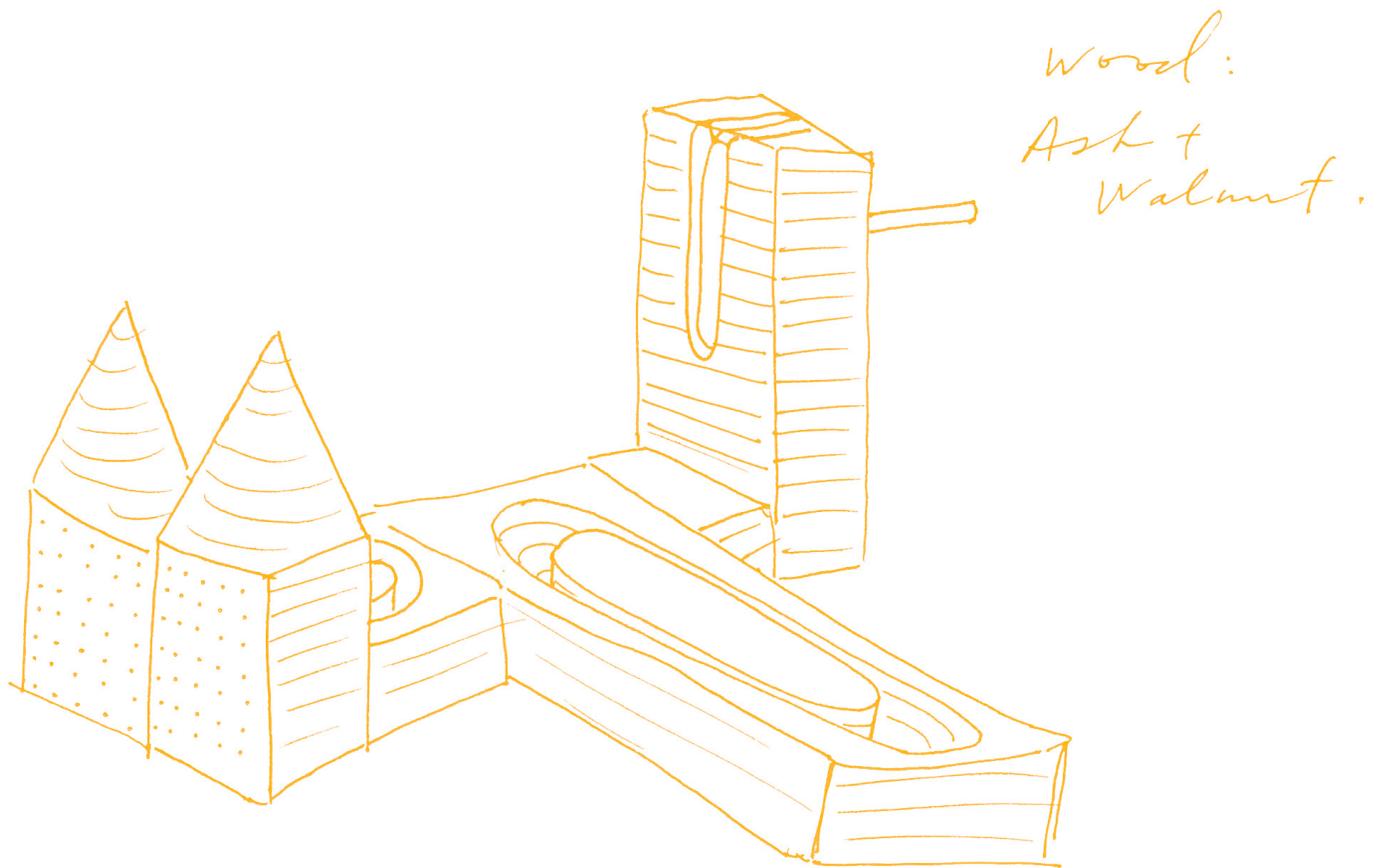


# RAY ~ RAY



## Kelly Jazvac

*Supports for jewelry you already own*, 2016  
wood (ash/walnut/white oak), beeswax, adhesive  
3 different models; 10 unique versions of each  
dimensions vary

Kelly Jazvac is a Canadian artist whose work considers the permanence of disposability. The artist's proceeds from *Supports for jewelry you already own* will support future research undertaken by her interdisciplinary plastic pollution research group. She is represented by Louis B. James Gallery, New York, and Diaz Contemporary, Toronto. Jazvac is based in London, Ontario where she is a professor at Western University.

sketch for *Supports for jewelry you already own* by Kelly Jazvac

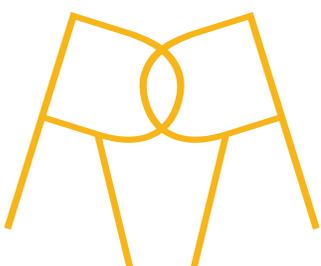
I approached this project by thinking about my most prized piece of jewelry. It is a plain gold ring that I rarely wear. It is prized because it belonged to an important family friend. However, prior to this project I stored it under the bathroom sink in a container with a bunch of other small objects that tend to accumulate in such spaces.

Thus, my thinking for this project was a kind of experiment: what could I make that might trigger and hold viewers' thinking towards personal ornaments they already own?

The resulting premise is not a flawless one: my suggestion to rethink value and how we consume things is still predicated on the logic of buying another thing. However, perhaps there is space within the project—and how it is disseminated as both an image and idea—to think about a subjective, post-point-of-sale value that is emotional, historical, even sentimental, rather than economic.

Lastly, my proceeds from this project will go towards supporting the work of my interdisciplinary plastic pollution research team. This might seem unrelated, but we've been struggling with funding, and it too tries to reconsider the logic of consumption.

—Kelly Jazvac



RAY~RAY is a collaborative project between Toronto-based artists Ella Dawn McGeough and Sarah Nasby that produces limited edition jewelry and jewelry-like works by contemporary artists.

ray-ray.ca

Even the least sentimental among us agree that jewelry fulfills a specific category of need. Jewelry is miniature and precious and talismanic. I am aware of only a few who do not have an innate nature to dress up with little embellishments and peacock around. And giving, wearing or possessing jewelry are ways of conveying sentiment or establishing social rank. It functions very well as an outward-facing signifier of status.

Jazvac's *Supports for jewelry you already own*, their function no less straightforward or sensible than their title, are objects for displaying a single piece of jewelry: a pair of earrings, a ring, or a necklace. In the absence of an earlobe, a finger, or a neck, each *Support* is a surrogate for a cherished item when not "in use". Or, in the absence of an organizing system, keeps the same safe.

As one of a sentimental species, I am not practical about jewelry. All of it, every wearable trinket and gewgaw in my possession, sits in a ceramic bowl inside the top drawer of my dresser, horribly

any letters or photos can, wrapped up in a sort of intimacy that can't be bought.

To be sure, Jazvac's pragmatics turn a greater degree of attention to how jewelry is stored over how it is worn—though as the latter moves up the ladder of higher order needs, the former shouldn't be too far behind it. But is jewelry only in a state of "use" on the body? Does jewelry actively convey meaning only when it is on public display? I do not think jewelry is necessarily more valuable in one context over another (with some exceptions, i.e., the sudden absence of a wedding ring from permanent public display is perceived as a social miscue). Jazvac's *Supports* pull your cherished items into an active state *off* the body, and show them singly and appreciatively. Viewed singly, on its own wooden pedestal, the value of your most cherished item is reified, or recharged, like a crystal in a bowl of salt.

The *Supports* are assembled from laminated sections of walnut, oak and ash. Like the body,

## friendship station

by Jen Hutton

tangled. (A *Support* would be very useful, in my case.) A quick inventory of that bowl reveals there is more goldtone than 24-karat, more earring singlets than matching pairs, and at least two hopelessly broken items. Yet I keep it all because it is enriched with the particular story of its acquisition. I have a necklace I squirreled out of my mother's jewelry box: a long rope of multiple thin gold chains, something she wore as a younger, more audacious version of her current self. There's a cat brooch, pink and googly-eyed, a gift from an ex who is dear to me in ways she will never know. The wooden ring—rough along its inner edge, stained walnut brown and completely unspecial—was a prize from a candy machine, collected in the early weeks of an uncertain romance.

On all fronts jewelry is currency. A ring made of precious materials has an intrinsic market value. But jewelry involved in any transaction, be it a gift or memento or a weird and wonderful surprise inside a plastic egg, is subject to another value system with a very potent power. I'm well aware the value of my collection is relative only to me. In my possession I apply preciousness to them, and they mean just as much sitting in that bowl in the dark as on my body. They describe a history better than

wood is warm. It is alive and responsive and smells good. And wood too, is irregular. Jazvac approached each *Support* as its "own little problem": the material dictated each form. She shaped and sanded the wood into prisms, cones and flat trays. Each *Support* is wrapped with bold stripes of dark and light wood, and each one different from the rest.

When I spoke to Kelly about this project for RAY~RAY she mentioned how her motivation for making the *Supports* was driven by the pleasure of working with wood and making something by hand, relating that labour to Michel de Certeau's idea of *la perruque*. Literally translated as "the wig," de Certeau posits *la perruque* as a core tactic for upending the structures of institutionalized capitalism, whereby company time is used for working on a personal or passion project. Jazvac snatched time between and during the classes she taught at the university to sand and shape each piece of wood. The quiet rhythm of this work was a break from her usual workday or object-making. And while the *Supports* duck any contrived emotional attachment, letting the user choose what piece of jewelry they would like to display and reify, I'd like to think that the pleasure of making transfers through those objects too.

*Jen Hutton is an artist and writer. She lives in Los Angeles.*