

# The Medal Revisited

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Fig 1. Lorelai: ontwerp  
in Cortenstaal  
museum de Buitenplaats in Eelde

The Medal revisited. A story about the origin and associations of my new medals. The first medal shown is the Holten-honorary medal made in 1985. I cut the medal halfway and pulled it slightly apart in order to make the object stand as well as lay flat on either side. This medal was my entry in the medallic world. [150 Years Dutch Medal Art, Singer Museum, Laren]. I started the Corten-steel sculpture four years later, very much doing the same thing: cutting the flat material and by torsion, pulling apart and bending I gave the suggestion of full volume to the material. Budapest F.I.D.E.M. [1994] came with the special invitation to the artist, linking material and technique in an original way. Five alabaster medals "On Top of the Circle", polar bear on ice, found their way to four museums.

Other works in alabaster is the series: Reading the scroll. Here you see the light entering the material. It adds to the subject as is the case with the cast-glass medals, a commission by the Singer Museum. I felt a

desire to express more the connection with elements of everyday life, daily news, my concern and focus of attention. The fact that I had moved from A to Z made me long for light and weightless objects and



Fig 2. On Top of the Circle, polar bear  
with shadow on ice  
alabaster, 70mm

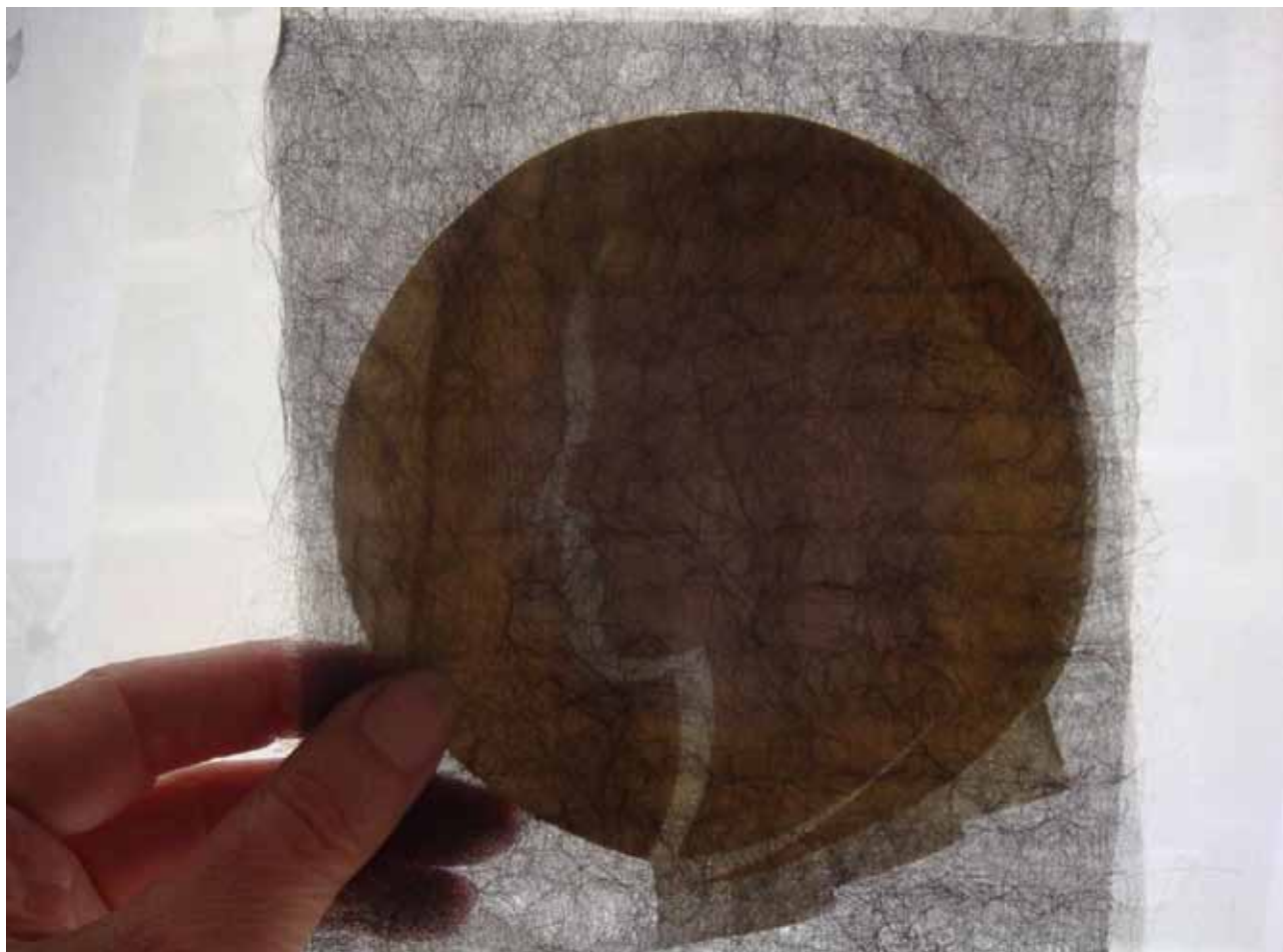


Fig 3. Black Page,  
medal to commemorate Julia and Melinda, victims of M.D. in Belgium.  
Title: Never a Bride. Br. M.

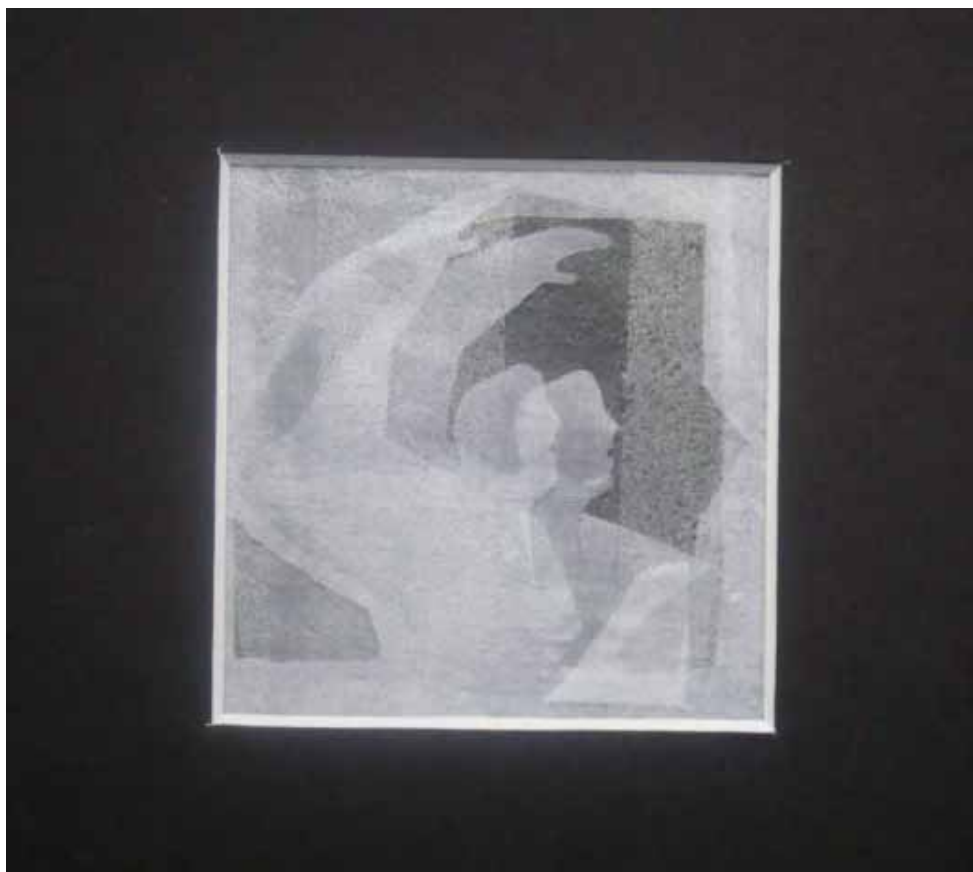


Fig 4. The Slogan  
batiste, 70mm



Fig 5. Homage to Jan van Scorel  
batiste, 120mm  
Tampere, Finland



Fig 6. Portrait of a Woman 16th century  
batiste, double sided, 120 mm  
collection British Museum



Fig 7. Portrait of a Woman 17th century  
batiste, 80mm  
collection Ilkka Voionmaa



Fig 8. The Bouquet  
batist,120mm  
Price-winner 2010 Seixal Portugal

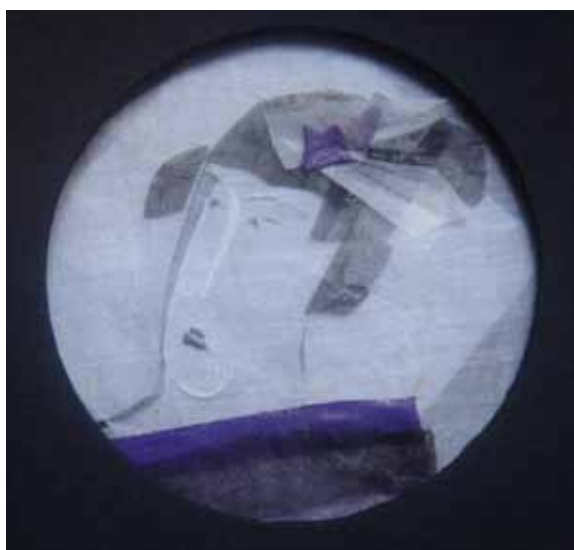


Fig 9. Japanese Woman  
batist, 120mm



Fig 10. Migraine  
batiste, 90mm



Fig 11. the Invitation to Diner

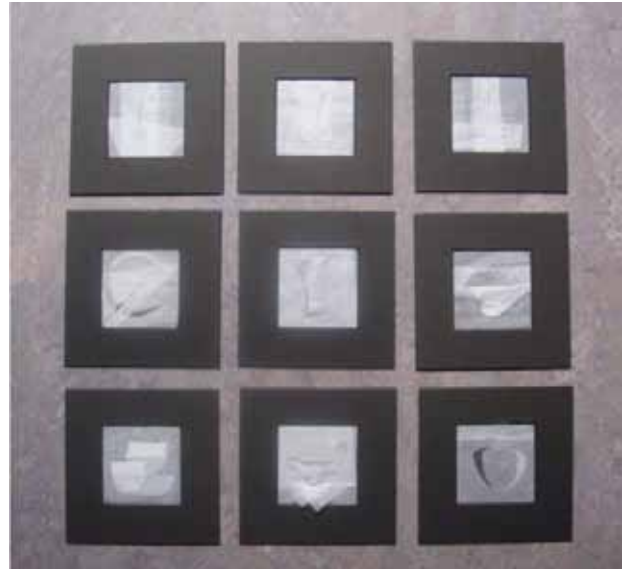


Fig 12. the Invitation to Diner (detail)

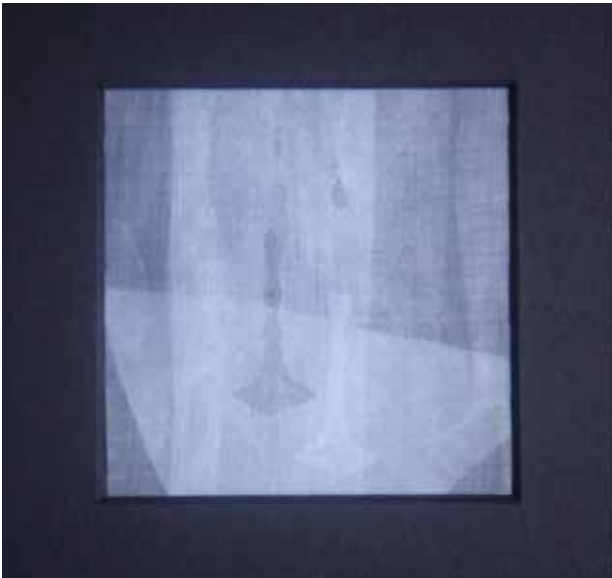


Fig 13. the Invitation to Diner (detail)  
batiste, 80mm



Fig 14. the Invitation to Diner (detail)  
batiste, 80mm

I am sure these facts pushed my thoughts out of the heavy materials. I saw my chance in a light linen material, batiste. In my own technique, working without drawing a line, by cutting and adjusting layer upon layer, partly pushing or pulling the material I create a suggestion of form and volume. Just the way I work with the Corten-steel. The material batiste, handled with this technique proves itself very evocative to the chosen subject.

My conclusion is that renewal in the medallic field is a matter of freedom from domination of vision. The creative process runs over several techniques and visions growing over the years and is more a process of integration of different abilities and aspects of the artistic personality and his/her carrier than a glorious moment to be hunted after. I presented several historical portraits, a dance medal, commemorative medals, fashion medals, ending by presenting the project: Invitation to Diner: 12 medallic objects to be presented hanging on the wall. They form together the square of a table, set for diner.