

The silence, the flesh and the truth.

Silence is the complete absence of sound, or more precisely to us, the absence of that distinguishable by the human ear. Being alive, the sound of my heartbeat, of my breath and of the blood running through my veins keeps me from ever experiencing complete silence. Although these sounds are so familiar to me I often need the closeness of another human being to notice them. Silence has become such a rare occurrence that occasionally we use it as a sign of respect, to make ourselves aware. A moment of silence is a possible way to describe the work of Nanna Melland.

With the first encounter of her jewellery, the formal poetry of the work, and the poetic language of the chosen materials often distract us from the sharpness of the thoughts behind the pieces. The allegory of flesh seems to be an ongoing theme in Nanna Melland's work. The vibrant raw flesh; sexual, brutal, alive, and the dead flesh; the remains of a life, a heartbeat stopped, a possibility prevented.

When a once opulent and fleshly orchid cast in lead has caught our interest, or when the beautiful ornament of a contraceptive coil is seducing us, we unexpectedly find layers of the work defoliate in front of us. Nanna Melland's work confronts us or reminds us of circumstances in life we might not like to bear in mind. But is it not the remit of an artist to open our eyes to truth – no matter how radical or casual this truth might be?

In my experience there can not be only one truth. The aspects I admire in Nanna Melland's work might vary from the quality you recognise and even from the intension the artist had herself. In this there is no contradiction, since the layers of truth reveal themselves to us based on our own life experiences.

Even if the indication of mortality materialized in jewellery might be repellent for some, we cannot close our eyes to the unfailing intensity of Nanna Melland's work. Nanna Melland does not demand us to wear her pieces, she is simply using the art-form of jewellery as a metaphor for the involvement each of us have to the subject. By expressing the darkness it is possible to embrace the light. If we exclude one of these, we will neglect the truth.

Karen Pontoppidan, 2008