

Philip Sajet
2017 - 2010

The Drunken God¹

Pravu Mazumdar

... Denn das Schöne ist nichts
als des Schrecklichen Anfang, den wir noch grade ertragen,
und wir bewundern es so, weil es gelassen verschmäht,
uns zu zerstören. ...

Rainer Maria Rilke

Duineser Elegien

Beauty can be felt either as a form or a force, depending on the mode, in which we perceive it. From a distance it appears as a constellation of symmetry and shine. At close quarters it reveals itself as pure Dionysian energy, sublime and terrifying. The transition from form to force has figured repeatedly in modern thought since the eighteenth century and attained its most lucid expression in Rilke’s idea of beauty as a beginning of the “Terrible”; as that, which we are barely able to endure, but admire nonetheless due to the serenity, with which “it deigns not to destroy us.” The sight of a distant waterfall overwhelms us because we are aware that in the course of our approach, the form would melt into a thundering power capable of breaking our bones. The battle for beauty, so familiar in all artistic endeavour, indicates a deeper battle within beauty, manifesting itself as a fundamental tension between form and force and revealing beauty ultimately as a threshold to the sublime.²

1. The battle for beauty

Along such lines, Philip Sajat's work, distributed across a time span of four decades, can be appreciated as an on-going exploration of the difference between form and force, articulated in a wealth of materials like stone, metal, horn, coral, rubber, mother of pearl, and culminating in individual pieces that function as little powerhouses for the transfer of the energy of difference to the body of a wearer.

The first thing that even a cursory glance at these works does not fail to note, is the enormous material knowledge invested in their making, discernible in the subtlety and confidence, with which the visual or tactile qualities of the materials are selected and combined to produce aesthetically convincing results.

A characteristic feature of many of the pieces is the antagonism between "high" and "low" value materials, as in the Magnet rings (1986), in each of which a heap of iron filings is made to gather on the magnetic form of a silver ring; or the Red Parasite Necklace (1991), in which red glass shards and rubies are strung together and rendered almost indistinguishable; or the Rust Ring series with rust iron rings mounted in gold frames studded with rubies; or the Le Rock necklace (2009), composed of mother of pearl, water buffalo horn chopped into large, conic discs, as well as smoky quartz cut to uneven chunks of different sizes and shapes, with a golden chain running through each of the elements.

In the diamond replica rings (2000), copies of world famous diamonds, the play with the heterogeneity of materials recurs on a different plane, as pieces of rock crystal or smoky quartz are cut to give them a diamantine look that seems to refute their real physical properties. In Cullinan 2 Replica (2012), a single piece of rock crystal, cut like diamond and encased in a gold frame, hangs heavy at the lowest point of the worn necklace, in contrast with the other pieces that either remain uncut or are cut in a different manner and strung together by little golden rings and gold wire running through them. The visual power of the work seems to issue from an opposition generated within the same material through different techniques of cutting: between rock crystal as faked diamond and rock crystal as rock crystal. In all these pieces, the differences in form, physical properties and traditionally prescribed values are

constellated to generate the impression of a leashed power holding together the materials despite their culturally prompted forces of mutual repulsion. Beauty consolidates itself as a fleeting suspension of incompatible materials and forms, almost as if their short-lived co-existence would flame up to a sudden flash of peace and harmony in the midst of their on-going axiological war caused by traditional expectations.

More recent examples are Gradient Necklace (2014) consisting of river pebbles strung on a chain of golden loops, cut into cubes of the same size and varying degrees of clarity, starting as a bright golden hue and transforming in almost indiscernible steps into pitch black; or Les Coeurs Noirs (2017), a necklace of dark, flat pebbles, mounted on disc shaped rubies strung on a golden chain; or La Princesse (2017), a necklace of river-pebbles of different shapes, sizes and colours with chains of river-pearls wound around each of them and strung on a golden chain.

A rather dramatic episode in Sajat's Battle for Beauty is a piece like Rubies on the Soles of my Shoes (2009), in which ten identical brown and semi-elliptical heels of rubber shoe-soles studded with rubies are connected by little golden rings, forming a circular constellation to be placed around the neck. The symmetry and combination of shapes, colours and textures result in a deceptive beauty that masks the traditional incompatibility of the materials and obscures the grotesque conjunction, in which the conventionally low status, feet – symbolized by the rubber soles – connect with the conventionally high status neck, which the piece is after all meant to adorn and enhance.

2. The play with distances

In another piece, the Francis Bacon Necklace (1992), the difference between two traditionally favoured and symbolically loaded materials, gold and diamond, enables the production of a wearable chain of words and, along with it, a transition from form to force with shrinking distance. The necklace calls to mind a small essay by Roland Barthes³, postulating a functional opposition between gold and diamond. Gold, says Barthes, is not much more than a "yellow metal ... with little poetic reality"⁴, endowed with a certain semiotic power in the economic

sphere, where it functions as a general equivalent for the circulation of commodities and the constitution of a market, evoking thereby the desire to possess it. Diamond is by contrast a poetic symbol, infused with the qualities of the elite that it is applied to symbolize: it is hard, it is clear, it is luminous.

In Sajat's piece, gold wire is formed to words connected by little rods of gold to produce a necklace that is also a readable text punctuated by small diamonds. The words, ascribed to Francis Bacon, spell out a dismal eschatology, in which the nihil of modern nihilism appears as the merciless truth of the human condition: "Man now realizes that he is an accident, that he is a completely futile being, that he has to play out the game without reason. He thinks of life as meaningless; he creates certain attitudes which give it a meaning while he exists, though they in themselves are meaningless."

In other words: the gold wire in Sajat's piece is formed to produce words endowed with a meaning, which makes them enter a process of semiotic exchange similar to that of gold coins. In contrast, the little diamonds are inserted only to mark the rhythm of the statement, to translate the pure musicality of language into space and bring into play what Barthes terms the poetic function of diamond, exercised here as a rhythmic interruption and scansion of the otherwise monotonous flow of golden, meaningful words signifying the meaninglessness of life.

But, unlike painting or sculpture, jewellery involves the living human body. It is for this reason that one has to come closer to the body of a wearer to appreciate the details of a worn piece. As the face of the viewer approaches the wearer's neck to read Sajat's necklace, the mind shudders at the words, while it is at the same time affected by the eroticism of the wearer's body. At close quarters, the distant optics of enchainment reveals itself as a dual and contrasting impact of semiotic and erotic forces. But when the viewer recedes into the distance, the opposite takes place: the text transforms into an illegible pattern as it settles down around a neck and becomes a wearable chain of meaningless golden loops: a mere element of adornment for enhancing the beauty of a body. Distance is thus the common condition that lets the power of the text fade out of consciousness even as it articulates the futility of life and reveals a beauty that superposes the text and blinds us to any writing on the wall.

Beauty is not merely a form. It is the tip of an iceberg of power, or rather: A form mounted on a plinth of forces.

Other works by Sajat, exemplifying the play with distances, are *Anulus Vulgaris* (2013), a ring of gold wire formed into two words "Anulus" (ring) and "Vulgaris" (commonplace, ordinary) in Latin – which is certainly not an ordinary language – and clasping between them a ruby crown that is anything but commonplace; or the earrings *Bonkers & Bananas* (2016), each reading at close quarters one of the words of the title signifying "crazy" or "outlandish", but looking like classically elegant golden chains from a distance, hanging down from the ears and revealing themselves only at close quarters as a lattice of little golden rods strung upon a chain of golden loops – in opposition to the idea of the gross and the grotesque signified by them.

3. The limits of the human hand

However, it is not always the heterogeneity of materials or the difference between form and force that constitutes the strength of Sajat's works, but also the deeper and more unsettling discontinuity between form and the absence of form, which can be felt in the precise insertion of found or unprocessed objects into individual pieces, functioning as acts of intervention in the culturally informed practices of cutting and processing. An example is the emblematic *Shard Ring* (2008), in which the crown is a jagged piece of red glass, standing out against the mounting, which is a perfectly circular band of silver with a niello surface. Other examples are the *Gnome Necklace* (2008), in which uneven pieces of glass alternate with rings of gold and globules of antique Venetian beads; or the neckpiece titled *Black Parasite* (2009), in which irregular chunks of rock crystal and smoky quartz clash with perfect spheres of gold and also the perfectly geometrical shape of the niello-on-silver pendant consisting of two elongated pyramids joined at their common square base, with the tip of the upper pyramid chipped off along a cross-section parallel to the base, made to resemble brilliant cut stone. In all these works, the contrast between the regularity of form and the irregularity of unintentional shapes reveals the limit of form and its habitual anthropomorphic impediments.

The focus on the limit attains maximum intensity and precision through the insertion of objects, to which no human hand or no aesthetic intent has ever been applied, as in *Le Marriage* (2009), consisting of a necklace of three circular chains: an inner circle of pearls, a middle circle of tourmaline pieces and an outer circle of carefully selected and exquisitely shaped beach pebbles encased in gold; or in *Oeufs d’Oie* (2009), a neckpiece, in which goose eggs alternate with pearls; or *Beach Pebbles* (1991), a necklace consisting of pebbles of different sizes and shapes, encased in gold and connected by golden chains; or the *Shards* earrings (1992), in which little beads of diamond connect fragments of synthetically coloured agate encased in gold with little beach pebbles, also encased in gold and hanging beneath the agate shards; or *Flora* (1993), a necklace of fresh flowers, fastened into little cups of silver strung on a silver chain; or *A Crumpled Beautiful Paper Necklace* (2013), in which unruly clumps of crumpled Japanese paper are strung on a gold chain.

A remarkable example is *La Campagna No. 04* (2014), a necklace composed of uneven pieces of aquamarine of different sizes and shapes strung on a double chain of circular golden loops that spill over to an arrangement of golden ellipses mounted onto the surface of a jagged horizontal slab of green agate with an elongated, vertical and uneven piece of brown agate hanging down from it, all in sharp contrast to the geometric clasp, which is a perfect sphere of gold. Dispersed between the golden ellipses, reminiscent of leaves, on the green, horizontal piece of agate, are tiny purple amethyst globules that signify prunes and let the roughshod, T-shaped pendant of green and brown agate evoke the tree of knowledge. Thus, above the pendant-tree arches a blue sky of uneven aquamarine pieces, threaded together by a ray of golden rings emerging from the sun-like golden ball of the clasp and returning to it to conclude the loop of the necklace. Wearing the piece – which is of a rare beauty with regard to the choice of form and material alone – appears on a symbolic plane as an act of wearing the world⁵.

In all these pieces one perceives a strange harmony that establishes itself despite the repeated conjunction of things found, grown or deformed with things derived from an aesthetic intent, in which the distinctiveness of each category, as well as the difference between them both are emphasized.

Thus a substantial section of Philip Sajer’s work, evolving over the decades, can be seen as a multifaceted portrayal of the limit of form. It is as if the hand of the master, otherwise in perfect control of the materials, distances, forms at his disposal, would slacken from time to time and give in to the inherent energy and form of the things as they cross his path. It is as if a drunken God, lost in singular moments of self-enjoyment, would let the things have their way, let them cross the threshold of his reach and reinvent themselves as they re-enter the orbit of his work.

¹ Many thanks to Parwin Akbai for her valuable suggestions, including the title of this essay.

² I use the term *sublime* in Edmund Burke’s understanding of the word as something that surpasses us and, in doing so strikes us with awe and terror.

³ See “Des bijoux aux bijoux” (1961) in Roland Barthes, *Oeuvre complètes*, vol. I, 1942 - 1965, ed. by Éric Marty, Paris: Éditions du seuil, 1993: pp. 911 - 914

⁴ *Ibid*

⁵ See *Pravu Mazumdar*, “Wearing the world: some reflections on jewellery and metaphysics” in Manon van Kouswijk, *Hanging around*, edited by Willem Drent, Amsterdam: Uitgeverij Boek, 2010.

2017

Fibonacci per Bambini (recto)
necklace, 2017
aventurine, gold
(Corpo, Movimento, Struttura-MAXXI Museum)





Fibonacci per Bambini (verso)
necklace, 2017
aventurine, gold
(Corpo, Movimento, Struttura-MAXXI Museum)



Marquise
ring, 2017
rubies, gold
(Corpo, Movimento, Struttura-MAXXI Museum)

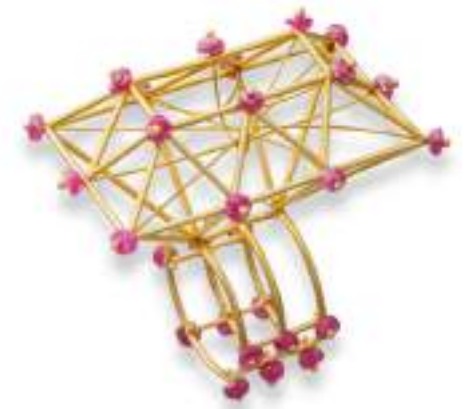


Brilliant
ring, 2017
rubies, gold
(Corpo, Movimento, Struttura-MAXXI Museum)

Carré
ring, 2017
rubies, gold
(Corpo, Movimento, Struttura-MAXXI Museum)



Émeraude
ring, 2017
rubies, gold
(Corpo, Movimento, Struttura-MAXXI Museum)



Poire
ring, 2017
rubies, gold
(Corpo, Movimento, Struttura-MAXXI Museum)



Collier Rouge Nr.11
necklace, 2017
silver, red glass, niello on silver, diamond

La Princesse
necklace, 2017
river pebbles, river pearls, silver, gold



Inside Out
necklace, 2017
copper, wine bottle glass



Eugenia Shard Ring
ring, 2017
silver, rock crystal



Moon of Baroda
ring, 2017
citrine, 'Moon of Baroda'; diamond replica
rubies, gold



Pink Cullinan
ring, 2017
synthetic spinel, 'Pink Cullinan'; diamond replica
rubies, gold



President Varga
ring, 2017
synthetic spinel, 'President Varga'; diamond replica
rubies, gold



Nur el Ain
ring, 2017
glass, 'Nur el Ain'; diamond replica
rubies, gold



Red Shard Necklace
necklace, 2017
red glass, pearls, gold

Les Coeurs Noirs
necklace, 2017
fanny pebbles, rubies, gold



Cullinan 05
ring, 2017
rock crystal, 'Cullinan 05'; diamond replica
rubies, gold





B-52's
earrings, 2017
niello on silver, gold

Looking for a Big Strong Man
ring, 2017
niello on white gold



Mario Clouds
necklace, 2017
niello on silver, mother of pearl, gold



Natura Morte
ring, 2017
flameworked glass, gold
(in collaborazione con Elisabetta Cappello)



Fuchsia
ring, 2017
pebbles, synthetic spinel, gold





Her Royal Roughness
necklace, 2017
red glass, partially cut and polished river pebbles,
silver, gold

Für Philip

Olga Zobel Biró

„Wir schmücken uns damit unsere Seele sich freut und nicht zu den Ahnen entflieht, sonst müssen wir sterben.“

(Aussage eines Sakuddei von der Insel Siberut in Indonesien)

Ein sibirischer Schamane konnte nicht zu den Göttern reisen, wenn ein Schmuckstück fehlte.

„Eine Frau ohne Schmuck ist wie ein Feld ohne Wasser.“
(Indien)

Lieber Philip, die Liste der essenziellen, archaischen Aussagen über Schmuck ist endlos. Die ich jetzt geschrieben habe, gehören zu meinen liebsten.

Betrachtet man nämlich den Schmuck nur aus reiner ästhetischer Sicht, wird dabei ein Großteil seiner gesamtmenschlichen Bedeutung vernachlässigt. Zahlreiche Schmuckstücke sind das künstlerische Erbe der Menschheit.

In die Diskussion ob Schmuck Kunst sei möchte ich gar nicht eingehen. Wie bekannt, handelt es sich hierbei nur um eine ökonomische Betrachtung. Warum kann ein gutes Kunstwerk, in Form eines Bildes immense Preise erlangen, ein Schmuckstück aber nicht?

Du machst gute Kunst, lieber Philip, schöne Arbeiten, die unsere Seele berühren und den Betrachter ergreifen. Schmuck ist Dein künstlerisches Medium für die Materialisierung Deiner freien Ideen. Du schaffst Kunstwerke, die Menschen als Schmuckobjekte am Körper tragen können, die als Kunst in der Vitrine ebenso bestehen.

Der Fähigkeit einen sog. Autorenschmuck zu tragen ist jedoch nicht mehrheitsfähig, es fehlt die massenhafte Nachfrage für die angewandte Schönheit. Und es ist gut so, meint der Kunsthistoriker Beat Wyss, denn der gute Geschmack der Wenigen gewinnt seinen Umriss am nichtssagenden Geschmack der Vielen.

Schönheit ist ein universeller Wert, „verankert in unserer Beschaffenheit als vernunftbegabter Wesen“ schreibt der englische Philosoph, und sie spielt eine große Rolle bei der Gestaltung des humanen Kosmos. (Roger Scuton: Schönheit. Eine Ästhetik, Diederichs Vlg. München, 2012, S. 9.

Schönheit und das gut Gemachte decken sich, eine gut gemachte Arbeit, dem Augen gefällig, nützlich und funktionell, diese Parallelität kannte auch das klassische Griechenland.
Die Qualität die Deine Arbeiten auszeichnet ist ein unschätzbares Gut!

Wer Dich kennt, weiß und schätzt Deine Fähigkeiten des Machens, Schreibens, Sagens, Flötens, zu Urteilen gepaart mit einem philip'schen Humor. So schicke ich Dir zum Schluss eines meiner liebsten Zitate von Nietzsche: „Man muss noch Chaos in sich haben, um einen tanzenden Stern zu gebären. (aus: Also sprach Zarathustra)

2016



Sun Ring
ring, 2016
amber, gold



Big Pearl Necklace
necklace, 2016
silver, mother of pearl, niello on silver, gold



Ruby Ring
ring, 2016
niello on silver, white gold

Black Star
necklace, 2016
niello on silver, gold



Wenzel Jamnitzer Ring Nr.03
ring, 2016
niello on silver, gold



Three Red Shard Rings
rings, 2016
niello on silver, red glass





Pearl Earrings
earrings, 2016
pearls, gold

Fire Spirale
necklace, 2016
niello on silver, rubies, gold
(collaboration with Violeta Adomaitytė)



Collier Spirale
necklace, 2016
silver, gold
(collaboration with Violeta Adomaitytė)

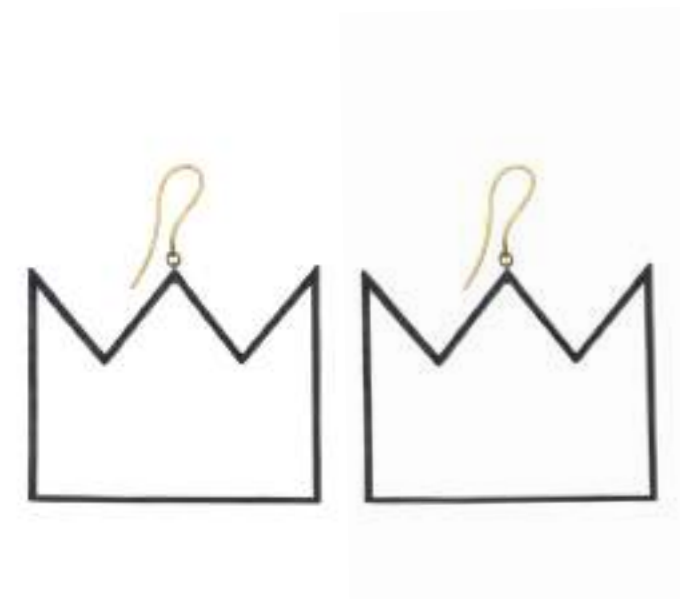


Black Dotted Floating Stone
ring, 2016
niello on silver, gold





Red Shard Necklace
necklace, 2016
silver, red glass



Crown Earrings
earrings, 2016
niello on silver, gold



Mangustan Ring
ring, 2016
silver, synthetic sapphires, gold
(collaboration with Violeta Adomaitytė)



Black Byzantine
ring, 2016
niello on silver, gold

Arabesques
necklace, 2016
gold



Smoke Quartz Glue Ring
ring, 2016
enamel on silver, smoke quartz, gold



Red Parasite
necklace, 2016
glass beads, niello on silver, red glass, gold



Bonkers & Bananas
earrings, 2016
gold

While many inside the jewelry scene attempt to outplay one another in a symphony of shock and awe, Philip Sajat plays the role of ‘mad prince’. Quietly, he constructs elegance for the ages. Paying painstaking attention to every last detail and conducting his practice with a reverence for ancient traditions – still, Sajat is prone to outbursts... Stricken with intensity, a fervor that reveals itself in shards of glass, or pieces that are as much weapons of emotional distance as they are a (and sometimes not) functional jewel. After the smoke clears, the poetic contemplation and nuance within the nature of each of Sajat’s forms is obvious. He is the Maestro, and the laureate of his jewelry creations.

Stefan Friedemann

2015

Ruby Pearl Earrings
earrings, 2015
pearls, rubies, mother of pearl, gold



Potatoe Chip Ring
ring, 2015
amber, gold

Pearl Amber Ring
ring, 2015
pearl, amber, gold



Amethyst Jade Ring
ring, 2015
jade, amethyst, gold



Amethyst Purple Ring
ring, 2015
amethyst, gold



Ruby Crystal Ring
ring, 2014
rock crystal, rubies, gold



Ugly Amber Necklace
necklace, 2015
silver, amber

Pierced Ring 02
ring, 2015
niello on silver, gold



Pierced Ring
ring, 2015
niello on silver, gold



21.10.2006

Caro e Vecchio Maggiore, Caro Francesco,

Dopo che mi hai fatto la domanda mi é venuto il desiderio di capire perché sto facendo collane così rozze e quasi ‘nonchalante’ e chiusure fatte così preziose.

Dopo undici di questi, oggi mi é venuta la risposta.

La maggior parte del tempo sono nervoso, irrequieto, agitato.

In uno stato di nuvole, fulmini et tempesta.

Come una barca su un mare con onde alte.

In questi momenti é un sollevamento di fare pezzi così grandi, rozzi, tenebrosi, (speriamo che abbiano la bellezza tenebrosa!).

Ma dopo questi momenti (giorni, settimane, a volte penso già da anni), vengono momenti di grande pace, calma e silenzio.

Non si sente neanche un rumore, una calma totale, un vuoto, pieno di pace et calma. Una stanchezza totale.

In questi momenti si può fare una chiusura e facendo questo lavoro, la calma si allarga, e mi riposo.

Sono momenti estremamente piacevole.

Con Gentili Saluti,



2014



Rose and Transparent Quartz Necklace
necklace, 2014
rose quartz, rock crystal, gold



Wenzel Jamnitzer Ring Nr.01
ring, 2014
niello on silver, gold

Radiant
necklace, 2014
river pebbles, gold



Shale Ring
ring, 2014
shale, gold



Amber Ring
ring, 2014
amber, gold

La Campagna Nr.04
necklace, 2014
amethyst, aquamarine, synthetically coloured agate, gold



Floating Pavé
ring, 2014
diamonds, silver, gold



Glue Ring Amber
ring, 2014
amber



Glue Ring Jade
ring, 2014
jade



Glue Ring Agate
ring, 2014
agate



Curves (Blue Side)
necklace, 2014
enamel on silver

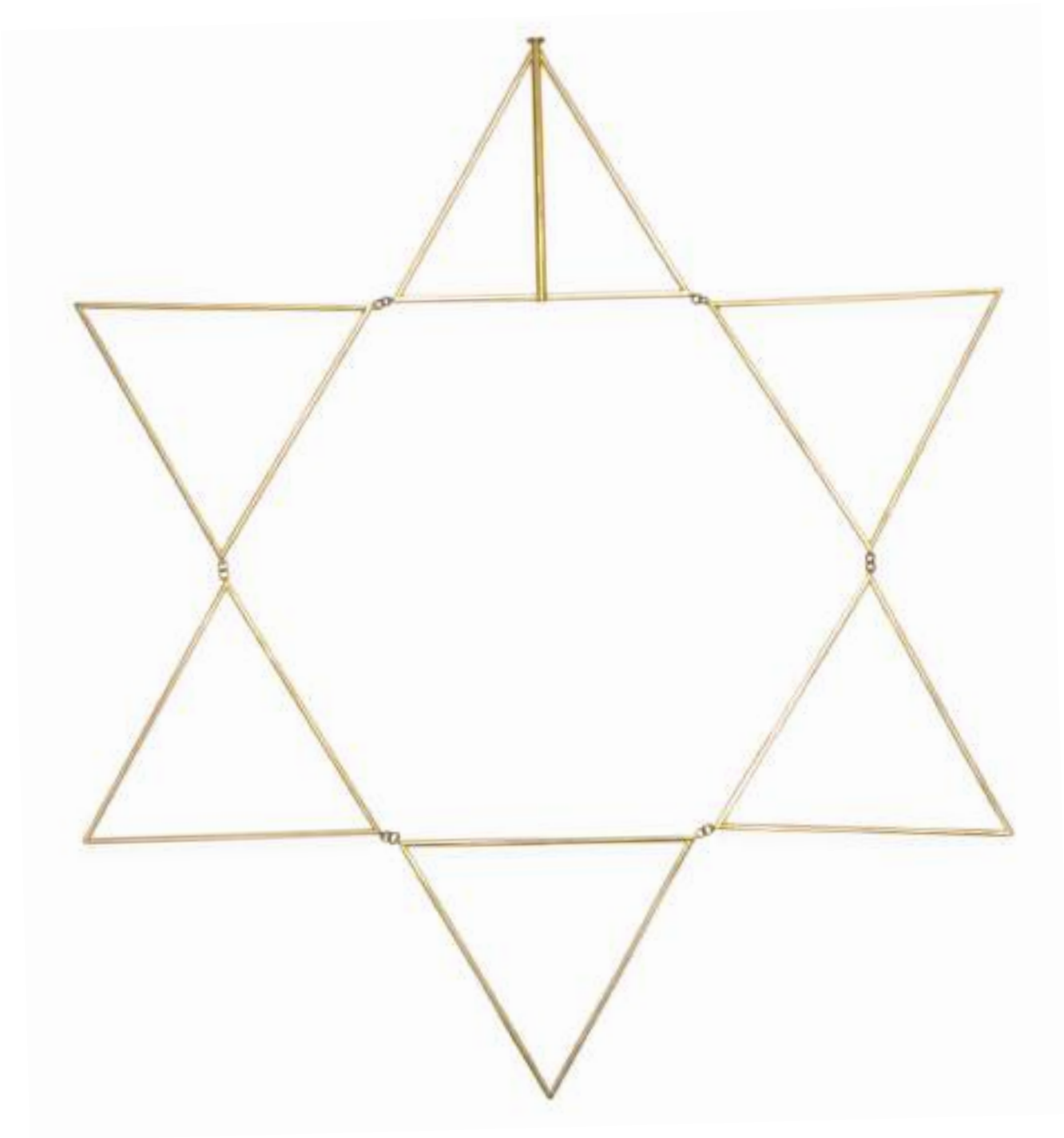
Curves (Green Side)
necklace, 2014
enamel on silver



Small Cube with 1 Nail
earrings, 2014
nails, niello on silver, gold



Cube with 4 Nails
earrings, 2014
nails, niello on silver, gold



Star
necklace, 2014
gold



Small Stone with Pearl and 3 Nails
earrings, 2014
nails, pearls, niello on silver, gold

Gradiant Necklace
necklace, 2014
cut river pebbles, gold



Pearl with 5 Nails
earrings, 2014
nails, pearls, gold





Saturns Necklace
necklace, 2014
pearls, iron rust, gold

Glue Ring Rutile
ring, 2014
niello on silver, rutile quartz, gold



Opale Ring
ring, 2014
opale, amethyst, gold

Red Agate Ring
ring, 2014
red agate, gold



Eclipse 03
necklace, 2014
mother of pearl, niello on silver, gold





La Campagna Nr.05
necklace, 2014
rubies, jade, mother of pearl, rock crystal, palladium, gold

Eclipse 02
necklace, 2014
mother of pearl, niello on silver, gold



Bigger Cube with Nails
earrings, 2014
nails, niello on silver, gold



Stiletto Brooch
brooch, 2014
transparent glass, rubies, red glass, ebony, bone, gold



2013

A Crumpled Beautiful Paper Necklace
necklace, 2013
Japanese paper, gold



Button Earrings
earrings, 2013
plastic buttons, gold



Kraalring
ring, 2013
pearls, black diamonds, citrine, silver, gold



Kraalring
ring, 2013
pearls, rubies, amethyst, silver, gold

Cold Spring
ring, 2013
pearls, jade, silver, gold





Purple Necklace
necklace, 2013
violeta glass, gold

Anulus Vulgaris
ring, 2013
white gold, ruby



Mariposa
ring, 2013
enamel on silver, niello on silver, gold



Sancy
ring, 2013
rock crystal, "Sancy"; diamond replica, enamel on silver, gold

Claws
necklace, 2013
niello on silver, gold



Black Ring
ring, 2013
niello on silver





Ethereal
necklace, 2013
rock crystal, pearls, gold

Pearl Nail Earrings
earrings, 2013
nails, pearls, gold



Excerpt from:

Interview with Philip Sajet
a man who makes jewellery

Marina Elenskaya

06 March 2012

strong - powerful - heavy - high - severe - great - intense - violent
hard - potent - bad - forceful - vigorous - robust - tough - fierce - deep
bitter - keen - acute - sturdy - smart - stark - vehement - sound - stiff
lusty - rich - muscular - ferocious - raging - husky - stout - rattling
driving - rude - forcible - brawny - fit - virile - strapping - shrewd
pithy - strenuous - exquisite - lively - punchy - sappy - splitting - two-
fisted - marrowy - rugged - hideous - full - blooded - main - slashing
nervy - iron - high-power - spanking - racy - swashing - red - blooded
upstanding - elemental - swingeing - panting

2012



La Campagna Nr.03
necklace, 2012
synthetic coloured agate, pearls, rock crystal, gold

Eclipse 01
necklace, 2012
mother of pearl, niello on silver, gold



Eclipse Ring
ring, 2012
mother of pearl, niello on silver, gold



Matador
necklace, 2012
water buffalo horn, red glass, gold





Joyau en Plastique
necklace, 2012
plastic, gold



Crystalline Earrings
earrings, 2012
rough diamonds, gold

Muschel Kette
necklace, 2012
pearls, shell, red glass, gold



Collier Nacre Rouille
necklace, 2012
mother of pearl, iron rust, gold



Bague Sectagonale Noir
ring, 2012
niello on silver



A La Recherche du Joyau Perdu 10
ring, 2012
enamel on silver, rock crystal, gold



A La Recherche du Joyau Perdu 12
ring, 2012
enamel on silver, rock crystal, gold



A La Recherche du Joyau Perdu 09
ring, 2012
enamel on silver, rose quartz, gold



A La Recherche du Joyau Perdu 11
ring, 2012
enamel on silver, rock crystal, gold

Cullinan Nr.02
necklace, 2012
rock crystal, 'Constance'; diamond replica,
rock crystal, 'Cullinan 02'; diamond replica,
red glass, rose quartz, synthetic rubies, gold





Hybride
(homage à Picasso)
necklace, 2012
water buffalo horn, shells, gold

Red Diamond Necklace
necklace, 2012
rock crystal, pearls, red glass, diamonds, gold



Remnanten Nr.03

necklace, 2012

niello on silver, citrine, jade, rock crystal,
smoke quartz, rose quartz, gold



Roest Amber Ring

ring, 2012

iron rust, amber, gold



Black Diamonds
necklace, 2012
niello on silver, gold



The Nose
necklace, 2012
pebbles, mother of pearl, silver, gold

Small Black Diamond Ring
ring, 2012
niello on silver, gold



2011



Venus
necklace, 2011
shells, gold



Triple Rust Ring
ring, 2011
iron rust, gold



A la Recherche du Joyau Perdu
03
ring, 2011
enamel on silver, rock crystal, gold

Glue Ring
ring, 2011
jade, rose quartz



Crystal Jade Ring
ring, 2011
rock crystal, jade



Schneewittchen
ring, 2011
pearls, white opale, gold

You can't always get what you want, but in the end you find you get what you need
necklace, 2011
rock crystal, amethyst, gold



A la Recherche du Joyau Perdu 02
ring, 2011
enamel on silver, amethyst, gold





Sun Necklace
necklace, 2011
amber, gold

A la Recherche du Joyau Perdu 01
ring, 2011
enamel on silver, crystal, gold



Collier Yellow Stone
necklace, 2011
rose quartz, citrine, rock crystal, gold



Boucles Blanc Rose
earrings, 2011
mother of pearl, rose quartz, gold

A la Recherche du Joyau Perdu 04
ring, 2011
enamel on silver, rose quartz, gold



2010

P.S. Pavé Ring
ring, 2010
white gold, diamonds



Six Ball Ring with Lock
ring, 2010
diamond, gold



Broken Blood, Black Diamonds and Pearls
necklace, 2010
red glass, niello on silver, pearls, gold

Roest Oorbellen
earrings, 2010
mother of pearl, iron rust, nails, gold



Roman Earrings
earrings, 2010
rubies, iron rust, nails, gold

Collier Rouge 02
necklace, 2010
red glass, gold



Earrings Nails Pearls
earrings, 2010
nails, pearls, gold



Marquise Diamond Ring
ring, 2010
niello on silver, gold



Pebble Double
ring, 2010
pebbles, diamonds, gold



Coupé en Deux
ring, 2010
enamel, smoke quartz;
“The Portuguese”; diamond replica, gold

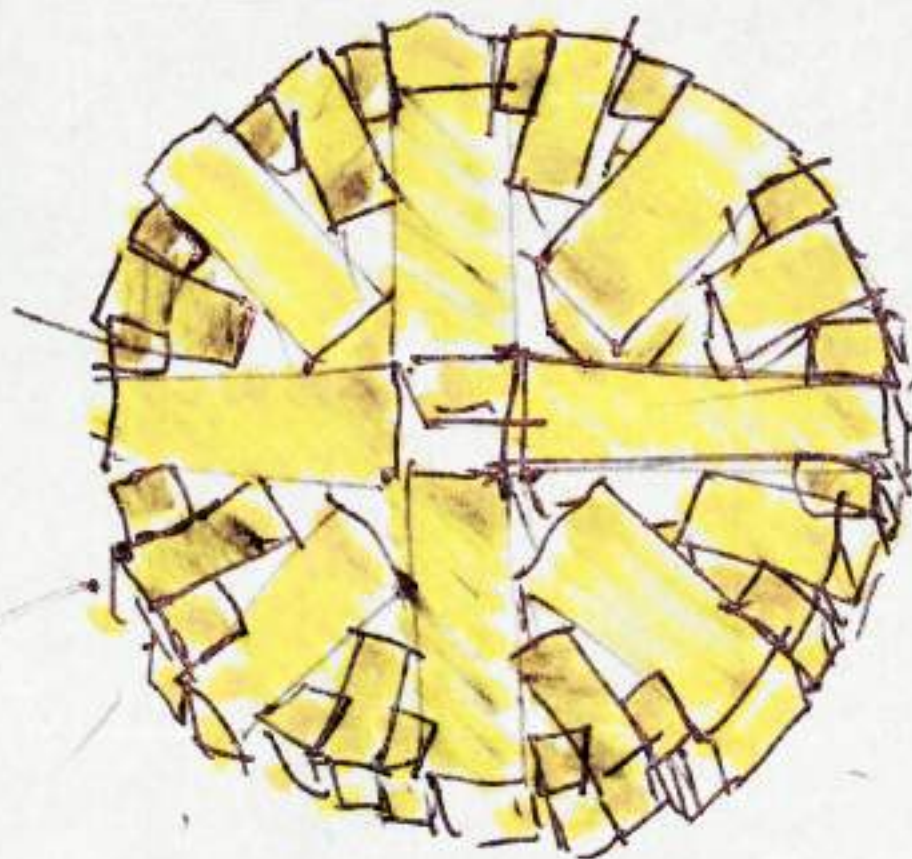
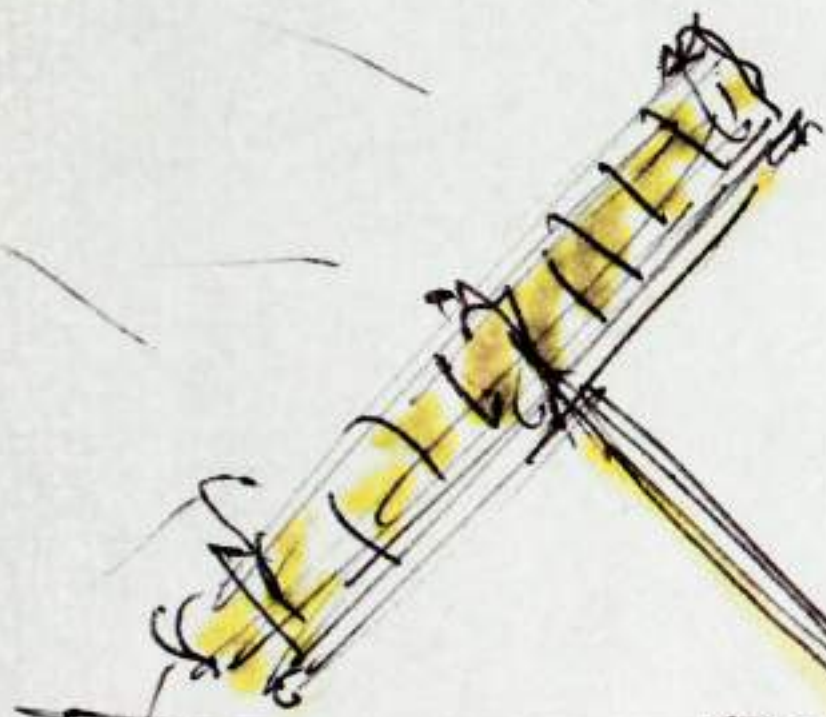



Philip Sjöto

Amber Sun Ring

15.02.2005.

Ring.



Ein umweltfreundliches  Produkt, hergestellt aus 100% chlorfrei gebleichtem Zellstoff.

Signet

Exhibitions

- 2017 Corpo, Movimento, Struttura: MAXXI Museum, Rome, I
- 2017 Jewellery is my dearest Sin, Galerie Biró, Munich, D
2-person show with Petra Zimmerman
- 2017 Jewellery is my dearest Sin, Ornamentum Gallery, New York, U.S.A.
2-person show with Petra Zimmerman
- 2016 Philip Sajet, Galleria Antonella Villanova, Florence, I
- 2016 Moi je suis Toi: galerie Biró, Munich, D
- 2016 Galerie Noel Guyomarc'h: Trait-d'union, Montreal, CA
3 person show Beate Klockmann, Nina Sajet
- 2015 Courtesy of the Artist, Sydney, AU
- 2015 Le Arti Orafe: Fondazione Salvatore Romana, Florence, I
- 2015 Metamorphosis, Villa de Bondt. Gent, B
- 2015 Jewellery 1970-2015 Bollmann Collection, Museum Angewandte Kunst, Vienna, AT
- 2014 12 x12 x12, Ornamentum Gallery, New York, U.S.A.
- 2014 Eric et Diane Lohste, Biaritz, F
- 2013 Rosemarie Jäger: Frühling
2-person show with Beate Klockmann
- 2013 Galerie Sztuki, Legnica, PL
- 2012 Galerie Villadebondt, Gent, B
- 2012 O-Jewel, Tokyo, Japan, JP
- 2012 Galerie Biró, Munich, D
- 2012 Ornamentum Gallery, New York, U.S.A.
- 2012 Atta Gallery, Bangkok, TH
2 person show with Beate Klockmann
- 2011 Christina en Menno Meiners Vermeulen, NL
- 2011 Galerie TACTILe, Genève, CH
2-person show with Beate Klockmann
- 2011 CODA Museum, Apeldoorn: Verzamelingen Verzameld, NL
- 2010 Kunsthandel Inez Stodel; Fall Exhibition, Amsterdam, NL

2010	Ring Weimar, D <i>2-person show with Beate Klockmann</i>	1996	18 Ringen, Stedelijk Museum, Amsterdam, NL
2009	Galerie Marzee, Nijmegen, NL	1996	Galerie Slavik, Vienna, AT <i>2-person show with Francesca di Ciaula</i>
2009	Villadebondt: Gent, B	1995	Galerie Louise Smit, Amsterdam, NL <i>2-person show with Peter Skubic</i>
2009	Ornamentum Gallery; Design Miami	1994	11 Colliers, Stedelijk Museum, Amsterdam, NL
2008	Caroline van Hoek; Brussel, B	1994	Galerie Sofie Lachaert, Gent, B
2007	Villa Bengel; Idar-Oberstein, D	1994	Carin Delcourt van Krimpen, Rotterdam, NL
2007	Gallery Isabella Hund; Munich, D <i>2-person show with Francesco Pavan</i>	1993	Carin Delcourt van Krimpen, Rotterdam, NL
2007	Studio Marijke Vallanzasca; Padova, I <i>2-person with Manuel Vilhena</i>	1991	Carin Delcourt van Krimpen, Rotterdam, NL
2007	Galerie Marzee; Nijmegen, Occasion Marzee Award, NL	1991	9 Gioielli trovati sulla spiaggia di Tor San Lorenzo nell'estate dell '88; Atelier Joep Ver, Amsterdam, NL <i>2-person show with Joep Ver.</i>
2006	Galerie Marzee; Nijmegen, NL	1991	Beauty is a Story, Museum Het Kruithuis, Den Bosch, NL
2006	Galerie TACTILe, Genève, CH <i>2-person show with Beate Klockmann</i>	1990	Galery Jewellers Werk, Washington, U.S.A.
2005	Galerie Marzee, Nijmegen, NL	1990	Galerie Marzee, Nijmegen, NL
2005	Fools & Gold, Galerie Slavik, Vienna, AT <i>2-person show with Beate Klockmann</i>	1988	Galerie Rutzmoser, Munich, D
2003	Galerie Louise Smit, Amsterdam, NL	1988	Galerie Louise Smit, Amsterdam, NL
2003	Galerie Yu, Tokio, Japan, JP	1987	Galerie Rutzmoser, Munich, D <i>2-person show with Francesca di Ciaula</i>
2002	Galerie Louise Smit, Amsterdam, NL	1987	Galerie Louise Smit, Amsterdam, NL
2001	Galerie Sofie Lachaert, Tielrode, B <i>2-person show with Karl Fritsch</i>	1986	Galerie Louise Smit, Amsterdam, NL
2001	TACTILe Espace, Genève, CH		
2000	Galerie Marzee, Nijmegen, NL		
1999	Galerie Louise Smit, Amsterdam, NL		
1997	Galerie Louise Smit, Amsterdam, NL		
1997	Killing Time, Galerie Ra, Amsterdam, NL <i>(solo i.s.m. Katja van Heesch)</i>		
1996	Galerie Sofie Lachaert, Gent, B <i>2-person show with Francesco Pavan</i>		
1996	Galerie Louise Smit, Amsterdam, NL		

Collections

Marzee Collectie, Nijmegen, NL
Stedelijk Museum Amsterdam, NL
Van Reekum Museum, Apeldoorn, NL
Musée de l'Horlogerie et de l'Émaillerie, Genève, CH
Musée des Arts Décoratifs, Paris, F
Collezione Antonella Villanova, I
Gemeente Museum Utrecht, NL
Royal College of Art, London, UK
Museum of Fine Arts, Houston, USA
Museum of Fine Arts, Boston, USA
Hiko Mizuno Collection, Tokyo, JP
Collezione Calabresi, I
Victoria and Albert Museum, London, UK
Alice and Louis Koch Ring Collection, Basel, CH
Rotasa Collection Trust, Tiburon, USA.
Helen Drutt Collection, Philadelphia, USA
Museum voor Hedendaagse Kunst, Den Bosch, NL
CODA Museum, Apeldoorn, NL
Danner Stiftung, München, D
Rijksmuseum Amsterdam, Schenking Marjan Unger Collectie, NL
Schmuckmuseum Pforzheim, Pforzheim, D
Powerhouse Museum, Sydney, AU
Los Angeles County Museum of Art, (LACMA), USA
Susan Cummins Collection, USA
Bollmann Collection, Wien, AT
Lois Boardman Collection, USA

Philip Sajet

2017 - 2010

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