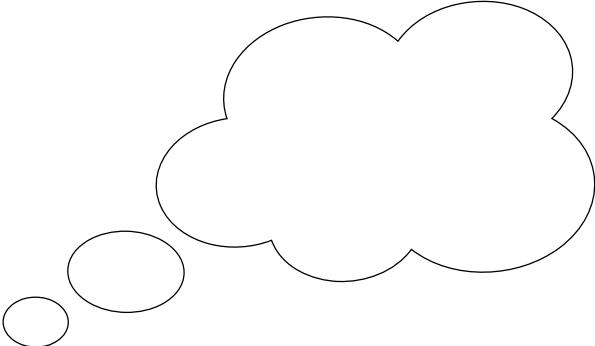


Kim Buck

Det er tanken,  
der tæller

It's the Thought  
That Counts



Jorunn Veiteberg

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Det er tanken,  
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It's the Thought  
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## Et smykkeskrin

I flere årtier har Statens Kunstfond indkøbt smykker af danske kunsthåndværkere og designere. Men i modsætning til malerier og skulpturer lader smykker sig ikke så let placere i offentlige bygninger, og mange er blevet liggende i deres æsker gemt væk fra omverdenen. Det ønskede man i 2007 at lave om på, og satsningen "Smykkeskrinet" blev derfor lanceret, hvor Kunstfondens indkøb af smykker gennem tredive år opbevares. Fra dette nationale skatkammer kan danske mænd og kvinder ansøge om at låne smykker til brug ved repræsentative, officielle anledninger. Blandt de mere dristige valg, man kan foretage, er halsringen "Svampomatic". Den er lavet af Kim Buck i 1984 og består af en lysegrøn, kvadratisk svamp med turkise børster, som hænger i en halsring lavet af wire. På siden af svampen er der et lille håndtag. Når man drejer det, bevæger børsterne sig op og ned.

Børste og svamp er ikke noget, vi plejer at gemme i et smykkeskrin, endsige pynte os med. Tværtimod er det arbejdsredskaber, vi er fortrolige med fra hverdagens gøremål i køkkenet. At sådanne materialer bliver brugt i et smykke – i hvert fald af en faguddannet guldsmed – er derfor højst uventet. Mange ville sikkert også blive overrasket, hvis man dukkede op med en sådan dekoration på brystet. På den anden side: Næste gang en politiker skal have rensset luften til et møde, ville det måske være det mest passende smykke at tage på? Eller hvis man er inviteret til en sammenkomst, hvor man frygter, at samtalen vil være vanskelig at få gang i, vil et sådant smykke

For several decades, the Danish state has bought jewelry made by Danish craftsmen and designers under the auspices of the Danish Arts Foundation. But in contrast to paintings and sculptures, it is not easy to display jewelry in public buildings, and many pieces stay in their cases, invisible to the public at large. A decision was made to change all this in 2007, and the "Jewelry Box" project was launched. The box is filled with the pieces that the Danish Arts Foundation has purchased over the past thirty years, and Danish men and women can apply to borrow jewelry from this national treasure trove to use on festive official occasions. One of the more daring choices is the "Sponge-o-matic" necklace. It was made by Kim Buck in 1984 and consists of a light-green, square sponge with turquoise brushes attached to a neck ring made of wire. Next to the sponge is a little crank. When it is turned, the brushes move up and down.

Brushes and sponges are not things we usually put in a jewelry box, let alone use as accessories. On the contrary, these implements are familiar to us through our everyday chores in the kitchen. Using materials like these for a piece of jewelry – or at least jewelry by a professional goldsmith – is consequently highly unexpected. Many people would probably also be surprised if someone came along with a decoration like it around her neck. On the other hand, the next time a politician has to go and clean up his or her act, this might be the most suitable piece of jewelry to wear. Jewelry like this is guaranteed to serve as an excellent "conversation piece" if

## A Jewelry Box

## Kim Buck

Kim Buck is a Danish designer and jeweler.

He is known for his work in jewelry and metal design, often incorporating natural materials and themes of nature. His work is characterized by its simplicity and elegance, and he has received numerous awards and commissions for his designs.

He has also written and lectured on design and jewelry, and his work has been featured in various exhibitions and publications. His designs are highly sought after and have inspired many other designers.

He is a member of the Danish Design Centre and the Danish Jewelry Association. His work is a blend of traditional craftsmanship and modern design, and he continues to create and teach his craft.

He is a member of the Danish Design Centre and the Danish Jewelry Association. His work is a blend of traditional craftsmanship and modern design, and he continues to create and teach his craft.

## Guldsmed og smykkekunstner

Kim Buck blev tidligt i sin karriere kendt for sine farverige smykker i aluminium. Et billigt industrimateriale som aluminium var usædvanligt i smykkesammenhæng, men et naturligt valg ud fra hans baggrund. Han er født i Odense i 1957, men voksede op i Thisted i Thy, hvor

someone who is invited to a gathering is afraid that conversation is likely to be slow. If Danish design is the topic of discussion, “Sponge-o-matic” serves as an important reminder that values other than those associated with appropriateness and usefulness have gained ground in recent years.

It is just as important today to answer the questions of what things tell us and mean as it is to explain what they can be used for. Kim Buck has been a guiding force in this new orientation for Danish design, as the Danish Arts Foundation’s purchase of “Sponge-o-matic” in 1984 confirms. The piece incorporates everything that has characterized his art ever since. It has humor and elegance both in technical design and in thematic content. Because of materials and motif, it signals that it wants to be more than purely decorative. It stimulates both our intellect and our senses. It gives us something to look at and something to talk about; we either enjoy it, are amazed by it, find it refreshing or provocative, or are moved in some other way. The following presentation will concentrate on this communicative aspect of jewelry in general and what Kim Buck’s jewelry and metal art in particular are all about.

## Goldsmith and Jewelry Artist

Kim Buck made a name for himself early in his career for colorful jewelry made of aluminum. An inexpensive industrial material like aluminum was unusual for jewelry, but it was a natural choice considering his background. He was born in Odense in 1957 but grew up in Thisted, where his father ran a metal products company with aluminum as its specialty. The workshop was right next to their house and Kim Buck felt more at home there than he did at school. Making something with his own hands has always been an important motivation for him.

Though he was familiar with aluminum as a material from childhood, there was nothing in his background that suggested he would become a goldsmith. He himself

hans far havde en metalvare-virksomhed med netop aluminium som speciale. Værkstedet var bygget sammen med deres private hjem. Som dreng trivedes Kim Buck bedre der end i skolen, og det at skabe noget med hænderne har altid været en vigtig drivkraft.

Fortroligheden med materialet aluminium er således en arv, han har haft med hjemmefra. Der var intet i hans opvækst, der tydede på, at han skulle blive guldsmed. Selv giver han et fjernsynsprogram om en sølvsmed æren for, at han opdagede denne karrierevej. I 1978 fik han som enogtyveårig læreplads hos Gilbert Pretzmann i Århus. Arbejdet dér handlede mest om at tage imod smykker til reparation, men det gav en teknisk træning, og ikke mindst gav det ham en vigtig indsigt i folks forhold til smykker. Med til læretiden hørte også faste skoleophold på fagskolen for guld og sølv på Teknisk Skole i København.

I 1982 var Kim Buck færdiguddannet. Allerede samme år fik han en præmie i Guldsmedefagets designkonkurrence for sit forslag til et herresmykke. Lavet i sølv og elfenben og bestående af trekantede formationer delvis lagt uden på hinanden som et stiliseret bjerglandskab var det tænkt, at det skulle kunne sættes fast på brystlommen som et alternativ til det konventionelle brystlommeløklæde. Trods succesen fristede det ikke at starte egen virksomhed med det samme. Et arbejdsår i Max Pollingers atelier i München i Tyskland blev hans næste valg. Det blev et udviklende år både håndværksmæssigt, kunstnerisk og personligt. Selv om Max Pollinger var juveler, var han meget fri i sin omgang med materialer, og størrelsen på opgaverne var af en helt anden art, end Kim Buck var vant til fra Danmark. Kunderne kunne købe smykker for millioner af kroner, og han var også med til at lave springvand i kundernes haver. På værkstedet sad han ved siden af den tyske sølvsmed Rudolph Bott, som blev en god ven. Diskussionerne handlede ofte om film og kunst, og i fritiden kunne man gå på bjergvandring eller i operaen.

I 1983-85 tog Kim Buck den toårige tillægsuddannelse på Guldsmedehøjskolen (i dag Institut for Ædelmetal). Som så mange på den tid tog han alle mulige materialer i brug – fra beton til gummi til det nye rumfartsmetal titan. Alt skulle prøves, ikke bare når det gjaldt materialer, men også med hensyn til genstandstyper. Det blev til

## Kim Buck gives a television program about a silversmith the honor for how he found his profession.

In 1978, at the age of 21, he was apprenticed to Gilbert Pretzmann in Århus. Their work mostly involved repairing jewelry, but it gave him technical training and especially important insight into people’s relationship to jewelry. The apprenticeship also included fixed periods of instruction at the department of gold and silver at the Copenhagen Technical Academy.

He finished his training in 1982, and that same year he received an award in the Danish Jewelers’ Association design competition for a piece of jewelry for a man. It was made of silver and ivory and consisted of triangular shapes that partly overlapped like a stylized mountain landscape. It was intended primarily to be attached to the top of the breast pocket, as an alternative to the conventional pocket-handkerchief.

Despite his success, Kim Buck was not tempted to start his own company right away. For a year he worked at the Atelje Max Pollinger in Munich, Germany. It was a stimulating year for his skills, his artistry, and his personal development. Although Max Pollinger was a jeweler, he had a very open mind when it came to the use of materials, and the scope of his commissions was completely different from what Kim Buck was accustomed to in Denmark. Customers might buy jewelry worth millions of Danish crowns, and he also helped make garden fountains for them. In the workshop he sat next to the german silversmith Rudolph Bott, who became a good friend. Their discussions frequently touched on films and art, and in their free time they went to the opera.

From 1983 to 1985, Kim Buck completed the two-

ure, lamper, briller og forskellige slags smykker. Han gik ud med udmærkelse og fik megen medieopmærksomhed for afgangsprojektet, der indeholdt fascinerende snur-retoppe og finurlige kuglepenne, der samtidig fungerede som smykker.

En god starthjælp i karrieren var også, at han efter endt uddannelse fik værkstedsplads hos den mere etablerede Allan Scharff i Sølvgade i København. Mens han arbejdede der, begyndte guldsmeden Ole Bent Petersen at give ham opgaver i forbindelse med bestillingsarbejde og smykker, som han arbejdede med. Ole Bent Petersen skiller sig ud i dansk sammenhæng som en tidlig oprører i sit fag. Influert af popkunsten skabte han fortællende og vittige smykker allerede i tresserne og halvfjerdserne. Motiverne var gerne hverdagsagtige ting og fænomener som undertøj, nummerlapper, huse og interiører, mens hans materialevalg med brug af kostbare ædelstene, guld og sølv udgjorde en virkningsfuld kontrast. “Ole provokerede mig og pressede mig. En rigtig god støtte og hjælp,” siger Kim Buck i dag om samarbejdet. Selvom de var meget forskellige i formsprog, er det ikke vanskeligt at se et vist fællesskab i holdningen til smykkemediet og i den underliggende humor.

Kim Buck holdt sin første separatudstilling i Galerie Metal i København i 1987. Galleriet, der blev startet af Jan Lohmann og Peder Musse i 1978, var dengang den vigtigste arena for ny smykkekunst i Danmark. Kim Bucks udstilling bestod af enogtredive værker: fem armbånd, tretten ringe, tre hårspænder samt solbriller, brocher, øreringe og en enkelt lysestage. Med andre ord fik han demonstreret stor bredde, men hovedvægten lå på smykker. Det dominerende materiale var anodiseret aluminium, gerne kombineret med nylon, gummi, sølv og stål. “Han er et bragende talent,” skrev journalisten Jonna Dwinger i sin anmeldelse i Politiken og tilføjede: “– hans form- og farvesans er lige så frapperende, som hans konstruktioner er originale. Der er gået en ingeniør tabt i ham, hvilket er guldsmedefagets gevinst.” I Kristeligt Dagblad skrev Mona Clemmensen: “Hvad han byder på, er teknologisk kølighed omsat i fascinerende smykkekunst af brændende slut-80’er intensitet.”

Intensiteten ligger ikke mindst i farvevalget. Aluminium i nærmest lysende farver, gul, grøn, blå, violet, suger opmærksomheden til sig, og smykker i sådanne

year advanced course in Copenhagen at what is now called Institut for Ædelmetal. Like so many others at the time, he used all kinds of materials, from cement and rubber to the new aerospace metal, titanium. He had to try everything, not just materials but also types of objects. He made clocks, lamps, glasses, and various kinds of jewelry. He graduated with honors and attracted considerable media attention for his graduate project, which comprised fascinating tops and ingenious ballpoint pens that simultaneously served as jewelry.

After he completed his training, Kim Buck’s career got an additional boost when he joined the workshop of a more established designer and silversmith, Allan Scharff. While he shared workshop facilities there, he helped Ole Bent Petersen work on commissions and jewelry that he was making. Ole Bent Petersen was an early rebel in Danish jewelry circles. Influenced by pop art, he created narrative and witty jewelry as early as the 1960s and 1970s. Frequent motifs were everyday objects and phenomena such as underwear, “turn tickets,” houses, and interiors, while his choice of materials – precious stones, gold, and silver – provided effective contrasts.

“Ole provoked me and pushed me and confronted me. It was really good support and help,” says Kim Buck today of their work together. Even though their visual languages were completely different, it is not difficult to see a certain kinship in their approach to the medium of jewelry and their underlying humor.

Kim Buck held his first one-man show at Gallerie Metal in Copenhagen in 1987. The gallery, founded by Jan Lohmann and Peder Musse in 1978, was Denmark’s most important forum for new jewelry art at the time.

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farver bliver automatisk blikfang. Køligheden, som kritikerne samtidig peger på, kan knyttes til det industrielle udtryk. Selv om smykkerne er lavet i hånden og består af elementer formet i hans værksted, så bærer de ikke spor efter håndens aftryk. Det er hensigten. Det er ikke poesien i det håndlavede, Kim Buck søger. Det, han vil frem til, er en logisk måde at samle de forskellige metaller og materialer uden at lodde, lime eller bruge nitter. Og er den materielle værdi lav, så er værdien af arbejdet, der er lagt ned i dem, høj. Som han selv formulerede det i et interview i Jyllandsposten den 21. februar 1991: “Arbejdskraften er det dyreste ved mine smykker. Jeg vil helst have, at de har en værdi på grund af det arbejde, jeg har lagt i dem, frem for det materiale, jeg har fremstillet dem af.” Derfor har det altid været vigtigt for ham, at alt er perfekt og præcist udført. Hvis materialerne er uædle, repræsenterer bearbejdelsen af dem en forædlingsproces. Tillægsværdien er den skønhed, som udsøgt arbejde udstråler – en kvalitet, der er speciel for smykker. Det er sikkert blevet sådan, fordi det intime format gør det muligt at dvæle ved detaljer i en helt anden grad, end når man arbejder med skulpturer i stort format.

Den frihed, som Kim Bucks farve- og materialevalg repræsenterede, ikke mindst i kombinationen af ædle og uædle materialer, er i tråd med tendenserne inden for det, der er blevet kaldt “den nye smykkekunst” (*The New Jewellery*), men som ikke længere kan siges at være særlig ny. Allerede i halvfjerdserne var den blevet en international bevægelse med stærk forankring i blandt andet Tyskland, Holland, Storbritannien og USA. I firserne fik bevægelsens ideer en stadig større gennemslagskraft også i Skandinavien med Kim Buck som en

Kim Buck’s exhibition consisted of 31 pieces: 5 bangles, 13 rings, 3 hair clasps, sunglasses, brooches, earrings, and a single candlestick. In other words, he demonstrated considerable breadth, but the emphasis was on jewelry. The dominant material was anodized aluminum, generally combined with nylon, rubber, silver, and steel. “He is a tremendous talent,” wrote Jonna Dwinger in her review in the daily *Politiken*, and added, “His sense of form and color are just as striking as his constructions are original. The world lost an engineer in him, which is the jewelry trade’s gain.” Mona Clemmensen wrote in the daily *Kristelig Dagblad*, “What he has to offer is technological coolness transformed into fascinating jewelry with burning late-80s intensity.”

This intensity lies especially in the use of color. Aluminum in almost radiant primary colors – yellow, green, red, blue, and violet – attracts our attention, and jewelry in colors like this automatically catches our eye. The coolness that the critic also notes can be linked with the industrial look. Even though the pieces were made by hand and consist of parts made in his studio, they do not bear the trace of the hand. This is intentional. The poetry of handmade things is not something that Kim Buck is looking for. What he wanted to achieve was a logical way of putting together the different metals and materials without using solder, glue, or rivets. And if the material value was low, then the value of the work he put into the pieces was high. As he himself formulated it in an interview in the daily *Jyllandsposten* on February 21, 1991, “Labor is the most expensive part of my jewelry. I would like it to have value because of the work that I have put into it rather than because of the material I use to make

the new jewelry. It has led to a better understanding of jewelry as art, but it has also created a greater distance to the public. Instead of mass manufacturing jewelry for distribution in stores, jewelry artists make one-of-a-kind objects or small series that are mostly shown in galleries and museums.

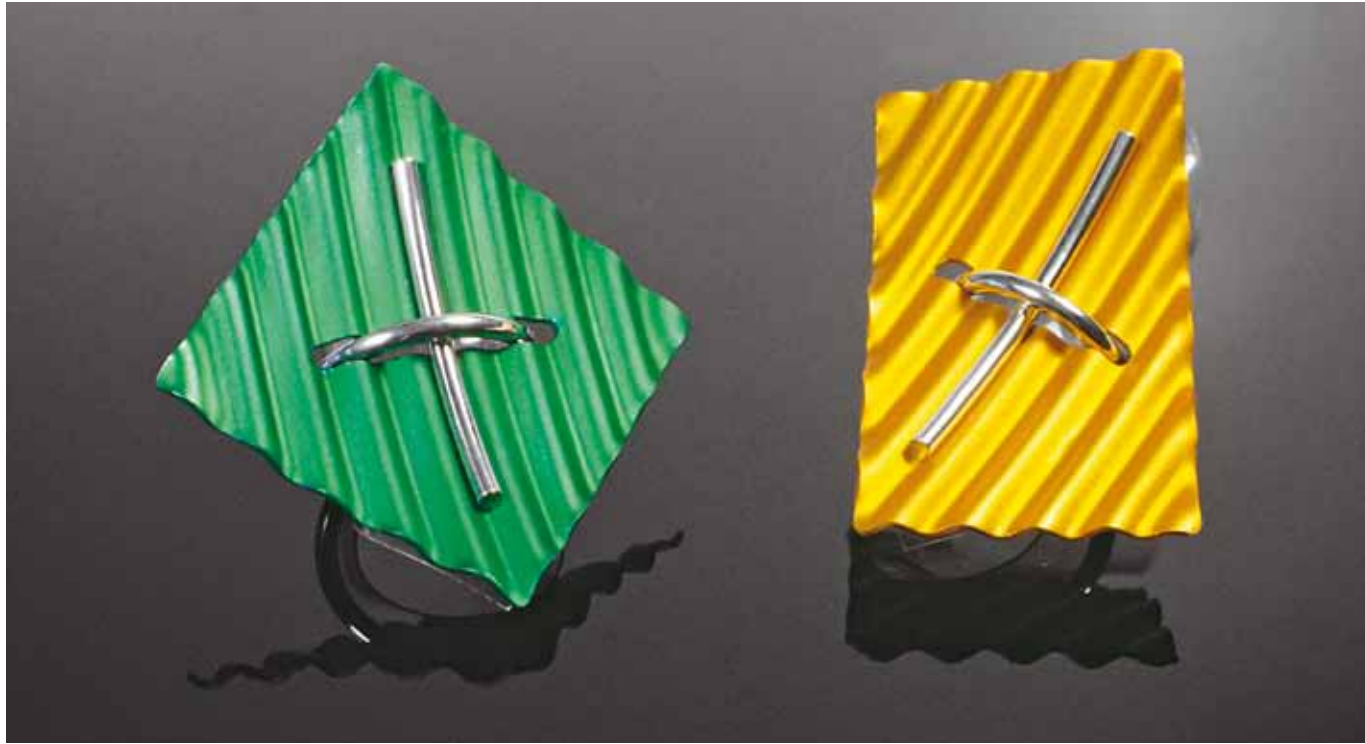
Many jewelry artists, including Kim Buck, view this situation as a dilemma. But he has made an effort to keep in touch with a larger public by having his own store at his studio, on the one hand, and by making jewelry that is both originally conceived but also very usable, on the other. In the 1980s, for example, big, flashy jewelry was modern. In keeping with his basic approach, Kim Buck wanted to make something that was smaller and consequently easier to wear, but at the same time caught the eye through the contrast that it represented to the body. One result was a long brooch of anodized aluminum and rubber. When the brooch is worn high on the chest, almost at the shoulder, its top can be seen from behind. In this way, other people can see the piece before they see the wearer's face, with the potential this provides for forming a first impression by way of the jewelry.

Many representatives of the new jewelry were trained at colleges of art and design and do not have a journeyman goldsmith's certificate. This can explain their open approach to jewelry. Kim Buck is in an intermediary position here. Like most of his Danish colleagues, he has a background in the jewelry trade, but because of his work and the international circles he frequents, he is also a jewelry artist in the freer, international sense of the word. The headline "A Goldsmith Afraid of Gold," in *Politiken* on December 21, 1990, was consequently not as paradoxical as it might seem at first glance. This was the year when Kim Buck opened his own studio and store at Rådhusstræde no. 10 in Copenhagen. Its wares included rings with interchangeable square aluminum plates inspired by corrugated sheet metal, and a bracelet that could be unfolded or folded up at a single touch, inspired by a jaw-tong clamp. They were used in international publications as examples of contemporary jewelry art and lived up to the prize that he received for innovation at Aurifex, the international competition and jewelry exhibition in Budapest in 1987.

Den situation oplever mange smykkekunstnere som et dilemma, og det gælder også Kim Buck. Men han har forsøgt at holde kontakten til et større publikum ved dels at have egen butik i forbindelse med sit værksted, og dels ved at lave smykker, som samtidig med, at de er originalt tænkt, også er meget brugbare. I firserne var det for eksempel moderne med store og prangende smykker. I tråd med sin grundholdning ønskede Kim Buck at lave smykker, der var mindre og dermed enklere at bære, men som samtidig var synlige gennem den kontrast, de skabte til kroppen. Et af resultaterne var en lang broche i anodiseret aluminium og gummi. Når brochen blev anbragt øverst på brystet, næsten ved skulderen, kunne toppen ses bagfra. På den måde kunne andre mennesker se smykket, før de så personens ansigt, og dermed danne sig et første indtryk via smykket.

Mange af repræsentanterne for den nye smykke-kunst er uddannet fra kunst- og designskoler og har ikke et svendebrev som guldsmed som grundlag. Det kan forklare deres åbne indfaldsvinkler til smykker. Kim Buck står her i en mellemposition. Som de fleste af sine danske kollegaer har han sin baggrund i guldsmedefaget, men i kraft af sin praksis og de internationale sammenhænge, han deltager i, er han også en smykkekunstner i den mere frie, internationale forståelse af begrebet. Overskriften "Guldsmed bange for guld", som Politiken bragte 21. december 1990, er derfor ikke så paradoksal, som den kan se ud som ved første øjekast. Det år havde Kim Buck etableret sig med eget værksted og butik i Rådhusstræde 10 i København. Her kunne man se fingerringe med udskiftelige, kvadratiske aluminiumsskiver inspireret af bølgeblikplader. Eller armbånd, som ved et enkelt greb kunne foldes ud eller slås sammen, og som i udgangspunktet var inspireret af saksemekanismen i en dekoratørtang. Det var denne type smykker fra hans hånd, der blev eksempler på aktuell smykkekunst i international faglitteratur, og som levede op til prisen, han fik for nyskabelse i 1987 i den internationale konkurrence og smykkeudstilling Auifex i Budapest.

Individual expression and artistic ambition are in the fore. Traditional approaches are consequently often challenged. As in Kim Buck's rings from the 1980s, where the band is black rubber and the "stone" is anodized aluminum. The round aluminum shape is fitted with a notch so that the rubber ring can hold it. But in contrast to conventions dictated by the jewelry trade, the ring goes over the "stone" on the outside. Playing with our expectations and conventions in this way is characteristic of



Fingerringe, 1990. Sølv og anodiseret aluminium.  
Ringen til højre indgår i Pahlman Collection, Helsingfors, Finland.

Rings; silver and anodized aluminum. 1990.  
Ring on the right in the Pahlman Collection, Helsinki, Finland.

"Svampomatic", hals-  
smykke, 1984, svamp,  
nylonbørster, akryl og sølv.  
Indgår i Statens Kunst-  
fonds samling.

"Sponge-o-matic".  
Necklace; sponge, nylon  
brushes, acrylic, and silver.  
1984. In the collection  
of the Danish Arts  
Foundation.





Armbånd. 1985. Anodiseret aluminium, sølv og gummi. Armbåndet kan vrides så det får forskellige former og størrelser, herved låses armbåndet fast på armen. Indgår i Pahlman Collection, Helsingfors, Finland.

Bracelet; anodized aluminum, silver, and rubber. 1985. The bracelet can be twisted into different shapes and sizes, locking it in place on the arm. In the Pahlman Collection, Helsinki, Finland.

Fingerring. 1987. Sølv og anodiseret aluminium. Indgår i Statens Kunstfonds samling og Pahlman Collection, Helsingfors, Finland.

Ring; silver and anodized aluminum. 1987. In the collection of the Danish Arts Foundation and Pahlman Collection, Helsinki, Finland.



Armbånd. 1985. Anodiseret aluminium, sølv og gummi. Armbåndet kan vrides så det får forskellige former og størrelser, herved låses armbåndet fast på armen. Indgår i Pahlman Collection, Helsingfors, Finland.

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Ring; silver and anodized aluminum. 1987. In the collection of the Danish Arts Foundation and Pahlman Collection, Helsinki, Finland.



Fingerringe, 1985. Sølv og anodiseret aluminium.  
 Ringen til venstre tilhører Statens Kunstfond.

Rings; silver and anodized aluminum. 1985.  
 The ring on the left is in the collection of the Danish Arts Foundation.

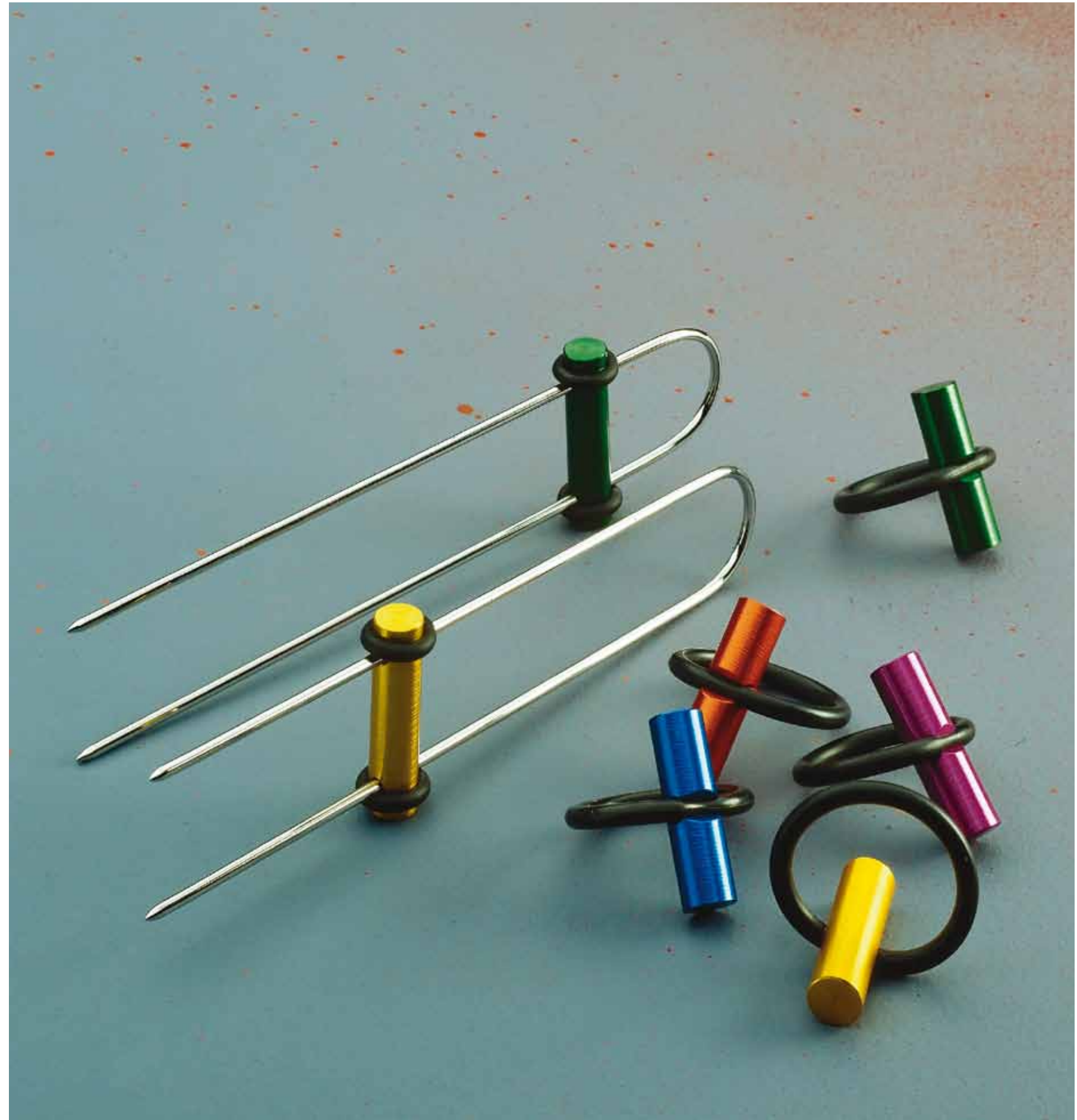
Fingerring, 1987. Sølv. Anodiseret aluminium og gummi.

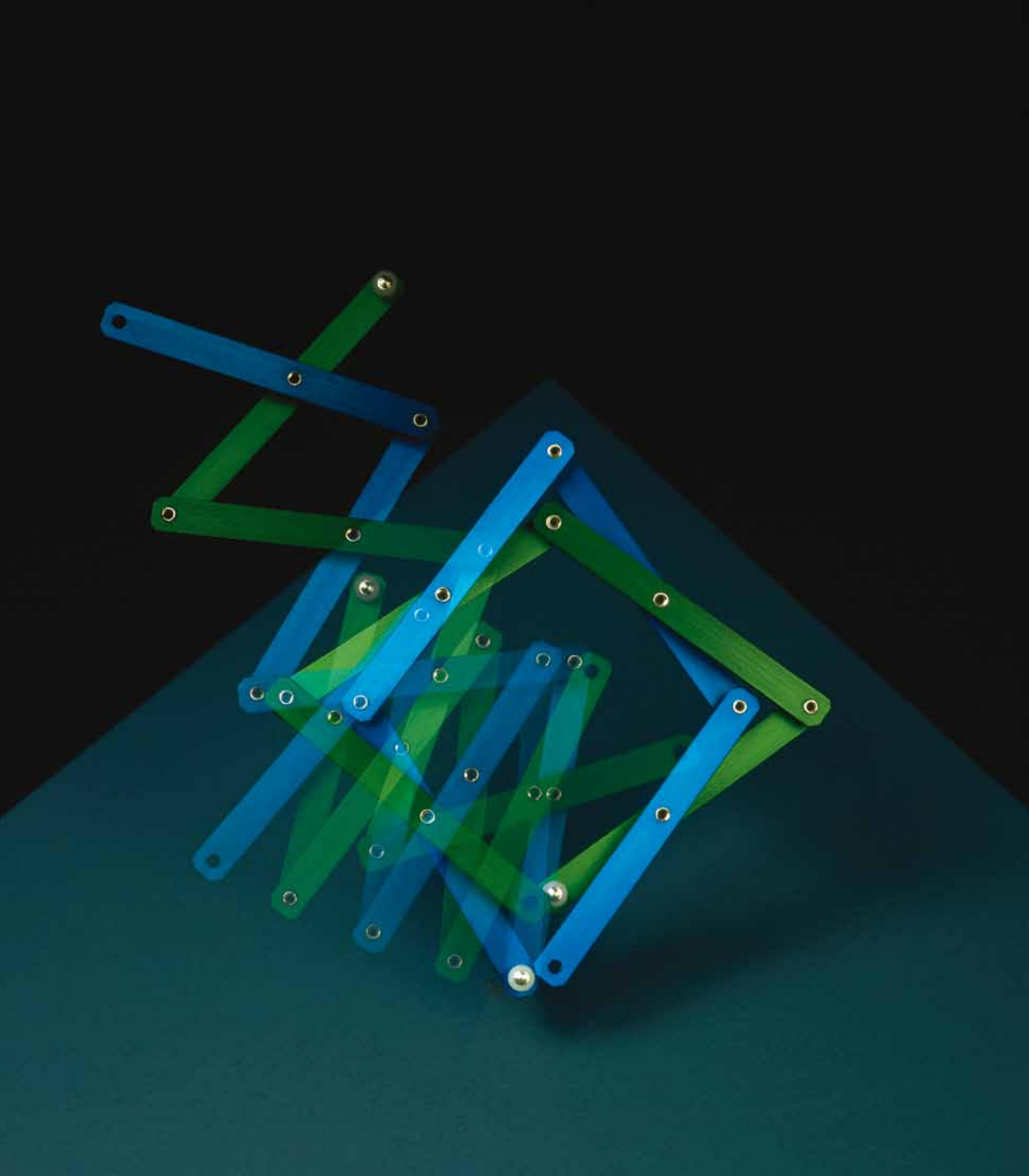
Ring; silver, anodized aluminum, and rubber. 1987.



Fingerringe og brocher,  
 1987. Anodiseret aluminium, stål og gummi.  
 Brocher indgår i Pahlman Collection, Helsingfors, Finland.

Rings and brooches;  
 anodized aluminum, steel, and rubber. 1987.  
 Brooches in the Pahlman Collection, Helsinki, Finland.





Armbånd, 1987. Anodiseret aluminium, sølv og nylon. Indgår i Kunstindustrimuseet i Københavns samling og i Pahlman Collection, Helsingfors, Finland.

Bracelet; anodized aluminum, silver, and nylon, 1987. In the collection of the Danish Museum of Art and Design, Copenhagen, and the Pahlman Collection, Helsinki, Finland.



Solbriller, 1987. Rustfrit stål og plast. Sat i produktion hos Pro Design 1990. Indgår i Kunstindustrimuseet i Københavns samling.

Sunglasses; stainless steel and plastic, 1987. Manufactured by Pro Design from 1990. In the collection of the Danish Museum of Art and Design, Copenhagen.



Fingerringe og armringe, 1987. Anodiseret aluminium og gummi. En armring i Kunstindustrimuseet i Københavns samling og en i Pahlman Collection, Helsingfors, Finland.

Rings and bangles; anodized aluminum and rubber. 1987. One bangle is in the collection of the Danish Museum of Art and Design, Copenhagen and one in the Pahlman Collection, Helsinki, Finland.

Snurretoppe, 1985. Anodiseret aluminium og stål.

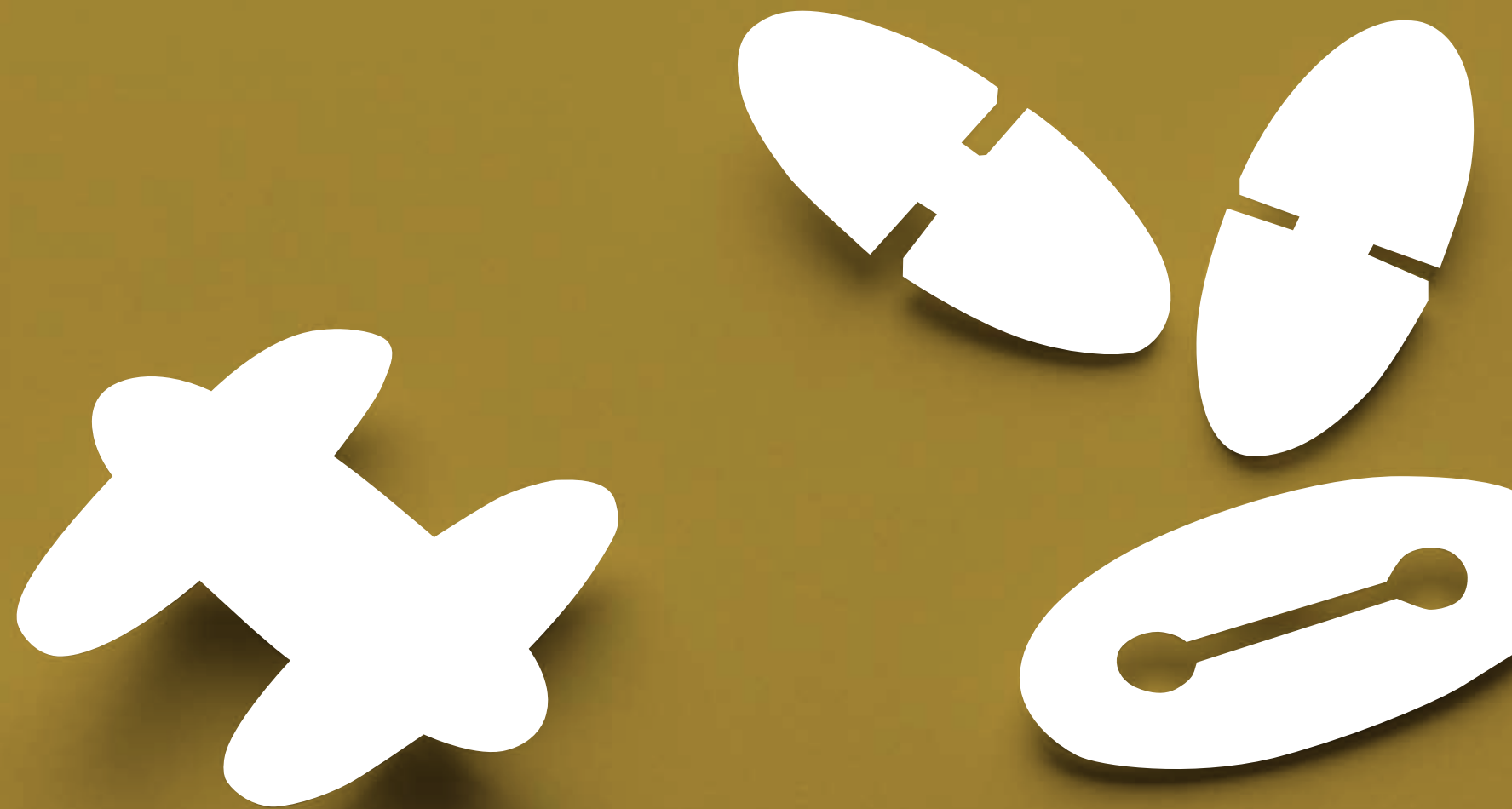
Tops; anodized aluminum and steel. 1985.



Broche, 1987. Anodiseret aluminium og gummi.

Brooch; anodized aluminum and rubber. 1987.





## Form og funktion

“Kim Buck er formens mester,” skrev kunsthistorikeren Alf Hammervold i det norske fagblad *Gullsmedkunst* i 1988 i forbindelse med Kim Bucks separatudstilling i Galerie Perspective i Oslo det samme år. Han fremhæver Kim Bucks klare, strenge og enkle former og berigelsen af disse, som de glødende farver giver. Som mange før ham fremhæver han også Kim Bucks evne til at udtænke nye løsninger på klassiske problemstillinger. Formen repræsenterer gerne løsningen på et praktisk problem, eller konstruktionen bliver indholdet. Et eksempel på et sådant problem er menneskets behov for at hæfte tøj på kroppen. Nogle af de ældste smykker, vi kan se på museer, er nåle, der er blevet brugt til at holde tekstiler sammen, såkaldte fibulaer, af latin *figere*, som betyder “at fæstne”. Kim Buck har sin egen variant af dette klassiske tema. Hans fibula fra 1987 består af en cirkelrund skive i anodiseret aluminium med hul i midten og en fordybning til at sætte en løs nål fast. Stoffet trækkes gennem hullet, og nålen holder det hele på plads. Mekanismen forklarer sig selv, og smykket peger direkte tilbage til ophavet som et nyttigt redskab. Senere har han lavet en mindre variant af denne fibula i sølv og anodiseret aluminium.

Knapper, spænder og nåle er alle svar på problemet med at holde tøjet samlet, og de er blevet en så naturlig del af tøjet, at vi knapt tænker over deres betydning. Kim Bucks manchetknapper er af samme slags. De holder manchetten samlet omkring armen, men hvordan

“Kim Buck is a master of form,” wrote the art historian Alf Hammervold in the Norwegian journal *Gullsmedkunst* in 1988, when Kim Buck had a one-man show at the Galerie Perspective in Oslo. He highlighted Buck’s clear, stringent, and simple forms, and how they are enriched by glowing colors. Like many before him, he also emphasized Kim Buck’s ability to devise new solutions to classical problems. Form generally provides the solution to a practical problem, or the construction may become the content. An example of this kind of problem is man’s need to attach articles of clothing around his body. Some of the oldest pieces of jewelry we find in museums are pins that were used to hold cloth together, fibulas, from the Latin *figere*, “to attach.” Kim Buck put his own twist on this classical theme. His fibula from 1987 consists of a circular disc of anodized aluminum with a hole in the middle to hold a separate pin. The fabric is pulled through the hole and the pin holds the whole thing in place. The mechanism is self-evident and the piece points back directly to its origins as a useful implement. Later he made a smaller variant of this fibula in silver.

Buttons, clasps, and pins are all solutions to the problem of how to fasten clothing, and they have become such a natural part of attire that we hardly think about their significance. Kim Buck’s cufflinks are the same type of implement. They hold the cuffs together around the wrist, but we cannot see how they are constructed when

## Form and Function

de er konstrueret, lader sig ikke aflæse, når knapperne er i brug. Den hemmelighed kender kun ophavsmanden og brugeren. Sådant understreges det personlige ved at bære et smykke. Vi røber nødtigt alt ved første møde, og heller ikke smykket behøver at udtrykke alt ved første blik. Manchetknapperne består egentlig af tre selvstændige, løse dele, og det er det, der er umuligt at se, når de er samlede i brug. Når de sidder i skjorten, kan vi heller ikke se den elegante tegning, de tre ellipser danner, når de er monteret til et hele, og som set ovenfra danner et H for "Herrer". Den underfundighed og humor, der ligger bag denne løsning, er let at overse, når overfladen fremstår som en enkel og tydelig geometrisk figur. Et træk, der er karakteristisk for meget af det, Kim Buck har lavet.

Selvom brocher og ringe er dominerende i Kim Bucks produktion, udgør halskæden også et vigtigt tema. I 1992 havde han tre halskæder på Triennale Européenne du Bijou, der blev holdt på Musée des Arts décoratifs i Paris. Disse var blandt de værker, der året efter blev dokumenteret i kataloget *Kæder*. Dette katalog markerer den første egentlige udstilling i hans egen butik, som mere har karakter af et galleri. Blikfanget i vinduet var et fotografi af den antikke statue, Diskos kasteren, som findes i kopi i Botanisk Have i København. Fotografiet var gengivet i 1:1, og rundt om halsen bar figuren "Diskoskæden", hvor Kim Buck har ladet sig inspirere af diskoskiven.

En kædes funktion er at indramme et ansigt og give det karakter. Når det hviler mod huden eller stoffet, forandrer det vores opfattelse af overfladen, fremholder kunsthistorikeren Julie Harboe i kataloget. Det gør os opmærksom på kvaliteter, som har med det taktile og skulpturelle at gøre. Kunsthistorikeren Lise Funder fremhæver også Kim Bucks halskæder i bogen *Nordisk smykkekunst* (1995): "Halskæder, hvor skiver, ringe og pinde i vekslende konstellationer danner enkle rytmiske forløb og interessante konstruktive detaljer, er hans stærkeste, mest sofistikerede bud." Statens Kunstfond har købt en kæde bygget op af skiver i sølv, der holdes sammen af en guldpind med to tværpinde. Hver pind griber om to skiver, og hver plade har en tværpind på hver side. Ved første øjekast kan kæden give indtryk af at være skarp og streng, men når den løftes, er den løs og let, og de enkelte led glider frit og blødt. Andre kæder spiller på

the cufflinks are in use. Only the maker and the user know the secret. This emphasizes the personal aspect of wearing a piece of jewelry. We are reluctant to reveal everything at a first meeting, and a piece of jewelry does not need to express "everything" at first glance, either. Actually, the cufflinks consist of three independent, separate parts, and this is what we cannot see when they are fastened and in use. Once attached to the shirt, we cannot see the elegant figure that the three elliptical shapes create when they are assembled to form a single unit and when viewed from above form a letter H for *herrer* (Danish for gentlemen). It is easy to overlook the ingenuity and humor behind this design when the surface looks like a simple, clear geometric figure. This is a feature that is characteristic of much of Kim Buck's work.

Even though brooches and rings dominate Kim Buck's production, necklaces are also an important theme for him. In 1992, he showed three necklaces at the Triennale Européenne du Bijou, held at the Musée des Arts décoratifs in Paris. They were among the pieces that were documented the following year in *Kæder* (chains), a catalogue published for the first proper exhibition held in his own store, which has more the character of a gallery. The eye-catcher in the window was a photograph of the Copenhagen Botanical Gardens' copy of the antique statue *The Discus Thrower*. The photograph was blown up to full size and around his neck the figure wore the "discus chain" that the discus had inspired Kim Buck to make.

A necklace's function is to frame the face and give it character. When it rests against the skin or fabric, it changes our conception of the surface, wrote the art his-

kontrasten mellem lyse og mørke partier eller blanke og matte. Af de mest kendte af hans kæder hører også en serie, der er lavet af runde og øjenformede ringe i tyndt, rustfrit stål, der er samlet med en plombe i guld eller sølv. De er fra 1994, men er senere blevet videreudviklede.

Form følger funktion, lyder modernismens kendte designcredo. Ved at tage udgangspunkt i industrialdrens nye materialer og praktiske problemstillinger ville et nyt og adækvat formsprog naturligt følge efter, mente man i trediverne. I Skandinavien slog funktionalismens æstetiske program dybe rødder, og særlig i Danmark står den tradition stadig stærkt. Den franske kunsthistoriker Sylvie Lambert reflekterer over det i den vigtige bog *The Ring* fra 1988, hvor hun diskuterer værker af kunstnere fra mange lande. Hun ser Kim Bucks smykker som et eksempel på funktionalisme, og hans holdning til form og materialer er typisk for det, hun forbinder med dansk design. Her finder hun balance mellem form og funktion samt enkelthed og raffinement.

Der er ingen tvivl om, at de fleste af Kim Bucks smykker er yderst funktionelle – i hvert fald i to betydninger af ordet. De fleste af hans smykker er højst brugbare, og de æstetiske kvaliteter er ikke et resultat af påførte dekorative elementer, men følger af selve konstruktionen og materialebehandlingen. Derfor er også kunsthistorikeren Lise Funder "mest tilbøjelig til at anbringe [Kim Buck] under begrebet funktionalisme", som hun skriver i bogen *Dansk smykkekunst 1960–2000*. Men er det den mest meningsfulde etikette at sætte på ham? Selvom konstruktionen eller formen på flere af hans smykker hænger sammen med den konstruktive løsning af et praktisk problem, som for eksempel lukkemekanismen, så er det bare én dimension ved smykkerne. Og hvis man med det funktionelle forstår noget praktisk og bekvemt, så er der i hvert fald tale om underordnede kvaliteter. Man kan derfor lige så godt knytte formsproget til en anden isme, nemlig minimalismen, som siden tresserne har været en vigtig præmisleverandør for meget af det, der laves af kunst og design i dag.

Minimalist-kunstnere som Carl Andre og Donald Judd dyrkede serien og mængden frem for unikke enkeltobjekter. De flyttede skulpturerne ned fra deres ophøjede position på en sokkel og fjernede enhver reference til et litterært indhold. I stedet fik værkerne mere karakter

torian Julie Harboe in the catalogue. It makes us notice qualities that have to do with the tactile and the sculptural. Kim Buck's necklaces were highlighted in *Nordic Jewellery* (1995), noting that his strongest and most sophisticated contributions were necklaces in which discs, rings, and pins form simple rhythmic progressions and interesting structural details in varying constellations. The Danish Arts Foundation purchased a necklace built up of silver discs that are held together by a gold pin with two diagonal pins. Each pin holds two discs and each disc has a diagonal pin on each side. At first glance, the necklace may seem sharp and stringent, but when it is lifted, it is loose and free, and the individual links glide effortlessly and softly. Other necklaces play upon contrasts between light and dark sections or shiny and matt. Among his most famous necklaces is a series made of round and eye-shaped rings of thin, stainless-steel wire attached with a seal of gold or silver. They were first made in 1994, but were further developed in the ensuing years.

Form follows function, is one of Modernism's familiar design dictums. In the 1930s, designers believed that by using the industrial age's new materials and taking practical problems as a point of departure, a new and adequate idiom would emerge naturally. Functionalism's aesthetic program grew deep roots in Scandinavia and this tradition is still strong, especially in Denmark. The French art historian Sylvie Lambert reflected on this in her important book *The Ring* (1998), where she discussed work by artists from many countries. From her perspective, Kim Buck's jewelry is specifically an example of Functionalism, and his approach to form and materials

af at være konkrete objekter i rum. Fordi formelemen-terne gerne var lavet af glat metal og andre industrielle materialer og var ordnede som ensartede dele i et repe-terende forløb, lignede de moderne, maskinproducerede moduler. Logikken i den type kunst minder mere om den, vi er fortrolige med fra industriel produktion end den, vi gerne forbinder med kunst, ikke mindst fordi den også har et tilsigtet, depersonificeret udtryk.

Bortset fra at Kim Bucks værker er håndlavede, og at de i størrelse må karakteriseres som intime, så har de meget til fælles med minimalistisk æstetik. Han har altid forsøgt at lave sine smykker og objekter så enkle som muligt. Alt det unødvendige er skrælet væk. Endvidere arbejder han ofte med geometriske moduler arrangeret i serielle sekvenser. Det handler om smykker som form og smykker som struktur. Hans armbånd fra 1989, som består af en tynd metalring i sølv og stål med et halvcir-kelformet eller vinkelformet objekt i slebet bjergkrystal eller plexiglas, har således en parallel til Robert Morris’ L-formede bjælkestrukturer fra 1965. Hos begge hand-ler det om, at det, man ser, er, hvad man ser, men for-mene kan forskydes og arrangeres på forskellige måder i en proces, der er åben for indspil fra modtagerne. Men hvor Robert Morris arbejder med arrangementer i rum, forholder Kim Buck sig til menneskekroppen. Når arm-båndet er på plads på armen, kan man dreje formen ind mod huden og på den måde “låse” armbåndet fast.

Det problematiske med at afgrænse Kim Bucks pro-duktion udelukkende til et funktionalistisk perspektiv, er, at man let overser de æstetiske og kommunikative pro-blemstillinger til fordel for en diskussion om anvendel-sesmåder. Hans smykker er ikke alene brugbare objek-ter, men tjener også andre funktioner – både af dekorativ og fortællende art.

## Smykke som ornament

Smykkets samspil med kroppen kan sammenlignes med ornamentets rolle i arkitekturen. Begge steder handler det om at tilføre noget, der kan virke sanseligt stimule-

is typical of what she associates with Danish design. This is where she finds a balance between form and function, as well as simplicity and refinement.

There is no doubt that most of Kim Buck’s jewelry is highly functional, at least in two respects. Most of the jew-elry is extremely usable and the pieces’ aesthetic quali-ties are the result not of applied decorative elements, but of the construction itself and the treatment of materials. This is why the art historian Lise Funder wrote in *Dansk smykkekunst 1960-2000* (Danish jewelry, 1960-2000) that she was “most inclined to put [Kim Buck] in the cat-egory of Functionalism.” But is this the most sensible label to attach to him? Even though the construction or the form of several of his pieces must be linked with the structural solution to a practical problem, for example a clasp, this is just one dimension of the jewelry. And if by functional we mean something practical and convenient, these are secondary qualities, in any case. One could consequently just as well link his idiom to another “ism,” namely Minimalism, which since the 1960s has been an important premise for much of what has been done in art and design.

Rather than cultivating one-of-a-kind objects, mini-malist artists such as Carl Andre and Donald Judd culti-vated the series and quantity. They moved the sculpture from its exalted place on a plinth and removed all refer-ence to literary content. Instead, their work was more like concrete objects in a room. By generally making parts of smooth metal and other industrial materials and organ-izing them as uniform pieces in a repetitive progression, their work looked like modern, machine-made modules. The logic of this type of art is more reminiscent of what we are familiar with from industrial manufacture than what we usually associate with art, especially because it also has an intentional, depersonalized expression.

Except that Kim Buck’s jewelry is hand-made and must be characterized as intimate, due to its size, it has a great deal in common with minimalist aesthetics. He has always endeavored to make his jewelry and objects as simple as possible. Everything superfluous has been removed. He furthermore often works with geometric modules arranged in serial sequences. This is jewelry as form and jewelry as structure. His bangles from 1989, consisting of a thin metal ring of silver and steel with a

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rende og berigende. Med ornamentets hjælp kan man fremhæve, indramme og tiltrække sig opmærksomhed. Ornamentet fuldender værket, og dets betydning ligger først og fremmest i den glæde, det vækker. Som filosof-fen Immanuel Kant en gang sagde om dekorativ kunst, så “er dens eneste funktion at blive set på”. Det kan lyde magert, men at se rummer mange overlappende dimen-sioner – fra glæden ved genkendelse og perceptuel til-fredsstillelse til psykologisk belønning og erotisk pirring.

At sætte geometriske figurer sammen er en af de ældste måder at skabe ornamenters på. De kan fun-gere som konkrete, abstrakte figurer, men er også rige på symbolske betydninger. Et eksempel er cirklen, som længe var en dominerende form i Kim Bucks brocher og ringe. Som en form uden begyndelse og slutning har cirklen siden antikken symboliseret det evige og perfekte; det endelige og udelelige. Den har været benyttet som et tegn på styrke og magt, men har også tjent som et tegn på beskyttelse og afgrænsning; cirklen forener og isole-rer på en gang. Selvom det ikke er udtalt eller intenderet, klinger dén mening med i enhver brug af ringen som form.

Hvad vi vælger at smykke os selv og vores omgivelser med, vil være formet af tidens smag og vores personlige tilbøjeligheder, men fælles for oplevelsen af ornamental kunst er, at der er tale om en kropslig, snarere end en intellektuel erfaring. Ligesom guldsmedens kundskaber sidder i hænder og krop og kommer til udtryk gennem at gøre og lave snarere end gennem at tale, erfarer vi lige-ledes resultatet først og fremmest ved at bruge øjnene til at suge alle detaljer ind, og ved gennem hænderne at mærke tyngden og fornemme metallets tempera-

semicircular or angular object of polished rock crystal or Plexiglas attached to it, have a parallel in Robert Morris’s L-beams from 1965. In both cases, what we see is what we see, but the shapes can be staggered and arranged in different ways in a process that is open to the recipi-ent’s contribution. But while Robert Morris works with arrangements in a room, Kim Buck relates to the human body. When the bangle is in place on the arm, the shape can be turned in toward the skin, “locking” the bangle.

The problem with viewing Kim Buck’s production solely from a functionalist perspective is that we easily overlook the aesthetic and communicative problems in favor of a discussion on ways of using the jewelry. His pieces are not just usable objects; they also serve other functions, of both a decorative and a narrative kind.

## Jewelry as Ornamentation

The interplay between a piece of jewelry and the body can be compared to the role of the ornament in archi-tecture. In both cases, it is a question of adding some-thing that can have a sensually stimulating and enriching effect. With the aid of ornament, we can highlight, frame, and attract attention. The ornament completes the work, and its significance lies first and foremost in the joy that it awakens. As the philosopher Immanuel Kant wrote, “The sole function [of decorative art] is to be looked at.” This might sound paltry, but looking incorporates many

tur, og med fingerspidserne opleve forskellige teksturer. Øreringen og fingerringen er i konstant berøring med huden, brochen og kæden kan opleves gennem tyngden og svingningerne, der kommer, når vi bevæger os. Til med høresansen kan blive aktiveret gennem smykker-nes raslelyde. Alligevel kommer ordene til kort, når man skal beskrive sanseoplevelser af denne type. Det er lige så vanskeligt som at karakterisere smagen på forskellige vine. Kroppens glæder og lyster tilhører den tavse kundskab; det, vi ved, men har svært ved at udtrykke med ord. Michael Polanyi har behandlet dette emne i bogen *Den tavse dimension*, og i nyere litteratur om ornament og dekoration har den type tanker en central plads.

Smykket som kropslig dekoration rører derfor ved centrale sider ved det at være et sansende væsen i verden. Det er intimt, ikke alene i format, men også i betydningen kropsligt nært. Smykke og sensualitet er derfor stærkt forbundet. Smykker giver farver og glød til huden og trækker opmærksomheden mod erogene zoner som øreflip, nakke og hals. Men vores protestantiske kultur er samtidig præget af en vis skepsis til dekoration for dekorationens skyld, og en tilsvarende blufærdighed over for sanselig nydelse. At lave smykker er konstant at udfordre den tradition. Det er at minde os om de sanselige sider ved tilværelsen og glædens og skønhedens betydning: Vi kan selvfølgelig eksistere uden, men mange vil påstå, at vi ikke kan leve uden.

and overlapping dimensions, from the joy of recognition and perceptual satisfaction to psychological reward and erotic titillation.

Putting together geometrical figures is one of the oldest ways of creating ornaments. They can serve as concrete, abstract figures, but are also rich in symbolic significances. One example is the circle, which has long been a dominant form in Kim Buck's brooches and rings. Since antiquity, as a shape without beginning or end, the circle has symbolized the eternal and perfect: the finite and the infinite. It has been used as a sign of strength and power, but has also served as a sign of protection and separation; the circle both joins and isolates. Although it is not explicit or intended, this significance is inherent in any use of the ring as a shape.

What we choose to embellish ourselves and our surroundings with is shaped by the taste of the age and our personal inclinations, but a common feature of our experience of ornamental art is that it is a physical rather than an intellectual experience. Because the goldsmith's skills are rooted in his hands, his body, and are expressed by doing and making, rather than by speaking, we too experience his results first and foremost by using our eyes to take in all the details, and our hands to feel the weight and sense the temperature of the metal, and the tips of our fingers to experience the different textures of the materials. The earring and ring are in constant contact with the skin; the brooch and necklace can be experienced through their weight and the swinging motion they make when we move. Even our sense of hearing can be activated through the sound of their jingling. Nonetheless, words do not suffice when we must fully describe

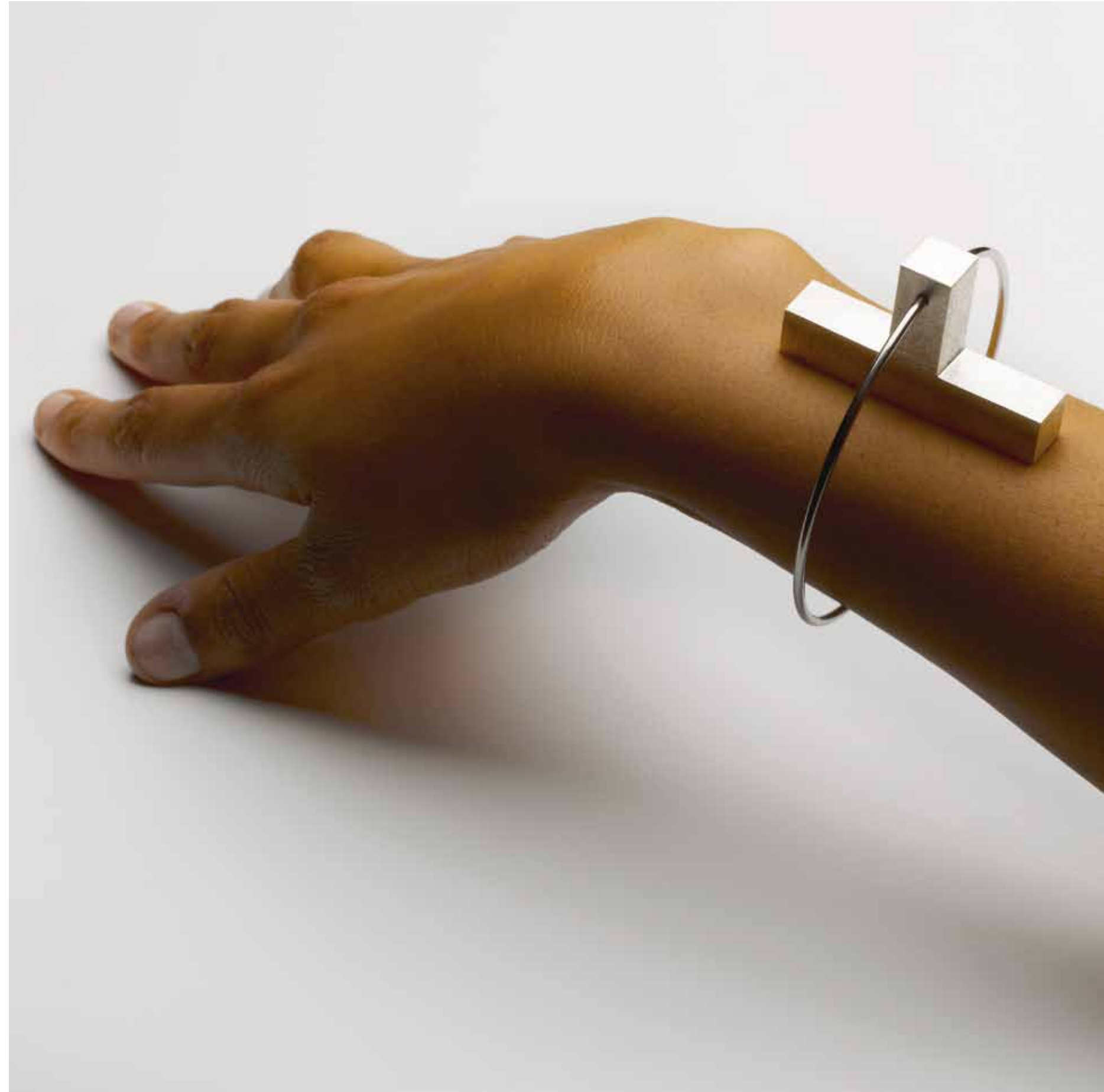
sensory experiences of this type. It is just as difficult as describing the taste of different wines. The body's joys and pleasures belong to the realm of "tacit knowing," to what we know but have a difficult time expressing in words. Michael Polanyi discussed this subject in *The Tacit Dimension* (1967), and thinking of this kind also holds a central place in the recent literature on the ornament and decoration.

Jewelry as a decoration for the body consequently deals with central aspects of life as a sensate being. It is intimate, not just in format, but also in the sense of being physically close. Jewelry and sensuality are consequently tightly linked. Jewelry gives the skin color and radiance and attracts attention toward erogenous zones such as the lobe of the ear, the nape and hollow of the neck. But Scandinavia's Protestant culture is also characterized by a certain skepticism about decoration for decoration's sake, and there is a corresponding bashfulness when it comes to sensual enjoyment. Making jewelry means constantly challenging this tradition. It reminds us about the sensual side of existence and the significance of joy and beauty: we can naturally exist without it, but many people would claim that we cannot live without it.



Armringe, 1989. Sølv og rustfrit stål. Tilhører  
Kjøbenhavns Guldsmedelaug, deponeret på Museet  
på Koldinghus.

Bangles; silver and stainless steel. 1989. In the  
collection of the Copenhagen Goldsmiths' Guild,  
deposited at the Museum at Koldinghus Castle.



Halskæde, 1993. Sølv og 18 karat guld.

Necklace, silver and 18 carat gold. 1993.



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Halskæder, 1994. Rustfrit stål og 18 karat guld.

Necklaces, stainless steel and 18 carat gold. 1994.





Halskæde, 1985. 18 karat guld og oxideret sølv. Indgår i Statens Kunsthøjskole Samling.

Necklace: 18 carat gold and oxidized silver. 1985. In the collection of the Danish Arts Foundation.

Armbånd, 1994. Sølv og rustfrit stål.

Bracelet: silver and stainless steel. 1994.



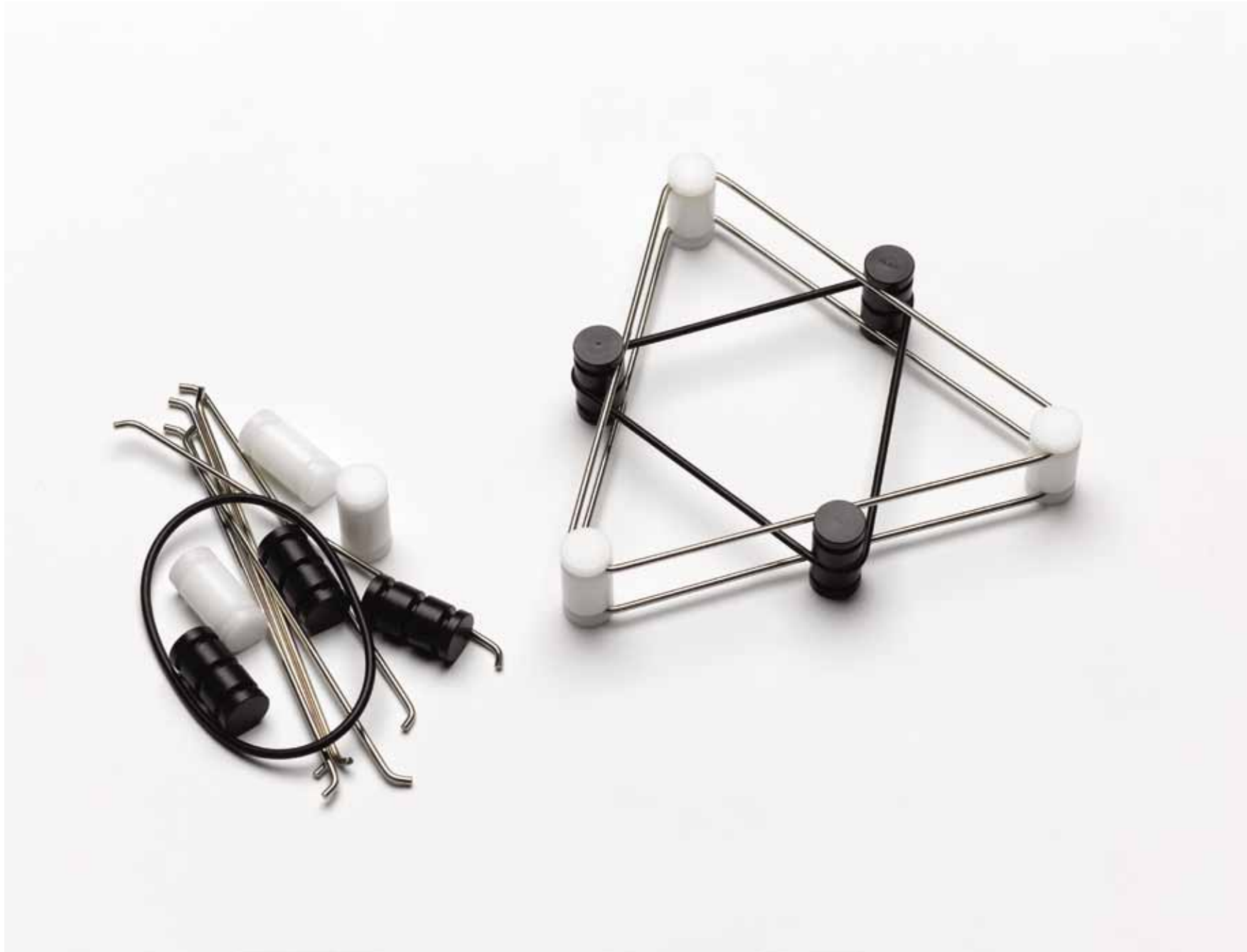
Øresmykker, 1991. 18 karat guld.

Earrings: 18 carat gold. 1991.



Armringe, 1984. Rustfrit stål, nylon og gummi.  
Samlesæt uden brugsanvisning.

Bangles; stainless steel, nylon, and rubber. A kit  
without instructions. 1984.



"Bismarckkæde", 2003.  
Sølv og silke.

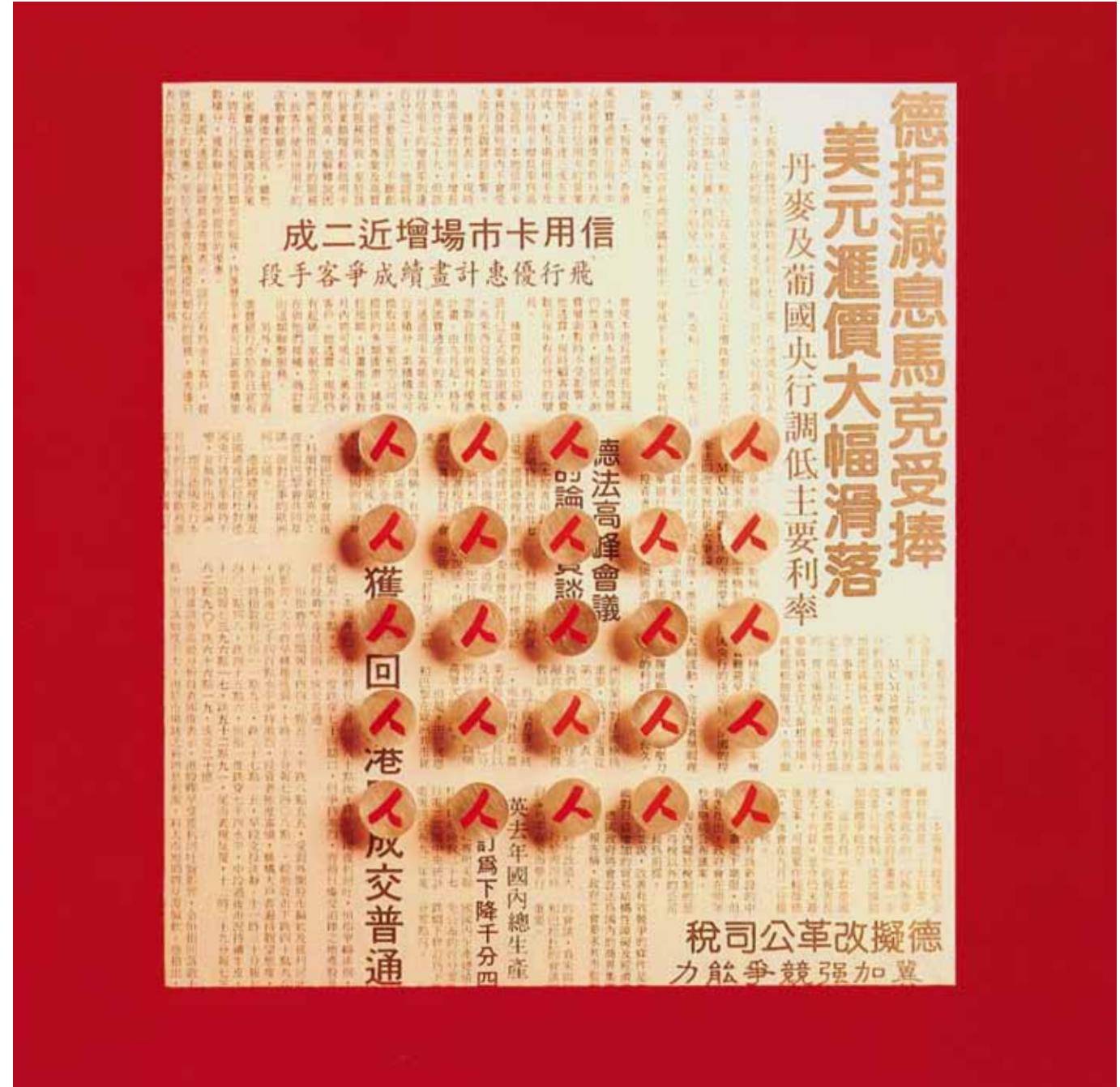
"Bismarck Chain", Silver  
and silk, 2003.





Manchetknapper, 1995.  
Rustfrit stål.

Cufflinks; stainless steel,  
1995.



"Menneske", 25 pins, 1993. Emaljeret sølv.

"Human Being," 25 brooches; enameled silver, 1993.



Fingerringe, 1989. 18 karat guld, anodiseret aluminium og bjergkrystal.

Rings; 18 carat gold, anodized aluminum, and rock crystal. 1989.

Fingerring, 1988. Platin, 18 karat guld og diaman.  
Ringen består af tre separate og bevægelige dele, der holder hinanden på plads.

Ring; platinum, 18 carat gold and diamond. The ring consists of three separate and movable parts that keep one another in place. 1988.



Fingerring, 1987. Platin, 18 karat guld og diaman.  
Model indgår i Statens Kunstfonds samling.

Ring; platinum, 18 carat gold, and diamond. 1987.  
Model in the collection of the Danish Arts Foundation.



Halskæde, 1993. Sølv og oxyderet sølv.

Necklace, silver and oxidized silver, 1993.



"Diskoskæde". 1993. Sølv og oxyderet sølv. Diskoskasteren, Botanisk Have.

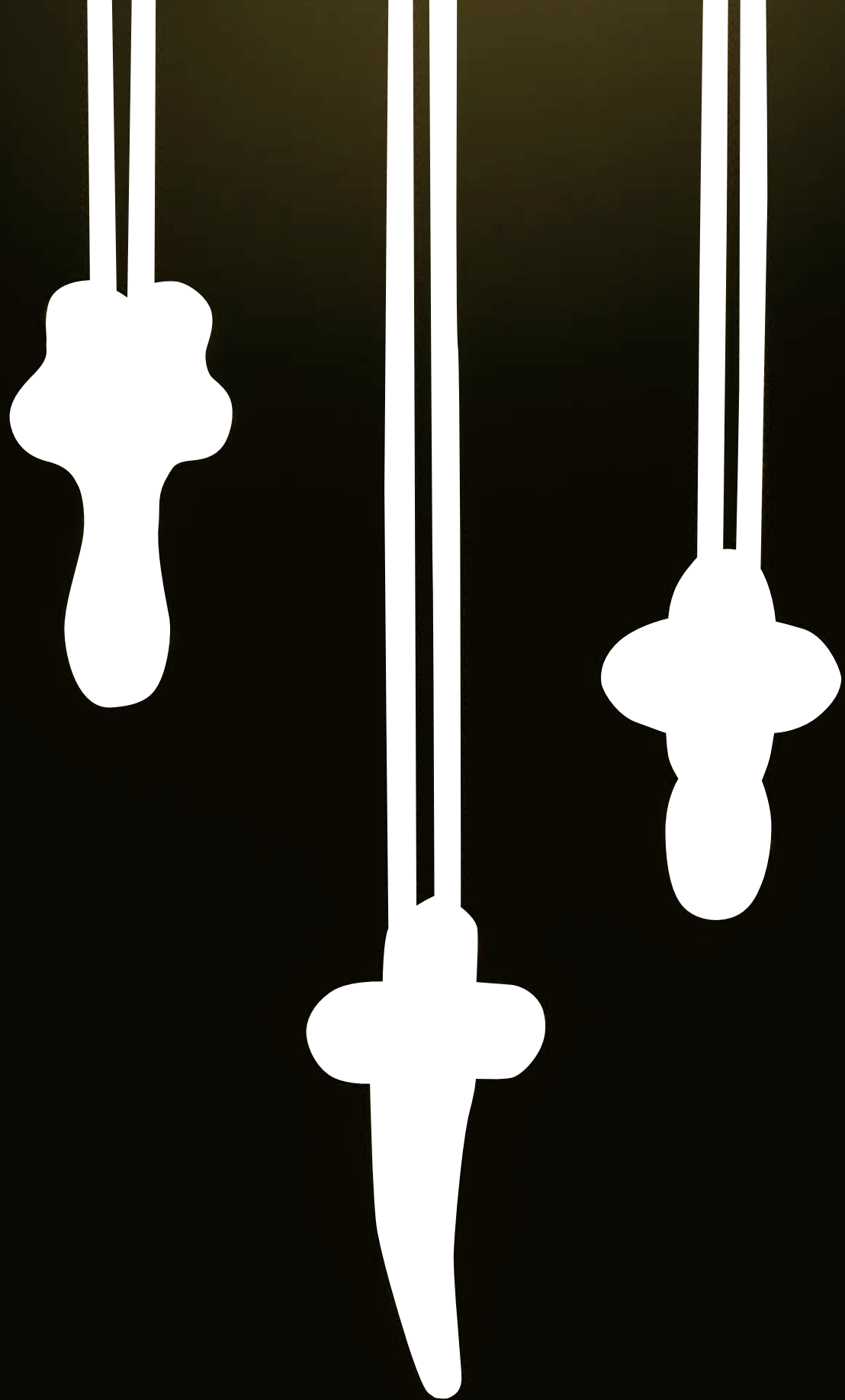
"Discus Chain." Silver and oxidized silver, 1993. The Discus Thrower. Copenhagen Botanical Gardens.





Kæde, 1993. Sølv og 18 karat guld. Tilhører Statens Kunstfond.

Chain, silver and 18 carat gold, 1993. In the collection of the Danish Arts Foundation.



## Brugeren som medskaber

“Man bærer et smykke for at *mærke*, at man bærer det, og for at andre skal *bemærke* dem,” sagde Kim Buck til den norske avis *Aftenposten* i 1988. Betydningen af det første har jeg allerede været inde på, men hvilken slags opmærksomhed brugeren får ved at bære smykker, er det andet spørgsmål. Det er velkendt, at smykker kan bruges til at demonstrere rigdom, magt og social status. Glitrende sten og skinnende metal udstråler også fest og glamour. Men det er næppe derfor mænd og kvinder vælger Kim Bucks smykker. Alligevel kommer man ikke udenom, at brugeren tilfører smykker en mening, der ligger ud over smykkekunstnerens intention.

Gennem brug skaber brugeren en ny og nutidig kontekst for smykket. Det bliver farvet af hans eller hendes personlighed og de sociale sammenhænge, det bliver trukket ind i, og de følelsesmæssige investeringer, det bliver udsat for. Hvilken slags værdier, personen eller miljøet tillægger forskellige materialer og formudtryk, hvad der opfattes som grimt eller smukt, sejt eller kitschet, moderne eller gammeldags, er ikke noget, kunstneren har kontrol over. Lige som han heller ikke har kontrol over den eller de historier, som bæreren skaber omkring sig og sit forhold til smykket. Gennem brug tilføres smykket hele tiden nyt liv. Når det forlader kunstnerens hænder, indleder det en lang rejse, hvor det opsamler og suger til sig i sine omgivelser. På den måde bliver et smykke i brug bærer af helt andre betydninger end det smykke,

“We wear a piece of jewelry to *feel* that we are wearing it, and so that others will *notice* it,” said Kim Buck to the Norwegian daily *Aftenposten* in 1988. We have already touched upon this first aspect, but what kind of attention a user attracts by wearing a piece of jewelry is another matter. We know that jewelry can be used to demonstrate wealth, power, and social status. Glittering stones and shiny metal also signal celebration and glamour. But motives of this kind are quite minor when men and women choose jewelry by Kim Buck. Nonetheless, we cannot ignore the fact that the user imbues a piece with a significance that is beyond the intention of the one who made it.

Through use, the user creates a new and contemporary context for the jewelry. It is colored by his or her personality, the social contexts into which it is brought, and the emotional investments that are made in it. What kinds of values the person or milieu ascribe to the different materials and form – what is considered ugly or beautiful, cult or kitsch, modern or old-fashioned – are not things that the artist has any control over. And neither does he have any control over the personal narrative or narratives that the wearer creates or his or her relationship to the piece. Jewelry constantly takes on new life through use. When it leaves the artist’s hands, it embarks on a long journey on which it collects and absorbs its ambience. In this way, jewelry that is used

## The User’s Creative Role

der ender på et galleri eller i en museumsmontre. Det er den dimension, smykkekunstneren Lin Cheung lægger vægt på med termen “jewellery-to-be” i artiklen “Wear, wearing, worn: The transitions of jewels to jewellery” i bogen *New Directions in Jewellery 2* (2006), hvor også Kim Buck er repræsenteret. For hende er smykket ufuldstændigt, indtil det er taget i brug. Det får først sin fulde mening i det fysiske møde med en krop.

En ring uden en finger er bare et objekt med et hul, en halskæde uden afstivende hals og skuldre, får let en meningsløs, flad form, og øreringe kommer først til deres ret, når låsen er skjult bag øreflippen. Derudover kommer den følelsesmæssige eller intellektuelle investering, som brugeren tilføjer smykket. Det er tanker, Kim Buck længe har lagt til grund for sit virke. Han har også på forskellige måder tematiseret det i sine smykker. Det ser vi tydeligt i ringen “Kopi” (2007), som er en afstøbning af en familiering, der er blevet slidt op gennem flere generationers brug. For et af familiemedlemmerne har ringen tjent som et lykkeobjekt gennem hele hendes liv. Den er ladet med kraften fra bedsteforældrenes og morens kærlighed, og hun er overbevist om, at den har betydet lykke og held under eksamener og prøver. Den type magi kan smykkekunsten aldrig tilføre et smykke; den opstår gennem brugen og i de følelsesmæssige relationer, den indgår i. Det er derfor højst usikkert, om den kopi Kim Buck har genskabt, vil kunne fylde en anden funktion end at minde om den gamle ring og fortællingen, der følger med den.

Mere end mange andre smykkekunstnere har Kim Buck indreflekteret brugerens medskabende rolle. Helt fra begyndelsen har han lavet smykker, der består af

conveys completely different significances than jewelry that ends up in a gallery or a museum showcase. It is this dimension that the jewelry artist Lin Cheung emphasizes with the term “jewellery-to-be” in “Wear, wearing, worn: The transitions of jewels to jewellery,” in *New Directions in Jewellery 2* (2006), where Kim Buck is also represented. For her, a piece of jewelry is incomplete until it is used. It does not take on its full significance until its physical meeting with a body.

A ring without a finger is just an object with a hole; a necklace without support from the neck and shoulders easily gets a meaningless, flat shape, and earrings do not come into their own until the fastening is hidden behind the ear lobe. And then comes the emotional or intellectual investment that the user makes in the piece. These are ideas on which Kim Buck has based his work for some time. He has also thematized them in different ways in his jewelry, most clearly in “Copy” (2007), a cast of a family ring that was worn out through use by several generations. For one of the family members, the ring has served as a good-luck charm throughout her entire life. It is charged with power from her grandparents’ and mother’s love, and she is convinced that it has brought good luck during exams and tests. A jewelry artist can never imbue a piece of jewelry with this type of magic; it emerges through use and the emotional relationships of which it is part. It is consequently far from certain that the copy that Kim Buck created will be able to fulfill any function other than to serve as a memento of the old ring and the narrative that comes with it.

Kim Buck has reflected more than many other jewelry artists about the role that the user plays in creat-

forskellige løse dele, og som først kan siges at være fuldendte, når de er samlet. Det indebærer, at ringen har brug for en finger for at få sat de forskellige dele i spænd, manchetknapperne et knaphul og brocherne et stof. Hvis ikke de forudsætninger er til stede, vil de falde fra hinanden. Med andre ord er brugeren en nødvendig forudsætning for smykkets fuldendelse. Endnu tydeligere er det fremhævet i projektet “Figurer”, som, da det blev vist på Kunstindustrimuseet i København i 1997, repræsenterede et helt nyt smykke- og udstillingskoncept fra hans hånd.

Hvert sæt i “Figurer” består af fem forskellige figurer fremstillet i sølv og lagt i en træeske sammen med en snor. Det er så op til brugeren at kombinere figurerne efter ønske. Udstillingen indeholdt i alt seksogfyrre forskellige figurer, og med alle de muligheder, der findes når det gjaldt kombinationer, skulle det kunne give over tusind mulige smykkevariationer. Den leg med tal og muligheder er nok et eksempel på Kim Bucks opfindsomhed, når det gælder smykkekonstruktioner. Den tekniske løsning er alligevel ikke hovedidéen. Den er bare et middel i hans søgen efter et udtryk, der på en og samme tid er både fleksibelt og stramt, enkelt og sofistikeret, legende og gennemtænkt.

Brugerens medskabende rolle er helt central, når det gælder “Figurer”. Ikke alene skal brugeren hver gang aktivt udvælge smykket, men inden det kan hænges om halsen, må hun eller han også selv sætte det sammen. På den måde bliver brugeren involveret i en formskabende proces, som i princippet kan fortsætte hver dag. Denne åbne proces understreger samhørigheden mellem smykkekunstneren og smykkebrugeren: Smykket reflekterer dem begge.

ing a piece. From the very beginning, he has made jewelry that consists of various separate parts that cannot be considered complete until they are assembled. This means that the ring needs a finger in order to make the different parts stay together; cufflinks need a button-hole, and brooches need fabric. Unless these conditions are met, the jewelry falls apart. In other words, the user is a necessary condition for completing the piece. This becomes even clearer in the “Figures” project. When it was shown at the Danish Museum of Art and Design in 1997, it represented a completely new jewelry and exhibition concept by Kim Buck.

Each set consisted of five different figures made of silver and placed in a wooden box together with a cord. It was up to the user to decide how he or she wanted to combine the figures. The exhibition featured a total of 46 different figures, and with all the possible combinations, this should give over 1000 potential jewelry variations. This play with numbers and possibilities is yet another example of Kim Buck’s inventiveness when it comes to jewelry constructions. Nonetheless, the technical design is not the main point. It is just a means in his search for an expression that at one and the same time is both flexible and stringent, simple and sophisticated, playful and carefully conceived.

The user’s creative role is of key importance for “Figures.” Not only does he or she have to actively choose the piece each time, but before it can be hung around the neck, the user must also put it together. In this way, the user is involved in a creative process that in principle can continue every day. This open process emphasizes the interdependence and dialogue between the jewelry artist and the wearer of the jewelry: the piece reflects both of them.



Forrige side:  
Fra separatudstillingen *Figurer, 1000 Halssmykker* på  
Kunstinstrimuseet i København, 1997.

Previous page:  
From the one-man show *Figurer, 1000 Halssmykker* at  
the Danish Museum of Art and Design, Copenhagen,  
1997.

"Figurer", 1997. Sølv, lamineret birkefinér og tekstil-  
snor. Æske med 5 elementer, der i kombination giver  
10 forskellige halssmykker. Indgår i Kunstinstrimuseet i Københavns samling.

"Figures." Silver, laminated birch veneer and cord.  
A box with 5 parts that can be combined to make  
10 different necklaces. 1997. In the collection of the  
Danish Museum of Art and Design, Copenhagen.



"Figurer", halssmykker,  
1997. Sølv og tekstilsnor.

"Figures," Necklaces, silver  
and cord, 1997.



"Kopi", 2007. 18 karat guld. Ringen til højre er familien Gudman Andersens ring, som omtales nærmere i teksten.

"Copy," 18 carat gold. 2007. The ring on the right belongs to the Gudman Andersen family. See the article for its history and significance.

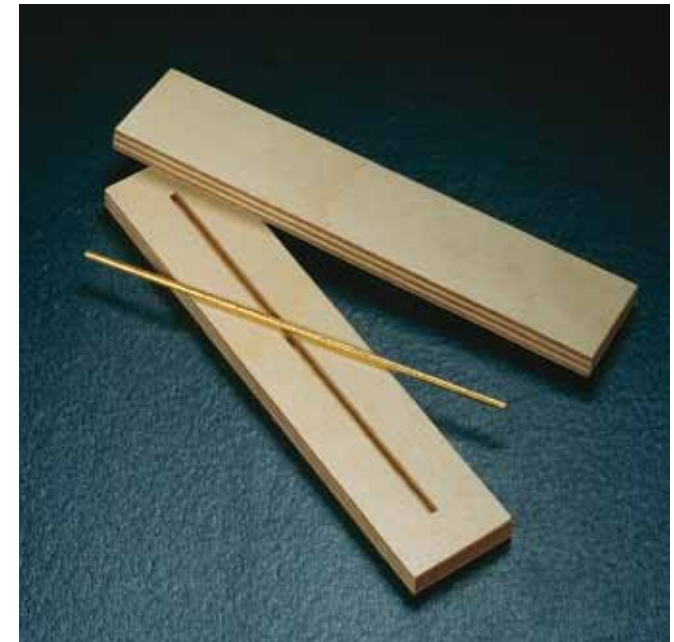


"Guldring", 1998. Finguld, æske i birkefinér. Ringen formes rundt om fingeren af bæreren, materialets føjelighed gør at den konstant vil forandre sig.

"Gold Ring," Fine gold, birch veneer box. 1998. The ring is shaped around the finger, and the pliability of the material makes it constantly change.

"Guldring" Lenes ring efter 5 års konstant brug.

"Gold Ring," Lene's ring after 5 years of constant use.



Fingerring, 1986. Sølv med udskiftelige dimser af anodiseret aluminium.



Ring; silver with interchangeable anodized aluminum thingamajigs. 1986.

Broche, 1987. Anodiseret aluminium og stål. Indgår i Kunstinstituttets samling i Københavns samling.

Brooch; anodized aluminium and steel. 1987. In the collection of the Danish Museum of Art and Design, Copenhagen.





## Mellem kunst og design

Den gang Kim Buck gik ud af Guldsmedehøjskolen, var den generelle opfattelse, at han lige så godt kunne være blevet industriel designer som smykkekunstner. Selv har han ikke været særlig optaget af, hvilke kategorier han hører hjemme i: guldsmed, smykkekunstner, kunsthåndværker eller designer repræsenterer alt sammen aktuelle arbejdsfelter alt efter opgavens art. For selv om det først og fremmest er smykker, han er kendt for, har han hele tiden også arbejdet med korpus i kunsthåndværkertradition. Opgaverne har spændt fra borgmesterkæden til Fredensborg-Humlebæk kommune til et skrivesæt til Dronning Margrethe i anledning af hendes 25 års jubilæum som regent, og til sølvkorpus for Georg Jensen. Ikke mindst skålen, der markerer Georg Jensens 100 års jubilæum i 2004, fortjener at blive fremhævet. Ideen opstod i forbindelse med en invitation til at udstille sammen med Danske Sølvmede på Koldinghus. Sølvmedene definerer sig selv i høj grad ud fra teknikken, det vil sige arbejdet med hammeren på sølvet. Kim Bucks variant blev derfor, at han som guldsmed ville anvende en guldsmedeteknik, nemlig at lodde, og gentage den teknik igen og igen som en parallel til de mange hammerslag i sølvmedenes arbejdsmetode. Titlen "Sølvkrop" spiller på ordet korpus, og formen er bygget op af blødt svungne stænger. Selvom skålen er luftig, som tidens frugtskåle skal være, inviterer den ikke først og fremmest til brug. Dens mange linjer og interessante skyggespil gør, at den

When Kim Buck graduated from vocational school, the view was that he could equally well become an industrial designer as a jewelry artist. He himself has not been terribly concerned with what category he belongs to: goldsmith, jewelry artist, craftsman, or designer. All of them represent current fields of work, depending on the type of task at hand. Although he has become best known for jewelry, he has also worked with hollowware in the crafts tradition all the while. His commissions have ranged from a chain of office for the mayor of Fredensborg-Humlebæk to a desk set for Queen Margrethe on the 25th anniversary of her reign, to silver hollowware for Georg Jensen. The bowl that marked Georg Jensen's centenary in 2004 deserves special mention. He got the idea for it when he was asked to exhibit work with Danish silversmiths at the Museum at Koldinghus Castle. Silversmiths define themselves largely according to the technique they use, i.e. working with the planishing hammer on silver. Kim Buck's little twist on the task at hand was to use the technique that he employs as a goldsmith, soldering, and repeat it again and again as a parallel to the many marks of the hammer in the silversmiths' work method. The title, "Silver Body," is a play on the Danish word for hollowware (*korpusarbejde*, literally body work). The shape was built up of gently winding tendrils and although the bowl is very open, as today's fruit bowls should be, it does not primarily invite us to use it. Its many lines and

## Between Art and Design

mere fremstår som et interiørmæssigt smykke: et rumligt ornament til visuel stimulans.

For Georg Jensen har Kim Buck desuden designet en række succesfulde ringe: “Eclipse”, “Droplet”, “Nordic Summer” og “Centenary” er alle varianter over temaet ‘ring med enkeltsten’. Men det ville ikke være et Kim Buck-design, hvis de ikke samtidig præsenterede os for en visuel tvist, når det gælder konventionen for den slags ringe. I nogle er det form og dimension, der overrasker, mens det i “Eclipse” handler om måden, hvorpå stenen er brugt. Ved at ringen er uden bagside og desuden er løftet op fra fingeren, lykkes det at få lyset til at skinne igennem stenen og ned på fingeren. Til Georg Jensens 100 års jubilæum lavede han også en smykkeserie. I designet tog han udgangspunkt i den broche, som Georg Jensen selv lavede i sin tid som “nummer 100”. Aftryk af brochen er med som et historisk spor i Kim Bucks ring, broche og manchetknapper. At bruge firmaers historiske arv på den måde er nærmest blevet en trend i internationalt design. Man ønsker at bære fortiden med videre, men i en fortolket og aktualiseret version, der gør den relevant for en nutid. Flere virksomheder har defineret det som en interessant branding-metode, men Georg Jensen har ikke brugt Kim Bucks jubilæumsserie på den måde. Smykkerne blev kun solgt i Asien, og de er for længst udsolgt.

Datateknologien har været et vigtigt arbejdsredskab i udviklingen af disse værker, ligesom det har været i produktionen af det meste, han har lavet de sidste ti år. Computer Aided Design (CAD) og Computer Aided Manufacturing (CAM) bliver benyttet, hvor det er mest rationelt, men bliver gerne kombineret med traditionelle

interesting play of shadow and light make it look more like a piece of jewelry for an interior, a spatial ornament for visual stimulation.

Kim Buck also designed a number of successful rings for George Jensen. “Eclipse,” “Droplet,” “Nordic Summer,” and “Centenary” are all variations on the theme of a ring with a single stone. But they would not be Kim Buck designs if they did not also present us with a visual twist on the conventions for this type of ring. The shape and dimensions of some of them are what surprise us, but for “Eclipse,” it is the way the stone is used. Since the ring’s band does not continue under the stone, which is also raised, light is able to shine through it and down on the finger. He also made a jewelry range for the centenary. He based his design on the brooch that Georg Jensen himself made as “number 100.” Imprints of this brooch are found as a historical trace on Kim Buck’s ring, brooch, and cufflinks. Using a company’s historical heritage like this has almost become a trend in international design. We want to bring the past along with us, but in a reinterpreted and updated version that makes it relevant for a new age. Several companies have defined this as an interesting way to “brand” themselves, but Georg Jensen did not use Kim Buck’s centenary range this way. The pieces were only available in Asia and were sold out long ago.

Computer technology has been an important tool in developing these pieces, as it has been in producing most of what has occupied him in the past decade. He uses Computer Aided Design (CAD) and Computer Aided Manufacturing (CAM) when he finds it most sensible, but frequently combines them with traditional goldsmith’s

guldsmedteknikker. Et eksempel er det tidligere nævnte projekt “Figurer”, hvor delene blev skåret ud med den computerstyrede laserskærers præcise hjælp, mens den endelige finish af hver enkelt del blev udført i hånden. Med det projekt ville han udforske, hvor langt han kunne anvende den nye teknik, uden at arbejdet mistede individualitet og personlighed. Kombinationen af industriel fremstillingsmetode og brugerens “hands on”-rolle i sammensætningen af disse smykker tjener som indspil i en diskussion om hvad, der gør noget unikt. Ligger det i produktionsmåden eller i originaliteten? Er det brugen, der gør det unikt, eller er det som kommunikationsform, at smykket er unikt?

techniques. An example is the “Figures” project mentioned above, where the pieces were cut out with the precise aid of a computer-controlled laser cutter, while the final “finish” was given to each piece by hand. This project was intended to explore how far he could use the new technology without the work losing its individuality and personality. The combination of an industrial production method and the user’s “hands on” role in putting this jewelry together is a useful aspect in a discussion of what makes something unique. Does it lie in production method or in originality? Is it the use that makes it unique or is a piece of jewelry unique because it is a form of communication?

Fingerringe, 1988. 18 karat guld og diamanter.

Rings; 18 carat gold and diamonds. 1988.



Fingerring, 1988. Sølv og 18 karat guld.

Ring; silver and 18 carat gold. 1988.



"Centenary", fingerring, designet i 1999 for firmaet Georg Jensen. Platin og brillant. Lanceret i firmaets jubilæumsår 2004.

"Centenary." Ring; platinum and brilliant-cut diamond. Designed in 1999 for Georg Jensen. Launched for the company centenary in 2004.



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"Nordic Summer", ringe, 18 karat guld med citrin, røgkvarst og rutilkvarst. For firmaet Georg Jensen. Lanceret 2004

"Nordic Summer." Rings; 18 carat gold with citrine, smoky quartz, and rutilated quartz. For Georg Jensen. Launched in 2004.

"Droplet", fingerring. Sølv og rosenkvarst. For firmaet Georg Jensen. Lanceret 2005

"Droplet." Ring; silver and rose quartz. For Georg Jensen. Launched in 2005.





"Eclipse", fingerringe, 18 karat guld med aquamarin, turmalin, rubilit og citrin. For firmaet Georg Jensen. Lanceret 2002.

"Eclipse." Rings; 18 carat gold with aquamarine, tourmaline, rubellite, and citrine. For Georg Jensen. Launched in 2002.

"Eclipse", fingerring, 18 karat guld med rubilit.

"Eclipse." Ring; 18 carat gold with rubellite.





"Floral Shade" vedhæng, 2003. Sølv. For firmaet Georg Jensen i anledning af 100 års jubilæet 2004. Georg Jensens eget design nr. 100 er anvendt som aftryk i smykkeserien.

"Floral Shade." Pendant; silver. 2003. For Georg Jensen on the company's centenary in 2004. Georg Jensen's own design no. 100 was used as an impression in the jewelry range.



"Floral Shade" manchetknapper, 2003. Sølv. For firmaet Georg Jensen i anledning af 100 års jubilæet 2004.

"Floral Shade." Cufflinks; silver. 2003. For Georg Jensen on the company's centenary in 2004.

"Sølvkrop 7 og 8", 450x240 mm. 2005. Sølv. "Sølvkrop nr. 7" indgår i samlingen på Aberdeen Art Gallery and Museums.

"Silver Body 7 and 8." Silver. 450x240 mm. 2005. "Silver Body No. 7" is in the collection of the Aberdeen Art Gallery and Museums.



"Sølvkrop 1", 2002. 200x200 mm. Sølv. Indgår i Museet på Koldinghus' samling.

"Silver Body 1." Silver. 200x200 mm. 2002. In the collection of the Museum at Koldinghus Castle.



Skrivesæt til H.M. Dronning Margrethe 2. i anledning af 25 års regentjubilæum, for Velux Fonden, 1997. Sølv, titan og 18 karat guld.

Desk set; silver, titanium, and 18 carat gold. Commissioned by the Velux Foundation as a gift to H. M. Queen Margrethe II on the 25th anniversary of her reign, 1997.

Medalje til Guldsmedefagets Fællesråd, 2005. Sølv og bronze. Medaljen gives i forbindelse med svendeprøver for branchens lærlinge.

Medal for the Danish Jewelers' Federation; silver and bronze, 2005. The medal is given to journeymen upon completion of their apprenticeship.



Lysestage, 1988. Anodiseret aluminium og glas.

Candlestick; anodized aluminum and glass. 1988.



Lysestage, 1990. Anodiseret aluminium og rustfrit stål.

Candelabra; anodized aluminum and stainless steel. 1990.





## Smykker om smykker

Er det sandt, at ægte guld er ægte glæde? Reklamebrochurerne prøver at overbevise os om, at glæden kan købes, og guldsmede lever højt på den status, smykker har fået som symbolbærere i forbindelse med specielle anledninger i livet. Ikke mindst spiller smykker en central rolle, når man skal udtrykke kærlighed. Gennem standardprodukter som halskæde med hjerte, prinsessering, alliancering og vielsesring giver guldsmedebranchen os et sprog, vi kan bruge, når vi ønsker at udtrykke vores kærlighed og samhørighed. Ægte guld betyder ægte følelser, holdbarheden understreger løfter som "din for evigt", og den materielle værdi, der ligger indbygget i guld og ædelstene, tjener som et både synligt og symbolsk udtryk for, at man satser på personen eller forholdet. I et sådan symbolladet univers er det forståeligt, at der stadig må en ny bekræftelse til gennem at tilføre smykket en større værdi i form af en større sten i prinsesseringen eller en ny diamant i allianceringen. Men bytter man efter nogle år til en større sten i prinsesseringen (mod et tillæg i prisen selvfølgelig), får man ikke bare en ny sten, men en helt ny ring! Kun formen er den samme som i den gave, man engang fik. Tydeligere kan det ikke illustreres, at den type smykker handler mere om symbolske værdier end konkrete gaver. Gennem guldsmedebranchens dygtige (og dyre) markedsføring af konventionelle produkter, bliver vi indfanget i et socialt spil forklædt som tradition og "tidløs glæde".

Is it true that "real gold is real happiness"? Advertising brochures try to convince us that happiness can be bought, and goldsmiths are making a good living out of the symbolic status that jewelry has gained in conjunction with special events in our lives. Jewelry plays an important role especially when it comes to expressing love. Through standard products such as necklaces with hearts, solitaire rings, eternity rings, and wedding rings, the jewelry trade gives us a language that we can use when we wish to express our love and bonds to one another. Real gold means real feelings; its durability underlines promises such as "forever yours," and the material value inherent in gold and precious stones serves both as a visible and as a symbolic expression that we are investing in the person or the relationship. In a symbol-laden universe like this, it is understandable that we constantly need new confirmation by giving the jewelry greater value in the form of a larger stone in the solitaire ring or a new diamond in the eternity ring. But if the solitaire ring gets a bigger stone (at extra cost, of course) after a few years, the owner not only gets a new stone, but also a completely new ring! Only the shape is the same as that of the gift she once received. There is no clearer illustration that jewelry of this type is more about symbolic value than about giving a tangible gift. Through the jewelry trade's expert (and expensive) marketing of conventional products, we get caught up in a

## Jewelry about Jewelry

For en smykkekunstner som Kim Buck repræsenterer branchens masseproducerede standardvarer en stor udfordring. For kunstneren er det ikke nok at reproducere klicheerne, men hans smykker skal også tjene som forståelige koder i det sociale spil. I separatudstillingen med den ironiske titel *Give Gaver, Gå til Guldsmed*, som han holdt i Officinet Danske Kunsthåndværkere i København i 2001, var netop det forhold det centrale tema. Titlen er hentet fra et gammelt og velbrugt reklameslogan, og den signalerede, at der blev inviteret til diskussion om smykkets funktion i vores kultur. Selv bidrog han med fire spørgsmål: “Hvad er det, man giver, når man giver et smykke? Hvad er det, man køber, når man køber et smykke? Er det det samme, man giver, som man har købt? Er det det samme, man bærer, som man har fået?”

Et af svarene, han gav, refererer til en anden kliché: “Det er tanken, der tæller”, stod der på et lille tableau med to æsker. I den ene lå et rødt hjerte, og i den anden dannede en mængde løse diamanter en ring. Det er et flertydigt værk, som dels sparker til folks fokus på penge og karatværdi, og dels peger på smykkets funktion som symbolsk udtryk for følelser. I begge tilfælde kan køber og giver opleve kunstnerens bidrag som helt underordnet, tilmed forstyrrende, og derfor indeholder disse æsker bare “den rene vare”. Der er ingen kunstnerisk bearbejdelse, der forstyrrer kommunikationen eller udvekslingen af materielle og følelsesmæssige værdier. Man kunne fristes til at tro, at det repræsenterer et pessimistisk syn i den forstand, at det gør den nyskabende smykkekunstner helt overflødig. Folks bevæggrunde for at bestille, købe, eje og bruge smykker er upåvirkelig

social game disguised as tradition and “timeless joy.”

The trade’s mass-manufactured standard wares pose a major challenge to a jewelry artist like Kim Buck. For the artist, it is not enough to reproduce clichés; his pieces are also intended to serve as understandable codes in social intercourse. This was the theme of a one-man show with the ironic name *Give Gaver, Gå til Guldsmed* (give gifts; go to a goldsmith), held at Officinet, the exhibition premises of the Danish Arts and Crafts Association, in 2001. The name was taken from a hackneyed advertising slogan, and it signaled an invitation to discuss jewelry’s function in our culture. Kim Buck himself contributed four questions: What do we give when we give a piece of jewelry? What do we buy when we buy a piece of jewelry? Do we give the same thing that we bought? Do we wear the same thing that we received?”

One of the answers he gave refers to another cliché. “It’s the Thought That Counts” was the title of a little tableau with two boxes. A red heart was inlaid in one and the other held a number of unmounted diamonds that formed a ring. It is an ambiguous work that on the one hand takes a poke at people’s preoccupation with monetary value and carats, and on the other points to jewelry’s function as a symbolic expression for feelings. In both cases, the buyer and the recipient may experience the artist’s contribution as completely secondary, even annoying, which is why these boxes only hold “the real thing.” No artistic treatment interferes with communication or the exchange of material or emotional values. We might believe that this is a pessimistic work in the sense that it makes the innovative jewelry artist completely superfluous. People’s reasons for commissioning,

af hans bidrag. Men Kim Buck har stor respekt for de betydninger, folk skaber i deres omgang med smykker: “Jeg har i mit arbejde med smykker de senere år forsøgt at fokusere på og illustrere de mekanismer, der fungerer i vores omgang med smykker, for bæreren selv og imellem bæreren og omverdenen. Disse værdier i smykket har jeg som guldsmed ikke nogen andel i skabelsen af, og værdierne er lige store eller “ægte” i en masseproduceret ring fra en guldsmedkæde, som de er i en ring, der er blevet til som resultat af en kunstnerisk og håndværksmæssig proces på et højt plan,” slog han fast i en udtalelse i 2002, og tilføjede: “Det kan næsten virke absurd at beskæftige sig med emner, man ikke har andel i, og som man tilsyneladende ikke kan påvirke, men det fascinerer mig at beskrive disse værdier og anskueliggøre dem visuelt via smykkemediet, som de udspringer af.” Det er blevet et hovedtema for ham lige siden. Udstillingen *Give Gaver, Gå til Guldsmed* markerer derfor et vigtigt vendepunkt. Forenkling er stadig et nøgleord, men nu handler det ikke om forenkling i konstruktion og funktion, men om at fjerne det, der forstyrrer i forhold til det, der skal fortælles.

Frem for noget fortæller smykker om kærlighed. Eftersom samfundet er blevet stadig mere sekulariseret, har ritualer og riter tabt terræn, men når det gælder at udtrykke kærlighed, holder traditionerne sig forbavsende stærkt. Det viser sig ikke mindst i forbindelse med bryllupper, hvor et af højdepunkterne er udvekslingen af ringe som en del af vielsen. Nu som før er vielsen et overgangsritual i den enkeltes liv, og vielsesringe skal være i guld, både som et symbol på at forholdet er ægte, og for at demonstrere en vis offervilje. Derfor kan Kim Buck lave

buying, owning, and using jewelry cannot be influenced by his contribution. But Kim Buck has great respect for the significances that people create through their use of jewelry.

“In my work with jewelry in recent years, I have endeavored to focus on and illustrate the mechanisms at work in our dealings with jewelry, for the wearer himself and between the wearer and the world around him. As a goldsmith, I have no part in creating these values for a piece of jewelry and the values are just as great or ‘genuine’ in a mass-manufactured piece from a jewelry-store chain as they are in a ring that was created as a result of an artistic and craftsmanly process on a high level,” he maintained in a statement in 2002, and added, “It might seem almost absurd to be concerned with matters in which we play no part and that we seemingly cannot influence, but it fascinates me to describe these values and demonstrate them visually through the medium of jewelry from which they spring.” This has been a major theme for him ever since. The exhibition *Give Gaver, Gå til Guldsmed* consequently marked an important turning point. From then on, simplification has been a key word, but it is more a question not of simplifying construction and function, but of eliminating everything that is disruptive in relation to the narrative.

Above all, jewelry speaks of love. As society has become increasingly secularized, rituals and rites have lost ground, but traditions have remained surprisingly strong when it comes to expressing love. This is obvious especially in conjunction with weddings, when one of the high points during the ceremony is the exchange of rings. Now, as in the past, marriage is a rite of passage in the

en ring, der gennem titlen med en ironisk snært understreger: “Intet nyt under solen” (2004). Den er lavet som en direkte kommentar til en guldring fra 1600-tallet, der findes i Nationalmuseets samling, og som er dekoreret skiftevis med hjerter og medaljoner med rosetter. Kim Bucks ring er sat sammen af en lignende mængde guldhjerter, og titlen er en kommentar til, at nu som før er de mest benyttede symboler for kærlighed guldringen og hjertemotivet. Den betydning bliver understreget dobbelt i objektet “Guld hjerte – signa intima”, hvor en række vielsesringe er loddet sammen, så de danner en svulmende hjerteform. Hvem ringene har tilhørt, eller hvilken slags historier, der knytter sig til dem, er ikke væsentligt i denne sammenhæng. Her er det deres almene betydning som kærlighedssymbol, der fremhæves.

At lave sådanne *metaobjekter* og *metasmykker* er en vigtig del af Kim Bucks praksis, men det står ikke i modsætning til at lave smykker med umiddelbar fysisk appel. Han har lavet flere smykker, som uden ironi fungerer som kærlighedssymboler som ringen “Inderst inde” (2001). Det er en ring, der kan virke ganske banal, når den beskrives, men som i udtryk og i brug er både poetisk og underfundig: Set udefra ligner den en helt almindelig glat guldring, men indvendig er den forsynet med et relief af hjerter. Det finurlige ligger i, at når den er båret på en finger, er det kun brugeren (samt smykkekunstneren og giveren), der ved, hvad der skjuler sig indvendig. Både i konkret og overført betydning udgør den type ring et bånd, og denne ring er desuden bærer af fortrolig kommunikation. Ringens indre bliver symbolet for den ring, han har givet hende. Med sådanne arbejder får Kim Buck vist, at han holder sig til enkle virkemidler, men de må

individual’s life, and the wedding ring must be made of gold both as a sign that the relationship is genuine and to demonstrate a certain willingness to make a sacrifice. This is why Kim Buck can make a ring whose slightly ironic name emphasizes that there is “Nothing New Under the Sun” (2004). It was made as a direct comment on a 17th-century gold ring in the National Museum of Denmark that is decorated with alternating hearts and medallions with rosettes. Kim Buck’s ring is made up of a similar number of gold hearts, and its name is a comment on the fact that now, as in the past, the most common symbols used for love are the gold ring and the heart motif. This significance was doubly underlined in the object “Gold Heart, Signa Intima,” in which a number of wedding rings were soldered together to form a swelling heart shape. The point here is not whom the rings belonged to or what kinds of narratives are linked with them. Their general significance as a symbol of love is what is highlighted here.

Making *meta objects* and *meta jewelry* like these pieces is an important part of Kim Buck’s practice, but this is not inconsistent with creating jewelry with a direct physical appeal. He has made several pieces that serve as symbols of love without the use of irony, such as “Deep Inside” (2001). This ring might in fact seem banal when it is described, but its expression and use are both poetic and ingenious. Seen from the outside, it looks like an ordinary, smooth gold ring, but inside it is decorated with a relief of hearts. What is so clever here is that when it is worn on the finger, only the wearer (and the jewelry artist and the giver) know what is hidden on the inside, enabling it to convey a confidential message. The inside

gerne indeholde mere end det vi opfatter ved første øjekast. Især kan han godt lide at indbygge hemmeligheder, som kun brugeren kender gennem sin intime omgang med smykket. Således lykkes det Kim Buck at lave smykker til livets store øjeblikke, for at sige det med endnu en kliché, samtidig med at han inviterer til refleksion over de konventioner og ritualer, de indgår i.

## Smykker som tegn

I 2005 holdt Kim Buck en udstilling på Bornholm sammen med sin ven og kollega Per Suntum. Stedet gjorde det naturligt for ham at tage udgangspunkt i de såkaldte guldgubber, som er betegnelsen for nogle tynde guldblader med figurer præget på, af hvilke der er fundet over tusinde, siden de begyndte at dukke op af jorden i Ibsker på Bornholm i middelalderen. Mange af guldgubberne har en mandsfigur som motiv. Hvilken funktion, de har haft, er eksperterne ikke sikre på. Sandsynligvis har de tjent som offergaver eller tempelpenge. Kim Bucks “guldgubber” består af vedhæng i form af små kvadratiske plader i guld, som er præget med forskellige tegn. Et sådan tegn er en klassisk hjerteform, men han har også præget nogle af vedhængene med et andet tegn for hjerte, nemlig omridset af hjertet, som det ser ud som fysisk organ. På den måde bliver det idealiserede tegn for romantisk kærlighed netop sat op mod kroppens virkelige verden. Som gaveobjekt eller “offergave” inviterer smykket til refleksion over det symbolsprog, vi benytter os af. Hvad er det, vi giver, og hvad siger vi med det, vi giver? Som tidligere vist tager Kim Buck gerne udgangspunkt i den slags spørgsmål.

Udstillingen på Bornholm (som også blev vist på Kunstindustrimuseet i København) bar titlen *Signa intima* – et udtryk, der åbner for flere tolkninger. Signum kan oversættes til mærke eller tegn, men det kan også betyde billede og kunstværk. Intima betyder nær eller inderst, men kan også betegne noget, der er hemmeligt. I den titel samles derfor flere af de gennemgående tråde i Kim Bucks holdninger til smykker. Jeg har tidli-

of the ring becomes the symbol of the ring that the giver gave the recipient. With work like this, Kim Buck shows that he prefers to keep to simple effects, but they may certainly signify more than we realize at first glance. He especially likes built-in secrets that only the user knows through his or her intimate association with the piece. This enables Kim Buck to make jewelry for life’s great moments, to use yet another cliché, while he invites us to reflect upon the conventions and rituals of which they are part.

## Jewelry as a Sign

In 2005, Kim Buck had a joint exhibition on the island of Bornholm with his friend and colleague Per Suntum. The location made it natural for him to base his work on the little plaque of gold foil embossed with figures, 2000 of which have been discovered since they were first found in Ibsker, on Bornholm, in the Middle Ages. Many of the plaques have a male figure as their motif, giving them their name, “guldgubbe” (gold geezer). The experts are not certain of their function, but they probably served as sacrificial offerings or temple coins. Kim Buck’s “guldgubbes” consist of pendants in the shape of little square gold plaques embossed with various symbols. One is the classical heart shape, but he also embossed some of the pendants with a different sign for the heart, namely the outline of a heart as a physical organ. In this way, the

idealized symbol for romantic love is juxtaposed with an image from the body's real world. As a gift, a "sacrificial offering," the jewelry invites us to reflect on the symbolic language we use. What is it we give, and what do we say with what we give? As noted before, Kim Buck frequently takes questions of this kind as a point of departure for his work.

The exhibition on Bornholm (also shown at the Danish Museum of Art and Design in Copenhagen) was entitled *Signa intima*. The Latin phrase is open to several interpretations. The singular, *signum*, can be translated as a mark or sign, but it can also mean a picture and work of art. *Intima* means near or innermost, but it can also designate something secret. Several of the recurring themes in Kim Buck's approach to jewelry are consequently embodied in this title. I have already described jewelry as an intimate art form, so here jewelry as a sign will be considered. Kim Buck frequently works with familiar signs and with conventional jewelry motifs and types in his treatment of jewelry's meaning and function. The signet ring is one genre that is especially relevant here. The motif, the seal, was usually identical with the wearer's coat of arms, and the ring could be used to sign letters and documents by stamping the motif in sealing wax. Kim Buck's signet rings do not have coats of arms, but they are intended for some of our time's powerful men. Both Denmark's prime minister, Anders Fogh Rasmussen, and U.S. president George W. Bush must tolerate their political statements – such as the former's "tit for tat" and "I'm not hiding anything" (translated into Latin) and the latter's "either with us or against us" – used as inscriptions on rings that make an ironic comment on how they utilize their positions of power, including their alliance in the "war against terror."

Another conventional jewelry tradition is the charm bracelet. The individual charms attached to the bracelet may have a symbolic meaning, such as the use of the four-leaf clover as a symbol of luck. Or they might be cute little things like a pacifier or a teddy bear. The familiar Christian symbols for faith, hope, and love (charity) – the crucifix, anchor, and heart – are very widely used for charms. Kim Buck put his own little twist on this theme in "Faith, Hope, and Love" (2005). The crucifix is still there, but the anchor and the heart have been replaced by the

gere været inde på, hvad det betyder, at smykket er en intim kunststart, så her er det smykket som tegn, der skal dvæles ved. Kim Buck spiller gerne på kendte tegn og konventionelle smykkemotiver og -typer i diskussionen om smykkers mening og funktion. Blandt smykkegenerer, som er særlig aktuelle i denne sammenhæng, er signetringen. Motivet, sigilet, var tidligere gerne identisk med bærerens våbenskjold, og ringen kunne bruges til at signere breve og dokumenter med ved at stemple motivet i lak. Kim Bucks signetringe bærer ikke våbenskjold, men nogle er nutidens magtfulde mænd er adressater for dem. Både Anders Fogh Rasmussen og USA's præsident George Bush må tåle at se formuleringer som "noget for noget", "der er ikke noget at komme efter" (oversat til latin) og "either with us or against us" som inskriptioner i ringe, der ironiserer over deres omgang med magten bl.a i forbindelse med deres alliance i "krigen mod terror".

En anden konventionel smykke-tradition er charms, som er betegnelsen for små vedhæng, der sættes på et armbånd. De enkelte charms kan have symbolsk betydning, som brugen af firkløver som tegn for lykke, eller det kan være søde, små ting som en narresut eller en bamse. Meget udbredt er brugen af kors, skibsanker og hjerte – de kendte kristne symboler for 'tro, håb og kærlighed'. Kim Buck har lavet sin egen variant af det tema i smykket "Tro, Håb og Kærlighed" fra 2005. Korset er stadig med, men ankeret og hjertet er skiftet ud med jødedommens stjerne og islams halvmåne. De er alle tre fremstillet som charms i 18 karat guld og ligger i en blodrød æske omkranset af inskriptionen *Tro, håb og kærlighed*. Budskabet burde ikke være til at misforstå. Sammenstillingen udtrykker et ønske om fred og forsoning mellem

religionerne. Teksten henviser til skriftstedet i 1. Korin-terbrev, vers 13, som handler om næstekærlighed. Men i alle de tre religioner er næstekærligheden central, og tolerance er således, hvad dette smykke opfordrer til. Det var derfor lidt af et paradoks, at netop "Tro, Håb og Kærlighed" skulle blive kopieret af en protestfor-ening med en helt anden agenda. Kvinder for Frihed brugte efteråret 2006 de samme religiøse symboler som charms i en "Tolerancekæde," men som netop repræ-senterede det modsatte. De arbejder effektivt for et for-bud mod muslimske kvinders brug af tørklæde. Af navn repræsenterer det en bekæmpelse af islamistisk kvin-deundertrykkelse, i gavn kan man hævde, at de viser en manglende respekt for andres religion. Desuden mang-ler organisationen tilsyneladende også forståelse for Kim Bucks ophavsret og respekt for hans kunstneriske værk. Samtidig demonstrerer dette, hvordan tegn og symboler – i kraft af deres almene karakter – kan bruges med vidt forskellig hensigt.

Danmark har sin egen populære smykkekliché, mar-gueritebrochen, og den har Kim Buck også parafraseret og kommenteret. Margueritten, der er lavet i forgyldt sølv med emalje, kan regnes for at være Danmarks national-smykke. Den bliver stadig produceret af Georg Jensen, men blev designet omkring 1940, formentlig af Jørgen Michelsen i anledning af Dronning Margrethes fødsel. Forbilledet, mener man, var en broche som Dronning Ingrid bar til sit bryllup, hvor motivet var en margueri-teblomst besat med diamanter. Første gang Kim Buck greb fat i det populære motiv, var til en udstilling med 65 danske kunsthåndværkere i møbelhuset Paustian med titlen "Derfor." Der blev han stillet spørgsmålet: "Hvorfor

Jewish Star of David and the Muslim crescent moon. All are made as charms in 18 carat gold and lie in a lovely blood-red box surrounded by the inscription in Danish. The message should be clear enough. The combination expresses a wish for peace and conciliation among the religions. The quotation is from the New Testament, First Corinthians xiii, and deals with brotherly love. But brotherly love is central to all three of the religions and the piece thus admonishes us to be tolerant.

It was consequently something of a paradox when "Faith, Hope, and Love" was copied by a protest move-ment with a completely different agenda. Kvinder for Frihed (women for freedom) used the three religious symbols as charms in 2006 in what they called a "tol-erance necklace," which represented the exact opposite. They work actively to ban Muslim women's use of head-scarves. They say they are fighting the subjugation of Muslim women, but in fact we could claim that they are demonstrating a lack of respect for others' religion. In addition, the organization apparently also fails to under-stand Kim Buck's copyright or respect his work as an art-ist. At the same time, this example shows how the same signs and symbols – because of their universal character – can be used for completely different purposes.

Denmark has its own popular jewelry cliché, the marguerite daisy brooch, and Kim Buck has also par-aphrased and commented on it. When it is made of enamel and silver gilt, the daisy can be considered Den-mark's national brooch. It is still made by Georg Jensen, but was designed in around 1940, probably by Jørgen Michelsen in honor of the birth of Princess (now Queen) Margrethe. The model was presumably a brooch that her

lavede du brocher til denne udstilling?”, og hans svar lød: “For at kunne stille spørgsmålet: Hvorfor har margueritten i over tres år været det mest anvendte motiv på danske kvinders brocher?” Selv præsenterer han tre udgaver under navnet “Daisy”, Dronning Margrethes kælenavn: En margueritformet broche, der er usædvanlig tyk, en kvadratisk broche delvis dækket af en del af en marguerit og endelig en broche med to hele og kanten af tre andre blomster. I 2006 lavede han en broche i guld, som udelukkende består af silhuetten af en marguerit, men året efter gik han et skridt længere. Fra tidligere at have refereret til den kendte margueritebroche er han begyndt at bruge den som en readymade til eget formål. På bagsiden af dem står både Georg Jensen og hans eget navn. I bearbejdelsen af readymaderne har nogle af brocherne mistet deres kronblade og er således blevet til selvstændige brocher, mens en ribbet kerne med et enkelt kronblad står tilbage i “Elsker ikke” og “Elsker”. Ambivalensen, som titlen spiller på, handler ikke bare om kvaler i kærlighedslivet, men er også dækkende for de følelser, Kim Buck har over for firmaet Georg Jensen efter at have arbejdet for det.

mother, Queen Ingrid, wore at her wedding, its motif a daisy set with diamonds. The first time that Kim Buck tackled this popular motif was for an exhibition with 65 Danish craft artists at the Paustian furniture store in 2003, entitled *Derfor* (because). He was asked, “Why did you make brooches for this exhibition?” and his answer was, “In order to pose the question, ‘Why has the daisy been the motif most frequently used for Danish women’s brooches for over 60 years?’” He himself presented three versions entitled “Daisy,” Queen Margrethe’s family nickname: an unusually thick daisy-shaped brooch, a square brooch partly covered by part of a daisy, and finally a brooch with two whole flowers and the edges of three others spread across it. In 2006, he made a gold brooch that consisted solely of the silhouette of a daisy, but the following year he went a step further. Whereas he previously referred to the familiar daisy brooch made of other materials, he began to use it as a readymade for his own purposes. The back was stamped with both the Georg Jensen mark and his own name. As he worked on the readymades, some of the brooches lost their petals, which became independent brooches, while a plucked center with a single petal reappeared in “Loves Me, Loves Me Not.” The name’s ambivalence refers not just to problems with our love life, but also covers Kim Buck’s feelings for Georg Jensen after having worked for the company as a designer.

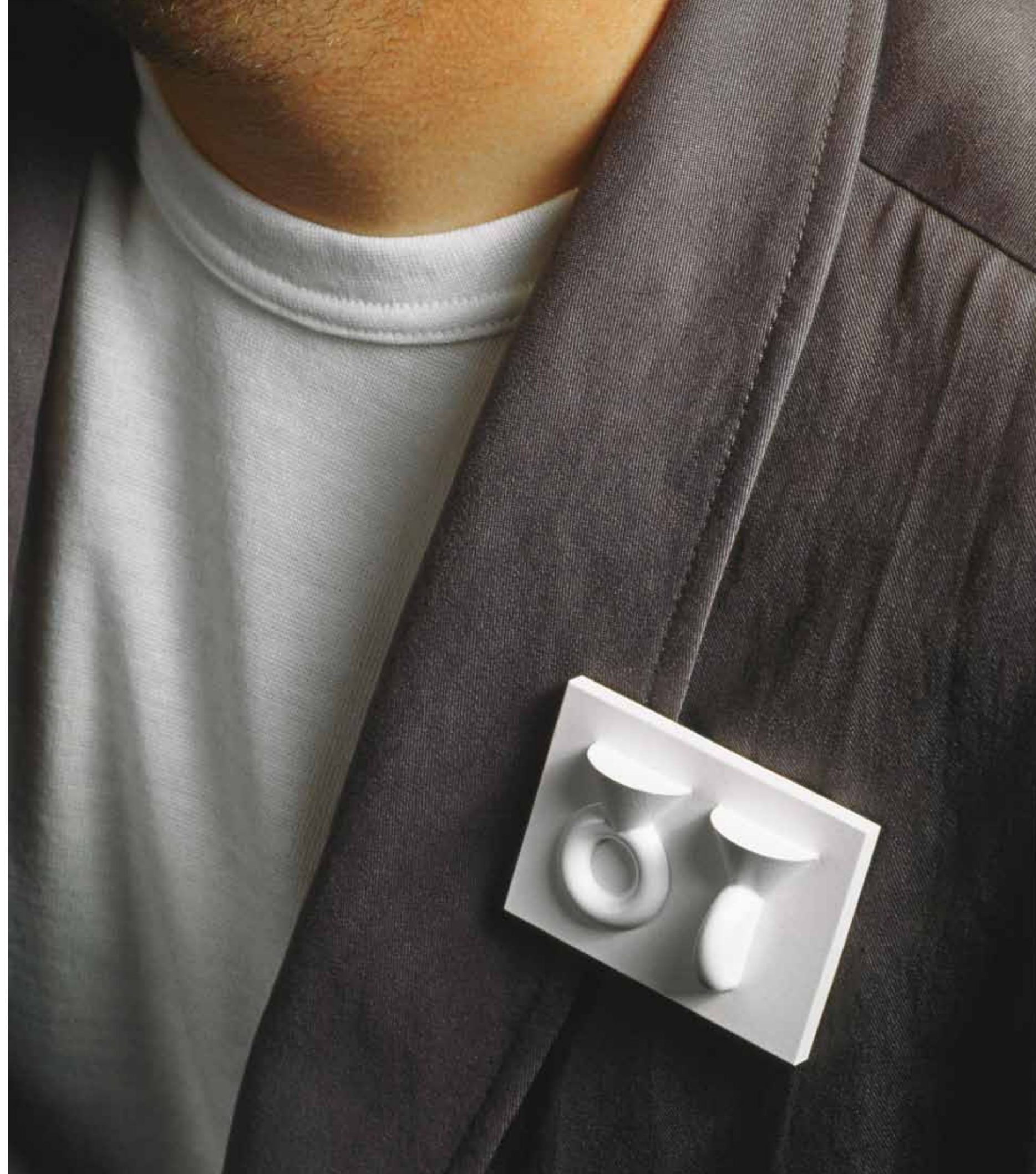


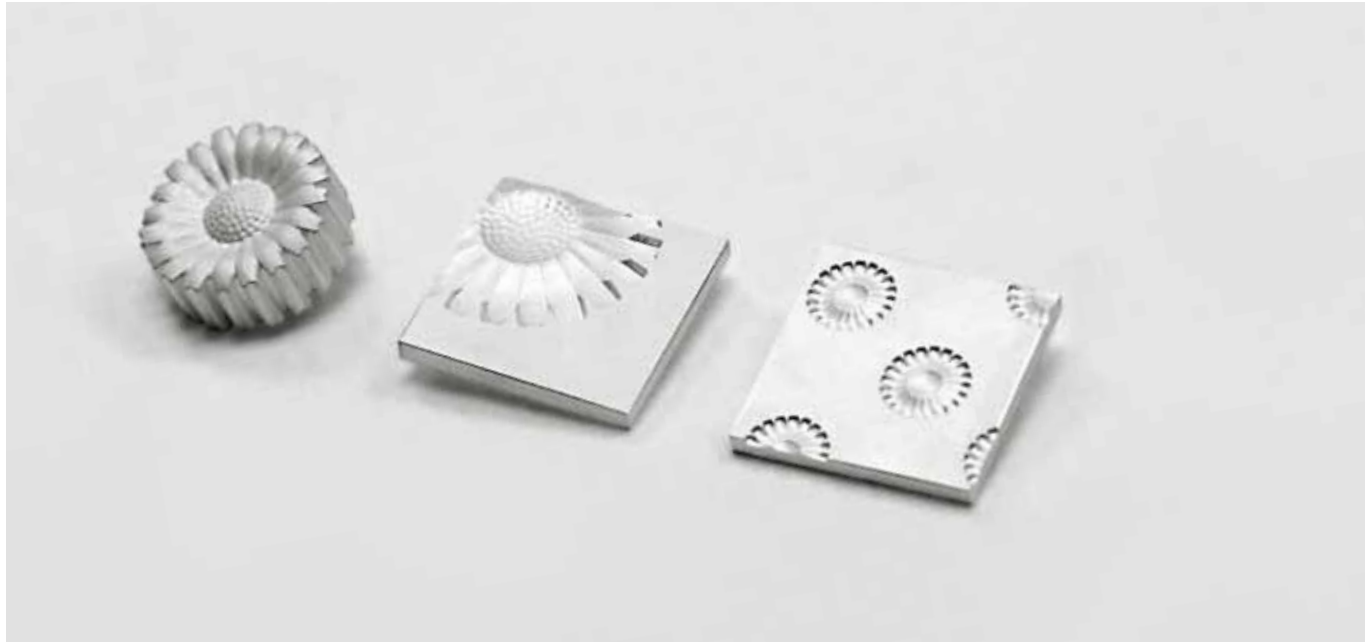
"Guldgubber", halsmykker,  
2005. Finguid.

"Guldgubbe", Necklaces,  
fine gold, 2005.

"Ring", broche, 2001.  
Lakeret, ciba tool.

"Ring", Brooch; lacquered  
Cibatool, 2001.





"Daisy 1, 2, 3", brocher, 2003. 40x40 mm. Sølv.

"Daisy 1, 2, 3." Brooches; 40x40 mm; silver. 2003.

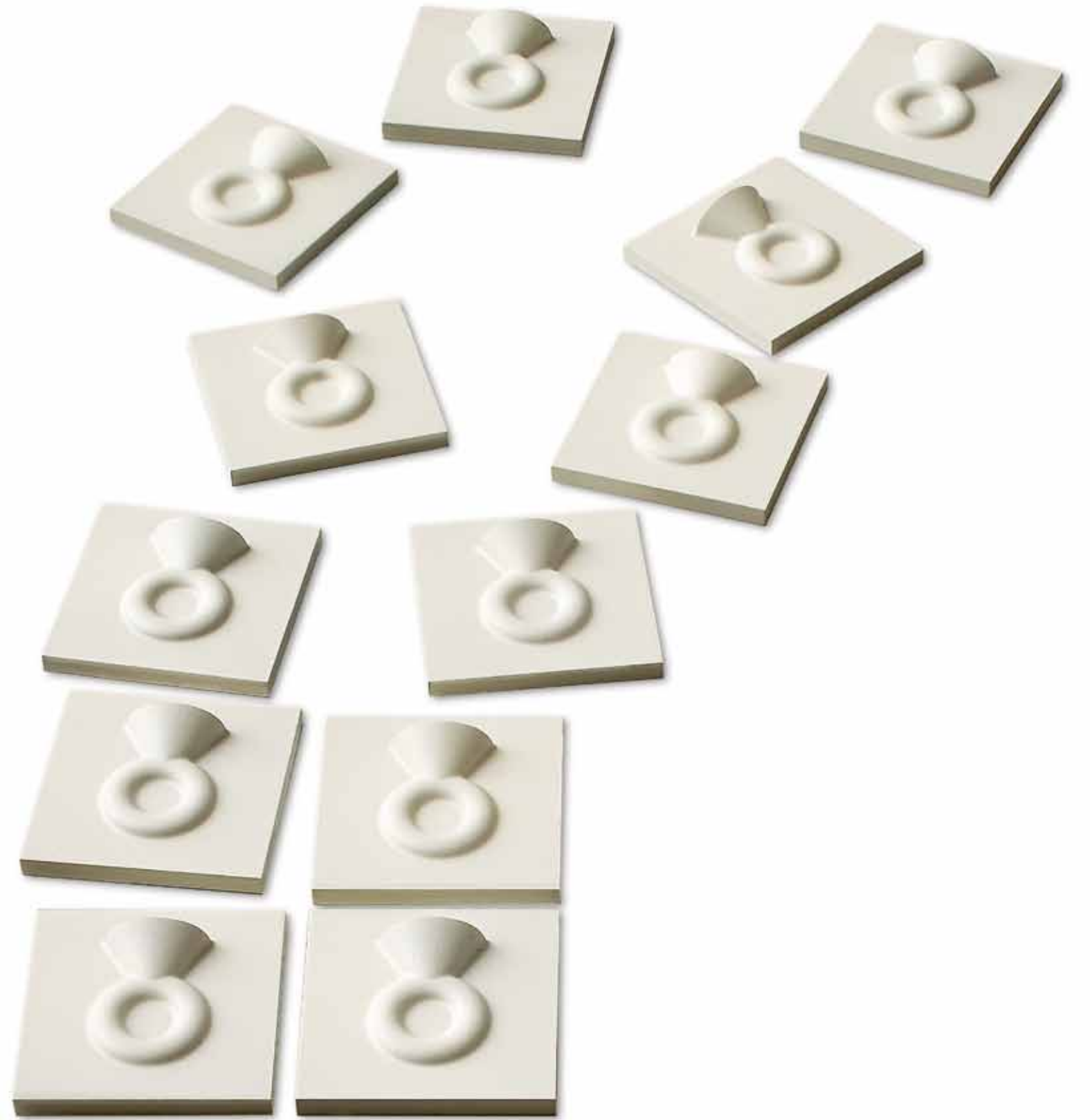
"Margueritebroche", 2006. 18 karat guld.

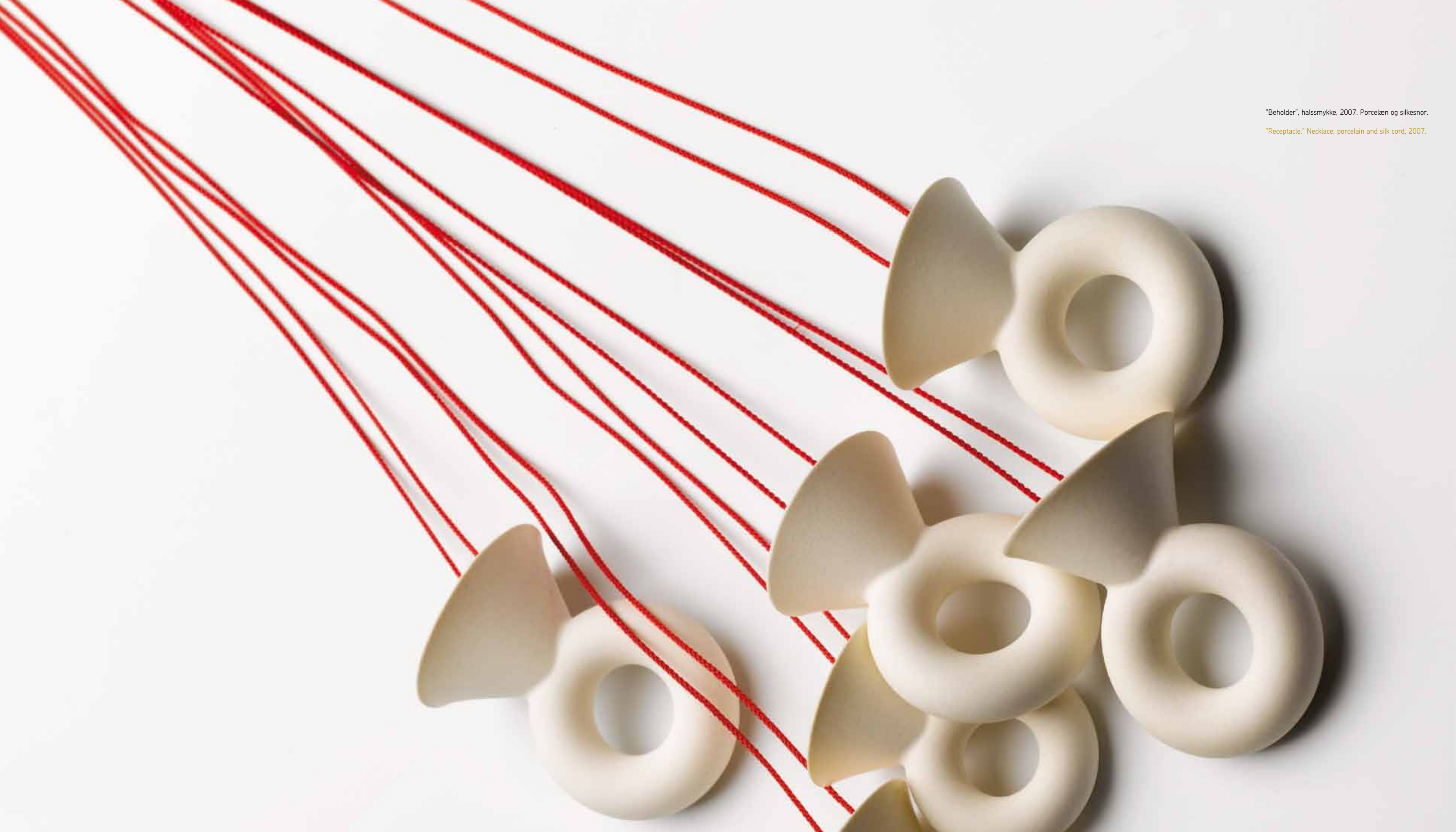
"Daisy Brooch." 18 carat gold. 2006.



"Ring", brocher, 2001.  
Lakeret ciba tool.

"Ring." Brooches; lacquered  
Cibatool, 2001.





"Beholder", halssmykke, 2007. Porcelæn og silkesnor.

"Receptacle." Necklace, porcelain and silk cord, 2007.



"Tro, Håb og Kærlighed", charms, 2005. 18 karat guld, podium lakeret ciba tool. Indgår i Kunindustrimuseet i Københavns samling.

"Faith, Hope, and Love." Charms; 18 carat gold, lacquered Cibatoool podium. 2005. In the collection of the Danish Museum of Art and Design, Copenhagen.



"Intet Nyt Under Solen", 2004. 18 karat guld. Ringen til højre er fra 1600 årene og fra Nationalmuseets samling.

"Nothing New Under the Sun." 18 carat gold. 2004. The ring on the right is from the 17th century and is in the collection of the National Museum of Denmark.

"Alliancering", 2001. 18 karat guld.

"Eternity Ring." 18 carat gold. 2001.



"Inderst Inde", fingerring, 2001. 18 karat guld.



"Deep Inside" (also called "Spell it Out"), Ring: 18 carat gold. 2001.



"Diamonds are Forever".  
2001. 18 karat guld og  
diamanter. Tilhører  
Statens Kunsthåndværk.

"Diamonds are Forever".  
18 karat guld og  
diamanter. 2001. In the  
collection of the Danish  
Arts Foundation.



Signetringe, 2007. Sølv.

Signet rings; silver. 2007.



Fingerring og signetring, 2001. 18 karat guld.  
Fingerring tilhører Statens Kunstfond.

Ring and signet ring; 18 carat gold. 2001.  
The ring is in the collection of the Danish Arts  
Foundation.

Opstilling af udstillingen  
Give Gaver. Gå til Guldsmed  
som del af udstillingen De  
Udvalgte fra Århus Kunst-  
bygning, 2002.

A display from the exhi-  
bition Give Gaver. Gå til  
Guldsmed as part of the  
exhibition De Udvalgte at  
the Århus Art Building,  
2002.





Forrige side:  
"18 Karat Diamant", vedhæng, 2001. 18 karat guld  
og silkesnor.

Previous page:  
"18 Carat Diamond." Pendant; 18 carat gold and silk  
cord. 2001.

"Talisman for en Ludoman", 2007. 18 karat guld og  
silke.

"Talisman for a Compulsive Gambler." 18 carat gold  
and silk. 2007.



"Ravhjerter", 2001. 50 mm  
høj. Rav og sølv. Indgår  
i Pahlman Collection,  
Helsingfors, Finland.

"Amber Heart" Amber and  
silver; 50 mm high. 2001.  
In the Pahlman Collection,  
Helsinki, Finland.



"Elsker" og "Elsker Ikke", brocher, 2007. Forgylt sølv med emalje. Manipulerede marguritebrocher fra Georg Jensen.

"Loves Me" and "Loves Me Not". Brooches; silver gilt and enamel. 2007. Manipulated daisy brooches from Georg Jensen.



"Elsker, Elsker Ikke" , broche, 2007. Forgylt sølv med emalje. Manipuleret marguritebroche fra Georg Jensen.

"Loves Me, Loves Me Not." Brooch; silver gilt and enamel. 2007. Manipulated daisy brooch from Georg Jensen.



"Guldhjerte" , 2002.  
18 karat guld.

"Gold Heart" , 18 carat  
gold, 2002.





"Guld hjerte, Sigma Intima",  
2005. Æske i lakkeret ciba  
tool.

"Gold Heart, Sigma Intima,"  
Lacquered Cibatool case,  
2005.



"Guld hjerte, Sigma Intima", 2005. Hjertet er udført af  
brugte vielsesringe i 18 karat guld.

"Gold Heart, Sigma Intima." Heart made of used wed-  
ding rings; 18 carat gold. 2005.



"Prinsessering", 2001. 18 karat guld.

"Solitaire Ring," 18 carat gold, 2001.

"Det er Tanken, der Tæller", 2001. Hver æske 50x40 mm. Diamanter, lakeret ciba tool.

"It's the Thought That Counts." Diamonds, lacquered Cibatoool box, each box 50x40 mm. 2001.





"Prinsesseringe", 2001. 18 karat guld.

"Solitaire Rings," 18 carat gold. 2001.

"Ring", 2001. 30x22 mm. 18 karat guld.

"Ring," 18 carat gold. 30x22 mm. 2001.



Vielsesringe, 2001. 18 karat guld.

Wedding rings; 18 carat gold. 2001.



## Smykker som idé

Det at stille spørgsmål ved smykkets funktion og mening, er det centrale for Kim Buck. Det er en praksis, der knytter ham til en idébaseret eller konceptuel retning inden for smykkekonsten. I valget af strategi er han på linje med den nederlandske smykkekonstner Ted Noten, som hævder at "smykker må tage traditionelle koder i brug for at kunne bryde dem". Et godt eksempel på, hvad det vil sige, er Kim Bucks bidrag til udstillingen *Smykkeskrin*, der blev vist på Fyns Kunstmuseum i 2003. Titlen fik ham til at reflektere over, hvad der gerne findes i en kvindes smykkeskrin: noget arvet, noget købt, noget, hun har fået; varer fra guldsmeden såvel som bijouteriforretningen. Resultatet blev en serie guldbrocher med klassiske smykkemotiver som negative aftryk: perleøreringe, kæde med hjertevedhæng, solitairering og kæde med kors. Et aftryk fortæller om noget, der har været, men som nu er væk, et spor eller et minde, som her er blevet holdt fast i en ny form. Lise Funder skriver i kataloget til udstillingen, at der ikke er noget materiale, der passer bedre end guld til disse "metamorfoser af smykkeskrinets indhold". Hun begrundet det med følgende ord: "Guldet har til alle tider været symbol på det evigt uforanderlige, det varige og tegn på troskab."

Til samme udstilling lavede han også værket "Perlekæde med Guldlås". Det indeholder heller ikke ægte perler, for perlekæden eksisterer kun som negativt aftryk på metaloverfladen. Den bugter sig over seks, kvadratiske

Questioning jewelry's function and meaning is what is most important for Kim Buck. It is a practice that links him with a conceptual movement in jewelry art. In his choice of strategy he follows the same line as the Dutch jewelry artist Ted Noten, who claimed, "Jewelry must use traditional codes in order to break them." A good example of what this means is Kim Buck's contribution to the exhibition *Smykkeskrin*, held at the Art Museum of Funen in 2003. The title, literally the jewelry box, made him reflect on what is usually found there: something inherited, something bought, something received, pieces both from a jewelry store and from an accessories shop. The result was a series of gold brooches with classical jewelry motifs as negative impressions: pearl earrings, a necklace with a heart pendant, a solitaire ring, and a necklace with a crucifix. An impression tells us about something that once was but now is gone, a trace or a memory that was preserved here in a new form. Lise Funder wrote in the catalogue for the exhibition that no material is more suitable than gold for these "metamorphoses of the contents of the jewelry box." She used the following reasoning: "Gold has always been the symbol of the eternally immutable, the lasting, and a sign of fidelity."

Kim Buck also made "String of Pearls with Gold Clasp" for the exhibition. It does not have any genuine pearls, either, since the string exists only as a negative impression on the surface of the metal. It winds across six

## Jewelry as a Concept



sølvbrocher, mens motivet på den syvende broche i guld er en detaljerig lås. Koderne er med andre ord velkendte, men bruddet med dem ligger i, at det er umuligt at bære smykket på en konventionel måde. Perlekæden eksisterer kun som et tegn, mens det fysiske smykke består af brocher, som kun gengiver fragmenter af kæden. Resten af metalfladen er tom, den fremstår som et stykke rent metal, som kan tolkes som en metafor for det at vaske tavlen ren og begynde på ny. Sådan bliver to forskellige verdener tematiseret, den, man kan bære med sig i hjerte og sind, og den, der kommer fysisk til udtryk som en nutidig praksis med andre æstetiske idealer.

Mange er tiltrukket af smykker og bruger smykker både til hverdag og til fest. Men afstanden fra en margueritebroche og en perlekæde til samtidens smykkekunst kan være stor. Måske ligger der en mulig bro mellem disse to verdener i Kim Bucks måde at tage margueritebrochen og perlekæden som motiver over i smykker, der samtidig handler om at skabe et udvidet repertoire og rum for ham selv at arbejde i? Han giver folk muligheden for genkendelse samtidig med, at de bliver stillet over for noget nyt.

Med konceptuel kunst menes en kunst, hvor begrebet kunst ikke må forveksles med teknisk eller håndværksmæssig dygtighed. Værdien ligger i idéindhold og design, ikke i arbejdet eller materialerne. Målet er heller ikke at udtrykke ens eget sjæle- eller følelsesliv, men derimod at tematisere hvad kunst er, eller i denne sammenhæng, hvad der karakteriserer smykkemediet. I de senere år har Kim Buck realiseret en række projekter, som først og fremmest må kaldes konceptuelle, selvom han aldrig har givet slip på sin sans for håndværksmæssig kvalitet

square brooches, while the motif on the seventh brooch in gold is a carefully crafted clasp. The codes are familiar, in other words, but links to them are broken since it is impossible to wear the jewelry in a conventional manner. The string of pearls exists only as traces, while the physical piece consists of brooches that only reproduce fragments of the string. The rest of the metal surface is empty, a piece of pure metal that can be interpreted as a metaphor for wiping the slate clean and making a new start. Kim Buck thus thematizes two different values: the one we can carry in our hearts and minds and the one that is expressed physically as a contemporary practice employing other aesthetic ideals.

Many people are attracted by jewelry and use it both in their everyday lives and on special occasions. But the distance from a daisy brooch and a string of pearls to the jewelry art of our time can be very great. There might be a bridge between these two worlds in Kim Buck's way of bringing the daisy brooch and the string of pearls as motifs into jewelry, at the same time creating an expanded repertoire and space for the artist himself to work in. He makes it possible for people to recognize something familiar while he also presents them with something new.

In conceptual art, the idea of "art" must not be confused with technical or craftsmanly skill. Its value lies in content and design, not in the making or the materials. The goal is not to express the creator's own intellectual or emotional life, but rather to thematize what art is, or in this context, what characterizes the medium of jewelry. In recent years, Kim Buck has carried out a number of projects that first and foremost must be called

i udførelsen. Med forskellige midler har han tematiseret, hvad smykker er og kan være. En sådan forestilling er idéen om smykket som talisman, en magisk genstand til beskyttelse mod ondskab og trolddom. I andre kulturer er sådanne forestillinger stadig levende, og talismanen skabes ved, at man tager en del af det, man frygter, for eksempel en klo fra en bjørn, og bærer den på sig. Gennem denne handling tager man noget af kraften fra det, man frygter, og overfører den til sig selv. Men de farer, Kim Buck ser i dagens samfund, er ikke – som i såkaldte primitive samfund – knyttet til dyr og naturkræfters hærgen, men er menneskeskabte kriser og katastrofer. Så derfor måtte talismanen for den spillegale selvfølgelig blive en ludobrik ("Talisman for en Ludoman", 2007).

Til udstillingen *Smykker i lys* i Århus Kunstbygning i 2003 lavede Kim Buck en smykkeautomat. Ved at putte tre gange tyve kroner i automaten kunne man trække en æske med et sammenfoldet "guldarmbånd". En handling, der var lige så let, som var det cigaretter eller kondomer, man ville have. Nu var det ganske vist ikke ægte guld, der var benyttet som materiale, men guldfarvet metalfolie. Med i æsken fulgte et sugerør til at puste armbåndet op med, samt en seddel med advarslen: "Guld kan skade din moral." Typografi og layout var helt som advarslerne, der følger med i en cigaretpakke. Med denne slags oppustelige smykker bliver det tydeligt, at det er de tanker, der ligger til grund for smykket, og ikke smykket i sig selv, der er det centrale. Samtidig er det gennem den overraskende materialisering, at vi bliver fascineret og begynder at stille spørgsmål. Selv tolker jeg smykkeautomaten som en kritisk kommentar til kommerzialismen i guldsmedefaget. I alt for stor grad ofrer mange deres

conceptual, although he never relinquishes his sense of workmanship in execution. Using various means, he has thematized what jewelry is and can be. One such theme is the idea of jewelry as a talisman: a magical object to protect the wearer against evil and witchcraft. Ideas like this are very much alive in other cultures, and the talisman is created by taking something from the object that we fear – for example a claw from a bear – and wearing it. Through this act, we take something of the power from what we fear and transfer it to ourselves. But the dangers that Kim Buck sees in today's society are not linked to animals or the unbridled forces of nature – as they were in "primitive" societies – but are manmade crises and catastrophes. This is why the "Talisman for a Compulsive Gambler" (2007) is naturally a game marker.

Kim Buck made a jewelry vending machine for the exhibition *Smykker i lys* (jewelry in light) at Århus Art Building in 2003. When three 20-crown coins were inserted into the vending machine, the exhibition guest could pull out a folded "gold bracelet." The act was just as easy and mundane as buying cigarettes or condoms. Of course real gold hadn't been used as a material; it was gold-colored metal foil. The box also contained a straw to blow up the bracelet and a piece of paper with the warning, "Gold can damage your morals." The typography and layout made it look just like the warnings on today's cigarette packs. The idea behind this type of inflatable jewelry is obviously the most important thing, and not the jewelry itself. And the surprising materialization fascinates us and prompts us to start asking questions. I myself interpret the jewelry vending machine as a critical comment on the jewelry trade's commercialism.

kunstneriske ambitioner og vælger at blive producenter og leverandører af intetsigende standardvarer.

Kim Buck er kendt for sin kritiske holdning til sit eget fag. Allerede i 1987 præsenterede han en stærkt overdimensioneret ring med titlen “Prinsessering”, som straks blev kommenteret i guldsmedbranchens fagblad som en ironisk gestus til faget. Som guldsmedeuddannet er han fortrolig med reglerne og konventionerne, der findes i faget, og det kan ses i hans værker. Men han udsætter gerne det kendte for en særlig drejning og pirker til selvforståelsen på måder, der fortæller om distance. Som han selv udtrykker det i bogen *New Directions in Jewellery 2*, som udkom i 2006: “Min uddannelse som guldsmed er grundlaget for alt, hvad jeg gør. Jeg er i et meget traditionelt fag, som jeg både respekterer og tager afstand fra – mine nyeste værker reflekterer disse sammensatte følelser og mekanismer.” I værkerne møder vi det som et *dobbeltblik*: Han går i dialog med traditionen med et blik, der er præget både af kærlig fortrolighed og kritisk distance. På den måde placerer han sig i en position som både inden og uden for guldsmedefaget på en og samme tid.

## Smykker med humor

I bogen *How to Cure a Fanatic* (2002) diskuterer den israelske forfatter Amos Oz fanatismens væsen. Det overraskende bodemiddel, han lancerer, er humor. For

Many goldsmiths sacrifice far too much of their artistic ambition and choose to produce and sell vapid standard wares.

Kim Buck is known for his critical attitude to his own profession. As early as 1987, he presented the vastly over-dimensioned “Solitaire Ring,” which was immediately commented on in the Danish trade journal as an ironic gesture to the profession. As a goldsmith, Kim Buck is familiar with the rules and conventions of the trade, something that can be seen in his work. But he frequently puts a little twist on familiar things and prods our self-awareness in a way that denotes distance. As he himself expressed it in *New Directions in Jewellery 2*, “My education as a goldsmith is the basis for everything that I do. I am in a traditional trade that I both respect and dislike – my recent work reflects these contrasting feelings and mechanisms.” We can see this in his work as taking two different positions: he enters into a dialogue with tradition with both loving familiarity and critical distance. In this way, he places himself in a position of being both inside and outside the trade at one and the same time.

## Jewelry with Humor

In *How to Cure a Fanatic* (2002), the Israeli author Amos Oz discusses the essence of fanaticism. The surprising antidote he suggests is humor. Oz claims that there are no fanatics with a sense of humor, and one can hardly imagine people with a sense of humor who would go in for fanaticism. For humor embodies the ability to laugh at oneself. It is the ability to see oneself as others do. In other words, humor is relative. I bring up this point in reference to Kim Buck because his ability to take two different positions is an expression of an underlying sense of humor. Because his idiom is terse and minimalistic, and his precision of execution is high and leaves no trace of the work of the hand, his jewelry is often considered stringent. In my view, this is an erroneous judgment that makes people easily overlook how central humor is to his work.

fanatikere med sans for humor findes ikke, hævder Oz, og for den sags skyld kan man heller ikke tænke sig mennesker med sans for humor henfalde til fanatisme. For humor indebærer evnen til at kunne le ad sig selv. Det er evnen til at se sig selv, som andre kan se en. Humor er kort og godt relativisme. Når jeg trækker den pointe frem med Kim Buck, er det fordi, hans dobbeltblik er et udtryk for en sådan underliggende sans for humor. Fordi hans formsprog er stramt og minimalistisk og præcisionen høj og uden spor efter håndens arbejde, er hans værker ofte blevet opfattet som strenge. Det er efter min mening en forkert konklusion, som gør, at man let kan overse, hvor central humoren er i hans værker.

Hvad vi ler af, er selvfølgelig individuelt, men der findes visuelle strategier, man kan ty til, når ønsket er en humoristisk effekt. Paradoksale koblinger, som vi ser i “Svampomatic”, er en af dem, hvor materiale står i skærende kontrast til funktionen som smykke. Parodiering er et andet udbredt virkemiddel, som Kim Buck også har benyttet sig af. Hans venlige parodiering af margueritebrochen i serierne “Daisy” og “Elsker, Elsker ikke”, er en leg med et kendt visuelt ikon. Imitation er den højeste form for smiger, hedder det, og man fornemmer både kærlighed og kritik i Kim Bucks behandling af det kendte smykke. Originalen bliver løftet frem og trukket ned på en gang. Gennem parodien får kunstneren demonstreret sin dygtighed både gennem evnen til at skabe en god efterligning og gennem kundskaben, som det røber om historien, mens vi som tilskuere kan opleve tilfredsstillelsen, der ligger i genkendelsen.

Leg med ord er et tredje greb, der tiltaler Kim Buck. Hvad enten det gælder det oppustelige objekt “Hollowware”,

What we laugh at is naturally individual, but there are visual strategies in which we can take recourse when we want to make a humorous effect. Paradoxical juxtapositions are an example, as shown in “Spongeomatic,” whose materials are in glaring contrast to its function as jewelry. Parody is another widespread effect that Kim Buck has also exploited. His friendly parodies of the daisy brooch in the “Daisy” and “Loves Me, Loves Me Not” ranges play upon a familiar visual icon. They say that imitation is the sincerest form of flattery, and we can sense both love and criticism in Kim Buck’s treatment of this familiar piece of jewelry. The original that served as the point of departure was exalted and debased at one and the same time. With parody, the artist demonstrates his skills both through his ability to create a good reproduction and through the knowledge that it conveys about history, while we as observers can experience the satisfaction that lies in recognition.

A play on words is the third means that appeals to Kim Buck. Take the inflatable object “Hollowware,” which is made of silver foil, its name a play both on the term used in the trade and on its associations to something hollow. The *ZOO* exhibition at the Galerie Tactus in 1995 provided inspiration for a number of pins with insect motifs, and they were expanded to create the “Zoovenir” brooch for the exhibition *Souvenir out of Denmark*. Exhibition titles have often been subjected to his humoristic interpretations. When Copenhagen was Cultural Capital of Europe in 1996, one exhibition called *Unika* was held for crafts and one called *Dubluka* for design. One-of-a-kind products have higher status than mass-produced pieces, and the value and aura of things decreases as

som er lavet af sølvfolie, og som i titlen både spiller på det engelske ord for sølvkorpor og på associationerne til noget hult. Udstillingen ZOO på Galerie Tactus i København i 1995 inspirerede til en række pins med insektmotiver, og de blev udviklet videre til brochen “Zoovenir” til udstillingen *Souvenir out of Denmark*. Ofte er det udstillingstitlerne, der er blevet udsat for hans humoristiske tolkninger. I forbindelse med at København var europæisk kulturby i 1996, blev der arrangeret en udstilling med titlen *Unika* for kunsthåndværk, og en kaldet *Dublika* for design. Unikaprodukter har højere status end det, der er masseproduceret, og værdien og tingenes aura reduceres i takt med antallet. Denne modsætning var indbygget i valget af udstillingstitler, og det gav Kim Buck idéen til værket “Unika”, der består af en plade, hvor der sidder 81 ringe. Ringene er lavet som en serieproduktion. Fremgangsmåden er med andre ord den samme, som gjaldt det “dublika”. Formgivningen er sket på computer, og alle tænkelige hjælpeværktøjer er taget i brug for at effektivisere processen. Resultatet repræsenterer en rationel produktion af unikke ringe, samtidig med at værket problematiserer hvor vanskeligt og tilmed irrelevant, det ofte kan være at trække skarpe skel mellem kategorier som kunsthåndværk og design.

Et illustrerende eksempel på Kim Bucks humor er også serien med ringe fra 2001, som han har gjort til en leg med form. Et af spørgsmålene, de rejser, er, hvor stort eller lille hullet kan være for stadig at være en ring. En af ringene kan let sættes på en finger, men en anden kan kun rumme en knappenål. Dermed melder der sig en række andre spørgsmål: Hvor langt kan man gå, før grænsen for funktion er overskredet? Eller før det vel-

their number increases. This contradiction was inherent in the choice of exhibition titles and gave Kim Buck the idea for “Unika,” which consists of a plate on which 81 different rings were embedded. The rings were serially produced. In other words, the method was the same as the one used for “dublika.” The piece was designed on a computer and every imaginable tool was used to make the process most efficient. The result represents a streamlined production of unique rings while the piece problematicizes how difficult and even irrelevant it often can be to draw sharp lines between categories such as crafts and design.

Another illustrative example of Kim Buck’s humor is a range of rings from 2001 that he transformed into a play with form. One of the questions they raise is how big or little the hole can be for the object still to be a ring. One of the rings can easily fit on a finger, while another can only hold a pin. This poses a number of other questions: How far can we go before we exceed the limits of function? Or before something familiar loses meaning? Or is the goal reached by having everything made of genuine gold? This last question is a poke at the jewelry trade and is typical of the irony that Kim Buck uses when he criticizes his own profession. Irony is a suitable means when we want to denote distance, and as Søren Kierkegaard demonstrated in his famous dissertation, *The Concept of Irony*, we typically assume an ironic attitude when we begin to doubt the justification of the norms and rules that have been handed down to us.

What characterizes the ironic message is its duplicity. We say one thing, but mean the opposite, and this is clear in the way we say it. When Kim Buck uses adver-

kendte mister sin mening? Eller er målet nået alene ved, at det hele er af ægte guld? Det sidste spørgsmål repræsenterer et spark til guldsmedbranchen og er typisk for den ironi, Kim Buck benytter sig af, når han kritiserer sit eget fag. Ironi er et velegnet middel, når man ønsker at markere distance, og som Søren Kierkegaard har påvist i sin berømte afhandling *Om begrebet Ironi* opstår den ironiske attitude typisk, når man begynder at tvivle på berettigelsen af de normer og regler, man har fået overleveret.

Det, der kendetegner ironiske budskaber, er dobbelthed. Man siger en ting, men mener det modsatte, og det skinner igennem i måden, man siger det på. Når Kim Buck bruger reklameslogans som “Give gaver, Gå til guldsmed” som titel på en udstilling, må man antage, at det er ironisk ment. Samme effekt har overdrivelsen i “Diamantring” (2001), hvor alt er forstørret undtagen selve diamanten. Udsagnet: “Det er Tanken, der Tæller” tolker jeg også ironisk, det samme gælder brugen af visuelle klichéer i smykker, der tematiserer kærlighed og kærlighedsgaver. Men ironi er en avanceret kommunikationsform. Litteraturteoretikeren Wayne Booth beskriver ironi som “en indviklet intellektuel dans”, og man kan aldrig være helt sikker på, hvor grænsen mellem ironi og alvor går. Til gengæld giver det kunstneren mulighed for for alvor at spille på modsætninger og flertydigheder og på den måde øge smykkets kommunikative kraft.

Humor er ikke bare et middel til at bekæmpe fanatikere i alle lejre. Når jeg lægger vægt på humoren i Kim Bucks værker, er det først og fremmest for at fremhæve den betydning, den har for kommunikation. En kunstner, der evner at fange os med sin humor, gør os modtage-

tising slogans such as “Give gifts; go to a goldsmith” as the title of an exhibition, we must assume that he means it ironically. The exaggeration found in “Diamond Ring” (2001) has the same effect: everything was blown up except the diamond itself. I also interpret the statement “It’s the Thought That Counts” ironically and the use of visual clichés in jewelry that thematizes love and gifts of love. But irony is an advanced form of communication. The literary theoretician Wayne C. Booth describes irony as “an intricate intellectual dance,” and we can never be completely sure where the line is drawn between irony and seriousness. On the other hand, it gives the artist the opportunity to play upon opposites and ambiguities and in this way increase the piece’s communicative force.

Humor is not just a means of combating fanatics in all camps. If I point out humor as an important factor in conjunction with Kim Buck’s work, it is first and foremost to emphasize its significance for communication in general. An artist who is able to captivate us with his humor makes us receptive to what he has to say, even on serious matters. As a goldsmith, a jewelry artist, a craftsman, and a designer, Kim Buck is a man who communicates through what he does. From the very start, he has questioned traditional ways of making things and understanding them. The work this has resulted in does not seem to be disturbed by the question of identity, of whether the pieces belong to one category or another. Their unease has more to do with “image.” What disturbs them is all the habitual ways of thinking when it comes to concepts such as value and quality. It is a way of thinking that can easily lead us to put more emphasis on materials than on the idea, and more emphasis on the number of carats in the gold than on clarity of thought.

So what is a more logical consequence than jewelry that just exists as a transient or virtual phenomenon? Kim Buck can add several things of this type to his oeuvre, both chocolate rings that were eaten and smoke rings that dissolved in the air. And today, when communication between people increasingly takes place via digital media and we live out our dreams through a virtual existence in Second Life, he can naturally offer us virtual jewelry. We experience 3-D photographs and computer-generated pictures mounted in a pair of binoculars as three-dimensional objects, but they are pure illusion. The ring of

lige for det, han har at sige – også af alvorlig art. Både som guldsmed, smykkekunstner og designer er Kim Buck en, der kommunikerer gennem det, han laver. Helt fra begyndelsen har han stillet spørgsmål ved traditionelle måder at lave tingene og forstå dem på. Og disse værker ser ikke ud til at være forstyrret af spørgsmålet om identitet, om de hører hjemme i den ene eller den anden bås. Deres uro handler mere om “image”. Det, der forstyrrer dem, er vanetænkning, når det gælder begreber som værdi og kvalitet. Det er en tænkemåde, der let kan få os til at lægge mere vægt på materialerne end på idéen, og på guldets karat end tankens klarhed.

Så hvad er en mere logisk konsekvens end smykker, der kun eksisterer som flygtige eller virtuelle fænomener? Kim Buck kan føje flere sådanne til sin værkliste, både chokoladeringe, der er blevet fortæret, og røgringe, der har opløst sig i luften. Og i dag hvor kommunikation mellem mennesker i stigende grad sker via digitale medier, og drømme udleveres gennem en virtuel eksistens i “Second Life”, kan han selvfølgelig tilbyde virtuelle smykkeoplevelser. 3D-fotografier og computer-genererede billeder monteret i en kikkert opleves som tredimensionelle objekter, men er en ren illusion. Ringen af røde, svævende hjerter kan ikke fanges i hånden eller sættes fast på kroppen, men den leder tankerne hen mod de aspekter ved smykket, som ikke kan knyttes til deres fysiske, materielle side, men til deres symbolske og følelsesmæssige betydning.

Når vi kigger ned i Kim Bucks smykseskrin, handler det derfor om mere end det, vi kan se, og om andet end det, der har varig værdi i materiel forstand. Samtidig findes der i hele hans produktion en række brocher,

*hovering red hearts cannot be caught in the hand or attached to the body, but it leads our thoughts toward the aspects of jewelry that are not associated with their physical, material aside, but rather with their symbolic and emotional significance.*

*When we click into Kim buck’s jewelry box, it is consequently a question of more than what we can see and of something other than what has lasting value in a material sense. At the same time, his production includes a number of brooches, rings, and earrings that call for active use. For as he himself noted in a statement from January 2007, “It is also important to me for my jewelry to be easy to wear and for it to radiate high quality with a view to the choice of material and textuality. The fact that my jewelry has a message consequently never detracts from its use as jewelry.” Nonetheless, it is important to keep sight of the challenge that the “Sponge-o-matic” necklace represents. It serves to remind us that we should make room in tomorrow’s jewelry box for more than what is usable. It is just as important to emphasize the paradoxical and the ironic and what can surprise and challenge us. Kim Buck makes jewelry that continually offers us this type of experience, which is why an active dialogue with his jewelry helps keep us going as living beings.*

ringe og øresmykker, der inviterer til aktiv brug. For som han selv fremhæver i en udtalelse fra januar 2007: “Det er ligeledes vigtigt for mig, at mine smykker er nemme at bære, og at de udstråler høj kvalitet med hensyn til materialevalg og stoflighed. At mine smykker har et budskab, er derfor aldrig på bekostning af deres anvendelse som smykker.” Alligevel er det vigtigt at holde fast i den udfordring, halssmykket “Svampomatic” repræsenterer. Det minder os om, at i morgendagens smykseskrin burde vi gøre plads til mere end det anvendelige. Lige så vigtigt er det at lægge vægt på det paradoksale og det ironiske og det, der kan overraske og udfordre os. Kim Buck laver smykker, der stadig byder på den slags oplevelser, og derfor er en aktiv dialog med hans smykker med til at holde os i gang som levende mennesker.

"Prinsessering". 1987. Anodiseret aluminium og zirkon. Tilhører Kunstindustrimuseet i København.

"Solitaire Ring." Anodized aluminum and zircon. 1987. In the collection of the Danish Museum of Art and Design, Copenhagen.



"ZOO", brocher. 1995. Anodiseret aluminium og sølv.

"ZOO", Brooches; anodized aluminum and silver, 1995.





Ringe, 2001. 18 karat guld. Tilhører Statens Kunstfond.

Rings; 18 carat gold. 2001. In the collection of the Danish Arts Foundation.

"ZOOvenir", broche, 1998.  
Lamineret foto, aluminium  
og stål.

"ZOOvenir", Brooch; lami-  
nated photo, aluminium,  
and steel, 1998.



"Smykkeskrin", 33 brocher, 2003. Hver 25x80 mm.  
Sølv. Tilhører Statens Kunstfond.

"Jewelry Box," 33 brooches, each 25x80 mm; silver.  
2003. In the collection of the Danish Arts Foundation.

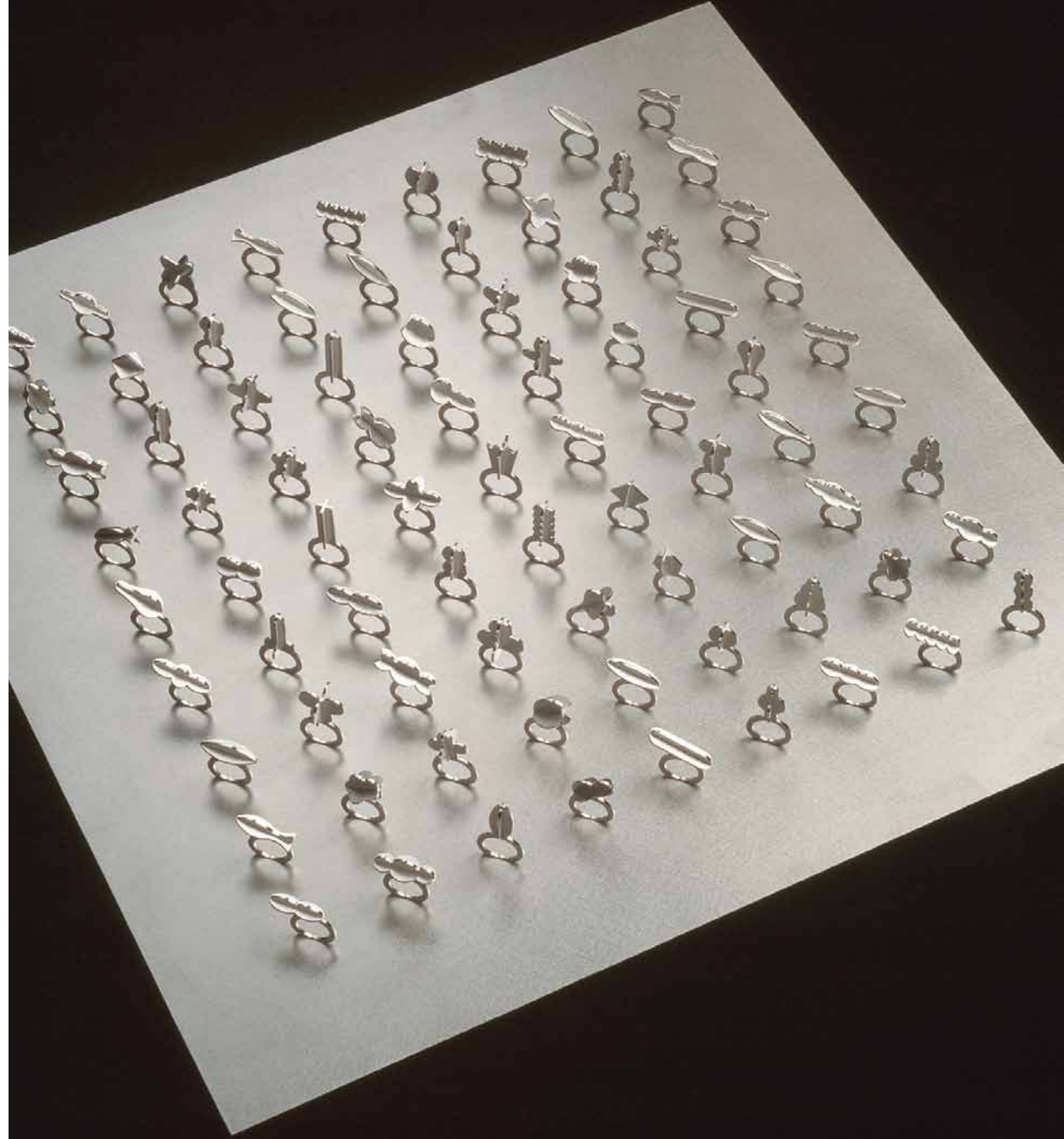


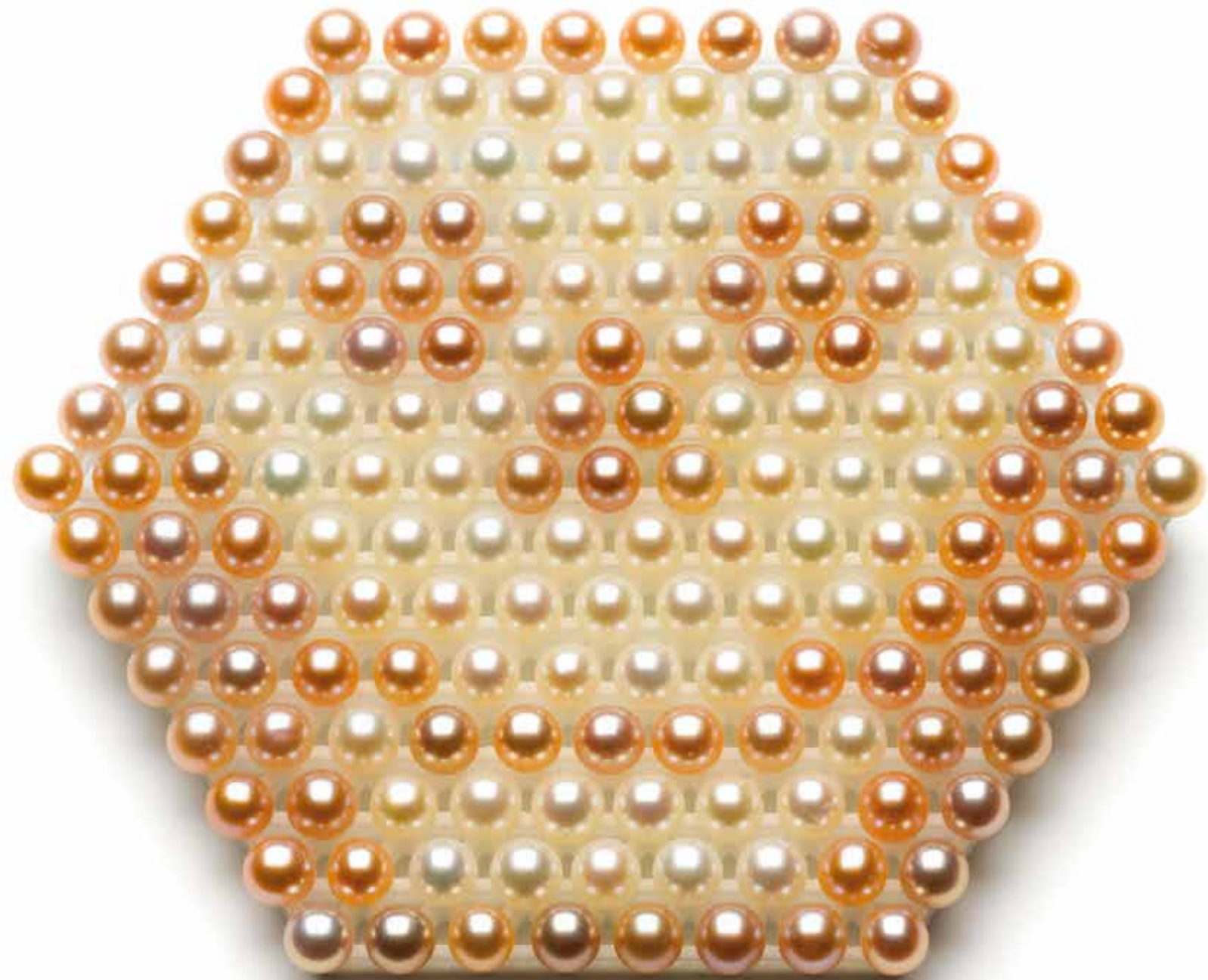




"Unika", 81 ringe, 1996.  
Ringe i sølv, podie i  
rustfrit stål. Premieret af  
Statens Kunstfond. Indgår  
i Pahlman Collection,  
Helsingfors, Finland.

"Unika", 81 silver rings,  
stainless steel podium.  
1996. Awarded a prize by  
the Danish Arts Founda-  
tion. In the Pahlman  
Collection, Helsinki,  
Finland.





"Perleplade", 2007. Kulturperler, polyamid og 18 karat guld.

"Pearl Plate." Cultured pearls, polyamide, and 18 carat gold, 2007.



"Plænebroche", 1996. Anodiseret aluminium. Længde 90cm.

"Lawn Brooch." Anodized aluminum; length 90 cm, 1996.

"Prinsessering" og "Perleøreskruer", brocher, 2003. 40x40 mm. 18 karat guld. "Prinsessering" tilhører Statens Kunstfond.

"Solitaire Ring" and "Pearl Earrings." Brooches: 18 carat gold. 40x40 mm. 2003. "Solitaire Ring" is in the collection of the Danish Arts Foundation.



"Perlekæde med Guldlås", brocher, 2003. 40x40 mm. Sølv og 18 karat guld.

"String of Pearls with Gold Clasp." Brooches, 40x40 mm; silver and 18 carat gold. 2003.



"Diamantring", 2005.  
Metalblik

"Diamond Ring," Sheet  
metal, 2005.

"Prinsessering", 1989. Anodiseret aluminium og gummi.

"Princess Ring," Anodized aluminum and rubber.  
1989.



Chokoladehjerter, 2006. Fremstillet i samarbejde med Frederiksberg Chokolade.

Chocolate hearts. Made in collaboration with Frederiksberg Chokolade. 2006.



Chokolade ringe, 2001.  
Fremstillet i samarbejde  
med Frederiksberg  
Chokolade.

Chocolate rings. Made in  
collaboration with Frede-  
riksberg Chokolade. 2001.





"Guldarmbånd", 2003. Oppustelig, metaliseret plastfolie.

"Gold Bracelet." Inflatable metallic plastic foil. 2003.

"Guldarmbånd", 2003. projektet præmieret af Statens Kunstfond.

"Gold Bracelet." 2003. The project was awarded a prize by the Danish Arts Foundation.

"Guldarmbånd". 2003. Automat.

"Gold Bracelet." Vending machine. 2003.





Fra separatutstillingen  
Jewellery i Galerie  
MARZEE, Nijmegen,  
Holland, 2003.

From the one-man show  
Jewellery at the Galerie  
MARZEE, Nijmegen, The  
Netherlands, 2003.

"Hollowware", skål, 2005. Oppustelig, metaliseret  
plastfolie.

"Hollowware." Bowl; inflatable metallic plastic foil,  
2005.



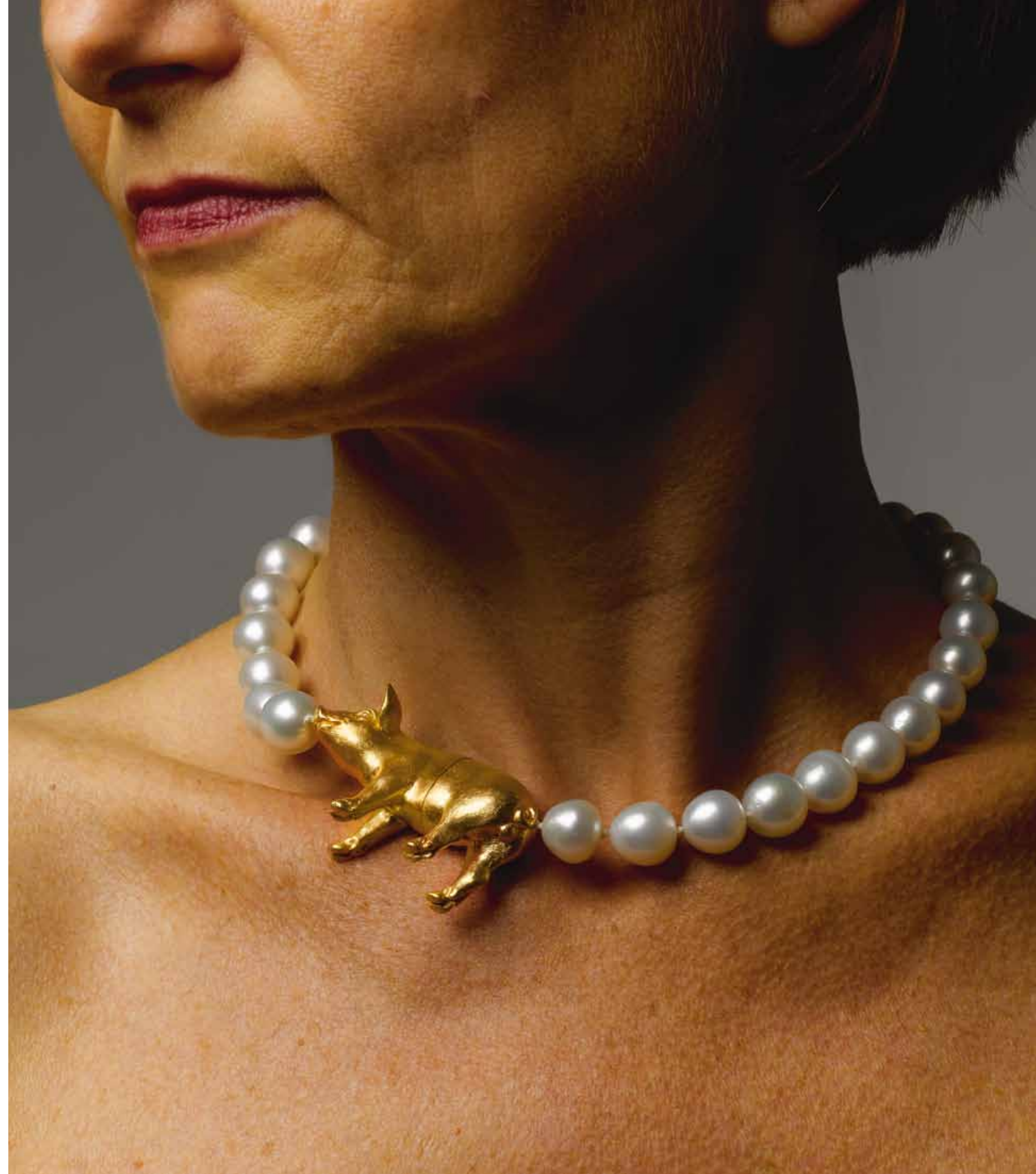
"Perlering", 2005. 18 karat guld.

"Pearl Ring," 18 carat gold. 2005.



"Perler og Svin", hals-  
smykke, 2007. South Sea  
perler og 18 karat guld.

"Pearls and Swine," Neck-  
lace, South Sea pearls and  
18 carat gold, 2007.





Charlottenborgs Efterårsudstilling, 1986
Charlottenborgs Forårsudstilling, 1985 og 1986
Den Permanentes Galleri, 1985
Det Danske Kunsthindustrimuseum, København, 1985
*Smykker -85*, Nordenfjeldske Kunsthindustrimuseum, Trondheim, 1985

SALG OG STØRRE ARBEJDER, UDDRAG:

Collections of Aberdeen Art Gallery and Museums, 2006
Kunsthindustrimuseet i København, 1987, -99, -06
Statens Kunstfond, 1985, 1986, 1987, 1991, 2001, 2003, 2005
Kunstforeningen af 14. August, 1985, 1993, 1996, 1998, 2005
Museet på Koldinghus, 2002, 2003
Bispespænde til Københavns Biskop, 2000
Skrivesæt til H.M. Dronning Margrethe 2. i anledning af 25 års regentjubilæum, for Velux Fonden, 1997

Borgmesterkæde til Fredensborg-Humlebæk kommune i samarbejde med H.M. Dronning Margrethe 2., 1995
Udsmykningsopgave i form af springvand til Håndværkertorvet i Thisted, 1995
Rhöska museet, Göteborg, 1992

Masterclass på Shenkar College of Engineering & Design, Tel Aviv, 2007
Masterclass på Hiko Mizuno College of Jewelry, Tokyo, 2006
Gæsteprofessor ved Konstfack i Stockholm, 2004
Adjungeret professor ved Högskolan för Design och Konsthantverk ved Göteborgs Universitet, 1999-2001

Ekstern censor på metallinien, Statens Håndverks og Kunsthøjskole, Oslo, 1999
Ekstern censor på metallformgivning på Konstfack i Stockholm, 1998
Gæstelærer på Högskolan för Design och Konsthantverk ved Göteborgs Universitet, 1997, 1998
Gæstelærer på Skolen for Industrial Design i Skive, 1991
Gæstelærer på Kunsthåndværkerskolen i Kolding, 1989
Censor ved Institut for Ædelmetal flere gange siden 1988
Gæstelærer på Guldsmedehøjskolen (nu Institut for ædelmetal) i København i flere gange siden 1988

Sagkyndig i forbindelse med ansættelse af:
Personligt professorat, Shenkar College of Art and Design, Tel Aviv, Israel, 2007
Professor ved Kunsthøgskolen I Oslo, institut for metalformgivning, 2005
Personligt professorat, Kunsthøgskolen I Oslo, 2005
Lektor i smykkekunst, ved Konstfack, Stockholm, 2004
Lektor i smykkekunst ved HDK, Göteborgs Universitet, 2004
Adjungeret professor i smykkekunst ved Högskolan för Design och Konsthantverk ved Göteborgs Universitet, 2003
Lektor i metalformgivning ved Konstfack, Stockholm, 2000
Medlem af Censurudvalget i Danske Kunsthåndværkere, 2003-2005
Medlem af repræsentantskabet for Statens Kunstfond, 2002-2005
Medarrangør og medlem af dansk og nordisk jury, 2. *Nordiske Smykketriennale*, 2001
Medlem af indkøbskomiteen i Kunstforeningen af 14. August, 1997-2004

Danish Museum of Art and Design: 1985
*Jewellery -85*, National Museum of Decorative Arts, Trondheim: 1985

WORK IN MUSEUM COLLECTIONS AND MAJOR COMMISSIONS:

Collections of the Aberdeen Art Gallery and Museums: 2006
Danish Museum of Art and Design: 1987, 1999, 2006
Danish Arts Foundation: 1985, 1986, 1987, 1991, 2001, 2003, 2005
Kunstforeningen af 14. August: 1985, 1993, 1996, 1998, 2005
Museum at Koldinghus Castle: 2002, 2003
Röhss Museum of Art and Crafts, Gothenburg: 1992
Cope clasp for the Bishop of Copenhagen: 2000
Desk set for H. M. Queen Margrethe II on the 25th anniversary of her reign, commissioned by the Velux Foundation: 1997
Mayor’s chain for Fredensborg-Humlebæk Municipality in collaboration with H. M. Queen Margrethe II: 1995
Fountain for a public square in Thisted: 1995

SELECTED TEACHING POSITIONS, ETC.:

Master class at Shenkar College of Engineering & Design, Tel Aviv: 2007
Master class at Hiko Mizuno College of Jewelry, Tokyo: 2006
Guest professor, metal department, Konstfack, University College of Arts, Crafts and Design, Stockholm: 2004
Associate professor of jewelry, School of Design and Crafts, Gothenburg University: 1999-2001
External examiner, metal department, National Academy of the Arts, Oslo: 1999
External examiner, metal design, Konstfack, University College of Arts, Crafts and Design, Stockholm: 1998
Guest teacher, Designskolen Kolding: 1989
Examiner at the Danish College of Jewelry and Silversmithing (now the Institute of Precious Metals), Copenhagen: several times since 1988

Advisor in hiring faculty for the following posts:
Personal professorship, Shenkar College of Art and Design, Tel Aviv: 2007
Professor, National Academy of the Arts, Oslo: 2005
Personal professorship, National Academy of the Arts, Oslo: 2005
Associate professor of jewelry, Konstfack, University College of Arts, Crafts and Design, Stockholm: 2004
Associate professor of jewelry, School of Design and Crafts, Gothenburg University, 2003
Assistant professor of metal design, Konstfack, University College of Arts, Crafts and Design, Stockholm, 2000
Member of the evaluation committee, Danish Arts and Crafts Association: 2003-2005
Member of the board of representatives of the Danish Arts Foundation: 2002-2005
Co-organizer and member of the Danish and Nordic juries, 2. *Nordiske Smykke triennale* (2nd Nordic jewelry triennial): 2001
Member of the purchasing committee, Kunstforeningen af 14. August: 1997-2004
Member of the jury, Biennalen for kunsthåndværk og design: 1997
Co-organizer and member of the Danish and Nordic juries, 1. *Nordiske Smykke triennale*: (1st Nordic jewelry triennial): 1995

Jurymedlem ved Biennalen -97
Medlem af national og nordisk jury ved "1. Nordiske Smykketriennale", 1995
Styrelsesmedlem i Københavns Guldsmedelaug 1995-2006
Medlem af Kunsthåndværkerrådets bestyrelse 1993-1996

BIBLIOGRAFI:

Lin Cheung, Indigo Clarke, Beccy Clarke: *New Directions in Jewellery 2*. Black Dog Publishing, 2006
Robert Ebendorf: *1000 Rings*. Lark Books, 2004
Thomas C. Thulstrup: *Georg Jensen, Sølv og Design*. Gad, 2004
Arch Gregory: *Minimal Rings*. Full Spectrum Publishing, 2003
Lise Funder: *Dansk Smykkekunst 1960-2000*. Nyt Nordisk Forlag Arnold Busck, 2001
Elizabeth Olver: *Jewelry Design, The Artisan’s Reference*. North Light Books, 2000
Marguerite De Cerval: *Dictionaire International du Bijou*. Edition du Regard, 1998
Silvie Lambert: *The Ring*. Roto Vision, 1998
Lise Funder: *Nordisk Smykkekunst*. Nyt Nordisk Forlag Arnold Busk, 1995
*Den Store Danske Encyklopædi*, Gyldendal, 1994-.

Member of the board of the Copenhagen Goldsmiths’ Guild: 1995-2006

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Robert Ebendorf: *1000 Rings*. Lark Books, 2004
Thomas C. Thulstrup: *Georg Jensen, Sølv og Design*. Gad, 2004
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Lise Funder: *Dansk Smykkekunst 1960-2000*. Nyt Nordisk Forlag Arnold Busck, 2001
Elizabeth Olver: *Jewelry Design, The Artisan’s Reference*. North Light Books, 2000
Marguerite De Cerval: *Dictionaire International du Bijou*. Edition du Regard, 1998
Silvie Lambert: *The Ring*. Roto Vision, 1998
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*Den Store Danske Encyklopædi*, Gyldendal, 1994-.

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