

SMCK

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MAGAZINE

#10

FOR INDEPENDENT ARTISTS

MARCH 2024

SCHMUCK ON THE GO!

- ASK THE COACH!
- JEWELRY IS A BRIDGE
- I GAVE GOLD FOR IRON
- PARADISE IS MADE OF PRECIOUS STONES

- LIMITING BELIEFS DOMINATE ARTISTS COMMUNITIES
- GREETINGS FROM UKRAINE: THE SMCK ON REEL DOCUMENTARY

#10 SCHMUCK ON THE GO!

IN THIS ISSUE

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Cover: Collier with butterflies. Private foundry Simon Pierre Devaranne, Berlin, around 1840-50. Iron, cast, burned black, assembled. Stadtmuseum Berlin Foundation Collection. Cover design: Christoph Ziegler.

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Englischer Garten, Munich. Photo: Chr. Ziegler

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T H E P H O T O G R A P H

Casting swines for a play with pearls. A shop window in downtown Munich.



CHRISTOPH ZIEGLER

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EDITORIAL

GIVING GOLD FOR IRON



Rhombus shaped brooch, Berlin foundry c. 1825-1830. Iron, cast, burned black, steel needle, assembled. Cast iron art collection. © Stiftung Stadtmuseum Berlin. Photo: Oliver Ziebe.

By Loukia Richards

Schmuck Munich celebrates its 65th anniversary in February 2024. SMCK Magazine marks the occasion by presenting a collection of works by contemporary jewelry artists and historical jewelry from exquisite collections.

While contemporary designs may one day become the mirror of our turbulent times, the museum pieces reflect social values, beliefs, and even actions that shaped modern European history.

For example, the early 19th-century iron collier (necklace) from the Stadtmuseum Berlin's collection featured on the cover was created during Prussia's "I gave gold for iron" campaign. The drive encouraged patriotic Prussian ladies to help fund the war against Napoleon by donating their gold jewelry, exchanging precious pieces with ones made from iron.

Even nowadays, jewelry can be a symbol of national independence. In the documentary film *Greetings from Ukraine*, a SMCK Magazine production premiering at Schmuck 2024, Stanislav Drokin, Yuri Plehanov,

and the GuniaProject team show how an ornament inspires people to fight for freedom and dignity two years after Russia's invasion in February 2022.

However, jewelry's huge potential still remains unknown to the broader art-loving public. Listening to experts' advice on how to increase jewelry's reach is crucial for the sector's growth.

Since 2020, the Covid-19 pandemic, the war in Ukraine, and the international energy crisis have affected every fair and art event in Germany, including Schmuck. But even before that, jewelry weeks popped up in new cities around the globe attempting to replace Schmuck's glamor with promises of visitor flow, exclusive networking, customized marketing, and dubious honors or awards. This relentless cloning did not seem to threaten Schmuck's supremacy or its mission as a creative hub and trend-setter. However, in unpredictable times, continuing to nurture such a *laissez passer* attitude may deprive Schmuck of its deserved returns on its long-standing investment in know-how, commitment, and talent.

LETTER TO THE EDITOR

Dear SMCK Magazine,



Eden Herman Rosenblum is participating in SMCK on Reel at Schmuck Munich with her video Wrecking Globe.

Dear SMCK Magazine,

Life in Israel is very complex now, charged with mixed emotions. Sharing the posts of the abductees via Facebook is the least I can do. From my family that lives abroad I understand that life is not simple at all there and that there are racist reactions or complete ignorance of the situation. I hope the hostages return home soon safe and sound!

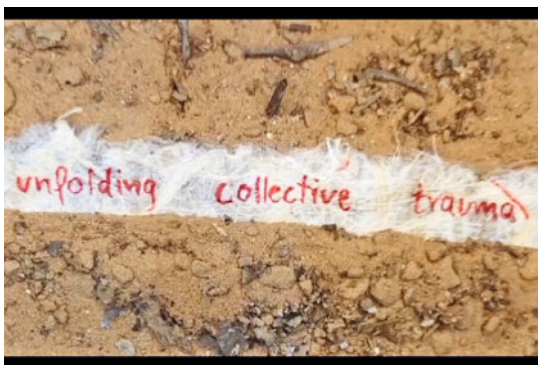
Eden Herman Rosenblum
Israel

Dear SMCK Magazine,

Suddenly, on a very sunny Saturday morning, our lives changed. This time was completely different from many other times before. This country is so small, everybody knows somebody killed or kidnapped or displaced.

Almost three months have passed since it all started but I only entered my studio again three weeks ago. I have been completely blocked from any kind of making or creating – a very painful experience in itself. But I finally started working on several projects, and I have an idea for SMCK on Reel. Your email helped me pull myself up and I will try to pull this project up as well.

All the best,
Dania Chelminsky
Tel Aviv, Israel



Dania Chelminsky's video No Words is being shown at SMCK on Reel during Schmuck Munich.

Dear SMCK Magazine,

During my almost two-year-long stay in Jerusalem, I made friends I try to stay in touch with. We avoid the topic of war, but it is unavoidable. They will comment on it with vague phrases like "it's...crazy." Fortunately, all the people I know in person are fine. But unfortunately some of them have lost someone they knew.

After 7 October, life in Jerusalem was like the time of the pandemic when people barely moved. I arranged for two women who don't know each other to meet to exchange a book. They easily recognized each other because there was only the two of them standing on the previously always-busy central Jaffa street. Universities re-opened after some time. A Palestinian friend who studies art told me that although all major institutions have weapons control at the entrance, she saw some Jewish students secretly carrying pistols. She added that the Faculty of Arts should be the last place where she would expect such a thing to happen. She also feels discomfort that some tasks students are given, for example in the design department, have to do with topics related to military uniforms.

It took me some time to return to the normal course of life in Serbia after the turbulent end of that trip. I had to reduce my exposure to the news to avoid seeing gruesome images. Just when I thought I had managed to create some kind of distance, during an exchange of hostages versus prisoners I recognized a woman who had been freed from prison. She is the sister of another Palestinian acquaintance of mine. Her sister told me that she had been imprisoned for many years. Her sister says she had done nothing wrong.

I realized then that everything was still close to me, closer than I had thought. The same friend told me that her uncle has been arrested too. She said that he had just been sitting quietly in his living room. She told me this with a smile that surprised me. She explained that she was simply laughing because of many things have seemed absurd to her for a long time. My impression is that the Palestinian people live in fear due to extensive surveillance on social networks; a "Like" or a comment can have serious consequences for them. Jewish people who protest for peace and equality also face the danger of being arrested, and the same applies to young people who refuse to serve in the army.



Milica Dukic, *Lady's portrait*, 2015. Embroidery inspired by Stanley Kubrick's movie "Paths of Glory". Photo: M. Dukic.

For me, the most challenging aspect in my conversations with friends is simply asking: "How are you doing?" Many are weary of replying with the usual "good" when they don't feel this way. They mention depression, constant anxiety, different stages of fear, and disappointment. One Jewish friend told me that she is feeling lost; more people than she expected have a different view of the situation.

The number of civilians carrying weapons has increased. This fact shocked me. Honestly, I am a bit surprised that exhibitions and concerts are still being held. A fellow artist explained this phenomenon by saying that she intentionally overloads herself with work because she needs to distance herself from the gruesome reality in order to remain sane.

I miss my friends. Sometimes, I dream that I am there, walking through familiar streets, in their company. I would like to see them again, and I hope this will be sometime soon.

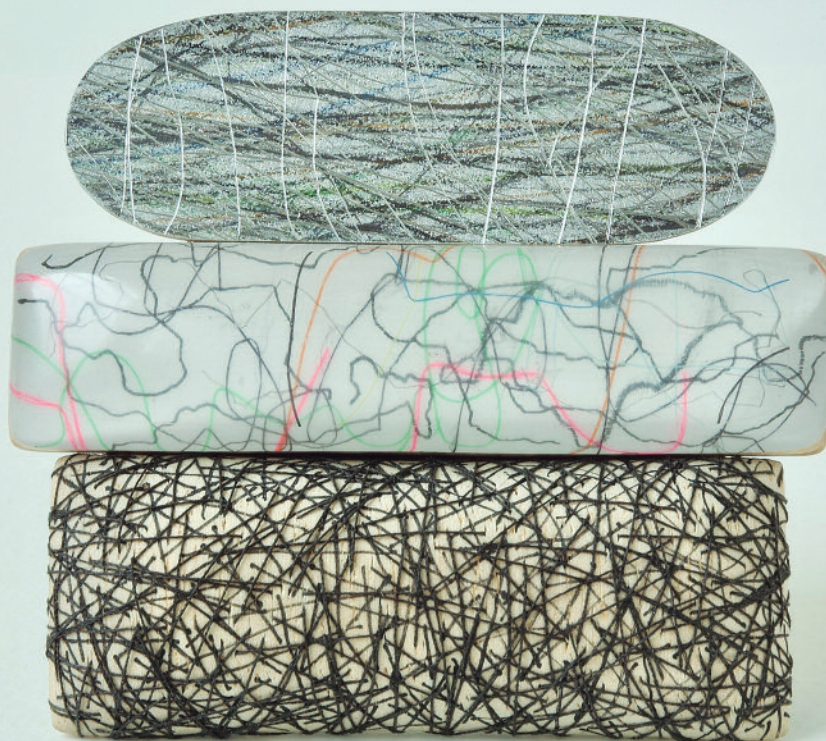
Milica Dukic
Serbia

www.milicadukic.com

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ASK THE COACH

"My birthday next month makes me feel depressed. I am approaching mid-thirty and I believed I have done everything right in my career. I studied at a reputable school, I participated in all must-go weeks and fairs, I participated in young-talent group shows in reputable galleries, I am told my work is great, and nevertheless, I feel stuck. I do not see any breakthrough or progress in my jewelry career. Am I doing something wrong?"

Such feelings and thoughts often come up often in sessions with artists. My answer, briefly:

First things first – meaning that it is important to understand that age has nothing to do with a person's pace in life. Furthermore, guilt can multiply feelings of anxiety and blur one's vision as to what to do next. Taking a mature stance in life is different from being overcome with guilt for expected or anticipated accomplishments within an arbitrary period of time. Responsibility is ours; guilt refers more to other people's views of us.

Next, take a deep breath: create space for yourself, spend a reasonable amount of time thinking things over. This reflection doesn't need to be done in a sanctuary. It can be done whenever, wherever. Buy a notebook, calm your anxiety and self-reproach, and evaluate your actions and approach thus far. Make lists of things you have done and things that you realize need to be done. Then, draw up the "mistakes" list: anything related to misleading or inappropriate or inadequate information you have acted on, times when you gave your trust too easily, impulsive decision-making, lack of patience, wrong or hasty networking.

Now go back to your "did" and "did not do" lists and think about what you can do to move items from the "did not do" to "did" list. This entails prioritization. What is really the goal? What steps are necessary to achieve it? Who will help you get closer to succeeding your goal? What is the appropriate emotional situation during this process?

It is important to stay motivated during this journey of self-discovery so you're not lost in meandering thoughts that do not lead to measurable results but only involve procrastination.

Once you have identified the above, you are ready to start the next chapter in your life, armed with a powerful weapon: experience.

Natasha Hassiotis
Life Coach-H.I.C. member

By Natasha Hassiotis

NATASHA HASSIOTIS STUDIED COACHING AT THE UNIVERSITY OF ATHENS AND IS A MEMBER OF THE HELLENIC INSTITUTE OF COACHES. SHE HAS WORKED WITH ARTISTS OF DIFFERENT AGES AND COUNTRIES OF ORIGIN. SHE HAS TAUGHT FOR OVER 25 YEARS, AS A LECTURER/ LECTURER-COACH IN GREECE, GERMANY, AND THE UK. SHE HOLDS AN MBA AND AN MA IN PERFORMANCE STUDIES.



Natsha Hassiotis. Photo: N.H.

Contact via email: n-act@yahoo.co.uk

PARADISE



Cactus double lapis, ring, 2016.
Gold, Lapis beads. Photo: Beate Klockmann.

PHILIP SAJET'S WORK REVEALS HIS PHILOSOPHICAL APPROACH TO BEAUTY. HOWEVER, THE ARTIST'S SPIRITUAL QUEST FOR ENLIGHTENMENT AND THE JEWISH HERITAGE THAT FUELS HIS PASSION TO TRANSFORM THE IMMATERIAL CONCEPTS INTO MATERIA ARE NOT WELL KNOWN. OUR DIALOGUE WITH PHILIP SAJET FOCUSED ON DEFINING DIVINE BEAUTY.

IS MADE OF
PRECIOUS
STONES!

SMCK: Pythagoras called the universe *cosmos* (κόσμος, jewelry in ancient Greek), thus beauty became intrinsic to the physical, metaphysical, and spiritual experience of observing and exploring the starlit sky. In the Book of Exodus, God gives Moses a precise description on how the tabernacle, the textiles, the lamp, and other sacred objects should be made. God gives Moses the measurements and qualities of the materials, also dictating the techniques, assembly, and placement of the objects. While the Greek gods took pleasure looking at the statues humans made (as the Greek word *ἀγαλμα*, statue, implies), thus emphasizing the component of beauty in sanctity, the Hebrew God designs his sacred objects, but leaves us puzzled: are these objects beautiful or does their beauty exist in and because of their sanctity? As an artist exploring the concept of beauty in your work, where do you see the boundary separating sacred from profane objects?

PS: Have you made these questions especially for me? It's these kinds of thoughts that go through my mind more and more often.

SMCK: We never ask the different artists the same questions. We read Andrea Dinoto's introduction of your book "Philip Sajat Surreal Beauty", downloadable from your website, and thought that it would be interesting to discuss concepts of physics and metaphysics (the same thing, anyway), and spiritual traditions that inspired so many artists in the past yet are somehow ignored now.

PS: So Pythagoras, was quite a guy. Also, his fascination is my fascination – Water, H₂O, one Hydrogen and two Oxygen, the only material that becomes more voluminous as it freezes. And in the Hebrew its chemical formula is its name (מײַם/ Majim) two Ms and one J.

Where God blew in dead matter making it come alive. The J. Could this be the true meaning of the name for the J(ews)? So Pythagoras, *Pythi* to friends, saw the Universe as a Huge Jewel?

I once read a Near Death Experience of a person who in the afterlife, or maybe in the next (to here) life saw true jeweled gardens of golden trees, the leaves emeralds, and its fruits rubies.

Everything in its rudimentary form is here, on our visible plane. My ideal of Beauty, the breathless timeless time where this Paradise is reflected.



Schelpen, necklace, 1991. Niello on silver, pearls, gold. Photo: P. S.

"Our Father who art in Heaven, holy is your name; make on earth as is in Heaven." In the Unholy Dutch, the word for Beauty is Schoonheid, Cleanliness. And Holy is Heil in German and means whole and healthy, thus Heilmeister for doctor). Is Beauty nothing else than being clean, of thought? of what? No interference of the fake, falsehood, or lies. Can it be that simple?

A long time ago I wrote about this question the following; "To make things is easy, what is hard is to create circumstances in which this process can take place."

SMCK: Sometimes the beauty of nature and innocent beings, such as animals, gives us a glimpse of paradise. "Pythi" did indeed see the universe as a jewel: beautiful, enchanting, bright, eternal. And for the mystical hesychast tradition of medieval Orthodox Christianity – whose practices include many reminiscent of Zen introspection – beauty is truth. The love of beauty in ecclesiastical jargon is called Philokallia. In Orthodox Christianity truth is light that makes you see while sin is blindness that covers the beauty that you cannot see; it is not a crime to punish, but a disease to heal.

PS: Ohh!! How could I have overlooked that! "The Light". Such a dear subject which for so long already holds my fascination. Which I have portrayed several times. And only just recently I heard that it was the task of the spiritually responsible person to point to that divine phenomena. That was an important confirmation for me.

These rings are cactus rings, but in reality they are shining stones.

And the candles, of course. A Big Thank You for asking!

www.philipsajet.com / [instagram: @philipsajet](https://www.instagram.com/philipsajet)



Wedding chain from the region of Lipper, 1880s. Amber faceted, silver, partially goldplated; metal lath, sequins, glass bead embroidery. © Germanic National Museum in Nuremberg.

WE HAVE LOST OUR LONG TERM RELATION TO JEWELRY

FOUNDED IN 1852, THE GERMANISCHES NATIONALMUSEUM HOLDINGS SPAN THE STONE AGE AND EARLIEST GERMANIC CULTURES TO THE PRESENT DAY. ITS COLLECTION OF TEXTILES, CLOTHING, AND JEWELRY – A DISTINCTIVE CATEGORY – HAS MORE THAN 25,000 OBJECTS.

Bangle made from a grenade pull ring, 1915.
Copper, gold-plated. © Germanic National
Museum in Nuremberg.
Photo: Monika Runge.



Interview by Loukia Richards

SMCK: Tell us the story behind your favorite objects from the GNM collection.

AR: My favorite object changes every day! However, I have chosen the following three for this interview:

The bangle made of a grenade pull ring from 1915 reminds us of the World War One battles in northern France. The museum acquired it from a private estate; the son of the family had fallen in this battlefield. Through this bangle, his young fiancée could indirectly wear on her body a small symbol of her dead husband-to-be.

By contrast, the wedding chain from the region of Lipper that was made in the 1880s with amber facets, pearl embroidery, and partly gilded lock tells the story of power and wealth. The bride's dress was so luxurious that the chain was hardly noticed!

For me, this very elegant bridal ring from the 15th century made of golden wire and gold sheet with three dogs as symbols of faith and the interrupted text "NIE - AND (E) RS" (never differ(e)nt) would still be a good design for contemporary wedding rings.

DR. ADELHEID RASCHE IS THE CURATOR OF URBAN AND RURAL JEWELRY, WHICH FEATURES ITEMS DATING FROM THE MIDDLE AGES AND EARLY MODERN TIMES TO OUR DAYS. THE COLLECTION FOCUSES ON JEWELRY FROM GERMAN-SPEAKING REGIONS BUT ALSO INCLUDES ITEMS THAT HAD ORIGINATED ELSEWHERE BUT WERE WIDELY WORN IN GERMAN-SPEAKING AREAS.

DR. ADELHEID RASCHE SPOKE TO SMCK MAGAZINE ABOUT HOW THE GERMAN NATIONAL MUSEUM'S JEWELRY COLLECTIONS ENRICH OUR UNDERSTANDING OF HISTORY AND SOCIETY – AND FUEL OUR QUEST FOR SLOWER JEWELRY.



*Bridal ring, first half of the fifteenth century. Twisted gold wire, sheet gold.
© Germanic National Museum in Nuremberg. Photo: Georg Janßen.*

Fast jewelry

At the time it was made, every piece of jewelry was 'contemporary'. This is why I would not differentiate between historical and contemporary jewelry.

Jewelry has always been an ornamental accessory that partly had a function (golden crown, closing of garment, cufflinks, watch chain, etc.), had always been charged with ideas, and with huge symbolic power. In my opinion, on this point nothing has changed to date. Everybody who wears jewelry (or does not wear jewelry) makes a statement.

The variety of materials is today obviously greater and the price spectrum is broader. What we have somehow lost today is our long-term relationship to jewelry. As in fashion, the trend goes in the direction of fast jewelry.

It would be interesting to see whether in a few decades today's young people would pass down to their heirs a jewelry box like our ancestors did.

www.gnm.de/collections

instagram: [@germanisches_nationalmuseum](https://www.instagram.com/germanisches_nationalmuseum)

SMCK: What materials and techniques are implicit when speaking of historical jewelry?

AR: When we talk about classical jewelry – parures, rings, brooches, garment jewelry – precious metals and precious stones set by using traditional goldsmithing techniques are in the foreground. In premodern times, jewelry was the sole property of the bride and not part of the dowry so that she could make use of the jewelry's material value in case of emergency.

In the case of adorning accessories, such as key rings, melted bronze was used; for belts one used precious and non-precious metals, often in combination with textiles. The same principle applies with adorning head coverings. I think of bridal crowns or of the famous "Flinderhaube" (headgear with tinsels) from Nuremberg; in the latter case, metal has been mixed with textile. Bridal crowns were ornamented with glass pearls, tinsels, and bouillon wire. Rural jewelry – what earlier has been called peasants' jewelry or folk dress jewelry – is mostly made of silver that has been partly gilded. Silver filigree was also a common technique.

Depending on the region, jewelry stones, often made of ground glass, were added.

SMCK: What do the jewelry pieces in the museum's collection tell us about the history of Nuremberg and the region?

AR: We must always keep in mind that only a tiny part of jewelry made in past centuries still exists today, and through this fact the picture we have of the real use of jewelry in earlier times is limited.

What was preserved were mostly the materially-precious pieces or jewelry with a memorial function. Of course, there is also jewelry property that has been preserved at random. Altogether, the information on individual pieces is unfortunately not always preserved: who made them and for what occasion, who wore them, what did they mean for the wearer – male or female – or why they have been preserved.

The emphasis of our museum collection is not on objects from Nuremberg or the region of Franconia because GNM is not a city museum. Nevertheless, some of the big patrician families of Nuremberg (Merkel, von Praun, von Scheurl, Tucher,) have decided to give a part of their historical jewelry to our collection as permanent loan. Apart from that, we own two of the famous Nuremberg charms chains with so-called health stones, and two similar bracelets. For many centuries the upper class of Nuremberg was well off, internationally well-connected, and showed this cosmopolitan alignment also in dress and jewelry that would reflect its standing.

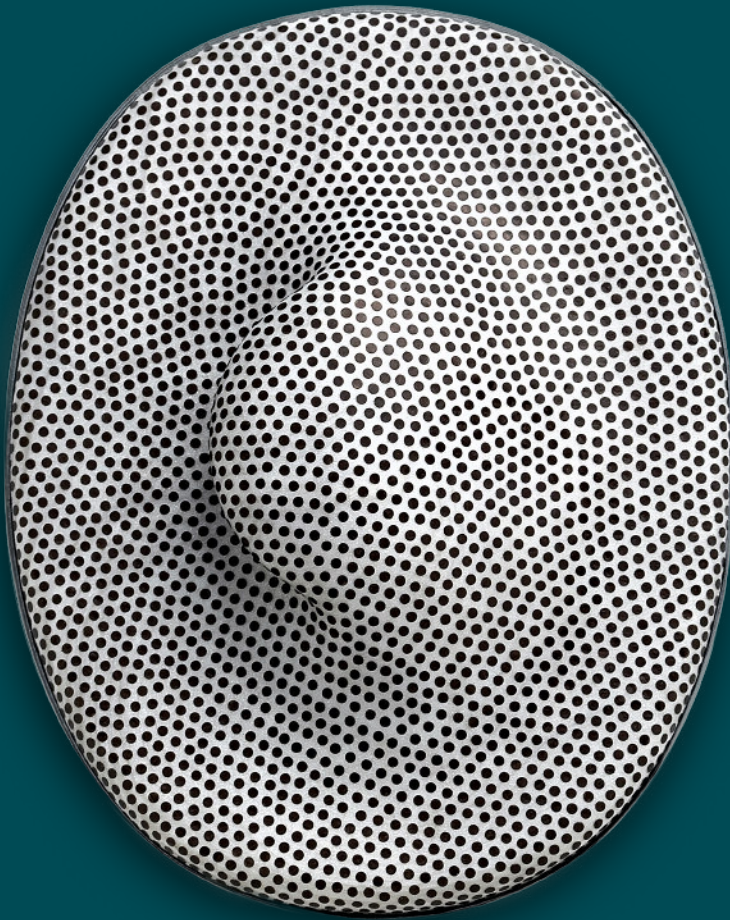
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"Funky Coral"
Coral necklace,
Hancocks & Co, early 20th
century. Gold, natural coral, granulation.

THE OBJECT



JUNMIN BAE

Microcosmos_39,
brooch, 2023. Polymer
clay, plastic film, sterling silver
9 x 11.5 x 3cm. Photo : KC Studio

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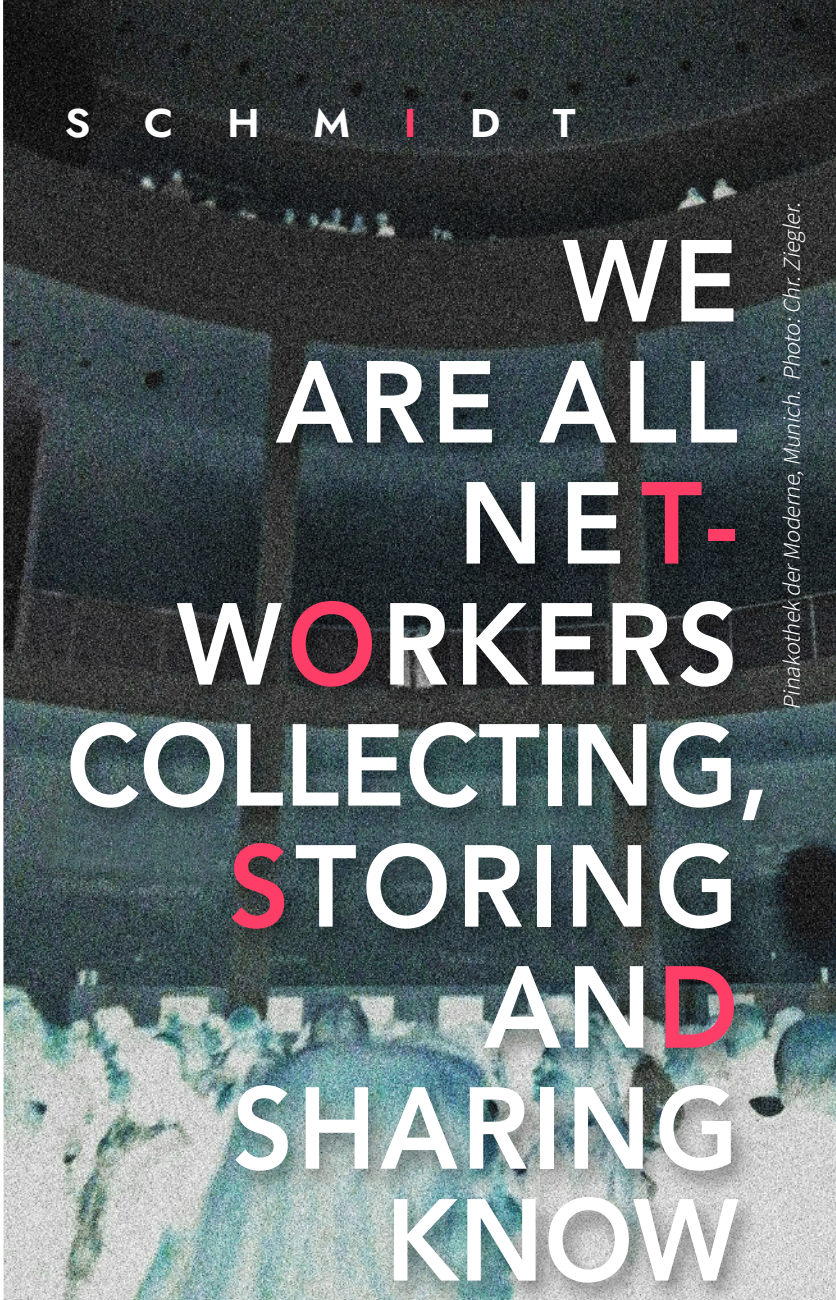
S C H M I D T

AN ACCLAIMED ARTIST, EDUCATOR, INTERDISCIPLINARY WRITER, AND SYNERGY BUILDER, BARBARA SCHMIDT IS THE CONSUMMATE MULTITASKER. SHE WAS RECENTLY APPOINTED THE NEW HEAD OF THE CULTURAL DEPARTMENT OF HANDWERKSKAMMER (CHAMBER OF CRAFTS FOR MUNICH AND UPPER BAVARIA). THE CHAMBER RUNS THE INTERNATIONAL CRAFTS FAIR IHM THAT HOSTS THE REPUTABLE JEWELRY SHOW SCHMUCK AND ITS PRESTIGIOUS HERBERT HOFMANN AWARDS.

SMCK: What are your plans and priorities for the first 100 days in your new position?

BS: I am very happy to continue the high quality cultural work of the Handwerkskammer. We will make our work more sustainable and communicate more intensively the thoughts and ideas that are its foundations. We will publish a Reader for the jewelry exhibition at Galerie Handwerk during Schmuck 2024. It explains the curator's concept and allows exhibitors to talk about their work.

So if one misses the show, he or she can keep track of it later. This way we also strengthen our own belief that we are all networkers and benefit from exchanging views and information. This would subsequently create a knowledge archive that can also be used in research.



WE
ARE ALL
NET-
WORKERS
COLLECTING,
STORING
AND
SHARING
KNOW
LEDGE

Pinakothek der Moderne, Munich. Photo: Chr. Ziegler.

Interview by Loukia Richards

Thanks to the Handwerkskammer's consistent initiatives and expertise, every spring, since 1959, Munich is transformed into the world capital of author jewelry. SMCK Magazine asked Barbara Schmidt about her plans to boost art jewelry's popularity and Schmuck's resonance.



*Herbert Hofmann Prize winners.
Photo: Eva Jünger*

SMCK: Germany has both a long history but also an amazing creative potential in crafts. This is important for shaping contemporary aesthetics, for the economy, and the country's image. Yet compared to state initiatives in the Netherlands, the Scandinavian countries, or the UK, the important role crafts can play remains misunderstood. Why are crafts and applied art treated like a 'stepchild' by the German state compared to the generous funding for fine art? What can be done to change this mindset?

BS: Maybe it is interesting to mention that Handwerkskammer is not under the Ministry of Culture, but is funded by the Ministry of Economy. A large share of the support we get from the ministry is called "professionals' funding," meaning that our activities should benefit small and medium enterprises first. In addition, the very generous Danner Foundation, a private institution, supports Bavarian crafts.

Some people would think it is a pity that while many royal families in the countries you mention feel obliged to support their national crafts sector, there are no royal families anymore in Germany.

I suppose we need to have a stronger public presence that will shape consumers who appreciate and honor crafts and are aware of the quality and knowledge involved.



350 Words For Jewellery by Barbara Schmidt.

SMCK: Schmuck plays a central role for jewelry collectors and artists/designers. Accordingly it enjoys considerable prestige. However, even within the German cultural sector, the special show Schmuck remains relatively unknown. How can you improve its communication and publicity?

BS: The international Crafts Fair that hosts the special show **SCHMUCK** is visited by approximately 90,000 people every year. Since 2004, our colleague Eva Sarnowski produces a flyer that lists all exhibitions that take place in the city around the **SCHMUCK** show. In the meantime, the number of city exhibitions and events has grown to approximately one hundred. The former two-page flyer is now a small catalogue funded by Handwerkskammer and free to download.

TV news, print media, and internet sites promote **SCHMUCK**. Perhaps the smaller players should increase their efforts to promote their work through their own communication channels.

Last year the City of Munich through its Culture and Creative Economy Initiative – and with assistance and support from various sponsors such as Danner Foundation, Handwerkskammer, Goldsmiths Association, Bavarian Crafts Association, Publishing House Arnoldsche and Galerie Scheytt – opened the **SCHMUCK-Info-Point**. At this pop-up store located near Munich's trademark Marienplatz, locals and visitors are kept updated on **SCHMUCK** events. The City of Munich also awards a jewelry prize every two years. The Akademie der Bildenden Künste, various venues that the City of Munich makes available – the Kunst-

arkaden, Orangerie at English Garden – and various cultural institutes such as the Czech Republic institute also focus on the same theme. Many players contribute to this event with their own capacity and encourage the dialogue on jewelry.

SCHMUCK Munich has also inspired visitors to promote jewelry art in their own cities. **SCHMUCK** is a grassroots movement, and this constitutes its amazing charm and its enchanting effect. We welcome all these initiatives! The more **SCHMUCK** we have, the better!

SMCK: Jewelry artists do not often come into contact or get work commissioned from jewelry houses or well-known luxury and jewelry brands. Why do you think there is a gap between jewelry art and design of luxury objects?

BS: The goals of **SCHMUCK** regarding so-called authors' jewelry are surely different from those of brands owned by shareholders. However, one cannot deny that the ideas of the creatives inspire designers working in the luxury sector.

In the art academies, one looks down on the topic of commissioned work. Nevertheless one can see how the essence of creative concepts inspires the whole field over the decades. Unfortunately, luxury labels are directed by marketing that enables the reduction of this precious essence to best-selling shower gels.



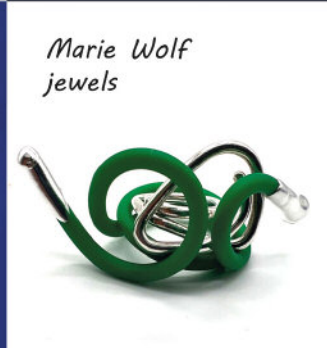
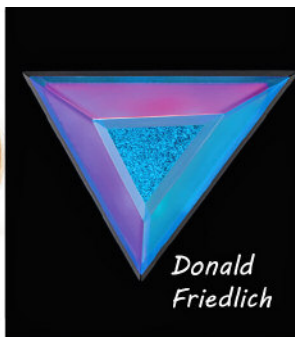
Portrait of Barbara Schmidt. Photo: Michael Schuhmacher.

350 words for jewelry

Barbara Schmidt's etymological study of 75 different languages with 350 words related to jewelry is a must-read! The research reveals that through this linguistic analysis we can virtually watch our ancestors thinking and wearing jewelry. Our language shapes our understanding of jewelry today.

www.barbara-schmidt-schmuck.de

www.schmuck-infopoint.de
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S M C K M A G A Z I N E P R E S E N T S

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ANNA LIU
CHIEN YU LIU
GIGI MIZRAHI
LINNEA MONTVILLA
ANNELI OPPAR
UTE VAN DER PLAATS
BAYU QU
LOUKIA RICHARDS
SCHMUCKE GALERIE /
KETLI TIITSAR
SCHMUCKMUSEUM PFORZHEIM /
GABI DZIUBA & FRIENDS
STAATLICHE ANTIKEN-
SAMMLUNGEN MUNICH
STADTMUSEUM BERLIN
TAMARA TRUSOVA
VILNIUS BIENNIAL /
VITA PUKŠTAITE-BRUŽE
LIU YANG
XIANGZHI ZHAO
CHRISTOPH ZIEGLER

CATALOGUE

JEWELRY IS FAR MORE THAN ORNAMENTATION

*Introduction texts by Loukia Richards
Catalogue design by Christoph Ziegler*

JEWELRY IS ONE OF THE OLDEST FORMS OF ART, AND IS FAR MORE THAN ORNAMENTATION. THE CATALOGUE JEWELRY IS A BRIDGE IS THE MEETING POINT OF THE HUGE TRADITION MANIFEST IN ALL CIVILIZATIONS AND HISTORICAL ERAS WITH NEW TRENDS AND DEFINITIONS OF BEAUTY, VALUES, SKILLS, SOCIAL PRESTIGE, AND MAGIC.

JEWELRY IS A BRIDGE IS DIVIDED INTO THREE CHAPTERS: MAGIC, LIFE MILESTONES, SOCIAL VALUES. THE THREE SEPARATE CHAPTERS REFLECT JEWELRY'S RICH CULTURAL AND SPIRITUAL HISTORY, AND SPOT THE CHANGES THAT SHAPE ITS FUTURE FUNCTIONS AND PERCEPTION. THE CHAPTERS FACILITATE READERS TO GAIN INSIGHT INTO THE MAKERS' WORK AND TO PICTURE IT IN THE CONTEXT OF JEWELRY'S CONCEPTUAL, ECONOMIC OR EMOTIONAL ROLE IN HUMAN SOCIETIES.

WORKS BY SELECTED JEWELRY ARTISTS, AND EXHIBITS FROM THE COLLECTIONS OF MAJOR CULTURAL INSTITUTIONS AND RENOWNED GALLERIES TELL OF JEWELRY'S PAST AND FUTURE. SCHEDULED INTERNATIONAL JEWELRY EVENTS ARE ALSO INCLUDED IN THE CATALOGUE THAT SERVES AS A 2024 JEWELRY CALENDAR.

WWW.SMCK.ORG

JEWELRY

IS A BRIDGE CONNECTING US WITH...

JEWELRY
IS A BRIDGE CONNECTING US WITH...
MAGIC

NUMEROUS JEWELS FROM DIFFERENT ERAS AND CULTURES SHOW THAT IN ARCHAIC SOCIETIES JEWELRY WAS BELIEVED TO HAVE POWERS THAT PROTECTED THE WEARER FROM EVIL. MOTIFS SUCH AS KNOTS, EYES, CHESS PATTERNS OR MATERIALS SUCH AS BLUE STONES OR GOLD REFLECT CONCEPTS OF OMNIPOTENT JEWELRY.

THE TRANSFORMATION OF MATERIALS OR THE CHANGE OF THEIR SUBSTANCE, COLORS, SHAPE, OR THE INTRODUCTION OF MOVEMENT OR CAPTURING AND REFLECTION OF LIGHT, PAYS TRIBUTE TO THE ALCHEMISTS' HERITAGE.

THE ANCIENT GREEK PHILOSOPHER PYTHAGORAS CALLED THE UNIVERSE THE COSMOS (AFTER THE GREEK COSMOS FOR JEWELRY) TO DESCRIBE THE BEAUTY OF THE STARS SHINING LIKE DIAMONDS THROUGH THE HOLES OF THE BLACK VELVET TEXTILE WITH WHICH GODS COVERED THE SUN!

JEWELRY CAN BE SEEN AS A TINY PIECE, A PARTICLE OF THE COSMOS WE CARRY WITH US; THIS COSMOS IS REPRESENTED BY THE STONES, METALS, AND OTHER MATERIALS, AS WELL AS BY THE ELEMENTS OF WOOD, FIRE, WIND, WATER USED TO MAKE JEWELRY.

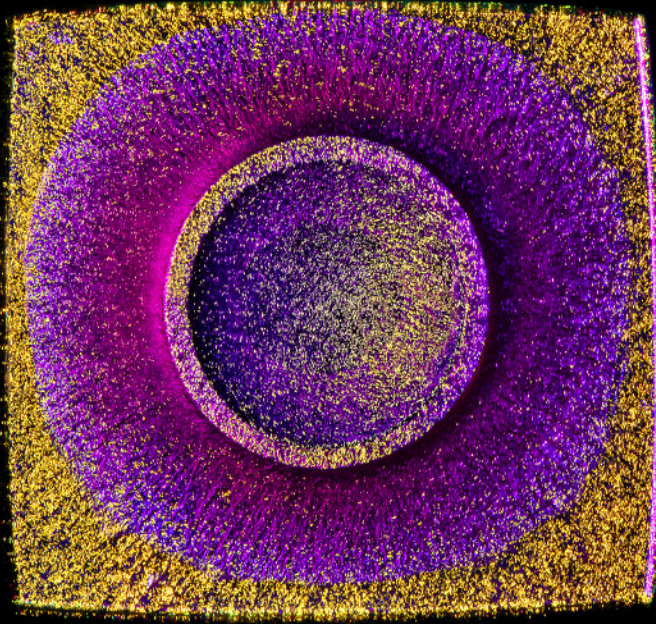
METALS' QUALITIES SUCH AS THEIR COLOR, CHANGE THUS LINKING SILVER TO THE MOON SINCE EARLY ANTIQUITY, WHILE GOLD'S UNFADING COLOR CONNECTED IT TO THE EVERLASTING WARMTH AND BRIGHTNESS OF THE SUN. OTHER QUALITIES, LIKE THE DIAMOND'S STRENGTH AND DURABILITY, ARE SAID TO REFLECT ON THE WEARER'S CHARACTER THUS HELPING US UNDERSTAND THE USE OF SPECIFIC MATERIALS IN ROYAL JEWELRY.

NOWADAYS, MAGIC IS HONORED WHEN AN ARTIST TURNS AN OBJECT OF DEATH, A BULLET OR A PROJECTILE, INTO A SYMBOL OF BEAUTY AND RESURRECTION.

DONALD FRIEDLICH

My work highlights qualities unique to jewellery as a medium, particularly the fact that when worn, jewellery is viewed in motion. My *Lumina Series* designs comment on this movement by appearing to dramatically shift in color when viewed at different angles. While two colors usually dominate, many different colors magically dance through my designs. Even in modest ambient light, they sparkle and appear lit from within. I'm also playing with qualities inherent to both glass and polished gems, such as the color changes of an alexandrite or chatoyance of a star sapphire.

BE DAZZLED! by Arte Design Venezia and HOO-ROON at Handwerk & Design Munich.
28 February to 3 March 2024. IHM International Trade Fair, Special exhibition area B1.738. Opening times: 9.30 am – 6 pm.



Lumina Series Brooch, 2021. Glass coated with vaporized quartz and metallic oxides, borosilicate glass, 14k gold. 7 x 6 x 1.3 cm. Photo: Sanders Visual Images.

www.donaldfriedlich.com | [instagram: @donfriedlich](https://www.instagram.com/donfriedlich)

DANNER FOUNDATION / ELJIA MUSTONEN

Eija Mustonen's artistic language is closely interwoven with Finnish culture. Her exceptional work broadens the definition of jewelry and places it more strongly in the context of art.

"The Apron and Mittens protect their user...while shoveling, harvesting, hammering, gardening, cooking. These...apron and mittens are made by using my early skills, as I was educated as a silversmith thirty years ago. Hammering metal with a hammer and anvil fascinates me, how two-dimensional metal plates can be formed into a three-dimensional form. With these pieces of work, I want to honor craft and especially smithing." (Eija Mustonen Interview, AJF 2016)

The jewelry collection of Danner Foundation was set up forty years ago with the aim of presenting a wide range of jewelry. The Danner Rotunde opened at Pinakothek der Moderne in 2004. Pinakothek der Moderne is currently the only art museum with a wing solely dedicated to modern jewelry. In the Danner Rotunde, Danner Foundation and Die Neue Sammlung – The Design Museum present their collections together.

Danner Foundation participates in COLLECTIBLE Brussels, and presents Danner Prize 2023 winner Gunther Pfeffer in the New Garde Section. 7–10 March 2024.

www.collectible.design



Eija Mustonen, Apron & Mittens, body jewelry, 2014/15. Nickel-plated silver, copper. Courtesy of Die Neue Sammlung – The Design Museum. Permanent Loan of the Danner Foundation. Photo: A. Lorenzo.

www.danner-stiftung.de | [@dannerstiftung](https://www.instagram.com/dannerstiftung)



CAROLINA GOMES

Garden of Tears, Carolina Gomes' latest series, intertwines emotions, transformation, and embodiment. Each piece, a protective talisman, encourages self-expression. At the heart of this series lies the celebration of hybridity, blending natural with synthetic, ancestral with futuristic, sacred with profane, challenging traditional norms. This fusion represents human identity's fluidity and complexity, transcending conventional boundaries. Diverse materials and techniques mirror our multifaceted identities, their intersecting layers shaping our experiences. Emphasizing the body as a site for resistance, healing, and artistic expression, the series engages the senses and encourages the exploration of consciousness and soul.

*Skins, necklace, 2023.
Polymer clay, resin, pigments, steel
chain, steel wire, glass ball, water,
glass beads. Photo: C. Gomes.*

GRASSI MUSEUM OF APPLIED ARTS/ JACQUELINE RYAN

The small plates covered with white enamel move like blossom leaves blown by the wind. They are supported by a circular, turned inwards background made of gold, that makes the play between light and shadow on this tiny space more impressive.

The brooch by Jacqueline Ryan was donated to Grassimuseum by Peter Nickl and his wife Binette Schroeder a few years ago.

GRASSI Museum for Applied Arts in Leipzig has a 150 year old history of collecting and exhibiting.



Jacqueline Ryan,
Oval brooch, 1999. Gold, enamel. 3.6 x 6 x 1.2 cm.
© Courtesy of Grassi Museum Leipzig. Photo: Felix Bielmeier.

In Jubilee year 2024 Grassimuseum makes a forecast on the future of design with the exhibition ZUKÜNFT Materialien und Design von morgen. 21 November 2024 - 24 August 2025.

www.grassimak.de / [@grassimak](https://www.instagram.com/grassimak)

FRANCISCO GUEVARA

Looking In the Mirror is a series of obsidian silver mirrors encrusted with gemstones, exploring different manifestations of 'Empire' as superstitious fantasies of destruction and extermination. Thinking about the black mirror as an inversive medium, and inspired by John Dee's Aztec magical obsidian mirrors, this series link Cartesian philosophy to the practices of knowledge destruction and looting, to produce divine imperial illusions.

From the so-called conquest of the Americas, to the expansion of the British Empire, the Grand Tour, the creation of museums, and even fairy tales, black mirrors have been present as a technology throughout the history of power.



Much Amusement in This Tour, pendant, 2022. Rainbow obsidian mirror on cast sterling silver, encrusted with antique rubies and sapphires, 8 x 8 x 2 cm. Photo: F. Guevara.

*Francisco Guevara is co-founder and Co-Executive Director of Arquetopia, a non-profit foundation and transnational artist residency program.
<https://www.instagram.com/arquetopia/>*

www.franciscoguevara.art | [@fguevararobles](https://www.instagram.com/fguevararobles)

KATIE KAMEEN

My work is influenced by personal experiences, translated through the formal qualities of mass-produced items. I form post-consumer plastics into new compositions that combine elements of self-portraiture with the stories already embedded in the found objects. From broad recollections of a separation or union, to specific childhood memories, my abstractions represent our continuous process of acclimation and growth.

The unquestionable environmental impact, combined with our universal and life-long familiarity with the material, allows me to speak about a wide range of emotional and social issues.



Outdoor Play,
necklace, 2022.
Found plastic objects,
13 x 10.5 x 3 cm.
Photo: K. Kameen.

*Re: Play at the Baltimore Jewelry Center in Baltimore,
Maryland, USA. April 5 - May 24, 2024.*

www.baltimorejewelrycenter.org

www.katiekameen.com / *instagram: @katiekameen*

NICOLA HEIDEMANN

A walk through moss and lichen.
The beauty of the small shape.
A green that seems to have algae growing on it.
Shapes like granite boulders in the forest.

My starting material is titanium, sheet and wire.
The shapes and the surfaces arise through forging.



A mossy stroll, bracelet, 2022. Forged, heat colored, lacquered titanium. Photo: N. Heidemann.

INTO THE WOODS. Nodepressionsroom during Schmuck/ Jewelry Week in Munich. 27 February to 3 March 2024 at Nodepressionsroom, Dachauer Straße 157, 80636 Munich.

LINNEA MONTVILA

Found objects is a collection based on nails found whilst renovating an old house. Textile plays a significant role in the design, offering a contrast to the rigidity of metal.

This collection celebrates life's continuous journey, paying tribute to the past and the beauty of transformation. It's about giving new meaning to objects that have served their purpose, allowing them to shine yet again in a different form.



Safety Pin Brooch, *Found Objects* collection, 2023. Nail, safety pin, bronze. Photo: L. Montvila.

VERONICA CHEANN

My works focus on the emotional experience with materials, the perceptual discrepancy between the visual and the tactile.

Skin Viewer belongs to a ring series where the making of jewelry does not see the body as an object, but focuses on the void - the negative spaces around and between our fingers.

In my work, spaces are being rediscovered, constructed, framed and viewed through the eyes of various sized needles that serve as windows. Light is being captured, redirected, and radiated back where we started, namely our body.



Skin viewer, ring series, 2024. Silver, bronze, bass, copper. Photo: V. Cheann.

Touch Wood exhibition. Private room of Restaurant Theresa during Schmuck/Jewelry Week of Munich 2024. 29 February – 2 March 2024, Theresienstraße 29, Munich. Opening: 29 February, 11.00 am. Opening hours Thu–Sat 11 am - 5 pm.

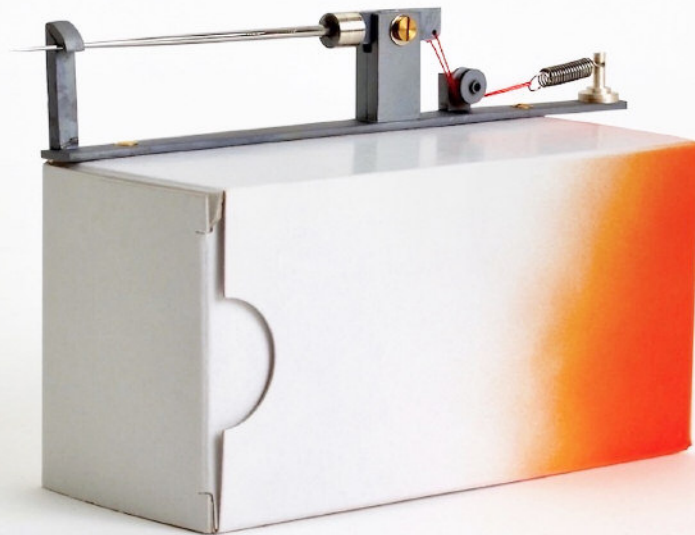
www.cheann.com / [@vcheann](https://www.instagram.com/vcheann)

SIGURD BRONGER

A box without a content triggers my curiosity to look for a new function and bring it into a new context. I want to visualise the void of the box and imagine its size, weight and shape. I sometimes allow myself to cut and change the shape of the given box so the void will evoke a light transparent space. I can also add colour to the shape, to give extra attention to the form.

By emphasizing a spring-loaded construction for the fastening mechanism, the shape and the size of the piece will often appear in some peculiar way, but at the same time it will highlight the function of the piece as an object to wear.

Tragbares und Objekte. Pinakothek der Moderne during Schmuck/ Jewelry Week in Munich. 2 March to 2 June 2024.



Sustainable construction nr.2, brooch, 2022. Oxidized silver, cotton tread, steel, brass, paint old cardboard box. Photo: S. Bronger.

www.la-joaillerie-par-mazlo.fr | [instagram: @brongersigurd](https://www.instagram.com/brongersigurd)

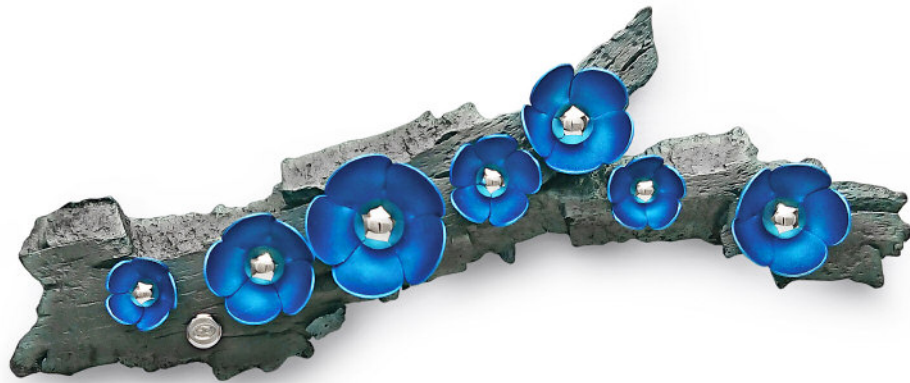
STANISLAV DROKIN

The collection *Forget Me Not* preserves the memory of the events of each day of Russia's war: the memory of the courage of the defenders, of the destruction of the cultural, historical, scientific heritage of Ukraine by the Russians, and of the people who lost their lives. The brooch is also a symbol of gratitude for the international legal, humanitarian, medical and military assistance to Ukraine. It also symbolizes the resurrection of life from the ruins of the tragedy.

The collection was launched during the war in Kharkiv. Each piece is a unique and handmade from a steel fragment of a Russian projectile. Seven stylized forget-me-not flowers, made of oxidized blue titanium, are randomly arranged on the front plane of the brooch.

One of the Forget Me Not brooches was created for Dr. Jill Biden, First Lady of The United States.

*SMCK ON REEL at Galerie Handwerk and Galerie Weltraum during Schmuck/ Jewelry Week in Munich. 1 + 2 March 2024.
Legnica Silver Festival. 10 –11 May 2024.*



Brooch (131-04072022), *Forget Me Not* collection, 2022.
Russian projectile, oxidized blue titanium, neodymium magnet.
6.7 x 2.3 x 0.9 cm. Photo: Stanislav Drokin.

JEWELRY
IS
A BRIDGE CONNECTING US WITH...

WHERE MILLESTONES

ORNAMENTS WITH DISTINCTIVE MOTIFS, DESIGNS, OR MATERIALS, SEAL RITES OF PASSAGE, SUCH AS ENGAGEMENT, WEDDING, BAPTISM, COMMUNION, MOURNING, CIRCUMCISION, CHILDBIRTH, NEW YEAR'S CELEBRATIONS, OR CHANGE OF STANDING OR SOCIAL ROLE ETC.

IN TOMBS AND ALTARS, ARCHAEOLOGISTS FIND JEWELRY, OFFERINGS AND IDENTITY SYMBOLS, PROVING THAT ADORNMENT ACCOMPANIES FAITH AND DEATH. EVEN TODAY, IN CHRISTIAN GREECE, BELIEVERS ADORN ICONS OF THE MADONNA WITH SILVER AND GOLDEN VOTIVES OR EVEN THEIR OWN JEWELRY TO ASK THAT THEY BE GRANTED A FAVOR.

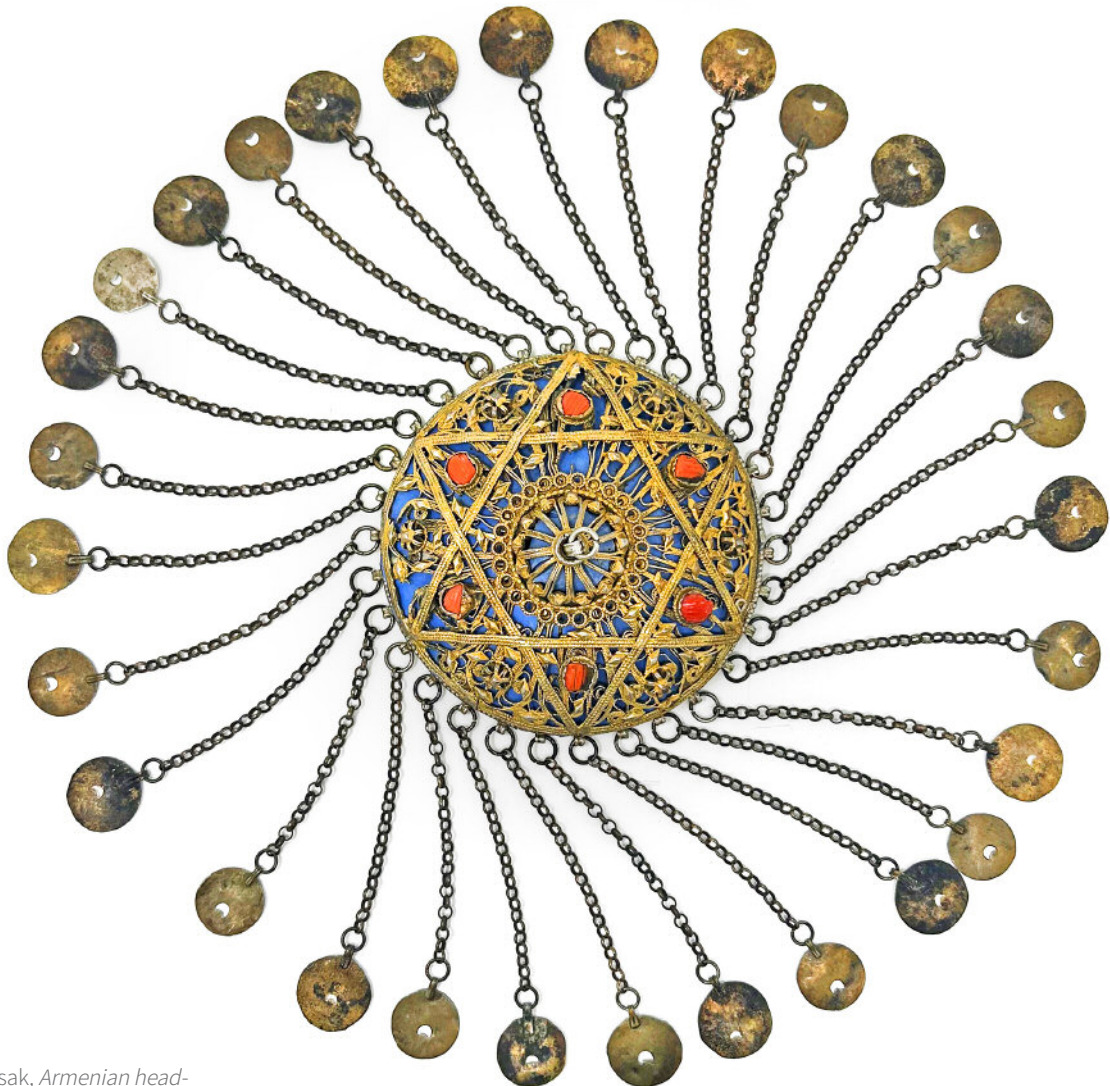
MANY CONTEMPORARY JEWELRY ARTISTS FOCUS ON MEMORIES: AN IMMATERIAL, VAGUE, PERSONAL, NON TRANSMITTABLE CONCEPT - YET A VALUABLE FORCE CONNECTING US WITH OUR PAST. IN TIMES OF CONSTANT MOVEMENT AND 24/7 GLOBALIZED PERFORMANCE, MEMORIES BECOME THE ANCHOR THAT FORCE US TO STOP AND REFLECT, THE RESISTANCE AGAINST THE MAINSTREAM, AND A REPHRASING OF *MEMENTO MORI* IN OUR OLD-AGE-DECLINE-AND-DEATH-AVERSE TIMES.

HYE ANTIQUES / ARMENIAN HEADDRESS

Armenian Headdress with the ancient 6-pointed star and original inset corals. Tasak was part of an elaborate headdress worn by women for special occasions such as weddings. Hand-crafted. 1870s.

The Armenian plateau, rich in ores, was one of the first places to practice metallurgy. Throughout history Armenians have been master metalworkers and jewelers.

The mission of Arto Tavukciyan, the founder of Hye Antiques, has been to acquire valuable artifacts left behind by Armenians as they fled the Ottoman Empire in 1915, and to repatriate these items from Turkey and around the world. Collecting Armenian rugs and kilims, embroideries, ceramics, metalworks and jewelry is Tavukciyan's personal way of affirming: "we were there".



Tasak, Armenian head-dress, 1870s. Nickel, silver, inset corals. Photo: Arto Tavukciyan.

www.hyeantiques.com / [@hye_antiques](https://www.instagram.com/hye_antiques)

XIANGZHI ZHAO

The probability to meet a Padparadscha, a rare orange colored, large sapphire, is one to thirty, and the probability to meet a large bubble on the sponge during dishwashing is also one to thirty. But most people take for granted that Padparadscha is a noble gem that deserves their attention, while the big bubble on the sponge is not worth mentioning.

I cherish these rare and ordinary bubbles and cut their photos into gem shapes and inlay them on a brooch, because some ordinary memories that we cannot tag, are worth remembering.



Ordinary Treasure, 3 brooch set, 2021. Silver. Photo: Xiangzhi Zhao.

www.zhaozdesign.com / [@xiangzhi_design](https://www.instagram.com/xiangzhi_design)

CHRISTOPH ZIEGLER

The Curator brooch is made of a broken space superhero toy I found in a Hamburg flea market trash bin. The broom bristles used for the brooch are reminiscent of jewelry's shamanic function. I created the brooch after the apotropaic design of the Medusa head, very popular in Greco-Roman jewelry. The Curator brooch is a portrait of my partner, Loukia Richards, with whom I co-curate numerous shows and commemorates our, often turbulent, collaborations.



The Curator, brooch, 2015.
Found objects, broom bristles, steel pin. Photo : Chr. Ziegler.

SMCK ON REEL at Galerie Handwerk and Galerie Weltraum during Schmuck/ Jewelry Week in Munich. 1 + 2 March 2024.
Tereza Seabra Gallery. 2nd Lisbon Contemporary Jewellery Biennial, June 2024.

LEGNICA SILVER FESTIVAL / STEPHANIE HENSLE

The Legnica Jewelry Festival SILVER 2024 presents established and emerging artists and highlights ongoing debates inside the international jewelry community. EMPATHY, the nominees' show, following the 2024 International Jewelry Competition, is one of the major events of this year's festival.

Legnica SILVER, one of the largest jewelry festivals in Europe, culminates on 10 and 11 May 2024.



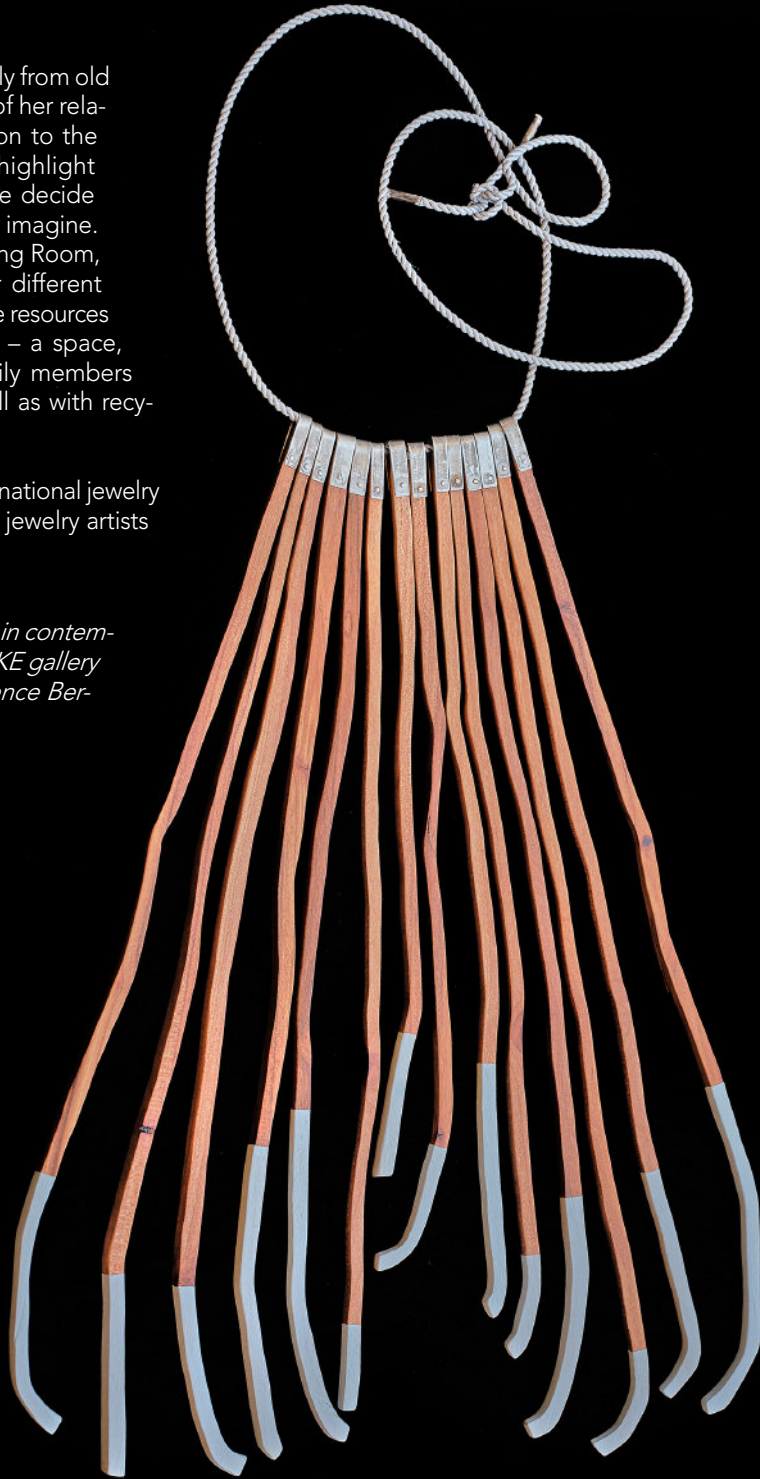
Stephanie Hensle, Lifetime Classic, jewelry kit, 2014. Silver 925, gold plated, fashion jewellery, zircon, false pearls, steel. Gallery of Art in Legnica. Photo: J. Malinowski (G-M Studio).

SCHMUCKE / KETLI TIITSAR

Ketli Tiitsar uses wood, mostly from old fruit trees from the gardens of her relatives, to show our connection to the past. The materials used highlight what we remember, what we decide to remember, and what we imagine. In the series Tiger in the Living Room, Ketli Tiitsar brings together different things. Both the ideas and the resources come from the living room – a space, where the taste of the family members blends with tradition, as well as with recycled objects and DIY motifs.

SCHMUCKE showcases international jewelry art and design by renowned jewelry artists and emerging talents.

HOW IT SHINES - Variations in contemporary glass art at SCHMUCKE gallery parallel to the GAS Conference Berlin. 10 May to 8 June 2024.



Ketli Tiitsar, Tiger in the Living Room, necklace, 2013. Cherry wood, silver, paint, viscose. Photo: IPP.

www.schmucke.net | [instagram: @schmucke.berlin](https://www.instagram.com/schmucke.berlin)



Pins and Needles #3, necklace, 2021. Steel, stainless steel, nylon, oxidized silver. Photo: Maria Przybylska.

EVA FERNANDEZ

The work „Pins and Needles“ was a response to the death of Eva's mother, and the conflict she felt between her Spanish heritage and her present life in the UK.

The use of sewing needles to create a seemingly textile structure, challenges and questions the continuing domestic role of women, whilst also directly confronting her personal grief through repetitive making. This way, the work deals with the tension between the present and the past, and at the same time, poses questions on mourning in our times.

*Particle(s) at MAD Brussel
24 – 28 April 2024 during
Brussels Jewellery Week 2024.*

brusselsjewelleryweek/particles

www.evafernandezmartos.weebly.com | instagram: @eva_ferndz

LOUKIA RICHARDS

The dirty girls embroideries on the pectoral ornament Je suis Charlie are a homage to political cartoonist Georges Wolinski who was murdered, together with his colleagues, by Islamist terrorists at the premises of Charlie Hebdo in Paris on 7 January 2015. Wolinski sketched similar figures; he had a reputation for being 'politically incorrect' and had a highly subversive- iconoclastic sense of humor.

The West is founded on the concept of the face, a symbol of free will and self-determination. Islamist terror is founded on totalitarianism.

On 7 January 2015 I mourned the death of freedom of expression.



Je Suis Charlie, pectoral ornament, 2015. Embroidery on textile, weaving, sewing. 50 x 24 x 2 cm. Photo: Christoph Ziegler.

SMCK ON REEL at Schmuck/ Jewelry Week of Munich 2024.

Political Jewelry and Jewelry of Power. 2nd Jewelry Biennial Lisbon, June 2024.

CHIEN YU LIU

My body of work is inspired by the watery landscape of southern Taiwan. Its ecosystem has been mindfully conserved by the locals. As a result, the number of endangered species has greatly increased within decades.

I use the manual skills of metalworking in my practice, particularly hammering. It allows me to create intimacy with the materials and with my audience.

(Un)Avisible Secrets by Alliges and The Space Between by Precious Collective during Schmuck Jewelry Week of Munich 2024.



Calmer Waters #2, bracelet, 2023. Sterling silver. Photo: Chien Yu Liu.

instagram: @veraelileg

LIUBOV KLIVITKINA

The “Twist of Love” ring, a recent work from my Fly-agaric with luv collection, is dedicated to the mystery of life. The mushroom cap depicts not only a flush of hearts but also a small skull.

This is a reminder to appreciate every moment of time and life, no matter how fast it moves. A special design feature allows the fly-agaric cap to rotate around its axis. Spin the fabulous hat, let the anxiety go away, and the current moment may be filled with love for life!



*Twist of love, ring, 2023. Bronze, enamel, Swarovski crystals.
Courtesy of the artist.*

www.luvjwl.com / [@luv.jwl](https://www.instagram.com/luv.jwl)

BAIYU QU

Jewelry reflects personality and unveils the soul. Jewelry is the window of internal expression. Showing or hiding our true self is intrinsic to human nature. Self-expression can take various forms: dialogue, body language, or ornamentation.

One may choose to present a different image to the world than one's true self. The two sides of the human soul are mysterious and untouchable, alluring, yet invisible.

I use jewelry as a means to explore diverse ways of self-expression.

Designing in Jewelry. International contemporary jewelry exhibition at Shanghai JCC CENTER, China.

From 20 January to 20 April 2024.



Cycle I, brooch. Sterling silver, brass, vero resin, 2023. Photo: Baiyu Qu.

www.baiyuqujewelry.com / [instagram: @baiyu_qu](https://www.instagram.com/baiyu_qu)

ANNA LIU

I was born in a small city in China located on the outskirts of the Sichuan Basin. When I was younger, I thought there was nothing special about it.

Waking up to see the mountains stretching for miles left a clear image in my mind. Often the image of the mountains makes me feel nostalgic of the happy times with my family. Mountains had become an emotional trigger for me.

To me, jewelry serves as a reminder. Perhaps I will forget my return home, but the mountains will always be there waiting for me.

Maybe your mountain is different from mine, but we all belong to a certain place.



Mountains are the spines of the earth,
spine brooch, 2022. Silver, reticulated silver,
28 x 2 x 1.3 cm. Photo: Jacqueline Kim .

JEWELRY
IS
A BRIDGE CONNECTING US WITH...

SOCIAL VALUES

JEWELRY REFLECTS HIERARCHY AND SUCCESSION. IT ALSO CONNECTS THE RARITY OF MATERIALS, THE EXCELLENCE OF CRAFTSMANSHIP, THE POSSESSION OF EXCLUSIVE KNOW-HOW, AND TECHNOLOGY TO SOCIAL PRESTIGE, OWNERSHIP, WEALTH, AND CLASS.

IRON AGE EUROPE WITNESSED HUMANKIND'S PARALLEL PROGRESS IN METALLURGY IN BOTH THE MANUFACTURE OF ARMS AND JEWELRY. PROTECTION, HUNTING, WAR, AS WELL DISTINCTIONS, AMULETS, AND ACCUMULATION OF WEALTH GO HAND-IN-HAND IN EUROPE'S TECHNOLOGICAL, SPIRITUAL, ECONOMIC, AND SOCIAL DEVELOPMENT. MOON-, SPIRAL-, AND DIAMOND-SHAPED JEWELRY MOTIFS MADE USING THE SAME TECHNIQUE AND FOUND IN SEPULCHRAL AND RELIGIOUS SITES ARE SILENT BUT ELOQUENT WITNESSES OF AN EARLIER UNIFICATION IN TASTE, SYMBOLS, AND RELIGIOUS BELIEFS.

TIME, ENVIRONMENTAL ACTIVISM, UPCYCLING, NATURE-CENTRICITY, AESTHETICS OF MODESTY AND UNDERCONSUMPTION, VOID AND IMMATERIALITY SERVE AS A CONCEPTUAL COUNTERPOLE TO POLLUTING CONSUMERISM.

JEWELRY-MAKERS ARE AMONG THE PIONEERS OF ESTABLISHING STANDARDS OF ETHICAL AND ENVIRONMENTALLY SANE PRODUCTION IN THE ARTS AND CRAFTS SECTORS.

PATRIOTISM, SPIRITUALITY, PRAYING, FAITH, OLDER VALUES OF HUMAN HISTORY REEMERGE POWERFULLY WHEN CONDITIONS DEMAND SACRIFICES. EVEN A MATERIAL FOUND EXCLUSIVELY IN A SPECIFIC LOCATION SUCH AS AMBER BECOMES A NATIONAL SYMBOL AND HELPS US UNDERSTAND THAT CONTEMPORARY JEWELRY CAN ALSO SERVE PURPOSES THAT ONCE SHAPED THE HISTORY OF MODERN EUROPE.

JEWELRY'S POTENTIAL TO REACH A BROAD PUBLIC DUE TO ITS MOBILE CHARACTER CAN SEND MESSAGES NO CENSOR WILL EVER BE ABLE TO DECODE OR STOP. THUS, JEWELRY CAN BECOME A REVOLUTIONARY ACCESSORY.

Flinderhaube (headgear with tinsel), second half of the seventeenth century. Knotted macrame net made of golden yellow silk yarn, metal tinsel, lace-up metal border. © Germanic National Museum in Nuremberg. Photo: Georg Janßen.



GERMANISCHES NATIONALMUSEUM NÜRNBERG

This impressive headgear worn by the patrician ladies of Nuremberg is stitched with numerous tinsels loosely hung on a silk net by wire-reinforced pins. Tinsels were small, locally made metal plates that, in this case, are drop-shaped and made of a copper-silver alloy. They were later coated with silver and gold. When the headgear was worn, the tinsels hit each other, and made known, not only visually but also acoustically, that the wearer belonged to the upper class.

According to the Nuremberg Dress Code of 1657, only women of the first social standing were allowed to wear such headgears. Even if other head coverings like berets or hats were already fashionable for a long time, the conservative patrician women opted consciously for older headgear types. On other paintings of this period, one sees the majestic impression made on the viewer by the golden headgear combined with the dark dress.

With more than 25,000 objects, the Textiles, Clothing and Jewelry collection of the Germanisches Nationalmuseum Nuremberg comprises textiles from late antiquity to the present day, clothing from the 16th to 21st century and a range of traditional fabrics and regional costumes. It is complemented by the Jewellery Collection whose holdings stretch from the Middle Ages to the present day.

The June 2024 exhibition "Women designers of 20th/21st century" includes work by jewelry artists Ebbe Weiss-Weingart, Susanne Schwarz, and Stefanie Kölbel.

www.gnm.de/collections | [@germanisches_nationalmuseum](https://www.instagram.com/germanisches_nationalmuseum)

SCHMUCKMUSEUM PFORZHEIM / GABI DZIUBA & FRIENDS

Matches or pill packages, coins, beans, or letters of the alphabet cast in gold or silver and altered through minimal interference – Gabi Dziuba can modify everything into jewelry. Friendship has a fundamental influence on her artwork. The exhibition shows her jewelry from different periods alongside a selection of jewelry made with artist friends. The show, in cooperation with Kunstverein Pforzheim, is a retrospective of forty years of work.

Schmuckmuseum Pforzheim: Approximately 2,000 exhibits illustrate five millennia of jewelry art including masterpieces from Antiquity, Renaissance, and Jugendstil/Art Nouveau, as well as a unique collection of modern jewelry art since 1960.

One can also visit the exhibitions on the history of the jewelry industry in the Goldcity Pforzheim, the watch collection, and ethnographical jewelry. The museum is located in Reuchlinhaus, an architectural jewel, designed as an exhibition venue by architect Manfred Lehbruck.



*Alexandra Bircken, Gabi Dziuba, Natodraht, bracelet, 2023.
Silver. Photo: © VG Bild-Kunst / Winfried Reinhardt.*

Gabi Dziuba & Friends. Exhibition at Schmuckmuseum Pforzheim. 25 February to 26 May 2024.

www.schmuckmuseum.de | [instagram: @schmuckmuseum.pforzheim](https://www.instagram.com/schmuckmuseum.pforzheim)

STADTMUSEUM BERLIN / CAST IRON COLLECTION

The 1813 donation campaign "I gave gold for iron" is credited with having triggered the production of jewelry made of non-precious and non-noble material. The exchange of jewelry made of precious metals for iron jewelry during the donation campaign turned the latter into a symbol of patriotism. The jewelry pieces also served as mourning jewelry after the death of popular Queen Louise of Prussia, and enjoyed great popularity as fashion je-

welry during the Biedermeier era. The delicate Collier that weighs only 12 gr is an example of this iron-cast jewelry art.

The Stadtmuseum Berlin Foundation is one of the most important museums of cultural history in Europe, and its collection is mainly dedicated to the history of the City of Berlin from its initial settlement to present times.



Simon Pierre Devarranne (private foundry), Butterfly necklace, ca. 1840-50, Berlin. Iron, steel, cast, black-fired, assembled, polished. 43 cm, center piece: 5 x 4 cm. © Stiftung Stadtmuseum Berlin. Photo: Oliver Ziebe.

Visit:
stadtmuseum.de/nikolaikirche
stadtmuseum.de/knoblachhaus

BASIL PAPANTONIOU FOUNDATION

Even today, in Christian Greece, believers adorn icons of the Madonna with silver and golden votives or even their own jewelry to ask that they be granted a favor.

The Basil Papantoniou Foundation collections now number c. 50.000 artifacts, covering all the branches of study relating to modern culture.



Angels and human figures praying, *votive offerings*, Greece, early 20th century. Hand-made objects. Photo: © Basil Papantoniou Foundation, Nafplion, Greece.

KINGA HORÁNYI

Metalfoam is an innovative technical material originally developed for industrial use. My idea was to put this material in a different perspective and show the raw beauty of it for jewelry design. I apply various methods to treat the surface and paint them, in order to increase the contrast between the shiny, polished silver surface and the organic cell structure. The end result, IKIKI, is a bridge between the sophisticated elegance of jewelry design and the rawness of industrial materials.



IKIKI Brooch Series, 2021. Silver foam, stainless steel, 6 x 6 x 0.6 cm. Photo: Klára Láng.

www.kingahoranyi.com / [instagram: @kingahoranyi](https://www.instagram.com/kingahoranyi)

STAATLICHE ANTIENSAMMLUNGEN MUNICH

This masterpiece of jewelry art made before the mid-seventh century BC belongs to the Etrurian disc fibulae. It was discovered during the 1830 excavations of Lucien Bonaparte in Vulci. The fibula comprises a big disc, two diagonal bars, and one shield-shaped fibula. Different techniques were used to make it. Fine drawings of ornaments, animals, and two armed dancers are engraved on the disc surface with a fine needle. On both bars and on the body of the fibula a rich ornamental decoration of filigree and granulation has been applied, accomplished by small sculptural figures made of gold sheet.

Antikensammlungen und Glyptothek am Münchner Königsplatz are among the biggest museums worldwide with collections exclusively dedicated to Classical Antiquity (Greeks, Etrurians, Romans).

The museums have grown through the collections of the dukes and kings of the Wittelsbach dynasty, and their holdings have been further enriched with important private collections. The museums present excellent masterpieces of sculpture, ceramics, painting, glass, and jewelry.

Antike unter der Lupe. Antikensammlungen München 11 September – 15 December 2024.



Scheibenfibel
(disc fibula), Vulci/
Etruria, seventh century B.C..
Gold sheet, engravings, filigrane.
Photo: © Staatliche Antikensamm-
lungen und Glyptothek/ Renate Kühling

www.antike-am-koenigsplatz.mwn.de | [@antikensammlungglyptothek](https://www.instagram.com/antikensammlungglyptothek)

ANNELI OPPAR

My work is based on the passage of time and on the desire to calculate how it feels. It seems to me that time can pass in many different ways. As a human being, I am curious about how detailed the description can be and I want to hold the result in my hands and transfer it to the real world.

With digital tools, we create precise and measurable things, but my way of perceiving time can take turns, go through itself, tick on multiple layers, move at the speed of light or stretch. Sometimes I am very nervous about my time. Then I think, how much longer will this moment last?



*My Time, brooch, 2024. Nylon, brass, stainless steel, color.
10.5 x 10 x 4 cm. Photo: Anneli Oppar.*

*The Fine Lines of Constructiveness from 4 October
2024 to 16 February 2025 at Kai Art Center during
Tallinn Applied Art Triennial 2024, Estonia.
<https://trtr.ee/en/>*

A-Galerii_Anneli Oppar | instagram: @annelioppar

UTE VAN DER PLAATS

The woods are an endless source of inspiration for me. A dive into the wonders and beauties nature offers is very often the starting point of new work. But the forests are in danger due to climate change and human interference. The complex ecological system has become vulnerable and we need to protect it. The delicate and fragile appearance of my work aims to raise awareness of this fact. To achieve this delicate result, I cover wildflowers and tiny pieces of moss by hand with wax, cast them in sterling silver, assemble, and solder them together.



*Winterwaldeinsamkeit, ring, 2023. Sterling silver.
Photo: Ute van der Plaats.*



GIGI MIZRAHI

We Mexicans love spicy food, and chilies represent us in many ways! This is a necklace about identity; it is like a star around a woman's neck. My more recent work preserves discarded organic material – seeds, flowers, branches, leaves, dried fruit – and transforms it into pieces of permanent beauty. During my walks, I often find simple objects that have been thrown away. These objects that many would call “trash” retain a beauty that deserves to be preserved, upcycled.

Collar 3 Chiles, necklace, 2003. Sterling silver. Photo: Gigi Mizrahi.

www.gigimizrahi.com / [instagram: @gigimizrahiwork](https://www.instagram.com/gigimizrahiwork)

STEFANIE KIESLINGER

The portrait and the photo are the two layers connected by the brooch that is positioned on the chest. Each person has a different perception, so I cannot tell what the viewers' associations with the photo brooches will be.

The Window to My Heart refers to the fact that through my work I show something of myself, and thus open up a part of myself.

I wear my memories, my impressions, the pictures that mean something to me on my body and make them even more my own.



Window, brooch, 2022.

Print on aluminum, plastic, acrylic paint, varnish, acrylic plates, steel, 14 x12 cm. Photo: S. Kieslinger.

www.steffikies.com / [instagram: @steffikies_galerie](https://www.instagram.com/steffikies_galerie)

HELEN DILKES

Ash, dust, hailstones... material residues from previous works. My aim was to minimize the use of new materials to help reduce the 'exploding' of our earth's atmosphere, and respond to the environment generally and the harsh pandemic lockdowns we were facing in Melbourne, Australia, in 2020.

The piece relates to wild weather and fires we experienced early in the year. It combines moldings of actual hailstones, with paints from previous works, 3D-printed silver (recycled), and hand-fabricated wire components.



Ash, dust, hailstones..., necklace, 2020. Water colour paper, acrylic paint, burnt umber and Australian sienna pigments, pearlescent pigment, acrylic sheet, 925 silver, resin, 45 x 35 x 2 cm. Photo: Helen Dilkes.

LIU YANG

Yang turns minerals that are often overlooked into unique jewelry pieces. Using 3D-printed silver, sculpted wax, and imperfect gemstones cut by CNC machines, she showcases nature's random, yet highly ordered, forms. These works have cracks, inclusions, and irregular details. They present minerals shaped by nature with astonishingly random forms, although they consist of highly ordered atomic structures.

Yang associates her jewelry with the dramatic architectural structures, and celebration of primitivism found in Brutalism movement. Those structures, in jewelry and architecture, are both primal and orderly, dramatic and stable, showing the audience a world full of explorations and wonders.



Meteor Brooch, 2023. 925 silver, labradorite. Photo: Liu Yang.

instagram: @liu_ystudio

ANKIE LEE

How do we treat our materials?
How do we value them?
In the jade shop, some pieces
are locked in the safe, others are
left on the ground as doorstep.
I associate the latter with
people in limbo.
They are jade, but not quite
so. They are human, but not
quite so, either.
I chose the leftover pieces of
wholesale jade beads, tea
sets, and incense burners.
They were cut with minimal
waste and polished as if
they were of finest texture.
If jade is part of the body,
like we say in Chinese, I
wish both to be treated
well.



Evergreen #3,
pectoral piece,
2024. Nephrite from
Qinghai province, ster-
ling silver, copper, steel
wire, 60 x 10 x 3.5 cm. Model:
Zi Yan Wang. Photo: Han Chen.

website: ankielee88.wixsite.com

JESS BISCHOFF

My jewellery reflect my fascination for the extraordinary geological and mineralogical research being conducted as part of NASA's Mars Exploration Program. I am captivated by the mission's successional installation of robotic rovers, and the continued gathering of mass amounts of astrobiological data.

Unearth focuses on specific research gathering processes associated with some of the more recent aspects of the mission: drilling, core sampling, and sample caching.

In my more recent work, my focus has shifted towards an alternate form of appreciation for the cosmos: one in which I contemplate the achingly ephemeral nature of our existence as human beings, and how this influences the development of our identities, our emotions, and our closest familial relationships.



Coring Drill Sample Ring, *Unearth series*, 2021. 18K yellow gold, 18K palladium white gold, 14K white gold, sterling silver. Photo: Paul Ambtman.

Thirty-Six Brooches at Harbourfront Centre Toronto, Ontario, Canada. May 2024. www.harbourfrontcentre.com

www.jessbischoff.com

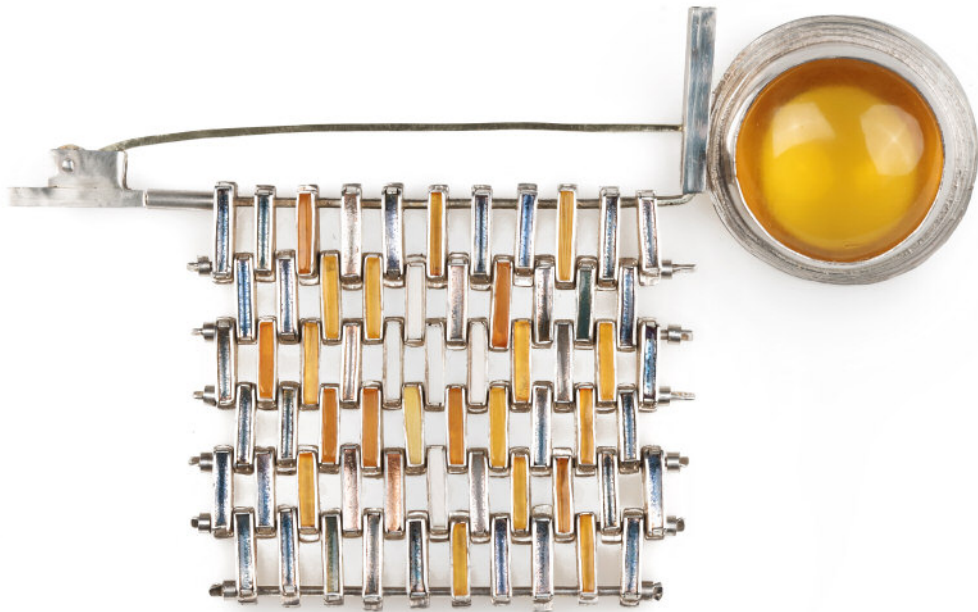
VITA PUKŠTAITĖ-BRUŽĖ

„Lithuanians have a special connection to amber, which has been considered sacred in a way, and we have legends about its origin. In the first half of the 20th century, amber became part of the national costume and has remained so ever since. However, over time, at the end of the 20th century, it accumulated a symbolic capital that encompassed not only a sacred aura and nationalism, but also a national and mass-produced kitsch.“

Jurgita Ludavičienė.

(Interview with SMCK Magazine, 2023)

DON'T TELL ME A STORY. 7th Contemporary Jewelry and Metal Art Biennial METALLOphone, 30 October 2024 – 28 February 2025 at the Museum of Applied Arts and Design, Arsenalo street 3a, Vilnius, Lithuania. Special exhibitions: Eglė Čėjauskaitė-Gintalė (LT) at the Museum of Applied Arts and Design, and Julia Obermaier (DE) at gallery „Vilnensis“.



Vita Pukštaite-Bruže, Reflection, brooch, 2017. Amber, silver, enamel, gold, mammoth bone, 8 x 12 cm. Courtesy of Lithuanian National Museum of Art.

TAMARA TRUSOVA

Exploring the 'Shape of Nature' is one of my central themes. My interest in Bionic architecture and design started during my studies in architecture. Bionics, an interdisciplinary science, draws inspiration from biological organisms, incorporating their physiological and structural adaptations into expressive building designs.

In my work, I am fascinated by the potential of this scientific movement to bridge architecture and jewelry design. The creation of shapes designed with the aid of mathematical models and algorithms help me a lot to understand the process and beauty of nature.



*Flos, earrings, Shape Of Nature series, 2023. Black silver, bronze.
Photo: Ekaterina Morgunova.*

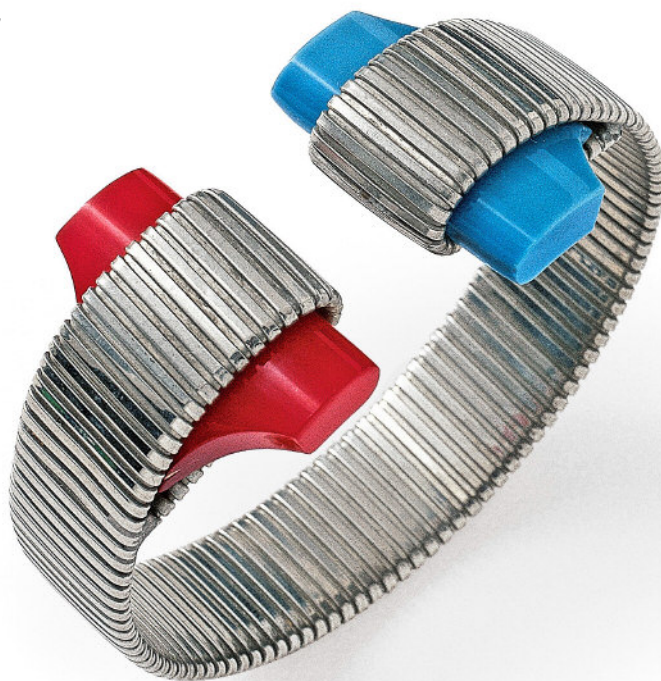
JAKOB BENDEL FOUNDATION

The Bangle is part of the Drs Margarete and Heribert Händel Collection donated to the Jakob Bengel Foundation by the couple's daughter, heiress Aurelia Händel-Weber.

The collectors gathered antiques from across Europe and the US. They were particularly enthusiastic about jewelry from the Art Nouveau and Art Deco periods. Through the Jakob Bengel pattern books, their jewelry collection was proven authentic with a total of 352 originals that were produced by Jakob Bengel between 1930 and 1935.

The Jakob Bengel Foundation was established in 2001 to preserve and research the history of the jewelry and metal goods industry in Oberstein by converting the Jakob Bengel factory into an industrial monument. Together with the Department of Gemstones and Jewelry of Tier University of Applied Arts and Sciences in Idar-Oberstein, the Foundation developed a broad exhibition and artist-in-residence program for international jewelry artists.

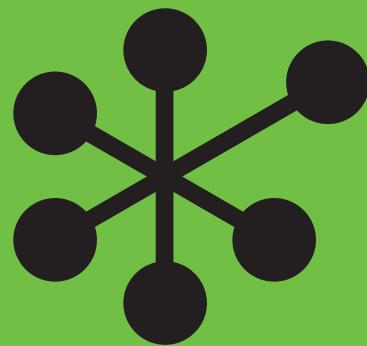
Jakob Bengel, Bangle, 1933. Drs Margarete and Heribert Händel collection. Chrome-plated brass, notched band, Galalith.
Photo: ©Jürgen Cullmann, Lichtblick Fotodesign.



Erik Lijzenga - LOST AND FOUND until 12 April 2024. Finissage: 11 April, 6:30 pm at Villa Bengel and live on Instagram. Villa Bengel, Wilhelmstr. 44, 55743 Idar-Oberstein

www.jakob-bengel.de | instagram: @jakobbengel

GABI DZIUBA & FRIENDS



MONIKA BAER
DIRK BELL
ALEXANDRA BIRCKEN
MANFRED BISCHOFF
GÜNTHER FÖRG
KARL FRITSCH
THILO HEINZMANN
AXEL HÜTTE
ANDY HOPE 1930
TERESA ITEN
MARTIN KIPPENBERGER
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TOBIAS REHBERGER
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IN COLLABORATION WITH
PFORZHEIM'S ARTS ASSOCIATION



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GRASSI

SUBJECTIVE

OR

DANNER-TALK

SUBJEKTIV? OBJEKTIV?

WIE ENTSCHEIDET EINE JURY?

OBJECTIVE

JUDGEMENT?

HOW A JURY DECIDES WHO GETS THE PRIZE

ARTISTS AND DESIGNERS ARE DISAPPOINTED WHEN THEY DO NOT RECEIVE AN AWARD THEY APPLIED FOR. MOST GET OVER

THEIR DISAPPOINTMENT EASILY. BUT REJECTED CANDIDATES CAN SOMETIMES FEEL ANGER IF THEY DON'T UNDERSTAND WHY THE WINNER WAS MORE DESERVING.

By Christoph Ziegler

BY EXPLAINING THE ROLE QUALITY STANDARDS, TRADITIONS, ORIGINALITY, WRITING SKILLS – AND, YES, SOMETIMES EVEN THE WEATHER – PLAY ON A JURY'S DECISION, THE FIRST DANNER TALK THAT TOOK PLACE IN LANDSHUT, BAVARIA, ON 19 JANUARY 2024, WAS A BIG STEP TOWARDS EDUCATING ARTISTS AND DESIGNERS ON CONSTRUCTIVE WAYS TO BUILD A CAREER.



The jury's work is frequently considered opaque and the jury itself is viewed as a 'secret congregation(!)'. The so-called silence clause that often applies to jury members reinforces this impression. The question that candidates often ask after the name of the winner is announced is: "Why was that artist awarded the prize: what is so special about their work?"

The jury's composition depends, first of all, on the organizers of the competition who define the criteria for the award and often select the members of the jury. Factors that play a decisive role in the jury's decision process are the number of submissions, the limited time the jury has to make a decision, the place where the jury will meet, and the number of jury members. As Wolfgang Lösche put it: "The weather plays a role." What the former cultural director of Handwerkskammer (Crafts Chamber of Munich and Upper Bavaria) and member of international juries, means is that the decision process is often very complex, rarely easy to anticipate, and does not follow simple formulas.

The jury's decision is always the result of intensive discussions and the personal engagement of individual

jury members in favor of a specific artist's work. The decision process lies somewhere between subjectivity and objectivity, according to Thomas Stangier, art historian and acting director of Landshut museums, while one cannot really define what is objective. It is more about an "inter-subjective process" that one cannot define through words but leads to a common agreement among jury members.

“THE WEATHER PLAYS A ROLE TOO.”

Furthermore, the jury members' ability to discuss and find consensus depends on whether they share a common cultural background or have different cultural-aesthetical perceptions. These factors should be taken into account during decision-making.

The jury has two main tools at its disposal. First, to perceive the artwork and second, to communicate with each other. "The jury's task is to make a decision by reaching a common level of communication and by finding a common understanding of what is valuable," says furniture designer Hubert Sanktjohanser. Necessary conditions for a jury to be able to apply objective criteria in making a decision are that the members know the subject and are also capable of considering the opinions of other jury members.



“ **FOUR KEY WORDS TO KEEP IN MIND: MATERIAL, CONSTRUCTION, AESTHETIC, AND APPEARANCE.** ”

Danner Talk, Hubert Sanktjohanser, video still.

The Danner Talk series offers a platform for discussing substantive issues in applied art, design, and craft. The Danner Talk series aims to support and guide young designers on quality and innovation, and give answers to their questions such as “How do I enter the design market?” or “How do I address galleries?” or “How can I become financially independent as a designer?”

The main speakers of the Danner Talk on factors influencing a jury decision were Dr. Markus Eder, Danner Foundation board chairman, and Wolfgang Lösche, former cultural manager of Handwerkskammer. The discussion panel included Thomas Stangier, Petra Hölscher, and Hubert Sanktjohanser, jury members of Danner Awards 2023. Cultural journalist Julie Metzdorf moderated the discussion. The first Danner Talk in Landshut was organized by Simone Nickl.

The prestigious Danner Prize is awarded every three years to artists, designers, and crafters living and working in Bavaria. The first of the Danner Talk series followed the extension of the Danner awardees and nominees show in the neighboring Heiligeistkirche in Landshut. The event has attracted over 15,000 visitors since its opening in November 2023.

*www.danner-stiftung.de
instagram: @dannerstiftung*

WHEN DOES AN OBJECT FUNCTION WELL?

But what are the objective criteria? Of course, there are objective standards that help a jury decide, such as the artist's conscious selection of a material or the artist's technique.

Hubert Sanktjohanser thinks that the jury should always consider the following key words in the selection process: material, construction, aesthetic, and appearance. “When these four parameters build a conclusive unity to which nothing can be added or taken out, then the work is good, the object functions well.”

For Thomas Stangier ‘aesthetic’ is the most decisive factor. “How does a work reflect the cultural tradition and its special techniques and expression forms. And how is this tradition implemented creatively through this work, updated, and projected into the future?”

Every designer and every juror must ask themselves this question that is always connected to an intensive confrontation with history, knowledge, experience, and with one's own curiosity for the process of creating art.

What ideas already exist, which concepts have been already realized by other artists? The market, history, literature – and of course the internet – help creatives understand which ideas are already passé and which possibilities have not been explored yet.

WHAT DO PHOTOGRAPHY AND TEXT SAY ABOUT THE DESIGNER?

Juries often make a selection from submitted photos. Petra Hölscher, head conservator at the Neue Sammlung/The Design Museum in Munich, believes that the photograph is a deceptive medium because it does not describe the art object adequately due to the missing dimension of space and the missing haptic. On the other hand, a photograph shows how the designer looks at their object.

An Open Call also requires a statement by the designer. Often statements are nicely written but have little or nothing to do with the object in question. Statements that strive to be poetic or have an emotional impact and seek to interpret the object from a personal point of view are mostly rejected. It is easier for the jury to do its work when it has a clear description of the object, an explanation why a specific material has been used, and the designer's reflection on how they came to this form and on how they work.

A professional jury usually honors work that manifests high artistic independence in the use of materials, excellent technique, the ease to create, and the artist's recognizable personal language.

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THE VIDEO FESTIVAL INSPIRED BY
JEWELRY & APPLIED ARTS

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EDEN HERMAN ROSENBLUM, NERINGA POŠKUTĖ-JUKUMIENĖ, MOLLY O'CONNOR, HEEJOO KIM, VILNIUS ART ACADEMY TELŠIAI FACULTY, ALESSIA PRATI, EILEEN PAPPAS, ZLR BETRIEBSIMPERIUM, LOUKIA RICHARDS, CHRISTOPH ZIEGLER / STANISLAV DROKIN, YURI PLEHANOV, GUNIAPROJECT / MIHAELA COMAN, BA AN LE, JASON STEIN, NARINÉE TCHILINGUIRIAN, ADRIANA RADULESCU, DANIA CHELMINSKY / GUNTHER PFEFFER, CHRISTIANE ENGLSBERGER, BEATE LEONARD, NICO SCHIPP, CHRISTOPH STRAUBE / THOMAS STANGIER, DR PETRA HÖLSCHER, HUBERT SANKTJOHANSER, JULIE METZDORF / SIGURD BRONGER, IOANNIS MICHALOUDIS, JURGITA LUDAVIČIENĖ, MAJA HOUTMAN, EVA MONNIKHOF, LISA WALKER, LEO CABALLERO/KLIMT02, SARAH BAILEY, CLEMENS RITTER VON WAGNER, GALERIE BIRO, ROMANIAN JEWELRY WEEK, WALDEMAR KERSCHBAUMER, SMCK MAGAZINE.

Friday 1 March, 4:00 - 6:00 pm at Galerie Handwerk, Max-Joseph-Strasse 4, Munich
Saturday 2 March, 2:00 - 4:00 pm at Galerie Weltraum, Rumfordstraße 26, Munich

Supporters: Galerie Handwerk / KLIMT02 / Danner Stiftung / Nickl PR / Grassi Museum / FaveLAB.

W W W . S M C K . O R G



COMMERCIAL SUCCESS AND ART EXCEL- LENCY CAN MATCH!

Frank Lemloh at work. Photo: lindaschaeffler.com

Interview
by Loukia Richards

IN THE PAST, 'MADE IN GERMANY' IMPLIED A PRODUCT'S TECHNOLOGICAL SUPERIORITY AND SOPHISTICATED DESIGN. NOWADAYS, THE GERMAN DESIGN, CRAFT, AND APPLIED ART SECTOR UNDERPERFORMS COMPARED TO ITS EUROPEAN COUNTERPARTS. STATE AGENTS SEEM UNAWARE THAT CREATIVES CAN BENEFIT THE ECONOMY AND GERMANY'S IMAGE. LIMITING BELIEFS STILL DOMINATING ARTISTS' COMMUNITIES BLOCK THE SECTOR'S GROWTH.

SMCK MAGAZINE HAD THE PLEASURE OF DISCUSSING FRUITFUL CONNECTIONS BETWEEN CULTURE, FINANCE, AND POLITICS WITH FRANK LEMLOH, FOUNDER AND MANAGING DIRECTOR OF THE CONSULTANCY AND COACHING FIRM FINK & ZEISIG IN LEIPZIG.



SMCK: Is there a specific attitude or a certain way of thinking that makes the results of coaching and consulting easier or more difficult?

FL/F&Z: Through my long experience of working with professionals of the cultural and creative sectors – and more specifically through the co-operation with supporting organizations and initiatives in Hamburg, Basel (Switzerland), and Leipzig but also in Flensburg, Lübeck, Kiel, Husum, Wismar, Rostock, Schwerin, Greifswald, and Neubrandenburg – I gained insight into how many ways we have to approach consulting, encouraging, and coaching. The differences in consulting and coaching creatives do not only depend on the city, federal state, or country but are also very strongly influenced by the local mentality and the so-called inside the box thinking.

An important factor that influences the outcome of coaching and consulting is the readiness of the creatives and of the supporting organizations to question existing boundaries and to open up to new methods and perspectives. In regions where such openness already exists, the outcome of the consulting and coaching methods looks more positive. Professionals in the creative sector who are ready to abandon their 'inside the box thinking' and organizations that support innovative approaches can achieve their targets with great success.

The challenge lies in finding a balance between the preservation of local culture and traditions and in supporting and funding innovation and creativity. When we acknowledge and respect the specific needs and situation of each individual, we can develop customized approaches that benefit the creative and the cultural landscape in which he/she works.

**“MADE IN GERMAN-
NY STANDS FOR
QUALITY, INNOVATION,
AND UNPRE-
TENTIOUS AESTHE-
TICS.”**

SMCK: Are there strategies to change the mentality that considers design, applied art, and crafts second-class disciplines?

FL/F&Z: Germany's rich history in design, applied art, and crafts is internationally recognized and respected. The tradition of Made in Germany stands for quality, innovation, and unpretentious aesthetics. Nevertheless, it looks like the creatives in those sectors, compared to other European countries, have not yet reached the limit of their potential.

We could guess that this attitude comes from the fact that the German state is not fully aware of the significance of design, applied art, crafts; in particular, this becomes obvious when we compare this attitude with the generous campaigns to support fine art like *Dokumenta* – or *Art Basel* in the case of Switzerland. Often the state generously funds technological innovations or start-ups that could generate jobs and does not see the use of applied art.

The following strategies could help us change this mentality and develop a more active approach to support these creative sectors:

1. Increase awareness and appreciation: It is imperative to increase the government's and the public's awareness of and appreciation for design, crafts, and applied art. Campaigns that inform the public of the economic and cultural contributions of these disciplines could also emphasize their significance.

2. Targeted funding programs: The visibility of the designers', crafters', and artists' work could be enhanced by introducing specific funding programs including grants, artists studios, exhibition venues, and mentoring.

3. Funding of participation in international exhibitions: As already the case with fine art, funding the participation of creatives in international shows and fairs could strengthen their profile. Partnerships with foreign institutions and active participation in international events is a key strategy.

4. Cooperation with the industry: A stronger cooperation between designers, crafters, and artists working with applied art and industry could lead to innovative products that are valuable for the economy and culture. This strategy would also increase the visibility and the prestige of those disciplines.

5. Funding of education and research: Integrating design, crafts and applied art in educational programs, and funding research could contribute to inspire and support the next generation of artists. One should make young people aware of those disciplines and include them in the school lesson of aesthetical education. Universities and schools of higher education play a central role too.

6. Adjust the conditions of the political framework: It is also necessary that political decision-makers recognize the specific needs and challenges of design, crafts, and applied art and create the framework accordingly. This could include customization of copyright laws, deployment of funding resources, and providing networking possibilities.

If Germany applies these six strategies, it could streng-

then its engagement for design, crafts, and applied art and visibly increase the contributions of those sectors to the country's economy and cultural image.

DEMONIZING THE MARKET

SMCK: In art universities or schools the subject "how to earn money from art," including "how to earn money from designing beautiful and meaningful objects, such as textiles, ceramics, glass, jewelry, for customers" is a huge taboo. Students are not taught how to earn a living from art or design. The market is often demonized. Artists do not come into contact with or receive commissioned work from established houses or luxury brands. Often, young graduates feel helpless when they must leave the protective nest of the school or university. Why is the artist's work still idealized in a way that does not reflect current reality, and what can we do to set aside stereotypes and 'limiting beliefs'?

“ THE IDEAL OF THE SUFFERING ARTIST WHO STAYS FAITHFUL TO HIS VISION INDEPENDENT OF CASH INFLOW IS MISLEADING. ”

FL/F&Z: The idealism and romanticism regarding the artist's existence that often rule in art universities and schools can indeed lead to an unrealistic perception of the professional's reality.

The artist's integrity and making art for art's sake is emphasized, while practical aspects such as earning money, navigating the market, and working on assignment are neglected. This attitude can leave young artists and designers unprepared for the challenges that await in the real world after graduation.

I can see one reason for this attitude in the deep-rooted conviction that commercial success and art excellency cannot match. This conviction perpetuates the stereotype of the suffering artist who stays faithful to his vision independent of financial considerations. This attitude can indeed hinder artists' careers, especially in a world where self marketing and entrepreneurial thinking are decisive for success.

The following measures can help us overcome those limiting stereotypes:

1. Curriculum-integration and consulting on founding an artist's studio: Only five out of thirty art schools in Germany teach skills on founding an artist's studio, ins-

stead of integrating obligatory courses in their curriculum on art management, marketing, self branding, copyright legislation, and other relevant subjects. This would not only give students the necessary tools to assert themselves in the art world, but also underline the importance of understanding the market and navigating it.

2. Guest lectures and workshops: Inviting successful artists, designers, and art market experts as guest lecturers or to chair workshops can give students a realistic view of the art world. These experts could share valuable information on the market, assignment work, and how to develop a successful career.

3. Internships and partnerships: Funding internships and partnerships with established houses, luxury brands, and other relevant organizations can build a bridge between studies and professional life. Such experiences allow students to make experiences in the field, to extend their network, and to explore potential career paths.

4. Mentorship Program: Establishing a Mentorship Program with experienced artists and designers as students' and graduates' mentors can offer individual support and direction. Those contacts can help young creatives plan their career strategy and overcome challenges more effectively.

5. Public discussion and enlightenment: Initiating public discussions on the economic realities of the artist's profession can contribute to changing the perception of the art vocation. By informing the artist community and the broader public on what it means to be an entrepreneur and earn your living through art can change persistent stereotypes and beliefs.

By combining these approaches, art universities and schools can offer a more realistic and comprehensive education that includes both the development of the artist's skills and the knowledge on how to navigate one's professional environment. Not only would graduates benefit from this approach, but the art world would be enriched by facilitating more artists to experience success and to share their work.



Frank Lemloh at work. Photo: lindaschaeffler.com

Frank Lemloh is a graduate of the Applied Cultural Sciences department of Leuphana Universität Lüneburg in Germany. He is an experienced systemic consultant, supervisor, and Agile coach. At the beginning of his career, he founded Artist Teams, an agency that acted at the edge between music industry and digitalisation. For over fourteen years, he supported leading music firms and artists with web design, text editing, and technical services.

As a former managing director of Interessengemeinschaft Hamburger Musikwirtschaft, contact person for the German federal government initiative Kultur-und Kreativwirtschaft, and key person for the first creative economy business incubator in Basel, Frank Lemloh has a wide spectrum of experience. His engagement in social innovation is particularly prominent in his work in Leipzig, where he advises young people of unprivileged background how to obtain financial independence and follows up with them.

Through his agency Fink & Zeisig, Frank Lemloh offers start-up support services, career coaching, and artist coaching. He is a guest lecturer at renowned art schools.

www.fink-zeisig.de

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J A S O N S T E I N

THE UNITED STATES IS IN A DESPERATE STRUGGLE WITH ITSELF



JASON STEIN'S LOVE FOR MAGIC, PUZZLES, AND HOUDINI LED HIM TO MAKE HIS OWN DEVICES FOR ESCAPE TRICKS. STEIN FUSES METALSMITHING AND ADORNMENT, PERFECTLY VISUALIZING THE CONCEPT OF CONTROL. HIS JEWELRY QUESTIONS OUR PERCEPTION OF PEACEFUL REALITY AND LEADS US INTO RETHINKING POLITICS.

Interview by SMCK Magazine

SMCK: Your jewelry recalls the mechanisms of military devices or weapons. However, you live in a peaceful country that is not at war – or is this just the wrong impression outsiders have of the United States?

JS: My work has often been described as being inspired by or responding to war and the implements, remnant structures, and resulting aftermath left behind by those forces engaged in conflict. This has been pointed out to be slightly incongruous with my personal background as an American who has never served in the armed forces, and I have often been asked why my work looks the way it does. Given the current state of politics, technology, and social media, I believe it is safe to say that no person, nationality, or group can claim any

longer that the stain of war, violence, and conflict has not reached them. Every generation has defining moments that shape perceptions and realities for decades to follow. For my generation, it was the attacks on 9/11 and the sprawling global war on terror that destroyed lives, families, and futures on all sides. The United States is currently in a desperate struggle and fight with itself internally over issues such as national identity, the morality and economics of equality, and the very nature of truth and objective reality.

Speaking personally, the blood of conflict, war, and the struggle against oppression runs deep in the veins of my family. My paternal grandfather, Morris Stein, was born in Poland in 1928 and was the

“**THE LEGACY OF SHOAH SURVIVOR MORRIS STEIN IS AN INTEGRAL PART OF MY IDENTITY.**”



Data Archive, Aluminum Server Rack, Found Objects, Copper, Steel, Fluorescent Lighting. Photo: J. Stein.

only member of his family to survive the scourge of Nazism and the Holocaust. His father, brother, and one sister joined the partisan resistance in 1941 and were killed, while my grandfather survived four concentration camps, eventually being liberated by advancing US troops in April 1945 at the age of seventeen while being transported from the concentration camp Flossenbug inside Germany to the death camp Dachau outside Munich.

As a child, this legacy and its aftermath were an integral part of my development and familial and personal identity. I spent most of my time in the library consuming every book and resource on escape, evasion, and survival. I practiced tracking and walking silently barefoot in the forest until my feet bled; took apart locks and handcuffs and made concealable picks and tools; climbed buildings in the dark for “practice”; and taught myself drown-proofing in the public pool, much to the dismay of the lifeguards.

This legacy of genetic memory, inherited trauma, and the barely-understood rewiring of chemical and biological responses across generations all lives within my consciousness. When I make work that deals with or addresses one’s interior mental landscape and the struggle and battle for control, understanding, and manipulation of our perceived sense of identity, this is what I strive to understand and manage. This can be seen as a form of internal warfare, set against the backdrop of the volatile world and political climate we all must navigate in modern society.

MORE THAN GENDER, RACE, IDENTITY

SMCK: Your work also focuses on the notion of control or of being controlled; more precisely: without resistance or awareness of the controlling power. What is the statement of the person wearing your jewelry?

JS: One of the main themes of my work is control: both in the world around us and within our own consciousness. One of the ways I like to explore this with my work is through the subtle and careful manipulation of found

Temporal Resonance #35, brooch, 2023.
Bronze, Synthetic Ruby, Stainless Steel.
Photo: J. Stein.

objects, materials, and processes in order to subvert a viewer's expectations. I do this by using recognizable imagery and surfaces such as grates, ladders, portals, tubing, knurling, and other industrial textures combined with the very noticeable use of diamonds, gemstones, and traditional jewelry techniques. The industrial elements convey ideas of utility, purpose and function, support systems, and the machinations of entities or organizations that operate outside of public spaces and are hidden from normal viewing. The diamonds, gemstones, and traditional techniques of adornment function in an entirely opposite capacity: their job is to project and announce, to be seen and valued, and to convey status, preciousness, and value.

The viewer has certain preconceived associations when seeing and processing these elements isolated and removed from their usual or expected context and has to search for a meaning or framework with which to make sense of what they are seeing. Hopefully, this process of identifying, processing, and re-assessing ideas of value, intention, function, and truth extends beyond the viewers' engagement with the art jewelry. Then, they can start to apply similar thought processes and patterns of logic to the world around them and think critically about the unseen systems and influences beneath the veneer of social constructs, media, and politics that modify and control their experiential reality.

SMCK: Why do jewelry artists find inspiration more in gender, race, identity and less in topics such as conflict, persecution, brainwashing, or in the Fascistic traits manifesting in many Western societies?

JS: Gender, race, decolonization, and identity are major topics of exploration within the field of contemporary jewelry that are often seen as "political". However, other topics that exist fully within the political domain such as general conflict, war, civil discourse, internal unrest, governmental control and over-reach, and propaganda are often less focused on by contemporary jewelers, although there are notable exceptions.

I think this has to do with the nature of the medium: jewelry has an inherently physical and deeply personal



connection with the body and the individual. The body both becomes the subject matter, the canvas for expression, the viewing space for reflection, and the tool for implementation of an agenda or idea. The idea of the individual, individual rights, and the unassailable sanctity of individual freedom is something deeply ingrained in American culture and society. As such, artists and institutions can have a tendency to favor identity-based work out of a desire to honor and respect marginalized groups and their historical mistreatment. Jewelry that tries to speak to larger issues beyond the body or the individual can often have a difficult time being considered as anything more than a singular expression of the maker or wearer.

www.jasonsteinmetals.com
instagram: @jasonsteinmetals



EMPATHY IS THE ANSWER TO THE RAPID DECLINE OF SOCIAL VALUES

Mariko Kusumoto, Seascape, necklace, 2022. Photo: Courtesy of the artist.

By Tommy Wurm

THE LEGNICA JEWELRY FESTIVAL SILVER 2024 SHOWS ESTABLISHED AND EMERGING ARTISTS AND HIGHLIGHTS ONGOING DEBATES INSIDE THE INTERNATIONAL JEWELRY COMMUNITY. THE COMPATIBILITY OF ARTISTS' SYNERGIES WITH CREATIVE BUSINESS, PROMOTION OPPORTUNITIES FOR YOUNG GRADUATES, WELCOMING NEW TECHNOLOGIES, AND THE IMPORTANCE OF A COUNTRY'S CULTURAL HERITAGE ARE METICULOUSLY ADDRESSED THROUGH THE FESTIVAL PROGRAM.

At this year's Legnica SILVER festival, nine exhibitions present a broad spectrum of contemporary jewelry, its innovative and experimental forms.

The nominees of the 2024 International Jewelry Competition, titled EMPATHY, exhibit their work in Legnica. Empathy is that unique sensitivity and openness to the world that underlies artistic creativity. It is the care that the artist, the creator, and the designer directs towards their work, their creation, the object, the being they bring to the world. It is also their forbearance towards the audience. It is, finally, the readiness, the trust and understanding that the viewer bestows on the author and their work, the organizers state.

The solo exhibition by Mariko Kusumoto – born and raised in Japan and currently living and working in the United States – is also anticipated with great interest. Kusumoto works with sculpture and jewelry. She is also known for her collaboration with renowned fashion designer Jean Paul Gaultier and other luxury brands such

as Tiffany and Co., La Mer, and Elizabeth Arden. "My work reflects various observable phenomena that stimulate my mind and senses; they can be natural or man-made. I 'reorganize' them into a new presentation that can be described as surreal, amusing, graceful, or unexpected," the artist states.

Peter Machata (Slovakia) holds a solo show in Legnica. Machata builds the syntax of his objects' language on sculpture's principles. Initially, Machata had worked with silver, only to later discover the interesting properties of plastic. He won the award of The Gallery of Art in Legnica at last year's International Jewelry Competition.

Mari Ishikawa also holds a solo exhibition that refers to the elusiveness of sensations and emotions. "We can't see anything until we try it. Discovery begins with the sense of sight," the artist says.

SILVER 2024 also features an exhibition of the International Amber Association from Gdańsk (Poland) on the history of amber. Amber is associated with the Polish seaside and integrally linked to the history of the Baltic countries. The show marks the debut of Jonatan Poëche, a graduate of the Academy of Fine Arts in Łódź (Poland).

The "Computer & Jewelry" exhibition features works by participants of the International Jewelry Symposium that was a part of the Jablonec 2023 International Triennial of Glass and Costume Jewelry. Symposium participants worked on how computer technology influences humankind.



Peter Machata, Portrait of a Lady, brooch, 2023. Photo: P. Machata.

The Gallery of Art in Legnica hosts the next edition of SMCK On Reel, the international video festival inspired by jewelry and wearable art. The event is organized by SMCK Magazine.

A series of presentations titled About the Artists, Silver Schools, and Debuts, as well as the regular exhibitions of posters and photography, and Holownia, the show of works not qualified for the main exhibition, are also part of the program.

Legnica SILVER, one of the largest jewelry festivals in Europe, culminates on 10 and 11 May 2024.
www.silver.legnica.eu

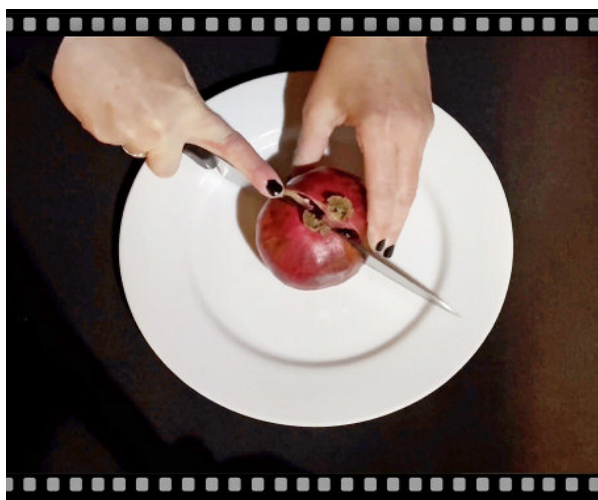
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EDITOR'S CHOICE

By Priscilla Katz



Molly O'Connor, Postcards from the Underworld, video, 2024.

SMCK ON REEL / MAGIC

GALERIE HANDWERK & WELTRAUM MUNICH

The video festival inspired by jewelry and wearable art, celebrates its third edition at Schmuck Munich. Next to contemporary narratives on jewelry's archaic heritage, the video screenings on 1+2 March at Galerie Handwerk and Galerie Weltraum present short documentaries on the cultural and social meaning of jewelry art and crafts, emphasizing their importance for political communication. SMCK On Reel is curated by Loukia Richards and Christoph Ziegler.

Program: Magic / Political Jewelry / Greetings from Ukraine / Danner Talk & Danner Prize winners / Experts Talk.

Galerie Handwerk, Max-Joseph-Strasse 4, Munich
Friday 1 March, 4:00 pm

Galerie Weltraum, Rumfordstraße 26, Munich
Saturday 2 March, 2:00 pm

www.smck.org/smck-reel



Maja Fenderl: Vase objects, 2023. White clay, Engobe, glaze. Photo: © Alexander Burzik

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Halle B1, Messengelände Munich

www.ihm-handwerk-design.com/talente



Mirjam Hiller, Orchaotess, brooch. Courtesy of the artist.

SCHMUCK AUF GANZER LINIE

GALERIE HANDWERK

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Opening: 28 February 2024, 7.00 pm
29 February 2024 to 13 April 2024

museen-in-bayern.de/galerie-handwerk

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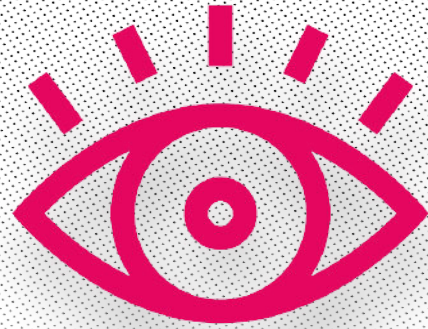
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