captives* (No. 7), *The Musicians* (No. 8), *Caesar and his Chariot* (No. 9). These titles are taken from the catalogue available at Hampton Court Palace. The paintings are housed in The Long Gallery as part of the Royal Collection on permanent loan to Hampton Court Palace.

**Fig. 55** *The Triumph of Caesar*, c. 1484-92. Royal Collection at Hampton Court Palace, London. Photo: Linda Hughes (with permission, in situ June 2013)

The nine paintings are vast canvases, which appear to be in sequence, illustrating the spoils of war. The titles of each of the panels elucidate particular episodes in the story. Several soldiers dressed in armour carry staffs decorated with a stripe motif. This eye-catching banner mounted on top of the striped lance may be symbolic and held by leaders.

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of divisions in the army. A metonymic reading would suggest this is a substitute for power and authority.

In these paintings, an observation was made of several stripes displayed in garments and upon staffs and poles. With great difficulty, photographs were taken for later study. These paintings are very large, with each canvas measuring two and a half by two and three quarter metres, wall mounted with the bottom edge two metres above the ground. The long gallery is dimly lit, and the canvases have a very dark surface as a consequence of ageing varnish. The varnish appears particularly thick and also reflective of surrounding walls, making the outline and colours of figures impenetrable.

In 1861 Royal surveyor Richard Redgrave organised the restoration of one panel of Mantegna’s *Triumph of Caesar*. Redgrave feared that they were all in a similar grave state:

> I was pained to see the desperate state it was in, I fear nothing can be done. He was forced to the conclusion, that were it possible to result in the removal of the present vile repairs – the putting of what remains in order would be a cause of great expense – of many months of labour – and a work of very great anxiety during the whole time.125

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Restorative cleaning of Mantegna’s *Triumph of Caesar* was abandoned when it was discovered that the medium was combined with varnish in its original application and so when the varnish was rubbed or removed the colour medium was vulnerable. The conservators were concerned that colour would be removed along with the varnish as layers were disturbed. Restoration finally ceased in 1975 and a permanent loan made to Hampton Court. The condition of the paintings and their installation is an additional feature to be researched, interpreted and translated into jewellery.

This is an interesting history, both in the provenance and the condition of the paintings. Heavy layers of varnish obscure details of the paintings, along with ageing and deterioration. However, there are high quality reproductions in publications, which help illuminate the subjects and also the research into the inclusion of stripes. Thus the research on these works led to interpretive processes in two ways: firstly, the metonymic occurrence of stripes, and secondly the actual condition of the canvases and their installation.
The surface erosion has developed as a metonymic subject in my work and significantly crossed over to pieces inspired by, Giotto, Mantegna and Bruegel. The fragmentation in the edges of jewellery pieces and the surface treatment of the laminate allowed for more experiments than the researcher had envisaged. The search for the stripe led to eroded surface finishes and the observation of obscuring varnish in the Mantegna paintings led to a further subject as a veil of varnish open to further interpretation. This facility for interpretation and translation in the process of research is ‘permission to invent’ available to practice-based research.

Many of Mantegna’s frescoes and paintings have suffered from poor technique in the application of fresco material which has disintegrated. His paintings, The Triumph of Caesar in Hampton Court, deteriorated and were subject to damage from over enthusiastic processes of cleaning and restoration.
The research scanned publications on the art of the Renaissance for images containing stripes as metonym and found the portrayal of artists and exotic subjects wearing striped garments. In 1465 Andrea Mantegna was commissioned by Ludovico III Gonzaga to paint a room in the Palazzo Ducale in the Ducale Palace, Mantua, Italy, and is notable for the use of *trompe l'œil* details on the walls and especially in the ceiling.

Mantegna's principal legacy is considered to be the sophistication of spatial illusionism, both in frescoes and sacred paintings. Fiocco states, 'He created the first *trompe l'œil,* full of restrained gaiety, in the open *‘tondo’* in the severe ceiling where his charming little angels play and eavesdrop.'\(^{126}\) His *Camera Picta* illusionist painting in the Ducale Palace, Mantua, Italy, is his best-known surviving work, a work I did not see in situ.

The Camera degli Sposi (‘bridal chamber’), sometimes known as the (‘painted chamber’), is a room frescoed with illusionistic paintings. It was painted between 1465 and 1474. Directly above the centre of the room is a painted oculus depicted as though opening to the sky. The position of the oculus locates the gaze of the viewer to this single point in the room positioned to make the viewer feel part of the surrounding frescoed figures. Painted characters surround the oculus; *putti* (nude, chubby child figures) several women, peacock and a turbaned Egyptian moor.

Fig. 58 Andrea Mantegna, Camera Picta, ceiling decoration, c. 1465-1474. Fresco (detail). Palazzo Ducale, Mantua.127

Fig. 59 Andrea Mantegna, Camera Picta, ceiling decoration. Fresco. Palazzo Ducale, Mantua c.1465-1474 (detail)

Common in compositions is a ‘field of forces’, similar to that of magnetism where the force is felt over a particular area of space. The research suggests that there is a fulcrum or focal point in a composition where the artist directs attention illustrating the human condition presented in a theatrical layout. Oblique strategies of presenting irony and allegory are an indirect mode of reference to mingle fiction and reality through representations and disguised in a theatrical way.

Mantegna incorporated characters in his frescoes that represented members present in the Gonzaga household and portrayed in situations inviting amusement. In this research the stripe motif as metonym is a key element and focal point in compositions, acting as a signified and invitation for speculation upon the artist's intention. Fig. 60, *Turban Pendant*, was conceived as a compelling optical illusion mirroring Mantegna's intentions in Camera Picta and incorporating geometry.

![Image](image.png)

**Fig. 60** Linda Hughes, *Turban Pendant*, 2015, Laminate, acrylic & silk. Photo: Argonaut Design ©Linda Hughes

At the start of the piece, an electronic scan was made from a sketch and imported to a computer drawing program. This refined the geometry. The scanned drawing was then
sent directly to a laser-cutting machine. Unfortunately the laminate material was thin, combustible and gave off toxic fumes. Thanks to the generosity of the machine operator and many experiments the design was engraved on the laminate without burning. This allowed the researcher to handsaw through each piece and then to mingle and assemble pieces from both the white and the black sheet of laminate material. Each piece needs sanding at right angles prior to assembly and is then glued to wood or acrylic. Both sides of the pendant were treated in this way and the sides were hand polished. Piercing and threading with a length of coloured silk finished the piece.
6.2.3 Bruegel (the elder) (1525-1629)

Prior to the fifteenth century, traditional Flemish paintings and engravings featured illustrations of biblical stories, most often commissioned by patrons from the Church. Typically, artists were apprenticed for many years to a Master and they practised engraving illustrations on woodcut panels, which formed the foundation of the Flemish school of realism (1400-1800). The training in engraving might explain the minute detail that painters, such as Bruegel, exercised in their paintings and are an indicator of Flemish style.

Dutch painter Pieter Bruegel, the Elder is considered a Flemish Renaissance painter. The subject of many of his genre paintings alludes to religion, folklore and depictions of the society of his day. Many Bruegel paintings also suggest they are depictions of his culture, society and politics. As Manfred Sellink states:

Allegorical illustrations were part of an important tradition that had arisen in the Low Countries over the course of the sixteen-century. Based on Christian moral doctrines, their intention was to confront people with the consequences, good or evil, of the choices they made on earth. Pieter Bruegel was not alone in commenting on such ineradicable human shortcomings as pride, greed and vanity.\textsuperscript{128}

Bruegel’s depictions were often an ironic version of political and religious struggle. Politics, religion and economics affected how painters worked. Andrew Graham-Dixon suggests:

Bruegel’s more learned contemporaries would probably have noted the numerous symbolic touches planted like evidence to indicate the painting’s moral: [ ... ] Christian humanists, the scholarly members of Bruegel’s audience would have little difficulty in appreciating his debt to antiquity: the way in which he had reinvigorated the classical mode of satire to impart a Christian lesson.\textsuperscript{129}

Commissions by wealthy patrons, royalty or religious leaders meant paintings could act as propaganda to promote and assert control over an illiterate audience. Paintings of this

nature, commissioned with political intentions, may be metonymic. During this time, cartoons, drawings and paintings were a unique expression of culture and history often with a vernacular purpose. In the sixteenth Century, Dutch dictionaries began to appear and there was a demand for translations of popular literary works as well as governmental edicts. Religion, politics and mercantile trading, reflected in the literature of the time as well as its art, dominated Netherlandish society.

Very little is known and documented about Bruegel’s life and his intentions in his paintings leaving room for differing interpretations based on more than what is known about his life. The striped motif is found in costumes in several of his paintings. Pieter Bruegel (the elder) *The Fight between Carnival and Lent*, 1559, *Christ Carrying the Cross* c.1564 and *Massacre of the Innocents*, c.1567.

Bruegel has a unique and eccentric way of portraying his subjects and a compelling way to engage the viewer. As well as pastoral scenes, more often than not he depicted people in specific activities such as at feasts, celebrations, employment and everyday life. Bruegel can capture and elevate the joy of well-fed celebrants in weddings, haymaking and especially children and family life. He can also illustrate the profundity of miserable conditions and make visceral the dour circumstances of both the poverty and political situations in which his subjects find themselves. Bruegel’s use of iconography (writing in images) addressed the subject of a painting, and there are symbolic rituals and the emblematic use of motifs to encapsulate ideas. The characters express moods and feelings in their expressions. Propaganda and social enquiry can also be found, suggesting and provoking the viewer to align politically with the subject. His specific use of the stripe motif as a metonym can be the substitute for characteristics and ideas of a tragic-comic fool. The emotional response to Bruegel’s scenes of hardship is possibly unchanged in the twenty-first century. According to Sellink:

The uniqueness and intrinsic quality of Bruegel’s œuvre lays not so much in his great technical skills or stylistic virtuosity, but rather in his unprecedented powers of imagination and invention. In addition all his works display a remarkable form of humour, a universally praised quality that is not bound to any particular time or
place, as shown by the way the artist has been described in the literature from his own day until the present.\textsuperscript{130}

![Fig. 61 Bruegel P. (the elder) The Fight Between Carnival and Lent, 1559, Kunsthistorisches Museum, Vienna.\textsuperscript{131} (Image used with permission) ©KHM Vienna](image)

In \textit{The Fight between Carnival and Lent}, 1559, the central ‘fool’ figure has his back to the proceedings and seems unaffected by the binary opposition of good versus evil that dominates much of the image. The audience can understand the subject because it is a familiar framework from earlier times as Carnival and Lent, is a religious reflection between Shrove Tuesday and Ash Wednesday. The focus of the ‘fool’ figure is open to interpretation. It may be an association with vice and carnival, or as Tim Prentki suggests:

\begin{quote}
Carnival’s excesses are a counter-narrative to the church’s regular proceedings but they are organised as a reflection upon those proceedings. Parody must always pay due regard to that which is being parodied or its effect is lost. [ ... ] When folly
\end{quote}

\begin{flushright}
\end{flushright}
interacts with what passes for wisdom in the official world, does it foster ideological alterations in the relationships between people or does it lose itself amid the self-interested transactions of the everyday?\textsuperscript{132}

Tim Prenki suggests the central figure is a fool or clown that can be witty or have a sinister intent. The figure is in the costume or disguise as a fool, in this case in a striped coat. A fool or clown may get away with actions less tolerated in other persons, as the presentation is a theatrical act. There are also multiple factors of shadow and light in the painting, in particular a beam of sunlight illuminating the fool character. The painter wanted to draw attention to this figure, or make an allegorical statement. Today we may identify this as metonymical, but in its day it was more likely allegorical. A male and female couple follow the fool, with their backs to the viewer. It is an intriguing element not fully explained by research. Prenki suggests:

The visual focus of the painting is a fool with his back to the proceedings, leading a man and a woman away from the fight. Folly, it would appear, has no truck with the binary opposition that had dominated so much of medieval life in the preceding centuries.\textsuperscript{133}

There are nearly 200 figures in the painting and a compression of pictorial space in the grouping of characters on either side of the painting. There are two opposing processions, on the left is a rotund figure representing Carnival and on the right the haggard figure representing Lent. They are about to confront each other in a burlesque parody of a joust. When observing a painting the fulcrum might be the centre or the focus of the painting, a singular viewpoint that might be the essence of the composition. The fool in stripes can serve as a metonym and activates the opposition to the social, political tensions in the composition.

On the left of the painting the celebration of excess is evident as an illustration of Carnival. There are overweight figures with food and drink, suggesting gluttony. A large leading figure astride a barrel feigns a charge towards Lent, a suckling pig on his lance. Idleness and gambling as well as dancing are found. Conversely, the right hand side of the painting

\textsuperscript{133} Ibid. (p. 22).
reflects Lent. An old thin woman looking dour and seated upon a wooden trolley is surrounded by wasted figures apparently begging for food. Pious and sombly dressed figures spill out of the church obediently following Lent.

In Fig. 62, *Fool 5*, brooch, after sanding resurfaced the laminate material the colour red takes on an opaque quality. The stripe as metonym arrests your gaze and refuses to be subsumed and even when combined with the imposing red top layer is still vying for attention.

Bruegel may have composed an imaginary situation to elaborate and express a religious theme. He may have been commenting on the hypocrisy of abstinence leading to gluttony. This painting also has signs of alteration by over painting. Children lying at the entrance to the church are obscured, an old woman bent double in the cart drawn by a poor woman in
rags and the bloated body of the corpse in the right foreground have all been over painted. These alterations are undated and by an unknown hand. They stand as examples of the multiple narratives that are brought to such works in different historical periods, with the influence of their particular socio-political context and power relations.

In the work Bruegel paints vignettes of carnivalesque activities. On the left is a Tavern where drunkenness, debauchery and gambling is forcefully led by an overindulgent corporeal figure of a butcher seated on a barrel, with a pig skewered on his lance. On the opposing side, with a church as backdrop, an emaciated figure dressed as a nun, drooping and attenuated, sits on a wooden construction with a lance bearing two herrings, surrounded by beggars and sombrely dressed followers. The carnival performance is one of inversion, elevating the place of the humble, and that of plenty to one of folly. Bruegel’s humour and irony allows an interaction between his work and the audience, by involvement and identification with issues that transcend time.

**Fig. 63** Linda Hughes, *Fool 3*, 2013, brooch, Laminate, wood & steel. Photo: Argonaut Design ©Linda Hughes
In Fig. 63, Fool 3, brooch, the black laminate material is cut into a stripe pattern. The stripe as metonym now takes on the substitution of a dark character.

The carnival activity acknowledges sacred ritual, but in its excesses, on both sides, offers a counter-narrative to the Church’s practices. Tim Prentki places folly at the core of human experience thus, ‘it is not possible to be fully human without an exposure to folly. Both individuals and institutions cannot renew themselves unless they contain within themselves the means to laugh at themselves.’\(^ {134}\) The figure of the fool is folly and is a metonym.

Fig. 64 Pieter Bruegel, *The Fight between Carnival and Lent*, 1559 (detail) Kunsthistorisches Museum Vienna.\(^ {135}\) (Image used with permission) ©KHM Vienna

From biblical times, paintings of Adam and Eve portrayed the concept of good and evil. For example, Adam succumbing to temptation (the Fall) is juxtaposition, illustrating oppositions of punishing toil made endurable by the consolations of the flesh. In Medieval times the Catholic Church could address this contradiction in holy days and holidays.


Referring to the populace’s understanding of opposing forces and the character of the Fool in paintings, Tim Prentki suggests:

Folly it would appear has no truck with the binary opposition that had dominated so much of medieval life in the preceding centuries. It is, however, important to note that the artist could rely upon the spectator’s understanding of this struggle because it had become such a familiar conceptual framework within which cultural and spiritual life could be understood.136

It is in such paintings that the stripe motif is used to highlight and distinguish a particular role of a person. The theme of social symbolism may be reflected in Bruegel’s composition, *The Fight between Carnival and Lent*, 1559. In the large market crowd, a lone figure of the jester is identified by a striped costume. He may be marked out as a fool because on a bright sunny day he is carrying a lit torch. The artist has emphasised this folly by painting a beam of sunlight on the figure. The stripe here has a pejorative association and, as stripes are a visual disruptor, the figure’s striped dress signifies a doubler, an insincere or foolish person. This example shows that garments are material artefacts, located within histories of culture and society. The suggested meaning from dress can only happen when clothing, its pattern and design, is understood to exist within the structure of power relations.

Fig. 65 Linda Hughes, *Drums 1*, 2013, Brooch, Laminate, wood & steel. Photo: Argonaut Design ©Linda Hughes

The subject of this research, ‘finding the stripes’ is evident in the Bruegel paintings identified. The restlessness of stripes and the small nervous strokes of the brush in a Bruegel composition means the surface is never still. Comparisons can be made when the stripe as metonym is a device for agitation and captures attention. The brooch, *Drums 1*, is part of a group of brooches reflecting the noise and gaiety associated with a carnival. The striped drums tumble in different planes suggesting the disorder observed on the left hand side of Bruegel’s painting, *The Fight between Carnival and Lent*. The choice of the gaudy clashing colours palette acts as noise. The composition in jewellery acts as a metonym for carnival.

To express the findings in Bruegel’s *The Fight Between Carnival and Lent*, 1559, the research considers how the subject - a carnival full of colourful gaiety and noise - is expressed. This idea formed the conceptual basis of a series of brooches designed in the form of colourful drums and balloons.

Up to the nineteenth century, the phrase ‘genre painting’ refers to painting of everyday life. In reviewing paintings in the fifteenth century, Bruegel’s peers in Dutch genre painting portray a version of peasant life. Bruegel’s portrayal of common practices in everyday life may have been both restrictive and expansive in conveying knowledge about Dutch life. Bruegel’s subject matter encompassed a narrative about Dutch politics, employment, family life, folklore as well as using humour to illustrate a point. In reviewing Bruegel’s paintings, such as *Peasant Dance* or (*Peasant Kermis* c. 1568), the composition suggests folklore or religious celebrations, but Bruegel may have combined many different characters and actions to create novel and fictitious scenes.

Many members of Bruegel’s family were painters, often painting the same subjects and even copying compositions. Scholars are somewhat in agreement about the provenance of certain paintings distinguishable by their technique. The structure of Bruegel’s paintings often has recurring qualities in form and composition. Invariably the scenes depicted are of Dutch peasant life. The peasants frequently look robust and well rounded. The compositions give a theatrical impression; characters assume costumes and rituals in situations in order to convey meaning. Iconic characters recur, like the ‘Fool’ dressed in stripes, carefully placed as the fulcrum of the activities portrayed.
Religious subject matter is evident in paintings prior to the sixteenth century, but where the subject matter became less didactic and more a commentary on the human condition, Bruegel and his peers may reflect a turning point in their paintings. According to Gibson there were also writers in the sixteenth century who promoted laughter:

> The nature of laughter, its source, and the objects that excite it, had been discussed by the ancient writers, among them Quintilian and Cicero. [...] It was probably also due in large part to Cicero and Quintilian that laughter occupied many other writers in the sixteenth century, with an emphasis on its effects on the body and the mind,

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particularly the role it played in treating melancholy, that disorder at once fashionable and greatly feared.  

Laughter was considered a vulgar and unbecoming activity and therefore was seldom portrayed in artworks. It was considered as a sign of instability and a breach of acceptable behaviour. According to Walter S. Gibson, treatises were distributed regarding manners and social conduct – such was the concern for respectability. Gibson quotes Erasmus and offers:

Erasmus was another writer who insisted that 'loud laughter and the immoderate mirth that shakes the whole body [ ... ] are unbecoming to any age but much more so to you,' primarily, he continued, because they distort the mouth and show a dissolute mind. Erasmus offered this observation in his little book called *manners for children*. First published in 1530 [ ... ] including a Netherlandish edition in 1559 and inspired many later treatises on social conduct.

The research also identified also with witches and madness as subject matter by painters such as Pieter Bruegel and Hieronymus Bosch. From Medieval times, onwards into the sixteenth century, intrigue, magic and carnival were recurrent themes and 'madness' appeared in several painting titles. The sign and symbol of the fool and folly in stripes as subject matter in paintings are discussed in Chapter 6.3.

The literary discussions and Bruegel's portrayal of peasant groups, displaying certain characteristics, such as laughter, indicate that Bruegel was well aware of the interest or shock value some inclusions may have had on the public. This observation is of interest to this research in recognising the stripe as metonym – a deliberate symbol conveying a meaning or idea, contained in the central figure of a fool in striped dress in Bruegel's *The Fight between Carnival and Lent*, 1559.

It is impossible to reduce the Bruegel paintings to any one set of precepts or absolute qualities, as without a written statement by an artist their intentions may be elusive. By

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reviewing historic examples of paintings, and cultural knowledge produced in the same era, a conclusion may be drawn – but not proven – about the circumstances and intentions portrayed. It is almost impossible to know the circumstances, in which the artworks were created, to shed light on and interpret the cultural mores portrayed in the paintings.

In the many books written about Pieter Bruegel the elder, 1525-1569, there is extensive probing of the symbolism and allusions of his imagery. What is clear is that prior to the fifteenth century, religious, melancholy and solemn subjects were portrayed with limited animation of the face. Bosch and Bruegel were among few to illustrate fantasy, demons, humour and the absurd as well as suggested peasant life. Bruegel had a gift for capturing physiognomies as well as farce and word play. As stated, it was not fashionable in Bruegel's day to be seen laughing, as it was condemned as frivolous and sinful. Therefore, Bruegel's subjects and compositions were a breakaway from normative public behaviour. In the context of Bruegel's The Fight between Carnival and Lent, 1559, the inclusion of the 'fool' in striped clothes deliberately suggests folly in the context.

Bruegel can be considered an artist who frequently balanced sin and the relationship of humanity to God. His paintings often feature religious symbolism such as the egg, fish, Tree of Life and Ship of Fools. Bruegel lived during a time of political and religious upheaval and social unrest. This era produced great works by artists such as Michelangelo, yet Bruegel seems little influenced by the developments of the Italian Renaissance. Landscapes are foremost in his work, as are moral and religious problems. Good vs. evil is a common theme. Walter S. Gibson suggests: ‘extensive probing of the symbolism and allusions in Bruegel's imagery has also yielded valuable insights into both his art and the world in which he lived and worked.’

Accepting that Bruegel's illustrations are not literal depictions of real life, can an assumption be made about the characteristics of Bruegel's use of the stripe? Although there is no certainty of the original context of Bruegel's paintings, created in the fifteenth century, they have immediacy and can speak to current human dilemmas and events. This could demonstrate a metonymic transference from the past to present.

Oblique strategies of presenting irony and allegory are an indirect mode of reference to mingle fiction and reality through representations and disguised in a theatrical way. The stripe motif as a key element and focal point in the compositions is a metonym and may operate as a substitution in the cultural context. Whilst focusing on artists who include the stripe motif as metonym, interesting comparisons are made in aspects of structure, form and subject. This observation allows an opportunity and an interesting crossover effect in the jewellery.
Chapter 7
Research Outcomes - Conclusion
Chapter 7 – Research Outcomes - Conclusion

Overview

The research has produced a body of artworks investigating stripes found in selected historic western paintings. These artworks are created by making an interpretation of the metonymy of the stripe motifs found in western paintings of a specified historical period and translating the metonymic forms and ideas into jewellery, thereby contributing original knowledge to contemporary art practice. This body of art jewellery derives layers of cultural meaning from obscure historical sources. Research and design methodologies facilitated the identification of relevant contexts for the research, which in turn provided a lens through which the culture surrounding the stripe’s metonymic significance in the paintings could be interpreted and translated into new material forms of jewellery.

Investigating historic visual language, the researcher became critically aware of the possibilities of the stripe’s cultural and aesthetic role in its pivotal inclusion in the compositions researched. Methodologies of examining context in which stripes were found, and interpreting and translating the findings, has led to the production of new contemporary jewellery objects.

Research

Moving back through occurrences of historic paintings, instances of stripe motifs become increasingly difficult to locate. This research raises questions about the context and prevailing culture as portrayed in the paintings where stripes were found. What is the relevance of the stripe motif? What did the artists want to convey when including the stripe? Such questions have been addressed through the research.

Specifically, asking the following key questions has driven this research project:

- How is my contemporary jewellery practice informed by the stripe motif as found in selected Western paintings from the early Renaissance?
- How can stripe as metonym affect the formal elements of contemporary jewellery?
Responding to these questions the research explores the iconography of each stripe for its meaning; identifying the properties of stripes, their inherent expressiveness, origins and use by artists. In particular, the research aims to determine what stripes can signify and at what point in time the motif may have a pejorative association. Researching cultural contexts and locational aspects of stripes offers a way to investigate the iconology of the stripe as metonym. This approach reveals meaning from the stripe’s location and contextual associations, which, in turn, suggests how to reinterpret these ideas into jewellery objects.

**Interpretation**

Once the stripe has been located, the process moves to interpreting the stripe and in particular identifying how it functions as a metonym within its historic context. The research project then translates the stripe from obscure historic paintings into contemporary jewellery by drawing from the outcomes of the investigation and making practice-based contemporary jewellery through an interpretive visual process.

This research analyses the substance of the stripe found in historical examples, where it acts as a substitute for an idea or concept. There are clear parallels in the three subject paintings in my work. Three paintings by Mantegna, Bruegel and possibly from Giotto’s studio, all contain a stripe motif acting metonymically. Their compositions evince a theatrical narrative, a field of forces, conspiring to be interpreted as the artists intended.

Therefore, socio-political contexts, rather than analytical aesthetics, are considered when finding evidence of stripes in historic paintings. A reflexive analysis and semiotic approach can be an appropriate methodology for the interpretation of the evidence of material culture. By investigating the visual language implicit in the ‘common era’ of each painting, and considering the culture and intentions of the painters, the research generates an artistic response in jewellery artefacts and expands upon the visual language implicit in the selected paintings. The cultural messages of Renaissance artists become semantic provocation within a contemporary context and this becomes available for the making of jewellery artefact.

Finding historic examples of stripes led to reinterpretation via jewellery making to reveal a deeper understanding of the artists’ metonymic use of stripes. The research does not
investigate every stripe found in paintings, only the stripe relevant to the research that demonstrates metonymic use.

During the research process, tangential activities can be engaging and useful; a lot of time may be spent following an unsatisfactory idea before returning to focus on the subject. However, such a diversion may also lead to an unpredictable finding that can be exploited later or brought into another subject area; such as, producing the sanded and eroded surfaces of the laminate material, which is delicately balanced between success and failure. Ideas within a subject are researched, explored and examined through making. This identifies the process of research by art practice. Lesley Duxbury and Elizabeth Grierson suggest:

One of the marks of creative practice is the way it opens the possibilities of knowledge to further implications and applications. When the gathering of thought is sustained, rigorous and methodological then something original will emerge moving knowledge to a new place and opening the field of enquiry to further speculative or propositional questioning.141

Such an approach to creative practices sustains this research - because of the fragmentary nature of both the source artworks and an understanding of them, the investigation and production of jewellery may express something mysterious. A culture, which we can only speculate about from the evidence in and around paintings, creates points of creative departure and possibilities. Within the project, these departure points enable a focus on interpreting the effect of the stripes, where stripes take on a metonymic purpose, and then translating those intents into a palimpsest for my ideas, creating my own fictional jewellery pieces. Thus the art of translation makes room for the application of imagination, narrative, and fabrication, in both ideas and materiality.

Translation

Relationships between discovery and intuition are a starting point for imaginative creation in the act of translation. Making observations and comparisons between the motifs identified in paintings containing stripes, I consider how the appropriate size and

shape of the jewellery outcomes may express my findings. The new knowledge evinced through project-based jewellery, exists in each iteration of the jewellery making. The exploration of ideas and subsequent experimentation contribute towards the final objects.

The 'condition' the research identifies as atrophy and erosion in the frescoes and paintings of Andrea Mantegna led to further research in the jewellery making. Abrading the already tried and tested plastic laminate material was a way of extending the investigation and reinterpretation of the subject in contemporary jewellery. Layering in the construction of the jewellery mirrors the selected painter's technique of gradually building up layers of paint and varnish. Ageing and damage obscures the full intent of the original artwork, but adds a speculative narrative about the paintings' physical history. Choices of twentieth century laminate material for construction serve to locate this investigation in a contemporary context. As the studio investigations progressed, the abraded features of the work developed into a personal iconographic signature, as manifest in the work. This additional knowledge, reflecting the 'life' of the artworks, was essential to understanding the stripe motif as metonym, and how this could be interpreted and translated into new material forms of contemporary jewellery. Here lies a contribution to the knowledge of material fabrication, as well as to the knowledge metonymy, and knowledge of translation processes through materiality.

**Research Outcomes**

The contribution to new knowledge in the making of these jewellery objects may be considered as the researcher's micro-narrative, intervening into the meta-narratives of art history. Micro-narratives of material production have the capacity to intervene in a progressivist interpretation of art history, as art history's normative methodology, in keeping with the progressive narrative of western culture. The interventions that manifest as contemporary jewellery contribute new knowledge formations on jewellery and its sources.

Deliberation on the collected research material and the exposition of the project resulted in further questions, which influence the making of new jewellery. As a contribution to knowledge, the methodology of hermeneutics may be considered relevant in the process of interpretation by guiding design from source to outcome. The circular nature of hermeneutics as a methodology iteratively discovers and rediscovers ideas, which lead to interpretation and re-interpretation from the findings. This informs the process and
encourages the research to expand into new areas. All of this is activated through a practice-based process in jewellery, as it involves experimentation, interpretation, trials and risk taking.

Studio practice and investigating the source material activated the knowledge created during the research. Lifting metonyms from their original site and placing them into a new context serves to question and celebrate the obscurity of the references. The resultant jewellery further explores these ideas and concepts and hence expands the vocabulary of my art practice as a jewellery maker. The metonymy of jewellery outcomes is a new dialogue for conjecture about the historic sources.

**Exhibition and the Audience Reaction**

The research project documents and analyses the findings of both the theoretical and studio-based investigations and combines the historical and conceptual research of the project to demonstrate how outcomes have been achieved in the final works and exhibitions.

This project produces new knowledge and experiences for both the author and other researchers who were consulted over the course of the project. Outcomes of the research were realised as installations in public exhibition spaces: *The Obscure Stripe* (2013) Galerie Biró, Munich; *Azimuth* (2014), Postgraduate Exhibition, RMIT, Melbourne; and *Linda Hughes in Radiant Pavilion* (2014), Studio Ingot, Melbourne. These exhibitions functioned as both a presentation and as a means of engagement with the public.

During the solo exhibition in Munich, *The Obscure Stripe* 2013, setting up the exhibition in the confined space of a small gallery proved challenging. Glazed wall-mounted cabinets exuded jewel box-like preciousness and did not connect to the obscure source paintings. This was overcome by a short introductory talk and an explanation of the parameters of the research.

The viewers participated in the intimate installation and engaged in conversations about the work. The catalogue accompanying the exhibition provided a useful explanation and connection between the artworks and the source paintings and stimulated conversation about stripes, metonymy and translation. Jewellery objects overcame the language barrier and provided a visual means for the communication of ideas. Members of the audience were able to understand the gaiety of the brightly coloured carnival pieces and also picked
up on the shapes and postures of the figurative pieces. Generally the comments were complimentary about the interpretation of subject. Predictably there was a difficult discussion about which stripes were left out as subject matter, and the reasons for doing so, but the audience in Munich seemed to be well informed of the author jewellery method. The audience expected a story. The lesson I took away from the exhibition was that context and placement influences the content. In future I would create a context for the works that lead the audience through the narrative.

In planning the examination exhibition, it is intended to accompany the pieces with posters and sketches, which indicate the maker’s process and from where the evidence and inspiration is derived. The process by which these installations convey the maker’s conceptual ideas is a key finding of the research. Work will be displayed on a striped background accompanied by posters with eccentric accents highlighting details. Poster designs will feature highlights from some of the original sources to underscore their genesis of the research activity. The jewellery will connect with the source evidence found in the historic paintings.

How the project has affected change in thinking
At the conclusion of this project-based research I am more aware of a synthesis in conceptual thinking and making. They can operate simultaneously as each directs the other. Deliberation of the metonymy of the stripe, and the context, led intuitively to making at the workbench. This was followed by reflexive questioning and examination. Questioning and reflecting on the source and the developing artwork evolved into a tangible experience of thinking and making. The research experience has expanded my visual vocabulary, addressed the research questions and inspired the creation of new knowledge in the jewellery.
Chapter 8
Bibliography and Electronic Resources
**Bibliography**


**Electronic Resources**

http://www.joyaviva.net/artists/australia/caz-guiney/ Accessed 8 March 2015


Contemporary Jewellery Artefact Interpreting the Stripe Motif
Acting Metonymically in Sources of Western Art

Archival Durable Record
Submitted in fulfilment of the requirements for
the degree of Doctor of Philosophy

Linda Hughes
Master of Fine Art (Research)
Bachelor of Arts (Hons)

School of Art
College of Design and Social Context
RMIT University, Melbourne

March 2016
Archival Durable Record

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Documentation of Original Work
1.  Documentation of Original Work

Fig. 1
*Pop Art 1*, 2013
Brooch, Laminate, wood & steel
H60 x W95 x D10mm
Photo: Argonaut Design
©Linda Hughes

Fig. 2
*Pop Art 2*, 2013
Brooch, Laminate, wood & steel
H60 x W95 x D10mm
Photo: Argonaut Design
©Linda Hughes

Fig. 3
*Pop Art Red & Black*, 2013
Brooches, Laminate, wood & steel
H60 x W95 x D10mm each
Photo: Argonaut Design
©Linda Hughes
Fig. 4
*Square Brooch 1 & 2, B & W Series, 2013*
Brooches, Laminate, wood & steel
H65 x W60 x D10mm each
Photo: Argonaut Design
©Linda Hughes

Fig. 5
*Black Sub, 2013*
Pendant, Laminate, 925 silver, wood & silk
70mm diam., silk 250mm
Photo: Argonaut Design
©Linda Hughes
Fig. 6  
*Double Red Sub*, 2013  
Pendant, Laminate, .925 silver, wood & silk  
75 mm diam., silk 250mm  
Photo: Argonaut Design  
©Linda Hughes

Fig. 7  
Linda Hughes  
*White stripe 1 Brooch*, 2013  
Laminate, wood & steel  
H65 x W70 x D10mm Photo:  
Argonaut Design  
©Linda Hughes
Fig. 8

White stripe 2, 2013
Brooch, Laminate, wood & steel
H45 x W60 x D10mm
Photo: Argonaut Design
©Linda Hughes

Fig. 9

Turban, 2015
Pendant, Laminate, acrylic & silk
70mm diam., silk 250mm
Photo: Jeremy Dillon
©Linda Hughes
Fig. 10

*Black & White Rectangle, 2015*

Pendant, Laminate, .925 silver, acrylic & silk
H120 x W70 x D10mm, silk, 250mm

Photo: Jeremy Dillon

©Linda Hughes
Fig. 11

Fool 1, 2013
Brooch, Laminate, wood & steel
H120 x W60 x D15mm
Photo: Argonaut Design
©Linda Hughes

Fig. 12

Fool 2, 2013
Brooch, Laminate, wood & steel
H120 x W60 x D15mm
Photo: Argonaut Design
©Linda Hughes
Fig. 13

Fool 3, 2013
Brooch, Laminate, wood & steel
H100 x W30 x D10mm
Photo: Argonaut Design
©Linda Hughes

Fig. 14

Fool 4, 2013
Brooch, Laminate, wood & steel
H85 x W65 x D10mm
Photo: Argonaut Design
©Linda Hughes
Fig. 15
*Fool 5, 2013*
Brooch, Laminate, wood & steel
H92 x W50 x D10mm
Photo: Argonaut Design
©Linda Hughes

Fig. 16
*Fool 4 & 5, 2013*
Brooches, Laminate, wood & steel
H92 x W50 x D10mm - each
Photo: Argonaut Design
©Linda Hughes
**Fig. 17**

_Fool 6, 2013_

Brooch, Laminate, wood & steel  
H90 x W65 x D10mm  
Photo : Argonaut Design  
©Linda Hughes

---

**Fig. 18**

_Fool 7, 2013_

Brooch, Laminate, wood & steel  
H85 x W50 x D10mm  
Photo : Argonaut Design  
©Linda Hughes
Fig. 19
*Drums 1, 2013*
Brooch, Laminate, wood & steel
H190 x W100 x D15mm
Photo: Argonaut Design
©Linda Hughes

Fig. 20
*Drums 2, 2013*
Brooch, Laminate, wood & steel
H100 x W20 x D15mm
Photo: Argonaut Design
©Linda Hughes

Fig. 21
*Drums 3, 2013*
Brooch, Laminate, wood & steel
H95 x W55 x D10mm
Photo: Argonaut Design
©Linda Hughes
Fig. 22

*Drums 4, 2013*
Brooch, Laminate, wood & steel
H85 x W50 x D10mm
Photo: Argonaut Design
©Linda Hughes

Fig. 23

*Drums 5, 2013*
Brooch, Laminate, wood & steel
H85 x W50 x D10mm
Photo: Argonaut Design
©Linda Hughes

Fig. 24

*Secco 1, 2013*
Brooch, Laminate, wood & steel
H90 x W80 x D10mm
Photo: Argonaut Design
©Linda Hughes
Fig. 25
Secco 2, 2013
Brooch, Laminate, wood & steel
H80 x W80 x D10mm
Photo: Argonaut Design
©Linda Hughes

Fig. 26
Secco, 2013
Brooch, Laminate, wood & steel
H90 x W80 x D10mm
Photo: Argonaut Design
©Linda Hughes
Fig. 27
*Secco 3 Round*, 2013
Brooch, Laminate, wood & steel
H90 x W80 x D10mm
Photo: Argonaut Design
©Linda Hughes

Fig. 28
*Secco 4*, 2013
Brooch, Laminate, wood & steel
H90 x W80 x D10mm
Photo: Argonaut Design
©Linda Hughes
Fig. 29
*Secco 5*, 2013
Pendant, Laminate, wood & steel
H100 x W80 x D10mm, silk 250mm
Photo: Argonaut Design
©Linda Hughes

Fig. 30
*Armour 1*, 2015, Brooch
Laminate, wood 18ct gold, .925 silver & steel
H90 x W80 x D10mm
Photo: Argonaut Design
©Linda Hughes
**Fig. 31**

*Remnant 1, 2014*

Brooch, Laminate, wood & steel  
H110 x W80 x D10mm  
Photo: Argonaut Design  
©Linda Hughes

---

**Fig. 32**

*Secco Brooches, 1, 2 & 3, 2014*

Laminate, wood & steel  
H60 x W50 x D10mm each  
Photo: Argonaut Design  
©Linda Hughes
Fig. 33

*Dark Ovals* 2014
Brooch, Laminate, wood & steel
H60 x W85 x D10mm
Photo: Argonaut Design
©Linda Hughes

Fig. 34

*Nicholas 2 (after Giotto)*, 2013
Pendant, Laminate, wood & steel
H90 x W75 x D15mm
Photo: Argonaut Design
©Linda Hughes
Fig. 35

*Angel*, 2015

Pendant, Laminate, wood & steel

H110 x W45 x D10mm

Photo: Argonaut Design

©Linda Hughes
**Fig. 36**

*Two Angels, 2015*

Pendant, Laminate, wood & steel

H110 x W45 x D10mm each

Photo: Argonaut Design

©Linda Hughes

---

**Fig. 37**

*Inconstancy, 1 & 2, 2015*

Pendants, Laminate, wood & steel

H110 x W45 x D10mm each

Photo: Argonaut Design

©Linda Hughes
Fig. 38
Linda Hughes
*Frame Brooch*, 2015
H90 x W55 x D15mm
Laminate, wood & steel
Photo: Argonaut Design
©Linda Hughes

Fig. 39
*Three Sisters*, 2015
Brooch, Laminate, wood & steel
H110 x W60 x D15mm
Photo: Argonaut Design
©Linda Hughes

Fig. 40
*Three Sisters White*, 2015
Brooch, Laminate, wood & steel
H110 x W60 x D15mm
Photo: Argonaut Design
©Linda Hughes
Fig. 41

*Three Sisters White*, 2015  
Pendant, Laminate, wood & steel  
H110 x W60 x D15mm, silk 250mm  
Photo: Argonaut Design  
©Linda Hughes

Fig. 42

*Two Sisters White*, 2015  
Brooch, Laminate, wood & steel  
H60 x W80 x D15mm  
Photo: Argonaut Design  
©Linda Hughes
Fig. 43

Two Sisters White, 2015
Brooches, Laminate, wood & steel
H65 x W85 x D15mm each
Photo: Argonaut Design
©Linda Hughes

Fig. 44

Herald, 2015
Pendant, Laminate, wood & steel
H50 x W50 x D15mm, silk 250mm
Photo: Argonaut Design
©Linda Hughes
Fig. 45

2 & 3 Sisters, 2015
Brooches, Laminate, wood & steel
H65 x W85 x D15mm &
H110 x W60 x D15mm
Photo: Argonaut Design
©Linda Hughes
Fig. 46
*Flaming*, 2015
Necklace, Laminate, wood & steel
450mm diam.
Photo: Jeremy Dillon
©Linda Hughes

Fig. 47
*Quatrefoil & Quatrefoil 1 & 2*, 2015
2 Pendants, & Brooch, Laminate, wood & steel
H60 x W60 x D10mm each, silk 250mm
Photo: Argonaut Design
©Linda Hughes
Fig. 48

*Quatrefoil 1, 2015*
Brooch, Laminate, wood & steel
H60 x W60 x D15mm
Photo: Argonaut Design
©Linda Hughes

Fig. 49

*Quatrefoil, 2015*
Pendant, Laminate, wood & steel
H60 x W60 x D15mm, silk 250mm
Photo: Argonaut Design
©Linda Hughes
List of Exhibitions
2. List of Exhibitions

Solo Exhibition
May-June 2013:
*Linda Hughes The Obscure Stripe*
Galerie Biró
80799 München, Germany
Curator: Olga Zobel-Biró
(catalogue attached)

Group Exhibitions
September 2015
*Illuminate – Radiant Pavilion*
Studio Ingot
264 Brunswick Street
Curator: Sarah Ross

September 2015
*Danger-Research-in-Progress – Radiant Pavilion*
Kaleide Theatre
RMIT University

August 2015
*Victorian Craft Award*
Craft Victoria
31 Flinders Lane
Curator: Debbie Pryor

May-July 2015
*International Award Premio Mario Pinton-Il edition*
Oratorio di San Rocco
Padua, Italy
Curator: Mirella Cisotto Nalon
March 2015
*White Goods*
Craft Victoria
31 Flinders Lane
Curator: Debbie Pryor

January 2015:
*Cars - My Automolove*
Moreton Bay Regional Art Gallery
Caboolture, Qld, Aust.
Curator: Stephen Hobson

November 2014:
*Azimuth,*
RMIT Postgrad Exhibition,
RMIT, Melbourne, Aust.

September 2014
*A Fine Possession - Jewellery & Identity*
Powerhouse Museum,
Sydney, Aust.
Curator: Eva Czernis-Ryl

August 2014:
*Mari Funaki Award*
Gallery Funaki
Melbourne, Aust.
Curators: Katie Scott and Award Manager Chloë Powell
August-October 2014:
_Australian Artists_
Taboo Studio
San Diego, CA., USA.
Curators: Jane Groover and Joanna Rhoades

July 2014:
_Nillumbik 2014 Award_
Montsalvat, Melbourne, Aust.
Curator: Simonette Turner

June 2014:
_10 Year of Precious Thoughts_
Oratory of Saint Rocco
Padua, Italy
Curator: Mirella Cisotto Nalon

January-October 2014:
_Tinker Tailor Soldier Sailor: 100 Women 100 Brooches 100 Stories_
Bendigo Reg Gallery
Vic., Aust.
Curator: Kirsten Fitzpatrick

November 2013:
_Pensieri Preziosi 9_
Oratory of Saint Rocco
Padua, Italy
Curator: Mirella Cisotto Nalon

October 2013
_Zoom, Symposium & Workshops_
Indiana University,
Henry Radford Hope School of Fine Arts
Bloomington, IN, USA
Curator: Nicole Jacquard
September-October 2013:
*Beyond Precious d’Australie et Nouvelle Zealand*
AZIZA Galerie
Paris, France
Curator: Hélène Aziza

February 2013:
*Trompe-l’œil*
Musée des Arts Décoratifs
107, rue de Rivoli
75001 Paris, France
Curator: Dominique Forest

August 2012
*Its Got Legs Postgraduate Exhibition*
RMIT University
Curator: Prof. Robert Baines
3. Exhibition Installation Photos

Solo Exhibition:

*The Obscure Stripe*, 2013, Galerie Biró, Munich, Germany
Groups Exhibitions:

Cars - My Automolove, 2014, Moreton Bay Regional Art Gallery, Caboolture, Qld, Aust.
Azimuth, 2014, RMIT Postgrad Exhibition, RMIT, Melbourne, Aust.
2014 Mari Funaki Award, Gallery Funaki, Melbourne, Aust.

Beyond Precious d’Australie et Nouvelle Zealand, 2013, AZIZA Galerie, Paris, France
Trompe-l'œil, 2013, Musée des Arts Décoratifs
Publications & Catalogues
4. Publications & Catalogues

Solo Exhibition

May-June 2013:
Linda Hughes The Obscure Stripe
Galerie Biró
80799 München, Germany
The Obscure Stripe – poster:
Group Exhibitions

September 2015
*Illuminate – Radiant Pavilion*

Studio Ingot
264 Brunswick Street
Curator: Sarah Ross
Illuminate

Exhibition opening: Friday September 4th 5pm–7pm
Exhibition dates: 1st – 12th September

Illuminate, shines a light on a collection of neckpieces by a selected group of 15 artists. Participating artists will explore the continuum of their individual practices. The collection will be exhibited at studio Ingot comprising of more than thirty new works.

Anna Davern,
Belinda Newick
Bin Dixon-Ward
Brendan Adair-Smith
Jennifer Martin
Kathryn Leopoldsedar
Leonie Westbrook
Linda Hughes
Michelle Cargianio
Nicky Hepburn
Penelope Jogiello
Robin Wells
Sarah Jane Ross
Vicki Mason
Yu Fang Chi

Linda Hughes

Linda Hughes lives and works in Melbourne and has a BA, Fine Art (Honours) and an MA, Fine Art from RMIT University where she is currently completing a PhD. Linda has participated in group exhibitions internationally and solo exhibitions: The Obscure Stripe, 2013, Galerie Biro, Germany; Metonymy – Look Both Ways, 2010, Jam Factory, Adelaide, and Craft Victoria, Melbourne. Shared Zone 2007, Studio Ingot, Melbourne, Australia. In 2005 Linda received the Toowoomba Contemporary Wearables Award and The Filippo Raphael Fresh Award. In 2011 she received a New York Grant from the Australia Council of the Arts and several academic and travel scholarships.

Linda has worked in public collections including: National Gallery of Australia, Canberra, Art Gallery of South Australia, SA, Aust., The Powerhouse Museum, Sydney, and Musée des Arts Décoratifs, Paris, France, Toowoomba Art Gallery, Qld., Aust.

About the Collection

In this work Linda reflects on the history of the stripe – from the starting contemporary motif a genealogy is traced in western art. The marks on the material reflect time passing; the remnants of the material culture which once was whole is now eroded.

1) Quarto
   LHC20891, laminate, Perspex, cord, hand fabricated $790

2) Turnaround
   LHC20892, laminate, Perspex, cord, hand fabricated $690

3) Black and white (window)
   LHC20886, laminate, Perspex, cord, hand fabricated $1375
September 2015

*Danger-Research-in-Progress – Radiant Pavilion*

Kaleide Theatre
RMIT University
August 2015

*Victorian Craft Award*

Craft Victoria
31 Flinders Lane
Curator: Debbie Pryor

**Victorian Craft Award**

Dear Linda

Thank you for your application to the inaugural Victorian Craft Award. We were thrilled with the quantity and quality of applications, with almost 450 received. The process was particularly competitive, with submissions across all disciplines, from all parts of Victoria. The first (blind) round of judging took place this week and we will be releasing the complete list of successful entrants to the public late next week.

**We thank you for the time and effort taken in preparing and submitting your application, and are pleased to inform you of your success in being shortlisted. This means your piece has been selected for exhibition and is eligible to win the Excellence Award (and any other award category your medium relates to).**

For information on the exhibition requirements, Key Exhibition / Opening Night Dates and prize categories please see the document attached. I have also attached the Terms and Conditions you signed when completing your application for your information.

Again, thank you for submitting an application to the inaugural Victorian Craft Award and congratulations on being shortlisted, I look forward to showing your work.

Warmest

Debbie

**DEBBIE PRYOR**
Curator Craft Victoria
May-July 2015

*International Award Premio Mario Pinton-II edition*

Oratorio di San Rocco

Padua, Italy

Curator: Mirella Cisotto Nalon

**International Award Mario Pinton-II edition**

*Contemporary jewellery. Homage to Donatello*

---

**Proclamation and inauguration winning work: Friday, May 8, 2015 at 18:30**

Creation and care Show: Mirella Cisotto Nalon

---

On the occasion of exhibitions to celebrate the Tuscan sculptor Donatello, who arrived in the city of Padua in the mid-fifteenth century, the 'Department of Culture and Tourism in Padova organizes and presents the second edition of the *International Award Mario Pinton - II edition. Contemporary Jewelry - Homage to Donatello*, an exhibition / competition of contemporary jewellery which will be staged at the 'Oratorio di San Rocco from 9 May to 26 July 2015.

For nearly twenty years Padua dedicated to contemporary jewellery art and research special attention paying tribute to a unique tradition of Padua, born in the city with the *Section of Metals*, founded by Mario Pinton, at the School of Art Peter Wild in the fifties and internationally identified as *Goldsmith School Padova*.

In 2011, to pay tribute to Mario Pinton, who died in 2008 and the Goldsmith School Padova, the City of Padua has established an international competition, by connecting, in that first edition, in the context of a renewed interest in the XIV century, culminated in large exposure of Guariento and Padua Carrarese. In 2011 the Paduan artist *Graziano Visintin* won the first edition of the *International Award Mario Pinton - First Edition. Castles, miniatures, stars and...*
Alchemy. *The Padua Carrarese in contemporary jewellery.* and had the honour of seeing his pin inserted in the collections of the Civic Museum of Contemporary Art; the second and third place were reported works *Antjie Brauer* and *Bettina Speckner.*

This year is realized the second edition of which will be linked to the figure of Donatello, celebrated in three exhibitions that will take place between March and July 2015 at the Diocesan Museum and the Civic Museum of Padua. The **exhibition / competition** proposes a daring task: to lead the public, the widest possible audience, the artistic jewel and will try to show how the contemporary language of the different artists will interpret the manner of Donatello and the important news that the great artist sculptor knew how make art of his time. A jury specially nominated designate the end the winner.

Will present 66 artists from around the world, 2 out of competition, which will compete with the lesson of the Florentine master, documented in the city since 1444. Among the most important artists include: *Joaquim Capdevila* from Spain and *Ramon Puig Cuyòs* - Director of the department of jewellery of gold Massena School of Barcelona; *Germany Christiane Forster* and *Rudolf Kocea; Austria Helfried Kodre; France Cathy Chotard* the goldsmith; the United Kingdom *Jacqueline Mina; Planteydt Annelies* from Holland; *Estonia Kadri Maelk* - Director of the Section of Goldsmith of Goldsmith School of Tallinn.

Alongside prestigious names provenineti from around the world will be there as Italian *Francesco Pavan*, one of the masters of the School goldsmith Padova, *Graziano Visintin* and many other important goldsmiths winners of numerous international awards.

**Artists in the competition**

BAINES Robert (AUS) - BASTIN Nicholas (AUS) - Roberta Bernabei (I) - BETTO Fernando (I) - BLOOMARD Adrean (I) - BODEMER Iris (D) - BRÄUER Antje (D) - Caberlon Henry (I) - HEMP Francesca (I) - CAPDEVILA Joaquim (E) - CECCHETTO George (I) - CHOTARD Cathy (F) - DANTAS Teresa (P) - DAVANZO Lucia (I) - DE MEO Corrado (I) - Francesca Di Ciaula (I) - DI MEO Elviro & Rossetti Antonio (I) - DITTLMANN Bettina (D) - DITTLMANN Bettina & JANK - Michael (D) - DUPRÉ Elizabeth (I) - DUSO Fernanda (I) - EISMANN Beate (D) - Florack Ulo (D) - Anna Fornari (I) - FÖRSTER Christiane (D) - FRANCHI Henry (I) - Fausto Maria Franchi (I) - Franzin Maria Rosa (I) - drones Arata (J) - GIACOMETTI Simonetta (I) - Grassivaro Lisa (I) - HART Margit (A) - HERB Heidemarie (D) - HIRV Piret (EST) - HUGHES Linda (AUS) - ISHIKAWA Mari (D) - KOČEÁ Rudolf (D) - Kodre Helfried (A) - MÄLK Kadri (EST) - Marcangelo Rita (I) - Stefano Marchetti (I) - MARCOLONGO Paul (I) - Margus - VILLEMS Eve (EST) - Gigi MARIANI (I) - MINA Jacqueline (UK) - MIRAI Paola (I) - Moscavero Alessia (I) - Francesco Pavan (The ) - PLANTEIJDT Annelies (NL) - Polentas Nicole (AUS) - PUIG Cuyas Ramon (E) - Reveane Piergiuliano (I) - Sajet Philip (NL) - Scarpitti Chiara (I) - SCHLIWINSKI Marianne (D) - SAFE John (I) - Siemund Vera (D) - STEINER Claudia (A) - Trekel Silke (D) - TRIDENT Fabrizio (I) - UDERZO Barbara (I) - VAGI Flora (H) - VISINTIN Graziano (I) - LIFE Alberta (I) - Vlahos Anna (GR) - WALZ Silvia (E)
March 2015

White Goods

Craft Victoria

31 Flinders Lane


Curator: Debbie Pryor
January 2015:

*Cars - My Automolove*

Moreton Bay Regional Art Gallery
Caboolture, Qld, Aust.
Curator: Stephen Hobson
November 2014:

Azimuth,
RMIT Postgrad Exhibition,
RMIT, Melbourne, Aust.

LINDA HUGHES

White Stripe 1, 2013
Brooch, laminate, acrylic and steel. 80 x 60 x 10mm.
Photography: Argonaut Design.

Where does the line lead us and in our employ, lead others. Once familiar landmarks that used to get us from a to b now become open to negotiation. More than a wistful affection for what was, a change in direction questions our memory, our cognition, and sense of place. This work considers the paths we recognise and suggests an interruption.
September 2014

*A Fine Possession - Jewellery & Identity*

Powerhouse Museum,
Sydney, Aust.

**Curator:** Eva Czernis-Ryl
'A fine possession: jewellery and identity', the Museum of Applied Arts and Sciences, Sydney

Hi Linda

The Museum of Applied Arts and Sciences in Sydney launched a long-term exhibition of jewellery on 24 September. With over 700 pieces spanning time, place and culture, A fine possession: jewellery and identity celebrates the central place of jewellery in our lives through a sumptuous selection of jewellery made, worn and collected in Australia. The exhibition draws on our own permanent holdings and is supplemented by generous loans from public and private collections.

As you know your Advance necklace is part of the exhibition, displayed in the contemporary section titled Evolution & Revolution. Below please find a link to the exhibition which outlines its themes and structure. We do not have a catalogue, so we have attached a photograph of your work in the exhibition for your records.

http://www.powerhousemuseum.com/exhibitions/jewellery/

A fine possession will be open at the Powerhouse Museum in Sydney until the 23th September 2016. I am pleased to be able to advise that on the 15th of January we will be adding to the exhibition a special 3-month loan from the Royal Collection Trust in London, of the Australian-made Wattle Brooch presented to Queen Elizabeth II during her visit to Australia in 1954.

May I take this opportunity to wish you a Happy Festive Season.

Kind regards

Eva

Eva Czernis-Ryl
Lead Curator

A fine possession: jewellery and identity exhibition.
August 2014:

Mari Funaki Award
Gallery Funaki
Melbourne, Aust.

Curators: Katie Scott and Award Manager Chloë Powell
August-October 2014:

**Australian Artists**

Taboo Studio
San Diego, CA., USA.

Curators: Jane Groover and Joanna Rhoades

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**GALLERY NEWS**

**TABOO STUDIO PRESENTS**

**JEWELRY FROM DOWN UNDER**

By:

Eugenie Keefer Bell • Julie Blyfield • Melissa Cameron • Jess Dare • Maureen Faye-Chauhan • Marcus Foley • Linda Hughes • Helen Aitken-Kuhnen • Johannes Kuhnen • Sue Lorraine • Sim Luttin • Carlier Makigawa • Vicki Mason • Leslie Matthews • Dore Stockhausen • Blanche Tilden

Our August exhibition, **Down Under**, is a group show of work by jewelers living and working in Australia. This unique collection includes jewelry made with carved wood, enamel, ceramic, beach rocks, plastic laminate, pearls, glass beads, sterling silver, brass, and steel.

Former San Diegan, Eugenie Keefer Bell has lived and worked in Australia since 1981. Her piece, "Edge of Winter", based on her photographs of winter landscapes in Finland, is featured on our invitation.

Jewelry from Taboo Studio is a personal, one-of-a-kind gift that endures. A selection can be made from an ever-evolving inventory of artists, or a custom piece may be designed using your stones or gems from the gallery’s collection.

Opening Friday, August 29, the show runs through October 10. Please join us for a glass of wine, and the opportunity to view a unique collection of handmade jewelry by these distinguished artists.

**OPENING RECEPTION – Friday, August 29, 2014 6-8 pm**

The show runs through October 10, 2014

**SEE THE SHOW ANNOUNCEMENT**
June 2014

*10 Years of Precious Thoughts*

Oratory of Saint Rocco
Padua, Italy

Curator: Mirella Cisotto Nalon
July 2014:

*Nillumbik 2014 Award*

Montsalvat

Melbourne, Aust.

Curator: Simonette Turner
THE NILLUMBIK PRIZE 2014
Finalists Exhibition
5 June - 10 August 2014

A celebration of contemporary artists and works of excellence from the Nillumbik region

You are cordially invited to the opening of The Nillumbik Prize 2014.

Barn Gallery, Montsalvat
Thursday, 5 June, 6.30pm-8.30pm
RSVP to Montsalvat on (03) 9439 7712 or via email

Exhibition to be opened by Nillumbik Shire Council Mayor
Cr Michael Young.

$5,000 first prize to be announced by Jason Smith,
Director and CEO Heide Museum of Modern Art.

Nillumbik Prize
2014 Finalists
Penelope Aitken
Tyler Arnold
Dena Ashbolt
Eugenie Austin
Scott Avery
Sam Beke
Sharon Billinge
Janette Bird
Ixla Black & Peter Drofenik
Mrranda Burton
Dale Cox
Siebhan Davenport
Jennifer Dellaportas
Jole Di Florio
Maria Fernandez
Peter Garnick
Silvi Glattauer
Lloyd Godman
Kate Hill
Joshua Holko
Linda Hughes
Eleanor James
Christine Johnson
Varuni Kanagasundaram
Tracey Lamb
Lauren Miller
Leanne Mooney
John Nixon
Jenny Rodgerston
Edward Samuel
Melanie Scala
The Naught See Monkey
Mardi Sommerfeld
Linda Swinfield
Camilla Tadich
Susan Wirth
Ben Wrigley

Sponsored by Nillumbik Shire Council in association with Montsalvat

Montsalvat

Image: Macgregor Knox, Sequoia Seat (detail), 2012/13, sequoia wood, 120cm x 300cm x 150cm.
© Macgregor Knox
January-October 2014:

_Tinker Tailor Soldier Sailor: 100 Women 100 Brooches 100 Stories_

Bendigo Regional Gallery
Vic., Aust.

Curator: Kirsten Fitzpatrick
November 2013:

_Pensieri Preziosi 9_

Oratory of Saint Rocco
Padua, Italy
Curator: Mirella Cisotto Nalon
Critique in AJ Jewellery magazine December 2013
September-October 2013:
*Beyond Precious d’Australie et Nouvelle Zealand*
AZIZA Galerie
Paris, France
Curator: Hélène Aziza
February 2013:
*Trompe-l’œil*
Musée des Arts Décoratifs
107, rue de Rivoli
75001 Paris, France
Curator: Dominique Forest
August 2012

Its Got Legs Postgraduate Exhibition

RMIT University

Curator: Prof. Robert Baines
11/24/2014

AGAINST CRITICISM: SEVEN VARIATIONS ON AN UNPLEASANT THEME, PART 2

Criticality №7
By Pravu Mazumdar

Thus, Metcalf undertakes a critique in the best sense of the word, as long as he sticks to his description of Flynn’s work. However, he also deems it necessary to defend Flynn’s work against what he calls “art jewelry,” which in his view tends to be arrogant toward customers and contemptuous toward craft in its desperation to find a place in “the grab-bag of popular culture” or to launch “extended discourses with history and theory.” As any lover, Metcalf cannot resist his own prejudices issuing from a jealousy typical of the lover. At such points, the art of critique, born of his admiration for Flynn’s work, tips over to a verdict devoid of knowledge and nuances.

I wonder, though, how such criticism could hold its ground if it encountered pieces like the Obscure stripes (2013) by British-born Australian jewelry maker Linda Hughes, whose work consists mainly of exquisitely crafted and exquisitely wearable brooches with stripes, based on more than a decade of research into art history and semiotics in the context of Western visual traditions.

How could it resist a necklace by Bernhard Schobinger—who certainly needs no introduction—like We are only really free when we are neatly combed (1983), consisting of four colored plastic combs linked together with cobaltite wire, to be worn as a statement merging with the person of the wearer?
Research Proposal
SECTION 1: CANDIDATURE DETAILS

Candidate Name: Linda Hughes
Student ID No: sXXXXXXXX
Program: DR068 - Doctor of Philosophy
Senior Supervisors: Professor Robert Baines
By: Project
Second Supervisor: Mr Mark Edgoose
Project/Thesis Title: The historicity of the stripe motif as a metonym in material culture
Maximum Completion Date: 27 February 2016
Study Load: Full-time
Confirmation of Candidature: 15/16 October 2012

SECTION 2: THE RESEARCH

Title: The historicity of the stripe motif as a metonym in material culture

Introduction & Proposed Research

My research will investigate the occurrence and historicity of the stripe motif when used metonymically, particularly when depicted as an entity, such as clothing to characterise the individual, imply culture or social context. My focus will be on the implied system of signification where the use of the stripe motif as a metonym affects the cultural context of the composition in painting and jewellery objects. I intend to systematically explore the linkage at

142 Metonym is an entity: noun, a word, name, or expression used as a substitute for something else with which it is closely associated. For example, Washington is a metonym for the US government. Oxford English Dictionary (third Edition)
between the construction of social identity and culture inherent in art when stripes are used. Investigating a history of stripes within historical material culture\(^{143}\), will form a construct and a starting point to create jewellery artifacts. I will develop a body of work of jewellery objects as a contemporary interpretation from the historical sources found.

My research will focus on historicity of the stripe in material cultural history, i.e. values within objects which may indicate social structures and ideologies; consider its meaning, where it occurs, and how I might make a reinterpretation and intervention in jewellery objects. I will research the iconography of the stripe for its symbolic content and meaning; identifying the properties of stripes, their inherent expressiveness, origins and use in art history. In particular, what stripes represent and at what point in time the striped motif was used to signify a pejorative association as well as evidence in material culture to reflect is changing to an acceptable sign, perhaps a sign of modernity.

In order to clarify my enquiry in the preparatory research, stripes i.e. bands of colour that might be of varying widths, and either vertical, horizontal or diagonal, are identified as spatial design elements, compared to stripes that are included in a social context within a composition which I intend to study. Paintings have provided some examples in composition and have historical context, and the use of stripes metonymically, discussed here indicate the path I wish to take in my proposed research. In jewellery objects stripes are frequently used as an element in compositions, for their capacity to capture our attention; further research is needed to find evidence of a pejorative stripe and the narrative aspect of their inclusion.

**Background**

There is historical material where striped motifs function metonymically, reflecting cultural practices and evidence of social-political coding, which suggest the stripe is pejorative and 'marks' marginalised members of society. Michel Pastoureau (1991) cites a painting, *The Ignominious Stripe: three young women condemned to prostitution, saved by St Nicholas. A painted mural attributed to a student of Giotto about 1340. Bologna, San Domenico Church, Italy*.\(^{144}\) In this illustration the three young women are dressed in diagonally striped cloth, their father expressing sorrow. The stripes used in this depiction denote shame. In medieval times clothing was plainly woven and in single colours, the wearing of stripes was a

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\(^{143}\) Material culture is a term that refers to the physical objects, which give evidence of the type of culture developed by a society or group. Oxford English Dictionary (third edition)

frightening shameful transgression. This determination may be an interpretation of Leviticus 19-19 in the Old Testament,\footnote{King James Bible, Leviticus 19-19 "... neither shall a garment mingled of linen and woollens come upon thee.} which alluded to mixing of cloths, denoting stripes, being detrimental and breaking God’s law. As a consequence of this text, the wearing of striped habits for all religious orders was banned in the 13th century.

Dutch painter Pieter Bruegel’s painting *The battle between carnival and Lent (1559)*\footnote{Bianconi, P 1979, *Bruegel*, Barron’s Educational Series Inc., New York, NY, USA.} might also reflect the theme of social symbolism. In a large market crowd, a lone figure of a jester is identified by a striped costume. Here too the stripe has a pejorative association and as stripes are a visual disruptor, the figure’s striped dress signified a doubler, an insincere person. These examples show the garments are material artifacts located within histories of culture and society, and the suggested meaning from dress can only happen when clothing, its pattern and design is understood to exist within the structuring of power relations.

Although part of the investigation into the history of the use of stripes, the intrinsic pattern or spatial relationship of the stripe is not the primary focus of my research. I will be looking for examples of their use metonymically. However, in order to define and set parameters and identify the use of stripes the following are examples of artists using stripes graphically. As a vehicle for colour fields and spatial relationships Hungarian-French painter Victor Vasarely (1906-1997) was an artist whose work is generally seen aligned with Op art and kinetic images. Similarly, the British painter Bridget Riley experiments with black and white striped geometric patterns exploring the dynamism of sight, which produces work that has a disorienting effect on the eye.

**Note:** In the School of Art Research Cluster of Art and Object, the research for my MA, *The street sign and its stripes (2010)*, was an investigation into the shape, colour and geometry of street signs, specifically making and interpretation of cautionary street signage. Using a seemingly simple motif, from a codified small palette of colour and shapes, constructing a jewellery object that carries the already synthesised and recognised message of alarm and attention found within the mediated city. The research into ‘stripes’ and their use in urban landscape was both useful and tangential. On completion of my MA I was left with peripheral questions, outside of the parameters of my project, where with further research I could develop a better understanding of the system of signification; evidence of the appearance of
the stripe in material culture, and the history of the stripe used metonymically.

During my MA I presented lectures about my research in Australia and overseas. Lecturing during my research was an invaluable tool to practice articulating my subject. During overseas residencies artist talks whilst exhibiting, were an opportunity to express and gauge the success of ideas.

**Review of literature (work) and current practices**

Although ancient Romans used signs to denote distances from Rome to different parts of their empire, the colourful cautionary street signs in use today are a twentieth century invention. Street signs, and in particular stripes, are referenced in the work of Australian painter Jeffrey Smart who frequently uses the urban iconography of cautionary and directional signs. Smart uses these motifs in many of his paintings, adding to the symmetry of a composition and perhaps positioning them to direct our gaze.147

American painter Sean Scully explores the nature of contemporary society and geometric matrix design. In an interview with Mark Glazebrook (1936-2009), Scully asserts, ‘that the stripe is a signifier of modernism and, therefore, an ideal vehicle for exploring the nature of contemporary society.’148

Devoid of subjective content the stripe can bring attention to the unnoticed formal aspects of an artwork. In his 2006 painting, *Untitled #12/03 (after Ter Borch 1655).*149 Australian contemporary surrealist painter, Ross Watson, has used a stripe motif to interrupt a formal composition. An ornately dressed aristocratic lady, interpreted from the original is juxtaposed with a twentieth century soldier. Watson places a red and white diagonal striped post down the centre of the painting, dividing the relationship of the two figures. Although there is a surreal quality to the work, the sign motif imposes a startling and unpredictable

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147 Jeffrey Smart instills the irrational into the glaringly obvious; he sees a wealth of beauty and the unexpected in the most prosaic things that surround us. A junction in a road with a workman carrying a sign is commonplace enough, but lower the viewpoint, raise the horizons and place that figure or sign close to, or on, the horizon line, and a composition of dramatic effect ensues (Edmund Capon) 115 study for The Arrow Carriers 1978 pencil and watercolour on paper. p.115. Smart, J 2001, *Jeffrey Smart: drawings and studies 1942-2001.* Australian Art Publishing Pty, Ltd., Vic, Australia.
148 Scully asserts, ‘that the stripe is a signifier of modernism and, therefore, an ideal vehicle for exploring the nature of contemporary society, established as it is within constructed cities that are often laid out on grids with slim-line skyscrapers, strung-out suburbs, and features ranging from railway lines to motorways, telephone lines to air routes. Glazebrook, M 1997. *Sean Scully: Summarizing Living and Painting,* p.9 exhibition catalogue, Manchester City Art Galleries, UK
value that adds further ambiguity to the composition.

Contemporary jewellers in the 1970s experimented with the depiction of stripes using alternative materials, like Perspex, acrylic and striped plastic combined with metal. Jewellers such as Claus Bury, Gerd Rothmann, Reinhold Reiling and Klaus Ullrich, key figures in German jewellery, combined precious metal with striped material in their compositions. Jeweller and sculptor Claus Bury carefully composed witty displacements of horizontal and vertical planes and often created trompe l’oeil surrounds in the large panels supporting his jewellery; an example can be seen in Container with Anchored Cross\textsuperscript{150}, a jewellery object held in the collection of the National Gallery of Victoria, Australia. Stripes were a frequent inclusion to his architectural abstractions. In the same era, and currently, Austrian jeweller Fritz Maierhofer, influenced by the neon colours in the urban landscape, frequently uses striped plastic material combined with metal to explore geometry.

Striped elements can also be seen in the work of narrative jeweller Jack Cunningham whose premise is,“. The creative output of the contemporary narrative jeweller, the maker, deliberately goes beyond the production of aesthetic adornment in order to confront, to shock, to amuse, often without ambiguity, by commenting on the human condition through personal, social or political observation"\textsuperscript{151}

With further research I will discover more jewellers using stripes that add to the visual impact and disrupt and perhaps provoke re-evaluation of a composition. More specifically I will look for examples in paintings, where the stripe element is used subjectively metonymically and not purely for colour, pattern or symmetry.

In an article titled, 'Jewellery as a fine art practice', Jivan Astfalck suggests, 'Jewellery Art has the capacity of deal with complex ideas whose components are derived from simpler images or previous experience, which are then combined in new and unexpected ways. They derive from a shift in the referential status, which takes place in the transition of the image as replicate to image as fiction. The new combination might have no reference to the previous original from which the image could be directly taken or copied.'\textsuperscript{152}

\textsuperscript{150} Bury, C. 1978, \textit{Container with Anchored Cross}, object held in the collection of National Gallery of Victoria, Aust.
\textsuperscript{151} Cunningham, J 2005, \textit{Maker, Wearer, Viewer: Contemporary Narrative European Jewellery}, pVI. Scottish Arts Council, UK.
Research Questions

• When did the earliest pejorative stripes first appear in material culture?
• Is there evidence in material culture of the stripe changing from pejorative to positive modern motif?
• When did the stripe become an acceptable ‘sign of modernity’
• How can stripes inform the narrative of a jewellery piece?

Rationale (Why?)

Please include a statement (one page maximum) on why it is important to undertake this program, in terms of the field of study involved and anticipated benefits to the community. What is the potential of the program to produce knowledge for some useful application? Major references should be cited where appropriate to situate the research proposal within the current body of knowledge.

My research will investigate the occurrence and historicity of the stripe motif when used metonymically, particularly when depicted as an entity such as clothing to characterise the individual, imply culture of social context. My focus will be on the implied system of signification where the use of the stripe motif as a metonym affects the cultural context of the composition in painting and jewellery objects. I will attempt to explicate the relationship between the pejorative stripe and it’s historical context. The discovery and interpretation will contribute to an understanding of how motifs and artifacts can transmit cultural meaning.

Methodology/research tasks

In a review of the literature, starting with renaissance paintings and drawings, I intend to systematically explore the linkage between the construction of social identity and culture inherent in art when stripes are used. Investigating a history of stripes within historical material culture will form a construct and a starting point to create jewellery artifacts. I will develop a body of work of jewellery objects as a contemporary interpretation from the sources found.
Engaging in a review of contextual histories and making a critical and active assessment, will refine my opinion and enable my creative practice which in turn will also reveal pathways for research in the work created.
Timeline:

2012-13
Define research project parameters and develop proposal
Consider interpretive paradigms
Set up Endnote for documenting bibliography and references
Develop a methodology of formal analysis and timeframe
Set up studio space and evaluate additional equipment needs
Set up photographic library of experiments and resolved work
Sketch and photograph evidence for reinterpretation into jewellery works
Project related solo exhibition commitments in Australia and overseas

2013-14
Continue research in museums during overseas research field trip/residency
Consider exegesis and documentation format
Refine Endnote for documenting bibliography and references
Continue research literature on iconography, symbolism, signs and surrealism
Experiment with materials
Research the occurrence of the stripe motif in paintings
Research works of jewellers using stripes
In-depth review and classification of the techniques already used and possibilities of extending skills

2014-15
Construct jewellery objects thematically and introduce to public in series
Reflection: How do the various formal elements of the work interact; does the composition convey the research theme and ideas
Continue progress of exegesis and present work and paper to supervisors and peers for review

Bibliography and references:
Barthes, R 1967, Elements of Semiology, Hill and Wang, New York
Belsey, C 1980, Critical Practice, Methuen, London
Bianconi, P 1979, Bruegel, Barron’s Educational Series Inc., New York, NY, USA.
Bott, G (Ed), 1979, Claus Bury : Drawings and Objects 1976 - 1978, (Catalogue), National Gallery of Victoria, Melbourne
Cerizza, L 2008, *Daniel Buren - Prospective.* JRP Ringer, Canada
Culler, J 1976, *Saussure,* William Collins Sons & Co., Glasgow, UK
Maierhoffer, F 1982, *Fritz Maierhoffer - Gold and Silversmith,* Exhibition Catalogue, Galerie am Graben, Germany
Pearce, B & Clark, J 2002, *Parallel visions: works from the Australian collection/ Barry Pearce; with essays by Jane Clark ... [et al].* Art Gallery of New South Wales, Sydney, NSW.
Smart, J 1982, *Jeffrey Smart: a review exhibition,* Art Gallery of New South Wales 17 June – 8
August 1982. Art Gallery of New South Wales, Sydney, NSW.
Smart, J & McDonald, J 1990, Jeffrey Smart: paintings of the ’70s and ’80s. Craftsman House, Roseville, NSW

Research Strategies
Research Strategies Course – each candidate is required to successfully complete a research strategies course, normally in the first semester of enrolment.
Are you applying for Exemption from Research Strategies - NO

Other Studies Required
Are other studies required to be completed as part of the program? - NO
Undertaken:
Ethics Seminar/workshop
Copyright Seminar
Endnote bibliography software: (tutorials facilitated by RMIT Library)
Practice-led Research in Creative Arts, Media and Design ATN-Research (QUT/RMIT online course) April-May 2012
Scrivener software purchased – online tutorials to be practiced
Access to NGV Print & Lithograph Collection – will apply

SECTION 3: ETHICS
Does this proposal require ethics approval? - NO

SECTION 4: INTELLECTUAL PROPERTY
Is there an Intellectual Property agreement – NO

End of Original Research Proposal
Curriculum Vitae
6. Curriculum Vitae

Training / Education:
PhD candidate, RMIT University, Victoria, Australia
MA (Fine Art), RMIT University, Victoria, Australia
BA Fine Art (Hons 1st) RMIT University, Victoria, Australia
2000 Completed 1st Year Sculpture, BA, RMIT University, Victoria, Australia
1st Year English, Political Science and Psychology, Open University, UK
Architectural Illustration, 2nd yr. part time, College of Art, Coventry, Warkwickshire, UK

Professional Practice:
2013 Lecturer & PIVA Artist, Indiana University, Bloomington, IN, USA
2013 Workshop, Zoom Symposium - Examining the Future of Craft, Indiana University, IN, USA
2010 Seminar, Making Objects Personal, RMIT University, Victoria, Australia
2010 Craft Victoria Exhibition Advisory Panel, Victoria, Australia
2009 Lecture, BIAD (Birmingham Inst. of Art & Design) Birmingham, UK
2009 Lecture, Art Forum , Australian National University, Canberra, ACT, Australia
2009 Assistant Teacher/jeweller, CAE Adult Learning, Melbourne, Victoria, Australia
2008 Lecture, Archiving styles, Lunchtime Series, RMIT University, Victoria, Australia
2008 JMGA SA Conference, Adelaide, SA., Australia
2007 Seminar, Making Personal Object, RMIT, University, Victoria, Australia
2006 JMGA NSW Conference, Sydney, NSW., Australia
2006 Visiting Lecture, Edinburgh School of Art, Edinburgh, UK
2005 Workshop, First Year Experience, BUDA, Castlemaine, Vic. Australia
2005 JMGA Melbourne Conference, Melbourne, Victoria, Australia
200514 Attended Workshops: Robert Baines, Nicholas Bastin, Peter Bauhuis, Doris Betts, David Bilander, Helen Britton, Pearl Gillies, Wayne Guest, Nicole Jacquard, Manon van Kouswijk, Charon Kransen, Sally Marsland, Mascha Moje, Miyuki Nakahara, Celia Roach, Sarah Ross, Matthew Spaccatore, Beatrice Schlabowski, Bettina Speckner, Blanche Tilden, Jason Wade

Exhibitions:
Solo:
2013 The Obscure Stripe, Galerie Biró, Munich, Germany
2010 Metonymy - Look Both Ways, Jam Factory, Adelaide, S.A., Australia
2010 Metonymy - Look Both Ways, Craft Victoria, Melbourne, Australia
2009 Signwear, Encounter Craft Victoria, Melbourne, Australia
2007 Shared Zone, Studio Ingot, Melbourne, Australia
2005 Topiary, Encounter Craft Victoria, Melbourne, Australia
2004 The Real Thing, The Edge, RMIT University, Melbourne, Australia

**Group Exhibitions:**

2015 Premio Internazionale Mario Pinton, Oratory of Saint Rocco, Padua, Italy
2015 White Goods, Craft Victoria, Melbourne, Australia
2015 Danger-Research-in-Progress, Radiant Pavilion, RMIT Postgrad Exhibition, RMIT, Melbourne, Australia
2015 Illuminate, Radiant Pavilion Exhibition, Studio Ingot, Melbourne, Australia
2015 Victorian Craft Award, Craft Victoria, Melbourne, Australia
2014 Cars - My Automolove, Moreton Bay Regional Art Gallery, Caboolture, Qld, Australia
2014 Azimuth, RMIT Postgrad Exhibition, RMIT University, Melbourne, Australia
2014 Jewellery & Identity, Powerhouse Museum, Sydney, NSW, Australia
2014 Mari Funaki Award, Gallery Funaki, Melbourne, Australia
2014 Australian Artists, Taboo Studio, San Diego, CA., USA
2014 Nillumbik 2014 Award, Finalist, Montsalvat, Melbourne, Australia
2014 Tinker Tailor Soldier Sailor: 100 Women 100 Brooches 100 Stories, Bendigo Regional Gallery, Victoria, Australia
2013 Pensieri Preziosi 9, Oratory of Saint Rocco, Padua, Italy
2013 Beyond Precious d’Australie et Nouvelle Zealand, AZIZA Galerie, Paris, France
2013 Zoom Attendees, Indiana University, Bloomington, IN, USA
2012-13 Trompe-Fœil, Les Arts Decoratifs, Paris, France
2007-13 SOFA, New York, Chicago, USA
2006-12 It's Got Legs, Postgrad Exhibition, RMIT University, Melbourne, Australia
2011 Australian Jewellery TOPOS, Gallery Loupe, Montclair, New Jersey, USA
2011–2013 Tinker Tailor Soldier Sailor: 100 Women 100 Brooches 100 Stories, 14 Australia-wide venues
2011 International Graduates Show, Galerie Marzee, Nijmegen, NL
2011 Melbourne Art Fair, Exhibition Buildings, Melbourne, Victoria, Australia
2010 RMIT/Siemens Fine Art Scholarships, RMIT Gallery, Melbourne, Australia
2010 HOhoho, Workshop Bilk, Canberra, ACT, Australia
2010 National Contemporary Jewellery Award, Sturt Contemporary Arts Centre, NSW, Australia
2010 National Contemporary Jewellery Award, Griffiths Reg Art Gallery, NSW, Australia
2010 First Draft - Drawing Out, Conference of Drawing, Studio Ingot, Melbourne, Australia
2010 Treasure House - Australia, Galerie Handwerk, Munich, Germany
2000-12, New Collectables Auction, RMIT, Melbourne, Australia
2009 Precious Pendants, Object Gallery, Sydney, NSW, Australia
2009 20th Anniversary Exhibition, Toowoomba Art Gallery, Qld., Australia
2009 Contemporary Wearables 09, Toowoomba Art Gallery, Qld., Australia
2009 Nillumbik Prize, Eltham, Victoria, Australia
2009 Jewellery TOPOS, RMIT Union (Arts) First Site Gallery, Victoria, Australia
2009 TOPOS, Galerie Marzee, Nijmegen, NL
2009 Contemporary Australia Silver & Metalwork, BUDA, Castlemaine, Victoria, Australia
2007-9 SOFA, New York, Chicago, USA
2007-9 Palm Beach3/4, Florida, USA
2008 Australian Jewellers, SOFA, New York, NY, USA
2005-8 Bid for Freedom Fine Art Exhibition, Glen Eira Gallery, Melbourne, Australia
2008 In the Making, Craft Victoria, Melbourne, Australia
2008 National Contemporary Jewellery Award, Griffiths Reg Art Gallery, NSW, Australia
2007 La Trobe & Darebin Biennial Art Prize, Banyule, Victoria, Australia
2007 50 Brooches, Queensland Art Gallery, Qld., Australia
2007 Contemporary Wearables 07, Toowoomba Art Gallery, Qld., Australia
2006-7 Conrad Jupiters Art Prize, Gold Coast, Qld., Australia
2007 8 + 1 Galerie 'Eewal’, Amsterdam, NL
2007 International Graduate Show, Galerie Marzee, Nijmegen, NL
2006 Metalsmith ‘Exhibition in Print’, USA
2006 City of Hobart Art Prize, Hobart, Tasmania, Australia
2006 New Design, Object Gallery, Sydney, NSW., Australia
2006 New Design, Melbourne Museum, Victoria, Australia
2006 The Necklace Show, Velvet da Vinci, San Francisco, CA, USA
2006 National Contemporary Jewellery Award, Griffiths Reg Art Gallery, NSW, Australia
2006 Tattersall’s Contemporary Art Prize, Williamstown Melbourne, Australia
2006 8 + 1 Sophia Studio, Sydney, NSW., Australia
2006 Victoria Stories, Brenda May Gallery, NSW, Australia
2005 Fresh, Craft Victoria, Melbourne, Australia
2005 Victoria Stories, JMGA Vic, Chapel on Chapel, Victoria, Australia
2005 Contemporary Wearables 05, Toowoomba Art Gallery, Qld., Australia
2005 RMIT/Siemens Fine Art Scholarships, RMIT Gallery, Melbourne, Australia
2004 Captive, Gold & Silversmithing Studios, RMIT, Melbourne, Australia
2004 Profile, JMGA Members Exhibition, Craft Victoria, Melbourne, Australia
2004 Darebin Art Show, Bundoora Homestead, Victoria, Australia
2004 Delegate Exhibition, RMIT Gallery, Victoria, Australia
2004 Graduate Exhibition, RMIT First Site, Victoria, Australia
2003 Cubed in-out, JMGA, First Site, RMIT, Melbourne, Australia
2003 nu-arte#orientation, Eckersley's Gallery, Melbourne, Australia
2003 Contemporary Australia Silver & Metalwork, BUDA, Castlemaine, Victoria, Australia
2003 Technofetish IV, RMIT Artspace, RMIT, Melbourne, Australia
2003 Art of Birthing, Glen Eira Town Hall, Melbourne, Australia
2002 Entwine, First Site, RMIT, Melbourne, Vic., Australia
2000 Excessorise, Sofitel Foyer, Melbourne, Victoria, Australia
2000 Paper, JMGA Vic, Chapel Gallery, Victoria, Australia
1999 Food, JMGA Vic, Chapel Gallery, Victoria, Australia
1999 Nillumbik Prize, Eltham, Victoria, Australia
1999 Visual Arts Exhibition, Banyule Council, Melbourne, Victoria, Australia
1998 Studio a.3.a., First Site, RMIT, Melbourne, Victoria, Australia
1997 Inaugural Exhibition, Central Goldfields Regional Arts Complex, Victoria, Australia
1996 Celebrities 10 x 12 Exhibition, Montsalvat, Eltham, Victoria, Australia

**Awards / Grants:**

2015 RMIT HDR Travel Grant, Victoria, Australia
2013 RMIT European Union Centre HDR Asst. Grant, Victoria, Australia
2012 Australian Postgraduate Award, Victoria, Australia
2012 RMIT Postgraduate Scholarship, Victoria, Australia
2011 New Work Grant, Australia Council, Australian Govt. Australia
2010 RMIT Union Arts Council Grant, Victoria, Australia
2010 RMIT/Siemens Fine Art Scholarship Finalist, Victoria, Australia
2006 Object New Design Finalist Award, NSW., Australia
2006 RMIT Postgraduate Scholarship, Victoria, Australia
2006 City of Hobart Art Prize Finalist, Hobart, Tasmania, Australia
2005 The Filippo Raphael Fresh Award, Victoria, Australia
2005 RMIT/Siemens Fine Art Scholarship Finalist, Victoria, Australia
2005 Toowoomba Contemporary Wearables Award, Qld., Australia

**Collections (Public & Private):**
2013 National Gallery of Australia, Canberra, ACT., Australia
2009 Powerhouse Museum, Sydney, NSW., Australia
2008 Musée des Arts Decoratifs, Paris, France
2007 Art Gallery of South Australia, SA., Australia
2007 David Montague, New York, NY. USA
2006 Diana Morgan Collection, Victoria, Australia
2005 Toowoomba Art Gallery, Qld., Australia

**Publications/media:**
2015 Premio Internazionale Mario Pinton, Oratory of Saint Rocco, Padova, Italy
2014 Tinker Tailor Soldier Sailor: 100 Women 100 Brooches 100 Stories, Bendigo Regional Gallery, Victoria, Australia
2013 The Obscure Stripe, Galerie Biró, Munich, Germany
2010 Audio Design Museum, Melbourne, Victoria, Australia
2010 Jewellery that Stops Traffic, article, The Age Newspaper, Vic, Australia
2010 Treasure Room - Australia/Schatzkammer Australien, Australian Scholarly Publishing, Melbourne, Victoria, Australia
2009 Pensieri Preziosi 10th Anniversary, Commune Di Padova, Italy
2009 500 Plastic Jewelry Designs, Lark Books, Asheville, NC, USA
2009 Handmade in Melbourne, Slattery Media Group, Melbourne, Victoria, Australia
2009 Compendium Finale of Contemporary Jewellers 2008, Darling Pubs. Germany
2008 'Sunday Arts' 01 broadcast, Arts on Sunday, ABC, Melbourne, Victoria, Australia
2008 500 Pendants & Lockets, Lark Books, Asheville, NC, USA
2006 500 Necklaces, Lark Books, Asheville, NC, USA
2006 Exhibition in Print 2006, MetalSmith Magazine, OR, USA
2005 Object Magazine, Issue 49, Emerging Artist Design Award, Australia Centre for Craft & Design, Sydney, NSW, Australia
2004 Hughes, L. 'Can we discern the fruitful from the cul-de-sac?', In: Baines, R. & Errey, S., JMGA Conference - 'Inherited futures: technology to trap ideas'. RMIT Press, Melbourne, Vic, Australia
Appendix 1

Projected list of artworks during Research Trip May-June 2013
7. **Appendix 1: Projected list of artworks during Research Trip May-June 2013**

**Munich**

*Alte Pinakothek Bavarian State Museum*, Munich Exhibition of Bruegel the elder:

The Land of Cockaigne, (1567)

Portrait of an Old Woman, (1560)

*Neue Pinakothek*, Museum, Munich. Exhibition of Modernism

*Bayerisches National Museum*, Taschen Handbag exhibition, a cultural history from the 16th to the 21st century.

Visited the village called Farchach, Bayern, Germany, for *Burschenschaften*, a Spring celebration that coincides with matriculation of village students, on 1st May every 2 years.

**Vienna**

*Kunsthistorisches Museum Vienna* visited Kunstkammer gold and precious metal objects collection, as well as the extensive Bruegel collection

Bruegel (the elder):

The Fight Between Carnival and Lent, (1559)

Children’s Games, (1560)

The Procession to Calvary, (1564)

The Suicide of Saul (Battle Against The Philistines On The Gilboa), (1562)

The Tower of Babel, (1563)

Conversion of Paul, (1567)

The Peasant Wedding, (1568)

The Peasant Dance, (1568)

The Peasant and the Nest Robber, (1568)

The Months. A cycle of probably 6 paintings of the months or seasons, of which five remain:

The Hunters in the Snow (Dec.–Jan.), (1565)

The Gloomy Day (Feb.–Mar.), (1565)

The Return of the Herd (Oct.–Nov.) (1565)

Massacre of the Innocents, c. 1567, versions at Royal Collection Kunsthistorisches Museum

*Albertina Museum*, Bosch and Bruegel exhibition, of loaned artworks as well as, *The Painter and the Connoisseur*, drawing, c. (1565) part of the museum’s permanent collection.
MUMOK, Abstract art permanent collection. Frank West exhibition left me concerned about contradictions where he is absent but his philosophy is audience participation and notices by the gallery say despite the artists intentions they wish exhibits not to be touched.

Leopold Museum, Egon Schiele and Manfred Bockelman exhibition

MAK, Austrian Museum of Applied Art/Contemporary Art, a shot of Rhythm and Colour – English textile design in the late 19th Century

Padova

Museo del Risorgimento, Comune di Padova via Musei Civici

Palazzo Zabarella, De Nittis exhibition of Impressionists

Palazzo del Monte di Pieta, Paintings, Mantegna’s St. Sebastian

Civic Museum, Scrovegni Chapel, The internal walls are surrounded by frescos by Giotto between 1303 and 1305 and now perfectly preserved thanks to very complex restoration.

The Ovetari Chapel, Church of the Eremitani, houses the juvenile masterpieces by Andrea Mantegna, frescos around 1448-1457 and badly damaged by Allies’ bombing in 1944.

The Baptisteri at the Duomo, which has 14th century paintings and Mantegna frescos

Oratorio di San Rocco, pictorial depictions on walls of religious nature. Purchased by State in 1925 and administered by Comune of Padova.

The Padua Jewellery School:

Home of venerated jewellers Mario Pinton and Francesco Pavan, and their students, who have in turn become important names in the artistic world: Giampaolo Babetto, Giorgio Cecchetto, Lucia Davanzo, Maria Rosa Franzin, Stefano Marchetti, Paolo Marcolongo, Paolo Maurizio, Barbara Paganin, Renzo Pasquale, Piergiuliano Reveane, Marco Rigovacca, Graziano Visintin, Alberta Vita, Annamaria Zanella and Alberto Zorzi.

Padova Palazzo Zabarella, De Nittis exhibition

Museo Bottacin, Padova coin collections

The Basilica of St. Anthony, Padova. Houses the tomb of St. Anthony martyred in a brutal fashion.

Basilica San Croce, Giotto Death of St. Francisi.

The University Building and Café Pedrocchi, houses the Museum of the Risorgimento and Contemporary Time (Museo del Risorgimento e dell’Età Contemporanea) as well as
frescos, Rossini Room, collections of Padova historic events including wartime
costumes, porcelain, weapons

*Museo d’Arte, Palazzo Zuckermann, decorative arts collection.

*Piazza del Santo, the square in front of the Basilica, stands Donatello’s masterpiece, the
bronz e equestrian monument dedicated to venetian military leader,Gattamelata.

**Bologna**

*MAMbo Museum of Modern Art, Exhibition of Morandi paintings, drawings

*Basilica San Domenico, Dominican Church, paintings and frescos

**Florence**

Italian folk characters, in particular Capitan Spavento a figure with a cat’s head and striped
costume of yellow and red also Mezzetin, Corallina, Giangurgolo

*Bargello Museum: sculptures, bronze and terracotta, and paintings

*Gallery Uffizi, Italian collection as well as small international collection. 2 small paintings by
Jan Bruegel the Younger.

*Santa Croce, renaissance architecture, Giotto and 14th century paintings.

**Scotland**

Met Leeanne McKenna, Registry Assistant, The Glasgow School of Art

167 Renfrew Street, Glasgow; in order to see Michael Pell in the Jewellery Department but the
building was closed due to building site problems.

*Gleneagles, historic collection of paintings throughout hotel.

*Auchindrain, woollen mills and collection of Scottish tartans and woollen garments

*Kelvingrove Art Gallery, Glasgow. 3 Dutch paintings of uncertain provenance, also Dali
painting of *Christ of St. John of the Cross* (1951)

*GMA, Glasgow Gallery of Modern Art, Pages of Reflection exhibition – interactive.

**West Midlands**

*Upton House, Banbury, small significant collection of paintings by, Bruegel, El Greco, Bosch,
Holbein and including Pieter Bruegel (the elder) The Death of the Virgin (1564)
(grisaille). Massacre of the Innocents, c. 1567, version, unavailable due to restoration of
room.

*Our Lady & St Wulstan church, Southam, frescos and paintings removed.
London

8. Appendix 2

Residency in Bloomington University, Indiana, IN, USA
8. Appendix 2: Residency in Bloomington University, Indiana, IN, USA.

Artist Residency, Seminar and teaching experience

Location: Bloomington University, Indiana, IN, USA.
A Symposium titled ‘Zoom: Examining the Future of Craft, at Indiana University, (Bloomington, IN, USA.) featuring a range of practitioners with a focus on the production and theories of artefacts. The theme of the symposium is ‘Going Forward’.

As well as presenting a lecture/workshop in the Symposium I conducted research and making within the Department of Fine Art with access to their Library and Lecturers. I will also teach Experiential Practice on 1 day a week where I expect to gain a Teaching & Learning experience to enrich my research.

Researching the relationship between artefacts and their historic, social, cultural and geographical contexts. Research will encompass explorations of materiality, design processes, innovative production techniques, objects’ cultural, symbolic, historic and mnemonic value, relational function and use. Jewellery, hollowware and personal objects are approached from a range of positions in terms of: repositories of cultural, historic and personal narratives; vehicles for investigating conceptual propositions; history and authenticity, social relations; urban interventions; and installation based practices. Art and Object is affiliated with Intervention through Art in RMIT Design Research Institute.

Creative work as part of my PhD research
Present/exhibit new work with an introductory talk.
Linda Hughes - PhD Candidate, RMIT University, Melbourne, Australia

*Develop Critical Thinking and Creativity*: The joy in thinking, researching, experimenting and problem solving.

Through a series of exercises, Linda led participants through an exploration of the creative processes of several artists as well as an exploration of their own experiences and creative habit in order to help participants find a point of departure, understand their creative process, and help develop their sense of expression. “The study, making and projects are all about you, developing your own ideas and defining what makes your work unique.” (Linda Hughes)
Visiting Artists (PIVA)
Henry Radford Hope School of Fine Arts
Indiana University, Bloomington, USA

Program for International Visiting Artists (PIVA)

Lecture

Linda Hughes
Melbourne, Australia

Friday December 6th, 2013
5pm
Fine Arts rm 102

Oh! Look at that....

The Obscure Stripe

Linda Hughes was born and raised in England, but in 1985 emigrated to Australia, where she continues her education in jewellery design at RMIT University in Melbourne. Her PhD research into the historical use of the stripe within Western art springs from her jewellery practice and, in turn, feeds into her design bedroom.

For her research, Linda explores histories of Western painting. Modern paintings contain many examples of stripe motifs, but as you move back through art history, lines of stripes become increasingly rare. This search raises questions about the context and prevailing culture of the paintings. How did the stripe get there? Why? What did the artist want to convey when including the inescapable stripe? How could the stripe have been so serious in the 15th Century, and yet evolve to be today’s beacon of safety? To understand the artist’s message requires an understanding of the stripe’s iconography, its allegorical use, and the tropes of Western paintings of the era.

Presented by:
The Henry Radford Hope School of Fine Arts
& Collins Living Learning Center