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#11

FOR INDEPENDENT ARTISTS

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GERMANY



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MARCH 2025

#11 *MADE IN GERMANY*

IN THIS ISSUE

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Cover: Braun TP1 (1959) - the first modular music system. Photo: © Braun / Gerhard Kellermann.

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Denise Reytan, Nocturnal – brooch. Silver, nylon. Photo: D. Reytan. www.reytan.de

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

*Habicht, Stubai Alps near
Innsbruck, Austria.*



FALK VON SCHÖNFELS

www.fluctibus.com / Instagram: @fluctibus

A VISION FOR TRUE DEMOCRACY

EDITORIAL

By Loukia Richards

Made in Germany is much more than just a location branding: it is history, politics, industrial innovation and international trade competition, cultural values, social engagement, and labor standards.

Although 'Made in Germany' is still of enormous importance for German and European prosperity – and consequently for democracy – the fear of being labelled negatively for breaching 'political correctness' led many designers to denounce 'Made in Germany' as a relic of the past or even as an expression of ethnocentricity.

'Made in Germany' is a successful application of David Ricardo's competitive advantage, an economic theory beneficial to international commerce and peaceful co-existence. Ricardo's teachings are of great importance, especially today when tariffs, tolls, and isolationism threaten to throw the international community off balance. The eighteenth-century British economist and politician claimed that nations should identify where their advantage lies in producing material and immaterial goods effectively and exchange those goods or services for the same goods that other nations have produced better, faster, cheaper.

Over the last half-century, developing countries rooted their competitive advantage in cheap labor, using it to attract European and U.S. manufacturers and capital. This was at the expense of labor laws, ethical standards, and environmental issues, which were not considered or respected during these countries' industrialization process.

'Made in Germany' means top quality, education and research, innovation, workers' rights, ethics, product durability, sustainability, society-oriented design goals, aesthetic unpretentiousness, integration of cultural heritage. Additionally, through fair pricing, 'Made in

Germany' goods enabled many consumers' access to comforts and improved quality-of-life.

'Made in Germany' was not born overnight, yet it became transnational quite early and spread its principles from Weimar and Dessau to Athens, Tel Aviv, and the rest of the world, thus enhancing the talents and imaginations of foreigner designers too.

After the end of World War II, increasing demand for goods and services made in Germany attracted blue-collar and white-collar foreign workers, offering them opportunities for a better life, education, citizenship, and active participation in politics. Germany should be proud of the innumerable success stories of its new citizens – Greeks, Italians, Spaniards, Portuguese, Kurds, Turks, Vietnamese, Chinese, Korean, former Soviet Union citizens, Indians, Israeli, and other migrants – who contributed with their energy, expertise, commitment, talents, and values to the international radiance of the 'Made in Germany' label.

Thus, we should not snub the brand's qualities such as commitment to perfection, social responsibility, environmental protection, respect for labor rights – all characteristics stemming from the cultural and ethical fundamentals of Germany shaped through the centuries, as 'ethnocentric'.

SMCK Magazine offers its readers food for thought by compiling a glossary of what 'Made in Germany' consists of. Let us think about what 'Made in Germany' pioneers tell us about the amazing story of an experimental and intrepid avant-garde, of the heroic sacrifice of Hans and Sophie Scholl that inspired the vision of postwar designers for true democracy, of the quest for improving the life quality of the less privileged, and last but not least of enhancing customers' pleasure and increasing consumers' brand loyalty.

LETTER TO THE EDITOR

Dear SMCK Magazine,



#BROOCH 2, 2024, by Eva Fernandez. Corian, pigment, stainless steel.
Photo Maria Przybylska.

Dear SMCK Magazine,

My first time at the Legnica Silver Festival was a wonderful experience. The city is a cultural and historic enclave of the Lower Silesia region. As you walk around the city, its rich history is palpable through its varied architecture. The Empathy exhibition of the nominees was a highlight, showcasing a range of works that emphasized craftsmanship, materials, and conceptual approaches. The Boundaries of Global Art seminar was a full-on, inspiring event.

But the highlight of the seminar was Charon Kransen's talk. He discussed the shifts in the contemporary jewelry market and how they are affecting the roles of galleries and artists in promoting, curating, and selling. This topic sparked a fascinating discussion from different viewpoints and could be the subject of an entire seminar on its own.

The SMCK on Reel screening stood out, broadening the perspective on contemporary jewelry. The screening featured thirteen artists who address political issues through their work. There was plenty of food for thought throughout the festival.

Sincerely,

*Eva Fernandez Martos,
Recipient, Grand Prix
Legnica Silver Festival, May 2024*

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WAGNER

PREZIOSEN



DEVOTED TO
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OF JEWELLERY
MAKING

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set in bronze and complemented
by a fire opal and a Tahitian pearl,
fittings in white gold.*



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& DESIGN

at Internationale Handwerksmesse

ASK THE COACH

Dear Coach,

I was shocked to discover that my work had been copied by an artists' collective. I confronted them, and their answer shocked me even more: "We came across your work during our research. We believe our unique perspective will add a fresh and compelling twist to the discussion."

The insinuation that stealing my work enriches it, is an offensive mockery.

How should I deal with the situation?

By Natasha Hassiotis

Dear Coachee,

Discovering that your work has been stolen is a distressing experience. Your work reflects your skills and efforts, and it deserves recognition, not theft. Nonetheless, plagiarism exists; it is dishonest and hurtful, if not professionally harmful. Would you opt for legal action? A lawsuit can conclude in vindication, potentially restoring your work's integrity and peace of mind—but at the cost of money, time, and energy.

To deal with such a situation, it is helpful to divide your actions into smaller units that will enable you to face this adversity successfully.

It is helpful to acknowledge the full range of one's emotions. Document your full scale of sentiments regarding the event in a journal or a notebook. It is surprising how complicated and multi-leveled these feelings can be; we usually only perceive the more apparent ones, such as anger, sadness, etc. However, among these primary 'colors' (to use a metaphor), there are many more combinations of colors.

By taking a different perspective, you can gain the strength, courage, and determination needed to pursue your cause. Whether it's insisting on your name being credited or having your work removed from the plagiarized project, a fresh outlook can lead to a more positive outcome.

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

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.



Natasha Hassiotis. Photo: N.H.

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

T H E G L O S S A R Y

M A D E

I N

G E R

M A N Y

G L O S

THE MADE IN GERMANY PROJECT

FOR OVER A CENTURY, 'MADE IN GERMANY' HAS DENOTED THE HIGHEST QUALITY, ELEGANT FORMS, ABSOLUTE FUNCTIONALITY, PREMIUM MATERIALS, AND NARRATIVE PERFECTION IN APPLIED ARTS, CRAFTS, AND DESIGN.

'MADE IN GERMANY' STANDS FOR APPROACH, METHOD, INSPIRATION, AND PHILOSOPHY OF LIFE. IN THE 2020s, 'MADE IN GERMANY' DOES NOT EMBRACE ONLY GERMAN DESIGNERS OR ARTISTS BASED IN GERMANY.

INTERNATIONAL ARTISTS WHO SEE IN THE APPLIED ARTS, CRAFTS, AND DESIGN A TOOL AND A WAY TO SHAPE A MORE EMPATHETIC FUTURE AND A MORE INCLUSIVE AND MEANINGFUL LIFE ALSO HONOR AND PARTICIPATE IN THE WORLDVIEW OF THE VALUES BEHIND THE 'MADE IN GERMANY' APPELLATION.

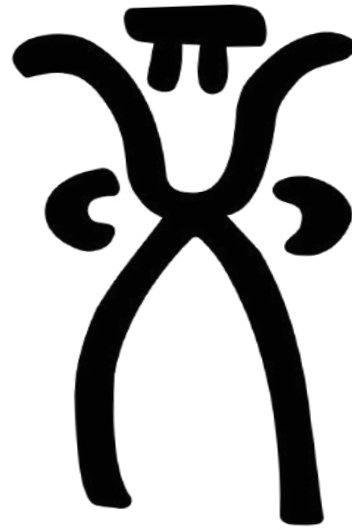
EACH ENTRY IN THE GLOSSARY SUMS UP THE VERY ESSENCE OF AN INITIATIVE, SCHOOL, BRAND, OR ARTIST.

THE ARTISTS' WORKS AND STATEMENTS PRESENTED IN THE GLOSSARY ILLUMINATE THE SPIRIT OF CONTEMPORARY, SUSTAINABLE DESIGN, AND INITIATE READERS INTO THE ARTISTS' VISION.

Interviews by Loukia Richards & Christoph Ziegler

S A R Y

ORNAMENT AS CULTURAL TRANSMITTER



Linear B ideographic sign for Gold (unicode font).

B O O K R E V I E W

350 Words For Jewellery by Barbara Schmidt.

It is not unusual, nowadays, that even mid-career jewelry artists ignore that rituals of transition, metaphysical beliefs, social values, political hierarchy can be summed up by a piece of jewelry. Yet from time immemorial, jewelry crystallized awe, power, eternity. Jewelry materials and techniques - stone, fire, metal, water, wood etc – reflect the giant steps of humankind towards technological evolution, state organization, collective memory. Symbols, visual narratives, words, thoughts, language echo this experience.

One of the deciphered symbols of Linear B, the script of Mycenaean Greece, stands for gold. An X surrounded by two Cs – one straight, one reversed – with a π on top. The symbol looks like a majestic ruler in royal attire, crowned with a ceremonial hat.

Barbara Schmidt is an internationally acclaimed jewelry artist, writer, educator, and head of the cultural department of Chamber of Crafts for Munich and Upper Bavaria. Her book '350 Words For Jewellery' bridges the gap between the artist's approach to jewelry and the social scientist's approach to jewelry.

She builds this bridge with words. Her tools have their own story.

Her book is an etymological study of seventy five different languages with 350 words related to jewelry. „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“, the summary explains.

The treasure of words Barbara Schmidt meticulously collected forms an oasis where imagination and sophistication bloom amid the intellectual desert of the contemporary jewelry scene.

Like Ariadne's *mitos*, the book guides us through the labyrinth of concepts Barbara Schmidt encountered in her search for meaning.

Oh readers, let the book deploy its magic spell and direct you to a more conscious approach to the cultural treasure jewelry!

350 Words For Jewellery

Chains and pendants, 2024, from left to right: Yellow gold, Tahitian pearl, diamonds, tourmaline caviar. Design by Christine Köppel. White gold, tourmaline, peridot, citrine / Rose gold, zircon, fire opal. / White gold, red and green tourmaline. Design by Clemens Ritter von Wagner. Photo: Pavel Slobodnychenko



B R I L L I A N T

EXCEL LENT CRAFT MAN SHIP, BOLD DESIGN

Interview with Clemens Ritter von Wagner, Wagner Preziosen Belin

The craftsmanship of German stone-cutters and goldsmiths is the basis for the exceptional quality of German jewelry. The classic training still offered by the Chamber of Crafts is the guarantee of German quality. That's why I only buy gemstones in Germany. That's why I only have jewelry made in Germany. Yes, it is more expensive, but a good piece of jewelry also needs perfect craftsmanship next to high-quality materials.

German design mostly follows a principle of understatement. I trust the classic craft training much more than the allegedly higher intellectual status of universities etc.

I regard perfect craftsmanship and imaginative, bold design as the cornerstones of a positive development in the jewelry sector.

In the past, the working time required to make a jewelry piece was cheaper as a percentage of the total cost, and the materials used were comparatively more expensive. Thus, the pieces of jewelry were significantly more labor intensive and elaborate. You can no longer afford this sort of jewelry today.

wagner-preziosen.de | [@wagner_preziosen](https://www.instagram.com/wagner_preziosen)

FUSING
FUNCTIONAL
DESIGN WITH
ART

*Interview with Christoph Lungwitz,
Designer, Artist and Academic*



Top: Kegel wird Kanne – jar, 2024. Colored, oiled wood.

*Bottom: White Bowl – 2019. Shaped leather apron,
mixed media technique.*

Photos: Brigitte Lerho.

Schale U.P. – *dish object*, 2013.
Shaped veneers, lacquer.
Photo: Brigitte Lerho.



My work is based on the fusion of craft and art. This is the result of my carpentry apprenticeship, my Graphic Design studies at Kunstakademie Düsseldorf and my Visual Communication studies at University of Applied Sciences in Düsseldorf. I have a big stock of materials that inspire me. Minimal forms and rare woods have a special meaning. I consciously dissolve the boundaries between functional design and object art to achieve a radical reduction and concentration of design media. My work has never had a political context; my work does not reflect my nationality or an art historical background. I definitely see my work as 'Made in Germany' in the broader sense. My solid training in craft techniques gives me the freedom to express a wide range of art possibilities through my work.

For me, it is fundamental to master the basics of craftsmanship regardless of my work direction. This is a Bauhaus idea. Bauhaus influenced both East and West Germany. However, I feel that works by East German artists express more clearly the craft fundamentals of Bauhaus.

I think that my interest in other art forms helps me find my own direction.

In my opinion, the above-mentioned factors have lost in importance, and a certain superficiality is becoming obvious; for example, we see freshmen who have never visited a museum.

www.lungwitz.info
@christof_lungwitz

CHRISTOF LUNGWITZ

D E M O C R A C Y

THE ULM MODEL

OR

HOW DESIGN
ADVANCED
DEMOCRACY
IN GERMANY

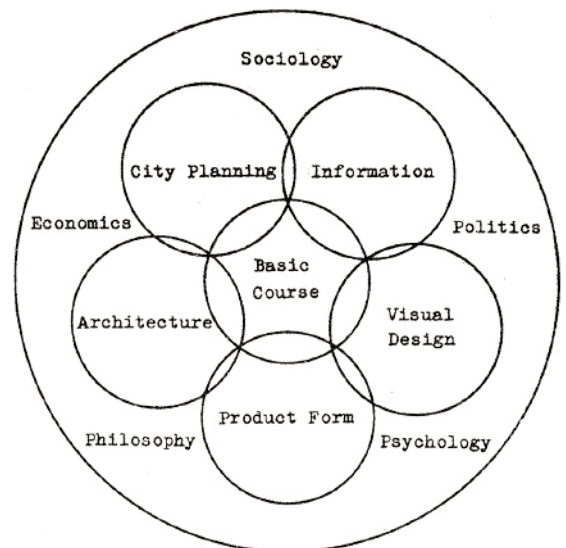
LIKE ITS PRE-WAR PREDECESSOR BAUHAUS, ULM SCHOOL OF DESIGN (HFG IN ULM) WAS SHORT-LIVED. NEVERTHELESS, ULM SCHOOL OF DESIGN HAD A GREAT INFLUENCE ON GERMAN AND INTERNATIONAL POST-WAR DESIGN SUCH AS BRAUN AND LUFTHANSA. SMCK MAGAZINE INTERVIEWED DR. MÄNTELE, HEAD OF HFG-ARCHIVE, ON THE AMAZING CONTRIBUTION OF THE ULM MODEL TO GERMANY'S DEMOCRATIZATION AND PUBLIC IMAGE.

Compact Appliance SK 4 (Radio-Phono-Combination) also known as 'Snow White's Coffin'; 1956. Wood, metal, perspex, electronics. Design by Hans Gugelot in collaboration with Dieter Rams (Braun AG), manufactured by Braun AG. Photo: Oleg Kuchar © HfG-Archiv / Museum Ulm.



Interview with Dr. Martin Mäntele

The political motivation of the donors – who included U.S. High Commissioner for Germany John J. McCloy, the sister of two emblematic resistance fighters Inge Scholl, and the Norwegian Refugee Council – was to help the younger generation understand and acknowledge the new democratic system finally established in the Federal Republic of Germany. Indeed, McCloy spoke of the 'advancement of democratic life' in Germany that the school should provide. Most of the students were teenagers in the 1930s and 1940s, and many had served in the war. The school was also a way to commemorate the actions of Hans and Sophie Scholl and the resistance circle of the White Rose. They intended to establish a school based on the ideas of the new democratic system and to educate the young generation about these new ideals. The curriculum was devised to help students become independent-thinking human beings who would not be as easily misled and manipulated by propaganda and lies as the generation before them.



Educational Program for the Ulm School of Design devised by Inge Scholl, Otl Aicher, and Max Bill, 1950–53. Design: Otl Aicher. Hectography by © HfG-Archiv / Museum Ulm.

Transparency, 1953.
Collage with coloured paper on black paper.
Lecturer: Walter Peterhans, student: Ingela Albers.
Photo: Oleg Kuchar © HfG-Archiv / Museum Ulm.



The Ulm Model

The concept of the Ulm Model that the designer must research and gather data to inform the final design and thus adapt his aesthetic concept to the necessities of production processes and the market is still valid today – although many might not know the origin of this method. We should mention Gui Bonsiepe, certainly was one of the most prolific promoters of the Ulm School of Design, editing and writing so many articles for the school's journal, Ulm (21 editions from 1958 to 1968).



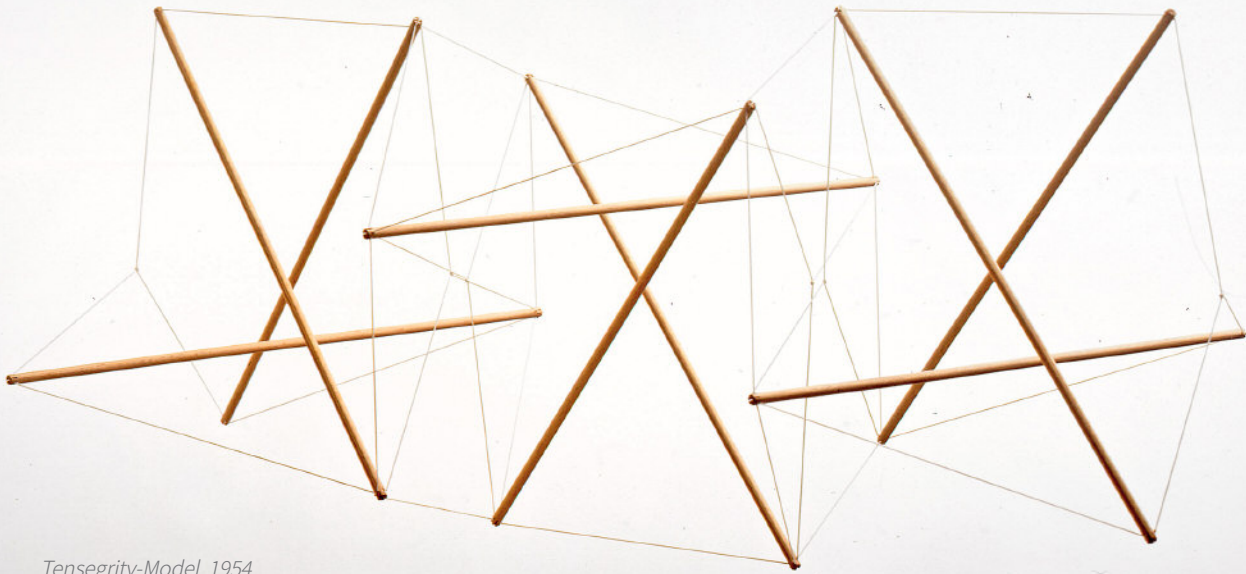
*Street Lighting System, 1965/66.
Metal, plastics, paint. Department for
Product Design, lecturer: Walter Zeischegg.
Students: P. Hofmeister, T. Mentzel, W. Zemp.
Photo: Ernst Fesseler, Bad Waldsee
© HfG-Archiv / Museum Ulm.*

The beauty of humble materials

At first Max Bill, HfG rector, estimated the total cost for all the buildings on the campus, including the main building, three student halls, and houses for the lecturers at around two million Deutschmarks. This is the sum that Inge Scholl managed to raise, with one million Deutschmarks from the U.S.-financed reeducation fund alone. When Bill finalized his plans in the winter of 1952, he admitted to Scholl that they were short "the third million." After the initial shock had worn off, they began thinking about how to compensate for this deficit.

One result is the now famous Ulm stool, a very simple seat produced in the school's wood workshop because there was no money to buy chairs. In a way, one could say that Bill tried to highlight the aesthetic qualities, if not beauty, of these humble materials like pure concrete, white-washed brick walls, or inexpensive wood paneling.

This is certainly a lesson we could still apply today. My favorite example is the terrazzo floor on the second story. Terrazzo can be laid out without any joints. But Bill picked up the measurement of his grid for the building and thus transformed the floor in that room (and also outside, on the terrace) into a very intriguing pattern.



Tensegrity-Model, 1954.
Wood and cotton thread.
Lecturer: Josef Albers, student: Ermano Delugan.
Photo: Ernst Fessler, Bad Waldsee © HfG-Archiv / Museum Ulm.

Bauhaus versus HfG Ulm

In 1919, Walter Gropius wrote in his Bauhaus manifesto that the building should be the ultimate goal of all artistic endeavors. In 1955, during his inaugural speech at the opening of the HfG Building, Max Bill said that everything, from spoon to city, is to be designed – meaning that all things around us need to be designed. This seems to be a similar approach. The main difference is that the HfG is truly dedicated to industrial design whereas the Bauhaus was still applying many more arts- and crafts-oriented methods. There were designs and methods aimed at industrial production, but which still needed a lot of manual work during production, like Theodor Bogler's ceramics or Wilhelm Wagenfeld's iconic table lamp.

*@hfg.archiv.ulm
www.hfg-archiv.museumulm.de*

The basic idea was to establish industrial design as a scientific discipline rather than an artistic practice. The school created what eventually was called the 'Ulm Model,' defined by Otl Aicher as a concept of design based on technology and science: the designer, he claimed, was no longer "a lofty artist." Tomás Maldonado expressed the school's aim more directly: "The designer will be the coordinator...His will be the final responsibility for maximum productivity in fabrication, and for maximum material and cultural consumer satisfaction."

In its initial conception and first years of teaching, the idea prevailed that the HfG Ulm would be a second Bauhaus. The name derives from the second part of the title Staatliches Bauhaus Dessau, Hochschule für Gestaltung.

The selection of lecturers like Walter Peterhans, Josef Albers, Helene Nonné-Schmidt, and – for one week only – Johannes Itten shows this intention. However, already within this circle of former Bauhäusler (as they are called in German) we can find very divergent ideas about what should be taught at a design school. The so-called Grundlehre is the one element where the ideas of the Bauhaus pedagogy can most easily be traced in the Ulm curriculum. Yet, already in the late 1950s, the Bauhaus was renounced as a blueprint for the school.

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DO MORE

*Interview with Laura Kanamüller of
BMW Group Design Communication*

WITH LESS

The reduction of CO2 emissions over the entire life cycle of a vehicle is a significant part of BMW's design strategy. BMW focuses on the principles of the circular economy and the use of secondary materials. Circular design embraces the four principles of

- RE:THINK.** Circular product design begins by thinking about things differently.
- RE:DUCE.** Do more with less.
- RE:USE.** Materials are intended to be reused at the end of the product's life cycle.
- RE:CYCLE.** When it comes to the materials used, the focus is on secondary raw materials.

Circular design helps ensure vehicles can be used as a source of raw materials at the end of their use phase. An environmentally conscious approach replaces animal leather with materials that have leather-like properties but a smaller carbon footprint. The current BMW 5 Series was the automobile brand's first model to feature a fully vegan interior trim as standard. The BMW Group operates over 30 manufacturing sites around the world and has a global sales network. Four plants are located in Bavaria. Other production sites in Germany are the plants in Leipzig, Berlin, Eisenach, and

*Image (top): BMW Concept – Skytop.
Photo: © BMW AG, Munich / Germany.*

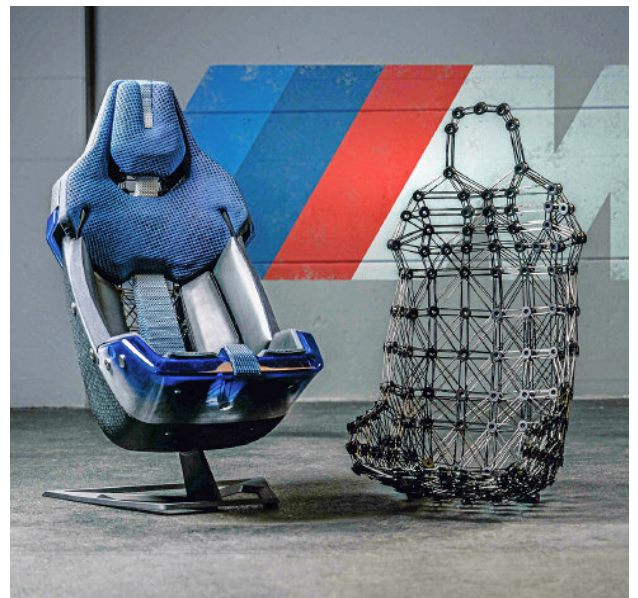


Competence Center for Battery Cells. Research Cooperation between BMW Group and the University of Zagreb. Photo: © BMW AG, Munich, Germany.

Wackersdorf. The corporate headquarters and BMW Group Research and Innovation Center are located in Munich. Development, research and marketing are therefore primarily based here. In total, there are 17 countries with research and development locations.

The BMW Group is pursuing the goal of reducing its dependence on fossil energy sources. Alongside carbon emissions, the other key indicators are energy consumption, potable water consumption, the amount of waste generated, and the use of VOC solvents. Since 2020, all external electricity required for the production at BMW Group plants worldwide has been sourced from renewable energy sources.

For thirty years, the BMW Group's Recycling and Dismantling Centre (RDC) has been developing and testing processes to achieve significant advances in the recycling of parts and reusable materials. The expertise gained at the RDC is shared with a global network in the recycling industry and helps promote the establishment of a circular economy in the automotive industry.



BMW M Visionary Materials Seat – Sustainable seat design focusing on the entire product lifecycle is among the forward-thinking developments in the global automotive sector. Photo: © BMW AG, Munich, Germany.

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I AM HAPPY
EACH TIME MY
PIECES ALLOW
AN
INTERPRETATION

NO TITLE – Brooch, 7.5 x 4.5 cm. Stainless steel, enamel, enamel painting. Photo: Chr. Straube.

*Interview with Christoph Straube,
Jewelry designer*

Because of its crafts tradition, Nuremberg, where I live, was considered one of the most important centers in Europe in the early nineteenth century. When I was a student, there were more educational offers in the field of applied art at Nuremberg than at any other university. This is why it has a lively and well-organized scene of artists working in the field of applied art. Creating in this environment and experiencing mutual exchange had a formative influence on me.

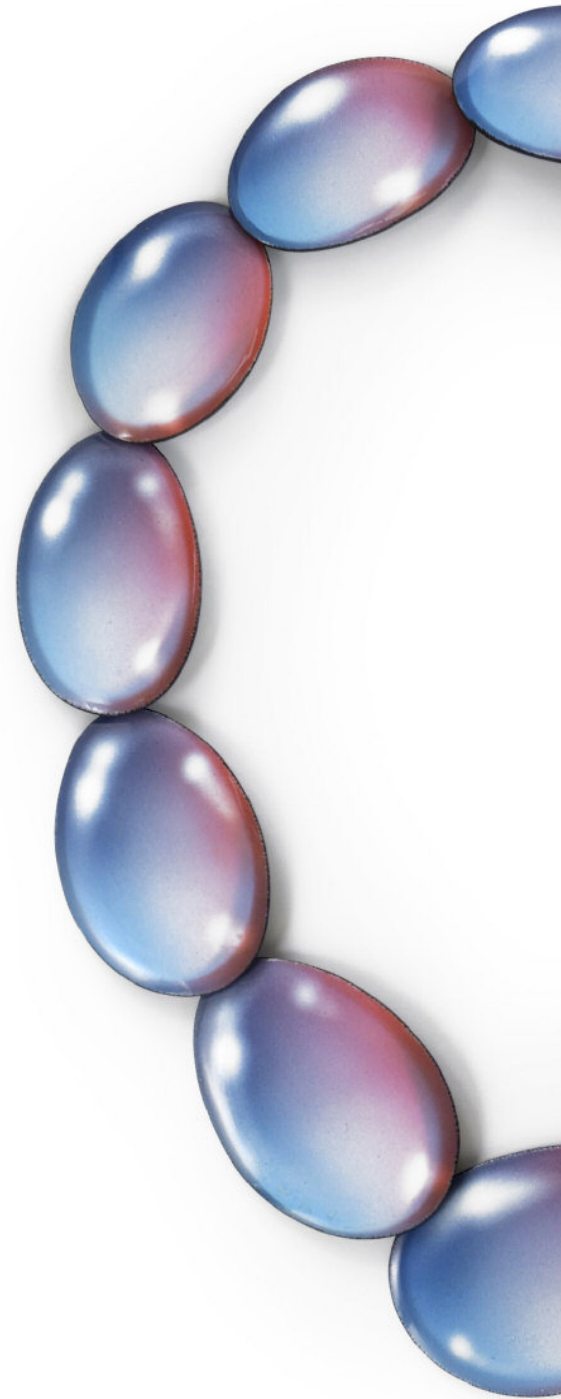
Initially simple forms do not transfer any content, thus offering more design possibilities through modification of their color, perspective, or proportion. I am happy each time my pieces allow an interpretation, without me requesting it. This is why I am grateful for SMCK Magazine's interpretation – to see, for example, in my work with water drops the concept of water as a limited good or as heavy rain and flood, as was

the case in south Germany. To see, therefore, water as a reason for conflicts or catastrophes. And I am happy because I absolutely agree with this way of seeing it. Jewelry can be invested with meaning, and for me it should be the decision of the wearer to say what it means for him or her; one can understand the meaning of a jewelry piece depending on the context in which it is worn.

Other than the fact that I live and work in Germany, I cannot ascribe any special criteria to my work that makes it 'Made in Germany'. It is possible to have a typical German signature that can include national craft and design traditions or techniques. Or a work could deal with content referring to this particular nation. I do not think it is per se bad to list design under a national or even regional category: cultural listings can even be questioned this way. On the other hand, there is the danger of a political expropriation of crafts under keywords such as 'homeland' and 'tradition'.



Left: No title – Brooch, 8 x 7.5 cm.
Stainless steel, enamel, enamel painting.
Bottom: No title – Collier, 20 x 23 cm.
Stainless steel, enamel, enamel painting.
Photos: t Chr. Straube.



In the jewelry and applied art scene – which is smaller than, but as international as, the fine arts scene – I especially treasure the intensive exchange that blurs national boundaries more and more. As a label in creative crafts, I find that the origins of works or products is not important anymore, but rather the people who stand behind them.

I think that German design principles can be taught and applied in any specific cultural context. But as a consequence, we question our principles as well as the other culture – and indeed this takes place in both directions.

I lived and worked in Pakistan (2009-2013) as a teacher and consultant. This experience and the cooperation with colleagues were very inspirational, even if this is not obvious in my work through a concrete design or theme. The traditional Pakistani jewelry made of gold and precious stones is very impressive. Enamel plays an important role, even if it is used only on the reverse side of opulent pieces. Geometry is omnipresent in Islamic art and architecture, less as a separate form and mostly as a way to dissolve surfaces through a reciprocal design sample. These are only a few examples of my impressions during my time there that also influence my work.

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T R A N S F I G U R A T I O N

SMCK ON REEL

VIDEO FESTIVAL

2025

M U N I C H

14 MARCH

AT GALERIE HANDWERK

WWW.SMCK.ORG
APPLY BY 2 MARCH

SMCK ON REEL TAKES PLACE DURING MUNICH'S SCHMUCK 2025 JEWELRY WEEK.



Pei Wu,
Gut Feeling – brooch, 2020.
Jesmonite, mineral mix.
Photo: © Pei Wu.

Every student at our campus in Idar-Oberstein comes into intensive contact with the material: (precious) stone. Idar-Oberstein is still the European center for gemstone trading, processing, and expertise. Gemstones from all over the world are available in abundance as well as the tools, machinery, and know-how for processing.

In this environment, all three of our degree programs focus on gemstones through workshop and theory courses; the artistic approach always focuses on gemstones. The phenomenon of (precious) stones is not only approached through techniques but also studied in an artistic and scientific way. The social – historical, current, and eventually future – implications and interpretations of the material, that is, of the gemstone, as artistic, creative, or purely craft artifact are also an essential part of our studies.

The courses we offer are unique. There is no other academic institution in the world with a 'gemstones and jewelry' department that can compete with Idar-Oberstein's targeted program, at both BA and Master's levels. The relevant and dominant industry in Idar-Oberstein sets the conditions to engage with the subject of gemstones.

THE GALLERY CRISIS REQUIRES THAT ARTISTS KNOW HOW TO CREATE A SOUND BUSINESS

Interview with Theo Smeets, Professor at Trier University of Applied Sciences, Campus Gemstones and Jewellery, Idar-Oberstein



*Miriam Strake, Spuren – brooch, 2024.
Synthetic quartz, resin, remanium.
Photo: © Miriam Strake.*



Gemstone workshop at Idar Oberstein. Photo: © Hochschule Trier.

Eighty-five percent of the students are foreigners. They choose to study in Idar-Oberstein due to its academic program that revolves around gemstones – a feature that is unique and characteristic of the institution and the region. Equally attractive is the offer of the Master's curriculum in the English language because of the students' freedom to customize their own study program. Of course, the fact that study at Idar-Oberstein is tuition-free no doubt also contributes to the international attraction of our institution.

Our roughly fifty students from twenty-seven countries are currently enrolled in the three gemstone and jewelry study programs. They are supervised by eight staff lecturers and six freelance lecturers, a student-to-lecturer ratio that allows for intensive consultation and exchange.

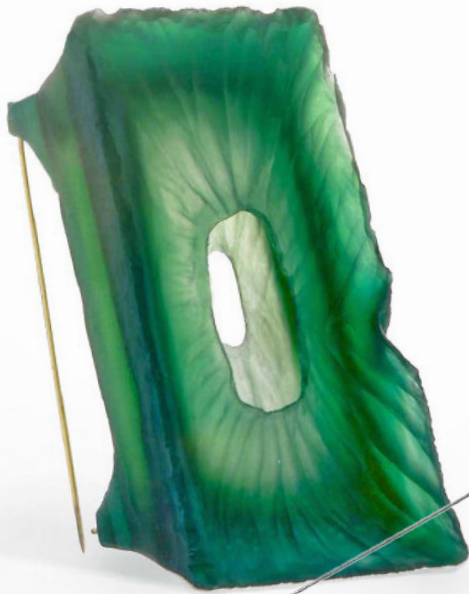
Another special feature of Idar-Oberstein is its second Master's program. Next to the regular MFA program, which is accessible to BA graduates who pass an additional exam, we offer a so-called a Continuing Education Master's program for exceptionally qualified professionals without an academic degree.

*Levan Jishkariani, Untitled – necklace, 2020.
Opal, leather, fimo, pigment, teak wood.
Photo: © Nima Ashrafi.*



*Ou Jiun-You, Yàn #11 – brooch, 2019.
Inkstone, sterling silver, stainless steel, adhesive.
Photo: © Ou Jiun-You.*

Jekaterina Smirnova, *Rebirth – brooch*, 2019.
Recon, gold. Photo: © J. Smirnova.



Nga Ching Ko,
I love China 07 – brooch, 2021.
Soapstone, stainless steel.
Photo: © Nga Ching Ko.



Unfortunately, it is indisputable that the gemstone industry, and certainly also the jewelry industry, is not particularly interested in well-trained design professionals. Almost all jewelry store windows prove that the dominant jewelry pieces we see are not rooted in design or art. Therefore, for the majority of our graduates, self-employment is almost predetermined.

Based on surveys of our graduates, the Idar-Oberstein curriculum was largely designed in the 2000s to enable them to become self employed in the arts sector. Accordingly, the curriculum is not limited to art and technical courses. Marketing, management, and law are also part of the obligatory study program.

The predictable – and currently rapidly increasing – desolation marking the jewelry gallery sector (the press would probably call it a ‘gallery crisis’) requires that artists even further develop their ability to take initiative and activate the communication and presentation skills that we teach. It also requires that artists are much more actively involved in current social issues; thus, the jewelry themes go far beyond the classic, decorative concept of beauty.

Altogether the situation requires a continuous effort to equip students with nothing less than the expertise to create a sound economic basis. In this sense, this is the society-oriented mission of a university of applied sciences such as Idar-Oberstein.

Our artist-in-residence program had to be suspended for two years due to the Covid-19 pandemic. However, we are increasingly inviting artists with work that interests us to become our residents without a prior formal application. It is not clear yet whether and when the application portal will be reopened. The artist-in-residence program – as well as the exhibition series ‘Idar-Oberstein schmückt sich’ in the Villa Bengel and our symposium ThinkingJewellery, which is expected to take place again in 2025 – are important bridges to professional practice and are therefore defined as professionalization instruments in the accreditation procedure of our study program.

@campusidaroberstein
hochschule-trier/gemstones & jewellery



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H O M E

MADE IN GERMANY IS AN IMPORTANT PART OF DESIGN

Fantasy Landscape by Verner Panton at the exhibition 'Visiona 2',
Cologne, Germany, 1970. Photo: © Verner Panton Design AG, Basel.

HISTORY

*Interview with Nina Steinmüller,
Collections Curator at Vitra Design Museum*

Collectible design has established itself next to collectible art as a flourishing genre for unique, high-quality pieces and small editions. More and more galleries and smaller fairs specialize in collectible design and auction-realized prices are high. Right now, we do not see an end to this trend.

Vitra, like other companies, often cooperates with independent design offices on individual projects. The 'authors' are designers, who keep their own signature even if they collaborate with different companies; authors and companies are partners of equal standing. In the history of furniture design, we can find many cooperations between authors and manufacturers with outstanding results.

The Vitra Design Museum's collection includes estates and holdings of both noted international and German designers. The latter also represent an important part of the collection – from Schinkel to Behrens and Dieckmann to designers who became famous through their contribution to Bauhaus, such as Mies van der Rohe, Lilly Reich, Marianne Brandt, and Alma Buscher.

Design from the post-war era, from both West and East Germany, was first juxtaposed in the exhibition *German Design: 1949–89. Two Countries, One History*, which opened in 2021 and toured internationally. Therefore, design 'Made in Germany' was, and is, an important part of design history. It by no means lags the international authors who are presented in the museum.

The Vitra Design Museum makes a significant contribution to the communication and research of design in Germany with its exhibitions, publications, and collection.

The temporary exhibitions thematize current questions on design past and present that address the broader public through guided tours, talks, and workshops. The extensive archive and special library on design and architecture enable researchers, students, and laypeople to be informed about the history and theory of design.



Top left: Armchair by Gonalo Mabunda, 2012.
Top right: Peacock Chair by Hans J. Wegner, 1947.
Bottom: Orgone Chair by Marc Newson, 1993.
© Vitra Design Museum, photos: Jurgen Hans.



www.design-museum.de
[@vitradesignmuseum](https://twitter.com/vitradesignmuseum)

JEWELRY WAS A COUNTERBALANCE TO STATE IDEOLOGY



1997 Collection, necklace. Gold, titanium, aquamarine crystal. Photo: Helga Schulze-Brinkop.



Ship Wreck – brooch, 2002. Gold. Photo: A. Wippermann.

Interview with Andrea Wippermann, Professor of jewelry at Wismar University of Applied Sciences, Technology, Business and Design

Jewelry art had an experimental character in East Germany. It has been suggested that this aptness to experiment was due to lack of materials. This was eventually one aspect of it, but what defined the willingness to experiment was the outstanding art education at Kunsthochschule Burg Giebichenstein in Halle. Applied art, jewelry art too, was treated as equal to fine art.

The fact that jewelry had been considered a very important art medium, enhanced creativity and enabled freedom of expression. Jewelry granted individuality to makers and wearers, and this was a counterbalance to East German state ideology.

Exemplary artists and institutions that operated in former East Germany are: Christina Brade, Renate Heintze, Dorothea Prühl, Erfurter Schmucksymposium.

andreawippermann.com

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& CHRISTOPH ZIEGLER

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JEWELRY • SCULPTURES • OBJECTS

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CHANGING THE PER- CEPTION OF WHAT JEWELRY CAN BE

Interview with Christine Lüdeke, Professor at Pforzheim School of Design

The interplay of three factors contribute to a 'German' approach to contemporary jewelry: embracing craftsmanship and new technologies; a tradition of exploring materials beyond inherently valuable materials; and a sense of social connectedness.

'Uncommonly Brilliant Conversations', an exhibition held during Ornamenta 2024, facilitated the dialogue between a well-known jewelry house and all facets of jewelry-making that currently thrive in Pforzheim. A commercial jewelry label's intense focus on the bottom line as well as crafting and preserving their brand image can influence the spirit and direction of research and development. This makes it less appealing for young jewelry designers with new ideas. 'Uncommonly Brilliant Conversations' focuses on the jewelry itself.

There is a lot of know-how concentrated in Pforzheim due to its rich jewelry manufacturing history. The companies that dominate have shaped this expertise in tandem with technological developments and are increasingly interested in Pforzheim School of Design graduates who are fascinated by technical possibilities and can find new forms of expression in the context of serial production.

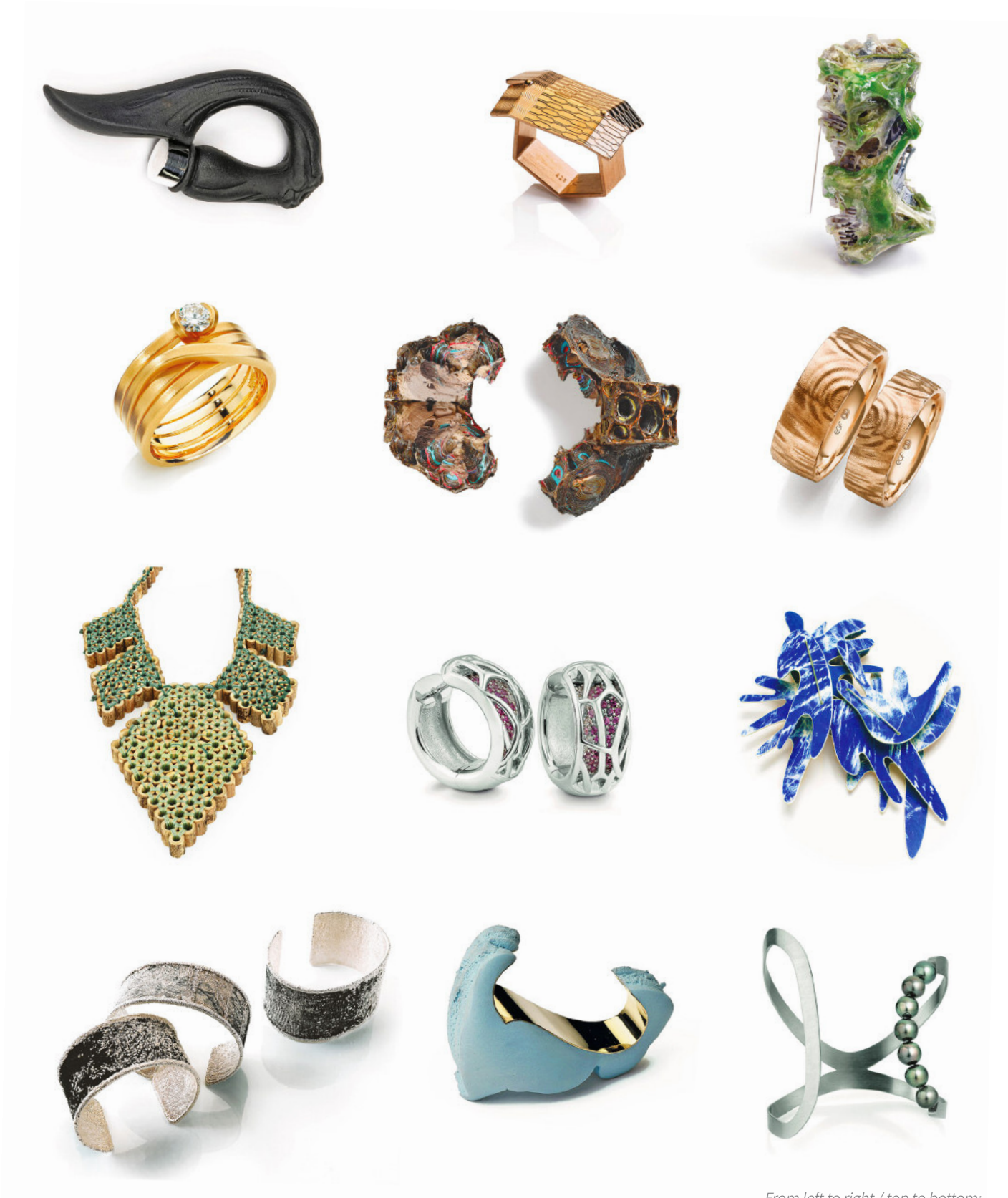
The challenge is to change the broader public's perception of what jewelry is while staying true to oneself as a designer and being able to earn one's living from one's own work.

The 'ideologization' in art universities seems to have shifted from 'art vs. commerce' to 'jewelry for social impact'. Speaking for the Pforzheim School of Design, it could rather be seen as a statement against corporate omnipresence. Going through a process that takes social context into consideration does not mean the artists cannot make an honest living from it.

Critiques of capitalism question why individuals' valuable contributions are subjugated to the profit of the few – which leads to a very specific and limited understanding of what jewelry can be. In a world so fragmented, it is the anonymous, the undemocratic, the unsocial that students increasingly oppose. Well-designed and well-crafted jewelry, in direct dialogue between maker and wearer, is the antidote to an increasingly non-material, non-contact world.



Uncommonly Brilliant Conversations, Kollmar & Jourdan Haus, Pforzheim. Photo: Petra Jaschke.



From left to right / top to bottom:
 Laura Stachon / Christiane Köhne / Lifu Zhou. Photos: Petra Jaschke.
 Oliver Schmidt, photo: G. Brinkmann / Bo Zhang, photo: Petra Jaschke / egf, photo: egf.
 Silke Spitzer, photo: Eric Tschernow / Breuning, photo: Breuning / Mirjam Hiller, photo: M. Hiller.
 Gellner, photo: Gellner / Johanna Seibert / Yasutaka Okamura. Photos: Petra Jaschke.



K I N E T I C

Vollmond – a piece by Pina Bausch,
Tanztheater Wuppertal, 2022.
Photo: © Martin Argyroglo.

A METROPOLIS GIVES BIRTH TO NEW

THINGS

By Natasha Hassiotis, Dance Critic and Historian-Independent Researcher, Life Coach.

Modern dance emerged in Germany in the early twentieth century. The United States and this country in the heart of Europe were the two important pillars of the genre that changed the tastes of audiences across the globe. As a result, a long and solid contemporary dance tradition was created in Germany, mainly due to the pioneers' desire to create a distinct style – to create German dance.

The new idiom spread and took the world by storm by the end of the 1920s. Kazuo Ohno, the co-founder of the Butoh genre, credited his style and artistic beginnings to Mary Wigman, a prominent figure of German modern dance, or Ausdruckstanz (expressionistic dance). This movement dominated the dance scene from the 1920s until the second world war. The end of the war marked the withdrawal of the main protagonists – Mary Wigman, Gret Palucca, Harald Kreutzberg, Rudolf Laban – from the spotlight as remnants of the pre-war regime. That is, all except Kurt Jooss, who had fled Germany in 1932 and returned to open his school, the Folkwangschule in Essen, as a haven for new talent

The next generation of great German artists emerged in the early 1970s. To understand how tradition works, a reworking, a surreal merging of the Expressionist experience together with the trauma of the war, gave birth to Tanztheater, with leading figures Pina Bausch, Reinhild Hoffmann, Gerhard Bohner, Johann Kresnik and Susanne Linke. They brought together speech, music, feminism, politics, fragmentation, silence, noise, and everyday movement in an entirely new fashion.

German Tanztheater helped revitalize dance and spread from Belgium to Sweden to the United States, Japan, the Balkans, the United Kingdom, and France. One could observe that the term 'German dance' is not happily used by today's disciples of multiculturalism. Yet Ausdruckstanz and Tanztheater are seen as such and have been exported to numerous countries along with German pedagogics, festival-organizing, stylistic choices, freedom of experimentation, and movement vocabulary. The post-Tanztheater styles have influenced artistic creation in the Baltic Sea, the Balkans, and the former Eastern bloc countries. A Metropolis functions as a melting pot and gives birth to new things. As Kurt Jooss said, we stand on a riverbank and watch the water: what we choose to take from it is up to us.

@natashahassiotis

LOUKIA
RICHARDS

Jewelry



L O C A T I O N

Warwick Freeman, White Ghost,
Orange Ghost, Green Ghost – brooches, 2003.
Corian, steel. Courtesy Die Neue Sammlung – The
Design Museum. Photo: © Die Neue Sammlung /
Alexander Lorenzo.

WHY DO
WE LET
THE MOST
INNOVATIVE
IDEAS
MOVE
AWAY
?



*Interview with Dr. Petra Hölscher, Curator of
Die Neue Sammlung – The Design Museum
at Pinakothek der Moderne in Munich*

Radio "Simple Music Player" for dementia patients, 2014.
Design and manufacture: E2L Products Ltd., Monmouth, UK.
Photo: © Die Neue Sammlung - The Design Museum, Munich /
K. Mewes.



In the post-war era, German design searched for a visual language that had not been contaminated by the ideology of National Socialism; this new language had to strive to be distinct from the previous one beyond doubt. Playing with basic forms, as it was the case with Bauhaus, is also present in post-war designs. Like no other country, Germany would be known soon for Systems Design. Probably, we still remember the stacking plates for hospitals and restaurants by Bauscher in Weiden (Oberpfalz), to name just one example. Braun became internationally acclaimed in the 1960s for its puristic, technological, hand-flattering electric razors. Their black-white-gray color palette is representative of many other German designs of the same time.

Philip Rosenthal commissioned German-American Raymond Loewy to design the legendary 'Form 2000' along with Richard S. Letham. Bjørn Wiinblad, the Danish 'fairy tales teller', designed the 'Magic Flute' for Rosenthal also. No other design of the same period

inspired so many people with its alternative, imaginary worlds like Wiinblad's Coffee Set.

Minimalism, purism, high rationality characterize the works of contemporary German designers such as Konstantin Grcic, Nitzahn Cohn, Stefan Dietz, Steffen Kehrle, Relvaokellermann or Clemens Weishaar. The works also reflect how contemporary German designers

deal with sustainability and new technologies. They demonstrate a high affinity between serial production and manufacturing, a relation where crafts and industry are not mutually exclusive, but rather conditional.

I don't believe that we can really estimate, at this point, how a 'Made in Germany 2.0' would look like in this context. That's good that we think

more and more about the resources available, and question ourselves how to deal with them. That's good that we look for recycling possibilities, for example regarding plastic; but wouldn't it be better to think about how to replace plastic? That's good that we are curious about new technologies and tools that may initially

“ **THAT'S GOOD THAT WE THINK MORE AND MORE ABOUT THE RESOURCES AVAILABLE, AND QUESTION OURSELVES HOW WE DEAL WITH THEM.** ”

*Richard S. Latham (form),
Raymond Loewy (decor)
Coffee service Form 2000, 1953, with
decor Gala Blue with etched gold edge, ca. 1959.
Manufacturer: Rosenthal Porzellan-AG, Selb, Germany.
Courtesy Die Neue Sammlung – The Design Museum /
Photo: A. Laurenzo.*



scare us such as AI and robotics. We should not reject them right away, but take our time to get to know them better so we can use them.

When it comes to the question of how the narrative (including quality and aesthetic standards) of 'Made in Germany' can inspire international design, navel-gazing will not get us very far. Of course, it would be very desirable if quality and aesthetic standards would apply to German and European design.

Let me ask the question differently: Do these standards still exist? But solely this fact would not make Germany an attractive location.

Rather, we must ask ourselves why do we keep letting the most innovative ideas go, and why others are then celebrated for making them happen. Does the country of thinkers and inventors - as Germany was often called in the past - no longer exist? I think it does. But what is the use of the best idea, of the most crazy invention, if our industry is indeed aware of it, but does not understand the innovativeness of it and lets it move away... The best examples: the Post-Its or the MP3 player.

COLLECTING EXCEPTIONAL DESIGN

How would the jewelry collections in Die Neue Sammlung - The Design Museum in the Pinakothek der Moderne appear to the viewer in 100 years from now, is an interesting question; and I would be a clairvoyant if I could answer it! Kidding aside: especially for collections of contemporary art, and this undoubtedly includes modern jewelry, the question arises whether works and objects will still look meaningful to the eyes of future generations. We all strive to achieve this goal to the best of our knowledge and conscience. Unfortunately, there is no guarantee about the outcome. So we strive to collect objects that are absolutely exceptional and proofs of top performance in their time - in terms of materiality, technology, function, historicity and aesthetic appearance.

In order to be able to satisfy these prerequisites, we talk to artists, gallery owners, colleagues; we visit exhibitions and trade fairs; we do jury work. While we used to comb through the pages of print magazines in the past, today we follow the digital media and social media.

Sigurd Bronger, Camay – necklace, 2005.
Camay soap (hotel size), chrome-plated silver, cotton cord.
Photo: © Die Neue Sammlung – The Design Museum.



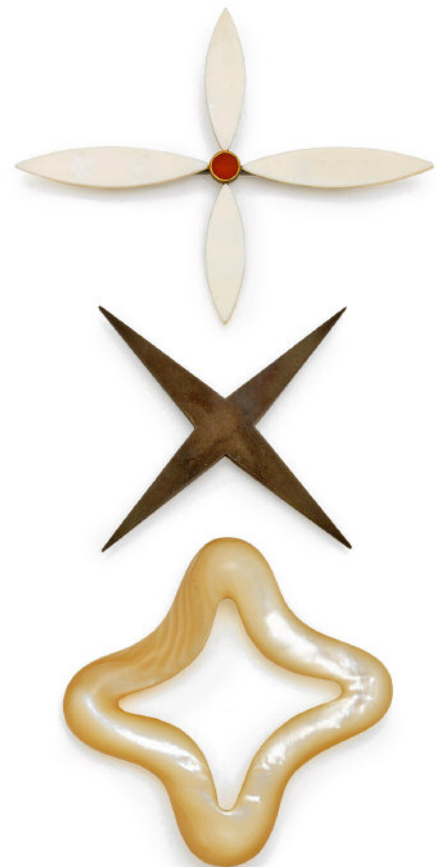
Bottom:
Warwick Freeman, Flower Star,
Hard Star, Soft Star – brooches, 1991/92.
Courtesy Die Neue Sammlung – The Design Museum, on permanent loan from
the Danner Foundation, Munich.
Photo: Eva Jünger.

Collecting and storing these objects does not really affect a sustainable museum. But the question does arise regarding the materials used, for example, when artists and museums know from the beginning that plastics may contain softeners that not only cause plastic to disintegrate over time, but also affect other materials in the environment. We may limit the possibilities of artists and museums if we demand that alternative materials will be used or if we refuse to collect under these conditions. We have to be clear about it, and we should talk about it.

In 2025 exhibition we will exhibit works by Warwick Freeman (New Zealand) under the glass roof of Pinakothek der Moderne, and by the jewelry class of Kookmin University in Seoul/Korea directed by Dongchun Lee.

Warwick Freeman - HOOK HAND HEART STAR exhibition from 15 March to 15 June 2025 at Die Neue Sammlung – The Design Museum.

pinakothek-der-moderne.de | [@dieneuesammlung](https://www.instagram.com/dieneuesammlung)



RECYCLING AS THE KEEPER OF THE PAST

Interview with Christoph Ziegler, Visual Artist

My work is based on recycling; recycling in the sense of bringing a forgotten thing back to life, giving a new value to it by changing its use or its original function. All objects and materials I use have their own past; they have a story to tell: the story of the people who made them, owned them or used them. I see these objects as relics of the people whose memory has vanished.

In Greece, where I live, the children of many families migrated somewhere else for a better life; the parents were left behind; they died, their homes remaining abandoned for decades.

The past of these ordinary people can still be traced today through their objects, personal items or fragments which I find in their abandoned houses. Commemorating the legacy of ordinary people, the people who sustain societies with their work, values, struggles, is in my opinion a highly political act.

christophziegler.com | @rossozett

CHRISTOPH ZIEGLER



*OVAL – necklace, 2024.
Wood, found wood objects, varnish, acrylic bead,
rubber string. Photo: Chr. Ziegler.*

Top: Wolken über dem Feld – brooch, 2023
Sterlingsilver, gold, Keum-boo, oxydation.
Bottom: Wolke vor dem Haus – brooch, 2024.
Copper, Sterlingsilver, Gold, Enamel, Keum-boo.
Photos: Ingrid Schmidt.

TRADITION- CONSCIOUS CRAFT AND TECHNIQUE



Interview with Ingrid Schmidt, Jewelry Artist

In my jewelry, there is a thread running through my work that returns to the theme of traditionally built mountain huts and nature. The ideas for new pieces come from what I see in the mountains—things I sketch or observe. Sometimes, a piece might sit for a while before it is transformed into something new.

I use warm materials like silver, gold, and oxidized copper to enhance the handcrafted, warm feel of each piece, and employ Keum-boo and enamel techniques to create graphic motifs. Elements like clouds, stars, and circles form a backdrop for the house silhouettes, embedding them into the natural world around them. Any imperfections caused by the firing process are deliberately left to emphasize that time leaves its mark.

I was born near Cologne, Germany. After graduating in textile design from the University of Applied Sciences for Textile Design in Hamburg (HAW) in 1989, I worked in the fashion industry, designing print patterns and color concepts for fabrics. I left Germany in 1994 to live in Geneva. I often use textile techniques for my jeweler projects. Since 2020 I also work in Berlin.



INGRID SCHMIDT

ingridschmidt.ch | [@ingrid_schmidt_atelier](https://www.instagram.com/ingrid_schmidt_atelier)



HANDWERK
& DESIGN:
THE MEETING
PLACE FOR
CRAFTS
LOVERS

Rasa Vil Jewelry, Headpiece, 2024. Photo: © Rasa Vil.

*Interview with Frank Neidlein, Director Messe,
and with Andrea Eisenschink, Exhibition Manager
of Handwerk & Design*

T H E D I G I T A L S P A C E C A N N O T R E P L A C E F A I R S

Frank Neidlein

Trade fairs are an indispensable meeting place for the arts and crafts scene, and will remain so. The pandemic showed us that the digital space cannot replace places people meet. Trade fairs are more than a sales platform. They are places of encounter, reunion, exchange and shared experiences. Art and crafts, in particular, are about the live experience. One sees the works and talks to the artist that created them. I remember artists who tried to sell their works via digital channels during the pandemic without much success.

A screen is not enough to generate sales, especially of handmade products. Customers want to touch the objects, look at them from all sides and try them on.

In spring, Munich is the meeting place for jewelry enthusiasts from all over the world. The Handwerk & Design with the special show SCHMUCK münchen lies in the center of this meeting. In 2025, the special show will present works by 62 participants from 28 countries. National and international renowned galleries present top-class artists in FRAME.

Our exhibitors from Germany are just as important to us as our international guests. Their contribution to making the diversity and quality of German arts and crafts visible is significant.



Top: Nevin Arig, This is not a selfie – brooch, 2024. Aluminium, silver, feathers, pigments, coloured sand. Photo: Nevin Arig.

Bottom: Linor Brener, Spider – textile object; cotton thread, acrylic fibers, industrial knitting machine. Photo: Abigail Blum.



Gaspard Fleury-Dugy,
Vase 1 – Soft Object, 2024. Photo: © G. Fleury-Dugy.

*Handwerk & Design with the special exhibitions
SCHMUCK, TALENTE, EXEMPLA, FRAME and
NEW FACES, takes place from 12 to 16 March
2025 at IHM International Trade Fair Munich.
Opening times: Wed–Sun 9:30 a.m. – 6:00 p.m.*

*ihm-handwerk-design.com
@handwerkdesign_muc*



Janne Peltokangas, Fragile Things – Bracelet, 2024. Iron. Photo: J. Peltokangas.

WE SEEK TO PROMOTE YOUNG TALENTS

Andrea Eisenschink

In times of economic uncertainty, more customers appreciate handmade products of durability and quality. In contemporary arts and crafts, AI and 3D printers also have an impact on production and design options. I find particularly fascinating how design responds to current challenges by exploring new materials and techniques or by addressing social issues.

The Handwerk & Design project NEW FACES offers young talents and first-time exhibitors a platform to present their work in a smaller stand, experience our trade fair and expand their network. Next to the exhibition space, we also wish to actively promote young talents and assist them to become an integral and sustainable part of the branch.

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*Bernhard Schobinger, Four-Point Ring, 1966.
Courtesy of the artist and Martina Simeti Gallery.
Photo: Guillaume Python.*

Interview with Bernhard Schobinger, Artist

We do not need to divide art into fine and applied art. This division stems from the early modern period of European cultural history. It is an hierarchical construct with 'intellectuals' standing at the top of the pyramid; it gets progressively 'dirtier' as we move towards blacksmiths, tanners etc. at the bottom.

It's amazing that art enthusiasts have never questioned this division. Comparative cultural history reveals the system's eurocentrism. An example of the indivisibility of the arts is Japan's high culture.

Museums, institutions, and galleries adopted this ideology; division is seen as 'natural', and serves as a business model. Since then, we have galleries for everything: jewelry galleries, photography galleries, carpet galleries, handbag and shoe galleries; and there is no end to it.

When I was a schoolboy, career counselors advised me not to become a goldsmith. Their judgement

shows that they had no clue. I have been diagnosed with color blindness; and I never believed a word of it. Career counseling was mandatory at school, although I had met my decision in the sixth grade. I wrote in an essay that I loved stones and antiques, and wanted to become a goldsmith. At Kunstgewerbeschule Zürich, I used light-dark values to compensate for the colors. Thus, when we were discussing images, I was reserved, and refrained from participation.

The lyrics by 'Dead Kennedys', sung by Yellow Biafra, drove me to create 'Holiday in Cambodia'. The song echoes the spirit of the early 1980s. Lyrics and music were expressing my dismay, and I turned this emotion into an art object.

My desire, or rather my compulsion, is to have the freedom to shape everything that is shapeable - free, self-empowered, amateur like - against all professional demands. Read 'Against Method' by Paul Feyerabend!



Bernhard Schobinger, *Agent Orange*, 1981.
 Courtesy of the artist and Martina Simeti Gallery.
 Photo: Guillaume Python.



I've always had an ambivalent relationship towards awards and honors. Usually, they are a marketing and publicity tool that serves organizers and 'donors' under the guise of support and philanthropy. Not least, they are a tool of political influence. For example, read the story of German Society for Artistic Goldsmithery, established in 1932, with its Nazi affiliations and its 'honorary ring' award in 'Das Goldene Netzwerk/The Golden Network' by Michael Bermejo and Andrea H. Schneider-Braunberger.t

I was awarded the Herbert-Hoffmann-Prize in 2006. I had no interest in being presented on a podium, under the spotlight, in Munich, grateful. My friend and gallerist Felix Flury received the trophy created by Hermann Jünger, and brought it to me. It was winter, and I threw it into my open fireplace right away.

If the organizers had known my attitude, probably this would have never taken place. Please, abolish these awards at last!



Bernhard Schobinger, *Japanese Scissor Birds*, 2024. Courtesy of the artist and Martina Simeti Gallery. Photo Guillaume Python.

friart/bernhard-schobinger
www.schobinger.ch | @bernhard_schobinger

*Robert Baines, Bracelet with Fire Car – C. 2001.
Silver-gilt, plastic cars. Collection: National
Gallery of Victoria, Melbourne, Australia.
Photo: Garry Sommerfeld.*

WELL-MADE ART BOOKS DO NOT DIE OUT



*Interview with Dirk Allgaier,
Publisher at arnoldsche Art Publis-
hers*

At the end of the 19th century, 'Made in Germany' was a label added on German imports to warn British customers of German counterfeits of British goods. At the time, German industry lagged several years behind the English one. Germany did not hesitate to copy higher-quality English goods, and export those products of lower price and lower quality to Great Britain.

'Made in Germany' was perceived as a successful quality seal only after the German economic miracle and successful export policy in the aftermath of World War II.

Foreign customers still think that driving a Mercedes-Benz or owning a Miele washing machine is something special.

In the field of design, 'Made in Germany' is no longer significant nowadays, while designers from other European countries, or Japan, South Korea, USA, have gained in importance. 'Made in Germany' does not play a major role in the book market either.

We see ourselves more as European publishers, and copyright our books as 'Made in Europe', even when the book has been entirely produced in Germany. However, in this 'Made in Germany' context, we should not underestimate our 'fundamental virtues' such as reliability and integrity. Our foreign partners still value them a lot, as I am frequently told.

When we founded our publishing house in the 1980s, we met the conscious decision to focus our interest on applied arts. There are numerous art publishers offering books on a broad range of subjects; they do not necessarily have a distinctive profile regarding content. There are also art book publishers focusing on a specific sector, such as Kehrer-Verlag or Steidl on photography, Lars Müller on design or Hatje Cantz on contemporary fine art. Arnoldsche is associated with well-made books on applied arts – I like to refer to applied art as 'object art', as opposed, so to say, to 'flat art'. For me, this domain includes not only jewelry and ceramics, but also glass, textiles, wood and

Robert Baines, PLENITUDE (380 p.)
arnoldsche Art Publishers, March 2025.
Photo: ©Arnoldsche.

metal; it also includes literature that is relevant to collectors, in the broadest sense, such as publications on Meissen porcelain or antique clocks.

After having published some important jewelry books, for example on Naum Slutzky, Friedrich Becker or French Art Nouveau jewelry or German Art Deco jewelry, we added new topics and artists to our catalogue. We have published approximately 180 titles on antique and contemporary jewelry up to date.

Our applied art and design publications have very loyal readers. We have to state though that our readers' interest varies depending on the topic.

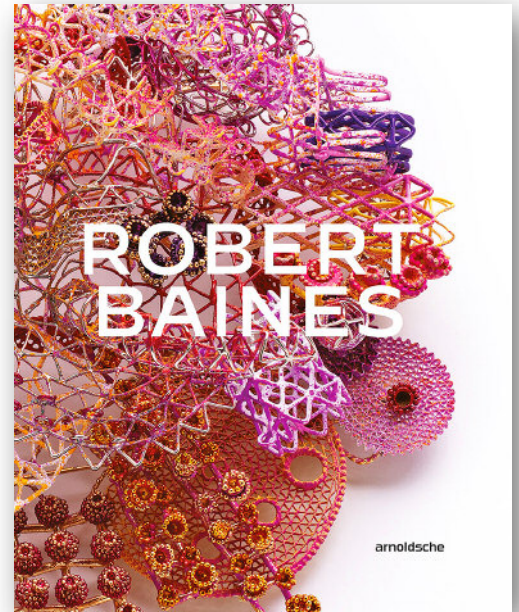
In general, we are always open to suggestions for new projects.

As we wish to make young people interested in our thematic, we make presentations of our books to university students, visit symposia and participate in fairs students visit. We know from our experience that although (online) magazine reviews or Instagram posts are important media for promoting our work, a book you hold in your hands makes a more lasting impression on you.

Twice a year, during arnoldsche Weekend Art Gallery, we show ceramics and contemporary jewelry in our premises. In our recent exhibition, we presented works by Carina Shoshtary, Deganit Stern Schocken and Anamaria Zanella. In this way, we establish a new forum to present art jewelry.

Although we are a German publishing house, our books are primarily print in English that enables us to supply the global market. We also publish books in French, Italian, Norwegian, Danish, Portuguese, Japanese, Turkish, Sami, Hebrew or Arabic depending on the subject. Nevertheless, we still publish many books in German, because of the strong German presence in jewelry and ceramics.

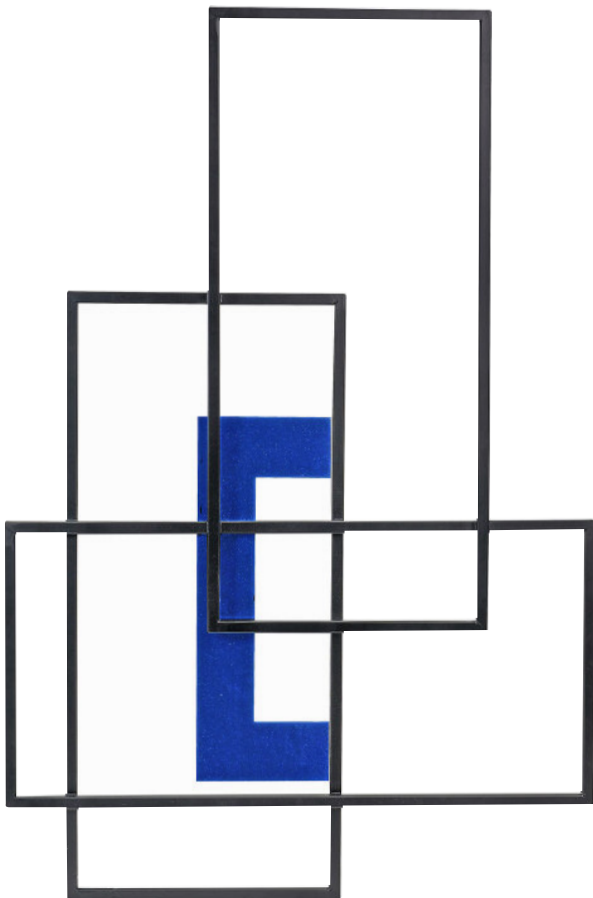
We print two thirds of our books in Germany where we can monitor our production. We use special papers; intricate binding techniques and special printing processes. The realization of a demanding art book program is only possible through the financial support of third parties. Art book publishing is a cultural domain, and requires public or private funding. Otherwise, one cannot publish art books. Books will not die out; especially, well-made books, art books we love to hold in our hands, will not disappear!



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THE AIRCRAFT SPIRIT REINCARNATED

Interview with Miles & More



*Airbus 320 Rectangles Wall Light.
Miles & More, Lufthansa Upcycling Collection.
Photos: © Worldshop.*

Although many products in the Lufthansa Upcycling Collection are 'Made in Germany' as they are produced by German manufacturers, the collection ultimately stands for sustainability, 'Made in Europe,' and exclusivity.

The collection is developed in collaboration with Lufthansa, Lufthansa Technik, and Miles & More as well as renowned designers. The unique products are made from both exterior and interior parts of Lufthansa Airbus that are no longer part of the fleet. The focus lies on resource-conserving production in Europe and the use of sustainable materials.

Each product in the collection is unique and tells its own story.

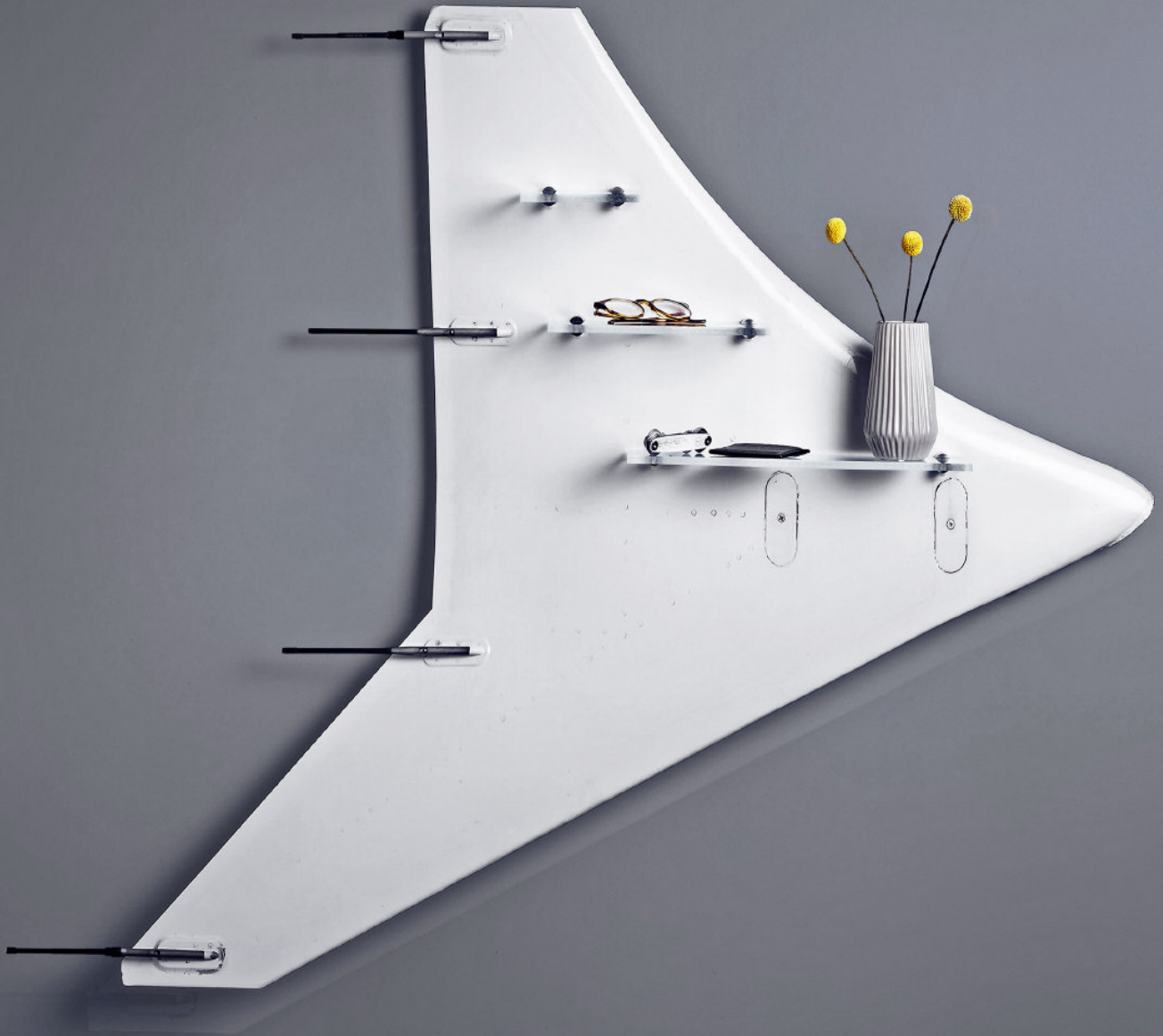
It takes eight to ten weeks to dismantle an aircraft. An impressive 92 percent of the material is recycled. That includes the aircraft skin, windows and wings, but also the interior – overhead bins, headrest covers, safety cards, and business class blankets, and more.

Wilco Design from Marpingen in Saarland manufactures coffee tables and wall bars from aircraft material, among other things. Aviationtag from Cologne produces key chains from parts of the aluminum hull. The German bag manufacturer Jost produces roll-top backpacks that in their former lives were frequent flyers as blankets in Business Class.

When the Upcycling Collection was first launched in 2019 it sold out in just a few weeks. Since then, products, such as the Emergency Exit Sideboard, the Window Wall Bar, the Flap Coffee Table, the roll-top rucksack, and the Aviationtag key ring have proved extremely popular.

The Lufthansa Upcycling Collection retains the spirit of the aircraft, improves the customer experience even further and contributes to the company's commitment to sustainability.

*Airbus 321 Wingtip Fence Wall Shelf.
Miles & More, Lufthansa Upcycling Collection.
Photos: © Worldshop.*



S O C I A L I T E

PEOPLE PAY

MORE

MONEY

FOR

STORYTELLING

THAN FOR

WHAT THE

PRODUCT

ACTUALLY

COSTS

Berlin Fashion Week 2025, Runway:
Danny Reinke, summer season '25 (Look 24). Photos: Andrew Thomas / BFW.

Magdalena Schaffrin, Professor at BSP Business School Berlin, Co-founder and Creative director of 202030 - The Berlin Fashion Summit and the Ethical Fashion Show Berlin, and founder and Creative director of the Greenshowroom.

work with sustainability and fashion. As a rule, the concept of sustainability is shaped by what Richard von Weizsäcker defined as three pillars: the economic pillar, the ecological pillar, and the social pillar. And we have even added a fourth: the cultural pillar. To implement sustainability, we must change our behavior. And we can only change our behavior when we advance a cultural shift.

Fashion is an industry, and the industrial factor is much more present in fashion than in jewelry. This is why there are not many overlaps or much exchange between them.

Fashion does not sell primarily through the materials it uses or the product itself, but through positioning and through the marketing surrounding it.

As a sustainability designer I can still find my position in this market when I build my branding accordingly so that people pay more money for my storytelling. That is, they pay more money for the stories I tell than for what my product actually costs. This is also why communication is so essential.

I cannot talk about good quality if I haven't used any sustainable materials. I cannot talk about fine quality or luxury or phantastic jewelry when there are blood diamonds on the rings.

Today we are given bad quality from the same brands that once had a reputation for good quality. Why is this happening? My answer: capitalism. Brands are forced to make higher profits because they are owned by shareholders and because companies are interested in distributing as much profit to their shareholders as possible, they have to increase the profit margins of their products.

You can reduce the production costs by cutting down on quality and moving production to a cheap labor country. For poor countries, the fashion industry is the first opportunity that they have to boost their economic development. In principle, this is a humanistic idea that enables people to develop and reach a higher standard of living through the fashion industry. But how it is practiced in reality, with people working under slavery-like conditions, is not right at all.

It makes sense to bring production closer to the customer if we produce smaller quantities. There is huge overproduction.



Marcel Ostertag, Summer Season '25. Photo: Andrew Thomas / BFW.

“ I CANNOT TALK ABOUT FINE QUALITY OR LUXURY OR PHANTASTIC JEWELRY WHEN THERE ARE BLOOD DIAMONDS ON THE RINGS. ”



SVEASON, Winter collection '25. Photo: James Cochrane / BFW Press.



SVEASON, Fofona – fashion sculpture, 2021.

Photo: Svea Beckedorf & COSMO Foundation.

When we consume the way we do right now, that is, often online, we tend to order a lot of products. However, consumers will return a large part of their orders. But if one has more production on demand and manufactures a product only when the customer really wants to own it, then it would make sense to bring production closer to home. And then we would, indeed, have smaller production. In the end, this would have a great sustainability effect.

It is not true that, in principle, people do not wish to go shopping and buy things from a store. Rather, the main problem is that the rents paid by retailers for stores have skyrocketed.

Berlin has a relatively young Fashion Week. There is a group of young designers who produce their label in Berlin and are rather avant-garde-oriented. For most of them, it is self-evident that they apply principles of sustainability in their work and their concepts. Berlin is shaped by other things as well – for example, the clubbing culture. There is a Berlin style that has been crystallized by the labels that show their work at Fashion Week. Inclusion and diversity is a topic that is very prominent and highly celebrated at Berlin Fashion Week.



Magdalena Schaffrin, BFW Summit '24. Photo: Philipp Gross.

[fashionweek.berlin](https://www.fashionweek.berlin)
[fashionweek/interview_schaffrin](https://www.fashionweek/interview_schaffrin)
www.sveason.com | [@house_of_sveason](https://twitter.com/house_of_sveason)



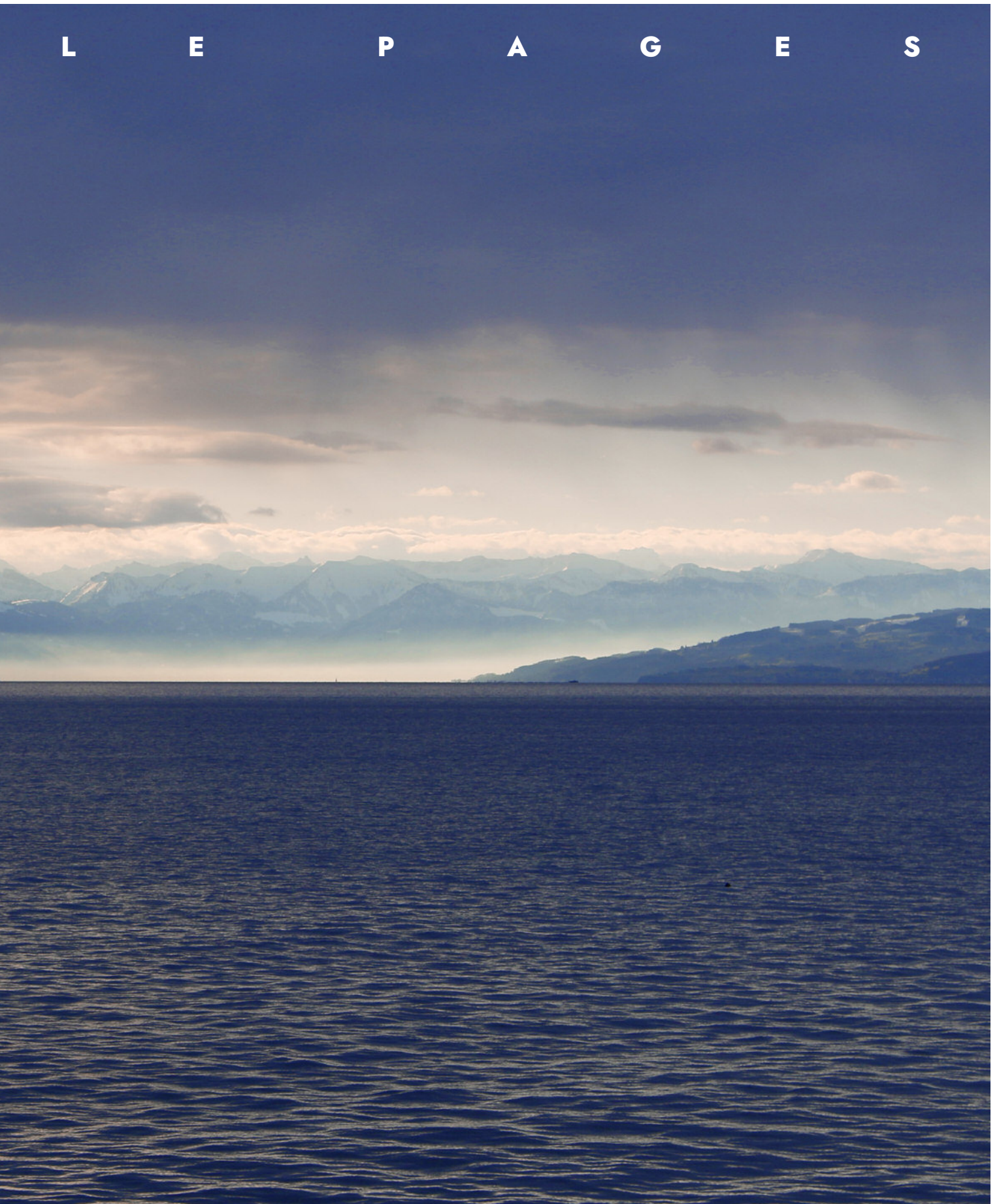
DAWID TOMASEWKI, Summer Season '25. Runway. Photo: Suzana Holtgrave.

T H E M I D D



CHRISTOPH ZIEGLER

L E P A G E S



Lake of Constance with view on the Swiss Alps.



A PLATFORM IN A TRANS- NATIONALLY ACTING

NETWORK

Interview with Dr. Regina Bittner, Head of the Academy of the Bauhaus Dessau Foundation (Akademie der Stiftung Bauhaus Dessau) and Deputy Director

Bauhaus was one of the first educational institutions that had made it its principle to eliminate the division between applied and fine arts; from the very beginning, Bauhaus was more interested in giving students the space to use their creativity than in training them in their profession.

Bauhaus had a political agenda: the belief that the institution had to serve a democratic society. Behind the elegant steel pipe furniture, lamps, and vessels that today we view more as stylistically formal icons hide a multitude of aesthetic and cultural statements. In this respect, Bauhaus was more diverse and more heterogeneous than we suspect from looking at the so-called Bauhaus style.

At the same time, Bauhaus was also an international project if one sees it in the context of nationalisms that led to World War I. It was linked to global networks; it was an international project of the Avant-garde, and from the very beginning perceived itself as being cosmopolitan. Design aligned to the language of technology and industry sought universal applications to ease the daily life of the masses.

Oskar Schlemmer, *Triadic Ballet: Scheibentänzer* 1922, reconstruction 2018/19 for the exhibition 'Bauhaus Experimental Site. The Collection.' Exhibition design: chezweitz, Bauhaus Museum Dessau, 2019 © Bauhaus Dessau Foundation / Photo: Thomas Meyer / Ostkreuz.



In the meantime, many of those design approaches have become problematic because of their promise of growth. Nevertheless, the international impulses of Bauhaus are always valid when we reflect on the future of design and architecture. This refers to Bauhaus holistic approach as well as to its attitude that design should serve social progress.

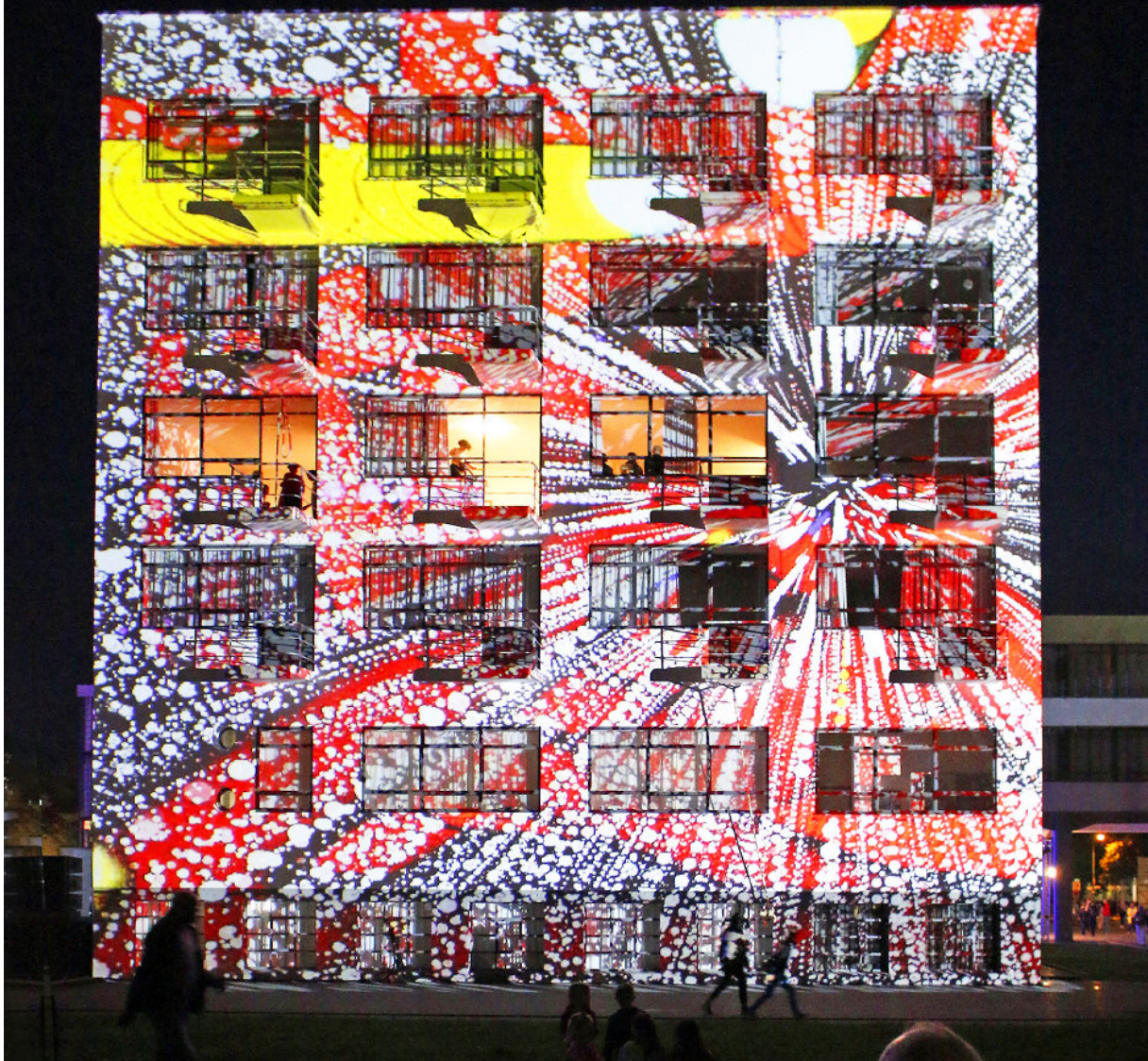
Today, we place emphasis on the fact that Bauhaus should be understood as a part of diverse modern movements, as a platform in an already transnationally-acting network.

Bauhaus was a quite open, very innovative, and interconnected institution: the school, exhibition and events venue, production facilities, debate room. One can understand from documentation how often the curriculum changed or was adjusted to various demands. The Bauhaus Magazine, the institution's press organ, is an impressive testimony of the vitality of the Bauhaus teachers' and students' community that – one should emphasize – was very diverse. Lively criticism, experimentation, tolerance, and readiness to

change: all this is what, for a short moment in history, shaped the Bauhaus school – which was always exposed to political pressure – into what we still admire today.

The Bauhaus building designed by Walter Gropius opened in 1926 and is indeed a must-see for visitors to Dessau. The Master Houses – especially the houses of the painters Paul Klee and Wassily Kandinsky – are a highlight due to their historical coloring. As a contrast to those luxurious Atelier houses, it is worth making an excursion to the southern part of the city of Dessau, to Törten. This was the experimental settlement Gropius designed using prefabricated construction components.

Along with Törten, the Laubenganghäuser is also worth visiting; it was designed by the second director of Bauhaus, Hannes Meyer. Both Törten and Laubenganghäuser are sites included on UNESCO's World Heritage List. The buildings manifest how the virulent housing shortage in the 1920s was to be solved. Today we encounter the same urgent problem again.



On The Brink – video-, sound-, and circus performance. Prellerhaus at Bauhaus festival 2019, Dessau. Photo: Chr. Ziegler.

BAUHAUS POST-GRADUATE PROGRAMS

The Bauhaus Foundation offers young designers and researchers post-graduate programs on architecture and design research that offer the possibility of work in cross-disciplinary and cooperative research and design projects.

*bauhaus-dessau.de
 @bauhaus_dessau_foundation*

Bauhaus Dessau is the second biggest Bauhaus collection – and at the same time, the youngest. The collection first started its operation as a scientific cultural center in 1976, with the reopening of Bauhaus Dessau in former East Germany. Its focal points lie in the Dessau period of Bauhaus from 1926 to 1932.

One of the collection's peculiarities is that many students' works are compiled next to the extensive collection of workshop works. This is why the presentation of the 'Experimental site Bauhaus' collection consciously focuses its narrative on the school and less on the Bauhaus furniture artifacts with which we are all familiar.

Visitors of the new Bauhaus Museum can experience this special educational site in all its facets. There, they will be introduced to the life and work of less-known Bauhaus artists, gain insight into the somewhat complicated collaboration between the workshops and the industry, and learn about the international reception of Bauhaus, as well as the different way of re-discovering Bauhaus in the East and in the West.

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U N P R E T E N T I O U S

TAKING THE PAST FORWARD



BM 12 Lady Shaver – 1972, designed by Florian Seiffert.
Photo: © Braun.

Interview with Benjamin Wilson, Industrial Designer & Scientific Communication at Braun.

Germany as a business location has a crucial meaning for us throughout the complete process: from Research and Development to design process and production. Some of the iconic Braun products are made in Waldüm, a small town in Odenwald, Germany. It is impressive to watch how much love for detail flows into the products that carry the reputation 'Made in Germany' to the world.

We are undergoing a phase of social and cultural transition in Germany right now, and I am convinced that design can help shape the country's image as future-oriented. Braun stands for design that is useful, simple, and durable. Those values can also serve as a guiding thread for Germany's future self image – a country that brings together sustainability, precision, and innovation. Design that is not based on short-lived trends but on a timeless, meaningful approach, as we experience it in Braun, could underline Germany's pioneering role in sustainability and quality.

Braun has greatly influenced the international world of design. Braun exhibits are in many prominent design museums. These products are not there only be-

“ **A SHORTAGE OF MATERIALS AND LIMITED RESOURCES WERE BIG CHALLENGES FOR US AND LEAD US TO DESIGN FUNCTIONAL AND DURABLE PRODUCTS. ”**

S50 Electric Shaver – 1950.
Design: Max and Artur Braun.
Photo: © Braun.

cause of their aesthetics, but also because how they were developed. I often call it – even in English – the Braun-Haltung/Braun attitude, the philosophy and the reductionist process that leads to Braun Design.

Braun Classics, especially products from the 1950s and 1970s, are still in demand by collectors. At Braun we see those historical products not only as our heritage but also as a source of inspiration for future designs. We call this idea, Taking the Past Forward.

Sustainable design has always been a fundament of Braun philosophy. In the post-war period and in the 1970s, a shortage of materials and limited resources were big challenges for us and lead us to design functional and durable products.

Today we face similar but more global problems such as the climate crisis and energy shortage. This is why we still prefer minimalistic designs that both look nice but also save resources.

Dieter Rams summarized the idea as “less, but better.”

While the global market is increasingly dominated by cheap, throw-away products, at Braun we strongly believe that there is a place for high quality, fair-priced, and durable products. When we show people that a nicely designed product that works for eight, ten, or more years is not only cheaper but also consumes fewer resources, they recognize the advantage. The Braun attitude is now more relevant than ever!



braun.com/design-and-craftsmanship

THE SOUND AND SHAPE OF TECHNO CULTURE

"Controlchaos I" – ring, 2024.
Wood, acrylic glass, aluminum, miniatures.
Photo: W.v.d. Velde.



Interview with Willy van de Velde, Artist and Musician

I started as a musician in the early 1980s and continued my work through the years up to the present day. Now forty-four years later, there are more and more disciplines that I mix and research. My inspiration is drawn from the world around me, by the everyday, which is why I am passionate about working across a range of disciplines. This includes jewelry, lighting, music, and furniture, among others. In the late 1980s and early 1990s, I experimented with unconventional materials such as cardboard and wood, plastic and waste, which have since become integral to contemporary jewelry design.

In the past, I also took a break due to circumstances, partly due to the feeling that I had said what I had to say at that moment. I have picked up the thread again, because I now see that some of the materials that are now being used and have been accepted. Today, technology enables me to explore and combine these diverse elements in a very different way.

WILLY VAN DE VELDE

wvandevelde.com | [@w_vandevelde](https://www.instagram.com/w_vandevelde)

NATURE'S TALES



"Reconstructing Nature" – necklace, 2024. Wooden strips, textile, oxidized silver. Photo: Kira Fritsch.

Interview with Kira Fritsch, Jewelry Artist

Studying natural forms is the red thread running through my work. While my earlier pieces are dark and have a slightly organic appearance, the new 'Reconstructed Nature' series long for modesty and abstraction. Sober-looking wooden strips are transformed into feather-light jewelry with the materiality of wood being more prominent.

I would say that I have a recognizable 'handwriting'. I only make one-off pieces, and produce the glass stones for my rings myself. I find it important that I make everything I use in my jewelry. I am also very interested in materials and their textures. I work with wood since 2018. Sustainability plays a big role in this case.

I have been influenced by my very demanding goldsmith training. The designs I had to execute were created by a designer who worked for a renowned Paris manufacturer in the 70s and 80s. Our workshop always had very specific and high expectations of

quality and design execution.

It is long-overdue that one addresses and wins a new audience interested in jewelry. There are so many people with huge purchasing power, and especially these people buy conservative jewelry with gold and diamonds. These customers still see jewelry as an 'investment' and a status symbol, and a big brand label is important for them. In my opinion, individuality doesn't really play a role in these circles.

Regarding the economic perspectives of jewelry making, I would say that passion for jewelry is a great motivation. I am afraid that working and living conditions will be even harder in the future. I am very worried about the current political developments. Many politicians and citizens do not consider art and culture very important anymore.

KIRA FRITSCH

kirafritsch.com | @kira.fritsch

*"Visible time, Invisible pin" – brooch, 2022/24.
Sterling silver, tombac, kinetic elements.
Photo: Kwang Choon Park.*

IN THE BEGIN- NING WAS THE WORD



Interview with Ji Young Kim, Jewelry Artist

JI YOUNG KIM

My work begins with a word. In my native language, instead of saying that someone is wearing a piece of jewelry, we say that somebody is 'filled' with jewelry. This particular expression that is very different from the way jewelry is perceived in other cultural traditions and languages, intrigued me. It revealed my inner consciousness, the way I look at jewelry. I think, jewelry doesn't just fill a space we all see, but also invisible ones. It mends emotional voids. I live and work in Paju, a city in South Korea near the border to North Korea.

My jewelry explores the following topics: presence, absence, and connection. My work blends what is tangible with its symbolic counterpart. I apply corrosion to metals, to capture the passage of time. I use rust both as a material and a metaphor.

I solder hidden components to craft jewelry that challenges conventional judgments. I create spaces between jewelry components that look detached from the main body. This way, I explore the ambiguous perception of space and form.

My pieces may appear worn off or shabby at first glance, but those dreaming of endless possibilities will find a deeper meaning in them.

When touched, the hidden components reveal that the piece is far from being completed. The piece's inner world keeps evolving endlessly.

What stays hidden in my work mirrors the unpredictability of life. It is open to infinite interpretations. It can be transformed into countless objects embodying both the ephemeral and the enduring. My jewelry reflects the presence, and its potential.

Youtube video | @jk_smith_official

„Twist again“ – ring series, 2022
Acetate, bending technique.
Photo: Frank Baquet.



GEO- METRIC FORMS MUTATING INTO JEWELRY

Interview with Frauke Famira, Jewelry Designer

Design and fashion inspire my taste in jewelry. I found the idea of marrying an attractive fashion accessory with geometrics and reduction challenging.

During my strolls through Parisian marché aux puces I developed a taste for 'early plastic' objects and jewelry. The originality of these pieces, their colorfulness and often bold design enchanted me. When I decided to make jewelry, it was almost natural for me to choose synthetic materials.

I am a graphic designer and didn't learn any other crafts. Through my family business I came into contact with antique jewelry. I often admired the skillfulness the making of an antique piece requires. I wanted to create attractive and extravagant accessories. My background as a graphic designer, my work for luxury magazines, and my life in Paris gave me this 'whimsy'.

I started playing with geometric paper models. I am not interested in using digital technology in my explorations. The pleasure of experimenting and discovering new connections and new forms is focal in my work. Simple geometric forms like a circle or a square can be transformed into a different shape or mutate. Two forms can meet and interact. There are many possible variations. The forms are simultaneously abstract and concrete, and have a deep inner life.

Modern lifestyle hinders many people from wearing 'decorative' jewelry. People from southern regions or countries with a fashion and design tradition, Italy or France, seem to be more naturally inclined to personal adornment. My large and unusually 'minimalist' pieces seem to particularly appeal to people who are interested in design, and in general live in largest cities.

FRAUKE FAMIRA

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

DESIGN IS PRESENT EVERY- WHERE



Hanne Friis, Impulse (cyan), 2021-22.
Vinyl, hand-stitched, painted steel.
© Hanne Friis & Galerie Maria Wettergren. Photo: Øystein Thorvaldsen.

Interview with Gudrun Herz, Press Officer of MK&G Museum für Kunst & Gewerbe Hamburg

Museums of applied art became prominent in the 19th century. It was the age of industrialization and increased alienation from the craft traditions.

It was during this time that the term 'Made in Germany' was originally used.

MK&G Hamburg was founded in 1877, and today is now one of the leading design museums in Europe. Initially, its goal was to preserve and promote design quality, and had assembled exemplary collections on crafts and industry to shape society's taste. Today the role of design museums has undergone an enormous change.

The MK&G understands its role as a platform and space that resonates current discourses. Next to topics that appeal to aesthetics and offer diversion, the MK&G increasingly focuses on socio-political questions connected to environment, sustainability and speculative visions of the future.

The task of the MK&G today is to discuss design with its many aspects that is much more complex now. The discussion is always about quality; we don't dictate though what is good or bad design; rather, we wish to encourage our audience to express its opinion and recognize the presence of design in many sectors. For example, design as part of urban planning can have a direct impact on our daily life: How should a public square look like to make us feel comfortable? We wish to raise visitors' awareness on such questions.

One of the most important topic we focus on is sustainability. Together with ten other Hamburg museums, exhibition halls and memorial sites, we pursue the museum's strategic transformation to achieve net CO2 neutrality by 2045. As a cultural institution, we can use exhibitions, education and events to inspire, motivate and stimulate people to act.

The exhibition Contemporary Craft: HANNE FRIIS at the Museum für Kunst & Gewerbe Hamburg runs until 27 April 2025.

mkg-hamburg.de | [@mkghamburg](https://www.instagram.com/mkghamburg)



Top: Interior design of Der Spiegel (magazine) cafeteria by Verner Pantón, Hamburg, 1969, MK&G.
Bottom: Chandelier Tide by Stuart Haygarth, 2018. Property of the Hamburger Kunstsammlungen Foundation, MK&G. Photos: ©Henning Rogge.

T H E
R I T U A L
O F T H E
T W O
R I N G S

The author's family. Photo courtesy of the author.

Dr. Anastasia Panagakos is Professor of Anthropology at Cosumnes River College Sacramento, California USA. The author tells the story of her family heirlooms while she reflects on the customs, life and hardships of her ancestors, her Greek-American identity and the pain of loss.

MY GRANDFATHER'S TOMB

The one time I encountered my namesake grandfather, Anastasios, I was three years old and perched on a white marble tomb watching my father exhume his bones. It was 1977 and my father, as the dutiful only son, had returned to his ancestral village to perform the rites of secondary burial, an ancient practice still honored in parts of Greece. Although I was young, I can still visualize my father deep within the marble-lined tomb, digging through the reddish soil, the delicate curve of his father's cranium coming to light. He wept as he removed each soil-stained bone, finding my grandfather's gold wedding ring among the confusion of delicate hand bones. With his mother and sisters watching, my father cleansed the bones in wine and then placed them reverently in a container for secondary burial in the graveyard's underground ossuary.

My father was not a storyteller, preferring to talk about scientific discoveries and the meaning of life instead of his own childhood recollections. For me, this memory of meeting my grandfather's bones, his wedding ring, and a few old family photographs, were the only connection I had to the man whose name I carried.

I was drawn to that wedding ring as a child, sneaking into my parents' bedroom when my mother was preoccupied with chores, carefully opening the nightstand drawer to reveal my father's small cedar jewelry box. My grandfather was an unusually tall man for a Greek of his generation and poor background, the large ring fitting easily over three of my tiny fingers. My father's wedding ring was also in the box, for as a builder it was too dangerous to wear it when he worked. He would only wear his wedding ring for special occasions on his pinky finger, his hands having matured and thickened with years of manual labor. Slipping my father's wedding ring over the pointer and index fingers of my left hand I would then compare the two rings – my father's band was thick and sturdy, a reflection of the good, solid American immigrant life he forged. My grandfather's ring was larger but anemic, the gold stretched thin and almost brittle, a material witness to the hardships of World War II, the Greek civil war, and decades of subsistence farming.

Sitting on the plush beige carpet of my parents' suburban California bedroom, I would hold up my tiny, feminine hands and consider how those two rings embraced my fingers. I remember enacting this ritual several times as a young child, a muscle memory of movement and touch. What I thought and felt in those moments is lost to me now, however, I like to imagine that the press of gold upon my skin connected me to the essence of my grandfather, lingering and mixed with the ring's alchemy.

As a teenager I no longer played in my father's jewelry box and by the time I moved away for college, the ritual of the two rings was a distant childhood memory. Moving through new social and academic circles, I inevitably would be asked about my name. People often assumed I was Russian, named for the lost Ro-

“ I WOULD HOLD UP MY TINY, FEMININE HANDS AND CONSIDER HOW THOSE TWO RINGS EMBRACED MY FINGERS. ”



The author with her father. Photo courtesy of the author.

manov princess. My usual response was to share that I was Greek, not Russian, and if I detected more than a fleeting interest in the listener, I might explain how the name of my grandfather landed on me, a girl.

THE TÁMA (PROMISE) TO SAINT NICHOLAS

This is the story I would often tell.

The birth of my father was nothing short of a miraculous blessing. The year was 1941 and Greece, like the rest of Europe, was under the fear and uncertainty of eventual Nazi occupation. My grandparents had four daughters already, and as my grandmother's pregnancy progressed through the fall she turned to divine intervention, interceding to Saint Nicholas to grant her a boy. She promised the saint that she would walk to his monastery, the baby strapped to her back, and have him baptized Nicholas. The joy of my father's arrival was short-lived, for global politics notwithstanding, he was a sickly baby. To complicate matters further, my grandmother developed mastitis and without the help of a neighboring nursing mother it is likely my father would have died in infancy.



The author's family. Photo courtesy of the author.

My father, and his entire family, managed to survive World War II and the ensuing Greek civil war only to be faced with extreme deprivation and starvation. While the U.S. Marshall Plan assisted with basic needs, Greece's immediate political and economic future was dire. Thus, my grandparents made the excruciating choice to send their only son to Canada at the age of fifteen. My father set sail on December 6, the feast day of Saint Nicholas, the long ocean crossing matched by a five-day transcontinental train trip to an uncle in Calgary.

Ten years later, my father married my mother, also a Greek immigrant, their meeting a chance encounter at a San Francisco nightclub. My mother's first pregnancy ended in premature delivery, my eldest brother, named Anastasios, as was customary to name the first-born son after the paternal grandfather, dying within days of his birth. Within two years, my mother was pregnant again, this

time giving birth to my sister, Maria, named for our father's mother. Her third pregnancy mirrored the first, my second brother, also named Anastasios, born prematurely and dying soon after.

“ I HAD HEARD THE STORY OF MY OWN BIRTH ENOUGH TIMES TO KNOW THAT THE NAME DID NOT BELONG TO ME. ”

My parents never spoke of the sons they had lost, their grief hidden and unspeakable. In fact, I didn't learn of their existence until I was a teenager. I knew mine was a difficult pregnancy, my mother's prenatal history alarmed her doctors who feared she would lose me too, particularly after she began exhibiting warning signs of early labor. This time, however, it would be the intervention of medical science, not a saint, that would be the savior. My mother was enrolled in a clinical trial at UC San Francisco Medical Center, where she was given experimental drugs meant to stop premature labor. She lay bedridden for three months, going into active labor just one day after she stopped taking the medication.

Tomb with crosses in an Athenian cemetery.
Photo: Chr.Ziegler.





Two rings. Photo: Chr. Ziegler.

“THE NAME DID NOT BELONG TO ME.”

I can picture my father on the day of my birth, thirty-three years of age, 1970s-style mutton-chop sideburns and bell-bottom pants, pacing the maternity ward, waiting. I was the last chance for my father to honor his father; given my mother's difficulty with pregnancies, I would be the last. I had heard the story of my own birth enough times to know that the name did not belong to me. My father liked to say that on the day my mother went into labor with me he promised the doctor a bottle of ouzo if I was a boy. At this point in the telling, my father would inevitably fall silent, the story terminated without its happy ending. I always wanted to ask what he promised the doctor for delivering a healthy baby girl, but that seemed beside the point.

I loved my father, and it pained me I could never be that which he desired most. That the paternal naming legacy his own mother struggled to fulfill ended with him, the only and last son, without viable sons of his own. In my childhood innocence I turned to sports and boyish clothes, choices I thought would make my father happy, for although I knew he loved me dearly, his nature was often sad and reserved. I couldn't change my sex, but perhaps I could mask my femininity behind a tough tomboy exterior, a small consolation to all that remained unrealized in his life.

As I realized my own adult life, finishing graduate school, getting married, and having children of my own, I lost touch with my grandfather's wedding ring, if not his name. My father's jewelry box in the nightstand all but forgotten as I navigated my own concerns with work, children, and home life. It wasn't until 2018, when my father died after suffering a catastrophic stroke, that the ring returned to my consciousness.

A WAKE IN RAGE

It was the morning of my father's triságion or wake. My mother, sister, and I were privately viewing my father in his coffin, the meticulous funeral director wanting to be sure all was in place for the open casket service. My mother had chosen our father's suit, shirt, and tie, which for me was a small mercy, my deep grief interfering with decision-making. I hesitated as I approached the open coffin, my sister and mother already done with their viewing, weeping quietly by the side, their eyes downcast.

I first glanced at my father's face through squinted eyes, only opening them fully when I realized how normal he looked. My father survived for two months after the stroke but was unable to swallow, his body becoming more emaciated each day. This body, a shell of my father, had been filled with embalming fluids, restoring his full cheeks and broad shoulders. My eyes left his face and travelled down the length of his suit to where his hands were folded neatly, the right on top of the left.

“ I WANTED TO REACH FOR THE RING BUT MY HESITATION TO TOUCH MY FATHER'S LIFELESS HAND WAS TOO STRONG TO OVERCOME. ”

It was then that I saw the rings.

My mother, without consultation, had decided to bury my father with both his wedding ring and that of his father. Their twin yellow gleam contrasted against his pallid gray skin, my disbelief quickly turning to anger. How could she be so thoughtless? Didn't she know how important my grandfather's ring was to me? Shouldn't I have the ring, the bearer of his name?

I wanted to reach for the ring but my hesitation to touch my father's lifeless hand was too strong to overcome. Instead, I stood there staring miserably, realizing I would never hold the ring again. The grief for my father in the first days after his death was like an out-of-body, numbing fog yet the sight of the ring and my inability to retrieve it lifted that hazy veil, grief sucker-punching its way into my bones.

The ring was lost to me, the one tangible piece of Anastasios that remained.

I glanced over at my mother who spoke quietly with the funeral director, unaware of my storm cloud of rage. You may be wondering why in that moment I simply didn't ask her to keep the ring, to explain its importance as part of my connection to my namesake

grandfather. You may also understand, however, that deep, drowning grief is far from being a place of logic or reason. There is nothing reasonable about death. There was an absurdity to this scenario at my father's open coffin that paralyzed me into silence and complacency.

At least that is the story I tell myself to feel better about losing the ring.

THE RING BELONGED TO A FAILED LEGACY

I know my mother didn't think I deserved the ring. The ring rightfully belonged to the male heirs of my father, my two infant brothers, forever in my mother's memory as a failed legacy. My sense of ownership and entitlement to the ring likely never registered to her. I was the name's usurper, a consolation, a fake. My father's line ended with his death.

The next day we buried my father with the two rings. Unlike the marble tomb in Greece, where the bodies

of my ancestors reposed until their bones were exhumed and their rings and crucifixes reclaimed as family heirlooms and talismans against evil, my father's coffin was encased in bunker-like concrete, an American burial technique used to ensure the earth did not settle, staying flat and even over time for easier grounds-keeping. Exhumation and secondary burial, even if I desired it, was impossible for logistical and cultural reasons, American values are strongly in favor of keeping the dead buried the first time.

The rings will remain with my father for all eternity. For whatever I may feel as the keeper of my grandfather's first and last names, I am not the keeper of his ring, now lost to xenitiá, the lonesome soil of a foreign land.

researchgate/Anastasia N. Panagakos

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S A Y I T W I T H A H A I K U

JEWELRY POEMS

HALDIS SCHLEICHER / MARIANNE HUBER XINCHEN LI
YOKO TAKIRAI / PIETRO PELITTERI VERED BABAI
EDEN HERMAN ROSENBLUM SUSAN BEARDMAN
WILLY VAN DE VELDE PAULETTA BROOKS
CHRISTOPH ZIEGLER DONALD FRIEDLICH
LOUKIA RICHARDS THERESIA BRANDNER
ODILE DIAN YU ANDREIA GABRIELA POPESCU
NORA SARLAK NERINGA POSKUTE-JUKUMIENE

SMUCK MAGAZINE'S PROJECT JEWELRY POEMS UNITES THE DARING BEAUTY OF CONTEMPORARY JEWELRY WITH THE ELEGANCE OF SHORT, YET STRONG AND MEANINGFUL POEMS FORMED FROM FREELY ASSOCIATED WORDS.

THIS TELEGRAPHIC STYLE OF POETRY – A SINGLE LINE OR UP TO THREE LINES, NO RHYTHM, AND NO CONCLUSION – IS CALLED HAIKU IN JAPAN. HAIKU POEMS, A POPULAR CULTURAL FORM, CAN BE DESCRIBED AS SKETCHING WITH WORDS, MAKING MUSIC WITH SYLLABLES, CREATING IMAGES WITH LETTERS. HAIKU POETRY REFLECTS THE EPHEMERAL TRANSFORMING INTO ETERNITY, REALITY BECOME SURREALITY, HUMAN CONDITION METAMORPHOSING INTO NATURE.

JEWELRY POEMS IS THE ARTIST'S MESSAGE TO THE JEWELRY COMMUNITY COMING TO MUNICH FOR ITS ANNUAL SCHMUCK/MUNICH JEWELRY WEEK MEETING.

JEWELRY POEMS

T H E R E S I A B R A N D N E R



TONNUT - brooch, 2023.
Vinyl, stainless steel, thermoforming.
Photo: Petra Jäschke.

COSMIC SPRINKLERS

They adorn the clash,
Ambiguous and daring,
Our cosmic blending.

INSTAGRAM: @THE__RESIA

D O N A L D F R I E D L I C H

JEWELRY POEMS



Ketchup Slob Brooch, 2024.
Resin, found object, sterling, nickel silver.
Photo: Sanders Visual Images, model: Larry Sanders.



FOOD SPILL (zett)

There once was a man who used skills
To make brooches of all of his spills
He loved some tomfoolery
In creating his jewelry
Then acceptance to Schmuck gave him thrills.

JEWELRY POEMS

S U E B E A R D M A N

*Unison 1 – ring, 2024, Play series.
9k gold, 925 silver, hand-formed and forged.
Photo: Sue Beardman.*



NIGHT SKY

Luminous
Nocturnal shadow
Quiet now

ANDREIA GABRIELA
POPESCU

JEWELRY POEMS

*Colors and things unsaid – ring, 2024.
925 Sterling Silver and Epoxy resin
with fluorescent pigments.
Photo: Stefan Vartolome.*



DAZZLING ADORNMENT

Silver body a fragile eggshell.
Colorful dust cloud, desert.
Inner voice like a irredeemable fire!

JEWELRY POEMS

HALDIS SCHEICHER &
MARIANNE HUBER



COMPANIONS – brooches, 2024.
Acrylic glass, wobbling eyes.
Photo: Roland Ferrigato.

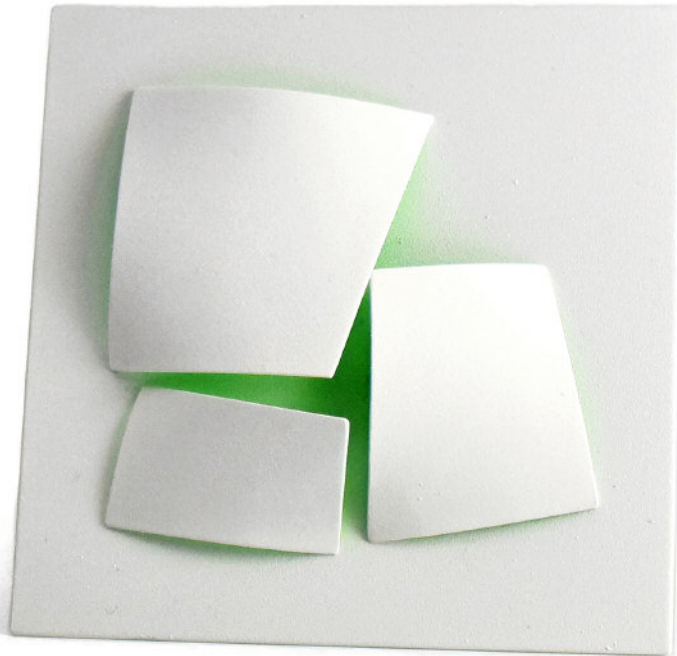
COMPANIONS

companions of life
laughing along the way
wobbling eyes

JEWELRY POEMS

YOKO TAKIRAI
& PIETRO PELITTERI

KOMOREBI – brooch, 2024.
Sterling silver, pigment, lacquer, stainless steel.
7 x 7 x 1 cm. Photo: Yoko Takirai.



KOMOREBI

Sunlight,
through the tree-top leaves,
stroll on my walking road.
Silently.

JEWELRY POEMS

EDEN HERMAN ROSENBLUM



IN RUST series – objects, rings, 2022.
Recycled iron, borax crystals.
Rusting, crystal growing.
Photo: Yigal Herman.

IN RUST

Fragile earth whispers,
Delusion seeds of harvest,
Mystery unfolds.

PAULETTA BROOKS

JEWELRY POEMS

*CAUGHT – necklace, 2017.
Icelandic Spar, resin mesh,
gold leaf, patina, sculpted.
On the Rocks Magazine.
Photo: Nicolas Kern.*



CAUGHT

Welcoming Venus ocean net,
noose X-large,
knitted knot of ephemeral currency.

JEWELRY POEMS

CHRISTOPH ZIEGLER



Memories VIII – necklace, 2024.
Wood, found objects, varnish,
rubber string, beeswax.
Photo: Chr. Ziegler.

AUSPICIOUS MYSTERY

Joyful trophy
Of wooden tourmaline
Adornment of the body's magic.

LOUKIA RICHARDS

JEWELRY POEMS



St. John The Baptist II –
pectoral ornament, 2025.
Embroidery on cardboard,
antique white coral, 1930's Greek
silver coin, goat hair, wool , yarns.
Photo: Chr. Ziegler.

ST JOHN THE BAPTIST

Freaky sapphire river
Ireful tide of desert sun
Delusion drum

JEWELRY POEMS

NERINGA POSKUTE-JUKUMIENE



Collar – necklace,
Pot/Jewellery series,
2022–24. Enamel, steel.
Photo: Ingrida Mockute-Pociene.

Ø 38.5 CM x 11 CM

The collar holds my form,
A pot turned to ring—
I wear my own weight.

DIAN ODILE YU

JEWELRY POEMS

*A Walk in Hyde Park – chain, 2024.
Hype Park Collection (I).
Frosted acrylic, wire, rivet, jump
ring, laser cut & engraving.
Photo: Dian Odile YU.*



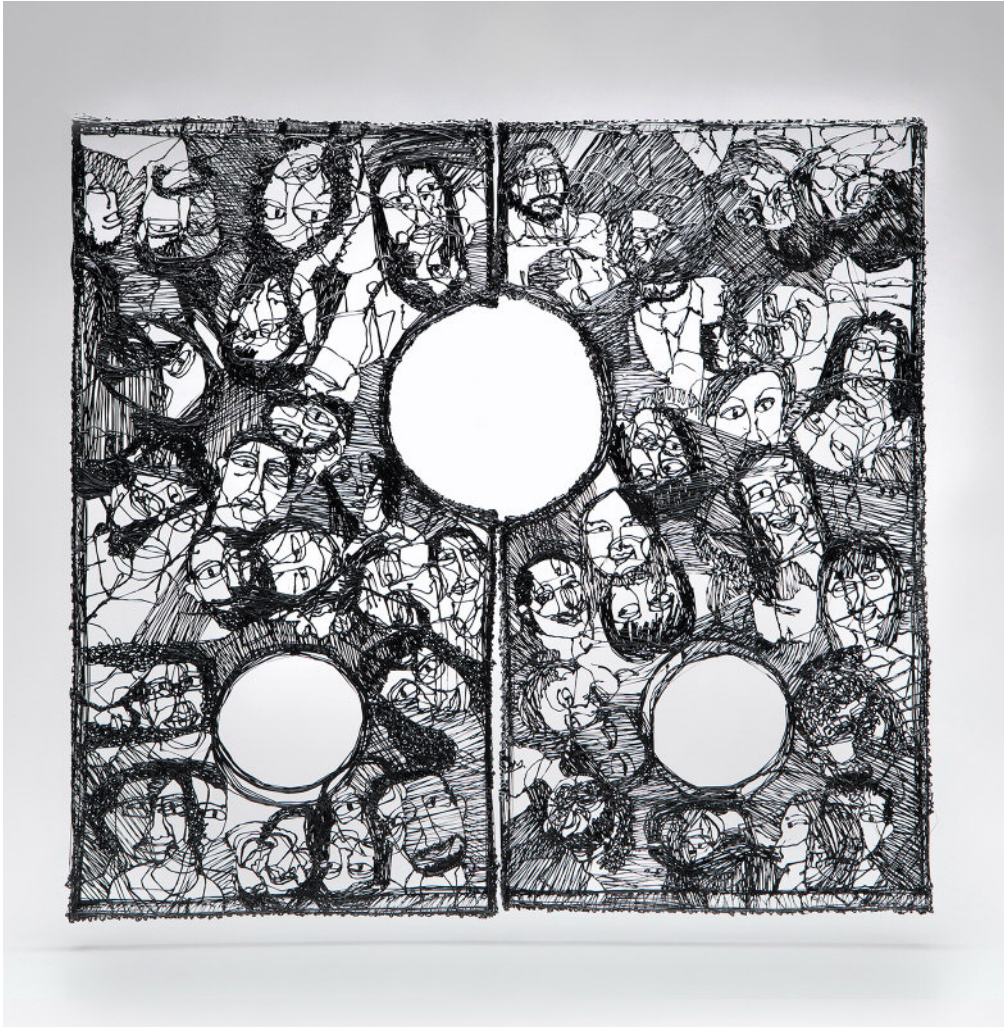
A WALK IN HYDE PARK

Fragile leaf,
Ephemeral voice, you or me –
Lover's illusion, chain.

INSTAGRAM: @ODDDILE_YU

JEWELRY POEMS

X I N C H E N L I



*Shackle – wearable structure, 2020.
PLA, 3D printing pen. Photo: Aaron Paden.*

SILENT WEIGHT

Fragile portraits gaze,
Shadowed whispers press within –
Universe confined.

WILLY VAN DE VELDE

JEWELRY POEMS



CHAOS & CONTROL

Chain Restart Restart Chain
Restart Chain Chain Restart
Chain Restart Restart Chain

Controlchaos II – ring, 2024. LED panels, aluminum, acrylic glass. Photo: W.v.d. Velde.

JEWELRY POEMS

N O R A S A R L A K

Breath of Creation – brooch, 2024.
Breathe in Soul! series. Porcelain, wool, silver,
casting, needle felting, silver soldering.
Photo: Daniel Santolo Franco.



BREATH OF CREATION

Inhale, life lingers –
Exhale, spirit awakens –
Breath shapes the cosmos.

V E R E D B A B A I

JEWELRY POEMS

*Desert Snow – brooch, 2019,
Touch Wood series.
Pencil shavings, 5 cm diameter.
Photo: Vered Babai.*



EPHEMERAL HEALING

A desert cloud
Like a familiar illusion
Nesting in a grateful hand

RESIDENTS'
MEMOIRS

ANCIENT LEGENDS REVISITED



Top: poster by Yoko Ichikawa
Bottom: poster by Ultramarinedream

IN 41C° ATHENS

FAVELAB RESIDENCY PLATFORM



by Lindsey Gould, Artist

Because of a heatwave in Athens, Yoko Ichikawa's and Ultramarinedream's exhibition *Ancient Legends Reinterpreted* in June 2024 was adapted as an open-air action. The original drawings were redesigned as posters and glued on walls, building exteriors, and free surfaces in downtown Athens to view—or appropriate. Ultramarinedream (aka Lindsey Gould) writes of her experience in the street art capital of Europe!

I am from Canada but grew up reading the wonderful Greek myths, which heavily inspired my art in recent years. Seeing so many places that featured in the myths was a life-changing experience, and I couldn't believe my luck as I walked by Athena's olive tree, the Temple of Hephaestus, and a gateway to the underworld in Eleusis. I spent many days in museums and archaeological sites sketching statues that I never thought I'd see in real life. It was a truly magical experience.

June was also when the earliest heatwave in recorded Greek history struck. We experienced some very hot days in Athens, and our group discussions about the impact of increasingly scorching weather led me to incorporate the theme into my work for the residency. I collaged the backgrounds of my pieces with bits of local newspaper articles about the environment, climate change, and heatwaves. As the temperature was projected to be 41C° degrees on the day of our exhibition, we decided to switch from an indoor to an outdoor, open-air exhibition. Inspired by street art, Yoko and I made copies of our work and pasted it up on the streets for pedestrians to encounter as they walked by.

My time with FaveLAB in Athens is a memory I will treasure forever. I left the residency feeling even more motivated to continue being inspired by my surroundings and channeling the magic I encounter into my art. Yoko has been a wonderful artist to collaborate with, and I thank her. Also a huge thank you to both Loukia and Christoph for their knowledge, guidance, and open hearts. They have created something very special with their residencies and are really amazing people. I hope I get to return to Athens and meet them again someday!



Open air exhibition project by Ultramarinedream and Yoko Ichikawa.

Ancient Legends Reinterpreted was a joint open-air exhibition by Ultramarinedream and Yoko Ichikawa. Both artists found inspiration in ancient spiritual archetypes during their FaveLAB Artist Residency in Athens in June 2024.

*Athens residency project
@ultramarinedream
yokofichikawa.com*

THE OBJECT

Identity lies in the focus of Tzu-Yun Hung's work. The jewelry artist from Taiwan now lives and works in Germany.

The homogeneous surfaces of her jewelry - made with materials collected in both countries - reveal nothing about the diversity of her former and new home.



TZU-YUN HUNG

www.tzuyunhung.com
[@tzuyun.hung](https://www.instagram.com/tzuyun.hung)

*Identity 05 – necklace, 2020.
Shale, rice glue, Japanese lacquer, paper.
Photo: Marius Görner.*

what color is metal?



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www.nicolaheidemann.de

instagram: [nicolaheidemann](https://www.instagram.com/nicolaheidemann)

EDITOR'S CHOICE

By Priscilla Katz



SMCK MAGAZINE RELEASE & SMCK ON REEL VIDEO FESTIVAL

GALERIE HANDWERK

14 March 2025

SMCK ON REEL video festival inspired by jewelry and wearable art presents: Transfiguration. Videos by international artists and by SMCK Magazine.

SMCK MAGAZINE presents the new issue #11 'Made in Germany'. SMCK publishers Christoph Ziegler and Loukia Richards give a short lecture on What is 'Made in Germany' today.

Friday 14 March 2025

3:00 - 5:30 pm

Galerie Handwerk

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Erle-Nemvalts, crown, 2024. Photo: E.Nemvalts



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www.christophziegler.com

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Magid Ajjane, O.T., 2013, ink and paint pen, photography, adhesive tape.

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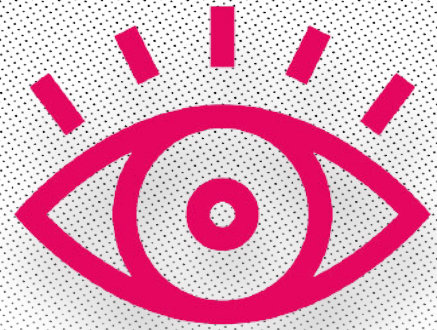
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