

SM CK

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MAGAZINE

#12

FOR INDEPENDENT ARTISTS

OCTOBER 2025

FASHION ABLE

GRASSIMESSE 2025:
CONTEMPORARY
DESIGN IN
DIALOGUE
WITH ITS
HISTORY

CLOTHING
AS RESISTANCE
& CONFORMITY //
THE DISCOURSE OF
A JEWELER IN LOVE //
MAISON MARGIELA'S
NEW COLLECTION ECHOES
MIEVIAL EUROPE'S HERITAGE //
CHARON KRANSEN: MOST
JEWELRY ARTISTS ARE DESPERADOS //
THE MUNICH FASHION AWARD ADVOCATES
SOPHISTICATION & COOPERATION //
MAJOR TRENDS 2025: THE FASHIONABLE CATALOGUE



#12 FASH ION ABLE

IN THIS ISSUE

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Cover (front): Maison Margiela, Artisanal Collection 2025. Black satin duchess shirt embroidered with (dead stock) amethyst and diamond costume jewellery. Photo: Courtesy of Maison Margiela.

Cover (back): PLNGNS – Mitya Hontarenko, leather jacket. Munich Fashion Award 2025 2nd winner. Photo: Yelyzaveta Samsonova.

Cover design: Christoph Ziegler.

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Inca Starzinsky, All My Love – hair jewellery collection Rocks & Locks, 2025. Photo: Inca Starzinsky.



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



Athenian lady in the between-the-wars period (1918–1939). Private collection.

Beauty
will save
the world*

EDITORIAL

By Loukia Richards

World War I and World War II each brought dramatic change to fashion. Hemlines, fabrics and textures, color, and fit of clothes as well as accessories, jewelry, and hair style illustrate how scarcity, suffering, and the role of women in the war effort changed wearers' needs, tastes, and self-image in the twentieth century.

A series of global crises in the last five years have similarly changed how we look at things. The Covid-19 pandemic, the war in Ukraine, the October 7 carnage and the humanitarian catastrophe that followed, plus the political shift in the United States, have upended norms and beliefs that we believed indisputable since the fall of the Berlin Wall on 9 November 1989.

TINA (There Is No Alternative), globalization, large migration flows, consumerism and conspicuous consumption, and popular hedonism were the hallmarks of a long period of peace disrupted by traumatic and tectonic events such as the 9/11 terrorist attack, the Lehman Brothers bankruptcy, and the Arab Spring.

Cancel culture, a Protestant-ethic obsession for collective goodness, and the censoring of those questioning TINA – that is, the effectiveness and viability of liberal capitalism – were the fallout of the neoliberal revolution. Educational and social mobility goals, the production of ideas and innovation, and the spontaneity of human interaction were severely impacted; meanwhile, reason and the Greek legacy of political debate have been discredited.

Art has not been immune to these influences. Mainstream art reflected the quest for financial, political, ideological and cultural homogeneity at all costs. A plethora of badly designed, unusable, uninspired objects, concepts or events, arbitrary theories about society, history, science, and contempt for millennia-old ideals flooded art institutions and academia. Graduates without the skills that respond to the art market's requirements blamed the market for their dire straits.

Quality requires study; it demands constantly striving to improve, honesty, authenticity, commitment, humility, faith in beauty, and abandoning the pursuit of instant gratification. For a long time, a self-appointed 'elite' of academics, curators, institutional managers, and theorists labeled Western artists who dared draw inspiration from their country's traditions as 'conservative', 'reactionary', 'parochial', 'phobic', and – last but not least – 'Eurocentric', a slur insinuating admiration for Europe's colonial past.

The quality movement worked patiently and silently toward its goals, unshaken by bullying and uninfluenced by the awards and honors even highly reputable institutions granted to botcheries.

Pretentiousness, ignorance of art history, and contempt – even hate – for the other-minded dictated the discourse in the creative community in recent years. The silence of tolerant experts cemented the downfall.

Fashionable presents four major currents that are shaping new looks in fashion, design, applied arts, and jewelry.

These emerging trends show how important it is for society and culture to protect, revive, and cherish what is emotionally rewarding and identity-supporting; to endorse tradition and invest it with a contemporary mission; to dare to be outspoken, integral, witty; to defend one's own beliefs and to pioneer progress.

Grassi Museum is the gentle guardian of design history, a tireless bridge-builder between contemporary creativity and art traditions and curator of one of Europe's oldest, most respected applied art fairs. *Fashionable* honors Grassi Museum's incessant initiatives to promote excellence.

**The Idiot, Fyodor Dostoyevsky*

LETTER TO THE EDITOR

Dear SMCK Magazine,



*Visible time, Invisible pin, brooch, 2022-24.
Sterling silver, tumbac, time, corrosion.
Photo: Kwang Choon Park.*

*Watch Ji Young Kim's Artist's Portrait:
Smck On Reel/transfiguration*

Dear SMCK Magazine,

Everything that occupies space is inevitably connected to the spirit. Jewelry, for instance, occupies space on a person's body as if it were a part of it.

The moment it is placed on someone's body, that piece of jewelry becomes a speaker that conveys the spirit of the person wearing it.

This aligns with the Maya concept of nahual. For the Maya, a person's nahual is determined by their date of birth according to the 'Tzolk'in', the sacred calendar. Nahual is understood as a spiritual entity that guides and protects an individual's life. The Maya believed that this entity determined one's destiny and strengths.

A piece of jewelry becomes, in essence, a modern-day nahual for the wearer. The Maya spiritual leader, Ajq'ij, uses the 260-day sacred calendar, Tzolk'in, to interpret each person's nahual or spiritual companion.

The work of Korean jewelry artist Ji Young Kim made clear to me how jewelry can become a modern interpretation of nahual. In this sense, Ji Young Kim* takes on the role of an Ajq'ij in our present world.

Ansoo Lee, Korea

**Ji Young Kim was awarded the SMCK On Reel Audience Prize in March 2025.*

Collier composed of a selection of finest South Sea and Tahitian pearls.



WAGNER
PREZIOSEN



DEVOTED TO
THE FINEST ART
OF JEWELLERY
MAKING

LOUKIA RICHARDS

Jewelry

Tavli'on with Hodegetria, 2025.
Paper, textile, yarn, silver, steel
safety pin. Embroidery on paper
inspired by a 10th century „Mother
of God Hodegetria style“ icon at
Christian and Byzantine Museum
Athens.

Tavli'on was a rectangular patch
that honored and adorned high
rank officials of the Byzantine
court.



Loukia's mother with Tavli'on and cat. Photo: Chr. Ziegler.

LOUKIARICHARDS.NET

INSTAGRAM: @LOUKIARICHARDS

TECTONIC SHIFTS
IN WORLD POLI-
TICS GIVE BIRTH
TO NEW VALUES,
IDEAS, AESTHETICS,
LIFE PROJECTS
AND PERSPECTIVES,
AND INFLUENCE
CREATIVE EXPRES-
SION AND PATTERNS
OF THOUGHT.

SMCK MAGAZINE SUMS UP THE NEW TRENDS, AND OFFERS ITS READERS AN INSIGHT INTO WHAT IS TOMORROW'S FASHIONABLE IN ARTS, CRAFTS, LETTRES.

CHAPTER I

RETELL
REVIVE
REARRANGE
RE-USE
REEVALUATE

LOOK 4 ♦ 4" The skin- coloured duchess satin corset is cut under the rib cage and over the pelvis (for an anatomical silhouette).

F A S H I O N

MAISON MARGIELA

ARTISANAL
COLLECTION



2025

All photos: ©Courtesy of Maison Margiela.

LOOK 4 ♦ 5° The look is worn with canvas Tabi Claw boots hand-painted in the manner of the dress and set on perspex wedges, and a black organza mask encrusted like the collar.

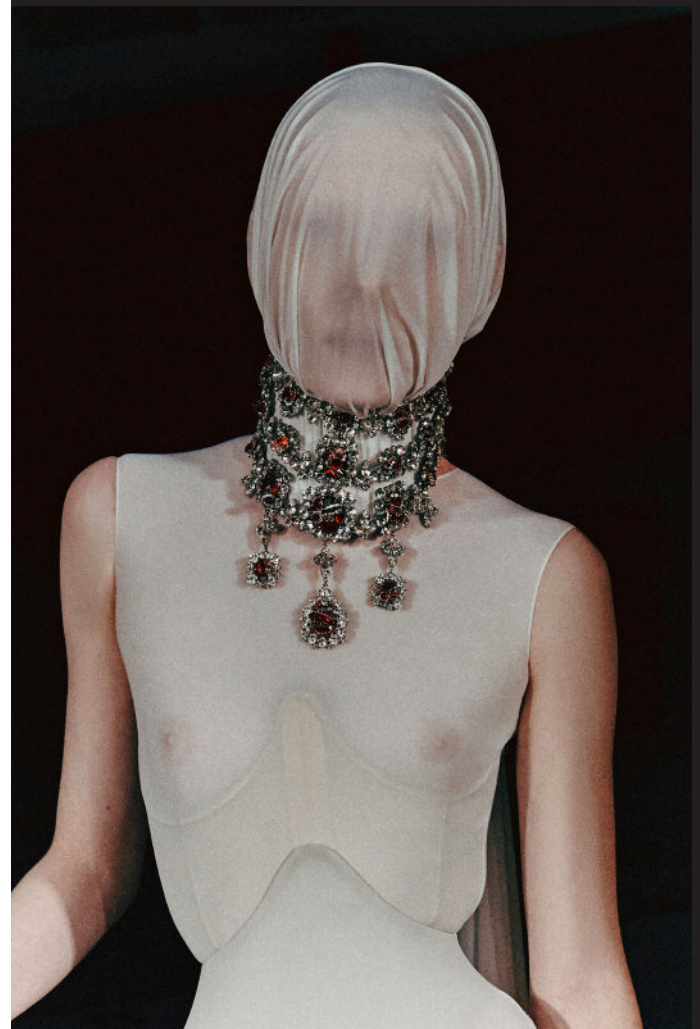
THE PARISIAN HAUTE COUTURE HOUSE MAISON MARGIELA IS FOUNDED ON PRINCIPLES OF NONCONFORMITY AND THE SUBVERSION OF NORMS. ITS DYNAMIC WARDROBE, ROOTED IN THE UNCONVENTIONAL, REDEFINES TRADITIONAL CODES THROUGH A MULTIFACETED INTERPLAY OF MEMORY AND BOLD IMAGINATION. THE MAISON STANDS FOR UNCOMPROMISING CREATIVITY, OFFERING AMPLE SPACE FOR RADICAL AUTHENTICITY AND SELF-EXPRESSION.



LOOK 6 • 1° A waistcoat worn over a t-shirt with trousers. • 2° The waistcoat and trousers are tailored in black barathe wool. • 3° The short-sleeved t-shirt is cut from a (upcycled) camisole and worn under a jersey plastron hand-painted in a trompe l'oeil (evoking the brush strokes of Gustave Moreau). • 4° The look is worn with black leather (heelless) Santiago boots, and a canvas mask hand-painted like the plastron overlaid with a clear plastic mask lined with matching draped plastic.



LOOK 38 ♦ 1° A dress. ♦ 2° The floor-length, sleeveless corseted bustier dress is constructed in transparent skin-coloured jersey that drapes from the sleeve into the skirt. ♦ 3° The look is worn with skin-coloured leather Tabi sandals with plastic straps set on perspex wedges, and a veil that matches the dress fixed to a collier of (deadstock) emerald costume jewellery.



The wet drapery of marble sculpture is translated into veiled silhouettes and echoed in anatomical constructions.

MAISON MARGIELA – proper noun, singular.
ARTISANAL COLLECTION – 2025 creative work / cultural ref.
LE CENTQUATRE – geographic location / toponym.
9 JULY 2025 – origin / chronology.

- ♦ 1° The collection (designed by Creative Director Glenn Martens) is founded in the medieval architecture and atmosphere of Flanders and the Netherlands.
- ♦ 2° The verticality and volumes of silhouettes reflect the (Gothic) structures of towers. Statuesque forms evoke the (saintly) figures of church façades.
- ♦ 3° Corsetry, draping and optical illusions accentuate the anatomy and sculpturalise the physique.
- ♦ 4° The interiors of (Northern-European Renaissance) houses are abstracted in motifs and techniques.

♦ 4a° Images of (16th-century Flemish) hand-painted embossed leather floral wallpapers are printed on copy machine paper employed as overlay. They also appear as fabric prints and embossment.

♦ 4b° Collages of (17th-century Dutch) nature morte paintings of flowers are printed on plastic or fabric and cut into three-dimensional forms.

♦ 4c° Collages of (17th-century Dutch) nature morte paintings of game are worked similarly on fabric and leather.

♦ 4d° The trompe l'oeil of hand-painted garments mimics brushstrokes (of the Symbolist painter Gustave Moreau) and turns body into canvas.

♦ 4e° Lace is employed as an extension of the skin.

♦ 4f° The wet drapery of marble sculpture is translated into veiled silhouettes and echoed in anatomical constructions.



The (emblematic) Tabi boot is re-embodied in a claw-toe leather boot.



LOOK 5 ♦ 1° A coat worn over a corseted body with a skirt. ♦ 2° The (dome-shaped) long-sleeved sculpted clear plastic coat is flocked with a faded burgundy brocade motif and underpinned by plexi shoulder pads. ♦ 5° The look is worn with gold brocade Tabi Claw boots hand-painted with blood red paint and set on perspex wedges, and (found) burnished metal boxes crushed and compressed into a mask.

"The Northern Renaissance was the Renaissance that occurred in Europe north of the Alps, developing later than the Italian Renaissance, and in most respects only beginning in the last years of the 15th century. It took different forms in the various countries involved, and the German, French, English, Low Countries and Polish Renaissances often had different characteristics."

Source: Wikipedia

maisonmargiela.com
instagram: @maisonmargiela

♦ 5° Unassuming and repurposed materials are re-appropriated: upcycled lining fabrics, vintage leather jackets, discarded costume jewellery, ordinary printing paper, plastic, and found metal boxes compressed into face coverings.

♦ 6° Masks (characteristic to the Maison's codes of anonymity) shift the focus from face to craft.

♦ 7° The (emblematic) Tabi boot is re-embodied in a claw-toe leather boot and a plastic sandal on wedges, and the Santiago leather boot appears in heelless form.

♦ 8° The walls and floors of the show space are covered in collages of paper printed with imagery of (six different palatial) interiors.

♦ 9° The soundtrack is (a deconstruction of works by) Smashing Pumpkins.



LOOK 1 ♦ 1° A dress worn over a corset.
♦ 2° The clear plastic (dome-shaped) sculpted bustier dress is layered over a matching draped underskirt. ♦ 3° The clear plastic corset is cut under the rib cage and over the pelvis (for an anatomical silhouette). ♦ 4° The look is worn with black leather Tabi sandals with plastic straps (set on perspex wedges), and a clear plastic mask lined with matching draped plastic.

The background of the poster is a vertical split image. The left side shows a light blue textured surface with a yellow, angular, geometric object. The right side shows a blurred background of a fairground with a large, colorful, textured sphere in the foreground. A large blue circle is centered over the split image, containing the text "FEEL FASCINATION".

FEEL FASCINATION

04. – 08.03.2026



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& DESIGN**

at Internationale Handwerksmesse

DIVERSITY IS FIRMLY ANCHORED IN THE HISTORY OF APPLIED ART

Grassmesse 2024. Photo: ©
GRASSI Museum für Ange-
wandte Kunst, Leipzig.

Interview by Christoph Ziegler

GRASSI FAIR CURATOR SABINE EPPLER TALKS TO SMCK MAGAZINE ABOUT HOW THE JURY'S DECISION TO MIX AND MATCH OLD HERITAGE WITH NEW POSITIONS, FUNCTIONALITY WITH DEFIANCE OF THE STANDARD RULES, AND MATERIAL DIVERSITY WITH NUMEROUS DISCIPLINES EXCITES VISITORS AND ENHANCES ARTISTS' DIALOGUE WITH THEIR CREATIVITY ANCESTORS.



Quality is our number one condition for a successful application for the Grassi Fair. However, we also accept applications with an eye to exhibition diversity and the big picture of the stands and their exhibits. So we may have a stand with usable dinnerware next to a stand with ceramic sculptures on the edge between applied and fine art. In this exciting co-existence of positions, visitors experience the immense possibilities of working with a certain material as well as the diversity of artistic expression.

This amplitude in materials and disciplines often leads visitors to a surprising insight: diversity is not a new phenomenon but is firmly anchored in the history of applied art. For many people, both amateur and professional artists, this is a true discovery.

Here is an additional aspect. For the last few years, approximately one-third of the fair stands are placed in the museum halls alongside a permanent exhibition titled 'Antiquity to historicism'. This new fair layout helps cast light on the historical context and integrates present positions in an exciting way.

The fair's extension into halls with historical artefacts is intriguing – a challenge for many participants. Artists develop concepts that correspond to this specific space in which they show their work. In this way, they create such delightful contrasts, enhancing the lively dialogue between contemporary design and its history.

This means, of course, that artists should meet more extensive preparations. These historical halls offer a special atmosphere, indeed, but not the possibility to present one's work in the classical way: there are no partition walls for hanging objects, no showcases, no spotlights for individual use. Creativity and flexibility are required.

Many artists consider this particular space, where contemporary objects are in dialogue with historical objects, as the most important factor for their display and present their work like in an installation or an art exhibition. We also have more space available in our regular exhibition halls now, and this allows artists to develop more free concepts on how they set up their stand.

“IT TAKES TIME TO DECIDE TO PURCHASE VALUABLE AND EXPENSIVE OBJECTS. BUYERS DO NOT SPEND MONEY EASILY NOWADAYS, AND THIS IS WHY MAKING THE AUDIENCE AWARE OF THE ARTIST'S WORK IS INCREASINGLY SIGNIFICANT.”



Loukia Richards – St. Barbara with Trinity of Creatures, 2022.
Textile, paper, wool, yarn, vintage earrings, acrylic diamonds, corals.
Photo: Chr. Ziegler



Jungwoon Lee – BiLi, 2025.
Porcelain, polypropylene, polyethylene, 304 stainless steel. Photo: Jungwoon Lee.



Karl Lobo – Vessel II, 2025.
Underglaze drawing on ceramic, glazed.
Photo: Paul Altmann.



Grassimesse 2024. Photo: © GRASSI Museum für Angewandte Kunst, Leipzig.

“IT IS ALSO VERY IMPORTANT HOW THE FAIR AS A WHOLE LOOKS: CONCEPTS AND EXECUTION OF DESIGNS, DIVERSITY OF POSITIONS. THIS IS WHY WE ALSO CHOOSE APPLICANTS WHOSE WORK DEFIES THE STANDARD WAY OF LOOKING AT THINGS OR WHO CHALLENGE CONVENTIONAL EXPECTATIONS WITH THEIR WORK.”

Grassimesse takes place from 24–26 October 2025 at Grassi Museum For Applied Arts in Leipzig.

*grassimesse.de
instagram: @grassimak*

A NEW PRIZE FOR GEMSTONE JEWELRY

The wide variety of jewelry positions in the fair is particularly inspiring and combines experimental and classical, old and new jewelry, minimalism and expressive design. It is also interesting to observe how artists use traditional material more and more rarely.

Beautiful stones deserve for makers to explore this potential in a contemporary, art-oriented way – namely in a critical, creative, and independent way. This is exactly what interests our new partner Ole Bergmann, who will award the Gemma Jewelry Prize for the first time this year. The 4,000-euro prize aims at encouraging designers to get involved with jewelry in a creative way, devoid of clichés. Bergmann's prize does not only address jewelry artists, but also creatives working in other disciplines.

We are in close contact with universities and invite them to participate in the fair or encourage their students who apply with a project. Next to our established partnerships, cooperation with new institutions is also very important for us. We give young graduates the opportunity to present their designs in our 'Talentplattform'. Two years ago, we introduced 'University Insight', which enriches our program and provides people with information on academic studies in the arts.



Ludwig Menzel – Ring, 2025.
Gold 750, cast with synthetics and amethyst.
Photo: Anna Maria Argmann

Nada Quenzel – Belle, 2023.
Hair felt, smooth hair, men's felt.
Photo N. Quenzel.



Dorothee Wenz – Gefäß, 2025.
Colored clay and porcelain.
Photo: Thomas Naethe



Paula Raab – Insekt 2, 2025.
Cotton fabric, acrylic paint, stuffing. Photo: P. Raab.



*Après Ski, necklace, 2021.
Synthetic ribbon, Nordic ski,
pieces of aluminium tubes.
Model: Lea Kriegshaber.
Photo: Roland Ferrigato.*



*Après Ski, necklace, 2021.
Plastic-rings, bag-carbine, pieces
of a ski pole, piece of a Nordic ski.
Photo: Roland Ferrigato.*

Après Ski

The Après Ski series shows Haldis Scheicher's passion for breathing new life into items of everyday use. Alienated from its original purpose, the whole item or some parts of it, is put into the new context of her jewelry work and objects.

Après Ski also means a life after-original-use for objects that have served their purpose in the crowded ski circus, and found a new place in art. The jewelry series was created from a number of discarded ski poles and two pair of old Nordic skis between 2021-2024.

haldis.at / instagram: @haldis_schmuck



Свобода, Collier, 2022. Steel, leather. Photo: LART Agnes Reka Toth.

Свобода (Svobo'da) - Freedom

The Ukrainian soul and the Russian people are very different, but the word "freedom" is written in the same way, with the same letters: Свобода.

Does the same word mean the same thing?
And how can you live without Свобода, if the keyboard has no letters for it anymore?

This necklace, crafted from a Cyrillic alphabet typewriter, reminds us that the essence of freedom is universal. The necklace does not contain the letters Свобода, so the word becomes unspeakable.

NATASA LITVIN UKRAINE

natasalitvin.com / Instagram: @natasalitvinart

Elevation, foot piece, 2025, Sterling silver (925), zircon, enamel. Photo: Noi Arkobi.



Elevation

This spirit has risen and found peace in the holy city of Mecca, in the pure house of God. My spirit in it's elevation journey went from one filled with fatigue and anxiety to one that is calm and settled.

At the beginning of the journey, the exhaustion from life's distractions overwhelmed my whole being until I encountered the Kaaba and gazed upon it.

Gradually, a feeling of reassurance began to wash over my body. With every act of worship, I felt myself drawing closer to God, and consequently, I felt a sense of comfort and inner peace.

This journey also had a special flavor, a beautiful aroma of "cardamom," which played a role in my relaxation and in maintaining my dedication to worship.

In this work, I wanted to convey to the viewer these feelings that surrounded and embraced me.

instagram: @sajedamokary

SAJEDA MOKARY ISRAEL



Presence of Absence/Le Petit Prince, necklace, 2025. Plastic, Ready Made. Photo: D.v.W.

PRESENCE OF ABSENCE: The plastic, transparent, throwaway package of a comic toy.

LE PETIT PRINCE: He is no longer there; only his negative form remains.

READY MADE: Honoring the Emperor, the High Priest of 20th-century art.

RROSE SÉLAVY: She does nothing but use the artist's eyes to create a new reality.

BRICOLAGE: Claude Lévi-Strauss introduced the concept in *The Savage Mind*; it refers to a process of improvisation using available materials and ideas.

LA SOCIÉTÉ DU SPECTACLE: Guy Debord tells us: "All that once was directly lived has become mere representation."

A D O R N P O R T R A I T P R O J E C T



THE IDENTITIES WE WEAR

CLOTHING AND ACCESSORIES EMBODY OUR LIVED EXPERIENCES AND COMMUNICATE HOW WE SEE OURSELVES INDIVIDUALLY AND COLLECTIVELY.

Janna. Photo by Kathryn Mayo.



Left: Kathryn. Right: Audrey. Photos by Kathryn Mayo.

We started the ADORN Portrait Project to invite conversation on how humans give meaning to the ways we dress and accessorize the body.

How does clothing make us feel vulnerable in one situation and powerful in another? How does clothing render us invisible in some instances and draw attention in others? When does clothing become an act of resistance and when do we wear clothing to conform?

Blending portraiture and storytelling, ADORN amplifies individual and unique voices, and unravels how memory, cultural legacy, and tradition guide our personal expression.

ADORN is a collaboration project by anthropology professor Anastasia Panagakos and photography professor Kathryn Mayo with assistance by Janna Eerkens, a college student and teaching assistant in the Photography Department at Cosumnes River College in Sacramento, California.

“AS A PERFORMER, I WORE THIS COSTUME WITH GREAT PRIDE AND IT GIVES ME JOY TO SEE MY DAUGHTER DON THIS FAMILY HEIRLOOM”



Anastasia and Janna. Photo by Kathryn Mayo.

ANASTASIA AND JANNA

My name is Anastasia and I am posing with my daughter, Janna, who is wearing a reproduction of a traditional dress worn in the 46 villages of the Zagori region of northwestern Greece. This special ensemble was hand sewn for me by my Greek immigrant mother thirty years ago when I belonged to a dance group based in Stockton and participated in Greek folk dance competitions.

The dress is a rich purple brocade with a regal feather and leaf motif worn beneath a sigouni or flokata - a long, sleeveless black woolen coat edged in red trim and cordage, ornately embroidered with two rows of coins sewn on either side of the opening. The black satin apron with a rose and daisy motif was also hand embroidered by my mother and is cinched at the waist by a large and intricate metal belt buckle. Common to many regions of Greece, the hair is covered by a madili or headscarf.

This ensemble is a reproduction of traditional dress that would have been worn over one hundred years ago, and so it is not what some would call "authentic" in terms of its vintage, origin or materials. Nor is it worn every day as part of someone's lived experience, instead, it was created specifically for dance performances. It is a good representation, however, so much so that it won a best costume award when presented at a Greek folk dance competition.

For me, what makes this outfit most special is that I can remember watching my mom sew and embroider, her hands moving deftly over the fabric, her dedication and long hours in the striking red pattern of the coat. As a performer, I wore this costume with great pride and it gives me joy to see my daughter don this family heirloom and remember our Greek roots.

JEANNINE

My strapless sundress was purchased from a Clinton, Iowa thrift store by a man with whom I had a complicated relationship.

The man who gave me this dress verbally and emotionally abused me. On his good days he was thoughtful, generous, humorous, and passionate. He had an artist's eye and knew my tastes. But the gifts had strings attached. "Don't wear that in front of your male friends," he said. Fights ensued when I refused to comply.

I ended the relationship. In October 2024, we were about to have our first conversation in over a year when I got terrible news: he'd been hit by a semi-truck and killed.

I shouldered the gut-wrenching grief largely alone. "How can you feel so sad about someone who mistreated you?" my friends asked. The answer is complicated, as was the grief.



Jeannine. Photo: Anastasia Panagakos.

HAND · WERK · KUNST THE ARTISAN AFFAIR



08. - 09.11.2025

LOGENHAUS, MOZARTSÄLE HAMBURG

Eine Initiative von **ELBWOOD** - The Hanseatic Penmaker
www.artisanaffair.de
Unser Veranstaltungspartner: **haptik** Galerie für Gebrauchskunst



CHAPTER II

BUOYANT

ICONIC

HUMOROUS

DEHISHED

*In the Garden. Moebing portrait with
Christoph Ziegler. Photo: Olaf Scheller.*



*Verdancy, brooch by Daniel DiCaprio, 2025.
Silver, carved holly, steel, brass, enamel.
Photo: Courtesy of C.K.*

DE PRO FUN DIS

THE RENOWNED JEWELRY EXPERT, EDUCATOR, AND DEALER URGES ARTISTS TO REFLECT ON WORK ETHICS AND VISION BUT ALSO EMPHASIZES THE BENEFITS OF UNDERSTANDING THE RULES OF THE ART BUSINESS.

*Interview by Loukia Richards
& Christoph Ziegler*

SMCK: We asked fellow artists how they perceive the gallery's role and the responses suggest it is hugely misunderstood.

CK: To me there is an overall issue. I've been a maker, I was a professor, now I'm a dealer; I'm curating, I'm lecturing, I'm, you know, blah, blah, blah...I do individual mentoring and so I view the field from a number of different angles – educational, organizational, curatorial. I've traveled all over in the world, and my observations come down to this: "Why is it that so many in the field have similar problems and keep falling into the same kind of problems?"

And the bottom line to me is an issue that a lot of artists have: they're very professional in how they make their work, but they're completely unprofessional in how to

deal with it. It's almost like saying, you have a product, and you want to sell that product. So, you need to understand something about business, how that works. We call it the 'ABCs' of business. I'm not a business-minded person, but I had to learn. To me, the main thing – and it's kind of hard to say it publicly; I think I've come to the conclusion at this point, and of course there are lots of exceptions – is that most artists are really desperate.

SMCK: Desperate now, at this point, or in general?

CK: In general. Desperate. Desperados. And what I mean by that is they feel basically under-respected, under-rewarded, under-recognized, under-published -- all of the above.

To William Morris, brooch
by Ramon Puig Cuyas, 2020.
Nickel silver, enamel on steel.
Photo: Courtesy of C.K.



The kind of jewelry that I'm talking about – whatever you want to call it: art jewelry, or jewelry that is related to content versus elegance, beauty – it's a relatively very small field within the bigger jewelry field. Most of these people, unless you belong to the very top of recognized artists, are having a very hard time surviving, and because all of these things combined, they make decisions that often come from feeling desperate: "Oh, if I don't do this, oh, if I don't say yes, I will not be recognized, and they will not count me in anymore next time, and they will never ask me for an exhibition, and they will never ask me for a publication, so I need to be part of everything. I need to say yes to everything."

SMCK: We completely agree with you.

CK: And we know that once you are desperate, per definition, you don't make the right decisions. You don't take the time to think about it. You don't take the time, period. You don't think of the result of your actions. Like, what are the consequences when I do this? "Oh, I wasn't thinking about it."

Well, you're not thinking about so many things because you're so preoccupied with, you know, your need to

become part of it, and every day you need to is exhausting. Take your time. Say 'no' to things. Set boundaries.

SMCK: 'No' makes you who you are. 'No' comes with a price, and you have to work very hard for many years, on many levels, to survive and remain true to your own vision.

CK: Right. I often use this as a sort of metaphor. You're a pretty girl, you walk down the street, and you know, there are some workers, whatever, and they're like, ah, you know...Are you jumping into bed with them immediately because you're just so desperate?

SMCK: Hmm...

CK: What about learning how to say 'no', learning how to set boundaries? The truth is that often these young artists can barely make a living, so they feel forced, they feel pressured. That is something that is so prevalent now – they just want to make a lot of money.

After we graduated, for the first ten years we weren't thinking about making money, we were just trying to



Confluence 24, necklace
by Joo Hyung Park, 2024.
Wengee wood, ottchil, silver. Photo: Courtesy of C.K.



Memories III, necklace by Christoph Ziegler (Germany), 2023. Wood, found objects, rubber strings, dye, clear and color coat. Photo: Chr. Ziegler.

make the best work possible, and we had jobs on the side, all my colleagues; really, times have changed.

SMCK: You have Instagram, Facebook, or other digital tools now to reach your audience directly, by yourself.

CK: It's not a problem if you reach potential clients, and you can say, well, I'm working with this or that gallery, I am being represented by so-and-so, you can buy it there. That is, to me, the sort of long relationship with artists who are being represented. But again, because so many artists are desperate, they don't think about it.

So they say: okay, you can buy it from me. Do they understand anything about how you set a price, how you give a discount, how you undercut the gallery, how you maybe feel forced to give the person, even though you don't know the person, a much better price because you're so desperate for money.

And then all of a sudden, the price for that piece is different in the gallery from when you sell it privately. Prices should be more or less the same.

“ UNLESS YOU BELONG TO THE VERY TOP OF RECOGNIZED JEWELRY ARTISTS, YOU ARE HAVING A VERY HARD TIME SURVIVING. ”

Then somebody will say to me that “I bought this piece from you and then I saw it somewhere else and it was much cheaper” or “I bought it from the artist, and she or he gave me a better price.” Maybe, as an artist, you never thought that this would create a problem. You see, there's something wrong and disconnected in the way we understand commitment to a dealer or a gallery or whatever. There's a lot of confusion about that.

SMCK: One can tell the artist that if somebody from your network wants to buy the same piece, at least keep the price that we have set. If that price is 100, it's bad for you to come down to 40 or 50 because what you're doing is discounting your work in general.

CK: Most artists don't understand that. If you want to sell it privately, you sell it for the retail price, for the selling price. Or, you can say “I'm very honored that you are interested in my work, but all the sales go through the gallery.” It would make life so much easier.

T H E M I D D



CHRISTOPH ZIEGLER – *MOEBLING*

L E P A G E S



Moebling portrait with Garden Chairs and Medicine Ball. Beesenstedt, 2012. Photos: Olaf Scheller.

CHRISTOPHZIEGLER.COM



Crystallization of Happiness,
Nature interrupted, necklace by
Nao Mitzutani. Silver. Photo: Courtesy of C.K.

SMCK: We face something similar in our work. We organize curated shows and hardly ever hear “thank you, you did a great job.” Show participants rarely even share the invitation for their show with their network. And this is very strange to us, it shows some kind of pathology. Even if you don’t feel grateful, you have social manners. When you go to a restaurant, you say thank you to the waitstaff for serving your meal.

CK: Not when you’re desperate.

SMCK: So this is the same thing from a different angle.

CK: This is again something that I feel very strongly about: most artists really have no idea what a gallery or a dealer does.

SMCK: What is the gallery’s mission?

CK: “Oh, the gallery; I send them work and they sell it and then pay me.” Artists don’t see a lot of the work that goes into selling. When I fly to the West Coast for several days with a suitcase full of artwork, that is work

and that costs money. And nobody sees it because if I sell something, the artist just receives a check.

When somebody asks me to write a recommendation letter, that’s work. When somebody asks me to review their portfolio, that’s work. A lecture is work. Everything is work – for instance, to be part of a jury is work.

A young professor from China sends me a whole portfolio. “Can you please write me a 300-word essay about my work.” Yeah, I can. But you have to realize it’s work.

SMCK: One should pay for it.

CK: Well, it has something to do with what we talked about before. If artists really understood all these things, they would have more respect. Maybe they would find it easier to make a commitment to a gallery and stay with it. It’s like in any kind of relationship. So, again, I’m sort of circling back to this issue – which is a big issue.

SMCK: We have the impression that artists underestimate the art of selling.

“**THE TEACHERS
ARE NOT EQUIPPED
WITH THE KNOW-
LEDGE ABOUT THE
REAL WORLD.**”

*Classic Series, Necklace 6,
by Mina Kang, 2024.
Ramie fabric, thread.
Photo: Courtesy of C.K.*

CK: There is the art of selling. Artists are not good at selling their work and should leave it to somebody else.

SMCK: Can we outline some rules for a successful co-operation between artist and gallerist?

CK: You have to feel at home with the gallery and the type of collection it is showing.

I'm often approached to represent somebody for the simple reason that my name is known and I'm in New York. And then when I look at the work, I wonder how this person does not see it doesn't fit in the kind of collection that I show. But the artist just wants to be in New York.

I always think ahead. Most artists don't. I have a f*cking opening, people are going to be there. I can't say. "Oh, sorry, my grandmother died" or, "I broke my leg." You sort of go with your instinct, with your gut feeling, and say: "Okay, this is a person with great work, can I work with this person or is there just way too much ego?" If there is, then you're just setting yourself up for huge problems.

SMCK: What is academia's role in the arts?

CK: In my opinion, in academia it's all about developing your voice by experimenting a lot, by being confused a lot, to find your voice, your language. The rest of the so-called real world comes afterwards. The teachers are not equipped with the knowledge about the real world.

SMCK: Yes.

CK: And so we have to learn a lot of things after school. I think one of the most important things for an artist to realize is that your work is your business card. That's why it's so important to focus on creating the best work you can and understanding what it really means when a piece is ready and can leave the studio instead of being stressed by deadlines and special requests and so on.

I end up receiving work that is just not as resolved as it should be and that is difficult because it's my function to advise clients who ask what's new, what's exciting. I don't want to sell a piece that is half-finished. That's not good for the client and that's not good for me – and it's not good for the artist either. In that sense, we can sell a piece of jewelry to everyone who has the money; he or she might not even be an art lover.

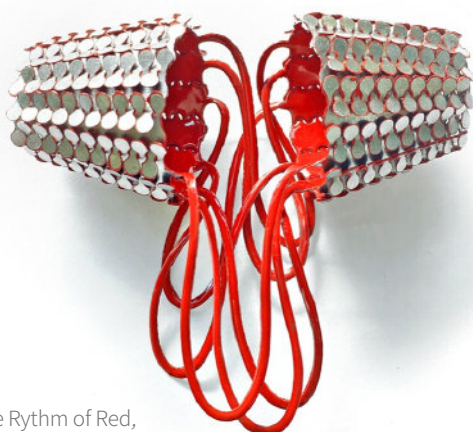
I'm not that interested in selling something to a buyer. What is much more interesting is how you develop a relationship with this person so that they keep coming back to you because they respect your eye and your vision and come to you for advice.

**“THE WORK
WE MAKE IS
FOR A SPECIAL
PERSON.”**

SMCK: There is a general feeling among artists that the jewelry art sector, at least in Europe, is very shallow. There are no customers, there are not even visitors, and it's becoming obvious at many fairs and weeks. Do you think there is indeed a lack of audience or are artists trying to sell their work in the wrong places?

CK: The work we make is for a special person: it's for a person who has the courage and also the emotional intelligence, the sophistication to look at something and say: "Wow, this is interesting!" even though it's not gold or silver or gemstones or whatever. Interesting, curious. I don't mean this in a sort of pretentious way, but you need a certain sophistication to be able to look at this work and look at your necklace and say "Wow, this is so fascinating, these are all pieces from a life, a history of a life of a person" and be able to feel that and appreciate it for that reason – and maybe put money towards it. We have to accept that this is, maybe, a kind of elite group. But again, I don't mean that in a pretentious way.





Kanon, The Rythm of Red,
brooch by YoungJoo Lee, 2023.
Stainless steel, powdercoated. Photo: Courtesy of C.K.

SMCK: Maybe there are people out there who are interested in learning about jewelry.

CK: Well, it's all about education. I became a professor in 1976. For some 50 years, I've been involved in education, in different ways, in different settings, and how I used to educate before is different from what I do now.

The show I'm putting together now is an exhibition to educate people to look, not just glance, but to look at how much time must have been involved in making these pieces. In your case, I think you should maybe just focus on how your work is inspired and let that be the focus, let that be the presentation. Along with your photographs, I've sent pictures to people and they were like "Wow, wow, this makes it so much more dimensional."

SMCK: Artists we asked said they want to have exposure, exhibitions.

CK: People participate in an event so that they can put it on their CV – for example, 2025, Museum X New York – and give the impression that it was an exhibition, while it was actually a sales event. I read a CV recently, and it said, "Schmuck 2025 Munich," giving the impression that he was selected for the Schmuck exhibition; no, he had a little booth outside.

SMCK: Earlier you mentioned seeing exhibitions in Munich last March that were low-level and disappointing.

CK: I've been going to the Munich shows every year for over 35 years and it used to be much smaller and much more intimate. Now everybody wants to be part of the jewelry week, and you see horrible presentations

in some horrible looking little spots outside the main fair just so people can put it on their resume. I don't mean to sound snobbish, but I don't want to see all that. If you don't understand that good work also deserves a good presentation, well...and some pieces are just stupid.

SMCK: We curated a group show in a very reputable gallery in Munich some years ago: the exhibition design was nice, the lighting was good, communication was effective – everything was done correctly and the visitors were pleased. The following year, the same artists exhibited in what you would call a hole. How is this possible? Don't exhibit, wait for another good opportunity to show your work in a good context! There is a difference in how work is seen by the audience if it's exhibited in a hole or in a nice gallery. It is common sense.

CK: Yeah, but it's not common sense for a lot of people because they are confused, they don't really have – maybe that's the key word – a vision.

“IT'S NOT ABOUT AESTHETICS, IT'S REALLY ABOUT VISION.”

As a gallery, I try to present my vision all these years, consistently. So, it's not about aesthetics, it's really about vision and people understand that; they see the red yarn. Vision is incredibly important.

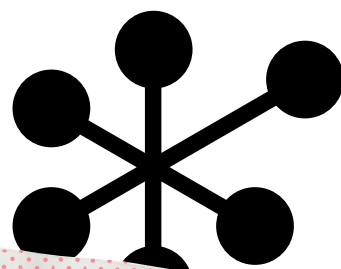
SMCK: How would you describe your vision?

CK: To show work that often is made of non-traditional materials in which the artist, more than anything, infuses the work with the 'je ne sais quoi', their unique personal voice, touch, language. That to me is where each artist is different from somebody else because in most of the work we see, it couldn't be made by anybody else. Although I've seen so much jewelry in my life, everywhere in the world, that is what gets me excited, when I see something I like and my reaction is "Wow, I thought I'd seen everything!" In the work I show, I want people to begin to see that uniqueness in the work and appreciate it for that reason.



Charon Kransen.

auf



25.10.25 -
19.04.26



Ge Tisch

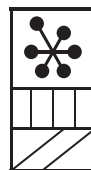
Eine
kulinarische
Weltreise

Schale »Halibut Bowl«
Clifford George, Nootka, Vancouver Island, 1996-2000
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*Bust of Angela Merkel, 2020.
Newspaper and wool on metal
structure and wood panel.
Photo: Marcelot.*

**"I am the people just as much as anyone else."
(Angela Merkel)**

In the ancient world, the bust form represented power. The Romans sculptured the busts of their leaders, the Greeks of their gods, and these busts stood for the physical manifestation of their power.

We don't see similar busts of today's leaders. Gestures of grandeur or labour-intensive works of art do not manifest power anymore, Power is access to information.

marcelogalvao.eu / instagram: @Marcelotartist

MARCELOT SWITZERLAND



Donald, 2016. Loukia Richards. Embroidery on paper, textile, plastic diamonds. Private collection. Photo: C. Ziegler.

Donald

"Thank You Trump!", Chant Tel Aviv Crowds As Israeli Hostages Return.

Source: Times News/YouTube

„After a landslide election victory in 2024, President Donald J. Trump is returning to the White House to build upon his previous successes and use his mandate to reject the extremist policies of the radical left while providing tangible quality of life improvements for the American people. This includes putting a stop to endless wars, defending our nation's borders, and unleashing the potential of the American economy, affording ALL Americans the opportunity to pursue THEIR version of the American dream."

Source: The White House – www.whitehouse.gov

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

SCHMUCKMUSEUM PFORZHEIM

MUSEUM PF

JEWELRY IS OBJECT, NARRATIVE AND ATTITUDE

THE PFORZHEIM MUSEUM COLLECTION COVERS MORE THAN 5.000 YEARS OF JEWELRY HISTORY, AND OFFERS A UNIQUE BACKGROUND FOR THE DIALOGUE BETWEEN THE PAST, PRESENT AND FUTURE OF ORNAMENT. SMCK MAGAZINE TALKED WITH THE MUSEUM'S NEW DIRECTOR FRIEDERIKE ZOBEL ABOUT HER PLANS TO INCREASE THE MUSEUM'S SOCIAL AND ARTISTIC RELEVANCE.

Top: outside view of the Modern Collection. ©SMP. Photo: Petra Jaschke.
Bottom: opening of the exhibition 'Stories Of Hip Hop'. ©SMP.
Photo: Leonardo Formaro.

Snake bracelet. Gold, garnet, Greek-Hellenistic, 3rd–2nd century BC.
©SMP. Photo: Günter Meyer.



Octopus and Butterfly.
Brooch, gold, pearls,
diamonds, rubies,
amethysts, topaz, enamel.
Design by Wilhelm Lucas von
Cranach, Berlin, 1899/1900. Ex-
ecuted by Louis Werner, Berlin,
1900. ©SMP. Photo:
Günter Meyer.

Interview by SMCK Magazine

We can recognize various parallel trends in the field of contemporary jewelry: on the one hand, the focus on craftsmanship and materials; on the other hand, the conceptual investment of the medium jewelry with society oriented messages.

Jewelry is not only an object, but also narrative and attitude. A museum can offer additional space to accommodate this aspect of jewelry, for example, through multimedia exhibition design.

We plan participatory and interactive formats, cooperations with universities, fashion designers and actors, and also interdisciplinary events.

It is important for us to present the Jewelry Museum Pforzheim as an institution that is relevant to society. This is possible through presenting a concrete thematology, building strategic partnerships, and having a clearly communicated and convincing vision for visitors, political agents and sponsors. In this context, the curators' freedom plays a central role; it is the requirement for credibility and artistic integrity.

More than everything, the dialogue with the scene – local and international – is important in order for the museum to evolve as a living place of exchange.

schmuckmuseum.de

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



Cypriot composite vessel. Ceramic, early Cypriot, Bronze Age, 2000–1600 BC. Museum of the University of Tübingen. Photo: Michael Rogosch.



Retail icons, Athens, 2024. Photo: David Ross.

WE DO LIST

ATHENS

By David Ross

What to do when visiting Athens? Surely a question that has been asked countless times in the past four or five thousand years. In my case, I had thought to spend my time in a FaveLab residency last November staring into the faces of icons, research for an extended photographic series I've been working on for the last three years.

The project, *The Engraved*, involves photographing photographs which have been etched into gravestones in Estonia, a form of memorialization common in Orthodox cemeteries. I had an inkling this tradition was connected — aesthetically if not religiously — to the earliest iconographic practices in the Byzantine world, and thought it made sense to go to the source for some inspiration and information about this ancient tradition of rendering faces.

Top: Eleusis chapel.
Bottom: Pedíon tou Áreos Park, Athens.
Photos: David Ross, 2024.

“**ATHENS HAS BEEN A LAUNCH PAD FOR PAGAN CULTS, A CITY-STATE FORGED BY PHILOSOPHICAL AND CIVIC IDEALS...**”

Not seeing an icon in Athens requires some effort. Dangling from rear view mirrors, perched on cash registers, lurking in dark corners of churches older than Christianity, they are a constant reminder of a more recent chapter (in relative terms - let's say the last twelve centuries) of the city's many imposed and autogenerated belief structures.

Athens has been a launch pad for pagan cults, a city-state forged by philosophical and civic ideals, and a fortress fighting off cyclical bouts of imperial impositions. Athens' latest role, that of a 'destination city', sees it navigating the perils and plentitudes of high velocity capitalism in the form of mass tourism while dealing, still, with the vicissitudes of the Great Recession.

A TYPICAL DAY DURING MY TIME IN ATHENS

Morning: Up early. Breakfast. Pack snacks, camera gear into a small knapsack. Head out into a city elongated by the dawn.

Day: Walk until I got too tired, or the sun went down, whichever came first.

Evening: Return to Kypseli. Buy groceries. Eat at a simple meal in the apartment.

Night: Plan route for the next day. Download and backup images from camera. Check my email. Read a bit. Bed.

Repeat.

After being in Athens a good three weeks, I felt I had almost gotten to know the nice guy working the evening shift at the grocery store around the corner from 'my' apartment. I'd stop in, exhausted, to pick up a few things for dinner at the end of a long day of walking, seeing, photographing, learning. He'd give me a quick nod, and while he was sliding items across the beeping, red-eyed beam - dolmades, feta and olives, a small face on the wall behind him, enveloped in a coppery glow, stared down on us.

inferstructure.net



CHAPTER III

HANDCRAFTED

PAST

TRADITION

TIMELESS

Photofilms: Stairs, Helsinki, 2021. Photo by Aistis Mickevicius.

A V I S I O N F O R J E W E L S



LET'S RETHINK GEMSTONE JEWELRY!

*Moonstones, cut as cabochons and briolettes.
Photo: Shinyoung Rhyu.*

GEMOLOGIST, PRECIOUS STONES TRADER, AND FORMER GOLDSMITH OLE BERGMAN OF BERLIN TALKS TO SMCK MAGAZINE ABOUT HIS EXPERIENCE AND VISION – AND HIS DECISION TO AWARD A PRIZE THAT COULD TRANSFORM THE JEWELER'S PRIORITIES AND DESIGNS.

Interview by Christoph Ziegler



Tourmalines, cut in rose and faceted styles. Photo: S. Rhyu.

I studied in Hanau and worked as a goldsmith for 28 years. During holiday breaks, I worked for a friend as a gem trader. Ten years ago, I was sitting in my workshop with my feet on the table, sipping coffee, smoking all day long, playing Candy Crush for 14 days in a row. It was then that I realized that goldsmithing was over for me. I have always liked stones: I know the practice and the prices. So I said to myself, 'go to Asia, take money with you, take a risk!'

I buy stones from all over the world. Today the stones are processed at a small number of hotspots. There are many stone grinders in India, where you can go to a large company with 150 people sitting side by side, grinding stones mechanically. We look for small, family enterprises with two or three brothers really working there. Collaborating with such people is what we specialize in. We also buy unprocessed stones.

When I hear of ethical precious stones, I think there are not many fields like ours where people lie so much. One can only try to purchase the stones at the mine. One should collaborate at least with small family enterprises where one knows that ethical standards are

maintained when it comes to finishing.

We offer all sorts of services. My clients include the small jewelry-maker, the highly creative jewelry designer, the internationally acclaimed artist.

BERLIN

The crazy 1980s that sealed Berlin's image are gone for ever. The Prussian touch is still there; it is ok to have a tree-lined avenue but these must be apple trees to be useful. This is my notion of Prussia. It is not about the joy of life manifest in Bavaria.

Maybe this has to do with Protestantism and the lack of possibility for confessing one's sins. On the other hand, we have 400 goldsmiths in Berlin and another 400 jewelry-makers and artists who work with jewelry.

Something attracts them to Berlin, even though it is not a good market for jewelry.

There is also a lot of traditional craftsmanship – the classical goldsmith with the small shop still exists there. We also have a strong jewelry-loving Russian community in Berlin, as well many creatives who promote their work through social media. The work of Berlin's

“I AM SIMPLY CURIOUS TO SEE CONTEMPORARY DESIGNS SUBMITTED FOR THIS AWARD.”

jewelers may look modern or conservative or better or worse, but their number is amazing. However, one sees no jewelry in Berlin.

There is a counter-example though: on a Saturday, just walk around Düsseldorf and Cologne and you will see jewelry everywhere. But the question is, is this the sort of jewelry you like?

Together with Götze, a local company trading precious metals, we founded the Goldschmiede Quartier Berlin two years ago. It's a shop-in-shop for our products and services. You can buy your metal sheets, your chains, your wires at Götze and then come over to us to buy stones.

THE PRIZE

My art historian wife and I are members of the Grassi Museum Friends Association. The concept of the prize is about rethinking jewelry with precious stones or that the precious stone should have a central role in the jewelry piece.

We emailed our customers – approximately 1,000 contacts – and informed them of the Open Call. I am simply curious to see contemporary designs submitted for this award.

I find author jewelry, born in the 1940s, both good and not good. We have completely new techniques now. What kind of a form language could those techniques create?

Of course, I had informed the museum of my perspective and set the framework of what this award should be about. I see a gap between commerce and art.

My advice for designers is that they should think of creating contemporary jewelry with stones. However, I do not have a set idea of how the awarded jewelry should look like. To me it isn't important if the recipient is a goldsmith or visual artist or a carpenter or a builder.



Aquamarines and South Sea Pearls. Photo: S. Rhyu.



Peridots and Tanzanites. Photo: S. Rhyu.



"48", necklace, 2025.
Brass, Polypropylene, waxed string,
leather rope. Model: Ariella Vogel.
Photo: Noi Arkobi.

48

The project explores the complexity of the Palestinian identity of the "Arabs of 48," the inability to fully celebrate it, and the tension between belonging and not belonging. My jewelry reflects the duality and contradictions I experience in navigating these emotions. I express this tension through shapes, embroidery, and movements that emerge from the interaction between object and body, mirroring unity and division. Language can connect us and create belonging, yet it can also be a barrier, a source of distance.

Through my work, I sought to create a personal language to express complex emotions. The recurring form is inspired by plants and everything that grows from the land, at once natural and manufactured, curving yet pointed, beautiful yet dangerous, evoking both pain and allure. Each piece embodies a distinct state of being, moving between oppression, shame, pain, and pride.

RAHAF ASAD ISRAEL

Instagram: @rafahdesigns01

Merry X-Ray, brooch, 2024.
 Fine silver, sterling silver, pearl, stainless steel pin.
 Photo: Chien Yu Liu.



Analog experiences have been gradually transformed into digital signals; this subtle shift has altered our perception. Can we completely detach ourselves from the digital world, or fully embrace it? My works respond to this tension by utilising the traditional jewelry techniques, exploring the contradictions of our technological society. Through the process, I attempt to create a symbiosis within this evolving landscape.

Trained in Australia and the UK, Chien Yu Liu holds an MA in Jewellery and Related Products from Birmingham City University. Absence, presence, rhythm, and emotional weight are central to her practice. She has received the JOYA Award and a Top-5 Artist at Arte y Joya Award. Now based in Taiwan, she works across jewellery, audiovisual, and socially engaged projects.

CHIENT YU LIU TAIWAN

THE BUILDER OF INVISIBLE LINKS



FUMparFUM products, 2024. Photo: Aistis Mickevicius.

VILNIUS-BASED MULTI-ARTIST AISTIS MICKEVICIUS CREATES EMOTIONS, REVIVES MEMORIES, AND REVEALS A PERSON'S ESSENCE THROUGH THE ART OF SCENT. IN HIS ENCOUNTER WITH SMCK MAGAZINE, HE EXPLAINS HOW HIS IMMATERIAL ART CAN PERMEATE ALL FORMS OF HUMAN INTERACTION.

Interview by Loukia Richards

My main activities at the moment are perfumer and scent artist, actor and photographer. But I am also a film producer, screenwriter, and director. My first film was released this year.

Both my film and my latest perfume creation are titled Felicità. Everything is truly connected – sometimes directly, sometimes only through invisible links. The inspiration for my perfume creations often reflects my stage experience and tell a personal story.

Perfume is an expression of our individuality, our inner world – self-knowledge. It is also a means of manipulation and communication, replacing our natural smell or imitating it. Scent helps attract people, but it can also repel. Perfume is a manipulative tool that

CUSTOMIZED “ I CREATE FRAGRANCES FOR A VARIETY OF BUSINESSES – FROM ADVERTISING AGENCIES AND SPA HOTELS TO TOURISM COMPANIES AND CONFECTIONERY MANUFACTURERS. FRAGRANCE CREATES ADDED VALUE AND EXPANDS THE BOUNDARIES OF COMMUNICATION AND IMAGE. ”

“ ATHENS SMELLED OF SUN-
NY AUTUMN, CANDLES FROM
ORTHODOX CHURCHES, AND
AN ABUNDANCE OF SPICES.
ATHENS IS A UNIQUE CITY
BETWEEN EAST AND WEST
WITH AN INEXHAUSTIBLE
CULTURAL HERITAGE. ”

RESIDENT

FAVELAB ATHENS

can direct your imagination or memories in one direction or another. Sensory art can blur the boundaries between visual art and other arts. Your perfume can reveal a lot about you.

Artistic perfumery draws inspiration from other art forms, interacts with and complements them. Fragrances are a sensory art form that can also be exhibited in galleries or museums. This is what I call sketches and installations. But I must note that it is very difficult for modern people to forget the commercial image of perfumery.

What surrounds a fragrance dictates certain stereotypes, which I try to break by presenting fragrances in galleries, in a neutral glass container to liberate their essences. Packaging can also match the perfume composition and create a complete work of art.

fumparfum.com / instagram: @fumeurparfumeur



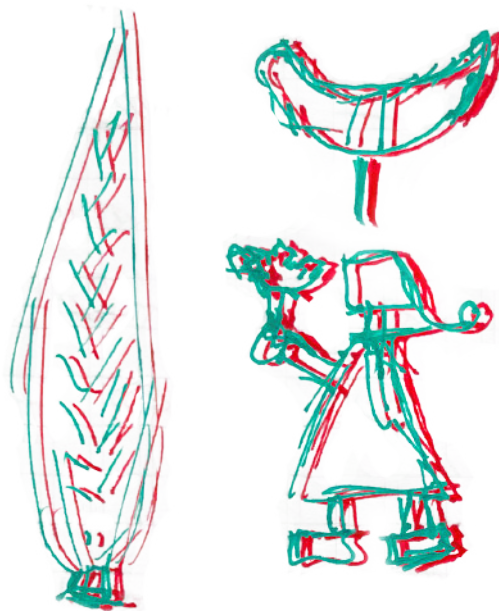
Photofilms: Barefoot, Alicante, 2021. Photo by Aistis Mickevičius.



Photofilms: Self portrait, Florence, 2023. Photo by Aistis Mickevičius.

THE STITCHES THAT *FREE* US

By Maria Eliades



Embroidery sketch from Maria Eliades' notebook.

For over a decade, I've stitched and unstitched a novel. I learned a new language to write it, this story of Greeks living in Istanbul, Turkey in the 1950s and their descendants in 2010. But that's not why it took me so long. I could claim the reason is because the material—a pogrom, intergenerational trauma—is difficult. I could claim the reason is perfectionism, which isn't far from the truth. But if I'm being honest, it's because of a classic diaspora trait: I am acting out of the fear that I won't get it right.

Deciding to learn traditional Greek embroidery wouldn't be what you'd think would be a cure for this malady, but on a blindingly bright summer morning in Athens, this is exactly what I set out to do.

I met my teacher, a textile artist and native Athenian, Loukia Richards, outside the Byzantine Museum. She proceeded to teach me about the continuum of symbols from archaic times to the 20th century, their evo-

lution and the highly iconic and united environment of the Byzantine world, and that the context of the symbols was everything. She also encouraged me to think of the craft as something I could call my own. Most of all, she told me that what she did when she worked was to get the feeling of the motifs in her art.

“ I BECAME ENTRANCED BY THE IDEA OF CREATING MY OWN TAVLION. ”

I paid attention. In my notebook, I scratched the curve of a leaf on a shoulder, the triangles and circles on a sleeve cuff, a boxy deer rearing its front legs on a wall hanging. I wasn't sure if I'd use any of it in my own design, but I drew it anyway.

When we saw a replica of the mosaic of Justinian from Ravenna, I became entranced by the idea of creating my own tavlion, a talismanic embroidered patch that Byzantine emperors once awarded to soldiers in recognition of their service. But the more I sketched to fix it in a t-shirt design, the less it felt like what I needed to create.

The next day, I sketched a cypress tree, a woman holding a carnation, and a rooster together instinctively.

The cypress was a symbol of fertility, as was the rooster. The carnation was a nod to both Turkish İznik pottery and Greek embroidery, as well as an offering of peace. When I started embroidering, I chose red for the woman's dress and decided the sleeve I had drawn was a scholar's robe –turning her into the infamous woman in red from the Gezi Park protests of 2013 that I had witnessed, her carnation a peace offering.

After my workshop with Loukia ended, I visited the Tzistarakis Mosque in Monastiraki, which had become an entry point to the Museum of Modern Greek Culture. The museum posed questions like, "What is the creation of modern Greeks and how does the historical identity of modern Greece manifest in them?", and, my favorite, "What is modern Hellenism?"

Greek-Americans and most diaspora groups tend to think of identity as fixed. You either are or you aren't something, and the expression of what you are tends to be performative. It's in the visible cross, the dropping of Greek words in English. It's performing traditional dances the way we think our ancestors did, in costumes we think they wore. It's in being a practicing Greek Orthodox Christian.

We bind ourselves to repeating clothing and words and ideas out of a sense of duty, but it begins to feel like cosplay. The customs when performed perfectly are a monologue to be received by an audience, not a conversation. But what if we diaspora Greeks could allow ourselves to capture the feeling of the identity rather than sticking to preserving the past? Especially in this fraught moment in the U.S., where the very idea of who is American is being defined by its own performativity, what if we could allow ourselves to say, I have created my own version of my grandmother's dish, and I'm proud of it.

I thought about this as I pulled out a drawer in the Museum of Modern Greek Culture. An embroidered headscarf and a photo of a family from Niğde, my paternal grandmother's birthplace, slid out. A recording wailed a winding song in Turkish and a voice said that the refugees* brought what they could hidden in their clothes, even in a rug. Eventually those refugees created their own versions of traditions in other parts of Turkey, in Greece, and in the United States. These traditions have been carried on in people like me.

“ THE EXPRESSION OF WHAT YOU ARE TENDS TO BE PERFORMATIVE. ”



A woman sitting in the San Vitale Basilica, Ravenna, Italy, 2022.
Photo: Maria Eliades.



Wedding photo of Maria Eliades' paternal grandparents, Istanbul, Turkey, 1939.



A photo of Maria Eliades' father, grandmother, and uncle in 1959 in front of the Republic Monument that commemorates the formation of the Turkish Republic in Taksim Square. This was probably taken in 1959 before they left for the United States. Istanbul, Turkey.



Maria Eliades. Photo: Emily Rand.

“WHAT IT MEANS TO BE GREEK?”

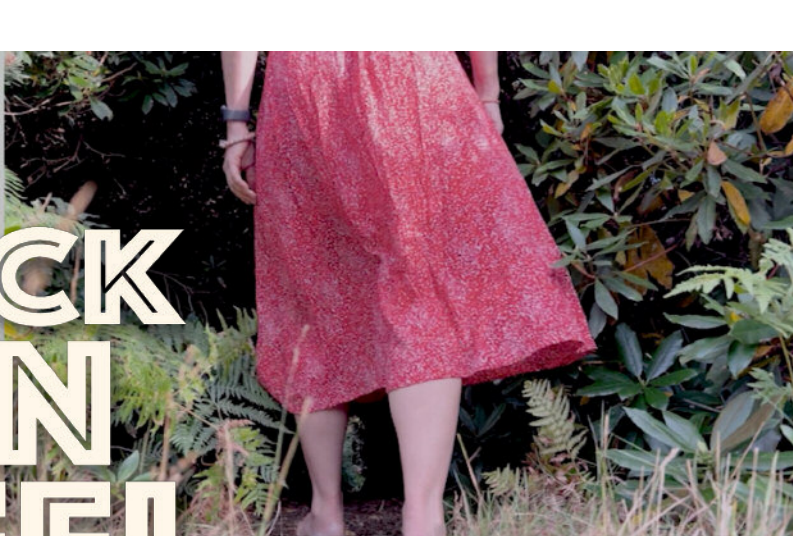
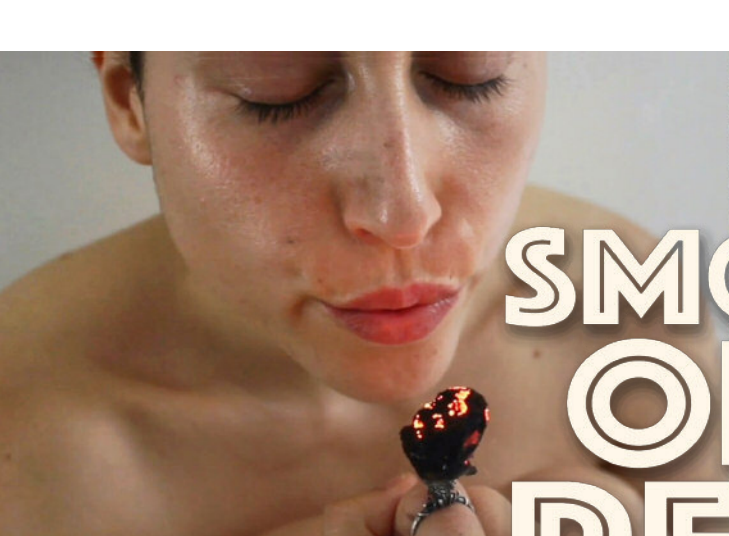
I thought about this as I stitched my take on Greek traditional embroidery, and as I turned back to my novel. What if I could take what I had learned from Loukia to capture the feeling of the 1950s and of the life of the Greeks in Istanbul then, to unlock the stories I could tell about them? Instead of slavishly recreating what few had documented, what if I allowed myself to give in to what fiction is: Stories that use something true, as Hemingway once said, to represent the truth? After all, every generation of artists imitates at the start, but then creates off of what has come before to create something new, in the feeling of the symbols and art forms that have come before us.

That is the embodiment of the traditions of what it means to be Greek: Not in “getting it right” in reproductions, but in carrying the essence of culture wherever we are in the world. We have a long history of doing just that in different parts of the world, after all. If we can do that now, staring into the face of the symbols that other Greeks have carried from mainland Greece, from the islands, and from Anatolia, we can embody Greekness in our own way. Not as stereotypes that we trap ourselves in, but as weavers of a new kind of cloth.

**Editor's note: The author refers to the Greek refugees from the Greek-Turkish war of 1922 and the following population exchange of 1923 mandated by the Treaty of Lausanne. An estimated 130,000 Greeks who were living in the Prefecture of Constantinople prior to 1918, and on the islands of Imvros and Tenedos, were exempted from this exchange.*

Maria Eliades is an award-winning podcast host and producer, writer, and strategic communications professional. Her interests include politics, culture, art, literature, travel, and food in Turkey, Greece, and the United States. Her work has appeared in the Ploughshares blog, The Times Literary Supplement, The Puritan, PRI's The World, EurasiaNet, and Time Out Istanbul. Born in New York, raised in New Jersey, she's lived in Turkey, the United Kingdom, and Greece, but she currently calls Washington, DC home. Maria holds a BA from Drew University and a MSt from the University of Oxford.

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



SMCK ON REEL



SHORT MOVIES ABOUT LOVE & OBJECTS

DANIELLA SARAYA • SOPHIE MOLINS
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LUKAUSKAITĖ • ROBERTO & VICTORIA
NOA YANKOVITCH • LOUKIA RICHARDS
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ASHGAN WAKED • CHRISTOPH ZIEGLER
JEWELRY POEMS • Q HISASHI SHIBATA
SAJEDA MOKARY



23-26 OCTOBER
GRASSIMESSE LEIPZIG
2025



GRASSI MUSEUM FOR APPLIED ARTS LEIPZIG



CHAPTER IV

BREAK-

INNOVATION

THROUGH

COMBAT

CONFRONTATION



Self portrait with large necklace. Photo: Christoph Ziegler.

PlaidAPorter, Farmers Tale, jacket, upcycling couture.
Munich Fashion Award 2025 3rd winner,
Model: Maribimimi. Photo: Svenja Blobel.

TECHNOLOGY IS THE GAME CHANGER IN SUSTAINABLE AND FAIR TRADE FASHION

*Interview by
Christoph Ziegler*

THE MUNICH FASHION AWARD HONORS EUROPEAN SUSTAINABLE FASHION DESIGNERS, GIVES GREATER VISIBILITY TO TECHNOLOGICAL SOLUTIONS, AND ALLOWS AWARDEES TO MAKE USE OF THEM. MIRJAM SMEND, PROJECT LEAD MFA, CITY OF MUNICH, ADVISORY TEAM OF CULTURAL AND CREATIVE INDUSTRIES, TALKED TO SMCK MAGAZINE ABOUT MUNICH'S UNDERTAKING AND VISION.





Left: Munich Fashion Award 2025, Red Carpet event at House of Communication, Munich.
Right: Runway show. Photos: MFA.

Collaboration is key!

Come together (if you fit together). Share your target groups. Tell new stories. Make use of synergies and communication channels. Organize common events//pop-ups. Invite another brand in your store. Whether this is a jewelry designer coming together with a fashion label or a fashion label with another fashion label or/and accessories, this is an uncomplicated way to achieve more.

*munichfashionaward.com
instagram: @munichfashionaward*

Sustainability cannot be the sole argument to convince customers to buy fashion items. Unfortunately, sustainability plays a minor role in the customer's decision, with design, quality, price being the important ones. Sustainability is a nice bonus. Many sustainable fashion brands still have to learn the truth. The major key word in fashion remains brandbuilding, and this is what the brands' communication work should aim at.

Our fashion system is based on the principle always more instead of always better. Consumers will not buy less and better, and producers will not produce less and better. It is also very difficult to implement regulations in the field; see, for example, the EU rowing back from its Green Claims Directive that ambitioned to set minimum standards for advertisement claiming a product is environment friendly.

The real game changer to improve the both complicated and dirty chain of production is technology. As MFA organizers, we are absolutely positive about improving it through technological progress. This is why the MFA claims to be „the European sustainable fashion award with a tech twist“.

MFA does not only give awards to fashion labels. We wish to become a platform that with our jury and advisory board experts, our local and international network, our partners in industry, media and economy will become a competent meeting point for designers working with sustainable concepts.

*Cavia – Martina Boero, handmade Juno cardigan, 2023.
Upcycled yarns. Munich Fashion Award 2025 finalist.
Photo: Ilaria Taschini.*





Pina Bausch, *Der Tänzer*, brooch, 2021.
Copper, jewellery enamel, silver 925,
steel. Photo: Ingrid Schmidt.

"Pina Dance, Dance Otherwise We Are Lost."
(Wim Wenders)

The brooch *Der Tänzer*, depicting a gently swaying dancer, is part of a series I created in 2021 as an homage to Pina Bausch and her dance ensemble. It is crafted from decorative enamel on copper, in a soft rosé tone that emphasizes the dancers' sensitivity.

Ingrid Schmidt draws on centuries-old goldsmithing techniques to create contemporary jewelry. Her work reflects the world of textiles, particularly structured and tactile surfaces. Each piece is entirely handcrafted. Gold and silver are hammered, sawn, and soldered until a unique, one-of-a-kind piece emerges. Various alloys are fused using the Korean goldsmithing technique *Keum-boo* to create vibrant, textured surfaces.

INGRID SCHMIDT SWITZERLAND



*Assemblies of Interaction, pendant, 2025.
Nickel silver, silver solder, milk paint, Cclear
sealant, leather. Photo: D. Thomloudis.*

Assemblies of Interaction

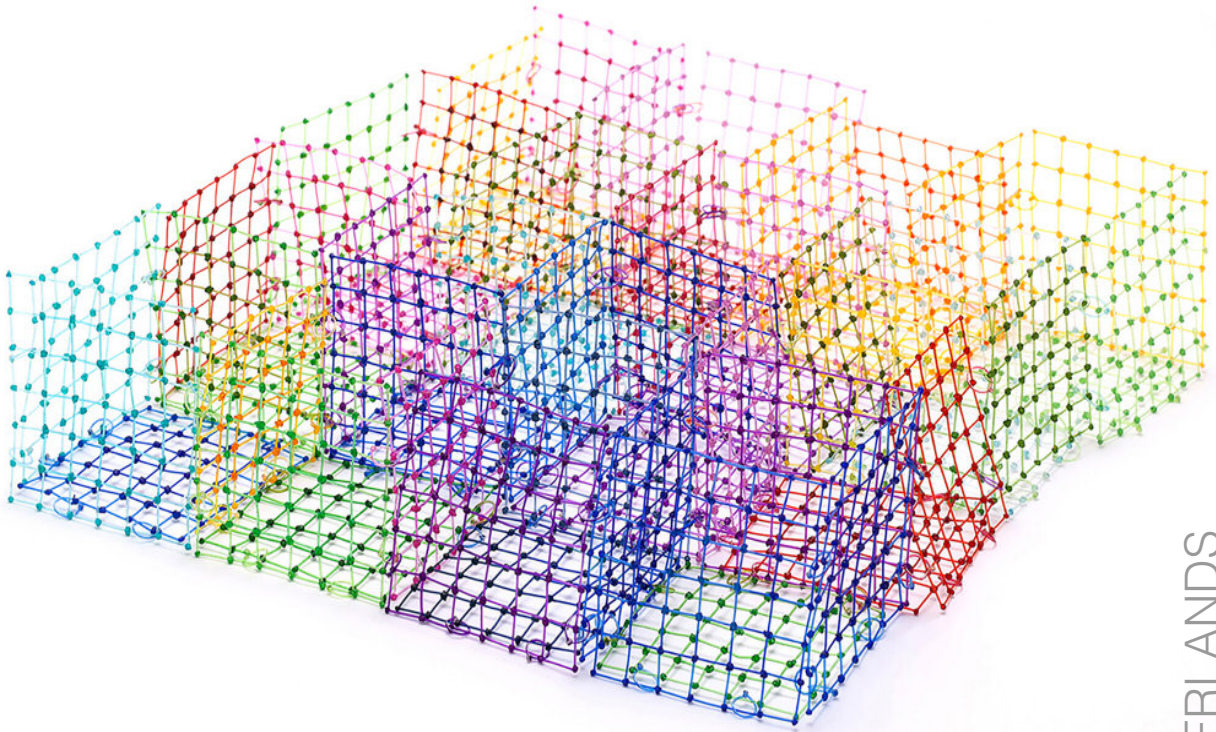
This collection of jewelry engages with the unspoken narratives embodied in architectural spaces, transforming the poetics of space into wearable forms. I explore how jewelry can extend the unsaid into a visible, tactile language. By investigating architectural systems, I imbue materials with meaning, allowing them to speak through their presence on the body. Roles are reversed—architectural language now inhabits the intimate landscape of the body.

Each piece is created using computer-aided design software; components are precision-cut with an industrial fiber optic laser and joined through micro laser welding. These methods mimic the aesthetics and residue of industrial construction, echoing its processes and visual language.

The jewelry acts as a bridge between the metaphysical and the tangible, revealing untold stories and unseen connections. It challenges traditional constructs of jewelry, using the medium to explore value, material sign systems, and identity—inviting deeper engagement with the architecture that surrounds us.

DEMITRA THOMLOUDIS USA

Living Spaces, soft object, 2022.
Nylon, constructed by melting.
Photo: Floor Mommersteg.

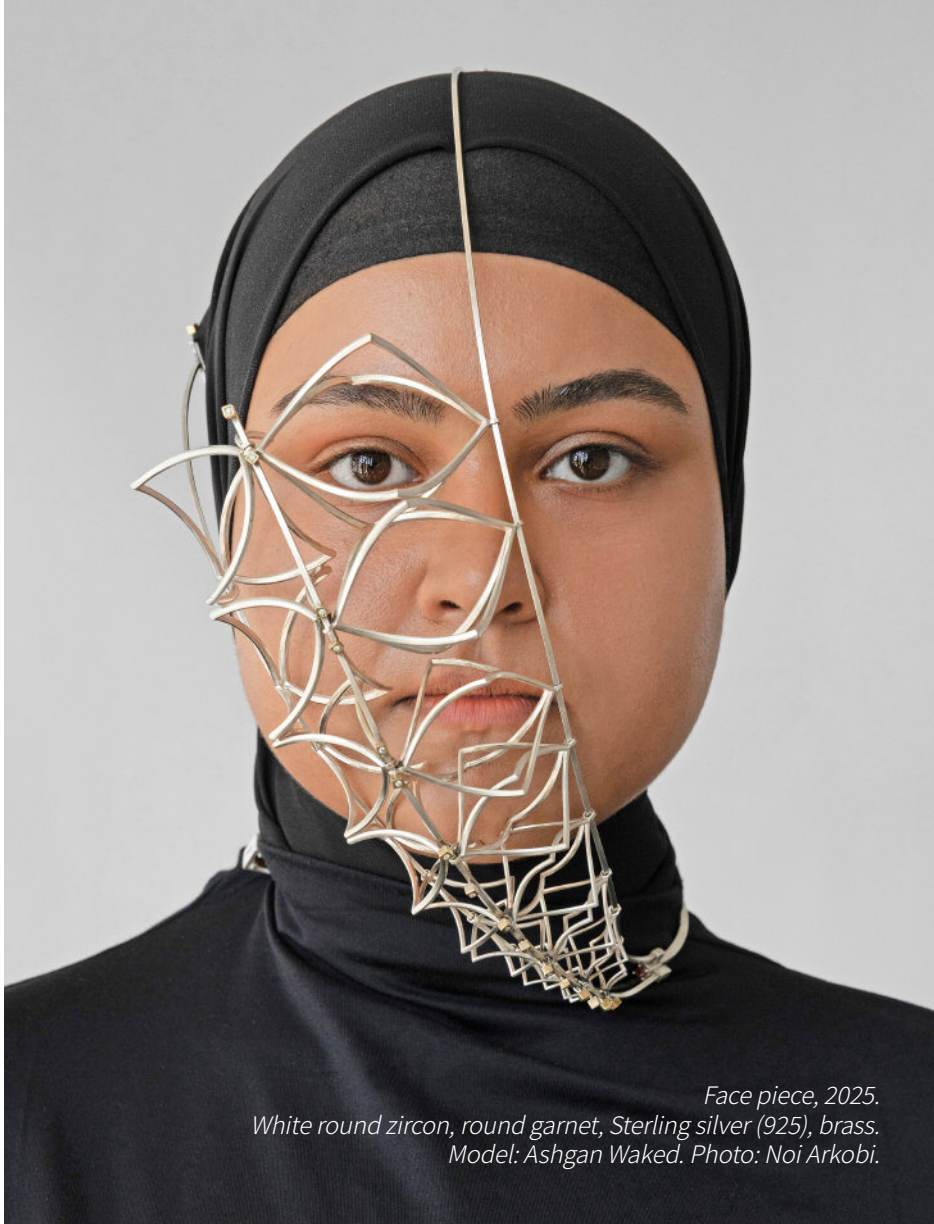


Living Space

Living Space embodies the spirit of freedom through its flexible walls (borders), offering a quiet resistance to rigid structures of control. It consists of individual planes of nylon wire forming interconnected grids – frameworks that define space, yet remain open to movement, transformation, and exchange.

The use of transparent, permeable materials challenges the militarised language of division – walls, frontiers, enclosures – by proposing a model of space that is fluid rather than fixed, open rather than defensive. Overflowing colours shift with light and perspective, dissolving boundaries and inviting the viewer into a shared, participatory space.

FLOOR MOMMERSTEG THE NETHERLANDS



*Face piece, 2025.
White round zircon, round garnet, Sterling silver (925), brass.
Model: Ashgan Waked. Photo: Noi Arkobi.*

Af'ida (Hearts)

I am Ashgan, an Arab Muslim. My project "Af'ida" explores the theme of faith and the relationship between the human being and God. At their deepest emotional state, hearts are the point around which thoughts revolve. The Dome of the Rock, as a location, is the starting point of my line of thought, a line that moves from the outside inwards. Between complex forms and the prayer rug. Stability and permanence are the meanings carried by the square shape in Islamic architecture. It is also the foundational form from which the details of my jewelry designs evolve. But how can a dimensionless shape create depth and layers? How can it build a moving world within itself? And at the same time, preserve the inner point of light?

These are the questions around which my thoughts revolve. Af'ida was my final project for the Bachelor's degree in Jewelry Design at Shenkar College.

Instagram: @w.ashgan99

HOW JEWELLERY



With her upcycled tin Identity Bracelets (2021), American jeweller Harriette Estel Berman proves that even the humble bar-code yields a distinct aesthetic value.

SAVED MY LIFE

THE DIGITAL MUSEUM OF ALTERNATIVE JEWELLERY EDUCATES ITS READERS ON THE COMPLEX HISTORICAL AND CULTURAL PROCEDURES ORNAMENTS EMBODY, ALICE TREASURE EXPLAINS WHY THE PHENOMENON JEWELRY DESERVES FURTHER RESEARCH, AND A MORE PASSIONATE APPROACH BY ART LOVERS AND ACADEMICS.

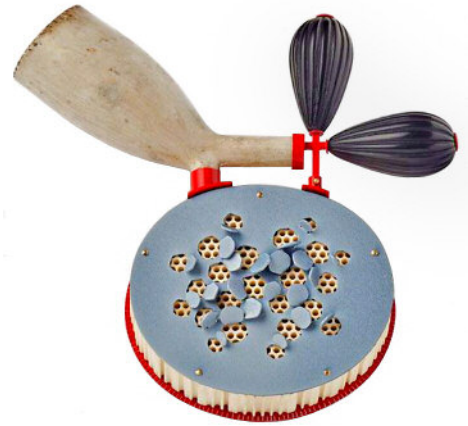
Interview by Christoph Ziegler

I was born obsessed with jewelry. Growing up, I was the weirdest kid in school. I was shy. I was bullied. Jewelry – in the form of badges, lightning bolt charms and skulls – became my armour and my voice. They told onlookers alike that I had a brain, I had passions, and I wasn't afraid to show it.

I owe a debt of gratitude to the art form that saved my life, so it feels natural and right to dedicate a significant portion of my life to writing about it.

I grew up in a very musical family. Loud discussions about music were frequent and impassioned; the way my grandmother spoke about Puccini was so raw, honest and visceral that it brought me to tears!

*Christel van der Laan: Holy Smoke, 2011.
Through an unlikely marriage of vintage lucite,
enamelled silver and ceramic honeycomb, Christel
van der Laan's 'Holy Smoke' transforms a found clay
pipe into a strange Sueussian masterpiece.*



The way I saw it, my favourite pieces of contemporary jewelry held just as much power to humble, thrill and stupefy as any Aria or epic ballad- so where were the outpourings of love for our masterpieces in metal and plastic?!

I began to write about jewelry myself, writing from that same raw place of passion that sent Grandma into paroxysms of love for Tosca. I had no intention of showing it to anybody, but my mother saw, declaring – "I love you, but if you don't show people what you've written, I don't think I'll ever forgive you."

I started The Museum for her... and I feel more connected to my passion right now than I have ever felt in my life.

As with design, architecture and music, jewelry is not just a pretty solid litmus test for determining our collective aesthetic proclivities at any one time, but can offer invaluable historical insights into changing social and cultural attitudes.

Those beautiful leafy motifs that define the Art Nouveau movement, for example, were born of a collective revolt against industrialisation; echoed in heart some sixty years later when punks wore strings of safety pins to protest fast fashion!

It's balmy to think that our plunge into full-on Whitby Jet goth mode can all be traced back to Queen Victoria's reaction to the death of Prince Albert in 1861- a trend that's still being rocked today.



In a series of brooches entitled 'Memoria Aperta' (2011), Italian goldsmith Barbara Paganin invites the wearer to weave their own story around each strangely juxtaposed element.

instagram: @museumofalternativejewellery



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THE OBJECT

Roman "pocket knife, Mediterranean region,
Middle Roman Imperial period, 201–300 CE. Iron, silver.
Collection and photo: © The Fitzwilliam Museum,
University of Cambridge.



This Roman pocket knife with three-pronged fork, spoon, spatula, pick, awl, and knife, is part of the exhibition 'Dinner Is Served – a Culinary Trip around the World' from 25 October 2025 to 19 April 2026 at Schmuckmuseum Pforzheim.

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

*"Mrs Brown", Bottled series, 2025.
Sliced, painted perfume bottles
20 x 35 x 3 cm. Photo: Veronika Fabian.*



Veronika Fabian's new jewelry series "Bottled" is made from repurposed perfume bottles. The series explores how perfume, marketed as an embodiment of desire, transforms its container into an object of fascination.

*veronikafabian.com
instagram: @veroofabian*

SMCK MAGAZINE PRESENTS



A LEXICON FOR JEWELERS IN LOVE

IN MANY CULTURES, JEWELRY EMBODIES A LOVER'S TRUEST FEELINGS FOR HIS/HER OBJECT OF DESIRE, OR SEALS THE VOW OF A LIFE LONG COMMITMENT. JEWELRY CAN ALSO EXPRESS MORE COMPLICATED LOVE MOODS SUCH AS THE LOVER'S

YEARNING, DESPAIR OR NOSTALGIA FOR PAST HAPPINESS. IN THE LEXICON OF JEWELERS IN LOVE, SIXTEEN JEWELRY ARTISTS SHOWCASE THEIR WORK AND CONFESSIONS ON THE EXCITING, DISAPPOINTING OR FUNNY MOMENTS THAT LINK LOVE TO JEWELRY.

INCA STARZINSKY

Haunting

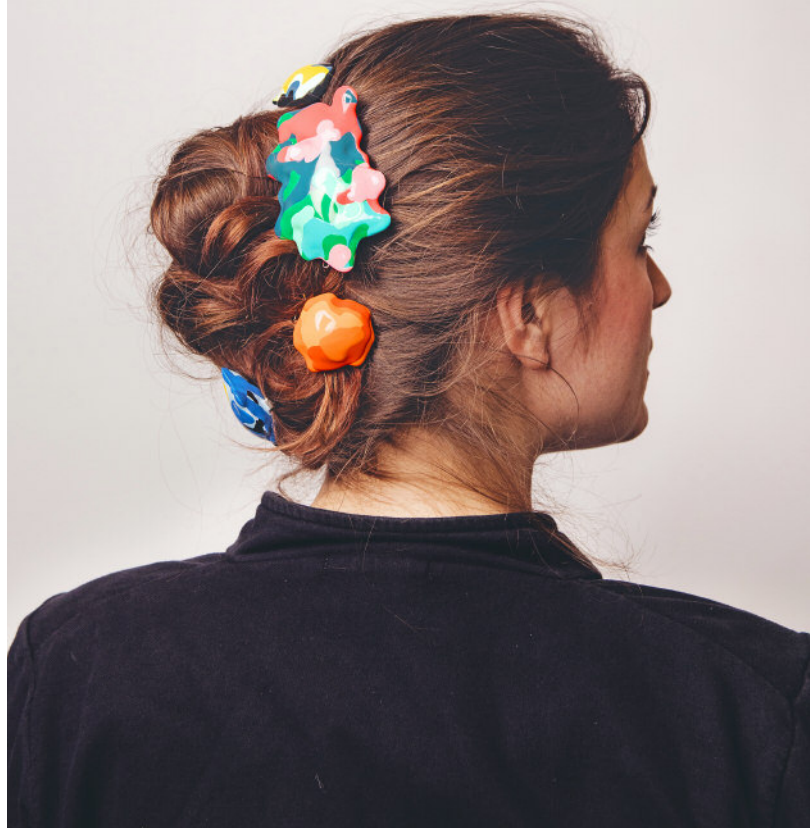
ALL MY LOVE

At the happening of the "UNFORGETTABLE MOMENT" you are not aware that it might become a treasure in your mind and change you. These moments can be trivial, like dancing with someone or eating cake with a friend. One day you will realise that these moments with loved ones are part of you and make you who you are today, they float around in your mind and sometimes pop into your consciousness and make you stop and smile or bring a tear to your eye.

I made six of these moments, with people I love forever, "visible" in the form of six cloud-like hair pins. The shape of each hair clip is made with merged hand drawn letters/sentences describing a loving moment.

incastarzinsky.com / instagram: @incastarzinsky

*All My Love, hair jewellery collection Rocks & Locks, 2025.
Model: Olivia May. Photo: Patrick Gunning / Courtesy
of Objects Beautiful Gallery.*



Balloon Ring, 2019.
Silver, polymer clay. Photo: Ruben Sentosa.

AYSA ANNA

Relationship

Love hurts and it floats.

"If I was a cactus, you would be a balloon. Oh no, I wanna feel the same as humans do, I wanna feel the same as you, but I don't."

Born With a Broken Heart, Damiano David.

This lyric unexpectedly connected two of my earlier designs: the cactus-ring and the balloon-ring. Though created independently, both pieces originate from personal experiences and memories. When seen together, they seem to mirror how I have lived love. Sometimes protective, sometimes fragile, always shifting.

Much of my work emerges in this way: ideas appear as fragments of a larger network of associations that accompany me through life. They surface without a strict plan, yet once materialized, they reveal relationships I did not foresee. The cactus and the balloon now belong to one another, joined by coincidence, poetry, and the playful logic of making.

aysa-anna.com / instagram: @aysa_anna



CHLOÉ ROMANOS

Bewitched

Suddenly a wave
All makes sense now
The Past the Present the Future is all in one
We are flying above everything that ever existed
We are one we are everyone

A wisper molten in time
He has given me a dream
To a faraway land of magic
Or was I giving him a key
To find his way back to his heart

cloealejewellery.com

instagram: @cloealejewellery

CHIEN YU LIU

!!

i
was intact
you appeared unbidden
something quiet as breath opened
a space
i did not know i had held a beat
and i still
but !

veraelileg.com / instagram: @veraelileg



!! , Earrings, 2024. Sterling silver. Photo: C.Y. Liu.

ADELAIDA PINEDA

Union

Two peanut shells, cast in bronze, hold a secret within: a pearl, luminous and vulnerable, like the silent understanding between two souls. Together, they embrace as one. When apart, each half carries the presence of the other – a gift to the beloved, a promise that connection endures beyond distance.

The shell's rough and imperfect texture reminds us of nature's wisdom: love is not polished into perfection, but shaped by time, tenderness, and resilience. The pearl shines as the essence of this bond – a symbol of intimacy and understanding, of the way two beings mirror and complete one another. Born from a grain and transformed within, it becomes beauty through its own process.

This ornament is an embrace to wear, a memory to share.

piornamentos.com

instagram: @piornamentos



KATE CONNEL

Past

My love is *Recycled*, *Reloved*, and *Remade* into something that is *Especial*, *Special*, and literally *Intoxicating*.

The richer and longer your life, the more likely you've had the experience of these earrings – have you Remade a past love into a new one? Like some past loves, these earrings are made of something cast off – in this case, beer bottle packaging found on my street corner.

I love this blue color – cerulean with a drop of periwinkle. Surrounded by what I call “working class filagree,” modeled on scraps of wire found on my street, flourished and flattened by repeatedly being driven over by passing cars. They are made to frame a mature and much-loved face.



For You, earrings, 2022. Cardboard, bass wood, brass, steel, silver wire, acrylic paint. Photo: Sibila Savage.

bookandwheel.org / *instagram: @elrings_earrings*

C H R I S T O P H Z I E G L E R



M E M O R I E S



CHRISTOPHZIEGLER.COM | INSTAGRAM: @ROSSOZETT

HILDE DRAMSTAD

Abandoned

"If you leave me now
You'll take away the biggest part of me
And if you leave me now
You'll take away the very heart of me

When tomorrow comes and we'll both regret
The things we said today."

hildedramstad.weebly.com
instagram: @hildedramstad



If You leave me now, necklace, 2025.
Embroidery. Textile, found objects,
mineral stones, mineral beads,
mother of pearl, chicken bones.
Photo: Hilde Dramstad.



Rebirth 1, ring, 2025. Mixed media, aluminum,
silicone, metal dust. Photo: M. Radosavljevic.

MARIJA RADOSAVLJEVIĆ

Fragility

This ring carries the balance of being both shielded and revealed. Its dark, molten surface feels like armor, deep with silence and presence, yet from it emerges a fragile blue form unhiding, alive, reaching outward.

It reminds me that true strength is in allowing tenderness to be seen. Every opening, every tendril that grows and spreads creates space for connection. In this openness, endings naturally transform into beginnings, each moment holding the quiet promise of rebirth, a gentle unfolding of life, always moving, always expanding, always ready to illuminate the world with its quiet, vibrant pulse.

instagram: @maraliberta



*Cyclists, chain, 2024.
Frosted acrylic, wire,
bicycle chain.
Photo: Odile Yu.*

ODILE YU

Yearning

A Walk That Never Ends
How I wish that never ends this walk,
Just like our first time in Hyde Park.

The crunch of leaves beneath our feet,
The rings of bells on bikes so sweet.
Footsteps echo, voices blended,
Nearby subways and buses tirelessly rotated.

People meeting, waiting, they do,
Reuniting, parting, all anew.
The city, in winter's grip, devoured sunlight
with greed,
Photosynthesising like plants did.

But back then, my mind was so clear,
I can think of nothing, with you near.
I couldn't hear leaves break underfoot,
Nor did I remember the bus, or its route.

Nor did I care how long the night would last,
For your voice was the only thing that exists.

instagram: @oddddile_yu

JILL HERLANDS

Surrender

LETTER TO MY LOVER

My love,

You know how controlling you can be with me and
how much I secretly love it. The way one look from
you has me giving in without a fight.

It's dangerous how easily you bend me, how I let
you take charge and rewrite the rules whenever you
want. But the truth is, I crave it. I want you to keep
pushing, keep pulling, keep testing the limits of my
resistance until there's nothing left but surrender.
Please don't stop.

jillherlands.com / instagram: @jill.herlands



*You Have My Heart, ring, 2025. Sterling silver and raw Ruby.
Photo: J. Herlands.*

*Corazón, necklace, 2023.
Leather, hand cut and assembled together.
Photo: C. Lopez.*

CRISELDA LOPEZ

Obsession

Color and pattern OBSESSION
re-writing a necklace, a pair of earrings
1,000 times.

Arranging shapes and forms together
like exquisite stanzas
in a passionate poem.

patterngems.com

instagram: @patterngems



*Tangled, ring, 2025. Concrete, epoxy resin,
aluminium wire. Photo: Sanja Mihovilovic.*

SANJA MIHOVILOVIC

Tangled

We are a stubborn knot, Twisting more than we
ought. Tides coil, tangle, and protest, Each one in-
sisting it knows best.

Resentment flirts, hope waves hello, Memory gig-
gles at the show. I can't tell where you end, or I be-
gin, But neither of us seems to win.

And yet I hold, through twist and spin, Through
sparkling loops and persistent din. Ridiculous, messy,
impossibly true, Tangled in chaos, me with you.

instagram: @mihoselements

Le Rouge, le Rouge et le Rouge,
collier, 2021. Wood, oil paint,
glass, rubies, gold leaf.
Photo: P. Sajet

PHILIP SAJET

Ménage à trois

philipsajet.com

instagram: @philipsajet

CHRISTOPH ZIEGLER

Eyed

Love the curator,
venerate the knowing eye,
the guiding hand,
the one who loves.

Love your work
more than anything,
guided by your inner eye,
no matter what.

Love your instinct,
that makes your work unique
and helps you to survive
the fiercest battles.

christophziegler.com / *instagram: @rossozett*



*The curator as Medusa, Broom Brooch series, 2015.
Found plastic objects, glue, steel pin. Photo: C.Z.*

VISIT

Artist residencies,
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all year round

ATHENS



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EDITOR'S CHOICE

By Priscilla Katz



Tracht und Mode, exhibition view. Photo Eva Jünger.

Tradition & Modernity

Craftmanship meets design, tradition inspires fashion.

4 October - 8 November 2025

An international group exhibition with a Bavarian touch.

Galerie Handwerk
Max-Joseph-Straße 4, Munich,
Germany

hwk-muenchen.de/galerie
Instagram: @galeriehandwerk



OPEN CALL: The Art Of The Icon

**Explore Europe's Byzantine past
Artist Residency in Athens, Greece**

Application deadline: 16 November 2025

Byzantine art, a highly conceptual art born by a combination of mastering ancient techniques and preparing the artist's body and mind for creative contemplation, is widely unknown to the West. Icons are intellectual and emotional bridges to the invisible world, while the sacred space becomes a stage for performing rituals of bonding between past, present and future.

The Art Of The Icon residency with its video and storytelling project addresses visual artists, jewelers, crafters, designers, filmmakers, performers, art theorists, curators, academics, and art lovers.

FaveLAB Athens is a non profit organization founded by Loukia Richards and Christoph Ziegler in 2017.

Residency dates:

10 – 23 November 2025

15 – 28 December 2025

5 – 18 January 2026

favelab.net / instagram: @favelab.athens

A hide and seek behind wooden panels

Book review

„Leonidio through windows“ is a bilingual photo narrative recounting the history of the idyllic Peloponnesian town known for its international trade network, wealth and cultural achievements from 16th century onwards.

The authors, Popi Tsoukatou (Photography) and Zacharoula Tourali (Text) focus their research on the emblematic 19th century Leonidio mansions; and more specifically on the heavy, wooden window panels, the beautifully crafted details of traditional Peloponnesian architecture. The folk tradition of Greece calls windows „the eyes of the house“.

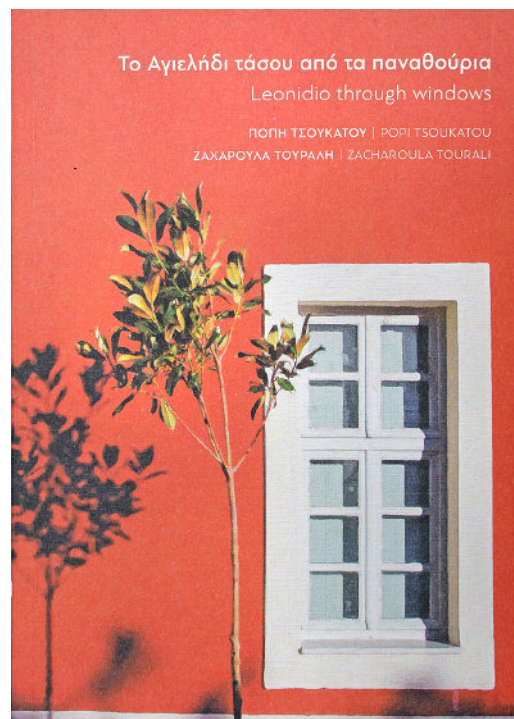
In the old days, opening and closing the panels served as a Morse code that informed outsiders of the dreams, triumphs or bitter sorrows, expectations or disappointments that determined life in the hidden interiors.

A charming junction of art photography and social science, „Leonidio through windows“ invites us to take a closer look at the non glamorous side of cultural heritage, at the objects of common use, and fall in love with the genius loci that created them.

Popi Tsoukatou and Zacharoula Tourali follow, on their own merit, the road paved by John Berger and Jean Mohr in the classic „Another Way of Telling“ in the early 1980s.

Istros Art Publications, ISBN 978-618-5083-27-4

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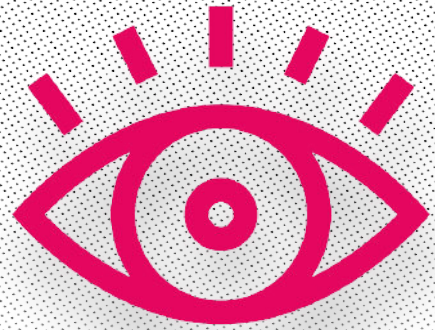
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PLNGNS – Mitya Hontarenko, leather jacket.
Munich Fashion Award 2025 2nd winner.
Photo: Yelyzaveta Samsonova.