Master's Thesis of Craft and Design

Study on Preserving and Capturing Moments Applied in Jewelry

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Abstract

‘Study on Preserving and Capturing Moments Applied in Jewelry’ concentrates on seizing the still moment conceived by natural surroundings. Continuously, one is met with moments that focuses and becomes captivated, especially in a glimpse of an eye. ‘Preserving’ and ‘Capturing’ have been one of the basic yearnings in a person. As time elapses, objects or memories are preserved and cherished. In those moments there are sudden ruptures or ‘decisive moments’ in which one could capture the moment. In such way this research categorizes the relation between the two subjects.

This research focuses to identify and study the action in preserving and capturing in addition to application to jewelry. The distinction for both actions is that in preserving the object’s original form maintained by usually enclosing the object; while in capturing, the focus is more on the visual image of the object that its original form. Through the two categories, the use of materials and methods could be assorted due to the use of different materials throughout the research. While the Preservation of moments ultimately uses organic elements (seedlings, dandelion) and processes are planned, captivation of moments focusses more on inorganic elements (dental plaster and jesmonite) as well as experimental processes. By categorizing the relation between preserving and capturing, it is intended to integrate these subjects into jewelry with applying various materials.

Keyword : *Moment, Preserve, Capture, Jewelry*
Student Number : *2011-23558*

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Chapter 1. Introduction

1.1. Research Background and Motive

One constantly walks through the city of artificial, human-made elements from grey concrete sidewalks and pavements to colorful rubber tiles and mats. In these elements that humans have created, there are still factors that cannot be controlled nor grasped. These factors are moments from nature that occur in an instant, in a blink of an eye[1]. This thesis concentrates on preserving and capturing still moments through nature applied in jewelry.

These moments can be made by the sneaky curious street cat which makes its way to the other side of the road, dipping its paws in the wet cement left to dry or even the rain droplets that make random patterns on one's car windows. These moments make one experience theorein explained by Heidegger as follows.

> Theorein… is not characterised by fleeting momentariness; rather, theorein is an activity, the open eye, a 'condition and state, in which one stands and stays, and this state has steadily to be preserved – precisely, in and as such activity. (Friese 4)[2]

Through several experiments and processes, the natural held moment was preserved and captured to apply on jewelry. Several materials were used

[1] Dwelling glance of the eye, the 'Auger-Blick'

[2] Friese, Heidrun. The Moment: Time and Rupture in Modern Thought. Liverpool University Press, 2001.

for the research but there were differences of how materials could be categorized through preserving and capturing. This research is to acknowledge and enhance appreciation of trivial and still, yet observable moments in one's daily life.

1.2. Research Method and Range

Research on how moments are preserved and captured were studied and compared. Preserving and Capturing are always in relation to each other but their relation has not been specifically organized. Therefore, it is important in this research to analyze how each relate to each other. How these are applied to modern society and works by other artists will be discussed.

Different forms and materials were used to show momentariness as depicted in [Figure 1]. Works and research are divided mainly by the method in preserving and capturing. Moreover, this is shown through the used materials that are divided as follows:

Method	Preserve	Capture
Base Material	Botanical Objects	Dental Plaster
		Jesmonite

[Figure 1] Chart based upon selected base material depending on method

1.3. Rationale for Preservation and Captivation

Preservation and Captivation both dwell on the moment; however, the distinction for both characteristics could be observed. According to dictionary, the definition for preservation is, “the act of keeping something the same or of preventing it from being damaged”[3] whereas captivation is defined as “ the act of holding the attention of someone by being extremely interesting, exciting, pleasant, or attractive”[4]. In my point of view, in preservation, the object’s original form is conserved and maintained by concealing or storing the object; while captivation catches the visual image without the original form of the object. Preservation was the starting point and groundwork for captivation relating to moments in the work. Understanding preservation was essential in shaping the works that capture moments. Through the process in preserving moments, other directions in seizing moments were discovered. Thus, teasing out the methodologies and motivations for both facets of collecting moments became integral in the rationale of my work. Moreover, as mentioned, encouragement on concentrating and cherishing moments is a vital concern and requirement especially in today’s society.

[3] http://dictionary.cambridge.org/preservation
[4] http://dictionary.cambridge.org/ko/captivate

Chapter 2. Preserving and Capturing the Moment

Through our thoughts, moments linger on incidents and instances that one wants to hold on to. Moments are held through one's minds through personal thoughts and yearnings; however, in a bigger picture, our society attempts to apply methods in remembering these moments as follows: to preserve and to capture.

2.1 Preservation

2.1.1 Preservation Shown Today

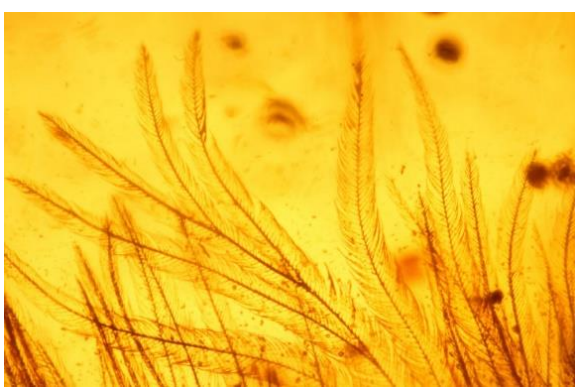
Nature gives us hints of our past by leaving traces and marks that are preserved in several variations. One of the most significant traces and marks that nature shares with us are from fossils. Through paleontology[5], we gain knowledge of our past species and planet. Fossils are fascinating due to its characteristics that are surreal and strange while familiar.

[Figure 2] Diplomystus dentatus with Knightia in its mouth - Green River Formation Fossils - Fossil Butte National Monument, Wyoming

[5] "the study of the history of life on Earth as based on fossils. Fossils are the remains of plants, animals, fungi, bacteria, and single-celled living things that have been replaced by rock material or impressions of organisms preserved in rock." McDaniel, Melissa, Erin Sprout, Diane Boudreau, and Andrew Turgeon. "Paleontology." *National Geographic*. Ed. Jeannie Evers Emdash and Kara West. National Geographic Society, 09 Oct. 2012. Web. 8 Apr. 2017.

> Fossils reveal to us ancient worlds populated by strange beasts and weird plants, whose existences were curiously like and yet fascinatingly different from our present world. They not only capture our imagination, they test our ideas about life itself. Indeed, it is impossible to imagine what our present view of the world and ourselves would be if we had never known about fossils at all. (Thomson, 7)[6]

The formation of amber[7] is another example of moments preserved and seized. Amber comes from ancient trees that date up to 120 million years ago. The sticky tree sap traps air bubbles, plants, dirt, insects and even larger organisms such as frogs and lizards then hardens and preserves its state. Its state is mesmerizing because of its peculiar yet familiar objects enclosed in a semitransparent tomb, perfectly preserved for us to observe and study.



[Figure 3] The feathers of the dinosaur tail in its amber trap are covered in tiny barbules.

[6] Thomson, Keith Stewart. Fossils: A Very Short Introduction. Oxford University Press, 2005. Very Short Introductions.
[7] fossil resin

2.1.2 Work that Convey Preservation

The most renowned work that applies preservation is Damien Hirst's (born 1965, British based) series of work, "Natural History". Among them "The Physical Impossibility of Death in the Mind of Someone Living"[8] has been applauded as one of the most iconic images of Contemporary Art. Hirst's intention was to play with the viewers' mind of inevitable death by preserving a 4 meter tiger shark with formaldehyde in steel framed vitrine. The shark is out of its natural habitat and give viewers an illusion out of their gallery setting.

[Figure 4] The Physical Impossibility of Death in the Mind of Someone Living, 1991, 2170 x 5420 x 1800 mm, Sculpture (Tiger Shark), Formaldehyde

[8] http://damienhirst.com/the-physical-impossibility-of

2.2 Captivation

2.2.1 Captivation Shown Today

The word ‘capture’ is associated with recording and documenting sudden moments. People observe and take note of details in activities in their daily routine and cherish or share these moments with family and friends through instant captures. Take for example ‘Gyo ta ku’ a Japanese fish printing technique used since the 18th century in fishing culture.

[Figure 5] Gyo ta ku (Fish Printing)

Fishermen would document their catches by applying ink on the fishes' surface and rubbing it against rice paper or silk. Through these printings, fishermen were able to document and record the characteristics of their catches, from size, texture and form.

2.2.2 Work that Convey Captivity

Artist GMUNK (American based) collaborates with another artist Call Me Clark (American based) and photographer Joseph Picard (American based) to create ethereal moments in which the team tries to capture the climax of his experiments applying multi-color sand, fine crystals, dry ice, iron filings, glitter and soap bubble mixtures. The intricate shots were taken and stretched to about thirty seconds from two second moments.

> The main motivation for these experiments was to capture the vibration and movement of the materials affected by physical forces such a Heat, Wind and Cymatic Vibrations - giving the materials a life and narrative of their own.[9] (Call Me Clark)

[9] http://www.callmeclark.com/orbis-integra/

[Figure 6] Behind the scenes of Orbis Integra 2017

[Figure 7] Orbis Integra, 2017

Chapter 3.
Works Applying Preserving and Capturing Moments

3.1 Grouping of Works

[Figure 8] shows how the works were divided. As works were processed, it was realized that they divide into methods and base materials. When using organic substances, they reflect the preserving methodology while inorganic substances strongly relate to capturing methodology.

Method	Base Material	
Preserve	Organic Substances	Botanical Objects
Capture	Inorganic Substances	Dental Plaster
		Jesmonite

[Figure 8] Works Organized depending on Method

3.2 Earlier Works Applied with Preserving Moments

> To preserve is to keep something alive. Preservation is not, therefore, merely a technique but rather a way of observing the uniqueness … exactly as it is and making it relevant to our life today… Time's effect on their form does not constitute a register of unpredictability; on the contrary, it becomes the nature of the form itself: form is in time; form is a "way of life." … "form is immobile and the reality is movement. What is real is the continual change of form: form is only a snapshot view of a transition." Neither buildings nor historic cities remain self-same in time; their state of originality is in their very transformation (Martin-Hernandez 42)[10]

Our world has been preserving to remember history and learn about our past. It is the very basic action to cherish and save memories for our culture. The text above discusses on how we should appreciate monuments that are preserved for further study and observation. Not only does this apply to monuments but the simplest forms in our surroundings can be related. Therefore, this text concerns works applied to preserving moments as well.

[10] Martin Hernandez, Manuel J. "Time and Authenticity." Future Anterior: Journal of Historic Preservation, History, Theory, and Criticism 11.2 (2014): 41. Web.

3.2.1 Works Applied from Botanical Elements with Cement

Although our world already consists mainly of manmade environment, nature cannot be pushed away. While strolling around the city streets after a sudden rain shower, one was able to see fallen leaves, flowers, and seedlings scattered into patterns across the concrete floor. [Work 1][11] is a necklace that consists of cement units with traces that have fossil-like characteristics in attempt to convey moments in thought during the sudden rain shower.

Hydraulic cement was used due to its binding and hardening properties. Moreover, cement enables the botanical aspects of the piece to be emphasized through preserving them in the cement and leaving their traces through their prints as well. In order to prevent from snapping and cracking, frames of ramie cloth and brass pipes were embedded inside each unit.

[11] Choo, Chunghi. Showcase 500 Art Necklaces. New York, NY: Lark Jewelry & Beading, 2013. Print.

[Work 1] Afterglow, cement, 92.5 silver, seedlings, sycamore, pine leaves, 47 x 5 x 0.9cm, 2012

3.2.2 Works Applied from Botanical Elements with Pyrex Glass

Another attempt to preserve memories and moments was by enclosing botanical elements in pyrex glasses blown to specific sizes. In each glass case, botanical objects such as dandelions are preserved and seized in the moment.

[Figure 9] Dandelion Bud Bloomed Inside Pyrex Bulb

Dandelions were chosen for this series due to its relation to precise movement and stages of growth. Cockleburs which are spiky have an opposing yet similar factor to dandelion since both have round bristly appearance, but one being soft and the other being hard. As progress was made, the way in preserving dandelions was also developed. [Figure 9] is a picture that shows the dandelion has opened up from his closed bud once it was preserved in the pyrex glass bulb.

[Work 2-1] Patience Bottle, pyrex, cocklebur, dandelion, 92.5 silver, stainless steel,
5 x 7 x 5cm, 2012

[Work 2-2] Patience Bottle, pyrex, dandelion, 92.5 silver, seal wax,
8 x 6 x 6cm, 2012

[Work 2-3] Patience Bottle, pyrex, dandelion, 92.5 silver, 10 x 5 x 5cm, 2012

[Work 2-4] Patience Bottle, pyrex, dandelion, 92.5 silver, keumboo
9 x 5 x 6cm, 2012

3.3 Works Applied with Capturing Moments

[Figure 10] Experimental Samples (cement)

Capturing moments and effects are unpredictable; it has an uncontrollable factor which makes observers more amused. Therefore, unlike the previous ‘preserved moments’, the works applied with methods in capturing moments show various experimental phenomenon in both base materials applied. Both materials used in this section deal with liquidity’s viscosity and their irregularities when captured in ‘the moment’.

Only in liquid state is contingency continuously achieved. Take for example, the mysteries behind water. Origin of life starts from the very droplet of water. The liquidity and movement keep catalyzing and contingency bears accidents from nature repeatedly.

[Figure 10] shows first experimental coincidence achieved through

various procedures. Cement was used in bended stainless steel borders; as the cement was hardening different meshes were pushed and pressured the liquid to ooze out in different irregularities. The moment was successfully seized and captured as the liquid was seized and left to maintain its form with the control of meshes.

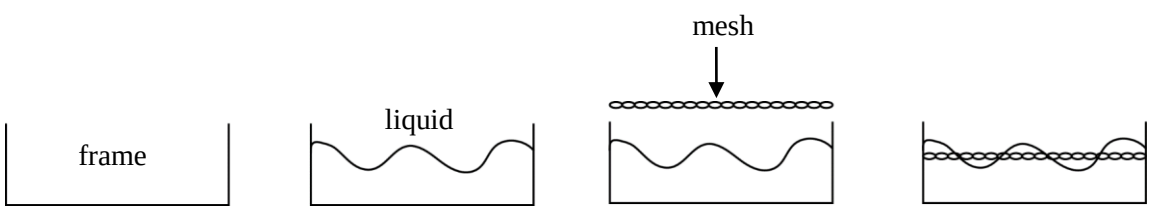
3.3.1 Works Applied with Liquidity in Dental Plaster

With strong desire to find and experiment with different materials, dental plaster was one of these. Not only is dental plaster used for dentistry and orthodontic purposes like for braces, but it is also used in air fresheners. It is in close relation to cement and have advantages in their change in viscosity. Moreover, their biggest advantage is due to their eco-friendly natural substances and lighter weight compared to cement. The chart below shows characteristics and information of usage of dental plaster.

Standard Mixing Ratio (%)	Mixing Time(s)	Working time(min)	Setting Time(min)	Compressive Strength (Mpa)Wet	Compressive Strength (Mpa)Dry	Setting Expansion(%)
24	60	6	11	40	80	0.15

[Figure 6] Characteristics and Information of Usage of Dental Plaster

Works applied in this section have the following process shown in the figure below. A metal frame is formed and measured to combine the mesh together. Then the mesh is cut to fit inside the metal frame (about 98% minimized outline). After mixing the dental plaster concentrate, the frame is filled with the concentrate. Once the liquid is evenly spread and the bubbles are eliminated, the mesh is slowly put carefully to touch the liquid surface evenly. After a minute, tweezers are used to softly and evenly press the mesh against the liquid to form the irregularities shown in the works. In addition, in order to prevent powdery surfaces, matte varnish was applied to coat each work.



[Figure 7] Process of Works applied with Dental Plaster

[Work 3-1,2,3] shows different varieties of color usage in dental plaster as well. The captured momentariness is also effected by the submerging mesh. Difference in hole sizes effect how much liquid penetrates through. In the Series of Work 3, [Work 3-1] have 1.5mm holes while [Work 3-2,3] have 0.7 holes in the aluminum mesh.

[Work 3-1, 2, 3] Silver Meshes, dental plaster, aluminum, stainless steel, brass,
9 x 5 x 0.4cm, 2016

Another Series of work was made with thin brass frames to contain the liquid substance. As the containing brass frames are broader than that of the previous series the captured effects also have different irregularities. In addition, each work in the series have different meshes- one with 1mm holes and brass material, the other being 0.7 mm aluminum mesh.

[Work 4-1] Crooked, dental plaster, brass, stainless steel, 9.2 x 5.3 x 0.4cm, 2016

[Work 4-2] Crooked, dental plaster, brass, aluminum, stainless steel, 8 x 9 x 0.4cm, 2016

[Work5-1, 2] series also have the same principals like the other previous series except that the aluminum meshes were anodized in gold and red. 0.3mm thin brass frames were made as the brooch body. [Work 6] Necklace are made in the same manner; moreover, 0.3mm brass frames were soldered into circular units then beaded with pearl silk strands and filled with dental plaster. After anodized blue meshes were cut into circles to penetrate through each unit.

[Work 5-1, 2] Crooked Series 2, dental plaster, brass, stainless steel, aluminum, 8.5 x 6 x 0.4, 6 x 4 x 0.4cm, 2016

[Work 6] Blue Meshes, dental plaster, aluminum, gold-plated brass, 20.5 x 20.5 x 0.4cm, 2016

[Work 7-1,2] series are circular brooches that are 0.8mm thick. To reduce the weight, another circle was sawed off the body and sealed with brass meshes. Once again anodized aluminum meshes were used with different colored dental plasters. As the brooch sizes grew, there was more room for capturing the liquidity and more details grew with the form.

[Work 7-1, 2] Red and Blue Circles, dental plaster, brass, stainless steel, aluminum, 8.5 x 8.5 x 0.5cm, 2016

[Work 7-2] Red and Blue Circles, dental plaster, brass, stainless steel, aluminum, 8.5 x 8.5 x 0.5cm

3.3.2 Works Applied with Liquidity in Jesmonite

> A grain of sand, observed with the naked eye, lacks as great an aesthetic appeal as many other natural things; but a microscope enables us, if not 'To see a world in a grain of sand'… Similarly, a drop of water from a lake contains a multitude of organisms visible under a microscope, which possess aesthetic properties of various kinds and constitute a possible source of aesthetic value. (Budd 107)[12]

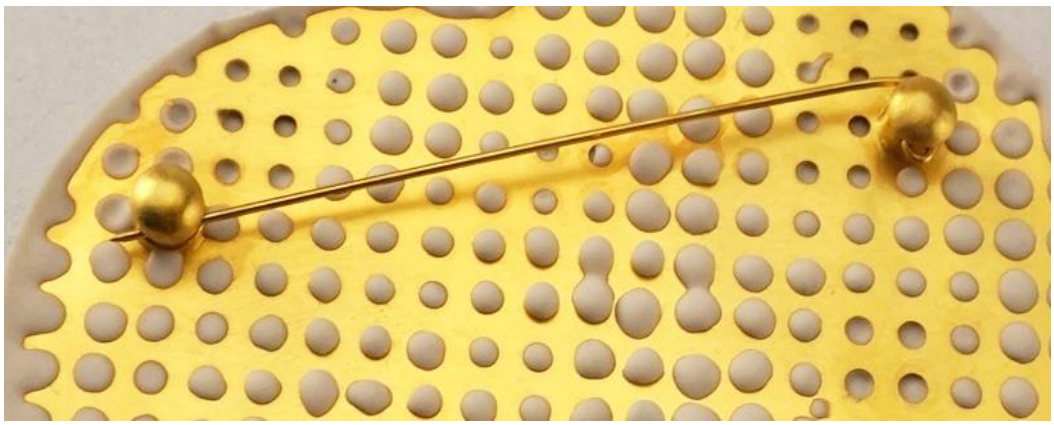
The text elaborates how powerful a grain of sand or a drop of water is and that one droplet could unlock another diverse world. Although liquidity in general has movement depending on substances, each also has different viscosity. Jesmonite was another material which was an alternative for heavy weight cement. It was developed in 1984 in the U.K. as an 'acrylic-modified gypsum composite'.[13] Due to the acrylic modification, the content when mixed has higher viscosity to that of cement or dental plaster. This material is mainly used for theatrical stage supplies and props.

Standard Mixing Ratio	Mixing Time(s)	Working time(min)	Setting Time(min)	Compressive Strength (Mpa)Wet	Compressive Strength (Mpa)Dry	Setting Expansion(%)
1 : 2.5	30-45	6	15-20	25	30	0.15

[Figure 8] Characteristics and Information of Usage of Jesmonite

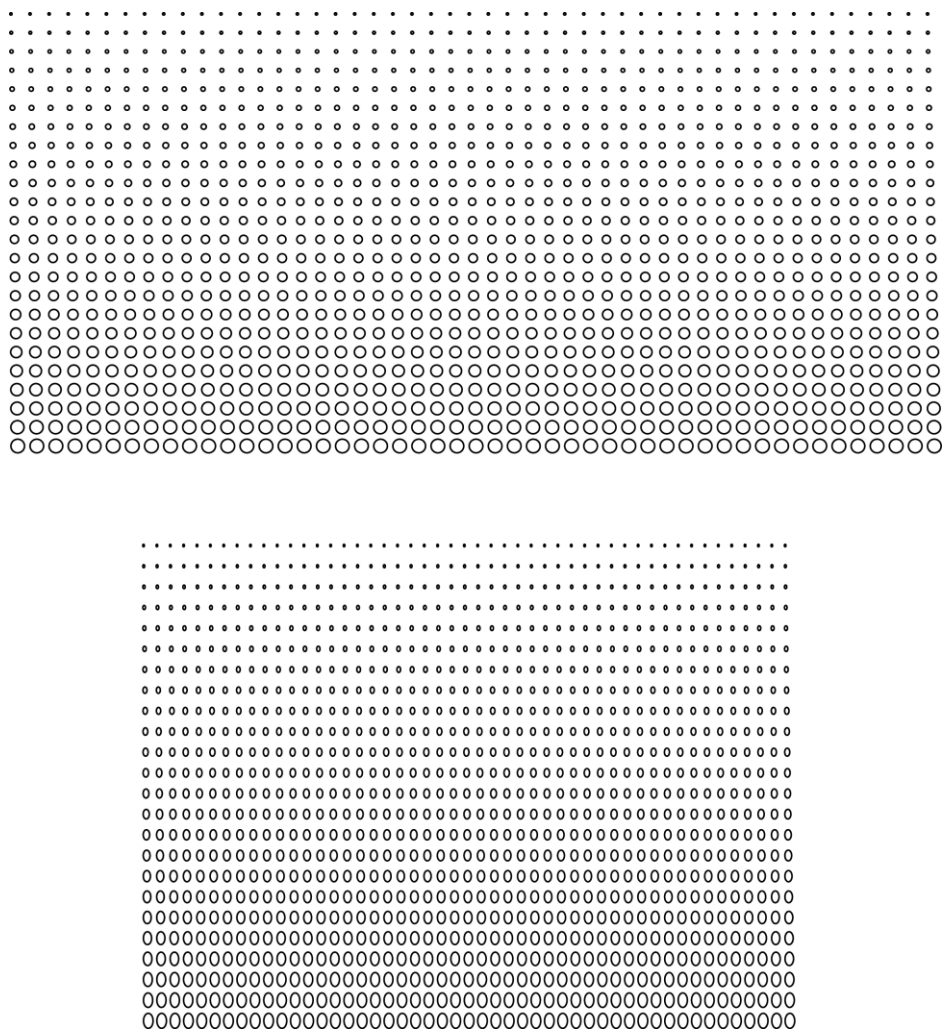
[12] Budd, Malcolm. The Aesthetic Appreciation of Nature: Essays on the Aesthetics of Nature. Oxford: Clarendon, 2009. Print.
[13] http://jesmonite.com/about/

[Work 8-1, 2, 3, 4, 5] Droplets, jesmonite, brass, stainless steel, 2017



[Work 8] Brooch pin close-up

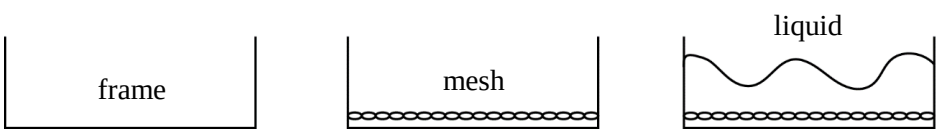
In [Work 8] Series, the meshes were developed in attempts to make gradual changes with droplet formations. The mesh plate was etched to different hole sizes as shown in bottom figures. Droplets were easily formed in bigger holes which was a different result to dental plaster. Due to the viscosity, the droplet was easier to capture in a rounder form than the previous dental plaster series which presented more irregular larger forms. Moreover, the more time given before the mesh is pressed against the liquid, droplet formations appeared with more volume.



[Figure 9] Holes Etched for Mesh Sheets

Other forms of instances and moments were captured with other techniques. [Work 9] series and [Work 10] series show different irregularities than previous series shown. Anodized aluminum sheets were placed first in the silicone cast before the jesmonite was poured. Through these works, one could see the captured movement and moment that penetrated through the aluminum. Below shows a figure depicting the basic work process for these works.

In [Work 9] series, liquid was prepared with elimination of bubbles which gave the outcome of capturing bolder and bigger movements of the liquid oozing out of the meshes. Each piece reveals its distinct movement formation. In [Work 10] series bubbles and frisk movement of liquid could be seen. This is due to bubbles still remaining in the liquid in the drying process. In addition, the size of each piece is smaller than that of pieces of [Work 9] series. Therefore, the movements captured in [Work 10] series differentiates from [Work 9] series through size and the liquid mixture.

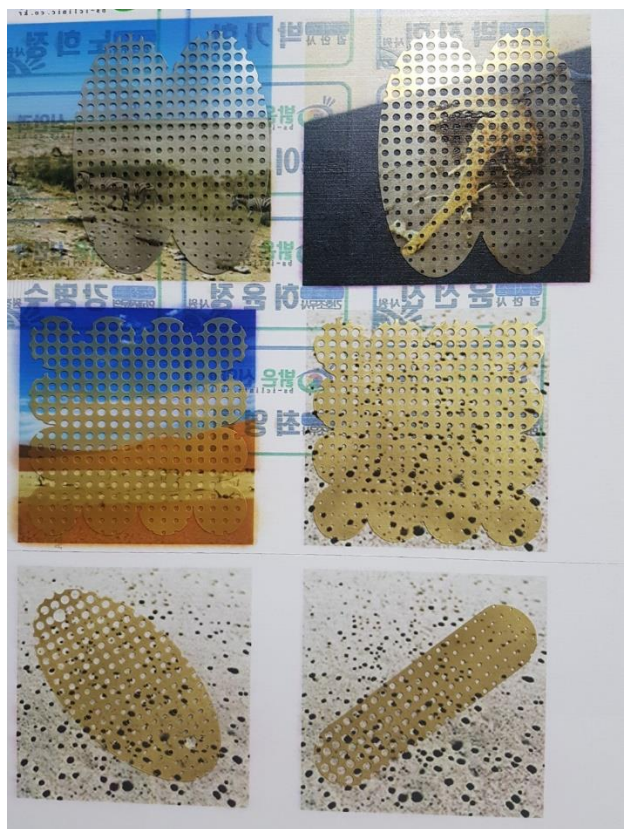


[Figure 10] Process of Works applied with Jesmonite

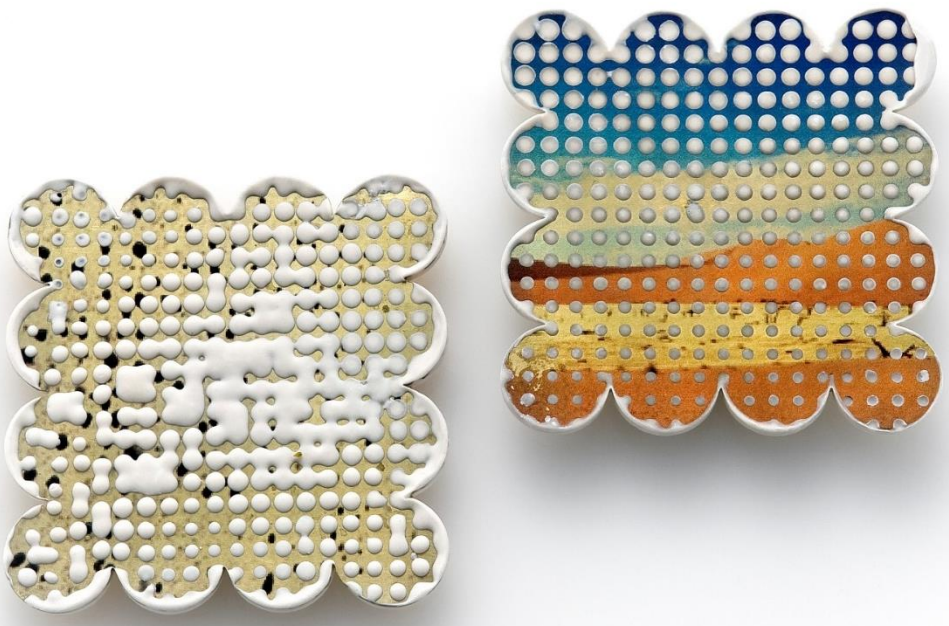
[Work 9-1, 2] Smears, jesmonite, brass, stainless steel, aluminum, 9 x 5 x 0.5cm, 2017

[Work 10-1, 2, 3, 4, 5] Smears 2, jesmonite, aluminum, stainless steel, 2017

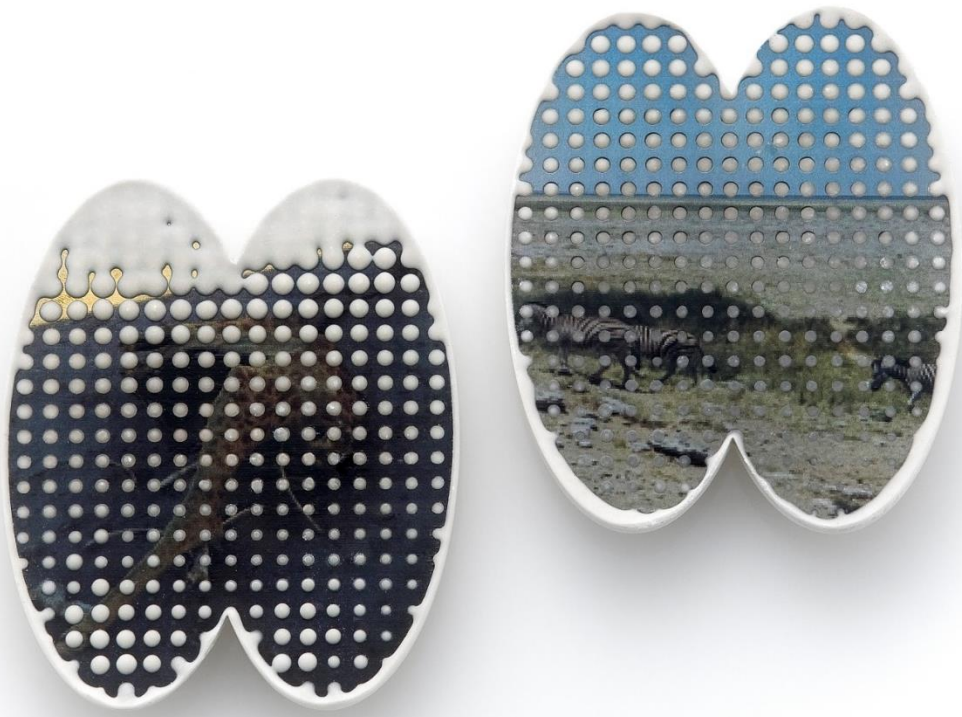
Capturing the moment is most often related to photographs as mentioned in the previous chapters. Moreover, there are various ways in which photographs are printed. [Work 11] series are photographs taken from Africa and digitally printed on to metal. The holes are once again etched so the jesmonite in fluid form could pass through. Many take photographs especially when travelling and people want vivid memories and cherish moments of new awe. This series contain pictures taken in Africa that were glimpses of moments seized. With the jesmonite seeping through there is an illusion and vagueness one has to concentrate to convey.



[Figure 11] Digital Printing Over Metal Sheets



[Work 2-1, 2] Crabholes and Deserts, jesmonite, brass, stainless steel, 8.5 x 8.5 x 0.5cm, 2017



[Work 3-3, 4] Crabholes and Deserts, jesmonite, brass, stainless steel,
7.3 x 8.6 x 0.5cm, 2017

Chapter 4. Summary and Conclusion

4.1. Summary

This research has attempted to apply preserving and capturing moments in jewelry. One constantly is in thought and this thought come from moments that inevitably derive from our natural environment. Through this research preserving and capturing moments were discussed through our society as well as contemporary artists.

Methods and process of working were different depending on preserving the moment or capturing the moment. Organic, botanical elements were inevitable in the works of preserving the moment while inorganic elements were bind to be used in capturing the moment. Moreover, works that show preserving the moment are planned ahead; however, works that show capturing the moment were mostly spontaneous and originated from experiments.

4.2. Conclusion

Though these research moments in methods of preserving and capturing were organized and studied, this research still has many possibilities to examine. Preservation and captivation in our society are two crucial subjects that will continuously be discussed about. In addition, several

varieties of example still remain and need to be organized.

When applying to jewelry, diversity in size is a matter that could be explored. Sizes of the work pieces were limited to the standard sizes of its function but bigger scale projects could be further explored. For pieces applying preservation, it is limited to the act of enclosing or fossilizing. There are capabilities of other form of preservation to examine. Moreover, for capturing methods, process was usually experimental and focused on liquidity; therefore, different materials can still be attempted. Crystal resin and other materials were also conducted; however mainly jesmonite and dental plaster were used due to their capabilities in having the substantial viscosity. In addition, applying other materials with jesmonite such as keumboo were conducted. Although these results were not as successful due to the permeability of keumboo. Holistically, liquidity was significantly focused on because of the characteristics in which it holds spontaneous abilities and continuous coincidental encounters. However, it is desired for more research and trials in process to be made for further progression in this research as well as for other studies related.

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https://en.wikipedia.org/wiki/Gyotaku

Abstract in Korean

‘보존과 포착의 순간을 담은 장신구 제작’은 우리 주변의 한 순간을 잡는 것에 집중하였다.

우리는 초점이 맞춰지고 포착되어지는 순간순간을 연속적으로 마주하게 된다. 때문에 보존과 포착은 사람의 기본적인 욕구라 볼 수 있다. 시간의 흐름으로 사건과 기억은 보존되고 또 소중히 간직되기도 한다. 이러한 순간을 붙잡으면 그것은 '결정적 순간'으로 남기도 하고 그렇지 못한 경우에는 사라져 버리기도 한다. 보존은 사물의 본래 모습을 가깝게 유지하고 간직하는 방식인 반면, 포착은 사물의 시각적 형상을 담지만 사물과 거리를 두고 그것의 원형이 남지 않는 방식이다.

이 논문에서는 보존과 포착의 순간을 정의하고 연구한 후 이를 장신구에 적용하고자 하였다. 여러가지 다양한 재료로 작업하였기에 재료의 사용과 기법을 중심으로 작업을 분류하였다. 순간의 보존은 자연재료인 열매, 씨앗, 나뭇잎을 계획적인 공정을 거쳐 간직하는 방식을 사용하였고, 순간의 포착은 인공재료인 치과석고, ‘jesmonite’를 사용하여 더 실험적인 방법으로 시각적 효과를 극대화하는 방향으로 작업하였다.

주요어 : 순간, 보존, 포착, 장신구, 제스모나이트, 치과석고

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