

F U N A K I



MANON VAN KOUSWIJK

A SELECTION OF EARLY & RECENT WORKS

PHOTOGRAPHY BY PIER CARTHEW
STYLING BY CRISTINA GUERRERO
FURNITURE BY NORD MODERN
TEXTS BY MANON VAN KOUSWIJK

 Nordmodern.com

Some of the ideas I explore within my jewellery practice I have from time to time extended to other everyday objects. Here, I use archetypal forms like the silver spoon, the tablecloth, crockery and napkins.

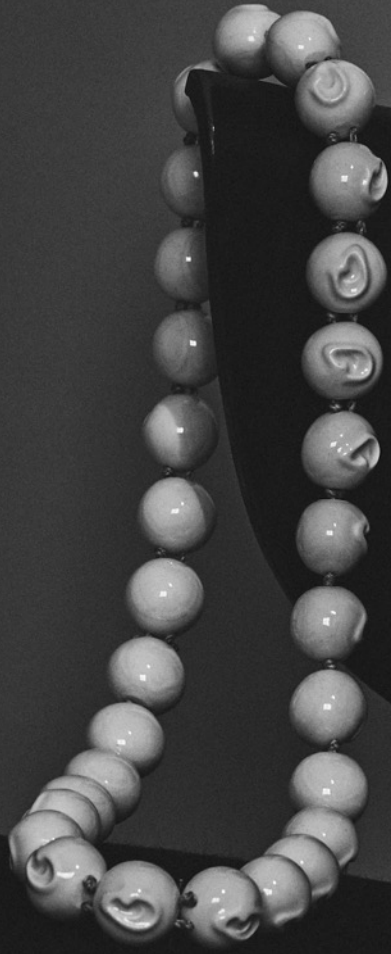


I work with the materials and processes that were used in the making of the original objects, like engraving metal and embroidering fabric. I apply these processes to mark the objects with traces that refer to their function, to the way we use and handle them and to time and wear.

During a residence at the European Ceramic Work Centre in Den Bosch in The Netherlands, I worked with porcelain for the first time and developed a series of cast shapes based on crockery and spoons, and on the space between the table and the objects.



The works were influenced by the casting process and by the plaster moulds made for each piece, as a form that describes the space around the object. I worked with the typology of domestic objects like spoons and cups, trying to materialise the way we handle them and the physical space they occupy.



In a series of four spoons, I marked the areas where the taste buds for different tastes are located on the tongue in the bowl of the spoon.



A topography of the tastes projected on the instrument we eat with: sweet, salty, sour and bitter in Dutch, my native language.



Some things happen as accidents in the making process; an attempt to cast a beaded necklace as a whole object resulted in this necklace made up of fragments of the cast, reassembled on a piece of string.



8 Courses, Australia is a set of 8 napkins. The starting point for this work was the action of the folding of textile.

For this set of napkins the shape of Australia was divided in eight parts that are each mirrored twice, resulting in eight abstract, stain-like shapes woven in cotton. When folding the napkins and piecing them together, the shape of the country becomes visible again.



The 8 *Courses* from the title refer to the courses of a meal and also to the wind directions: North, North-East, East, South-East, South, South-West, West, North-West, defining your position at the dinner table.



Some of the objects we live with remind us of places we have traveled to, of things we have found and discovered, of people that have given them to us. More than being 'just' things they form a tangible record of our lives.

At the moment, probably more than ever, our objects are companions that we hold dear and that extend our world beyond the safe confines of our homes, until we can go out and explore again beyond our current boundaries.



LIST OF WORKS


Pages 1, 2


Craquelé plate, 2003

Unique piece, glazed porcelain

14.5cm diameter

\$950

 purchase

For enquiries please email, or click the shopping bags  for more information and to purchase online.

For furniture enquiries, please contact Jarrad at nordmodern.com.

Photographs in this section by Katie Scott unless otherwise stated.

Funaki
0458 758 000
gallery@galleryfunaki.com.au



Page 1
Untitled
 Tablecloth & 2 napkins, 1998
 Linen, silk embroidery thread
 Tablecloth 120 x 157cm, napkins 49 x 49cm
 \$1950



Egg spoons, 2003
 Glazed porcelain
 Largest 19 x 4 x 4cm
 \$350 (small) / \$450 (large)



Pages 1, 2
Table spoon, 2002
 Glazed porcelain
 24 x 6 x 4cm
 \$550



Page 3
Mountain Chain (French Alps),
 2009
 Glazed porcelain
 Each approx. 8cm diameter
 \$550 each



Page 3
Lady Grey, 2004 (egg shape)
 \$440 (small) / \$510 (large)
No Milk Today, 2004 (round)
 \$500 (small) / \$760 (large)
 Glazed porcelain
 Largest 11.2 x 9 x 9cm





Page 5
Sweet Salty Sour Bitter, 1998
 Edition 3/3
 Engraved, silver plated serving spoons
 Each 21 x 4.5 x 2cm
 \$2500 set



Page 4
All Ears, 2018
 Edition 1/3
 Glazed porcelain, nylon thread
 Each bead 2.3cm diameter,
 hanging length 36cm
 \$2775



Page 5
½ Teaspoon, ½ Tablespoon, 2003
 Silver plated spoons, 925 silver
 Largest 21 x 2 x 2.5cm
 \$850 / \$1250 each
 Photograph by Suska Mackert

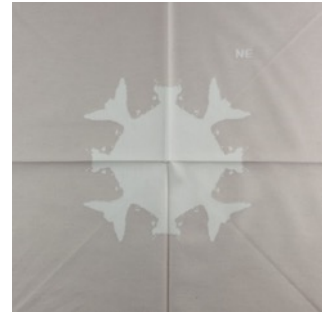
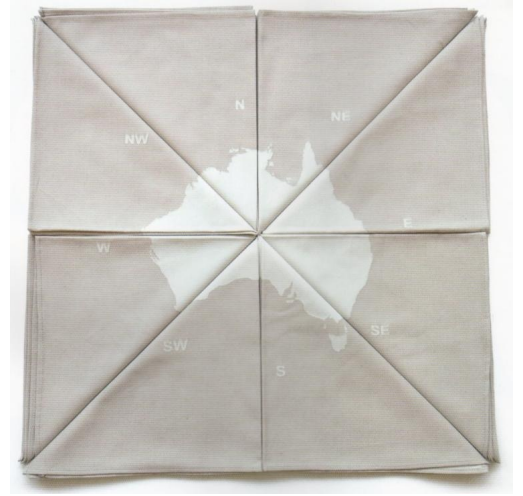




Page 7
By Air Mail, 2004
 Glazed porcelain
 15 x 11 x 1.5cm
 (size of a postcard)
 \$500



Page 7, 8
8 Courses (Australia), 2004
 Set of 8 napkins, edition 6/10
 Cotton, machine woven in
 the Textile Lab of the Dutch
 Textile Museum in Tilburg,
 The Netherlands.
 \$950



8 Courses (Australia), detail



Page 9
Heartbeats, 2019
 Wooden beads, wooden dowel,
 nylon thread
 Largest beads 3cm wide x
 hanging length 39cm
 \$1890 ea.



Page 6
Re:model, 2003
 Glazed porcelain
 Hanging length 34cm
 \$950





Manon van Kouswijk is a Dutch artist who has lived and worked in Melbourne since 2010. She studied at the Gerrit Rietveld Academy in Amsterdam where she was Head of the Jewellery department from 2007 until 2010.

Manon's working methodology explores and translates archetypal jewellery forms and motifs through a range of materials and processes. An integral aspect of her practice is the framing and contextualising of her work through the making of exhibitions and artist publications, often in collaboration with other practitioners.

Manon likes to think that it's possible to reinvent jewellery, despite the fact that its archetypal forms and motifs haven't fundamentally changed throughout its long history. She views these archetypes as templates that she uses for her translations of the jewellery types she works from (for example the beaded necklace). The traces of the making process are often visible in Manon's work. The imperfection of the handmade, present in marks of fingerprints and moulds, is an integral part of the objects. While originating from a conceptual approach to making at the same time her works embrace the sensual qualities of jewellery objects in the use of colour, their weight, sound, rhythm and material expression.

Manon was recently awarded the \$300,000 Southern Way McClelland Commission for her public art proposal *Peninsula Pearls*, to be realised in 2021. Her work is exhibited in galleries and museums worldwide and is part of private and public collections including the Stedelijk Museum, Amsterdam, Rösska Museet, Sweden, FNAC, Paris, the National Gallery of Victoria, Art Gallery of South Australia, Musée des Arts Decoratifs, France, National Gallery of Australia and the Victoria & Albert Museum, London.

Thanks to Pier Carthew, Cristina Guerrero and Jarrad Turner at Nord Modern for their generous support. Visit them @pierypier @acrispada @nord_modern