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poultice

product photographer: sarah joyce

fashion photographer: art zaratsyan

jewelry: sarah joyce

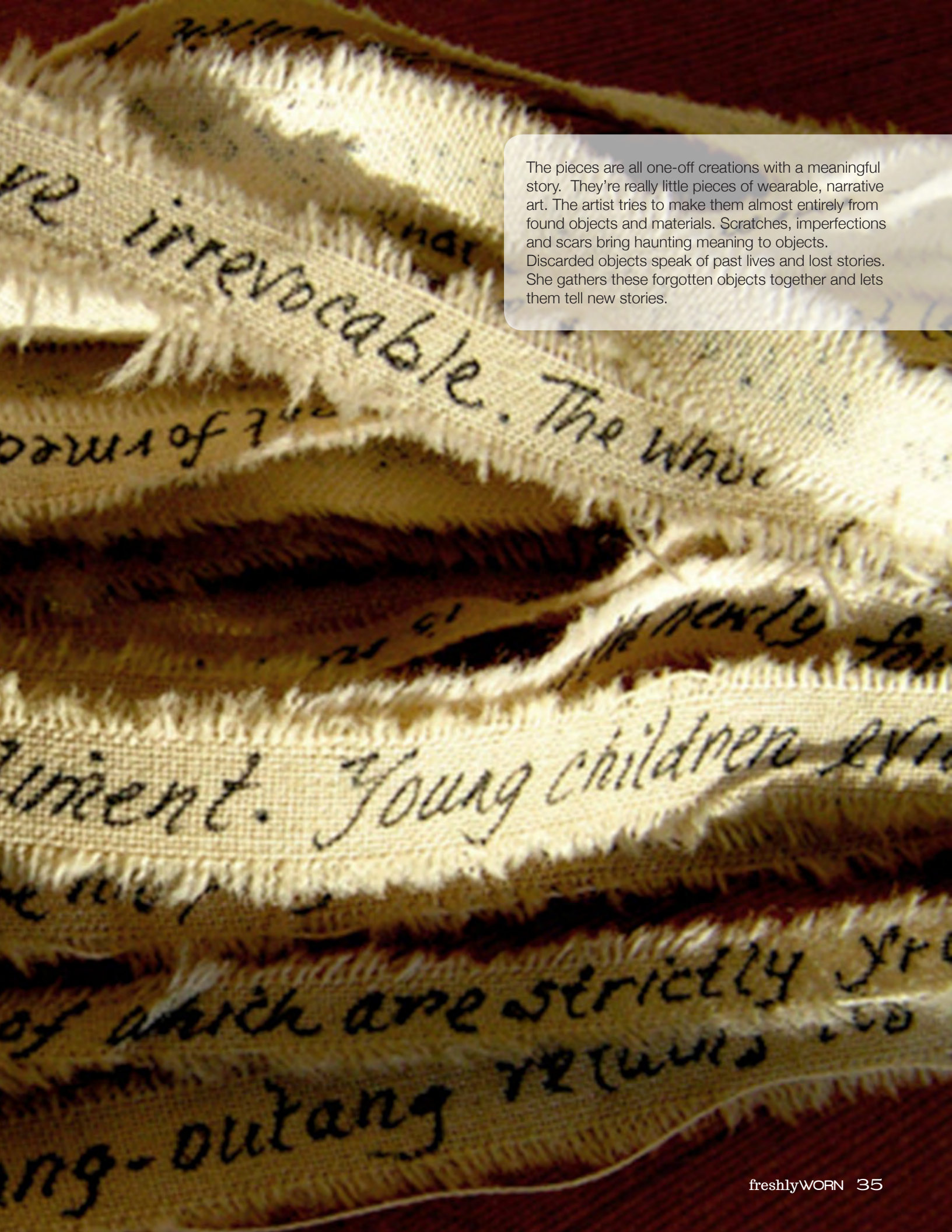
styling: grace chumfong

clothing: courtesy of deluxe junk

hair and makeup: jessica tischer

staging: indika gnanaratna

models: alyccia-marie bealey, ashleigh cameron and rachel sargeant



The pieces are all one-off creations with a meaningful story. They're really little pieces of wearable, narrative art. The artist tries to make them almost entirely from found objects and materials. Scratches, imperfections and scars bring haunting meaning to objects. Discarded objects speak of past lives and lost stories. She gathers these forgotten objects together and lets them tell new stories.





The Poultice Process

Sarah begins with hours of research and note taking. She's always interested in how to bring personal meaning and humanity to history. So she might focus on a critical moment in the life of an historic author. One of her favourite subjects is Mary Shelley who wrote Frankenstein. Or she might be inspired by a poem that has moved her. Or someone commissions her to tell a story about the wearer. All have the potential to become a background narrative and a piece.

Sarah begins to sift through her large collection of buttons, keys, containers, beads, and drawers full of antique & found objects. She visits thrift stores and antique fairs, searching for objects that say speak to her. The question always is...how will she convey what is essentially a story on a chain? She begins to choose objects that she believes can help her tell a very specific story. Later the wearer will tell the whole story, but for now, she needs objects that speak.



Over time she has built up a personal language of objects...for example white buttons always mean innocence and the domestic....keys always mean unlocking/ 'opening up' When she has collected her objects, she begins the making. Sometimes this process can go on for ages. Some pieces sit for months on her work bench, silent, unable to continue their story. Then one day she suddenly sees what they are trying to say. Other objects tell their story quickly. The process can't be forced. If a piece isn't working, she will go back and do more research, looking for ways to make it all come together. When a piece does come together, she writes the narrative on an illustrated card. This card accompanies the piece.

Because of her background in museums and on archaeological digs around the world, she's drawn to distressed, battered and worn materials. She's always striving for a strange familiarity to her pieces. Sarah wants people to be uncertain about where these objects came from, how old they are, and feel surprised when they know the source of the materials. She tries to create unique pieces that tell stories full of humanity, stories that are still meaningful today.





Sarah Joyce has a degree in Fine Arts and graduate studies in visual culture and conservation. She has a deep interest in literature and writing. Her work on archaeological sites and in museums and galleries around the world has given her an appreciation of cultural styles, ancient construction techniques and an attraction to aged and distressed materials. Most recently Sarah worked as a Conservator at the Tate in London. After living and working in Europe for twelve years, Sarah returned to Canada and now works from her studio in Vancouver. Her work can be viewed on Facebook under Poulitice Narrative Jewelry.



