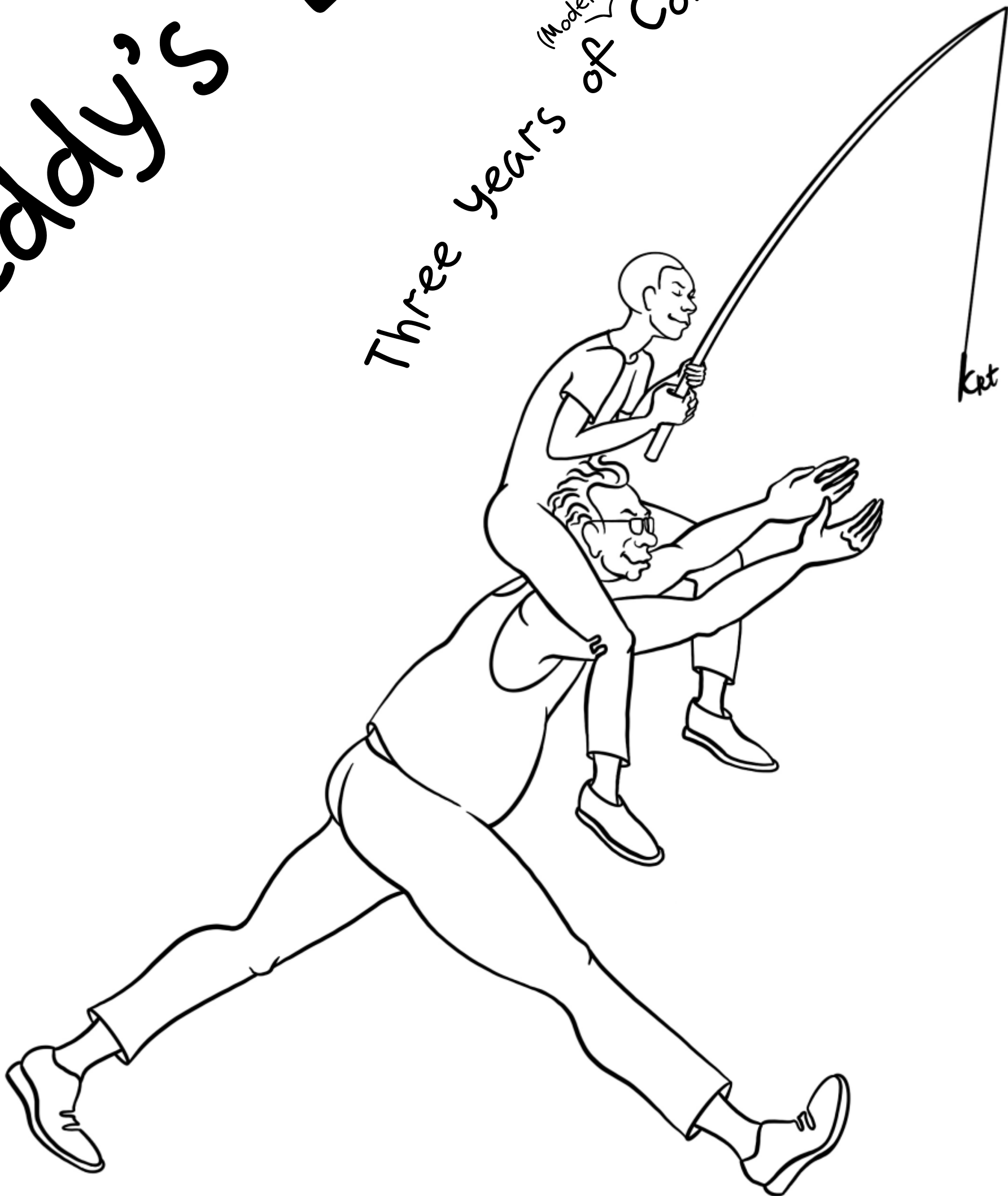


Teddy's Little Helper

Three years of (Moderately)

Controlled Chaos



Teddy's Little Helper
Three years of (moderately) Controlled Chaos

Into Niilo

Master's Thesis
MA Vrije Kunst [Open Senses Lab]

PXL-MAD School of Arts, Hasselt, Belgium

Promoter: Tom Lambeens

May 2026

Abstract:

This thesis began as a continuation of themes explored in the graphic novel *Fuck Ups. Failure as a Way Towards Creativity*, particularly the recurring relationship between artistic practice, communication, failure and differently wired ways of thinking.

Initially, the intention was to create a broader research project focused on neurodivergence and artistic practice through conversations, observations and personal reflections. During this process, however, another project gradually became central: the making of a graphic novel depicting the 36-year artistic practice of Dutch jewellery artist Ted Noten. The publication combines elements of catalogue, memoir and graphic narration.

What began as a parallel professional project slowly evolved into the main body of work of the thesis itself.

The result is a hybrid structure consisting of two interconnected publications: a graphic novel about Ted Noten's artistic practice and an accompanying reflective booklet titled *Teddy's Little Helper. Three Years of (Moderately) Controlled Chaos*. Through drawing, graphic narration, visual metaphor, pop-cultural references and autobiographical fragments, the project reflects on communication, artistic labour, collaboration and the difficulties of conventional academic writing.

Rather than approaching neurodivergence through a purely theoretical framework, the thesis adopts a visual and practice-based methodology. The limitations, frustrations and associative structures that emerged during the making process gradually became part of the language of the work itself.

Together, both publications function simultaneously as artistic documentation, personal reflection and graphic portrait - an attempt to observe one neurodivergent artistic practice through the eyes of another.

Contents:

Consisting of:

- Teddy's Little Helper (reflective booklet):

- * Intro
- * Pen vs. Pencil Dilemma
- * Chad-Geppetto
- * Into This, Into That

- Ted: 36 years on the move / aka route 36

Foreplay for those about to dive into
Ted Noten's hagiography.

A booklet of reflections, reasoning, complaints,
sobbing and occasional observations by Into Niilo -
Teddy's little helper.

During the making of my previous graphic novel,
"Fuck Ups. Failure as a Way Towards Creativity",
I noticed a recurring pattern.

Somewhere between conversations about art, work, anxiety,
failure and process, people casually dropped things like:

"When I was diagnosed with ADHD..."

"I'm dyslexic."

"I can't read numbers."

"My brain just works differently."

It happened too often to ignore.

At first, I thought this project would become a more traditional
research into neurodivergence and artistic practice - a collection of
conversations, observations and attempts to understand how differently
wired people experience creativity, structure, language and the world
around them.

At the same time, I was still struggling with the same thing myself:
words. Or more specifically, academic language. Writing always felt
like trying to assemble furniture with the wrong manual.

The thoughts were there, the images were there, but somewhere
between the brain and the paper, the system collapsed.

Eventually, I realised that the format itself was already obvious to me.

A graphic novel.
(Again.)

Pen vs. Pencil Dilemma

How come that inside my head everything appears in perfect form?

The structure is clear.

The images are sharp.

The rhythm is precise.

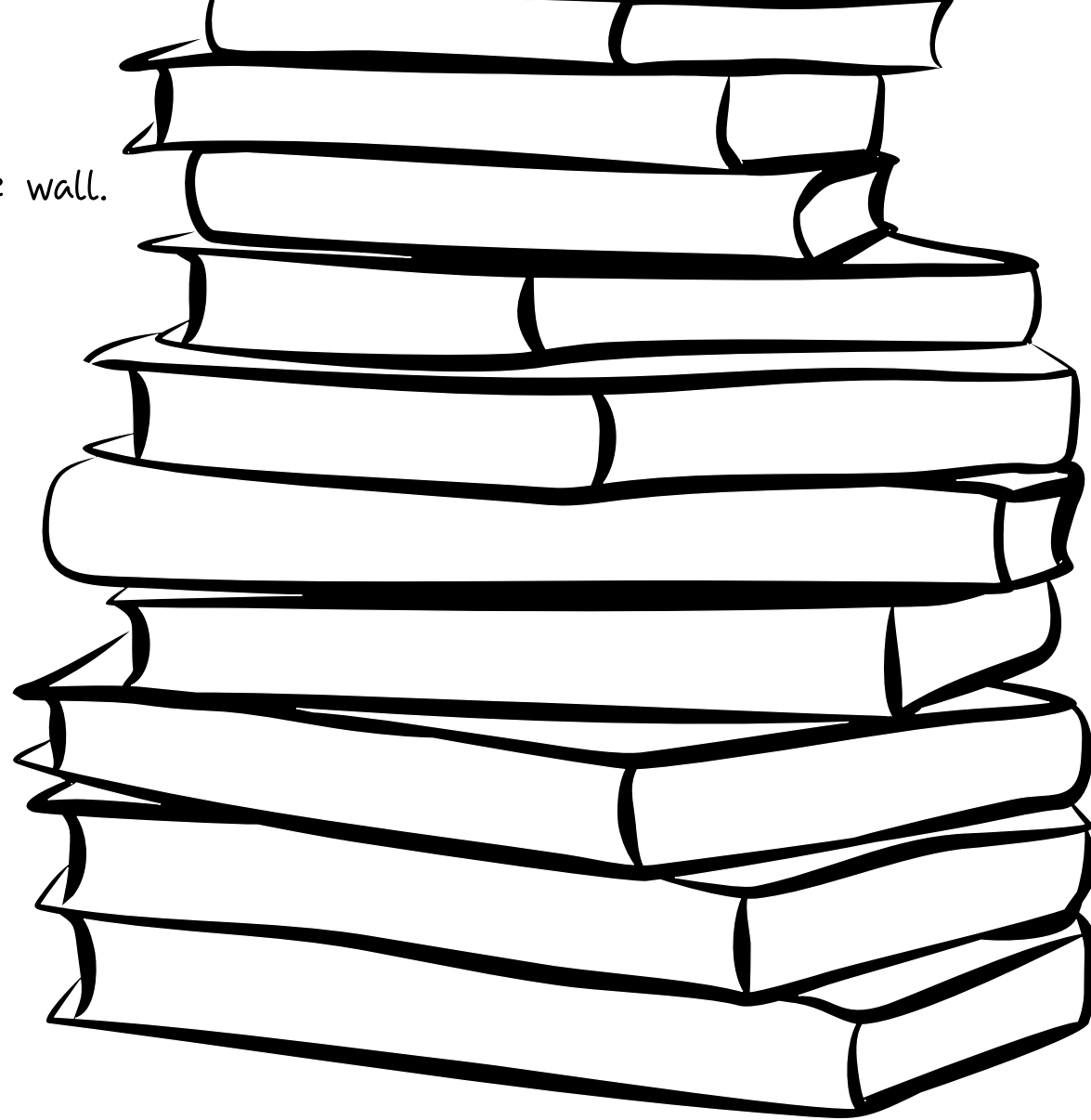
Entire conversations, compositions and pages arrive fully assembled
long before they ever touch paper.

At that stage, language feels effortless.
Almost elegant.

Then thought has to become language...



And here I am in reality, approaching the unbreakable wall.



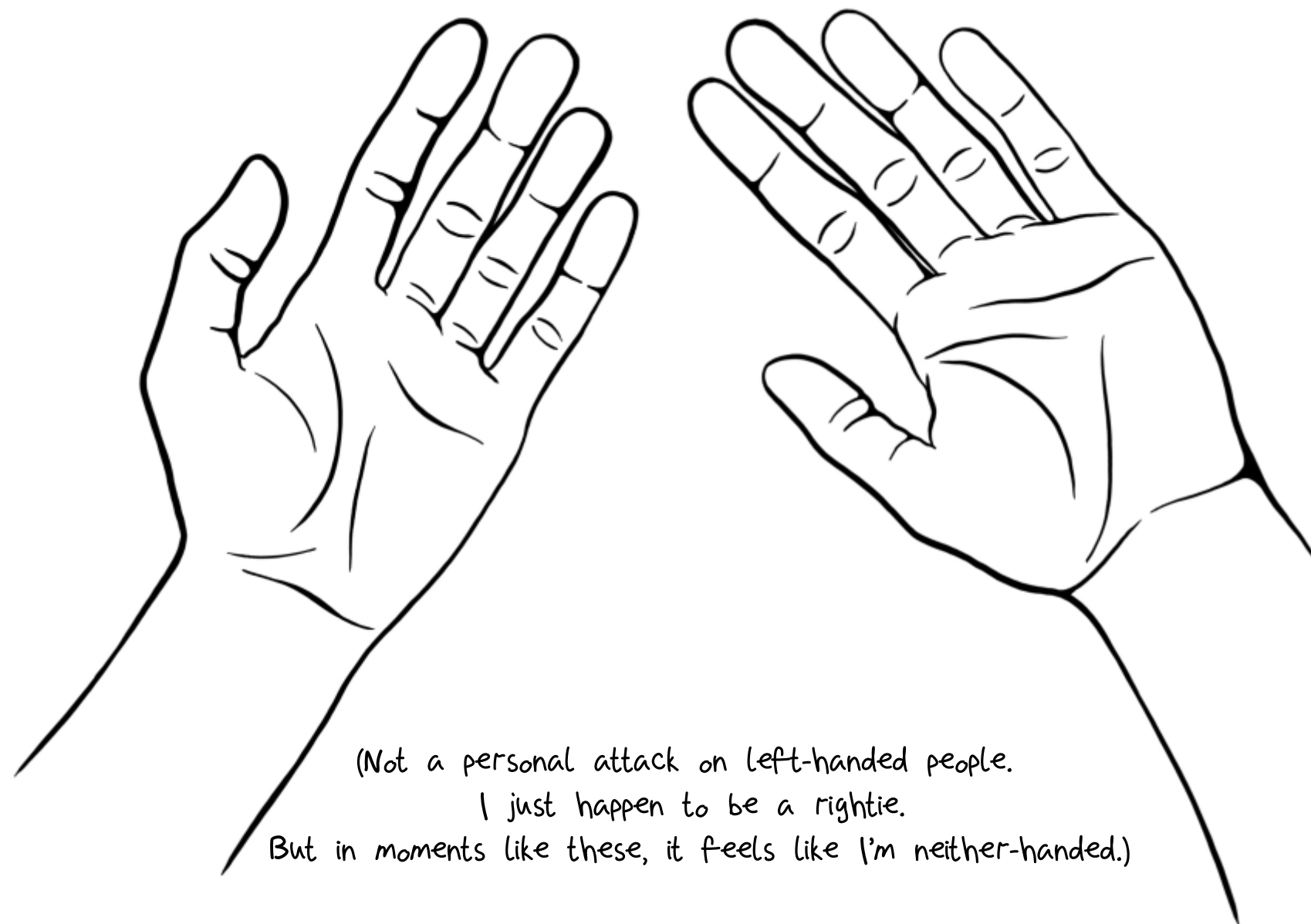
And I drown in words and words
and words.

My own quicksand.
My swamp.
Words.



In situations like this, something inevitably feels off.

Oh no... Not again!



(Not a personal attack on left-handed people.
I just happen to be a rightie.
But in moments like these, it feels like I'm neither-handed.)

A pencil would NEVER betray you like that.

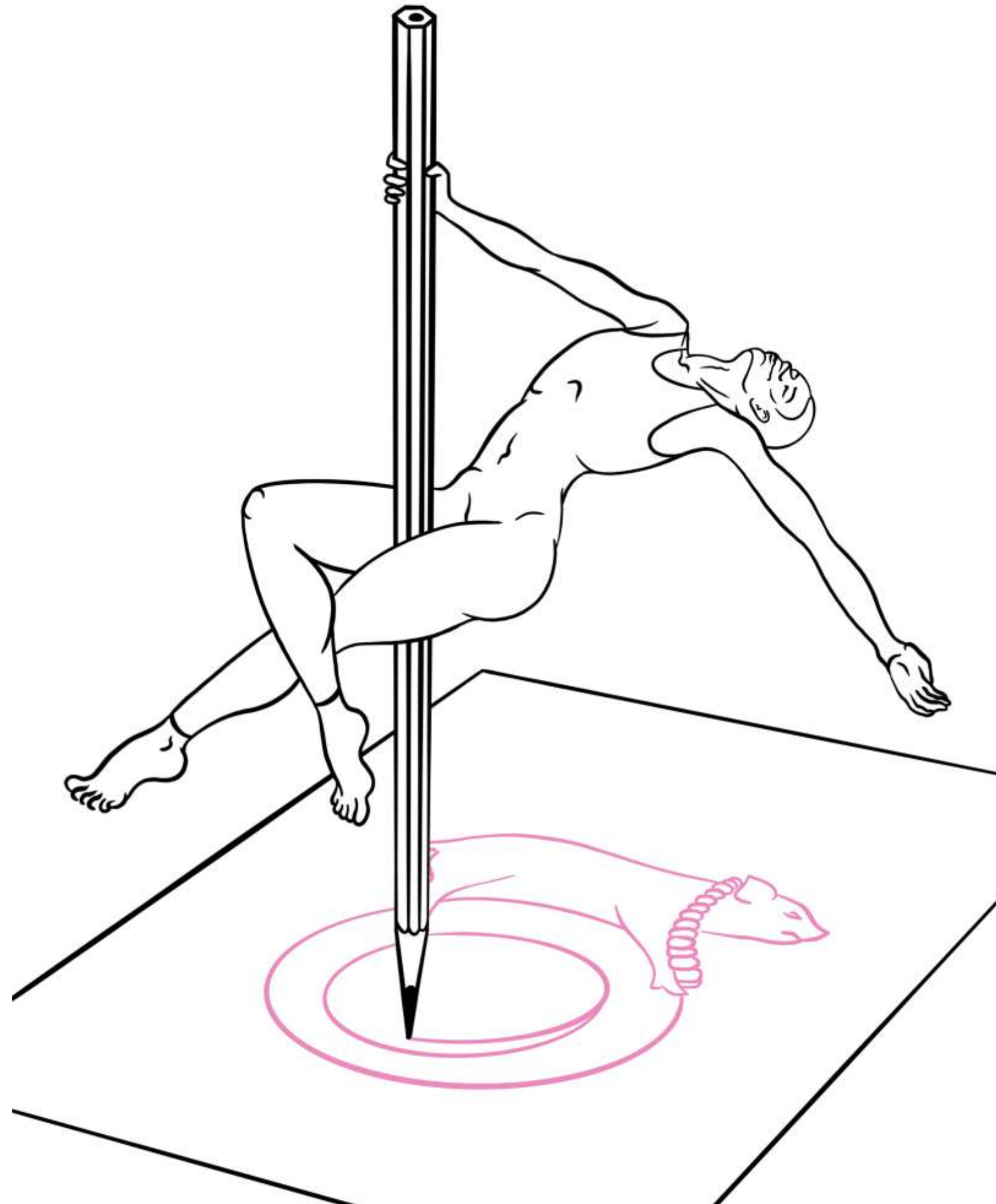
EVERYTHING is possible with a pencil!

The absurd.

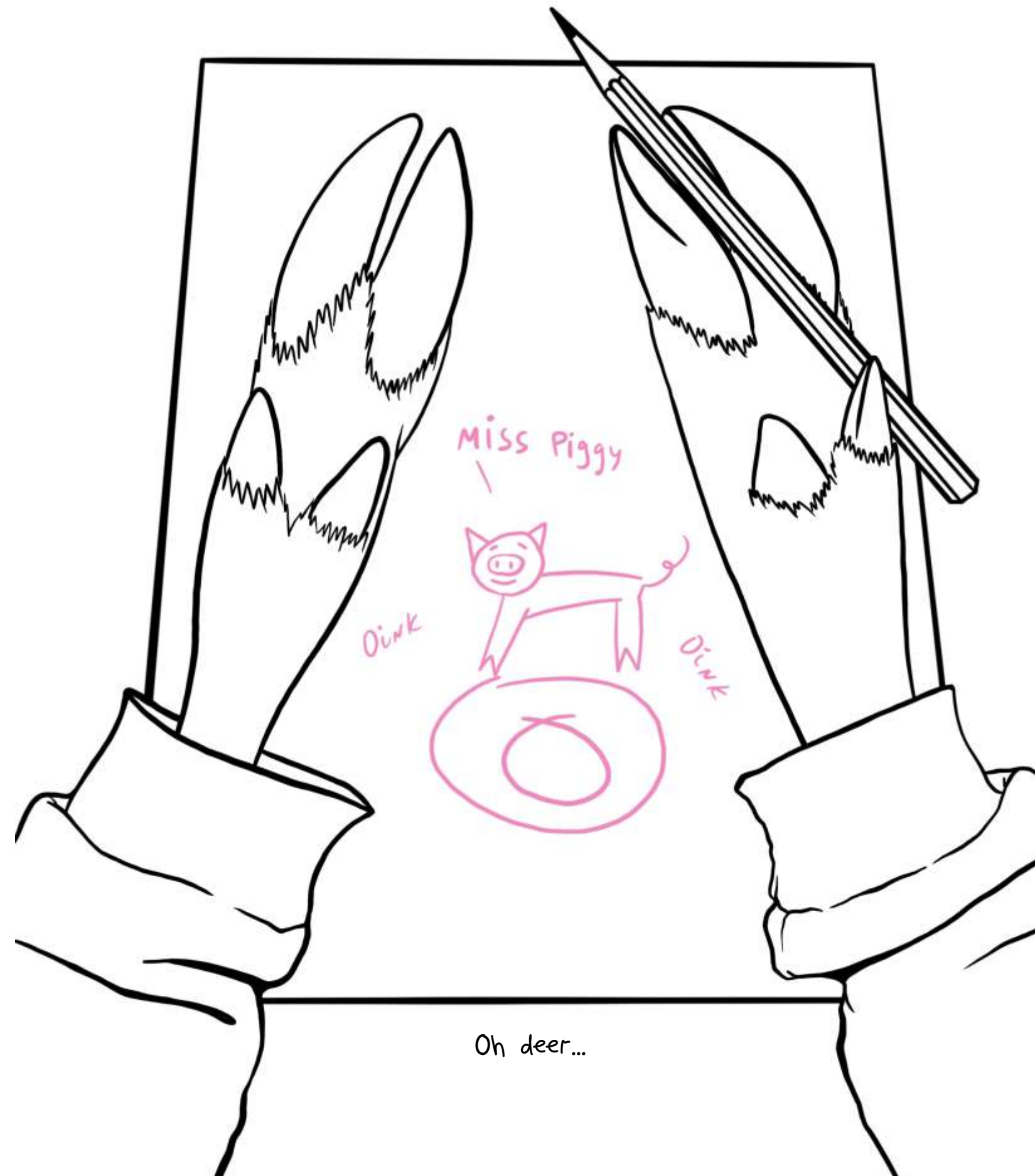
The impossible.

The grotesque.

Always.



Well... mostly.



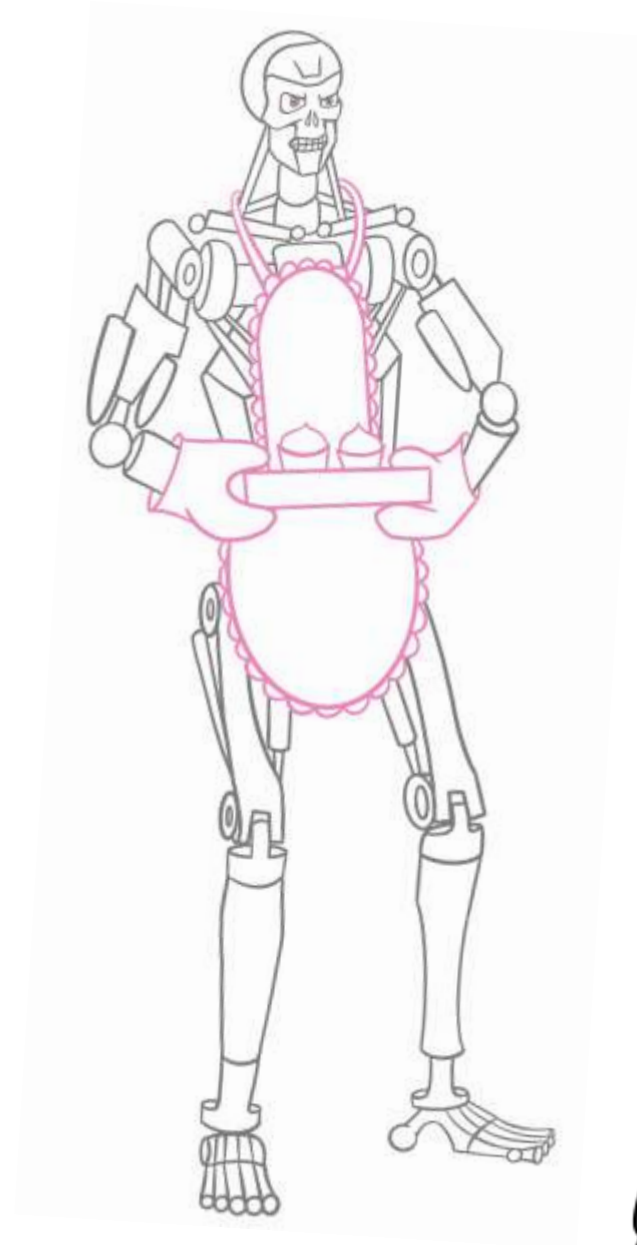
Oh deer...

Chad-Geppetto

So writing is hard for me.
It used to be.
Until I met someone.
Chad-Geppetto.
Now I get it.
Language can be forged in dialogue.
A prosthetic for language.

- Chat, I have sex daily!
- Probably...

- ...You probably mean
DYSLEXIA.



But not for this book.



Domo arigato, Mr. Roboto.

Well... maybe a little bit...



Into This, Into That

Back to reality.

Back to the atelier.

At this point, I was still trying to figure out how to approach my thesis while simultaneously surviving work, deadlines, commissions, panic and whatever else was being thrown at me that week.

At first, I thought this project would become a broader research into neurodivergent artists and artistic practice.

Multiple people. Multiple conversations. Multiple perspectives.

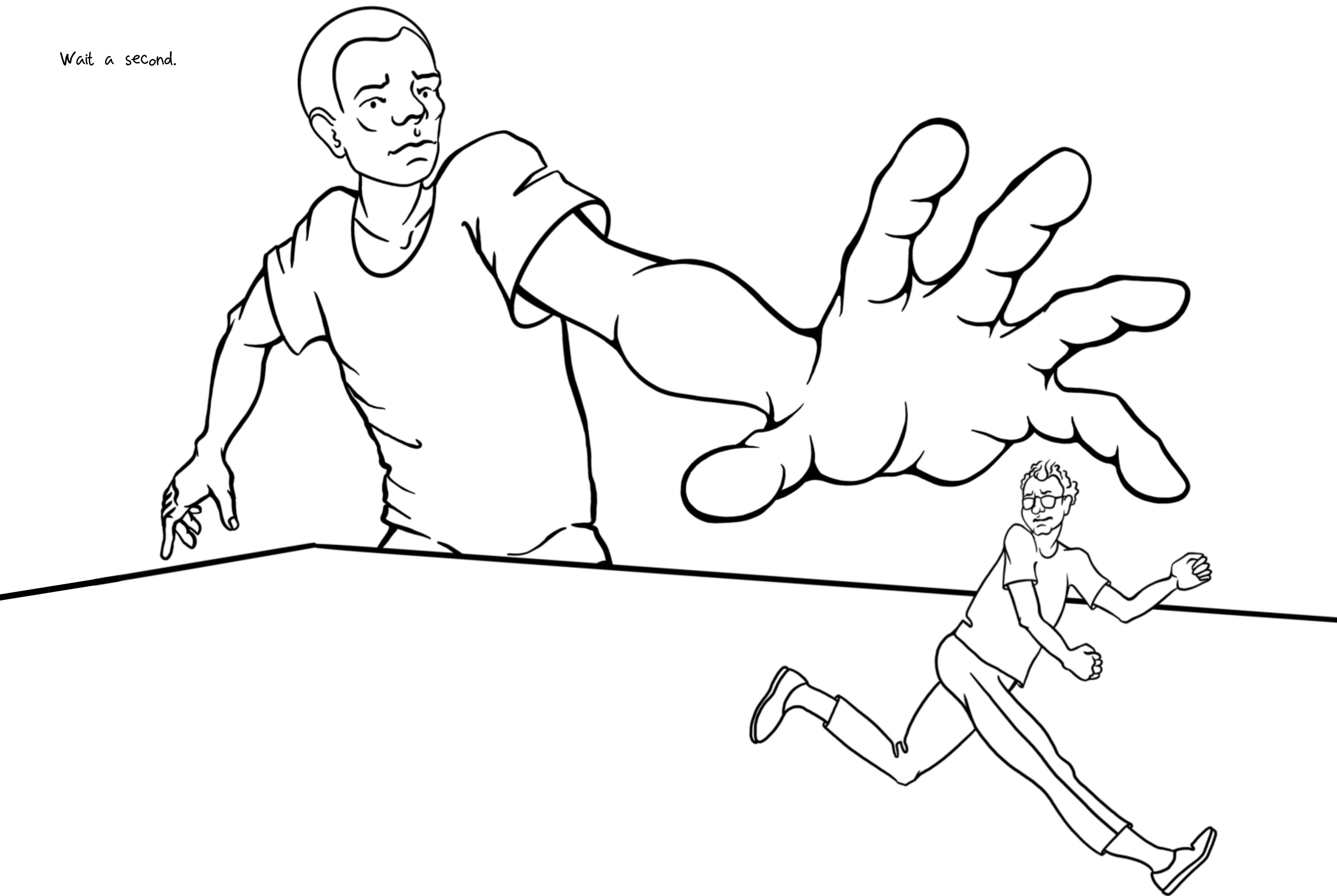
Then another project swallowed everything.

What started as a sudden pitch somehow became a 100-page graphic novel about Ted Noten's 36-year practice. Written, illustrated and designed in the middle of absolute operational chaos.

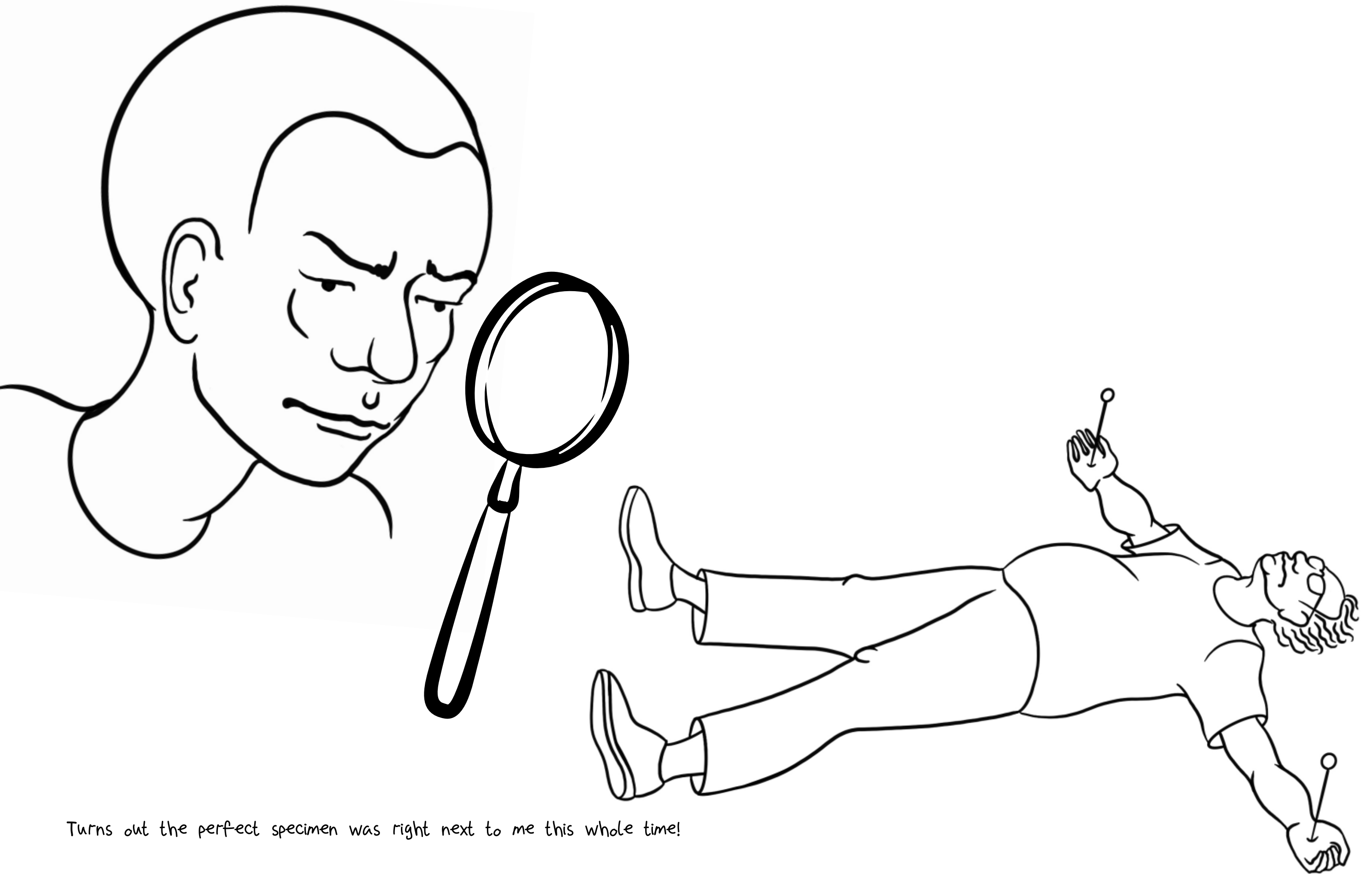
And meanwhile, I was still supposed to be writing a thesis.

-Into, draw the bag!
-Into, help me with the renovation!
-Into, stickers!
-Into, Instagram!
-Into, coffee!
-Into, where were the pearls?
-Into, fix the bracelet!
-Into, come!
-Into, site!!
-Into, stop making this noise!
-Into, e-mail Social Lable!
-Into, make this happen!
-Into, URGENT!!
-Into, bring the garbage down!
-Into, come here for a second!
-Into, draw me a boat!
-Into, did I put the rings?
-Into, draw me a CARAVAN!
-Into, the dishes!
-Into, help me, the load the car!
-Into, call the printers!
-Into, clean the floors!
-Into, buy some milk on the way!
-Into!!!

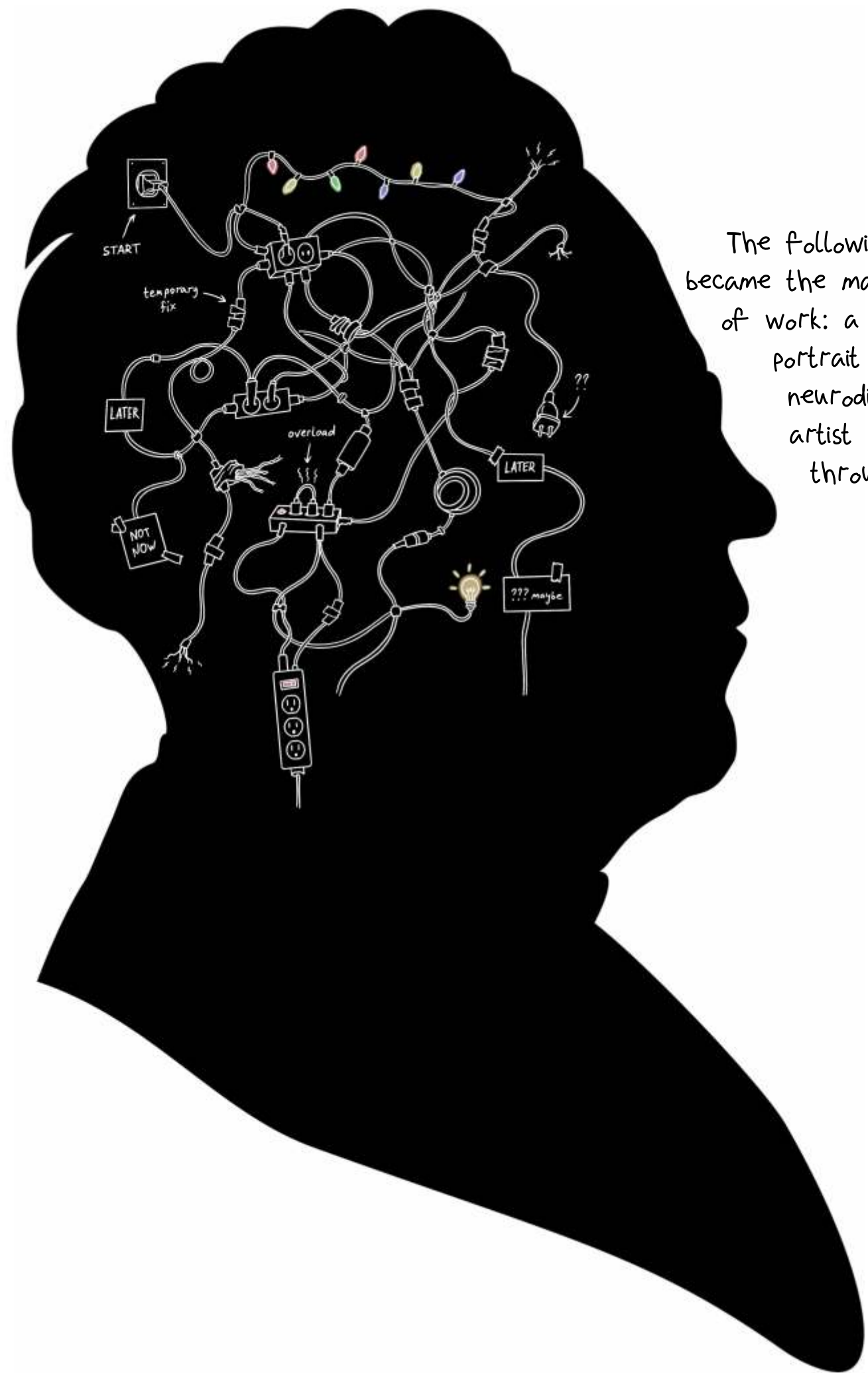
Wait a second.



I've been desperately looking for a case study.



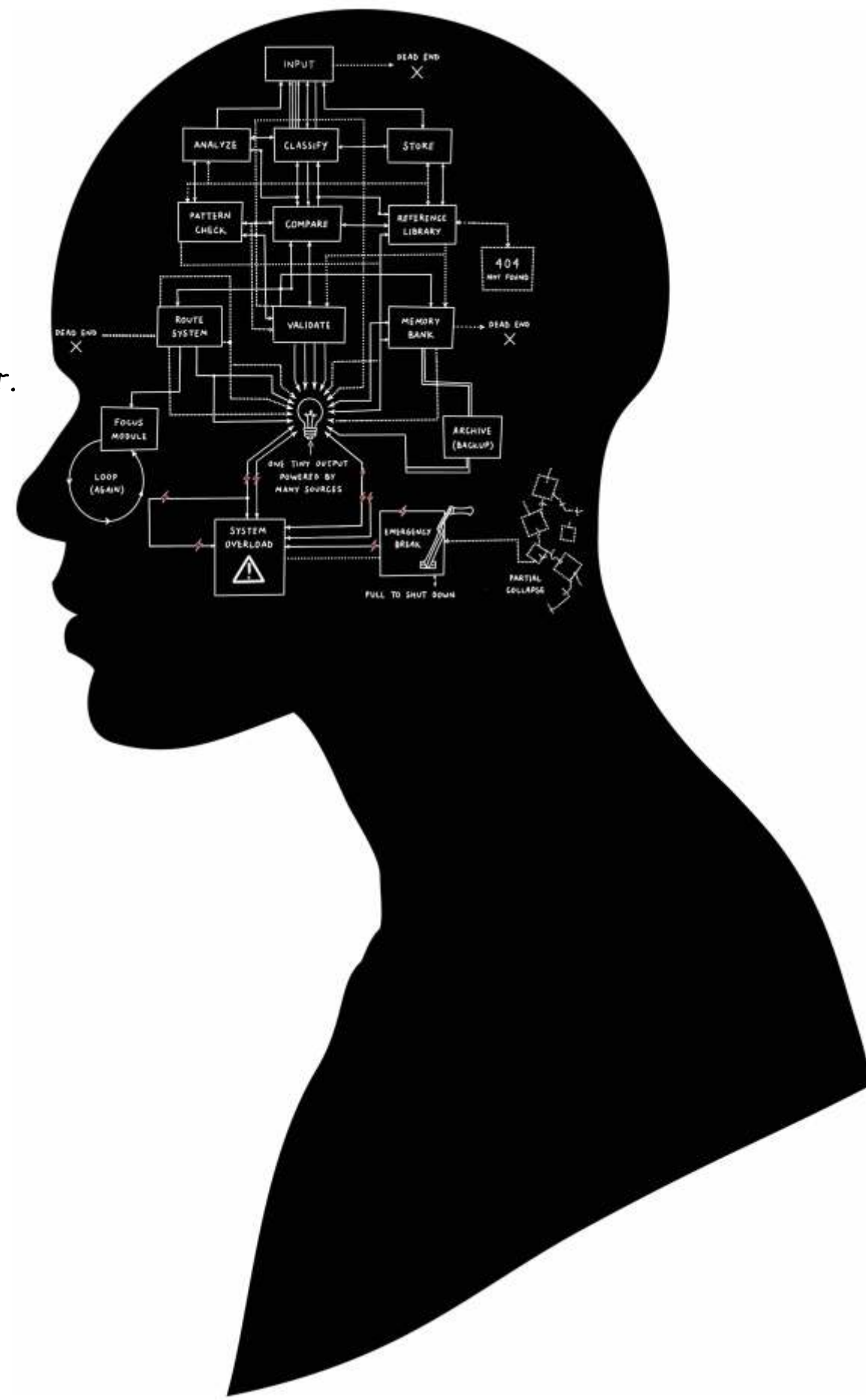
Turns out the perfect specimen was right next to me this whole time!



The following book
became the main body
of work: a graphic
portrait of one
neurodivergent
artist depicted
through the

eyes of another.

All my circuits



Conclusion:

Somewhere along the way, this project stopped becoming a traditional research into neurodivergence and artistic practice.

Instead, it slowly turned into documentation of a process happening in real time: two differently wired artistic practices colliding, overlapping, communicating and occasionally malfunctioning together.

What initially began as an attempt to understand neurodivergence through observation gradually became something much more personal. The further I moved into the making process, the harder it became to separate research from practice, reflection from narration, or writing from drawing.

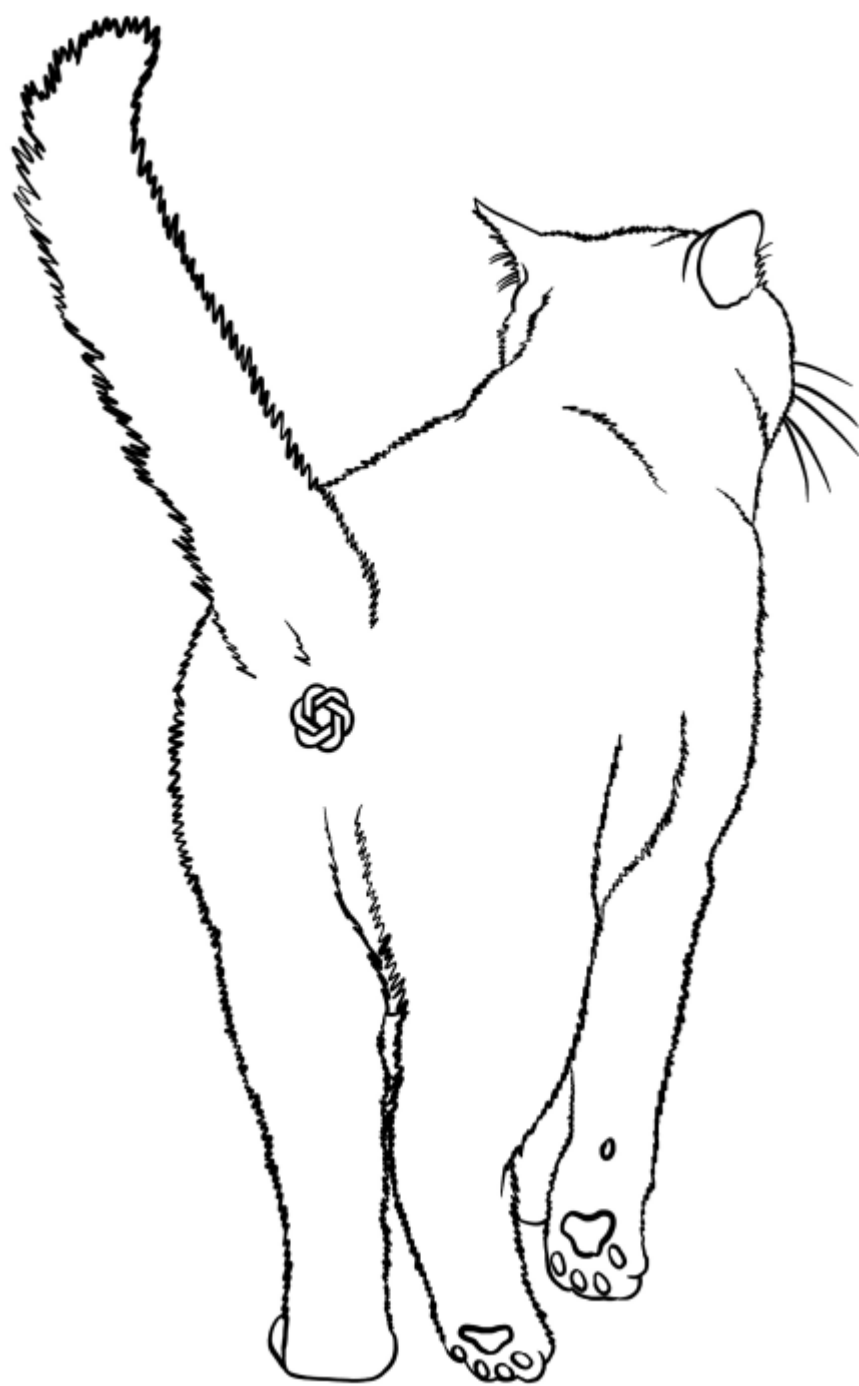
At some point, the limitations themselves became the language of the work.

The result is not a scientific conclusion, nor an attempt to define neurodivergence through fixed explanations or diagnoses. Rather, it is a graphic reconstruction of artistic labour, communication, adaptation, frustration and collaboration - filtered through visual thinking, conversations, metaphors and excessive amounts of controlled chaos.

Most importantly, this project confirmed something I had already begun suspecting during the making of Fuck Ups: sometimes drawing is not simply a way to illustrate thought.

Sometimes it is the only way thought becomes understandable in the first place.

Enough foreplay.
Go look at the body.



's-Hertogenbosch - Antwerp - Hasselt
2026



Dear reader / buyer viewer / connoisseur,

You are now holding in your hands
a book / booklet / graphic memoirs / catalogue / art book of

...a boy:

- born in the town of Tegelen, with a population of about 11,000,
- raised in a religious family,
- who dreamed of becoming an archaeologist (was he inspired by the fact that Tegelen gave its name to a whole geological period, the Tiglian interglacial, 2.4 – 1.8 million years ago, characterized by clay deposits rich in fossil flora and fauna?)

...a young man:

- who made his first earrings under the mentorship of a jewelry vendor on a Greek beach,
- who worked as a bricklayer and as an assistant in a psychiatric hospital,
- who was expelled during the entrance exams at the Rietveld Academy because, in the teachers' eyes, he was too much of a craftsman, not an artist.

...a man:

- who “castrated” real working weapons bought from gangsters on the streets of Amsterdam (yes, he had a double affair with guns!),
- who cared about the livelihood of sex workers in Amsterdam,
- who has travelled the world – from New Zealand to Tokyo, Bratislava, Lisbon, Argentina, various places across the United States, and Munich – for every kind of activity in the field of jewelry you can imagine: from exhibitions and teaching to serving on international juries... and even collecting chewing gum (1999)

These are just a few of the pit-stops that make up Ted Noten's Route 36.

Exhibition Route 36:

- The exhibition starts in 1984 then jumps to 1990 when Ted finished school and started his career.
- Held at Gallery Marzee – the very place where the artist first exhibited his work.
- Designed as a “box city,” or more precisely, a “box timeline.” You walk alongside a layered accumulation of boxes that form a path which runs from before 1990 to the present.

What to expect from this book:

- You will encounter stories (also presented as a timeline) which may or may not be directly related to the pieces on display, but are always connected with the specific periods in time – reflecting Noten’s thoughts, hopes, principles, and struggles, and highlighting each particular phase.
- Not all works from the exhibition are included in the book in the form of stories.
- On each spread, you will see numbers which refer to the year – and there are also prices, dear reader, as the pieces you encounter along this route are available for purchase.
- The exhibition is not intended to be a full survey of the artist’s oeuvre - it is still too early for that. Rather, it functions as an in – between moment, honouring works that are still available or that mark important milestones.
- The context defines the form of the exhibition – a gallery.

We don’t know exactly who Ted Noten is, but I have a few guesses – choose the role that feels closest to you!

Ted the Storyteller

Each of Noten’s pieces is not merely an object. It is a project – with a backstory, often personal, a development of thought, a final material result, and the ensuing reactions and discourse around it. Each project reads like a story: introduction, climax, and resolution. And if you didn’t know it before, in this book you will finally see and read 36 stories of selected projects created by Noten over the corresponding years. These stories and objects deal with fear and loathing, pride and prejudice, chaos and order, examined on both the macro and micro levels. Global sins and human vices – complex, hard-to-digest topics – he often presents through stories personally connected with him. Notice: he does not isolate himself from the vices and sins of the society that his projects reveal; on the contrary, he seems to echo:

“Yes, I like this too. I am greedy, vain. I don’t have the answers, but at least I ask questions and will make you think about them too!”

Ted the Trickster

He magnifies and diminishes: meaning, value, function, the role of objects. The cause-and-effect in Noten’s work engages not only craft and art, but also social, political, and sometimes urban contexts. Take the project **“Be Nice to a Girl – Buy Her a Ring!”** – a critique of gentrification and the controversial politics of urban improvement. A small object like a ring, used in this project as a mediator and symbol of exchange, generates an ethically charged field of tension. This embodies the key dichotomy in his practice.

Ted the Archaeologist

During the Eocene, around 40 million years ago, Europe was an archipelago with a subtropical (sometimes tropical) climate. Insects were so abundant that trees continuously exuded resin to protect themselves. This resin flowed endlessly into swampy areas, layering and fossilizing everything it encountered along the way. Millions of years later, the archipelago merged into a single landmass, tree wounds healed, and now a new “resin” is exuded in enormous quantities by Homo sapiens – plastics. Absurdly, this “resin” is not a protection mechanism but a slow euthanasia for human beings.

Ted Noten takes this gushing resin of modernity and uses it to fulfill his childhood dream – becoming an archaeologist, almost exactly following the profession’s methodology: analyzing objects to understand the spirit of the time; working as a cross-disciplinary researcher. While classical archaeology is employed by nation-states to create particular and “true” visions of the past, Ted Noten, using his own data-gathering and analytical methods, creates his own universe and artifacts. He becomes the author of the history that will challenge the imagination of archaeologists of the future, attempting to decipher these artifacts thousands of years from now (acrylic decomposition time ~10,000 years).

Ted the Humanist

Some projects are long-term investigations, which he “observes” like diverse landscapes while traveling along his Route 36. These projects are impossible without human participation or inspiration: works dedicated to his teachers Onno Boekhoudt & Otto Künzli (2022), a homage to Winston Bogarde (2002), or Haunted by 36 Women (2009) – a glossary of female roles and images.

In Noten’s works, you can see irony and smirks. You can see his interest in the mechanics and design of weapons (and yes, he really has them!). In his work I see an interest in the mechanics of the human soul and empathy.

Safety Instructions

Buckle up, viewer – we are racing along Route 36 with few rules and restrictions.

Sometimes pedestrians will cross, wild animals may appear, the road isn’t always even, and in some places it’s downright off-road. The route was built at different times, using different technologies, and its builder did not always care for perfect paving.

There will be places to slow down and enjoy the landscape, and places to speed through with the top down.

At the end of the route, construction continues – the road is not finished, and ahead lies a large, yet unknown path. Does it sound unreliable, fragmented, or unclear? Possibly. But as Nietzsche said:

“One must still have chaos in oneself to give birth to a dancing star.”

Elena Karpilova



Manual

(How to deal with this book)

Year

- Corresponds to the exhibition timeline.
The story may or may not relate to the object, but always to my outlook at the time.



Yellow block

- The catalogue part of this book.

*

- See end of the book for works not included here.



Milestone pages

- Works not exhibited, but essential to the story of that time.

Ted Commandments

- Spare thoughts.

Before the beginning

Before anything had a name,
there was a beach.

I sat there most days.
Sand everywhere.
Salt in my hair.
Earrings spread out like
small ideas waiting to happen.

Five gulden a pair.
Or not.
Sometimes we talked for so long
I forgot why they were there
in the first place.

People asked what I was doing.
I said, "Nothing"
which felt true.
And also important.

I wasn't thinking about beginnings.
I was just following the day,
wherever it felt like going.



Ted's first shop attempt, 1984

Self-made box from wood and velvet, to present my work on flea markets and at pop festival sites. Silver wire, beads and shells from Greece.

Not for sale (Emotional value exceeds any known currency (even the Gulden))

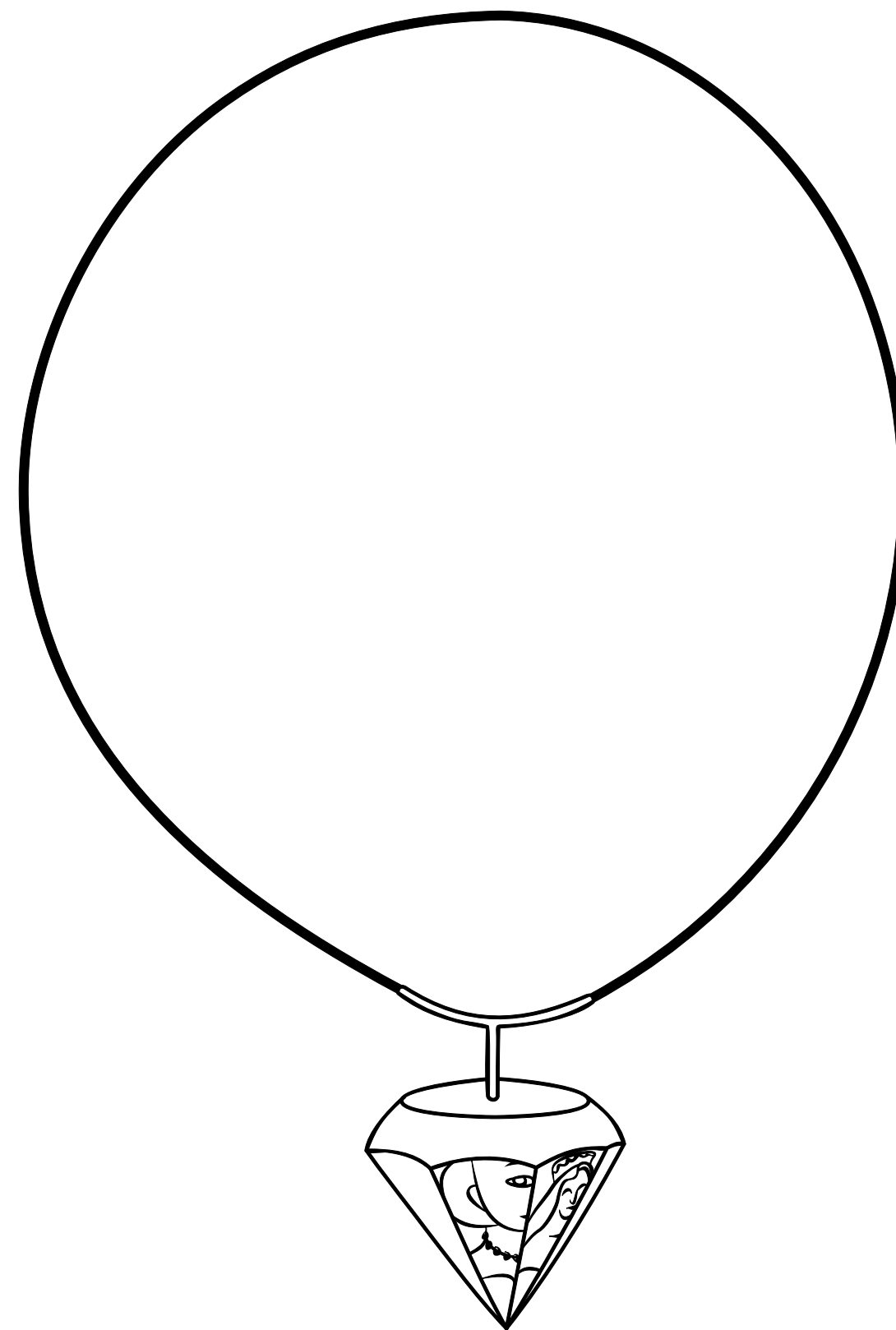
198(?)

Jewellery starts with a memory and vanishes with memories

My reason for making and being
involved in jewellery was based
on the idea of continuing family
jewellery to the next generations.

So the first wearer of the diamond
shape, when she passed away, the
necklace would go to her daughter,
and so on and so on.

P.S. As a storyteller, I made my own "family."
Later on, I received assignments
involving real family matters,
like Marjan Unger's.



1990

Generations, 1990

Necklace
Foam, polyester, photographs,
18k gold
Ø 240 mm

€4,800

*see end of the book for more

Startstipendium (35k) BKVB + Architecture

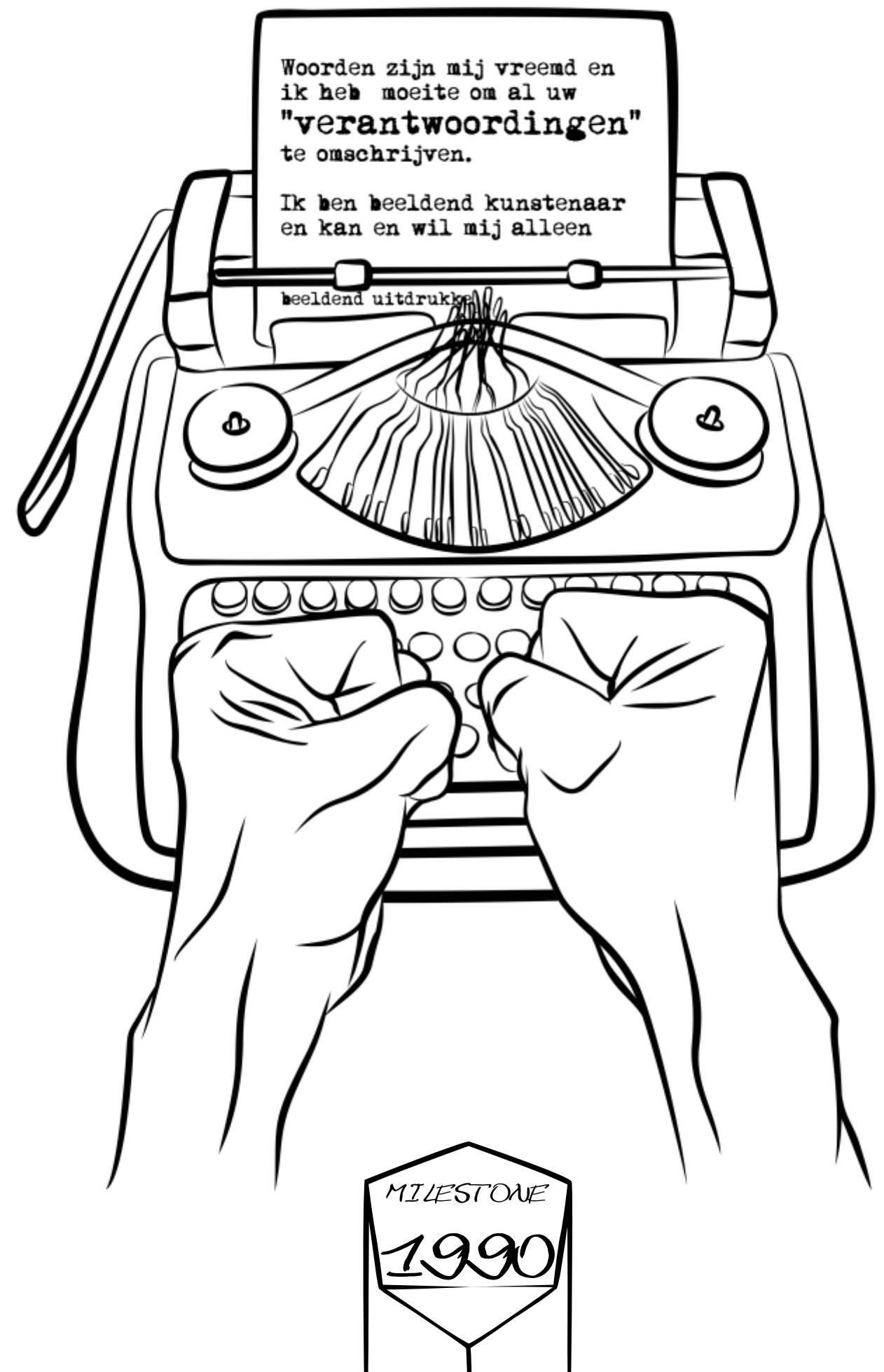
*I wrote.
Rewrote.
Started again.*

*At some point I stopped writing
and started fighting the typewriter.*

*The hammers collapsed into each other.
Metal locked mid-sentence.*

I sent it like that.

*They were not convinced. Better said, they
could not jump over their own "rules".*



Grant Application, 1990

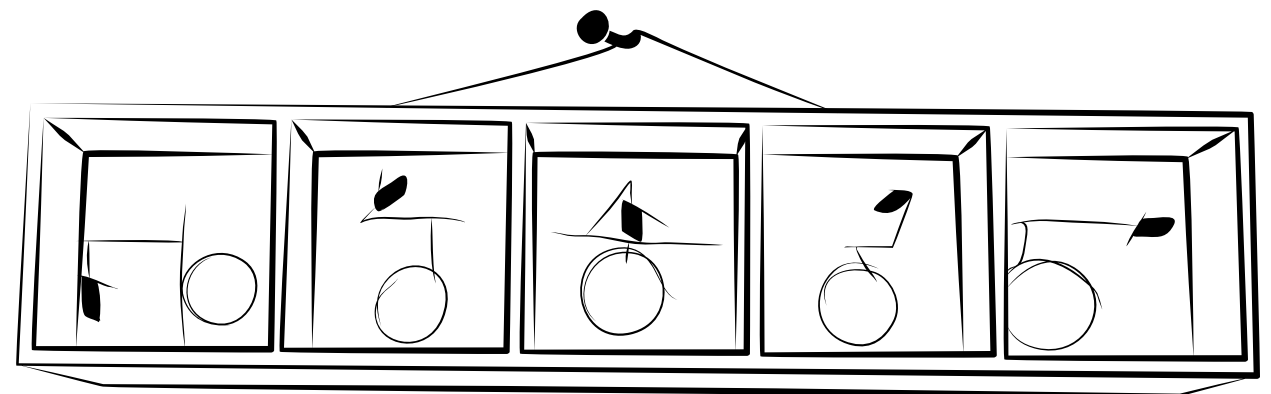
Medium: Remington typewriter
on paper
Materials: Ink, metal, frustration
Status: Rejected

Price: **Not funded**

Off the body

*A lovely box with golden rings and charcoal.
A typical attempt to give jewellery
more space than only the body could offer.*

*Jewellery strictly connected to the body,
its language and size,
or could it find its expression as an
ART piece on the wall?
Something that always challenged me
to question this.*



Sketch in Rings, 1991

Wall piece
(series of 5, last one left)
Wood, plaster, 18k gold,
charcoal
7 x 26 x 7 cm

€3.800

1991

The match that never happened

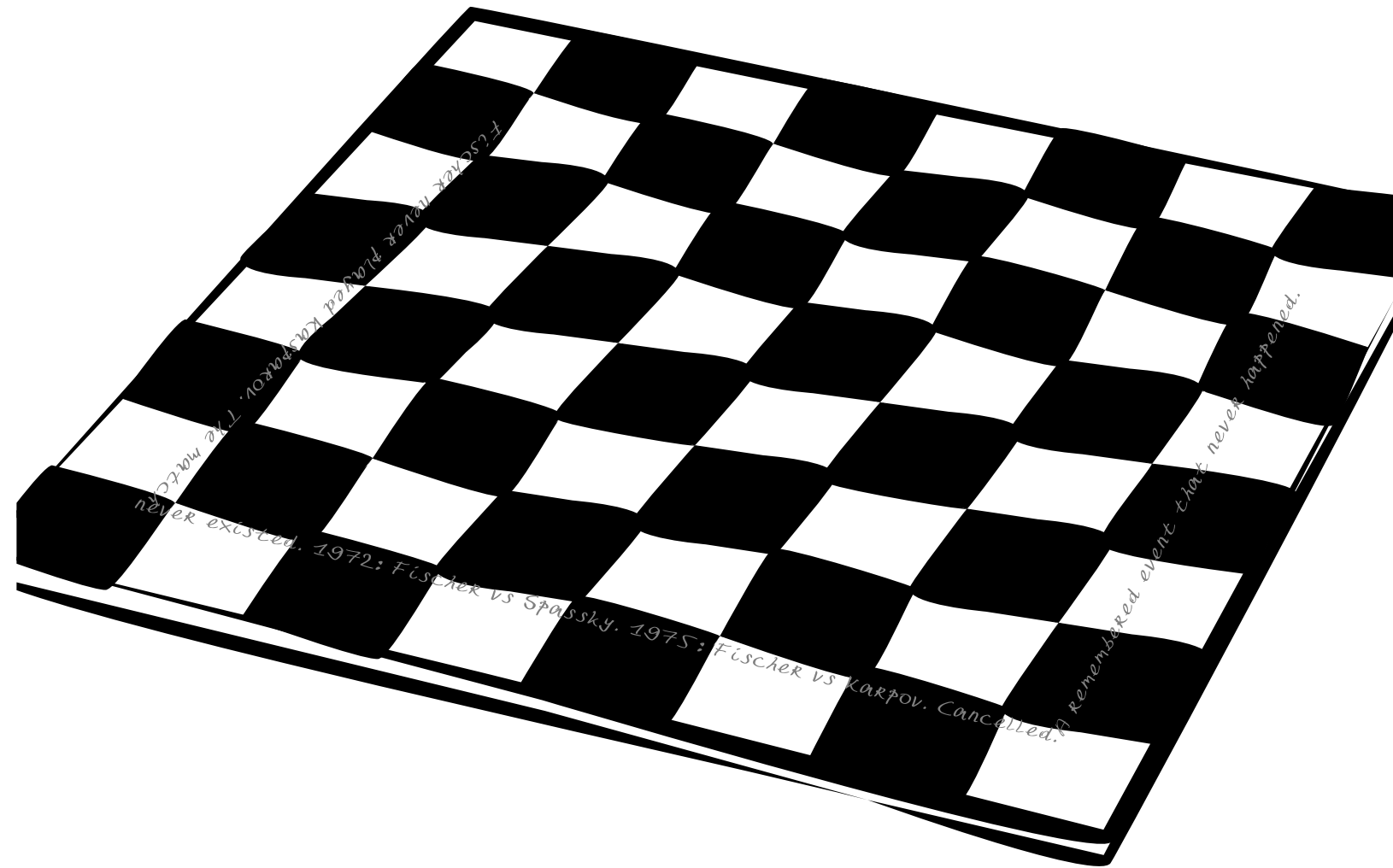
Inspired by a chess match (that never happened),
between two masters from
the USSR and the USA:
GARRY KASPAROV and BOBBY FISCHER.

For me it was a metaphor for the world,
the atomic crisis, divided by

the Iron Curtain.

Afterwards I realised the confrontation
never took place.

Still, it remained a huge
inspirational moment.



Sweat with Horse, 1992

Hand object (unique piece)
Wood, horse skin, chess
move diagrams, 18k gold
50 x 20 mm

€5,000

*see end of the book for more

1992

Swapping Pillows

Like the Collector's Ring, the same principle applies to the Pillow Ring. You can "swap" the pillows depending on your mood, the clothing you wear, or even the context, the moment.

The pillows were a fight. Even though I was used to making small items, the sewing was a disaster. Still, I continued.



Pillow Ring, 1993

Ring
18k gold; pillows: textile,
wood, marble, etc
50 x 40 x 28 mm

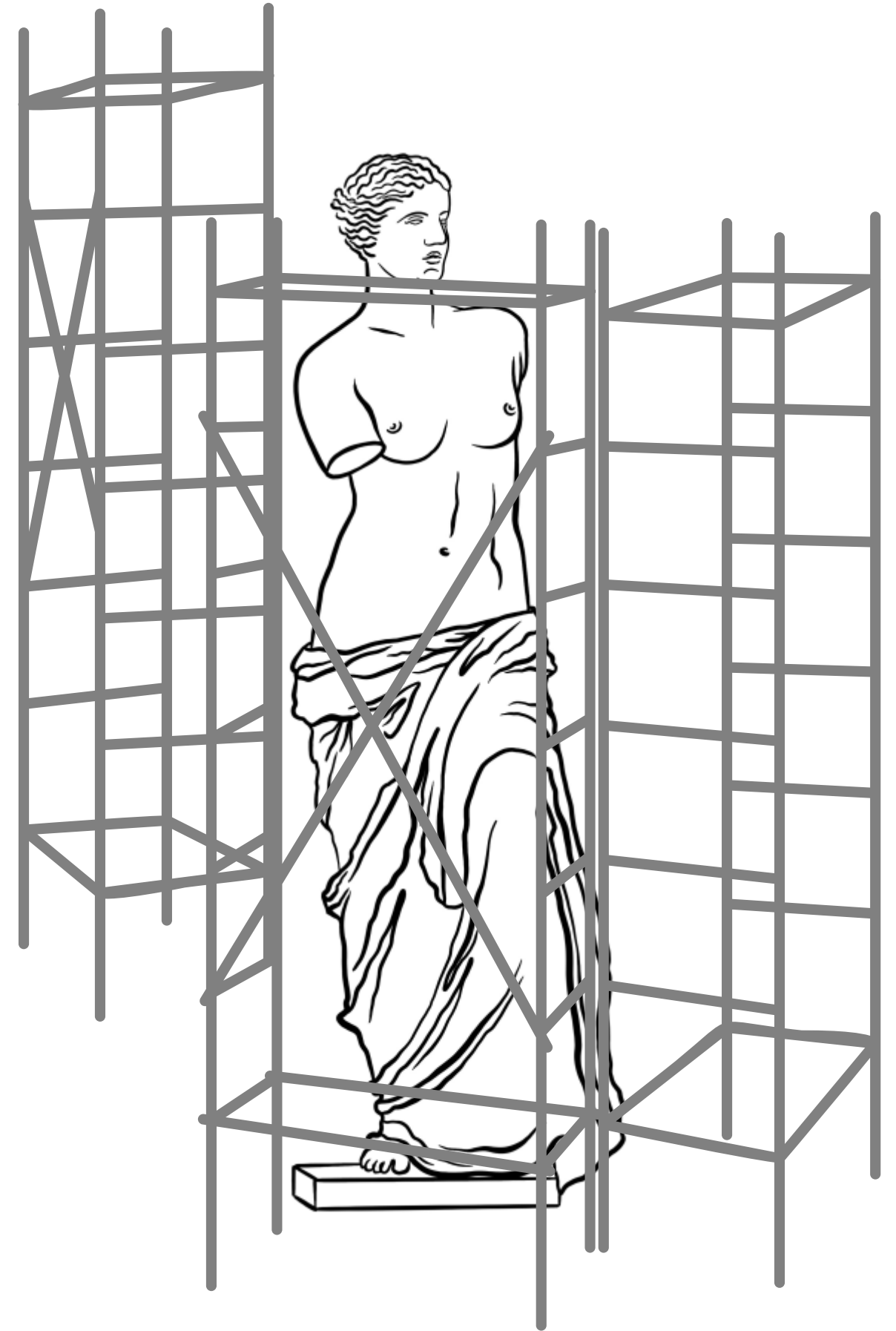
€4.800

Scaffolding the Blue

*Hungry and curious for the unexpected,
I found 20-25 plaster copies of cameos.
A very old and important element
in jewellery through the centuries.*

*I fell in love,
bought them at a flea market in Vienna,
and started to build new "environments"
by scaffolding them in brass,
then 24 ct gold-plated.*

*Still I wonder
why I presented them on an A4
sheet with the corpus of a man -
coloured in blue?*



1994

**Brooch for a Blue Man No. 1,
1994**

Brooch
(Edition: 4-5 still available)
Brass, 24k gold-plated, plaster,
photograph of my breast
(blue coloured)

€4.000

Till gastro do us part

As a "renowned jeweller" - or better said, this fits in people's minds, especially when they get beautifully romanced, a wedding ring- (part of my traditional job), they ask me to design a wedding ring, but not the classical one that 98% of the world wears (which is an extraordinary phenomenon!). How come that people choose the same ring when they marry someone special?

So I came up with new ideas and different ways to symbolise being together "till death tears us apart". It is difficult to come up with something new. In the end, most people find my ideas too avant-garde or, painfully, it puts them in an uncomfortable position. Like my brother, who was so nice to ask me to design rings for the wedding. I proposed two golden rings and inside there was a diamond, and text, of course. The diamond was their "secret". My beloved brother panicked and said, "hey yo I am not a gay-homosexual!!!!!!!!!!!!!!!!!!!!!! I feel too insecure to show this to my friends."

Due to this I became rebellious again.

So I proposed to him and her golden capsules (24 krt), with microscopically engraved their names and the date. My proposal was to swallow the pills with a shot of vodka in the church!

Ajjjjjjjj

About 100 different comments came into my email due to this. Most of them were tinged by the fact that the gold would go into the gutter. I said it could be, as a nice offer to our planet, but you also can separate it, wash it, and every 2-3 days swallow it again.

This I call **convinced LOVE.**

Other options were two blocks from PMMA with the two rings in it. Or the ring I made with a golden crown in it, sliced, cut into two rings, and symbolised that holding them together would symbolise the deep love. Am I a romantic - yes - sorry about that.



1995

Alternative for Wedding Rings I, 1995

2x 24k gold capsules, engraved, vodka bottle, two glasses

Not for sale — only on commission. Price depending on the gold market

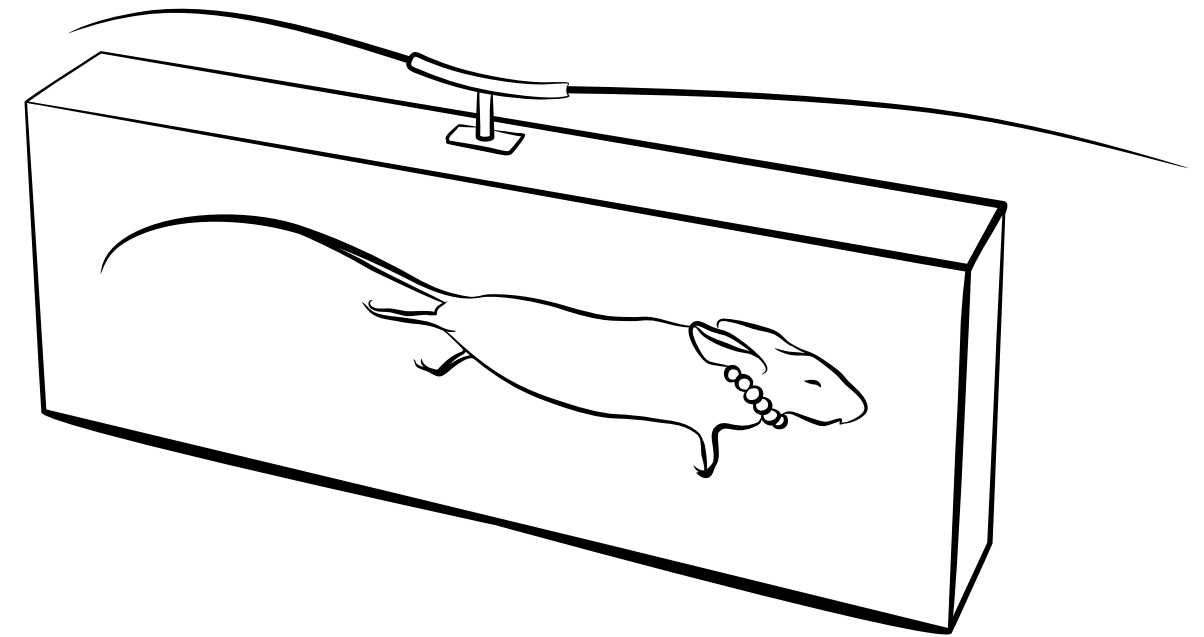
*see end of the book for more

TURBO PRINCESS

Marzee begged me to make a reinterpretation of the age-old pearl necklace.
I was at first shocked and a bit offended-
did I study at
an art school
to think about this?!?!?!

The solution came a few days later,
when I entered my studio in the morning
and a dead mouse was lying on the floor.
Instinctively, it just happened,
I laid a tiny pearl necklace around her neck,
combed her hair and even her eyebrows,
and cast her in a block of acrylic.

This I made into a necklace.
To finalise the piece I called her Princess.
With this I could accept the task,
even respect the task. A typical Ted Noten[®]
way out, and this piece put me on the map as,
how to say, a "different" jewellery maker, ha!



Turbo Princess, 1995

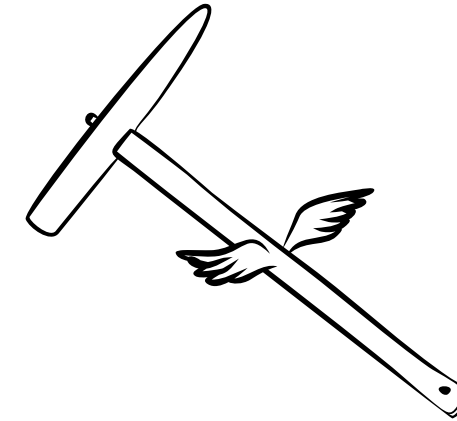
Necklace
PMMA, taxidermized mouse,
pearls

**Still for sale somewhere
in America!**



Justice is everywhere

(assignment for a judge)



After a good drink with a judge about the severance of his job and all the complications, he was trying to find a way, an odd way, to secure the impossibility of being a good judge.

Together we researched and discussed until we found this saying:

“Justice is everywhere”.

So, to make it serious, we translated it into Latin, or at least we thought we did:

Justitia omni nord canor

So I got his assignment and made him a hammer, needed for justice in court, engraved, polished-

He never showed up!

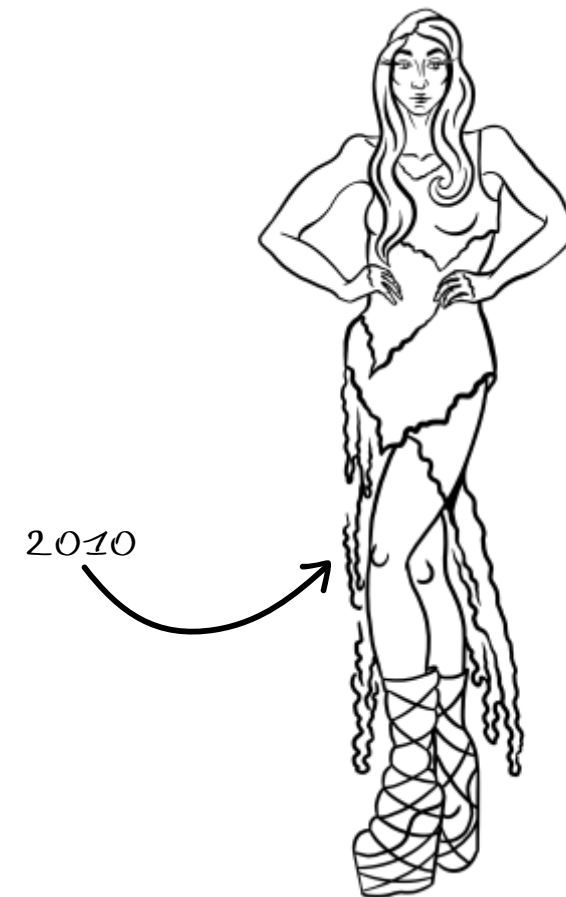
Justice is Everywhere /
Justitia Omni Nord Canor, 1996

Object
Sterling silver (935), engraved
Weight 1.13 kg

€7,800

1996

Waaaaaay before
THE meat dress



2010

1997

Survival Bag 2 /
Aka Meatbag, 1997

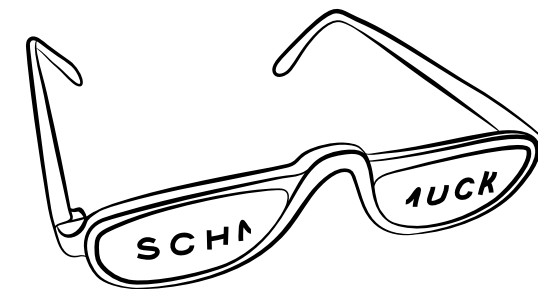
Object
Shoulder chop cast in PMMA,
14k gold, vintage handle
14 x 20 x 6 cm

€27,500

SCHMUCK

*This little item says a lot to me.
It was a tribute, but also a cry
like the one from Edvard Munch, the feeling
of being totally flabbergasted and "eaten"
by the phenomenon of jewellery.*

*The reason I chose the German version
was that it simply, by its definition,
gave humor and space.*



Schmuck, 1998

Object
Found object, sandblasted,
engraving
17 x 15 x 6 cm

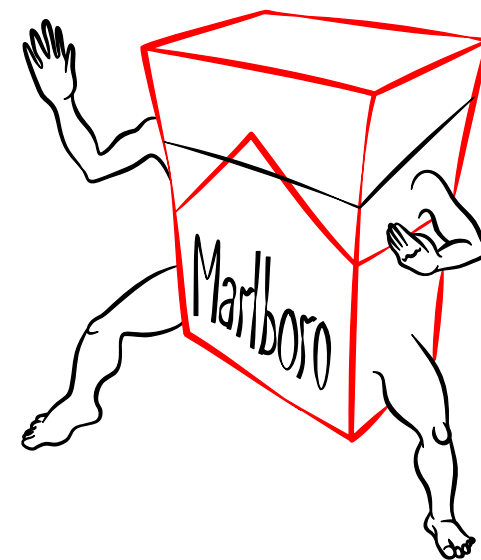
Price on request

1998

My last pack nr. 5

Throughout my smoking career
it was my second best friend.
Guilt inspired me.
So I quit regularly and honoured
my "last" pack by casting it in silver.
I did the same with cigarettes,
I cast them in gold.

Best seller.
So due to this great business model
I started smoking again
and again
and again.



My Last Pack No. 5, 1998

Brooch
Sterling silver (935),
stainless steel

€850

1998, again

(I couldn't decide, so both made it)

Chew your own brooch

Walking the streets gives me the best ideas, mostly visual ones (not like Einstein, who had abstract ideas, plenty!).

Imagine 500 pieces of chewed gum in the gutter -
I once saw this in front of a hospital - ahhhhhhh.

Another drive was when I met an oma in a museum who said,
almost degenerating,

"My 4-year-old granddaughter can do better."

So I designed a system, a kit that people could buy, take home,
chew their own design, and then post it back to me. I would cast it
in silver (lost-wax method), "brooch" it, and 24 krt gold-plate it.

Over the years, with sales and workshops all over the world,
in Tokyo and at Boijmans Van Beuningen, with 600 children
and many personal assignments, people even phoned me asking
if I could chew for them.

I did several workshops on Saturdays in my atelier.

I even got embarrassed at Art Basel by a fan who asked me,
"Hey Ted, do you still do this chewing gum thing?"

I said yes, but only in 24 krt gold.

He asked me to stretch out my hand, put his fresh design on it,
and walked, ran away.

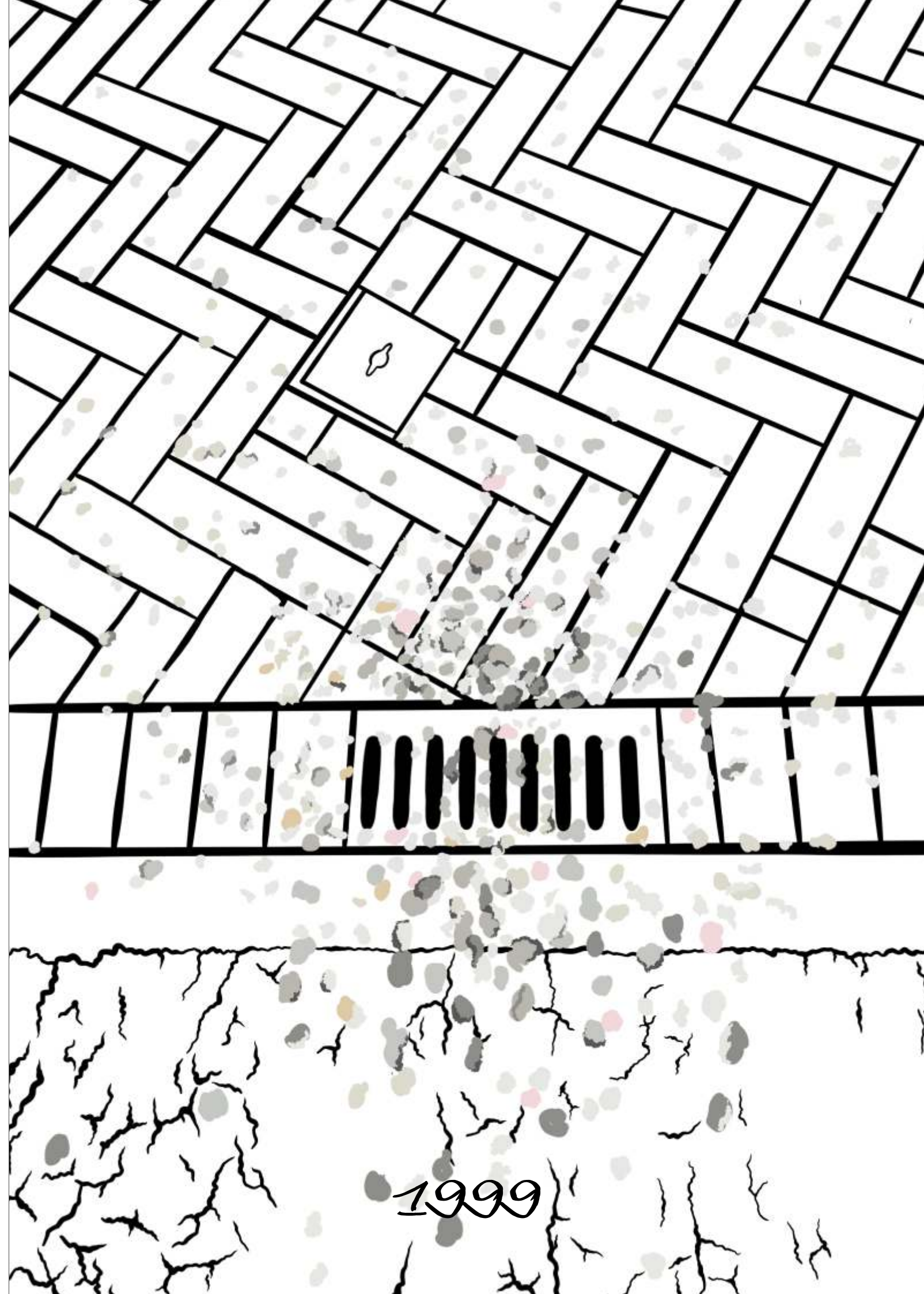
Ha, imagine standing there in a mass of people
with this in your hand!

Later on he wrote me a decent letter with
his name and address and the confirmation
to make the piece!

Chew Your Own Brooch, 1999

Kit with chewing gum, talc powder,
feather, return box
Brooch cast in silver and
24k gold-plated, pin system

**Out of production —
only on commission (24k gold)**



Tragedy of a young dog

*I believe that once you know your skills,
your working ethos within a certain discipline,
you can make side steps, almost like
tourist activities into other disciplines.*

*Working through the eye of a jewellery maker
makes you sensitive to details, almost neurotic
aesthetics and beauty.*

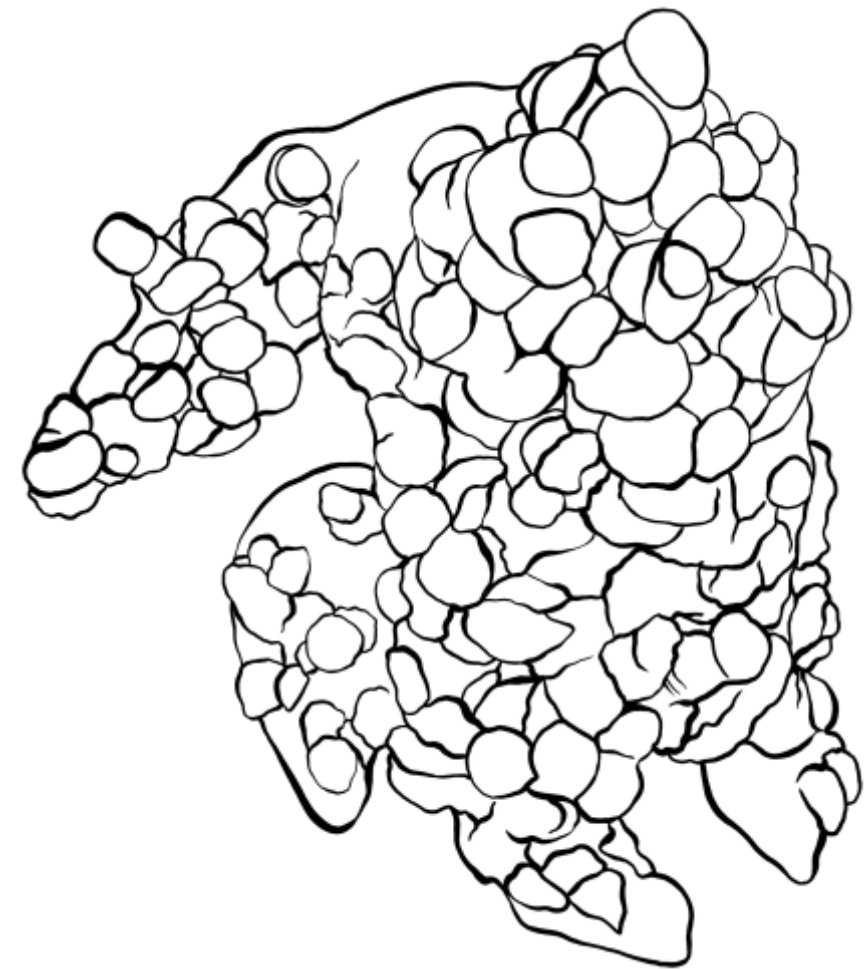
*For three months I was invited for a working
period at the EKWC in 's-Hertogenbosch
(now in Oisterwijk for the past 10 years).
I had a conceptual plan to work on, but beside
that I got the space to do spontaneous things.*

One of them was this piece.

*I bought an inflatable toy dog and covered
him with clay. Then I put him on a pedestal
and started throwing clay at him,
building up an imaginary story.*

*After three days of throwing, and a
"tennis elbow", he was covered and could not
"breathe" anymore.*

*This became the symbol of my painful and
more than great psychological imprisonment within
my situation as an artist.*



Tragedy of a Young Dog, 2000

Object
Inflatable dog covered with clay,
fired at 1100°C

€6.800

2000

Dissecting a Mercedes

The MB story was one of the best in my career. Inspired by the song "Oh Lord, won't you buy me a Mercedes Benz" by Janis Joplin.

As an "old" hippie, I believed in social equality: everybody gets a Mercedes-Benz! Unfortunately, this dream never came true. So my way out was to buy one and cut it into 1500 pieces, by hand. At least you would have a piece of a Mercedes-Benz. Too bad I didn't have laser vision and had to do it all by hand.

Artistically this project was a success. I made a series in red for Droog Design and one for a gallery in Tokyo, the grey version.

But I wanted to bring it back to the source, so I had a meeting in Frankfurt with the CEOs of Mercedes-Benz. They loved the brooches and my plan to present their latest model at the Basel car fair.

Already pre-designed with cut-outs, you could enter your favourite number. A robot would laser the piece, put it on a conveyor belt, and five to six people would finish the brooch with precision.

A cashier would finalise the process.

I assured them their customers would want the whole car. Ha!

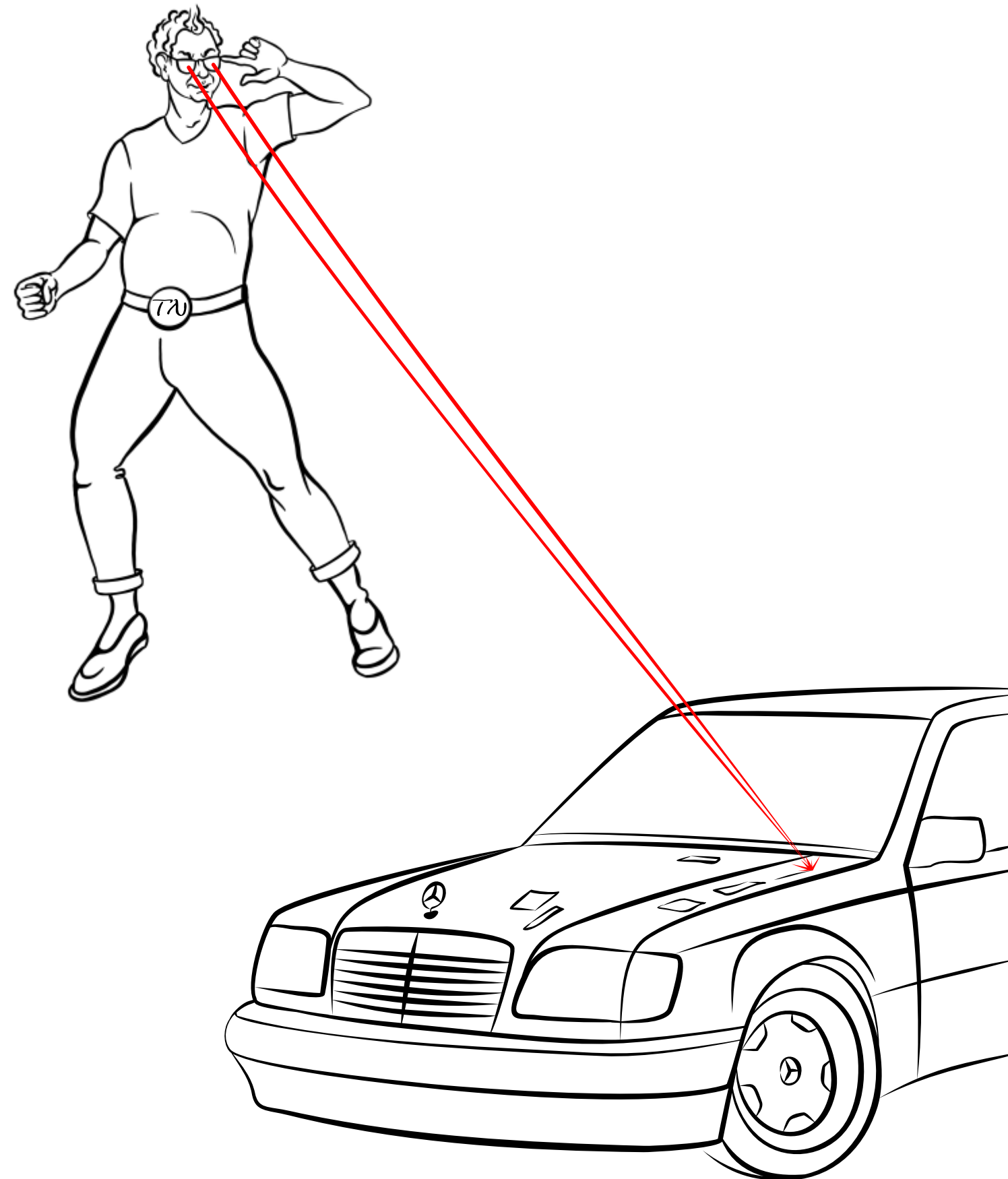
Yes, they agreed completely, until they saw the brooches I had cut out of their car. They turned pale and said:

"Mr Noten, this is not our car. So thin and fragile."

I said yes.

But they could not step away from their own slogan: that a Mercedes-Benz is stronger than a war tank.

I should have told them: yes, so thin, but so strong.



2001

MB Brooches, 2001

Brooch
Mercedes-Benz bodywork,
cut and fitted with pin system
Signed and numbered

€195

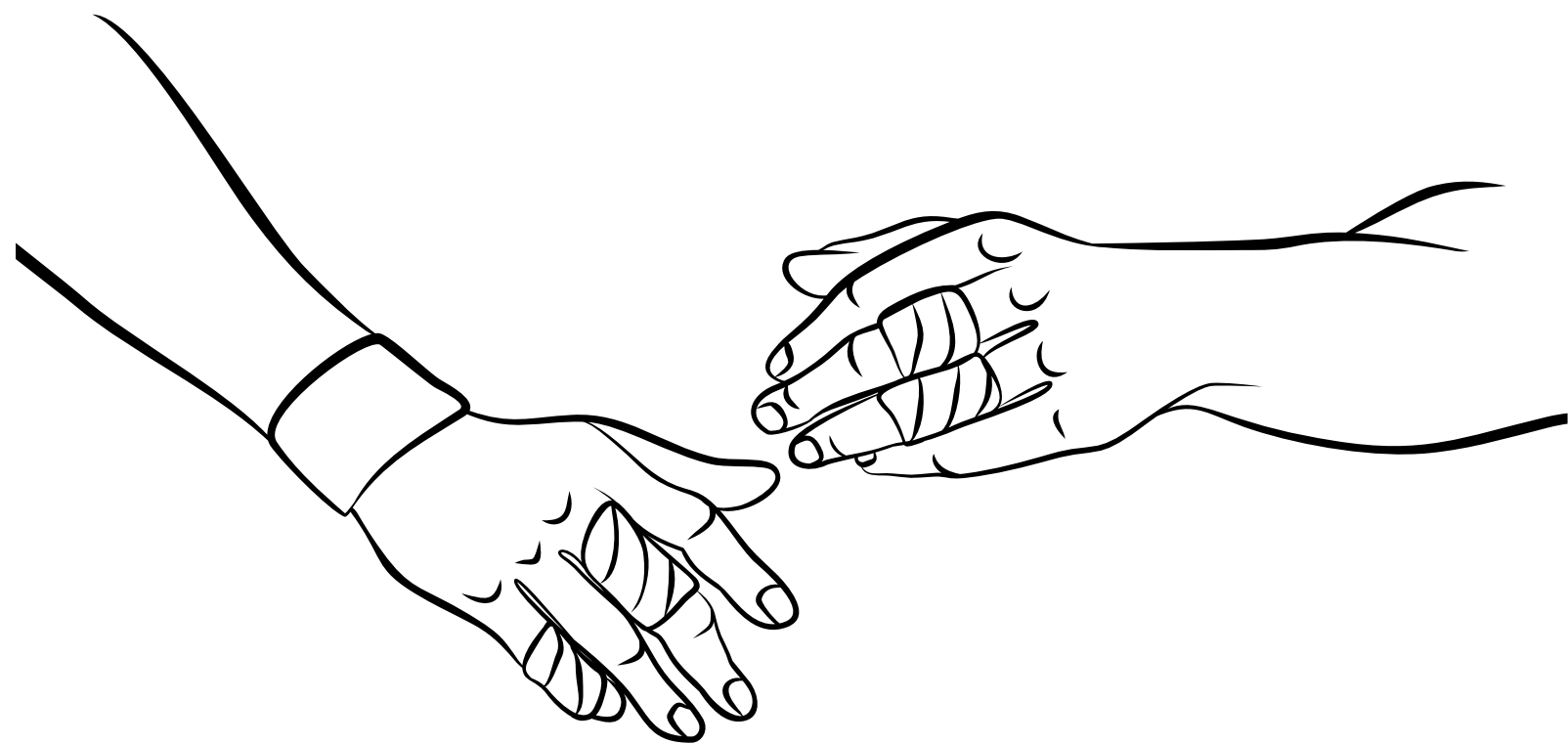
To Winston

Winston Bogarde was my hero when I was a youngster. He played for Ajax, the Amsterdam football club. He had to fight against racism and the fact that he was from Suriname.

He was clever though. Whilst playing football you are not allowed to wear rings, they could injure your opponents. Winston taped them, because he was convinced that the rings, which had a strong, almost "abergläubisch" meaning to him, would make him a star.

What more could jewellery mean in someone's life? This inspired me to make this ring. Twice.

One as a homage to Winston, one for a client who fell in love with the concept and the ring and asked me to make one for his beloved. I did, but she did not accept the ring due to the fact that I covered the 18 krt gold with white, top-quality car paint.



Winston Bogarde Ring, 2002

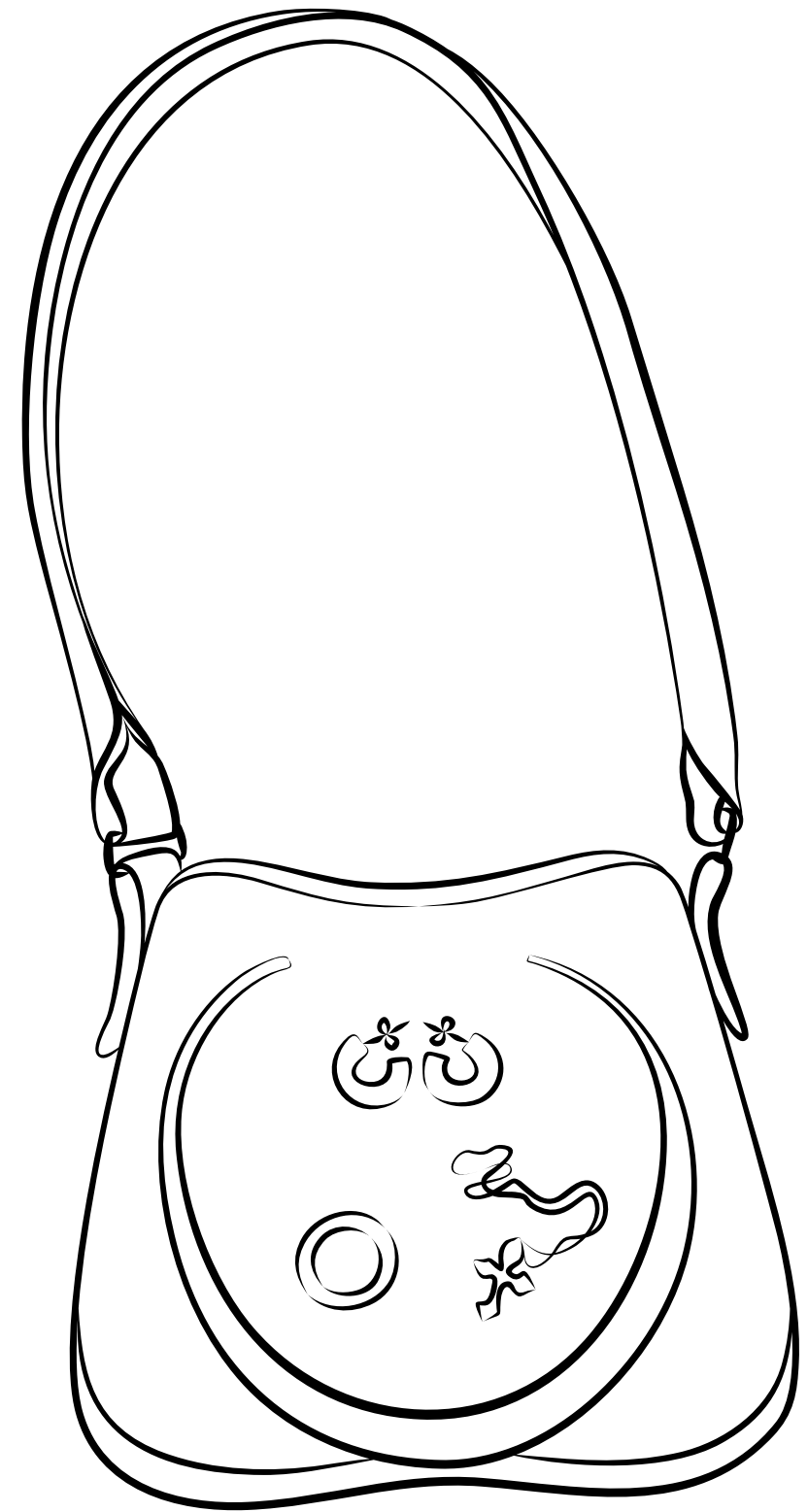
Ring
18k gold, citrine, latex, car paint
30 g

€6,300

*see end of the book for more

2002

*I love jewellery
but hate wearing it*



2003

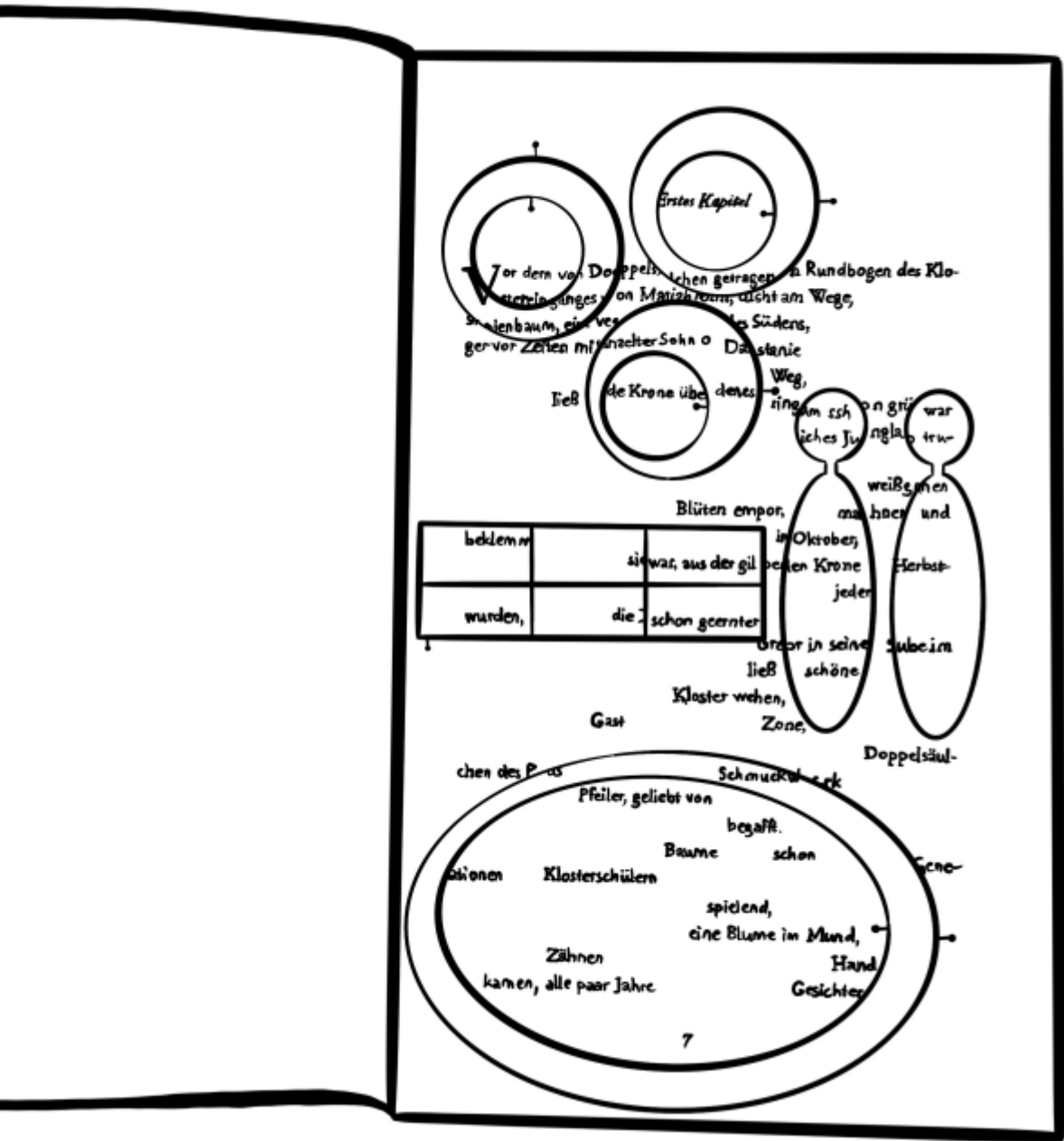
**I Love Jewellery but Hate
Wearing Them — Bag /
Aka Setjes Tas, 2003–2004**

Object (unique piece)
Sterling silver parure cast in
PMMA, vintage leather handle
30 × 19 × 5.5 cm

€10,000

*see end of the book for more

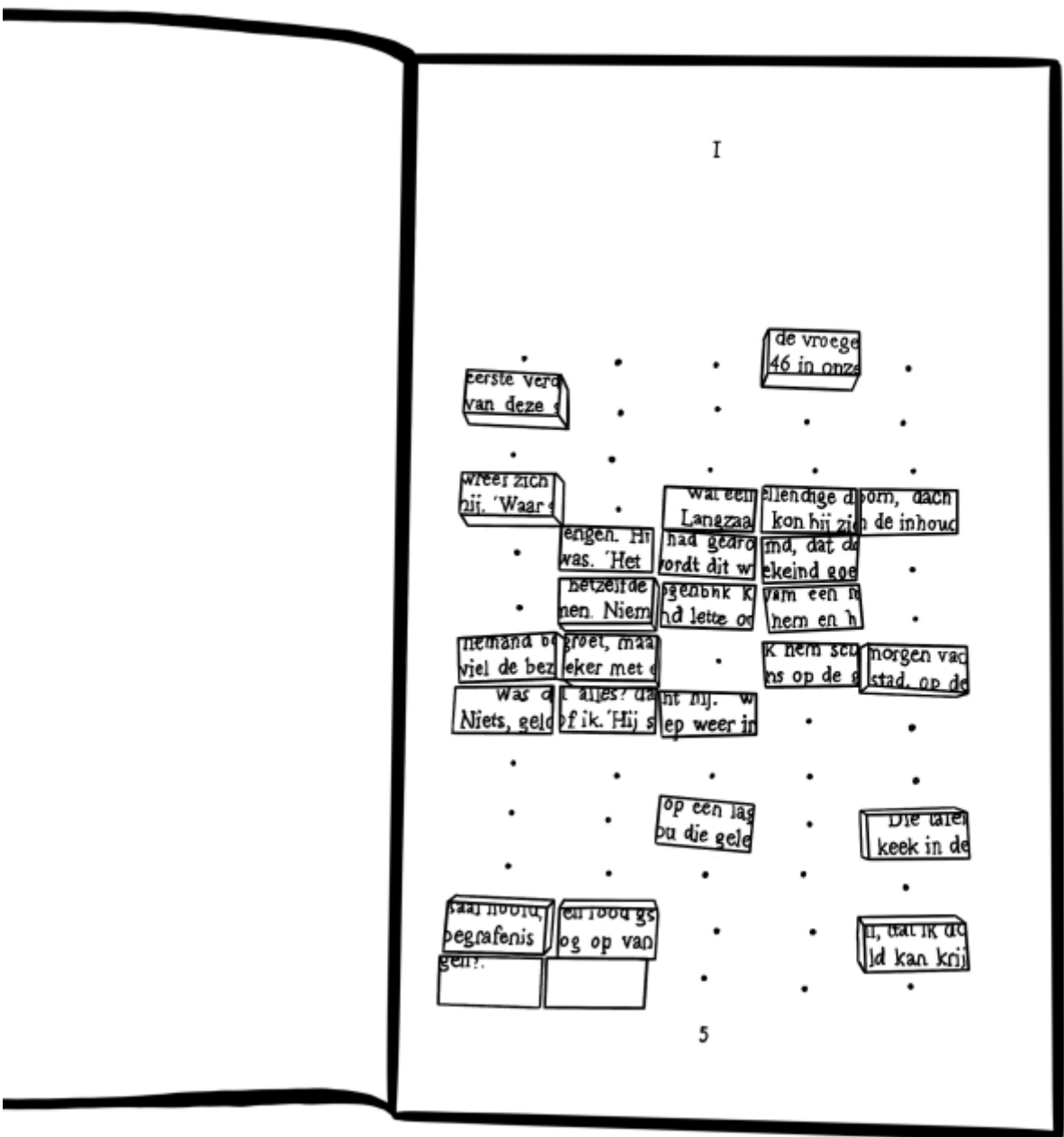
Think outside the books



Parure, 2004

Jewellery set
(unique piece)
Aluminium, laser-engraved text,
waterjet cut
Text from Narcissus and
Goldmund by Hermann Hesse

€3.800



De Avonden, 2004

Brooches
Aluminium, engraved
and laser-cut
Text from De Avonden
by Gerard Reve

€175

2004

Farewell to arms?

Guns.

A forbidden word in the Netherlands, a worshipped item of freedom and self-justice, a symbol of "freedom".

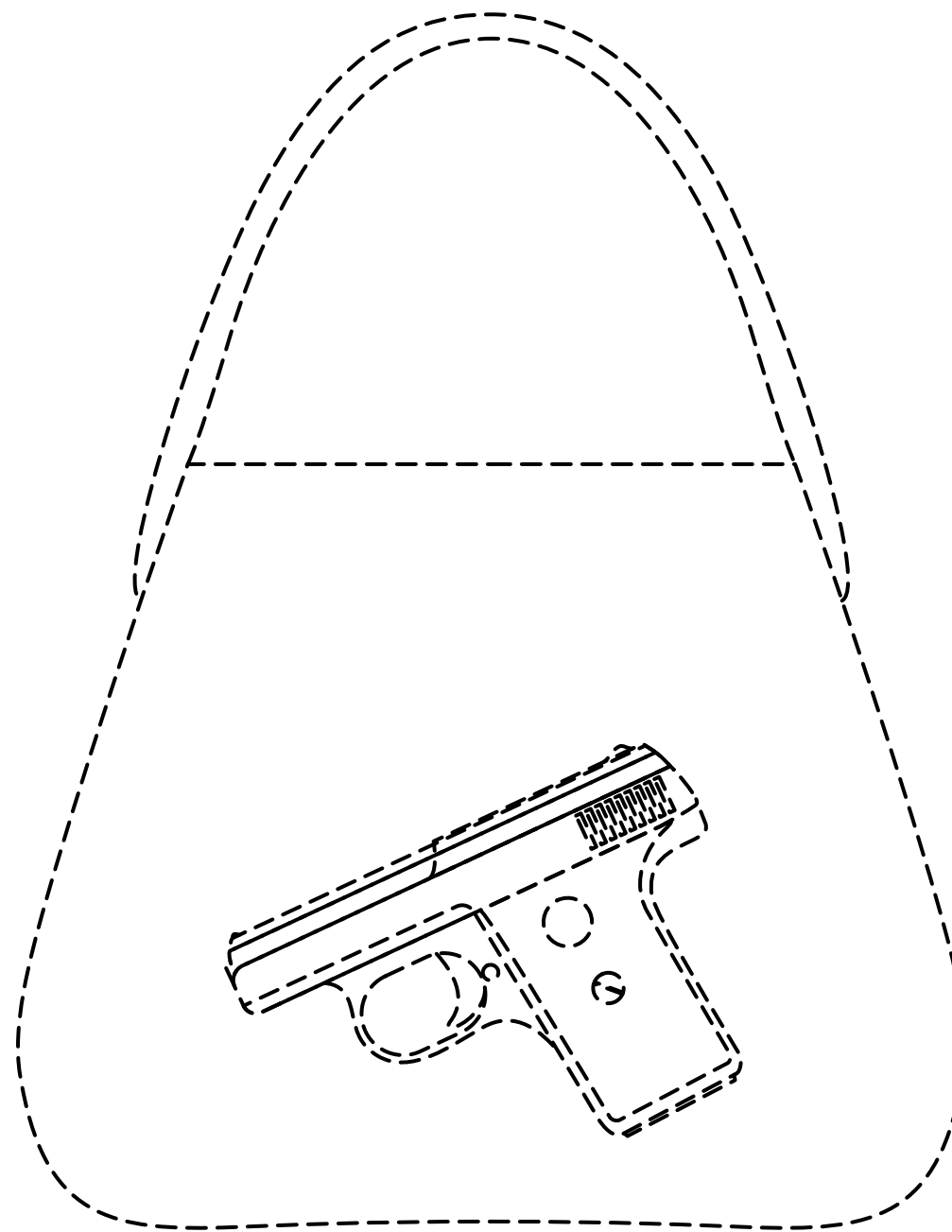
I lived in Amsterdam for 35 years, and slowly my neighbourhood became more and more criminal. I had my studio there and questioned myself: am I obliged to be part of society and its excess, or should I dream away in my studio, in a more sophisticated world?

I decided to take my part. I bought guns from the street to reassure myself that I was socially involved, that I took my responsibility. Partly, yes.

Great how people inspire me: a woman complained that she could not take her purse and her phone with her, so I made a functional version of the bag, the Lady-K.

After two series, 7 plus 1 AP Super-Bitch-bag (chromed guns), 7 plus 1 AP Lady-K, and another gold-plated series with 1 AP, I realised it was not working. There are 600,000 guns and revolvers going around in the Netherlands.

What stayed was a great series of art pieces, and a serious attempt to reduce the criminality in my neighbourhood.



No Gun Bags in This Book
(But That is
What Made Me Famous),
1996-2006

*see end of the book for more



Striving for the golden section

As an artist, you have to balance: staying original, no compromise making, no too commercial sidewalks...

ahhhh

But you have to live.

So this keeps my mind going. I started researching the phenomenon of the Golden Section, in Dutch "de Gouden Snede".

"The divine proportion, or the golden ratio, is a mathematical relationship often found in nature. This ratio is known for its pure guideline, for the highest possible beauty, for representing harmony."

Striving for unique pieces, I found out that this mathematical system, translated into numbers, made each ring unique. It was just following its endless numbers.

Algebraic form:
$$\phi = \frac{1 + \sqrt{5}}{2}$$

Decimal = 1.6180339

8874989484820458

6834365638117720

309179805762862

13544862270526046281890

2449707207204189

391137484754

08807538689175

21266338622235369317

93180060766726354433

38908659593958290563

832266131992829026788067

5208766892501711696207032

2210432162695486262963136144

381497587012203408058879544

54749246185695364864449241044

3207713449470495658467885098743

39442212544877066478091588460749988

7124007652170575179788341662562494075

89069704000281210427621771117778053153171

440117046665991466979873176135600670874807101

3179523689427521948435305678300228785699782977

834784587822891109762500302696156170025046433

8243776486102838312683303724292675263116533924731

67112115884863851331620384005222165791286675294654906811

317159934323597349498509040947621322298101

7261070596116456299098162905552085247903524060201

727997471753427775927786256194320827505132481562855...



2005

Golden Section, 2005

Ring
(Endless unique works!)
Sterling silver (935),
engraved with numbers,
MDF suitcase, ready-made handle

€2.400

Fetish

The richest gift we artists get is to be
obsessed, and that we can do something with it.

An example was a discovery I made
in clothing shops, where producers had to find
systems so that, for example, underwear would
hang on the racks as invitingly as possible.

These systems caught my attention:
great,
lovely,
sometimes tiny,
all made of plastic.

So instead of stealing the clothes,
I started stealing the little parts.

Shame on me!



Fetish, 2006

Brooch
Sterling silver (935), lacquer
Originally used in clothing shops
to hang and secure garments
Some are too large for a pin —
can be sewn onto clothing
Approx. 1 kg silver

€8.500

16000 km in a nutshell

(inspired by Georges Perec)

I was teaching in Tokyo for 6 wks and did not fly back, but took a train.

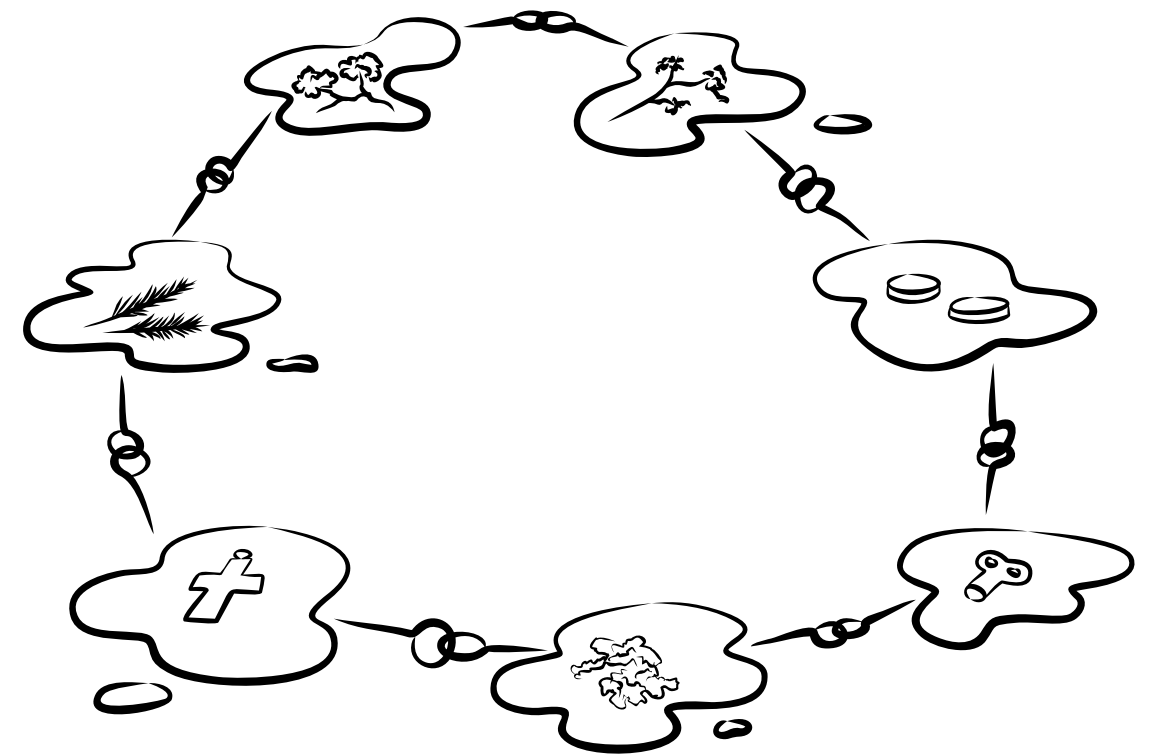
It took 6 wks, bst trip yr, bst tm yr.

I did not want a notebook,
I wanted mountains, silnc.

Wn I cam back I mad an xhibition
in Boijmans van Buningn in Rotterdam.
14 city I visid wr visualisd,
on of tm was Sibiria.

A ncklac mad from ic.
Unfortunately th night watchr took out
th plug and th ncklac, mad from ic,
disappard in on night.

My shortest masterpic yr.



Siberian Necklace, 2006

Freezer with necklace from found materials during my Trans-Siberian travel from Tokyo to Moscow — flowers, flies, wood, key, hair, bits of earth — connected with 18k gold

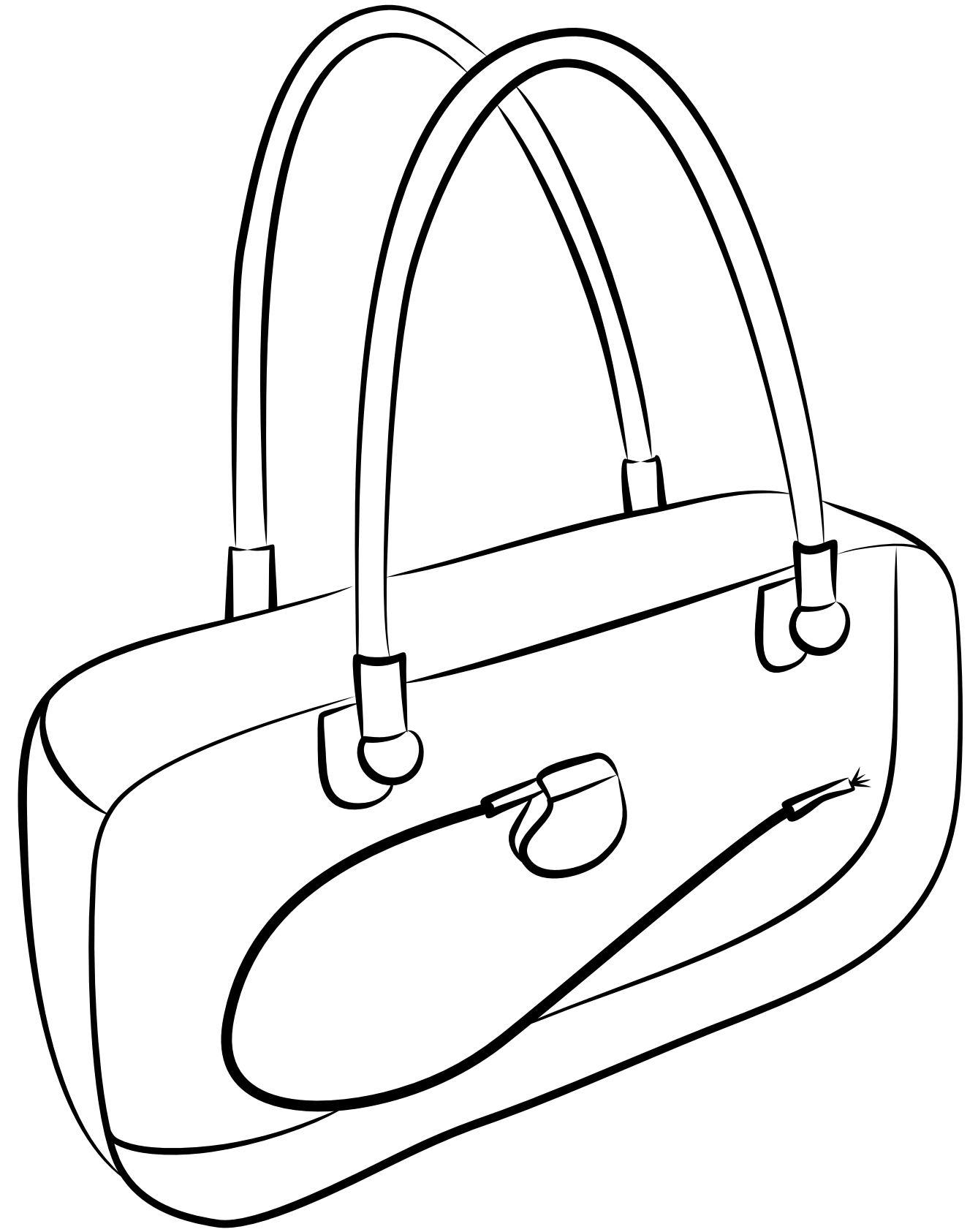
Only to be made again
on commission



Pacemaker bag

*In my urge, or passion, to save and secure,
almost an archaeological drive
(ps. I wanted to go to school, to be taught
as an archaeologist, but I did not have
the mathematics, chemistry, and
natural sciences for this - AHHHH),
this instinct stayed with me.*

*It became part of my artistic being, preserving.
That is why I found the best material
to do it in: PMMA.*



2007

Pacemaker Bag, 2007

Object
One of the first pacemakers
cast in PMMA, rubber handles,
brass 24k gold-plated

€12.000

Mega Sale

Every two years, like clockwork, my honourable gallery runner Rob Koudijs would start calling me weekly -

"Where is your new work, Ted?"

He insisted that he and his customers expected me to come up with at least 12 new pieces and show them in his gallery first, while we had both agreed on a kind of monopoly for his firm.

Every time I told him that I am not a factory or a robot. As an artist you cannot force yourself to make new, better, fresh works.

- "Hmmm," he said, and smashed the phone down again.

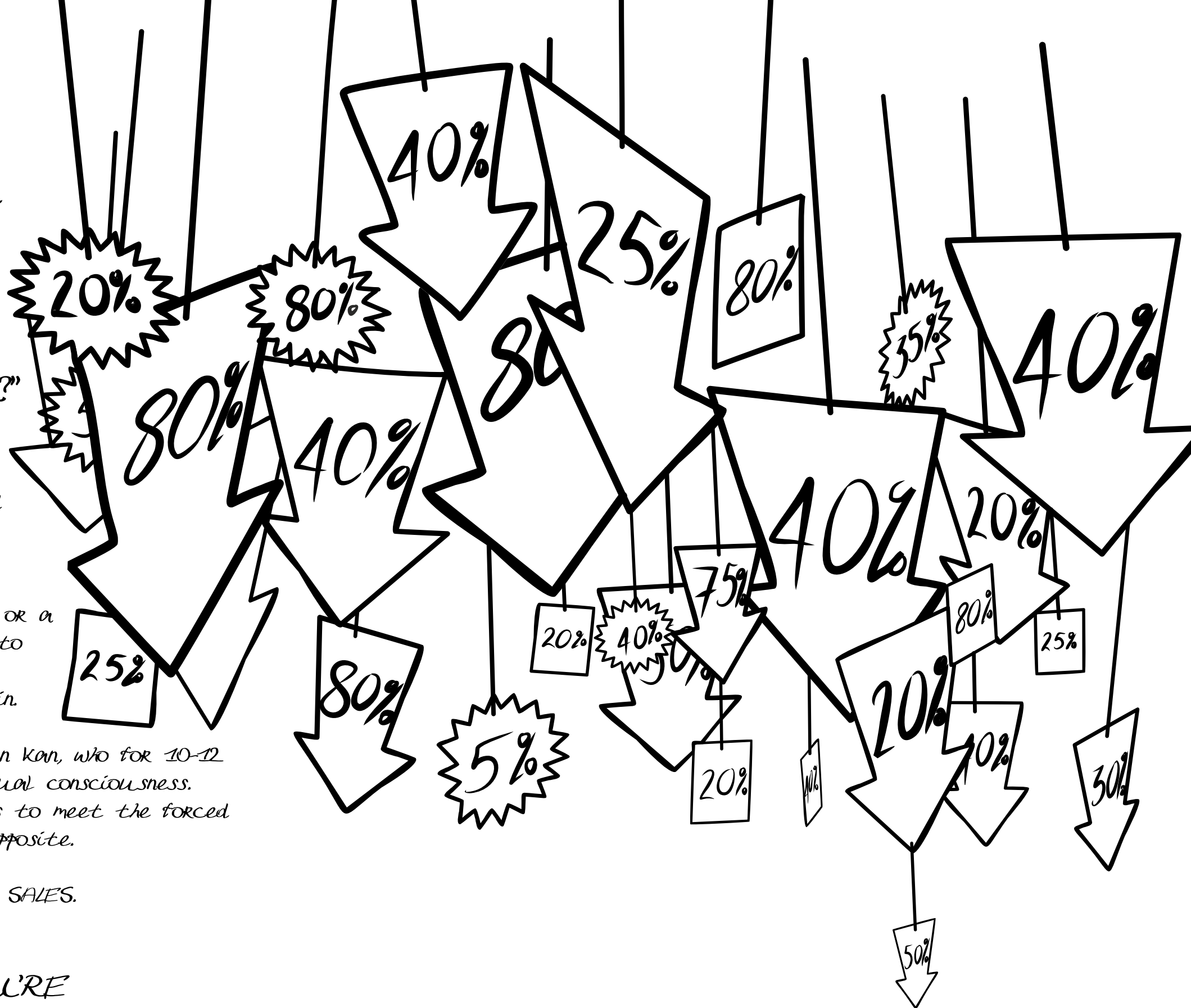
Two weeks later I discussed this with Marcel van Kan, who for 10-12 years had been my deputy, assistant and conceptual consciousness. Suddenly we realised that the only way out was to meet the forced expectation by doing the same thing, but the opposite.

During the afternoon we installed the exhibition SALES. Rob wanted to throw me out.

- "TED, I AM NOT A SHOP! YOU'RE RUINING MY REPUTATION!"

Screams and little fights twisted into champagne and dancing.

Almost the whole exhibition was sold out.



Sponge Mountain — Sales, 2008

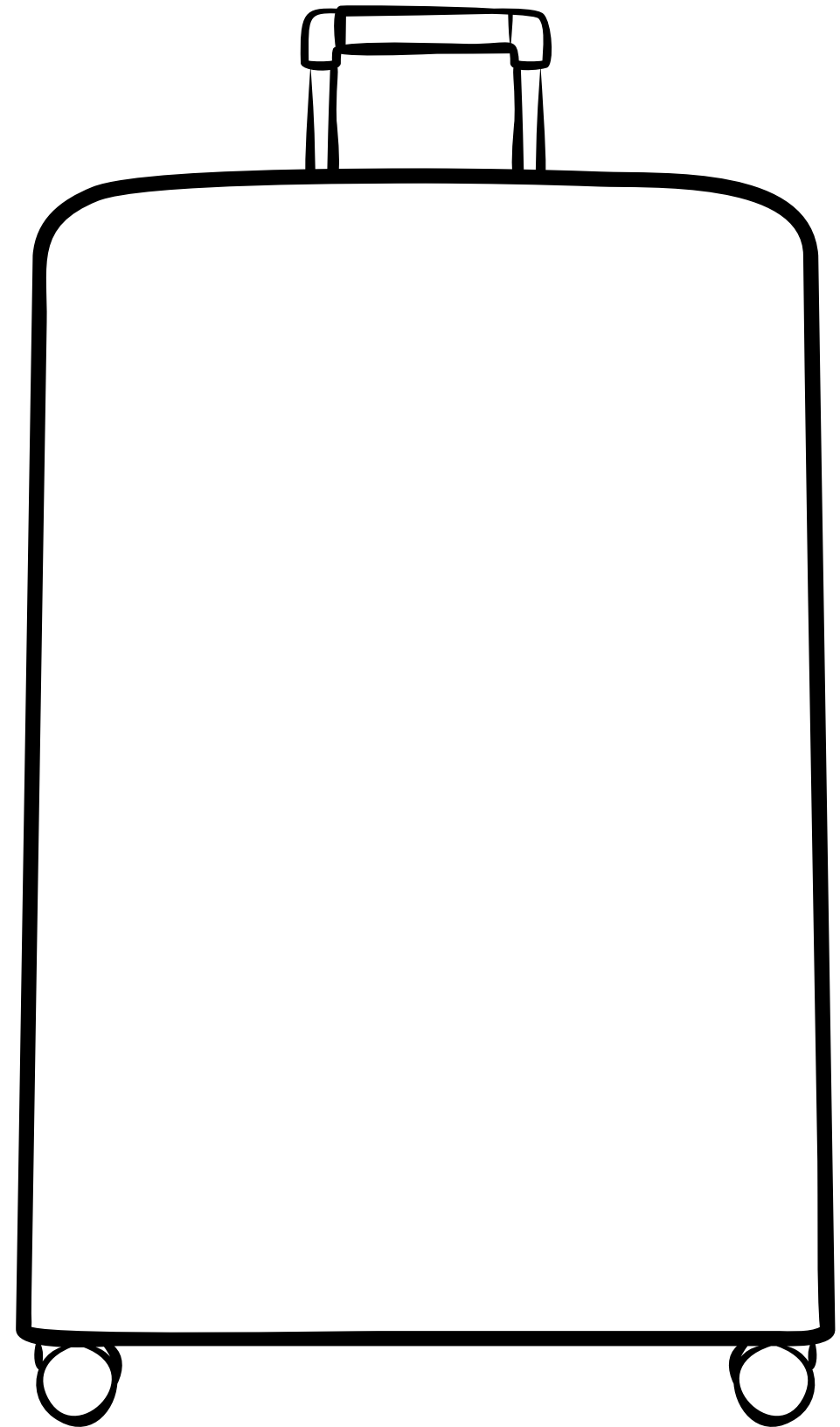
Object
Various jewellery pieces sewn
onto foam rubber, accompanied
by sale tags

Each piece has different
materials and a different price

2008

All my data

An X-ray made at the AMC hospital in Amsterdam of a black PMMA suitcase (80 kilo), with my laptop, telephone and iPod cast inside. A kind of one-second click of all my data.



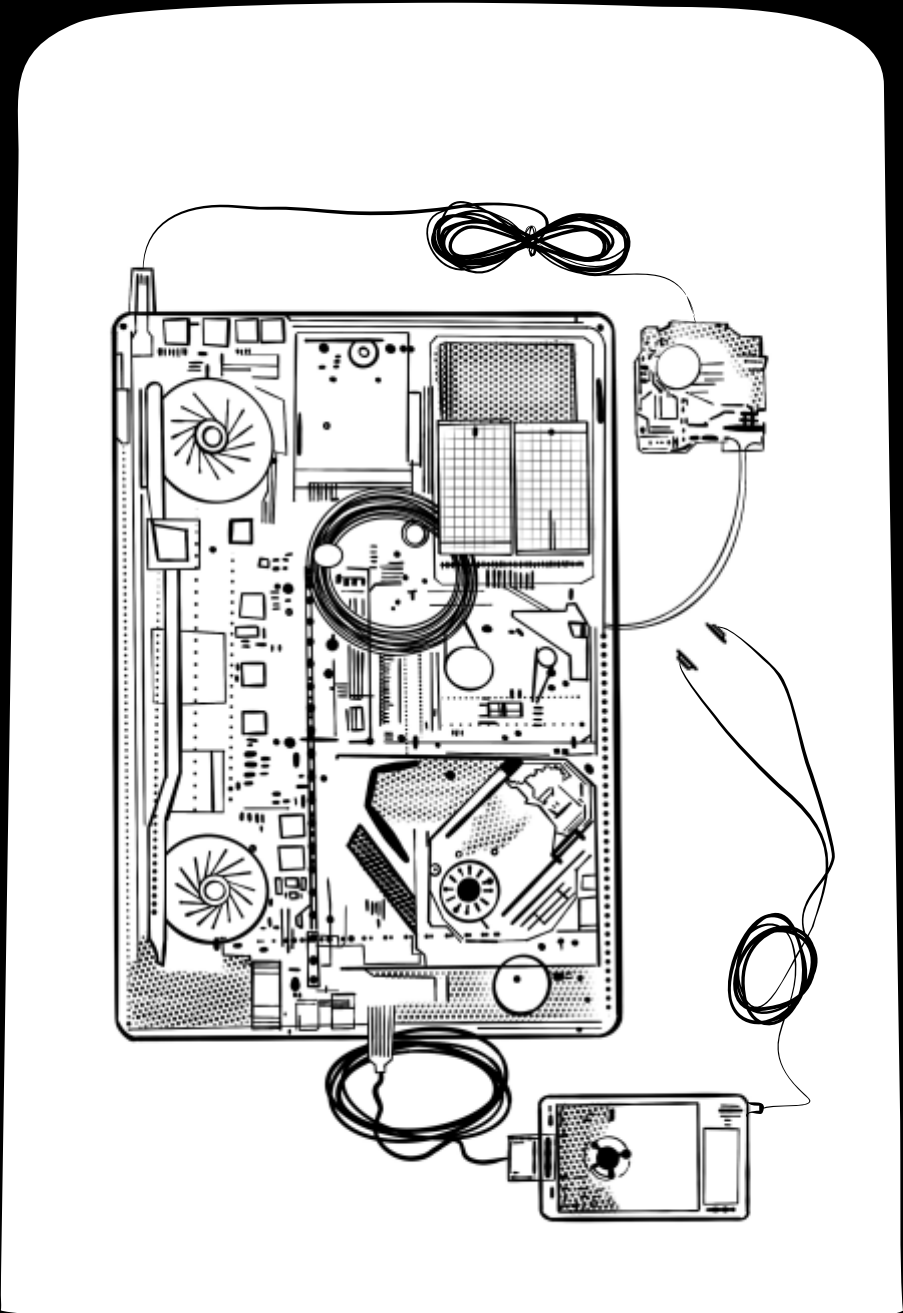
2008, again

(I couldn't decide, so both made it)

X-Ray, 2008

Object (unique piece)
X-ray made in the AMC hospital in Amsterdam of a black PMMA suitcase (80 kilo), with my laptop, telephone and iPod cast inside — a kind of one-second click of all my data

Price on request



Diamonds are men's best friends

The jewellery world has many departments, compare it to a skyscraper: on every floor there is a jeweller with different aims, audiences, and targets.

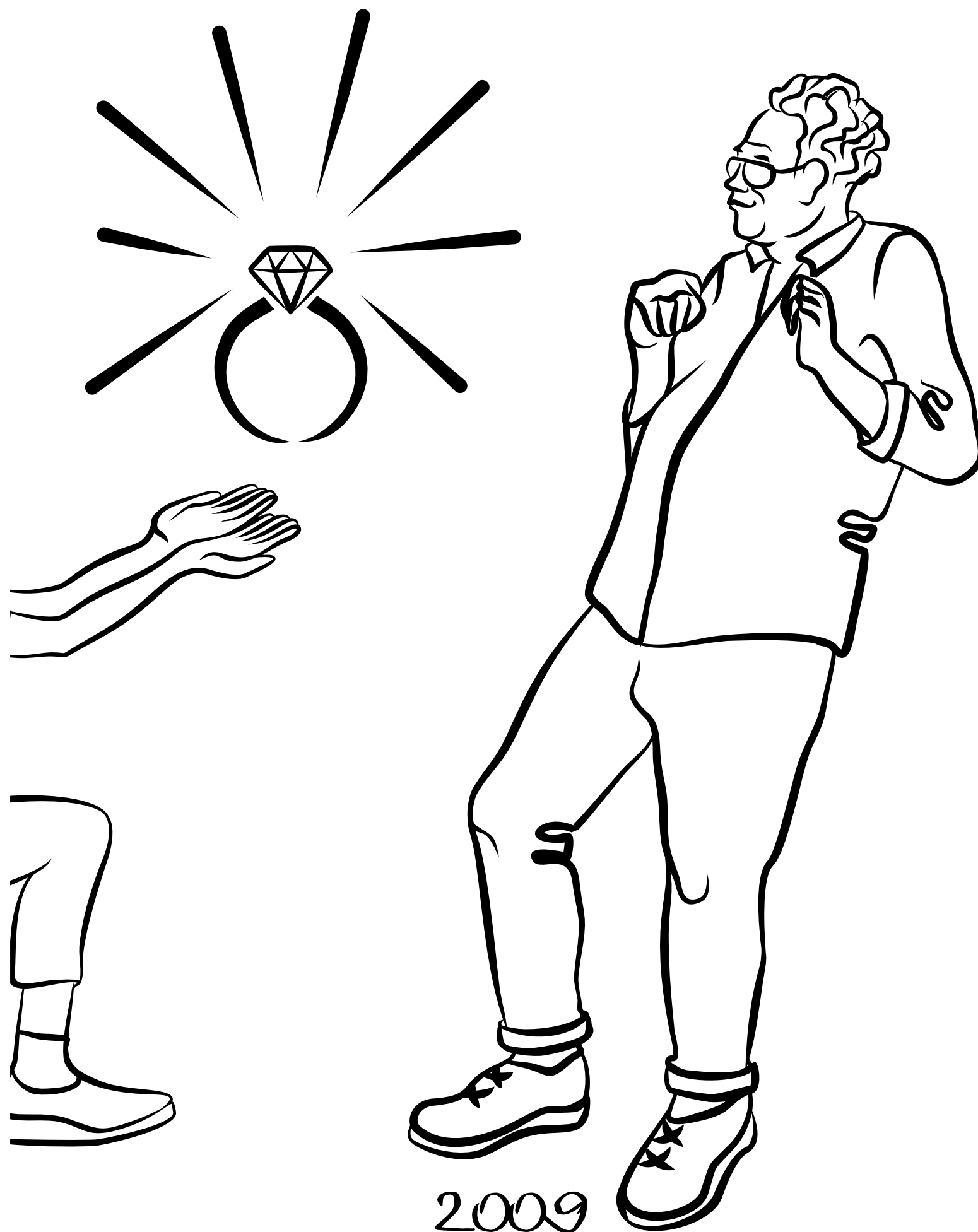
In my career I tried several times to find a fruitful collaboration, to work together and enjoy each other's qualities and talent. Impossible.

Until the biggest jewellery "dealer", the biggest and best shop in Amsterdam, came to me with a bag full of diamonds and asked if I could make jewellery from it.

JAAAAAA, I screamed.

Great.

These were the results.



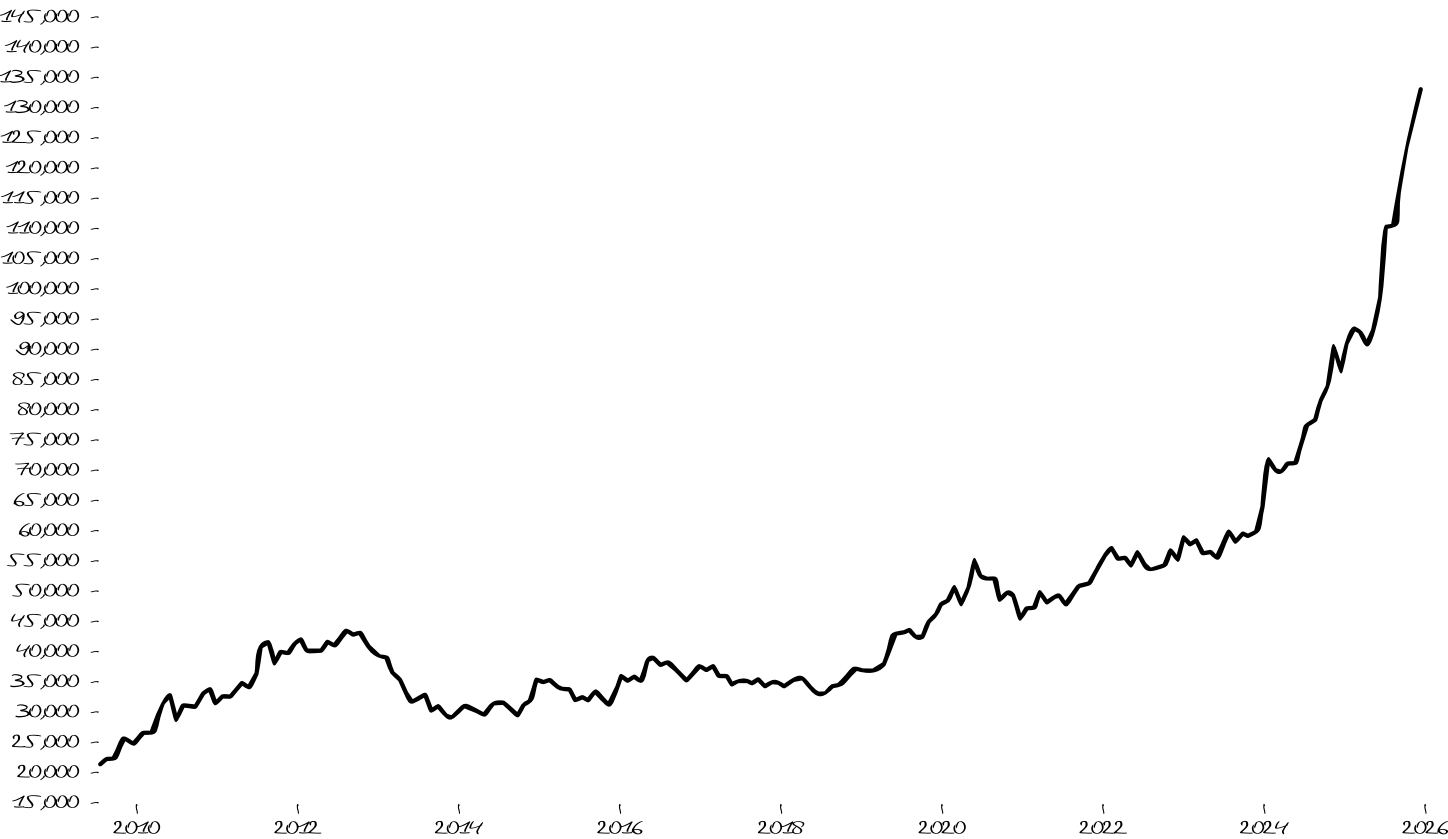
Ted Meets Joost Lypkens, 2009

Jewellery series
(all unique pieces):
Bracelet
€14,800
Necklace
€25,500
Ring
€4,600
*see end of the book for more

The Muse

€130.413,39

3rd of APRIL 2026



The Muse, 2012

Ring (unique piece)
18k gold (45 g),
price linked to the live gold market
(New York), updated in real time

Starting price (2012): ~~€9.281,25~~
Current price: €22.514,79

2010

Red Light Design

This picture was a coincidence, unforeseen.
The rings were part of a project.

In 2011 the Amsterdam city government designed a new concept for the city. Through the ages it had been known as the city of free love, drugs, walking on the dark side of life, and the Red Light District.

They wanted to change this image by giving parts of the hookers' houses to artists in order to create another vibe.

A lovely idea, but taking someone's working ground ~ the prostitutes ~ was a contradictory matter to me.

The government gave me a beautiful classical Amsterdam four-floor house, leaning against one of the oldest churches in the middle of old Amsterdam, and offered me a free playground.

I made two studios there, and three possibilities for artists in residence. At first I forgot that I was "murdering" someone else's possibility to survive.

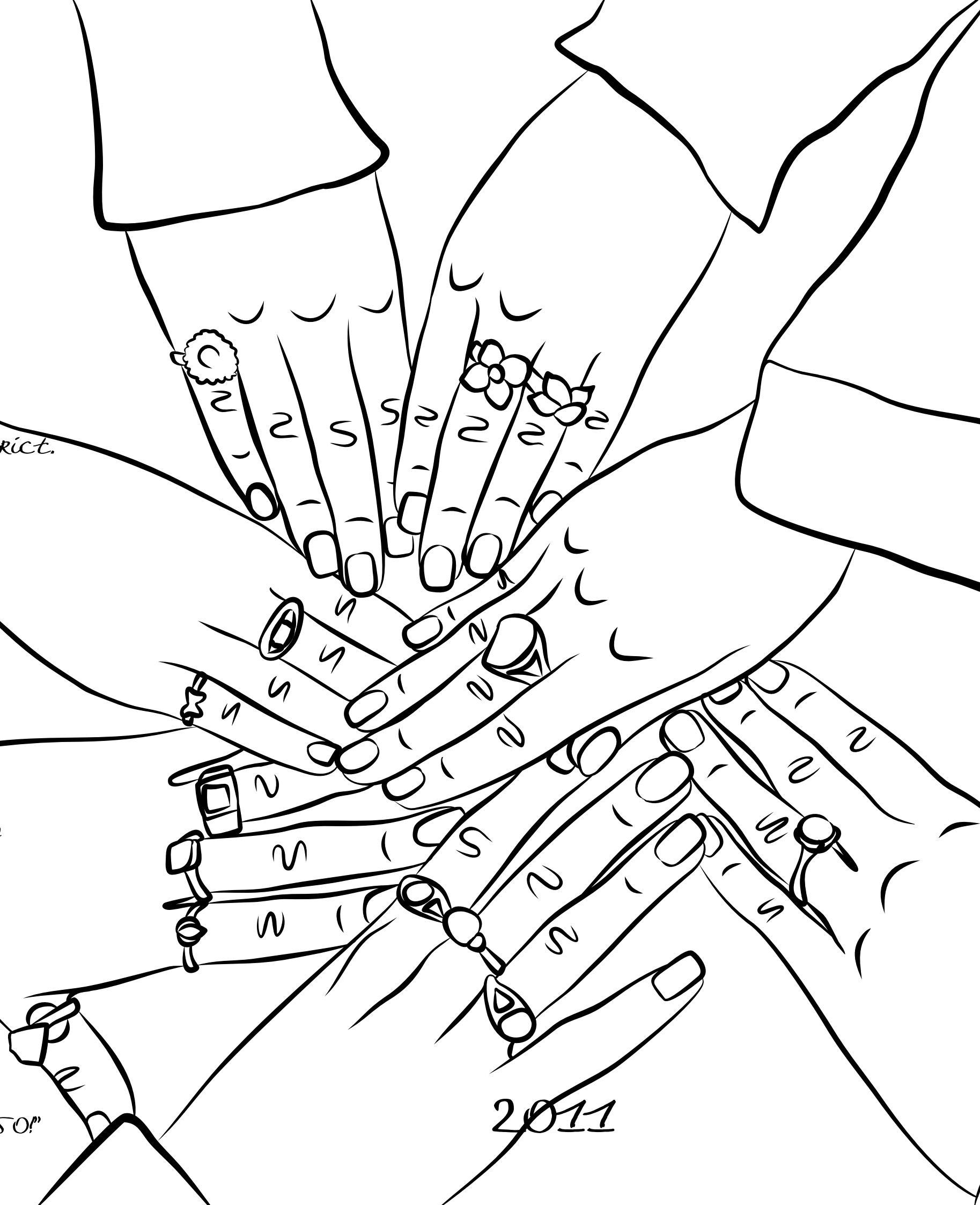
So I designed a machine outside my studio where people could buy a ring for €2.50, sold under the flag of: "Be nice to a girl, buy her a ring." People loved it, mainly designers. But the prostitutes felt defeated:

"I'm not gonna sell my ass for €2.50!"

Be Nice to a Girl,
Buy Her a Ring, 2011

Ring
Rings from China,
two-component paint

Sold out (7,500-10,000 pieces)



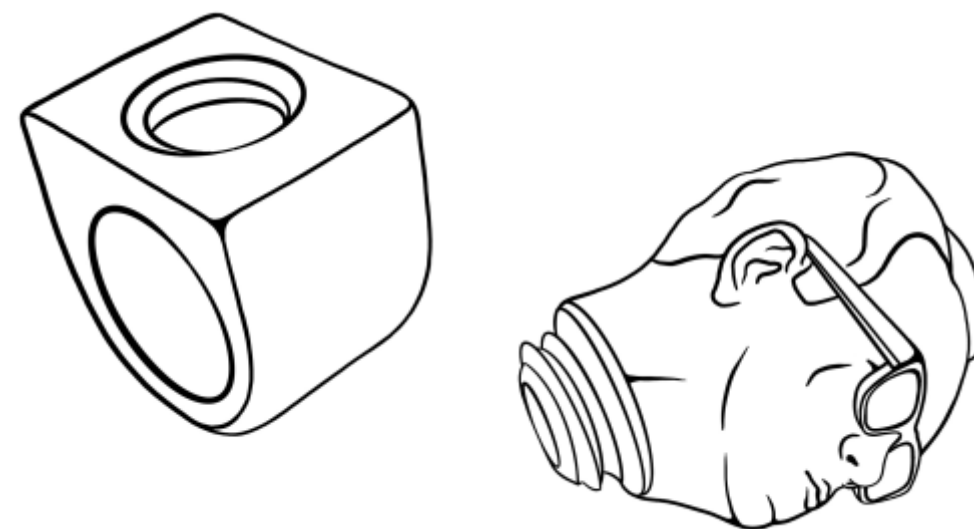
Mephisto's gambit

DURING his position as Minister of Culture,
Halbe Zijlstra defined art as an elite
CULTURAL misbehaviour - he cancelled half of
the subsidies for culture and art.
Uhh, was this his mission?

As a painful protest I made my own head in 3D,
24 krt gold-plated, to symbolise
my only possibility to survive as an artist -
offer myself!

Later on he became Minister of Defence.

(Ps my head is UNSCREWABLE from the shank
of the ring in order to put,
like in the Middle Ages, poison in it)



Mephisto, 2012

Ring (unlimited edition)
3D-printed steel, 24k gold-plated
5 x 3 x 2 cm

€1.450

2012

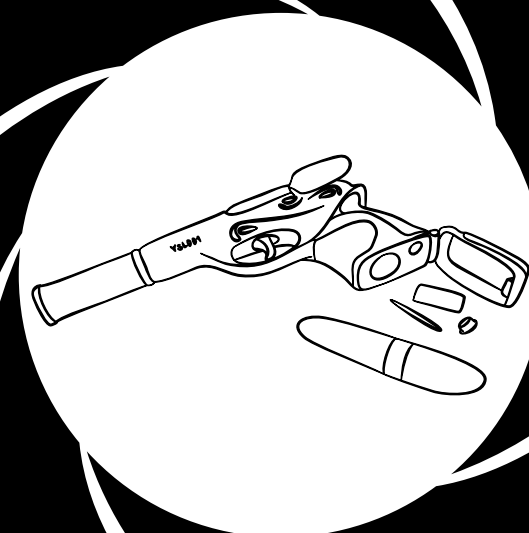
YSL

- 7 necessities (follow-up)

Guns were part of my inspiration.
In spite of the painful possibility to kill
with them, my craftsmanship got every time
seduced by the beauty of the gun,
as aesthetics and as a technical "wunder".

After making the guns in bags, cast,
a small series of guns came out using
3D printing techniques.

With all kinds of different paraphernalia
than a real gun revolver.



2013

YSL, 2013
7 necessities (2012 follow-up)

Object (unique piece)
3D-printed pistol form, gold,
mirror, lipstick, hairpin, vibrator,
hidden compartment

€9.900

Will you still need me,
will you still feed me,
when I'm eighty-four

In order to outsmart my fear of the future,
I designed for myself a funky,
crazy walking stick, with compartments in it
for my needs (up to you
to let your imagination go),
and a bracelet filled with medicine
that would slowly find its way
into my bloodstream to do its job.

The whole piece is covered with 24 krt gold leaf.



**When I Am 84 /
Aka Ted's House, 2014**

Object
Walking stick, vintage fragment,
3D compartments with inlays
(including a football shoe from
age 16), bracelet with medication,
24k gold leaf

Price on request

2014

Paper copies, not flat

In 2015, halfway through my career, I got the advice from a cultural attaché at the Mondriaan Fonds that I should start to archive my work.

I tried, with photos, sizes, selling prices, where a piece was exhibited, who bought it, in which newspaper it was mentioned, or even in a TV program, etc.

Of course I felt honoured, but also bored.

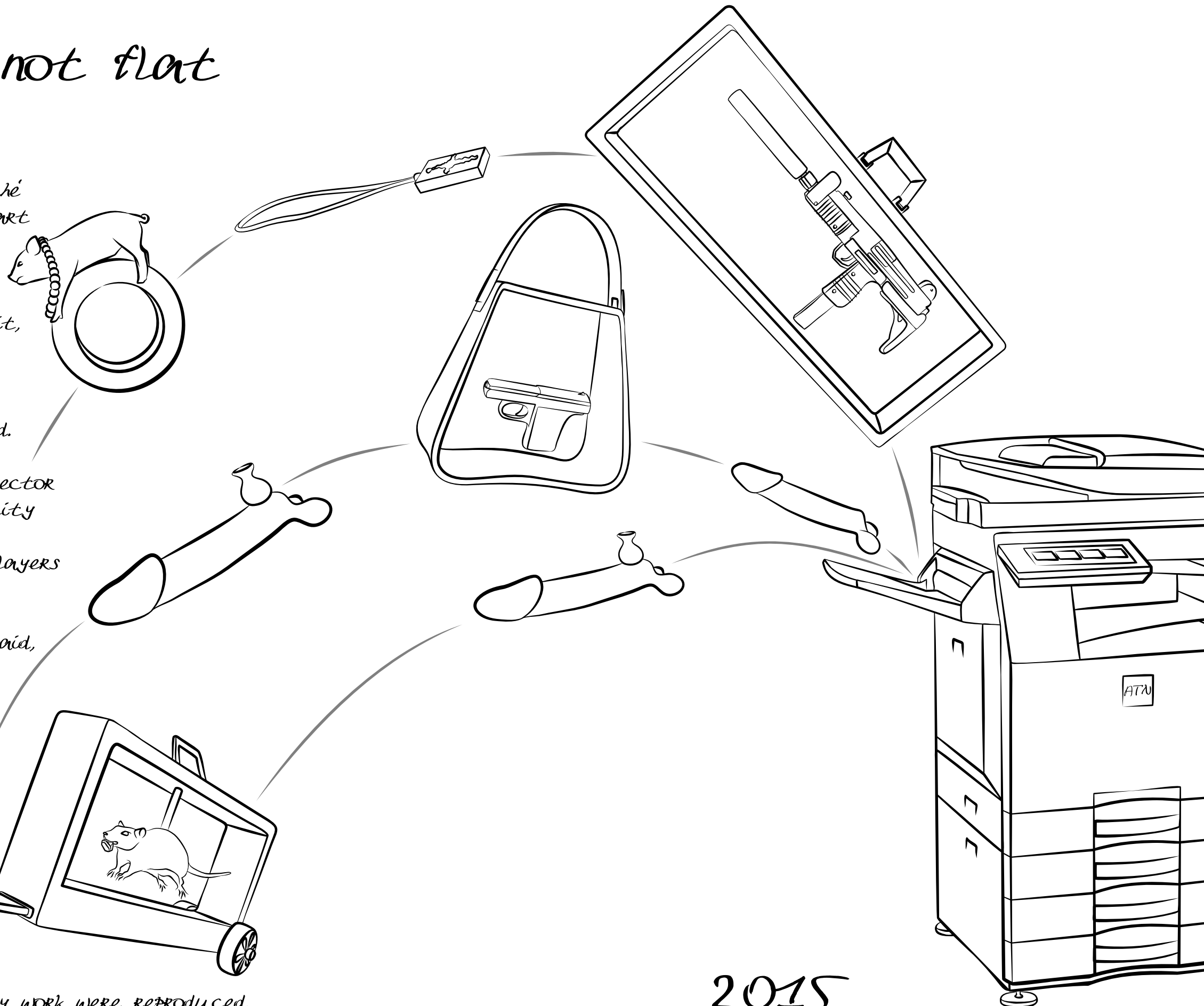
At an exhibition in Germany I met the director of a factory, and she gave me the possibility to print my works in paper. They had a technique, building it up in layers so it became a 3D object.

I was flabbergasted, especially when she said, "Ted, we are going to do this for free if we are allowed to mention your name in our marketing strategy."

My God, an angel from Ireland blessed me!



About 60 pieces of my work were reproduced.



2015

Paper Replicas, 2015

Object series (all unique pieces)
2D printed paper (layered),
painted yellow

Prices based on one third of the
original works
See original pieces in Ted Noten
(ISBN 978-94-6208-232-8)
*see end of the book for more

Private Correspondence

After the incident in Basel with the chewing gum (see 1999), I started a correspondence with the man who gave it to me. Letters went back and forth, and over the course of two years he gave me seven assignments.

An outrageous, fantastic playground.

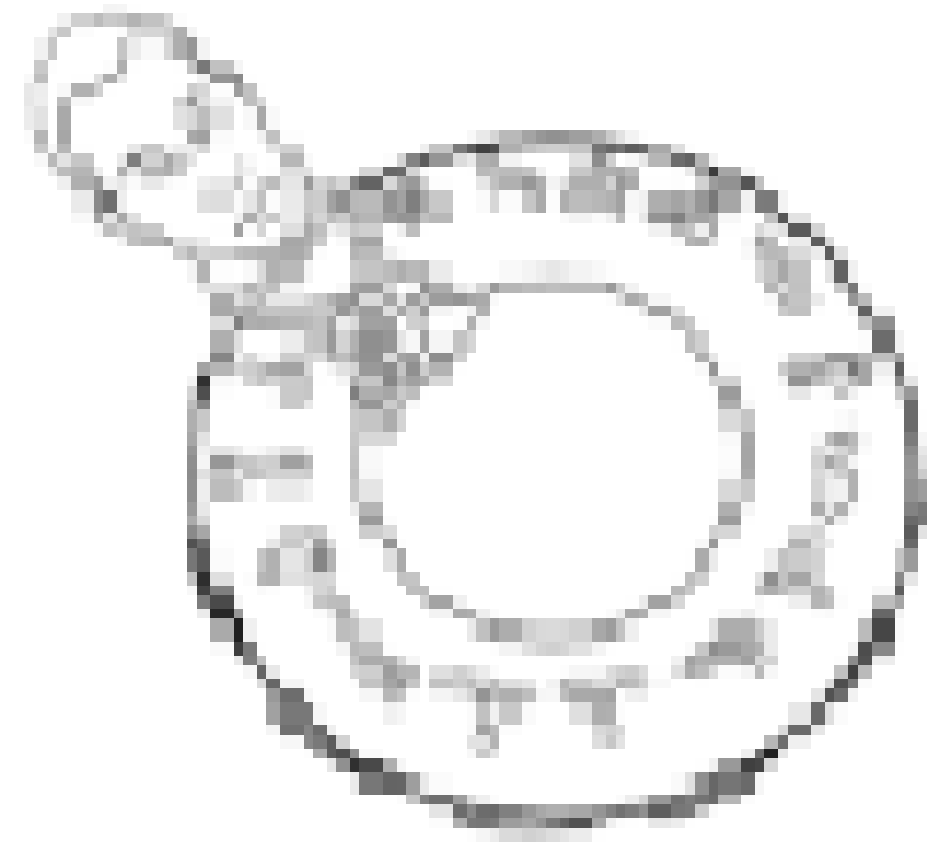
One of them was this.

I had to design him a cock ring in gold.
I advised him to go to a doctor to measure,
and to make a 3D scan of his head.

He challenged me, almost in a perverse way -
this I can imagine the noblesse did, and the
church in earlier days - and it gave me good
humor and necessary nonsense.

The cock ring was decorated with my head
in 3D, but a week later I sent him his own head
- ha - so he could "swap" it on his ring.

ps. due to privacy, the piece cannot be shown



**Private Correspondence,
c. 2012-2015**

Object (not shown)
Gold cock ring, interchangeable
3D heads
Made in correspondence with
a private client
Seven assignments over two years

Not shown (privacy)



You and Me

Ancient Days.

If you are related to the gallery system, certain rules can be your best friend, some certainly not.

My gallery owner had a clear expectation:

that I should show up every two years with at least 10 new pieces, and that he would be the first showroom, in order to keep his customers attached.

I told him many times that I understood his "strategy," but as a maker I am not a machine, not a robot.

Sometimes it takes two to four years before solid new ideas show up.

WELL - I recapitulated our history as jewellery makers:

church, private clients, nobility - that was our market.

Jewellery makers had a small box with tools and chemicals (pretending to be alchemists!)

and travelled all over Europe to satisfy their clients.

We had status!

So my next exhibition, two weeks after his call, was entitled

"You and Me": 12 A4 papers, lovely framed, hanging on the wall.

Procedure: the client buys the A4 signed document in the aluminium

frame. Then the first meeting takes place in my studio with the

gallery owner to make a first wish list (for example: a ring -

big or small, gold or iron, with stones, with a memory in it, etc.).

Then I start designing, and the client gets a guarantee to

return three to four times to the studio to see try-outs, until

both are happy with the result.

My most rewarded selling was the honourable man who appreciated my concept more than the whole procedure.

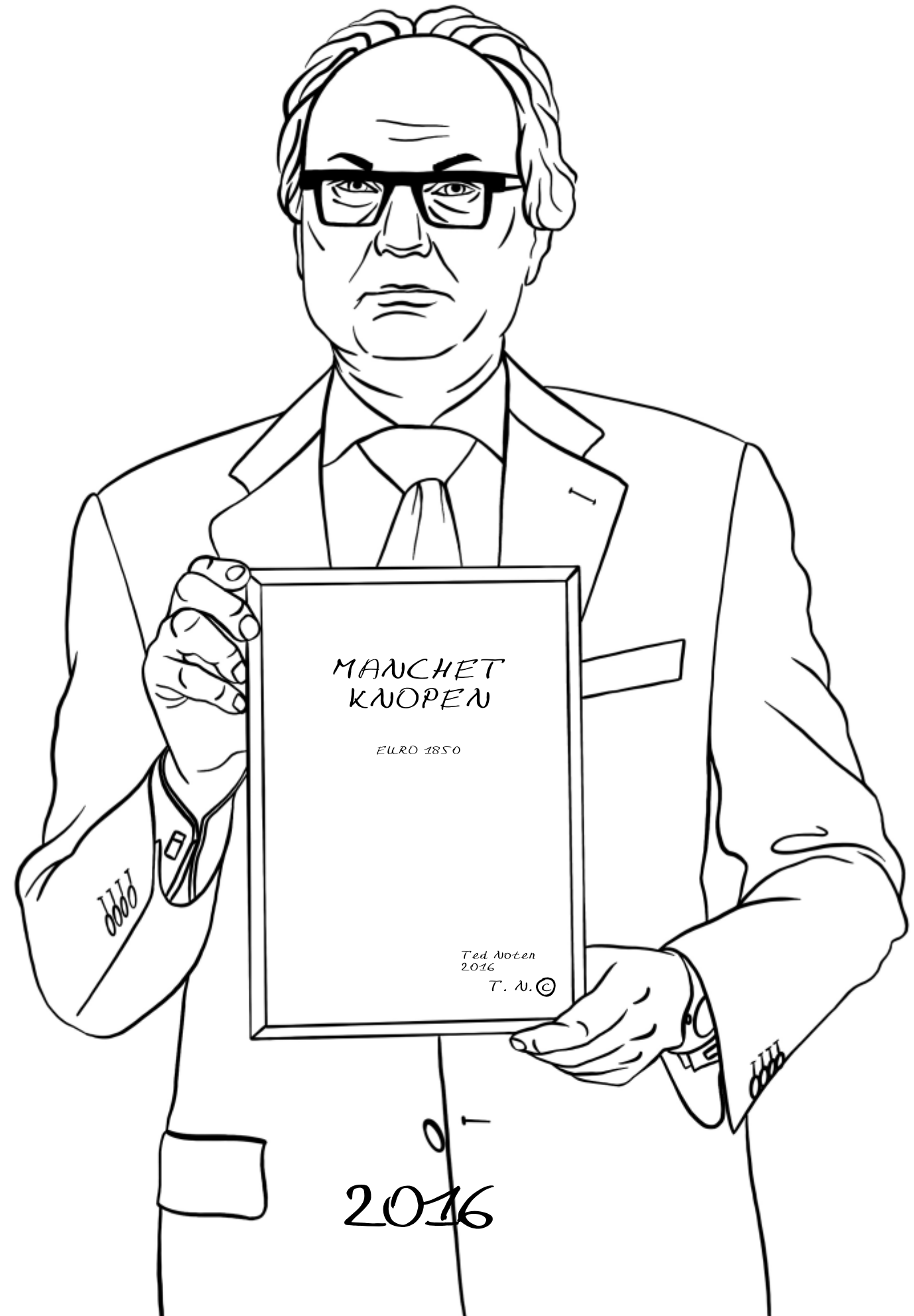
He bought the framed paper and

hung it on the wall as it was.

My best selling ever!

But I also had great encounters

with clients in my studio.



You and Me, 2016

Framed A4 document concept
Custom pieces to be developed
on request

Parure / ring / tie clip

€12,000 / €4,500 / €1,200

Making love with other disciplines

As a jewellery maker I feel delighted that I learned to look at the square millimetre - details attract me, but details can also blind!

Fact is: to be a good jewellery maker you have to be almost neurotic, detail-hooked, with the risk that you lose the bigger ground (the ocean view).

I have been pleading for a long time that we should "make love" more with other disciplines, to come to new designs, new ways of thinking, new ways of connecting, collaborating (sorry, I find this word too trendy - but still), new things!

This series of works, Drawers Delight, was invented to challenge the buyer to buy my piece and then visit a furniture maker, where the drawer would become the inspirational engine.

Maarten Baas and I did this a year ago, using his typical bed drawer, a work that already existed in his oeuvre.

ME WITH AN INLAY - A CROCODILE FACE
AND A GOLD TULIP WITH SNIFF -
INSERTED INTO HIS DRAWER.

Sold in 5 minutes at Galerie Mandoz, Amsterdam.

the way loss seeps
into neck hollows
and curls at temples
sits between front teeth
cavity
empty and waiting
for mourning to open
the way mourning stays
forever shadowing vision
shaping lives with memory
a drawer won't close
sleep elusive
smile illusive
the only real is grief
forever counting the days
minutes missing without knowing
so that one day
you find yourself
showering tears
missing that love
like sugar
aches teeth

Drawers Delight, 2017

Object
PMMA, engraved with a poem
(can't remember from who),
attached handles and
handle-like systems

€8.000

2017

Tainted gold

Gold is, for a jewellery maker through the centuries, his/her biggest LOVE.

Gold is willing, easy to shape,
her smell is great, her touch is great.

She is also the most disgusting material
in this world:

- She caused most of the wars through history.
- She is unfriendly to her finders, the diggers,
who have to use very

poisonous/venomous/toxicant/virulent/envenomed/noxious/basilisk
MERCURY to separate the gold.

So far, so NOT good. The diggers sell the gold
to the gold "mafia", just get a small amount,
and the capitalist market gets

the biggest pie!!!!

If I order a golden ring at a legalised
jeweller, he multiplies by 7 to make his price.
Painful. Scandalous!

Of course I realise all this as a jeweller
and try to find a compromise by buying
"green gold", but still it is a hard relationship!

In order to find a way out for myself I designed
this multiple ring (glad the people who bought
it have the same Vitruvian schizophrenia).



2018

Greed Ring, 2018

Ring (multiple, without end
Available in different sizes)
3D-printed steel, 24k gold-plated

€999

Broken, then gold

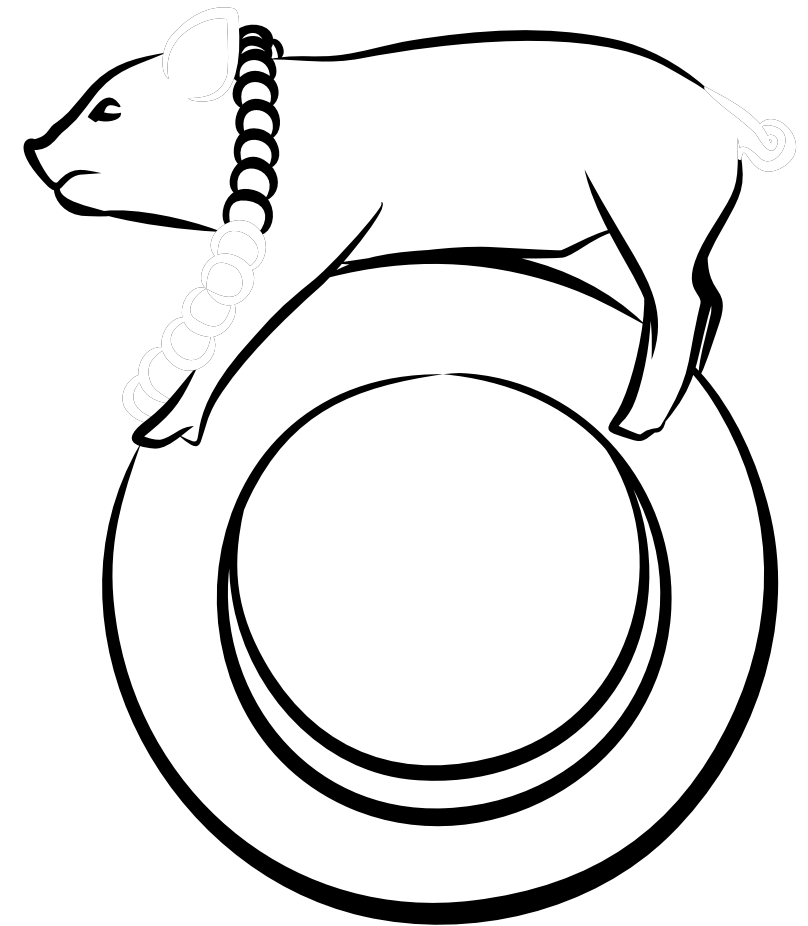
In 2009 I started the series *Haunted by 36 Women*, one of them was Miss Piggy. I made an object from found material (in this case a gold-plated pig), had it all scanned, and then 3D printed in nylon (10,000+ rings) and a few bracelets.

One of the bracelets was bought by a woman who loved the piece and wore it almost on every occasion.

The result was that parts of the piece broke - her necklace, I repaired it with 18 krt gold, then one ear broke, then her little tail, etc. etc.

A great project:
slowly the bracelet becomes gold.

ps. It reminds me of the Japanese craft *kintsugi*, where broken parts (for example of a cup) are "glued" with gold paste in such a way that it is exaggeratedly visible - great, instead of trying to hide it!



Miss Piggy (from "Haunted by 36 Women"), 2009-2018

Bracelet (multiple, becoming unique through wearing)
3D-printed nylon, later repaired in 18k gold

**Original sold —
new versions on request**



Rozenkrans

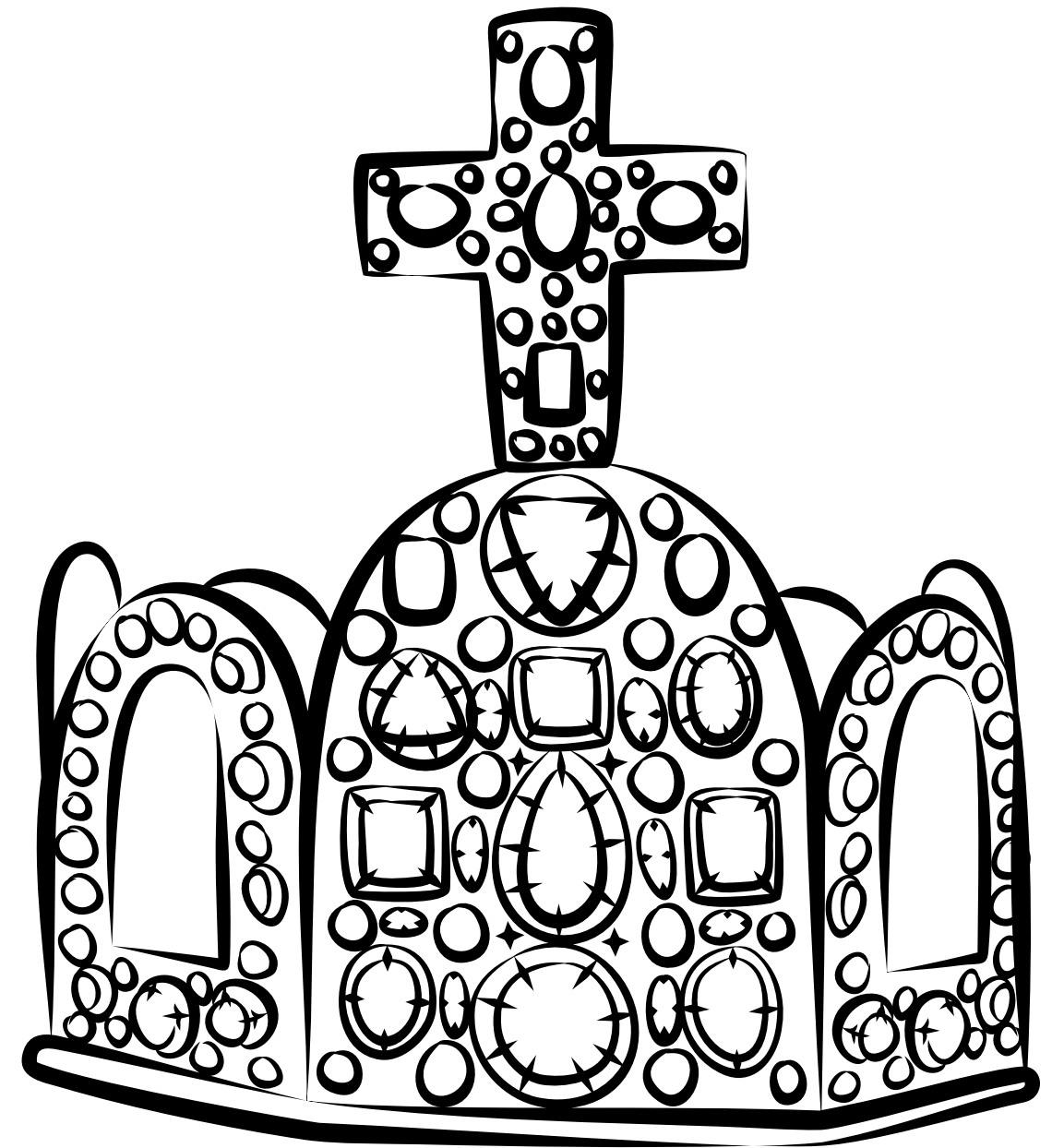
*As a child I grew up in an almost
orthodox Catholic, adoration-filled
papal environment.*

*I was programmed with certain
false morals and aesthetics,
yet seduced by the
theatrical scenery they created -
candles,
gold,
and Gregorian choirs of young boys
that gave the world a sense of magic.*

I was lucky not to be one of them.

*When I reached the age of 18,
I turned my back on institutional religion,
not realizing that, in the early days,
the church had been the best client for us
jewellery makers and craftsmen.*

Ha!

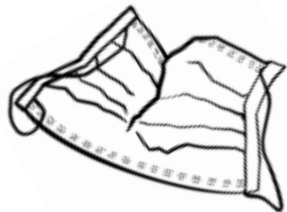


Rosary Reinvented, 2019

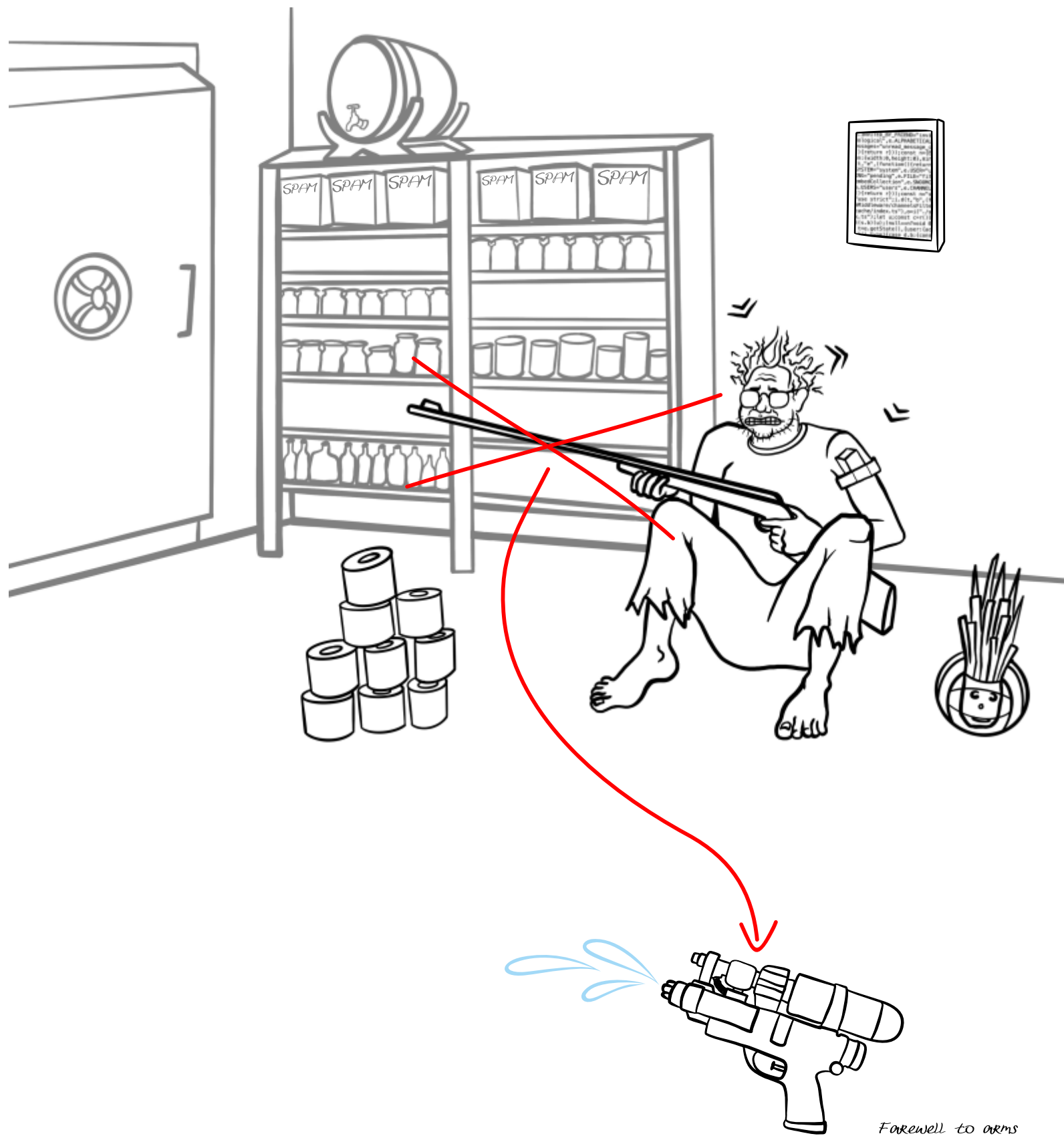
Necklace (unique piece)
PMMA with rose parts, original
rosary beads, brass chain 24k
gold-plated, crucifix from Russia

€5.800

2019



Covid.
Fear.
No inspiration.
No money.
Nothing to show.



Forewell to arms
T. N. ©

2020

Untitled—

Medium: —
Materials: —
Status: Not exhibited

Price: **Not for sale**

Lost in a landscape

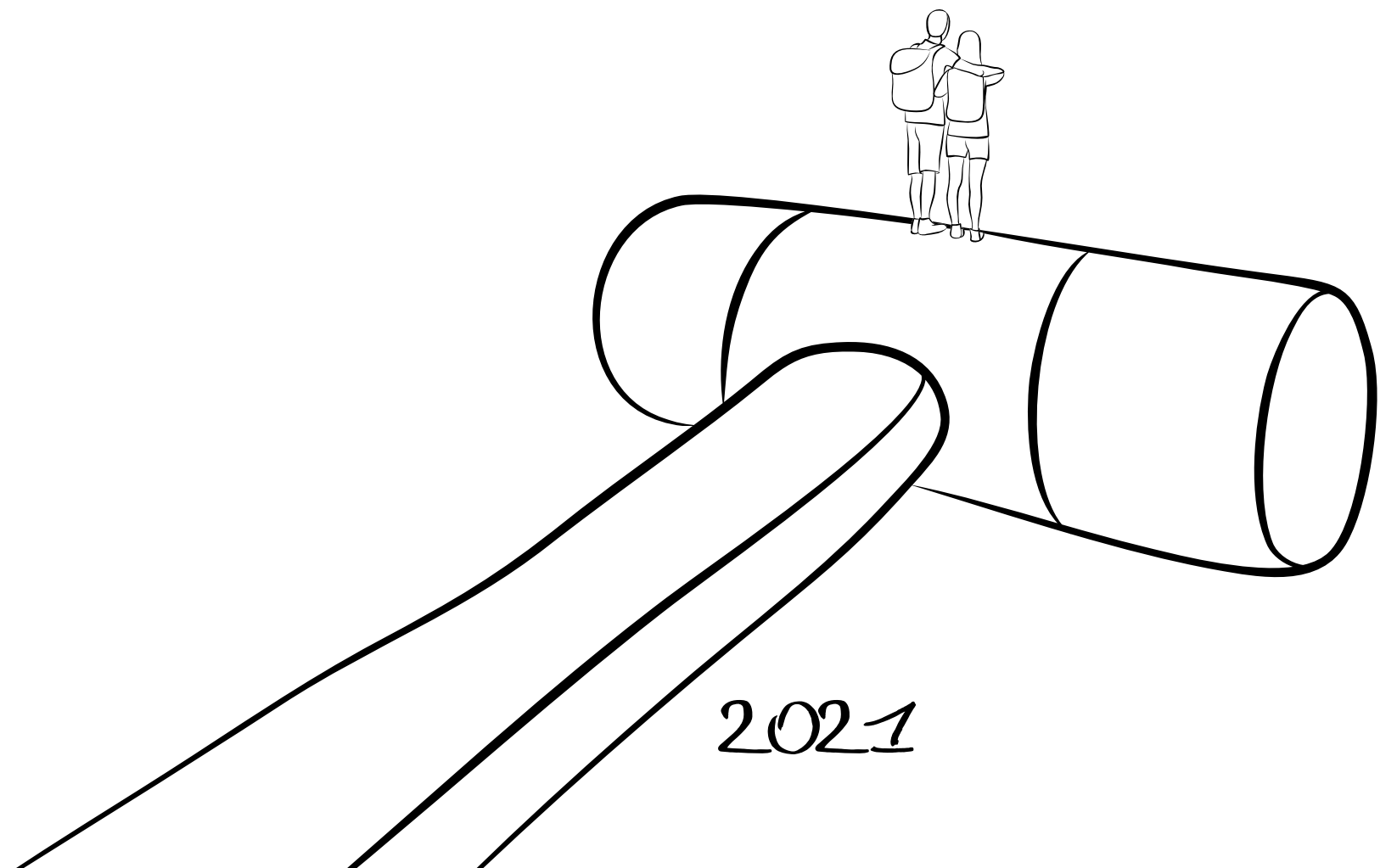
Whilst working on a new series entitled Vanitas,
I was at the counter of a well-known shop for
tools and paint (Gamma). You can also ask them
to mix your own colour.

The woman who was running the "stage"
used the same hammer to close the paint cans
for years.

I fell in love with her hammer.

I bought a new one/fresh one - the same one -
and proposed to swap it with hers.

She screamed with happiness - so did I.



**Vanitas — Lost in a Landscape,
2021**

Object (unique piece)
Hammer used for 5 years, paint,
Märklin figures, jeweller's loupe

€3.500

OB/OK

*Otto and Onno - "syndrome" sounds too heavy,
too negative,
too invented.*

*It should be replaced by the ultimate
discussion between intellect and intuition.*

*The great insights and lessons they both
taught me were that I could, in the end,
describe my path as an
intuitive conceptual maker.*

*Onno was my teacher during my period
at the Rietveld school,
and Otto gave me the possibility to meet him
in Munich - every week on a corner,
in a cinema, museum or pub -
and gave me the opportunity to ask questions.
Fantastic meetings we had!*



(As I remember them)

OB and OK, 2022

Necklace
Fiberglass, steel, wood, textile,
gold, paper
35 x 75 x 7 cm

€14,000

*see end of the book for more

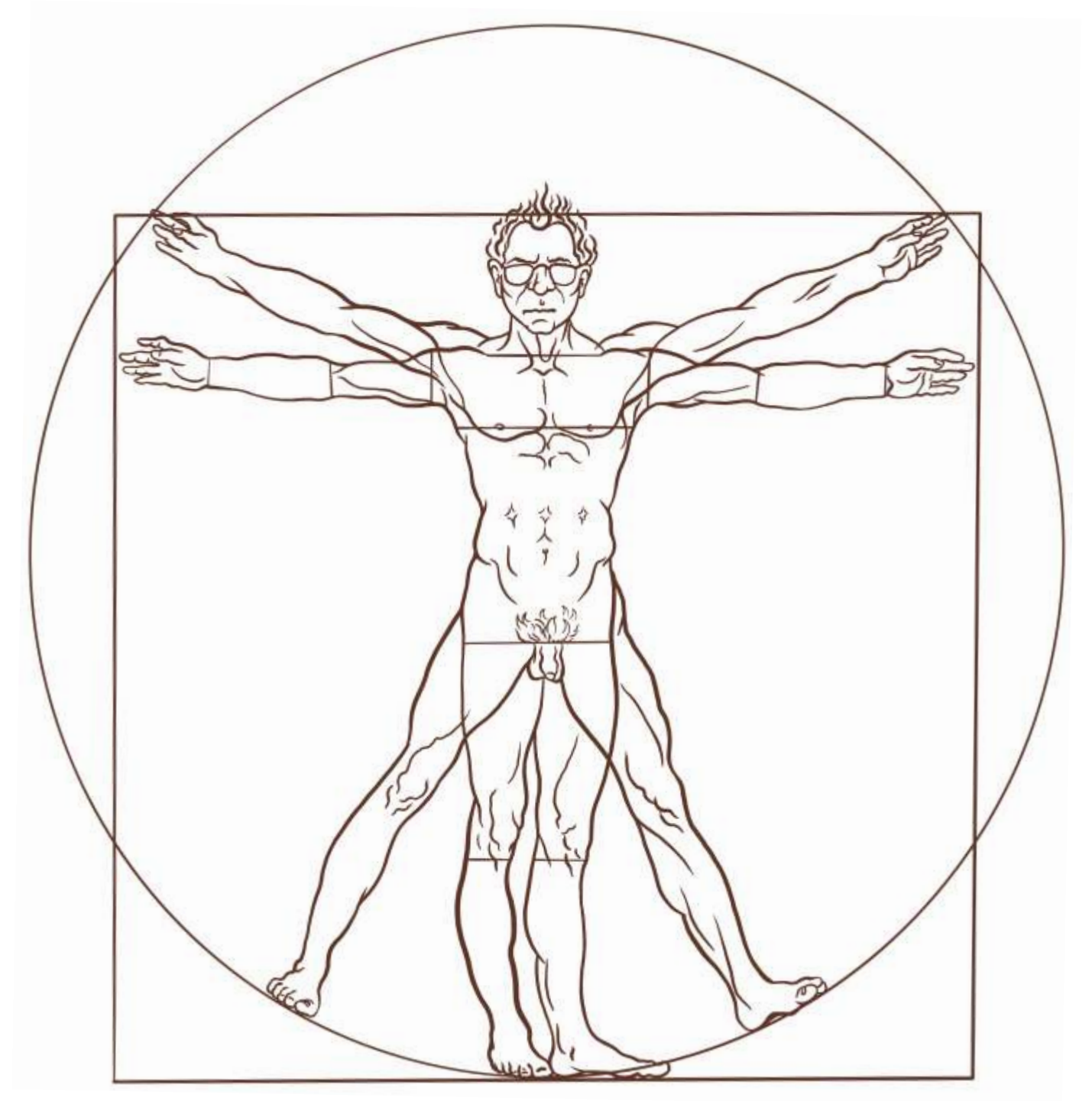
Leonardo - the connector

This work is a homage to the genius Leonardo da Vinci, part of my cluster series (through the years I noticed I love and need to make themes, clusters - things that connect to each other. In this case: incubators).

Incubators, to me, are people who were or are part of my life in all senses we have: from religion to intellect, to poetry, to music, to politics, to melancholia, to love -

In this work I used tools I collected in China (on my Trans-Siberian trip). They are calligraphic pens, which I cast in PMMA, accompanied by precious stones and connected with 18 krt gold.

It was the spirit of Leonardo - he challenged me and gave me the confidence to make connections never seen before!



Da Vinci's Necklace, 2023

Necklace (unique piece)
Calligraphic pens, precious
stones cast in PMMA,
18k gold connections
52 x 65 x 4.5 cm

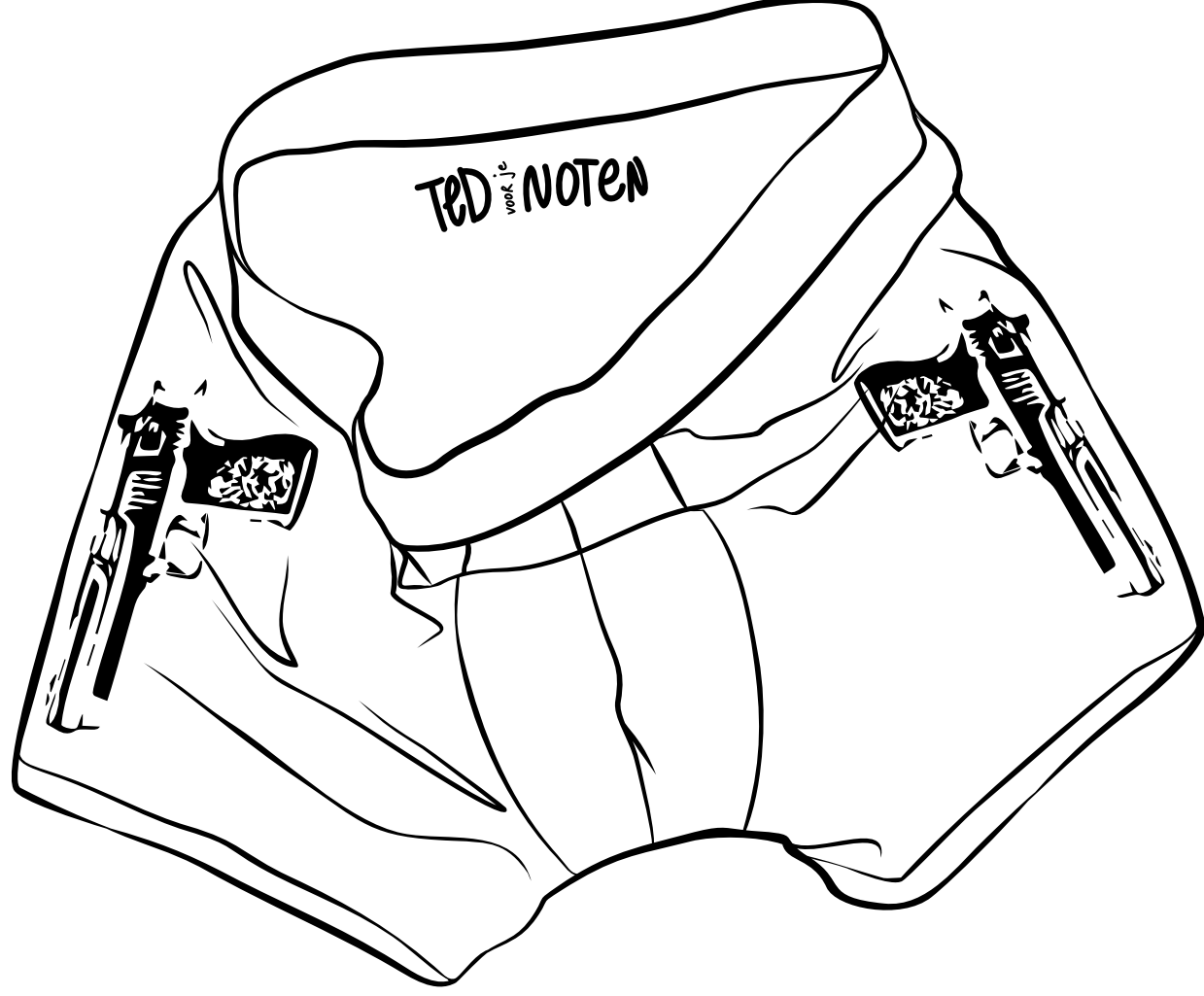
€14.000

2023

Carte blanche (Intro's takeover)

This is when I entered - when I interrupted the flow of Ted's timeline with my presence. From the very beginning, the moment my foot crossed the threshold of Ted's atelier, he gave me my first assignment. He was preparing for an exhibition at Museum JAN in Amsterdam, and the museum asked for pieces for the shop. That became my task. Intro! - Ted said - you have carte blanche! You can do WHATEVER. But the content was already defined. He didn't want jewellery in the museum shop. He thought it was boring. He wanted something else. His idea was to make underwear printed with his signature pieces - golden guns. So that part was clear. My freedom was in everything around it: the packaging, the presentation, how it would exist in the end. It became a whole line: women's panties, men's boxers, tank tops, socks, sleeping masks, caps. I called it "Ted Noten lingerie". I designed the packaging, the labels, the whole look - all the small details that make fashion desirable. And then I had what I thought was a brilliant idea. While making the t-shirts, I designed a label for the men's boxers. It read: "Ted voor je Noten". I was extremely proud of the joke I cracked in Dutch. Ted was not. He looked at it and said: "That's too much..." So he cut the idea. I made the labels again, more conventional this time.

But I still judge him for that censorship. In my opinion, this kind of humour is very much his cup of tea - but apparently, here, it crossed a line. The lingerie collection sold out in the museum shop. The joke never made it. So I'll leave it here - for the history.



2023
(intervention page)

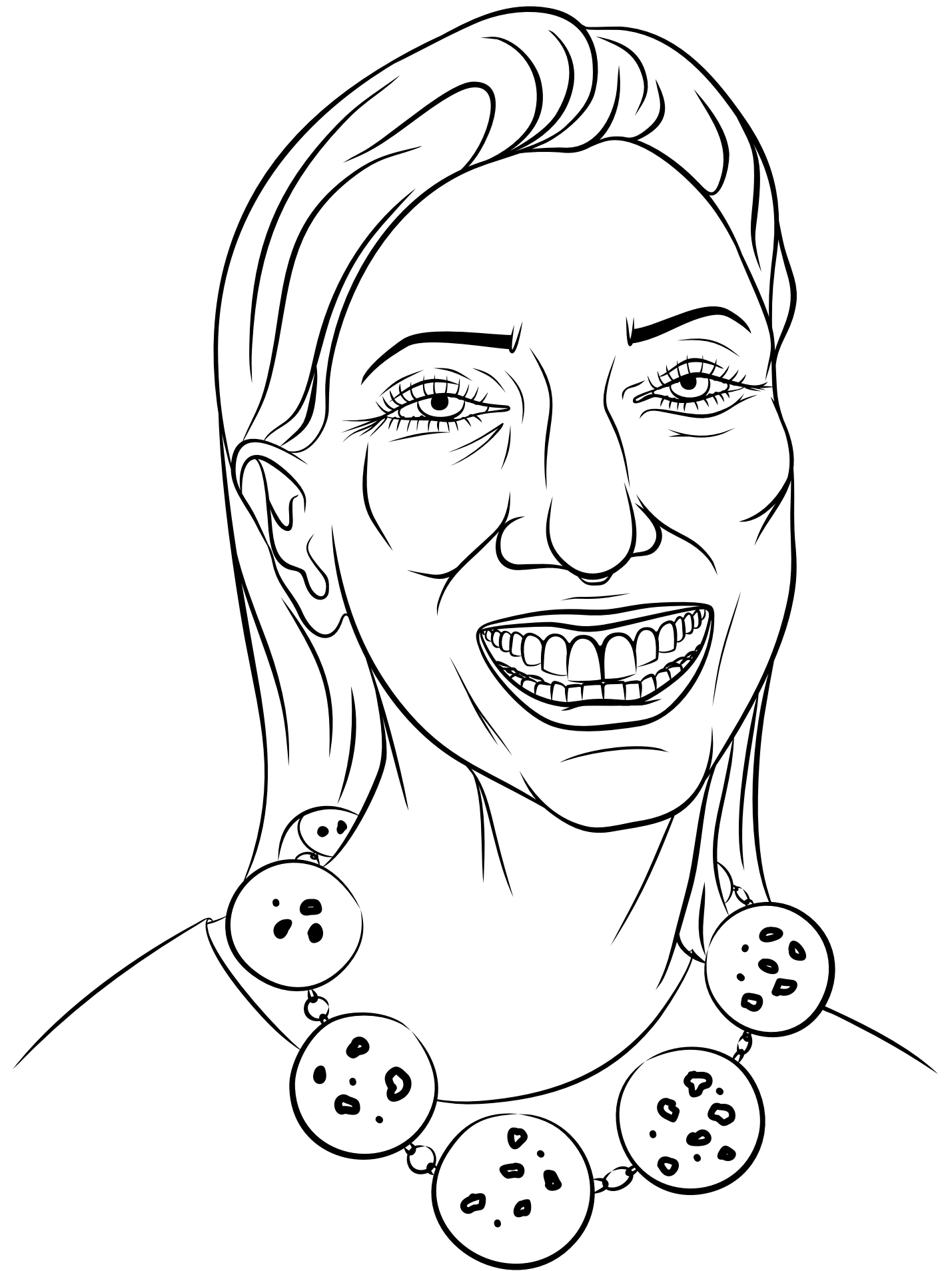
Ted Noten Lingerie, 2023

Museum shop project
Underwear with vinyl stickers,
labels, packaging

One label removed
(due to censorship)

Sold out

My sweetest darling ever ³/₅



2024

**My Sweetest Piece Ever ³/₅,
2024**

Object (edition of 5 + 1 AP)
24k gold, PMMA, 18k gold
connections, diamonds
(total 1 ct, Top Wesselton)

€27,500

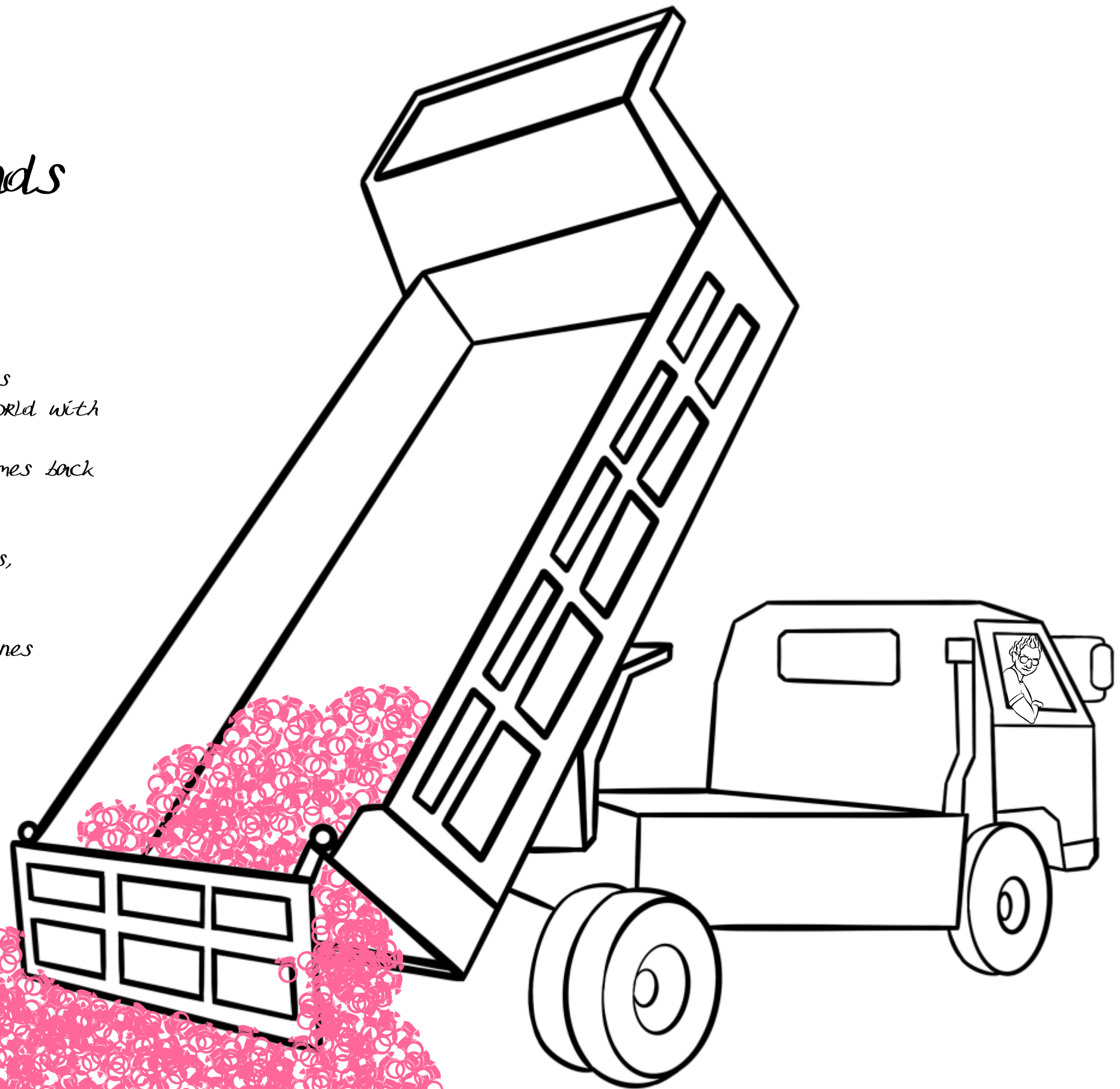
*see end of the book for more

Ted of many thousands

As a result of 11 set-ups/installations
(in total 9000+ rings) all over the world with
the project "Wanna Swap Your Ring",
now and then a truckload of rings comes back
from these installations.

A long story - check my website, books,
publications... you'll find it somewhere.

ps. Made possible by 3D printing machines
and Miss Piggy.



1000 Rings (from
"Wanna Swap"), 2025

Ring series
Various materials, styles, topics,
aesthetics

Not for sale

2025

Pink Freud

Incubators, as written in 2023.

In this case, a homage to S. Freud,
who had an important role in shaping me
as a psychiatric nurse (in 1980).

Flabbergasted I was, as a youngster (24),
but later ashamed when I found out he was
a misogynist.

But why then an homage, Ted?

Well - I also discovered other wisdom in him,
and some of these are engraved in the aluminium
(almost harsh pieces) - but soft sayings!

Die Kunst ist fast
immer harmlos
und Wohltätig

Hass befreit, existiert
vollkommene, unendliche Liebe, von allen
nur zwischen einem Süchtigen und einem Drogen.

gegen Angriffe
kann
man sich wehren

gegen Lob ist
man
machtlos

Freud (from the series
"Incubators"), 2023–2026

Object
Aluminium, sterling silver (935)
wire, engraved text, layered paint
36 x 74 x 12 cm

€6,500

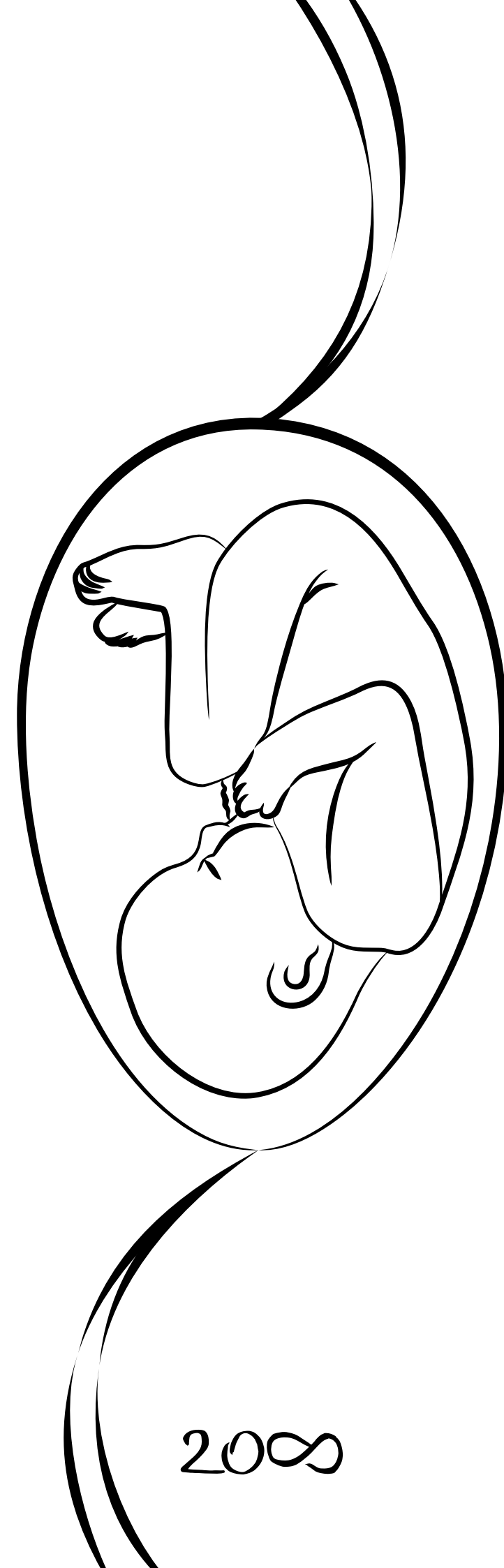
2026

To ∞ and beyond!

Through the years, my passionate part as a jewellery maker was the necklace. Partly because this is how we started to wear jewellery - after we learned how to "drill" a hole in a stone, or a piece of wood, or a tooth from a freshly killed lion - partly because a necklace is the most intimate jewellery piece to me.

Both necklaces have the same logic, the same aesthetics - beauty. But there is a price difference, not defined by time, making or concept, but by material.

Stones on a beach are for free - diamonds and 24 krt nuggets are not.



2008

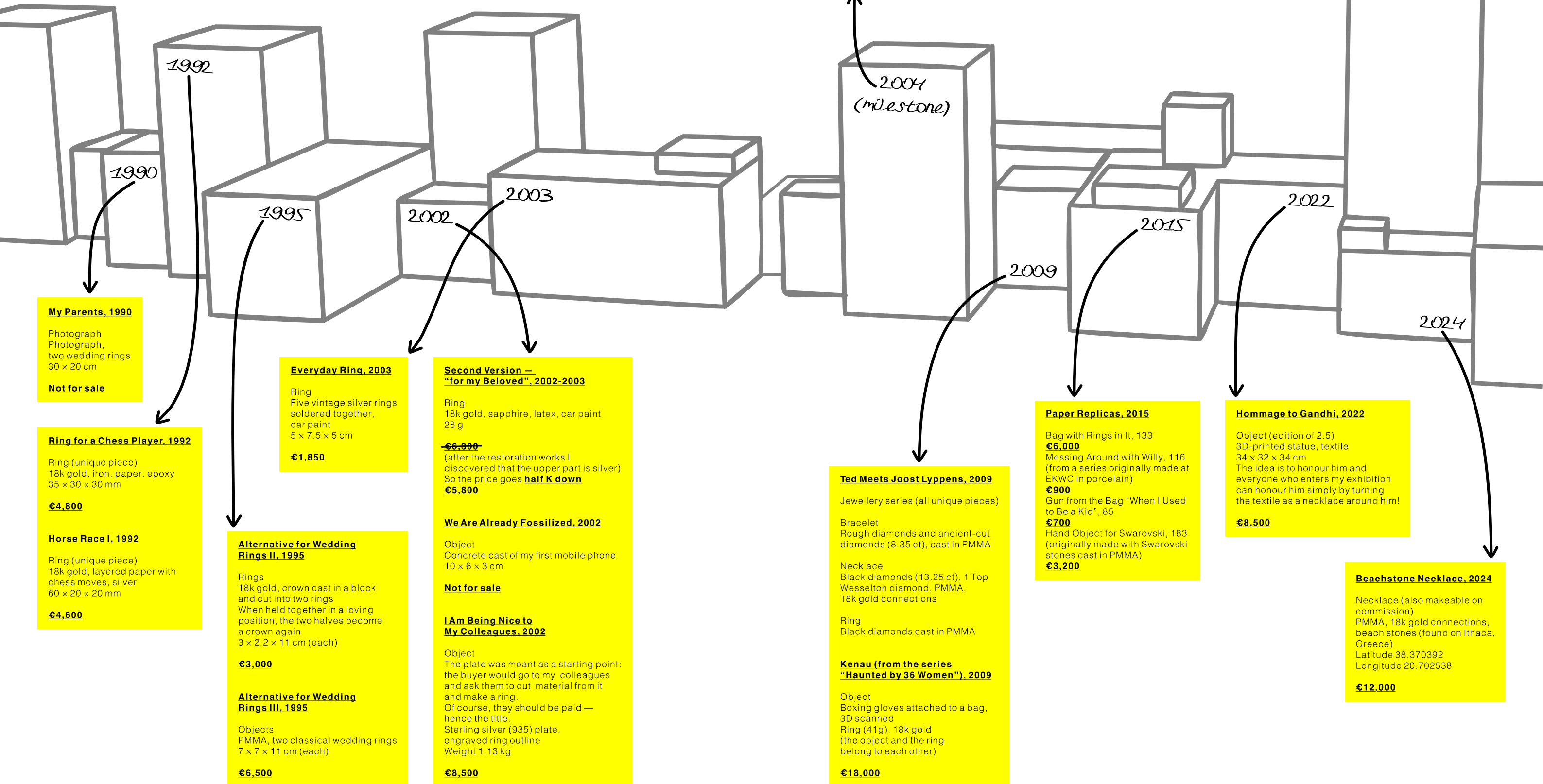
My Sweetest Piece Ever ⅔, 2024

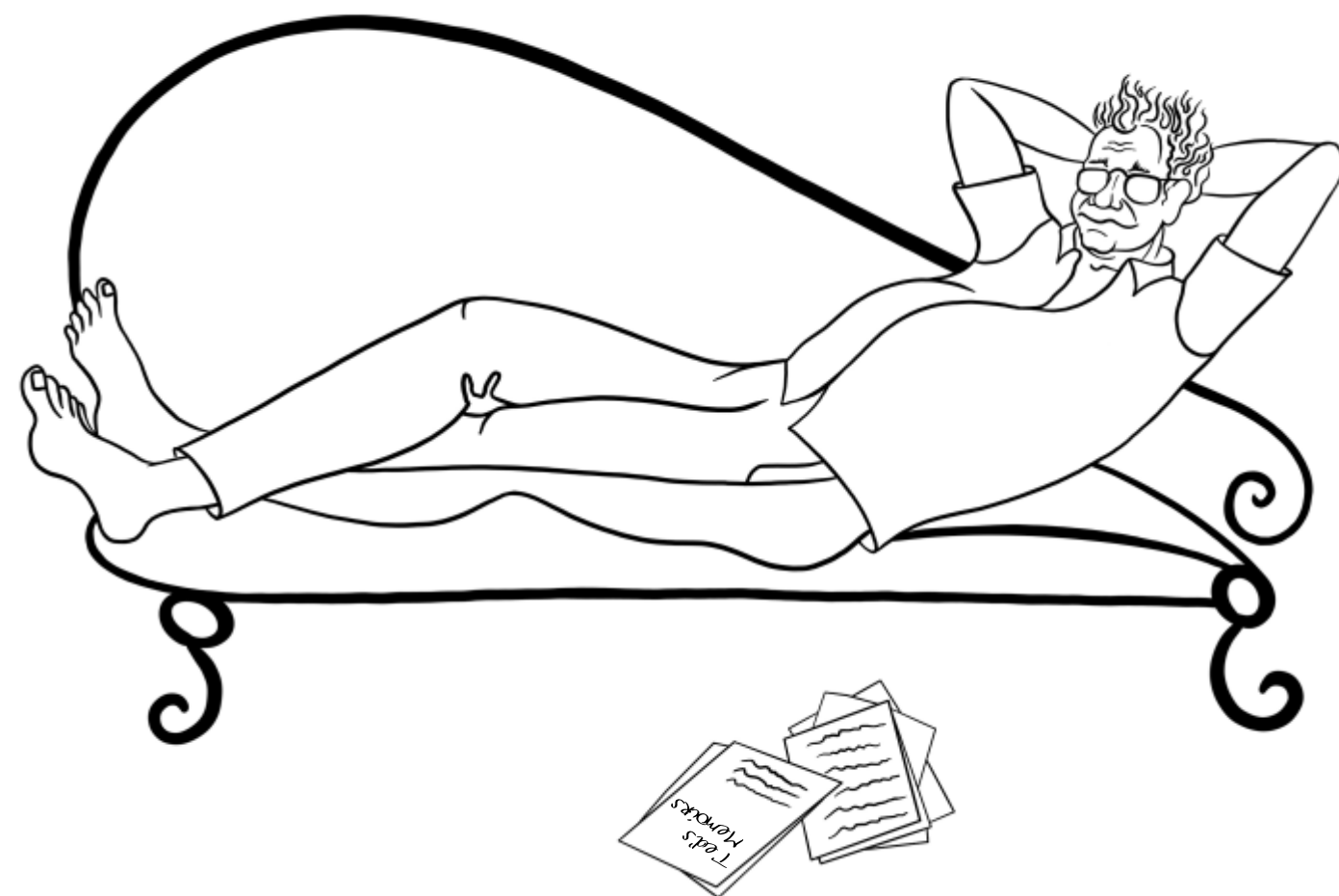
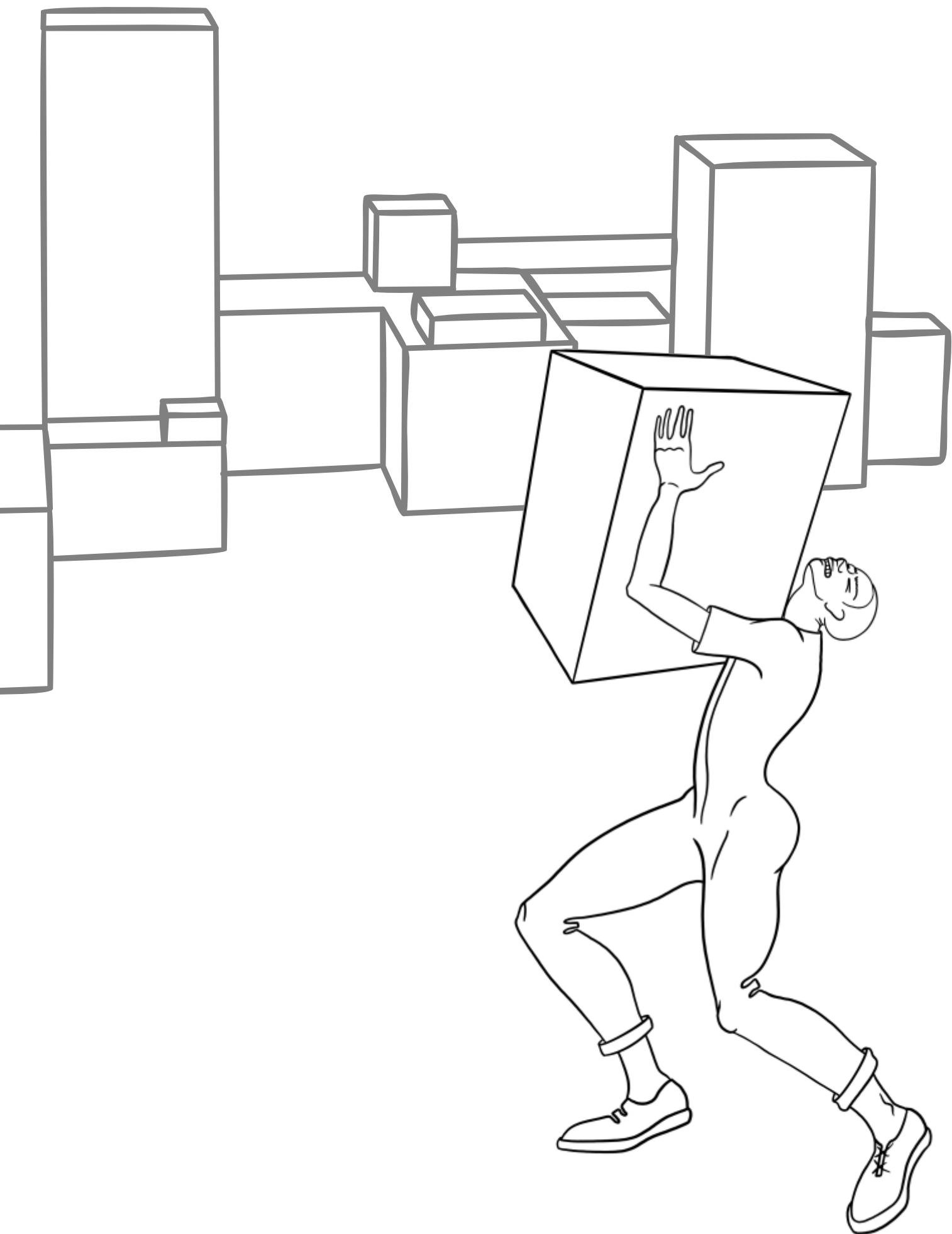
Object (edition of 5 + 1 AP)
(in the making)
24k gold, PMMA, 18k gold
connections, diamonds
(total 1 ct, Top Wesselton)

€27.500

*see end of the book for more

Stuff that didn't make it into the book





Credits:

*Ted Noten - pen
Into Nido - pencil
Elena Karpilova - typewriter
Galerie Marzee - roof & compassion*

Ted Commandments

(10 street wisdoms)

1. Thou shalt see jewellery as a legitimization of being human.

2. Jewellery as mere decoration is not my piece of cake - though I respect it when people cherish it; after all, I am a strong advocate for diversity.

3. Contemporary art jewellery is a niche - but what is wrong with that? Indoor football players, pigeon fanciers, greyhound racers, practitioners of ikebana, art lovers, butterfly collectors, ice fishers, birdwatchers - they all exist.

4. Thou shalt remember: nothing blinds more than gold but snow.

5. Gold is easy to carry when one has to flee - unlike a Ferrari or a villa with a swimming pool.

6. Gold is the most reliable - and the most corrupt - carrier of money. Am I part of this corrupt system?
YES.

7. Of course I try to buy "green gold" - but you can never truly prove that it is.

8. Thou shalt acknowledge: the jeweller is both maker and thief.

9. Over 80% of jewellery still functions as a banking system - yet it also carries memories, rituals, emotions, milestones, moments of happiness and sadness every possible human carries through life like hand luggage.

10. Thou shalt mourn the Church - it was the greatest Patron of jewellery.

Ted:

- Into! You're smart?!

- I would like to believe so.

What's the matter?

- Here.

- What are those?

- Can you stuff these words
somewhere in the book so I sound
a bit more intellectual?

- Okay.

fetified
disruptions
scrutiny
proclaiming
roll call
obsolescence
endemic