

SMCK MAGAZINE

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FOR INDEPENDENT ARTISTS

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#5

TOM SACHS' „RARE EARTHS“ AT DEICHTORHALLEN HAMBURG • ART AUREA THE ART OF PUBLISHING • COMPETITIVE. GLOBAL, INTERDISCIPLINARY, MERCILESS THE ART MARKET AFTER COVID-19 • KARL FRITSCH_I SAY NO TO PROJECTS MORE OFTEN NOW • JEWELRY SHOULD BE WORN, NOT COLLECTED • STREET ART IN GERMANY_DEFIANT AND POPULAR

FROM CENTER TO PERIPHERY

#5

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DEVOTED TO THE FINEST ART OF JEWELLERY-MAKING

Historic jewellery, avantgarde pieces and highlights of the Wagner Collection



WAGNER

PREZIOSEN

Earrings: Caro Wild, Gagete, Tanzanite, Diamond.

EDITORIAL

"TO MOSCOW, MY SISTERS, TO MOSCOW?"

European literature and theater are full of intrepid adventurers trapped in miserable towns while life is happening elsewhere – without them. Anton Chekhov's play *Three Sisters* is about three young women suffocating in a Russian province. Its most famous line is this editorial's title, yet the audience never sees the sisters leaving or arriving in Moscow. Did they ever leave their provincial town?

By Loukia Richards

Long before Covid-19, many artists had begun moving from big cities to smaller towns because they were unable to afford the high cost of living in these urban centers. The pandemic made these metropolises even less attractive; the lack of space and risk of contamination, cancelation of events, and revenue losses increased the pressures on freelancers.

The periphery, however, had ceased to exist a long time ago. Creating in one place and selling in another is a common practice among creatives. The internet is instrumental in helping keep up with trends. Zoom meetings and shows have become indispensable; they are cheap, user-friendly, and reach new audiences. Using the potential of technology creatively expands a show's radius and the artist's reputation.

A few weeks ago, Deichtorhallen, a major art institution in Hamburg, opened Tom Sachs's exhibition *Space Program: Rare Earths* with the addition of an innovative feature: the staged interaction with the public next to physical exhibits. Virtual visitors viewing from home thus enjoy different perspectives of the ongoing project. The current cover of *SMCK Magazine* features Sachs's own landing on the Vesta asteroid, courtesy of Deichtorhallen Hamburg.

LETTER TO THE EDITOR

By Priscilla Katz



"Spiti" - House. Drawing by Nikos.

A NICHE MARKET FOR INTREPID PUBLISHERS

I congratulate you on the magazine: it looks great and the content is so interesting. I am quite amazed that new magazines – in this 'niche' – still emerge in these digital times!

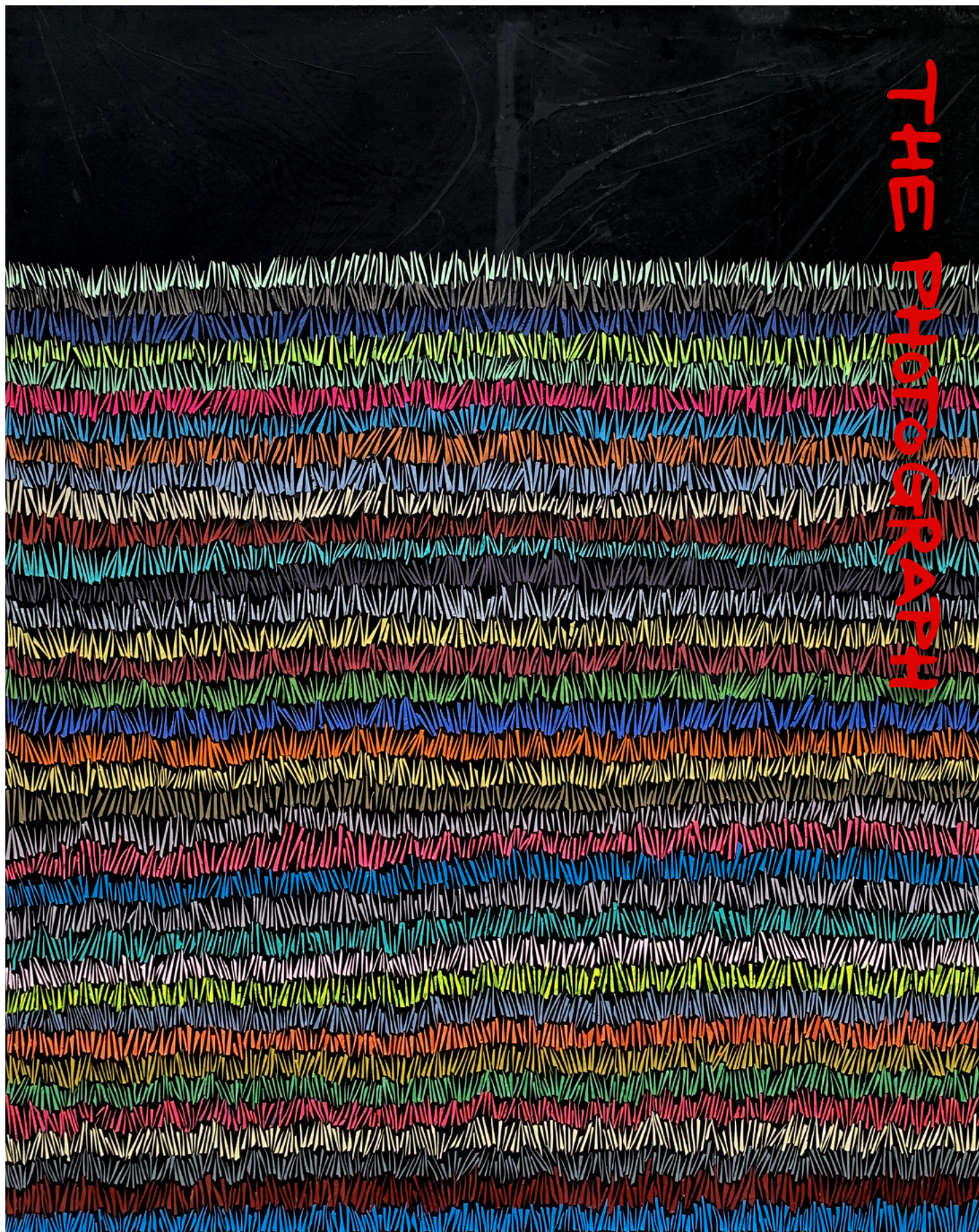
*An Labis,
Librarian, DIVA museum for diamonds, jewelry,
and silver, Antwerp, Belgium.*

DEFIANT OF TRENDS AND PEER PRESSURE

I'm intrigued by the genuine voice of SMCK magazine. It is never too shy to give an honest opinion, while offering a platform for artists and showing contemporary jewellery next to other art forms.

*Juan Harnie,
Jewelry artist and collector, Hasselt, Belgium.*

THE PHOTOGRAPH



Christian Sauer, "blockchain", 2021. Peinture collée on canvas, 190x150 cm. Photo: C.S.
www.christiansauer.com | [instagram: officialchristiansauer](https://www.instagram.com/officialchristiansauer)

KARL FRITSCH



"I say **No** to
projects **more**
often than before."

*Ring, 2020.
Gold, diamonds, nails.
Courtesy Galerie Zink, Germany.*

BORN AND RAISED IN SOUTHERN GERMANY, KARL FRITSCH MET HIS FUTURE WIFE, LISA WALKER, DURING THEIR STUDIES IN MUNICH BEFORE MIGRATING TO HER COUNTRY OF ORIGIN. FRITSCH TELLS SMCK MAGAZINE OF THE CHALLENGING LEARNING CURVE HIS LIFE IN NEW ZEALAND OFFERS.

Ring, 2020.
Gold, sapphire imitation, cubic zirconia.
Courtesy Galerie Zink, Germany.



Interview by Christoph Ziegler

CZ: Describe a typical day in your studio.

KF: Before I go to the studio I usually walk the dogs - one mongrel mix, medium-size, brindle-colored boy and one inherited fluffy, white Japanese Spitz. Then I usually do a Tai Chi set in the garden.

When there are no urgent emails to answer I go to the workshop and do what feels most appealing. Sometimes before exhibitions there are rings and things that need to be finished.

But my most favorite state is when there is nothing urgent and I engage with whatever I am most excited about. At the moment I am very excited about making lamps with the kelp that gets washed up on the beach after a storm. But generally, there are hundreds of rings in different stages of manufacture that wait for attention.

I have also been making some pottery lately. Once the workshop mode takes over, it is open until the evening.



Ring, 2021.
Shibuichi, synthetic rubies and sapphires, cubic zirconia.
Courtesy The National gallery, New Zealand.

CZ: What inspires your work?

KF: The main driver is still my jewelry past – techniques I learned during my apprenticeship and studies. I revisit them, I twist and adapt them as much as they allow me - and I allow myself - to do.

Here in New Zealand some common local techniques like stone-carving have entered my practice and I research different ways of using stones in my jewelry. The kelp lamps are another example of how a material that is simply around me enters my work.

CZ: Your jewelry can be found in more than 30 public collections worldwide and you work with 15 galleries in New Zealand and abroad. How do you cope with the pressure of producing such a quantity of work to keep galleries, museums, and exhibition curators satisfied?



Top: Ring, 2021.
Gold, nails, smokey quartz, carnelian, chrystal.
Courtesy The National gallery, New Zealand.



Right: Ring, 2020.
Gold, coprolite (fossilised feces). Courtesy Galerie Zink, Germany.

KF: Ha ha, good question! Generally, I really like working. Also, once a museum has bought for their collection, it is usually a long time before they might come back for more.

I admit that I did hit a wall about five years ago when I was not able to work because of a back injury. It felt like my whole world collapsed and the pressure was immense. Because of that, I am watching that balance more closely nowadays and say no to projects more often than before. Sometimes it is also fascinating what you can do and come up with when there is a bit of pressure on.

CZ: You started your career in Munich, a center for contemporary jewelry in Europe. What, in your opinion, are the cultural differences between Europe and New Zealand?

KF: I grew up in the Allgäu mountains. Now I live close to the sea with nothing but water between our Island Bay

beach and Antarctica. Nature is very powerful here; I love it. There are new outdoor activities like surfing and diving on the menu. It's been a challenging new learning curve. The population is not very dense and people seem generally a bit more relaxed and friendly here.

CZ: What role does contemporary jewelry play in the cultural life of Wellington?

KF: It is quite a lively scene. Sadly the only institution where you could study jewelry-making closed its jewelry department last year.

There are some great self-taught jewelers here, though, who put contemporary jewelry on the map many years ago, such as the founding members of Fingers Gallery. I really like that kind of pioneer mentality that you do not desperately need an institution to become a professional jeweler.

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Rings by Karl Fritsch



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Karl Fritsch in his studio in Wellington, surrounded by his kelp lamps.

Ring, 2020.
Silver, imitation ruby, aquamarin,
sapphire, cubic zirconia.
Courtesy Galerie Zink,
Germany.



Ring, 2020.
silver, imitation sapphire, cubic zirconia.
Courtesy Galerie Zink, Germany.

CZ: How would you describe jewelry lovers in New Zealand?

KF: Bloody amazing!

CZ: Together with your partner in art and life, Lisa Walker, you are active in New Zealand's jewelry community. Tell us about your activities.

KF: We are part of a mentorship project called HandShake, which gives upcoming jewelers a chance to have an exchange with an established artist.

We did a residency at Driving Creek Pottery, where artists meet and make work together in an amazing piece of regenerated New Zealand bush on the Coromandel Peninsula. This was the vision of Barry Brickel, a potter who then left it to a Trust to keep this creative paradise going.

CZ: What needs to be done to increase the general public's interest in contemporary jewelry?

KF: Make the best work you can!

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JEROEN

REDEL



Sara Visbeek wearing
a necklace by Lisa Walker.
Photo: Jeoren Redel.

Jewelry should be worn, not collected

JEROEN REDEL ACQUIRED HIS FIRST PIECE OF CONTEMPORARY JEWELRY MORE THAN 20 YEARS AGO. WHAT WAS LOVE AT FIRST SIGHT BECAME A PASSION FOR LIFE. THE JEWELRY CONNOISSEUR TALKS TO SMCK ABOUT THE MEDIUM'S CHARMS AND POTENTIAL, AND ADVISES ARTISTS TO RETHINK THE WEARABILITY AND AFFORDABILITY OF THEIR WORK.

Interview by Christoph Ziegler

CZ: How did the Netherlands become one of the most important centers for contemporary jewelry?

JR: During the Seventies and Eighties, Amsterdam was the place to be. The atmosphere was very free and open-minded. You could get a grant here for doing things that weren't even allowed anywhere else. Art education at the Rietveld Academy was good and inexpensive. We had some very good, brave, and daring gallerists who broke a lot of boundaries and we had a good crowd of young professionals, architects, graphic designers, art critics, and artists who occasionally bought and regularly wore a new and interesting kind of jewelry. What may have played a part is the fact that this new kind of jewelry had just 'liberated' itself from the realm of precious metals. The new contemporary jewelry made of plastic bands, cardboard, or old bicycle tubes was quite affordable for a young public. At the time we (finally) discovered the world of contemporary jewelry in the late Nineties, this whole infrastructure — comprising good galleries, a functioning system of subsidies, grants and allowances, vibrant museum exhibitions, good art schools, good critics and writers — was still in place.

CZ: What makes contemporary jewelry so attractive to you?

JR: It started with me looking for jewelry for my wife Sara to wear, as a kind of adornment, as a gift, probably the way most people buy jewelry for a loved one. I always found most pieces of jewelry very similar and boring. Then we finally discovered the hidden world of contemporary jewelry — jewelry that was not only enticing, beautiful, well-made, but also daring, bold, architectural, sculptural, concise, imaginative and, above all, meaningful, often in complicated ways.

Meaningful jewelry can interact with the individual wearer in very subtle and interesting ways. Sara finds wearing interesting pieces both inspiring and liberating. And I enjoy watching her wearing them. Some pieces



Sara Visbeek with a brooch by Julia Walter. Photo: Jeoren Redel.

**“THERE IS STILL
NO SERIOUS
MARKET FOR
CONTEMPORARY
JEWELRY.”**



Sara Visbeek wearing a necklace by Babette Boucher. Photo: Jeoren Redel.

excite, some protect, some warn others off, some attract, some abhor, some just make people wonder. Just as land art can't exist without a site as a situational context, so jewelry needs a wearer and a public to fully convey its meaning.

CZ: What does 'collecting' mean to you?

JR: The word 'collecting' to me is connected to hoarding, to greed, to a silly pursuit of completeness and a desire for domination or control within a limited domain. Moreover, living in a hypercapitalist society, we are continuously stimulated to "express ourselves" as individuals by the things we buy. In this view one's personality and status are defined by one's taste and consumption; *emo ergo sum*: I buy, therefore I exist. These cultural and ethical considerations already argue quite strongly against collecting — but there is more. Collecting comes with quite a few burdens. Buying good pieces involves making big financial sacrifices and it leaves one with a huge responsibility. Taking good care of important and valuable pieces of art

from one generation to the next is difficult enough for a museum nowadays, let alone for a private individual.

Furthermore, if something is collected it is withdrawn from its original use. In the case of contemporary jewelry, probably the majority of pieces are collected and many never get worn at all. They are showcased in a gallery, purchased by collectors, stored in drawers or cabinets, and then bequeathed to a museum where they will be kept under lock and key. These pieces are deprived of a very important part of their meaning, in every sense of the word. Jewelry should be worn, not collected.

It's not strange that contemporary jewelry is collected as objects of art, but the fact that these pieces are not only art but also objects of craft which, *sui generis*, presuppose the act of wearing and which engage in a relationship with the wearer and relate to both the owner's body and mind, complicates matters a lot. Without any wearer, contemporary jewelry is very difficult to display. Displayed behind glass, jewelry to me looks dead and buried. And maybe, just maybe,

**“IT'S NOT
ENOUGH FOR
A PIECE TO
LOOK GOOD IN
A PHOTO.”**



Sara Visbeek with a necklace by Dana Hakim. Photo: Jeoren Redel.

it's not only the wearing but also the ownership which is important for a piece of jewelry to fulfill its role since private ownership, value, and preciousness always have been, and still are, important aspects of what it is that defines jewelry as what it is.

CZ: Does future financial profit play a role in investing in contemporary jewelry?

JR: The market for contemporary jewelry is small. It's difficult enough for professional galleries to find a market and make a living.

The galleries generally take 50 per cent of the sale price so the moment you would try to sell a piece that you bought from a gallery to a professional buyer again, you are faced with at least a 50 per cent loss to start with. Furthermore, there is still no serious market for contemporary jewelry made 20 or 30 years ago. Maybe it will come one day, but have people said it would for as long as I can remember.

In comparison to the field of fine arts, prices in contemporary jewelry are fairly low; you're able to buy an absolute masterpiece for a few thousand euros. In that respect, contemporary jewelry can give you good value for money. But what is the financial value of a piece



Sara Visbeek with a brooch by Ute Eitzenhöfer. Photo: J.R.



Sara Visbeek wearing a necklace by Coco Sung.
Photo: Jeoren Redel.

when no one is buying? In that case: zero. At the same time, I think it's quite sad that so very few artists in the field of jewelry are able to make a living by just making art.

CZ: How can we get the broader public interested in contemporary jewelry?

JR: My inkling is that the gap between everyday jewelry and the work sold in the high-brow galleries has become too big over the last two decades. Understandably, not many people are willing and able to take the step from buying cheap, meaningless jewelry to buying very expensive pieces which are often difficult to wear in almost every respect. I think we need to bridge that gap and improve the wearability of contemporary jewelry.

CZ: What do you advise young artists and designers?

JR: Think about the wearability and affordability of your work. Many young artists seem to think that because the jewelry they make is art, or supposed to be art, it doesn't need to be wearable anymore. If jewelry isn't wearable, it starts to lose its *raison d'être*: it loses its meaning, its relationship to the body and the wearer, and it defies its purpose.

Sometimes conceptual demands can override the demands of wearability, but never can poor craftsmanship be a valid excuse for any lack of wearability. Art and craft should, and can, go hand in hand.

How does a piece sit on the body? Does it twist or break or stain easily? Can it get wet? Is one able to wear a coat on top of it? It's not enough for a piece to look good in a photo. Tangibility, touch, weight, and balance are just as important.

Affordability is closely related to wearability. If, as an artist, you only aim for high-end buyers, there's a good chance your work will never be sold at all and if it is, it will likely never get worn. Do you want your work to end up buried in a museum drawer or to live and be worn and shared in public — or both?

Nothing is wrong with making affordable multiples, provided buyers are made aware of the fact that they are buying a multiple. Be open about the number of copies you intend to make. If your gallerist tells you otherwise, ignore them. If they say they only want exclusive pieces and you disagree, gather some fellow makers and start your own gallery.

O P E N C A L L

SMCK ON REEL

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IT'S THE ECO- NOMY, ARTIST!



"WHEN TWO BANKERS MEET, THEY TALK ABOUT ART; WHEN TWO ARTISTS MEET, THEY TALK ABOUT MONEY," ACCORDING TO A GERMAN SAYING. MONEY – A TABOO TOPIC FOR MANY ARTISTS – BECAME A MAJOR CONCERN FOR ARTISTS AMID LOCKDOWNS AND CANCELLED EXHIBITIONS.

Barbara Garcia, "Brooch To Monroe".
A Girl's Best Friend Project, 2019.
Brass, silver, steel, photo transfer,
patina and brilliant-cut zirconia.
Photo: B. Garcia.

By Loukia Richards
and Christoph Ziegler



DEMAND IS INCREASING

In a press release on 21 September 2021, Christie's CEO Guillaume Cerutti claimed the Covid-19 pandemic had not affected the auction house's revenues: "The art market has shown great resilience – auctions and private sales at Christie's have totaled US \$3.5 billion in the first half of 2021, rivalling our best performances in the last decade."

The statement highlighted three interesting details: first, Christie's extensive use of digital tools and livestream auctions; second, the increased presence of Asian buyers, who accounted for 39 percent of the total value of Christie's global sales; and third, the "huge influx of new collecting clients, 31 per cent of whom are millennials." Cerutti added: "We believe that the demand for artworks and luxury goods will remain aligned with the supply of high-quality objects and collections in the coming months, offering great opportunities for buyers and sellers."

Christie's auctions include Jewels Online, featuring status pieces signed by houses like Cartier, Tiffany, and Bulgari. Prospective buyers may purchase collectibles at prices starting in the lower four-digit figures. The news should give contemporary jewelry artists and galleries a reason to reflect upon their own price range.

We must cooperate and share knowledge and ideas as much as possible.

Although online presentations have many benefits, live shows will always offer advantages that will never be surpassed by an online show. I expect institutions to offer knowledge, tools, and resources to address this new challenge, for example, courses or grants.

Barbara Garcia
Artist, Madrid, Spain



Wagner Preziosen, jewelry gallery interior,
Berlin-Charlottenburg, Germany.

***Advertise and use the new media.
Be always present in Instagram!***

The combination of historical jewelry, contemporary author jewelry, as well as pieces from my own collection, and my special knowledge and expertise are the distinctive features of my gallery. Prices for sold items range between three-digit and six-digit figures. The auction platforms outperform since 2020 and sell pieces directly to customers. The acquisition prices will get higher through customers' demand. Precious stones will become more expensive because the Chinese demand for them in European markets is huge.

*Clemens Ritter von Wagner
Wagner Preziosen Gallery, Berlin, Germany*

While demand for art and design is increasing, the market is becoming more competitive. A broad range of choices from different art disciplines at affordable prices is available now. Quality, recognizability, future profitability, as well as the current risk of higher inflation – along with, of course, the prestige and pleasure stemming from collecting art – will continue to dictate buyers' choices.

EXPOSURE IS A SURVIVAL SKILL FOR ARTISTS AND GALLERISTS

Berlin-based gallerist Clemens Ritter von Wagner confirms the buying spree of exclusive, high-end jewelry art and believes that quality boosts salability. "It does not matter if quality refers to technical skills, the artist's concept to material used. I do not like mediocracy," he says.

Wagner also runs a virtual shop at the luxury platform 1st Dibs next to his downtown Berlin gallery. "This year I sold an item for a six-digit sum which I would never have imagined I would sell via the internet." His customers are affluent individuals. "Since Covid they have more money available that they cannot spend in any other way, such as travel, etc."

New technologies, auction and e-shop apps, as well as online shows may work well for some artists, though



Posters by HandShake project 'HSDCcolab', Melbourne 2021. Photo: Aphra Cheesman.

not for everybody. Success in the online art business takes more than technology.

Poor sales during the pandemic were an experience many independent jewelry artists shared, especially those lacking a strong internet presence or a strong customer base before the pandemic.

The cancelation of art fairs – for some, major sources of revenue – was a blow for artists who did not or could not catch up with the online trend.

Geraldine Fenn, a jewelry artist and gallerist in Johannesburg, was motivated by the pandemic to reach out to the international public and intensify digital marketing. "We deal one-on-one with all our clients; we perhaps have more clients now who we communicate with remotely, but the essence of how we do things hasn't changed".

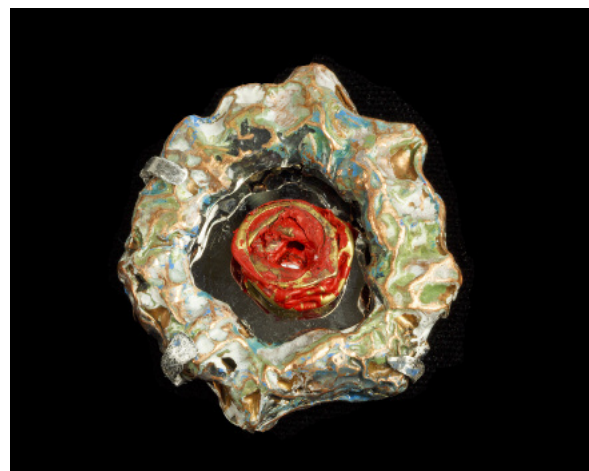
However, aside from more creative approaches than Zoom or video statements, often even something as simple as an old-school ad campaign can make a difference. HSDC Colab, a collaboration project between three initiatives – HandShake (New Zealand), Dialogue Collective (UK), and TempContemp (AU) – placed posters on Melbourne streets during Radiant Pavilion jewelry event hosted at venues across the city in September. "This worked well," says Peter Deckers, jewelry artist and HandShake's artistic director.

The worst thing we can do is to stay stagnant.

Although Zoom is not ideal, with a bit of rethinking it can become a vital tool for conceptual and contextual classes. We all miss MUNICH Handwerksmesse as there is where we meet our family of jewelry peers. Some of the alternatives seem too expensive.

Peter Deckers

Jewelry artist, founder and artistic director of HandShake, New Zealand



Peter Deckers, brooch pin, 2021. Copper, bullet case, old hard drive, sealing wax, paints. Photo: P. Deckers.



Geraldine Fenn, "Hybrid bead studs", 2020.
Photo: Courtesy of the artist.

We desperately need to get our work seen and appreciated by more people!

We suffer from a lack of support in South Africa, from both government and the private sector. We need the universities' jewelry departments to fund exhibitions and publications, but it is also often hard for them to access funding.

The cancelation of our exhibition at Frame Munich in March 2020 because of the pandemic was devastating for us. It was to be our first overseas show. We are still determined to show our work to an international audience.

*Geraldine Fenn
Jewelry artist and owner of Tinsel gallery, Johannesburg, South Africa*

EDUCATING THE PUBLIC

Deckers believes that supporting the network connections in the art culture is where the State and other institutions should focus their efforts: that is, preventing the down-sizing or permanent closures of museums, galleries and fairs; preserving art and craft education at all levels, from primary to tertiary; and providing opportunities to exhibit.

Christie's holistic strategy supports the corporation's business goals and is worth studying. Along with art auctions and consulting services, it offers educational programs ranging from art history to art management as well as a jargon-free, visually appealing weekly newsletter.

Taste for art can be cultivated. It takes time to build a fan base. However, in addition to offering a broad range of prices, this seller's strategy guarantees that a wider social segment may bid for and acquire art in the mid-term.

It is fun to buy art!

Surprising the public with special shows and new artists is the distinctive quality of the gallery that focuses on paintings, objects, and installations. Prices start at 500 euros and usually range between 2,000 and 5,000 euros, rarely up to 10,000 euros. Regular previews and personal consulting are also services offered. The gallery's clientele is 85 per cent locals, while an additional 10 per cent come from Germany, and 5 per cent from all over the world.

*Ralf Krüger
Feinkunst Krüger Gallery, Hamburg, Germany*



Feinkunst Krueger gallery, Hamburg. Exhibition view: Simon Hehemann, "Sinus Medii", 2021. Photo: Heiko Mueller



Galerie Biró, "o.T.", necklace by Daniel Kruger, 2014. Silver, plexiglass, pigment. Photo: Georg Valerius.

Our customers come to us through word of mouth.

Globalization has made things more difficult. Our concept – i.e., high quality – as well as cooperation with fine art galleries and the organization of many unconventional events distinguishes us from other galleries.

*Olga Zobel
Galerie Biro, Munich, Germany*



Galerie Biró, Wilfried Petzi exhibition view. Photo: Biró

WILL THE MARKET FOR CONTEMPORARY JEWELRY GROW?

The tiny art jewelry niche needs to introduce art lovers and the public to the medium's delights. The success of an exhibition or fair or week or designers' initiative to stand out in a highly competitive global and interdisciplinary environment can no longer be measured by social media likes or followers.

Yet some artists opt to stay away from the market. In Deckers's words: "I always believed that making an income from your passion holds a danger. Protecting your passion from financial corruption is key to any artistic survival."

On the other hand, an artist's studio or a gallery filled with unsold objects may discourage artists to create or add pressure on art dealers to comply with mainstream trends. A balance between the artist's own vision and the market reality is necessary.

Quality, affordability, communication, networks, digital platforms, global competitiveness, and interdisciplinary awareness as well as the ability of the art dealer, gallerist, or fair organizer to attract customers will define jewelry artists' post-pandemic chances to survive.

Keep the faith, keep plugging on.

I do not believe virtual shows had any success except for those with a dedicated fan base and longevity in the field with proven sales. Galleries hunkered down and stuck with tried and tested artists. Authorities/state/institutions should grant small amounts of monetary assistance instead of large amounts which help fewer and more successful artists.

Alison Brown

Sculptor and jewelry artist, Devonshire, UK

ARTISTS SHOULD LEARN TO TALK ABOUT MONEY

The intellectual laziness to analyze social issues beyond black or white, disappointment at the limited job offers after graduation, and the illusion that talent means future success create mental obstacles for younger artists seeking salvation in politics – or rather the more fashionable aspects of activism. However, jewelry has always been a social symbol connected to magic, power, and distinction. Demonizing the market, as some voices advocate, is foremost suicidal but also renders jewelry art meaningless.

Art and design schools should urgently introduce career coaching, along with communication and art economics classes. Students should realize that it is easy to preach the virtues of poverty under the banner of ‘art for art’s sake’ while living in an ivory tower. Peer pressure to conform with community illusions rather than daring to seek one’s own fulfillment and happiness are additional obstacles to overcome.

The lack of coverage of major jewelry art and crafts events in the mainstream media as well as the unimaginative online presentations’ failure to attract visitors nurture frustration that nobody notices. Many artists feel something needs to change. The Covid-19 crisis has made it impossible to return to the earlier practice of participating in expensive fairs with little or zero financial results.

The broader public’s lack of interest in jewelry events should lead to the perhaps heretical albeit liberating question every art professional should ask themselves: what is so special about my work? Why should anybody care?

Think of the arguments you will use to convince a total stranger why your work is unique and how the stranger’s life would benefit from your art and you’ve already taken a big step towards breaking the spell of the ivory tower.



Alison Brown with "Ghost Fishing" necklace, 2021.
Reclaimed metal, porcelain, sea twine. Photo: Robin Shelton



A permanent change in the sector is the lack of certainty in future plans

Artists and gallerists are risking finances when they pay for and organize shows.

I think there needs to be a general attempt to make art more interactive, democratic, and accessible. Perhaps artists should try more often to explain their practice and how much time it takes to make and produce high-end jewelry and crafts. Podcasts can potentially get an enormous audience.

*Anna Watson
Jewelry artist, Brighton, UK*

WHAT CAN JEWELRY PROFESSIONALS DO DIFFERENTLY TO IMPROVE THEIR STANDING IN THE INDUSTRY?

A decalogue:

1. Inform the press on jewelry's historical, cultural, and aesthetic significance and meaning.
2. Educate prospective customers on jewelry's cultural and emotional values.
3. Use visually and conceptually exciting ways to present your e-shows.
4. Keep prices affordable to allow more customers to purchase, enjoy, and spread the message of your art.
5. Use storytelling techniques to introduce the broader public to your world.
6. Build a network of colleagues based on common goals and mutual respect to share information and broaden the circle of your initiatives.
7. Look for sponsors and supporters in industries unrelated to art and design and whose corporate profile could profit from your visual statement.
8. Evaluate the effectiveness of fairs/weeks/galleries by comparing costs to benefits.
9. Remain human. Show empathy for the victims of the pandemic.
10. Always offer your customers the best you can do.



„Pink Brooch“, 2020. Polymer clay,
acrylic and enamel paint, pen, brass.
Photo: Anna Watson.

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C O V E R S T O R Y

**TOM
SACHS**

Tom Sachs, "Landing Excursion Module" (LEM), 2007. Space Program: Mars - Park Avenue Armory, New York, 2012. Mixed Media. Photo: Genevieve Hanson © Tom Sachs.

ON THE OUTMOST PERIPHERY

SPACE PROGRAM: RARE EARTHS AT DEICHTORHALLEN HAMBURG

Tom Sachs, 'Space Program: Rare Earths', Live Demonstration at Deichtorhallen Hamburg, 2021. Photo: Joshua White ©JWPictures

“WE GO TO OTHER WORLDS NOT BECAUSE WE’VE MESSED UP THIS PLANET AND ARE LOOKING FOR A NEW HOME, BUT TO BETTER UNDERSTAND OUR RESOURCES HERE ON EARTH.”

Tom Sachs

By Christoph Ziegler

The exhibition Space Program: Rare Earths is a staged mission to Vesta, a near-Earth asteroid, to harvest rare earth minerals needed to perpetuate Earth’s addiction to technology.

US artist Tom Sachs and his crew of sculptor-astronauts have engineered the complete setting for a space mission at Hamburg’s Deichtorhallen – a huge bricolage installation. Sachs’s interactive landscape features handmade sculptures, life-size models, tools, devices, and ensembles created during his 13-year exploration into space and other worlds.

“Vesta offers unique possibilities for surface mining: gold, platinum, and palladium we need to fulfill our needs,” Sachs says.

The Sachs exhibition’s concept transforms the 3,000-square-meter museum hall into the space that will host his narrative; in this space, staged performances and interaction with the visitors become the key components for experiencing the show with all senses. Space Program: Rare Earths opened in September with a “marathon activation” performed by the artist and



Tom Sachs, "Vader Fridge", 2009. Budweiser, Steel, Mixed Media. Photo: Genevieve Hanson © Tom Sachs



Tom Sachs, "Mobile Quarantine Facility" (MQF), 2011. 1972 Winnebago Brave, Mixed Media. Photo: Genevieve Hanson © Tom Sachs



Tom Sachs. Exhibition view of SPACE PROGRAM: RARE EARTHS at Deichtorhallen Hamburg, 2021. Photo: © Julia Steinigeweg

his crew. Online visitors could follow the 12-hour-long science fiction-like procedure via livestream by purchasing a "time slot" ticket.

Throughout the exhibition, visitors go through an "indóctrination (sic) process" before being allowed to enter the installation. The guided visit through the museum thus becomes a participatory performance in itself, supported by the crew of "astronauts" and "experts" trained by the artist.

With 'Space Program: Rare Earths', Tom Sachs challenges aspects of modern creativity that relate to consumption, production, and environmental issues. The artist – obsessed with plywood, foam core, glue pistols, and electric screwdrivers – describes his sculptures as "objects of love" that honor human construction and the creative traditions of crafting, artisanal work, and DIY.

The exhibition at Deichtorhallen Hamburg runs through 10 April 2022.

www.deichtorhallen.de | www.tomsachs.com

***TOM SACHS** is known internationally for his genre-defying mixed-media sculptures, often recreations of modern icons of art and consumerism. His works are in renowned public collections, including The Metropolitan Museum of Art, The Museum of Modern Art, and the Solomon R. Guggenheim Museum (New York), The Getty (Los Angeles), Centre Georges Pompidou (Paris), Deutsche Guggenheim (Berlin), and Fondazione Prada (Milan). Parallel to his art practice, Sachs is also a producer of design furniture.*



Tom Sachs, "Sam's Suit", 2019. Mixed media.
Photo: Genevieve Hanson © Tom Sachs

Tom Sachs, "Mission Control Center" (MCC), 2007-16. *Space Program: Mars* - Park Avenue Armory, New York, 2012. Mixed Media.
Photo: Genevieve Hanson © Tom Sachs



DEICHTORHALLEN HAMBURG ANSWERED SMCK MAGAZINE'S QUESTIONS ON SPACE PROGRAM: RARE EARTHS

CZ: What is new in the way the *Space Program: Rare Earths* exhibition is presented at Deichtorhallen?

DTH: What's new is that the artist himself selected Deichtorhallen staff members from the Visitors' Service to accompany the public through the exhibition's interactive program. This team also prepares the visitors to participate in the Space Program. In addition to those new elements, the Space Program: Rare Earths exhibition started with a live 12-hour "marathon activation."

CZ: Visitors could livestream the opening. How was this extension of the exhibition into the digital sphere perceived by the public? Do such hybrid exhibition formats expand the radius for approaching new potential visitors?

DTH: The livestream was set up exclusively by Tom Sachs and his crew.

Hybrid formats can create a greater closeness to the audience by bringing the exhibition into the viewers' homes where they can experience it from different perspectives. For people who, for various reasons, cannot come to the museum themselves, hybrid formats also offer the opportunity to participate in cultural life.

SOCIALLY-MEANINGFUL AND INNOVATIVE PRO- JECTS ARE A MUSEUM'S SECRETS OF SUCCESS.

CZ: Having the experience of the Covid-19 pandemic in mind, do you see major art museums following new exhibition concepts and strategies to guarantee future viability?

DTH: The future viability of exhibition concepts needs, first and foremost, to be ensured through the selection of good themes and socially relevant issues. Once this is done, digital extension or innovative ways to present a narrative to various target groups can support the museum's choices.

www.deichtorhallen.de

(PERIPHERAL I)

Agrafa mountains. Photo: I. Michaloudis

"THE PERIPHERY,
(CIRCUMFERENCE
OF THE CIRCLE)
IS MORE
FASCINATING
THAN THE
CENTER ITSELF."

By Prof. ioannis MICHALOUdiS

Photo taken in 2005 during a short road trip to the Aggeiai train station where hills of chromite ore were stacked waiting to be transported. Photo: I. Michaloudis



"Leto", aer() sculpture (silica aerogel sculpture) exhibited 2006 at the Cycladic Museum of Athens, Greece. Photo: I. Michaloudis

I was born on a bus. On the provincial bus on the Leon-tari-Karditsa route; a snowy morning, in January 1965, in the middle of the Thessalian plain in Greece.

I grew up and studied in Athens, continued my art studies at the Sorbonne, and then proceeded to research Art & Science at MIT in Boston. It was there, in October 2001, that I first encountered the space technology nanomaterial silica aerogel and since then my work has had this ethereal epicenter.

In Euclidean geometry, the center of a circle is "the point equidistant from the points on the edge." In my Euclidean geometry, the edge, the periphery (in Greek "περιφέρεια", circumference of the circle) is more fascinating than the center itself, especially when you wish to gestate and give birth to something original. If the center is a seed, then the periphery is the belly.

In 2002, I was in California when the chemical engineer who would design the supercritical drying system for the creation of my silica aerogel sculptures told me that if I'm careful enough, I will succeed with this very delicate and hazardous drying process (because of the flammables and the high pressure used). It was there that I thought the best place to start investigating this innovative application of mimicking sky had to be my birthplace.



Agrafa mountains. Photo: I. Michaloudis

However I was in a dilemma for about 18 months because I already had a proposal from Christo & Jeanne Claude to work with them on their project *Over the River*. It was on a snowy April afternoon in Boston when I decided that after all these hectic centers, I needed to ponder my aer()sculptures by living and working in the periphery of the Agrafa mountains, where centaurs and nymphs were born. On November 21, 2003, I had my return ticket to the tasty destination of myself. Like all travelers, I have the syndrome of Odysseus: traveling but with the nostalgia for Ithaca deep inside me... (Nostimo" in Greek means tasty... Remember the madeleines of Marcel Proust, the smell of freshly-baked tea cookies, that trigger the author's memory to retrieve his past, in *A la recherche du temps perdu*?).

Let's take a closer look now at the parenthesis symbol I often use in my artwork titles – (m)other, (C)osmosis – even in my name Michalou(di)S. These parentheses look like broken peripheries. Each periphery is elastic, it moves as you move. You could even imagine you cut the wire describing a periphery, then pull it up and thus you create tridimensional space – the initial part of a spiral, of a spring. The catastrophe/creation of my elastic peripheral during all these years helped me skip higher and higher and even sail into my own sky.

www.michalous.com



In his rural Art&Science lab at Ktimeni village in the Agrafa mountains, Michalous conceived his Bottled Skies where he is generating unique and un-repeated feather clouds into vials filled with the space technology silica aerogel. Photo: I. Michaloudis

T H E M I D



KATHRINE ULDBAEK NIELSEN

WWW.KA-SI.EU

"Through Athens", photo project with Silke Storjohann during FavelLab/ONE+ONE artist-in-residence program in Athens, Greece, 2019.

"Through Athens", photo project with kathrine Uldbaek Nielsen during FavellAb/ONE+ONE artist-in-residence program in Athens, Greece, 2019.



B E R T B I N N I G

LIVING **ON** THE BORDER



Bert Binnig, profile image. Photo: Homebase.

BERT BINNIG'S TYPO-MANIPULATION OF A FENCE SIGN ON THE SWISS-GERMAN BORDER PROTESTING THE EXTENSIVE COVID-19 MEASURES WAS MEANT TO BE AN ACT OF DISOBEDIENCE. HOWEVER, THE ARTWORK BECAME VERY POPULAR. SMCK MAGAZINE SPOKE WITH BERT BINNIG ON HOW URBAN ART MOBILIZES CITIZENS TO RECLAIM PUBLIC SPACE AND THE ADVANTAGES A SMALL CITY OFFERS CREATIVES.

Interview by Christoph Ziegler

CZ: Why does urban art still have subversive or political potential?

BB: The works get more powerful when something surprising happens – when a street artist paints his message in a very special place, the whole impression changes. Commissioned works rarely have this freedom.

CZ: How does urban art differ from design or gallery art?

BB: Urban art is often ephemeral. Artists often act on their own initiative and at their own risk. There are no guidelines. The works are therefore more authentic and honest. It is art you can touch, a gift to everybody and an invitation to become active yourself and conquer public space.

CZ: How did you get into urban art?

BB: I was a village punk in the 1990s. The large-scale facade designs as part of the squatter scene in big cities like Zurich, Hamburg, and Berlin had already captured my imagination. I found the art on building facades in the squatters' neighborhoods more exciting than the graffiti scene. They



„VIS!TE“ - Konstanz, 2018. Conversion of a former hospital into a studio and exhibition space for over 100 artists. Photo: Homebase.



Top & bottom image:
"MAGGI TUNNEL" - Redesign of a subway passage
in Singen, Germany, 2019. Photo: Martin Duckek.



„INVERSE GRAFFITY“ - Urban Art workshop with school children, Konstanz, 2019. Photo: Homepage

were more diverse, not limited to one technique or style, and often connected to a social statement. I was fascinated by the idea that it is possible to turn fall-out areas into culture sites in the middle of the city. There was nothing comparable in Constance at the time. Nevertheless, I got stuck here.

CZ: How do you earn your living?

BB: I started my own business with two fellow students right after graduation in 2003 until 2012. A point of conflict was my artistic involvement in schools and youth centers because it was not considered lucrative enough. As a consequence, I didn't pursue any more art projects within the agency. With the founding of Homepage, I resumed artistic activities. At first, it was a pet project to get back in touch with my roots. Then I started to do more workshops for the art-in-high-school "Kulturagenten" program so that the art activity was at least paying off. The redesign of public spaces like the Maggi-tunnel is developing into a business scheme.

CZ: Where is the border between art and design?

BB: In design there are clearly described requirements. The crux of the matter for me is the influence of the funder. If I can stand behind the client's goals with a clear conscience and my expertise as a designer is recognized, commissioned work is a good thing.

CZ: Constance, a medium-sized town in the south of Germany, attaches great importance to tradition. How are your art interventions received there?

BB: Constance is now also a politically rather green and liberal city. People are happy when things pop up here that they would have previously only expected to see in the big city. That's why most of our projects have been well-received, even across all political camps, which is rather rare in Constance.

www.design-homebase.de
[instagram: urban_art_homebase](https://www.instagram.com/urban_art_homebase)

“ IN CITIES LIKE CONSTANCE, AT SOME POINT PEOPLE KNOW YOU. THAT'S A PRETTY GOOD PREREQUISITE FOR GETTING NEW PROJECTS. THE DISADVANTAGE IS THAT THERE ARE NOT AS MANY FREE SPACES AND CONNECTIONS TO FELLOW ARTISTS AS IN A BIG CITY. ”



„ALTER / OLD BOY“ - Mural wallpaper on a former school building in Konstanz, 2019. Photo: Homepage.

AMELIE SPITZ

Please wear a mask

Photo: Amelie Spitz / Ad: SMCK



*"Please wear a mask" /
"Moderner Rosenkranz 2.0"
FFP2 Mask, Metal, Found Objects, 2021.*



ON THE VERGE

By Giannis Schizas

I was indulging in my agrestic fantasies; I was lingering in the imaginary pastures of my Athenian suburb of Ilioupolis after I had fallen in love with a black and white photo album on the North American countryside, discovered by chance.

In my imagination, or rather state of ecstasy, I saw the endless granary of the West, the grand clouded skies, the infinite space. Many years later, I found a description of the country that mirrored my fantasies but was made in the first half of 19th century by Sir Francis Head, a voyager and High Commissioner of England in Canada. Head wrote: "The sky in America seems enormously higher, the air is fresher, the cold more severe, the moon looks bigger, the stars brighter, the thunder is stronger, and its echo louder, the wind is wilder, the rain stronger, the mountains higher, the rivers longer, the forests bigger, the plains endless."

I experienced the pioneer's adventures via the unlimited flights of my imagination; however, I was ready to 'settle' for less; this less was our own Greek villages and their structure. I could look at the wide horizon surrounding these villages, the wide horizon I saw with my eyes during a "trip" from Athens to the neighboring village of Keratea when I was ten; a horizon encompassing the vast olive grove of Mesogaia, the Attica region whose name means 'the land in the middle'. This olive grove starts in the outskirts of Athens and reaches the villages surrounding the Greek capital. This 'land in the middle' had no distinctive borders to suburban Athens; the distinctiveness of this periphery has not been decided by administrative decrees. The distinctiveness of the Mesogaia villages was obvious to anyone seeing the wine barrels in the yards, the bread ovens outside the houses, the wood piles for the winter, the geranium pots surrounded by high, white-limed walls.



Athens street view, Iera Odos. Photo: Chr. Ziegler

However, deep inside me I felt the dynamics of things changing: I was feeling and loathing it at the same time, that the fusion of city and country life in which we lived in our Ilioupolis suburb was on the verge; the "balance" between urban and rural was constantly becoming unstable; the destruction of free public space was imminent.

I observed how junkyards selling building materials from demolished houses were increasing; the large fields where we had played soccer, with the goal post drawn with stones, hosted buildings now; automobiles increased in number and drove on the old wide-open, dusty roads while carts were only a memory captured in photos of the old days. I saw the apartment buildings growing in size, here and there, while innovative urbanists promoted the ideology of the advantages of a modern flat, while the garden and its treasures were treated with indifference, if not contempt.

In the Seventies, I saw how the vast playground of my school gave way to a condominium, how it was cut into pieces and shrunk, how it was squeezed between the new borders of the high school. I saw the destruction that extensive building caused to my surroundings. I experienced how the option of going for a walk in the neighborhood was restricted just after crossing my yard's gate; I saw how the way we moved without constraints and rules and limits gradually disappeared.

I found out too late that since my early boyhood, after

having experienced how open space has been wasted, how buildings have asphyxiated the environment and how the city's expansion took place at the expense of nature. I found that out without knowing that in a way, I shared some of the basic ideas of Le Corbusier!

During a visit to Mount Hymettus near Athens, standing at a low hill next to the Church of Prophet Elias, a place from where I derived pleasure, I was able to indulge my thoughts while gazing at the magnificent green basin stretching in front of me, with fields and distinctive settlements. I became aware that we had a new regime now that aimed at the endless construction of sites and asphalt roads.

That was an unforgettable moment in my life that revealed to me the "dialectics of space." The triumphant and obvious accumulation of huge quantities of concrete and asphalt was producing the new status of over-urbanized, badly-shaped, and dysfunctional Athens.

I was looking at this process of urbanization as a process of reversing life quality, as a process "...to abolish the old household that was characterized to a great extent by autarchy, to introduce a radical change in the traditional customs of the small communities in their nature-centric and 'animistic' spirit."

The old city with the distinctive agricultural surroundings was dying. The new urbanism was glorifying the dominance of "technology-made" and man-made in-



Athens. Photo: Giannis Schizas.

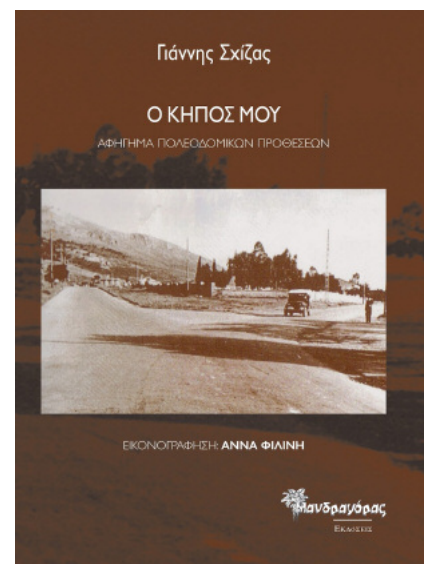
novations that did not simply “overcome” tradition but also despised it, or even extinguished it from the map of life. The new urbanism changed the conditions of life, the consumer goods, the savings patterns, the type of housing, the management of free time. It exchanged the classic form of one house for one family with a box in the apartment building.

“Cheap TV, refrigerators, buy on credit, private automobile – and constructions – supermarket, stock houses and stock markets – and holidays,” the verses by Greek singer Dionyssi Savopoulos sounded familiar to me. Life was entering an era of radical change. In Jean-Luc Goddard’s film *Weekend* (1967) miserable urbanites sought to escape the city on weekends and days-off only to find a fake countryside made of plastic or taverns decorated in rustic style.

Customs and superstitions which our ancestors brought to the city from their village were waning. Although we, the youngsters, never took it too seriously, this system of belief was still dominant in the lives of our parents; my father, for example, only planted seedlings in the garden when the moon was filling, was in ascent; he forbade us to whistle at night because he believed this would bring us bad luck; my father also believed in the evil eye that could harm humans and plants.

www.oikologe.in.blogspot.com

YIANNIS SCHIZAS (1946, Ilioupolis/Athens) is a writer, journalist, and active member of the Greek ecological movement. He studied Law, Political and Economic Sciences, and English Literature at the National Kapodistrian University of Athens. He was the director of many ecology-oriented magazines such as Ecotopia and Oikologe.in. SMCK Magazine presents a translated excerpt from his autobiography My Garden (Ο κήπος μου) published by Mandragoras Editions (2014).



Ο Kipos Mou (My Garden). Book by Giannis Schizas

R E I N H O L D L U D W I G

Crafters

Garden. Photo: Reinhold Ludwig



can restitute

respect for



nature

ART AUREA FOUNDER AND PUBLISHER REINHOLD LUDWIG TALKS TO SMCK MAGAZINE ON THE NEW ROLE OF CRAFTS, APPLIED ART, AND DESIGN IN THE ERA OF CLIMATE CHANGE

Interview by Christoph Ziegler

“IT WAS ABOUT JEWELRY AS AN ART MEDIUM AND AN ALTERNATIVE TO “SOULLESS” JEWELRY MADE FOR THE MASSES.”



Miriam Hiller, "Sephimera"
Brooch, 2010. Photo: Art Aurea.



ART AUREA 1-2015. Necklace by Sofia Beilharz, worn by model Eulalia.
Photo: Laurens Grigoleit.

CZ: How did you decide to publish Art Aurea?

RL: Art Aurea was born in 1985 at the initiative of Munich-based goldsmiths. They were looking for a publishing house for a new magazine dedicated to the art of jewelry; the latter was still pretty unknown back then. At the time Germany was, next to Italy, the world's largest producer of industrial jewelry. In the 1970s, a very idealistic and lively jewelry art scene emerged in Europe, fueled by art schools and graduates of technical universities. This movement was also manifest in Japan and the United States. It was about jewelry as an art medium and an alternative to "soulless" jewelry made for the masses.

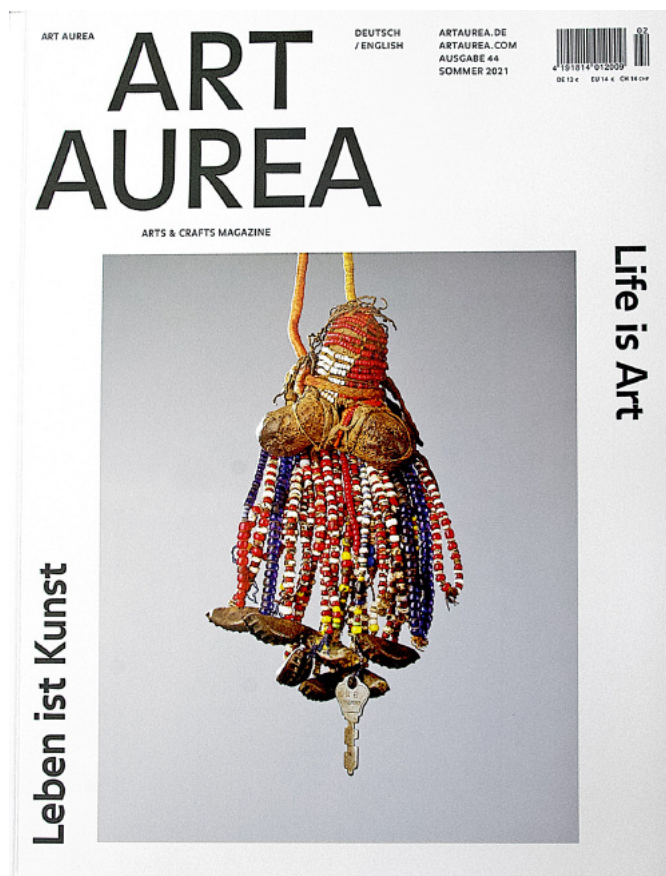
The "stars" of the time never saw themselves as crafters, but always as artists having the same significance as painters or sculptors.

Similar developments took place in ceramics, studio

glass, silversmithing, and textile art. It was the time of breakthroughs. During this period, the Italian designer groups Alchimia and Memphis, as well as the New German Design, garnered a lot of public attention. I only realized lately how important Art Aurea was for this era of creative breakthroughs.

CZ: What has changed in the meantime regarding the production and perception of crafts? How has your readership changed?

RL: There are still very good and ambitious artists working in all disciplines. However, the mood of the 1970s and 1980s to move into new directions has long gone. Probably the highest standard, at the moment, of crafts quality is set by Loewe Foundation Craft Prize. In general, in the industrialized countries, the appreciation of the crafts – also because of growing ecological awareness – is bigger now.



ART AUREA 2-2021, cover "Life Is Art". Photo: Reinhold Ludwig

ART AUREA 3-2010. Simone Cosac Naify wearing a necklace by Marzia Rossi, a bracelet by Lucia Massi, and a ring by Manfred Bischof. Photo: Federico Cavicchioli.



The first ART AUREA magazine issues from 1985 and 1986. Photo: R. Ludwig.

“THIS IS WHY OUR ARTICLES NOT ONLY TRY TO SHED LIGHT ON THE WORKS OF ART, BUT ALSO ON THE ARTIST'S, GALLERIST'S, OR COLLECTOR'S WAY OF LIFE.”



Reinhold Ludwig's blooming garden. Photo: R. Ludwig.

CZ: Your personal and publishing philosophy, which is expressed through Art Aurea, is based on an alternative, holistic, and ecological approach to arts and crafts.

RL: I grew up in a rural region in the 1950s and 1960s. There were still flower meadows, naturally-grown hedges, healthy forests, and an incredible variety of birds and insects. In the last 50 years, this wealth has been largely destroyed by industrial agriculture, the madness of constant growth, and the "modern" way of life. Since the 1980s I have been active, together with my wife, in initiatives to protect the environment and recognized early on that there is a significantly higher sensitivity in the arts and crafts scene for a holistic, ecologically-oriented way of life and for understanding the interdependencies that form the "big picture." This is why our articles not only try to shed light on the works of art, but also on the artist's, gallerist's, or collector's way of life. Through this holistic approach, we can show our readers that a meaningful and good life is possible, without the excesses of thoughtless consumption.

CZ: You are a member of the German association Bund Naturschutz and a local initiative for wildlife preservation – non-profit organizations committed to nature and environment. How can design, applied arts, and crafts make the public aware of climate change and extreme environmental destruction as well as of the eventual solutions to the problems we now face?

RL: At the last Venice Biennale there were various national pavilions that focused on the environment. The exhibition Earth, Wind, Fire, Water in Galleria F 15 presenting Scandinavian crafters also dealt intensively with this issue.

The exhibition was based on the concept that respect for nature, a characteristic of ancient cultures, has been lost for most people living in industrial societies. It emphasized that especially crafters, who have a close connection to their material, should be able to re-establish this respect through their work with their material and medium or through their own social involvement.



Reinhold Ludwig in his garden. Photo: R. Ludwig.



ART AUREA 4-2021, cover "Rays Of Hope". Photo: R. Ludwig

Industrial designers rarely have the chance to oppose growth-oriented goals set by the companies they work for. However, there is a growing number of designers' startups and small labels that offer sustainable or recyclable products.

CZ: What can artists, designers, and crafters specifically do for the environment? How can they make society aware of environmental issues?

RL: A well-known German ceramist recently asked me whether it was legitimate to continue his work, which consumes lots of energy. I replied to him that if his work can be still used or admired in 1,000 years, then, yes, it is. I think that a magazine may contribute a lot to the common cause of making the public aware of the difference between the above-mentioned artist position and the mass production of insignificant products.

CZ: What kind of "footprint" would you like to leave with Art Aurea in the arts and the publishing sector that can set an example?

RL: We are a small magazine and a small publishing house. But we make a group of sensitive people happy: designers who feel their work is honored when it is published in a challenging magazine as well as readers who look forward to every issue and whom their bibliophily forces to collect the magazines.

I hope that in the future, after I retire, Art Aurea will continue to contribute to making the deployment of the diversity of the applied arts and crafts culture visible to a growing number of people and to preserving this culture.

Art Aurea is a print magazine and internet platform for crafts and design, and all art forms rooted in craft traditions. Founded 31 years ago by Reinhold Ludwig, the German/English-language magazine was initially one of the titles produced by a major publishing house (1985-96). Since 2010, Art Aurea is an independent publishing house managed by Reinhold Ludwig. Art Aurea is distributed mainly in Europe and available worldwide.

www.artaurea.de

LAMPS

A
LAMP
NAMED
ORNELLA



CHRISTOPH ZIEGLER

[INSTAGRAM.COM/ROSSOZETT](https://www.instagram.com/rossozett)

THE OBJECT

*Sans Title. From the Queer Pre-histories series, 2021. Red Clay & vitreous engobe, 42 x 33 cm.
Photo: Manuel Bivar*



PEDRO QUEIRÓS

is a visual artist, art jeweller and
designer living in Lisbon, Portugal.

cargocollective.com/pedroqueiroswork
instagram: pedroqueiros_1

Bowl, 2021.

Philip Wiegard's work with polymer clay is based on the exchange and collaboration with the worldwide crafting community that works with this material. Communication via social media plays a central role; for instance, this bowl was made to demonstrate an application of the Knot Cane design to Wiegard's YouTube followers.



PHILIP WIEGARD

is a visual artist and crafter living in Berlin, Germany.

vm.tiktok.com/ZM8FJNdVk/

youtube.com/watch?v=j9OMgwN7XOE&t=134s

GIAN LUCA BARTELLONE

BODYFURNITURES

All images in this article:

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CHRISTOPH ZIEGLER AND GIAN
LUCA BARTELLONE DISCUSS
THE PRECIOUS SIDE OF PAPER
JEWELRY AS A BOOSTER OF
HAPPINESS AND THE APPLIED
ARTS COLLECTIVE ITALIANO
PLURALE

"Zenit", necklace, 2020.

*Papier-mâché, silver, iron, emeralds,
amethysts, turquoise paste, gold leaf 22kt.*



*"Vertis", earrings, 2021.
Papier-mâché, gold 18kt, silver, blue topaz,
citrines, gold leaf 22kt.*



*Ester Cacciani wearing Necklace "Hybris", 2019. Papier-mâché,
silver-plated copper, copper, citrine, amethysts, garnets, peridots,
turquoise paste, pearls, paper, gold leaf 22kt.*

CZ: Does combining paper with precious stones and metals turn the creation into a subversive statement of what value really means: the skill to create a paper tromp-l'oeil? The selection of beautiful and valuable stones and metals? The audacity to combine the Arte Povera tradition with luxury?

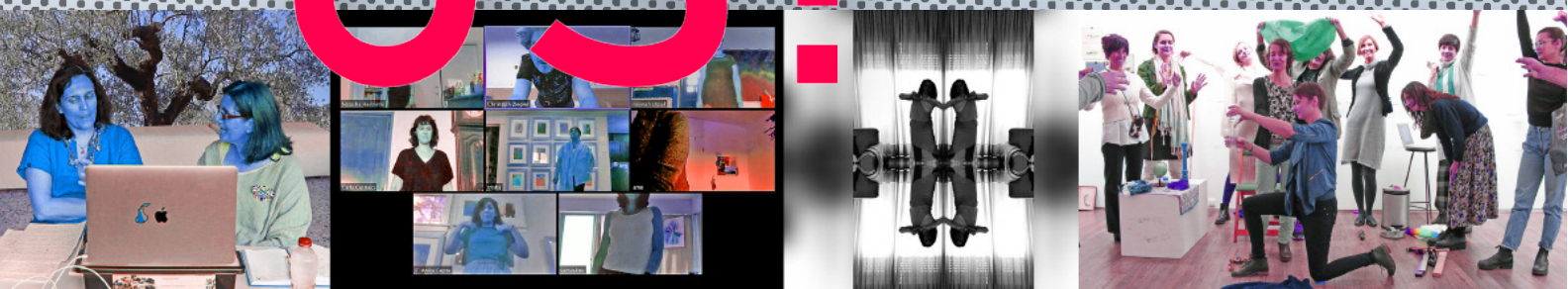
GLB: I started working as a goldsmith in 1979 and then moved on to designing pieces for a company specialized in exclusive jewelry handcrafted from carefully selected materials such as gold, diamonds, and gems. By then, paper had already become my favorite material so my own creations became a combination of the rigorous methods I had been taught previously and paper as an amazingly versatile additional element.

CZ: You won the Grassi Prize in 2012, a highly reputable applied arts prize. How did you experience the Grassi Messe?

GLB: The Leipzig Grassi Messe is the only event I attended in the last two years and I found people to be even more attentive and interested than before the pandemic.

“AS A CHILD OF THE 1960S, I BASKED IN THE GLAMOR OF THOSE UNIQUE YEARS. THE IDEAL WEARER OF MY PIECES IS A TRULY INDEPENDENT WOMAN, A STRONG PERSONALITY THAT WON'T LET OTHERS DICTATE HER STYLE AND TASTE. MORE THAN ONE CLIENT HAS TOLD ME THAT OWNING ONE OF MY CREATIONS MADE THEM FEEL HAPPIER AND MORE FULFILLED.”

VISIT



RESIDENCIES &
e-RESIDENCIES
FOR ARTISTS &
DESIGNERS



www.favelab.net

Right: "Artis", brooch, 2018.

Papier-mâché, silver, silver-plated copper, rock crystal, pearls, turquoise paste, gold leaf 22kt.

Bottom: "Agio", earrings, 2021.

Papier-mâché, gold 18kt, silver, turquoise, blue topaz, gold leaf 22kt.



“COVID-19 EXPLODED INTO OUR LIVES AND FORCED US TO TAKE A GOOD LOOK AT OUR MODUS OPERANDI. OVER THE PAST TWO YEARS I HAVE WORKED CLOSELY WITH AN ARTIST COLLECTIVE: I BELIEVE UNITY IS STRENGTH IN TIMES LIKE THESE. MANY ARTISTS ARE SEVERELY AFFECTED BY A DRASTIC DECLINE IN SALES AND EVENT CANCELLATIONS. THE FORCED ISOLATION WAS A MOMENT OF INTROSPECTION THAT ALLOWED ME TO WORK WITHOUT DISTRACTIONS, SO THIS PARTICULARLY DARK CLOUD DID HAVE A SILVER LINING.”



Gian Luca Bartellone working in his studio, 2018.

“ I RELY ON A VERY CAPABLE PERSON WHO HAS BEEN MANAGING THE PRACTICAL SIDE OF THINGS FOR YEARS. MY HUSBAND WALDEMAR KERSCHBAUMER TAKES CARE OF ALL ORGANIZATIONAL ASPECTS AND LETS ME FOCUS ON THE CREATIVE PROCESS; HE IS ALSO THE FOUNDER OF THE ITALIANO PLURALE. THE ARTIST COLLECTIVE BRINGS TOGETHER ARTISTS FROM VARIOUS DISCIPLINES, INCLUDING CERAMICS, CONTEMPORARY JEWELRY, TEXTILES, AND APPLIED ARTS. IN 2022-2023, THE COLLECTIVE IS BOOKED TO APPEAR IN PHILADELPHIA, MUNICH, AND LONDON. ”



"Ruber", earrings, 2018.

Papier-mâché, gold 18kt, silver-plated copper, rock crystals, corals, paper, gold leaf 22kt.

CZ: Do you think fairs will survive the pandemic crisis? How will designers approach their prospective customers in the future?

GLB: Meeting the public is always important, and technology is a great bonus in this respect. However, fairs are often expensive for artists and the benefits must be carefully evaluated.

CZ: Do you think e-commerce is the right medium for selling luxury goods, especially jewelry which needs individual fitting?

GLB: New technologies give us access to a significantly wider, albeit often less interested, audience. I think being able to touch a piece and test its wearability is a necessary condition for sale. Also, the enormous number of images and illustrations of jewelry and designs on the internet stimulate creativity on the one hand, but unfortunately also leave us vulnerable to plagiarism and fraud.

www.bodyfurnitures.com

METAMORPHOSES



EXHIBITION

24 FEBRUARY – 2 APRIL 2022
AT BAYERISCHER KUNSTGEWERBEVEREIN MUNICH

UNK KRAUS, KARL FRITSCH, DANIEL VON WEINBERGER, JASON STEIN,
PETER VERMANDERE, MIKI ASAI, MAJA STOJKOVSKA, DANIEL RAMOS,
CONSTANCE MARIE PRETORIUS, ALISON BROWN, CRISELDA LOPEZ,
KIRA FRITSCH, SARAH NGUYEN, YOLANDA KY, MARGARITA MALLIRI, FRANCESCA
GUARNIERI, MASUMI KATAOKA, AINO-ASTRID GAEDTKE, ANNA WATSON,
CHRISTINA PANAGIOTOPOULOU, CHRISTOPH ZIEGLER, LOUKIA RICHARDS

WWW.INITIATION-PROJECT.COM | WWW.BAYERISCHER-KUNSTGEWERBEVEREIN.DE

HAIRUO DING

“ I WANT TO SHOW
PEOPLE A PER-
SPECTIVE
OF THIS
WORLD
THAT THEY
NEVER NOTICED. ”



*"Memory", brooch, 2021.
Clay, silver, paper, plaster,
steel. Photo: H. Ding.*

Interview by Christoph Ziegler

WITH A MASTER'S DEGREE FROM THE ROCHESTER INSTITUTE OF TECHNOLOGY (USA), HAIRU DING IS DEVELOPING HER ART BRAND INSPIRED BY THE PRECIOUS BEAUTY OF LIFE AND DEATH.

"Memory IV", brooch, 2021. Silver, pearl, clay, paper, steel, nylon. Photo: H. Ding.



"Abandoned", brooch, 2021. Magnetic powder, recycled plastic, silver, nail. Photo: H. Ding.

CZ: Decay, viscera, guts – words taken from the description of your work. What fascinates you about the process of decomposing and why do you use materials that frighten the average jewelry customer?

HD: I like to use organic materials to emphasize a contrast between aesthetic balance and the discomfort of confronting the grotesque. I do not try to frighten the audience: these materials are the medium of my work and express my ideas loudly; each component is unique and irreplaceable. If you feel uncomfortable looking at my work, maybe it is because it just opened a part of your heart that you don't want to face.

CZ: How do you define "death"?

HD: Many people see death as a kind of passing and demise, but for me death is another beginning. Death

is the transformation from a specific physical existence to a universal existence. The most ordinary beings die in silence. I like to catch them in this instance: they are dead, but they are still alive, even last forever.

CZ: You work with "significant things which are often easily overlooked." How can jewelry give our lives more meaning?

HD: It's easy for people to overlook things that they can easily get and see everywhere in their lives. While precious metals and precious stones are generally believed to be really valuable, it is easy to ignore the ordinary and natural beauty in life. Roadside blooming flowers, the river pebbles, or even just things around you that can be seen every day...I'd like to re-build and re-lease these objects, showing people a perspective of this world that they never noticed.



"Memory III", necklace, 2021. Nylon, silver, clay, paper, breads, thread, pearls. Photo: H. Ding.



Hairuo Ding, Portrait. Photo: H. Ding.

In my work titled "Value Judgement," the 'gemstone' I set is rice, which is the most common part of meals and is easily wasted. The viewers who are not aware of the stone's provenance will value it as precious; the conflict of what value is, is also the irony behind the criteria we use to judge what is valuable and what not. I hope that my work can inspire people to think about the conflict between virtue and reality and remind them to treasure the insignificant things in life.

CZ: What is your advice to jewelry students?

HD: Before creating a piece of work, you should spend more time on research. Believe in what you are creating, be brave, go on. Thinking and making are inseparable.

CZ: How will jewelry artists keep their independence in an art business world becoming more and more competitive and consolidated?

HD: With the development of the internet, which has become in the past decade the main source of education for many and has created bridges that were unthinkable, we no longer need to travel long dis-

tances, we don't have to meet each other in person to understand each other's art.

I think it's unavoidable that each artist is now more like an independent brand and he or she is expected to establish digital contents and market himself or herself online apart from making jewelry. When I tried for the first time to sell my work on the ACC Show last year, I really felt how challenging it is to 'sell' contemporary jewelry to the public, especially when made of non-precious materials. I strive for a balance between independent art and art business.

www.hairuoding.net



*"Memory II", Brooch, 2021. Silver, steel, clay, recycled paper.
Photo: Chr. Ziegler*



*„EXT21 “
Extremity
collection, 2019.*

U n c o m
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H

Juan Harnie
Jewellery

KAI KIA

THE
DESTRUCTION
OF
CULTURE
IS A HOR-
RIBLE ACT



By Orizontas Gekonoton



Kaiki. Drawing by Nikos.

Greece's territory expands to 15,000 kilometers of seashore and over 6,000 islands and rocky islets; 157 islands are inhabited by people whose life is inextricably connected to the sea.

The island communities of Greece live in harmony with their surroundings. Their music and dances remind us of the sea waves and the curves of the boats on the horizon. These boats are the heritage and testimony of the cultural history of Greece. Affluence and peace not only mean economic abundance and consumption, but also the pleasure we experience from looking at familiar things.

The EU and the Greek state have subsidized the destruction of wooden boats for the last 30 years. Fishermen are offered a sum to destroy their boats and quit their profession. From some 17,000 wooden boats, 12,500 have already been destroyed. To destroy something is, by definition, a horrible human act – especially, when the object is a work of art.

Greece's shipbuilding tradition is rooted in the coun-

try's remotest past. We see its traces in Minoan civilization some 50 centuries ago and the 18th-century-B.C. frescoes of Santorini; we see its reflection in the 8th-century-B.C. *Odyssey* and the "wooden walls" that the Delphi oracle advised the Athenians to build to avert the Persian threat in the Battle of Salamis in 480 BC. The art of shipbuilding in modern times can be seen in the Byzantine era, as evidenced by the 9th- and 11th-century shipwrecks and manuscripts from the late Medieval times and early Renaissance.

Our refusal to forget our history and tradition is a political position which, along with our own work, defines our existence as artists. What motivates us to protest the destruction of the wooden boats is that by making the broader public aware of it, through art exhibitions and activism, we may salvage what can be saved.

Orizontas Gegonoton is a Greek open platform for culture.

www.orizontasgegonoton.weebly.com

JEWELRY & THE CITY

E N G L A N D
LONDON



Inside The Crafts Council Gallery. Photo: David Grandorge.

A NEW HOMER FOR **CRAFT**

By Joanne Haywood



Emefa Cole, "Igneous Cuff", 2018.
Exhibited in the Maker's Eye exhibition at The Craft Council gallery. Photo: Courtesy of the artist.

I first visited the Crafts Council gallery as a student in the late 1990s. It was one of the go-to places in London to see contemporary jewelry and somewhat of a mecca for students of all things craft! Moved to the Grade-II listed chapel* on Pentonville Road in 1991, it has remained the home of the Crafts Council ever since.

An exhibition that stands out in my mind is the Jerwood Applied Arts prize exhibition in 2000 with work from Jane Adam, Dorothy Hogg, Cynthia Cousins, Adam Paxton, and Jacqueline Mina, among others. I can remember the cabinets allowed you to walk around the work and see it from all angles. It was a joy to see findings and "the backs" of work!

In 2001, there was an exhibition on Contemporary Japanese Jewelry curated by Simon Fraser. Back then we didn't have digital technology connecting us with what was happening around the globe; you rarely caught a glimpse of what was being created in other countries unless you were able to travel in person or saw it in a book.

I remember the gallery shop very clearly – and seeing Lindsay Mann's early works made with vintage knitting needles and cut out doll forms. Esther Knobel's beautiful, pressed flower pieces were also on display there.

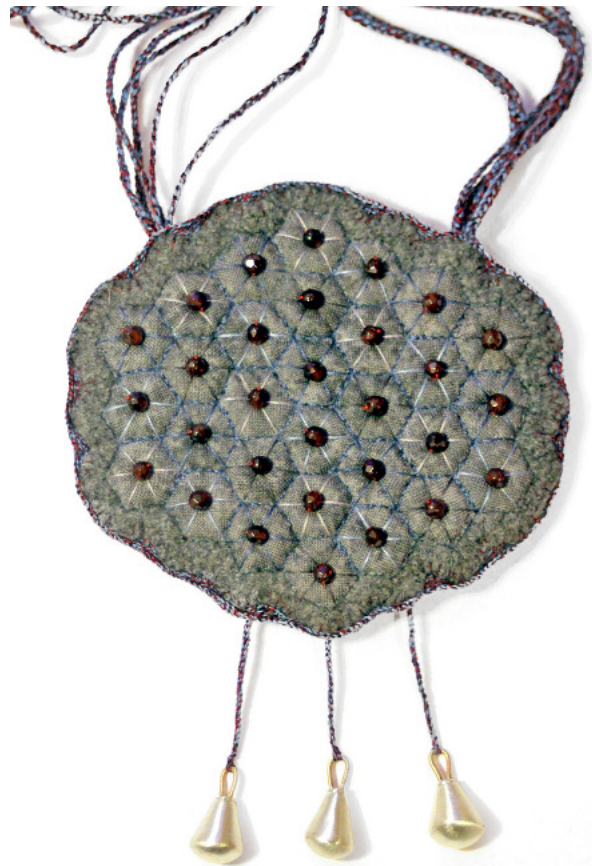
* Building of historical interest



Homebase



"ENDE - NEU" Paste-Up, Gottmannplatz, Kontanz/Germany



Joanne Haywood, "Woolgathering", for Patti Smith, 2014.
Part of the series "A Woman's Work Is Never Done".
Photo: courtesy of the artist.

I also have a strong memory of seeing Peter Chang's work in the gallery, both jewelry objects and furniture. It was the first time I had seen Peter Chang's rainbow spectrum acrylic jewelry in the flesh after being smitten with it in Helen Drutt's book *Jewelry of Our Time*. Stumbling across it in the college library as a 16-year-old, I had no knowledge then that art jewelry even existed and it was something of a revelation!

In 2006, the Crafts Council closed its gallery space and focused on being a national development agency, increasing its regional activity via partnership working. Until 2020 the gallery was closed to the public.

AOC Architecture led the redevelopment of both the interior and exterior spaces. Their development stripped the raised floor and suspended ceilings to uncover the original parquet floor and increase the gallery height. They used natural materials such as clay plaster, resulting in a richly textural environment. The new Gallery has a flexible exhibition space, a study area housing 5,000 publications, and a reception area.





The Crafts Council Gallery. Photo: David Grandorge.

The reception desk, study furniture, and all architraving was designed and made by Sebastian Cox; Soane Britain created a rattan bench, and lighting was supplied by TM lighting. The courtyard has been redesigned to provide an open and accessible welcome to the Gallery. The form it now takes is very different, in terms of both what it offers and how it will reach new audiences.

Having a dedicated home for craft is just what the UK craft community needs as it emerges from a global pandemic and the difficulties we have shared. The chance to congregate in spaces to see artworks, listen to people talk about making, or just to sit and read a book in a library is a welcome tonic!

www.craftscouncil.org.uk/about-gallery | www.joannehaywood.co.uk



Peter Chang, bracelet, 1987.

Crafts Council Collection. Photo: courtesy of The Crafts Council.



Joanne Haywood in her studio. Photo: courtesy of the artist.

Joanne Haywood holds a BA (Hons) in Jewelry Design from Central Saint Martins. Her work incorporates traditional jewelry as well as metalsmithing and textile techniques alongside innovative and personal processes developed through years of material explorations and 'playing'. Haywood's work is often informed from her own rich British heritage of traditions, folklore, and folk art. She has shown her work in the UK, Italy, US, Japan, China, Germany, Spain, Hungary, and Switzerland. Haywood has also worked as freelance writer on jewelry and contemporary crafts. She works as an education manager at the Crafts Council.

JEWELRY & THE CITY

G R E E C E **ATHENS**



Cuff by Yourakis, Athens. Private collection. Photo Chr. Ziegler

SECRETS OF **RESILIENCE**

By Loukia Richards

VOUKOURESTIOU STREET, THE POSH JEWELRY DISTRICT OF ATHENS, HAS NOT BEEN HIT BY THE GREEK FINANCIAL CRISIS. UNDERSTANDING THE CULTURAL IDIOSYNCRASY OF THE MARKET IS AN ASSET FOR SURVIVAL.

Greek jewelry houses that flourish despite the crisis have these characteristics:

They are family businesses.

They employ excellent goldsmiths who have gone through all stages of the makers' hierarchy.

They have a strong PR tradition that includes political affiliations or social bonding with loyal customers.

They sell jewelry that reflects concepts, motifs, and techniques drawing on Greece's celebrated cultural heritage.

They are conscious of the social or religious obligations that bring a local customer to the shop. They are able to master the complex code of who is offering jewelry of what worth to whom and on what occasion. They can thus decipher the message the giver sends to the receiver via jewelry and help them make the right choice. Jewelry is used to support social interaction and networks in Greece.



Apollonos street at night, Athens. Photo: Chr. Ziegler

Greeks use jewelry to express status, social and family hierarchy, and to emphasize the classical concept of femininity. Greeks also once thought of jewelry as an investment.

During the decade-long financial crisis that began in 2010, many Greeks resorted to selling family heirlooms or personal jewelry. They learned that a piece of jewelry was only worth 1/8 of its original value in the market – that is, that a piece of gold jewelry, for example, was only worth the price of its gold. The only pieces that did not lose their value – material value, design, and labor – are those designed and signed by the 'great masters' of reputable jewelry houses.



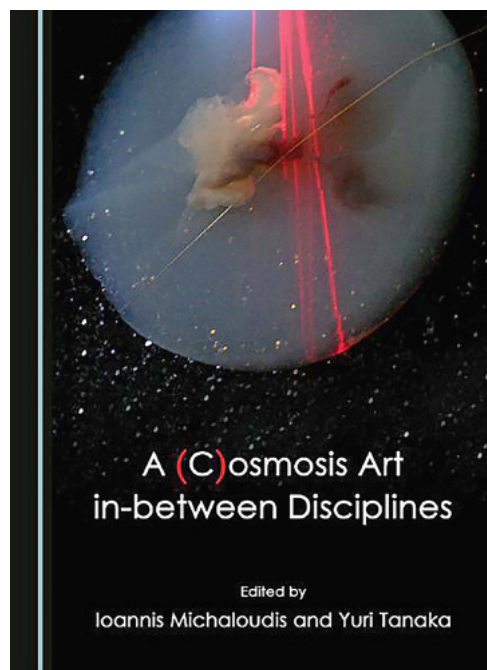
Ring by Zolotas, Athens. Designer: Ron McNamer. Private collection. Photo: Chr. Ziegler

EDITOR'S CHOICE

By Christina Panagiotopoulou

BOOK

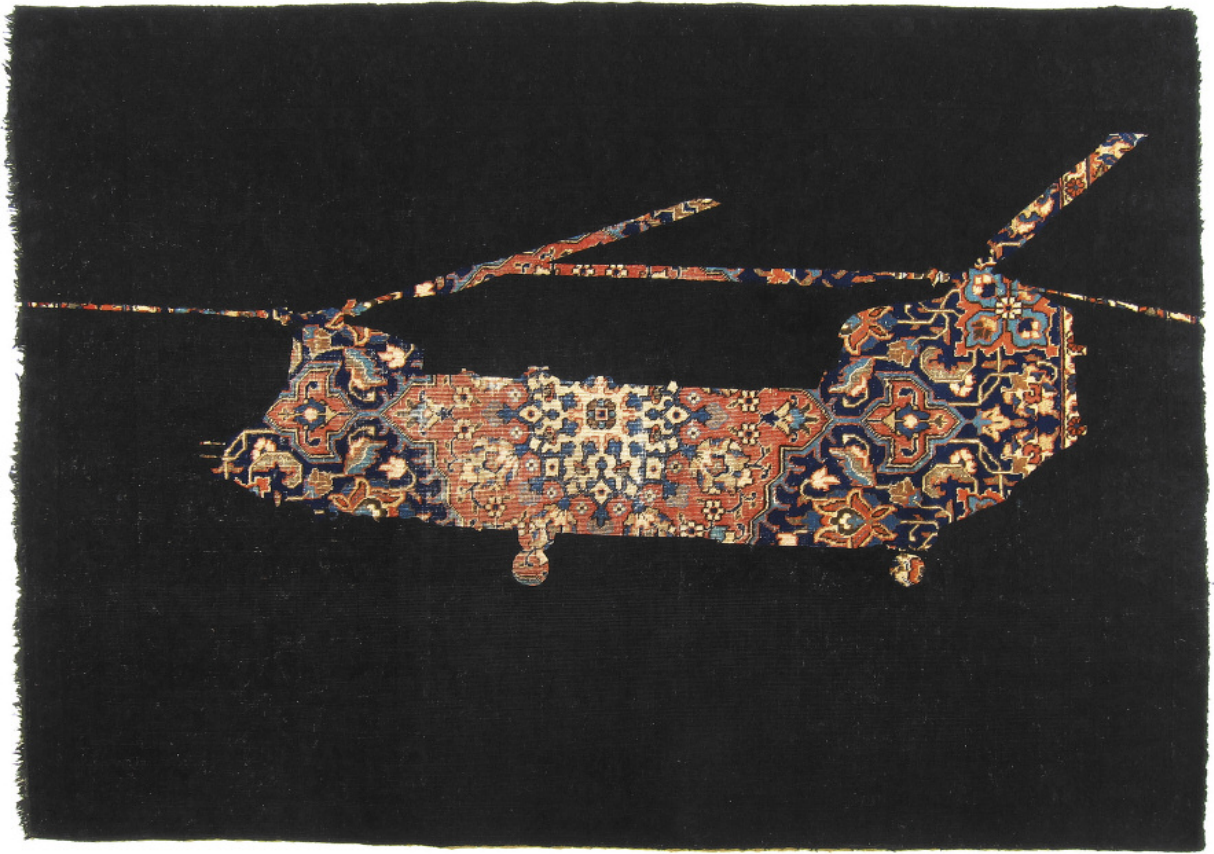
A (C)OSMOSIS ART IOANNIS MICHALOUDIS



Humankind's relationship to the cosmos has raised more questions than can be adequately answered. Why has the cosmos been a source of awe and wonder since the start of civilization? How are the arts of today related to our engagement with the cosmos? Who are the contemporary practitioners working in this field? A (C)osmosis Art is the first publication on this theme written for a general audience and initiates a discourse on art inspired and driven by humans as enthusiastic observers of Earth and the universe surrounding it. Furthermore, by proposing the parenthetical idea of (C)osmosis Art, the book serves to introduce a new conceptual framework that is intrigued with and inspired by the interactions between art, science, and technology.

A (C)osmosis Art in-between Disciplines
edited by Ioannis Michaloudis and Yuri Tanaka
Cambridge Scholars, 160 pp (August 2021, hardback)

EXHIBITION



Rose Stach, "Heli I", carpet, 2013. Photo: Gisbert Stach.

MUNICH, GERMANY:

LUST AUF TEPPICHE - DESIRE FOR CARPETS

The show presents works by German and European makers and designer studios. The exhibits illustrate international contemporary trends and celebrates the revival of the crafts-medium carpet.

The show runs through 20 November 2021.

Galerie Handwerk
Max-Joseph-Straße 4, 80333 Munich.

www.hwk-muenchen.de/artikel/lust-auf-teppiche-74,0,10594.html



"St. Barbara", pectoral ornament. Loukia Richards, 2021.
Photo: Chr. Ziegler

EXHIBITION

MONS, BELGIUM: EUROPEAN PRIZE FOR APPLIED ARTS

In 2009, due to the European craft sector's lack of visibility, BeCraft, in partnership with the City of Mons and World Crafts Council Europe, organized the European Prize for Applied Arts. It was seen as a unifying and promotional event that would raise awareness of the skills and role of craftsmanship in the 21st century across the EU. The event has taken place every three years since 2009. The prize and show provide a unique opportunity to discover European trends and explore EU values through an ensemble exhibition of work from different countries.

*Grande Halle of the Anciens Abattoirs
Rue de la Trouille 17, 7000 Mons
Runs from 12 December 2021 to 13 March 2022*

www.becraftcall.org

With: Studio Biskt (BE), Barbara Amstutz (CH), Isa Andersson (SE), Julie Barbeau (FR), Sylvia Bellia (DE), Garcia Besteiro (ES), Marian Bijlenga (NL), Pernille Braun (DK), Diana Butucariu (SE), Isabel Flores and Almudena Fernández Fariña (ES), Rachael Colley (UK), Giorgi Danibegashvili (GE), Kristina Daukintyte Aas (NO), Annemie De Corte (BE), Mathieu Ducournau (FR), Sam Tho Duong (DE), Mieke Everaet (BE), Veronika Fabian (UK), Ruth Gilmour (DK), Tuva Gonsholt (NO), Naama Haneman (UK), Pierce Healy (IE), Jennifer Hickey (IE), Kari Hjertholm (NO), Esmé Hofman (NL), Karen Lise Krabbe (DK), Kim Minhee (UK), Lai Ho (UK), Beate Leonards (DE), James Lethbridge (BE), Christoph Leuner (DE), Louise Limontas (BE), Christof Lungwitz (DE), Hanna Midzvedzeva (AL), Fredrik Nielsen (SE), Michèle Oberdieck (UK), Olle Olls (SE), Inni Pärnänen (FI), Ruudt Peters (NL), Anne Petters (UK), Arpad Pulai (RS), Loukia Richards (GR), Martha Samyn (BE), Flavien Servaes (BE), Christophe Straube (DE), Edu Tarin (DE), Marie-Anne Thieffry (FR), Clem Vanhee (BE), Christoph Weisshaar (DE), Lotte Westphael (DK).

O B I T U A R Y

WORDS ARE THE TONGUE'S GEMSTONES

ANDREAS OHRENSCHALL
(1962-2021)

"I trust in one word, the self-bearing inhalation through the tongue: I believe in the milky breath of the indigenous, almighty, unwilling scent of determination."

"I have faith in the fallacious coziness of mingling myths and meaning. I assert the divine destruction of this seductive cave where spirit and will become enlaced..."

Words can be transformed into jewelry – and jewelry can become an immaterial and ephemeral vision evoked by the desire to explore the fundamental structure of language and ornament.

Andreas Ohrenschall's performances were an unforgettable poetic stroll through semiotic patterns, words, images, myths.

Our friend, visual artist, performer and philosopher Andreas Ohrenschall, passed away on Saturday, 18 September 2021.



Andreas Ohrenschall performing "Tongue's gemstones" at the opening of 'The Sacred & The Profane' at the Weltraum Gallery, Munich, 14 March 2019. Photo: Chr. Ziegler.

SMCK #6

NEXT ISSUE

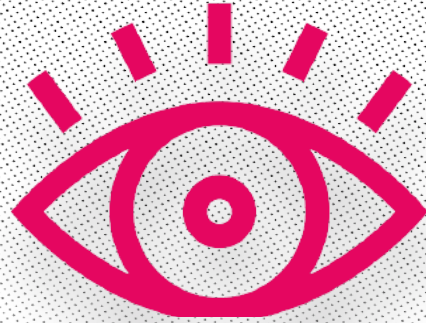
MUNICH METAMORPHOSES

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LATE FEBRUARY

2022

SMCK MAGAZINE FOR INDEPENDENT ARTISTS

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ASK YOURSELF BEFORE SUBMITTING YOUR ARTICLE: HOW WILL MY PIECE BENEFIT THE READER ?

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