

SMUCK MAGAZINE

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FOR INDEPENDENT ARTISTS

APRIL 2022

#6

MUNICH
META
MOR
PHOSES



DOUBLE VISION //
SCHMUCK TRIP RE-
PORT // THE RIGHT
PRICE FOR YOUR ART-
WORK // THE LU-
XURY OF STITCHING
// AND MORE...

JEWELRY &
THE ART
OF THE
MOVING IMAGE

ART JEWELRY
IS AFFORDABLE

MUNICH META- MOR- PHOSES

#6

IN THIS ISSUE

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Masumi Kataoka,
"Out of Longing III" - Brooch, 2021.
Copper, enamel, sterling silver, stainless steel.
Photo: M. Kataoka



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Kitchen in an abandoned 19th century house in Arcadia, Greece. Photo: Christoph Ziegler

EDITORIAL

By Loukia Richards

DOUBLE VISION

For two years the Covid-19 pandemic made it impossible to hold Schmuck. March 2022 was expected to be the glorious comeback. But Schmuck has postponed the awards nominees' show to July 2022. It was a decision that landed like a blow on most of us.

However, not every show has been canceled. Art institutions and prestigious galleries have stuck to their plans and made Schmuck Part I happen!

In adversity lies opportunity – and the year of “double Schmuck” is a plus in many respects. First, Munich will be the focus of the international jewelry scene not once, but twice this year. Second, this spring established institutions and professionals had the opportunity

to run the city-wide event traditionally held alongside Schmuck. The factors that in previous years had turned the ‘city’ event from a collective and unbranded meeting of independent jewelry artists into a pay-to-play vanity fair weren’t present this year.

Before the pandemic, this city-wide celebration of independent artists lacked ‘headhunters’; it provided neither ‘synergy requests’ nor ‘job opportunities’ but had become the playground of self-proclaimed VIPs who tried, often aggressively, to convince artists that they must join their network or perish.

The event has also become very expensive for what it delivered – namely, an imaginary community where everyone sold and no one bought; a venue where

networkers promised ascent up a fictitious hierarchy to those willing to, literally, pay the price.

A successful city event attracts reputable decision-makers and industry recruiters to town; it brings job opportunities, sparks new collaborations, inspires and showcases innovative ideas, supports the avant-garde, and generates income. Last but not least, it draws the interest of the real Press with the synergies it creates between art, economy, and city branding.

In recent years, local artists and local dealers – the true initiators of the original 'city event' surrounding Schmuck – openly complained about the loss of prestige, creativity, and customers. An inflation of low standards with no organic connection to Bavarian culture networks has faded even Schmuck's radiance. Marketing the wrong vision of what Munich can offer ambitious jewelry artists from around the

world can damage Schmuck, the city, and the local arts scene.

This year, artists, curators, gallerists, and institutions can reshape the 'city event' through excellence. This is their chance to change the game. Will we dare to shape a Double Vision for 2022?

Schmuck Part I in March can remind the world of its high standards and set the bar for Schmuck *Part II*. The July event should strive to address new collectors, young professionals, curious visitors, and experts coming from other arts and crafts disciplines, initiating them into the magic of jewelry. We – jewelry artists, curators, organizers, gallerists, dealers – need to rise to the challenge, reconquering the jewelry world's most prestigious gathering with our passion for quality and innovation.

KIRA FRITSCH

CONTEMPORARY JEWELRY



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Historic jewellery, avantgarde
pieces and highlights of the
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Guenter Krauss

Bangle. Iron nail, gold, peridot.

Ring. Fine gold, iron, tourmaline.

LETTER TO THE EDITOR



DO
ARTISTS
HAVE THE
RIGHT TO
FILL THE
WORLD
WITH
MORE
'STUFF'?

*"Amphitrite's Net" (detail), 2022.
Necklace by Alison Shelton Brown.
Porcelain, plastic waste, mixed media.
Photo: Robin Shelton.*

By Alison Shelton-Brown

We are compelled to create, to practice and experiment, expanding skills and making work that can also help keep us mentally healthy. But this comes at a cost. Using raw materials of a dubious provenance, relying on mass manufacture of non-renewables such as plastic or metal like, in fact, a lot of what we use in our creative practices could be considered precious materials. This isn't just the silver, gold, or stones, but also the cotton — a monocrop requiring excessive water and chemicals — the paper or wood, which require deforestation and intensive agriculture and bring with it the loss of vital insect populations. And the list goes on.

Recently a friend, the jeweler Bronwen Gwillig, began an environmental audit of her jewelry practice, questioning where she sourced her materials. Were they fairly-traded or ethically-produced? Renewable or rare? What would happen if the pieces broke, could they be repaired or replaced? She also examined the global transit of goods and the known impact of air travel. As the questions built up and rabbit warrens were run down, she became more demoralized, realizing the long chain of implications for our planet and our future from being creative and making 'nice' new things.

So, what can we do? To stop making or being creative is not an option for artists and makers. We could focus more on digital projects or Non-Fungible Tokens (NFT), yet online content uses huge amounts of power to maintain servers. Maybe one answer is to re-use or re-make projects that have not sold. This is easy enough to do with precious metals and stones; throughout history ornate necklaces and crowns have been cannibalized or melted down to create new jewelry.

A few years ago I made some porcelain 'Sputniks' studded with found nails and metal that I exhibited but didn't sell. During the 2020 lockdown I incorporated the ceramic spheres into a new project of woven wire sculptures and it starred in my first site-specific sculpture video. New life from old bones. I shouldn't have been surprised though because my art practice is based on



Alison Shelton Brown with "Large Pearl Necklace", 2022. Photo: Robin Shelton

loving the imperfect, the overlooked, and discarded, in seeing the potential in a found 'thing' and envisioning something different. Now I realize that I can continue to use and re-use elements of my artworks, challenging the original thought processes that inspired me, embellishing more or ruthlessly remaking. This is a story of reincarnation. A phoenix from the ashes, emerging from and improving on earlier innovation.

What conclusion did my friend reach? She lives on the Welsh coast and forages for washed-up plastic on the beach as a core material of her jewelry business, even recycling her plastic dust into eco-resin. She told me that attempting a sustainability audit was a massive undertaking, but 'focusing on certain areas like ethical bank accounts and eco-electricity suppliers, packaging, or using local suppliers were easy ways to achieve a more environment-friendly practice and are small steps we can all take towards a more sustainable future.

www.alisonsheltonbrown.art

H A E W O N K O O

EXPLANATIONS OF THE LIMITS



Korean traditional Norigae reinterpreted in contemporary terms by 14 jewellery artists. Photo: Junghoon Oh - Munch Studio.

HAE WON KOO, CHAIRWOMAN OF PUREUN MUTUAL SAVINGS BANK AND PUREUN CULTURE FOUNDATION, TALKS ABOUT HER STRATEGY TO MAKE KOREAN ART JEWELRY INTERNATIONALLY ACCLAIMED.



"Hair Ornament No.03" - Rolling Series by Junsuk Min, 2021. Sterling silver, synthetic ruby. Photo: Junghoon Oh - Munch Studio.

Interview by Christoph Ziegler

CZ: What is the social role of jewelry in Korean cultural tradition?

HWK: Koreans always liked to adorn themselves regardless of gender and social class. Although during Joseon Dynasty (14th-19th c.), Korea's latest dynasty, jewelry was simple due to restrictions, people still found different ways to adorn themselves. Clothing ornaments like Norigae were developed and worn by women of all classes. Many of the ornaments symbolized women's marital status. Garakji, a set of two rings, was only worn by married women, while women could wear Binyeo only after their coming-of-age ceremony.

In the last exhibition I curated, I wanted to "marry" Korea's unique traditional jewelry with contemporary works and liberate it from restricted traditional forms and meanings.

CZ: You recently curated two exhibitions in Seoul, *Absolutely Abstract* (2020) in Lee Eugene Gallery and *Yeonliji: Two Becoming One* (2021) in the Arumjigi Culture Keepers Foundation. The two exhibitions represented 50 Korean jewelry artists, designers, and crafters. What are the characteristics of contemporary Korean crafts, especially jewelry?

HWK: I think the top characteristics of Korean crafts are dexterity and paying attention to details. As Korea is the only country in Asia to use metal chopsticks, we were known to have great hand-working skills. Artists have been exploring new materials like silicone, paper, fabric, horsehair, intestines, etc. They have expanded the conceptual and philosophical approach to crafts.

Korean art jewelry is, however, still very underrated. The



"The Pearl Hwarot" - Korean traditional wedding costume by Mihee Bae (*The Dan*), 2021. Silk, lace, brocade. Photo: Junghoon Oh - Munch Studio.

lack of public leads to lack of sales, and this reality makes art jewelry less interesting for students. Few study jewelry and metals. Many undergraduates change their majors to graphic or industrial design, which are "safer" for finding a job.

CZ: Worldwide, we are currently witnessing significant economic, ecological, and political changes. How do traditional values and aesthetics such as "harmony" and "balance" correspond with the present-day situation?

HWK: We are currently witnessing significant changes in society, and conflicts are prevalent. Harmony and balance are found when one faces the conflicts rather than ignoring them or running away.

In the exhibition *Yeonliji: Two Becoming One*, I chose the theme as Yeonliji (inosculation), a phenomenon when the trunks or branches of two distinct trees grow together. I wanted to show harmony and balance between two contrasting elements such as man vs woman, ordinary day vs

special day like wedding, and traditional vs contemporary. Moreover, I hope to see an understanding society that embraces differences, just like how the Yeonliji trees grow to become one while keeping their own roots.

CZ: Pureun Culture Foundation sponsors shows and promotes Korean artists and designers. How do you make the public aware of Korea's contemporary art and design?

HWK: In the beginning, I only focused on promoting art jewelry to the Korean public. Last year Purueun Culture Foundation started to address the international scene. This year we are collaborating with Siat Gallery, a pop-up project-based gallery located in both Paris and Seoul.

Jeannie Lee, the director of Siat Gallery, studied Jewelry and Metals at Rhode Island School of Design in USA and is interested in crafts. She already had international experience that can be helpful for my project, and I have valuable insights I can offer, so a great synergy to promote art jewelry can be anticipated.

**" I HOPE TO SEE
AN UNDERSTANDING SOCIETY
THAT EMBRACES
DIFFERENCES "**

**“ I WISH TO CREATE
A CULTURAL SPACE
WHERE ARTISTS
CAN EXPAND THEIR
IMAGINATION AND
BE AS BOLD AS
THEY CAN. ”**

We are a very small foundation with a small budget. We never try to promote the foundation or put ourselves before the artists. However, we started to feel the need to be more active in online communication.

CZ: What are the art and design disciplines Pureun Culture Foundation supports?

HWK: We try our best to not be swayed by the artists' backgrounds and solely focus on the work regardless of discipline.

I also believe that a successful exhibition is not only the result of showing good artists, but also of having a solid theme and the right directing. Since 2018, I have invited 20-30 different participants from art jewelry, other crafts, and related fields to participate in exhibitions of specific themes.

We try to acquire five to six artworks every year, including art jewelry, and choose works that can inspire other artists, students, and the public. My philosophy is, among other principles, to collect something that creates a powerful spark in me, even if it's not wearable or practical. Society has become more focused on fast fashion and practicality, limiting artists to make sellable work.

CZ: How do you envision the future of jewelry after two years of lockdowns?

HWK: I feel that the two years of lockdowns and social distancing has caused a big crisis in the jewelry sector. However I believe and hope that after this pandemic is over, the desire to adorn oneself will explode, and people will find more occasions to wear jewelry in public.

This crisis can also be a turning point for some artists in pushing the limits of their artistic abilities and career. Maybe jewelry can also expand to virtual art and NFTs.



Hae Won Koo at KBS hall, Seoul.

Pureun Culture Foundation, founded in 2016, discovers and supports talented artists to promote Korean art and culture to the world and thus increase the country's international prestige. The foundation also supports cultural and art organizations to create a more prosperous society.

Although Hae Won Koo's main occupation is in the financial sector, she always had a great passion for all the arts. She fell in love with art jewelry about fifteen years ago through her friend JungHoo Kim, one of the first-generation art jewelry artists in Korea. Ever since, Hae Won Koo has been supporting artists, not just by collecting artworks, but also through curating and mentoring.

instagram: thekooexhibition

O P E N C A L L

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T E X T I L E A R T

G R E E K E M B R O I D E R Y A K A T H E J O Y O F L I F E

Hemline, Crete, 18th century. Embroidery with flowers, animals, and mermaid. The motifs were copied from Venetian lace designs. Courtesy of Peloponnesian Folklore Foundation Collection Nafplio.

By Loukia Richards

Embroidery accompanies all aspects of Greek life from birth to death. While the mermaid motif protects newborns against the evil eye, a black cross stitched on the shroud shields the soul against dangers lurking beyond the grave. Embroidery motifs on garments and household or ecclesiastical textiles reveal gender, class, marital status, origins and cultural roots, trade and exchange, conflict and adaptation; they manifest and increase fertility, abundance, happiness.

A FUSION OF CULTURES AND STYLES

Although it is often claimed that embroidery comes from Persia, in Euripides's drama *Iphigeneia in Tauris* (fifth century BC) embroidery provides the plot twist. In one of theater's most suspenseful scenes, Iphigeneia, the abducted princess of Mycenae and priestess of Artemis in

the barbarian Tauris, learns that the stranger she is about to sacrifice is her long-lost brother Orestes. His identity is revealed and confirmed when he describes the intricate embroidery that Iphigeneia mastered when she was young.

More than 150 different stitching styles are used to reproduce the rich visual language of Greek motifs that vary from region to region. The same motifs can be traced in sculptural ornaments, mosaics, and murals in Byzantine churches and the sacred manuscripts of Mount Athos. Textile historians note that Greek embroidery is a fusion of traditions that flourished in the eastern Mediterranean. Embroiderers integrated new elements into existing patterns, making 'Greek embroidery' a milestone in textile history. The same motifs can be read as a chronicle of Greece across the centuries. Despite enduring numerous invasions and conquests by foreign armies, Greeks



"Washington Diary", 2008. Embroidery on textile (detail) by Loukia Richards. Photo: Studio Kominis Athens.



"Prospekt Gagarina", 2008. Embroidery on textile by Loukia Richards. Photo: Studio Kominis Athens.

*Mermaid.
Embroidery motif.
Drawing by Loukia Richards.*



preserved their cultural identity and heritage by adapting to these new conditions, incorporating and Hellenizing them.

"The embroideries were the product of the native culture, fused with the cultures of all the nations that had conquered and settled or had passed through the area," writes Roderick Taylor in his classic volume *Embroidery of the Greek islands*. "The native Greek culture was based on that of the extended Classical Greek world and on later manifestations of the Hellenistic world, namely Greece, Coptic Egypt, and Byzantium. The conquerors were the Franks and the Latins, Aragonese and Catalans, Venetians and Genoese, and later the Ottomans. Some stayed longer than others and although some influenced the native Greeks and the way they lived, it was the conquerors themselves that were influenced by their stay and it was their lives that were changed."

The Greeks' intrepid character was shaped by maritime trade dating back to the Copper Age, as epitomized by Homer in *The Odyssey*. This so-called bible of the Greeks embodies their faith in the concept of life and death — and this has not changed much since the Homeric Age. The brief 'joy of life' is followed by an anemic eternity in the kingdom of shadows.

This 'joy of life' is discernible in all aspects of Greek culture — food, music, hospitality, social gatherings, and celebrations — but finds its most vivid expression in embroidery compositions depicting the united cosmos. In this universe gods, spirits, monsters, angels, humankind, flora, and fauna, both the natural and the supernatural, are presented in detail and exist in their own right. By comparison, the tunic-shaped shroud, which was the same for everybody, rich or poor, was stitched simply with a cross during the lifetime of the deceased.



"Flower Dress", 2022. Embroidery by Loukia Richards. Photo: C.Z.



*Phelonion (liturgical vestment; Orthodox church).
A dress stitched with color silk threads turned into Phelonion.
Crete, late 18th century. Courtesy of Peloponnesian Folklore
Foundation Collection Nafplio.*

THE MIRROR OF SOCIETY

Needlecraft masterpieces are now part of international collections, including The Textile Museum in Washington DC, V&A in London, Peloponnesian Folklore Foundation in Nafplio, and the Byzantine and Christian Museum and the Benaki Museum, both in Athens. Embroideries also reflect the prosperous eighteenth and nineteenth centuries that laid the ground for the 1821 Greek War of Independence.

Both men and women engaged in professional embroidery. Jeleks (vests) were stitched by men twisting stiff gold and silver threads; ceremonial textiles, such as those used in the Good Friday litany, were stitched by women who can be identified by their embroidered signatures. Amateur embroidery also had to be impeccable and aimed to highlight the embroiderer's character: patient, committed to family, diligent, thrifty.

"My grandmother's work reflected her times. As a result, it was primarily decorative, stemming from her desire to beautify her world and create a home she would be proud of," says Greek American textile artist, writer, and academic Maria Karametou. Her grandmother Marika was

a Greek refugee from Asia Minor who escaped to Greece when her hometown was razed in the First World War. "Although some of the motifs were copied from sources available at the time, my grandmother often redrew and re-invented them to create her own designs. Embroideries that were used for more formal functions were all made on silk fabric. But my grandmother embroidered pieces for everyday use as well. These were made on coarser fabrics and usually cross-stitched in geometric designs. She embroidered everything."

Social status was reflected in the techniques and choice of motifs. Simpler motifs were used by the lower classes; a shepherdess, for example, who worked hard to survive, only embroidered a monogram on her kerchief, apron, or chemise. Women of wealth, however, had all their dresses embroidered, even undergarments and slippers.



"Eleni" - Tapestry by Loukia Richards, 2016.
Textile, embroideries, sewing, appliqué. Photo: Chr. Ziegler.

THE LUXURY OF STITCHING

"By 2030, 3D printing will overtake conventional manufacturing in the fashion industry thus making exquisite embroidery and hand-crafted pieces the ultimate luxury," British Vogue predicted in June 2016. The intellectual pleasure of deciphering the Esperanto of motifs, as well as the aesthetic enrichment of discovering sophisticated compositions and color arrangements, are the additional benefits of studying Greek embroidery — and there is more to learn from the craft.

At the onset of the Greek economic crisis, about twelve years ago, the government shuttered the state-run EOM-MEX Crafts Council. The institution offered rural women training that opened opportunities to earn a living from embroidery while at the same time preserving the precious tradition.

Some women took the initiative to promote Greek embroidery by their own means. Aggeliki Symeonidou, a former civil servant and writer from Olympia (Peloponnese), believes embroidery teaches values that could

help Greece confront the interconnected financial, ideological, and environmental crises.

"By studying old embroidery, I saw how skilled women were. Contemporary values, such as recycling, independence, respect for nature were fundamental in their work and lives. These women did not have to reflect on or to argue about why these values were important; they had been part of their heritage and had the right to be present and inspire them," Symeonidou says.

Textile artist Maria Karametou also believes that embroidery still has an important role to play, even if the context has changed. "Today embroidery and textile-related art in general communicates not only succinct narratives but also embraces sociopolitical statements. Alongside other art forms, embroidery has empowered women to express themselves dynamically and 'speak' openly about things that matter to them," she says. "In the age of Covid isolation women — and men — have rediscovered the calming and therapeutic aspects of embroidering."



*"St. Barbara II", 2022.
Pectoral by Loukia Richards.
Embroidery, textile, pearls, plastic.
Photo: Chr. Ziegler.*

E X H I B I T I O N



Typo Design: ZLR Betriebsimperium.

C A T A L O G U E

J E W E L L E R Y · O B J E C T · V I D E O

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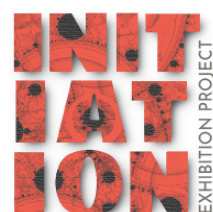
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KUNST UND HANDWERK

ARTS AND CRAFTS

PACELLISTRASSE 6-8

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Exhibition view at BKV. Photo: Stefanie Gramlich

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Metamorphoses, transfigurations, and mutations as mind-opening revelations can be found in many religions, art, and literary traditions. The changes in form and substance, documented by innumerable myths and doctrines, have a common denominator: the ascent of the human being into a higher spiritual sphere.

From Homer and Ovid to Moses' burning bush or Christ's Transfiguration, the djinnis of 1001 Nights and Brother Grimm's folk tales, Goethe's Faust, Rabbi Loew's Golem, or the Japanese medieval legends, the message is clear: A sublime power shows its omnipresence through transformation and mutation, and enchants humanity with promise and hope.

Franz Kafka's famous novel *Metamorphosis* departs from the spiritual tradition of pre-modernity and ominously foreshadows a society obsessed with order, segregation, and racial hygiene on its way to the war tragedy.

The alchemists expressed humankind's desire for endless knowledge, wealth, and immortality by seeking to convert waste into gold. Nowadays, upcycling is a common practice. Fashion and luxury brands proudly advertise the pre-used origin of their raw materials. It is ethical and kind, indeed, to recycle; but is it not void of existential meaning? Does it also help us to make contact with something bigger than us, such as nature, humanity, the common good, or even God?

Does contemporary jewelry need to be spiritual? Is the quest for something that stays alive forever just a psychological side effect of mutating Covid-19 or are we being led to our archaic roots by the search for a talisman against fear, disease, and loss?

Metamorphoses is curated by Loukia Richards and Christoph Ziegler.



Exhibition view at BKV - front room. Photo: Stefanie Gramlich.



Exhibition view at BKV - back room. Photo: Stefanie Gramlich.



*"Amphitrite's Net" - Necklace, 2022.
Porcelain + mixed media.
Photo: Robin Shelton*



"Amphitrite" - video, 2022.

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THE TRANSFORMATIONS OF AMPHITRITE

A spark, a flash of light, the dawn of time and creation begins. UK artist Alison Shelton Brown draws on the first chapter of Ovid's *Metamorphoses* for inspiration, bringing Amphitrite, Queen of the Sea and wife of the Greek god Poseidon, to the fore with a retelling of how sea creatures came to be.

Walking the shoreline, she collects flotsam and sea twine discarded by the fishing industry, incorporating these finds in her art jewelry and ceramic sculptures to highlight the perilous state of our oceans due to our greed and over-consumption — a siren call to take care of Amphitrite's creations.

*"Courage Bits In Pink" - Necklace, 2022.
Found objects, shampoo bottles,
rubber, gold. Photo: C. Lopez*



SMALL ACTS OF COURAGE

Driven by a fascination in finding beauty in contrast, I create jewelry that is bold in size, color, and pattern — jewelry that is intended for the passionate and courageous individual. I have chosen to work with shampoo bottles as my primary material, embarking on a quest to find beauty in the mundane. I manipulate and play with these shampoo bottles, creating organic shapes and arranging them in groups, forming intriguing compositions and clusters.

The material has allowed me to experiment in different ways, creating with color, shapes, forms, rhythm. When working with a material that is yet unexplored, every action must be tried multiple times. Every move thus becomes an experiment since there is no prior data or lesson that will instruct you how to manipulate it. This however results in the material becoming your own.



"Small Acts Of Courage" - video, 2022.

WWW.CRISELDALopez.COM



"Uroboro" - Hand Object, 2022. Carved Marble. Photo: F. Guarnieri

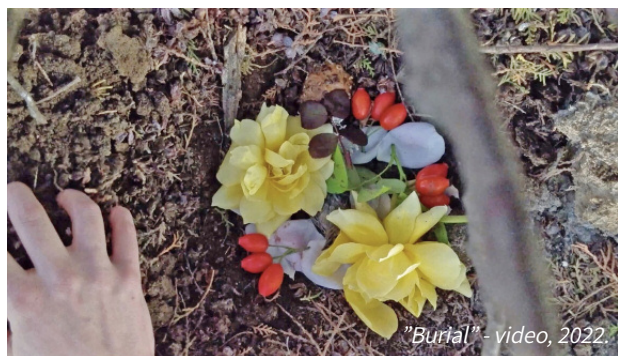
BURIAL

One year ago, we moved to Romania. We live in a country house that hosted a marble workshop. There are several tombstones in the garden, also parts and scattered pieces.

One day my dog caught a little bird; he died in my hands. I buried it as I used to do when I was a kid. I dug a hole under the cypress and placed the bird in it with some food, a coin for the journey, and flowers to make it beautiful, then covered it with two marble slabs so other animals won't disturb his journey.

Burial is the moment in which end and beginning meet. The seed needs to be planted, the chrysalis abandoned. The old shape is lost.

I celebrated the burial of an existence left behind and out of the tombstone I made the tools for a new one.



"Burial" - video, 2022.

WWW.FRANCESCASANTASUBITO.COM



"Wave" - Pendant, 2022. Wood, eggshell, gold leaf, lacquer, cord. Photo: M. Asai

WAVES

One morning, the sunlight from the surface of the canal running along the very front of my window filtered through and created a figure on the wall in my room. The light figure was undulating like the water, a flapping thin veil whose identity was unclear. Was it water or a veil?

Water transforms substance in its natural cycle to clouds or rain; it changes constantly with no completion of this cycle. The rippling surface of the water is a shape of ambiguity and a shape of metamorphosis.

Combined with the other phenomena and imagination, it transforms into a new shape. The surface of the light, or the flickering light which is like a veil and like the water's surface, is waving ambiguously on my wall.



"Metamorphosis" - video, 2022.



*"The Ether Station" - Earrings, 2021.
Reused electronic waste, stainless steel.
Photo: M. Stojkowska*

THE DISAPPEARING CITY

The global changes caused by the pandemic created new circumstances every day. Mental balance and flexibility are essential for coping and dealing with these constant social metamorphoses. Wanting to preserve some integrity and continuity of our personality, we look back and search for something familiar to remind us of who we are, or were.

For me, this is my home city Skopje, from ten years ago. A city with more socialist brutalist architecture per square kilometer than any other city in the world. Since 2010, Kenzo Tange's modernist vision of the city is being consumed by a costly and controversial Disneyland-esque "upgrade" of fake-old, pseudo-classical architecture, with the world renowned brutalist face of Skopje shamelessly covered by the façade of antiquation.

The memory of the city that is disappearing is my refuge, a familiar place where I feel safe and calm. In my creations I have been projecting this fading face of the city in the microcosmos of a piece of jewelry. In the spirit of the brutalists, I'm utilizing used objects – raw, discarded electronic waste.



"Achtung Baustelle" - video, 2022

WWW.MAJASTOJKOVSKA.COM



THE STORY OF THE EYE

The project "Story of the Eye" is inspired by Medusa, a highly misunderstood creature of the ancient Greek and, later, Roman mythology. Her story unravels various metamorphoses, as well as different stages of her identity: the woman, the monster and the object. All action takes place on her head, as all her transformations are connected with her face and even more with her gaze.

This work wishes to shift the focus from the terrifying and lethal force of Medusa's eyes and, instead, to celebrate these loving, protective, playful, strong, feminine, independent and unconventional eyes. All jewelry pieces are made with family heirlooms, more specifically with silverware and pearls, connecting in this way, through the process of metamorphoses, ancient myth with recent work.

Left: "Origins or Who Came First" /

Right: "Bitter Tears (and a Sweet One)" - Brooches, 2022.

Silver, freshwater pearls, gold, steel wire. Photo: Federico Cavicchioli



Medusa's Daydream - Video, 2022

WWW.MARGARITAMALLIRI.COM



*"Keine Angst" - Beer mug, 2021.
Ceramic, silver, carnelian, cubic zirconia.
Photo: Karl Fritsch*

GSUFFA



"Gsuffa" - video, 2022.

There is no "Reinheitsgebot" in place here in New Zealand. The Bavarian Reinheitsgebot law from 1516 emphasises that the only ingredients used for brewing beer must be Barley, Hops and Water. Homebrews are very popular here in New Zealand and the last brews I put down with some friends was a Plumsourbeer, a Raspber-rysourbeer and a Hazy Indian Pale Ale.

And there is a lot more stuff in those beers than the Bavarian law mentions. The "hazy" was actually drinkable. I will definitely miss going to Schmuck in Munich; and I will miss catching up on good old basic Bavarian beer shared with friends.

Here in Aotearoa it is still fun to brew experimental beer and the idea to make some "Stein" as they call the Bierkrug (beer mug) here, emerged during one of those brewing sessions.

The classic lid doesn't only help keep your beer sheltered from airborne particles, but also offers a great playground for applying personality. They are like a trophy and I really like rings!

*"Cherub" - Necklace, 2022.
Embroidery on textile and paper.
Yarn, plastic, antique white coral (early 19th century),
antique pink coral (early 20th century).
Photo: Christoph Ziegler.*



AN ALLEGORY OF LIFE AND DEATH

In the old days, in Greece, the baptism clothes of children who died were donated to the church to re-use; the precious textiles were turned into ecclesiastical vestments and altar coverings. Mourning was transformed into celebration.

Textile carries memory and the potential of a thrilling narrative. It is a non-verbal allegory of life and death.

Since the early 2010s my work is inspired by the symbols and visual language of the Orthodox church. Cherub, a heavenly creature made of angel and fire, stands for justice, liberation, and punishment. Neo-nomad could be seen as an act of „vandalism“. I tore, cut, restitched an early 19th century embroidery. I rearranged the collectible piece with ordinary stitchings and old silver coins to create a new design that can be worn and enjoyed.



1826 - Video, 2022

WWW.LOUKIARICHARDS.NET



*"Love + Hate" - Necklace, 2022.
Olive wood, rubber cord, lacquer.
Photo: Chr. Ziegler.*

MEMORIES

The older we get, the more we are nurtured by the memories we carry within us. Memories can be embodied in a movement, a sound, an odor; or in objects connected to certain moments in our lives.

Vital memories arouse when we enter the house of our childhood, when we touch the things and objects that take us back in time. It's the magic of the objects, no matter how dusty, broken or worthless they are, that preserve our deepest feelings.

In today's rapidly growing digital sphere, objects are about to disappear behind a "virtual wall". Looking back at Sigmund Freud's "transitional objects", we should strive to ensure that the world around us does not disappear.



WWW.ZLR-BETRIEBSIMPERIUM.COM



"The Headless Pendant & the Seven Unwearable Trinkets" - Necklaces/Pendants, 2021/22. Aluminum, agate, synthetic resin putty, steel wire. Photo: P. Vermandere

METAMORPHOSIS ENSEMBLE

The 'Metamorphosis Ensemble' or 'The Headless Pendant & The Seven Unwearable Trinkets' is a work that reflects my current situation and tries to tell the story of the ongoing transformation between the different artistic fields I am working in.

Rocking back and forth between sculpturality and wearability, picking up and collecting interesting stones along the way, combining them with unpredictable aluminium parts...the state I am in...

My work is all about me.



"The Headless..." - detail. Photo: S.Gramlich



"Pest Control Supply Co." - Westside, Detroit 2021

DAVE JORDANO – DETROIT NOCTURNE



"Eat to Live" - Eastside, Detroit, 2021.



"Self portrait", Object, 2022.

*Papier mache, white cement, used stockings, resin.
Photo: M. Karagiozi.*

DOGMATA

- So how is this going to work out?
- I don't know, they are talking about a "new reality"
- What a new reality even means?
- Oh, I guess the same but new.

Dogmatic approaches, both outside and inside, create confusion.

Inherited fears, personal insecurities, a violent GROW UP! and an exhausting identity crisis.

The forms and shapes of the pieces are taken from everyday objects for everyday needs. A fork, a small elephant statue, a medicine bottle, a contact lenses case, and a toothbrush become the starting point for new perspectives; and they express the need for a truer and less austere self.



"Dogmata" - video, 2022.

WWW.KARAGKIOZIDESIGN.COM



TEMPORAL RESONANCE

My work explores the concepts of control, chance, and failure through the subtle and subversive manipulation of found objects and materials and the use of casting, brazing, and fusing techniques. I enjoy the process of deconstructing a found object into its constituent parts and manipulating the structure and form to subvert its original aesthetics and function.

My intent is to create juxtapositions and states of conflict and interplay between disparate elements such as order and chaos, the industrial versus organic, and the talisman and the relic. This chaotic and intense process of alchemy and creation gives birth to new forms and ways of thinking about beauty and adornment, sustainability, the reuse of objects and materials, and my own creative studio process. The result is finished works that speak to my visual and conceptional framework of control, hidden systems and structures, manipulation, and transformation.

*"Temporal Resonance #17" - Necklace, 2022.
Torch-brazing, patina brass, steel found objects.
Photo: Jason Stein.*



"A Metamorphosis" - video, 2022.

WWW.JASONSTEINMETALS.COM



*"Abrazando el Miedo" - Hand object, 2021.
Resin, human hair, silver.
Photo: Daniel Ramos.*

BECOMING ONESELF

'Abrazando el miedo' is a piece about acknowledging fear as a protection mechanism. It gathers shaven beard hair I have collected for over two years of when I get into drag. An offer in order to invoke it. This primal instinct that tends to clench our hands and body, paralyzing us has the same power to push us, to thrive. The piece forces us to open our left fist, to reach out, and make a first contact with it, allowing us to navigate fear and embark in a journey of physical, mental and emotional transformation.

The project takes on Drag transformation as a center point to explore the concept of metamorphosis. A constant state of becoming where objects, tools, make-up, and clothes take agency over the body and catalyze its transfiguration. In the video, I address the existing parallel between the physical changes and the emotional journey that one goes through in the process; shorter and faster body changes that feed into a slower and prolonged internal growth, and vice versa.



"Becoming Oneself" - video, 2022.

WWW.DANIELRAMOS.CO



*"Hammerhead" - Pendant, 2022.
Polymer clay, paint, nylon string.
Photo: Anna Watson.*

SHARKS

Childlike sculptures of sharks in a programme about a study of home objects inspired my project. Using polymer clay, I made a series of quick representations of Great Whites and Hammerheads initially focussing on form and shape and then producing more precise pieces. Following this inspiration, I watched documentaries and collected photographs of different shark species developing a deeper affection for their inquisitive nature and elegant movement.

In various legends there are shark men, shark protectors and shark gods. The people of Papua New Guinea believed that sharks were the embodiments of ancestors and Solomon Islanders believed in good sharks that helped protect fishermen and swimmers. Such interpretations indicate that people haven't felt a universal fear of sharks, so much as a unique spiritual connection.

Today, many species are facing extinction and massive decline due to over fishing, sharks are also injured by hooks and nets and suffer like all sea creatures from contaminated seas.



"Metamorphosis" - video, 2022.

WWW.ANNAWATSONUK.COM



"Hyazinthe" - Brooch, 2022. Photo: Kira Fritsch.

BRAVE NEW WORLD

The things we experience since two years of the pandemic, affect us deeply. From one month to the other we learned that things can go contrary to what we planned. Nothing is as we previously knew to be true: things change quicker than ever before, at the same time, nothing progresses. Nothing is save, space is getting narrower.

What we learned is the knowledge, which topics need to be discussed in our society - from the economic system, the meaning of art and culture, to the state of the public health sector. Questions about solidarity and compassion are bargained. The individual is under immense pressure. Many people, including many artists are thrown back to themselves. A Robinsonade, made for unending self-reflection.

The longing for living in harmony, a better world, is our engine. But what should this world look like? Can there be an awakening in a brave new world?



Suppen und Geräte für die Hand - Video, 2022

WWW.KIRAFRITSCH.COM



"Push-la" - Brooch, 2022. Eco-plastic, 3D print. Photo: Unk Kraus.

YOU EAT WHAT'S ON THE TABLE

OR

The attempt to escape a post-war education unfortunately has failed.

When working with 3D printed bioplastics, there is always waste due to the production process. The present pieces were the result of work errors and accidents caused by calculations.

Errors are the salt in the soup of everyday conditions. Salt makes oatmeal edible.



"Push-la", "Push-le", "Honeycombs".

WWW.UNKKRAUS.EU



*"Rose Garden" - Brooch, 2022.
Textile, embroidery, glass beads,
textile print, steel. Photo: C.M. Pretorius*

HER JOURNEY

There is something mesmerizing about ordinary, everyday tasks. In many ways they mimic the more traumatic transformations in our lives.

Young becomes old.

Memories are made and fade.

Trauma is born, festers and dies.

As I watch my mother transition I cling to the things that connect us. Beautiful textiles and handmade clothing. Gardens and flowers. Times spent together, frozen and captured in photographs.

The anger that consumes me is the one that resists change. The one that doesn't want to let go.

The one that knows resistance is futile.

The one that knows change is inevitable.



"Metamorphoses" - video, 2022.

WWW.ART-CMP.COM



*"Out of Longing III" - Brooch, 2021.
Electroforming, copper, enamel, silver,
stainless steel. Photo: Masumi Kataoka.*

OUT OF LONGING

I am using cicadas and snails symbolically to reference the complexities of rebirth and the cycle of life.

Further, I want to combine the two creatures, similar to the creation of mythological chimeric creatures such as Kirin—into a form of manmade objects such as rockets or airplanes that fly—I want the snail to emerge in flight through the transformation.

I am interested in the human imagination which creates creatures that do not exist, as metaphor for longing or desiring for something that we are incapable of or do not have.



"Metamorphosis" - video, 2022.

WWW.MIKIASAI.COM



"Oikogeneia" - Tunic, 2022. Embroidery on early 20th century dress. Photo: Chr. Ziegler.



"W. J." - video, 2022.

WWW.ZLR-BETRIEBSIMPERIUM.COM

OIKOGENEIA

I learned to love embroidery in the village of my mother's grandmother and admired the beautiful works stitched by local women. I was looking at what they were doing and this way I was taught how to create my own designs.

By directing the embroiderer's whole hearted attention to the composition, technique, movement and breathing, embroidery expresses with outmost sincerity the person's inner world.

Usually I embroider cat motifs, for I have a long and lasting love relationship with these creatures.



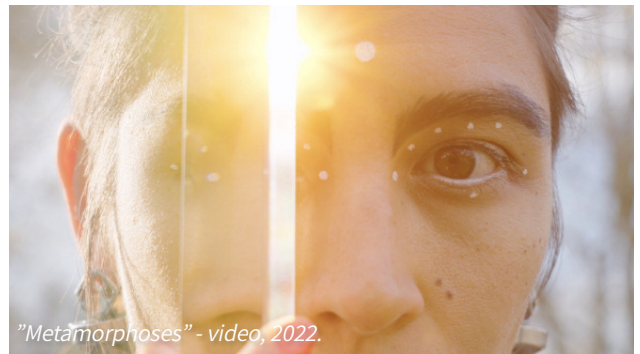
"Yoshivaky - The Hope Punk Bomb" - Sculpture, 2022. Wood, concrete, epoxy resin, found object, plastic flowers. Photo: Yo Ky.

YOSHIVAKY

"Yoshivaky - The Hope Punk Bomb" is a modern altar. A place to worship your intentions. Filling it with flowers is a conscious offering to make the wished for future happen. Reflecting chaos and hope, Yoshivaky incarnates a prosperous metamorphosis which is taking place today - if we are willing to see it happening.

The bomb, created to destroy the pillars of societies, has been transformed into a beautiful vase which spreads harmony and well-being to the observers and the surrounding space.

As aggressor and victim are united in the same piece, Yoshivaky encourages the observer to see the chance in any disaster we experience to lead us to a meaningful and beautiful future.



"Metamorphoses" - video, 2022.

WWW.HOPEPUNKART.ORG



Gallery view at BKV. Photo left: Maja Stojkowska. Photo right: Stefanie Gramlich.



Gallery view at BKV - back room. Photo: Stefanie Gramlich



Gallery view at BKV - back room. Photo: Stefanie Gramlich



Gallery view at BKV - exhibition details & video projection. Photo: Stefanie Gramlich

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THE PRICE OF THE ARTWORK

WHAT IS THE VALUE OF YOUR ARTWORK AND HOW DO YOU SET ITS PRICE?

By Loukia Richards

W*hat would be more valuable to you if you lived in the jungle: a Swiss army knife or a Picasso painting hanging in your hut?*

It is relatively simple to calculate the value of a pair of shoes – a common item and basic need in most societies. You add up the cost of the materials, design, shoemaker's wages, electricity and other overhead including the cost of the initial investment for purchasing tools, machinery, and equipment, as well as depreciation, and you arrive at a figure that represents the item's material value. Let's say ten euros.

But that's not the price you charge for the shoes, just what it costs you to make them. Your selling price is determined by additional factors. For example: do you sell retail or wholesale? To make our point easier to understand, let's say that you sell directly to retail customers.

To the cost of the materials and manufacturing, you must then add the costs of rent and utilities for the retail space, the salesperson's wage, advertising, transport from workshop to store, and so on to arrive at the sum needed per unit sold to be 'invested' in new materials to keep production going, your pension/insurance fees and taxes, plus VAT, accounting fees, the cost of design and marketing workshops that helped you to develop an exclusive product or a marketing plan and, of course, your profit – the amount of money that does not correspond to past spending, but is a projection of future liquidity.



"One Reuro". Self-made paper bank note. Photo: Chr. Ziegler.

You may also include in your retail price the added value of your reputation or how much it has cost you over the years to become famous for your designs and quality, as well as your desirability as a fashion brand. The beauty or exclusivity of your product, the scarcity of materials used, as well as the presence or absence of other competitors of equal quality and standing in your sector are also factors that influence the retail price of the pair of shoes you produced.

Having taken all these costs into account, you may arrive at a retail price that is two, three, ten, one hundred, or more times the initial material value of ten euros.

Shoes are a simple example because even if hand-made and thus unique in a sense, making them follows a standard process that can be repeated infinite times with the same results. Thus, the human effort, skills, and time invested in making a pair of shoes can also be calculated.

HUMAN NEEDS

All products or services that cover human needs, basic and even some wants, such as clothing, food, energy, housing, transport, education, medical care, child-minding services and so on are valuable.

Your family, partners, and friends may have good rea-

sons to be proud of you for your artistic achievements and efforts, for your talents and commitment, however, many excellent artists never manage to earn a living from selling their work regularly. Artistic merit does not necessarily define the artist's price.

The economic and monetary value of art is difficult, if not impossible, to calculate. Consumers do not starve or freeze or are unable to travel or cannot read or write if they do not find art to buy. Nor can artists calculate how long it will take them to develop an idea or how long it will take to implement this idea in material or digital form or how long it will take them to market this idea. Thus, it is very difficult to talk about 'producing art' in the same way we talk about producing a pair of good shoes. We cannot find the 'value' of the process.

PUBLIC CONSENT

Gold, silver, diamonds are rare and hard to mine, one may argue, and not necessarily needed for survival, even if precious metals have medicinal properties as well. Since antiquity precious metals have functioned as tokens for accumulating wealth and acquiring goods and property. Why can we not apply the same principle to art?

To do so, we need public consensus. People must agree on what art is 'valuable' to store and exchange



Gucci Shoes. Photo: Chr. Ziegler.

as they did with the metals and stones which they also invested with ideas of power, beauty, spirituality, and immortality.

Nowadays, we trust in the value of money – paper and digital – to buy us food, housing, clothing, transport, and services. We accept a number written on a banknote or appearing on the credit card reader as real, even if ‘bank runs’ occasionally prove that credit (from the Latin *credo*, to believe, have faith in) is based on trust.

There is still a lot to be done until we reach the point that a bank will accept our artworks as collateral for our mortgage – even if art already has a huge emotional, aesthetic, intellectual, and social value for owners, art lovers, and laymen.

THE ART PARADOX

Even if an artwork does not have ‘value,’ as argued earlier, it does have a price. And once an artwork has a price, it also acquires an economic and monetary value; it can be traded in auctions, it can be counted with other corporate assets, it can be insured against damage, it can be used to boost prestige and productivity by decorating a corporate lobby and thus enable new business by implying social and financial success.

Unlike the pair of shoes, the artwork has monetary value once the market has validated its trading price – and not vice versa. The ‘market’ means that a buyer is willing to purchase the artwork at the seller’s offering price.



*"Rainbow pendants", Wagner Collection.
Fire opal, tanzanite, rubellite, aquamarine, gold beryl,
peridot, mandarin garnet, natural zircon, white gold.*

WHAT DEFINES OR INFLUENCES THE ARTWORK'S PRICE?

1. Art prices exist only when an object is sold; thus, if you put a value of 100 euros on an artwork but sell it for 50, the price of the artwork is 50 euros.

2. At various moments of an artist's life, the price of the same artwork he or she created may equal the price of a loaf of bread or one year's wages of a laborer or the annual revenues of a corporation. For example, during his lifetime the modernist painter Amadeo Modigliani paid for his daily meal in a Parisian tavern with a drawing he made; his works today carry a price in nine digits.

3. The price of an artwork is influenced by the following factors: artist's excellence; difficulty level or uniqueness of techniques; scarcity of materials; reproducibility or uniqueness of the artwork; recognizability or fame of the artist; show reviews by the mainstream and specialized press; catalogues; exposure of the specific artwork via mass media/film/catalogue; acqui-

sition of the artist's works by institutional, corporate, or private collections.; whether the artist is fashionable or 'trending'; the artist's curriculum vitae, i.e., exhibitions in reputable venues, prizes, grants, scholarships; the artist's exposure through activism for good causes, politics, social issues; number of works available; the artist's 'productivity'; network of buyers willing to pay the asking price.

The price of an artwork has nothing to do with its aesthetic, philosophical, emotional, or social value. A high- or low-priced object in a specific society and era may receive a completely different financial evaluation years or centuries later.

Paul Gauguin used his art pay the grocer, who gave him credit with sketches on paper. The grocer did not think much of Gauguin and his art, and the only use he saw in these sketches was to wrap the sardines that he sold to other customers who paid him with money.

TIPS FOR PRICING YOUR WORK

1. If you are new in the art market or a recent graduate, you can find 'your' price spectrum by looking at the market performance of other artists of similar background or experience or recognizability or age – or all of these. You may find interesting examples and records in art sales, auctions, or gallery websites. Never forget: an artist's price has nothing to do with her or his "artistic value," skills, ideas, sophistication, or merit; if your price is low now, you can make it grow!
 2. If you calculate your art's price by the working hours or the value of materials you use, you may arrive at wrong conclusions. Look at auction catalogues for references on how prices are set and how they change under different circumstances.
 3. The good news is that you can influence the price of your artworks. Independent artists who look for opportunities to sell their work should channel their energy towards building a solid biography and aim at getting as much exposure as possible. Collect intelligence and insider information on deals, galleries, collectors; apply targeted promotion of your work to be seen by experts, journalists, and collectors; and, importantly, learn the rules of professional communication.
-



*Pink Parsley Brooch by Christoph Ziegler.
Melted plastic. Photo: Chr. Ziegler.*



DO YOU REMEMBER



WWW.ART-CMP.COM
@CMP_WEARABLE_ART

Constance Marie Pretorius

THE OBJECT

Feather and Stripes, 2020.

*The brooch belongs to a body of work called
'No more flights'. Photos of air traffic trails, perspex.
The sky - as well as our travels - is not endless.*



BEPPE KESSLER

is a jewellery maker who paints and a painter who makes
small objects to wear. She works and lives in Amsterdam

www.beppekessler.nl | [instagram: beppekessler](https://www.instagram.com/beppekessler)

Totem - Owl, 2019

*Bone, silver, copper, brass, turquoise, ebony,
garnet, horn, pearl, cerconium, leather.*

*The pendant is a combination of materials and
ancient techniques: edging, engraving, chasing,
riveting, bone carving.*



ILYA KAZAKOV

is an independent jewelry artist
from Karaganda, Kazakhstan.

instagram: kazakov_jewelry

J U A N H A R N I E



Brooch by Mårta Mattsson.

Cidades, cicade wings, resin, lacquer, pigment, crushed pyrite, silver.
Photo: Ronnie Harnie

S M A L L COLLECTIONS PROVE HOW ACCESSIBLE JEWELRY IS

WITH PAUL DERREZ, GIBERT STACH, ATTAI CHEN, AND DANNI SCHWAAG FEATURING AMONG HIS 160-PIECES-RICH COLLECTION, JEWELRY ARTIST JUAN HARNIE REVEALS THE SECRETS OF SELECTING.



Paul Derrez, various objects. Photo: Juan Harnie.

Interview by Loukia Richards

LR: What is your jewelry collection's central theme?

JH: The biggest part of our collection is made out of brooches that both my boyfriend and I can wear. It's not the typical collection with a lot of huge names or expensive pieces. The pieces share several characteristics, such as the overall color scheme, interesting textures, wearability. Jewelry should also be damage-proof and well-made. A lot of pieces in our collection – and my own jewelry – are made of non-precious materials. I love to discover new techniques and see what others have discovered too.

LR: How do you feel when an artist whose work you bought for a low sum or swapped becomes famous?

"A piece should grab our attention visually. A good concept can make a piece better, but it is not what attracts us in the first place."

"I've acquired some great new pieces by trading with other designers. Years ago, a well-known designer told me she would not be able to afford her own jewelry. Designers can wear each other's pieces and promote them. I'm always astonished that at a jewelry exhibition opening, some of the designers are barely wearing any..."

"Wearing jewelry is a true conversation starter and, even now, a lot of people have still never seen contemporary jewelry."

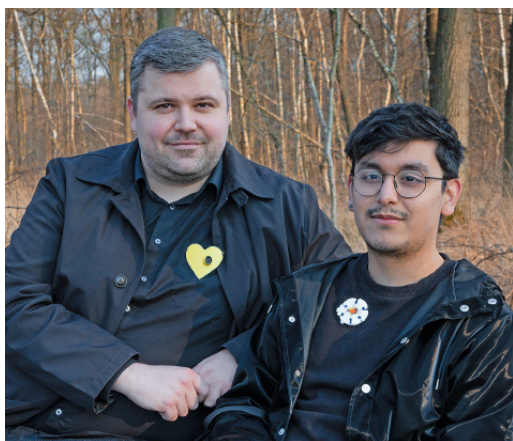


*"Backpack".
Copper Brooch by Elisa Cazzaniga.
Photo: Juan Harnie.*

"Pour your heart and soul into the creation of your work and make yourself visible. The collectors will find you. Don't remake a jewel you sold as a unique piece. Be willing to repair a jewel when it breaks without getting defensive or implying the collector was 'too rough' with it."

"We did change our minds on buying a jewelry piece we loved because of a bad broaching system."

"When we go to events like Schmuck Munich, I do some research beforehand."



*Dennis (left) with a brooch by Urmas Lüüis, and Juan (right) with a brooch by Asami Watanabe.
Photo: Ronny Harnie.*

JH: I do keep an eye on several artists thanks to Instagram and I follow – online and offline – the activities of artists we collect. However, we don't collect as an investment. Of course, it is wonderful to see when an artist, whose piece you bought when they just graduated gets a lot of recognition and even wins prizes. On the other hand, it is deeply sad to see an artist you love struggling to make ends meet and even quit making jewelry.

LR: How can artists influence the value and price of their work?

JH: Be realistic! I don't go extremely high with the price of my designs either. Gallerists will tell you what percentage of the selling price they take. If you sell your pieces cheaper on your website or at a fair, there is no way a gallery will see you as an interesting partner. Recent graduates should be aware that they are not yet well-known.

LR: How do you promote your collection?

JH: Besides wearing jewelry as much as possible, I also present our collection on Instagram as The Jewelry Update. Most collections that are exhibited are way bigger or older than ours, and I think it would be interesting to show a starting collection too. I think a lot of people have a collection at home, but don't realize it. These small collections should be shown as much as possible so others can see how accessible contemporary jewelry can be!

www.juanharnie.com | [@thejewelleryupdate](https://www.instagram.com/thejewelleryupdate)

atelier

DIVA



workshops

Register for the silversmithing workshops this summer at the DIVA atelier in Antwerp.

05 - 08 July 2022

Silversmithing workshop
Make your own silver bowl

09 - 15 July 2022

Open atelier silversmithing
Create your own object

17 - 19 August 2022

Workshop forging spoons

DIVA is the museum for diamonds, jewellery and silver in Antwerp. The museum houses a fully equipped workshop for professionals or beginners.

More information: www.divaantwerp.be

| Instagram: @divaantwerp

Building synergies through art with the economy and city branding in Poland

By Priscilla Katz

"About the Artists' exhibition" - Brooch by Andrzej Boss. Legnica Jewellery Festival SILVER 2022.

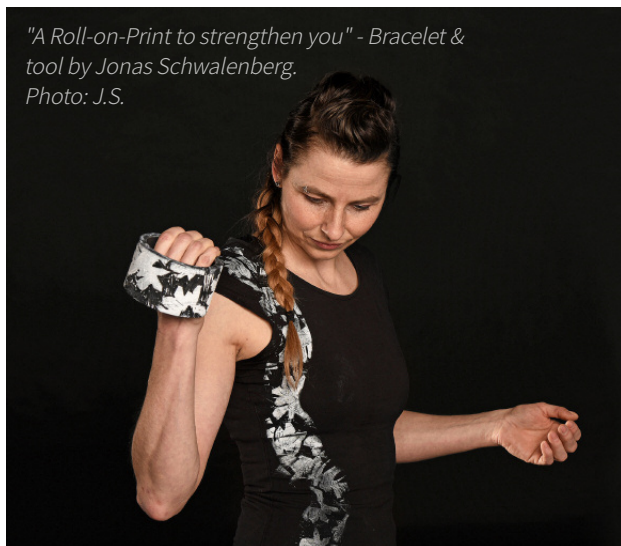
THE ART JEWELRY FESTIVAL CELEBRATES LEGNICA'S GLOBAL STATUS AS A SILVER PRODUCER

Legnica, an historic town of almost 100,000, is in Lower Silesia in southwestern Poland. The city has been shaped by Polish, Czech, and German traditions. For centuries the region has been famous for its gold, silver, and copper deposits. Today, mines and smelters still thrive with world-scale copper and silver production.

Since the 1950s Polish jewelry has been made mostly with silver and Baltic amber. The first jewelry exhibition in Legnica, curated by art historian Marek Nowaczyk, was held in 1978. His idea was to unite Polish art goldsmiths and create a place for presenting them. One year later he organized the 1st National Review of Goldsmith Forms SILVER '79. In the late 1990s, the event hosted an International Jewelry Competition.

Although contemporary Polish goldsmiths and designers have a strong tradition in art jewelry, the discipline is still not considered an art form in Poland. The mission of non-commercial Gallery of Art in the city of Legnica, a public cultural institution funded through grants and

*"A Roll-on-Print to strengthen you" - Bracelet & tool by Jonas Schwalenberg.
Photo: J.S.*



donations, aims to change this perception through exhibitions and by showcasing high-quality design that facilitates the public's access to art. For more than forty years, Gallery of Art's main goal has been to present, promote, and document contemporary jewelry. The Gallery of Art organizes the annual Legnica Jewelry Festival SILVER every May. It also publishes exhibition catalogues and owns a collection of approximately 500 contemporary jewelry pieces designed by international artists. Festival events span numerous jewelry exhibitions, theory seminars, and the International Jewelry Competition. Entry to the events and shows is free of charge.

In 2020, the festival was canceled due to the pandemic. It took place in a hybrid form in 2021, combining jewelry shows in Legnica with online events. The challenge of reaching a new audience makes this hybrid formula a necessary tool for the post-covid era as well.

"TOUCH" - LEGNICA'S 30TH INTERNATIONAL JEWELRY COMPETITION

The TOUCH Competition promotes creative explorations in the field of art jewelry by goldsmiths, artists and designers.

Selected works will be presented during the main exhibition of Legnica Jewelry Festival SILVER from May to June 2022, which reaches the peak of its activities on May 13 – 14, 2022.

SMCK Magazine is Communication Partner of Legnica Jewelry Festival SILVER.



*"Mesh Surface brooches"
by Elisabetta Dupre.
International Collection of
Contemporary Jewellery,
the Gallery of Art in Legnica.*



*"Fashionista necklace" by Ted Noten. International Collection
of Contemporary Jewellery, the Gallery of Art in Legnica.*

Legnica
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SMCK ON REEL

Video stills: Simon Marcus Swale, Alma Lion, Diva Diamond Museum, Tieke Scheerlinck, Annachiara Zani.

7-10 JULY SCHMUCK 2022 MUNICH

**SMCK MAGAZINE LAUNCHES THE
FIRST INTERNATIONAL VIDEO FESTIVAL
INSPIRED BY JEWELLERY**

**DEADLINE FOR SUBMISSIONS IS
15 MAY 2022**

Video as a medium became indispensable to artists, designers, and crafters during the pandemic. Its importance in introducing the public to the artist's world, to concepts and thoughts remains undisputed. Reels – the art of the moving image – deploys the artist's narrative and enables the public to indulge in the maker's work.

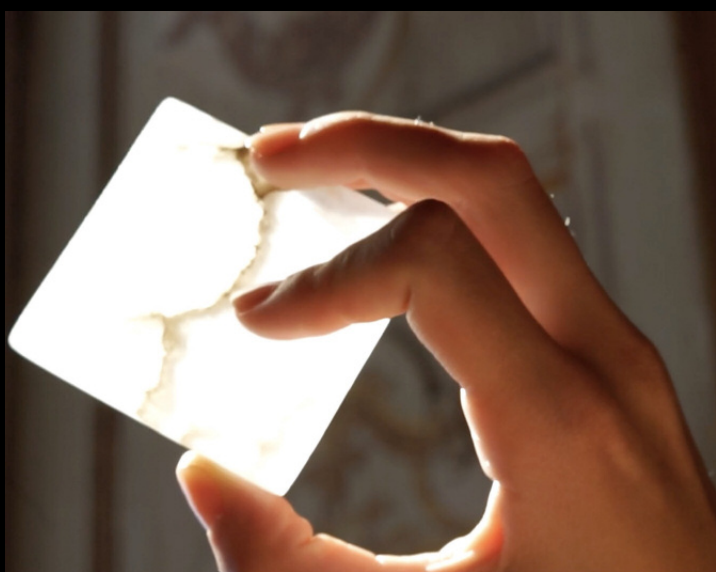
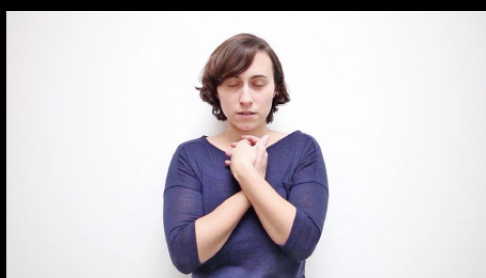
SMCK Magazine's SMCK On Reel video festival takes place during Schmuck, the international jewelry week hosted in Munich in July 2022. More than 40 international jewelry artists, designers, art institutions, and

collectives have already been selected to participate. The festival takes place in Weltraum, a multi-awarded art gallery in Munich. SMCK On Reel includes a companion series of live performances inspired by jewelry and other crafts.

Institutions and artists already selected for the SMCK On Reel International Festival:

Pforzheim School of Design, DIVA Diamond Museum Antwerp, Pureun Culture Foundation Seoul, Akademie für Gestaltung München, Legnica Silver Festival, Jewelry University Kasachstan, Chen Aden, Miki Asai, Mor Carolina Berger, Xiao Chen, Achinoam Cina, Mara Colecchia, Lihi Daniel, Martina Dempf, Lena Echelle, Valeria Florescano, Eva Geldof, Francesca Guarnieri, Masumi Kataoka, Ophélie Leclercq, Alma Lion, Margarita Malliri, Peleg Matityahu, Carolina Melo, Natasha Mercado, Cristina Perera, Constance Marie Pretorius, Adriana Radulescu, Loukia Richards, Tieke Scheerlink, Maja Stojkowska, Jason Stein, Simon Marcus Swale, Annachiara Zani, Christoph Ziegler, ZLR Betriebsimperium and more...

Read the Open Call for artists, galleries, and institutions here: <http://smck.org/smck-reel.html>



OPEN CALL:

SMCK ON REEL VIDEO FESTIVAL

7-10 JULY 2022 AT WELTRAUM GALLERY, MUNICH.

APPLY BY SUNDAY MAY 15, 2022.

MORE INFORMATION: WWW.SMCK.ORG



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JEWELRY & THE CITY

MUNICH TRIP REPORT 17 - 26 FEBRUARY 2022



Munich's Marienplatz. Photo: Jason Stein.

By Jason Stein

I arrived in Munich at 8AM on a Friday morning, a bit dazed and disoriented from the transatlantic flight. I was there to deliver my artwork to the Bayerischer Kunstgewerbeverein for the exhibition and show opening of “Metamorphoses”, curated by Loukia Richards and Christoph Ziegler. My previous experience getting artwork into Germany involved having a grenade-like object held in customs for 5 months in 2020, so I was naturally a bit on edge. That first day consisted of exploring the Viktualienmarkt, seeing the Old and New Town Halls, taking in the impressive Marianplatz, stumbling across Weltraum gallery, eating a bratwurst, and passing out early.

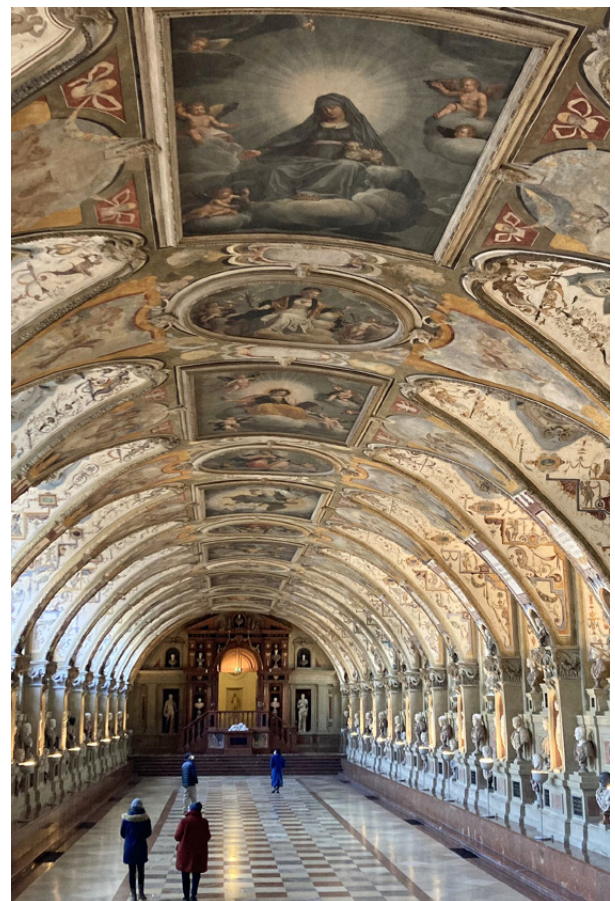
Day 2 started off with an excellent visit to Galerie Biró to check out their fabulous collection of work from contemporary art jewelers and introduce myself. Olga and Kinga Zobel were gracious and informative, and I greatly enjoyed our conversation about the contemporary art jewelry scene in Munich, Europe, and the United States.

From there I headed to the Pinakothek der Moderne, which was an impressive and stimulating experience. Some of the highlights on display include works from Joseph Beuys, William de Kooning, Robert Motherwell, Franz Kline, Robert Rauschenberg, and Cy Twombly. Also shown were several pieces by Tom Sachs, including a life-size foam-core model of a dumpster, which somehow fits these current times perfectly.



I then proceeded to the Die Neue Sammlung (International Design Museum) in the same building, where I marveled at examples of innovative and bold design in objects, furniture, and creative museum displays. As if all of that wasn't enough, hidden in the basement of the museum was the Danner Rotunda, which has been exhibiting international contemporary jewelry since 2004. The space is dramatic and atmospheric, and the work sublime.

On day 3 I took a walk around the old town center area and discovered the Munich Jewish Museum and Synagogue right around the corner. Reading the printed text and inscriptions on the exterior of the building and trading blank stares with the plainclothes security guards trying very hard to blend in was about all I could handle at the moment. From there I visited the gloriously over-the-top Asam Church, a private Baroque chapel built by the Assam brothers next to their office as a construction demonstration and design catalog. On the way out I shared a moment with Death as he cut the thread of life. I spent the afternoon at the Deutsches Museum of Science and Technology, which was huge and a lot to process, but awesome. There was a large section devoted to the history of machining, with fully functional machine shops from various periods throughout history. They also had an impressive exhibition dedicated to the history of mining and mining technology, including a multi-story subterranean mine underneath the actual museum.





Left: Danner Rotunde at Pinakothek der Moderne. Right: Asamkirche, Death cutting the string of life. Photo: Jason Stein.

On day 4 I checked out the Odeonsplatz again, this time without the police and checkpoints prevalent on my second day. This was due to the Munich Security Conference. I walked through Max-Josephplatz, and found my way to the Residenz, a former royal palace of Bavarian monarchs which has elements dating back to the late 1300's. It was as impressive as one would imagine, doubly so given that much of what is on display is a reconstruction completed after the end of WWII.

By day 5, I was getting a bit worn down. I went to the Museum Brandhorst and saw work by Cy Twombly, Warhol, and others from the 20th century. I then went in search of coffee, and found "The Lost Weekend". The coffee was good, and it turned out to be the local college, liberal arts, and creative hangout spot.



"Lost Weekend" bar and café. Photo: Jason Stein.

Day 6 was rough. Visiting the Dachau concentration camp and then grabbing beers with an old acquaintance from college went about as well as one would imagine. I was doing OK, right up until I wasn't. Who doesn't like a nice public breakdown every now and then? We shared a table with 2 older gentlemen, neither of whom spoke English. One turned out to be a retired physicist, and I mention through my friend that my wristwatch has radioactive tritium gas tubes that glow in the dark for 20 years. He then launched into a full-on physics lecture about the sub-atomic behavior of tritium atoms, complete with illustrations on the back of a menu card. In German. I understood nothing. It turns out the guy has a thing for pens, as do I. We trade pens. A comparison



Left & right: "Metamorphoses" exhibition at Bayerischer Kunstgewerbeverein.
Photo: Stefanie Gramlich.

and examination of titanium pocket tools and key-chain accessories ensues with pantomime and gestures. Later on the guy mentions he is or was a dancer and says he knows the waltz. At this point I'm starting to question reality. What are the odds? I mention that I too am a dancer.

On day 7 I again visited an excellent jewelry store and goldsmiths shop, Langes & Ufer. Christina Langes and Hans Ufer had a very nice shop with an awesome layout, bench design, and of course, very pretty tools. I stopped back in to the Asam Church in the Old Town area to spend some more time with Death. He's a good listener.

On my **8th and last day** full day in Munich I was able to return to the Deutsches Museum and see the one exhibition that was closed when I went earlier in the week: the Metals area. After that I walked the street of Munich, saw the obligatory VW bug, and got one last goulash and beer at the market. Later in the evening, after many months of work and preparation, it was time for the opening of the "Metamorphoses" exhibition. The work on display from the participants was top-notch and looked awesome all together in the space. The individual video projects we completed as part of the exhibition and workshop series were played on screens and projected onto walls all throughout the gallery, and showcased a wide variety of perspectives and methodologies. Several of my fellow artists were also in attendance. Also in attendance was Rudolf Becker, the owner of Weltraum gallery, who was responsible for the displaying and hanging of much



"Heaven 7" exhibition & performance space. Photo: J. Stein.



Top: Jason Stein sharing a moment with Death at Asamkirche.

Bottom: Schweinshaxe'n & Knödel. Photo: J. Stein.

of the work in the show. Christoph Ziegler and Loukia Richards were unfortunately unable to join us in person, however their presence was felt throughout the exhibition. The Bayerischer Kunstgewerbeverein and its staff were excellent hosts who made us feel welcome and made our work look great, and for that I am grateful.

One would think that the opening would make for a satisfactory conclusion to the experience, but the evening was far from over. At the recommendation of Rudolf Becker, we proceeded just down the street to the opulent Hotel Bayerischer Hof, established in 1841 and the site of the recent Munich Security Conference, and met for drinks in the elegantly appointed hotel bar.

Much conversation and exchange of information and ideas ensued, ultimately leading to a short metro train ride south to what was purported to be a rooftop sculpture garden. This was a substantial understatement. We rode the elevator up to the 5th floor of a nondescript building in a semi-industrial part of town, and found ourselves transported to another world. What we were told was a rooftop sculpture garden turned out to be a full-on private artist party at Heaven 7, the interactive and immersive performance and exhibition space orchestrated by the German performance artist FLATZ. The music was booming, the libations were flowing, and one couldn't take two steps without meeting a fellow artist, performer, curator, or gallerist of some sort. There was an attack helicopter on the roof. And fish. And a Cadillac. And a mausoleum or shrine filled with skulls and macabre imagery.

My old friend Death was in attendance. The experience reminded me of every art school party and after-hours hangout I'd ever been to while in graduate school. There was a definite post-critique, end of the semester, burn it all down and collapse in the ashes type of vibe going on, complete with all the obligatory neuroses, insecurities, and vices on full display if you knew where to look. I was home.

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2000

The background of the cover is a painting. The top half features a tree with dense, light purple and pink blossoms against a pale, textured sky. The bottom half shows a stone wall with a dark, rectangular window opening. To the left of the window is a wooden door or shutter, partially open, revealing a glimpse of a dark interior. The overall style is painterly and somewhat somber, with a focus on natural elements and architectural details.

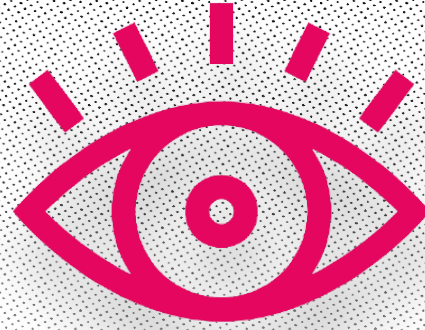
NEXT ISSUE
SMCK #7

SMCK MAGAZINE FOR INDEPENDENT ARTISTS

**WAR &
PEACE**

JULY 2022

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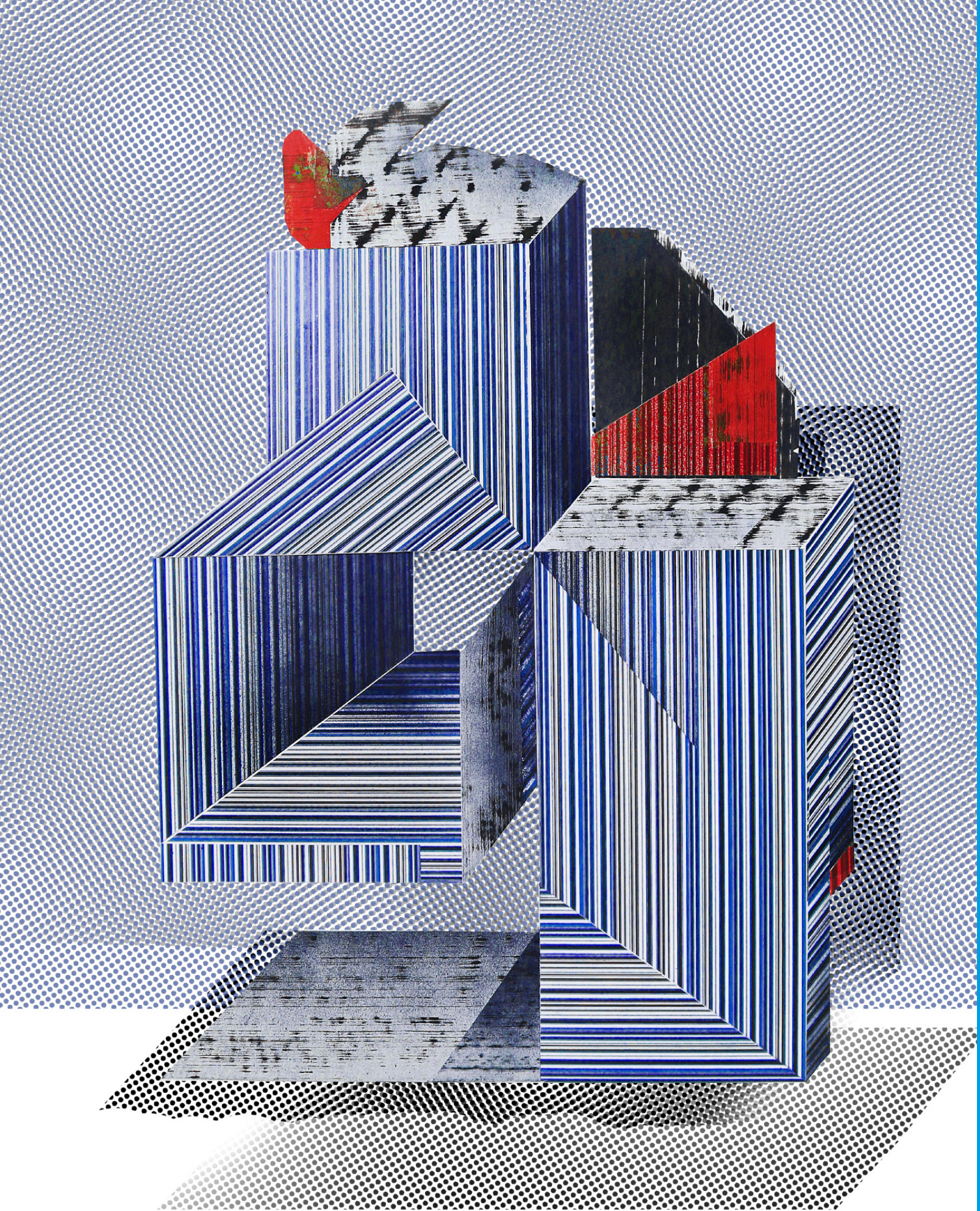


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"Cubic Landscape" by Christoph Ziegler. Paper & digital collage, 2020.