

NEWSLETTER



CONTEMPORARY JEWELLERY

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EDITED BY VICA GABOR
@VISUAL_MANIFEST
@WEARABLE_OBJECTS
WWW.VICAGABOR.COM

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THIS MONTH'S HIGHLIGHTS

INTERVIEW SPOTLIGHT: THE WAREHOUSE STUDIO

A Q&A WITH DANIEL JIRKOVSKY AND YOTAM BAHAT, THE FOUNDING MEMBERS OF THE NEWLY OPENED WAREHOUSE STUDIO. THEY SHARE THE JOURNEY OF ESTABLISHING THIS SPACE AND THEIR VISION FOR ITS ROLE IN THE ARTISTIC COMMUNITY.

BOOK RECOMMENDATION: JOYCE J. SCOTT: MESSAGES

EDITED BY MOBILIA GALLERY AND PUBLISHED BY ARNOLDSCHÉ ART PUBLISHERS, THIS VOLUME DELVES INTO THE POWERFUL WORLD OF JOYCE J. SCOTT. KNOWN FOR HER INTRICATE BEADWORK AND COMMENTARY ON SOCIAL ISSUES, SCOTT'S WORK IS BROUGHT TO LIFE THROUGH STUNNING VISUALS AND INSIGHTFUL COMMENTARY. A MUST-READ FOR ANYONE PASSIONATE ABOUT CONTEMPORARY ART AND ACTIVISM.

MEET THE ARTIST: JANNE PELTOKANGAS

IN AN INTERVIEW, FINNISH SAMI ARTIST AND METAL SCULPTOR JANNE PELTOKANGAS DISCUSSES HIS ARTISTIC JOURNEY, THE CULTURAL HERITAGE THAT INFORMS HIS WORK, AND HIS UNIQUE APPROACH TO SCULPTURAL STORYTELLING.

INTERVIEW

In this interview, **Daniel Jirkovsky and Yotam Bahat**, founding members of The Warehouse Studio in Amsterdam, share insights into their journey and their vision for contemporary jewellery.



Vica Gabor: *How did you two meet, and what inspired the creation of The Warehouse Studio? Also, your first open call has an international focus—what motivated you to organise it, and is this approach something you plan to continue for future exhibitions?*

Daniel Jirkovsky and Yotam Bahat: Our collaboration started in 2021 when we first met on the first day of MASieraad, experimental MA studies in the field of contemporary jewellery in Belgium. This special program was created by jewellers, artists and thinkers from the Netherlands, which in the end, brought two of us to move to Amsterdam after studies to stay connected with the network we created for ourselves.

When we started to be more active in the city of Amsterdam, together with our knowledge of the field and reflections we as artists have on the field, we started to shape and dream which initiative we think we can do, and what our field needs. That's when we started to be more realistic with our dreams, and we jumped into the water.

We started by imagining our (Yotam and Daniel's) needs to be combined with the community's needs. Then we shape that key statement of what is the warehouse:

It is a home for jewellery, For making, for exposing and a space to think through wearable art.

With the open call we wanted to create a statement- as a society of makers, what is the power of jewels in the public. This is an international open call to show the wide rhizome we are- as humans and makers; we wanted to see what can be the impact of a big group of jewellers. This exhibition will be in Munich Jewellery Week, and after, it will also be shown at the Wearhouse to capture a bigger impact.

The Warehouse is directed to be an initiative not only for the local audience but for the whole community around the world. We like to think of the Warehouse initiative as an 'Embassy for jewellery'.

VG: How do you see The Warehouse evolving in the coming years? Do you have a specific curatorial concept or theme you'd like to explore more deeply?

DJ & YB: We are open to all types of collaborations and ideas. We like to dream big and to imagine events which we (as makers) would like to be part of. We plan also to have solo shows of artists we like, and we work on several open calls for the upcoming years- stay tuned. We want to be very open as our field is composed of a variety of approaches- from the excellence of craft to deeply thoughtful concepts. Everything is impressive and interesting to us, so for now we are like a blank page- that is ready to be painted.



VG: You've referenced Benjamín Lignel's 2006 essay What Does Contemporary Jewellery Mean? Why did you choose to highlight this essay, and how does it connect to your approach at The Warehouse Studio?

DJ & YB: We choose to put this article because it reflects a fundamental question of what we do and our identity as makers- this question comes back again and again from viewers, wearers and makers. Ben answers this question in a poetic way, and concludes in an open suggestion for us that keeps us wondering about what we do.

We (Yotam and Daniel) are quite not satisfied with the notion of 'contemporary jewellery', so we thought this article might reduce pressure and invite people to wonder about art jewellery in a more accessible way. We believe that the question will remain relevant since we are on the border between art and applied art and design.

In the socials we try to be as we are, artists that welcome other artists and viewers into their world. Besides that, in real life- it is our studio, and we live together above the WearHouse, which creates a very comfy situation when people come inside- we feel like we host people in our living room- and we want to reduce the distance between viewers to the pieces. We don't want to have here the tension a visitor has when they go inside a white cube gallery- but an inviting coffee talk when you come to a friend, as kitsch as it might sound. The core element is that all are welcome- everyone is welcome inside the space- to see, to think together, to touch, to try, to make.



VG: *Do you plan to operate as a regular gallery, working with a set roster of artists, or will the exhibitions and collections shift with each show?*

DJ & YB: We are not planning to be a gallery- but a space for jewellery; we don't have plans to represent artists. The artists that will take part in our events will be related to the concept we like to explore.

VG: *If you had to sum up the key values and goals of The Warehouse Studio in just five words,*

DJ & YB: The warehouse will be forever home for any jewellery enthusiast, and we would like to create valid and updated content for all of us- join our ride!

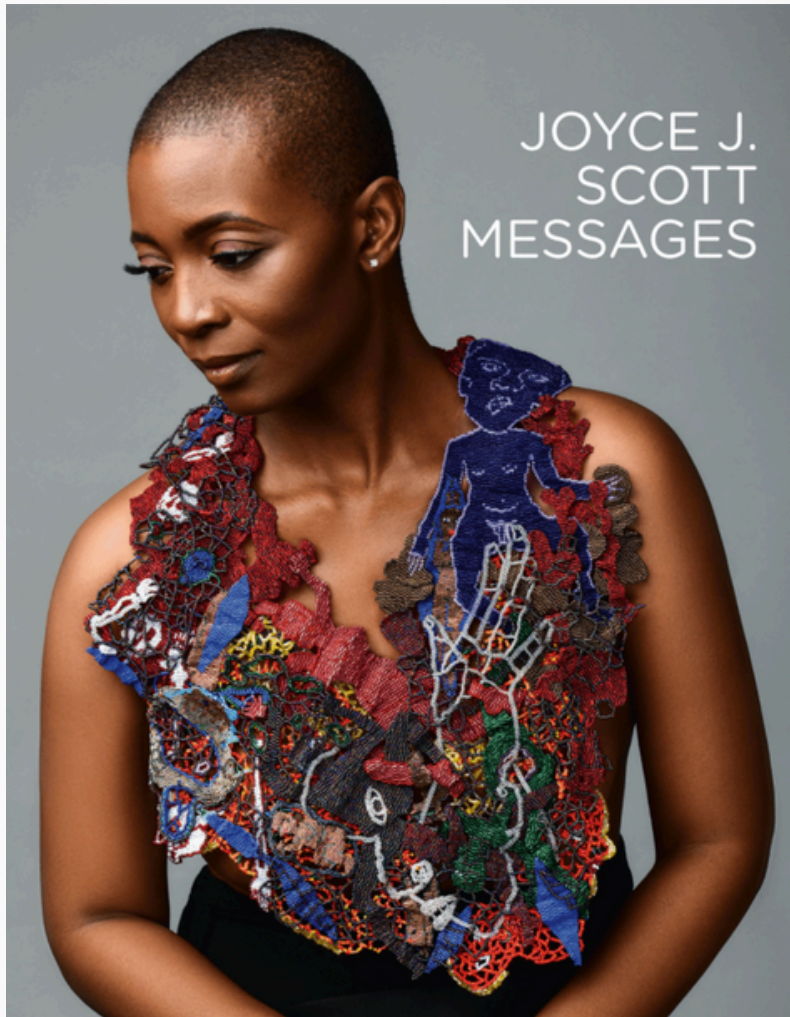
Or in 5 words:

Making, expressing, exploring through jewellery.



Find out more about the Warehouse here:
[@studio_warehouse](https://www.instagram.com/studio_warehouse)

Book Recommendation



Mobilia Gallery (ed.)
JOYCE J. SCOTT:
MESSAGES

96 pages
22 x 28 cm, 98 ills.
English

£ 32,00 incl. VAT
10. November 2022

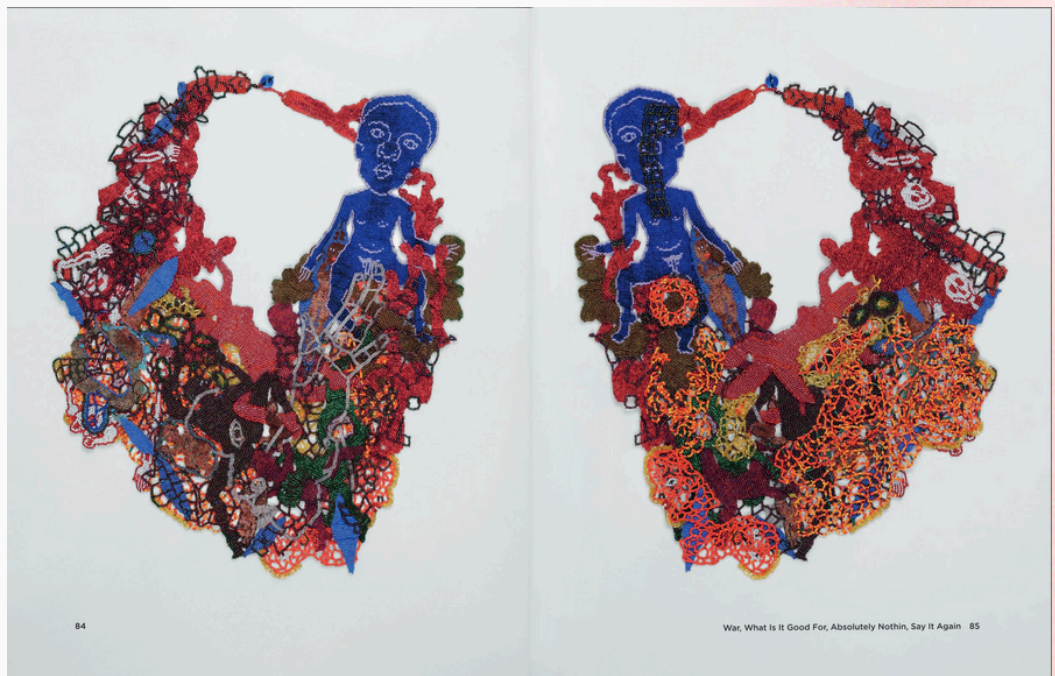
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ISBN 978-3-89790-677-8

Description

For over 142,000 years, beads have played an important role around the world as the oldest form of personal adornment. Joyce J. Scott has revolutionized and transformed the potential of the ubiquitous bead as a relevant, contemporary art form. For over fifty-one years she has devoted her aesthetic practice to waking up the world, expanding beadwork's boundaries, with powerful in-your-face social commentary. While addressing society's ills, her visual and performance conversations on cultural stereotypes and racial injustices elucidate her vibrant, brilliant works of art.

The publication *Messages* features Joyce J. Scott's dynamic images with scholarly essays from experts in their field as well as museum curators' comments. Each individual provides deeper insights into the influences and extraordinary work of Joyce J. Scott, astutely capturing the essence and spirit of this icon of contemporary art.





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Yellow Submarine 31



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Lazy Girl 49



Joyce J. Scott

Joyce J. Scott (b. 15 November 1948, Baltimore, MD) is a groundbreaking African-American artist celebrated for her intricate beadwork sculptures and jewellery. Using free-form, off-loom bead-weaving techniques similar to peyote stitching, she creates striking pieces that address racism, sexism, classism, violence, and cultural stereotypes. Her works often incorporate thousands of glass beads alongside materials like leather, quilting, and found objects, blending artistry with sharp social critique.

Scott's art draws on diverse influences, including Native American, African, Mexican, Czech, and Russian traditions, as well as pop culture and comic books. She describes her work as a tool for personal growth and challenging conventions: *"I believe in messing with stereotypes. It's important for me to use art in a manner that incites people to look and then carry something home—even if it's subliminal."*

The daughter of renowned quilt maker Elizabeth Talford Scott, Scott studied at the Maryland Institute College of Art (BFA), Instituto Allende in Mexico (MFA), and the Haystack Mountain School of Crafts. She has received numerous honours, including a MacArthur Fellowship (2016) and the title of Smithsonian Visionary Artist (2019).

Her creations are housed in prestigious collections, including the Baltimore Museum of Art, the Smithsonian American Art Museum, and the Museum of Fine Arts in Boston. Based in Baltimore, she continues to innovate, with recent works exploring biodegradable materials to reflect the cycles of life and renewal.

INTERVIEW

In this interview, we speak with **Janne Peltokangas**, a Sámi artist from Finland who blends traditional blacksmithing techniques with modern expressions, creating works that reflect the mythology, landscape, and cultural heritage of the Sámi people.

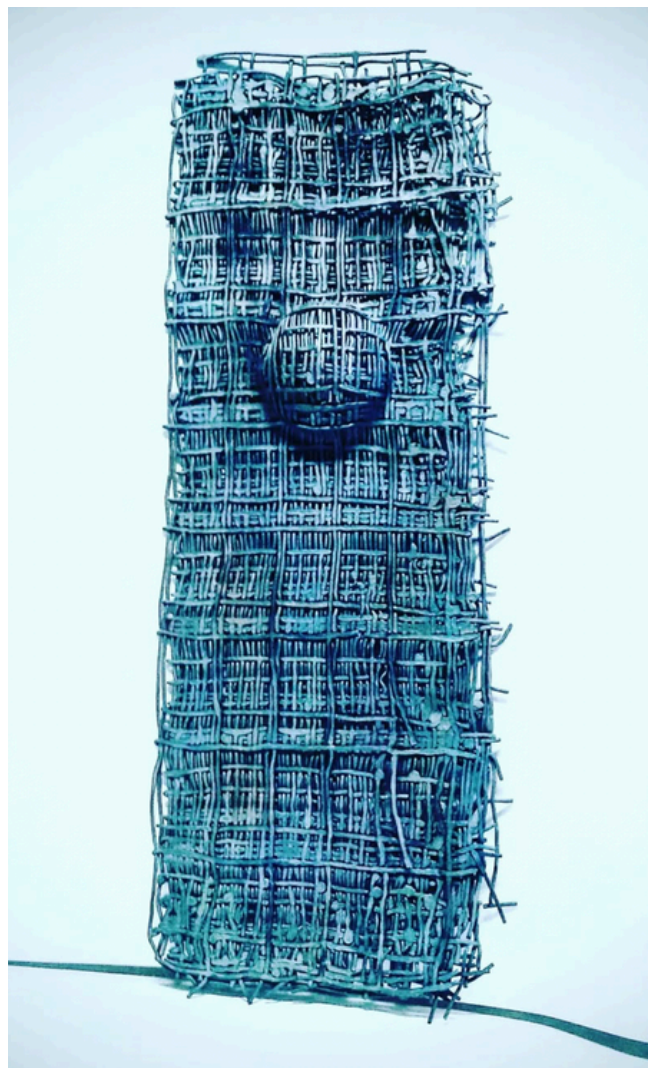


Vica Gabor: *How does your Sámi heritage influence your art, and how do you keep it alive by creating contemporary interpretations of traditional blacksmithing?*

Janne Peltokangas: My Sámi heritage is the foundation of my work, and it influences every aspect of my creative process. Growing up in Lapland, I was immersed in a culture where mythology, storytelling, and the natural world were interconnected. Sámi traditions emphasize living in harmony with nature, respecting its cycles and spirits. This animistic worldview shapes how I approach my materials and my practice. Traditional blacksmithing has been a part of my family for generations, and rekindling this craft was a way to reconnect with my roots. While I use contemporary techniques, my work is deeply tied to Sámi mythology, drawing inspiration from sacred places, ancestral spirits, and the Arctic landscape. By creating sculptural forms that reinterpret these stories and symbols, I aim to bring Sámi heritage into a modern context, ensuring it remains relevant and vibrant for both my community and a broader audience.

VG: *You say the material has a "spirit." Can you explain what that means and how it shapes your work?*

JP: The belief that materials have a spirit stems from Sámi animism, which holds that everything—stones, trees, rivers, and even objects—possesses life and energy. I see metal as a living entity with its own story to tell. When I work with it, I'm not forcing it into shape; instead, I'm in dialogue with the material, listening to what it wants to become. This relationship shapes my process in fundamental ways. I use my intuition to guide me, letting the material's behaviour—its bends, breaks, and textures—determine the final form. The cracks in forge-welded pieces, for instance, aren't flaws; they reveal the material's life and add to the story the object tells. For me, the act of forging is a collaboration, breathing life into the metal to honour its spirit and transform it into something meaningful.





VG: *Your art is inspired by nature and Sámi stories. How do you turn those ideas into the shapes and layers in your pieces?*

JP: My inspiration comes from the wild beauty of Lapland and the rich mythology of the Sámi people. The landscapes—the rugged mountains, moss-covered forests, and frozen tundras—offer textures and forms that find their way into my work. Similarly, Sámi stories about spirits and sacred places provide a conceptual framework, guiding the themes and emotions I want to express. The shapes and layers in my pieces reflect this interplay between myth and environment. For example, I might forge layered metal to evoke the striations of Arctic rock formations or the delicate resilience of plants surviving harsh winters. At other times, my work might embody the remnants of spirits—suggesting objects once animated by life and now left behind, like offerings to the sacred. This layering, both physical and metaphorical, mirrors the complexity of the stories and landscapes I draw from.



VG: *Why is using salvaged metal important to you, and what do you hope people take away from that choice?*

JP: Using salvaged metal is both a practical and philosophical choice. Growing up in a remote area, I learned the value of reusing materials because resources were limited. This ethos aligns with Sámi traditions, which emphasize sustainability and taking only what is needed from the environment. By working with discarded metal, I'm giving new life to materials that might otherwise be forgotten. This process reflects the Sámi belief in interconnectedness—that nothing is truly separate or wasted. I hope that by choosing salvaged materials, my work challenges viewers to rethink their relationship with objects and resources. I want them to see the potential in what's overlooked, to consider the stories embedded in these materials, and to reflect on how art can transform the mundane into the meaningful. Using salvaged metal is central to my working method, as it shows that the material has once been alive. Reforming only proves that the material is eternal, taking infinite shapes as time moves on.



Discover more about Janne Peltokangas here:

<https://jannepeltokangas.com>

[@jannepeltokangas](#)

I AM ALWAYS HAPPY TO HEAR YOUR
FEEDBACK! IF YOU HAVE IDEAS OR WOULD
LIKE TO HIGHLIGHT AN EVENT, BOOK, OR
ARTIST, PLEASE GET IN TOUCH AT
VICA.GABOR@GMAIL.COM.

I HOPE YOU ENJOYED THE 5TH ISSUE.
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