
JORUNN VEITEBERG | CECILIE SKEIDE

SIGURD BRONGER

LABORATORIUM MECHANUM

ARNOLDSCHÉ



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Contributions by
Jorunn Veiteberg
Cecilie Skeide
Paul Derrez

With an interview by André Gali



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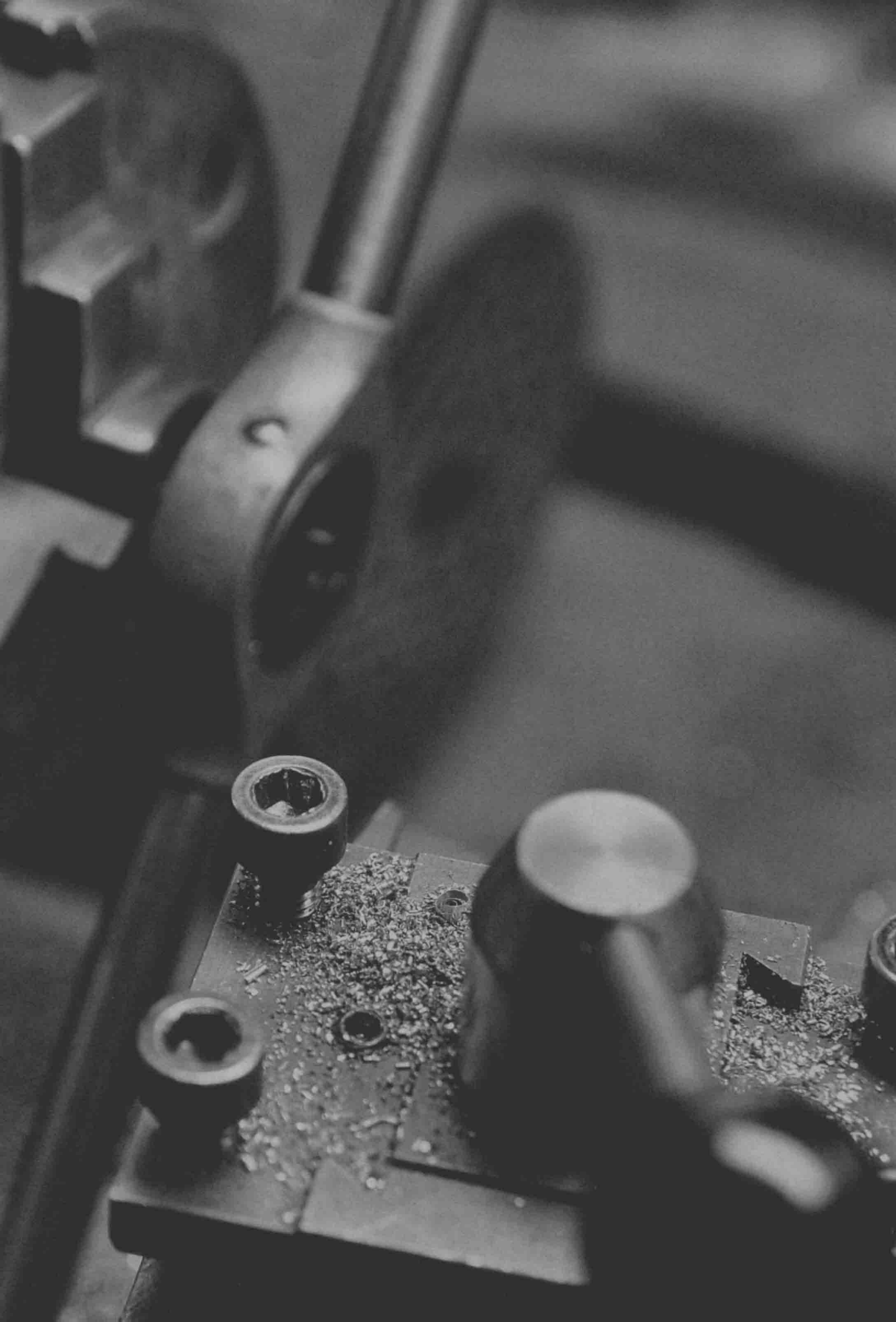
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Foreword

Sigurd Bronger (b. 1957) is an original and subtle artist. His jewellery reflects a strong spirit of independence and makes a profound intellectual impact. His reputation is international, and so is his art.

Bronger freed himself at an early stage from the goldsmith tradition, with its conservative attitude to what is and is not permissible. His jewellery represents a departure from the norm and raises questions about what actually constitutes a piece of jewellery and what it should look like in terms of shape and materials. It is probably more correct to call his pieces of jewellery objects, because they are sometimes so distinct from the usual notion of jewellery that they can largely be considered to be purely objects of art.

Throughout history people have felt a need to adorn themselves, not only for others but also for their own sakes. Adornment is a signal to the community and a reflection of self-confidence and self-assertion. Jewellery in the conventional sense has always been the quintessential form of adornment; it signalises exclusiveness, riches and, apart from such common pieces as wedding rings, that the wearer possesses something that others do not. The most exclusive pieces are one of a kind, and there is a clearly defined market for goldsmiths and artists who make unique pieces of jewellery and objects of adornment. Bronger

has distanced himself from the idea of jewellery as an investment for the few who can afford it, but his work continues to be exclusive, in the sense of novel and completely unlike that of others.

Like the proponents of the artistic movement *De Stijl*, Bronger has sought to simplify. Although many of his pieces contain elements that overwhelm by their sheer size, they are essentially minimalistic, and the various elements build up to a single basic shape. One of the most characteristic features of Bronger's work is his use of materials, or more precisely the types of materials he puts together. He combines materials traditionally used to make jewellery with low-status materials, and the results are astonishing, original, exciting and sometimes humorous. He mixes gilded brass with plastic and trivial, ready-made objects with precious metals. In this sense his objects have the character of ready-made art, very different from what we normally associate with jewellery.

Bronger is a perfectionist in everything; nothing is left to chance. With his technical virtuosity, his delight in creative expression and not least his creative power, he has renewed the art of jewellery.

Svein Olav Hoff
Executive director,
Lillehammer Art Museum

Vorwort

Sigurd Bronger (geb. 1957) ist ein Künstler mit verschmitzter Originalität. Seine Schmuckarbeiten erstrecken sich über ein weites intellektuelles Feld. Sein ganzes Schaffen zeugt von großer Selbstständigkeit und er hat sich nicht nur international einen Namen gemacht, er ist auch international in seiner Ausdrucksweise.

Bronger löste sich früh von der traditionellen Goldschmiedekunst und ihren konservativen Auffassungen von erlaubt und nicht erlaubt. Mit seiner Schmuckkunst bricht Bronger mit deren Normen und problematisiert durch Form und Materialverwendung, was man Schmuck nennen und wie er aussehen kann. Wahrscheinlich wäre es zutreffender, Brongers Schmuckstücke als Objekte zu bezeichnen, weil sie sich mitunter erheblich vom überkommenen Schmuckbegriff entfernen und vielmehr als reine Kunstwerke einzustufen sind.

Zu allen Zeiten haben Menschen das Bedürfnis verspürt, sich zu schmücken – nicht nur um anderen zu gefallen, sondern auch um sich selbst etwas Gutes zu tun. Dies hängt zum einen mit seiner Signalwirkung auf das Umfeld und zum anderen mit Selbstvertrauen und Selbstbehauptung zusammen. Schmuck im herkömmlichen Sinne war immer schon eine wesentliche Form der Verschönerung. Er lässt Exklusivität und Reichtum erkennen und bringt – vielleicht abgesehen vom traditionellen Trauring – zum Ausdruck, dass die den Schmuck tragende Person etwas besitzt, was andere nicht haben. Am exklusivsten sind die Objekte, die es nur ein Mal gibt. Zweifellos gibt es einen Markt für Goldschmiede und Künstler, die solchen Unikatschmuck und anderes zierendes Beiwerk anfertigen. Bronger distanzierte sich früh von der verbreiteten Einstellung, Schmuck sei ein Investitionsobjekt für eine reiche Oberschicht. Gegen Exklusivität im Sinne von Andersartigkeit und Originalität hat er dagegen nichts einzuwenden.

Angeregt von der Künstlergruppe De Stijl setzte sich Bronger mit Vereinfachungen auseinander. Zwar mögen seine Objekte durch die Größe der einzelnen Elemente überdimensional wirken, ihrem Wesen nach sind sie jedoch minimalistisch und jeder Bestandteil eines Werks trägt zu dessen Hauptform bei. Ein charakteristisches Kennzeichen von Brongers künstlerischem Schaffen ist seine Verwendung von Materialien, genauer gesagt deren Kombination. Bronger verbindet traditionelle Schmuckmaterialien mit an sich weit weniger Wertvollem. Seine Ergebnisse sind erstaunlich, originell, eindrucksvoll und nicht selten voller Humor. Er kombiniert beispielsweise vergoldetes Messing mit Kunststoff oder triviale Produkte aus der Massenfertigung mit edlen Metallen. So lässt sich Sigurd Bronger einer Tradition der „Ready-mades“ zuordnen, die man üblicherweise nicht mit der Schmuckkunst verbindet.

Sigurd Bronger ist in jeder Hinsicht Perfektionist und überlässt nichts dem Zufall. Mit seiner technischen Präzision, seiner Schaffensfreude und nicht zuletzt seiner Kreativität hat er der Schmuckkunst wichtige neue Impulse gegeben.

Svein Olav Hoff
Direktor des Kunstmuseums Lillehammer

Forord

Sigurd Bronger (f. 1957) er en underfundig og original kunstner. Hans smykkekunst har et stort intellektuelt nedslagsfelt. Han er selvstendig i alt han gjør og har ikke bare et internasjonalt navn, men også et internasjonalt uttrykk.

Bronger løsrev seg tidlig fra et tradisjonelt gullsmeds miljø med dets konservative holdninger til hva som var tillatt eller ikke. Bronger har med sin smykkekunst brutt med en tradisjon og problematiserer, både når det gjelder form og materialbruk, hva et smykke skal være og hvordan det skal se ut. Det er trolig mer presist å kalle Brongers smykker for objekter, fordi de til tider er såpass løsrevet fra det en tradisjonelt mener med smykker og at de derfor i stor grad kan ses på som rene kunstobjekter.

Til alle tider har menneskeheten hatt behov for å pynte seg, for andre med men også for seg selv. Det har med signaleffekt til omverdenen å gjøre, men også med selvfølelse og selvhevdelse. Smykker i tradisjonell forstand har vært kvintessensen i all pynting. De signaliserer eksklusivitet, rikdom og, kanskje bortsett fra den tradisjonelle giftingen, at den som bærer smykket har noe ikke mange andre har. De mest eksklusive er de objektene som det bare eksisterer ett eksemplar av. Det er et klart definert marked for gullsmeder og for kunstnere som lager unike smykker og pyntegenstander. Bronger distanserte seg tidlig fra en holdning som gikk ut på at smykker er investeringsobjekt for de få som har råd. Eksklusivitet, i den forstand at arbeidene er annerledes og originale, har han ingenting i mot.

Med utgangspunkt i kunstnergruppen De Stijl var Bronger tidlig opptatt av forenkling. Til tross for at objektene kan virke voldsomme med store elementer er de minimalistiske i sitt vesen, hvor alle elementer i det enkelte arbeid bygger opp under en hovedform. Det som er et klart kjennetegn hos Bronger er materialbruken, eller mer presist blanding av materialer. Bronger sammenstiller tradisjonelle smykkematerialer med lavstatusmaterialer og resultatene blir positivt forbausende, originale, spennende og til tider humoristiske. Han blander gullforgylt messing med plast og han benytter allerede ferdigproduserte trivielle objekter som han setter sammen med edelt metall. Han kan derfor plasseres i en "ready-made" tradisjon, som en ikke akkurat forbinder med tradisjonell smykkekunst.

Sigurd Bronger er en perfeksjonist i alt han gjør og overlater ingenting til tilfeldighetene. Med teknisk presisjon, skaperglede og ikke minst skaperevne har han fornyet smykkekunsten.

Svein Olav Hoff
Direktør Lillehammer Kunstmuseum