

Pass It Along!

A relay of interviews with Artists from the Statenkwartier
In this series each artist passes the interview
on to another artist.

An interview with goldsmith and gallery owner
Queenie Visser

Queenie, "It feels good to be absorbed in a process that refuses to be rushed."

As well as being a wife and mother of two young children, Queenie Visser, 1974, is a goldsmith who runs her own gallery *Zee Zand Zilver*¹. Her and other artist's works are displayed there. "I also work in insolvencies and assist curators with bankruptcy cases three days per week in a law firm². I'm enthusiastic about what I do but my true passion is being a goldsmith." The combination gallery owner and goldsmith works well, in part because of the fine contacts with customers and artist colleagues.

When Queenie turned twenty-five she was certain that she wanted to do something professionally with her hands but she didn't know what. "I worked as a legal secretary, the children were just out of their diapers and I began searching for my true vocation. After several years I attended the Breston Academy in Scheveningen where the training emphasis was placed on creativity and on how technique could be applied to design. After completion I knew how to approach a design independently and had enough technique to transform an idea into a finished work."

"I love to work with precious metals, burner and hammers. To work on a piece and heat it until it almost reaches its melting point and to see it glow gives me a magical feeling. One false move and the piece would collapse. Isn't that fantastic?"

Initially when I worked with metal I noticed a prevailing sense of danger and scariness that I found pleasing. It is exciting to see something lovely evolve. Only at the very end, after polishing, can you see how a work actually turns out. One of the nice things about my profession is that the material retains

its value. If a work in gold or silver isn't up to standard I just melt it down and start anew."

"During my training I always requested tools for my birthday. By the time I finished training I had enough tools to start a gallery together with my husband Vincent. Vincent did the paperwork and renovated the gallery; he is my mainstay and prime mover."

"The profession of goldsmith isn't protected; therefore, the quality of one's craftsmanship is a personal responsibility. When I start working on a new piece I might, for example take a stone or mineral and explore its possibilities. This becomes the basis and gives direction to what eventually becomes a piece of jewellery. It takes a timely process to make an object or a piece of jewellery."

"I'm experimenting with an old technique of pouring hot fluid silver into cold water; surprising forms arise that can be used in jewellery. As I work I like to listen to music in the background. I am someone who creates and is especially active at night. Morning always comes too quickly. 24 hours per day are too few for me!"

"My parental house was and still is filled with art books and pictures so I've always been surrounded by art. When vacationing we'd visit museums and exhibits. I always enjoyed that." During the 16 years that Queenie has been living in the Statenkwartier she and her husband have renovated their house in phases. "I had no idea I'd become as handy as I am now when we started."

"I continually get inspiration in the Statenkwartier through arch forms and bas-reliefs on house facades and from strange trees with beautiful forms. I particularly like the appearance of the

broad avenues, the shopping area, open character and friendly atmosphere of the neighbourhood. In retrospect everything I have done intuitively worked out well. I follow my initial feeling, work things through and manage to hold onto something positive from all my experiences."

"If given an opportunity to make something for the Statenkwartier I'd make a silver scale model of a fluffy feather and have it enlarged 4.5 meter tall in bronze with a green patina finish. The Statenkwartier *is doing so well* and deserves *een pluim*³. I'd install it on the Frederik Hendrikplein⁴ grass field."

Queenie's preferred place is, "The pond in the Van Stolk Park⁵. Although I don't go as frequently as I should, it is there that I can get away from the hectic pace to find peace. When it freezes and there is ice I take the children skating there. They love it."

Queenie's first choice from the collection of the Gemeentemuseum is the triptych *Evolution* by Piet Mondrian. "It is a forceful painting, an important link in the transition of Mondrian's figurative to abstract work. Queenie's second choice, "Because of the beautiful colours," is *Wisteria Giverny* by Claude Monet. "Another favourite of mine is the Art Nouveau and Art Deco artist Lalique. He created fragile peacocks, dragonflies, snakes and other

creatures using glass, enamel, leather, horn and shells; unusual materials to have been used in his time. It is ingenious that Lalique was able to create such a broad collection of works. His perfume bottles are among my special favourites. I'm inspired by how Lalique was a master at placing a flowing line in his work, and I like to pursue this in my own work."

"I pass the next interview to Dorine Kleinloog. Her surrealistic and Hague mirror photographs make me inquisitive. You need to look twice to notice what you are really seeing."

Greta Cune

1. Sea Sand Silver
2. GMW Advocaten
3. A Dutch Proverb
Deserves a plume /
a feather for praise
4. Square
5. Adjacent to Madurodam

Queenies work can be seen during December and January at:
The American Women's Club
in the Hague
www.awcthehague.org
World Forum The Hague
www.worldforum.nl/wfcc/nl/kunstexpositie.html

For more information go to:
www.zeezandzilver.nl
www.kunstenaarsinhetstatenkwartier.nl



Queenie at her workplace in her gallery *Zee Zand Zilver*.

Photo G.