

HASSELT • AMSTERDAM

What is MASieraad?

MASieraad takes a broad view of jewellery. Questioning jewellery critically as art or design is essential for the future of the jewellery profession. MASieraad recognizes the making of jewellery, in its intimate, symbolic, human and material facets, as a learning model for contemporary design in a broad sense.

The initiators Gijs Bakker, Ruudt Peters and Ted Noten, represent 50 years of contemporary Dutch jewellery design at its best, while Liesbeth den Besten is the author of a bestselling and frequently quoted, reference book on contemporary jewellery. Together they, along with architect Leo Versteijlen, the former director of Design Academy Eindhoven and AMFI, Liesbeth in 't Hout, in collaboration with PXL-MAD School of Arts Hasselt, founded the international two-years Masterclass Program MASieraad Hasselt – Amsterdam, or MASieraad H-A.



For Whom

The small-scale concentration of jewellery, and the relationship between people, their bodies and their environment, should arouse our participant's interest.

MASieraad H-A expects students to accept the challenge of critically questioning jewellery, both individually and while working in groups, and to think beyond the boundaries of jewellery.

MASieraad H-A expects students to understand the importance of explorations in interdisciplinary theoretical studies as an integral part of the Masterclass program.

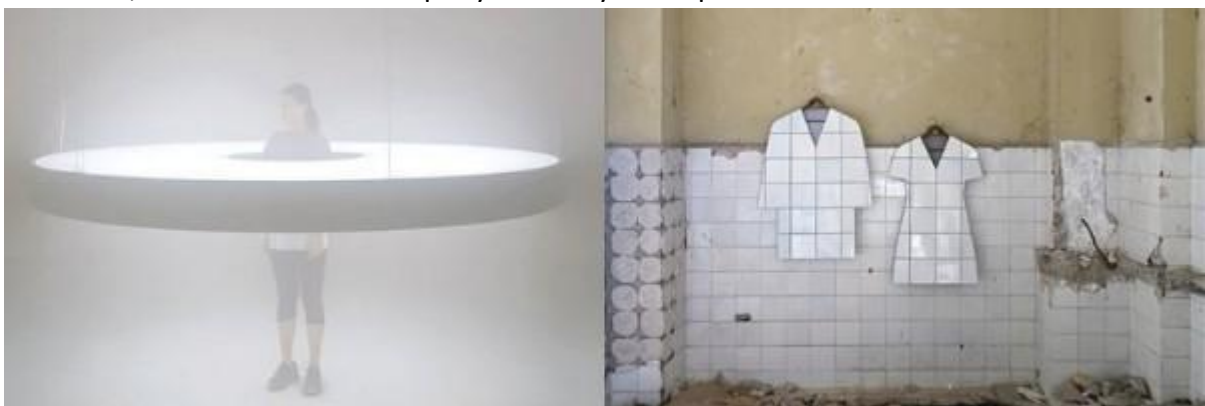
Educational Program MASieraad H-A 2022-2023

The program consists of three parts: Studio, Context and Discourse.

Studio offers three intensive design workshops by each of the initiators and his partner-teacher. These three workshops will approach different subjects chosen by the initiator.

Gijs Bakker & Louise Schouwenberg

In Gijs & Louise studio the students are guided into understanding their sources of inspiration and use that understanding to develop their own strong voices within the field of jewel design. Each student brings in their cultural, social and political background, for instance by choosing research topics that are closely connected to that background. Step by step, each student learns how to appropriate the inspiration and translate it into a very personal project. The interwovenness of experimental research, critical reflection and making is crucial. For each phase of the project we ask the students to experiment with a great variety of materials and media, and execute each idea that pops up during the process. Apart from intensive feedback sessions by regular tutors, and apart from receiving making instructions, the students receive film lessons to teach them how to incorporate their projects into larger narratives, and they receive lectures on 'authorship', 'auto-ethnography', 'semiotics', and lectures on exemplary works by other practitioners.



Ted Noten & Kalkidan Hoex

Ted & Kalkidan will give you a theme assignment to explore thoroughly throughout the workshop. Our workshop is aimed at social urgency and relevance. We will focus on the context. Solutional thinking and making are very important in our view. We will also focus on

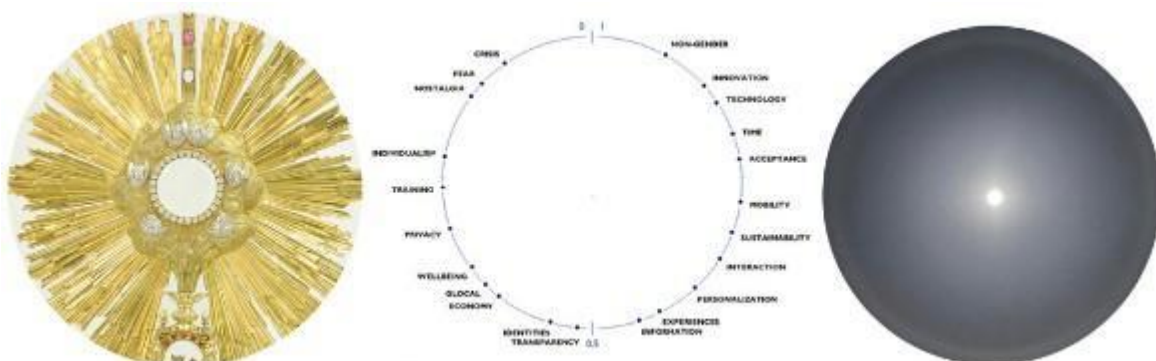
marketing strategy, and ways to learn how to position yourself as a designer in a diffuse market. Ted's 40-years' experience as a designer of jewelry, objects, and interactive situations, and Kalkidan's up to date approach, combining jewelry with fashion, music, hand drawn comics, illustration and film, and their various networks, will make it an ideal combination. Both Ted and Kalkidan take an interest in a multidisciplinary and collaborative approach, in a range of techniques, materials and aesthetics, and are interested in other ways beyond the usual circuit to present their work. Supplemented with lectures/workshops from "outside" there will be enough 'stach' (turbulence) to find/fall/develop your own identity as an artist.



Ruudt Peters & Estela Saez

The educational approach of Ruudt and Estela moves like a spiritual journey questioning the meanings of life and existence.. By making objects operating on an emotional level, numerous developments arise from individual choices and decisions. The use of materials and technologies, concepts and concerns, that are part of our present time, make us interpret the 'Zeitgeist' (the spirit of the present) in

our creations. The process is more important than the end result, emphasis is placed on making and repetition, to disable the rational brain and connect to the subconscious. Students will revisit the process of making with a balanced knowledge of the conscious & unconscious, in effort to combine them both. With plenty of individual and collaborative praxis, critical thinking and self-expression. In their approach Ruudt and Estella do not shy away from confrontation, supporting the student in translating the personal into a universal (but distinctive) language.



Discourse intertwines and combines the three studios throughout the year together. In *Discourse*, led by **Liesbeth Den Besten & Mònica Gaspar**, the emphasis lies in theoretical explorations, and reflection. It is a training in discussing and expressing ideas that create links between artistic practice and the humanities and social sciences. The outcome of *Discourse* is a written thesis based on a theme that will support the students final artistic project during the 2nd year. In the second semester of the first year the students start working on their thesis, they define a theme of interest, clarify their question, search for sources and begin with the writing process. It is concluded with a draft research article. In the 2nd year, before autumn break, the Master's thesis is completed.



Context is an accompanying program to inform and inspire. The academic year begins with a two-week introduction in Amsterdam, the Netherlands. This is followed by two weeks in which Hasselt and the surrounding area are explored. The remainder of the year involves connecting the curriculum with the interests of the students, e.g. small seminars, films, book reviews, studio visits, etc. All education is in English.

Future Prospects

In our curriculum, we focus on our student's future professional practice, for example, we will spend time analyzing markets, communities, and strategies. After finishing MASieraad H-A you can benefit from the expansive network of four renowned professionals in jewellery and design. Students gain a realistic view of the world in general and of jewellery, art, and design specifically. You have a multitude of possibilities that can be used in various areas, from design and art, to curation, writing and research.

Master Diploma and Certificate MASieraad H-A

The Masterclass Program MASieraad H-A is an integrated program of the Master in Visual Arts specialization Jewellery Design, Gold and Silversmithing and post-graduate education. Successful completion of the Masterclass Program leads to a Master's degree in Visual Arts specialization, Jewellery Design, Gold and Silversmithing and a certificate MASieraad H-A.



Location and Facilities

The city of Hasselt is the main location of MASieraad H-A.

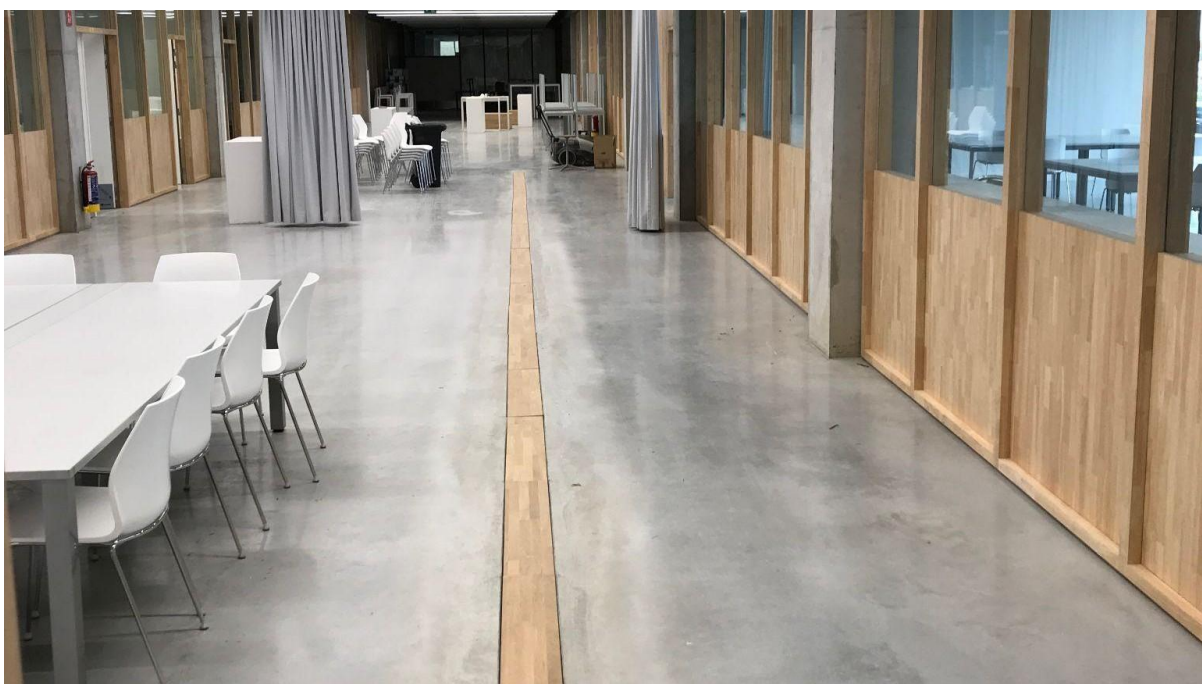
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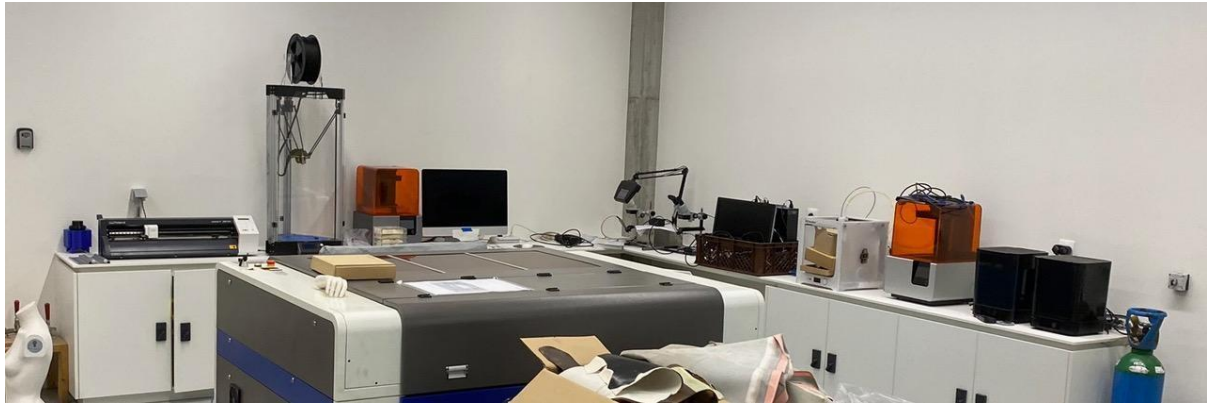
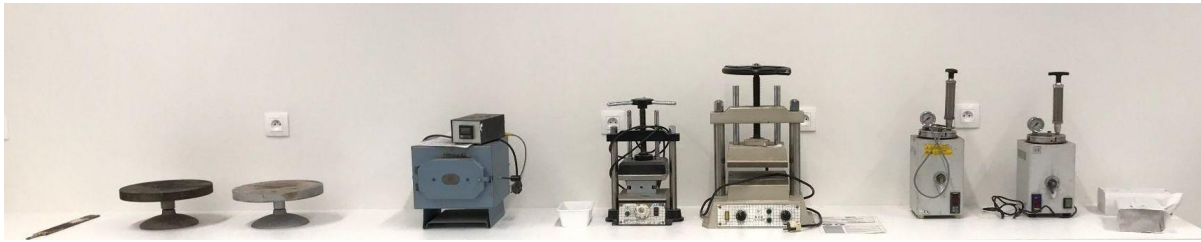
PXL-MAD, School of Arts Campus

Elfde Linie, building G

Elfde-Liniestraat 25

3500 Hasselt Belgium www.pxl-mad.be





The brand-new building of PXL-MAD has state of the art work stations, fully equipped with the latest technology such as 3D printers, laser cutting machine, CNC milling machine, embroidery and sewing machines etc. The facilities also include a woodwork workshop as well as hammering and casting rooms. There are general facilities for all students including a very good restaurant, the Students Shop, library and laptop service.



Housing

There is a Housing Service at Hogeschool PXL that can advise on student accommodation in Hasselt. For Dutch speaking students there is already a link for this: <https://www.pxl.be/Pub/Studenten/Voorzieningen-Student/Subnavigatie-Toekomstige-studenten-Voorzieningen-Huisvestingsdienst.html> Students must arrange overnight stays in other places themselves.

Admission Requirements

To be admitted as a student to the Masterclass Program MASieraad H-A, students must be able to present minimally a bachelor's degree, preferably in the field of jewellery or another relevant field such as design, fashion, visual art, or architecture. Students who have no prior education in jewellery will take a number of courses specifically focused on technology in the first year.

Application and Registration

The registration procedure consists of the following steps:

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- Second application round: 1 April - 15 May 2022: The student applies via the link https://apps.pxl.be/forms/MASieraad_HA. The student is assessed on education level, proficiency in the English language and quality of portfolio.
- 16 May – 22 May 2022: After admission, the student has a personal interview with teachers from MASieraad H-A and may or may not be admitted to a definitive enrollment.
- 23 May – 10 June: Definitive registration subject to simultaneous payment of an advance of € 3500,-
- August 15: Payment balance is due

Charge

Admission to the Masterclass program MASieraad H-A is € 14.000,- per year. Costs for housing, travel, and material are not included.

Upon admission, 25% of the registration fee, being € 3500,-, must be paid within one month. This is non-refundable if the student later decides not to follow the course.

Contact

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www.masieraad.com

GIJS BAKKER is an all-round designer and one of the pioneers of contemporary jewellery design. He was among the first to make jewellery about individuals and the human body. His international breakthrough came in the 1960s designing aluminium jewellery. • Bakker co-founded Dutch design collective Droog and Chi ha paura...? the foundation for conceptual jewellery design. He has taught for over 40 years and was head of the masters course at the Design Academy Eindhoven.

RUUDT PETERS is a visual artist with a strong focus on jewellery design. His work revolves around themes of alchemy, sexuality, religion and spirituality. His range of expression is extraordinary and he often creates variations within a series of designs. • Peters' work is part of many international museum collections including the Cooper Hewitt Museum in New York and the Victoria & Albert Museum in London. He teaches at the Rietveld Academy (Amsterdam), Adellab Konstfack (Stockholm) and at Alchimia (Florence).

LIESBETH DEN BESTEN is an art historian specialising in crafts, curator and author of a great many publications on contemporary jewellery design. Her bestselling *On Jewellery*. • A Compendium of Contemporary Art Jewellery (Arnoldsche, 2011) is considered a reference work. Den Besten also worked for the Françoise van den Bosch Foundation from 1992–2016 (as its chairperson from 2000 onwards). She is also a member of the Advisory Board of the Journal of Jewellery Research.

TED NOTEN's designs act as a critique on contemporary life and the history of jewellery, as well as the wider context of product design. Challenging conventions and processes of habituation, the familiar and the unusual are underlying, recurring themes in his work. • Noten won the Herbert Hoffmann Preis in 1998 and his work has been shown at Schmuck, the world's oldest exhibition of contemporary jewellery. He has taught masterclasses at the Design Academy Eindhoven since 2007. In 2012 Noten was elected Dutch artist of the year.



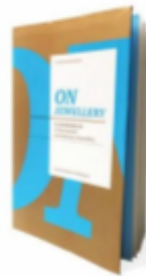
Stovepipe necklace, 1967

Shoulder Piece, 1967

Suctus, 2018



Wunstorf ring, 1994



On Jewellery: A compendium of International Contemporary Art Jewellery, 2011



Super Bitch Bag, 2000