A personal exploration of the creative process

By

ANGELA BADER

Thesis submitted in partial fulfilment of the requirements
for the degree of
MASTER OF ARTS
in the subject
VISUAL ARTS (Jewellery Design)
at the
UNIVERSITY OF STELLENBOSCH

SUPERVISOR: Prof Sandra Klopper
CO-SUPERVISOR: Mr Errico Cassar

April 2006

Declaration

I, the undersigned, hereby declare that the work contained in this thesis is my own work, that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references and that I have not previously submitted this work in its totality or in parts at any university for a degree.

Signature: ……..

Date: ……

Summary

In this thesis I concern myself with a rather particular process of making jewellery – a creative process which epitomises repetitive, labour-intensive and time-consuming actions, results in an "optimal" experience (Csikszentmihalyi 1990) and leads to meticulous and refined products. In dealing with this process I present its conceptual framework which I understand as a sequence of physical, mental and emotional elements through which I move from fascination (the initiating factor of the process) to product (a concrete and legitimising by-product of the process). As I progress from fascination to product, I move through the distinct, yet interwoven stages of ideation, planning and preparation, production, meditation, incubation and insight. These stages, together with fascination and product, constitute a continuous, three-dimensional spiralling form which characterizes the conceptual structure of my process.

Within that conceptual structure, I differentiate between the phase of decision-making and the "experiential" phase (here signifying "to experience"). The former phase comprises the stages of ideation, planning and preparation, and production; whereas the latter phase stretches over the stages of production, meditation, incubation and insight.

I define decision-making as a sequential thought-process and distinguish between an open-ended and a highly restricted or defined type of decision-making. The open-ended type takes the form of free experimentation and dominates the stage of ideation, leading to those ideas which I choose to translate into concrete jewellery-pieces. As I move from ideation to planning and preparation, and subsequently to production in developing and implementing my idea, I increasingly make use of the restricted type of decision-making in the form of relying on previously accumulated knowledge and experience. Understanding decision-making as "a logical process leading to a conclusion" (Loy 1988:146), I interpret decision-making in general, and the restricted type in particular, in terms of the philosophical notion of dual thought-processes, based on the causally and sequentially linked elements of decision-making.

As the stage of production progresses, the dual thought-processes of decision-making are increasingly relegated to my sub-conscious. Consequently, my consciousness is free to engage in what I refer to as meditation, as a result of which I

move into the experiential phase of my process. My meditative state of mind can be ascribed to non-dual, spontaneous and random thought-processes which bring with an atmosphere of incubation out of which insights arise. As a result of my non-dual mind-set I experience both my thinking and my acting during meditation as non-dual, accumulating or resulting in an exhilarating, overtly positive, worthwhile and fulfilling experience.

Even though this experience acts as a motivation for engaging in the process and is therefore of enormous significance, the tangible product of the process does serve a legitimizing function as it endows my almost excessively time-consuming and labour-intensive acts with purpose. However, as a result of the input of enormous amounts of personal energy over prolonged time-spans my process leads to an intimate relationship between my products and me, causing a dilemma and paradox as I struggle to let go of my jewellery-pieces.

Opsomming

Hierdie tesis handel oor ‘n spesifike proses waardeur ek juweliersware vervaardig – dit is ‘n kreatiewe proses wat feitlik net gebruik maak van herhalende, ritmiese, werk en tyd-intensiewe aksies, wat lei tot ‘n buitengewoon positiewe belewenis en wat noukeurige, volmaakte en afgeronde produkte na vore bring.

Dié proses word uitgebeeld deur middel van ‘n abstrakte of teoretiese model wat verstaan word as ‘n reeks liggaamlike, geestelike en emosionele elemente waardeur ek vanaf fassinasie (die begin van my proses) tot by die produk (‘n konkrete byproduk van die proses) beweeg. Soos wat ek van die begin tot the einde van my proses beweeg, volg ek ‘n reeks duidelik onderskeibare, opeenvolgende fases: ideeskepping, beplanning en voorbereiding, vervaardiging, meditasie, inkubasie en insig. Hierdie fases, sowel as ook fassinasie en produk, vorm ’n voortdurende, drie-dimensionele spiraal wat ek as kenmerkend van die teoretiese model van my proses beskou.

Binne dié model onderskei ek tussen twee stadia, naamlik besluitneming en belewenis. Eersgenoemde omvat ideeskepping, beplanning en voorbereiding, en vervaardiging, terwyl laasgenoemde die fases van vervaardiging, meditasie, inkubasie en insig insluit.

Ek definiëer besluitneming as ’n proses van opeenvolgende gedagtes en onderskei tussen ’n oop en ’n beperkte tipe besluitneming. Die oop tipe domineer die fase van ideeskepping in die vorm van vry eksperimente en lei tot ’n versameling van idees waarvan ek een paslike idee vir verdere ontwikkeling kies. Soos wat ek voortgaan met die beplanning en voorbereiding, asook met die vervaardiging van die uitverkose idee, maak ek toenemend gebruik van die beperkte besluitneem-tipe. Laasgenoemde is gekenmerk deur outomaties op vorige kennis en ondervinding terug te val. Aangesien ek besluitneming as ’n logise proses verstaan wat tot ’n konklusie ly, interpreteer ek besluitneming in die algemeen, maar veral die beperkte tipe, in terme van die filosofiese konsep van „dubbele“ denkprosesse, d.w.s. prosesse wat enkele gedagtes kousaal en chronologies aanmekaar ryg.

Met die voortgaan van vervaardiging word my kousale denkprosesse toenemend aan my onderbewussyn toegewys, met die gevolg dat my bewussyn in ’n staat van meditasie kan oorgaan. Hierdie meditatiewe toestand word toegeskryf aan

„enkele“, spontane en onsistematiese denkprosesse wat lei tot ’n atmosfeer van inkubasie waaruit insigte ontstaan. As gevolg van my “enkele” denkwyse ondervind ek my denke asook my handelinge as ongedwonge en moeiteloos wat uiteindelik lei tot ‘n algeheel positiewe en vervullende ondervinding.

Alhoewel hierdie gevoel ’n motivering is om in my proses betrokke te raak en as sulks ’n gewigtige rol speel, is die tasbare eindproduk tóg belangrik omdat dit as ’n legitieme doeleinde van my uiters werk- en tydintensiewe aksies funksioneer. As gevolg van dié werk- en tydintensiewe aksies word daar egter ’n persoonlike verhouding tussen my en die produkte geskep – ’n verbintenis wat dit vir my moeilik of selfs onmoontlik maak om my juweliersstukke aan iemand anders af te staan. Dié gevoel beskou ek as problematies aangesien dit my kan hinder om ’n lewensonderhoud te verdien. My proses lei dus tot ’n positiewe en vervullende ondervinding, asook tot ’n volmaakte produk, maar ook tot ‘n dilemma.

Table of Contents

Acknowledgements

I am greatly indebted to Professor Sandra Klopper who readily agreed on supervising my theoretical work and always tried her best to accommodate me and my innumerable questions into her busy schedule. Her knowledgeable input was of great value to me and I appreciated her open, direct and honest responses. A warm word of gratitude also goes out to former Associate Professor Alan Alborough for readily helping me with both practical and conceptual problems, for his enduring optimism, humour and patience, and for being passionate about his work. The interactions with both Mr Alborough and Mrs Klopper I found to be most influential and rewarding. Further I would like to thank Mr Errico Cassar for his enduring and knowledgeable help with all jewellery- and design-related questions; as well as Ms Elisabeth Gunther for her initial help with my theoretical research.

On a personal note I would like to thank my fiancé for all the time, patience and encouragement he invested into supporting me in my endeavours. Also, his help in proofreading the multiple versions of my thesis, as well as his assistance with all IT related problems were of immeasurable value to me.

Last, but definitively not least I would like to thank my parents for their continuous support, especially with regards to finances. I am well aware that I might not have been able to finish my post-graduate studies in the proposed time-span of two years if I were to financially sustain myself during that period. I truly appreciate and honour their commitment.

Without the direct and indirect help of these and many other individuals my practical and theoretical research would have been a more difficult, less challenging and less enriching experience.

List of illustrations

Introduction

Establishing the field of investigation

A contextual backdrop to the thesis

The contents of this thesis are intimately linked to the context of my explorations over the past two years, starting with the advent of my post-graduate studies. Out of that context I distilled what were for me the key areas of interest in my practical work, and developed a suitable theoretical framework to support and enhance this work. It is therefore important that I provide a chronological sketch of the most dominant outlines of my activities and motives over the past twenty-four months, even though doing so may seem too personal and, for this reason, misplaced in an academic thesis.

During the last quarter of my final undergraduate year I had the opportunity to work on my own projects, creating whatever I wanted to do without having to operate within the framework of set projects. I produced several pieces, three of which (fig 1-3), as I later realized, were characterized by the repetitive use of techniques or elements, as well as by the input of enormous amounts of time and labour. External responses to these three pieces were, and still are, overwhelmingly positive.

Figure 1: *Zipped*. Neckpiece. Sterling Silver and red zip. l: 340,5mm, w: 45mm. 2003. Own photo.

Figure 2: *Reflections*. Bracelet. Sterling silver and coloured glass beads. l: 160,7mm; w (max): 74,58mm. 2003. Own photo.

Figure 3: *Reflections*. Choker. Sterling silver and coloured glass beads. l: 270mm; w (max): 24,66mm. 2003. Own photo.

On a personal level I unexpectedly experienced the creation of these three pieces as elating and highly fulfilling - an overtly positive, self-affirming and quite addictive experience that could be described as a "Flow" experience, a concept developed by Mihaly Csikszentmihalyi[1] in an attempt to describe and conceptually explain the "most happy" or "optimal" experiences of people from a psychological perspective (Csikszentmihalyi 1990). An optimal experience is described by him as "a sense of exhilaration, a deep sense of enjoyment that is long cherished and that becomes a landmark in memory ..." (1990:3). Typically, an optimal experience arises as a result of engaging in mindful, challenging and worthwhile activities of either a mental or a physical nature (Csikszentmihalyi 1990:3).

Even though I experienced the creation of the three pieces as worthwhile, challenging and optimal, I could not tell what in actual fact was so unusual, different or unique about either their character or their creation process. I intuitively knew that I had found something which "made me tick", but I could not say what it was. The highly positive and fulfilling experience of creating these three pieces I found stimulating, but beyond that I felt intrigued to find out what it was that "made me tick". I wanted to get to the core or essence of those works, an endeavour which became the central effort of my post-graduate studies.

Practical explorations and the emergence of a research focus

Without really knowing how to approach, let alone begin with the investigation of my "creative practice"[2] in an effort to arrive at the heart of my work, I commenced my post-graduate studies in what seemed like an aimless exploration and experimentation with ideas and materials. Following a personal fascination with textures, I produced a number of experimental objects by utilizing various jewellery tools and methods (fig 4-7).

---

[1] Csikszentmihalyi is currently Davidson Professor of Psychology and Management Director of the Quality of Life Research Centre at Claremont Graduate University (*Profile – Mihaly Csikszentmihalyi*: 2005).

[2] With the term "creative practice" I refer to the broader context of making jewellery, notably to my actions and their respective outcomes, even though they are not all directly affiliated to and concerned with creating jewellery. In differentiation to that I use "practical/creative work" when speaking about the various actions, thoughts and outcomes directly and solely related to making jewellery.

Figure 4: Experimental textured piece. Sterling silver. Max Ø: 21mm; d: 0,28mm. 2004. Own photo.

Figure 5: Experimental textured piece. Sterling silver. l (max): 40mm; w (max): 40mm; d (max): 0,13mm. 2004. Own photo.

Figure 6: Experimental textured piece. Sterling silver. l (max): 36,5mm; w (max): 29,5mm; d (max):0,19mm. 2004. Own photo.

Figure 7: Experimental textured piece. Sterling silver. Max Ø: 28mm; d: 0,25mm. 2004. Own photo.

The initial excitement I experienced in making these pieces soon gave way to a feeling of stagnation, upon which I steered away from the jewellery realm. Instead, I followed a long-felt attraction to the more conceptual methods of Fine Arts and subsequently concerned myself with self-representation, both figuratively (fig 8-13)[3] and non-figuratively (fig 14-16).

Figure 8: Imprint of *Mask*, a self-portrait carved from a potato. Blackened candle wax. l (max): 90mm; w (max): 74mm; d (max): 17mm. 2004. Own photo.

Figure 9: Imprint of *Mask*, a self-portrait carved from a potato. Red sealing wax. l (max): 79mm; w (max): 80mm; d (max): 12mm. 2004. Own photo.

Figure 10: Imprint of *Mask*, a self-portrait carved from a potato. Blackened candle wax. l (max): 80mm; w (max): 72mm; d (max): 12mm. 2004. Own photo.

[3] The imprints shown here are of the same self-portrait and have been taken over a period of two weeks.

Figure 11: Imprint of *Mask*, a self-portrait carved from a potato. Grey candle wax with text. l (max): 55mm; w (max): 75mm; d (max): 10mm. 2004. Own photo.

Figure 12: Imprint of *Mask*, a self-portrait carved from a potato. Blackened candle wax. l (max): 68mm; w (max): 66mm; d (max): 12mm. 2004. Own photo.

Figure 13: Imprint of *Mask*, a self-portrait carved from a potato. Grey candle wax. l (max): 67mm; w (max): 52mm; d (max): 13mm. 2004. Own photo.

Figure 14: Imprint of an abstract self-representation carved into a potato. Candle wax. l (max): 58mm; w (max): 38mm; d (max): 3mm. 2004. Own photo.

Figure 15: Imprint of an abstract self-representation carved into a potato. Red sealing wax. l (max): 69mm; w (max): 63mm; d (max): 4mm. 2004. Own photo.

Figure 16: "Keys" from plaster of Paris, blackened candle wax and caramel baking chocolate. They were taken from a flexible mould which was created by pressing my front-door key into wet silicon. Left to right: 1) l (max): 52mm; w (max): 24mm; d (max): 3mm. 2) l (max): 52mm; w (max): 23mm; d (max): 4mm. 3) l (max): 52mm; w (max): 26mm; d (max): 3mm. 2004. Own photo.

As part of my non-jewellery experiments, I worked in materials "foreign" to me, such as potatoes, onions, various waxes, silicone, chocolate, clay and plaster of Paris. In playing around with these materials I inevitably found myself making

numerous variations on the same thing, mainly examining different visual and tactile textures in the process, but also investigating how the meaning of an object shifted with a change in material. Furthermore, I found that I explored the effect of time on organic substances, intrigued by their distortion and decay, which I recorded by taking photos and/or "material impressions" of them. The tangible and multiple outcomes of my explorations I unthinkingly sorted into visual "systems" – organized structures or arrangements which I found more meaningful than the individual items "contained" within them. These systems had a repetitive pattern and quality to them (fig 17-19), a quality which also characterized the very processes of creating the individual elements within the numerous systems.

Figure 17: Detail from a display showing various objects (such as my cell-phone, keys, knife, pen and shaver) made from clay, plaster of Paris, various waxes and caramel baking chocolate. These objects were taken from flexible silicon moulds as well as from rigid wax moulds. 2004. Own photo.

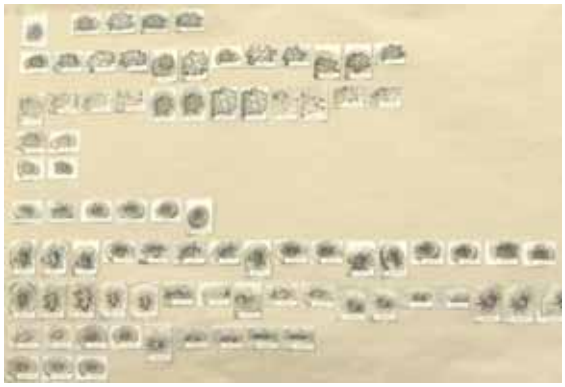

Figure 18: Detail from a display on the wall showing series of photos taken from various carved potatoes over the course of five days. The photos (4,5x3,4cm/5,2x3,9cm) are labelled with the date and time they were taken and have been arranged in chronological order according to these labels. 2004. Own photo.

Figure 19: Detail of display showing various imprints (meant to represent signets) taken from non-figurative self-representations carved into potatoes. Candle wax and red sealing wax. 2004. Own photo.

Whilst experimenting I generally enjoyed rhythmic, time-consuming activities which required concentration, patience and attention to detail, such as carving potatoes, creating wax moulds or arranging dozens of photos. Overall, however, I found my explorations and especially their outcomes to be unsatisfying – they had no merit as I, for some inexplicable reason, could not take them beyond the state of being simple explorations of random ideas. Nevertheless, these experiments enabled me to determine that I did not want to work conceptually, figuratively or in anything but metals, and as such these insights undoubtedly inform my present understanding of my practical work. More importantly, however, my explorations enabled me gradually to distil core elements of my work. I noted that, irrespective of subject matter and material, I am interested in the relation between the passing of time and the visible traces it leaves in the form of change– a relation I refer to as "process"[4]. For me, this relation is most concretely expressed in my fascination with textures, which I understand as traces of various processes and actions over time.

As I moved back into the realm of jewellery, these realizations crystallized into a key interest: the actual process of making jewellery which epitomizes repetitive, labour- and time-intensive actions. This process, together with the meticulous, refined outcome and the immensely positive experience to which it leads, I have come to refer to as *my* process, and it is this process which constitutes the central theme of this thesis.

Theoretical explorations and the establishment of a fitting conceptual paradigm

On a parallel level to my practical explorations, I searched for a suitable theoretical framework for my creative work. I tried to understand my explorations and their vaguely discernible, volatile and potential "essences" in terms of identity, language/meaning, play, phenomenology, creativity and Eastern philosophy, always assuming either a psychological or philosophical perspective. Issues and concepts

[4] At a later stage of this thesis I explain my underlying understanding of process in some detail. In doing so it will become evident that my interpretation of the relation between time, traces and change is unavoidably part of my greater understanding of process.

surrounding these topics frequently constituted areas of personal interest, but more often were motivated by various central elements within my creative practice. The interest in phenomenology and Eastern philosophy, for instance, arose as a result of these disciplines' focus on human experience, whereas I perceived both play and creativity to be general attributes of my work. Even though all of the theories I dealt with fittingly described isolated aspects of my creative practice, none of them proved holistic enough to allow me to describe or deal with the totality of my practical work. Attempts to choose one of the suitable paradigms and investigate my practice in relation to it failed repeatedly, mostly because I found the resulting scope or area of analysis to be rather limiting and inadequate. Alternatively, efforts to combine the relevant theories into a coherent, unproblematic, useful and all-inclusive conceptual framework proved impossible.

With the emergence of my process as the key area of interest, I eventually realized that it is my practical work which indirectly connects the different theoretical frameworks as each of them stand in relation to my process (fig 20).

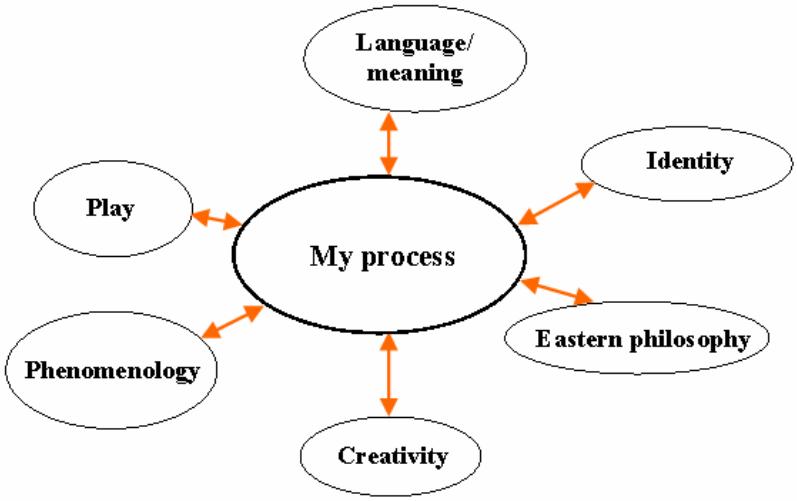

Figure 20: Diagram showing the relation between my work/process and the respective theoretical frameworks looked at. Being at the centre of the model, my process serves as a "binding agent" between the various paradigms. 2005.

This realization allowed me to utilize the mentioned conceptual paradigms to understand various facets of my creative practice in general, and my process in particular, without having to isolate them from each other. More importantly,

however, my realization also provided me with the opportunity to place my process at the centre of my theoretical framework, rather than assigning that position to one of the potentially suitable paradigms.

Even though each of the conceptual paradigms investigated informed my understanding of my creative practice and my process, I ultimately refer to comparatively few of the numerous sources consulted over the past two years. This is partly determined by the scope of this thesis, but more so by my choice of focus. Due to my process being the focal point of my deliberations, I utilize sources which allow me to analyse and interpret what I perceive as the core elements of my process, thereby assuming a predominantly philosophical stance which is occasionally supplemented and extended by psychological concepts.

In working from a personal exploration of my process to the theoretical frameworks which I use to interpret it, I also refer to the work of C.T.J. de Beer, a former post-graduate jewellery design student at the University of Stellenbosch. In his thesis titled “creativity and the design process” (1993), he concerns himself with the thought-processes which underlie his design-process. De Beer assumes a strongly psychological perspective and focuses especially on the creative attributes and qualities of the design-element of his jewellery creation-process. Even though both our investigations in principle centre on the personal, creative act of making jewellery, I believe that we assume very different perspectives, not only in terms of the underlying paradigms, but also in terms of our focal points. Moreover, I believe that no two creative processes are the same as they reflect the idiosyncratic and unique personality, approach and context of the respective individual.

Even though I understand my creative work and my process, as it has emerged from my practical explorations, to be rather personal, I do feel that my chosen theoretical frameworks serve me well in contextualizing my deliberations. Ultimately, however, the content of this thesis represents my own views and ideas and as such it is not meant to embody a fixed, conclusive or unconditional truth.

Aims and means of the thesis

On the one hand the aim of this thesis is to elucidate and consolidate what I have come to regard as the comprising elements of my process into a coherent and meaningful whole. I show how my process moves through various stages and phases and so leads to both an enjoyable experience and a satisfying product. On the other hand, however, this thesis serves as a "reading" of my process.

With "reading", I refer to "looking at", "taking note of", and "extracting meaning from" a set of information to consequently "fathom and internalize" the data thus gained or accumulated. As I present my process in this thesis, I feel it has come together as a unified entity – I have pieced together a puzzle and I can discern its image with relative clarity. Since my process, however, is not a static and rigid construct, but a complex, dynamic and unceasingly developing system, I cannot (at least not at this stage of my creative life) come to a definite conclusion as to what it might or might not be. I can merely point at the underlying patterns I see, and arrive at general interpretations of certain aspects of my process. I feel I can do no more than look at, take note of and attempt to grasp my process in its ongoing movement and development.

To examine the individual components of my process, consolidate them into a meaningful whole and thereby read my process, I draw heavily on my practice of making jewellery. It is through observations of my jewellery-making practice over the past eleven months that I have come to discern the apparently basic constituents of my process. My observations took the form of detailed photo-documentations, work- and time logs and journal entries. Even though all three of these provided useful data which, upon analysis and interpretation, revealed aspects, facets and characteristics of my process, it is especially my journal which enabled me to maintain an ongoing relationship with my process. My journal provided for a kind of continuous dialogue between me and my process through which the majority of my process' elements gradually revealed themselves: they no longer formed part of an indiscernible background, but progressively became distinguishable components of the foreground (Progoff 1980:43).

In analysing and interpreting the findings which crystallized out of the observations of my practice, I relied on the various theoretical paradigms mentioned

earlier on. The conceptual understanding of my process hence developed is firmly grounded in my practice, whilst simultaneously being influenced by my underlying understanding of process as such.

Considering my understanding of process

Within my creative practice, but also beyond that, I find that various different processes are operating simultaneously. These processes I perceive to be inter-dependent, or more precisely, to be contained within each other (fig 21).

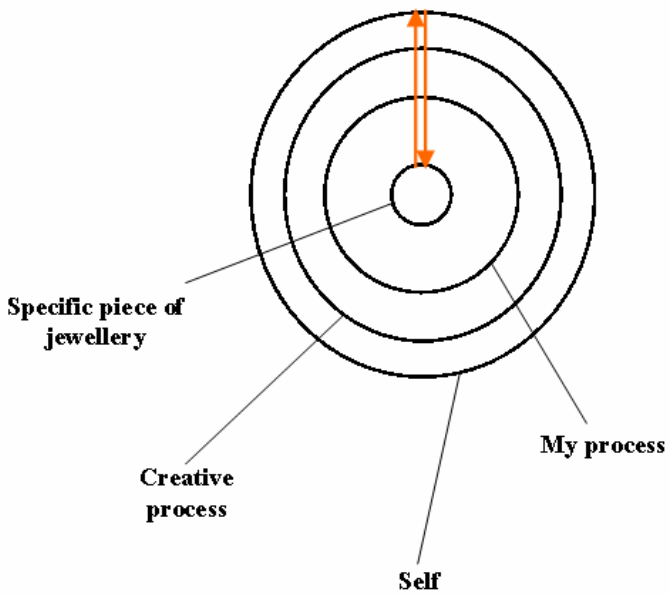

Figure 21: Concentric processes which cross-influence each other. 2005.

The outer most circle of the diagram represents the process of my Self, i.e. the ongoing evolvement and development of my personality. This process is followed by the process of my creative practice, which I perceive to evolve and change in accordance with how I myself change on a cognitive, emotional and spiritual level. Within my creative practice I situate my method of making jewellery, i.e. my process, which, in turn, harbours the process of creating each individual piece of jewellery. As

is evident from the diagram, I understand the various processes to reverberate from the outside to the inside and vice versa (red arrows in fig 21).

Irrespective of the variety and number of processes I can identify, my understanding of process remains the same. With “process” I refer to an ongoing or continuous series of actions or events, or more generally, to a “principle of continuity” (Progoff 1980:40). In essence, process for me alludes to a dynamic, fluctuating system, .i.e. to an arrangement or organization of meaningfully integrated elements.

It is the *concept* of process which enables me to see relations and connections between otherwise separate entities, thereby serving a unifying function. Once I became aware of the various mental, emotional and physical dimensions of making jewellery as a process, the “amorphous mass of information” became integrated in a meaningful way (Progoff 1980:40). Through the concept of process, my creative work, which I initially perceived as elusive, became knowable and graspable. However, due to the constantly evolving nature of a process, the knowledge gained in this way is not fixed or definite, but rather a momentary observation of the ongoing progression of the process. In light of this, the reading of my process mentioned earlier on becomes theoretically grounded.

The observation or reading of a progressively evolving, dynamic system in which, or through which, individual events, actions, thoughts and emotions are linked and therefore integrated into a meaningful whole, I find to be reminiscent of a “journey”, or maybe more appropriately, of “peregrination”. With the latter term Martin Heidegger comes to mind, since he initiated a shift in philosophical writing from metaphysical constructs to the act of thinking itself (Loy 1988:164). Heidegger concerns himself primarily with the *process* of thinking which he sees as a continuous “being underway” (Loy 1988:165). I find that the notion of “being underway” or “being on the way” aptly describes both the act of *observing* a process as well as the act of *engaging in* a process: both are to me an act of journeying. It is only with hindsight that the individual actions, thoughts, emotions and events within a process represent a meaningful whole, that a route or way can be discerned; but it is through the steps taken at each moment, through each action, thought and emotion as it occurs that the way or route is established. It is on the basis of this understanding of process that I deal with my process in this thesis.

The structure of my process or an exposition of contents

The organization of the content of this thesis quite naturally echoes the structure of my process. On the pages to come I deal with a conceptual framework of my process which I perceive to be a very particular, non-linear sequence of physical, mental and emotional elements through which, or with which, I move from fascination (the initiating factor of my process) to product (a tangible and legitimising spin-off of my process). In progressing from fascination to product, I move through several distinctive, though not disconnected stages, namely ideation, planning and preparation, production, meditation, incubation and insight. These stages, together with fascination and product, constitute a three-dimensional, spiralling structure which in essence refers to the continuity of movement within my process.

Within that spiralling structure, I differentiate between two phases: a decision-making phase, and an "experiential" phase (here signifying "to experience"). The former is characterized by principally "dual" thought-processes and stretches over the stages of ideation, planning and preparation, and to an extent production, whereas the latter is characterized by essentially "non-dual" thought-processes and comprises the stages of production, meditation, incubation and insight[5].

I begin my deliberations with a diagrammatic representation of my process' spiralling structure in relation to which I briefly explain the role of fascination as an instigator of the spiral or process as such, as well as of the individual levels of the spiral. The stage of fascination is examined subsequently, showing that even though I differentiate between an impetuous and a calm type of fascination, it always centres on what I can do with the material I work with, mostly being sterling silver.

Following fascination, I deal with the phase of decision-making, decision-making constituting the context of the stages to come. I define decision-making and introduce two types of decision-making processes, namely an open-ended and a restricted kind. In dealing with the stage of ideation, I elucidate how I employ open-ended decision-making processes in the form of experimentation so as to arrive at those ideas which I choose to translate into tangible pieces of jewellery. Within the

[5] The terms "dual" and "non-dual", and alternatively "duality" and "non-duality", are philosophical in nature and are borrowed from Loy (1988). Both terms will be contextualized and explained in greater detail later on.

stage of planning and preparation, I decide upon certain parameters[6] of the chosen ideas by utilizing both types of decision-making. In the stage of production, which constitutes the last element of the phase of decision-making, the parameters of my ideas are then implemented by predominantly making use of the restricted type of decision-making. I conclude the phase of decision-making with a brief account of how I experience the two types of decision-making, as well as by interpreting decision-making in terms of the philosophical concept of dual thought-processes.

In concerning myself with the experiential phase of my process, a phase which effectively consists of mental or psychological states rather than physical stages, I begin my deliberations by elucidating those elements of production which are conducive to entering a state of meditation. Following that, I define meditation and show how incubation and insight are natural by-products of meditation. Also, I interpret my meditative state in terms of the philosophical notion of non-duality, which stands in complementary opposition to the earlier named concept of dual thought-processes. The non-dual quality of my mental state is seen eventually to accumulate in my experience with which I conclude the experiential phase of my process.

As part of my deliberations the reader will find many instances where creativity is implied or referred to in passing. I see the creative quality of my process to arise out of the synergy of its elements as I generally hold a rather holistic view of creativity. Consequently, I deal with the creative nature of my process only after having dealt with both the decision-making and the experiential phases of my process.

The tangible outcome or product of my process constitutes my last focus of attention and so concludes both my process and my thesis. Before I can, however, commence with presenting my body of research, I need to clarify the use of a few specific words in this thesis.

---

[6] With "parameter" I refer to "a factor that restricts what is possible" or a "factor that determines a range of variations" (thefreedictionary.com s.a. Sv 'parameter'. http://www.thefreedictionary.com/parameter), "factor" here signifying "anything that contributes causally to a result" (thefreedictionary.com s.a. Sv 'parameter'. http://www.thefreedictionary.com/parameter). A "parameter", then, is a defining demarcation or boundary. In relation to making jewellery this specifically means that I understand "parameters" as those fundamental aspects, such as the type and size of the envisioned piece, which determine or restrict any subsequent decisions regarding the piece-to-be.

A note on terminology

As I deal with the various stages of my process, I repeatedly use examples from my practice to aid my deliberations. All jewellery-pieces I refer to are "process-pieces", i.e. pieces which arose out of my process as conceptualized here. Primarily I draw on a series of six pieces (thereby focusing especially on a pair of pendants constituting the fifth and sixth piece respectively) which emanated during the second and final year of my post-graduate studies. This series I refer to as the "weaving series", "weaving" applying to the texture which the series' pieces primarily focus on. All woven pieces have a doughnut- or bagel-shape[7], and for lack of a better description, I loosely refer to these pieces as "woven bagels" or just "bagels".

In using examples from my practice, and occasionally dealing with aspects of either my pieces or their production in a relatively detailed way, I cannot but use jewellery-specific, technical terms. These terms are presented in *bold* and are explained in a glossary as part of the appendices of this thesis.

[7] Even though the doughnut-shape of these pieces suggested itself before I had conceptualized my process, the shape eloquently represents my understanding of a process as an unceasingly evolving and always becoming system. I find that the circle of the doughnut-shape effectively symbolises the unceasing movement of a process.

My process

The structure of my process

A diagrammatic representation

In dealing with my process and its stages and phases, I work with a conceptual representation of my process - conceptual for the reason that in the practice of making jewellery it is impossible to dissect my process neatly into its comprising stages and phases. The stages always overlap to an extent and it is completely feasible that ideation, for example, re-appears somewhere in the middle of my process, and not only, as per conceptual definition, towards the beginning[8]. The conceptual structure of my process I represent by means of a three-dimensional spiral or helix.

A spiral, by virtue of its definition, implies ongoing movement or continuous progression and as such represents my understanding of process. Also, it speaks of repetition and rhythm, aspects which I have mentioned as surfacing repeatedly in my creative practice. Due to its implied continuity, the spiral structure of my process is a predictable, pre-determined pattern. And yet, as with so many pre-determined and predictable patterns, especially in nature, it leaves ample room for change: there is change and yet there is no change. The seasons change from winter to spring, and each of the two is different and new in its own right, but in terms of the bigger pattern in which they occur, the transition from winter to spring is not new at all, there is no change to the pattern. I perceive my process in a similar way: in engaging with it I follow a predictable, in many ways pre-established pattern and yet, due to a whole range of influencing factors, the outcome is different and new every time.

Below I present a graphic representation of my process' conceptual structure (fig 22). I very briefly introduce my process' stages and relate them to their relevant phases before proceeding to examine the individual stages in detail.

---

[8] Refer to Appendix B3 for a graphical representation of the occurrence of various stages of my process (referred to as action-types) within each working day.

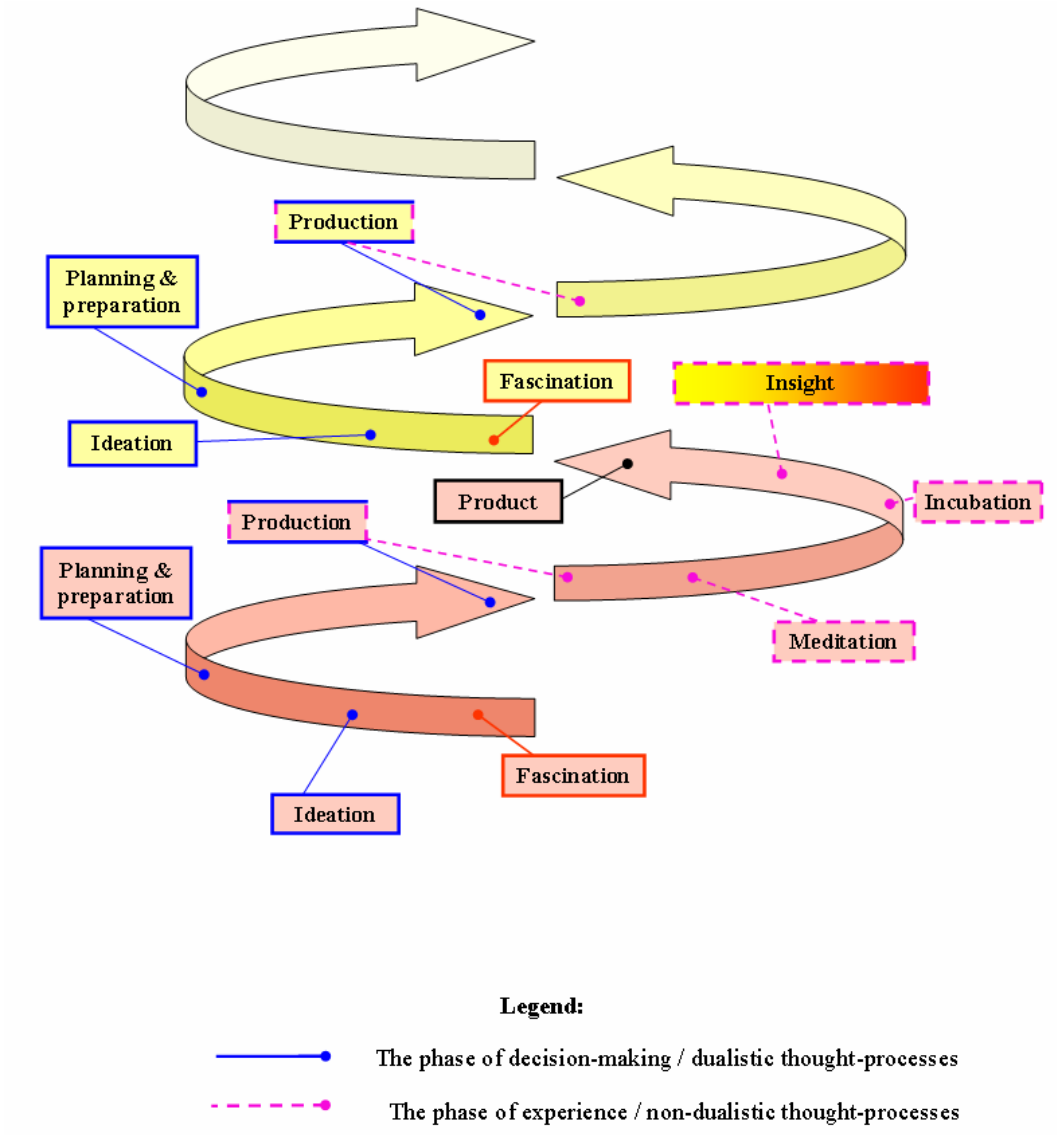

Figure 22: Diagrammatic representation of the three-dimensional spiralling structure of my process. 2005.

At the bottom of the diagram, the spiralling structure starts with fascination which I see as the initiation and catalyst of my entire process. In reaction to my fascination with either a technique or a visual/tactile effect, I move into a stage of ideation in which I generate and explore ideas so as to find a visual vocabulary for my fascination. The most promising of my ideas is then taken into the stage of planning and preparation, a stage concerned with defining and establishing the parameters of my idea. Once the planning and preparation is satisfactorily concluded, I move into the stage of production in which the parameters of my idea are implemented in an incremental way as I move through each step of the production-sequence.

Ideation, and planning and preparation, are presented in boxes with blue outlines, as is production to some extent. These blue outlines denote the phase of decision-making which is effectively characterized by dual thought-processes. Production serves as a kind of link or mediator between the phase of decision-making and the phase of experience, the latter principally being characterized by non-dual thought-processes (indicated by boxes with pink outlines). The stage of production encompasses both phases in a parallel way and as such is the most important stage of my process.

The stage of production gives rise to meditation, which brings with an atmosphere of incubation out of which insights emerge. These stages constitute the phase of experience. Insight re-kindles my fascination and thus represents an important point within my process: from the stage of insight onwards I move onto the next level of the spiral as a result of renewed fascination. However, so as to imbue all my work and effort until that point with significance for myself, I finish the piece of jewellery I am currently working on. I remain at the level which initiated the idea for that specific piece and create a finished product (black-outlined box of the same colour as the level of the spiral from which it emanates), all the time being fully aware of the new fascination on the second level of the spiral (red-outlined box of the same colour as the next level of the spiral). For these reasons the colour of the insight-box gradually changes from the darker to the lighter colour – hinting at it being in-between the first and the second level of the spiral. After fascination on the second level of the spiral, ideation, planning and preparation, production, meditation, incubation, insight and product follow as described for the fist level of the spiral.

The spiral presented here comprises two-and-a-half levels. Even though the spiral, and therefore my process, is continuous it is important to note that it is not infinite. As mentioned, every process or spiral is the result of a fascination with a specific technique or effect which consequently inspires ideas and leads to the sequence of stages described above. A spiral, therefore, concerns itself with a specific “theme” as determined by the fascination, with each level of the spiral accounting for the creation of one piece of jewellery in relation to that “theme”. Depending on the extent or intensity of the fascination, one spiral might, for example, consist of four levels as only after four pieces do I feel my fascination to be exhausted – that I no longer feel intrigued by the technique or effect. Another spiral might have just one level as the fascination may have been depleted after a single piece. The extent to

which I am fascinated by something hence determines the duration of my process, or the amount of levels of the spiral.[9]

Once the fascination within a spiral has exhausted itself, a new spiral or process is initiated by either taking the existing fascination into a new direction by finding a new visual language for it, or by turning to a different intriguing technique or effect altogether.

---

[9] The idea of a spiral constituting a "theme" in relation to which numerous pieces of jewellery can be created is comparable to the notion of "enterprise" within the Evolving Systems Approach in psychology. The approach deals with creativity and suggests that the creative individual operates within a personal, complex and flexible system consisting of facets such as belief-constructs, values and purpose. Within such a system, "enterprise" is seen as a level of organizing the creative work. (Gruber & Wallace 1999:93-110). "Enterprise" is seen as

> an enduring group of related activities aimed at producing a series of kindred products. An enterprise embraces a number of projects. Most typically, as one project is completed new possibilities come to the fore, to be undertaken later. Finishing a project rarely leads to a state of rest; rather it triggers further work, as if completion furnishes the momentum to go on (Gruber & Wallace 1999:105).

In terms of my process I cannot in advance determine how many pieces I will produce in relation to the fascination or "theme" of a spiral, and as such cannot *aim* to create a "series of kindred products". Also, "new possibilities" do not emerge once as I have completed a piece, but rather *while* I am engaged in the production of a piece. In general, though, I do find that the notion of an "enterprise" is an interesting parallel to my conception of my process as an ongoing, spiralling structure.

The initiation of my process

Fascination

As is evident from the graphic representation of the spiralling structure of my process, I generally see fascination to be the initiating factor of my entire process. With “fascination”, or “interest” as de Beer refers to it in passing whilst discussing his creative process (1993:45), I refer to one of two kinds of fascination. Firstly, there is an intuitive, immediate and overly positive reaction to something I unexpectedly discover or come across, such as stumbling across the effect of the reflection of a coloured glass bead inside a polished dome (fig 23).

Figure 23: Detail of the *Reflections* bracelet showing the coloured glass beads and their reflections in the polished half-spheres. 2003. Own photo.

The fascination arising from such a discovery I would describe as specific, fast-paced, intense and exhilarating. In most instances it is, however, also short-lived. Once I have created one or two pieces of jewellery of which the discovered effect is the essence or focus (such as the *Reflections* bracelet and choker in 4th year (fig 24 & 25)), I lose interest in the effect – the fascination has exhausted itself, most probably because I can clearly pin-point that it is, in this instance, the reflection of the bead which I find enthralling.

Figure 24: *Reflections*. Bracelet. Sterling silver and coloured glass beads. l: 160,7mm; w (max): 74,58mm. 2003. Own photo.

Figure 25: *Reflections*. Choker. Sterling silver and coloured glass beads. l: 270mm; w (max): 24,66mm. 2003. Own photo.

This type of fascination might be likened to what other creative people have described as "inspiration". Peter Tchaikovsky for example, as quoted by Loy, mentions that:

> Generally speaking, the germ of a future composition comes suddenly and unexpectedly. ... It takes root with extraordinary force and rapidity, shoots up through the earth, puts forth branches and leaves, and finally blossoms. ... I forget everything and behave like a mad-man: everything within me stands pulsing and quivering; hardly have I begun the sketch before one thought follows the other (1988:152).

I too know from previous experiences that ideas come more rapidly and with more vigour when I experience the more intense form of fascination, but occasionally I find such ideas to be without much "depth" or "merit" upon second inspection[10]. Or, to maybe qualify this statement: the "heat of the moment" at times seems to account for really brilliant ideas and at other times the ideas are just not practically feasible or else not all that promising after all.

The second type of fascination is more subdued, but longer lasting. It is more of a being "intrigued with" or "enchanted by" something, quite similar to repeatedly being attracted to something for unknown reasons. An instance of such a type of fascination would be my reaction to the pattern obtained when threading or weaving a material through another substance (fig 26-28).

[10] It is really quite difficult to define what I mean with such ideas occasionally being "without much depth or merit". Generally I would describe my rather negative perception/interpretation of the idea(s) in question as unfulfilling, unsatisfying, too simplistic, too obvious, and as "has-already-been-done". It is probably correct to say that I do not perceive the idea(s) in question as being worthwhile enough to try and take them further.

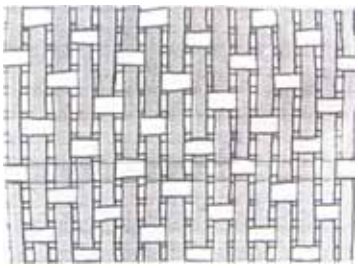

Figure 26: Weaving pattern. Copy which I found lying in the photocopy shop in the student centre (Neelsie) in 2004. 50x20 mm. Own photo.

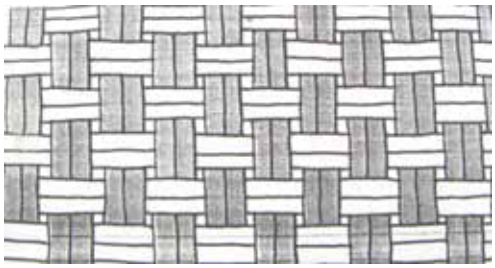

Figure 27: Weaving pattern. Copy which I found lying in the photocopy shop in the student centre (Neelsie) in 2004. 60x20 mm. Own photo.

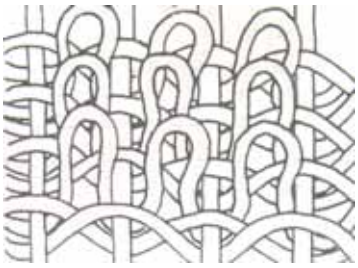

Figure 28: Weaving pattern. Copy which I found lying in the photocopy shop in the student centre (Neelsie) in 2004. Own photo.

The fascination exerted by these (weaving) patterns also results in an intuitive and positive response, but it is less "vocal", less intense and yet much more persistent. I presume that because this kind of fascination is less specific, in the sense that I am unable to tell just what about such "simple" patterns might be so captivating, it leaves more room for exploration and investigation. The ideas which follow this kind of fascination appear to be cultivated over longer periods and with more care.

Even though the two types of fascination are different in quality they are both what I call "technical" fascinations. With that I mean that I am attracted to and intrigued by either visual/tactile effects (such as the reflection of the glass beads or the weaving textures) or purely by techniques (such as drilling 2376 holes for the *Reflections* chocker[11] (fig 29)). Be it a visual/tactile effect or a technique, my fascination always centres on my material, i.e. my metal, and what I can do with and to it.

[11] This correctly implies that the choker unifies both kinds of fascination. I often find that pieces subsequent to the first one of a series become more all-inclusive in terms of their focal point, meaning that they no longer *only* serve as a vehicle for the articulation of a particular fascination - other technical and aesthetic elements tend to become included as well.

Figure 29: Detail from the *Reflections* choker showing the 0,8mm drilled holes. There are 66 holes per shape and 18 shapes, giving a total of 1188 holes. Each hole was first drilled with a 0,5 mm drill and then with a 0,8 mm drill, effectively resulting in me drilling 2376 holes. 2003. Own photo.

In any case, be it the impetuous and short-lived, or the calm and enduring kind, my fascination acts as a catalyst. It generates enormous amounts of positive energy, endurance, excitement, determination, devotion and commitment. Moreover, it initiates a whole thought-train of ideas, the amount and quality of which seem to be more or less proportional to the degree of the fascination.

In being a catalyst for new ideas, my fascination initiates my process as such, but it also facilitates the continuation of the spiral until a natural climax or point of rest is reached. As I show later on, my meditative, non-dual state of mind brings with an atmosphere of incubation out of which insights arise. Where these insights relate to my creative work, they constitute inspirations (not to be confused with the inspiration mentioned in relation to Tchaikovsky) or new ideas for future pieces in relation to the spiral's "theme" or fascination. These inspirations or creative sparks fuel and re-ignite my fascination as a result of which the entire sequence of ideation, planning and preparation, production, meditation, incubation and insight is re-initiated at a new level of the spiral, with vast amounts of energy being unlocked again. Once, however, I reach the end of the product stage of my process without having had a bright idea for a future piece, I know that my fascination is ebbing away, that my spiral is naturally terminating itself. As a result, the flux of ideas subsides, energy levels drop and boredom and frustration set in. I then either turn to a new fascination altogether or deliberately try to sustain the current fascination by finding a new visual vocabulary for its expression. An instance of the latter case would be the deliberate "questions and answers" strategy I employed in trying to find a new visual vocabulary for my

woven bagels after *Untitled # 4*, the 4th piece of my weaving series. By establishing new pre-requisites and challenges I managed to sustain my fascination with the texture of a woven surface[12].

The ideas which emerge as a result of my fascination with either a technique or a visual/tactile effect, and those ideas which re-kindle an existing fascination, are the driving factors behind my need to act on my feelings of being intrigued, enchanted or captivated. Also, these ideas become the objects or content of my decision-making processes from the stage of ideation onwards.

[12] Refer to appendix A for a transcription of the "questions and answers" as they evolved in my journal on 02/08/05.

The phase of decision-making

This sub-chapter is divided into six sections. In the first section I establish what I mean by decision-making within the context of my process and identify two types of decision-making. Section two, three and four respectively, deal with the stages of ideation, planning and preparation, and partly production, elucidating how decision-making forms the base of generating ideas which are then gradually translated into actual jewellery pieces. Section five briefly relates my experiences of the two types of decision-making to "dwelling" and "journey", two concepts of the "horizon-and-centre" theory which formed the framework of a symposium on creativity and context held in Sweden in 1978 (Buttimer 1983). The last section concerns itself with the principally dual nature of decision-making.

The decision-making process

I perceive the stages of ideation, planning and preparation, and production, as I present them below, to be characterized by decision-making processes. Whether I create a visual database or vocabulary from which I choose potential ideas during ideation; whether I define the parameters of the chosen idea during planning and preparation; or whether I implement my idea during production, I take decisions – irrespective of their dissimilar natures. With "decision", or the act of "decision-making", I refer to a complex thought-process consisting of analysis, definition, ideation, evaluation, selection and implementation – a thought process de Beer refers to as "problem-solving" (1993:5).

Within his MA thesis de Beer, from whom I borrow the defining elements of decision-making, deliberates on his practice of making jewellery and, as a defining constituent of that practice, concerns himself with "problem-solving", or what I prefer to call decision-making (1993). Unfortunately, de Beer fails to discuss and contextualize his problem-solving process and the components thereof (and in fact the majority of his notions regarding his creative practice) in a meaningful way, resulting in a rather limited and partial understanding thereof on the part of the reader. Nevertheless, I find the rudiments of his concepts useful in that they provide me with

a stepping-stone for discerning, interpreting and defining the elements of my own decision-making or problem-solving process.

Since my decision-making process is the primary characteristic of ideation, planning and preparation, and production, the elements of decision-making attain a general, overarching meaning for me (which, however, often seems to be more specific than the significations proposed by de Beer). “Analysis” and “definition” I understand to be two inter-dependent and inter-related components which unavoidably result in “ideation” (not to be confused with my process’ stage of ideation). With analysis I associate a process of enquiry and exploration – it is a dialogue between asking questions and testing possible answers which inevitably results, so I believe, in the particularization, discrimination and distinction of probable solutions, also referred to as definition. If the asking and testing would not lead to the discrimination of likely solutions, i.e. to ideation, there would not be any sense of forward-movement in terms of problem-solving or decision-making. In the process of asking questions, testing probable answers and discerning possible solutions, I feel, “evaluation” is involved as the means with which the available array of answers is divided into those with “merit” or “value”, and those without any such affirmative qualities. Evaluation, in other words, defines which of the likely solutions are prospective and which are implausible.

I suggest, then, that analysis, definition, ideation and evaluation form a coherent unit within the decision-making or problem-solving process. Only once the affirmative options have been identified, so I believe, are the elements of “selection” and “implementation” utilized. From the assortment of promising solutions the most suitable option is chosen and subsequently executed or applied. With implementation, I regard the act of decision-making to be replaced by action, or to put it more precisely: once it is decided to implement a chosen option, I regard the decision-making process to be complete and to be followed by the *action* of implementation. In general this means, then, that I assume action to be preceded by decision-making irrespective of whether the decision-making happens consciously or sub-consciously[13]. In light of later deliberations it is important to bear this assumption in mind.

---

[13] With sub-conscious decision-making I refer to an act of decision-making of which one is not necessarily aware, mostly because such decisions constitute internalized, automated habits. Yet, upon deliberate reflection or introspection these internalized decision-making processes can normally be

Two types of decision-making

The process of decision-making as defined above underlies my actions as I move from ideation to planning and preparation, and subsequently to production. Within these stages of my process I differentiate between open-ended and highly restricted decision-making processes, but I do so without suggesting that the underlying elements of decision-making are in any way negated or affected. The difference in type or nature of the decision-making process is, I believe, governed by the amount and character of the information utilized in the stage of analysis, which I perceive to be the starting point of decision-making. In the instance of an open-ended decision-making process, the field of information from which the analysis draws is effectively unlimited, as determinants or demarcations have not yet been established. In the case of a highly restricted decision-making process the field of information has virtually been reduced to the size of a small dot with very clear parameters. As is suggested by "has been reduced to", the change from an open-ended to a highly restricted type of decision-making is a gradual one as I move from ideation to production - ideation and production representing, as it were, the two extremes.

During ideation, my decision-making process takes the form of unrestricted and random experimentation through which I arrive at ideas. Since nothing really has been established except for my fascination with a technique or effect, I work without any boundaries or pre-conditions. As I start out with the stage of analysis, anything and everything can be included. The decision-making process is therefore open-ended, has a quality of liberty and expansion to it, and can generally be described as idiosyncratic.

As I move from ideation into the stage of planning and preparation, my decision-making becomes increasingly contained as more and more pre-conditions are established. My chosen idea in itself constitutes a boundary at that stage of my process and therefore defines the margins within which my decision-making process operates. As I establish the parameters of my idea during planning and preparation, my decision-making again takes the form of experimentation (though more restricted),

---

brought to one's awareness again, implying that they are principally easily accessible. For these reasons I do not refer to them as "unconsciously" made decisions, as such decisions would normally be more difficult, if not impossible to access. "Unconsciously" made decisions I understand to be driven by, for instance, instincts; whereas "sub-consciously" made decisions were, at some stage, taught or deliberately acquired.

but also the form of habitually following accumulated practical experience and skill. As I automatically rely on my amassed knowledge, I in actual fact fall back on a wealth of intricate decision-making processes. However, due to having gone through these processes countless times before, they have been internalized - they form part of my sub-conscious much like climbing stairs or picking up a glass would do. I am therefore no longer aware of engaging in decision-making when I rely on my accumulated knowledge and skill, which is, however, not to say that decision-making does not take place at all.

As I implement or actualize the parameters of my idea during the production stage, my decision-making process is almost exclusively governed by accumulated, trade-related experience, skill and knowledge[14] [15]. My decisions therefore become ever more contained whilst I am less and less aware of making them.

As I deal with the stages of ideation, planning and preparation, and production in the following sections of this thesis, I point out how the two decision-making processes outlined above manifest themselves within each stage. In doing so, I use particular examples from my practice without which, I feel, my deliberations would not be sufficiently grounded. Also, I sketch some of the broader contexts of my decision-making as these contexts shape my process as a whole.

---

[14] What I call "trade-related, accumulated skill, experience and knowledge" is commonly referred to as "domain specific" expertise in those fields of psychology which concern themselves with creativity. "Domain" is understood as a body of "disciplined knowledge, which [has] been structured culturally, and which can be acquired, practiced and advanced through the act of creating" [in the sense of 'making' or 'producing'] (Gardner & Policastro 1999:216). Jewellery, as my trade or "domain", contains a highly specific body of knowledge and skill which can only be acquired, practiced and mastered over a prolonged time-span. Such a time-span is generally considered to be a decade at the very least (Gardner & Policastro 1999:216). For more information on "domains", refer to Weisberg (1999) and especially Csikszentmihalyi (1999).

[15] I utilize the body of accumulated skill and knowledge, or "domain specific expertise" (Gardner & Policastro 1999:216), as I experience and understand it as providing me with effective techniques and methods to arrive at desirable, functional and fruitful results. However, I am also aware that this "expertise" in a way constitutes a set of traditions and conventions which I can/could freely modify or even totally uproot should I feel the need to do so in order to arrive at a specific outcome.

Ideation

The stage of ideation naturally follows that of fascination as I want to act on my feelings of being intrigued and enchanted by something. Generally speaking, I arrive at ideas (which I regard as decisions) via exploration, an open-ended, intuitive decision-making process I can liken to play. Psychologists Elisabeth and John Newson from Nottingham University provide a particularly fitting and comprehensive description of my idea-generation process. In the introduction to their book on toys they describe play as:

> ... a partly random and infinitively flexible activity which affords an opportunity for the extension and reorientation of both mind and spirit. ... Play ... may almost be defined by its absence of agreed rule structure; that is, if there are any rules in operation at all, they are private, internal and idiosyncratic. The child (or the grown-up) who is engaged in true play may allow her activity to be constrained by small rituals or established and familiar patterns of behaviour; but, because these are her own rituals, she has the right to jettison them at any moment and to move off in entirely new directions at will. ... Neither children nor adults are necessarily aware, when they embark on play, of just what goals they even hope to achieve; it is through playing, often almost aimlessly, with both thoughts and feelings – a kind of imaginative free-wheeling – that these [goals] become clarified and crystallized and are seen to lead on to specific directions. (1979:11-12).

My ideas slowly evolve out of such an undefined, random, flexible and personal experimental process – a process in which the ideas suggest themselves through trial-and-error[16] and chance discoveries and so expand the current frame of reference.

An example of such a play-like, exploratory process would be the experimental work which eventually led me to the woven bagels. Being intrigued by

[16] In following a process of trial-and-error whilst experimenting, I employ the decision-making elements of analysis, definition, ideation and evaluation. I more or less randomly try various options or possibilities as they come to mind, all the while continuously evaluating my actions and their outcomes. As a result of the testing and evaluating, a pool of probable solutions or ideas is gradually accumulated.

the texture of actual weaving patterns (refer back to fig 26-28) I tried to translate such textures into metal. Over a period of roughly ten weeks (February 2005 – early April 2005) I experimented with various ways of threading different kinds of wire through a metal base. At that stage I was well aware of my fascination with the pattern and texture of weaving, but I could not determine what exactly held my attention. I therefore experimented with what I regarded as possible determining aspects of weaving: with the type of weaving texture, with the methods of threading various materials through a base, with the shape and colour of the wires used for the weaving, and with the shape of the base (fig 30-41).

Figure 30: Experimental weaving-texture piece. Sterling silver plate and flattened brass wires. l: 30,40mm; w: 25,05mm; d (max): 16,80mm. 2004. Own photo.

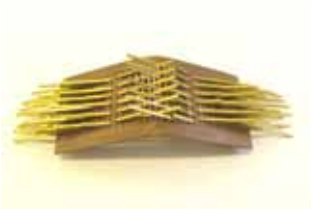

Figure 31: Experimental weaving-texture piece. Copper plate and flattened brass wires. l (max): 69,30mm; w: 21,15mm; d (max): 18,10mm. 2005. Own photo.

Figure 32: Experimental weaving-texture piece. Copper plate and flattened brass wires. l: 30,25mm; w (max): 27,65mm; d (max): 17,85mm. 2005. Own photo.

Figure 33: Experimental weaving-texture piece. Copper plate and flattened brass wires. l (max): 50,95mm; w: 19,95mm; d (max): 17,80mm. 2005. Own photo.

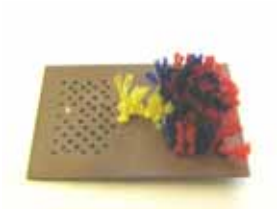

Figure 34: Experimental weaving-texture piece. Copper plate and coloured wool. l: 29,85mm; w: 21,60mm; d (max): 7,35mm. 2005. Own photo.

Figure 35: Experimental weaving-texture piece. Sterling silver plate, oxidized and flattened brass wires. l: 42,50mm; w: 22,55mm; d (max): 10,55mm. 2005. Own photo.

Figure 36: Experimental weaving-texture piece. Sterling silver plate and flattened brass wires. l (max): 44,85mm; w (max): 26,35mm; d (max): 8,85mm. 2005. Own photo.

Figure 37: Experimental weaving-texture piece. Sterling silver plate and flattened brass wires. l: 36,15mm; w: 22,05mm; d (max): 12,60mm. 2005. Own photo.

Figure 38: Experimental weaving-texture piece. Oxidized sterling silver plate and square sterling silver wires. l: 34,50mm; w: 25,05mm; d (max): 10,50mm. 2005. Own photo.

Figure 39: Experimental weaving-texture piece. Sterling silver plate and round sterling silver wires. l: 28,00mm; w: 23,70mm; d (max): 8,30mm. 2005. Own photo.

Figure 40: Experimental weaving-texture piece. Sterling silver oval and oxidized, flattened and forged sterling silver wires. l (max): 61,24mm; w (max): 37,45mm; d (max): 19,20mm. 2005. Own photo.

Figure 41: Experimental weaving-texture piece. Sterling silver shape with round sterling silver wires and enamel. l (max): 67,65mm; w (max): 22,50mm; d (max): 18,45mm. 2005. Own photo.

This experimental process resulted in the creation of a visual database – a vocabulary or alphabet for my fascination from which I could extract or select various elements which I felt had aesthetic merit and potential, which I thought could work well in a number of combinations or on their own[17]. By "playing around" I arrived at potential components or ideas which were inconceivable to me at the outset of this exploration; I expanded my current frame of reference and created possibilities new and original to me. Apart from leading to new ideas, such an experimental process also prepares a fertile ground for comments and suggestions coming from people both familiar and unfamiliar with my creative practice. As I immerse myself in the subject matter of my fascination by "playing around", I inevitably create room for these stimulations[18], resulting, for instance in the creation of a woven teddy (fig 42) or the woven bagels.

---

[17] By choosing various successful components and taking them further, either into the next stage of the process or simply into another round of experimentation, I employ the decision-making elements of selection and implementation.

[18] What I describe as "creating room for stimulations by immersing myself in my subject matter" seems to be a relatively well-established "fact" in psychological studies on creativity. Such studies repeatedly find that a deep and prolonged "immersion in one's chosen field is necessary before innovation is produced", leading to the conclusion that an "extensive domain-specific knowledge is a pre-requisite for creative functioning" (Weisberg 1999:227).

This sense of deep and prolonged immersion generally characterizes my creative work and can perhaps quite rightly be described as an obsession. Even though the personal immersion into my work (which I do not really perceive as work, but rather as a passion) does lead to creative outcomes and an overall sense of personal fulfilment, it does also have a more negative side to it. As psychologists H. Gardner and E. Policastro note:

Figure 42: Woven teddy. Sterling silver shape and sterling silver wires. l (max): 45,90mm; w (max): 30,20mm; d (max): 12,85mm. 2005. Own photo.

At times such external stimulations lead to a renewed explorative process, as in the case of the woven bagels. Even though the "format" of the experimental process changed from a three-dimensional to a two-dimensional one (in the sense that I "played around" on paper (fig 43-45)), it again was a process in which possibilities suggested themselves through trial-and-error and serendipity – possibilities which I could not have foreseen and which accumulated to form another visual database[19].

> Creators put enormous amounts of time and energy into their work, and ... they tend to be totally involved in and obsessed with their métier. Such individuals are well known for – consciously or unconsciously – taking their work with them all the time and wherever they go (1999:214).

The authors correctly imply that a deep and personal involvement with a métier can, and does, easily lead to "social estrangement", as I call it. As a result of being obsessed with my creative work I often find that I "[sacrifice] the possibility of a well-rounded personal existence" (Gardner (1993a) quoted by Gardner & Policastro 1999:215), prioritizing my work over social encounters and activities which, in general, prove to be enormously enriching, enlivening and almost liberating once I concede to them. Even though I know that such positive experiences feed back into the realm of my creative work, I often find that I have yet to find a healthy balance between creating jewellery and optimally living within my social network.

[19] This continuation of the experimental process can also be seen as a part of planning and preparation, the next stage of my process. This is but one instance where the conceptual borders between the stages of my process are not necessarily solid.

Figure 43: *Mandala*. Weaving pattern. Pencil on paper. Ø: 98mm. 2005. Own photo.

Figure 44: *Mandala*. Weaving pattern. Pencil on paper. Ø: 94mm. 2005. Own photo.

Figure 45: *Mandala*. Weaving pattern. Pencil on paper. Ø: 96mm. 2005. Own photo.

The experimental, play-like process by which I arrive at ideas or decisions I perceive as extensive and conscientious – a process through which I carefully cultivate ideas and which therefore fits the calmer, less vocal kind of fascination from which it mostly originates. Even though I do also experience the more vigorous and fast-paced variant of fascination, it generally does not, in my case, produce ideas which I can readily execute. I find that I also move through a process of verification, experimentation and "playing around", of getting a feeling for what might and might not work. It may well be, however, that I move through that process much quicker as I have a clearer understanding of what it is that fascinates me. In effect, though, both kinds of fascination generate ideas through a personal, open-ended and play-like exploratory process, the difference being in pace and intensity of the process.

The type and nature of the ideas or decisions reached through the experimental process described above is usually governed by what I refer to as my "current state of being". Depending on how I perceive myself at that stage, on how self-confident I am at that time, and depending on how I am reacting to external circumstances, the ideas turn out to be either more "safe", controlled, unassuming and introverted, or more exuberant, bold and extroverted. The three pieces which I produced at the end of my undergraduate studies, for instance, represent the energetic, bold and extroverted idea-type (fig 46-48). I feel that these pieces are easily grasped by the viewer; they are "obvious", yet striking; they are playful and quite vocal in terms of demanding attention. Also, their forms are open, and animation and colour are central to their character. At the time of creating these three pieces I felt overtly self-confident, I was happy, well-balanced and internally stable.

Figure 46: *Zipped*. Neckpiece. Sterling Silver and red zip. l: 340,5mm, w: 45mm. 2003. Own photo.

Figure 47: *Reflections*. Bracelet. Sterling silver and coloured glass beads. l: 160,7mm; w (max): 74,58mm. 2003. Own photo.

Figure 48: *Reflections.* Choker. Sterling silver and coloured glass beads. l: 270mm; w (max): 24,66mm. 2003. Own photo.

On the other hand, the woven bagels created at postgraduate level correspond more to the controlled, unassuming and introverted idea-type (fig 49-54). These pieces are delicate, muted, intimate, contemplative, evocative and intriguing; they repeatedly draw in the viewer, engage him/her on a personal, visual and tactile level and seem to grow on him/her over time. Also, these pieces suggest an understated elegance and have an air of timelessness and depth to them.

Figure 49: *Untitled # 1*. Weaving series - pendant. Sterling silver. Ø 58,90mm; d (max):10,80mm. 2005. Own photo.

Figure 50: *Untitled # 2*. Weaving series -pendant. Sterling silver. Ø 47,05mm; d (max): 8,90mm. 2005. Own photo.

Figure 51: *Untitled # 3*. Weaving series - pendant. Sterling silver and enamel. Ø 50,55mm; d (max): 10,55mm. 2005. Own photo.

Figure 52: *Untitled # 4*. Weaving series - pendant. Sterling silver. Max Ø 64,75mm; d (max): 9,85mm. 2005. Own photo.

Figure 53: *Untitled # 5*. Weaving series - pendant. Sterling silver. Max Ø: 33,45mm; d (max): 9,71mm. 2005. Own photo.

Figure 54: *Untitled # 6*. Weaving series - pendant. Sterling silver. Max Ø: 33,45mm; d (max): 9,61mm. 2005. Own photo.

The shift from undergraduate to postgraduate level caused an enormous upheaval in my life in the sense that it invoked the eradication of the systems and structures within which I had felt at ease and comfortable at undergraduate level. At the time of beginning with the woven bagels I began to find my feet again, to settle into the systems and structures I had been forced to create for myself now that I was working independently, rather than on set projects. Consequently, my "state of being" at that time was still very much determined by re-locating my internal point of rest and self-confidence. Now, at the present stage of having created the sixth piece of my weaving series, I feel that my "state of being" has improved further. The *slow*, gradual transition from the more introverted and controlled idea-type (such as *Untitled # 2* and *Untitled # 3*, (fig 50 & 51)) to the more outgoing and lively kind (such as *Untitled # 5* and *Untitled # 6* (fig 53 & 54)), I feel, is already discernible. The first pieces of the weaving series entirely focus on the technique of weaving – the bagel-shapes serve as a platform or vehicle for a highly technical texture and the pieces seem confined or slightly uptight. The later pieces of the series lighten up, both in terms of the forms used and the feeling communicated. Also, they are more exploratory and their focus is increasingly all-inclusive, i.e. other visual and technical elements are introduced in addition to the weaving texture. Both technique and design are progressively considered to an equal extent and are ever more successfully integrated towards the end of the series. Consequently, the later pieces seem more sophisticated and well rounded-off.

It must, of course, be noted that in producing a series of related works an increasing sense of security and mastery in terms of technical skills takes hold, which definitively also influences the nature of each successive idea. Also, I need to stress here that the internally perceived and the externally confirmed success of all of the mentioned pieces directly contributed/s to and influenced/s my self-perception and self-confidence. The resulting "state of being" feeds back into my practice of making jewellery, most probably because making jewellery is an integral part of who I am. Overall, though, I feel that I move to and fro between the outgoing and the introverted idea-type in accordance to ups and downs in my "state of being".

Irrespective of whether my ideas are of the introverted or the extroverted type, and whether I arrive at them via a more or less intensive experimental process, they

constitute visions[20] or internal goals for me. Ideas or visions, however, are not passive constructs of my mind. They want to be externalized, actualized or executed and will not entirely disappear until I have reacted or yielded to them[21]. Psychotherapist Ira Progoff puts it perhaps more eloquently in describing the process through which life-visions are realized, a process which I find similar to the way in which my ideas are transformed into jewellery pieces:

> Whatever that image [the idea] might be, it comes as an interior experience. It may not actually be visual, but for the individual it is a visionary feeling. It is felt inwardly, but on the inner level it is only a possibility. It needs to be taken out into the actualities of life to see whether it can be filled with specific contents. (1980:56)

My ideas would also be empty possibilities if they were to remain only a part of my internal reality. Therefore, in trying to execute and actualize them, I put them into the "actualities of life" (Progoff 1980:56), into the practical realm of making jewellery. Even though this is something which essentially only happens in the next stage of the process, there are a few points pertaining to the ideas as such (rather than to the way in which I develop them) which I would still like to consider at this stage.

As I regard my ideas as visions, i.e. internally experienced goals or aspirations, they suggest a direction in terms of how the envisioned piece should look like. This "should" is really only a tentative proposition and very often it is not absolutely clear to me. I have a vague feeling of what I am envisioning or moving to, but nothing more. As I, however, begin to actualize my visions in the planning and preparation stage, partly by following an experimental process similar to the idea-generation process described earlier on, three things happen: firstly, the contents of my visions become clearer; secondly, (maybe somewhat paradoxically) the suggested goals start to transform or metamorphose; and thirdly, more ideas emerge. By taking

---

[20] With "vision" I refer to an internally experienced and perceived aspiration, ambition or intention in relation to making jewellery. My idea or vision of a potential piece is visualized in front of my mind's eyes in varying degrees of clarity and detail for an exceptionally brief moment, whilst simultaneously being experienced or felt on a deeper, perhaps emotional level which I generally find very hard to pin-point, let alone describe.

[21] The implication or suggestion that my visions have a personality or even an identity is not entirely wrong. I do find that I maintain a kind of dialogue with them, much like with a person.

my visions into the "actualities" (Progoff 1980:56) of making jewellery, their suggested goals are mediated by practical, functional and aesthetic considerations. Also, in developing my ideas, chance discoveries arise. Depending on whether such unexpected findings are interpreted as positive or negative, they can lead to existing ideas being either adapted, discarded or re-affirmed through an evaluation process[22]. In yielding to the change and evolution of my visions, I set up a dialogue with them and thus engage in a dynamic process. Sometimes my ideas yield to technical and aesthetic demands, at other times the technical and aesthetic demands change so as to accommodate my ideas. Even though this act of mediating my idea is perpetuated with every decision I take along the path from ideation to product, my visions become, as it were, standards or measures against which I take these decisions. In other words: those decisions which I regard as ideas further influence all subsequent decisions.

Nonetheless, even though my ideas act as standards along the decision-making way, they are still only propositions and not pre-determined, clear goals. Taking ideas into the practical realm of making jewellery simply involves too many variables for my visions to be anything more than possibilities. As a result, there is usually a discrepancy between vision and product (the tangible end-result of my work) – a divergence which I find natural as I see my product as *an* attempt at externalizing an idea. In most cases I take note of the divergence and still feel rather content about my product. Only in some instances do I find that the product does not represent my idea in any way, in which case I am dissatisfied. On such occasions I am, however, mostly unable to tell just why I feel that the product is not a successful materialization of my vision, which might once again hint at the relative elusiveness of my idea. Before I can, however, talk about my products as external manifestations of my idea, I turn my attention to the next stage of my process, the phase in which my visions are "put into the actualities of life" (Progoff 1980:56) and developed further: the planning and preparation stage.

[22] The evaluation process in this instance refers to the way in which I decide upon how to react (in terms of my idea and the envisioned piece-to-be) to my either positive or negative interpretation of unexpected findings.

Planning and preparation

Within the planning and preparation stage of my process I define, refine and develop my ideas so as eventually to transform these internally experienced goals into concrete, tangible products. In doing so, I follow a decision-making process which undoubtedly continues into the production stage of my process, suggesting that my decisions and their subsequent actions during the stage of planning and preparation, and of production, cannot actually be separated. Since I, however, deal with the conceptual structure of my process, I draw a hypothetical distinction between the two stages.

Generally, within the planning and preparation part of my process, I am concerned with decisions regarding the parameters of my idea, whereas during production I deal with choices which operate *within* the established demarcations – they deal with the finer detail and implications of the parameters. It may seem as if the decisions concerned with the finer detail of my visions neatly follow those which deal with the more fundamental aspects of my idea, but they often operate in a parallel fashion across various parameters of my idea. Or, to put it differently: the implementation of each parameter involves a decision-making process of its own, and depending on the degree of refinement of the individual parameters, that decision-making process in itself comprises the stages of ideation, planning and preparation, and production. This potentially confusing notion will become clear by means of an example given in the stage of production later on.

In deciding upon the parameters of my idea I define its fundamental aspects: I decide on the shape of the piece, its function (i.e. whether it will be a pendant, brooch, ring or earring) and on its scale and proportions. Also, I choose which materials, textures and other additional features I want to use. In the instance of my woven bagels, shape and texture constitute my idea and are therefore absolute pre-requisites. Nevertheless, function, scale and proportion, materials, possible additional features and the application of the weaving texture still constitute definable parameters. As I decide upon these parameters I bundle or group them together so as to create a coherent direction for the actualisation of my idea (fig 55).

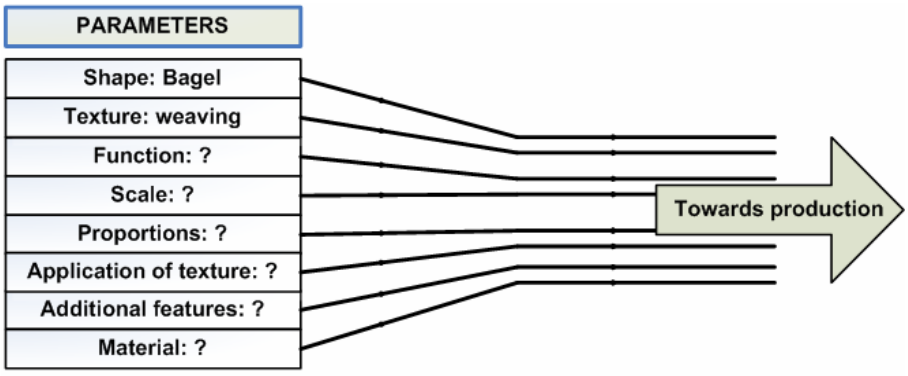

Figure 55: Diagram of the parameters of my idea showing the bundling so as to create a coherent direction for production. 2005.

Based on my accumulated knowledge, skill and experience in terms of creating jewellery, or my "domain" specific expertise (Gardner & Policastro 1999), I know that some of these demarcations influence each other. In such instances I do not necessarily take a calculated decision regarding the actual parameters in question, but rather make a subconscious choice based on latent principles. Choosing, for example, to create a pair of small woven bagels inevitably means that the dimensions of the **sawn** lines and the woven wires need to be adjusted accordingly so as to maintain the desired proportions, and that my weaving pattern cannot be too intricate. As is evident, in "establishing" these parameters of my idea, I am guided by how certain aspects of the piece-to-be influence and determine each other.

In other instances, however, such as in deciding on what additional visual or technical features to include with the woven texture, I reach a conclusion through experimentation and evaluation – a process quite similar to the play-like process described during the ideation stage, except that it is less open-ended due to the parameters within which it operates. Whilst, for example, exploring the option of using sawn-out shapes in between the woven areas of the bagels as an additional feature, I might come across the idea of using a coloured material at the back of the woven bagel. Due to the sawn areas the colour from the back would also be visible from the front of the woven bagel. Or, alternatively, I might consider adapting the idea of perforated areas so as to create a decorative edge around the outer circumference of the bagel.

Whilst deciding on the parameters of my idea, irrespective of whether I do so subconsciously or through deliberate experimentation, I try to foresee, pre-empt,

evade and solve potential problems to the best of my current knowledge, skill and accumulated experience – in short: I take note of and evaluate the aesthetic and technical implications of my choices. As with any instance of decision-making within my process, my idea is mediated in the process - it is changed and adapted by the practical reality of making jewellery as much as that reality adapts to my idea. Furthermore, the question of how I would experience the execution of my decisions adds an additional influencing factor to all of my considerations – I would not want to engage in activities I do not enjoy. I thus perceive my idea, and the considerations of technique, aesthetics and experience, to be in constant dialogue with each other. This ongoing exchange is for me the most important characteristic of decision-making, if not of the entire process, for I doubt that I would arrive at both a fulfilling experience *and* a satisfying product without it[23].

Since technique, aesthetics, idea and experience for me are so closely interwoven; I am not willing to sacrifice any of these four factors. I stretch the limits of all of them as part of my decision-making process, often as a direct and inherent result of engaging in open-ended, exploratory processes which lead to the creation of things previously unimagined. Moreover, my need for novelty and originality encourages me to persist with the mediation process until idea, technique, aesthetics and experience are successfully integrated.

In defining, refining and mediating my idea so as to arrive at both an enjoyable creation process and a successful product, it may seem as if I move through the decision-making sequence with absolute certainty. This is, however, not quite so. In general I take great care to keep all my options as open as possible. Since the nature of making jewellery is such that I cannot go back on certain actions except by starting all over again, I tend cautiously to contemplate the possible implications of a decision, with the effect that some decisions are taken hesitantly. In instances where my hesitance verges on indecision, the decision-making process is slowed down or

[23] The constant interaction between idea and especially technique has a further and maybe more important dimension to it. I perceive *any* technique, be it piercing, drilling, sanding or weaving, as a language or communication tool for the relevant idea, irrespective of whether the technique is used as a primary design element, visual feature or tool of impact; whether it is the sole reason for creating the piece or whether it is a means to an end. If the technique in question is skilfully and diligently used, and is exquisitely well executed, almost any idea is communicated rather effortlessly. If the technique, however, is badly handled, neglected and haphazardly executed, any idea, be it ever so original or stunning, simply falls apart – it does not have a voice, so to speak; it cannot communicate and cannot have an impact.

stopped as I need to come to some kind of decision if my idea is to materialize. This tendency also comes to the fore in the decision-making process during production and is motivated by how I approach the practice of making jewellery. Due to my personal tendency to systemize any process, as well as to engage in excessively time-consuming and labour-intensive activities, I approach every piece-to-be with the aim of bringing it to a satisfying, concrete conclusion with the first attempt. I do not haphazardly start a piece and then discard it - that I perceive as ineffective and too costly in terms of time- and energy investments. Critics of this approach are not entirely wrong when they suggest that my process is therefore restricted and foreclosed to ground-breaking innovation. However, being aware of these dangers I consciously try to expand and liberate those random, play-like experimental processes I inevitably engage in as part of my decision-making. Also, I generally try to find an innovative and adequate solution to a problem, rather than aborting the project at that stage.

This approach to making jewellery, as well as the perceived significance of the ongoing dialogue between idea, aesthetic and technical considerations and experience, constitute the broader framework within which my decision-making operates. Even though I have outlined this framework in the context of the planning and preparation stage of my process, it is important to realize that it also applies to the decision-making processes during the stage of production, to decision-making in general and to my process as such.

Production

Translating my defined and refined idea into a tangible material entails that I follow a specific production-sequence, governed by decisions. These decisions are mainly determined by the parameters of my idea, and within those, by technical determinants, by what I regard as "best practice"[24] and, to some extent, by personal

[24] The concept of "best practice" is normally used within the fields of business management, software development, health care and aviation. In general, though, it is understood as "the best way of doing something" (*Wikipedia.* s.a. Sv 'best practice'. http://en.wikipedia.org/wiki/Best_practice), a "comprehensive, integrated approach" (*Guidelines for the provision of community nursing care. Section four continued. 4.3 glossary of terms.* s.a. http://www.dva.gov.au/health/provider/community_nursing/guidelines/Sect4_3.htm) or a "technique or

preferences and habits. In other words, the decision-making process is highly restricted.

It would be possible to present the reader with an overly generalized account of a production-sequence, but in doing so I would assume that s/he has an intimate knowledge of my trade. More importantly, however, such a generalized account would not contain much information, as very few aspects of a production-sequence are "universal". A production-sequence is more often than not piece-specific: it is reflexive and contextual, as are the decisions which determine the actual production-sequence by dealing with the detail of the previously established parameters. For these reasons I see it fit very broadly to describe aspects of the production of the fifth and sixth piece of the weaving series respectively, and so elucidate the process of decision-making within the production stage.

The production of *Untitled # 5* and *Untitled # 6* was initiated with the preparation of my metal. I **cast** silver pebbles (fig 56) into a thick piece or bar of silver (fig 57), aiming to extrude enough sheet metal from it so as to create both bagel-shapes. After **pickling** the cast metal, I divided it into two pieces of similar weight (fig 58) and **rolled** the metal into sheets of 0,55 mm thickness each (fig 59). Subsequently I followed the lengthy process of creating the bagel-shapes by using the technique of "pressing", properly referred to as **stamping**. Once the stamped shapes attained a depth which I felt was in line with the envisioned proportions and scale of my idea, I stopped with the stamping (fig 60).

---

methodology that, based upon experience and research, has proven to reliably lead to a desired result" (*PEMCO Corporation Computer Services*. s.a. http://www.pemcocorp.com/library/glossary.htm). I find the last definition to be the most appropriate and inclusive one in relation to my understanding of "best practice" in the context of making jewellery.

Figure 56: Ceramic crucible with sterling silver pebbles and rest pieces of sheet in it. Ready for casting. 08/08/2005. Own photo.

Figure 57: Detail of cast sterling silver bar. The black colour is due to the oxidization during casting. 08/08/2005. Own photo.

Figure 58: Pickled sterling silver bars. 08/08/2005. Own photo.

Figure 59: Sterling silver sheet of 0,55mm thickness which has been cut to a suitable size. 08/08/2005. Own photo.

Figure 60: Stamped bagel-shapes. Sterling silver. Total Ø: 33,45mm; Inner Ø: 10,52mm; d: 3,12mm. 08/08/2005. Own photo.

In the above sequence from silver pebbles to stamped shapes I did make conscious decisions in light of my idea (such as deciding when the desired depth of the stamped shapes had been achieved), but primarily I unthinkingly relied on what I perceive to be a “logical succession of actions” dictated by accumulated experience and skill, as well as by best practices of my trade (such as pickling the metal before rolling it, or the process of rolling metal into sheet). This automatic pursuit of a “logically determined series of actions” dominates my decision-making process within the stage of production to such an extent that the decision-making becomes an underlying, subconscious operational pattern. This is not to say, however, that the decision-making is arbitrary or random in any way. I rather understand it to be the most defined type of decision-making within my process as it operates within the margins of, firstly, trade-related techniques and methods and secondly, all preceding decisions made in terms of the piece-to-be.

Having stamped the bagels to their desired depth, I knew from my accumulated experience of creating the four preceding bagels that I had to make a few choices at that specific point of the production-sequence so as to arrive at a

satisfactory outcome. Thus following a routine approach, I determined the geometric centre or pivot of the bagel-shapes – a point central (both in a figurative and a literal sense) to all subsequent actions as the bagels rely on the mathematic principles of diameter and circumference of a circle. (fig 61).

Figure 61: Detail of stamped bagel-shape. The black arrow points towards the marked geometric pivot or centre of the shape. Sterling silver. Total Ø: 33,45mm; Inner Ø: 10,52mm; d: 3,12mm. 09/08/2005. Own photo.

With the central point established, I could decide on the weaving pattern to be used and on the dimensions of the outer edge of the stamped shapes – both being parameters which required more substantiation.

I determined the size of the outer edge based on the maximum dimensions of the metal (green arrow in fig 62) as many of the defining variables regarding the edge were still unknown at that point in time. Knowing from the creation of the previous bagels that I would discard the bagels' centres at some stage, and with it the demarcated pivot, I further divided the edge into three concentric parts (see black arrows in fig 62). At a later stage these additional divisions might be helpful in determining the detail and proportions of the edge.

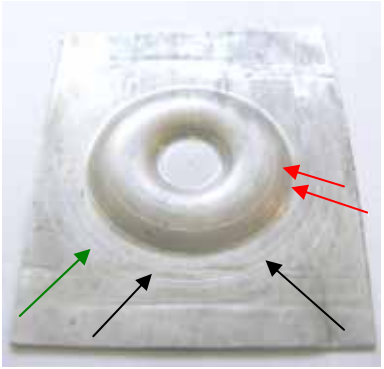

Figure 62: Stamped bagel-shape with concentric markings on the actual shape as well as all around it. The green arrow points at the outer most concentric line which demarcates the dimension of the edge. The black arrows point at the sub-divisions within the edge, whereas the red arrows point at the outer boundaries of the envisioned weaving area. Sterling silver. Total Ø of stamped shape: 33,45mm; Inner Ø of stamped shape: 10,52mm; d: 3,12mm. 09/08/2005. Own photo.

With the basic dimensions determined, I continued with the "logical succession of actions": I cut away the excess material (fig 63), marked the 72 diameters of each bagel (fig 64), drilled the holes which would lie at the outer end of each radiating line (fig 65) and eventually sawed the demarcated areas (fig 66).

Figure 63: Stamped bagel-shape with the excess material around the edge removed. Sterling silver. Total Ø of stamped shape: 33,45mm; Inner Ø of stamped shape: 10,52mm; d: 3,12mm. 09/08/2005. Own photo.

Figure 64: Stamped bagel-shape lying on a geometric template with all 72 diameters marked out. Sterling silver. Total Ø of stamped shape: 33,45mm; Inner Ø of stamped shape: 10,52mm; d: 3,12mm. 09/08/2005. Own photo.

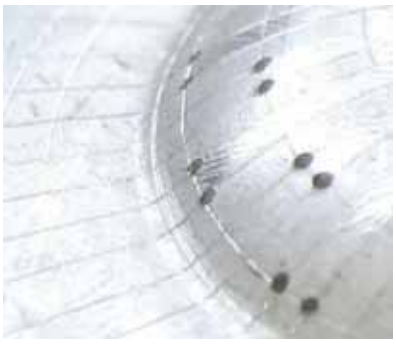

Figure 65: Detail of stamped bagel-shape showing the holes drilled on the outer boundaries of the envisioned woven area. Each hole constitutes the end-point of a future line. Sterling silver. Total Ø of stamped shape: 33,45mm; Inner Ø of stamped shape: 10,52mm; d: 3,12mm. 10/08/2005. Own photo.

Figure 66: Stamped bagel-shape with all 144 radii sawed. Each sawn line emanates from or ends with a drilled hole. Sterling silver. Total Ø of stamped shape: 33,45mm; Inner Ø of stamped shape: 10,52mm; d: 3,12mm. 11/08/2005. Own photo.

The decisions reached up to this point in production predominantly represent the highly defined, yet unpremeditated kind so characteristic of this stage of the process. However, as the production-sequence continues, the decision-making process *apparently* changes back, as it were, to the less defined, more experimental type of decision-making. Emphasising "apparently" is significant in this regard, for it is *what* I next concern myself with which determines this change, and not production as such. Or, put differently: the apparent change in type of decision-making does not suggest that during production per se both kinds of decision-making are employed, but rather that I temporarily move back to the stage of planning and preparation, if not of ideation. With this "inference", as it were, it becomes most clear what I have suggested earlier on: that the implementation of each parameter of my idea involves a decision-making process of its own, which, depending on the extent of the definition and refinement of the parameter, can include an element of ideation and/or planning and preparation. Even though the stages of ideation, planning and preparation, and production of my process follow upon each other in principle, the stages of each parameter of my idea move in a parallel, yet not necessarily synchronized way. By describing the next steps of the production-sequence my point should become clearer.

With defining the dimensions of the bagels, marking the 144 diameters, drilling the holes and piercing the demarcated areas, I had implemented or actualized the majority of my idea's parameters. Before I could, however, **finish** the bagels and begin with the weaving, I further had to define the "additional feature parameter", or

the edge around the bagels. I had to come to some concrete solutions as to what I would like to do with the edge, how it should look like and whether it was to have a practical purpose beyond its decorative function, such as facilitating the woven bagels being **set** onto a protective backing at a much later stage. I felt that these considerations were absolutely tied to the bagels thus far established and hence decided to work on the actual stamped and sawn bagels so as to play with various ideas – following an experimental and relatively open-ended process.

Using a soft pencil I sketched a few ideas onto the demarcated areas around the bagels so as to get a feeling for what might and might not work. Again I created a visual database (fig 67-71) from which I could eventually extract what I perceived as the most successful solution.

Figure 67: Stamped bagel-shape with patterned edge. Pencil on sterling silver. Total Ø of stamped shape: 33,45mm; Inner Ø of stamped shape: 10,52mm; d: 3,12mm. 11/08/2005. Own photo.

Figure 68: Stamped bagel-shape with patterned edge. Pencil on sterling silver. Total Ø of stamped shape: 33,45mm; Inner Ø of stamped shape: 10,52mm; d: 3,12mm. 11/08/2005. Own photo.

Figure 69: Stamped bagel-shape with patterned edge. Pencil on sterling silver. Total Ø of stamped shape: 33,45mm; Inner Ø of stamped shape: 10,52mm; d: 3,12mm. 11/08/2005. Own photo.

Figure 70: Stamped bagel-shape with patterned edge. Pencil on sterling silver. Total Ø of stamped shape: 33,45mm; Inner Ø of stamped shape: 10,52mm; d: 3,12mm. 11/08/2005. Own photo.

Figure 71: Stamped bagel-shape with patterned edge. Pencil on sterling silver. Total Ø of stamped shape: 33,45mm; Inner Ø of stamped shape: 10,52mm; d: 3,12mm. 11/08/2005. Own photo.

In defining the edge of my bagels I moved back into the planning and preparation stage of the "additional feature parameter". Since nothing in that parameter had been defined except for the dimensions of the edge, the decision-making process was relatively open-ended and, as is usual for this type, took the form of an exploratory process. Had I not reached a decision as to what I want to do with the edge around the bagels, I could not have continued with the production of the bagel-shapes in the anticipated and envisioned way. As the various stages of each parameter of my idea are parallel, yet not synchronized, their relative positions at times necessitate a temporary hold to the overall actualization of my idea (fig 72).

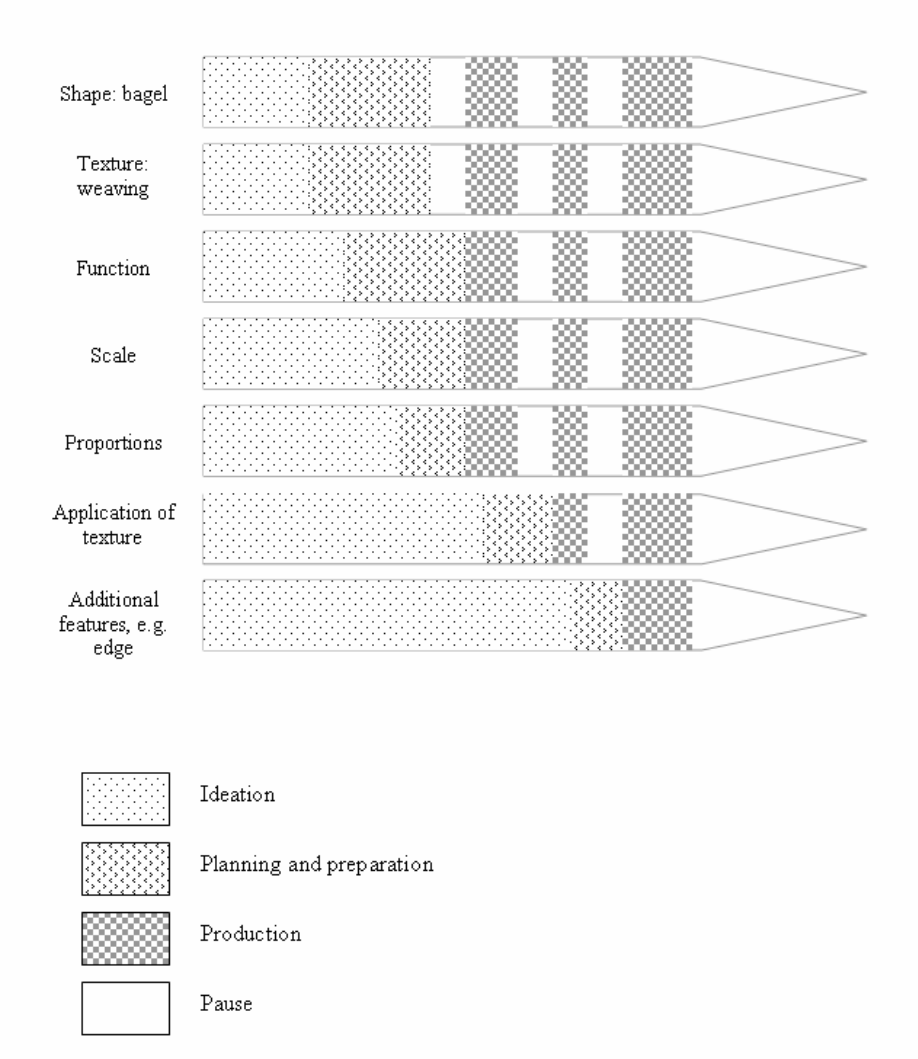

Figure 72: Diagram showing the parallel, yet not synchronized way in which the parameters of my idea move through the stages of ideation, planning and preparation, and production. Work within certain parameters often cannot be continued until other demarcations have reached the same stage. 2005.

After choosing a satisfying option regarding the edge, and contemplating and evaluating its aesthetic and technical ramifications, I executed my choice step by step (fig 73-76).

Figure 73: Stamped bagel-shape with cross-hashed areas denoting the chosen edge pattern. Sterling silver. Total Ø of stamped shape: 33,45mm; Inner Ø of stamped shape: 10,52mm; d: 3,12mm. 12/08/2005. Own photo.

Figure 74: Stamped bagel-shape with a partially cut edge. Sterling silver. Total Ø of stamped shape: 33,45mm; Inner Ø of stamped shape: 10,52mm; d: 3,12mm. 12/08/2005. Own photo.

Figure 75: Stamped bagel-shape with cut edge. Sterling silver. Total Ø of stamped shape: 33,45mm; Inner Ø of stamped shape: 10,52mm; d: 3,12mm; Width of edge: 5,00mm. 15/08/2005. Own photo.

Figure 76: Stamped bagel-shape with the completed edge pattern. Sterling silver. Total Ø of stamped shape: 33,45mm; Inner Ø of stamped shape: 10,52mm; d: 3,12mm; Width of edge (max): 5,00mm. 16/08/2005. Own photo.

Once I had completed the edge-pattern, the last of my idea's parameters had been implemented and I reached a distinct point in the production-sequence: I evaluated whether my idea of creating a pair of woven bagels had thus far materialized satisfactorily. With "evaluating" in this instance I do not refer to a conscious assessment, but rather to an act of inevitably noticing my instinctive reaction to what I had created up to that point. In evaluating the outcomes of my actions, however, I did not feel satisfied. I felt that I did not really arrive at something different or original and that the bagels consequently lacked something distinctive, something which would differentiate them from the previous pieces of the weaving series and challenge me in some way. Consequently, I felt I needed to experiment more and decided to follow an idea that had fleetingly crossed my mind whilst experimenting much earlier in the production process: to create a decorative edge on the inside of the bagel-shape (fig 77).

Figure 77: Stamped bagel-shape with decorative inner edge. Sterling silver. Total Ø of stamped shape: 33,45mm; Inner Ø of stamped shape: 10,52mm; d: 3,12mm; Width of outer edge (max): 5,00mm; Width of inner edge (max): 2,18mm. 18/08/2005. Own photo.

Even though the idea had crossed my mind earlier, it only became relevant and applicable at that stage. Suddenly it was the only right idea, solely suited for my problem at hand. It represented something new, challenged me, and provided the missing piece in the puzzle. As soon as I had implemented this idea, I was happy with the bagels - I felt that my craving for something novel and more demanding had been satisfied.

With this knowledge I reached the point from where-on I would merely "put it all together": **sand** the bagels and their edges and commence with the weaving. From this point onwards my decision-making processes are more often than not exclusively governed by my sub-conscious; and my actions are predominantly repetitive and almost entirely based on, and determined by, accumulated experience, skill and knowledge. At this point of my process I "switch to auto-pilot" and enter the experiential phase of my process – a phase in which my mind is "free to wander". Before I, however, move into the experience-part of the production-sequence and of my process as such, I briefly deal with how I experience the two types of decision-making as I have shown them to characterize the stages of ideation, planning and preparation, and production respectively. I conclude my discussion of the phase of decision-making by elaborating on the effectively dual character of my decision-making processes.

Experiencing decision-making

In describing how I experience the highly restricted and the open-ended type of decision-making, I use the concepts of "dwelling" and "journey" respectively (Buttimer 1983). Both concepts form part of the "centre-and-horizon" theory discussed at a symposium on creativity and context held in Sigtuna, Sweden, in 1978. There, a large number of academics from various fields such as philosophy, history, economics, medicine, theology, anthropology, biology and geography met to share and reflect on insights regarding individual experiences with creativity and milieu (Buttimer 1983:9).

"Dwelling" is associated with feeling comfortable and at ease. It involves continuity and repetition, as well as a sense of security due to well-known patterns and routines. "Journey", on the other hand, is associated with reach and horizon, taking a person away from familiarity and certainty. It involves exposure to the unknown. (Seamon 1983:56). David Seamon, participant of the seminar and contributor to the seminar report, elaborates:

> Creative work requires, first, a field of familiarity – a world of ordinary routines and preoccupations which the person can count on. This is a world of at-homeness, quiet, privacy, and taken-for-grantedness. It provides a stable centre from which the person can explore new terrain, new techniques, or new ideas. The venturing outward is the journey; it is a movement toward the unfamiliar, the unknown, and new. Through dwelling, the person feels secure to reach outward – to discover new thoughts and horizons. The moment of discovery is a moment of creative insight: home and reach come into dialogue and understanding is extended (1983:62-63).

Whilst engaging in the open-ended decision-making processes, I "reach outwards" (Seamon 1983:62-63) and expand my centre. I experiment with the new and unfamiliar and I do so without being restricted by rules, which is why the process is liberating, enjoyable and seemingly play-like. However, the absence of rules is also experienced as frustrating, threatening and inhibiting due to a perceived loss of direction, guidance and security - a "loss" which accounts for the more random, often slow, laborious and *seemingly* ineffective nature of the open-ended decision-making

process. For me these conflicting feelings are characteristic of expanding my Self or my "centre". Since the novel relates to the current frame of reference whilst simultaneously pointing beyond it, there is a sense of dialogue or interchange between the familiar (the enjoyable) and the unfamiliar (being at a loss of direction). There is a sense of "journey" away from the stable centre towards a horizon.

Once my "journey" has brought forth a valuable or significant result, I employ the more deductive and systematic thought-processes of the defined type of decision-making so as to translate my creative idea into a creative, original and purposeful jewellery-piece. In doing so, I gradually move into a state of "dwelling". As I rely on my accumulated experience, skill and knowledge as part of the restricted decision-making process, I follow well-established practical or technical routines and fall back on countless internalized, subconscious decision-making processes. "Dwelling" within such a highly familiar centre or "home", I feel secure, confident and at ease - I can "switch to auto-pilot" as I am in a comfort-zone[25].

Within the process' phase of decision-making, then, there is a sense of alternating between two extremes: between "being at home", being comfortable and at ease on the one hand; and "expansion", "journey" and discomfort on the other. These two extremes I find to supplement each other - they operate in unison and result not only in what I perceive as a stable and well-balanced overall decision-making process, but also in a "healthy" process as such[26]. "Dwelling" without "journey" would result

---

[25] In those branches of psychology concerned with the investigation of creativity, "switching to auto-pilot" is not only understood as a result of familiarity, confidence and security. Weisberg (1999), for instance, speculates that the automatisation of activities arises out of the extensive immersion in a chosen field mentioned earlier on:

> A different sort of possibility is that deep immersion provides extensive opportunities for practicing any skills ... required to create within the [chosen] domain, which makes them automatic. Automaticity of skills may be necessary for the production of novelty.... . However, this speculation does not specify *how* automaticity leads to novelty. Perhaps when a skill becomes automatic, one can then allocate capacity to [the] production of novelty. One does not have to think about how to express one's ideas, one can just do [so] as the ideas become available. This view proposes that the value of immersion is to perfect a skill, so that carrying it out does not drain capacity (1999:247) (his emphasis).

It seems, then, that "dwelling" and "switching to auto-pilot" arise out of immersing myself in my field as a result of the atmosphere of "being at home" and "being at ease" which such an immersion inevitably brings with it.

[26] It is interesting to note that the expansion of the Self through "journeying" away from a stable "centre", .i.e. through the interaction of both kinds of experience, is very reminiscent, if not equitable to the outcome or result of a "Flow" experience (Csikszentmihalyi 1990). "Flow" as an "optimal experience" consists of various elements, such as a challenging activity which requires skill and the merging of action and awareness (Csikszentmihalyi 1990:49,53 & 58). The central aim of a "Flow" experience is to foster the growth of the Self as the ultimate value of the experience lies in mindful

in stagnation and a false sense of complacency; whereas "journey" without "dwelling" would lead to erratic and ultimately fruitless exploration as it is lacking its stable base. This sense of two extremes intertwining and interweaving so as to create a synergy also applies to the two contrasting modes of dual and non-dual thinking which characterize the process' phases of decision-making and experience respectively.

The dualistic nature of decision-making

In my opinion, decision-making as a thought-process which moves from analysis, definition, ideation, evaluation and selection to implementation is essentially dualistic in nature. The philosophical concept of duality, and later that of non-duality as an alternative or supplement, I borrow from David Loy, professor in comparative philosophy in religion at the University of Bunkyo in Japan (*David Loy – Zen philosopher and social critic. Online transcript of interview*: 2005).

"Duality", as the dominating paradigm in Western philosophy, is used to represent the subject-object bifurcation and the resulting dualistic experience of reality, whereas "non-duality" as the most significant aspect of Eastern philosophy in general, and of Buddhism, Vedãnta and Taoism in particular, represents a non-dual experience of reality due to the absence of a split between subject and object (Loy 1988). Loy investigates non-duality in relation to three modes of human experience, namely perceiving, acting and thinking and so examines the meaning and implication of non-duality (1988:9). Duality is referred to less explicitly, based on his assumption that it is the dominant, conventional and therefore more "obvious" experience of reality.

According to Loy, dual thinking is seen to be at the base of both our dual acting and dual perceiving. Through the categorizations of language, we operate in a dualistic mode of thinking and so construct, as it were, a perceived reality consisting of innumerable, distinctly separate objects, including a subject without which the objects would cease to exist. As a result of this subject-object bifurcation, dual perception differentiates between the perceiver and the perceived. (1988:38-50).

---

challenge (Csikszentmihalyi 1990), i.e. activities and skills which relate to, and emerge from the "centre" whilst simultaneously resulting in moving beyond that centre as a result of the expansion and challenge.

Similarly, by making use of intention and causality, our dual thinking differentiates between an agent and that which is acted upon, resulting in dual acting (1988:96-132). If our thinking succeeds in being non-dual, the resulting discriminations in perceiving and acting cease to exist - acting and perceiving become non-dual, too. At this point it is important to note that I have solely referred to *thinking*, *perceiving* and *acting*, and not to *thought*, *perception* and *action*. In terms of non-duality, the true nature of our thoughts, actions and perceptions <u>is</u> non-dual; it is only through the thought-superimpositions of dual *thinking* that our thoughts, actions and perceptions <u>seem</u> dualistic, and that our thinking, perceiving and acting is consequently <u>experienced</u> <u>as</u> dualistic. (Loy 1988).

It is far beyond the scope of this thesis to consider the relation between thinking, action and perception, both dual and non-dual, and to contemplate its implications for either the existence or the non-existence of the Self. Also, the scope of my deliberations does not actually necessitate that I deal with any of these dual or non-dual modes of experience in great detail. For the purpose of dealing with decision-making within my process, it suffices to draw on the most basic notions of dual thinking. Since Loy does not explicitly deal with dual thinking, I make use of his deliberations on non-dual thinking and so indirectly arrive at a meaning of dual thinking. Later on, when considering the experiential phase of my process, I use the concepts of non-dual thinking and acting, but again only in their rudimentary form.

By suggesting that decision-making is essentially dualistic in nature, I mean that it makes use of what Loy implicitly refers to as “supported” or “attached” thoughts, i.e. seemingly dual thoughts which are the result of dual thinking. Loy characterizes non-dual thought (I remind the reader of my indirect approach to what dual thinking is) as an instance of the concept of *prajñà* mainly developed in Mahàyàna Buddhism. *Prajñà*, consisting of *jñà* (to know) as its etymological root and the prefix *pra* (being born or springing up), signifies a spontaneously arising thought. The non-dual mind does not “cling” to such a thought; it allows the thought to arise without “fixing” it to anywhere. Such a thought is “unsupported” as it is not experienced as being caused or being dependent upon anything and, as it is allowed to surface independently, its true non-dual nature is not obscured (fig 78). (1988:135-145).

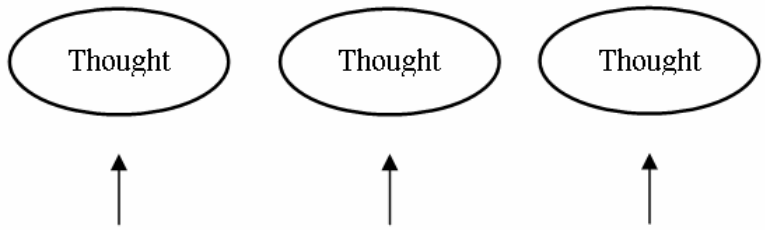

Figure 78: Non-dual thinking. Loy 1988: 145.

By implication, then, the dual mind "clings" to a thought by linking it in a series, by "attaching" each thought onto the preceding one. Dual thinking results in thoughts being "supported" as it establishes a causal relationship between individual thoughts, making them dependent upon each other (fig 79) (Loy 1988:144). Due to this linking of thoughts, the dual mind obscures the essential non-dual nature of each thought, effectively creating dual thoughts.

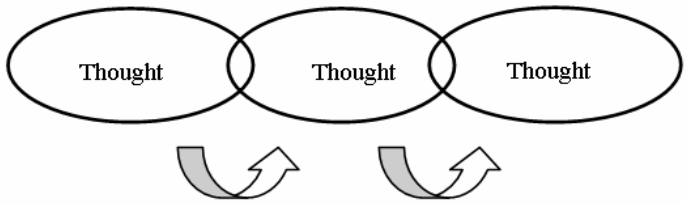

Figure 79: Dual thinking. Loy 1988:144.

The apparent agent for establishing causal relations between individual thoughts is our memory. The dual mind, i.e. the mind consisting of a distinct subject and innumerable objects in opposition to that, habitually misinterprets the utterly distinct and temporarily non-related contents of consciousness as, firstly, being related to itself, and secondly, as being related to each other. Or, to put it differently: both subject and object are separate contents of consciousness – at no time can the mind be conscious of itself *and* of an object, be it a notion or a percept, outside itself. It is only

in memory that the two distinct contents of consciousness are combined into an *apparent* relation to each other - an *apparent* relation which enables or allows individual mental objects or thoughts being causally and sequentially linked. (Loy 1988:136-139).

In terms of the decision-making processes within my process, then, duality characterizes the way in which decision-making as a thought-process starts with analysis, "inevitably being followed by" definition and ideation "as a result of" evaluation, ending with selection and implementation "on the base of" assessments. The act of decision-making I perceive as dualistic due to the habitual way in which thoughts "cause an effect" or "have an implication", and so "cause" more thoughts and eventually decisions and actions. Dual thinking or decision-making, in other words, is "thinking as a logical process leading to a conclusion" (Loy 1988:146).

For the purpose of this thesis I am not concerned with ascribing any value judgement to dual thinking. I merely find it helpful to understand my decision-making processes in terms of habitual dual thinking as it provides me with a possible "explanation" as to why my act of decision-making is more often than not a subconscious process, a "fact" that comes ever more to the fore as I move from ideation to planning and preparation, and subsequently to production, and therefore increasingly make use of the restricted, highly defined type of decision-making in the form of relying on previously accumulated knowledge and experience. Or, to summarize more explicitly: I suggest that my decision-making processes, and especially the restricted type, are increasingly relegated to my sub-conscious as I move from ideation to production *because* they are essentially dualistic. The thought-processes which underlie these decision-making processes seem to be habitually created mental sequences of cause and effect.

As a result of these pre-determined processes being transferred or assigned to my sub-conscious, my consciousness is free to harbour or engage in a parallel mode of thinking which I characterize as essentially non-dualistic. This non-dualistic quality informs the next stages of my process, namely meditation, incubation, insight and fascination, with which I deal in the following sub-chapter.

The phase of experience

As part of my deliberations on the production stage of the preceding decision-making phase, I described a distinct point towards the very end of production– a point where I felt satisfied with how the parameters of my idea had been actualized, a point from where onwards I would merely "put it all together". From this point onwards (at the very latest), my essentially dualistic thought-processes of decision-making are principally relegated to my sub-conscious. As a result, my consciousness is free to engage in what I refer to as meditation as a result of which I move into the experience phase of my process. My meditation, which brings with an atmosphere of incubation out of which insights arise, can be ascribed to a non-dual mindset. Due to that non-dual mindset I experience both my thinking and my acting during meditation as non-dual, accumulating or resulting in the exhilarating, overtly positive, worthwhile and fulfilling experience referred to at the outset of this thesis.

It is absolutely crucial to realize that in dealing with meditation and its resulting experiences of non-dual thinking and non-dual action, I concern myself with the mental or psychic processes which operate *parallel* to the ongoing physical production of the piece-to-be (fig 80).

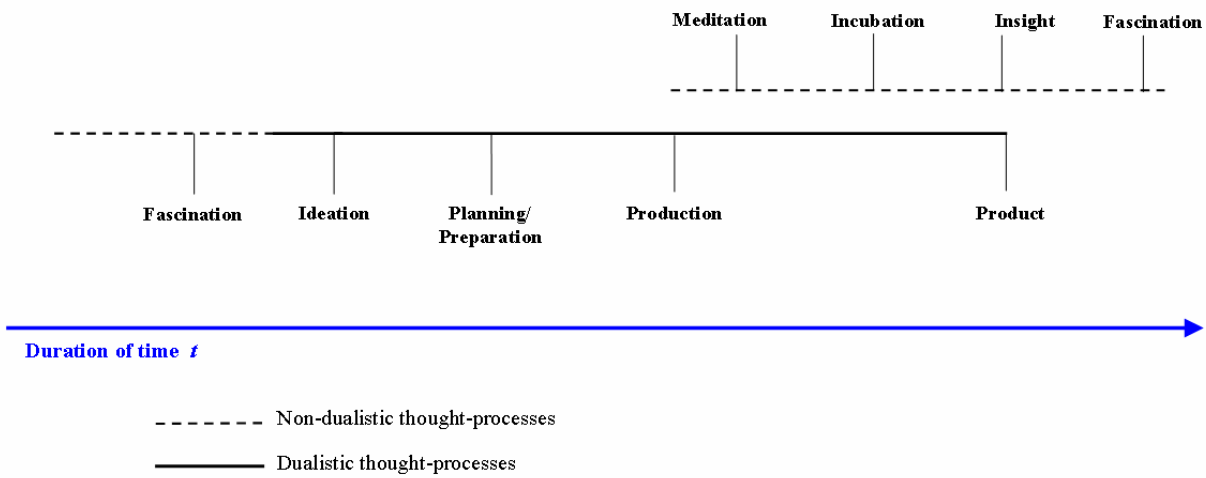

Figure 80: Diagram showing the parallel thought-processes of dual and non-dual thinking from the stage of production onwards. 2005.

As can be seen from the graph, the essentially dualistic nature of the stage of production as determined by ongoing decision-making upon which actions follow, remains intact. In dealing with the phase of experience I therefore do not deal with *the act* of making jewellery, but with how I *experience* my act of creating jewellery. As will become clear later on, the experience of my actions contributes significantly to the spiralling structure of my process.

It must also be noted that the non-dual mental or psychic processes with which I concern myself on the pages to come essentially end with the termination of production as then my sub-consciously governed dual decision-making processes and their resulting actions cease. However, and this is important, some of the insights which arise out of the non-dual meditation and incubation result in fascination which causes me to *anticipate* the stages of ideation, planning and preparation, etc on the next level of the spiral. It is due to this anticipation that I understand the non-dual thought-processes to continue beyond the product of my process as illustrated in fig 80.

Before I finally move on, however, I need to stress that not every single action and its underlying decision-making process from the point of "putting-it-all-together" onwards is governed by my sub-conscious at all times. As I continue with the production of the envisioned piece I constantly evaluate and observe my actions and their outcomes. I do so again subconsciously, but the point is that I instantly "wake up" to reality once something goes wrong or once certain actions do not produce the desired results. In dealing with the experiential phase of my process I thus concern myself with an ideal (conceptual) presentation of the phase.

Since the phase of experience is effectively grounded in the stage of production from the rather specific point of "putting-it-all-together" onwards, it is necessary to briefly elucidate what this "putting-it-all-together" entails.

Production

After having sawn the inner decorative edge of the pair of bagels, I **filed** and sanded all the edges, meaning that I smoothed and semi-polished all sawn areas except for the sawn lines through which the wires would be woven later on. Also, the

metal surfaces on both sides of the stamped shapes were sanded to the finest degree of emery paper so as to remove all undesired marks. The smooth surfaces were then treated with a fibreglass-brush to give them a soft, matt and velvety sheen. At that point the stamped bagels were considered “finished” or “worked-off”, i.e. satisfactorily prepared for the weaving (fig 81).

Figure 81: Stamped bagel-shape prepared for the weaving. Sterling silver. Total Ø of stamped shape: 33,45mm; Inner Ø of stamped shape: 10,52mm; d: 3,12mm; Width of outer edge (max): 5,00mm; Width of inner edge (max): 2,18mm. 23/08/2005. Own photo.

I subsequently created and prepared the tiny wires which would be used for the weaving. This lengthy process involves casting silver into a bar, rolling it into long pieces of silver rod (fig 82), and subsequently **drawing** it into literally meters and meters of wire of the desired diameter (in the case of the bagels # 5 & 6: 0,02 mm) (fig 83). The wire was then coiled into rings to enable it to be **annealed** (fig 84).

Figure 82: Sterling silver rod with a square profile. 3x3mm. 24/08/2005. Own photo.

Figure 83: Sterling silver wire. Ø: 0,02mm. 25/008/2005. Own photo.

Figure 84: Coiled sterling silver wire. 25/08/2005. Own photo.

The annealed coils were pickled (fig 85) and un-coiled again so as to enable me to divide the meters and meters of the now soft and clean wire into 9mm segments with the aid of my dividers.

Figure 85: Coiled and annealed silver wire in a bowl of hot alum on the stove. 25/08/2005. Own photo.

The meters of wire were then cut at the marked points, resulting in short pieces of wire (fig 86). Each of the two points of the 9mm pieces were subsequently **forged** so as to create little “paddle-ends”, or broad, rounded and flat areas (fig 87).

Figure 86: Pieces of wire of 9mm length. Sterling silver. 25/08/2005. Own photo.

Figure 87: Pieces of wire with "paddle-ends". Sterling silver. 26/08/2005. Own photo.

With both the wires and the bagels prepared, I started with the actual weaving of the wires. Each 9mm long piece of wire is bend into a u-shape (fig 88), each end of which is inserted into a sawn line (fig 89). The protruding ends are then twisted with the aid of a delicate pair of pliers to prevent the u-shape from falling out again (fig 90).

Figure 88: Forged wires bend into u-shapes. 07/10/2005. Own photo.

Figure 89: U-shaped wires inserted into the sawn lines. 07/10/2005. Own photo.

Figure 90: The protruding ends of the inserted u-shapes after being twisted. 07/10/2005. Own photo.

Generally I create and prepare the wires to be woven in batches, i.e. I create a whole stockpile of forged wires in one go and then spend a few days weaving until I need to create and prepare more wires.

When considering the pie-chart below (fig 91), which represents the percentage of time which each type of action took in the overall creation process of the pair of bagels, it is evident that from the point of "putting-it-all-together" my actions become ever more time-consuming as I move from "finishing" or "working-off" (20% of the total time, i.e. 20% of 197,20 hours) to "preparing wires" (27% of the total time) and then "weaving" (35% of the total time) [27] [28].

[27] Refer to Appendix B1 for a detailed work/action- and time-log of the creation process of the woven bagels.

[28] As soon as the weaving has been completed and the bagels have been cleaned, the creation process of the bagels as such is regarded as concluded, especially for the purpose of this thesis. In practice the entire sequence of ideation, planning and preparation, and production (together with the corresponding decision-making and experience) starts anew with the creation of the settings for the bagels; and it is only with each bagel being set that the bagels are considered finished, wearable pieces of jewellery.

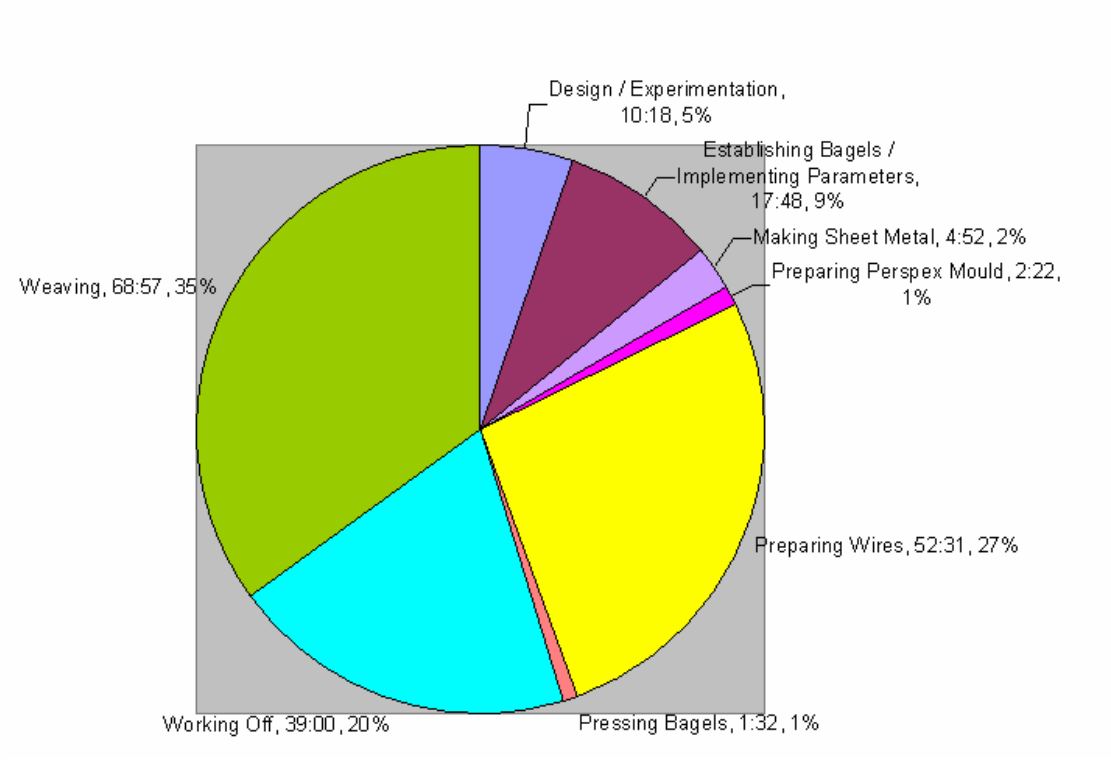

Figure 91: Pie chart showing the various types of actions and their relevant amount of time during the creation of the pair of woven bagels. 2005.

The almost exponential increase in time-input as production continues is characteristic of most process-pieces and might explain why my experience of especially the "putting-it-all-together" stage of production (with which I deal in detail in a moment) contributes so significantly to my process – the actions which allow me to enter the experiential phase of my process generally constitute the bulk of the time spend in creating a process-piece.

I believe that my prolonged engagement with the mostly repetitive, almost ritualistic actions and processes during the "putting-it-all-together" stage of production is incredibly conducive to, firstly, these actions and their underlying decision-processes being assigned to the sub-conscious and secondly, to entering a meditative state of mind in terms of my consciousness.

Meditation, incubation and enlightenment

My delineation of meditation is borrowed from Progoff, founder of the principles of holistic depth psychology. He deals with meditation in relation to his Intensive Journal ®, a course or programme developed after studying as a Bollingen Fellow with C.G. Jung in Switzerland. The Intensive Journal ® involves a structured, non-judgemental recording of life data and relies heavily on process and meditation to further the personal (and spiritual) development of the individual[29] (*The write to a fulfilling life – an interview with Ira Progoff*: 2005). It is not so much Progoff's somewhat broad definition of meditation which I draw on, but rather some of the aspects of meditation he refers to in passing in delineating meditation in his book on the Intensive Journal ® method (Progoff 1980).

"Meditation", in the context of the experience phase of my process, I would describe as an introverted personal activity which enables me to explore "the inner meaning" or the "inner experience" of my life. It allows me to maintain a "private and intimate" relationship with myself through which I develop a sensitivity to my "interior happenings", allowing me to discern patterns and motives. Through the process of meditation I observe the constant "changes of my inner life" and so arrive at a "knowing beyond words", at an "intuitive" knowledge pertaining to myself and my life. (Progoff 1980:26-37). Meditation, then, is a process of turning inwards,

---

[29] Even though I am not intimately familiar with Progoff's Intensive Journal ® method, I do find it highly reminiscent of Julia Cameron's *Artist's Way – a spiritual path to higher creativity* (1995). Her "course" too makes extensive use of journal entries, though less structured. Also, there is a strong emphasis on a non-judgemental approach to the Self, a kind of gentle fostering and nurturing so as to encourage the Self to evolve in all its complexity (Cameron 1995). "Higher creativity" or creativity as such, is seen as a natural attribute or side-effect of a "complete" or "nurtured" Self, something which also comes to the fore in Progoff's Intensive Journal ® method and a proposition I do believe in.

From the perspective of cognitive psychology it might be suggested that the "complete" or "nurtured" Self is a pre-requisite for creativity. "Intrapersonal intelligence" (Gardner and Policastro 1999:218) or "Self-management" / "metacognitive skills" (Nickerson 1999:416-417), all in effect referring to a "finely honed introspective capacity" (Gardner and Policastro 1999:218), are necessary tools for an individual to be creative. Such "intrapersonal intelligence" would emerge out of journal entries, for instance, and enable or aid the individual to, for example, differentiate between "true" and "false" inspirations, or between promising and implausible ideas.

Another strong correlation between the work of Cameron and Progoff is the element of spirituality. As Cameron's subtitle suggests, her approach or methodology has a distinctly "spiritual" flavour to it, as does Progoff's Intensive Journal ®. In a less explicit way the work of Arnold and Amy Mindell (1992) in terms of Process Theory can also be seen to relate to the mentioned correlations between spirituality, creativity and process; the process for Mindell taking a more physical form in terms of becoming aware of and completing unintentional, incomplete body movements.

something which I can best describe as “listening to myself”, or “being alone with myself” – a kind of “psychological solitude” as Seamon refers to it (1983:58). This “turning inwards” is not something I do directly or deliberately, though. It happens as a result of engaging in well-known, time-consuming, repetitive and almost monotonous activities which allow me to “run on autopilot”, thus leaving my mind free to “wander”[30]. It is essentially my “wandering” mind, then, which provides for the meditative state-of-mind.

With “wandering” mind I refer to the random, unconnected and at times peculiar contents of my mind. Often, during my state of meditation, I am unaware of the changing contents and paths of my mind – with hindsight, i.e. when “becoming conscious” again, I cannot tell just what I have been thinking about or whether I have been thinking at all. At other times I suddenly find that my mind has “wandered” to dwell on a variety of personal questions, problems and interests, many of them the result of observations and analyses of my immediate environment. Or, whilst my mind is “wandering”, I suddenly remember instances, events, emotions and numerous other things from my past, either the more recent past or from my childhood; or I unexpectedly have a new idea for a future piece of jewellery. None of these contents have been prompted by me, at least not knowingly or consciously. I experience these thoughts, ideas and memories as literally “bubbling up” out of their own accord.

As I experience the state of my “wandering” and therefore meditative mind as peaceful and relaxing, something with which I deal in more detail later on, I believe that a phase of incubation is inherently included in my meditation. “Incubation” de Beer refers to as “a phase of rest or a lapse in time in terms of trying to solve a problem” (1993:47). I understand it more generally as a “hatching” or “brewing” phase, a phase where anything which previously was the object of immersion of some degree is not deliberately and consciously attended to. As a result of this “brewing” or “hatching” phase, insights occur. “Insights”, or “illuminations” as de Beer refers to them, can be seen to represent the “culmination of incubation” (de Beer 1993:48).

Insights, in relation to the random contents of my “wandering” mind, are exceptionally brief moments where my understanding is remarkably clear, moments

[30] It is maybe interesting to note that I do not only engage in repetitive, monotonous activities which then lead to a meditative state-of-mind as part of my creative practice, but also in other areas of my life. I tend to enjoy everyday or mundane activities such as ironing, cleaning and cooking; or activities such as knitting and embroidering for the very same reasons: they allow my mind to wander and lead to a feeling of unwinding and relaxation.

in which I intuitively grasp a personal "truth", moments which represent the "knowing beyond words". Where these sudden insights relate to myself, to my inner reality and to my life, I refer to them as "enlightenments". These enlightenments and their bigger meanings constitute my "inner experiences" or "interior happenings" (Progoff 1980:26-37) and through observance over time result in what I call "Self-knowledge" – knowledge which enables me to take both charge and responsibility of my thoughts, actions, perceptions and (to a lesser extent) emotions as I am (relatively) aware of characteristic tendencies, strengths and weaknesses.

Where my sudden insights relate to my practical work, I refer to them as "inspirations". These inspirations mostly re-ignite the very fascination which prompted the piece being produced at that time – the piece for which the "putting-it-all-together" stage of production leads to the meditative state in the first place. As a result of the re-kindled fascination, positive energy is generated which motivates me to take my inspiration further. Since inspirations as such would not lead to creative products in terms of both originality and functionality, the more reflective thought-processes underlying the decision-making processes are necessary to translate, as it were, my inspirations into tangible, creative, novel and useful pieces of jewellery. As a result, my inspirations become the object of the open-ended, experimental and play-like decision-making processes from the stage of ideation onwards – processes through which my inspirations are refined into ideas which then eventually become pieces of jewellery.

A non-dual mind and non-dual thinking

My inspirations and enlightenments, and the state of meditation and incubation out of which they arise as a result of my "wandering" mind during the "putting-it-all-together" stage of production, I can ascribe to my non-dual mindset during the experiential phase of my process.

In the process of defining dualistic thinking I already delineated non-dual thinking, but allow me to recapitulate in a few words: non-dual thinking refers to the way in which the non-dual mind allows inherently non-dual and individual thoughts to arise, surface or spring up "unsupported" and independently. (Loy 1988:135-145).

In non-dual thinking, thoughts "bubble" or "well" up apparently uncaused or "self-caused" as a result of forgetting oneself, or more precisely, of forgetting the Self, i.e. as a result of the non-dual mind. Even though this statement might seem rather obvious, it brings to the fore that I have, until now, primarily dealt with non-dual thinking and not yet with the non-dual mind.

The non-dual mind can very basically be described as a "whole" mind, a mind not divided into subject and object. Loy argues that the subject-object bifurcation arises out of the intentional and causal classifications of language. In naming, we create a "phenomenal world of multiplicity, breaking up the primordial whole into objects – one of which is the subject, since the sense of self is also reified in the process." (Loy 1988:117). Names, however, are not merely objective labels.

> In naming, I determine something as a thing, distinguishing it both from its contextual ground and from me, its 'grasper'. If the name itself is not part of the thing, but something subjective, then I do not apprehend just the thing, as it is in itself, when I see it *as* 'a pen' or *as* 'a cup' (Loy 1988:119) (His italics).

As Loy implies, in the process of naming we do not refer to things as such, but to their function in relation to ourselves. "As soon as I identify something as, for example, 'a piece of chalk', its function – that is my relationship with it, where it fits into my web of intentions – is established ..."(Loy 1988:120).

Within the scope of my thesis I cannot deal with language and its inherent aspects of intentionality and cause in relation to the dual mind. Also, I cannot elaborate on the apparent absence of language, and therefore intentionality and causality, in a non-dual mind. What is important for my deliberations is merely that the non-dual mind is free from intentions - it does not dissect reality into distinct objects including a subject with the view of classifying them in relation to each other. As a result, every thought, action and perception is experienced as complete in itself, as an autonomous unit of experience. Due to the non-dual state of mind, the sense of Self as "that which thinks, acts or perceives" "evaporates" (Loy 1988:121) and it is therefore that my thoughts during my state of meditation "bubble" or "well" up apparently uncaused or "self-caused", that my thinking becomes non-dual. Perceiving my "wandering" mind as non-dual, then, means that thoughts, ideas and memories are

allowed to fleetingly appear in a random way and where they surface into consciousness, they are experienced as enlightenments and inspirations.

My non-dual, "wandering" mind and the resulting "evaporated" (Loy 1988:121) sense of Self not only accounts for being unaware of the workings of my mind, but also for being unaware of my actions whilst in my meditative state of mind. Similar to the apparent "self-caused" way in which thoughts, memories and ideas occur to me, so I experience my actions as occurring effortless, naturally and "self-caused".

Non-dual action

Whilst being engaged in a meditative state of mind, I experience my actions as if there is no "differentiation between agent and act; in other words, no awareness of an agent as distinct from its actions" (Loy 1988:96). This unawareness comes as a result of the non-dual mind's lack of, or freedom from, intention[31].

Loy characterizes intention in relation to action as thought-superimpositions in the form of an anticipated or projected goal (1988:107). Dual action, i.e. action in which there *is* a distinction between agent and action, "arises because action is done with reference to the fruit of action – that is, because an act is performed with some goal in mind: I act *in order to* gain some particular results" (Loy 1988:106) (his emphasis). The anticipated goal or outcome of the action "devalues that act into a means ... [which] bifurcates the non-dual 'psychic body' into a mind inhabiting a body, 'a ghost in a machine'" (Loy 1988:96).

Non-dual action, then, is action without any projected goal or outcome. It is engaged in "for the sake of doing it", with "no purpose outside itself" (Loy 1988:111), and that is how I experience my actions. Seen in light of the stage of production in which I find myself when I am in the experience phase of my process, the idea of not having a projected goal or outcome seems contradictory. Surely, the envisioned piece-to-be constitutes the intention behind my actions? To be able to explain why this is

[31] It is important to note that I do not suggest that my actions *are* non-dual, but that I *experience* them *as* non-dual. My actions, which constitute the ongoing production of the piece-to-be, are, by their very sequential, contextually reflexive nature, essentially dualistic.

not so, or at least only partly so, I need to go back to a statement which I have made much earlier in this thesis.

Whilst elucidating how I decide on the parameters of my idea in the stage of planning and preparation, I mentioned that "the question of how I would experience the execution of my decisions adds an additional influencing factor to all of my considerations (page 39)." And I continued:

> I thus perceive my idea, and the considerations of technique, aesthetics and experience to be in constant dialogue with each other. This ongoing exchange is for me the most important characteristic of decision-making, if not of the entire process, for I doubt that I would arrive at both a fulfilling experience *and* a satisfying product without it (page 39).

These words attain a new significance at this stage. By taking into account how I would experience certain actions and allowing that consideration to co-determine the envisioned piece, I imply that to me specific actions are more enjoyable or desirable than others, but also that they are not merely a means to an end. They are, in fact, an end in themselves. These more enjoyable actions are those which I engage in "for the sake of doing them", actions which generally constitute the majority of the stage of production and normally involve excessive repetition, require a lot of patience and attention to detail and necessitate vast amounts of time-input. In short: actions such as drawing, preparing and forging wires; weaving; piercing lines and drilling holes - all of which I experience as non-dual.

I would engage in these activities even if I had no envisioned product, or, seen from a different angle: very often products emerge as a result of engaging in these activities "for the sake of doing them". However, I need to qualify my last proposition. It is true that I engage in these activities "for the sake of doing them" – because I find them highly enjoyable and because they are essentially an end in themselves, but a suitable product as a concrete and useful manifestation of my endeavours does serve as a kind of legitimation. This paradox accounts for the somewhat uneasy relation between the experience and the product of my process (in the sense that I never quite know which of the two is the more important or relevant factor), but more importantly, it is the result of my non-dually experienced actions. If the non-dual experience of my actions was to become the sole reason for engaging in

them, my experience would no longer be non-dual. Or, to put it differently: if the only reason for engaging in non-dual, unintentional and unaware actions is the very sensation of being unaware of them, the actions are no longer unintentional.

The non-dual experience of my actions I describe as relaxing or unwinding. My actions seem effortless and in a way I feel as if I just am, as if I do not really do anything – a sensation which also applies to how I experience my non-dual, "self-caused" thinking. This feeling of relaxation and rejuvenation, together with the serenity gained from my meditation, primarily constitutes what I refer to as "experience".

Experience

In dealing with non-dual action, Loy investigates the Taoist paradox of *wei-we-wei*, "the action of non-action" (1988:96). Since there is, in non-dual action, no Self which can perceive the action being done, the distinction between action and non-action becomes futile, or alternatively, it is expressed in a paradox: "nothing is done, yet nothing remains undone" (Loy 1988:102). This paradox, I feel, emerges as a result of the apparent effortlessness of actions experienced as non-dual. As the Self merges with the action, is absorbed in or by an action and, in fact, becomes the action, the action seems to occur naturally, unforced, spontaneously and instinctively. Loy emphasises:

> Non-dual action becomes effortless because there is not the duality of one part of oneself pushing another part – in the case of a physical activity, of an 'I' which needs to exert itself in order to get the muscles to move. Rather, I *am* the muscles (1988:108) (his emphasis).

Conversely, by switching from a non-dual to a dual mindset, my Self-awareness, the differentiation between Self and not-Self, becomes an inhibiting factor. Once I, for example, become aware of sawing a line, I can no longer move the saw frame in a straight line, my otherwise smooth and well-aligned piercing becomes horribly irregular and skew. As soon as I cease to be my actions, they become more forced and generally result in less satisfying results.

Since I experience my actions as occurring naturally and without any effort on my part, I feel I can engage in labour- and time-intensive activities for hours on end, not feel exhausted and still produce work of high quality – I experience my activities as relaxing even though they essentially require vast amounts of psychic and physical energy. This experience of relaxation, effortlessness and naturally occurring actions characterizes, and in fact determines, the stage of meditation as much as it accounts for the atmosphere of incubation and the resulting insights.

The paradox of "the action of non-action" (Loy 1988:96), I feel, can also be extended to my non-dual thinking during the meditative state – I do not think and yet there are thoughts, the I is not seen as doing the thinking, but rather it becomes the thinking. Due to my non-dual mind in the experience phase of my process my thoughts appear to come by themselves, "self-caused", fluently and readily - feelings which once again epitomize and instigate my states of meditation, incubation and insight.

My experience, then, is a positive feeling of effortlessness, relaxation, rejuvenation, serenity and fulfilment. It arises out of, and as part of, a process in which, and by which, I strive to externalize, actualize and materialize ideas which emerged as a result of a fascination with a visual/tactile effect or a technique. This process constitutes a path to a piece of jewellery, yet it is also the destination in itself. Consequently, it is not only the experience of my process which I deem significant, but also the product, the one element of my process I am still to come to.

Before I, however, conclude both my process and my thesis with a consideration of my product, I make explicit what has been implied all along: that my process has a creative quality to it.

The synergy or creative quality of my process

As part of my deliberations up to this point I have repeatedly implied and suggested that my work and my process have a "creative quality" to them, or that they can be described or characterized as "creative" in nature. What I mean by "creative" will best become clear by circumscribing very briefly what I perceive creativity to be.

Fundamentally, I define creativity as "the ability to produce work that is both novel (i.e. original) and appropriate (i.e. useful)" (Lubart & Sternberg 1999:3). Even though this is an essentially psychological definition, I am uncomfortable with the rather restricted views on creativity commonly held by most of the concerned fields within psychology. In general, I describe my understanding of creativity as more holistic as I do not understand, for example, creativity *solely* in terms of either divergent thinking, mental flexibility or intrinsic motivation – all of which constitute traits or aspects of creativity commonly isolated and identified as representative (Sternberg 1999). Based on my own experience, I find that being creative is too complex and all-inclusive to be reduced to any one of its determining facets. For me, the synergy of, for instance, analogous thinking (isolated by the pragmatic approach within those branches of psychology concerned with creativity), the unconscious desire to express the Self (focused on by the psychodynamic approach), attraction to complexity and social influences, such as upbringing, education and economic status, (singled out by the social-personality approach) (Lubart & Sternberg 1999:1-12) is more characteristic and descriptive of being creative than any one of the named facets in isolation. In principle, then, I do agree that the named aspects form part of my understanding of creativity, but I contest their isolation[32].

I must, of course, concede that creativity is too complex and individually determined a concept to be dealt with in totality in practice, more often than not the reason for establishing the narrow focuses named above. Therefore, rather than

[32] More recent developments within the relevant branches of psychology gradually move towards a less uni-disciplinary approach to creativity. The confluence approach, for example, advocates a convergence of multiple components for creativity to exist, attempting to combine the findings of the cognitive and social-personality approach (Lubart & Sternberg 1999:8-10). Teresa M. Amabile, for instance, understands creativity as the confluence of intrinsic motivation, domain-relevant knowledge and creativity-relevant skills. Latter set of skills include a) a cognitive style enabling the individual to cope with complexities and break with mental sets during problem-solving if need be; b) a knowledge of heuristics, such as trying a counter-intuitive approach; and c) a work-style characterized by high

attempting to deal explicitly with the numerous psychological and social facets of creativity, I assume a supplementary, more overarching "philosophical" perception thereof, trusting that the preceding deliberations regarding my process were sufficient to bring to the fore clearly what I can merely summarize below.

Creativity as synergy

In light of my process, I essentially understand creativity as a balanced, complementary and mutually influencing relation between two opposites. Being creative for me is the dialogue or dynamic stability which emerges as a result of the dual and non-dual thought-processes working together in unison, of "dwelling" and "journey" interlocking like two gears, and of the overall interaction of the process' stages.

Whilst elaborating on my non-dual mindset during the "putting-it-all-together" phase of the production stage, I mentioned that insights usually occur as a result of the inherent atmosphere of incubation which my meditative state of mind brings with it. These insights occasionally relate to my creative practice and are consequently seen as constituting inspirations for future pieces of jewellery. However, as I have mentioned, and as Loy also concedes, inspirations do not inherently lead to "novel and appropriate" (Lubart & Sternberg 1999:3) products:

> Since the non-duality of the ... process does not guarantee the truth of the solution or the value of an artistic work, more discursive and 'reflective' thought-processes ... our 'thoughts linked in a series' ... are necessary as well. As mentioned earlier, creative inspiration often needs to be reflected through a critical lens (Loy 1988:161).

By taking my inspirations into the dualistic processes of decision-making, I evaluate, validate and develop them, eventually arriving at what I deem to be original, purposeful, and functional pieces of jewellery. The dual thought-processes of decision-making, then, complement and balance the non-dual thought-processes of

---

energy, concentrated effort and the ability to set aside problems if "blocks" occur. (Lubart & Sternberg 1999:10). I find this understanding of creativity to come closest to my holistic perception thereof.

my meditative, experiential state. Inspirations without the thought-processes of decision-making would be mere mental constructs without the opportunity of being externalized, actualized, tested and implemented in the practice of making jewellery; whereas "reflective thought-processes" (Loy 1988:161) without inspirations would be deprived of an object of reflection.

Within the process' phase of decision-making as such, I understand the open-ended and the highly restricted type of decision-making, and more so my corresponding experiences of "journey" and "dwelling", as complementary opposites. The play-like, experimental and idiosyncratic form of the open-ended decision-making processes mostly found in the stage of ideation accounts for the expansion of my present frame of reference due to the creation of things previously unimagined, an extension of my Self which I described as "journeying" outwards, moving away from the centre towards an horizon. Without a centre, however, the notion of "journey" or motion towards a horizon would not bear any significance. The restricted, highly defined decision-making processes in the form of sub-consciously applied knowledge and skill which dominate the production stage constitute my stable centre and account for "dwelling" within a world of familiarity, security and "at-homeness" (Seamon 1983:62-63). As "dwelling" and "journey" interact with each other, or more precisely, lock into each other much like a pair of gears or puzzle pieces, they become more meaningful than any of the two on their own – they form a coherent unit.

By perceiving the dual and the non-dual thought-processes, and the two types of decision-making as complementary, I inevitably imply that the totality or synergy of my process' stages is of importance. Were any one of the mentioned stages of fascination, ideation, planning and preparation, production, meditation, incubation and insight to be omitted, my process would not lead to an enjoyable, fulfilling and "optimal" (Csikszentmihalyi 1990) experience, whilst *simultaneously* leading to a creative, novel, purposeful and functional piece of jewellery[33]. In the end it is this synergy which I find to be the most important aspect of my work and process, for I could not imagine engaging in a creative process which I *either* experience as positive, *or* which leads to creative outcomes.

[33] On the pages to come I will I indicate what I mean with "novel, purposeful and functional jewellery".

Attributes of creativity

In accordance with my underlying psychological understanding of creativity and as part of, or as a result of, being creative whilst engaging in my process, I distinguish between two attributes of creativity: originality, and the usefulness or functionality of the outcome or product.

"Originality" I understand in terms of something which is new or novel to me. With "new", however, I do not mean "foreign" or "unfamiliar". I perceive something to be original only if it presents an extension of the known and the familiar; when I can situate it within my current frame of reference whilst simultaneously experiencing it as pointing beyond that frame of reference. If I would not be able to situate the new within my present context, I would not be able to relate to the original in any way (De Beer 1993:22-23)[34].

The reason for identifying originality as an attribute of creativity is that I perceive originality to be the direct result of me being curious, of my need for novelty. Numerous psychologists, such as C. Martindale (1999:144-145) and R. S. Nickerson (1999:410) have commented on the apparent need for novelty as a stimulant or initiator of creativity. From my own creative practice I know that I only come to rest, in the sense of being satisfied or content with an outcome, once I have found or developed something which is new to me, something to which I can relate but which will simultaneously stretch my boundaries and skills. In creating something original I thus challenge myself bit by bit as a result of searching for something novel.

The second attribute of being creative, namely the functionality of the product, I perceive as a direct result of the constant dialogue between idea, technique and aesthetics, or the ongoing mediation of my idea. By taking my ideas or inspirations into the "actualities" (Progoff 1980:56) of making jewellery, I inevitably test, validate and refine them through the processes of decision-making. These dynamic processes, in my instance, quite automatically ensure that the final outcome is useful and functional.

Functionality and originality, then, to me are rather self-evident aspects or attributes of a process with creative qualities to it, a process which relies on the

[34] Also refer to Raymond S. Nickerson (1999:392-393) for a more comprehensive account of the role of the existing frame of reference in relation to the novel or original.

complementary interaction of all its constituent stages, phases, actions and experiences to be fulfilling and satisfying, whilst simultaneously leading to novel and useful pieces of jewellery.

Conclusion or the tangible outcome of my process

Product

On the one hand it is my product which endows my process with a kind of legitimacy. Were it not for the tangible concrete product, my strivings to externalize, actualize and materialize my ideas would be futile and without any purpose. Moreover, my ideas as such, those internally experienced visions of varying degrees of vagueness, would probably not be visions, possibilities or projections at all – they would merely be mental constructs; and with mental constructs I would not be able to act upon a fascination.

On the other hand, however, it is my process which endows my product with a personally perceived significance and worth. Due to the intensity of my process, my product is imbued with what I call "personal value". After moving through a complex set of emotions - excitement, optimism and eagerness as a result of fascination; disappointment and doubt due to unforeseen problems; frustration as a result of the expansion of the current frame of reference; determination, resolve and commitment as a result of believing in my idea; and finally, patience, dedication and a kind of devotion in the actual production of the piece-to-be – I am emotionally attached to my product. By investing so much of my time, my energy, my effort and of my Self into the process, I create, as it were, a personal bond between myself and my product - it becomes a part of me.

This bond, however, puts me in a dilemma and leads to a paradoxical situation. Due to the personal bond, my piece is immensely valuable to me, not on a monetary level, but on an emotional one. I feel I want to prevent the wearer or viewer from physically engaging with the piece, I do not actually want it to be worn or even handled. All I concede to is to have the manifestation of my endeavours behind glass, safely kept. This need to separate the viewer or wearer from the piece I find paradoxical in two ways. Firstly, I take great care to produce a functional, wearable piece of jewellery, and then I do not want it to be worn. Secondly, I feel I want to prevent the viewer or wearer from engaging with a product which emerged out of intense and prolonged involvement, thought and labour on my part – it is as if I want to separate the piece from the wearer or viewer so as to prevent him/her from

becoming acquainted with it, engage with it and possibly become attached to it. I feel I want to keep the piece to myself – I become possessive of a product that is seemingly more than a brainchild as I have developed an intimate relationship with it.

Since, however, the creation of pieces of jewellery is not only my passion, but also my occupation and income, my personal bond with my products puts me in a dilemma as it is anything but conducive to earning a living. Due to the immense perceived emotional or personal value of my products I tend not to sell my originals, but rather to make a copy for the purpose of selling. I am in no ways emotionally attached to the copies I make as I do not enjoy their creation process at all, as a result of which I try to evade making copies whenever possible. In instances where I can get myself to sell my original, and honestly add the costs and the time it took me to create the product to arrive at a realistic price, the monetary value of the piece is absurdly high – a value which the customer generally struggles to accept, and a value which I feel does not compensate for my loss in terms of personal or emotional value.

In conclusion, then, I might say that my process has both its merits and its disadvantages. It is a personal, creative, complex and fulfilling process, but it also seems to engender a strong, maybe too strong, personal attachment to its products. From experience I know that I cannot merely leave stages of my process out. I cannot, for example, produce pieces of jewellery which were not envisioned by me – I find that unsatisfying and boring. Also, I cannot solely design and envision pieces which somebody else then produces – that I find utterly unfulfilling since the stage of production is the most important one for me: it involves rational and logical thinking, physical work, practical skill and experience; and the more intuitive, sensing and experiential aspects of my work. Only when I am able to follow the entire process am I able to pour myself into my work, enjoy what I do, tap into enormous energy reserves, “sacrifice” vast amounts of spare and private time and still feel satisfied, happy and confident.

The totality of my process, then, seems to be significant for both my experience and the quality of my work and product. A probable way forward, however, in terms of engaging in a process which is as fulfilling (in terms of experience) and as successful (in terms of the product) as my process, but less conducive to a strong, personal attachment and therefore maybe less favourable to exuberant monetary values, is still to unfold itself in the future.

Appendix A

Transcription of the "questions and answers" methodology employed to sustain my fascination with woven textures

02/08/05

"I am not dead-sure anymore about what I want to do next. ... As I do not know intuitively what I want to do or try next, I start to consciously search around – searching for a cool idea. I'll look at things previously done, at books and images; I'll think about what I could do differently very deliberately or analytically. Basically, then, I am searching for inspirations, for a sense of excitement and positive energy.

- What do I want to make?

  A pendant?

  A pair of earrings?

I kind of had enough of pendants. The idea of tiny bagels is intriguing. Suddenly I have an image in my mind to which I react very positively. It generates excitement and will-power; I am willing to give the idea a try.

Time is a bit of a consideration at this point. I want to have one more piece for the August presentation, but I also want to take huge strides in my writing. Basically I cannot quite afford to spend three weeks on a pendant, but three weeks for a pair of earrings seems reasonable.

Depending on what I want to make, I need to decide on size, dimensions, proportions, scale and weight.

- How small can I go in terms of my proportions between bagels-size, sawn line-width and wire Ø?
- What is the smallest/thinnest saw blade I can get?
- What size drill bit would go with that saw blade?
- Do I need to reduce the length of my wires? I would need to maintain the proportions and too long wires would not work aesthetically. How short can I go and still be able to handle/forge them?
- If the bagels are really small I might not be able to do the weaving on the inside (concave side of bagel). Having the protruding ends on the outside (convex side of bagel) alternatively means that I need to consider a protective setting or else a clever pattern that will not get damaged by handling.

How would the depth of the bagel contribute to this?

How about using a dome to set the bagel in? Maybe a done lined with red felt? I like this idea and once again have a picture in my mind.

What kind of setting would that be?

Could it incorporate other materials? Maybe soft ones such as felt etc? That might enhance the feeling of preciousness ....

- What weaving pattern do I want to use?

  What would work well with the small scale?

  What would still be clearly distinguishable and visible from a bit of a distance even though it is very small?

  Look at sketches for possible solutions.

A very, very delicate pattern comes to mind. I think it would look great with minute, finely woven bagels which are set in a dome-like structure. This idea certainly gets me going – I am excited and I feel ready to move on, give it a try.

- Depending on scale, function and weaving pattern, would the bagels need any additional "decorative" features? Such as a lace-like perforated edge all around?
- Depending on scale, function, weaving pattern and additional feature, would any other special textures or surface treatments be "necessary"? Or would anything on top of/in addition to the above start to interfere?
- What new things do I want to try? Might I single something out as a pre-requisite?

  Roller embossing?

  Trying a slightly deviating shape to the bagels?

  Stones/beads?

  Colour?"

The ideas generated through this "brain-storming" exercise proved exciting and challenging enough to re-ignite my fascination with the woven bagels. In the process of creating a pair of small and delicate bagels the ideas transformed, as is usual for the implementation and translation of an idea into a piece of jewellery. In the end I decided to make the pair of bagels into pendants rather than earrings as unforeseen technical problems arose.

Appendix B

B1: Work and time logs of the creation process of woven bagels # 5 & 6

Date	Action	Action Type	Time Started	Time Ended	Total Time	Photo	Amount / Quantity	Description	Comment
08 Aug	Testing width of new sawblade against size of line on copies on the wall	Design / Experimentation	09:13	09:16	00:03	n			see journal for entire process; not individually named in each comment.
08 Aug	commenting on above and deliberating	Design / Experimentation	09:16	09:26	00:10	n			
08 Aug	designing	Design / Experimentation	09:35	11:28	01:53	n	1	page(s)	
08 Aug	designing	Design / Experimentation	12:06	12:32	00:26	n			
08 Aug	tracing bagels onto perspex	Preparing Perspex Mould	12:32	13:10	00:38	y	4	layer(s)	
08 Aug	cutting perspex	Preparing Perspex Mould	13:10	13:58	00:48	y	3	layer(s)	
08 Aug	cutting & glueing perspex	Preparing Perspex Mould	15:08	16:04	00:56	y	3	layer(s)	
08 Aug	casting silver	Making Sheet Metal	16:12	16:36	00:24	y			
08 Aug	silver in alum	Making Sheet Metal	16:36	17:00	00:24	n			
08 Aug	rolling & cutting sheet	Making Sheet Metal	17:06	18:00	00:54	y			
09 Aug	pressing 2 Bagels	Pressing Bagels	10:04	11:36	01:32	y			
09 Aug	marking centre hole & contour lines	Establishing Bagels / Implementing Parameters	11:36	12:24	00:48	y	2	bagel(s)	
09 Aug	cutting away excess around last contour line	Establishing Bagels / Implementing Parameters	12:24	12:38	00:14	y	1	bagel(s)	
09 Aug	cutting away excess around last contour line	Establishing Bagels / Implementing Parameters	12:39	12:48	00:09	y	1	bagel(s)	
09 Aug	drilling centre hole	Establishing Bagels / Implementing Parameters	12:50	12:58	00:08	y			
09 Aug	marking radiating lines	Establishing Bagels / Implementing Parameters	13:22	13:45	00:23	y	72	diametre(s)	
09 Aug	marking radiating lines	Establishing Bagels / Implementing Parameters	14:05	14:38	00:33	y	72	diametre(s)	
09 Aug	marking "woven-to-be" sections & holes	Establishing Bagels / Implementing Parameters	14:54	15:51	00:57	y	144	hole(s)	18 long; 18 med; 36 short weaving areas per bagel
10 Aug	drilling of holes 1st bagel	Establishing Bagels / Implementing Parameters	09:54	11:20	01:26	y	72	hole(s)	
10 Aug	drilling of holes 2nd bagel	Establishing Bagels / Implementing Parameters	11:27	12:13	00:46	y	72	hole(s)	
10 Aug	piercing 1st bagel	Establishing Bagels / Implementing Parameters	12:37	12:58	00:21	y	144	radii	
11 Aug	piercing 1st bagel	Establishing Bagels / Implementing Parameters	09:12	10:24	01:12	y			2nd saw blade
11 Aug	piercing 1st bagel	Establishing Bagels / Implementing Parameters	10:55	12:10	01:15	y			finished 1st bagel
11 Aug	deciding what to do with the edge and/or centre	Design / Experimentation	13:31	15:12	01:41	y			
11 Aug	piercing 2nd bagel	Establishing Bagels / Implementing Parameters	15:27	16:05	00:38	y	144	radii	
11 Aug	piercing 2nd bagel	Establishing Bagels / Implementing Parameters	16:21	17:29	01:08	y			
12 Aug	piercing 2nd bagel	Establishing Bagels / Implementing Parameters	10:38	10:58	00:20	y			3rd saw blade; finished 2nd bagel
12 Aug	fine-tuning inner line ends at the back	Establishing Bagels / Implementing Parameters	12:02	12:35	00:33	y			4th sawblade
12 Aug	establishing / marking out edges	Establishing Bagels / Implementing Parameters	13:10	13:54	00:44	y			

12 Aug	exploring edge possibilities	Design / Experimentation	14:05	15:24	01:19	n			
12 Aug	marking "crab" / edge pattern	Establishing Bagels / Implementing Parameters	15:29	16:04	00:35	y			
12 Aug	cutting edge pattern	Establishing Bagels / Implementing Parameters	16:05	17:03	00:58	y	18	pairs of claws	bagel 1; changing back to normal thin saw blades and back again to 5/0
15 Aug	cutting edge pattern	Establishing Bagels / Implementing Parameters	09:04	09:30	00:26	y			
15 Aug	cutting edge pattern	Establishing Bagels / Implementing Parameters	09:45	10:51	01:06	n	18	pairs of claws	bagel 2
15 Aug	filing edges	Working Off	11:09	12:35	01:26	y			bagel 1 from here on
15 Aug	filing edges	Working Off	12:45	16:57	04:12	y			
16 Aug	filing edges	Working Off	10:15	12:20	02:05	n			
16 Aug	filing edges	Working Off	12:24	13:20	00:56	y			
16 Aug	experimenting with smithing	Design / Experimentation	13:44	13:54	00:10	n			use setting punches
16 Aug	sanding edges	Working Off	13:59	14:55	00:56	y			
16 Aug	cutting centres of discs	Establishing Bagels / Implementing Parameters	15:04	16:02	00:58	y	18	centres	unshaped
16 Aug	sanding edges	Working Off	16:12	16:39	00:27	n			inner edges
16 Aug	sanding edges	Working Off	16:50	17:54	01:04	y			
17 Aug	refined cut-ins in circles	Working Off	09:49	10:56	01:07	n			no camera for the day
17 Aug	filing edges	Working Off	11:01	11:56	00:55	n			bagel 2 from here on
17 Aug	filing edges	Working Off	12:53	13:40	00:47	n			
17 Aug	filing edges	Working Off	13:50	14:14	00:24	n			
17 Aug	filing edges	Working Off	14:24	17:27	03:03	n			
18 Aug	filing edges	Working Off	09:05	10:20	01:15	y			
18 Aug	sanding edges	Working Off	10:37	12:39	02:02	n			
18 Aug	cutting centres of discs	Establishing Bagels / Implementing Parameters	13:12	14:15	01:03	y			
18 Aug	filing edges	Working Off	14:25	15:39	01:14	n			inner edges
18 Aug	sanding discs	Working Off	15:54	17:34	01:40	y			from here change focus to inner circle of both bagels again
19 Aug	filing centre	Working Off	10:35	11:04	00:29	n	8	disc(s)	
22 Aug	filing centre	Working Off	09:35	10:45	01:10	n			no camera for the day
22 Aug	burring holes	Establishing Bagels / Implementing Parameters	10:59	11:08	00:09	n			
22 Aug	sanding back	Working Off	11:14	12:44	01:30	n			
22 Aug	sanding bagel	Working Off	13:28	16:27	02:59	n			
22 Aug	fibreglassing & washing	Working Off	16:44	18:29	01:45	n			
23 Aug	experimenting with paper backing & colours	Design / Experimentation	09:34	10:53	01:19	y			
23 Aug	touching up the finished bagel	Working Off	12:49	13:13	00:24	n			
23 Aug	marking & cutting inner circles of bagle 2	Establishing Bagels / Implementing Parameters	13:16	14:14	00:58	y			
23 Aug	filing edges	Working Off	14:28	16:13	01:45	y			inner circles of bagle 2
23 Aug	sanding	Working Off	16:24	17:51	01:27	n			
24 Aug	preparing for wire / drawing existing wire thinner	Preparing Wires	11:59	13:35	01:36	n	4.63	m wire	hole 20
24 Aug	preparing for wire / drawing existing wire thinner	Preparing Wires	15:50	17:09	01:19	y			
24 Aug	sanding bagel	Working Off	17:09	17:59	00:50	n			

24 Aug	drawing wire	Preparing Wires	19:30	22:30	03:00	y			
25 Aug	coiling and annealing wire	Preparing Wires	10:05	11:36	01:31	y			
25 Aug	fibreglassing & washing both bagels	Working Off	11:38	13:05	01:27	n			
25 Aug	marking & cutting wires	Preparing Wires	14:28	16:17	01:49	y	423	cut wires	
25 Aug	smithing wires	Preparing Wires	16:20	17:05	00:45	y			
26 Aug	cutting wires	Preparing Wires	10:40	10:47	00:07	n	55	cut wires	forgot a piece of wire
26 Aug	smithing wires	Preparing Wires	11:15	13:05	01:50	n			
26 Aug	smithing wires	Preparing Wires	13:11	13:21	00:10	y			
28 Aug	drawing wire from hole 22 to 20	Preparing Wires	10:10	16:27	06:17	n			
29 Aug	measuring & coiling wire	Preparing Wires	16:35	19:23	02:48	n			
30 Aug	measuring & coiling wire	Preparing Wires	16:50	17:41	00:51	y	23.323	m wire	hole 20
31 Aug	annealing wire coil and put into alum	Preparing Wires	10:31	11:03	00:32	y			
31 Aug	drawing remainder of wire from hole 22 to 20	Preparing Wires	15:27	17:23	01:56	n			
05 Oct	mark wires with dividers	Preparing Wires	08:43	09:05	00:22	n			
05 Oct	mark wires with dividers	Preparing Wires	09:08	10:50	01:42	n			
05 Oct	cut and count wires	Preparing Wires	10:57	12:16	01:19	n			
05 Oct	mark, cut and count wires	Preparing Wires	12:17	15:00	02:43	n	2205	cut wires	
06 Oct	mark, cut and count wires	Preparing Wires	08:44	10:29	01:45	n			
06 Oct	measure, coil, anneal and clean remaining wire	Preparing Wires	10:59	12:35	01:36	y	6.37	m wire	
06 Oct	mark, cut and count wires	Preparing Wires	12:55	15:45	02:50	n	1284	cut wires	
07 Oct	mark, cut and count wires	Preparing Wires	07:40	08:39	00:59	n	29	cut wires	
07 Oct	smithing and bending wires	Preparing Wires	08:54	15:04	06:10	y			
10 Oct	weaving bagel # 5	Weaving	07:35	10:16	02:41	n			
10 Oct	weaving bagel # 5	Weaving	10:26	11:38	01:12	n			
10 Oct	weaving bagel # 5	Weaving	11:53	13:21	01:28	n			
10 Oct	weaving bagel # 5	Weaving	13:29	15:07	01:38	y			
10 Oct	weaving bagel # 5	Weaving	15:16	16:28	01:12	n			
11 Oct	weaving bagel # 5	Weaving	07:28	10:41	03:13	n			
11 Oct	weaving bagel # 5	Weaving	12:31	14:16	01:45	n			
11 Oct	weaving bagel # 5	Weaving	14:34	16:11	01:37	n			
11 Oct	weaving bagel # 5	Weaving	16:21	17:26	01:05	n			
11 Oct	weaving bagel # 5	Weaving	08:12	08:38	00:26	n			
13 Oct	weaving bagel # 5	Weaving	08:55	12:59	04:04	n			
13 Oct	weaving bagel # 5	Weaving	13:20	15:27	02:07	y			
14 Oct	smithing and bending wires	Preparing Wires	07:41	08:59	01:18	n			
17 Oct	weaving bagel # 5	Weaving	08:52	09:51	00:59	n			
17 Oct	weaving bagel # 5	Weaving	10:00	11:56	01:56	n			
17 Oct	weaving bagel # 5	Weaving	12:13	15:22	03:09	n			
17 Oct	weaving bagel # 5	Weaving	15:29	15:51	00:22	y			
17 Oct	fiberglassing	Working Off	15:58	16:18	00:20	y			
17 Oct	weaving bagel # 5	Weaving	16:18	17:06	00:48	n			
17 Oct	weaving bagel # 5	Weaving	20:00	21:25	01:25	n			
18 Oct	weaving bagel # 5	Weaving	09:05	10:38	01:33	y			
18 Oct	fiberglassing	Working Off	10:39	11:30	00:51	y			
18 Oct	smithing and bending wires	Preparing Wires	14:30	15:38	01:08	n			
18 Oct	smithing and bending wires	Preparing Wires	15:45	16:28	00:43	n			
19 Oct	setting experiments	Design / Experimentation	08:21	09:17	00:56	n			
19 Oct	smithing and bending wires	Preparing Wires	09:36	12:40	03:04	n			

19 Oct	weaving bagel # 6	Weaving	12:41	14:03	01:22	n			
19 Oct	weaving bagel # 6	Weaving	15:53	17:11	01:18	n			
20 Oct	weaving bagel # 6	Weaving	07:31	07:47	00:16	n			
20 Oct	weaving bagel # 6	Weaving	07:49	08:13	00:24	n			
20 Oct	weaving bagel # 6	Weaving	08:35	10:17	01:42	n			
20 Oct	weaving bagel # 6	Weaving	10:47	13:20	02:33	n			
20 Oct	weaving bagel # 6	Weaving	13:26	16:04	02:38	n			
20 Oct	weaving bagel # 6	Weaving	16:10	17:19	01:09	n			
21 Oct	weaving bagel # 6	Weaving	07:32	08:48	01:16	y			
21 Oct	weaving bagel # 6	Weaving	08:56	10:50	01:54	n			
21 Oct	weaving bagel # 6	Weaving	11:43	13:10	01:27	n			
21 Oct	weaving bagel # 6	Weaving	13:18	14:48	01:30	n			
21 Oct	smithing and bending wires	Preparing Wires	14:56	15:37	00:41	n			
21 Oct	smithing and bending wires	Preparing Wires	15:46	16:35	00:49	n			
24 Oct	weaving bagel # 6	Weaving	07:25	10:39	03:14	y			
24 Oct	weaving bagel # 6	Weaving	10:48	12:10	01:22	n			
24 Oct	weaving bagel # 6	Weaving	12:23	14:21	01:58	n			
24 Oct	weaving bagel # 6	Weaving	14:26	16:27	02:01	y			
24 Oct	weaving bagel # 6	Weaving	16:33	17:29	00:56	n			
25 Oct	weaving bagel # 6	Weaving	07:18	08:59	01:41	y			
25 Oct	weaving bagel # 6	Weaving	09:09	10:21	01:12	n			
25 Oct	weaving bagel # 6	Weaving	10:32	13:35	03:03	y			
25 Oct	fiberglassing	Working Off	13:49	14:00	00:11	n			
25 Oct	weaving bagel # 6	Weaving	15:52	16:53	01:01	n			
26 Oct	smithing and bending wires	Preparing Wires	07:04	07:33	00:29	n			
26 Oct	smithing and bending wires	Preparing Wires	07:53	08:15	00:22	n			
26 Oct	weaving bagel # 6	Weaving	08:18	10:38	02:20	n			
26 Oct	fiberglassing	Working Off	11:00	11:19	00:19	n			
26 Oct	experimenting with and finetuning paper model of band-setting	Design / Experimentation	11:24	11:52	00:28	n			
26 Oct	working out band-setting details	Establishing Setting / Implementing Parameters	11:35	12:11	00:36	n			
26 Oct	rolling existing sheet	Making Sheet Metal	12:11	12:38	00:27	y	one	band-setting	0.60 mm thick
26 Oct	constructing, fitting and soldering band-setting	Establishing Setting / Implementing Parameters	12:40	13:40	01:00	n			
26 Oct	constructing, fitting and soldering band-setting	Establishing Setting / Implementing Parameters	14:09	15:38	01:29	y			
27 Oct	re-think band-setting (eventually discarded)	Design / Experimentation	09:15	11:08	01:53	y			paper models
27 Oct	casting silver for new settings	Making Sheet Metal	11:25	11:30	00:05	n			not enough pressure on the oxygen
27 Oct	casting silver for new settings	Making Sheet Metal	12:00	12:27	00:27	n			
27 Oct	cast silver in alum	Making Sheet Metal	12:28	12:57	00:29	y			
27 Oct	rolling sheet metal	Making Sheet Metal	13:01	14:43	01:42	n			
27 Oct	marking, cutting, fitting and filing new settings	Establishing Setting / Implementing Parameters	14:46	17:50	03:05	y	2	settings	biggest Ø: 43.5 mm; middle Ø: 34.5 mm; inner Ø: 26.5 mm;
28 Oct	marking, cutting, fitting and filing setting for # 6	Establishing Setting / Implementing Parameters	09:29	11:59	02:30	n			
28 Oct	marking, cutting, fitting and filing setting for # 6	Establishing Setting / Implementing Parameters	12:04	14:13	02:09	n			

28 Oct	marking, cutting, fitting and filing setting for # 6	Establishing Setting / Implementing Parameters	14:20	15:57	01:37	n			
28 Oct	marking, cutting, fitting and filing setting for # 6	Establishing Setting / Implementing Parameters	16:02	17:00	00:58	y			
31 Oct	refining, fitting and filing setting for # 6	Establishing Setting / Implementing Parameters	13:35	14:15	00:40	y			
31 Oct	refining, fitting and filing setting for # 6	Establishing Setting / Implementing Parameters	14:20	16:35	02:15	n			
31 Oct	refining, fitting and filing setting for # 6	Establishing Setting / Implementing Parameters	16:43	17:40	00:57	n			
01 Nov	refining, fitting and filing setting for # 6	Establishing Setting / Implementing Parameters	11:00	14:02	03:02	n			
01 Nov	refining, fitting and filing setting for # 6	Establishing Setting / Implementing Parameters	14:35	15:35	01:00	n			
01 Nov	refining, fitting and filing setting for # 6	Establishing Setting / Implementing Parameters	16:40	18:27	01:47	y			
02 Nov	refining, fitting and filing setting for # 6	Establishing Setting / Implementing Parameters	07:27	08:12	00:45	n			
02 Nov	refining, fitting and filing setting for # 6	Establishing Setting / Implementing Parameters	08:16	13:08	04:52	y			
02 Nov	making gallery for setting for # 6	Establishing Setting / Implementing Parameters	13:23	16:02	02:39	y			
02 Nov	making gallery for setting for # 6	Establishing Setting / Implementing Parameters	16:11	16:41	00:30	y			
03 Nov	making gallery for setting for # 6	Establishing Setting / Implementing Parameters	10:11	10:56	00:45	n			
03 Nov	making gallery for setting for # 6	Establishing Setting / Implementing Parameters	11:03	14:40	03:37	y			
03 Nov	making gallery for setting for # 6	Establishing Setting / Implementing Parameters	14:49	16:51	02:02	y			
03 Nov	making gallery for setting for # 6	Establishing Setting / Implementing Parameters	17:03	18:10	01:07	y			
03 Nov	starting with a new setting for # 6	Establishing Setting / Implementing Parameters	18:12	18:40	00:28	n			setting did not work our properly. Decided to discard it and make a new one.
04 Nov	marking, cutting, fitting and filing new setting for # 6	Establishing Setting / Implementing Parameters	07:16	08:30	01:14	n			
04 Nov	marking, cutting, fitting and filing new setting for # 6	Establishing Setting / Implementing Parameters	08:39	10:40	02:01	y			
04 Nov	marking, cutting, fitting and filing new setting for # 6	Establishing Setting / Implementing Parameters	10:50	12:29	01:39	n			
04 Nov	marking, cutting, fitting and filing new setting for # 6	Establishing Setting / Implementing Parameters	13:50	15:33	01:43	n			
04 Nov	marking, cutting, fitting and filing new setting for # 6	Establishing Setting / Implementing Parameters	15:40	16:06	00:26	n			
04 Nov	marking, cutting, fitting and filing new setting for # 6	Establishing Setting / Implementing Parameters	16:12	17:55	01:43	y			

Figure 92: Data sheet containing time and action logs of the creation of the pair of woven bagels. For the purpose of interest I provide all of the presently accumulated data, even though it includes the beginning work on the settings. 2005.

B2: Pie chart drawn from the work- and time-logs of woven bagels # 5 & 6 showing the total time of each action type during the creation process

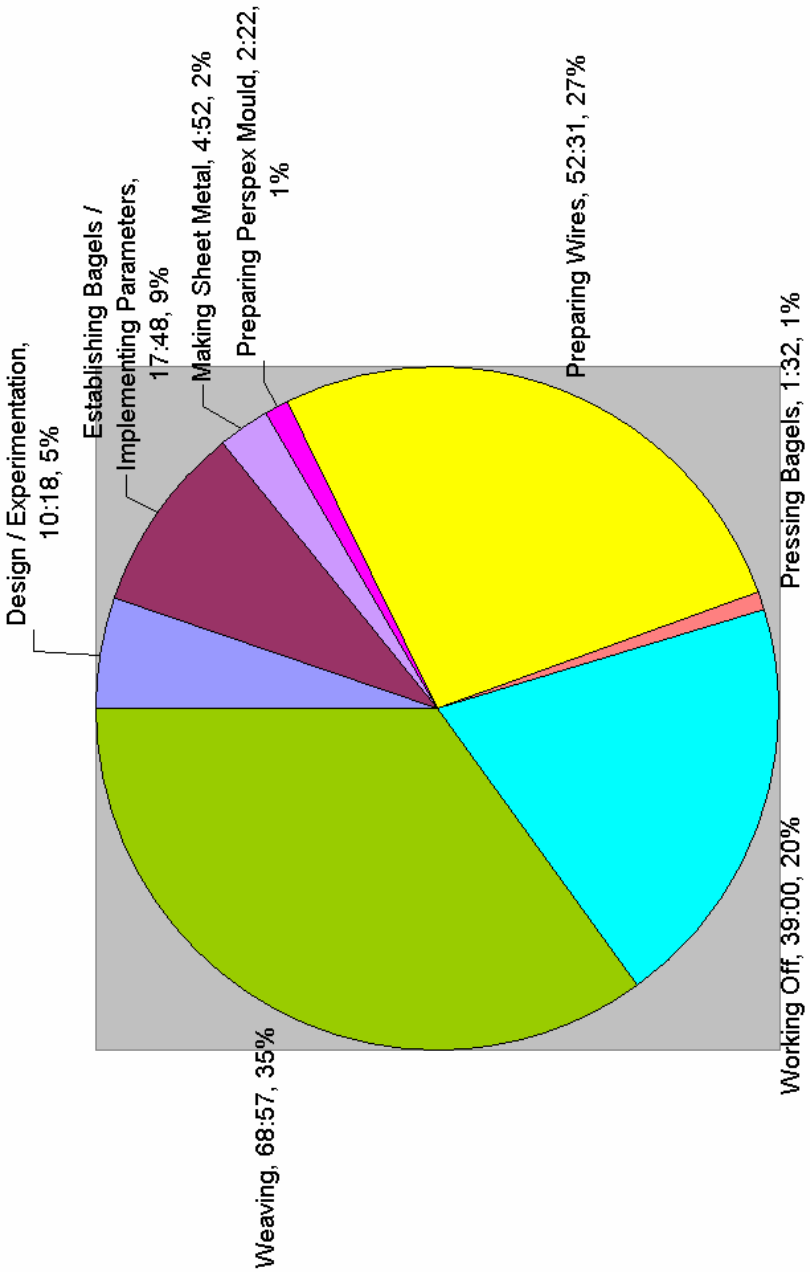

Figure 93: Pie chart drawn from data sheet (excluding setting-work) showing the various types of actions and their relevant amount of time during the creation of the pair of woven bagels. 2005.

B3: Graph drawn from work- and time-logs of the woven bagels # 5 & 6 showing action types per working day

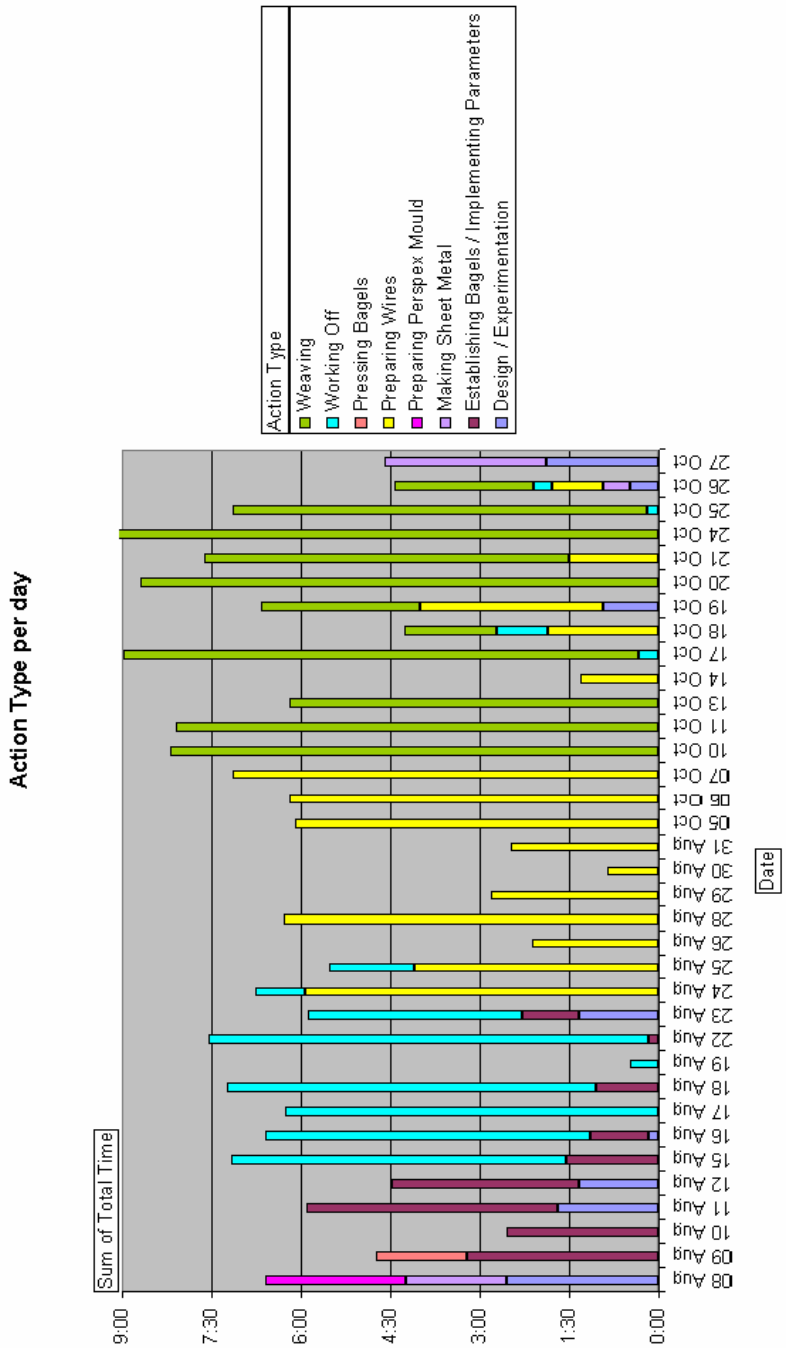

Figure 94: Graph drawn from data sheet (excluding setting-work) showing the various types of actions on each day over the time of the creation of the pair of woven bagels. 2005.

Appendix C

Glossary of technical jewellery terms

Annealing: "Annealing" is generally used to describe a process in which "work hardened" metal is softened again by gently heating it with a soft, non-oxidising flame. "Work hardened" metal is metal that has been put under stress by rolling, drawing, forging or deforming it and of which the atoms are therefore near their limit of "plastic flow" which, if reached or exceeded, causes the metal to rupture. Annealing the metal results in a re-formation of the atomic crystal lattice which renders the metal malleable (able to be hammered laterally into sheet) and ductile (able to be drawn out into wire) again. (Untracht 1985:114, 153-154).

Casting: "Casting" refers to the melting and pouring of a metal into a suitable mould, normally made from steel. The "raw" and/or scrap metal is put into a ceramic crucible in which it is heated to a temperature slightly above its melting point to prevent it from "freezing" or "stalling" whilst being poured. (Untracht 1985:37).

Drawing: "Drawing", mostly used in association with "wire", denotes a series of actions aimed at manipulating metal of a suitable shape into wire of various profiles, .i.e. cross-sectional shapes, and dimensions. For the purpose of drawing wire, one end of the metal is inserted into the back of a "drawing plate", a steel plate with holes of varying sizes in it. "The drawplate is the working member used to form, modify the shape of, and elongate wire. These changes occur whilst the wire is pulled through the hole with the aid of "drawing tongs", the resistance of the stationary drawplate exerting a constricting force against the wire as it passes through the hole. In the process, wire diameter or sectional area and shape decrease, and simultaneously, wire length increases". (Untracht 1985:150).

Filing: The technique of filing makes use of "files", i.e. "hardened steel tools whose surfaces are covered with parallel rows of sharp teeth or cutting ridges" (Untracht 1985:100). Files are generally used for abrading, shaping and smoothing materials by "the gradual removal of material when the teeth, under pressure, pass over, engage,

and cut into it [in a forward motion], removing small amounts [of material in the process]" (Untracht 1985:100). More specifically, "filing" refers to the removal of surface defects and edge burrs, to the trimming of edges to their final dimension, to the refining of forms and planes and to the shaping and finishing of "pierced" areas (Untracht 1985:105).

Finishing: "Finishing", in parlance also referred to as "working-off", denotes a sequence of activities by which any work is literally "finished off", i.e. it is filed, sanded, pickled and cleaned (amongst numerous other techniques/actions) to the desired degree, usually implying that the/some of the surface/s are altered and refined in the process. (Untracht 1985:638).

Forging: "Forging is the act of plastically deforming metal into desired shapes ... , utilizing the ductility and malleability of [the] metal by exerting compressive force upon it, mainly through intermittent blows of a hammer" (Untracht 1985:236). In the process of forging, the metal is shaped, stretched and elongated. Depending on the desired effect, the marks made by the hammer can be left as is to create a distinct surface texture, or they can be removed or smoothed by methods such as sanding or polishing.

Pickling: "Pickling" in relation to metals refers to "acid dipping", i.e. the immersion and soaking of metals in "a dilute acid solution primarily to chemically remove or dissolve surface oxide ... formed on metal during heat treatments such as annealing, soldering, casting, and fusing" (Untracht 1985:417).

Rolling: "Rolling" metal into sheet denotes a sequence of actions by which the metal's dimensions are changed by tangential compression. By passing, for instance, a cast piece of metal through the two rolls of the "rolling mill", also referred to as a "roller", the thickness of the metal-piece is incrementally reduced whilst simultaneously increasing it in length and width as a result of the gradual decrease of the "gap", i.e. the distance between the two rolls. The increase in width and breadth is due to the displacement of the metal's atoms. (Untracht 1985:61-63).

Sanding: “Sanding” is used in jewellery parlance to refer to a process in which metal surfaces of a nearly finished piece of jewellery are finished off. Commonly the process involves the use of “sand/emery” paper, i.e. paper onto which a layer of abrasive material has been glued, and which comes in varying degrees of “fineness” or “coarseness”. Depending on the condition of the metal surface to be finished, a suitable degree of paper is chosen and the surface is “sanded” to remove uneven areas, dents, or any other undesired marks. As the process progresses, increasingly finer degrees of sand/emery paper are used, resulting in an ever smoother and more shiny surface. (Untracht 1985:634; 640).

Sawing: “Sawing” is but one of the techniques collectively referred to as “piercing”. The technique of sawing utilizes a jeweller’s saw frame with an appropriate toothed blade so as to penetrate or cut the material. “Lateral penetration” refers to the material being cut or sawn from the side, whereas “perpendicular penetration” denotes an opening which is created in an interior position of the material, i.e. an opening which is enclosed by unbroken or unpenetrated areas of material. To allow the toothed blade to enter an internal area of material, a small hole is first drilled on the inside of the area to be cut away. The blade is subsequently inserted through that hole, tightened into the saw frame and sawing can commence. (Untracht 1985:89-90).

Setting: A “setting” refers to any system or method used to hold an object such as a stone, an enamelled piece of metal or a piece which is in other ways fragile permanently and securely. Set objects normally constitute the focal point of a piece, whilst simultaneously being protected and emphasised by the setting. (Untracht 1985:599).

Stamping: “Stamping” is a process in which a tool or die in forcibly struck into, or onto, sheet metal (Untracht 1985:133). The technique belongs to the overarching category of “forming by deformation” where metals are worked with various impact tools to permanently deform them as a result of the individual atoms within the metal’s lattice structure being displaced along cleavage lines (Untracht 1985:114). Within the context of my use of “stamping”, the term refers to a process by which sheet metal is forced into a die made from Perspex using a stamping press, also referred to as a “press”. The “upper ram” of the press “is mounted on a double-

threaded screw which is turned by the action of a large flywheel ... .Manipulated by a crank, the screw rotates rapidly in the direction that brings the ram downward on the [Perspex] die placed on the anvil [beneath the screw]" (Untracht 1985:141). The ram hits the sheet metal lying on the Perspex die with a maximum down-force of 20t which presses the sheet into the cavity of the intaglio die.

Sources consulted

A (very) brief history of play and play theories s.a. [Online]. Available: http://www.geocities.com/Wellesley/9158/play.htm [2004, Oct. 25].

Abbot, C. D. (ed.). 1948. Abstract language and the metaphor, in Arnheim, R. 1967. *Toward a psychology of art - collected essays*. Berkeley: University of California Press. 266-282.

Abt, L.E. & Rosner, S. (ed.). 1970. *The creative experience*. New York: Dell Publishing Co.

Akston, J.J. 1970. The artists - introduction, in Abt, L.E. & Rosner, S. (ed.). 1970. *The creative experience*. New York: Dell Publishing Co. 157-160.

Alberro, A., Batchelor, D., Buchloh, H.D. & Zimmerman, A. 1998. *Lawrence Weiner*. London: Phaidon Press.

Amabile, T.M. & Collins, M.A. 1999. Motivation and creativity, in Sternberg, R. (ed.). 1999. *Handbook of creativity*. Cambridge: Cambridge University Press. 297-312.

Anderson, A. & Sahlin, N.E. (ed.). 1997. *The complexity of creativity*. Dordrecht: Kluwer Academic Publishers.

Archer, M., Brett, G. & Zegher, de C. 1997. *Mona Hatoum*. London: Phaidon Press.

Argyle, M. 2001. *The psychology of happiness*. Second edition. London: Routledge.

Arnheim, R. & Klein, A. 1953. Perceptual analysis of a Rorschach card, in Arnheim, R. 1967. *Toward a psychology of art - collected essays*. Berkeley: University of California Press. 90-101.

Arnheim, R. 1949. The gestalt theory of expression, in Arnheim, R. 1967. *Toward a psychology of art - collected essays*. Berkeley: University of California Press. 51-73.

Arnheim, R. 1951, Perceptual and aesthetic aspects of the movement response, in Arnheim, R. 1967. *Toward a psychology of art - collected essays*. Berkeley: University of California Press. 74-89.

Arnheim, R. 1952. Agenda for the psychology of art, in Arnheim, R. 1967. *Toward a psychology of art - collected essays*. Berkeley: University of California Press. 17-23.

Arnheim, R. 1953. Artistic symbols - Freudian and otherwise, in Arnheim, R. 1967. *Toward a psychology of art - collected essays*. Berkeley: University of California Press. 215-221.

Arnheim, R. 1954. What kind of psychology?, in Arnheim, R. 1967. *Toward a psychology of art - collected essays*. Berkeley: University of California Press. 337-342.

Arnheim, R. 1955. A review of proportion, in Arnheim, R. 1967. *Toward a psychology of art - collected essays*. Berkeley: University of California Press. 102-109.

Arnheim, R. 1957. On inspiration, in Arnheim, R. 1967. *Toward a psychology of art - collected essays*. Berkeley: University of California Press. 285-291.

Arnheim, R. 1958. Emotion and feeling in psychology and art, in Arnheim, R. 1967. *Toward a psychology of art - collected essays*. Berkeley: University of California Press. 302-319.

Arnheim, R. 1960. Perceptual analysis of a symbol of interaction, in Arnheim, R. 1967. *Toward a psychology of art - collected essays*. Berkeley: University of California Press. 222-244.

Arnheim, R. 1961. Contemplation and creativity, in Arnheim, R. 1967. *Toward a psychology of art - collected essays*. Berkeley: University of California Press. 292-301.

Arnheim, R. 1961. The form we seek, in Arnheim, R. 1967. *Toward a psychology of art - collected essays*. Berkeley: University of California Press. 353-362.

Arnheim, R. 1967. *Toward a psychology of art - collected essays*. Berkeley: University of California Press.

Aycock, A. 1975. Work, in Selz, P. & Stiles, K. (ed.). 1996. *Theories and documents of contemporary art - a sourcebook of artists' writings*. Berkeley: University of California Press. 558-560.

Baldessari, J. 1982. What thinks me now?, in Selz, P. & Stiles, K. (ed.). 1996. *Theories and documents of contemporary art - a sourcebook of artists' writings*. Berkeley: University of California Press. 890-891.

Bally, B. 2004. Opinion: Success in context. *Metalsmith - jewellery, design, metal arts* 24(2), Spring: 14-15.

Berling, J. 1985. Self and whole in Chuang Tzu, in Munro, D.J. (ed.) 1985. *Individualism and holism - studies in Confucian and Taoist values.* Ann Arbor: Centre for Chinese Studies, University of Michigan. 101-119.

Blume, E. 2004. Innovation through infringement - new insights at the interface of art and science. *Deutschland - forum on politics, culture and business* (4), August/September: 59-61.

Boden, M.A. 1997. The constraints of knowledge, in Anderson, A. & Sahlin, N. E. (ed.). 1997. *The complexity of creativity*. Dordrecht: Kluwer Academic Publishers. 1-4.

Boden, M.A. 1999. Computer models of creativity, in Sternberg, R. (ed.). 1999. *Handbook of creativity*. Cambridge: Cambridge University Press. 351-372.

Brink, I. 1997. The gist of creativity, in Anderson, A. & Sahlin, N. E. (ed.). 1997. *The complexity of creativity*. Dordrecht: Kluwer Academic Publishers. 5-16.

Brown, J.W. 1997. Process and creation, in Anderson, A. & Sahlin, N. E. (ed.). 1997. *The complexity of creativity*. Dordrecht: Kluwer Academic Publishers. 35-50.

Burton, A. & Radford, J. 1974. *Thinking - its nature and development*. London: John Wiley & Sons.

Buttimer, A. (ed.). 1983. *Creativity and context - a seminar report edited by Anne Buttimer*. Lund: The Royal University of Lund, Department of Geography.

Buttimer, A. 1983. Aims and prospects of the seminar, in Buttimer, A. (ed.). 1983. *Creativity and context - a seminar report edited by Anne Buttimer*. Lund: The Royal University of Lund, Department of Geography. 13-39.

Buttimer, A. 1983. Creativity, context, meaning, in Buttimer, A. (ed.). 1983. *Creativity and context - a seminar report edited by Anne Buttimer*. Lund: The Royal University of Lund, Department of Geography. 125-140.

Buzan, T. & Buzan, B. 2000. *The mind map book*. Millennium edition. London: BBC Worldwide Limited.

Cameron, J. 1995. *The artist's way - a spiritual path to higher creativity*. Second edition. London: Pan Books.

Chicago, J. 1979. The Dinner Party: a symbol of our heritage, in Selz, P. & Stiles, K. (ed.). 1996. *Theories and documents of contemporary art - a sourcebook of artists' writings*. Berkeley: University of California Press. 358-362.

Christo. 1976. Fact sheet: Running Fence, in Selz, P. & Stiles, K. (ed.). 1996. *Theories and documents of contemporary art - a sourcebook of artists' writings*. Berkeley: University of California Press. 547-550.

Cohen Gan, P. 1991. Introduction, in Selz, P. & Stiles, K. (ed.). 1996. *Theories and documents of contemporary art - a sourcebook of artists' writings*. Berkeley: University of California Press. 676-678.

Crook, J. & Fontana, D. (ed.). 1990. *Space in mind – East-West psychology and contemporary Buddhism*. Longmead: Element Books.

Crook, J. & Fontana, D. 1990. Introduction: Wordless views and viewless words – basic contrasts in East-West thought, in Crook, J. & Fontana, D. (ed.). 1990. *Space in mind – East-West psychology and contemporary Buddhism*. Longmead: Element Books. 1-7.

Crook, J. 1990. East-West psychology: towards a meeting of minds, in Crook, J. & Fontana, D. (ed.). 1990. *Space in mind – East-West psychology and contemporary Buddhism*. Longmead: Element Books. 12-23.

Csikszentmihalyi, M. 1990. *Flow - the psychology of optimal experience*. New York: Harper Perennial.

Csikszentmihalyi, M. 1999. Implications of a systems perspective for the study of creativity, in Sternberg, R. (ed.). 1999. *Handbook of creativity*. Cambridge: Cambridge University Press. 313-335.

David Loy – Zen philosopher and social critic. Online transcript of interview s.a. [Online]. Available: http://innerexplorations.com/catew/d.htm [2005, Sept. 25].

Davis, C.T. 2000. *Transitional object (D.W. Winnicott)* [Online]. Available: http://www1.appstate.edu/~davisct/symbols/library/journey/hermeneutics/transitional_obejcts.htm [2004, Oct. 25].

De Beer, C.T.J. 1993. Creativity and the design process. MA (FA) Thesis. University of Stellenbosch.

Denes, A. 1992. Rice/Tree/Burial (1968-79), in Selz, P. & Stiles, K. (ed.). 1996. *Theories and documents of contemporary art - a sourcebook of artists' writings*. Berkeley: University of California Press. 540-542.

Feldman, D.H. 1999. The development of creativity, in Sternberg, R. (ed.). 1999. *Handbook of creativity*. Cambridge: Cambridge University Press. 169-187.

Finke, R.A., Smith, S.M. & Ward, T.B. 1992. *Creative cognition – theory, research, and applications*. Cambridge: Massachusetts Institute of Technology.

Finke, R.A., Smith, S.M. & Ward, T.B. 1999. Creative cognition, in Sternberg, R. (ed.). 1999. *Handbook of creativity*. Cambridge: Cambridge University Press. 189-212.

Finn, D. 2000. *How to look at everything*. New York: Harry N. Abrahams, Inc. Publishers.

Flanagan, B. 1969. Sculpture made visible: discussion with Gene Baro, in Selz, P. & Stiles, K. (ed.). 1996. *Theories and documents of contemporary art - a sourcebook of artists' writings*. Berkeley: University of California Press. 654-657.

Flanagan, B. 1969. Untitled statement, in Selz, P. & Stiles, K. (ed.). 1996. *Theories and documents of contemporary art - a sourcebook of artists' writings*. Berkeley: University of California Press. 654.

Fontana, D. 1990. Self-assertion and self-transcendence in Buddhist psychology, in Crook, J. & Fontana, D. (ed.). 1990. *Space in mind – East-West psychology and contemporary Buddhism*. Longmead: Element Books. 42-59.

Fox Riggs, A. 1935. *Play - recreation in a balanced life.* New York: Doubleday, Doran and Company, Inc.

Franklin, M.B. 1989. A convergence of streams - dramatic change in the artistic work of Melissa Zink, in Gruber, H.E. & Wallace, D.B. (ed.). 1989. *Creative people at work – twelve cognitive case studies*. New York: Oxford University Press. 255-277.

Freedland, J. 2004. Of art and disaster. *Mail & Guardian Online* [Online]. Available: http://www.chico.mweb.co.za/art/2004/2004oct/041001-disaster.html [cited 2004-10-05].

Freyberg, J.T. 1973. Increasing the imaginative play of urban disadvantaged kindergarten children through systematic training, in Singer, J.L. (ed.). 1973. *The child's world of make-believe - experimental studies of imaginative play*. New York: Academic Press, Inc. 130-137.

Gardner, H. & Policastro, E. 1999. From case studies to robust generalizations: an approach to the study of creativity, in Sternberg, R. (ed.). 1999. *Handbook of creativity*. Cambridge: Cambridge University Press. 213-225.

Gasser, M. 1963. *Self-portraits from the fifteenth century to the present day*. London: Weidenfeld and Nicolson.

Gogarty, A. 2004. Dee Fontans: Performing ornament. *Metalsmith - jewellery, design, metal arts* 24(2), Spring: 21-29.

Goldman, D. s.a. *D.W. Winnicott's "mirror-role of mother and family in child development"* [Online]. Available: http://www.sectionfive.org/wincomment.htm [2004, Oct. 25].

Goodman, N. 1976. *Languages of art - an approach to a theory of symbols*. Second edition. Indianapolis: Hackett Publishing Company, Inc.

Gottlieb, S. 1973. Modelling effects upon fantasy, in Singer, J.L. (ed.). 1973. *The child's world of make-believe - experimental studies of imaginative play*. New York: Academic Press, Inc. 156-159.

Gottlieb, S. 1973. Some practical implications of make-believe play, in Singer, J.L. (ed.). 1973. *The child's world of make-believe - experimental studies of imaginative play*. New York: Academic Press, Inc. 250-259.

Gottlieb, S. 1973. Some theoretical implications, in Singer, J.L. (ed.). 1973. *The child's world of make-believe - experimental studies of imaginative play*. New York: Academic Press, Inc. 183-190, 220-230.

Graw, I., Vidler, A. & Welchman, J.C. 1999. *Mike Kelley*. London: Phaidon Press.

Great South African Inventors Competition: Keeping up the pace. 2005. *Popular Mechanics. South African Edition.* March: 64.

Great South African Inventors Competition: Power to the people. 2005. *Popular Mechanics. South African Edition.* April: 77.

Great South African Inventors Competition: This man did it. How about you? 2005. *Popular Mechanics. South African Edition.* January: 40.

Gruber, H.E. & Wallace, D.B. (ed.). 1989. *Creative people at work – twelve cognitive case studies*. New York: Oxford University Press.

Gruber, H.E. & Wallace, D.B. 1999. The case study method and evolving systems approach for understanding unique creative people at work, in Sternberg, R. (ed.). 1999. *Handbook of creativity*. Cambridge: Cambridge University Press. 93- 115.

Gruber, H.E. 1989. Creativity and human survival, in Gruber, H.E. & Wallace, D.B. (ed.). 1989. *Creative people at work – twelve cognitive case studies*. New York: Oxford University Press. 278-287.

Gruber, H.E. 1989. The evolving systems approach to creative work, in Gruber, H.E. & Wallace, D.B. (ed.). 1989. *Creative people at work – twelve cognitive case studies*. New York: Oxford University Press. 3-24.

Guidelines for the provision of community nursing care. Section four continued. 4.3 glossary of terms. s.a. [Online]. Available: www.dva.gov.au/health/provider/community_nursing/guidelines/Sect4_3.htm [2005, Oct. 2].

Guilford, J.P. 1959. Traits of creativity, in Vernon, P.E. (ed.). 1970. *Creativity – selected readings*. Harmondsworth: Penguin Education. 167-179.

Gunaratana, H. 1985. *The path of serenity and insight – an explanation of the Buddhist Jhãnas.* Columbia: South Asia Books.

Hamrick, W.S. (ed.). 1985. *Phenomenology in practice and in theory*. Dordrecht: Martinus Nijhoff Publishers.

Harris, P. & Lyon, D. 2004. Mystery and memory. The jewellery of Sandra Enterline. *Metalsmith - jewellery, design, metal arts* 24(2), Spring: 31-38.

Harrison, N. & Meyer Harrison, H. 1987. Nobody told us when to stop thinking, in Selz, P. & Stiles, K. (ed.). 1996. *Theories and documents of contemporary art - a sourcebook of artists' writings*. Berkeley: University of California Press. 566-571.

Heizer, M., Oppenheim, D. & Smithson, R. 1970. Discussion (1968-69), in Selz, P. & Stiles, K. (ed.). 1996. *Theories and documents of contemporary art - a sourcebook of artists' writings*. Berkeley: University of California Press. 534-536.

Horgan, J. 2004. Mind control. Will we ever decode the human brain? *Popular Mechanics. South African edition* 3(5), December: 24-30.

Johnson, R. 1954. What is a moticos?, in Selz, P. & Stiles, K. (ed.). 1996. *Theories and documents of contemporary art - a sourcebook of artists' writings*. Berkeley: University of California Press. 356.

Jones, B.J. 1985. Time and time-consciousness, in Hamrick, W.S. (ed.). 1985. *Phenomenology in practice and in theory*. Dordrecht: Martinus Nijhoff Publishers. 67-99.

Karlqvist, A. 1997. Creativity - some historical footnotes from science and art, in Anderson, A. & Sahlin, N. E. (ed.). 1997. *The complexity of creativity*. Dordrecht: Kluwer Academic Publishers. 105-114.

Klüver, B. 1967. Theatre and engineering - an experiment: notes by an engineer, in Selz, P. & Stiles, K. (ed.). 1996. *Theories and documents of contemporary art - a sourcebook of artists' writings*. Berkeley: University of California Press. 412-415.

Knízák, M. 1967-68. Aktual university: ten lessons, in Selz, P. & Stiles, K. (ed.). 1996. *Theories and documents of contemporary art - a sourcebook of artists' writings*. Berkeley: University of California Press. 739-743.

Kosuth, J. 1968. Untitled statement, in Selz, P. & Stiles, K. (ed.). 1996. *Theories and documents of contemporary art - a sourcebook of artists' writings*. Berkeley: University of California Press. 840.

Kosuth, J. 1969. Art after philosophy, in Selz, P. & Stiles, K. (ed.). 1996. *Theories and documents of contemporary art - a sourcebook of artists' writings*. Berkeley: University of California Press. 841-847.

Kruger, D. 1979. *An introduction to phenomenological psychology*. Cape Town: Juta & Co., Limited.

Leidloff, G. 1997. *Log-in/locked out* [Online]. Available: http://www.locked-in.com/start.html [2004, Nov. 4].

Long, R. 1980. Five six pick up sticks, in Selz, P. & Stiles, K. (ed.). 1996. *Theories and documents of contemporary art - a sourcebook of artists' writings*. Berkeley: University of California Press. 563-566.

Lotringer, S. 1982. Wrapping up Germany: interview with Christo, in Selz, P. & Stiles, K. (ed.). 1996. *Theories and documents of contemporary art - a sourcebook of artists' writings*. Berkeley: University of California Press. 550-556.

Loy, D. 1988. *Non-duality – a study in comparative philosophy*. New Haven: Yale University Press.

Lubart, T.I. & Sternberg, R.J. 1999. The concept of creativity - prospects and paradigms, in Sternberg, R. (ed.). 1999. *Handbook of creativity*. Cambridge: Cambridge University Press. 3-15.

Martindale, C. 1999. Biological bases of creativity, in Sternberg, R. (ed.). 1999. *Handbook of creativity*. Cambridge: Cambridge University Press. 137-152.

McCann, H., McCann, J. & Moore, W.E. 1985. *Creative and critical thinking*. Second edition. Boston: Houghton Mifflin Company.

McLellan, J. 1970. *The question of play*. Oxford: Pergamon Press Ltd.

Mella, D.L. 1988. *The language of colour*. New York: Warner Books, Inc.

Metcalf, B. 2004. Opinion: Is there a jewellery avant-garde? *Metalsmith - jewellery, design, metal arts* 24(3), Summer: 14-15.

Millar, S. 1968. *The psychology of play*. Harmondsworth: Penguin Books.

Mindell, A. & A. 1992. *Riding the horse backwards – Process Work in theory and practice*. London: Penguin Books.

Mozart, W.A. 1789. A letter, in Vernon, P.E. (ed.). 1970. *Creativity – selected readings*. Harmondsworth: Penguin Education. 55-56.

Munro, D.J. (ed.). 1985. *Individualism and holism - studies in Confucian and Taoist values*. Ann Arbor: Centre for Chinese Studies, University of Michigan.

Munro, D.J. 1985. Introduction, in Munro, D.J. (ed.). 1985. *Individualism and holism - studies in Confucian and Taoist values.* Ann Arbor: Centre for Chinese Studies, University of Michigan. 1-33.

Munro, E. 1977. Faith Ringgold: Interview with Eleanor Munro, in Selz, P. & Stiles, K. (ed.). 1996. *Theories and documents of contemporary art - a sourcebook of artists' writings*. Berkeley: University of California Press. 363-366.

Myers, D.G. 2002. *Intuition - its powers and perils*. New Haven: Yale University Press.

Newson, J. & E. 1979. *Toys and playthings in development and remediation*. London: George Allen & Unwin.

Nickerson, R.S. 1999. Enhancing creativity, in Sternberg, R. (ed.). 1999. *Handbook of creativity*. Cambridge: Cambridge University Press. 392-430.

Nussbaum, M. C. 2003. *Winnicott: Life and work by F. R. Rodman - a review* [Online]. Available: http://www.powells.com/review/2003_10_23.html [2004, Oct. 25].

Paterak, J.E. 2004. Studio visit: Daniel Jocz. *Metalsmith - jewellery, design, metal arts* 24(3), Summer: 16-17.

PEMCO Corporation Computer Services. s.a. Sv 'best practice'. [Online]. Available: www.pempocorp.com/library/glossary.htm [2005, Oct. 2].

Pettit, P. 1969. *On the idea of phenomenology*. Dublin: Scepter Books.

Piper, A. 1981. Ideology, confrontation and political self-awareness, in Selz, P. & Stiles, K. (ed.). 1996. *Theories and documents of contemporary art - a sourcebook of artists' writings*. Berkeley: University of California Press. 787-791.

Profile – Mihaly Csikszentmihalyi s.a. [Online]. Available: http://www.cgu.edu/pages/1817.asp [2005, Nov. 7].

Progoff, I. 1980. *The practice of Process Meditation – the Intensive Journal ® way to spiritual experience.* New York: Dialogue House Library.

Ripota, P. 2004. Chaos: die geheime Ordnung des Lebens. *Peter Moosleitners Magazin*. June: 61-70.

Rogers, C.R. 1954. Towards a theory of creativity, in Vernon, P.E. (ed.). 1970. *Creativity – selected readings*. Harmondsworth: Penguin Education. 137-151.

Rosenfeld, A. 1970. The scientists - introduction, in Abt, L.E. & Rosner, S. (ed.). 1970. *The creative experience*. New York: Dell Publishing Co. 3-6.

Runco, M.A. & Sakamoto, S.O. 1999. Experimental studies of creativity, in Sternberg, R. (ed.). 1999. *Handbook of creativity*. Cambridge: Cambridge University Press. 62- 92.

Ruscha, E. 1965. Concerning Various Small Fires: Edward Ruscha discusses his perplexing publications, in Selz, P. & Stiles, K. (ed.). 1996. *Theories and documents of contemporary art - a sourcebook of artists' writings*. Berkeley: University of California Press. 356-358.

Russel, R.V. 1996. *Pastimes - the context of contemporary leisure.* Madison: Brown & Benchmark Publishers.

Sahlin, N.E. 1997. Value-change and creativity, in Anderson, A. & Sahlin, N. E. (ed.). 1997. *The complexity of creativity*. Dordrecht: Kluwer Academic Publishers. 59-65.

Sartre, J.P. 1971. *Sketch for a theory of emotions*. London: Methuen & Co Ltd.

Seamon, D. 1983. Creativity: centre and horizon, in Buttimer, A. (ed.). 1983. *Creativity and context - a seminar report edited by Anne Buttimer*. Lund: The Royal University of Lund, Department of Geography. 54-64.

Selz, P. & Stiles, K. (ed.). 1996. *Theories and documents of contemporary art - a sourcebook of artists' writings*. Berkeley: University of California Press.

Sharp, W. 1972. Structure and sensibility: interview with Jannis Kounellis, in Selz, P. & Stiles, K. (ed.). 1996. *Theories and documents of contemporary art - a sourcebook of artists' writings*. Berkeley: University of California Press. 666-671.

Simon, M. 2004. Tom Muir: The forest and the trees. *Metalsmith - jewellery, design, metal arts* 24(3), Summer: 19-25.

Simonds, C. 1974. Microcosm to macrocosm/fantasy world to real world: interview with Lucy Lippard, in Selz, P. & Stiles, K. (ed.). 1996. *Theories and documents of contemporary art - a sourcebook of artists' writings*. Berkeley: University of California Press. 560-563.

Singer, J.L. (ed.). 1973. *The child's world of make-believe - experimental studies of imaginative play*. New York: Academic Press, Inc.

Singer, J.L. 1973. Theories of play and the origins of imagination, in Singer, J.L. (ed.). 1973. *The child's world of make-believe - experimental studies of imaginative play*. New York: Academic Press, Inc. 1-26.

Skinner, M. 1990. Spontaneity and self-control: G.H. Mead and Buddhism, in Crook, J. & Fontana, D. (ed.). 1990. *Space in mind – East-West psychology and contemporary Buddhism*. Longmead: Element Books. 33-41.

Smith, G. 1997. The internal breeding-ground of creativity, in Anderson, A. & Sahlin, N. E. (ed.). 1997. *The complexity of creativity*. Dordrecht: Kluwer Academic Publishers. 23-33.

Smithson, R. 1972. The Spiral Jetty, in Selz, P. & Stiles, K. (ed.). 1996. *Theories and documents of contemporary art - a sourcebook of artists' writings*. Berkeley: University of California Press. 530-533.

Smuts, T. 2004. *Teorie is 'n gil - teorie en ervaring van visuele kuns*. Stellenbosch: Departement Beeldende Kunste en Departement Filosofie.

Spender. S. 1946. The making of a poem, in Vernon, P.E. (ed.). 1970. *Creativity – selected readings*. Harmondsworth: Penguin Education. 61-76.

Spiegelberg, H. 1965. *The phenomenological movement - a historical introduction*. Second edition. Volume one. The Hague: Martinus Nijhoff. VII-391.

Spiegelberg, H. 1965. *The phenomenological movement - a historical introduction*. Second edition. Volume two. The Hague: Martinus Nijhoff. 392-765.

Sternberg, R. (ed.). 1999. *Handbook of creativity*. Cambridge: Cambridge University Press.

Tchaikovsky, P.I. 1878. Letters, in Vernon, P.E. (ed.). 1970. *Creativity – selected readings*. Harmondsworth: Penguin Education. 57-60.

The write to a fulfilling life – an interview with Ira Progoff s.a. [Online]. Available: http://intensivejournal.org/press/newtimes/intervie.htm [2005, Sept.28].

thefreedictionary.com s.a. Sv 'parameter'. [Online]. Available: http://www.thefreedictionary.com/parameter [2005, Nov. 11]

Thunberg, A.-M. & L., 1983. Religion, art and society, in Buttimer, A. (ed.). 1983. *Creativity and context - a seminar report edited by Anne Buttimer*. Lund: The Royal University of Lund, Department of Geography. 115-118.

Törnqvist, G. 1983. Creativity and the renewal of regional life, in Buttimer, A. (ed.). 1983. *Creativity and context - a seminar report edited by Anne Buttimer*. Lund: The Royal University of Lund, Department of Geography. 97-114.

Truitt, A. 1982. Daybook: the journal of an artist (1974-79), in Selz, P. & Stiles, K. (ed.). 1996. *Theories and documents of contemporary art - a sourcebook of artists' writings*. Berkeley: University of California Press. 99-103.

Untracht, O. 1985. *Jewellery – concepts and technology*. 2nd edition. London: Robert Hale Limited.

Vernon, P.E. (ed.). 1970. *Creativity – selected readings*. Harmondsworth: Penguin Education.

W.I.N. Award. Der Ideenpreis von P.M. und der Initiative „Partner für Innovation". 2005. *Peter Moosleitners Magazin*. March: 80-82.

Wagner, H.R. 1983. *Phenomenology of consciousness and sociology of the life-world - an introductory study*. Alberta: The University of Alberta Press.

Walford, G. 2003. *The powers of the helpless* [Online]. Available: http://www.gwiep.net/periodicals/ic155914.html [2004, Oct. 25].

Wallace, D.B. 1989. Studying the individual: the case study method and other genres, in Gruber, H.E. & Wallace, D.B. (ed.). 1989. *Creative people at work – twelve cognitive case studies*. New York: Oxford University Press. 25-43.

Walther, F.E. 1977. Contrasting pairs and distinctions in the work, in Selz, P. & Stiles, K. (ed.). 1996. *Theories and documents of contemporary art - a sourcebook of artists' writings*. Berkeley: University of California Press. 644-652.

Warhol, A. 1989. Warhol in his own words: untitled statements (1963-87), in Selz, P. & Stiles, K. (ed.). 1996. *Theories and documents of contemporary art - a sourcebook of artists' writings*. Berkeley: University of California Press.340-346.

Weintraub, S. 1998. *The hidden intelligence - innovation through intuition.* Boston: Butterworth-Heinemann.

Weisberg, R.W. 1999. Creativity and knowledge: a challenge to theories, in Sternberg, R. (ed.). 1999. *Handbook of creativity*. Cambridge: Cambridge University Press. 226- 250.

Wikipedia. s.a. Sv ‘best practice’. [Online]. Available: en.wikipedia.org/wiki/Best_practice [2005, Oct. 2].

Wild, K.W. 1938. *Intuition.* London: Cambridge University Press.

Wolff, J. 1981. *The social production of art*. New York: St. Martin’s Press, Inc.

Zaner, R. M. 1970. *The way of phenomenology - criticism as a philosophical discipline*. New York: Pegasus.