Inner Stories
Identity & Value

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Theme

The theme of this thesis is :
a) to explore how jewellery/corpus can strengthen and act as anchor points for one's guiding mythology i.e. one's personal set of values, ideas and concepts that shape one's identification.
b) to explore how craft can help us orient ourselves in the increasingly vast tapestry of values that the global landscape offers.

The exploration of this theme is interesting for the field in order to shed light on its heritage and consider its current and potential role and function in order to redefine its relevance.

Definition of key terms

David Feinstein, Ph.D. in psychology relates to the term personal mythology as such: "the psychic force that allows us to weave the fragments of our experience into coherent story. These mythologies shape our every thought, perception, and action, helping us to feel safe and secure in our identities." [1] This mechanism within the human psyche has been described by practitioners of other fields with terms such as "inner stories", "personal organization of experience" and "internal explanatory schemes". All of them point to same thing and I find that due to the nuances of language one term becomes more accessible than the other and vice versa depending on context.

Storytelling

The term personal mythology contains an inner contradiction since myths are by nature transpersonal. Mythology was, perforce, collective mythology. Today it is an impossibility to pinpoint a collective global mythology. Different ways of relating to life dominate on different parts of the planet but the monomyth has disappeared. There is no longer a single great tradition in our societies that we are received and initiated into at birth. On the contrary even as we have the opportunity to chose what we want to believe in, it is very rare that a single mythology can encompass it all for us. Our branches have grown too far, our roots too deep. A primary role of myth on the collective level has been to carry the past into the present, and in so doing accumulating bias knowledge to justify the future and enforce moral values. A basic function of myth on the personal level has been to help each individual through the journey of life, providing a sort of travel guide or map to reach fulfillment. Through the agency of myth a sense of purpose was also kept alive. Purpose or faith is the binding material that makes people work together in a determined way and is closely related to our experience of value.

> No civilization has risen to any height or sustained itself on a cultural level for any length of time without this sense of interior life purpose. Very few individuals have succeeded in this world who did not sense

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[1] David Feinstein, Stanley Krippner, *Personal Mythology: Using Ritual, Dreams, and Imagination to Discover Your Inner Story,* Energy Psychology Press; 3rd Revised edition edition (1 Jan. 2009), Synopsis on back cover.

purpose in themselves or realize a certain dedication to a concept, a conviction, an idea, a principle, a belief or a policy which was important. [2]

Myths differ from place to place but account for the same basic aspects of existence and are contained by rituals. From the moment we realize ourselves as separate individuals the process of individuation starts. The ever becoming of a self-conscious entity has for millennia been supported by rituals - the physical enactments of myths. Traditional Rites of Passage used to teach the individual to die to the past and be reborn to the future. Marking the transition from one phase of life to another as well as consolidating him or herself as part of a larger whole. In an individualistic culture, rites become a bit of rarity considering their purpose. "By the sacrilege of the refusal of the rite, however, the individual cut itself as a unit off from the larger unit of the whole community: and so the One was broken into the many."[3] In a riteles culture everyone is left to cope with the transitions of life by virtue of their own devices. If these transitions are less than successful a dispersion of identity takes place that diminishes the individual's capacity to remain at cause and be the main character in his or her own life. Thus promoting a spectator like position that does not offer the same speed of spiritual growth and same amount of integration. This integration, sense of capability and cohesive understanding of our past gives purpose and meaning to our internal values. They in turn help us to orient ourselves within the larger pattern of values that exists beyond our immediate environment.

Research has shown that the people who best cope with psychosis are the ones who manage to see their life as a story.[4] The intellect has a propensity for storytelling. We view and analyze our lives through the process of storytelling. It's the way we structure our past experiences internally, our perceptions and emotional reactions. These reactions can be radically different from what one might expect based solely on what actually takes place yet they create our reality. In this sense, our personal mythology is the story of our life seen looking backward. It draws nourishment from the crucial personality shaping events of our past. Our personal mythology is the flower of a tree that has it's roots in the human condition, the stem in societies conventions and the branches in our immediate environment. However the very soil that should provide grounding for this tree is getting increasingly fluid. The rising sea levels we observe in the physical realm seem to be a good reflection of what is happening in our inner realm. However the global warming may just be a marketing scheme to impose carbon tax and the rising sea levels just the natural cycle of the sun at this period becoming warmer. It seems a bit wavy on the contemporary sea of information. Could jewellery perhaps function more actively as anchor points for the psyche?

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[2] Manly P Hall , *The Atom in Religion and Philosophy, How Modern Philosophy Can Cope with the Atom*, The Philosophical Research Society 1998, min 36.
[3] J. Campbell, *The Hero with a Thousand Faces*, Princeton University Press 1949, p.15
[4] Louise C. Mahdi, *Crossroads: The Quest for Contemporary Rites of Passage,* Open Court Publishing Company 1996, p.14

<u>Identity in times of change</u>

Myths explained not, yet provided answers and encouraged action. Today we have science that seeks to explain. Our arrangements are only valid until further notice in this age of *liquid modernity*.[5] Things are changing too fast for society to be able to establish a new mythology. The mythology we have is outdated. I belive uncertainty and change is what marks our life times. Zygmunt Bauman, who introduced the idea of liquid modernity, wrote that its characteristics are increasing feelings of uncertainty. The enterprise of creating one's sense of self has shifted substantially in the past 200 years and is becoming increasingly challenging as the postmodern self is required to actively construct a meaningful context to justify its way of being.[6] Bauman stressed the new burden of responsibility that fluid modernism placed on the individual - as traditional patterns of value would be replaced by self-chosen one's.

I agree that the burden of a meaningful interpretation of the universe today is placed on the person's own experience of value. When I wake up in the morning and see myself in the mirror I can ask myself; who do I want to be today ? I don't necessarily have a split personality disorder, it is just that during the course of my lifetime I have adapted to so many situations I have a library of characters to chose from. I have come to recognize the necessity to merge contrasting identities in order to be able to move forward more effectively. According to J. Craik, Prof. of Fashion and Textiles, the subject in late modernity is constructed against the backdrop of a fragmented world of competing and contrasting identities.[7] The way I perceive my process of identification is that I need to define, contract and consolidate my identity before expanding it and allowing growth to occur. It is here that anchor points in the form of jewellery become relevant. Personal mythology is a way to re-evaluate our process of identification with what we believe holds value. Jewellery has the potential to be a potent and beautiful tool to support us in that. Self-narratives or personal mythologies have become an increasingly active part of life, in particular through social media which I believe for most people has become a platform for stabilizing the personal. I agree with Bauman who in an interview in El Pais claimed that "most people use social media not to open their horizons wider, but to lock themselves in a comfort zone".[8] Therefore to say "we are destabilizing the system by rewriting the rules through social networking" [9] as Dr R. MacSweeney writes seems a bit far fetched. I think we are not quite there yet. Let's consider today's platforms for narration and how they can be used. If we take Facebook as an example of such a platform. It is constructed in a specific way and it is easier to do some things than others - the long awaited dislike button has not yet appeared for instance. Who decides the rules of engagement on these platforms that we use? Instagram is meant to be for recent "instant" photos, that's why it is an app for your smartphone but there are entire e-courses on how to hijack the platform and use it for marketing purposes. In China the largest

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[5] Zygmunt Bauman, *Liquid Modernity* (2000) p. 8
[6] Roy F. Baumeister, *Identity: Cultural Change and the Struggle for Self* (New York, Oxford University Press, 1986).
[7] Jennifer Craik, *The Face of Fashion* (London 1994) p. 8
[8] http://elpais.com/elpais/2016/01/19/inenglish/1453208692_424660.html accessed 26/01/2016
[9] Dr Rory Mac Sweeney, *The Paradox of Lucid Dreaming: A Metaphysical Theory of Mind*, Swift Pub. 2015, p.32

social media companies have teamed up with the government to create Sesame Credit, the first

system in China to incorporate online and offline data to generate credit scores. It measures your consumption pulling data from social networks and online purchase histories. Achieving a certain score entitles one to small loans or waivers on deposits making life easier in the real world. More frighteningly is that obedience to State Policy could be incorporated into the system. At the moment, Sesame Credit is a voluntary system but the government plan to make it mandatory to all citizens of the State by 2020.[10] I think this goes to show that the digital platforms many of us only consider a fun pastime, can have solid physical implications. Technologically, visually, and narratively, fiber-optics is changing the way we speak to each other. The authoritarian book of centuries past is given to us blank, we are under the impression we are free to tell our own version of the truth but the color of the ink and format are predetermined so to speak and this affects the way we relate to each other and ourselves. That is why I think it's relevant to find tools for self narration other than social media.

The most important event in human history is in my opinion the birth of language. Written language started as symbols. Symbols much like myths point beyond themselves and can never be intellectually exhausted because they speak to a kernel within us. A symbol not only conveys a visualization of a process or motive within us but allows the observer to re-experience the ground of awareness from which it stemmed, something that according to C. Jung too much clarity only dispels [11]. Images and symbols do not essentially mean anything, they become meaningful through their context and ascribed interpretation. The same goes for objects, their value and meaning arises from what we do with them and how. Taken out of context nothing has any intrinsic value, it is the mythology around it that upholds it.

What does the the act of vesting a piece of jewellery or using a piece of corpus evoke for us? I'd like to suggest the analogy of the portal. The threshold of stepping into or arriving at a new place or state of being. Much like a doorway if we consider their shape, we thread them over our heads on our fingers or wrists. Unlike clothes that in a sense do they same thing, with jewellery it's much stronger, maybe because metal is serious. Maybe because polished metal reflects light. Maybe because jewellery needs to fit so damn well for us to feel comfortable wearing it. Together with a designer-maker I built a shop and helped sell his jewellery, people would come and try the pieces out but it was strikingly evident when someone had found "their piece". It seems as if some objects are longing to be reunited with us and in doing so they open up pathways to places within us. When we wear pieces of jewellery on our hands we see them all the time like little symbols silently holding the space that was opened when they were put on.

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[10] http://www.newstalk.com/Sesame-Credit-or-how-China-has-turned-being-a-good-citizen-into-a-video-game accessed 26/01/2016

[11] Stephen Larsen, Ph.D. , *The Mythic Imagination*, Bear & Co, 1996, p 46

Navigating The Global Landscape

Reaching global consensus on key issues of value seems to be a current impossibility. Yet a greater consensus will have to be reached before we can see peace and a sustainable future for our planet. There is profit to be made from not having consensus on key issues so enormous amounts of accumulated wealth is used as leverage to influence even the rule of governments. A 12 trillion dollar bank account such as that of the Kruup[12] family has the power to make sure there is no fertile ground for a cohesive planetary mythology to sprout. Our national politics are not equipped to deal with global corporations, just as our individual sense of capacity to impact global issues falls short. Most of us are not equipped with the psychological capacity to deal with the present planetary situation that we are a part of. We can't compute with the global overview that we have today so we stick our heads in the sand hoping to be able to go about our merry way until we've lived out our life spans. Donna Haraway claims we need to be able to stay with the trouble. To confront the consequences of the worlding that one is in fact engaged in and not limiting thinking to functionality, to business as usual. [13] This is something I agree with and I believe that just creating the capacity to face our situation is enough to bring about the change we need evolve.

Much of cultural change arises from introduction to new metaphorical concepts such as the westernization that has taken place through the concept of equating time to money.[14] A concept, an abstraction, a story has more power to produce change in the way we act than actual facts or scientific observation. Our inner stories often reflect the larger myths of the cultures we live in but what happens when we get displaced and the two no longer resonate? An increasing number of people on the planet are forced to migrate. Many children are growing up to become global citizens. Without a definite national identity, language, culture, ancestry or religious creed. Having a passport and a social security number is one thing, having an internal sense of belonging is something different. Knowing the new mythological and metaphorical territory one has moved to can be a tremendous help in finding a sense of belonging. However this topic does not only concern immigrants. I think it is true to say that identity is not imposed upon us as much today as it was in the past. I also think that the internal self of future generations will have to have a far greater plasticity or fluidity in order to adapt to changing circumstances. Understanding the narrative structures which support the deep beliefs that shape us is of key importance when it comes to adaptation. According to psychologist Martin Seligman the most significant finding since 1960s is that individuals can choose the way they

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[12] http://www.bibliotecapleyades.net/sociopolitica/secretgoldtreaty/krupp2.htm accessed 27/01/2016
[13] Donna Haraway, "Anthropocene, Capitalocene, Chthulucene: Staying with the Trouble", 5/9/14, https://vimeo.com/97663518 accessed 29/11/2015
[14]Lakoff, George, and Mark Turner, *The Production of Reality: Essays and Readings on Social Interaction*, edited by Jodi O'Brien, Pine Forge Press, 2010, p. 95

think.[15] A person's underlying model of reality bends incoming data according to it. We unconsciously distort perceptions so they can be assimilated into our mythology. Any concept of reality is relative and even quantum physics can't pinpoint what reality actually is or consists of. What seems is more important for us than what actually is, because nothing "actually is". The ability to establish and maintain new myths can therefore not be an end in itself. The ability to change can. Life challenges us to find a constantly evolving balance of inner polarities. At any point in time the need for a new strategy may arise, a so called counter-myth arises. The counter-myths push us toward transformation while the prevailing myth acts to conserve ways that are known and established, supplying comfort and stability. If we are able to find effective ways of unifying the two our sense of who we are expands along with the options the world has to offer us.The interpretation of our past and the role we ascribe ourselves matter. "Having a strong sense of controlling one's life is a more dependable predictor of well-being than many of the more objective conditions of life."[16]

The prehistoric scene

For any true understanding of the internal life of humans through the lense of Western mythology we must reconstruct the prehistoric scene. Craft, jewellery and corpus has had an intimate relation to the internal life of humanity since prehistoric times, when the first items of worship were created. It is highly likely religious institutions were the first employers of artists. It is therefore reasonable to suggest that artistic education happened on temple grounds. The oldest found artefacts of worship are 40,000 year old figurines of the Mother Goddess (the most potent and persistent feature in the archaeological records of the ancient world according to Marija Gimbutas.[17]) All our oldest myths originally pointed to the Goddess as the source of all. She has been with us all along but her role changed along the ages[18]. The Goddess encompassed a coexistence of opposites; bisexuality, androgyny, she required explicit introduction of sexuality into the religious metaphor, symbiosis and rejuvenation. She depicts a cosmology where both the left and right hemispheres of our brain were able to engage with.

We have a good account of history up to 4000 years ago but after that the so called dark curtain of history sets in, the oldest wheel is 8000 years old, there are cave paintings dating back 25,000 years and the oldest human footprint is 120,000 years, early humankind has not left many traces and our knowledge of it is very limited. Our modern history that has it's roots in the sumero-babylonian and mesopotamian civilizations is only a fraction of the whole human history. The survivors of the last ice age who settled down in east and south east Europe and discovered agriculture were goddess worshipping earth-centered cultures. Their concept of

[15] Martin E.P. Seligman, *Learned Optimism: How to Change Your Mind and Your Life*, Knopf Doubleday Publishing Group, 2011, p 8

[16] Angus Campbell, *The Sense of Well-Being in America*, New York: McGraw Hill 1989, p. 218

[17] Marija Gimbutas, *The Goddesses and Gods of Old Europe: Myths and Cult Images*, University of California Press 1982, Synopsis on back cover.

[18] Ishtar in Mesopotamia, Inan in Sumeria, Isis in Egypt, Cybele in Greece and Mary in modern times.

power was that of co-operation, power with rather than power over. The hierarchic structure we have today is a result of later more aggressive conquering nomadic tribes that introduced the male deity.[19] "The symbol of the Goddess was not merely omitted from the Jewish and Christian canons but fiercely evicted."[20] The principles that the Goddess represented were anti-hierarchical and posed a direct threat to authoritarian war lords.

Claiming that the origins of jewellery is to mark status is not entirely accurate. It has only become so in past couple of millennia. I believe jewellery and corpus when first created were tools to connect to concepts and experiences in a more profound way than today. It's hard to imagine what the psyche of the first humans was like but we have been holding a very condescending view on our Neolithic ancestors. For instance, the oldest found jewellery items in gold are 5000 years old and were found in Bulgaria. They are not pieces of decoration but tools for geometric calculations, astronomy and navigation.[21] The golden mean which we attribute to the renaissance was known and used by humans we have referred to as primitive. "Seven millennia ago primeval thinkers grasped universal proportions. Fibonacci progression and arithmetic operations is the subject of the Varna Gold Treasure" [22]. There is a system of knowledge encoded in the shape of the artefacts.
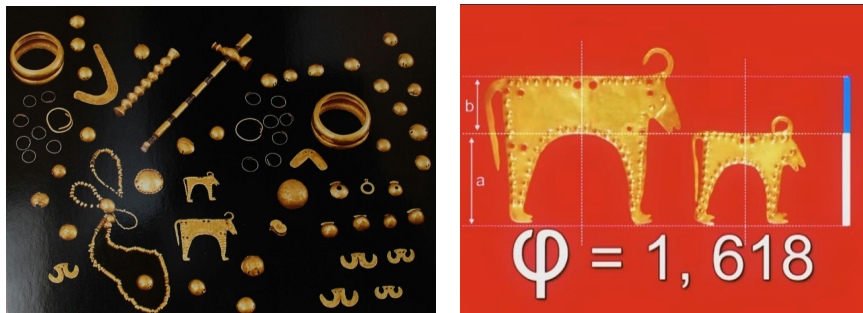
The items in this ancient gold treasure relate to my work in that they give credibility to my thesis that the original function of craft and jewellery was beyond that of decoration and denotation of social station. A frequent translation of the word corpus becomes power-objects when described by native english speakers. The purpose of these items was precisely that, to pass on power in the form of a wealth of knowledge to those who could decode them. They enabled the user to steer sea vessels, accomplish large scale constructions, determine timing for agricultural activities and lead people to their survival. It could be argued that the element of preservation of a ruling class is apparent here. However the interesting bit is that it is the information that the items grant access to that is of value. They show that authority and social steering was based on know how.

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[19] J. Campbell, *Pathways to Bliss: Mythology and Personal Transformation*, New World Library, 2004, p.26

[20] Christ Carol, *The Book of the Goddess, Past and Present: An Introduction to Her Religion, ed.Carl Olson,* New York: Crossroad, 1983, p.234

[21] https://sites.google.com/site/blackseaatlantis/theory accessed 02/12/2015

[22] https://atlantisblacksea.wordpress.com/atlantis-in-the-black-sea-theory/ accessed 06/01/2016

These treasures point out that we have been discrediting a big chunk of our heritage. I think that we have drawn conclusions on incomplete information via patterns of thought that infact are not inherent to the human intellect. The male dominant culture in which we live is not the only social organization ever devised by humans. The analytical, left hemisphere's dominance is in fact a novelty in the evolution of our specie. The Varna Gold treasure illustrates the conceptual synergy between left and right, between science and art. The closest things in modern times is perhaps the calculator watches from the 70s or the recent Moto 360 or The Apple Watches, maybe even smartphones if we can treat these powerful multi-functional computing devices as craft or jewellery.

The western disposition to distinguish the religious from the remainder of life, the dream world from the waking and fictive, linear / historical time from actual / cyclo-mythological time taint our every perception. Perhaps it has its roots in the subjugation of the Goddess to the warrior God of more aggressive nomadic tribes. Nevertheless, female or male, once the mechanics that get humans striving in the same direction were realized, confiscated and institutionalized, power-with turned into power-over : "Those fields you did not plant you shall reap; homes you did not build you shall inhabit".[23] The idea of a god that is fundamentally different from man came out of the empires of Sargon and Hammurabi around 2500 B.C. [24] In much of prehistoric cosmology man and gods are manifestations of the same great organizing force.[25] Most of the Christian traditions however do not emphasize the inner experience of identity *with* the divine rather it preaches achieving a relationship *to* it. When the emphasis lies on relationship *to* our own intimacy rather than *with* it, we have a tendency to separate ourselves from our most intimate objects, nature, animals, other humans. Our commodities are not designed to be lived with or through. Yet we try to. We think God created man so man creates object whereas in fact man created God and the objects we create, are creating us. (The cell phone and chairs are two examples of bad and health compromising engineering). Native tribes do not separate themselves from nature but see themselves as part of it and I think this is the fundamental element that we lost when replacing the Goddess with God.

In the light of this view on our heritage I'd like to suggest that objects such as jewellery and corpus very likely has held a different significance for us humans for a long time prior to recorded history.

The Monomyth Reborn

One might say that we live in a secular society today and that the disenchantment of the world that science has brought, turning the sun into a ball of gas and the moon into a rock is the prime reason for our de-spiritualization and crude materialism, but the priesthood of the past has merely been replaced by the mass media of the present. A single piece of media often does not

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[23] *The New Oxford Annotated Bible*. New York: Oxford University Press, 2007. Book of Joshua 1:5
[24] J. Campbell, *Pathways to Bliss: Mythology and Personal Transformation*, New World Library, 2004, p.91
[25] *Dharma* in India, *Dao* in China, *Moira* in ancient Greece, *Me* in early Mesopotamia.

have a lasting effect on the human psyche. Mass media, however, by its omnipresent nature, defines the norm and excludes what is considered to be undesirable. In the UK 70% of newspaper media is owned by just three companies.[26] In the US the TV shows, the music, the movies and the newspapers are all produced by five corporations.[27] The media conglomerates, by owning all of the possible outlets to reach the masses have the power to create in the minds of the people a single and cohesive world view, engendering a standardization of human thought. Not to mention the close and intrinsic links the media have with huge corporations and politics, consolidating the interests of the few. It seems to me monotheism has had much the same agenda.

Myth Making Materialized

Only through myth making can certain profound truths be understood or conveyed to others. Myths arouse psychological motives and incite behavior. They are mental supports for rites. A ritual is the dramatic visual and active manifestation of a myth. Rituals often repeated induce mythic beliefs which is why they are used to perpetuate religious systems. A piece of jewellery can be taken on and off a million times, if you wear it often you end up touching it in a specific way after a while like a habit. You can wear it every day of the week at work or on vacation but unlike your coat it doesn't need to come off. You can begin to establish a very intimate relation to it over years and decades. You can also rip it off and throw it into a lake and see how that feels. Because we need to be able to let go of our myths if they no longer serve us when our circumstances change. If we load them in a particular way and they become symbols for us, jewellery can be very powerful tools. This is obvious if we consider our marriage ritual and it can be taken further than that on a personal level. In psychology, one of the most reinforcing sources of support for implementing new modes of thought and behaviour is to establish accountability with someone who cares about you. I'm suggesting that one can establish accountability with principles through objects as well. Subvocal self-directed statements is one way. We direct positive and negative self-statements to ourselves all the time anyway, it's part of how we operate, but if we can get them to be deeply felt ones they tend to evoke and maintain the morphic fields that shape our inner mythology. By combining a mental act such as self-talk with a physical one and tying it into an object the relation of accountability can be established. If we can change our automatic, largely preconscious self-statements, new patterns of feeling thought and behaviour will follow. Jewellery and corpus can then act as anchor points for for these new patterns by their omnipresent reminding potential.

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[26] http://www.huffingtonpost.co.uk/2015/11/26/jeremy-corbyn-media-coverage_n_8653886.html accessed 29/11/2015
[27] http://vigilantcitizen.com/vigilantreport/mind-control-theories-and-techniques-used-by-mass-media/ accessed 29/11/2015

<u>Approach</u>

Nothing is neutral, all things we create narrate. I strongly agree with craftsman and designer Robert Weitz when he says that "Poetry and narrative are a primary cause for even the most rudimentary seemingly practical designs."[28] Manufactured objects enforce and support mythology and ritual, willingly or unwillingly.

This theme relates to the field of craft through the relationship of narration and reinforcement that craft has with mythology, with the consensus that enables us to function in densely populated areas. My thesis is that it was through craft that this consensus was first created and maintained. More specifically through objects of worship and of ceremonial nature. My thesis is that the purpose of the first items of craft was to maintain the community. To maintain it through the mythologization of the environment and the world.

In my body of work I want to let shapes reveal different narrative structures. By making the transition from 2D to 3D (from mental to physical) within the framework of computer aided design I want to illustrate the process by which our mythology shapes the physical world we live in. I want the observer of my work to consider to what extent reality production is based on narrative structures. The implications of these structures and the relationship between power and narration. I have chosen to use 3D-printing as a means for expression as it works in the same way, by a line placed in a specific pattern over and over again until it shapes an object. Just as our thoughts repeated in a specific pattern, guided by our mythology shape us and our reality. I challenge myself with the following questions in my approach through shapes:
Can I illustrate the relationship of reinforcement between our inner and outer world that makes experience coherent for us ? Can I expose the expectations we have towards certain shapes ? Can I reveal our almost obsessive need for meaning and rationality ?
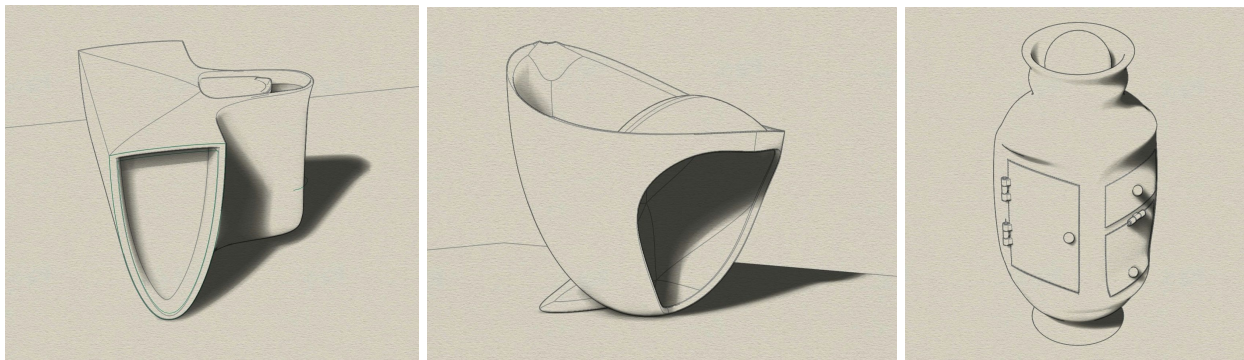
Juliet and Jiva Carter are a couple who in their artistic practice create complex geometric shapes about the size of basketballs using metal wire frames. I have chosen to relate to their

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[28] http://www.thebrandwash.com/2013/03/21/form-follows-function-a-truism-that-isnt-true/ accessed 27/01/2016

work because it falls under the category of corpus and because they are engaged in the same discourse as I am, that of symbols, language, communication and creation. Through their work they want to offer the absorption of the completely pure language of geometry. "This language bypasses the dogmatic perimeters of the intellect to transmit knowledge that exists beyond the reach of religion, philosophy, belief or disbelief."[29] Their work aims at opening the space beyond mythology and preconception, beyond the archetypal arena of the Human psyche.

I find it interesting because in their work they speak of a redefinition of the most fundamental myths, the one about God or Source. They present geometry as the language of creation. One that can "replace erroneous definitions of God imposed upon the individual with the energetic truth of creation. A truth expressed by the organic alignments instigated by Source"[30], the same geometric patterns we see repeated in nature. Their work speaks of there being a language or narration not only to everything created by us but by nature as well. It also relates to the items in the Varna Gold Treasure in as they both point to the same thing, the application of the transcendental numbers Phi (Φ) and Pi (Π) to create universal proportions.

Another body of work I'd like to relate to that also evokes the realm of mathematics as well as that of the oceans is The Crochet Coral Reef, a woolly celebration of the intersection of higher geometry and feminine handicraft.

In 1997 Dr Taimina discovered how to make models of the geometry known as "hyperbolic space" using the art of crochet. Until that time many mathematicians believed it was impossible to construct physical models of hyperbolic forms; yet nature had been doing just that for

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[29] http://thetemplateorg.com/geometry.html accessed 07/01/2016
[30] http://thetemplateorg.com/geometry.html accessed 07/01/2016

hundreds of millions of years. The basic process for making these forms is a simple pattern or algorithm, by mutating it, endless variations of shape and form can be produced. "There is no way to know in advance what a specific algorithm will produce and we have many times been surprised when seemingly insignificant changes in the underlying pattern led to fundamentally new results."[31]

The Crochet Reef Project thus becomes an on-going evolutionary experiment. It has now become a worldwide movement that engages communities across the globe. The project serves to engage audiences on the subject of evolution and to demonstrate playfully how the evolution of shape works in nature. It relates to my own work because it shows how a repeated pattern (or a set of actions as in a ritual) eventually create a larger structure.

Appendix

Nothing is neutral, all things we create narrate. Manufactured objects enforce and support mythology and ritual, willingly or unwillingly. In this thesis I have been investigating how we structure reality and identification through narration. The approach ties in cultural anthropology and psychology. I have looked at how craft can support and embody values through the relationship of narration and reinforcement that it has with mythology and in turn with our inner stories. As such the thesis relates to both the collective and personal and attempts to raise questions about the original purpose of body related items, craft and art. My research has led me to believe that the purpose of the first items of craft and jewellery was to maintain the community. To maintain it through the mythologization of the environment and the world, creating the consensus needed for living as larger groups. In drawing my conclusions regarding jewellery and objects of craft I have tried to open the discussion within the field up to include the limited yet existing knowledge we have about our prehistoric heritage in Europe. Prehistory ends with the invention of writing systems through symbols. In this essay I have tied in the relevance of seeing jewellery and corpus as symbols and how these can aids us in the process of identification and personal growth. I have also considered the global overview we have access to today and I present jewellery and craft objects as potential anchor points or compasses on the increasingly vast ocean of values that the global perspective offers.

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[31] http://crochetcoralreef.org/about/index.php accessed 07/01/2016

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