

SMCK MAGAZINE

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FOR INDEPENDENT ARTISTS

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#7



W A R
A N D
P E A C E

SMCK ON REEL: THE INTERNATIONAL VIDEO FESTIVAL // A TOUCH OF EMPATHY: MEANINGFUL ART IN TIMES OF ARMED CONFLICT // DETROIT: A CITY RISES FROM THE ASHES // GRASSI-MESSE: EUROPE'S OLDEST FAIR RETHINKS COLLECTIBLES // DIVA DIAMOND MUSEUM ANTWERP: A WUNDERKAMMER TO LEARN AND MARVEL// FAIRS, WEEKS, JEWELRY MEETINGS: HOT AIR OR REAL BUSINESS? // DIOR ODYSSEYS: THE CALL OF THE ATHENIAN NIGHT

WAR AND PEACE #7

IN THIS ISSUE

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Cover: "Flowers of war", 2022, Brooch by Denis Music.

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*"Gunfire" - Brooch by
Christoph Ziegler, 2020.
Plastic, objets trouvés.
Photo: Chr. Ziegler.*



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THE PHOTOGRAPH



Model: Olga Makeeva @klingzora. Jewelry by ZHERNOV Artfactory: "Fairy Ophelia" pendant, "Frogs" earrings. Photo: Polina Naboka @polinaboka.

EDITORIAL

OF WAR AND PEACE

By Loukia Richards

Close your eyes and think of any Henri Matisse painting. Think of the bright, warm colors of his models' dresses; think of opulent carpets, wallpapers, and tablecloths; of oversized glass bowls holding succulent fruits; of the soft yellow light filtering through the curtains; of comfortable sofas and luxurious fabrics; of harmoniously shaped ceramic vases filled with flowers. Think of the joy and beauty he had so ingeniously captured on canvas and paper. The great master of modernism who lived through two world wars offered us a picture of how blissful peace looks.

Applied arts and crafts, disciplines focusing on decorative and useful objects, are ambassadors of peace. We become aware of it when it is only too late.

China and ceramics remind us of the dinner parties we celebrated with friends; dresses and decorations of the special events we attended; jewelry of our life's milestones and family traditions. Collected and loved objects are more than personal, intimate treasures: they are also silent witnesses of the Zeitgeist of our times and elements of our own identity.

War turns objects, memories, and lives into ashes.

Art can build bridges even between 'enemy' countries and can assist the purposes of diplomacy even when negotiations seem futile.

Art can also emphasize the duty of each citizen to defend their country and values when action is needed. In *Desastres de la Guerra*, the Spanish painter Francisco de Goya etched the invaders' atrocities, turning their crimes against humanity into an eternal stigma for the 19th-century European order.

Jewelry events should also envision promoting the benefits of peace – and, at the same time, offer their unconditional solidarity to the victims of aggression. If fairs and 'art weeks' fail to respond to the challenges born on 24 February 2022, then they may soon find out that, in this new era, they have become obsolete, if not meaningless.

This issue of SMCK, "War & Peace," is dedicated to our fellow artists from Ukraine. They manifest through their videos, statements, and jewelry their country's tragedy, but also their commitment to its rich heritage and their will for themselves, and their culture, to survive.



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LETTER TO THE EDITOR

We put our trust in money

I have participated in a project called Art, economy, and society, along with fellow artists Erik Johansson, Emelie Rygfelt Wilander, Astrid Eriksson, and Ben Baker. The project, a collaboration between five artists and five economists who were paired up, was sponsored by Mötesplats Steneby, an organization funded by the university of Göteborg and the regional municipality. Our task was to deal with questions of art in the economy and the economy in art or to use art to talk about economy and society.

My assigned economist, Martin Boije, was an environmental economist so discussed questions like "What is the economic value of a walk in the forest?" and "How much is the price of air?" and "Is the price of air different if you are in a respirator or if you're in a hot air balloon?"

We also discussed the difference of the creative process compared to other production processes. Often there is no contractor or client and the end result or product is unknown from the start. The timescale of the work process can be a couple of minutes or a whole lifetime. The fact that art is common goods and the art process complex makes it difficult to easily put a price on the product. In addition, some economic rules only apply to art; for example, a higher price increases sales whereas most products increase sales when the price is low.

I believe this is such an important discussion for art jewelry. It is a field affected by the society surrounding it, which influences both its theme and concept as well as the new ways of exhibiting and showing work.

The result of our collaboration was presented in a group exhibition.

Working with coins out of circulation, I made three pieces for the exhibition. I made a face-piece, Breathe freely, with gold plated joined coins. The second piece, made when Russia invaded Ukraine, was affected by the feeling that money, was central in how the world responded to the attack: sanctions to stop Putin aimed to strangle Russia's economy, while donations were made to help those in need. We put our trust in money. Money for peace. I made a gold-plated coin cross, a coin anchor, and a coin heart. The third piece Money for free is a chest with the worthless coins. During the exhibition I gave this money away.

I believe that projects that step out of the boundaries of the art field are necessary if we wish to answer the question: "What is the price of art?"

By Elin Flognman



Elin Flognman wearing "Breathe freely" face piece.

Elin Flognman is an art jeweler living and working in Trollhättan, Sweden.

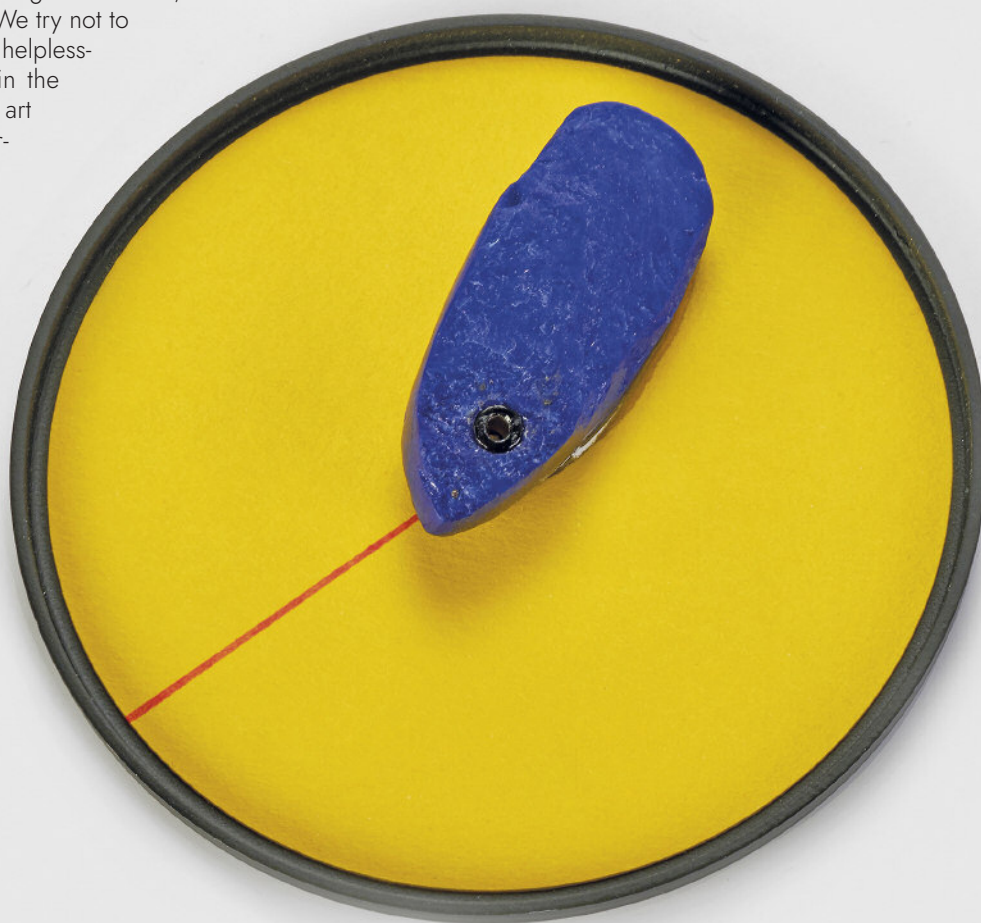
www.elinflognman.com

WAR AND PEACE

A TOUCH OF EMPATHY

Andrzej Szadkowski's brooch "Painful Touch of Time", on the war in Ukraine, was awarded the Grand Prix at the Legnica Silver Festival, held May 13-14. The festival is organized by the Gallery of Art in Legnica.

The war in Ukraine does not leave anyone untouched, especially in Poland, and particularly in Legnica, where we have been witnessing the drama of refugees with our own eyes. As an art gallery we observe the artists' attitudes and as human beings we strongly support the people suffering in Ukraine. We have been confronted with the question of whether it is meaningful to work with art when people are losing their homes, dying, or starving. We try not to give in to fear and helplessness. We believe in the unifying power of art and a better tomorrow. We continuously work in the faith that art is a shelter where we can find retreat and peace.



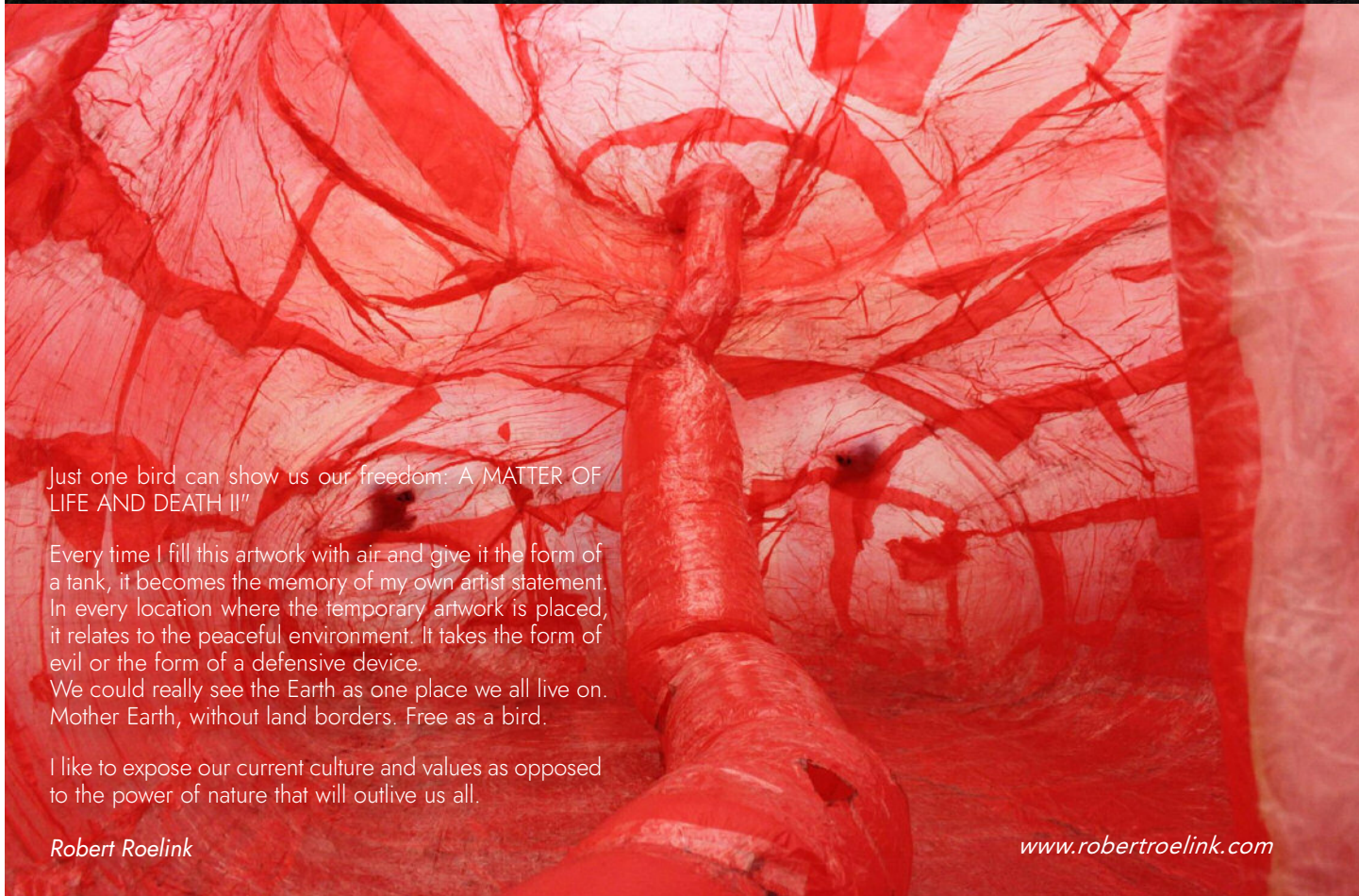
Andrzej Szadkowski, "Painful Touch of Time", brooch, 2022.
Silver, aluminum, lapis lazuli, paper.

www.youtube.com/watch?v=tx8KkPYbRA4



*Papier-mache kri-kri sculpture by Elly Dallas / tenderspeck.
The picture was shot in the mountains near Oxnard, California. Photo: Daryl Gussin.*

instagram: @tenderspeck



Just one bird can show us our freedom: A MATTER OF LIFE AND DEATH II"

Every time I fill this artwork with air and give it the form of a tank, it becomes the memory of my own artist statement. In every location where the temporary artwork is placed, it relates to the peaceful environment. It takes the form of evil or the form of a defensive device.

We could really see the Earth as one place we all live on. Mother Earth, without land borders. Free as a bird.

I like to expose our current culture and values as opposed to the power of nature that will outlive us all.

Robert Roelink

www.robertroelink.com



Christoph Ziegler, "Opla", brooch, 2020.
Melted plastic toy gun. Photo: C.Z.

instagram: @rossozett

MUSEUM LEIPZIG

GRASSI

IN DIA
LOGUE
WITH
THE ART
TISTS

WITH FIVE PRESTIGIOUS AWARDS, A STRONG COMMITMENT TO THE CRAFTS THROUGH ITS PURCHASING PROGRAM, AFFORDABLE FEES, ABOUT 10,000 VISITORS FROM GERMANY AND ABROAD, AND ITS HIGH STANDARDS FOR QUALITY, GRASSIMESSE LEIPZIG, EUROPE'S OLDEST FAIR OF APPLIED ARTS, SHOULD STAND BEYOND COMPETITION IN THE PREFERENCES OF ARTISTS, DESIGNERS, AND CRAFTERS. YET IN A LANDSCAPE SHAPED BY MONETARY PROFIT, INFLUENCERS, AND IGNORANCE, PROFESSIONALS NEED TO BE REMINDED THAT THE CENTURY-OLD FAIR IN GERMANY'S FASTEST GROWING CITY SHOULD NO LONGER BE THE INDUSTRY'S BEST-KEPT SECRET. SMCK MAGAZINE HAD THE PLEASURE OF A DE PROFUNDIS CONVERSATION WITH GRASSIMESSE CURATOR SABINE EPPLE.

Grassi Museum, roof crown. Photo: Helga Schulze-Brinkop.



Art Deco Pfeilerhalle. Photo: Christoph Sandig.

By Loukia Richards & Christoph Ziegler

WITH A MISSION IN MIND

Leipzig is a major industrial city in the former People's Republic of Germany and European commercial and transport hub since before the second world war.

The Grassimesse handicrafts fair was established there in 1920 and, after a long pause, reopened its doors to the public in the late 1990s.

"Grassimesse started again with a new dynamic", says Sabine Epple, curator of Grassi Museum exhibitions and the Grassimesse. Though Grassimesse is formally known as the International Trade Fair for the Applied Arts and Design, Epple nonetheless notes that "it has always been internationally-oriented."

Unlike many crafts or jewelry 'weeks,' which are mainly

profit-oriented, Grassimesse remains non-commercial. It dedicates its passion and energy to providing for the needs of the approximately 120 artists who participate each year and contributes to the revival of the crafts.

The fair is organized by the Grassi Museum of Applied Arts, and Epple sees the organizing the October event as a cultural mission that the museum has to fulfill. "We always seek dialogue with artists and are in constant communication with participants," she adds.

From our own experience with Grassimesse - 2016 and 2019 - we recall Epple as a tireless messenger connecting artists' concepts and needs to the museum's possibilities, always friendly and inventive, inquiring and encouraging.



Grassimesse in the Museum's permanent exhibition. Photo: Grassi Museum.



Grassimesse visitors. Photo: Chr. Ziegler.

“AUCTIONS WOULD BENEFIT THE APPLIED ARTS DISCIPLINES.”

Sabine Epple

Grassimesse is funded by participants' fees – which are extremely low for the services rendered – and support drawn by the institution's prestige; the Sparkasse Leipzig public bank has been among Grassimesse's main financial supporters since 1997. Grassi Museum also provides funding to Grassimesse by including it in its regular budget for exhibitions.

The pandemic and its sanitary measures have made things difficult, but also gave the institution new ideas for reaching out to visitors. Short thematic videos were shot, while the museum added a series of visits to crafters' studios to its program. Virtual tours and a regular blog keep applied art lovers alerted to its news and feeds their curiosity about what comes next.

Epple knows there is more to be done to promote applied arts and crafts, which by no means enjoy the respect they deserve. She thinks that adopting art market techniques such as auctioning would be beneficial for raising art lovers' awareness of creative disciplines like crafts. “Applied art has affordable prices,” she says. Combined with the ingenuity, high quality, and variety



“ALMOST UNNOTICED, A COLLECTION OF CONTEMPORARY JEWELRY HAS GROWN IN THE MUSEUM OVER THE LAST DECADES AND IS NOW COMING INTO THE PUBLIC EYE.”

Sabine Epple

of contemporary design, this new art market segment with relatively low acquisition prices could be a hit.

After the period of lockdowns, Grassimesse returned to action with an innovative concept: it moved some of its approximately 80 stands from the fair rooms to the main museum's exhibition halls, juxtaposing contemporary design against classics and the works of great masters. The result was to trigger a dialogue between then and now, giving visitors more food for thought through this new aesthetic and intellectual experience.

“I have also seen the old masterpieces under a different light,” Epple says. She adds that the challenge of deciding which artists interact with each other was a highly pleasing and interesting task of her curator's job.

In addition to the fair's awards, the Grassi Museum friends' association earmarks between 10,000 and 20,000 euros for the museum to buy Grassimesse participants' pieces. In times of cash shortages and hesitant buyers, this initiative offers artists a financial and psychological reward affirming that their work is appreciated.



Top left: WERT/voll special exhibition at Grassimesse 2019. Photo: Anja Matzker.

Top right: Grassimesse, Orangerie. Photo: Grassi Museum.

Middle left: Grassimesse, Studio Sebes. Photo: Grassi Museum.

Bottom right: Grassimesse, ZLR Betriebsimperium. Photo: C.Z.



Top & bottom: JEWELRY & IMAGE, exhibition view. Photo: Grassi Museum.



*JEWELRY + IMAGE - The Grassi Adorns
Special exhibition*

05 May – 25 September 2022

Curation: Sabine Eppler

www.grassimak.de/en/museum/special-exhibitions/jewelry-image

***Grassi homepage: www.grassimak.de
Instagram: @grassimak***

JEWELRY AND IMAGE

The Grassi Museum's friends and partners are themselves protagonists in the current exhibition *Jewelry and Image*. Eleven photographers from Leipzig have been assigned to shoot the Grassi jewelry collection worn by people who, directly or indirectly, are part of the museum's life and activities.

"Almost unnoticed, a collection of contemporary jewelry has grown in the museum over the last decades and is now coming into the public eye. The objects attest to the gradual emancipation of jewelry design as an autonomous form of artistic expression. But what are brooches, rings, and necklaces without one to wear them? Jewelry can only be realized on the body, as a representation of the self or as a symbol of perception to the outside world," writes Eppler in the exhibition statement.

The Grassi Museum's jewelry collection has grown from 150 pieces in 1990 to 1,200 items. In the exhibition *JEWELRY & IMAGE* we present approximately 300 pieces by 150 artists. The twenty amateur 'models' were photographed with their favorite pieces from the collection in everyday settings that strongly contrast the usually stiff presentations of jewelry. The oversized photos are part of the exhibition design by visual artist Thomas Mückl, and communicate the message that jewelry can be unconventional, approachable, enjoyable.

21 – 23 OKT 2022

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GRASSI
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D A V E J O R D A N O

DETROIT RE MAINS UN BROKEN

Power Station, Chicago 2020. Photo: Dave Jordano.



FINE ART PHOTOGRAPHER DAVE JORDANO HAS DOCUMENTED CULTURAL AND SOCIETAL CHANGES IN THE UNITED STATES FOR MORE THAN TWENTY YEARS. HIS PHOTOS OF NIGHT-TIME DETROIT SPEAK VOLUMES ABOUT THE DEINDUSTRIALIZATION OF A FORMER BULWARK OF THE US ECONOMY AND THE CITIZENS' STUBBORN RESISTANCE TO THEIR CITY'S DOWNTURN. JORDANO'S IMAGES ARE HISTORICAL TESTAMENT OF THE RISE AND FALL OF AMERICAN MANUFACTURING.



Diane Sleeping, Detroit 2013. Photo: Dave Jordano.

Interview by Christoph Ziegler

CZ: Why did you decide to leave your commercial photo studio and start photographing people and urban landscapes?

DJ: As a student studying photography in the 1970s in Detroit, all of my work at the time was documentary-based where I shot large format and 35mm projects in black and white. My influences at the time were Cartier-Bresson, Walker Evans, and Eugene Atget, among others. After graduating I moved to Chicago to pursue a career in commercial photography where I established a successful studio shooting major ad campaigns for many national and international clients. In the late 1990s, with the digital age emerging, I started scanning old negatives from my student days that completely convinced me that I needed to pick up where I had left off decades earlier and start making new projects again that were fine art/documentary-based with lasting implications.

CZ: All your photos tell stories about people, landscapes, urban and industrial zones. What draws you to document these, often commonplace, motifs?

DJ: I do tend to relegate projects towards areas that are lower on the economic scale as I find that these areas possess a truer, more inclusive view of the current economic climate of the American psyche, especially in areas like Detroit and other rust belt cities. There is no question that these areas have been dealt some of the most devastating economic downturns, but I often sense a strong element of self-preservation and existence by the residents who live in these areas.

To be able to overcome this drawback is one of the reasons why I gravitate towards documenting what others might find mundane. There is always something worth discovering even in the most boring places.



Art Deco Bar, Detroit 2016. Photo: Dave Jordano.

CZ: In 2016, you started to photograph empty streets and buildings in your hometown, Detroit. The series *A Detroit Nocturne* transforms houses and places into ethereal monuments of urban history. What stories — or realities — do these images reflect?

DJ: When I completed my project *Detroit: Unbroken Down*, which documented the lives of various residents living in poverty-stricken areas, I began concentrating on documenting the city at night, photographing structures that were in many ways supportive of maintaining the economic and social underpinnings of the neighborhoods that were struggling. The streets were empty, but the lack of people does not mean that I wasn't aware of their presence. The photographs represent a visual document that speaks to the quiet determination of its residents, both independent shop operators and homeowners, who have survived the long and difficult path of living in a post-industrial city stripped of economic prosperity and opportunity. The fact that these buildings have remained occupied out of the thousands that have

been abandoned and torn down bears witness to the tenacity of Detroit's residents who are trying desperately to hold on to what is left of the social and economic fabric of the city. They are after all the physical evidence of where they have carved out their collective ambitions and lived out their dreams.

INDIVIDUALS CREATE CHANGE

CZ: Do you think that there is a way out toward 'a better future' for this urban-industrial region?

DJ: Bringing jobs and manufacturing back is key to reversing the decline of the area. I don't see it as political as much as it is corporations shunning their social responsibility by putting profits ahead of families. Perhaps a socialist instead of a capitalist culture might have prevented such a catastrophe from happening.

CZ: Can photography as a "realistic" art medium help to better understand social and political disparities?

Russian Orthodox Church, Cleveland, 2019. Photo: Dave Jordano.



Cemetery 1, Robinson, IL 2017. Photo: Dave Jordano.





Top: Amy, Detroit 2013.

Bottom: Cherries, Self Promotion Poster, 1978. Photos: D. Jordano.

Homepage: www.davejordano.com

Instagram: [@dave.jordano](https://www.instagram.com/dave.jordano)

DJ: Photography is a great teaching tool but it's more of a historical land-marker than it is a method of creating change. It helps you to understand the seriousness of events as they unfold, but rarely has it prevented the same thing from happening twice, or three, or more times. Plenty of examples illustrate this if you look at all the wars, poverty, racial disparity, famine, and social unrest that have been documented thousands of times, but these atrocities still happen. Photography can document what's wrong, but it's up individuals to make the changes. As a photographer I see myself more as a social documentarian who melds together specific projects or points of view that carry themes that relate to each other.

FREELANCERS ARE ONLY AS GOOD AS THE LAST JOB THEY DID

CZ: What restrictions — and what freedoms — did you experience in your work in the advertising industry?

DJ: The best freedom was owning my own studio and not working for anyone else. Being an independent freelance talent is both rewarding and nerve-wracking since you never know when your next assignment will be, but I was fortunate to have a long and productive career that lasted over 30 years. I worked with wonderful clients and the best creative advertising agencies at the time. I specialized in food and product photography throughout my career and built a reputation as one of the top photographers in Chicago and the country. There really is no better freedom than being self-employed and charting your own career.

Restrictions though were a constant part of the process since I always worked with an art director who had conceived the original idea, had an approved layout that was specific to his client's needs, and hiring me to bring it all to fruition. Whether it be for an ad for a tennis racket, a cordless drill, a ham sandwich, a bowl of soup, or a pair of shoes, my creativity was focused on my client's needs and clients were coming to me because I could elevate the status of their product with my creative vision. Advertising is a collaborative effort on both sides of the creative process, those who created the original idea and those hired to execute the concept. Not only did I have to please myself, but also everyone else who was involved in the creation of the work. As they say in the business, "You're only as good as the last job you did" — [and this] rang true in every respect.

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D I V A M U S E U M A N T W E R P

THE DIAMOND

*Peacock brooch,
Gustave Baugrand, 1867.
Photo: Federik Beyens.*



FROM A TO Z

DIVA MUSEUM FOR DIAMONDS, JEWELRY, AND SILVER ON ITS MISSION TO PRESERVE AND PROMOTE ANTWERP'S MOST IMPORTANT INDUSTRY AND CULTURAL HERITAGE.



DIVA's Vault. Photo: Frederik Beyens.

For almost six centuries, the Belgian port city of Antwerp has been the diamond capital, with an unmatched competitive edge in expertise and craftsmanship. Today more than 86 per cent of the world's rough diamonds pass through its diamond district. Indeed, Antwerp is the only city in the world with a dedicated Alderman for diamonds who coordinates all initiatives of the local diamond sector.

Eva Olde Monnikhof, director at DIVA: The main collection of the DIVA, museum for diamonds, jewellery and silver, is dedicated to the Belgian diamond, jewelry, and silver industries, spanning the fifteenth and sixteenth centuries to contemporary times. The museum pursues its cultural heritage mission of educating the public on these crafts with a four-pronged program encompassing its collections and library and outreach activities involving exhibitions and education. The aim is to inform the public on the importance, history, and beauty of diamonds, jewelry, and silver. A residency program offers up-and-coming designers the opportunity to learn, experiment, and connect with specialists and the public. DIVA is funded by subsidies, sponsors, and donors, in addition to ticket revenues, and event room rentals.

SMCK Magazine asked DIVA staff to guide readers on a tour through the museum's concept and the team's vision for the future.

By Christoph Ziegler

“**MUSEUMS ARE NOT ONLY A TOURIST DESTINATION, BUT ALSO PLACES WHERE PEOPLE COME TO LEARN, ENGAGE WITH THE OBJECTS AND THEIR MAKERS, AND BE INSPIRED. THE PAST AND CURRENT PERIOD HAVE SHOWED US THAT ENGAGING THE PUBLIC AND MAKING THEM PART OF OUR STORY MAKES THEM RECURRING VISITORS AND AMBASSADORS. AND HONESTLY, THERE IS NO BETTER MARKETING THEN MOUTH-TO-MOUTH.**”

Eva Olde Monnikhof, director at DIVA



DIVA's Dining Room. Photo: Frederik Beyens.

ONE CAN LEARN AND MARVEL AT THE SAME TIME

Being a museum dedicated to diamonds, jewelry, and silver we have to be connected with the industry and the public. The Antwerp World Diamond Centre is a valued partner and so are the Antwerp's Most Brilliant jewelers.

At DIVA you are able to follow the route of the rough diamonds and precious metals starting with their origins and characteristics, via the certification process, the trade all the way to the makers, and eventually to the wearers.

We have, according to specialists, the best collection of Flemish diamond jewelry and silver in the world. We hope that anyone who visits us will understand how big the role of Antwerp and Flanders was and is in those industries. And we still collect. To remain relevant, not only now but also in the future, we follow contemporary designers and acquire their work.

To spot talent early on and connect it with DIVA, we collaborate with the academies and schools, and have our own international residency program. We have our own

fully functioning gold and silversmith atelier where we not only let talented craftsmen and designers work, but also provide workshops for specialists, 'talents,' and people who have never tried to make a jewel or a silver object.

We organize exhibitions that include or focus on contemporary work. Good examples are our pop-up at the Grote Markt or our exhibition with Wallace Chan last year. Another example: in our library, we do presentations, but also organize events for students to provide them with inspiration and knowledge for their own designs.

We tell our stories in different rooms, varying from a trading room, an atelier, a Wunderkammer, a vault, and more. The idea is that you follow the journey that diamonds and precious metals make from mine to ring — as they sometimes call it.

Being a relatively young museum — the museum just turned four — touch screens and digital tools are integrated into our permanent presentation and if it has added value: our temporary exhibitions. Particularly films on how things are made are much appreciated by our visitors.



DIVA's Atelier. Photo: Frederik Beyens.

But the real thing, the demonstrations that we sometimes organize in our own atelier, will always win. Seeing a craftsman or craftswoman work is magical.

We already collaborate with various commercial partners, but the golden rule is that we determine what we show, how we show it, and how we describe it. We have a role to play as a knowledge institute where people come to learn and love: they should not be confronted with a sales pitch.

WORK IN PROGRESS

DIVA is currently under construction. Our permanent collection is being renewed and the facades from the 17th-century buildings are being restored. In short: the museum is a work in progress. These works were the source of inspiration for the exhibition Work in Progress.

“**THE POP-UP MAKES PEOPLE MORE AWARE OF THE FACT THAT DIVA DOES NOT ONLY COLLECT AND SHOW GLAMOUROUS AND HISTORICAL PIECES, BUT THAT THE STORY BEHIND OBJECTS AND CONTEMPORARY DESIGNERS AND CRAFTSMEN ARE JUST AS IMPORTANT TO US.**”

Eva Olde Monnikhof, director at DIVA

In our pop-up, we tell the stories of the materials, the makers, the talents, the inspiration, and the techniques. Work in Progress celebrates the work behind the objects and the people who carry out this work before a stone, a piece, or a maker is “museum-worthy.”

THE DIVA ATELIER

Tom Iriks, project manager: The activities in DIVA Atelier are a part of our policy on intangible cultural heritage and, as such, help promote public activities, publications, and lectures.

The activities we organize in the DIVA Atelier aim to help specialists and professionals from the jewelry design, gold, and silversmithing sectors — young starters, enthusiasts, educators, and the public at large.

DIVA offers a residency program which started in the fall of 2021 with two residents; this year we scaled up to four. We see that residents are very interested in our



DIVA workshop. Photo: Ans Brys.



Reading room at DIVA library. © DIVA.



"Slangenjuweel". Photo: Frederik Beyens.

The DIVA, museum for diamonds, jewellery and silver, features over 600 objects. Due to renovation, DIVA Museum will open its doors again on 9 December 2022.

In the meantime you can visit the DIVA pop-up 'Work in Progress' on the Grote Markt 13, 2000 Antwerp.

The DIVA library is freely accessible to the public. For updated information on library access, we welcome you to check the website www.divaantwerp.be/en/research/visit-reading-room or follow us on Instagram @divalibrary.

Homepage: www.divaantwerp.be
Instagram: @DIVAantwerp

collection, are keen to learn from it and translate it into their work. Our aim with the residency program is not to function as "industry recruiter." Residents are given time, space, and support to research and experiment within their field of interest.

Our workshops are always free to register via our website and most of the time are fully booked. The number of places for our workshops — and our masterclasses — is limited to a maximum of eight participants. This ensures that participants receive very direct and personal guidance.

DIVA LIBRARY: A UNIQUE COLLECTION OF KNOWLEDGE

An Labis, DIVA librarian: DIVA's library collection counts about 23,000 publications and is unique in Belgium as an exceptional source of information and inspiration. The collection profile focusses on goldsmiths' and silversmiths' art, jewelry, and diamonds. But the library collection also provides broader context on the core themes with publications on applied arts, metals, glass, ceramics, numismatics, design, furniture, interior design. It includes books and manuals on techniques and crafts, art history, and styles, cultural history, economic history, specialized periodicals, yearbooks, and auction catalogues. The library also gives access to an extensive documentation, mainly on (Belgian) silverworks, but also on jewelry and diamonds.

SCHMUCK



PFORZHEIM UNIVERSITY
JEWELLERY DEPARTMENT, DESIGN PF

MJW 7 -10 July, visit us at gallery **ar:tig** Corneliusstr.19, Munich

PROF. CHRISTINE LUEDEKE: christine.luedeke@hs-pforzheim.de

PROF. ANDI GUT: andreas.gut@hs-pforzheim.de



[schmuck_objekt_design_pf/.....https://designpf.hs-pforzheim.de/ba_s/aktuelles](https://designpf.hs-pforzheim.de/ba_s/aktuelles)

LOUKIA RICHARDS



"CHRIST III" - PECTORAL ORNAMENT, 2022.

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M U N I C H

SMCK ON REEL

7 . 1 0 J U L Y 2 0 2 2

THE FIRST
INTERNATIONAL
VIDEO FESTIVAL
INSPIRED BY
JEWELRY

AT GALERIE WELTRAUM AND BAYERISCHER KUNSTGEWERBEVEREIN DURING MUNICH'S INTERNATIONAL JEWELRY WEEK "SCHMUCK". GUEST OF HONOR: UKRAINE.

C A T A L O G U E

SMCK On Reel, the first international video festival inspired by jewelry and wearable art, presents video works in the context of rapidly changing social and aesthetic values. More than sixty international artists and designers, galleries, and institutions speak in *SMCK On Reel*.

The video festival highlights tradition and future, memory and identity, environmental destruction and material awareness, femininity and feminism, gender, and social conventions. Eight Ukrainian artists tell the story of working and living in the war zone: of the spiritual experience of cameo engraving, the omnipresence of destruction and death, the consolidation of one's own identity, the determined resistance, or the ancient rituals to connect with nature.

The video medium became indispensable to artists, designers, and crafters during the pandemic. Its importance in introducing the public to the artist's world, concepts and thoughts remains undisputed. Reels, the art of the moving image, deploy the artist's narrative and enable the public to indulge in the maker's work. Jewelry not only serves as a starting point for personal stories, but also as a cultural catalyst that can change social values.

SMCK On Reel takes place **7-10 July 2022** in Galerie Weltraum and Bayerischer Kunstgewerbeverein during Munich's international jewelry week "Schmuck" and **20-23 October 2022** during Grassimesse at the Grassi Museum, Leipzig.

PARTICIPANTS: KARL FRITSCH · PUREUN CULTURE FOUNDATION · GRASSI MUSEUM LEIPZIG · DIVA MUSEUM ANTWERP · MIKI ASAI · MARTINA DEMPf · PFORZHEIM UNIVERSITY · AKADEMIE FÜR GESTALTUNG MÜNCHEN · CHEN ADEN · MOR CAROLINA BERGER · CHRISTOPH ZIEGLER · XIAO CHEN · MARA COLLECCHIA · FEDERICA PALLAVER · LEGNICA SILVER FESTIVAL · KAZAKHSTAN SCHOOL OF DESIGN · SERZHAN BASHIROV · ACHINOAM CINA · LIHI DANIEL · LENA ECHELLE · VALERIA FLORESCANO · BÁRBARA GARCÍA · EVA GELDOF · FRANCESCA GUARNIERI · MARILENA KARAGKIOZI · MASUMI KATAOKA · ALMA LION · CRISelda LOPEZ · PELEG MATITYAHU · CAROLINA MELO · NATASHA MERCADO · PÿR · YOLANDA KY · CRISTINA PERERA · CONSTANCE MARIE PRETORIUS · LOUKIA RICHARDS · TIEKE SCHEERLINK · SIMON MARCUS SWALE · ADRIANA RADULESCU · JASON STEIN · MAJA STOJKOVSKA · ANNA WATSON · ANNACHIARA ZANI · CHRISTINA PANAGIOTOPOULOU · DANIEL RAMOS · TAMAR BADANI · ALISON SHELTON BROWN · SILVIA VATTA · ESZTER ZÁMORI · NERINGA POŠKUTĖ-JUKUMIENĖ · ZLR BETRIEBSIMPERIUM.

GUESTS OF HONOR: SERHII HRANIEVYCH · SERGEY ZHERNOV · YURII PLEKHANOV · DENIS MUSIC · SVYATOSLAV NIKITENKO · TETIANA CHORNA & VOLODYMYR YARMUSEVICH · VADYM MYKOLAENKO · LENA YASTREB.

GALERIE WELTRAUM

RUMFORDSTR. 26, 80469 MUNICH

OPENING TIMES:

7 - 9 JULY 19-22H + 10 JULY 11-14H

BAYERISCHER KUNSTGEWERBEVEREIN

PACELLISTR. 6-8, 80333 MUNICH

OPENING TIMES:

7 - 9 JULY 10-18H + 10 JULY 11-17H

Watch the videos online on instagram. All works will be documented on the SMCK Magazine homepage:

@SMCK_MAGAZINE

SMCK.ORG/SMCK-REEL.HTML

ALMA LION



Paper necklace, 2022. Photo: Alma Lion.

The Surreal

My video creates a parallel virtual universe, surreal, bizarre, absurd. Every one of the five collections depicted in the movie served as a skeleton to a world of its own, leading me to different creative directions and actions.

The stories I built around these collections are not backgrounds or sets intended to present the pieces in their best light, but on the contrary, a sort of camouflage, a context in which they can be naturally absorbed and almost disappear.

These fantasy worlds do not only celebrate the objects I create but the ideas behind them, such as the use of materials in the raw, labor-intensive processes, multiplicity, dark and light, and black and white.

WWW.ALMALION.COM



"Untitled" - video 2021.

SERHII HRANIEVYCH

Ancient Ukrainian Ritual Ring

When I learned about the opportunity to take part in SMCK On Reel film festival, I was simply captivated by the desire to make a short film. However, the time to create it was only four days. Almost immediately, I got an idea and wrote the script. The next day, my girlfriend and I were already in the field filming. I wanted to show the connection between any aspect of our lives and the damp earth beneath our feet.

I was born in Kyiv in 1989. After my studies in geology, I immediately became interested in the world of minerals and jewelry. I worked in a jewelry company for about six years, making tens of thousands of completely uniform jewelry pieces. In 2015 I founded my own workshop where I still work today. After the oil crisis caused by the war erupted, I started to walk to work; as a result, my back stopped hurting.



Ritual ring. Photo: Serhii Hranievych.

WWW.GRANEVICH.COM.UA



"Ancient Ukrainian Ritual Ring" - video, 2022.

GIADA



*"Self-Portrait with Thorn Necklace and Hummingbird",
by Ines Paola Fontana. Fabric. Photo: GIADA.*

One Thing Leads To Another

The amazement we feel before a handmade object — be it design, art or invention — triggers our imagination. In order to do this, we need to look at the world through the eyes of the children, without preconceptions and allowing ourselves to make associations between what we know and what we gradually discover.

The project "One Thing Leads to Another" starts from the game of looking for something that can become a jewel among stuff forgotten inside a drawer. Bruno Munari teaches that an object that can lose its meaning but take on another, while Enzo Mari suggests self-producing your work of art. This idea was born from the collaboration with the artisan Ines Paola Fontana. We thus invite you to play, create your own jewelry with what you find at home, and to send us photos that we will publish on our website.

WWW.GIADATRIESTE.COM

ASSEMBLE



"One Thing Leads To Another" - video, 2022, by Silvia Vatta & Ines Paola Fontana.

MOR CAROLINA BERGER

SMCK ON REEL

Discovery & Exposure

My jewelry maintains a circular movement of concealment, discovery, exposure, and femininity. I tried to express these qualities in the video through a voyeuristic, curious, and feminine point of view that ends with discovery and exposure.

Water is an element that envelops and calms my mind since I can remember. In my design process, water is physically expressed through flowing forms, from soft and continuous movement to actual use of water as part of an object's function.

Another central motif in the story is the element of time. It all revolves around waiting, expecting, and getting lost in a surrealistic space.



*Ripple Ring, 2020. Silver, black cubic zirconia.
Photo: Yair Glazer.*

[INSTAGRAM.COM/MORCAROLINAJEWELRY](https://www.instagram.com/morcarolinajewelry)



"Untitled" - video, 2021.

PELEG MATITYAHU



Ring. Swarovski kristal, silver. Photo: P. Matityahu.

Pelcedes

The inspiration for the video was born from the Japanese Zen gardens.

I decided to create a series of short videos whose connecting element was the use of sand to stage the jewelry. The sand hides and reveals my jewelry. In the design process I make sure to stop and look at the material, the texture, and the shape. The pause allows me to understand how the object becomes a jewel.

The goal is to make the viewer stop for a moment and enter the world of mystery where there is movement vs stability, softness vs difficulty, where there is and there is not.

[INSTAGRAM.COM/PELCEDES_JEWELRY](https://www.instagram.com/pelcedes_jewelry)



"Pelcedes" - video, 2021.

ANNACHIARA ZANI

SMCK ON REEL

NOW.HERE.VOID

Can the void be materialized?
How can the invisible be made visible?

In the NOW.HERE.VOID jewelry collection light becomes a necessary means to reveal, in a subtle way, that there is something else waiting to be revealed beyond the tangible reality.

Alabaster, a semi-transparent material, becomes the right tool to show that there is something that exists and that we cannot see. When placed against the light, the jewels reveal, behind their elliptical shape, an inscription that reads "VISIBLE".



*"NOW.HERE.VOID", brooch, 2021. Silver, Volterra Alabaster.
Photo: Alessandra Defeudis.*

WWW.ANNACHIARAZANI.IT



"NOW.HERE.VOID" - video, 2021.

MARTINA DEMPFF + CRISTINA PERERA



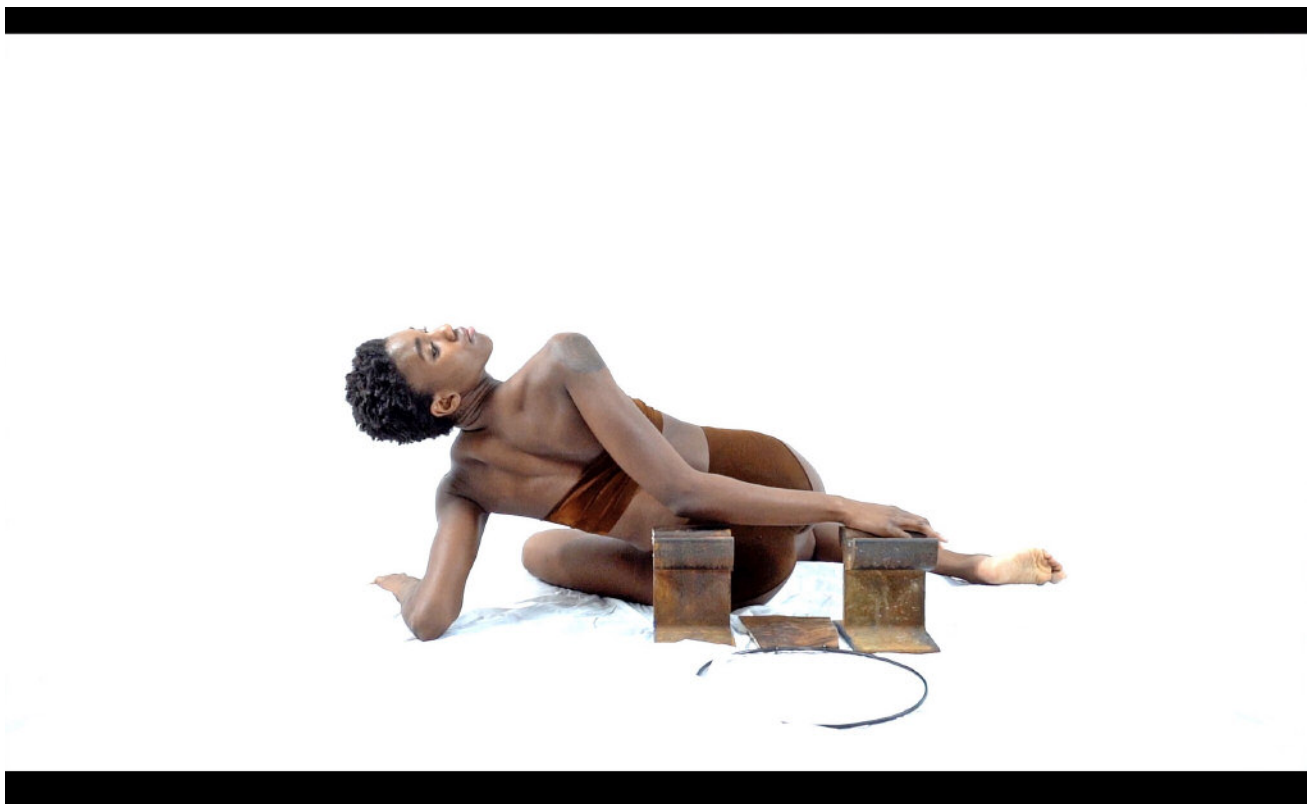
*"UFO II", bracelet object, 2007. Silver, Amboina wood.
Photo: Sebastian Ahlers.*

White Dreams

WHITE DREAMS – Space Without Dimensions by the choreographer and art director Cristina Perera (Brasil) uses surreal imagination to fantasize of a dream world. The dancer, Maia Joseph (Canada), acts in a white space without dimensions using expressive conjectural movements and sculptural moments. She tells the archaic story of humankind, inspired by oversized wooden jewelry objects.

My jewelry objects are presented at Atelier in der Remise Gallery in Berlin and Vicki Sheba Gallery in San Francisco, and are also exhibited periodically in art shows and on internet platforms.

WWW.TRANS-FORMA-DREAMS.COM



"WHITE DREAMS – Space Without Dimensions" - video, 2020, by Marina Dempf & Cristina Perera.

CAROLINA MELO

SMCK ON REEL

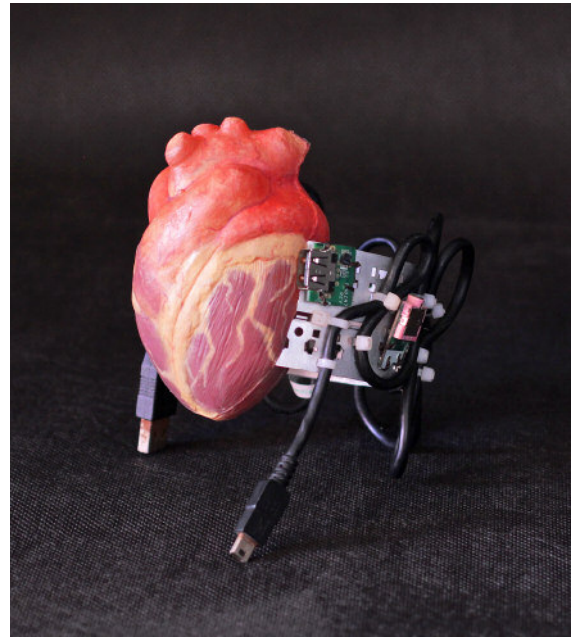
Invencionices

The video project took place during the pandemic when I lived almost every aspect of my life in the same room. Waking up, eating, working, eating, resting, working, eating, resting, sleeping. In this cycle of repetition, I was confronted with the dichotomy of the constancy of limited activities and the total inconstancy of feelings created by these unsettling circumstances: fear, sadness, anguish, pain, longing, anger, and grief.

I felt pain in my flesh, my stomach, my head, my heart, my spine, and my eyes. My body, which had resisted the pandemic reality for as long as it could, succumbed to the forces of the circumstance.

I created a video that explores this environment.

WWW.CARAMELODSGN.COM



"Isolated Heart", bracelet. Latex and e-waste. Photo: C Melo.



"Invencionices" - video, 2022.

SERGEY ZHERNOV



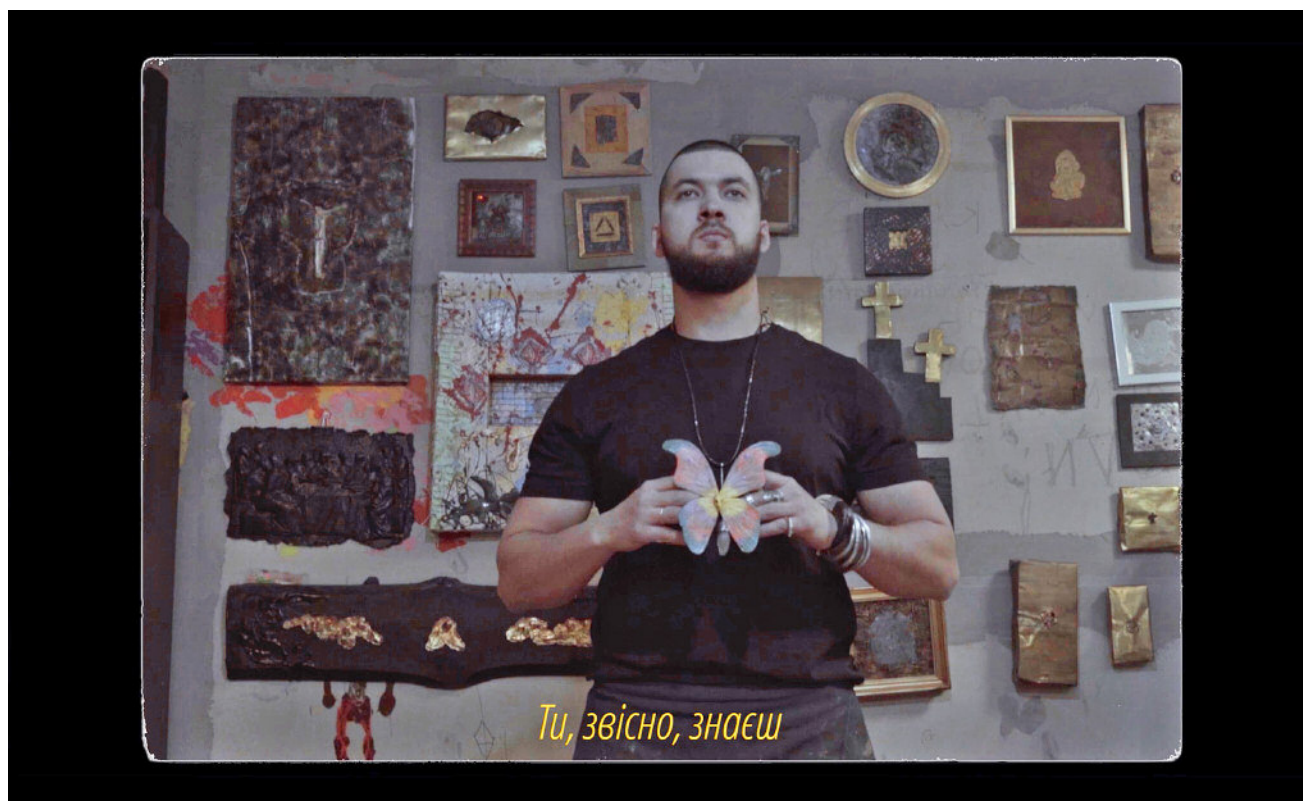
*"Butterfly", object, 2020. Copper, spray paint.
Photo: Katerina Chulkova.*

Metamorphosis

Metamorphosis is the first street art project of the Ukrainian jewelry designer and artist Sergey Zhernov. The artist fixes the butterflies he made of copper, while spraying paint on historical buildings in Kyiv during the quarantine in March-May 2020. In an allegorical manner, the jewelry author draws the analogy between a butterfly's cycle of life and a potential re-birth and transformation of all humankind after Covid-19 lockdowns.

"The crisis is just the happy end of life of a caterpillar, and the quarantine itself played the role of a chrysalis," Zhernov says.

WWW.THE-ARTIFACTORY.COM



"Metamorphosis" - video, 2020, by Zhernov Artfactory.

CHEN ADEN

SMCK ON REEL

Unfolding

Before I started to create my video I looked at all the things I made, and there were two common denominators that stood out in particular. The first is the importance of the process, and the second is the transformation from 2D to 3D.

When I start creating an object it is hard for me to imagine what it will look like so the initial step is always a prototype made of paper. This helps me understand how to continue working in metal. I try to give a three-dimensional feel to the two-dimensional paper through various manipulations of the material.

In the video I chose to show my thought process and how working with paper parallels working with metal.



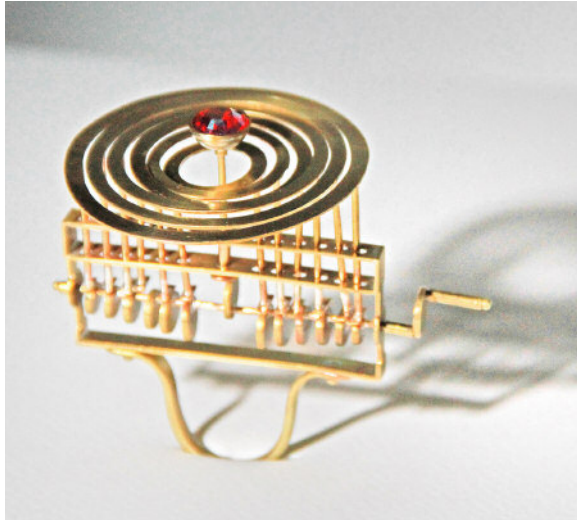
*"Swarovski brooch", 2021. Brass and Swarovski stones.
Photo: Chen Aden.*

[INSTAGRAM.COM/CHENADEN8](https://www.instagram.com/chenaden8)



"Unfolding" - video, 2021.

ACHINOAM CINA



"Wavelet", ring, 2021. Brass, swarovski stone. Photo: Alma Lion.

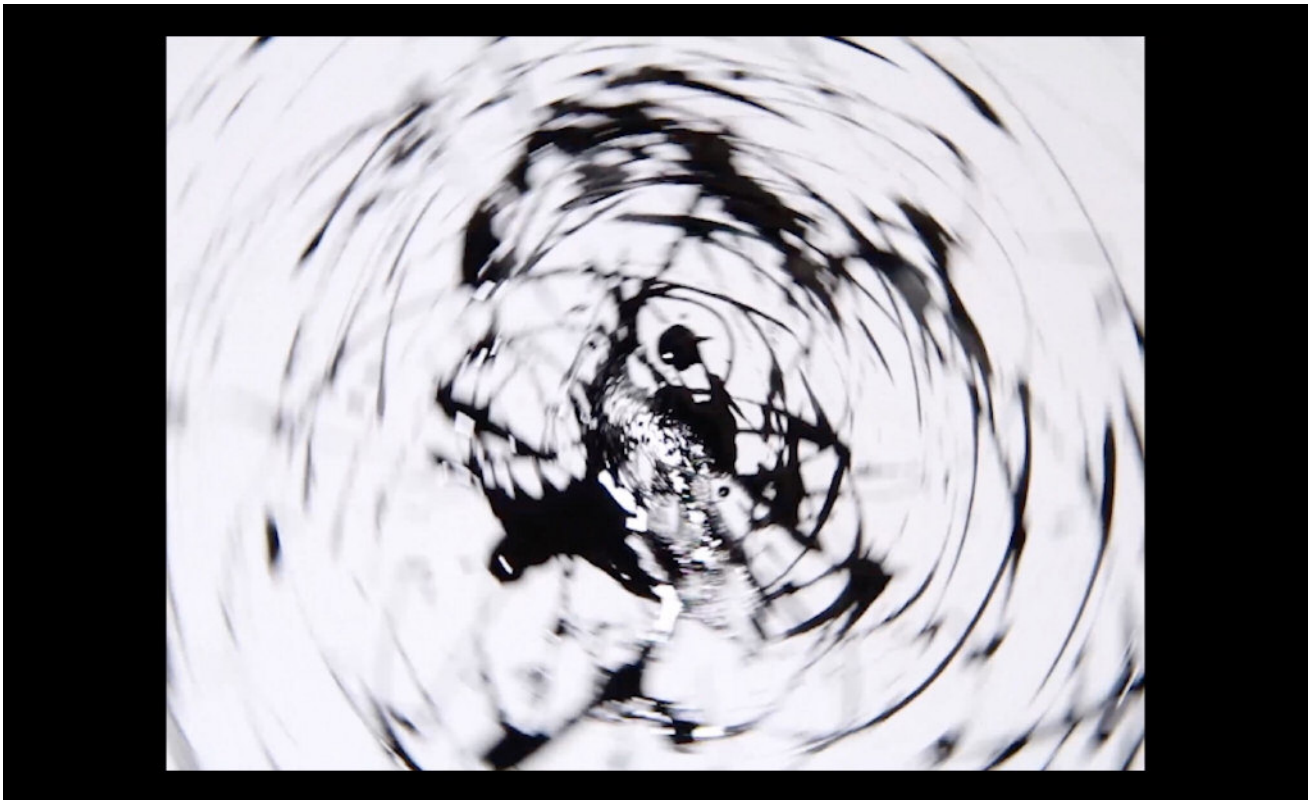
Circulate

My creations reflect inner balance, something I strive for in every aspect of my life. My designs constantly revolve around a center, a circle, or a ball.

My pieces look different from each perspective and offer a unique experience to each observer. My designs include the element of movement, and one must take a closer look at them to analyze what he/she sees. I wanted the movement to be felt in the video without external distractions such as the presence of a physical hand.

The pendulum ring is the binding theme of the video; the ink leaking from it onto the paper portrays the exciting and unexpected process I experience while creating.

[INSTAGRAM.COM/C.ACHINOAM](https://www.instagram.com/c.achinoam)



"Circulate" - video, 2021.

SVIATOSLAV NIKITENKO

SMCK ON REEL

The Music of Stone Carving

Cameos as carved stone miniatures are perceived as ready-made pieces of art, though a carver sees the matter from a different angle. The process of creation, with its rhythm and logical composition, is like music to him. Performing carving is similar to playing music, which is not just a mechanical action but also a means of showing your feelings. The completed work is the same as the culmination of the music composition.



King Solomon", miniature carved in corundum.

CAMEOS.COM.UA/GALLERY



"The Music Of Stone Carving" - video, 2022.

T H E M I D

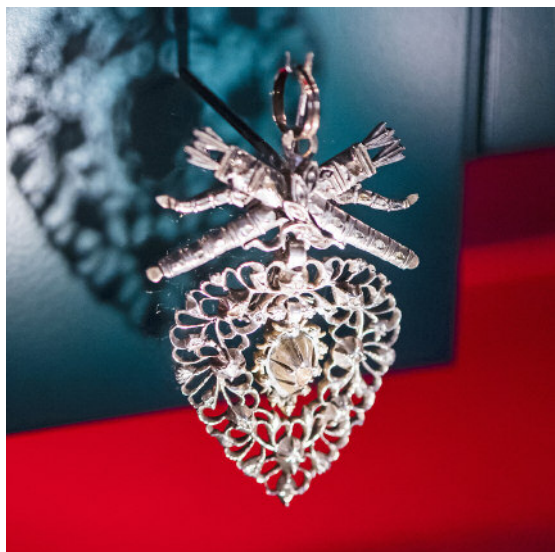


CHRISTOPH ZIEGLER



ARCADIA, GREECE

DIVA MUSEUM

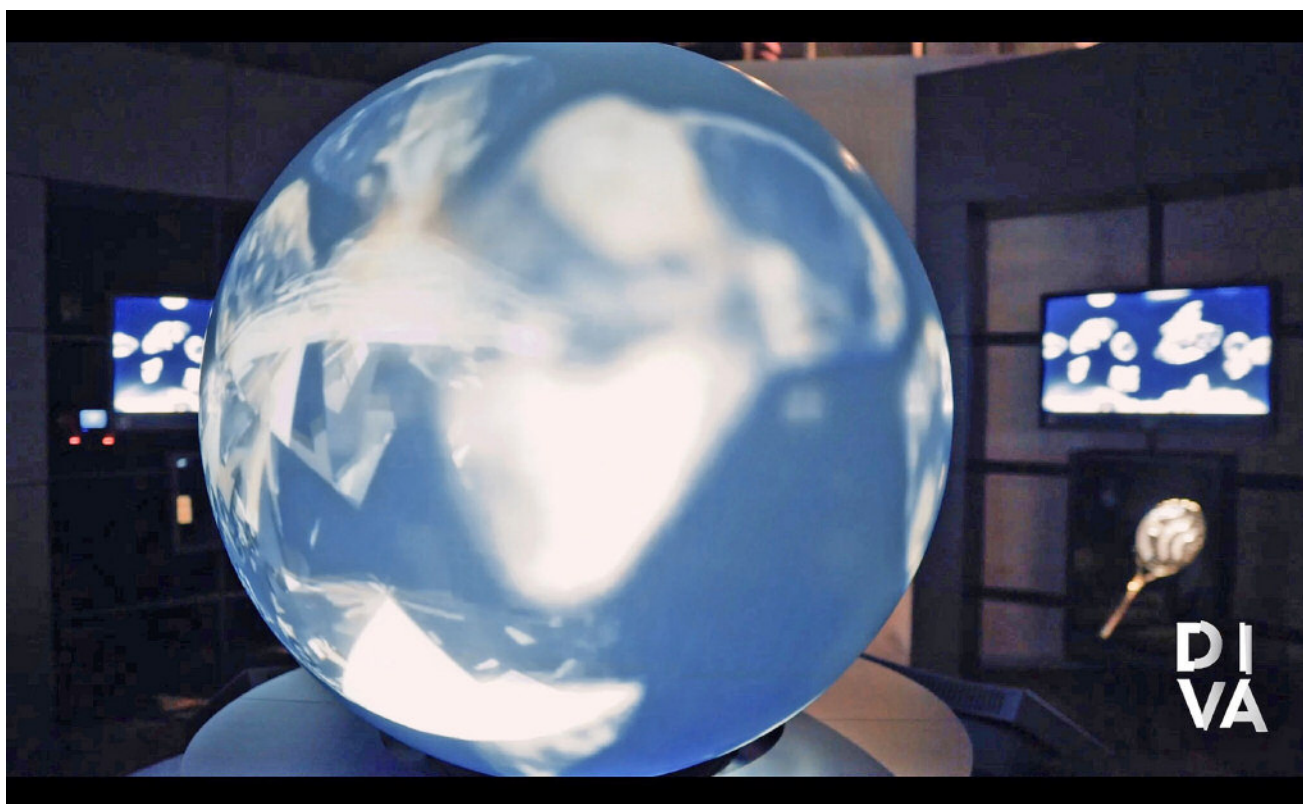


*Flemish Heart, 1832-69. DIVA's Wunderkammer.
Photo: Frederik Beyens.*

DIVA Antwerp - The Museum

The main collection of the DIVA Museum for Diamonds, Jewelry, and Silver is dedicated to the Flemish diamond, jewelry, and silver industries, spanning the fifteenth and sixteenth centuries to contemporary times. The museum pursues its cultural heritage mission of educating the public on these crafts with a four-pronged program encompassing its collections and library and outreach activities involving exhibitions and education. The aim is to inform the public on the importance, history, and beauty of diamonds, jewelry, and silver. A residency program offers up-and-coming designers the opportunity to learn, experiment, and connect with specialists and the public.

WWW.DIVAANTWERP.BE



"The DIVA Museum" - video trailer of DIVA's collection.

'Hand- und Stimmwerk'

Akademie für Gestaltung/ Academy for Design is part of the Bavarian Chamber for the Crafts and its mission is to educate and train students in various crafts disciplines.

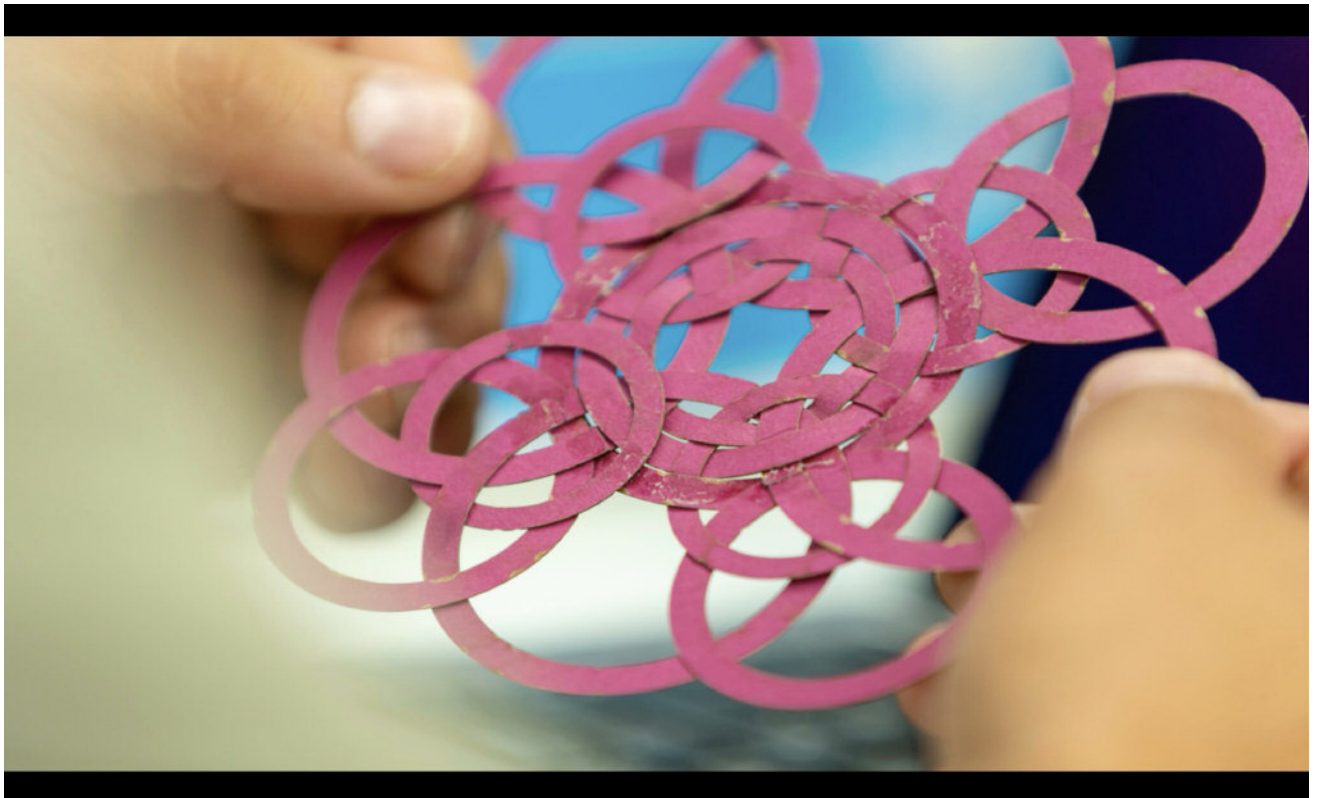
Last year, on Akademie für Gestaltung's 35th anniversary, the institution had a fruitful cooperation with the Opera Studio of the Bayerische Staatsoper (Opera House Munich), titled Hand- und Stimmwerk.

Jewelry students designed and made jewelry for young opera singers who played various roles. Despite coronavirus restrictions, the project was staged in November 2021.



*Ferdinand Blumenau wearing violin clef necklace.
Photo: Eva Jünger.*

WWW.HWK-MUENCHEN-BILDUNG.DE/AKADEMIE



"Hand- und Stimmwerk" - video, 2021.

DENIS MUSIC



*"Flowers Of War", brooch, 2022. Cross stitch technique.
Photo: Denis Music.*

Flowers Of War

War is when you wake up from rocket explosions. When you are afraid of your powerlessness to stop it. When tomorrow may not come because the Russian soldiers are shooting in your direction.

War is when your son sees a rocket explode. When you see how scared he is. When he wakes up and asks: Were they bombing today? When you can't promise him that it will end tomorrow. When you sleep in your clothes because if they bomb you, you may not save your baby while you get dressed.

War. When you hate so much that you are ready to burn everyone who supports the war, everyone who votes for the Russian world. And this hatred inside is frightening. Art for me is an opportunity to take my mind off the news and focus on what I did before the war. It's very hard right now. Now I feel pain and hatred....

WWW.DENISMUSIC.COM.UA



"Flowers Of War" - video, 2022.

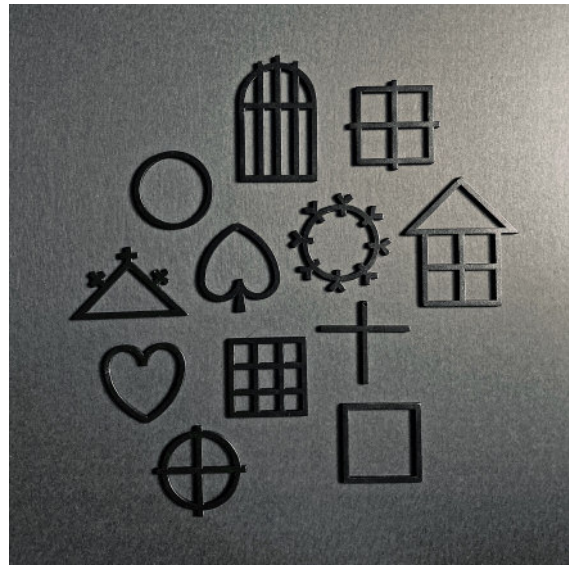
SIMON MARCUS SWALE

SMCK ON REEL

La Notte

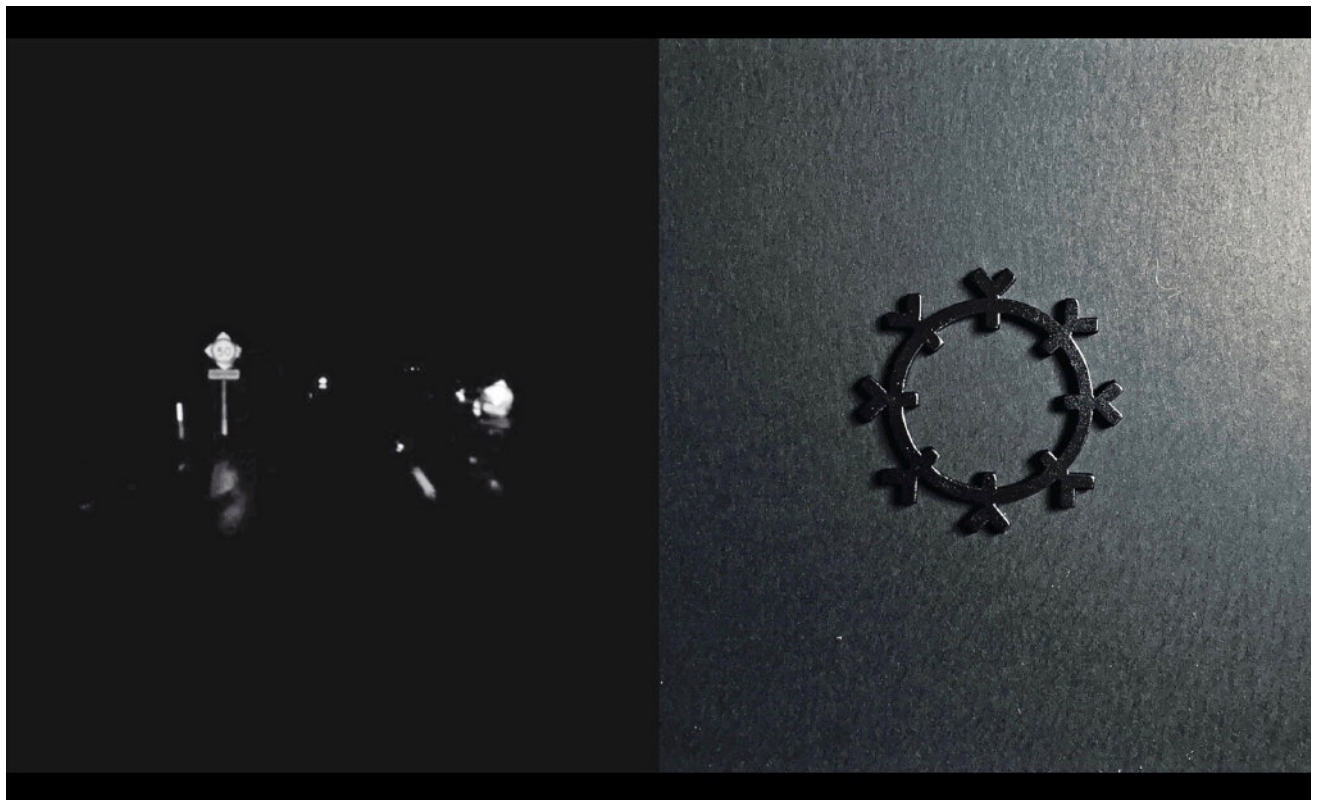
This work attempts to capture something of the global Covid-19 pandemic, to capture in the moment something of its atmosphere. The experience of living in the time of a global pandemic has disrupted perhaps not just our lives, but our very sense of a life. Like some contemporary Divine Comedy, we all exist, waiting, in some form of purgatory for this nightmare to end.

Time itself seems somehow altered. Time seems suspended beyond our usual experiences. Lockdowns situate us in a perpetual present, waiting and hoping. We seem stuck in what Maurice Blanchot calls an 'unbearable present'; "a present without end and yet impossible as a present." This work is in memoriam to those who have passed and those who have survived. A memento to all who have endured — and for what has been endured — it is made in the belief that after this dark night will come a new dawn.



Charms, 2022. Powder coated aluminum. Photo: S.M. Swale.

WWW.SIMONMARCUSWALE.COM



"La Notte / The Night" - video, 2021.

KARL FRITSCH



"Benno", ring. Photo: Karl Fritsch.

Schmuck Opera

Schmuck opera (1998/2022) in three acts, with two rings, one Saltshaker , two brooches and one necklace.

Filmed by Ivica Vukelic.

Jewelry by Karl Fritsch.

1 act : " benno, lumpi and pussy "

2 act : " salt anybody? "

3 act : "drüberg'rutscht"

WWW.KARL-FRITSCH.COM



"Schmuck Opera" - video, 1998/2022, by Ivica Vukelic & Karl Fritsch.

The Monster Factory

"We did not lie to you, we told you about monsters. They made you laugh and tremble.... Yet if chance had wanted it, you could have been one of them."

Freaks, T. Browning, 1932.

These jewels refer to repulsion/seduction and are objects of anxiety and fascination. They suggest you should metamorphose and reveal your monstrous side; you should not invent a more beautiful body, more 'Instagramable,' via cosmetic surgery and cosmetics, as our consumer society suggests us to do.

My jewelry focuses rather on a body freed from its own anatomy, breaking with the dominant norm. Even if we can call these objects simulacra, they are still a break with the idea of good taste and elegance.



Paper Collage. Photo: PÿR.

WWW.PYR-BIJOUX.COM



"The Monster Factory" - video, 2022.

TAMAR BADANI



"Static Movement", rings. Photo: Achikam Ben Yosef.

Chess Dance

I created a space where my chess soldiers are dancers who communicate with each other as they get closer to each other.

My understanding of the jewelry process is to use material to create objects expressing a particular idea; this thought led me to focus on how we move in everyday life. Our body is a tool for creating countless compositions and shapes in tridimensional space.

The video starts at the entrance to my head and ends at its exit, thus reflecting the process of my thoughts.

[INSTAGRAM.COM/BADANI.JEWELRY.DESIGN](https://www.instagram.com/badani.jewelry.design)



"Untitled" - video, 2022.

Tape Tattoo

Gentrification was first observed in London in the 1960s. Today migration to the countryside — ruralization — is becoming increasingly popular. Gentrification hurts all those involved, physically and mentally; locals suffer while non-locals find it difficult to gain acceptance

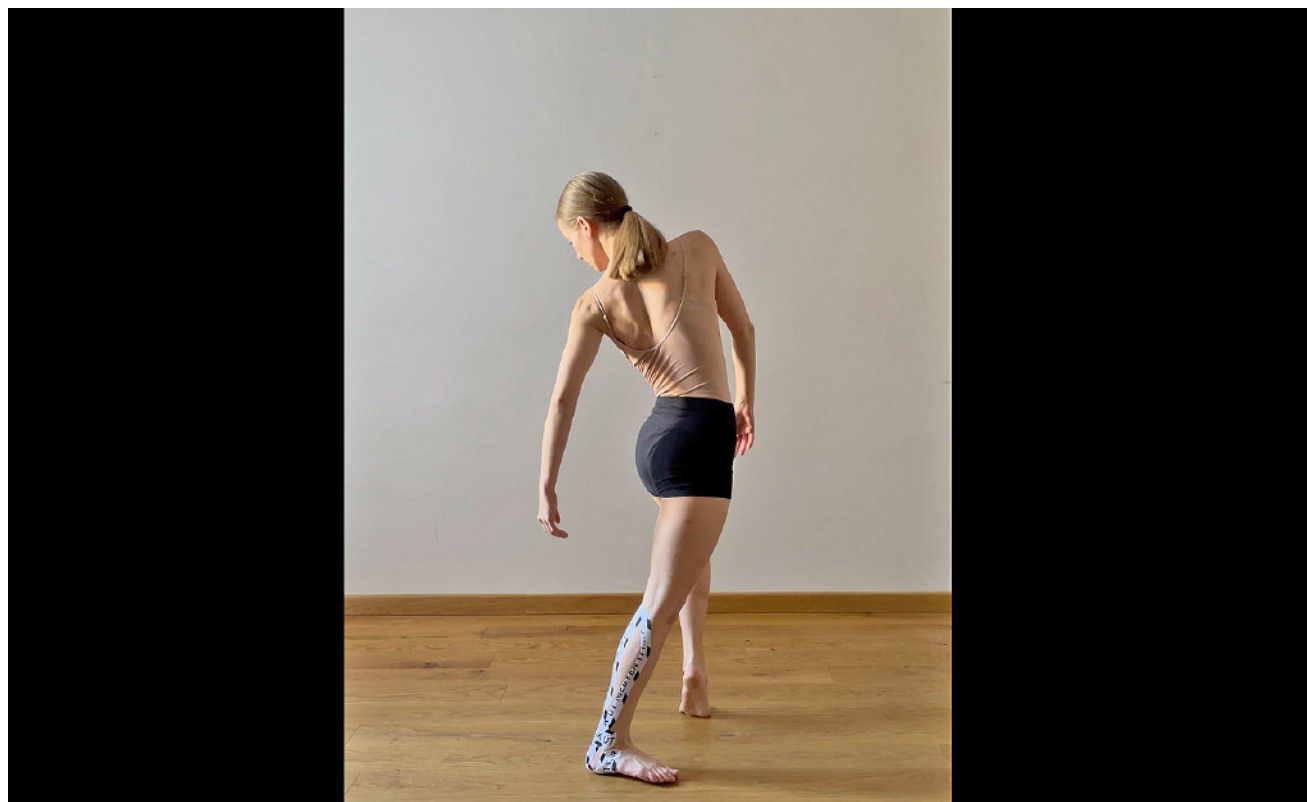
I place my kinesiological tape on sensitive areas of the body. The tape causes increased blood flow to the area, and by gently stimulating the muscles has an acupuncture-like healing effect. The color of the elastic tape also has a therapeutic effect: cold colors cool the affected area, while warm colors warm it.

Body painting and tattooing are ancient forms of jewelry, a decoration of the body and an indication of the individual's identification with a specific group.



*"BEBIRO II", 2022. bodypaint, kintape, silkscreened.
Photo: Eszter Zamori.*

WWW.ESZTERZAMORI.HU



"Tape Tattoo" - video, 2021.

GRASSI MUSEUM



Vitrine with works by ZLR Betriebsimperium.

GRASSI Leipzig - The Museum

The Grassimesse handicrafts fair was established there in 1920 and, after a long pause, reopened its doors to the public in the late 1990s.

Unlike many crafts or jewelry 'weeks,' which are mainly profit-oriented, Grassimesse remains non-commercial. It dedicates its passion and energy to providing for the needs of the approximately 120 artists who participate each year and contributes to the revival of the crafts.

WWW.GRASSIMAK.DE



"Grassimesse" - video trailer of the art, craft and design fair at GRASSI Museum

PUREUN CULTURE FOUNDATION

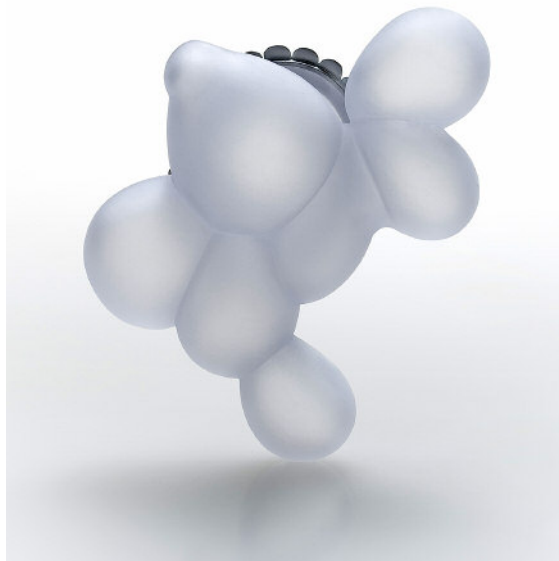
SMCK ON REEL

Absolutely Abstract (Exhibition 2020)

In this exhibition, 22 artists who work with contemporary crafts present 120 abstract works at Lee Eugene Gallery. In the etymology of the word abstract, "abs" means "away" and "tract" means "draw". Thus, abstraction is about the process of not reproducing an object precisely and realistically from another object.

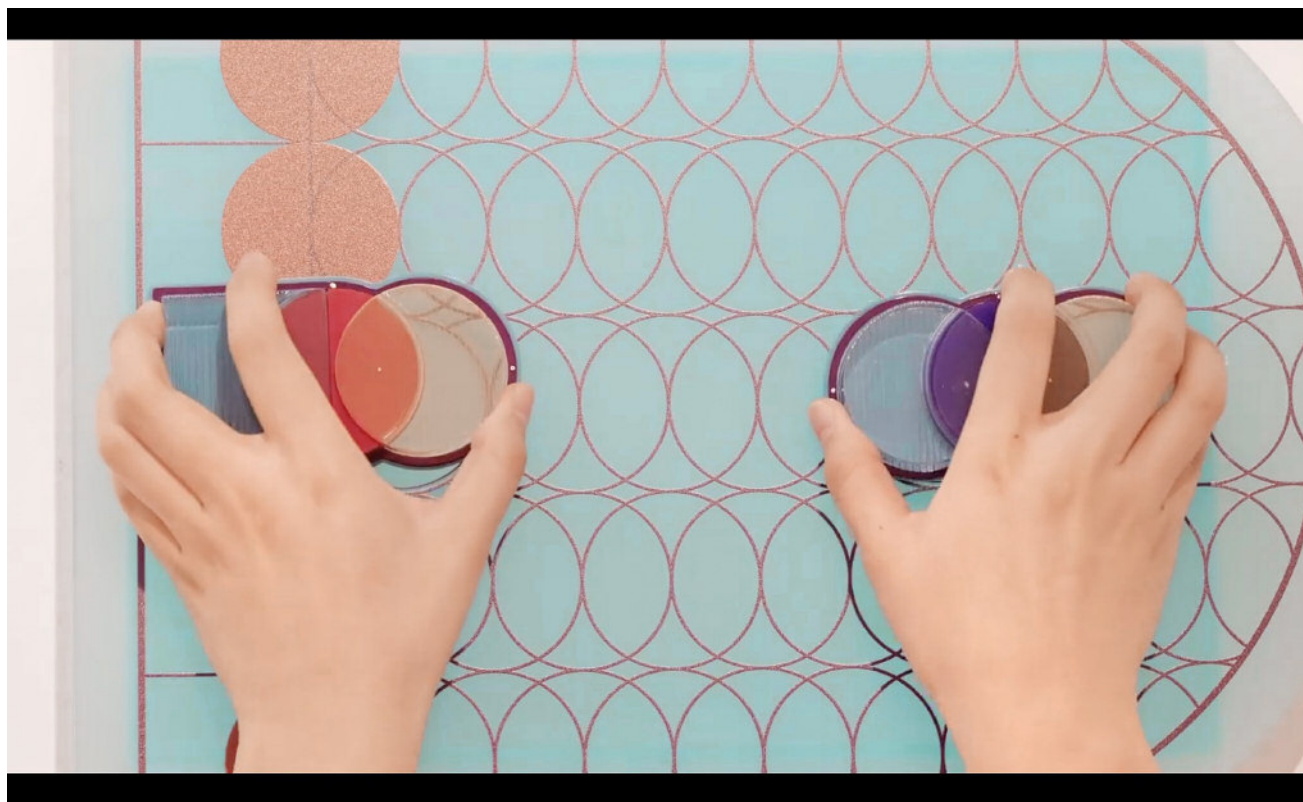
There are cold abstractions like geometric patterns that consist of fine formative elements. Simultaneously, there are hot abstractions that express the inner world with symbols, freely based on the artist's subjective feelings and intuition.

Artists turn their eyes from specific objects to their minds and reconstruct these objects with their own symbols and means to express their inner world and pursue purity.



Yoonjung Choi, "Reflection #W01", 2020. Special plastic, silver.

[INSTAGRAM.COM/THEKOOEXHIBITION](https://www.instagram.com/thekooexhibition)



"Absolutely Abstract" - exhibition video, 2020.

LEGNICA SILVER FESTIVAL



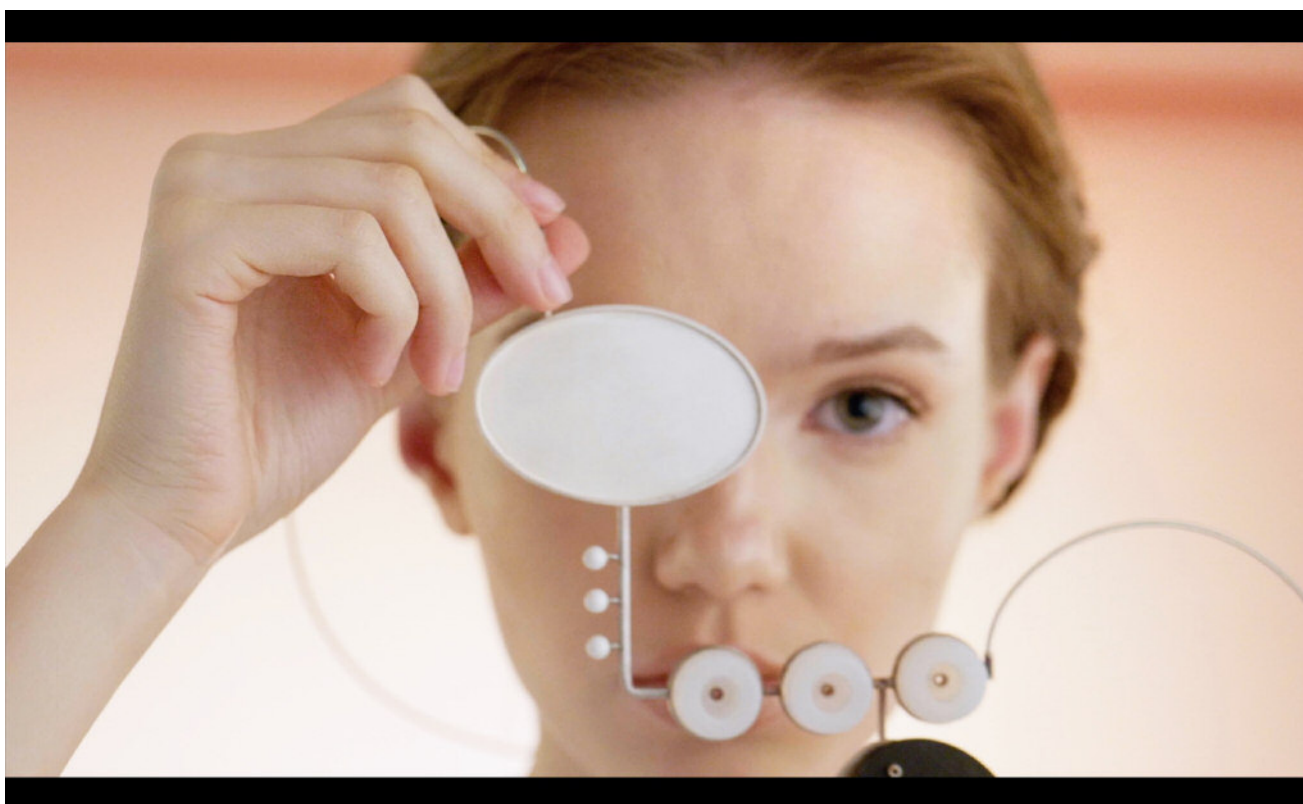
Katarzyna Gemborys, "Philosophical Stones", objects, 2013.
Photo-optical glass.

Legnica SILVER - The festival

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.

[SILVER.LEGNICA.EU/EN](https://silver.legnica.eu/en)

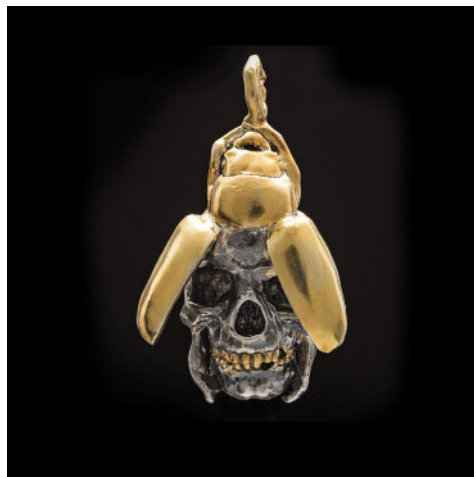


"SILVER" - video trailer of Legnica Jewellery Festival.

TETIANA CHORNA & VOLODYMYR YARMUSEVYCH

Memento Mori

The Memento Mori jewelry collection was created in 2018. We now see that it has been a distinct anticipation of the tremendous events we are living here and now in Ukraine. Our unconscious fears and worries turned into art; and then the war began. Each piece of jewelry is hidden in a skull-shaped wooden box. And each piece of jewelry itself — either a bug or a flower — is marked with a skull. The skull is an emblem of death, but at the same time is a symbol of resistance to dying. The durability of bones towards decomposition and decay became a sign of vitality. The skull was regarded as the holder of the soul: the soul was thought to remain inside the skull after death. The danger of death fuels our will to live, helps to open our souls, and makes us see the world more vividly. Death provokes the lust for life.



"Bug", pendant. Silver, gold-plated.

[INSTAGRAM.COM/TETIANACHORNA.JEWELRY](https://www.instagram.com/tetianachorna.jewelry) | [INSTAGRAM.COM/YARKOFOUNDRY](https://www.instagram.com/yarkofoundry)



"Memento Mori" - video, 2018.

LIHI DANIEL



Necklace. Photo: Lihi Daniel.

Cooking Jewelry

Humor is a starting point in many of my creative processes. When I started thinking about this video, I saw before my eyes a light-hearted story through which I present my works.

For the past two years I have been away from my jewelry table. During lockdowns, I found myself in the kitchen cooking and finding that many of the techniques were similar to those goldsmiths use — material processing, stretching, cutting, slitting, heating, and pulling. When I sit down at the goldsmith's table I feel inside the piece; I work generously, researching and working hard, sparing no effort and material, like in the kitchen. My story expresses all of this in a non-serious, serious way.

[INSTAGRAM.COM/LIHI_DANIEL](https://www.instagram.com/lihi_daniel)



"Untitled" - video, 2021.

EVA GELDOLF

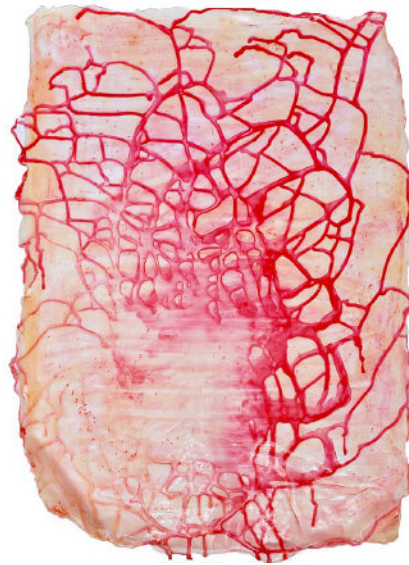
SMCK ON REEL

Preserve

I was Inspired by body wraps used in beauty salons. I wrapped my body in latex fabrics that allegedly preserve youth.

The video is about our never-ending quest to stay young forever in a culture obsessed with beauty and youth. But in this video the inside of our bodies is the center of attention because this keeps us breathing and alive — and that makes us look beautiful.

Concept and latex fabrics are made by me; cinematography and camera by Naser Kianersi.



EVAGELDOF.CARGO.SITE

"Please do touch", latex, 2021. Photo: Eva Geldof.



"Preserve" - video, 2021, from the ongoing project 'Reversible.'

PFORZHEIM UNIVERSITY



"Four Blossoms Gave Their Lives", necklace, 2022, by Lizzy Ossig.

Cinematerials

For me and most makers it is maybe not (only) the outcome that is our motivation for making.

(Often) it is the dialogue with the material that gives us most pleasure. When we make jewelry, we listen to the material, we play with it, we struggle with it, and we might even destroy it while trying to transform it into something meaningful.

In a two-day "Cinematerials" Workshop our students gave room to a process that is usually not recorded and they created narrative sketches out of testing, looking closely at, and listening to our materials.

Prof. Andi Gut, Pforzheim University

[DESIGNPF.HS-PFORZHEIM.DE/EN](https://designpf.hs-pforzheim.de/en)



"Cinematerials" - video, 2022, by students of the design department.

LENA YASTREB

SMCK ON REEL

Pink Earring

I started my brand 14 years ago. I was looking for perfect everyday jewelry. I also wanted it to be conceptual, modern, unique, wearable, witty, outspoken or even society-shaping. These wishes became the DNA of my work. I was inspired by humans, nature, and contemporary values.

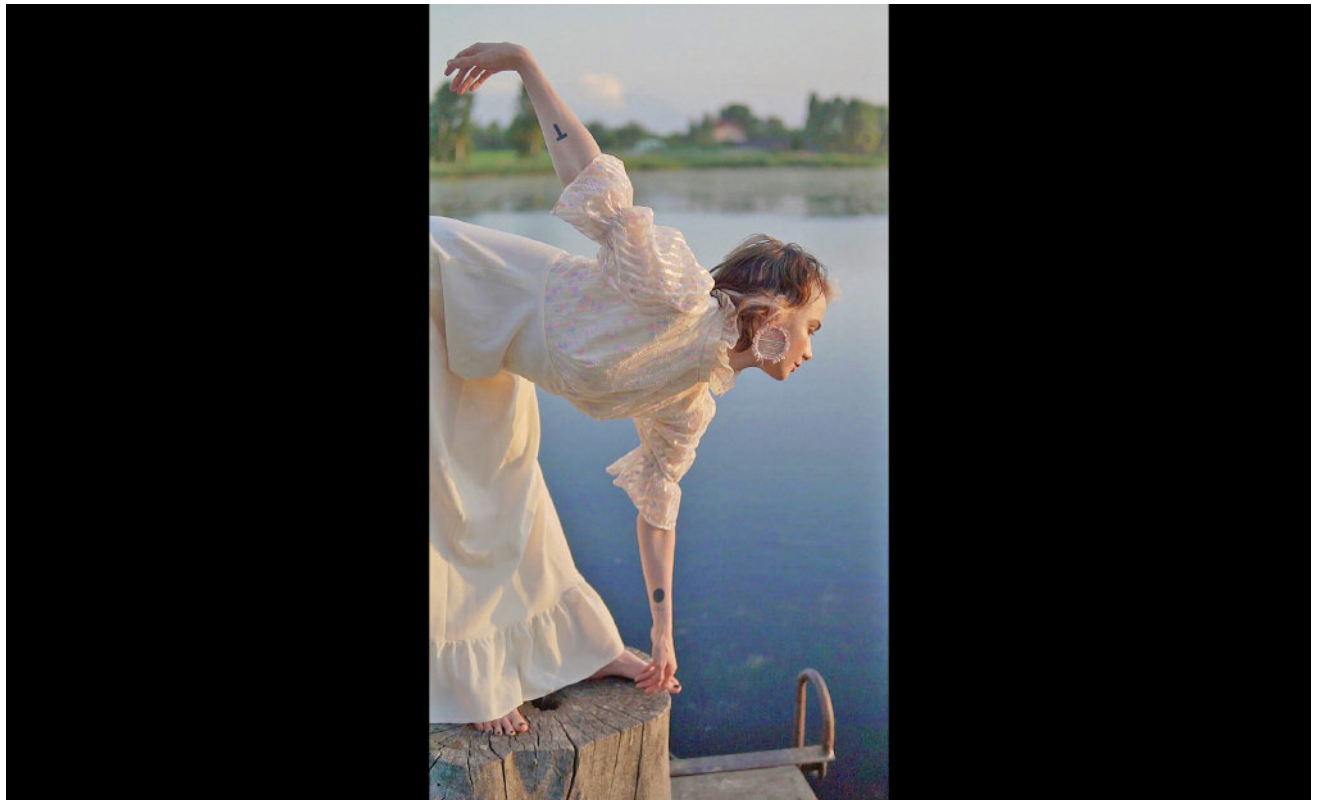
This video is about my first 100% recycled collection with silver (from old jewels) and raw polyethylene from used packages and plastic from used corks.

During the shooting I integrated this object back into nature as a pure jewel, not as waste, and shared my beliefs with viewers: a zero emission cycle is possible, as it is to perceive all materials of the earth as equal treasures.



"Aether", bracelets, earrings, ring from the Aether and Era collections, 2019. Photo: Serhiy Chebotaryov.

WWW.LENAYASTREB.COM



"Pink Earring" - video, 2022.

MARTINA DEMPFF



*"Wave", pendant, 2015. Silver, eucalyptus wood, iron.
Photo: Sebastian Ahlers.*

A Jeweler At Work

I am a jewellery artist and a social anthropologist. My creations are inspired by the artistic concepts and narratives of cultures I have explored during my research expeditions and design workshops in Africa, the Middle East and Asia. Correspondingly, my work embodies my personal interpretations of these cultural experiences.

Through my close relationship with cultures of a natural environment, nature, in combination with narrative elements, has become the focus of inspiration to me. I carefully choose the materials I use, making sure they are sustainable and eco-friendly; wood in combination with silver has become my main choice for creating jewellery art objects.

WWW.MARTINA-DEMPF.DE



"A Jeweler At Work" - video. Studio visit at the artist's atelier.

SERHAN BASHIROV

SMCK ON REEL

Spiral, Cross & Square

Serzhan Bashirov is a jewelry artist, collector of folk art (jewelry, textiles, wood, metal, leather), and professor at the Department of Applied Arts in the University of the Arts in Astana, Kazakhstan.

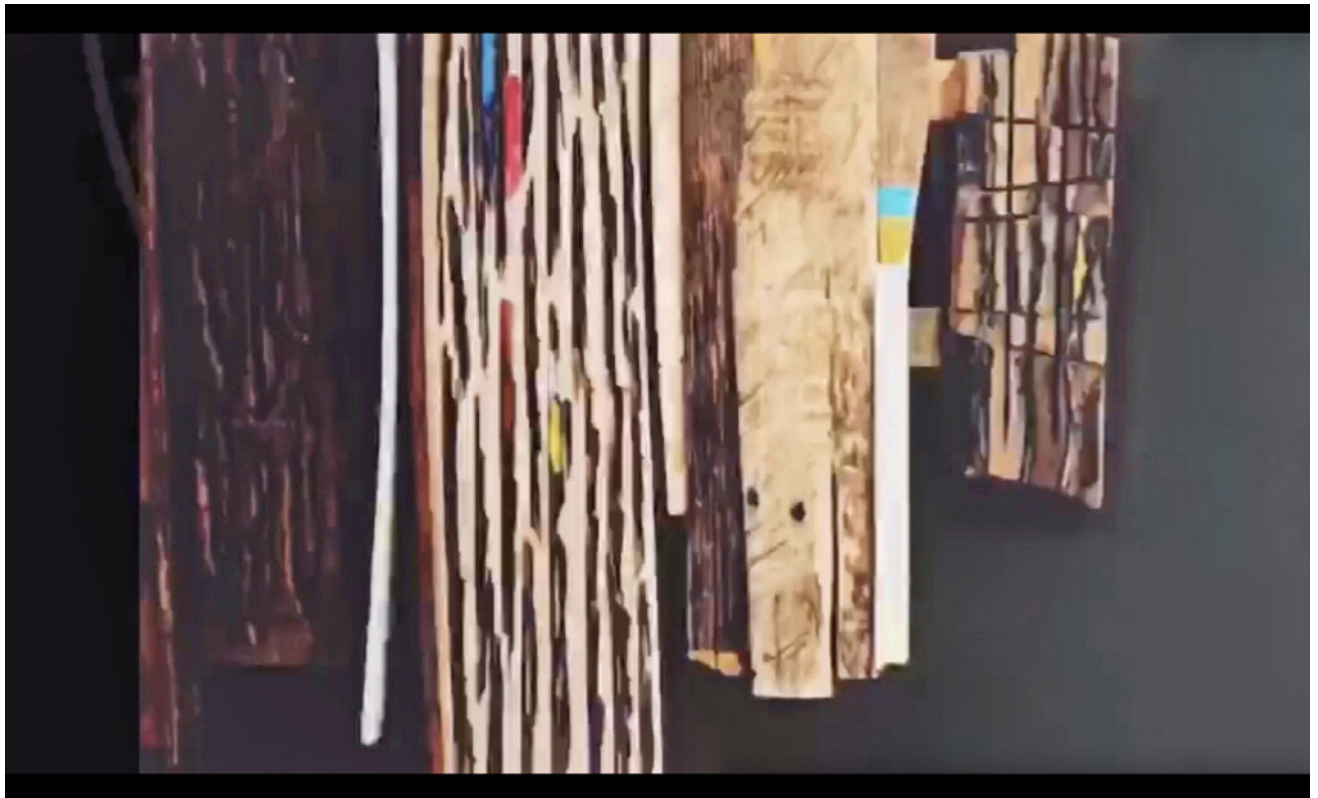
In the first half of the 1980s, Bashirov had been attracted to the rich heritage of Kazakh folk jewelry art that he boldly interpreted by developing an individual style.

Many symbols such as the spiral, cross, square, and circle often found in Bashirov's jewelry come from the metal sculptures of the Indo-Europeans of the Bronze and Iron Ages. In the late 1990s, Bashirov started creating voluminous objects made of different materials, and this became the leading direction of his jewelry and art in the 2000s.



"Untitled", pendant, 2019. Silver, bone, ebony.

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



"Untitled" - video collage.

CHRISTOPH ZIEGLER



"Memories I", necklace, 2022. Photo: C. Ziegler.

Memories

The older we are, 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 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.

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



"Memories", video, 2022.

TIEKE SCHEERLINCK

SMCK ON REEL

Reconnect: Unraveling Trauma

'Reconnect' is a growing, on-going, project of searching for connection.

Since trauma can install itself in a body before someone can speak, it is impossible to treat some traumas verbally. The exercises to begin healing a body are very physical and make close contact with the body, just like jewelry. Crossing the arms and legs connects both hemispheres in the brain, which brings rest and is a helpful connection to cope with trauma.

I began to unravel a chain around my neck by touch. It felt like a depiction of how it feels to try to unravel insurmountable trauma. There is still a long way to go, but it is not impossible. I have to let it get closer to free me from it.



"Precious People", object, 2020. Platan wood, 301 recycled precious stones. Photo: Rikki Siebens.

WWW.TIEKESCHEERLINCK.BE



"Unraveling Trauma" - video, 2020.

NERINGA POSKUTE-JUKUMIENE



"BRILLIANT GREEN". Photo: Ingrida Mockute Pociene.

Brilliant Green Jewellery

My work reflects the current times, and one can see society reflected in it.

In my video "Brilliant Green Jewellery", I deliberately chose color that I associate with contemporary jewelry because of the literal meaning of the name brilliant, diamond in Lithuanian.

Brilliant green (also known as zelyonka) is a well-known antiseptic used to treat acute viral illnesses and rashes. In the contemporary world, especially in Slavic countries, brilliant green is used for attacks on political opponents, musicians, journalists — that is, against people whose opinions are not identical with the one of those in power. Freedom of speech and freedom of opinion are fundamental to democracy.

[INSTAGRAM.COM/NERINGAPOSKUTE](https://www.instagram.com/neringaposkute)



"Brilliant Green Jewellery" - video, 2022.

VALERIA FLORESCANO

La Bordada

On Saturday, September 25, 2021, in the empty space left by the removal of a Christopher Columbus statue, feminist groups placed the silhouette of a woman in the color purple with her fist raised, renaming it "the roundabout of women who fight."

The female silhouette I use is taken from an embroidery pattern of a Quechquemétl (traditional blouse) from Puebla state published in the book *Indigenous Garments in México* (INAH, 1968).

My metal version of the pattern holds her fist raised to reconfigure an appropriation of the feminine identity, the arm tinted in the color purple to represent the movement that demands gender equality and justice for the victims of violence and femicides in Mexico.



"La Bordada", brooch, 2022. Photo: Berta Herrera Mora.

WWW.VALERIAFLORESCANO.NET



"La Bordada - homage to the anti monumenta" - video, 2022.

YURI PLEKHANOV



"Krakatoa", ring, 2022. Sterling Silver, rhodolite garnet.

Point Of No Return

Since our birth, we are constantly put under pressure to strive for illusions. The bait is sweets and toys when we are kids and property, religion, cars, consumption, and ideologies when we're adults. We are led to believe in the illusion that our existence is not possible without these absolute necessary objects; this is a huge market in a parallel reality.

Authoritarian regimes work with the most perverse methods. An ideological construction will be transplanted in one's head, with great care and precision, since one's birth; a model that has as much in common with reality as the hallucinations of a drug addict.

If the human being is a reasonable creature, how does it come that he is constantly fooled? The masters of illusion are prisoners.

[INSTAGRAM.COM/YURIIPLEKHANOV](https://www.instagram.com/yuriiplekhanov)



"Point of No Return" - video, 2022.

LOUKIA RICHARDS

SMCK ON REEL

1826

After the destruction of Prastos by Ibrahim Pasha, the refugees reached Leonidio in safety by crossing the Vaskina plateau. They carried their icons, jewelry, costumes, and way of life with them.



WWW.LOUKIARICHARDS.NET

"Cherub", pendant (necklace), 2022. Embroidery, pearls, plastic. Photo: C. Ziegler.



"1826" - video, 2022.

VADYM MYKOLAENKO / PIRYA



"Blood of Ukraine", choker, 2022. Silver, cold enamel, organza. Photo: V. Mykolaenko.

Blood of Otherworldly Birds

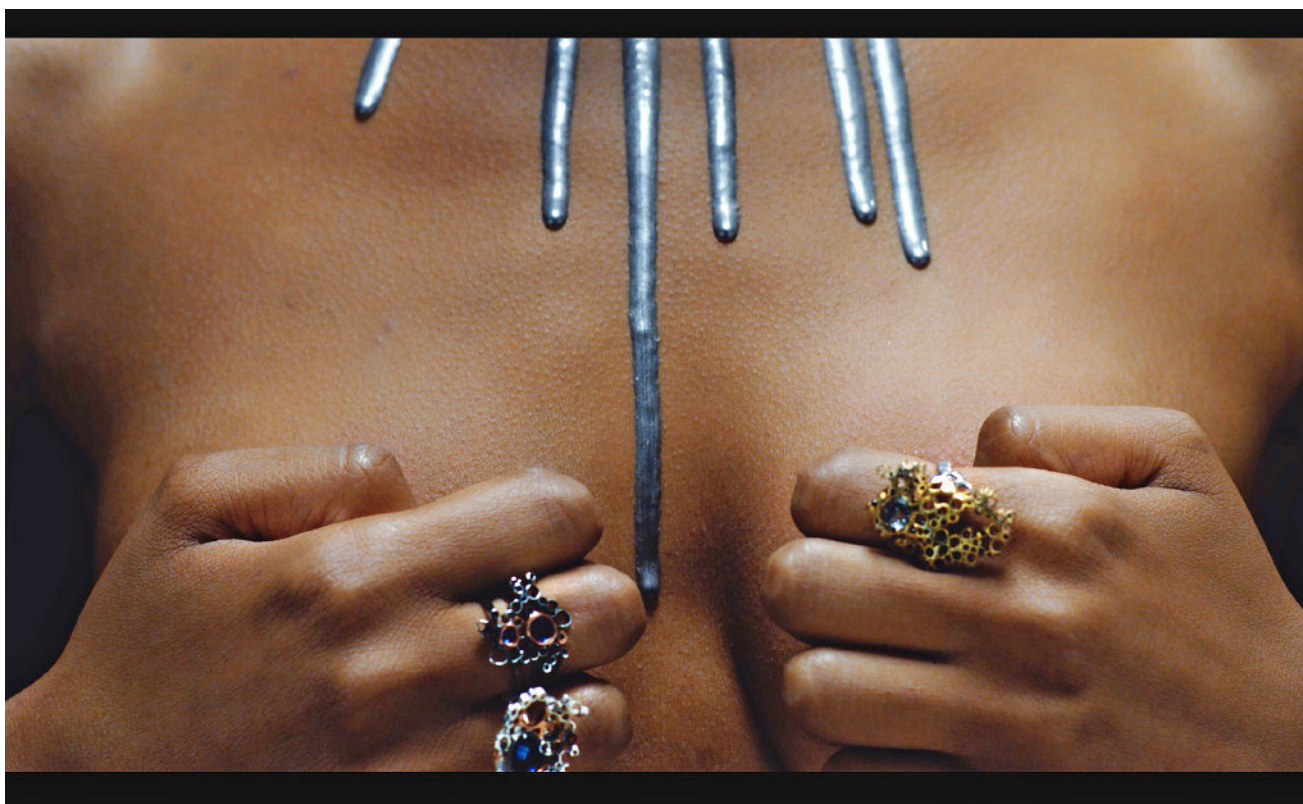
Pirya in Ukrainian means feathers.

The slogan of my brand is "feathers of otherworldly birds."

Otherworldly birds, that is, all objects outside our planet that fly in the universe; their feathers are presented in the brand's collections.

Also, "otherworldly birds" is what we call people who stand out among others, who can not be missed because of their bright feathers.

[INSTAGRAM.COM/PIRYAJEWELLERY](https://www.instagram.com/piryajewellery)



"Blood Of Otherworldly Birds" - video, 2020.

FEDERICA PALLAVER

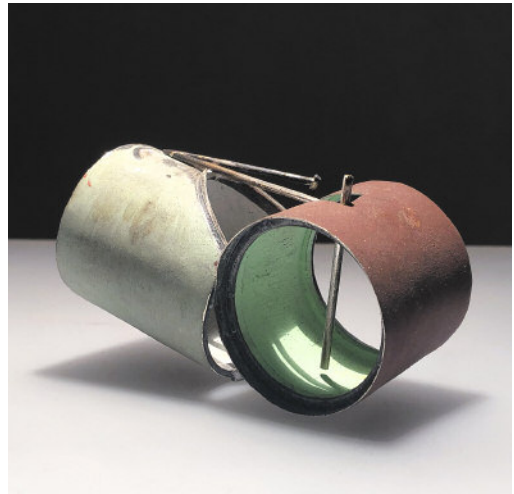
SMCK ON REEL

De Rerum Natura

My work rests on two main ideas: construction and expression. Jewels are nomadic micro-architecture/sculptures dynamically connecting with bodies and spaces. They result from materials' deformations rather than pre-determined forms. Jewels are neither ornaments nor narrative, but expressive constructions of material-forces.

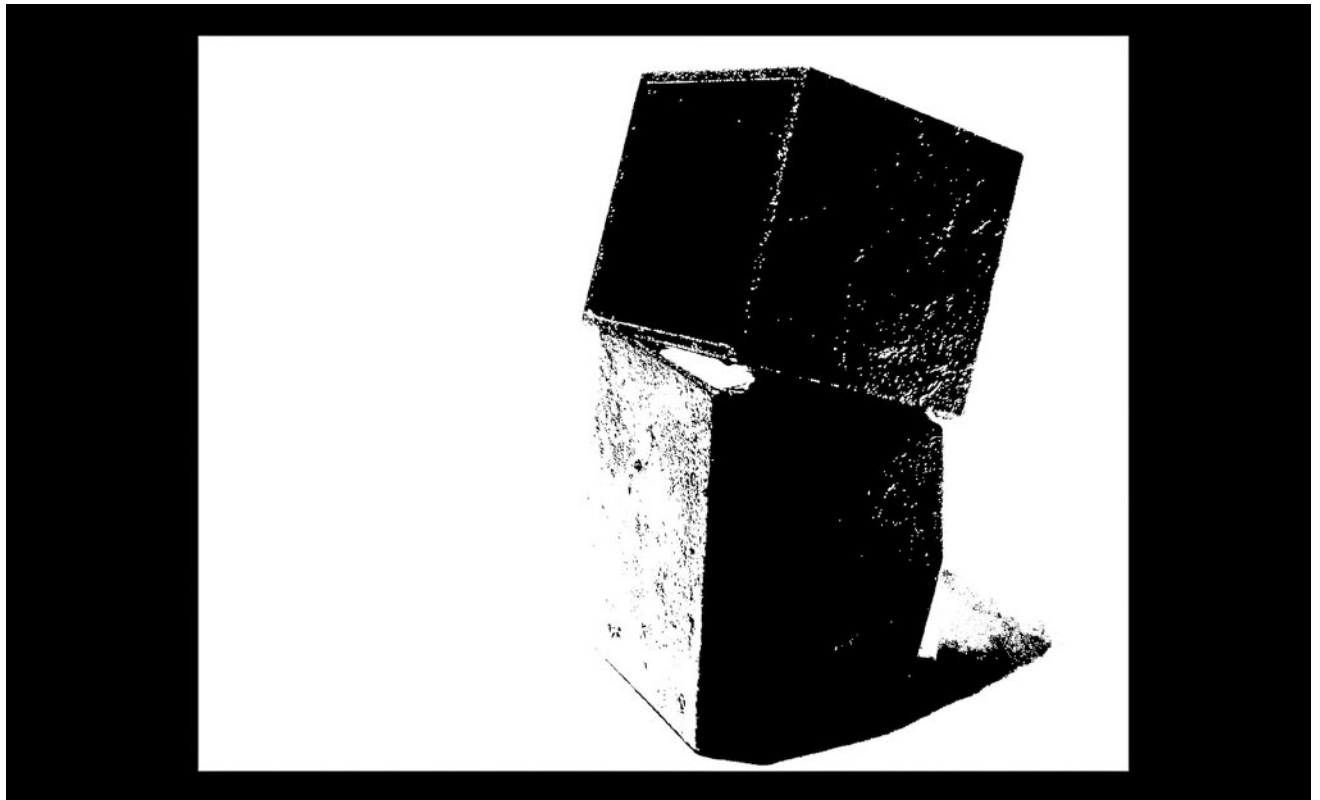
The video is inspired by Lucretius' De Rerum Natura and was realized in 2020 during the Covid-19 pandemic.

The sequence is a computer-aided image manipulation of one of my works (a ring), while the audio is a soundscape composed using natural and electronic sounds.



"Space Junk", pendant, 2021. Silver and pigment, mixed technique. Photo: F. Pallaver.

WWW.FEDERICAPALLAVER.COM



"De Rerum Natura" - video, 2020.

PUREUN CULTURE FOUNDATION



Jongseok Lim,
"Cicada I, pendant, 2021.
Silver, ottchil, silk thread.

Yeonliji: Two Becoming One (Exhibition 2021)

The exhibition Yeonliji: Two Becoming One presents contemporary jewelry under the theme of conjoining contrasting components such as man vs woman, tradition vs contemporary, and ceremonies like weddings vs daily life. The exhibition introduces the reinterpreted traditional Norigae (female clothing ornament) and Garakji (rings) and explores how contemporary jewelry can pervade daily lives and be more approachable.

Yeonliji is a phenomenon where the trunks or branches of two distinct trees grow together. It often symbolizes a happily married couple. Marriage is the starting point of two loved ones who promise to spend their lives together. Through marriage, two different people with different backgrounds, personalities and values connect and live in harmony like Yeonliji.

[INSTAGRAM.COM/THEKOOEXHIBITION](https://www.instagram.com/thekooexhibition)



"Yeonliji - Two Becoming One" - video, 2021.

XIAO CHEN

SMCK ON REEL

Riz

My jewelry becomes a means to bring art into everyday life.

In childhood, we used metaphorical stories, mythology, folk tales, and jokes to explain the truth. Today, all over the world, hypocrisy has its way.

Ads, the media, and corporations make everything seem wonderful. The contrast between these two worlds, the one of my childhood with its layered complexity and of today, superficial and devoid of depth, makes me doubt and reflect on life.

My education and life experiences are the inspiration for my work.



"Riz", brooch, 2019. Rice, brass. Photo: Pierre Hilpert.

WWW.XIAO-CHEN.COM



"Riz" - video, 2021.

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Expansion and shrinkage rings by Lars Joosten.

WWW.J-ISFORJEWELLERY.COM

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



IN THE MYTH OF THE NIGHT

DIMITRA LAZARIDOU, AN INTERNATIONALLY ACCLAIMED GREEK PHOTOGRAPHER, CAPTURES THE MAGIC OF THE ATHENIAN NIGHTS FOR DIOR'S 'ODYSSEYS'.

"Dior Odysseys" series. Photo: Dimitra Lazaridou.

Verbatim by Loukia Richards

Dior decided to dedicate his collection Dior Cruise 2022 to Greece. The firm's founder, Christian Dior, had done a similar show in Athens 70 years ago, and 2021 was the 200th anniversary of the Greek War of Independence. However, the themes Dior selected did not focus on the revolutionary background, but on Greece's mythological wealth.

Nobody introduced me to Dior; they had just visited my website. I got an email inviting me to the Dior project. Night landscapes had been selected for the shootings, and I was asked whether I would like to compose a female figure in this atmosphere. I was assigned to shoot four photos for Dior Magazine No 36, titled "Dior Odysseys." While I was working on this project, I realized how magnificent it was. Maria Grazia Chiuri, Dior's creative director, a woman with vision, had travelled through Greece to meet textile-makers, designers, and wholesalers to find partners for this collection.



"Dior Odysseys" series. Photo: Dimitra Lazaridou.

When you work on your own ideas, your work comes from who you are. You do not care about fashion or design that have their own goals and target groups. Art addresses everyone. Visual artists working without boundaries and making their own rules can contribute a lot to the applied arts.

A "scene" often results from other factors such as trends and less from the artwork's merit. The artwork will live its life in endless time and does not need a "scene" whose life is limited.

When I was starting out, I used to have my idols; I left them behind to do it my way. I can accept an artwork, I can love it or feel jealous about it.

My teacher at the University of the Arts in Berlin, Professor Bernhard Boës, taught me the concept of feeling jealous of an artwork. "I want you to make me feel jealous," he used to say, "to drive me towards your work, to make me wonder: How did she do it? How did she achieve this? This work is unique!"

Dimitra Lazaridou studied at Hochschule der Künste Berlin. She held solo exhibitions in Greece, Italy, and the US, and participated in group shows at the Museum of Photography in Thessaloniki, Théâtre de la Photographie et de l'Image in Nice, Maison Européenne de la Photographie in Paris, Fondazione Mudima in Milan, among other venues. Collectors of her work include the National Museum of Modern Art in Athens, Martin Z. Margolies in Miami, Johns Hopkins University in Baltimore, MD, and the Weatherspoon Art Museum at the University of North Carolina - Greensboro. She lives and works in Athens.

Visit: www.dimitralazaridou.com



Top & bottom: "Dior Odysseys" series. Photo: Dimitra Lazaridou.

WHY DOESN'T CONTEMPORARY JEWELLERY TAKE OFF?

By Loukia Richards

"Waves." Photo: Christoph Ziegler.

If you do an internet search for "contemporary jewelry auctions" or "author jewelry auctions," you won't find a plethora of entries.

But what do we mean by these terms? "Contemporary jewelry" or "author jewelry" are wearable objects that share the mission of contemporary art: to ask uncomfortable questions, to explore new intellectual territories, to re-envision cultural truisms, to challenge established tastes, to reshape social landscapes, to highlight environmental concerns.

Everything about these objects is unique, controversial, unusual, and either sits on the border of disciplines or is beyond categorization, transitional and interdisciplinary, spiritual and profane, in the same way as contemporary art.

Auctions are not the only mechanism for setting an artwork's price, documenting its market value and fluctuations, promoting it, or ultimately spreading its aesthetic benefits to the broader public. But auctions are an important tool for the art market, a type of fever chart, as it re-

minds people that there is art "out there" that will become the life companion of proud owners who spotted the piece while their creators were still unknown – and bring monetary gains over time, too.

To most outsiders, the art world looks like a jungle: labyrinthine, arcane, fabled, enchanting; home to people chasing dreams of eternal glory – although, in reality, art promises only 'blood, sweat and tears' to those dedicating their lives to serve her and gives no guarantee of material success.

To invest in something or even bid against competitors to purchase it means that the object casts an exceptionally powerful spell on many people.

Recent reports from prominent international auction houses show an expansion of the art disciplines they focus on and sell. Groups of artists previously excluded from society and prestigious art institutions due to their ethnic origins, religion, gender, education, health, color or race, sexual orientation, and so on, or artists who had worked



with disciplines considered “inferior art,” such as commercial printing or industrial design, are now ‘runners’ in a broader and less biased art market. But contemporary jewelry is not.

At the same time that the art market is flourishing – due in part to money’s depreciation and increased social prestige of owning and understanding art – the market for contemporary jewelry is not.

The less artists can make a living from their work, the less frequently they are able to attend industry meetings; the fewer options they have to show their work, the more difficult it becomes to sustain fairs, weeks, and other opportunities. This is a vicious circle.

The numbers speak volumes. There is a sharp decline in the number of artists participating in prestigious fairs or weeks over the last five years. While rigid institutional structures do not address the problem, the braver ones among us should admit: we have to fix the problem before it is too late.

Contemporary jewelry as a genre or art discipline must open up to the broader public. This is a task for individual artists, but it also requires a collective effort.

Before professionals join forces, they should be aware that the lack of communication between the different agents and sectors of the contemporary jewelry field inhibit the discipline’s growth.

So what has held it back?

1. Institutional partners whose job is to educate the public, cultivate sector prestige, and set the quality standards are not necessarily willing to learn why the market is important to artists and why it is important that artists earn their living from selling their work and ideas.

2. Academics whose job is to educate students and cultivate their professional skills do not necessarily know or even like the market. Often, they do not understand the agony of their students for the day after graduation.



"Walk". Photo: Christoph Ziegler.

3. Gallerists do not realize that the market is far more competitive now because contemporary jewelry falls between art genres vying for buyers with an incredible variety of artworks and astonishingly affordable prices. A new generation of art collectors must be educated in appreciating jewelry art.

4. The media – of cardinal importance in promoting trends – does not know what contemporary jewelry is because nobody explained why this genre is unique using arguments that can be understood by professional journalists.

5. The jewelry scene's influencers do not care to expand the market because their VIP status will be threatened once their fans are exposed to new influences.

6. The established jewelry houses do not recruit contemporary jewelry artists because they are ignorant of their potential or even their very existence.

If this diagnosis is correct, then change will not come from heaven. "You cannot make an omelet without breaking eggs," Vladimir Lenin stated more than a century ago. Contemporary jewelry needs to make an omelet – that is to say, it needs to revolutionize its mindset.

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Emotional Self-Destruct Mechanism #1 & #2, 2022.

DEVOTED TO THE FINEST ART OF JEWELLERY-MAKING

Historic jewellery, avantgarde pieces and highlights of the Wagner Collection



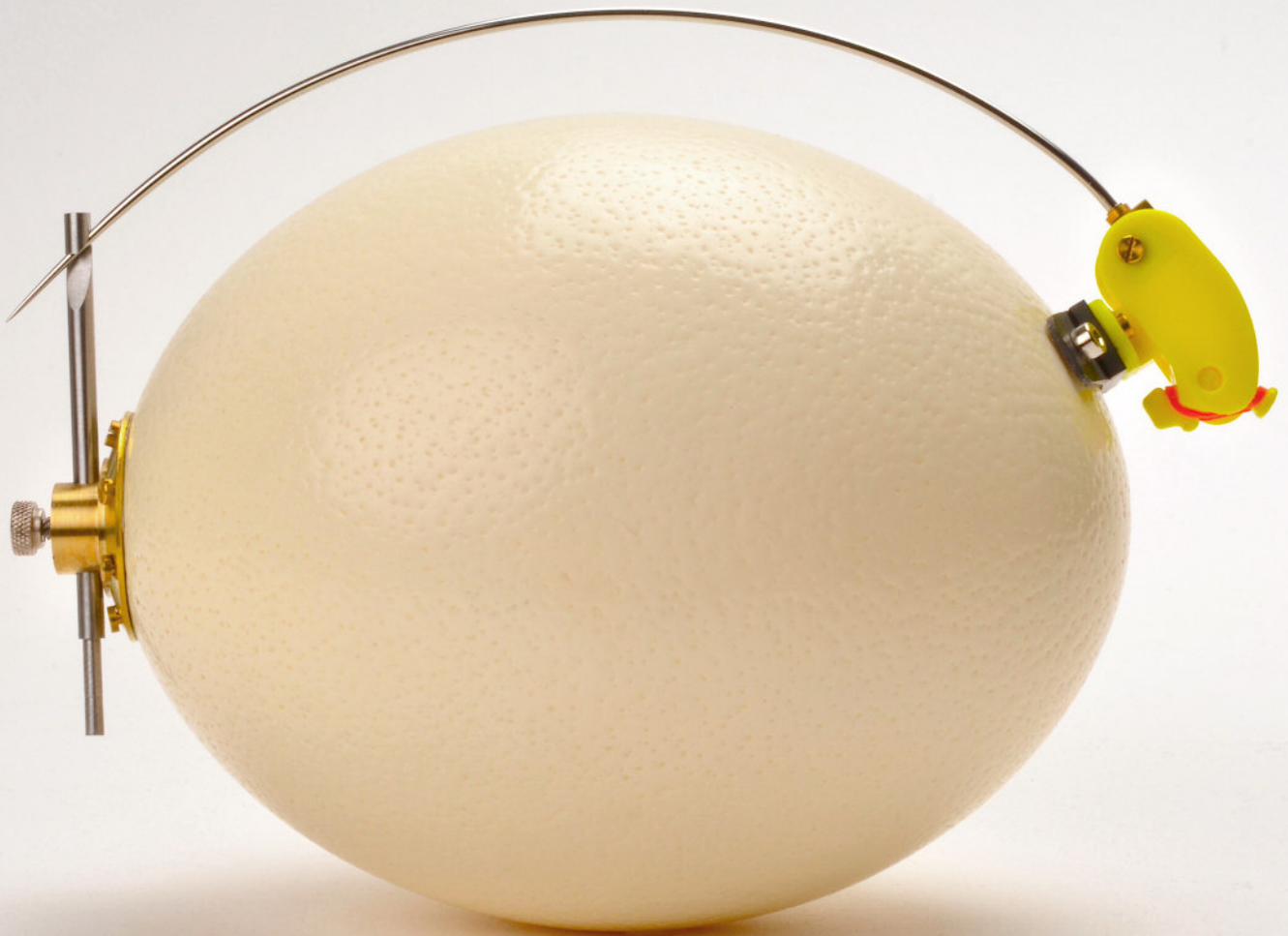
"Rainbow Triangles"
Variety of stones, onyx
pearls, 750/0 white gold.

W
WAGNER
PREZIOSEN

THE OBJECT

"Carrying device for a Ostrich egg"

*Brooch, 2019. Gold plated brass , steel ,
formaplast , rubber , Ostrich eggshell .
16 x 10 cm. Photo: S. Bronger.*



SIGURD BRONGER

cargocollective.com/sigurdbronger

Light Bulb

*Found object, early 20th century.
Photo portrait of Greek officer from
the Greek-Turkish war of 1919-22.
Photo: Chr. Ziegler.*



SOUVENIR D' ELBASAN

FROM WAR TO PEACE AND TO WAR AGAIN



Dancers with god Hermes. Ancient Greek miniature ivory votive from Delphi. Repoussé technique. Photo: Chr. Ziegler.

THE INTERWAR PERIOD (1918-1939) WITNESSED AN EXPLOSION OF BRILLIANT ART MOVEMENTS THAT TOOK PLACE SIMULTANEOUSLY IN MANY COUNTRIES AROUND THE GLOBE. THE SEARCH FOR IDENTITY LED ARTISTS TO EXPLORE FOLK TRADITIONS, RETRIEVE LONG LOST SPIRITUAL EXPERIENCES, OR SEEK SALVATION IN THE PROMISE OF A MORE JUST AND EQUITABLE SOCIETY.

CHOREOGRAPHER AND WRITER NATASHA HASSIOTIS GIVES A VIVID ACCOUNT OF THE DELPHI PROJECT, A SHORT-LIVED ATTEMPT TO REVIVE THE MOST SACRED CULTURAL BONDS AND RITUALS OF GREECE IN A COUNTRY DEVASTATED BY WAR AND POLITICAL DIVISION AND SHAPED BY REFUGEES, DESPAIR, AND POVERTY.

SMCK Magazine

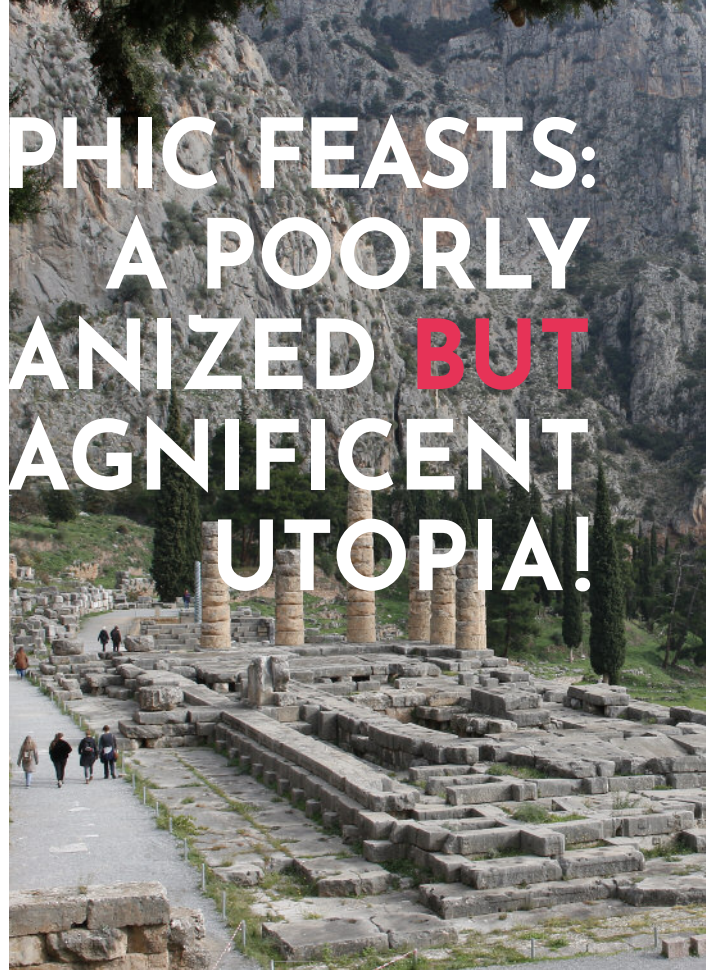
THE DELPHIC FEASTS: A POORLY ORGANIZED BUT MAGNIFICENT UTOPIA!

By Natasha Hassiotis*

Isadora and Raymond Duncan, American siblings from San Francisco, paved the way for the practices later taught to the followers of their fellow American, Eva Palmer-Sikelianos. Instead of continuing to live the freewheeling life of other Americans in Paris – most famously F. Scott Fitzgerald and Gertrude Stein, who both recorded their lives as expats in their fiction and memoirs – the wealthy heir Palmer followed Raymond Duncan's wife Penelope Sikelianos to Greece, which changed her life. From the luxurious Sapphic performances of Natalie Clifford-Barney, Palmer escaped to Greece to live in simplicity as the eccentric American wife of the poet and womanizer Angelos Sikelianos, Penelope's brother. Dressed in hand-woven tunics with her long red hair, Eva became quite a recognizable figure of Athenian high society.

Together with Angelos, she organized the First (1927) and Second Delphic Feasts (1930). These Feasts, a call to wise and high-minded people worldwide and in the style of the ancient Amphictyonies¹, for some were an unprecedented event in the aftermath of the Asia Minor catastrophe² and the First World War; for others it was a poorly organized utopia with a lot of chatter and minimal results. Mainly, though, it was the beginning of the rooting of principles, theory, and practice in ancient drama, the search for the Hellenic identity, patriotism, and the marketing of Greek tourism. With the revival of martial games and races for men, these Feasts were something of a camp event; however, they were idealized, and although issues of sexuality and homosexuality were never mentioned, both were nonetheless avidly projected upon the revival of the ancient rituals.

The Feasts caused a chain reaction in the middle class and bourgeoisie – especially the upper-class women who participated in the Feasts and trained under the perfectionist Eva in her staging of the chorus.



Why the Delphic Feasts still matter?

The Delphic Feasts were a union of free-spirited young artists of the 1920s; a manifestation of pacifism, escapism, and retrospectivism. The Delphic Feasts were a platform, a sort of triennale that hosted different styles and trends under the umbrella of Hellenocentrism.

The poetic utopia resulted in the loss of property and money for the poet and his wife. However, despite their discouragement in the aftermath of loss and separation, their dream was vindicated: decades later, Delphi emerged as a center for theatre, theatrical studies, and international conferences.

** Extract from Natasha Hassiotis's book Contemporary Dance in Greece. Texts on Theory, History and Criticism. With interviews of Greek Choreographers (Athens: Carpe Librum, 2021 [in Greek]).*

¹ The religious rituals of the ancient Greek alliances.

² The Greek-Turkish war of 1919-1922 that led to the uprooting of 1.5 million ethnic Greeks from their ancestral hometowns in Asia Minor (present-day Turkey).

CIVILIZATION *rebooted*



OPEN CALL

CIVILIZATION REBOOTED / A TEMPORARY COLLECTION
INCLUDES THE FOLLOWING FEATURES ONLINE WORK-
SHOP AND ONLINE COACHING + ARTIST RESIDENCY OR
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CHOOSE BETWEEN TWO OPTIONS:

OPTION A: PHYSICAL RESIDENCY IN ATHENS (14 DAYS)

OPTION B: E-RESIDENCY (VIRTUAL ATHENS)

MORE INFORMATION / OPEN CALL:

88 WWW.FAVELAB.NET/CALLS.HTML

THE PROJECT

If our civilization dies in a nuclear accident or war, how will it reemerge?

The cradle of democracy, art, and philosophy, Athens, a city continuously inhabited since Copper Age, may give artists important clues to answer the question. Athens is an open-air museum: Greek, Roman, Byzantine, Ottoman, and Bavarian monuments and sites are part of the modern city, contributing to its fascinating urban energy.

Athens is the ideal place to think about how culture will be reborn under the current pressure of war, financial crisis, climate change, energy considerations, globalization challenges, new collective identities, and 21st-century ethics.

CIVILIZATION REBOOTED / A Temporary Collection aims at providing artists and designers with space, time, and background information to reflect on how new values and aesthetics expressed by jewelry and other forms of applied art will look like in the future. The project focuses on recyclable and ethical materials shaping the new status quo symbols and changing our perception of value and wealth, such as waste, soil, food, metals, fossils – or even just concepts.

CIVILIZATION REBOOTED / A Temporary Collection also aims at connecting all works created by the project's participants by incorporating them in a temporary collection. "Being collectible" is an existential feature of every solid artist biography; being part of a collection influences the market value of the artist. Establishing and promoting a jewelry and crafts collection through public viewings, press reviews, and a special publication aims to make artists reflect on questions about their art. What makes a collection valuable? What makes one's own work collectible? How can I boost the recognizability of my work and career?

The Temporary Collection

What is a collection? A collection consists of a conscious selection of works that explore a theme or share some common characteristics. A collection's value changes over time. The value depends on various factors, such as recognizability of works, the collection's fame and visibility, promotion tactics, and the career progress of the artists included in the collection. Many great collections are at a certain point dissolved and items are sold or become part of other collections. De facto, every collection is temporary. Nevertheless, the reputation of great collections that existed in the past lives on and adds value to the artist's biography and merit.

ELIGIBILITY

The project addresses jewelry authors, artists working in the field of applied arts and fashion, and designers or crafters who focus on renewable or recyclable or ethical materials or waste or conceptual art and immaterial ideas. Participants may choose between a physical residency or an e-residency.

APPLICATION:

Apply for the period between October 2022 and May 2023 by **31 August 2022**.

Your application should include a short statement and motivation explaining why you intend to participate in the project. Please send your homepage or website link(s) or 6-8 photos illustrating your recent work.

Email your application to:
favelab.info@gmail.com

More information:

WWW.FAVELAB.NET

WWW.INITIATION-PROJECT.COM

EDITOR'S CHOICE

By Priscilla Katz

MATERIE UND KRAFT

EXHIBITION: 17 JUNE - 30 JULY 2022

Ramon Puig Cuyàs and Carlos Piñel.
Jewellery and painting.

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Gebhardstr. 19, D-76137 Karlsruhe

www.galerie-spektrum.de



Ramon Puig Cuyàs, Brooch No 1867, 2020. Homage Series: A Constantin Brancusi, "Axis Mundi". Photo: Ramon Puig Cuyàs.

FRUCHTWERK

EXHIBITION: 29 JUNE - 30 JULY 2022

Fruits as the source of inspiration. Sculpture and objects. Ceramics, glass, jewellery, textile, wood.

Adoria, David Bielander, Hedwig Bollhagen, Andrea Borst, Maike Dahl, Lottie Day, Antje Dienstbir, Messerwerk, Anna Eichlinger, Eva Eichlinger, Pura Ferreiro, Hans Fischer, Susanne Fraaz, Sigi Franz, GLASPUNKT, Hidden Factory, Kira Fritsch, Eva Frohwein, Estelle Gassmann, Gésine Hackenberg, HTL Kramsach, Margit Jäschke, Ole Jensen, Eva Jünger, Elisabeth Klein, Daniel Kruger, Papierwerk Glockenbach, Felix Lindner, Katharina Löber, Thomas Löber-Buchmann, Sonngard Marcks, Andrea Martini, Anna Moll, Birgit Morgenstern, Orike Muth, Freia Schulze, Pedro Sequeira, Sabine Stenert, Friederike von Hellermann, Olga von Moorende, etc.

GALERIE HANDWERK, Max-Joseph-Straße 4, 80333 München

www.hwk-muenchen.de/galerie



Ole Jensen, "Sunshine", Double Dish.

MIMESIS

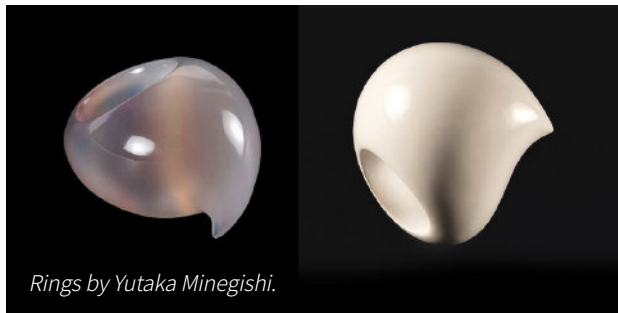
EXHIBITION: 1 JULY - 27 AUGUST 2022

BKV Members Jewellery Exhibition
8 July: Book Presentation and Artist Talk
10 July: Special opening: Meet the Artists
7-10 July: SMCK On Reel video festival

Bayerischer Kunstgewerbeverein,
Pacellistr. 6-8, 80333 München

www.bayerischer-kunstgewerbeverein.de

Necklace by Brigitte Rambold.



Rings by Yutaka Minegishi.

TWO PEAKS

EXHIBITION: 7 - 23 JULY 2022

A jewelry dialogue.
Yutaka Minegishi and Shinji Nakaba.

Galerie Biró, Zieblandstr. 19, 80799 Munich

www.galerie-biro.de

METALLOPHONE: MEMORY OF THE PLACE

THE 6TH INTERNATIONAL BIENNIAL OF CONTEMPORARY METAL ART
30 SEPTEMBER 2022 – 30 JANUARY, 2023

Kira Fritsch, Andrea Auer, Dovilė Bernadišūtė, Maja Houtman,
Peter Bauhuis, Kadri Mälik, Nicolas Estrada, Peter Verman-
dere,, Reka Lorincz, Loukia Richards, Sara Gaczowska, Juan
Harnie, Julia Obermaier, Sofia Björkman, Dimitar Stankov, etc.

Museum of Applied Arts and Design,
Arsenalo street. 3a, 01143 Vilnius, Lithuania

www.lndm.lt/en/tadm



Maja Houtman, "Norway", object, 2022. Selfcut serpentinite, blue spinel,
twisted wirework, chainwork. Photo: Maja Houtman.

SCHMUCK + IMAGE

Das
GRASSI
schmückt

5. Mai
— 25. Sept
2022



GRASSI
MUSEUM FÜR ANGEWANDTE KUNST LEIPZIG

www.grassimak.de

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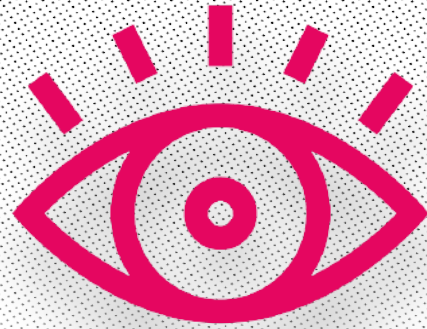
NEXT ISSUE
SMCK #8

SMCK MAGAZINE FOR INDEPENDENT ARTISTS

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