

# on Anchors

## and damn good accessories<sup>1</sup>

”Everything that exists is amplified and completed in what does not exist” - Antonin Artaud, *Héliogabale, ou l’Anarchiste couronné* <sup>2</sup>

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<sup>1</sup> Courtesy Jack Ulfstedt, my brother, concerning political colour.

<sup>2</sup> Editions Gallimard, Paris, 1979. Written 1934, reprinted by Vertigo, Stockholm, 2015

## Prologue

It was such a thrill among all the assemblages of colours, shapes and textures. My gaze went up and down: object - name tag - object - smile. Not because I got to add a drum roll to a punish pairing, but because I understood and my associations ran wild. I saw an adventurous night full of expectation rolling up in front of me, full of untamed volition. A night where you don't know what's gonna happen, only that it WILL happen and that it will be fantastic. The whole universe in a car, as a necklace for the wall. It formed a compilation of all my great nights out, starting more with catching up in the underground than sliding in to an awaiting limo; anyway the feeling of being *en route* is the same. I felt it immediately, and the more I looked at it, the more I thought about it afterwards, the stronger the sensation grows. It is a piece that is carried out in a simple and slick way, that plays on toy aesthetics in a deftly seasoned manner. This necklace does not call for questions about how it is made and out of what materials. Only in trying to describe the piece to someone else, this became a concern, and I noticed I'd have to guess. The guess being wrong wasn't important; who cares when it simply works? This necklace's illustrative and lightly surreal nature, demonstrated in the two over-dimensional lanterns-slash-twin-full-moons, does not call on my endeavours to become a better craftsman, but on my urge to simply SEE.

The necklace leads, or drives me in a clear direction, in which I can go as far as I want, and where there is room to loosely roam in reading and association.

It is not until recently that I see how phallic this object is. Guess my subconsciousness valued that.

# Intro

Triggered by this experience, I am going to explore what set off that river of feelings and thoughts. This thesis stems from an urge to find out what it is that makes us feel, and how an object can contain something that I as an *Encounterer*<sup>3</sup> put in it.

Bored with arts and applied arts as a therapy session for one, namely the maker, I will speak about the senses and what role they play in thought and feeling. It is an attempt to find out how senses can be visualised, how they overlap with each other and how different senses receive our individual main focus. What is it that makes a music experience so strong? Can we touch upon visual frequencies and can touch be communicated visually? Having identified this curiosity, I question whether it is important to consider the senses or if they only belong to the bodily, as a lower realm. I ask how they connect with the mind and our thoughts that are evoked by what we encounter, how we think through our limbs and guts and how they together create realities and meaning.

Coming from these curiosities, I focus on the term “Anchor” that particularly caught my attention, among the ways that emotions are triggered. Under that banner, I am going to talk about where attachment to objects has its stronghold, when an object makes us listen and brings forward a focus within - guides us - to make our mind speak and respond to the encounter. When and how do objects touch upon strings that resonate louder and wider than what is physically there?

Further on, the topic of expectation will be dealt with, and how the anticipation of something can create excitement to be amplified through the *Encounterer*. Through awakening AN understanding, excitement arises from the big brew of all possible interests in the world.

This trajectory is sprung out of a deep wish to connect and communicate with my surroundings, finding ways to do that both on a personal level and as a maker. It is a longing to share and understand bearings, through which we can meet and make meaning.

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<sup>3</sup> Herein I put forward this term to describe this role, and therefor have written it with a capital letter.

# How to trigger a feeling<sup>4</sup>

In this chapter our cheeks will burn and we get to define what sense is the most communicative to us.

According to pre-eminent US emotions researcher Paul Ekman,<sup>5</sup> there are seven universal emotional expressions:

- Surprise
- Sadness
- Anger
- Fear
- Joy
- Disgust
- Contempt

and nine ways to trigger any constellation of them:

- knee-jerk reaction
- thinking and comprehending
- remembering: reviving a feeling or reacting on what we felt back then (what I label as anchor)
- imagining
- talking about a certain emotion
- spreading it to and from others through empathy
- through an authority directive from early in our lives, imitating
- transgressing social norms
- physical expressions

When we think, one of two processes begins; either we remember, i.e. a thought that we already had before is reproduced, or we create a brand new thought. In both cases, our sensory impressions - sight, hearing, touch, smell and taste - play an important part. The fields of neuroscience, cognitive psychology and philosophy of perception<sup>6</sup> argue on how to count them, but for our purposes we settle with the above-mentioned layman division. Generally it seems that most of us agree that the senses are five plus one, but a closer look shows that the main five can be split up into several sub-branch senses. The mystified sixth: that ineffable something we experience as intuition or “feeling”, pans out into senses of time, proprioception

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<sup>4</sup> The factual knowledge in this section comes from Henrik Fexeus' book *The Art of Reading Minds*, Stockholm Text, Sweden, 2007.

<sup>5</sup> Influential psychologist and co-discoverer of micro-expressions with Friesen, Haggard and Isaacs

<sup>6</sup> A search on “sense” in Wikipedia puts forward these scientific and academic branches as those that deal with the senses.

(kinaesthetic sense), interoception (stimulated from within), and grains and gravel that are not less mystic because they are biologically explained.

Picture that you walk into a place, and you face someone who your eyes know well, but you have never spoken in words to. You become aware of your steps. Your gaze focuses on that person, you look away and then back again. There is eye contact. You briefly glance down to the ground, and then back up again. Already reenacting these eye movements on your own, out in the air, makes your body recall such a situation.

Is blushing a sense? It definitely transmits information. Broadly defined, a sense is a physiological capacity of organisms that provides data for perception.<sup>7</sup> Receptors in the skin respond not only to touch, temperature and pressure, but also to widening of the blood vessels,<sup>89</sup> as happens when blushing. UK psychology professor Ray Crozier concludes that blushing has evolved as a means to enforce social codes, and can serve as a nonverbal, physical apology.



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<sup>7</sup> Dr. William K. Pediaopolis, *The five senses*, 2014.

<sup>8</sup> Definition of vasodilation from [MedicineNet.com](https://www.medicinenet.com).

<sup>9</sup> Dunn BD, Galton HC, Morgan R, "*Listening to your heart: How interoception shapes emotion experience and intuitive decision making*", *Psychological Science*, 2010.

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Do you feel me? If you see what I mean.

Everyone is pre-disposed to a particular sensory input, one that is their main sense. Visual people relate mainly to what they see, auditive people to what they hear, and those who have a stronger bond to touch, taste and/or smell, are grouped as kinesthetics. The kinaesthetic sense is what is tested when one is asked to close one's eyes and touch one's nose. There are also a few, rare binary people that don't have a strong relation to their senses, but rely more on logic. Depending on our preferred sense, we communicate differently, as it steers our body language, how fast we speak, and our choice of words and expressions. Where a logically-oriented person might ask: "Do you agree?", a visual person - throwing their hands forward - could say: "Do you see what I mean?". Wanting to express the same sentiment, the auditive character might say: "How does that sound to you?", and the kinaesthetic, a bit slower: "What do you feel about this?". This example is very simple, but with this, I want to say that the sense you are primarily connected to seeps all the way through both your spoken and your physical language, and it colours your character.

The steps in the hierarchy of the senses are highly individual, with varied distances between the first, second and third. For example, a mainly auditive person can also have a highly perceptive visual sense; combinations occur in various constellations.

In verbal communication and interaction between people, this plays a crucial role. It determines our learning process, what draws our attention and how we connect to others.

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## Holding an Emotion

All that we have experienced creates a rich base of emotions with innumerable nuances. When we are reminded of something we have experienced, the feelings we had at the time are called upon, even if the event itself is forgotten. We can even puzzle together fragments from different occasions, in order to feel involvement in something that is communicated to us.

The instances that give us this access, are called “anchors”. As a nautical term, it is an early borrowing from the Latin “*ancora*”, and appears in its figurative sense of “that which gives stability or security” in the late 14th century.<sup>10</sup> In psychology, one can think of the anchor as being attached to the ship to keep it from drifting away; a point of reference for our focus.<sup>11</sup>

Anchors work because of the way we associate what happens inside us to external events.

What exactly are they then?

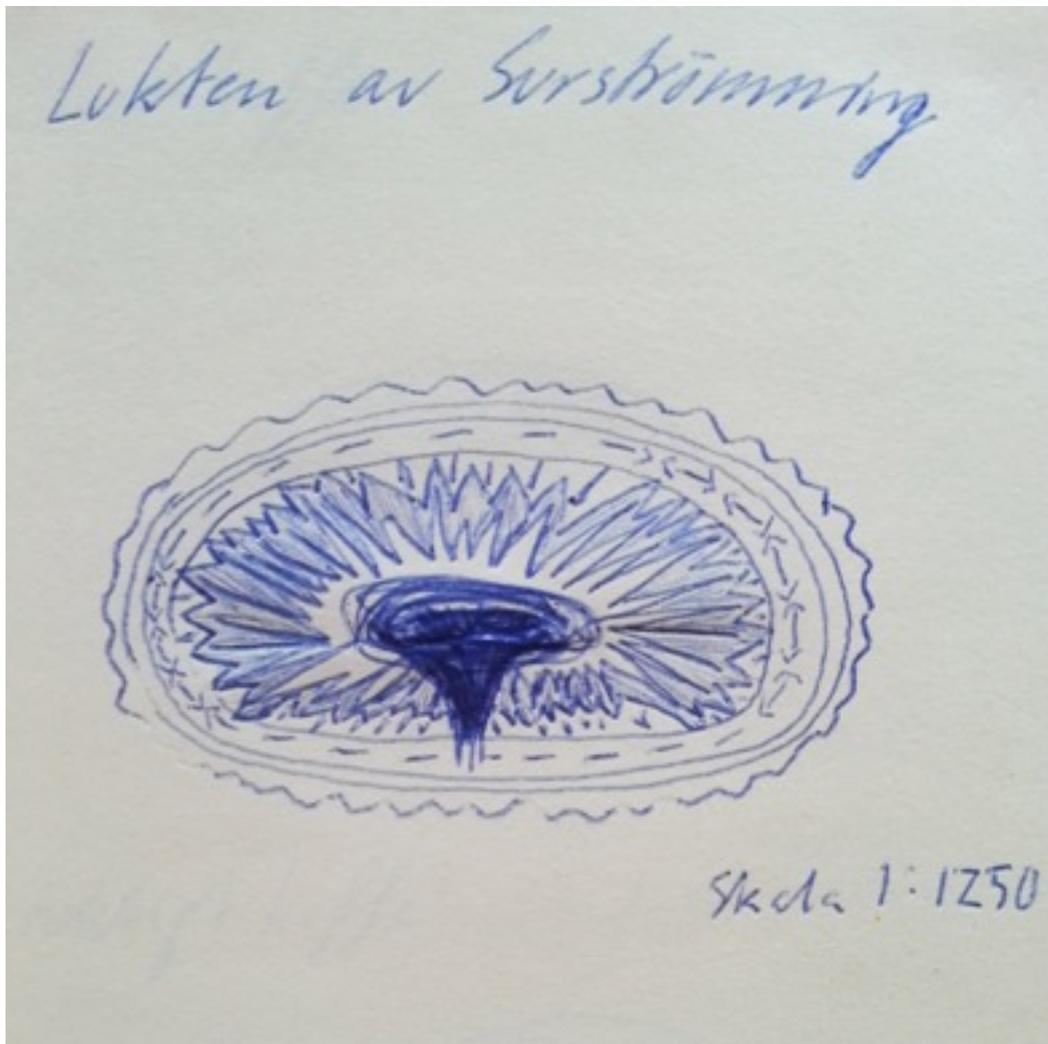
An anchor is an imprint, and functions like a physical reflex. It can hold any emotion and evoke it at any time, when triggered. Anything can function as an anchor: a word, an image, a smell, a taste, a colour, a tone of voice or a particular gesture. The anchor can be several of these combined into one, and will be stronger and clearer the more sensory impressions are included in it.

The strongest anchors, though, are often found in tastes and smells, possibly because we give them less thought than other sensory impressions.

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<sup>10</sup> Online Etymology Dictionary, [www.etymonline.com](http://www.etymonline.com).

<sup>11</sup> Robert Dilts, NLP (NeuroLinguistic Programming) University, *Anchoring*, 1999.



*Drawing of how fermented herring smells, scale 1:1250*

Can something visual evoke an experience of touch, taste or smell?

We know of translations between numbers and colours, occurring on an individual level as *Synaesthesia*, where their interrelation creates a logic that is indisputable to the person experiencing it. Instead, here, I'm curious to explore discourse related to connections of more associative nature.

Painters like Kandinsky, set a musicality into colour and shape, and due to our body and mind being made to work dynamically rather than for static observation, we easily read movement and tempo into what we see.<sup>12</sup> When the lines that recall action meet with how we associate music to movement, we can actually see sound. It is the experience of sound that we see, not precise tones of sheet music. The music is an input to the painting; the output gives a union of rhythm, tempo and seeing.

In spoken language, we let the senses blend in order to make a clear picture of what we want to get across. One can describe a flavour as "dark" or "brown", and a sound as "sharp". At the same time, through acquiring references, we learn ways to read objects and art. Then, how do we talk with the different senses in relation to art jewellery?

Looking at Jinhyun Jeon's work, one can almost feel the smooth, lacquer surfaces and the fluid shapes, frozen in phlegm, compelled by gravity. It calls on our sense of touch and taste, without our need to touch it. We want to understand, and therefor draw references to what we already know. The material language that she uses - in its shiny, red roundness - recalls fruits, sex toys, and stroking etc, things that are bound to touching and tasting, rather than to seeing. When these sensory impressions are visualised, they are enhanced through the triggers they spark from another sense being stimulated.

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<sup>12</sup> Filosofiska rummet, Konst och kognition, sveriges radio P1, 4 October 2015.



*Jinhyun Jeon, Tableware As Sensorial Stimuli, 2012*

## The joy in getting attached

The ways we express the very same thing makes all the difference in the world.

Jewellery is non-verbal communication, a flirt with the subconscious. It is a medium of the eternal human strive for understanding and to get nearer to each other. We have taken a look at how we do that on an inter-human level, and have since moved on to the question of object - human relations, in which we are now about to dive deeper.

As mentioned, jewellery has an immense capacity to communicate through anchors, and more often is one itself. Many of our dearest belongings are jewellery pieces and jewellery-like objects. Partly this is because of the scarce and exquisite materials that, together with how they are worked, signify value, and partly because of the prominent role that jewellery has obtained in gift culture. Something being given is a value in itself, in the connection that it makes between the giver and the receiver, and the symbolics of memories, internal jokes, care etc. that are inevitably embedded within every successful gift. A found or given jewel will often be more cherished than a self-acquired one, due to our desire for mysticism and need for affection.<sup>13</sup> This raises the odds for an object to become significant, it is a mood setter. The rest we fill in on an emotional level, sometimes so lofty that it can consume us.

The power of attachment has its hold in what the jewel has touched, all that it is connected to. A powerful example of that can be found in Carsten Jensen's novel *Us, the drowned*,<sup>14</sup> where the stricken sailor Albert Madsen finds himself at the oars, rowing for his life back to the ship, away from a mob of ferocious islanders in the middle of the Pacific Ocean, whom his throughout foul captain has just double-crossed for a treasure. Arrows zinging around their heads and out of ammunition, the small crew is forced to fire back with their valuable cargo. As the captain cursing loads his rifle, Madsen plunges into reverie at the sight of the improvised ammunition. Savour this excerpt:

"I cannot say that it is the most beautiful pearl I have ever seen. I haven't seen many, even less have I held one in my hand, but it was breathtaking. I got lost in it. It was like an invitation to dream..."

Albert Madsen's pearls were charged with greed, it turned out. Through the hands that had held them and the grisly ways they had moved between them, a force that in its exertion could be dismissed as mere coincidence seems to inhabit the pearls.

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<sup>13</sup> I will discuss this further in the chapter regarding gut-feeling.

<sup>14</sup> Carsten Jensen, *Vi, de drunknede*, Gyldendal, Denmark, 2006.

Materiality does evoke awful actions, but that is not all there is to it. It is one of life's salts.<sup>15</sup>

## Gut-feeling

For the following, there is no speed limit.

Much sooner than a thought, a somatic or bodily response arises in relation to an encounter. That response can go directly against what we intellectually would think; still, it often directs our decisions.<sup>16</sup> Such an emotional process can be experienced as intuition; however intuition speaks about an immediate notion of the discarnate.<sup>17</sup> This persevering distinction of body and mind, lingering on in various shades ever since Descartes,<sup>18</sup> merely tells of the origin of an impulse, to where it is connected. Our flesh and guts possess knowledge that is inseparable from the knowledge of our mind. This co-dependance becomes clear when we experience "affect".

Affect is immediate and untamed. It is raw potential that comes over us like a wave, and in the same way as the sea, it is unformed and unstructured. Affect is non- or pre-consciously experiencing an intensity, an intensity in which the vast amount of stimuli that addresses us at any moment is enfolded.<sup>19</sup> It withdraws just as fast, leaving room for attachment, feelings and emotions, laying ground for a relation; or it washes away, leaving an unfazed blankness in its wake.

Affect is pre-personal, meaning that it occurs *before* personally set phenomenons such as feelings and thoughts kick in, as opposed to anchors that are reference-based. Yet affect is what makes something as personal and biographical as feelings - feel. Brian Massumi, social theorist, writer and philosopher, uses in his writing the word *affect* for *hope*, as an anticipation of a next step.

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<sup>15</sup> Originally: "Passion is the salt of life" - Kristina (1626-1689), Queen of Sweden.

<sup>16</sup> Antonio Damasio's Somatic Marker Hypothesis proposes a mechanism by which emotional processes can guide (or bias) behavior, particularly decision-making.

<sup>17</sup> This is taken from the entry on intuition in the Merriam-Webster Dictionary, online edition.

<sup>18</sup> Descartes, in his *Passions of the Soul* and *The Description of the Human Body*, suggested a dualism of the body and mind, where the body works like a machine and the mind is non-material. They would supposedly meet at the pineal gland, where the soul would be seated.

<sup>19</sup> Brian Massumi, in G. Deleuze's and F. Guattari's *A Thousand Plateaus*, introduction to his 1987 translation.

To exemplify how these intensities precede will and control, we look into an individual case where the affect system is isolated and easy to identify:

The neurologist Oliver Sacks described his encounter with a patient that had suffered a hip fracture. She experienced immobility in one of her legs, and felt as if it was missing. She couldn't consciously move it, though when she heard music her foot involuntarily started tapping the beat. "This suggested the possibility of music therapy – ordinary physiotherapy had been of no use. Using support (a walker, etc.), we were able gradually to get her to dance, and we finally achieved a virtually complete recovery of the leg, even though it had been defunct for three years".<sup>20</sup>

The affect mechanism here adds intensity or urgency to the kinaesthetic sense, as discussed in the first chapter. In this case, the recollection of music was partially stored in the body. Note how recalling music and the way one might respond to it affect-wise is a task for the muscles, tendons and joints, while hearing through an understanding of the mind is a means for eventual feelings that arise. Affect is a measure of the body's readiness to act in a given circumstance.<sup>21</sup> Through this, music, art and words can speak directly to our limbs and heart, without being cognitively revised beforehand.

An affect does not require any previous experiences; it is in fact the baseline and foundation that we start from as newborns to construct feelings and emotions upon, throughout life, and it is this affect-mechanism that anchors play on, when they as imprints cause physical reactions that in turn trigger feelings.

*Two veiled girls lift off from their nest, and leave behind a zingy, contracting, importunate scent of raspberry. Typing it makes the tongue curl.*

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<sup>20</sup> Oliver Sacks, *A Leg to Stand On*, New York, Touchstone, 1984.

<sup>21</sup> Eric Shouse. *Feeling, Emotion, Affect*. M/C Journal 8(6). Dec 2005. 17 Nov. 2015 <<http://journal.media-culture.org.au/0512/03-shouse.php>>.

If affect is what makes feelings feel, we certainly want it to appear when experiencing art. If we are not shaken and stirred, disturbed or fall in love just a little bit, we get disappointed. It is not assigned to art to tell kindly.

*Empty Lot* by Abraham Cruzvillegas is the latest work of art in the Turbine Hall of Tate Modern. In this vast space, with the challenge of its history of previous monumental installations, he placed a network of triangular planting boxes filled with soil from various London parks. Cruzvillegas hopes something will manage to grow there, whatever the soil contains or the visitors throw into it. Recalling the past daring and impressive installations like Louise Bourgeois's *I Do, I Undo, I Redo* (2000), Anish Kapoor's *Marsyas* (2002-3) and Olafur Eliasson's *The Weather Project* (2003-4), Jonathan Jones, writing for *The Guardian*, dismissed Cruzvillegas's contribution as a "non-event".<sup>22</sup> Looking at Anish Kapoor's enormous, erotic double-horn, stretching thin and expanding in audacious curves, arouses a wordless understanding that makes you wanna sin in tremendous scale. The article concludes with a final reminder on art's "mission to enflame the soul", which tells so much of our expectations of art to affect us, and our pursuit to find what it is that makes us feel. Taking in the haze of Eliasson's ever-setting sun, or tempted to dip a foot into the gaping crack of Doris Saucedo's *Shibboleth*, no parent has to explain to a child what the purpose of these works are; because it is something that one *feels*, automatically and non-intellectually.

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<sup>22</sup> Jonathan Jones, "Tate Modern's Turbine Hall of Fame: The best and worst artworks so far", *The Guardian*, 16 October 2015.

How then does a bodily impulse “enflame the soul”? There is a multiplicity of possible affects, and not all of them do enflame the soul, though many have a potential to form an ember, on which fires are likely to start. Remember Paul Ekman’s list of ways to trigger a feeling? Our gut-feeling clearly manifests when social norms are transgressed, like in Makode Linde’s *Painful Cake* (2012), where he serves himself as a caricature of African-ness. Drawing on references from colonialist representations and minstrel show aesthetics, this caricature is translated into cake form, as part of a performance at Moderna Museet in Stockholm. The Swedish culture minister then leaned over the giant marzipan body and cut a slice from the genitals of the screaming gateau. Wanting to draw attention to the human rights issue of female genital mutilation, Linde rocked the boat by not pandering to the empathy of people, but instead making us *feel* that something is wrong.



*Makode Linde, Painful Cake, 2012*

Keeping on with the act of eating cake, another way to affect or trigger feelings arises when an incitement lets loose a river of associations. One such example comes from Marcel Proust’s narrator in *In Search Of Lost Time*, when he dips a Madeleine cake in a certain tea and through the taste of it suddenly is tossed back thirty years in time, into an enormous web of memories long gone. For all of this, we need references, of pain, of injustice, of joy, anchored events and of senses entangled.

Neuroscience has helped many artists in finding ways to manipulate bodily responses. These developments have led to affect becoming a theme in and of itself. The line is not easy to draw between when affect “just happens” and when it becomes a commodity. Artists and cultural producer have started to work with this idea, to purposefully use technology, colours and images to evoke emotion and create ambience for ambience’s own sake.



One such example comes from a Dutch art manager, Charel Elberse, who graduated from the University of the Arts Utrecht (HKU) in September 2015. For *Im'mersion* (2015), Elberse made a dome in which when you enter, flowing patterns are projected according to your heart rate and other measurable ways of your bodily response in that moment. The project attempts to let the visitor experience *flow*, as it starts out calmly, inviting the visitor to move and concentrate, as then accelerates in symbiosis with the visitor's response. It is an affect machine, made to create more and stronger sensations, stimulated through tracking the user's own emotions.

There is a strong current in the contemporary culture industry to mesmerise one's audience, such that we can witness and take part in events where the genres of art and amusement parks come together through technology. During the *International Documentary Filmfestival Amsterdam (IDFA) 2015*, Vlaams Cultuurhuis de Brakke Grond offered such experiences through ambitious installations, like *Famous Deaths* (2015) by Frederik Duerinck and Marcel Brakel, wherein visitors could partake in the last moments of Gaddafi, JFK and other legends whose exits from life are engraved in our collective memory. The visitor is slid into a mortuary chest where a fragrance documentary is served to them in a horizontal position. Accompanied with sounds that one can imagine to have surrounded the doomed, the wordless story unfolds. Both these examples are truly shaking adventures and they are honest in their showmanship.

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A task to take on for Jewellery

If we want jewellery and corpus<sup>23</sup> to last longer than the first date, it needs something that attracts to return to, over and over again. How can we approach jewellery as an affective experience without relying on atmospheric or spectacular gimmicks?

The nature of jewellery belonging to the body provides a unique asset for its capacity to communicate with both body and mind. The *jewelleryesque* way of appealing to the senses, gaining understanding through the corporeal, gives way to address more abstract matters in an affective way. I would go as far as to say that we can jewel ourselves with words, that a jargon or a sociolect is fashion and the choice of words within it is jewellery. Hence the subtitle of this thesis, from a conversation with my brother Jack regarding mood boarding yourself, where he stated: “political colour is a damn good accessory”. Jewellery is not material bound, still it speaks from the body to the body *and* mind, as one. A touch is not jewellery, but the way and the moment you perform it are, as well as a song isn’t jewellery either, but the *timbre*, the colour of the voice, is. Jewellery cannot exist as an idea disregarding the material, and not even the most humble ring in the world is mute. What I ask from jewellery is that it erases the separation of body and mind through its very own way of disrespecting any hierarchy between them.

Holding this expectation in hand, I want to proceed to notion of excitement as the one element that gives and receivers, makers, wearers and audience cast into a piece, and which keeps it in an eternal unfinished state of constantly being recharged with meaning.

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<sup>23</sup> Objects with bodies, derived from traditional silversmithing. The roots that they have in common and how they still are practised next to each other, cross-fertilise these disciplines that intertwine over the human body.

# The Sourdough of Excitement

"The sourdough of excitement that is at the bottom of all true glory" - *Antonin Artaud, Héliogabale ou l'Anarchiste couronné*

Heliogabalus, born into a glorious mash of gender confusion, libertinism and the kind of gold-drenched excess that we only know from distant ancient history,<sup>24</sup> ended his life like it started: head first, smothered in excrements and body fluids. He grew to be not much more than a child, 18 years old, and he was from the very beginning, a sun god on earth, thereupon the emperor of Emesa, Syria, of Rome. Letting sackfuls of the residue from regularly performed mass-castrations rain from his balcony over the roaring jubilant crowd, and sparing no expense when it came to distributing the massive gold treasure that him and his mothers throned upon, he gave the masses what they wanted and was just as gory requited and revenged. Never had so much blood been spilled while so few lives taken.

The excitement that Artaud<sup>25</sup> describes in the introduction quote above, seethes when Heliogabalus is on his way to Rome on an ebony phallus who's match until this day has never been beheld. All this is to some extent distorted and fabricated by Artaud himself, who strove for the "esoteric truths to be true in thought" and with this in mind, I want to shed light upon the other truth and beauty that a good story conceives. To tell a good story, the topic doesn't need to be outrageous like this. Sharing what has happened in a day, one can find a dog walk too banal to even mention, but could just as easily grant greatness to it, in the way it is given space and how excitement is embedded within it. When the narrator gives the walk significance while staying true to its everyday nature, the walk will be glorious. Details can be emphasised and exaggerated, even reinterpreted, without the event being made into something that it is not.

Artaud's poetic reach for a "Higher Reality",<sup>26</sup> as he describes it in a letter to his friend and editor, carries an overload of chaotic excitement all the way. Meanwhile, the everyday example speaks about recognising and bringing excitement forward in

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<sup>24</sup> 200 years after Christ, to be precise.

<sup>25</sup> Antonin Artaud was a French dramatist, poet, essayist, actor, and theatre director in the first half of the 20th century. He was a prophet of the apocalypse who, as translator Hans Johansson puts it in his 2015 version of the book, "claims all literature to be filth, forecasts the dissolution of grammar and the fall of Christianity".

<sup>26</sup> He wrote Heliogabalus's story on commission for a publisher, and dedicated it to, amongst others, "anarchy and the war for this world", "the Heroes in the antique sense" and "all those who can remain truth loving Illuminates in this vanishing world".

places where it is much more below the surface and toned down. There is an eye, or a taste for it, that makes excitement rise, and makes it possible to be shared with others.

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## Building excitement

The more experiences we have gathered, the more we can draw from new encounters. They awaken these associations. The brewmaster or aficionado who with own grit, uses their nose and pays attention to smells when sipping a cold one, will be able to differentiate, dissect and appreciate scents, get lost in aromas and esters, because they have built up a rich base of references.<sup>27</sup> The noobie in beer-tasting, on the other hand, might have another way of access this experience, since they are not consecrated to a particular jargon. Nonetheless, I would argue that they do miss out on a lot of detail from not having the tools to recognise them. This does not hinder you from enjoying the act of simply gorging one down. What knowledge does is provides us a palette to enrich every encounter. An interest that is nurtured, will give more back.

Do we need to be experts if we want to be excited about experiences or encounters with objects in the world? Suppose an audience at an exhibition does not know the artist and their possible “story behind” what has been produced - can they still enjoy the work? And from a maker’s view: an artist who has never seen any art by anyone else, would their creations be inherently more ground-breaking, as there is no-one to copy from?

One of the most imagination-triggering artworks I know of is Ilya Kabakov’s *The Man Who Flew Into Space From His Apartment*, from 1984. Viewing the scene from a photographic documentation sets off an odyssey of projections and speculations, ineffable half-thoughts. Having had the opportunity to see the installation in real life, I wish to have undone. In the Van Abbemuseum in Eindhoven 2012, the work was cradled by walls of fictive information filling up your brainspace with what could possibly have happened in the scene, who was the man that flew and what did the neighbours think. A true party pooper. Depriving the viewer of the chance to speculate on what could have preceded the current scene and what it means to fly into space from one’s apartment killed the suspense. I felt that this belies either a mistrust in the work, that it can carry itself, or in the spectators ability to weave a story. A work that requires your hand to be held exposes the incongruence between words, image and event. To increase or prolong excitement in anyone, there needs to be room for wonder and to wander, as well as space for a sensation of understanding, regardless of the maker’s intention.

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<sup>27</sup> Bodil Jönsson, *Tio tankar om Tid*, Bromberg’s Förlag, Sweden, 2000.

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## The link between Excitement and Material qualities

Materials provide us with historical, cultural and sensorial references, and help us understand what we see. The “seeing” I am talking about is applicable to all senses, as I use it to describe “experiencing” through the senses. The full experience of a material merges our intellectual knowledge about it, the physical qualities of it, and any anchors that these possibly touch upon. Take leather as an example: we know that the means through which this material is produced are repulsive; still, we can find the product absolutely gorgeous. When it is suddenly replaced by an imitation, something goes awry. We lose the “honesty” of a material being “real” (even if not honestly produced in a shady line of trade), and we lose the connotations in all that the material has touched; the material becomes rootless. Here we value colour and surface not for themselves, but for what they represent.

We can speak of material qualities in a sound, and through our fingertips read what we touch. Understanding that we gain through involving the sense organs,<sup>28</sup> through properties that affect, or relate to colour, feel, smell etc., creates a unique bridge between material and mind. This is not the same as having a meaning. Such an impact or physical intensity can “mean” something that goes far beyond meaning itself.

A “meaning” of this kind, Karl Frisch generates through his casted rings that are baked like a huge pinch of snus. Experiencing his jewellery - for that is what one does - is for me mainly a communication between the object and my hands, even without touching them. An impulse goes to the lips, that boosts the message and sends it to the mind with double intensity, through the physical impact of a smile.

Observing a carefully considered work can provoke questions on how it is made, but if that is all it evokes, we don’t get past the entrance to what it can cause within us. The ability to experience materiality beyond its technical features is not what we are made for, it doesn’t fulfil a purpose, but is an enjoyable byproduct of how our mind works.<sup>29</sup>

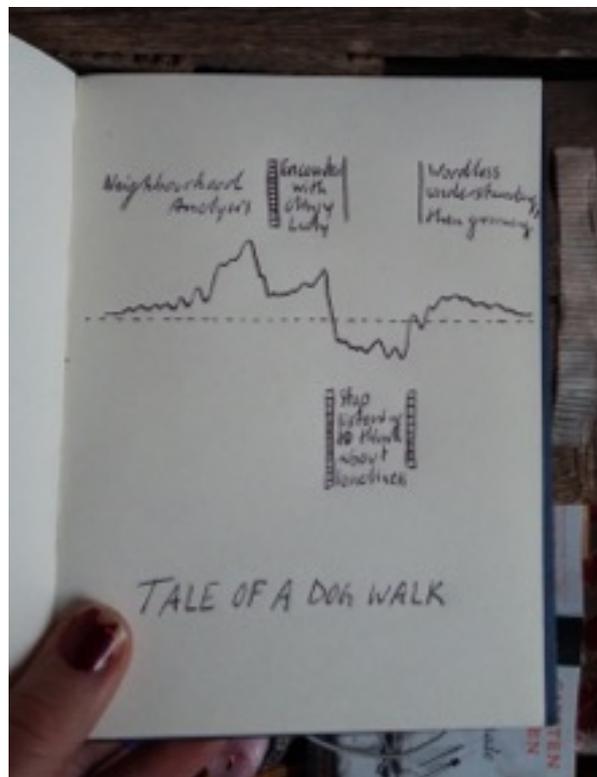
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<sup>28</sup> This is referred to as *organoleptic*; the word is mostly used in evaluation and research that is done using the sense organs.

<sup>29</sup> Filosofiska rummet, *Konst och kognition*, sveriges radio P1, 4 October 2015.



Karl Fritsch, Rings, Scenes from the Munich Diamond Disaster, Hirschfeld Gallery, Wellington, 2010-2011



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A notion of what to come

For my own work, the materialisation of expectation or brewing is a big topic, and one that I hope opens up the objects/processes I create to anyone, not just jewellery makers and experts in the field. Expectation is the mother of excitement; it is like spring, when you have everything (i.e. the lush, promiscuous summer) ahead of you, still yet to come. You stand on the brink of it, ready to toss yourself out into its possibilities.

Expectation demands precision in time, and it demands that not all happens right away, that there is a time line. The image below shows a distillery I made for and from a certain park in Amsterdam. This corpus object condenses the area through extracting flavours, smells and boozy potency, celebrating what we can do out of the status quo; mining some of that location's uncountable essences.

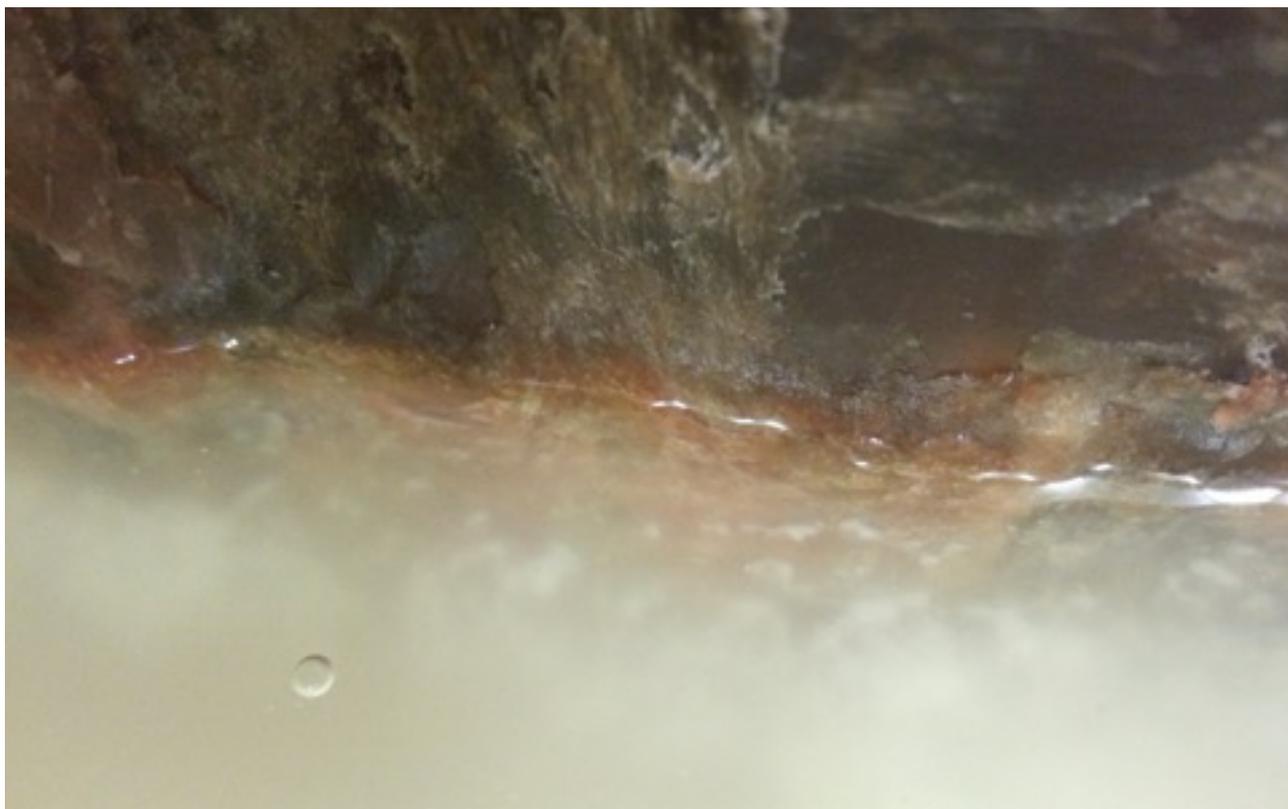


*Boskoffie, 2015*

*Glass, various plastics, aquarium heater, poplar buds, water, sugar and yeast*

It seems that in all times, humans have chased stimuli for two reasons: to tranquillise on the one hand and to make us feel that we are alive on the other. The fields we choose for our hunt to take place is largely determined by imprints. The imprint or anchor arouses, in the way that it awakens the sense that it speaks to, until overstimulation makes us jaded or repulsed. We find kicks and comfort in the extremes, so long as we have a body to carry them.

Deriving from the stimulation that the power of being ABLE in the extremes of simultaneous destruction and creation gives to you, the image beneath is a close-up from a tub I made for a big batch yeast cultivation. It is made from a fantasy of being enclosed by millions of multiplying individual cells.



*Living Bath, 2014*  
*Steel, Cardboard, Canvas, Wax and Yeast*

*In a boiler-room, the dirty heart of the building, a seething sludge pulsates that no one has seen. Outside and around people move, unwitting of what surges within these same walls. On the other side of a thin membrane is an insistent proliferation of millions of individual cells, ongoing. I am in there with them, in the narrow space where the clatter from the close surroundings easily penetrates, filtering the nuances from higher floors treble and base transport through pipes, ducts and the building's own fundament. I step into the sludge, let it enclose me, and shiver resignedly while it devours me.*

In my current work I deal with materialising forces of transformation. I use anchoring to let the objects speak of what happens inside them. In a collection of two brewing plants and jewellery spawns thereof, I bring the charisma of the procedure to a head; this I call Brewing Jewellery.

These corpus objects shall embody the power of MAKING, having their value in sharing the joy, excavation and sincerity for the procedure with the person that operates them.

# Gnoti Seauton<sup>30</sup>

## Conclusion

I have talked about the senses and how they can be addressed through our choice of words, through experiences in the world that stimulate bodily feelings, and I have placed a call for jewellery to once and for all erase the separation of body and mind. Moreover, I touched upon sub- and preconscious communication through body language, and through objects with bodies.

The communicational term “Anchor” is used for making an imprint on someone, on lots of someones or on yourself. They are built either in one strong moment of sensation, or through repeating a gesture in a series of occasions at the moment a certain feeling peaks. The feeling will then be tied to that gesture. Such bonds can be made for the purpose to manipulate, but most of all, they are happening all the time automatically. It is an experiment to bring this term into considering how we read objects, and to see how anchors can be materialised.

Anchors are triggered through the affect-mechanism, but are always built on previous experiences. An object that awakens affect plunges us in to a sensational Reality of all that the object touches. The unknown in the familiar is brought forward, as the familiar anchors and gives a possibility to dissolve. And dissolution can be initiated, never dictated.

The act of giving an object to someone can anchor certain feelings into that object, regardless of its physical features. Materialising anchors has to start from the other way around. A sensation, an act, an idea, can be embodied into an object through what its shape, surface and colour recall. Together with the imprints that materials possess, such as their value, origin and physical qualities, these features constitute a capacity to contain a Higher Reality. If the room is lofty between what concretely is there and the direction it points out, imagination, comprehension and anchors will make us fill that space.

To see, touch and explore what exists in the world, anchors can provide a link to the abstract, an entry to what is not visibly there and allow us to find Higher Meanings. The direction and space to roam free, as talked about in the prologue, are the dynamics that anchors can give to an object. Such a room is equipped with a guiding ceiling, without which a hole remains open and the air can not be held. It constitutes a free-space for meanings to be amplified.

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<sup>30</sup> know yourself

Taking the right to expect, we can raise an experience or an object into a Reality of pathos,<sup>31</sup> as opposed to the the truths and meanings that logos<sup>32</sup> brings.

Breaking loose from the showcase, from the gallery, and from the value relation towards fine arts, jewellery holds an incredible potential to link and connect people and ideas. Worn or not, jewellery has its strength in being close to you. Jewellery and *jewelleryesque* objects define us in front of others and in front of ourselves, and we love it. We cherish curiosity, and in fact, a sense of recognising and understanding leads us to only become more curious. The VIEWING of such an object is tinted by our predisposed sense, which with all collected experience determines our TASTE.

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<sup>31</sup> awaken emotions

<sup>32</sup> reason

## Epilogue

In the summer I participated in a workshop called *Welcome Back Materials*, led by artists Matti Mattson from Finland and Torbjörn Testad from Sweden. We had the local diving team in Leksand, Dalarna (SE), to assist us in fishing stuff out of the river. Most of it was thrown from the high bridge crossing it just above, and local friends of mine were a bit worried about what would be found. *Don't do it, it will only bring back uncomfortable memories*, one guy said. On the river bank, times were high, as bikes and shopping carts were pulled up by the frogmen and -women. We routed and scavenged through the finds, and eventually brought the things back to the workshop. It was a bunch of jewellery artists, corpus makers, sculptors and creators - the heap shrunk quickly. I picked out some thick metal rings and a robust chain, and started to pound the rust away. At the end of the week, it was all going to be exhibited, and we had invited lots of people. There was the local news and radio, students, aquarelle ladies and bon vivants, and after finishing the last preparations, the price list was passed around. I had yet to come up with names for the offsprings. I've even had pets running around the house nameless, spoiled with nicknames still. A palm sized fold-up magnet lookalike, that also had actual magnets embedded in it: I simply called *Magnet*. Another, a necklace-like piece meant to lie on the edge of a table or a shelf, got an ambiguous banana-allusive name for the letter-like crooks that hung from it: CUC. The last one I called *Mighty Adolf*.<sup>33</sup> He was a stout blackened iron ring, about head-sized, with two feet of thick chain links, and he got to go home with a frail wizened man, skipping out the door.

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<sup>33</sup> *Starke Adolf*, actually; a power-packet who Pippi Longstocking wrestled, citing a famous endurance admonition in *The Tales of Ensign Stål* by Johan Ludvig Runeberg (came out in two parts, 1848 & 1860).

## SOURCE MATERIAL:

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Gilles Deleuze and Félix Guattari, *A Thousand Plateaus*, 1980  
Robert Dilts, "Anchoring", NLP University, 1999  
Dunn BD, Galton HC, Morgan R, "Listening to your heart: How interoception shapes emotion experience and intuitive decision making", *Psychological Science*, 2010  
Henrik Fexéus, *The art of reading Minds*, 2010  
Carsten Jensen, *Us, the drowned*, 2008  
Jonathan Jones, "Tate Modern's Turbine Hall of Fame: The best and worst artworks so far", *The Guardian*, 16 October 2015  
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Dr. William K. Pediaopolis, *The five senses*, 2014  
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Oliver Sacks, *A Leg to Stand On*, 1984  
Lucy Sarneel, *Starry Sky Limousine Drive*, 2013, the necklace described in my introduction  
Eric Shouse, *Feeling, Emotion, Affect*, *M/C Journal* 8(6), 2005  
Robert B. Zyonc, social and cognitive psychologist.