

SMCK MAGAZINE

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FOR INDEPENDENT ARTISTS

#2

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REBEL

THOUGHT BEFORE ART

SCRATCHPAPER PARIS

ETHICS BEFORE AESTHETICS

THE REBELLION OF FAITH

BERLIN DOESN'T WEAR JEWELLERY

A SUBSIDY TO DESTROY ART

REBEL #2

IN THIS ISSUE

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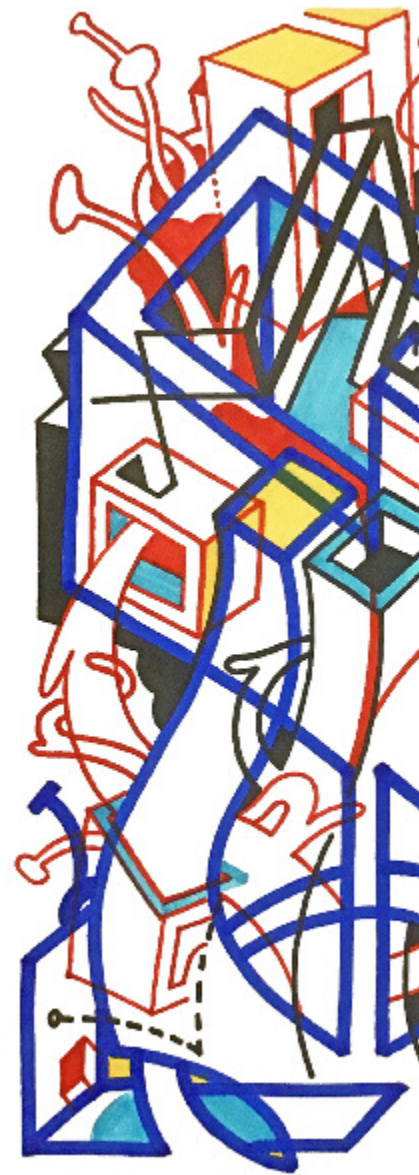
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W W W . S M C K . O R G



Julien Tessier, "MIXTURES"

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EDITORIAL

By Loukia Richards

IS JEWELRY MORE THAN JUST ORNAMENTATION ?

*‘REVOLUTIONARIES
CHANGE SOCIETY.
ARTISTS CHANGE
THE WAY PEOPLE
LOOK AT SOCIETY.’*

Contemporary art can be cynical, aggressive, vulgar, depressing, disturbing. It has at least one of these characteristics: it is society-oriented; participative; interdisciplinary; conceptual; beyond the art-craft boundary; crowdfunded; synergy-oriented; ephemeral; appropriative; technology-friendly. Jewelry art should be judged by the same standards that apply to visual art.

To survive as a jeweler, you need people to like, buy, and wear your art. Unworn, jewelry is the script of a film that will never be produced, screened, or watched. You cannot ‘use’ jewelry without owning it. Jewelry’s potential to change the viewer’s perspective unfolds through the trinity of the Maker, the Buyer, and the Beholder, that is, the public eye. To paraphrase Jenny Holzer’s Truisms that “your actions are pointless if no one notices them,” your jewelry is pointless if no one buys it.

No jeweler can avoid the influence of promotion and sale strategies. It is difficult to be anti-conformist and successful in the luxury business. It requires nothing less than casting an innovative eye over art, like Malcolm McLaren and Vivien Westwood did in the 1970s by turning the punk movement into an icon of the avant-garde.

The jewelry artist’s million-dollar question is: how can I be both critical and sustainable, challenging and pleasing, approachable and rebellious? Answer this, and you will conquer the highly competitive art jewelry market.

DEVOTED TO THE FINEST ART OF JEWELLERY-MAKING

Historic jewellery, avantgarde pieces and highlights of the Wagner Collection



"Rainbow Triangles"
Variety of stones, onyx
pearls, 750/0 white gold.

W
WAGNER
PREZIOSEN



LED ART - First performances, 1993.
left: Belgrade, right: Novi Sad. Photo: MMC Led Art

ETHICS BEFORE AESTHETICS

SERBIAN ARTISTS' INITIATIVE LED ART - MMC - ŠOK ZADRUGA ON HOW ART MUST HEAL THE WORLD

Interview by Loukia Richards

LR: *What happened in (former) Yugoslavia in 1993, the year your initiative was founded?*

MMC: 1993 was a year of chaos, a year of destructive war and hostile activities between the republics of the confederation of Yugoslavia. Expansive nationalism, along with populism, served as justification for the economic, demographic, and cultural breakdown. It was also a year of hyperinflation and paramilitary groups. The black market replaced regular supply. New heroes, fast boys with fast cars, folk singers glorifying war, replaced artists, athletes, scientists as role models. The primary capital accumulation, after the fall of communism in Yugoslavia, took place through smuggling, war profit, plunder of common goods.

Shop shelves were empty, and the average monthly wage was two euros. The deterioration began in 1992 and officially ended in 1995, but most of the conflict hadn't been resolved until the war in Kosovo in 1999; the Kosovo situation is still not clear today.

LR: *The art projects you presented at the time were collective, political and participatory. What was the impact they had on the political process in Serbia and former Yugoslavia?*

MMC: The founder of our group, Led Art (Ice Art) Nikola Džafo, a Novi Sad- and Belgrade-based painter, put away his brush and entered the realm of politics.

We do not know whether our practice had any feasible impact on the political life and processes in ex-Yugoslavia in the span of these 30 years. Surely, they left an echo and somehow were the light in the complete darkness. Since the very beginning, the group's premise and slogan was "Ethics before aesthetics." The group's ideas and actions had a great impact on the art and culture scene and enabled the faster reconnection of the once-common art scene in former Yugoslavia. Through its involvement in the social and public spheres, Led Art entered the dangerous political domain, which has inevitably brought the group and its members into conflict with those in power. The very system of Led Art operating, based on a guerilla approach, without a place of gathering or office and broad participatory membership, not only of artists, was, in itself, political. All this resulted in the ethical and political attitude that created the slogan under which Led Art existed and continues to exist to this very day: "Art can (and must) heal the world."

LR: *How dangerous was it to rebel against mainstream thought and politics in Serbia at the time?*

MMC: To rebel against the mainstream thought was at the same time dangerous – and not. Our acts were recognized as a voice of democracy and that was legal, but the state also used that as an advantage to promote the image of Serbia as being a democratic country. Although our acts weren't successful in changing the course of action in the way we wished, we still succeeded in preserving common sense to some extent.

LR: *Describe one of your favorite projects.*

MMC: "Reconstruction of Crime" was initiated in



Nikola Džafo, LED ART founder. Photo: Filip Markovinovic, 2020

**‘ONLY THE
COLLECTIVE
CAN CREATE A
MASTERPIECE’**

1994. The project is based on the idea that the increasing evil must be opposed with all means available, and artists oppose evil with art. The procedure was "borrowed" from the police practice of drawing the contour of the victim's body of the victim with a chalk, thus creating an "incidental drawing." The crime site is photographed, the victim is taken away, and the drawing is left at the scene. This drawing is used by Led Art as a talisman "against spells;" it makes performance participants resistant to outside influences.

"Reconstruction of Crime " is done using different techniques: drawing around the contour with chalk, "drawing around" with fire, baking edible cakes in human form, etc.

The most famous "Reconstruction of Crime " was performed during the student and civil protests in Belgrade in 1997. Led Art members and demonstrators "had drawn around" the place where the police had attacked with water cannons and beaten up dozens of them.

LR: *How did or how do you fund your activities?*



*'Reconstructon of the crime'. Knez Mihajlova street, Belgrade 1998.
Photo/drawing: MMC Led Art archive*



MMC: We struggled a lot. Sometimes we got funding from art projects, foundations, etc. Thanks to the volunteers' engagement and strong faith that art changes the world, it was possible to achieve what we achieved. We funded our actions mostly from working in other jobs. Today, art funding is a little easier. Led Art tries to sustain itself through the project Šok zadruha (Shock cooperative) project and activities such as "Total Sale of Artworks" and "Towards the Audience." Going out in the streets and marketplaces to sell art has become a constructive performance.

LR: *What are the themes that interest your art initiative now, and how do they interact with local politics?*

MMC: Today we have a gallery in Novi Sad. Novi Sad will be the European Capital of Culture 2021. Because of that, the city art landscape is rapidly changing, and we are trying to find our position in this new system. We are reconsidering our role as an organization and group. We support young, emerging artists. We organize around 20 exhibitions and events a year.

Our activities are focused on a critical, but at the same time proactive approach to the unstable and unregulated art market. We constantly re-examine the position of artists, the system of art and collective work in Serbia which, it seems to us, is a country in eternal transition.

LR: *When you look back on the 1990s, how do you evaluate your actions, interventions, and experiences?*

MMC: Our actions, interventions, experiences had a high art scope; however, we still have bitter memories. It was a period of making art equal to life, and life was strongly tied to politics.

LR: *What do you think it is important to support or oppose as an artist and citizen today?*

MMC: We defend democratic values and support the world's cultural heritage. We fight against the blurring conscience in which we live in, at a time where we have fewer and fewer rights due to the concentration of power by the state, politics, and technology. We fight for the preservation of common sense. Led Art, now and then, has dealt with art and culture and with preservation of the cultural heritage and sanity of our society.

LR: *Share with us a lesson you learned all these years.*

MMC: Despite all the troubles, obstacles, and sacrifices we have made as a group and as individuals, it was important to stay true to what we do and believe in. Also, over time, we have become aware that often the benefits of what we do, would not be seen in the near future. The collective is the only one that can create a masterpiece. We are preparing a 30-year retrospective show which will help us re-examine our position, attitudes, and values. We hope to form art practices for the future.

The active members and closest supporters of the organization are:

Nikola Džafo, Dejan Jankov, Željko Grulović, Silvija Dražić, Vesna Grginčević, Izabela Mašić, Zita Argylan, Adreinn Ujhazi, Lidija Krnjajić, Milica Dukić, Andrea Palašti, Nina Komel, Mattter, Stefan Ilić, Vladimir Ilić, Netmanja Milenković, Filip Markovinović, Gojko Dutina, Bojan Dojkić, Dušan Zaklan.



Group photo at gallery Šok Zadruga, Novi Sad. Photo: Dejan Krstic



1993-2002 LED ART (ICE ART),
ad hoc group, Belgrade.

2000-2012 LED ART became
MMC (Multi Media Center) Led
Art - Art Klinika based in Novi Sad.

2012-2020 Šok zadruga – Šok
galerija, a long-term project by
MMC Led Art with a central gallery
space and few more smaller ex-
hibition spaces.



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EGKOIMISIS



The abaton of Epidaurus. Photo: Christoph Ziegler

By Christina Papageorgiou

For Alexandra

We talked all the way to Epidaurus. The route, with its successive turns, alternates constantly between forest and sea. At its end, we reached the forest of the Greek god of medicine, Asclepios, and the theater. My sister and I used to drive to Epidaurus every summer. We would leave Athens at noon and arrive in the early afternoon. It was the perfect time for a swim; the sea was always lukewarm and swimming in the waters of Epidaurus was kind of therapeutic. It was our secret agreement: a healing dive after the tiring afternoon trip, then a cup of coffee and a performance at the ancient theater afterwards. The theater lies in the heart of the forest. We were relaxed from the swim as we walked to the theater; the closer we got, the less we had to say. The forest stretched out in front of us, as if only

it was real. We remained silent for a little while. It was not important if we liked the performance; sometimes it was good, sometimes indifferent, sometimes bad.

We often fell asleep seated in the upper tier, inside the cool forest, under the stars.

We had never visited the Asclepieion, the ancient Greek healing center. At the time, our life was full of theater and swimming. I visited the Asclepieion later, after my sister passed away. I did not swim, I did not watch a performance this time. I stayed in a hotel on the outskirts of the Asclepios forest, his healer's forest. I rose very early in the morning and walked to the archeological site. There I felt the familiar feeling I had felt every time I approached it. The forest was the only thing real, full of rare species of plants used in cures since ancient times.



The stoa of Epidauros. Photo: Christoph Ziegler

The museum and the archeological site had not opened yet. I wandered in the area for a while, as if I were a young pilgrim waiting to be admitted for treatment, waiting for the time to pass. In the museum I read the “Thank you” votives dedicated to Asclepios and the inscriptions mentioning patients' cures. I took a closer look at the tools of the ancient doctors. I tried to trace similarities between them and the ones my doctor mother used which I liked to study when I was a little girl. Then I headed to the abaton – the place you never enter - built next to the impressive tholos, the circular sacred building of Epidauros. I read with great interest that the level of the abaton’s roof corresponds to the ground floor of the tholos; this fact allows us to think of various interpretations.

I walked down the steps and into the stoa (colonnade) of the abaton. This is the place where egkoimisis was practiced. Patients slept inside the abaton and waited for God's gift: healing. It would be given to them through a healing dream. They purified their body with water from a sacred well and slept on the floor to contact the god's chthonic (underground) residence. I sat on the stone bench at the end of the stoa.

I LISTENED TO THE FOREST.

THE TOURIST GUIDES AND THEIR GROUPS
STARTED APPROACHING THE SITE.

IT WAS TIME TO LEAVE.

CHRISTINA PAPAGEORGIOU is a Sculptor (M.F.A. A.S.F.A.), Architect (M.Arch, A.U.Th.) and Theater Set Designer (M.A. In Text and Performance – King’s College and R.A.D.A.) During her studies she was honored with the Scholarships I.A.E.S.T.E. , State Scholarship (I.K.Y.) and Onassis Scholarship. She has been a member of the Directors Board of the Chamber of Fine Arts of Greece and member of the Directors Board of the Onassis Scholars Association. She has received honorary medal for her public art work “omphalos” inaugurated at ŁazienkiPark Museum in Warsaw, 2013. Works of the artist are found in public and private collections in Greece and abroad.

JASON STEIN

TECHNO-LITHIC
REMNANTS



CONTEMPORARY
ART JEWELRY,
METALSMITHING,
AND SCULPTURE.

THE PHOTOGRAPH



*Deniz Dogan - Performer
and dancer at Theater
Thikwa Berlin, 2017*

**PETER
BRUTSCHIN**

is a photographer, designer, carpenter, teacher. From 1995- 2016 he was manager of Thikwa Theater Workshop in Berlin, an integrative institution for artists with special needs.

www.thikwawerkstatt.com



Armin aka Tatjana Taft - Travesty artist at Berlin Gay Pride, 2019

LUXURY IN BERLIN



Friedländer Tiara Photo: Wagner Preziosen.

CLEMENS RITTER VON WAGNER

Interview by Christoph Ziegler

THE OWNER OF WAGNER
PREZIOSEN GALLERY BERLIN
ON LIVING CONTRASTS, PUNK
AND FLOURISHING BUSINESS
IN THE COVID-19 ERA.

tCZ: *Mr. von Wagner, we met in 2017 as we popped by your jewelry gallery, Wagner Preziosen, in Berlin-Charlottenburg. A little later, you curated the exhibition Trash & Treasures, presenting our trash-made jewelry along with precious pieces.*

Trash & Treasures was a juxtaposition of 'high' and 'low' end jewelry, highlighting the contrast between traditional and contemporary jewelry art.

RvW: In a global world nothing is more interesting than living contrasts. If you see the interior of my gallery, you will find many contrasts, for example it may be concrete combined with velvet. Only with

these differences can each style and line shine in its individual way.

CZ: *What was the idea behind the exhibition Trash & Treasures?*

RvW: In Berlin's diverse society I wanted to show the wide range of beautiful design, no matter what the value of its material is.

CZ: *Before you started your own business, Wagner Preziosen, you worked with Donna Karan, Cerutti 1881, and later as a director for Cartier in various*

**‘PUNK WAS
BORN OUT OF
THE WISH TO
BREAK WITH
SOCIAL
DIFFERENCES’**

countries. You wrote a dissertation on the punk icon Vivienne Westwood. How did your interest in the punk culture affect your career and your world view?

RvW: My supervising professor wanted me to jump into a different world. She thought that writing about Yves Saint Laurent was too close to my regular life. And she was right. I gained a new horizon by reading and writing on – and meeting – Vivienne Westwood. What a character, what strength, and yet what a sensitive, soft-spoken soul Vivienne Westwood is. Although her designs from the 1980s were very controversial, her creativity was widely respected and treasured.

CZ: “Punk’s not dead.” Does this slogan from the 1990s still have any meaning today? What has changed since then, especially in Berlin, the city of subcultures?

RvW: Punk was born out of the wish to break with social differences. People wanted to break with given rules of old-fashioned, narrow minds. Berlin nowa-



Necklace with rock crystal Photo: Wagner Preziosen.

days is a diverse and international city. Its vibes attract people from all nations, races, and cultures. It is becoming a melting pot filled with inspirations of all kinds.

CZ: Berlin is not a city for jewelry. Contemporary jewelry has hardly any relevance for Berlin Fashion Week or Berlin Gallery Walk. How do you explain why there is no great interest in jewelry in the German capital?

RvW: Berlin is a city for civil servants, and traditionally a Protestant place. Go to a Protestant church and you will find the answer to that question. Those



places are nearly rough, without any decoration. You should find the beauty in yourself and your deeds. In a Catholic or Orthodox church, you can enjoy art, gold, voluptuous décor etc.; it celebrates life by stimulating all your senses.

Just compare Vienna to Berlin. Both towns had a court

and an emperor. Catholic Vienna is much more into jewels and in presenting them compared to Berlin. In Berlin it is chic to be grey and poor...even if the Queen of England comes for a state visit, the capital city and the society of the fifth most important world economy will not dare to show its wealth by wearing jewels.

CZ: *You deal in Preziosen, precious items perfectly made, extremely valuable classical jewelry pieces from the 19th and 20th centuries to which the word “luxury” applies best. Some pieces are also made by high-priced avant-garde designers. And you design individual pieces and produce them in south Germany, using exclusive stones cut in Idar-Oberstein.*

In both cases – when you purchase antique jewelry for your gallery and when you design your own pieces – what are your most important criteria for an exciting piece of jewelry?

RvW: It is very simple. I cannot compete with big companies such as Bucherer, Wempe, etc. – and I don’t want to! I decided to enjoy the variety of a niche market.

Quality materials, perfect craftsmanship, and unique design are the bases for getting the attention of my clients. Most of them have items from well-known companies, but they have grown in their taste. They don’t need a brand name to define luxury. Luxury for them is a more individual thing. They define their individual luxury. They just need to know that it is “great stuff” that they buy. They do not need to show off to anybody.

CZ: *The ambience of your ‘boutique’ – this is how you describe your gallery – reveals that your clients are very special. Not everybody can afford to purchase*

jewelry from you. What is your strategy when you sell a piece of jewelry?

RvW: There are two different ways to sell in my store. There is the client who needs the support to find the right jewel for themselves. They want the communication with me, and they like to hear the explanations of each item. And there is the client who enjoys searching for the right jewel. Because of that, I redecorate my store at least twice a month. People like to explore the place, and I enjoy helping all of them.

‘GERMANY HAS MUCH MORE TO OFFER THAN JUST GREAT CARS AND TECHNOLOGY’

CZ: *Has the coronavirus pandemic had any effect on your business so far?*

RvW: For the time being I am most thankful that most of my clients still enjoy the beauty of a jewel. Maybe even more these days.

CZ: *Has the pandemic changed the way you work as a jewelry dealer?*

RvW: I always offer to have a private viewing in private homes. Nowadays some clients just ask me to send them a selected variety of jewels and they choose in total privacy at home – even without me. Whatever the client wishes.

CZ: *Do you use internet commerce?*

RvW: Yes, I do offer some of my pieces on the US portal *1st Dibs*.



CZ: *How could one promote ‘high’ and ‘low’ end jewelry more effectively in a city like Berlin?*

RvW: I would love if, for example, our president would open Bellevue for a presentation of German design in luxury items.

Germany has much more to offer than just great cars and technology. We have beautiful design, may it be in porcelain, textiles, jewels, or any other craftsmanship that is taught in Germany.

www.wagner-preziosen.de

www.instagram.com/wagner_preziosen

VISIT

ARTIST RESIDENCIES, WORKSHOPS AND
E-RESIDENCIES
IN ATHENS AND
ARCADIA,
GREECE



www.favelab.net





COVID-19

IT IS TOUGH OUT THERE!

AND JEWELRY

By Loukia Richards

Exclusive fashion and contemporary jewelry may face difficulties in satisfying customers online through e-galleries or virtual exhibitions. How easy is it to convince customers to pay a four- or five-digit sum for a work they have not seen live by showing them a photo or video instead?

Important as a communication tool, virtual exhibiting has limits. Artists should also beware of 'easy' technology; badly-made DIY websites or videos can destroy a brand.

More exclusive ways of presenting jewelry will be favored. Covid-19 restrictions make it difficult to welcome hundreds of visitors at the same time. Professional dealers will have to make a choice between crowds and guests with buying potential in order to save time and energy and to stay safe.

The contemporary jewelry sector will undergo a huge restructuring in the next two years since it is impossible to be resilient without customers.

A different context for presenting and promoting jewelry might be a viable solution. It is time to look for ways to approach the broader public and to break the vicious circle of addressing only the like-minded, the small jewelry community.

“What is your record of generating sales, of enhancing business networking, of creating career opportunities, of leaving a print or digital trace of your event, of attracting the (real) press?” These are legitimate questions artists should start asking organizers of fairs and events.



Photo: Lia Nalbantidou

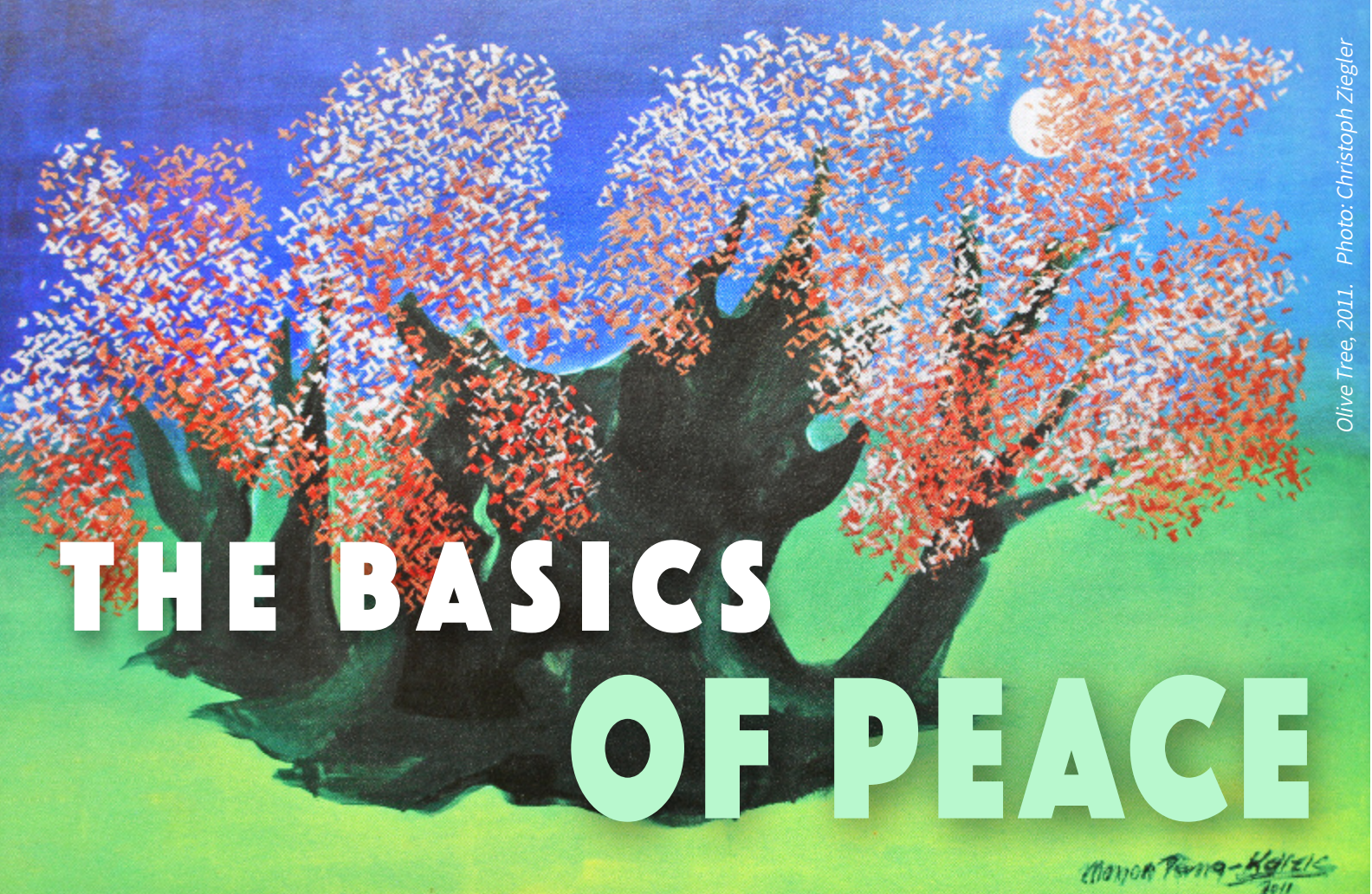
URBAN SECRET GARDEN

Photo series by Lia Nalbantidou,
photographer, Thessaloniki - Greece.

D L E P A G E



More to see: www.lianalbantidou.com



THE BASICS OF PEACE

NATURE DESPISED AND DESTROYED WITHOUT MERCY

Painter Manon Pana-Kairi

Ecology has always been a source of inspiration for me. I painted animals, flowers, and trees in a child-like manner to awaken children's interest, to inspire them to save the living creatures surrounding us, those creatures modern civilization despises, torments and destroys without mercy or shame. I paint children because they are probably the only human beings who are still pure and do not wish to destroy nature. Every child has an unconscious, automatic way to connect with nature.

A tree is life springing from the earth. Trees are the soul of the earth. Trees do feel and suffer. If you ever see a forest on fire, you see how painfully trees fall when they burn. It feels like a man is murdered. Trees are the jewels of the earth.

The first ecological theme I painted was the olive tree; more precisely the olive grove of Athens, the area still called by its Greek name, Elaionas. The olive tree is Greece; it has been a sacred tree ever since the most remote Antiquity.



'A window looking out into hope', 2004. Photo: Christoph Ziegler

Every family used to have its own olive tree in the old days for it embodies everything you need to live and prosper. Its fruit was the main ingredient of ancient medicine, the amalgam that penetrates human diet, economy, healing, cosmetics. Walking through Elaionas, a few years ago, I noticed how many very old trees are still alive. Even in winter, the olive tree keeps its leaves, it never changes; it reminds me of Greece remaining unharmed throughout its history.

I tried to illustrate the harmony of nature which the olive tree reflects. It is a peaceful being and has a calming effect on man. Elaionas made the city landscape look peaceful, even in our times; it has been despised and destroyed without mercy. My Olive Trees series aimed to remind of the troubles Elaionas has undergone. I have exhibited this series at the Museum of the City of Athens and in the Cité des Arts in Paris.

The olive tree is also the tree of peace.

In 1985, I was awarded the second İpekçi Prize for contributing in the Greek-Turkish friendship. The award was established by Andreas Politakis, a Greek engineer from Constantinople. His initiative aimed at reducing the animosity stemming from political and economic rivalry between the two countries.

For the Greeks, the Turkish conquest of Constantinople in 1453 is the source of their faith that Greece shall live. Greeks remember their city of Constantinople, the purges, the murders, and the endless hostility; this history cannot be forgotten. The İpekçi Prize attempted to soften these memories, to put aside pain, strife, war, and troubles. The İpekçi Prize was named after Abdi İpekçi, a Turkish journalist and advocate of minority rights, who was murdered by the far-right Grey Wolves in 1979.

ELAIONAS

The olive tree was Athena's sacred gift to the city, which was named after her. Today the 9,500-acre olive grove is mainly an industrial zone.

GREEK-TURKISH FRIENDSHIP

The concept of Greek-Turkish friendship was first promoted in the 1930s by Greece's then-prime minister Eleftherios Venizelos and Turkey's then-president Mustafa Kemal to guarantee peace between the former foes. The desecration of the Greek churches of Agia Sophia and Chora Monastery in Constantinople/Istanbul by Turkey's Islamist president, Recep Tayip Erdogan, this past summer has destroyed any hope that Greek-Turkish initiatives may effectively promote tolerance, respect, and understanding at the moment.

Manon Pana-Kairi (*1931, Athens) studied Fine and Applied Art in Athens, London, and Paris. She has worked in the fields of painting, theater costume and stage design, graphic design, and interior design for almost seven decades. She has been a member of the Société des Artistes Indépendants since the early 1970s, and also held solo shows and participated in group exhibitions in Europe. She has won various art distinctions, as well as the second İpekçi Prize.



Manon Pana-Kairi Photo: Chr. Ziegler

LEAVE YOUR CRISIS IN GREECE

IF YOU STILL
PLAN TO
TRAVEL

www.leaveyourcrisis.com



Image: Christoph Ziegler

IS IT POSSIBLE TO GET A SUBSIDY TO DESTROY ART?

By Lydia Margaroni

YES, IT IS.

According to a 1991 EU directive on overfishing, fishermen are subsidized abundantly to quit their profession and destroy their boats. This controversial directive dictates the destruction of traditional fishing boats, which will be replaced by “technologically updated” vessels. To date, more than 13,000 wooden boats have been destroyed in Greece, yet the problem of overfishing has not been resolved. Big trawlers continue to “scrape” the seabed.

The traditional wooden boats that adorn the islands' ports, cross the seas, and sail through our collective memory are part of our culture – and they will be lost for ever. These objets d'art par excellence, the symbols of Greece's seamanship, were hand-built by craftsmen at small boatyards that are now deserted and disappearing.

By the unique form of their boats, the master craftsmen of Greek ship carpentry have harmonized the unique form of their works to the Greek landscape,

to the peculiarity of the Greek seas, to the purpose of these vessels. These boats are the epitome of art. We may be lazy citizens or too tired to speak up. Nevertheless, we are artists. We are angry at the gloominess of this catastrophe and moreover at the destruction of our cultural heritage.

As visual artists, the weapons we have at our disposal are pictures, words, exhibitions. They give us the possibility to talk about what happened; what happened has already been filtered through our inner self. This blow to Greek maritime tradition is an act of stealing culture from future generations. This blow sets out our next action.

Some suggest that the wooden boats should be used in a different way. They are part of our cultural identity. We may use them for educational purposes, transport, tourism. Let's listen to these voices.

*Lydia Margaroni is a visual artist and writer. She is a member of the artist initiative **Horizontas Gekonoton** and founding member of “Break the Silence, Save the Boats.”*



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P A R I S

SCRATCH PAPER



BY 9ÈME CONCEPT ARTIST COLLECTIVE

By TJUL

SCRATCH PAPER was created in 2009. The artist collective 9ÈME CONCEPT decided to use SCRATCH PAPER to celebrate its 30th anniversary at *fluctuart* in Paris, because it is the most obvious practice of mixing style, and also because it's a never-ending production as each different crew makes its own process from the last production.

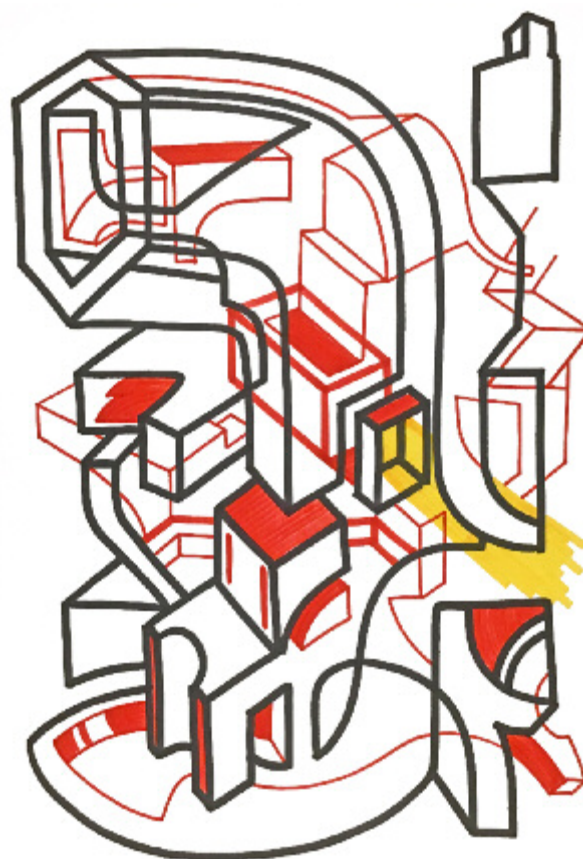
More than 60 artists, designers, photographers are contributing to the project at *fluctuart*.

It is important to show the collaborative process that shapes 9ÈME CONCEPT's soul. At the end, the wall will be covered by black paper and then offer the public the chance to scratch the surface and reveal the images below.

TJUL, SCRATCH PAPER artist:

I try to develop different approaches and different universes that are linked to one another. One of them is called "between – forms." Abstraction and figuration are both at the center of these swarming graphics. They represent the infinitely small or the infinitely large: it is the

idea of the universal bond between all things. Since the early 1990s, I have been involved in the development and implementation of event projects, art direction, production follow-up, and human and material management. I live and work in Paris.



Untitled. "MIXTURES" series, 2020. Photo: TJUL



Photo: Jérôme Demuth (ADAGP)



Photo: Isabelle Lambert-Sorin

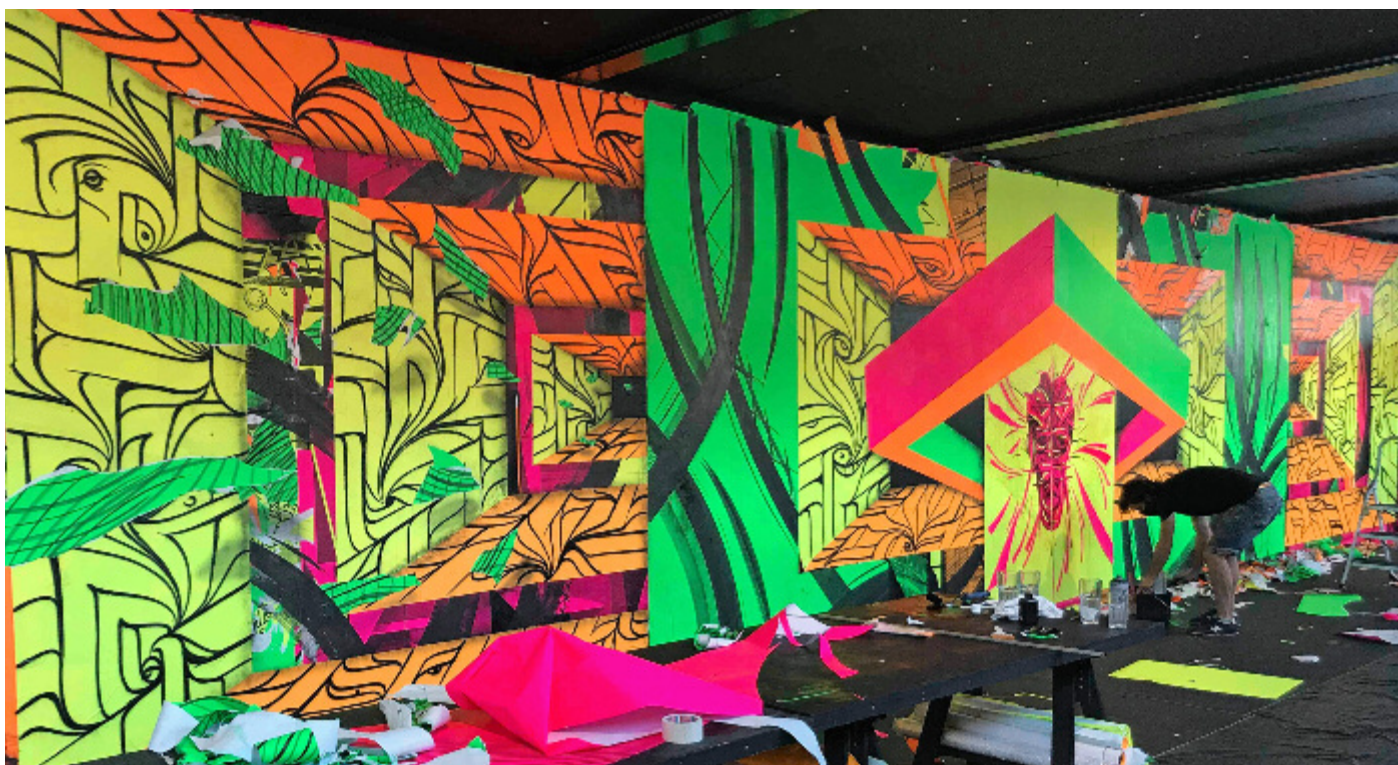
SCRATCH PAPER is inspired by Jacques Villégé's work with torn posters; the concept allows the intervention of an infinite number of artists covering and uncovering the original creation. A huge installation is composed of individual

prints on large format fluorescent paper, superimposed and then recomposed. The artists collective 9ÈME CONCEPT has presented SCRATCH PAPER at Centre Pompidou, Black & Basque festivals in Bayonne, Villette Street Festival in Paris and Palais de Tokyo.

Photo: Julien Tessier (TJUL)



Photo: Matthieu Dagorn



Opposite top: *Poster pasting installation by Jérôme G. DEMUTH.*

Opposite bottom: *Intervention by Olivia DE BONNA and Alexandre D'ALESSIO.*

Top: *Session with Stephane CARRICONDO, JeyKILL, Gilbert MAZOUT, Nico Giquel, TJUL.*

Bottom: *Session with :LEK, Theo LOPEZ, Margaux BIGOU, Astro, Romain FROQUET, Matthieu DAGORN.*

More information: www.fluctuart.fr/en/event/9eme-concept

www.9eme.net



DANIEL VON WEINBERGER

*‘WITHOUT FAITH,
THERE IS ONLY
SUICIDE’*

Interview by Loukia Richards

LR: *How does faith influence life, art, and creative thought?*

DvW: WHAT DOES A PERSON DO WITHOUT FAITH?
FAITH IS PART OF A HUMAN BEING.
FAITH GIVES MEANING TO LIFE. FAITH IS LIFE.
WITHOUT FAITH, THERE’S ONLY SUICIDE
(ABORTION, EUTHANESIA, ETC.)
CREATIVITY IS LIFE, LIFE IS CREATIVITY

LR: *What kind of reactions or problems did you encounter as an artist and academic when you decided to live your life according to the teachings and rules of Orthodox Judaism?*

DvW: ALTHOUGH I WAS BORN FIVE YEARS AFTER THE WAR IN WHICH MY WHOLE HOLY FAMILY WAS SYSTEMATICALLY AND COLD-BLOODEDLY MURDERED IN THE POLISH AND GERMAN GAS CHAMBERS, MY WHOLE LIFE WAS STILL FULL

OF “NORMAL” ANTISEMITISM. JEW-HATE EXISTS FOR THOUSANDS OF YEARS.

THE TORAH SAYS: “ESAV HATES JACOB” AND ALSO THAT THERE IS “NOTHING NEW UNDER THE SUN.” AS LONG AS I WAS A DECADENT, WILD HIPPIE PUNK THE “WORLD” COULD USE AND ENJOY ME.

IF A HUMAN DOESN’T DO WHAT HIS TASK IS HERE ON EARTH, TO BE A HUMAN, HE IS LESS THAN A FLY. BECAUSE WHEN THE FLY SITS ON A PIECE OF WARM STINKING COW MANURE, HE DOES WHAT A FLY HAS TO DO. WHAT G-D EXPECTS FROM HIM.

AT 33, I BECAME A PRACTICING ORTODOX RELIGIOUS JEW, AND THEN THE BURNING HATEFUL ANTISEMITISM REALLY STARTED.

I WORKED FOR THE GOVERNMENT ART SCHOOLS IN ANTWERP AND TEMSE (BELGIUM). THE MOMENT I CAME IN WITH MY SKULL CAP, THE DIRECTORS, WITHOUT ANY

*‘TIME EXISTS
EVEN WHEN I KNOW
THAT THE REAL REALITY
IS
THAT THE PAST
NOW
AND THE FUTURE
ARE HAPPENING
AT THE SAME TIME’*

SHAME, TRIED EVERYTHING TO KICK ME OUT. IN SPITE OF THEIR ANTISEMITIC WARS, I PERSEVERED, AND FINALLY, AFTER ALMOST 40 YEARS, I RETIRED FROM BEING A FASHION AND JEWEL TEACHER.

LR: *How can jewelry talk about historical atrocities and collective traumas such as the Holocaust, which is one of the major themes in your work?*

DvW: AN ARTIST ALWAYS EXPRESSES WHAT HE IS FULL OF. IT SEEMS LOGICAL TO ME, BEING A SECOND-GENERATION WWII SURVIVOR (VICTIM?), THAT THIS IS PART OF WHAT COMES OUT OF MY SOUL. TODAY, YOU SEE THAT THE SLOGAN FROM AFTER THE SECOND WORLD WAR, "NEVER AGAIN," SEEMS TO BE MEANINGLESS. PERHAPS EVEN MORE THAN EVER, IT IS IMPORTANT TO SHOW THOSE TRAUMAS AND PAIN IN MY WORK.



"La Reine (Co)Rona Jewel Ensemble", 2020 Photo: DvW

LR: *Why is jewelry and ecology compatible—or are they not compatible?*

DvW: OBVIOUSLY IN MY WORK, RECYCLING IS A VERY IMPORTANT FACTOR. ESPECIALLY WHEN WE UNDERSTAND THAT G-D IS THE ONLY ABSOLUTE REAL CREATOR: HE, WHO CONSTANTLY CREATES WITH HIS "WORD" SOMETHING OUT OF NOTHING. (THE MOMENT G-D STOPS "SPEAKING" THE OBJECT DOESN'T EXIST, AND NEVER EXISTED BEFORE EITHER).

WE, HUMANS, CREATE SOMETHING FROM SOMETHING. WE BRING THINGS TOGETHER. IN OUR DAY AND AGE, WITH A PLANET FULL OF "STUFF (GARBAGE)" IT IS THE MOST IN-



"To See or Not to See" - Eyeglasses series, 2019. Photo: DvW

TELLIGENT CHOICE TO USE MATERIALS THAT ARE ALREADY THERE.

LR: What are the conditions that turn jewelry from ornament into art?

DvW: I AM ALWAYS SURPRISED ABOUT THE FACT THAT IN JEWISH LAW "INTENTION" IS SUCH AN IMPORTANT FACTOR. I THINK THAT "THE INTENTION" IS THE CONDITION TO MAKE ÜBERHAUPT (AT ALL) "ART." THE REBBE RAYATZ EXPLAINS WHAT ART IS: "TO SHOW THE LIGHT OF THE MOON ON THE SEA, THE WIND IN THE FIELD OF WHEAT." ART IS EXPRESSING THAT WHICH YOU CANNOT SEE OR GRASP. AND THEN IT IS NOT IMPORTANT HOW YOU BRING THIS INTO THE OUTSIDE WORLD – IN JEWELS, PAINTINGS, DANCE, ETC.

www.danielvonweinberger.weebly.com

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‘THE MOST
IMPORTANT
FOR ME
IS NOT A
WORK BUT
A THOUGHT’

JÉRÔME BEL

Jérôme Bel subverts fixed notions about the art of dance with regards to narrative, technique, and the sense of ‘beauty’. His irony on the privileged position of the auteur is evident. Jérôme Bel has won numerous awards and his works are included in the repertoire of European theaters.

*Interview by Natasha Hassiotis **

NH: *How and under what influences has your original idea of dance changed across time?*

JB: After ten years of pretending, I decided to do what I really wanted. I thought for about two years, and in 1994 I made my first project, *Nom donné par l'auteur*, which is a work in which the two dancers don't dance, they only move objects on stage for an hour. This piece was extremely radical, and very many people hated it, but we still show it around the globe after ten years! This work was the act of my birth as an artist.

NH: *How do you work, composition-wise?
How you work with your dancers?*

JB: Each project requires a different process. In general, I write my own work and then I meet the performers to do it. It is not group work and we don't improvise.

I direct the process entirely because what is going to happen on stage is very precise. Some people like it and others don't. What I ask from the performers is more to understand the project than some virtuosic technique.

NH: *How did you arrive at your current style?*

JB: I don't care at all about the idea of a “style.” And this because for me what I do is not a style, but my ‘language’, my mental structure.

NH: Which do you consider your most important work?

JB: The most important for me is not a work, but a thought: how to think of reality, how to perceive it, how to be conscious of it. Art is a good tool for this because through it, you try to represent reality, and as you represented [this is how] it exists, it comes to existence, thought is created.

NH: How do you see your relationship with the audience?

JB: The relationship of the spectacles I create with the audience is of paramount importance. For me, a spectacle is co-created by the creator, the performers, and the audience. If any of these elements is missing, there is no spectacle. A movie can be projected by itself without an audience, but in a theater, if there are no spectators, the performers can't do the show! I especially have great need of the viewers because I learn from them things about the work that I have made.

NH: Are you worried about the growing success and recognition of your projects – worried about things like conformism and being conventional?

JB: I'm not worried at all because I don't care about fame and money. I have enjoyed recognition in recent years. Your offer is acknowledged, your work, then they invite you to meet other famous people, and eventually you realize that you can find the same percentage of idiots among the famous as among the non-famous! The rumor is tasteless in comparison to the intensity of the moment that I am writing a play or spend time at the theater with the performers. So what I'll fight for is my independence, my solitude, and my ability to meet some smart performers to work with them.

NH: Why do you use speech in your works?

JB: Language is the best medium of communication that mankind has ever devised, the most "performative" in the sense of its possibility of representation. These are the reasons why in my works, silently, quietly, there is increasingly more use of speech.

**A SPECTACLE IS
CO-CREATED BY
THE CREATOR,
THE PERFORMERS,
AND THE
AUDIENCE**

** Natasha Hassiotis is a dance critic and historian. The interview is an extract from the book, The Great Choreographers.*

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MI-MI MOSCOW

PINK RABBIT (#538) BROOCH, 2020.

Baroque pearls, rhinestones, glass,
sequins, liquid wood, steel frame.

‘WHATEVER THINGS MAY BE,
I SING OF WHAT I SEE.
BALALAIKA HAS THREE STRINGS.
MOTHERLAND BELONGS TO ME.

IT IS SUCH A SILLY RHYME.
IT DESCRIBES A KIND OF “SECRET” CREATIVE PROCESS.’

*(Each of our works has a little rhyme attached,
but usually it is in Russian and untranslatable)*



Top: 'Absence', 2018 - ongoing work. Photo: Chris Kisenó

BOGOTÁ

C O L O M B I A

By Chris Kisenó

I arrived in Bogotá in 2016. The city was new to me and had awakened all my senses. In 2018, my environment and my conscience made me question my work. I understood that my jewelry should become an historical account and honor the memory of the victims of political violence so that we know what happened and so that the past is no longer a blurred image.

At the end of that year I began to make my most important and dearest piece. It is a necklace; its beads are skulls placed in chronological order. The necklace comes with a record: the name, surname, date, and place of death for each social leader or activist assassinated in Colombia after the peace process of 2016. I decided that I would not finish it before these killings stopped. Sadly, I had to add 111 more beads in 2019; and, this year more than 120 political leaders and activists have been assassinated.

‘VENEMOS
A ESTA
VIDA PARA
SER
FELICES’

A few months ago, I heard Uruguay's former president, Pepe Mujica, say that we came to this life to be happy and that we had to fight for it – and I totally agree.

I would add that we cannot, we must not, remain still in the face of injustice wherever it comes from. It is the obligation stemming from our profession or social position to do something against this injustice.

In Colombia we call social leaders those people who defend human rights, territories, the environment, education, culture. Colombia has been classified by the United Nations as one of the most dangerous countries to be a social leader or human rights advocate. There are several types of leaders depending on the community or organization: community leaders; peasant leaders; indigenous leaders; LGTBI leaders; Afro-descendant leaders; environmental leaders.



No title, brooch. Photo: Chris Kisenó



Chris Kisenó Photo: Chris Kisenó

EDITOR'S CHOICE

By Christina Panagiotopoulou



FB PAGE

Potters and Pottery of Greece is a Public Group sharing insight into Greek, as well as Ottoman, styles of traditional pottery and folk art ceramics. Highly interesting for crafts lovers!

Facebook page: *Potters and Pottery Of Greece*

BOOK

The Urban Secret Garden - a trilogy book of photographs by Lia Nalbantidou is about wandering, loss, memory and the search for home. Edition of 396 copies. Each photobook consists of 3 separately bound books; embossed signature by the artist.

Thessaloniki based artist Lia Nalbantidou is Photography Lecturer at University of Western Macedonia - School of Fine Arts, Florina (2019 – 2020). In this SM*CK issue: Enter Lia Nalbantidou's Urban Secret Garden (Page 22-23).

Further information and online orders at www.lianalbantidou.com



EXHIBITIONS

20th Biennale Internationale Belgium :
Petits Format De Papier | Petits Formats Numériques
5 September 2020 - 11 April 2021

Featuring works by Gisbert Stach. The travelling exhibition will be shown in Nismes, Arlon, Sint Niklaas and Liège.

www.museeedupetitformat.be

Polemos_WAR

5 - 8 November 2020

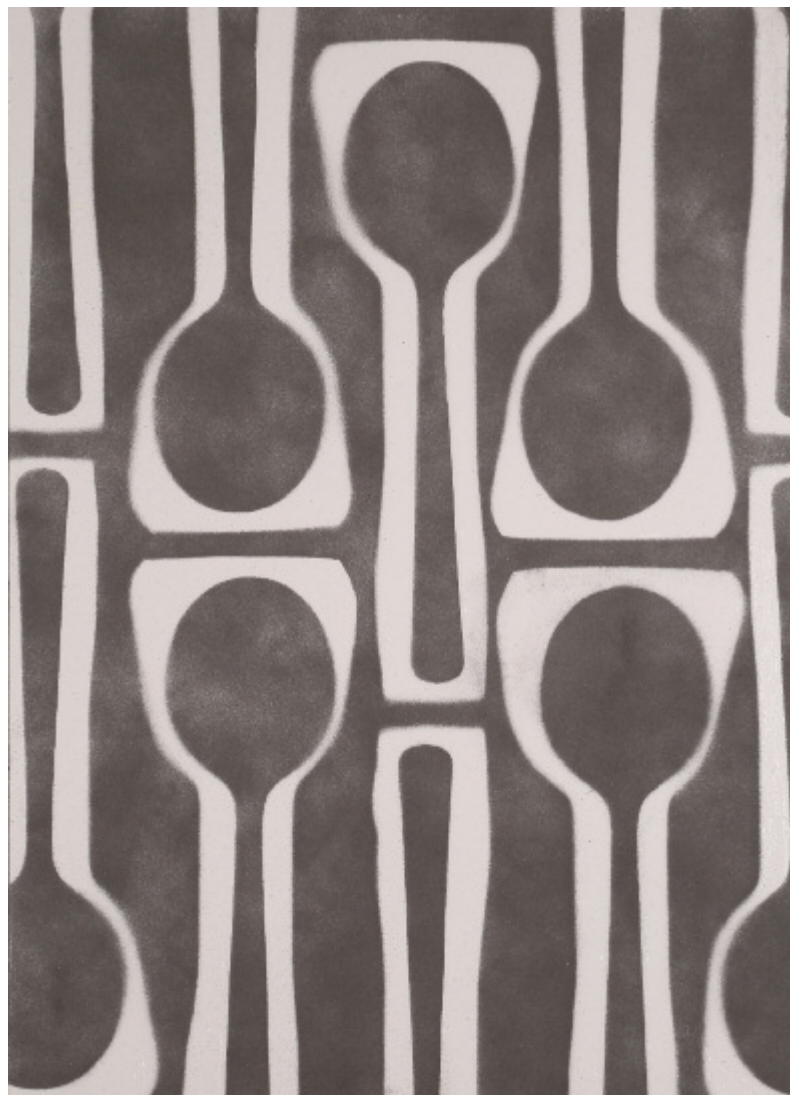
Jewellery, comics, video. On rituals, objects and practices connected to real or symbolical conflicts and battles.

With Ludwig Menzel, Jason Stein, Marilena Karagkiozi, Emily Smith, Andy Lowrie, Nicole Maunz, Into Niilo, Constance Marie Pretorius, Ekaterina Korzh, Yonghak Jo, Mihaela Coman, Adriana Radulescu, Leonidas Panourgias, Loukia Richards, Christoph Ziegler. Opening performance by Andreas Ohrenschall

Place: WELTRAUM Gallery, Rumfordstraße 26, Munich.

The project is funded by City of Munich.

www.polemos2020.tk



Gisbert Stach: "Cutlery Series #1", 2020. Powder coated paper.
Photo: G. S.

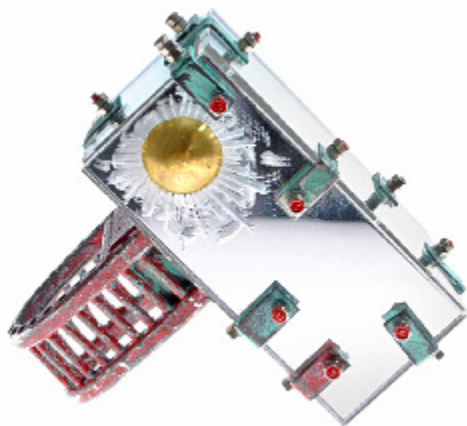
Resistència - OFF JOYA 2020

17 September - 31 October 2020

With Christian Kiseno, Sílvia Serra Albaladejo, Juanjo García Martín. Place: Galeria CONTEXT, Carrer de Viñolas, 8-10 Sant Cugat del Vallès, Spain.

In this SMCK issue: Read Chris Kiseno's powerful report on Bogotà (Page 40).

www.context.cat/13219/activitat/57#.X3yYu-3Ljph



Christian Kiseno: "Con Todos" - Ring. Photo: C. Q.



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