

SMCK MAGAZINE

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FOR INDEPENDENT ARTISTS

MARCH 2023

#8



- I'VE BEEN REJECTED AND I BOUNCED BACK
- JEWELRY FAIRS, WEEKS, MEETINGS: REAL BUSINESS OR HOT AIR?
- SMCK ON REEL VIDEO FESTIVAL 2023 REJECTS THE TRIVIA'S PURSUIT

REJECTED #8 APPROVED!

Ring. Ron Macnamer for Zolotas.
Pearl, 22k gold. Private collection.
Photo: Chr. Ziegler.



IN THIS ISSUE

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EDITORIAL

ANTI CAPITALISM REJECTED

By Loukia Richards

Good education, exciting travel, exquisite food, sophisticated sports equipment, rare books, nice clothes, unusual experiences, art, jewelry – objects and experiences that can be bought.

But jewelry is the art medium explicitly connected to wealth. Since antiquity, representatives of the ruling and spiritual classes wore special rings; kings and queens were buried with crowns encrusted with precious gems and other wearable treasures; talismans protected riches from the covetous ‘evil eye’. Even when contemporary jewelry challenges the notion of status, it still echoes – and contrasts – the ornament’s archetypal function.

Wealth, by definition, is neither ethical nor unethical.

Capitalism is the economic system dominating Western societies for the last four centuries; it is also euphemistically referred to as ‘the market’. It has shown remarkable resilience, though not necessarily fairness. Nevertheless, this school of thought produces wealth; the distribution of wealth to broader segments of society can cement and promote democracy more than an economy guided by a small unelected elite.

Being ‘anti-capitalist’ as a jewelry artist – the latest trend – is like shooting yourself in the foot. Communism never cared for jewelry and never had any use for ornaments or spirituality, another ancient heritage of jewelry.

The explosion in crafts was triggered by increased demand for comfort and luxury by the financially robust class of merchants, freelancers, intellectuals, bankers: the bourgeoisie that made its breakthrough in 17th-century Europe and imposed its taste as it changed the rules of the game. The ranks of the aristocracy and the Church had never been sufficiently numerous to absorb artists’ and crafters’ production and artists often had to wait a long time to be paid by the oligarchy – if they were paid at all. The new art-loving class, the middle class, ordered, bought, and paid – in cash.

Today contemporary jewelry’s most loyal customers are under attack: inflation, high taxation, high interest rates, looming unemployment even in highly sophisticated sectors, lockdown-related bankruptcies of small and medium enterprises, international instability due to the war in Ukraine, and luxury goods’ competition from technology products have affected them financially and emotionally.

What is the contemporary jewelry community’s answer to this depressing situation? Anticapitalism...

Academics and jewelry theorists who rail against the markets and inculcate students to detest the market may not know how to explain its potential to young designers. The latter have invested time, energy, and money to study a craft – this is their capital. They should not neglect or negate it; on the contrary, they should reject mind-controlling and life-impoverishing ideologies and use their capital creatively to design their own professional success.

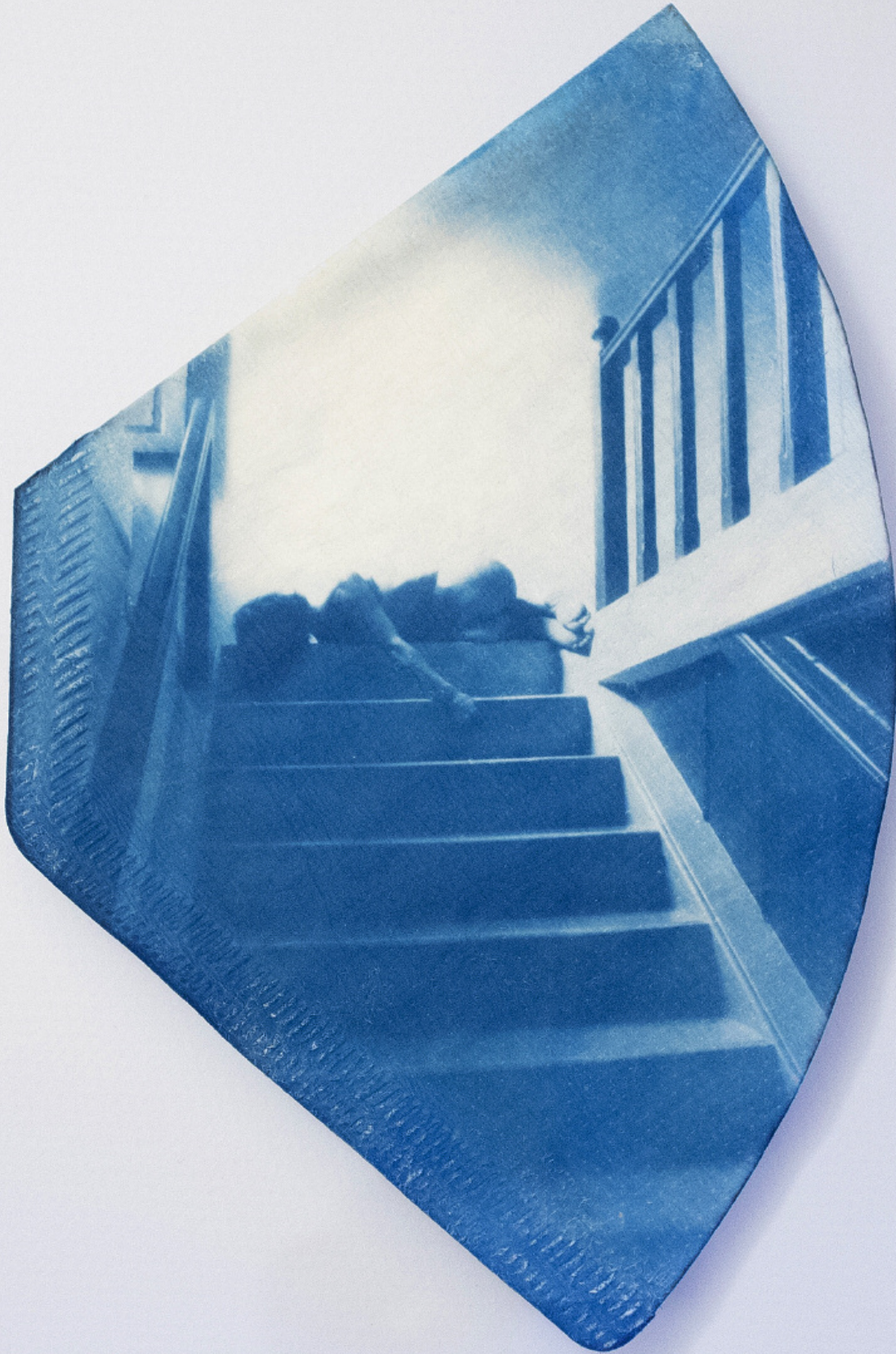
DEVOTED TO THE
FINEST ART OF
JEWELLERY
MAKING

W
WAGNER
PREZIOSEN



*Unique white gold Ring
with giant pearl and pink Sapphires.*

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



EUGENIA EFSTATHIOU

"Primordial Roots" self portrait series . Cyanotype on coffee filter.

LETTER TO THE EDITOR

Dear SMCK Magazine,

I came to Munich to be operated on my leg.

Last April, I was wounded and almost lost my leg. Our surgeons in Ukraine did everything they could, but after a couple of months it turned out that another operation was needed. The clinic in Munich agreed to perform the second operation.

It was very difficult and painful for me to leave my country and my native city – 2,500 kilometers of travel. We, my wife Anastasia and I, arrived in Munich on 5 July and missed the beginning of Schmuck (the jewelry week of Munich). For us, 7 July was the first day of Schmuck. We visited the exhibition at Werkstatt Galerie and thought that was it.

We were about to leave when one of the gallery guests asked us where we planned to go next. When he heard that we were going home, he explained about Schmuck and the city-wide events. He gave us a Schmuck in München map!

Over the next few days, we managed to visit about seven to eight locations. Now, I can say that these were the most vivid impressions I had in the last four months, or even in my entire life! Then in the window of the Weltraum gallery we saw the cover of SMCK Magazine featuring Denis Music's Flowers of war; SMCK ON REEL was being screened in the Weltraum and the gallery owner, Rudi Becker, gave us a poster of the event.

Unfortunately, because of my leg I couldn't walk for a long time; this is why we didn't see a lot; in Munich, what I liked most was the permanent exhibition in the Museum of Design. I am very grateful to Schmuck! If I hadn't had this encounter, I would already be in deep depression. We lost everything! Our city, our home, relatives, friends...our medical center of volunteers, which we have been building since the first days of the war...It's very hard to put it into words...So if you can, please, pass on my gratitude to the organizers of Schmuck in München!

Dr. Anton Sokolov, Kharkiv, Ukraine.

By Dr. Anton Sokolov



*Anton Sokolov, "Abbreviation (PTN FCK U)" - Ring, 2022.
Machine gun shell, brass. Photo: A. Sokolov.*

instagram: @sudu_jewel



"Burn Baby Burn", 2015, pendant by Christoph Ziegler . Photo: C. Z.

MAYBE YOUR APPLICATION IS DOOMED TO FAIL? 12 TIPS FOR A MORE FOCUSED APPROACH TO FUNDING

Before you apply for a grant, other funding, participation in a show, or a residency make sure that you really want your application to be successful. Most artists closely examine their portfolio to see if it meets the criteria, but few pay the same attention to how hard they are willing to work on increasing their chances of success.

SMCK compiled this insider's guide to why many artists' applications look like messages in a bottle tossed into the ocean – plus additional tips on how not to waste your energy and time applying for grants or award that you will not be awarded.

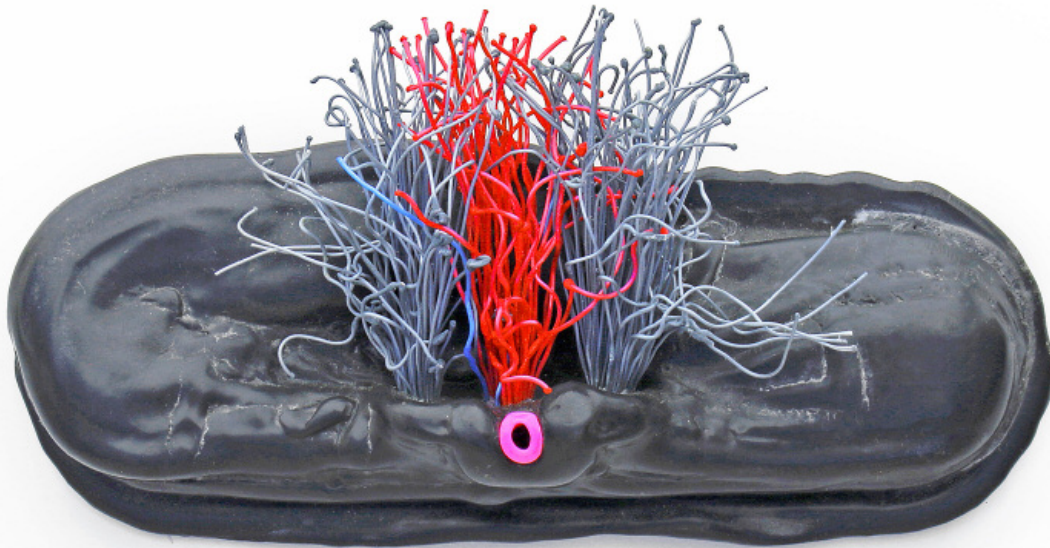
1. Is there an age limit – either stated or implied? Are you applying for a grant or residency that addresses, for example, established artists while you are still mid-career and you still have a lot of work ahead to reach stylistic maturity?

2. How prestigious is the grant or prize to which you are applying and who are the jurors? It is almost impos-

sible for a juror to thoroughly review the applications of hundreds or thousands of artists applying for a prize or grant in the short period (sometimes just a few days) at their disposal to make a decision. Having a mentor to support the application makes jurors feel secure about their choice as they need to back their decision with arguments.

3. Local politics also play a role in the selection. Institutions, conservative by definition, often support artists who are locals and have already interacted with them and the local community rather than 'newcomers' or 'outsiders'. Include and highlight those connections in your application.

4. The more complex the application procedure, the less competition an artist faces for the specific grant or award other than their own performance. Specific requirements such as letters of recommendation from industry VIPs, press reviews, or other documentation of an artist's achievements discourage artists who submit the same standard portfolio to hundreds of juries. Application procedures that are connected to a lot of original work or



"Ugly Brooch", 2017, by Christoph Ziegler. Photo: C. Z.

involve hard tests or personal interviews by a committee are usually submitted by artists determined to receive the grant or award.

5. Submitting a generic application to multiple galleries or institutions is the biggest mistake an artist can make. Not only will they not be awarded the grant or prize, but they will also become known as an artist who does not go the extra mile to achieve their goal.

6. Applications must answer one question that is implied even when not directly asked: why does your project merit funding or the award? Most artists think the answer is because their work is 'innovative' or 'great' or 'unique', i.e., because I deserve it. However, institutional grants or prizes are not meant to promote an individual artist's work, but to benefit as many people as possible, even by awarding the prize to an artist who can then inspire other people to dream big or improve their life conditions. Changing the focus from yourself to the community, from what you get to what you give, opens your mind to new perspectives and opportunities.

7. To increase your chances of success, always research the institution to which you are applying. This procedure will help you clarify who are you addressing and be more specific about what you have to offer to this prospective partner.

8. Art grants lotteries are fashionable nowadays and considered 'fairer' as everyone has the same chance of

winning. Regardless, long-term success always comes by design and never by chance – even if you win the lottery once.

9. The more avant-garde your work, the more innovative, the fewer the chances that you will receive a grant or support from a mainstream institution. Jurors need to justify their decisions. Innovative or avant-garde is often difficult to describe and because it is not mainstream yet, its value is not yet recognized by everyone. Grants for emerging artists are often given to artists whose work can be compared to a popular or established star.

10. Academia or established cultural institutions apply conservative criteria, while corporate or NGO or media partners might be interested in funding your project if your message reflects their philosophy.

11. To adapt to the requirements of various institutions, many artists change the concept of their work, thus destroying their own project. The new concept is then fake or artificial and lacks stamina and conviction. Artists should persist in finding the means and support they need to realize their vision instead of constantly adapting their work to what juries or committees want to see.

12. When an art project is unusual or original, crowdfunding and micro-sponsoring can yield better results than applying for a grant.



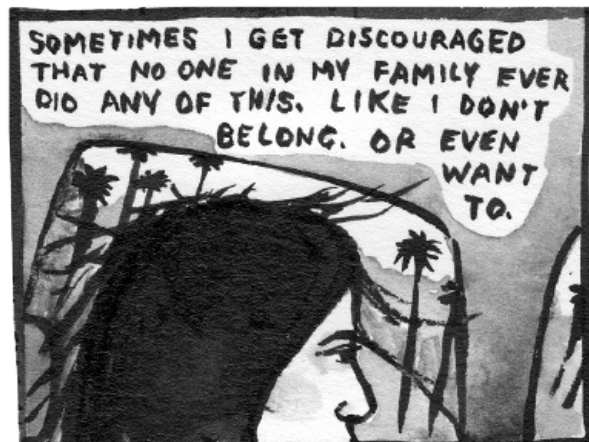
AN ART TEACHER'S DIARY

By Elizabeth Dallas

11-14-21



OR HOW
TEACHING
SUCKED
THE LIFE
FROM ME!



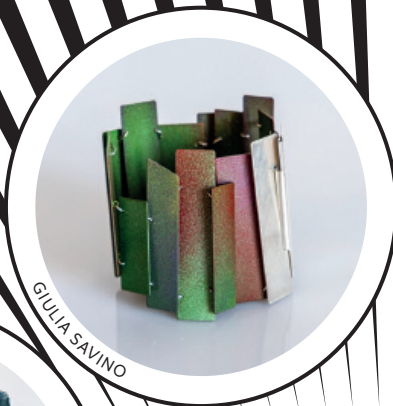
A FRIDAY AFTER A HOLIDAY OFF

11-16-21



MON. 12-20-21





GIULIA SAVINO



STEFANO PRINA



SARA FEDERICI



SILVIA GRANATA

ITALIANO PLURALE

A cross section
of sophisticated Italian art.

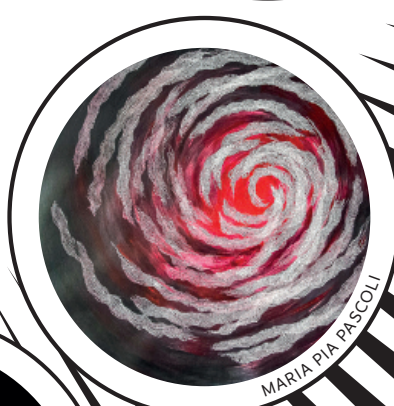
The **artist collective** represents Italy with a strong, complete and diverse image. It is a mosaic of talents and passionate ambassadors of Italian applied art. > italiano-plurale.com



GIAN LUCA BARTELLONE



STENIA SCARSELLI



MARIA PIA PASCOLI



ANNA LISA TESSARO



GIORGIO CHIARCOS



ARCANGELO AMBROSI

*Make the
circumstances you want!*

The very word 'rejection' spreads dread through the art world. Rejection looms over every step an artist takes on their journey; every application for exposure, funding, or support sows the seed of potential rejection. Every inch forward toward fame is paved with tears and – not rarely – self-doubt about one's merit and talent. In difficult times, rejection translates to a lack of assignments and can lead to poverty and depression.

"The people who get on in this world are they who get up and look for the circumstances they want, and if they can't find them, make them." George Bernard Shaw's often-cited quote suggests that being unsuccessful in gaining recognition may trigger the determination to walk a road less traveled – and probably more alluring. Rejection forces us to reflect on our true potential and question what our mission in life really is.

The art market is flush with artists who did all "the right things." They graduated from esteemed academies, received prestigious awards, held shows at respected institutions, yet all they've managed to do is break their noses bumping up against a glass ceiling. This invisible barrier has nothing to do with gender, ethnic or social background; it is the moral boundary between egotism and empathy, that we artists need to cross in order to grow as human beings. These new values will, in turn, have an impact on our aesthetics, priorities, interaction, and finances.

**RE
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&
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D**

By Loukia Richards

THE AC CEP TED AND THE REJ ECT ED



I was selected by BeCraft to participate in the Mons (Belgium) show of the European Prize of Applied Arts 2021 nominees, but excluded from the second show that took place in Barcelona.

Three years earlier, all European Prize of Applied Arts nominees had been included in the second show, following Mons, in Kilkenny, Ireland, so this procedure looked strange to me.

I received a general email addressing me as "Dear..." (my name missing) informing me in a rather insensitive way that my work has been rejected. I felt I had to reply. I sent the following email to BeCraft:

Dear BeCraft,

As a participant of the Mons show – but not of the Barcelona part – I resisted for a long time to write to you what I really think of your decision to split participants of the European Prize For Applied Arts show in two parts: the accepted and the rejected.

When you have a show with forty participants and you transfer it under the same name to a new location and reduce the number of participants by 50%, after a choice is made by different organizers, you do not reduce the value of the work of the participants you reject, you reduce the value of judgement of your Mons show jury, and give the new organizers the power to pick the "best" out of your show, thus implying that the show in Mons was mixed: "best" and "not that good."

This is rude, offensive, and ugly towards the artists who have not been "selected" and utterly degrading towards your jury and Mons organizers.

The email by which I was informed that I have not been selected is a Monument to Bad Manners. With bad manners you go nowhere in the luxury business or art.

*Kind regards,
Loukia Richards*

I waited in vain for months for a reply from BeCraft. I decided to ask fellow nominees who had not been included in the second show either what they thought about it. The majority of artists I wrote to replied to my email. All artists who wrote back said that the topic of rejection is very interesting and should be addressed within the artists' community; however, most of them did not wish to comment on the record.

Five artists sent me their comments and works to publish.



"Kubus und Flächen" - object by Christof Lungwitz. Elm veneer formed and glued to a cube. Photo: Brigitte Lerho..

CHRISTOF LUNGWITZ

www.lungwitz.info



"Sha-green" - Bracelet, 2019, by Rachael Colley.

RACHAEL COLLEY

As an artist, the disappointment that comes with rejection occurs regularly, with unpleasant events often concealed or brushed over. Supporting each other and sharing our experiences helps gain perspective and build resilience over time, through persistence and in developing a tenacious approach.

rachaelcolleyartist.wordpress.com

KRISTINA AUSTI

I must admit, I am so used to being rejected (even if it does not look like this to my colleagues, as they say) that I don't want to waste my time critiquing organizers. Gradually, you harden your skin.

Ultimately, it is not for jurors; I do my work because something else drives me.

I want to explore, test, and try to express something that has to come out. I agree with Bernard Shaw's saying, and I enjoy the freedom of not being so successful: I can experiment more. At the same time, I feel that the time I feel upset after each rejection gets shorter with age. As if I get this calm knowledge that this is right no matter what everyone else says. But I can also admit that I have had sad thoughts, especially at the beginning of my career. Creating artwork is very much about self-disclosure – meaning that you, as an artist, are very vulnerable. And then the opinion of the jurors becomes important. Not to mention that you don't get the exposure and possibility to meet the viewer, which means you can never "tell your story;" ultimately, you get a feeling of being worth less. Many institutions and exhibition organizers should put some effort into explaining this in their rejection letters (considering this vulnerability).

www.austikristina.com



"Bark" - tapestry, 2020, by Kristina Austi. Wool, viscose, polyester. Photo: Simen Ulstein.



LOUKIA RICHARDS
www.loukiarichards.net

*"St. Barbara" - Pectoral, 2020. Textile, embroidery, silver, paper, acrylic. Model: Christina Panagiotopoulou.
Photo: Christoph Ziegler.*



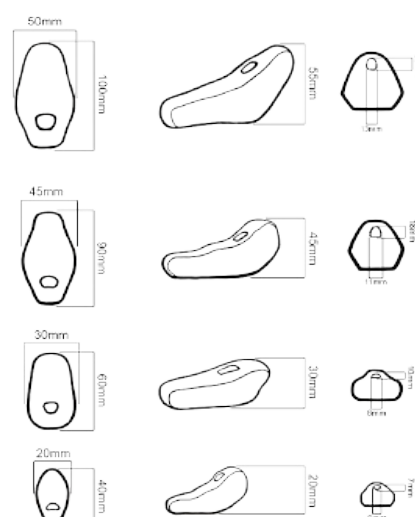
Textile Garden" - Biocarpet. Wool felting technique. Photo: A. Pulai.

ARPAD PULAI

By chance, after the exhibition in Mons, the work was accepted for exhibition at the furniture fair in Milan, Salone de mobile 2022. So I felt somehow compensated for that failure of being passed up by the second competition.

ArpaidPulai/behance.net

Carpet's structure



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HOT OR FAIRS & WEEKS REAL BUSINESS?

By Priscilla Katz

Here are some questions that may help you to evaluate a show.

FAIRS, WEEKS, SHOWS, MEETINGS. MORE EVENTS, MORE OPEN CALLS, MORE "JEWELRY VIPS," MORE "NURTURING JEWELRY BONDING," MORE FANTASTIC OPPORTUNITIES DEMANDING YOUR ATTENTION – AND YOUR MONEY. HOW TO CHOOSE THE RIGHT SHOW AND NOT BECOME HOSTAGE TO THE 'VICIOUS RECYCLING' – THE SAME PEOPLE, THE SAME SLOGANS, THE SAME CONCEPTS, THE SAME JEWELRY, THE SAME VISITORS, THE SAME POOR OR NONEXISTENT SALES – DEPENDS ON THE HOMEWORK YOU DO BEFORE MAKING YOUR DECISION.

- 1.** How much did the event cost and how much did it return? Make a list of what you got out of it. What we get from a show is not only money; for example, a show at a prestigious venue also increases our prices and recognizability.
- 2.** Did you add new customers or fans to your mailing list? Did you receive positive feedback from visitors? Have you been invited to participate in a new show or meeting of at least equal prestige or standing?
- 3.** Did your show get press reviews?
Has it been advertised and promoted by the organizers?
- 4.** Did your show leave a print or digital trace, or both? Can potential customers find information on your work in a catalogue, leaflet, print invitation, or website even years after the show has ended?
- 5.** What are the credentials of the organization and organizers managing the event (fair, show, week, etc.)? Do they have an independent art career and professional network?
- 6.** Are there are eventual rewards from participating in the event or fair that add value to an artist's career or are these merely marketing tools, such as discounts on the same fair's participation fee the following year?

DO YOU SCHMUCK THIS YEAR ?

SMCK MAGAZINE ASKED MAKERS AND DEALERS
IF THEY VISIT SCHMUCK MUNICH IN MARCH 2023

Maja Houtman, jewelry artist,
teacher, blogger (The Netherlands)

I loved Schmuck in the summer: nice weather, more daylight, outside parties. In March, it was always too close to the Inhorgenta or did not fit my diary. I will not visit Schmuck this year; I am too busy organizing the jubilee of the Dutch papercutting guild and it is most likely too cold in Munich.

www.majahoutman.nl



"Shake it Baby" - Bowl, 2021, by Maja Houtman.

Yael Friedman, jewelry artist (Israel)

*I come to Schmuck to see and be seen.
To enjoy jewelry exhibitions by talented artists.
To show my work...talk Jewelry, and to have fun!*

If I need to compare Schmuck to something it will be the Venice biennale, but much smaller and just for jewelry (-; There is the main exhibition in the Messe, the other big exhibition in the Pinakothek, and many small exhibitions around town that exhibit contemporary jewelry. It is a festive week dedicated to jewelry. Alas, while Venice is a place that the whole world knows about, Schmuck is mostly known amongst jewelry artists and most of the visitors are jewelers themselves.

www.yayo-design.com

Priscilla Katz, jewelry lover
and journalist

I love going to jewelry shows and events. Munich is the apogee of jewelry events. But unfortunately this year I can't afford to travel to Schmuck, because everything has become more expensive while earning money as a freelancer is even more difficult now!

magazine@smck.org

Waldemar Kerschbaumer,
creative director (Bozen, Italy)

I'm not a fan of (over the top) conceptual jewelry. Jewelry can also be beautiful and worn. That's why I rarely visited Schmuck. But I was very pleased when I saw more and more good individual artists and artist groups at IHM Handwerk & Design in recent years. A fresh impulse of jewelry for people and not for collectors.

www.italiano-plurale.com

Jürgen Eickhoff, Galerie Spektrum
(Karlsruhe, Germany)

As a former Munich gallery that had been part of SCHMUCK city events from the very beginning, Galerie Spektrum has always been present at Schmuck.

Galerie Klaus Lea will be our host in Munich this year and present the final show of Galerie Spektrum.

www.galerie-spektrum.de

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AMBER HAS ACCUMU- LATED A SYMBOLIC CAPITAL IN LITHUANIA.

Interview by Loukia Richards

JURGITA LUDAVIČIENĖ, CURATOR OF THE VILNIUS BIENNALE OF CONTEMPORARY JEWELRY METALLOPHONE, TALKS ABOUT LITHUANIAN JEWELLERY, THE GROUP EXHIBITION MEMORY OF A PLACE AND HOW REMEMBERING SHAPES HUMAN DESTINIES, IDEAS – AND JEWELRY.

SMCK: What is traditional Lithuanian jewelry and what is its cultural meaning?

JL: Lithuanians have a special connection to amber, which has been considered sacred in a way, and we have legends about its origin. In the first half of the 20th century, amber became part of the national costume and has remained so ever since. However, over time, at the end of the 20th century, it accumulated a symbolic capital that encompassed not only a sacred aura and nationalism, but also a national and mass-produced kitsch. That symbolic capital has become the perfect material for contemporary jewelers to exploit in their own creations.

SMCK: National Archaeological Museum of Athens exhibits document the trade between Copper Age Greece and the Baltic. Even the name Electra/Amber, the daughter of Agamemnon who led the Greeks in the Trojan War, attests to these cultural and commercial ties. How can jewelry establish similar connections between distinctive cultures today?

*Metalofonas 2022 exhibition view.
Photo: Gintare Grigenaite.*



Metalofonas 2022 exhibition view. Photo: Gintare Grigenaite.

JL: Indeed, we can look back to the Amber Road that linked the Baltic tribes to the Roman Empire, when cultural influences came to our territories through amber.

But when I think about the present, I see that contemporary jewelry artists in all countries are following similar paths — creating very personal, idea-based pieces, trying to express the things they care about, which then move onto the wearers' bodies and carry the message further.

SMCK: Briefly describe the Lithuanian jewelry scene.

JL: The Biennale started in 2011 as an artists' initiative, with 25 participants. The organizers are currently the Lithuanian National Museum of Art and the Vilnensis Gallery. This is the fourth time that I am responsible for the concept of the Biennale.

'Metallophone' in Lithuanian is a metal musical instrument that most of us had as children. But when you break the word down, it also means metal background. I really like

this double meaning; it implies to me that when life is going on in Lithuania, when people are doing their daily chores, when children are going to school, there is always metal in the background somewhere.

There is not currently a gallery in Vilnius that exhibits contemporary author jewelry; artists work in their studios and rarely have solo shows, and there is a severe lack of critical discourse in this field. The Metallophone Biennial is therefore the most important event in this field in Lithuania. This year it will be held at the Museum of Applied Arts and Design, a division of the Lithuanian National Museum of Art. The museum is prestigious and its acceptance of jewelers shows a serious approach to this field.

SMCK: What is the main characteristic and purpose of the Vilnius Biennale?

JL: One of our main objectives is to give Lithuanian viewers the opportunity to see the widest possible panorama

**“WE ARE ALL
CONNECTED
TO A PLACE
FROM WHICH
WE DRAW
STRENGTH”**



Metalofonas 2022 exhibition view. Photo: Gintare Grigenaite.

of contemporary jewelry. With more than 130 artists taking part this year, the diversity of artists and works is bound to be enormous. And I still have the desire to show that contemporary jewelry is no longer something that can be put on the body to dress up, that the works on display are meant to express the artists' ideas.

At the same time, it is also a desire to give Lithuanian artists the opportunity to see their work in an international context and for participants from other countries to learn more about Lithuanian jewelry, which rarely goes international.

SMCK: What criteria did you apply in the selection of participating artists?

JL: The criteria are formal — the work must be no bigger or heavier than the parameters, must have been created within the last two years, and must not have been exhibi-

ted in Lithuania. So far, the Biennale presents EU artists, but I don't exclude the possibility that it will expand. However, what is much more important is the conceptual relevance to the theme. I look at a lot of artists' work to find those artists who I think might be relevant.

“A WIDE PANORAMA OF THE RICHNESS AND DIVERSITY OF CONTEMPORARY JEWELRY”

SMCK: Memories of a Place is the title of the 2022 Biennale, and it is particularly striking if one considers the war in Ukraine. What did you have in mind when you chose this theme?

JL: Indeed, the theme seems to be designed to reflect on the war in Ukraine — so many people have had to flee their homelands, so much pain is now concentrated in one territory. After all, there are now cities in Ukraine that exist only in the memory of the people who lived there, and there are places that no longer exist and are preserved only by memory. The entire territory of Ukraine is one extremely painful place of



Metalofonas 2022 exhibition view. Photo: Gintare Grigenaite.

memory of a former life.

However, the Biennale is always planned at least six months before the deadlines for participation and the opening date are announced. So, last autumn when I was thinking about what theme might be relevant to the artists, I realized that I would like to invite them to think about 'place'.

We are all connected to a place from which we draw strength, a place we return to in our memories, even if it no longer exists. It seems to me that in recent years there has been a great increase in people's attachment to a particular place, and perhaps the pandemic has contributed to this.

Another thought that I found interesting: we remember the places where we have been, the places that have shaped us. But maybe the places remember us too, maybe there is some trace of us left in those places?

Contemporary jewelry is very much about the personal: memories, experiences, feelings, emotions. But all of this is often conveyed using local materials, particular

stones or found objects, traditional techniques that are specific to one place or another. All this crystallized into this theme.

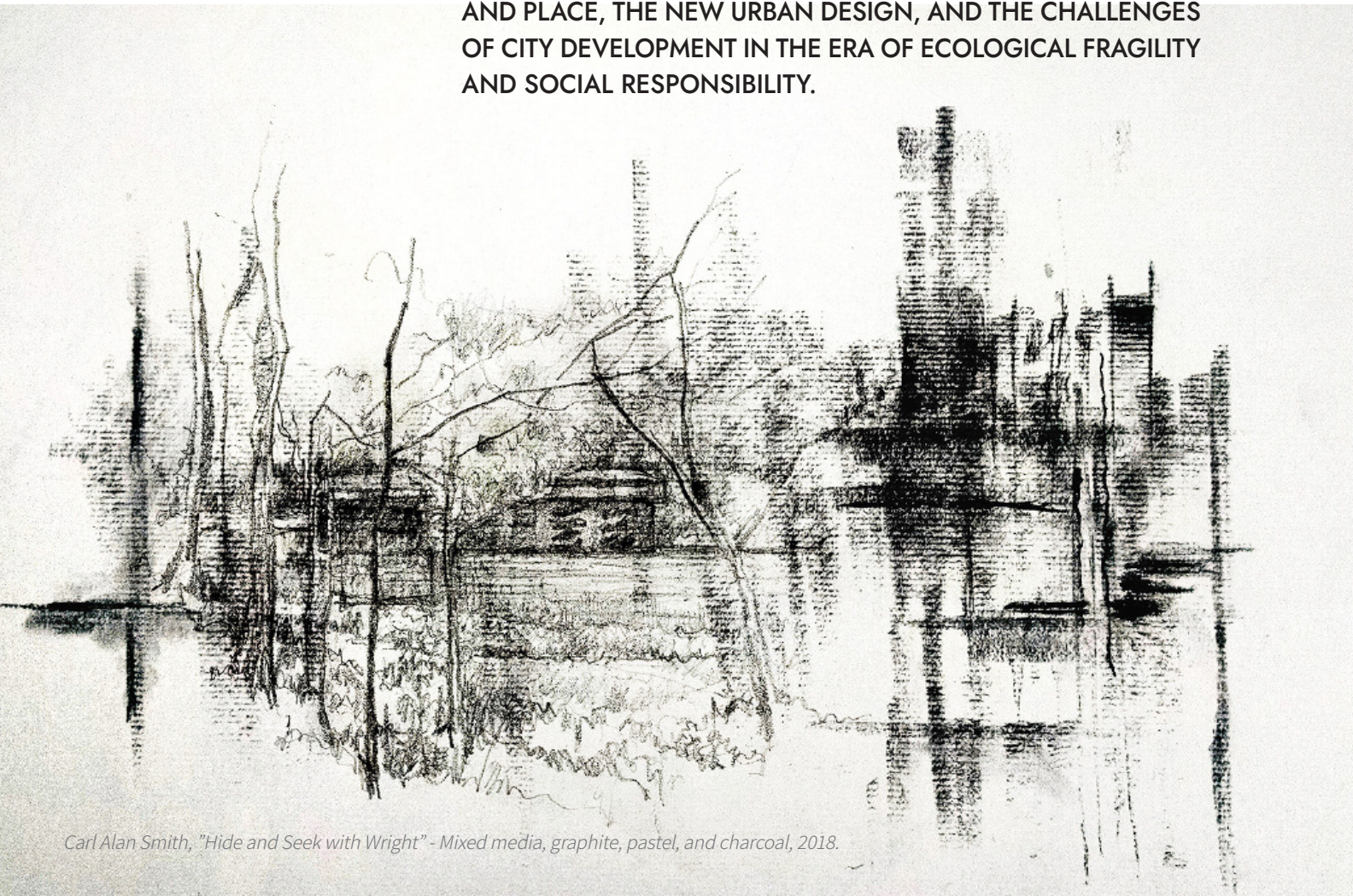
SMCK: In times of war, financial crisis, and a changing world, how do you envision the future of jewelry?

JL: I avoid making predictions about the future. But when it comes to jewelry, gold and precious stones have always been something that people have kept as a guarantee of survival in times of crises and wars. Of course, modern jewelry, which often uses wood, eggshells, plastic, or other materials that have no intrinsic material value hardly fall into the category of material resources. But I believe that even the longest wars come to an end, that crises are replaced by periods of prosperity, and that artistic thought will never lose its value.

metalofonas.eu/memory-of-the-place

IT'S DIFFICULT FOR ANYONE TO CARE ABOUT ANYTHING SIMPLY BECAUSE THEY'RE TOLD THEY MUST

CARL ALAN SMITH'S INTERNATIONAL PRACTICE AND TEACHING ADDRESSES THE LOSS OF SENSE OF PLACE THROUGH RAPID URBAN CHANGE. HE SPOKE TO SMCK MAGAZINE ABOUT SPACE AND PLACE, THE NEW URBAN DESIGN, AND THE CHALLENGES OF CITY DEVELOPMENT IN THE ERA OF ECOLOGICAL FRAGILITY AND SOCIAL RESPONSIBILITY.



Carl Alan Smith, "Hide and Seek with Wright" - Mixed media, graphite, pastel, and charcoal, 2018.



Carl Alan Smith, "Great Monument" - Mixed media – graphite, charcoal, photomontage, 2022. .

Interview by Christoph Ziegler

SMCK: How are art and design connected to urban development?

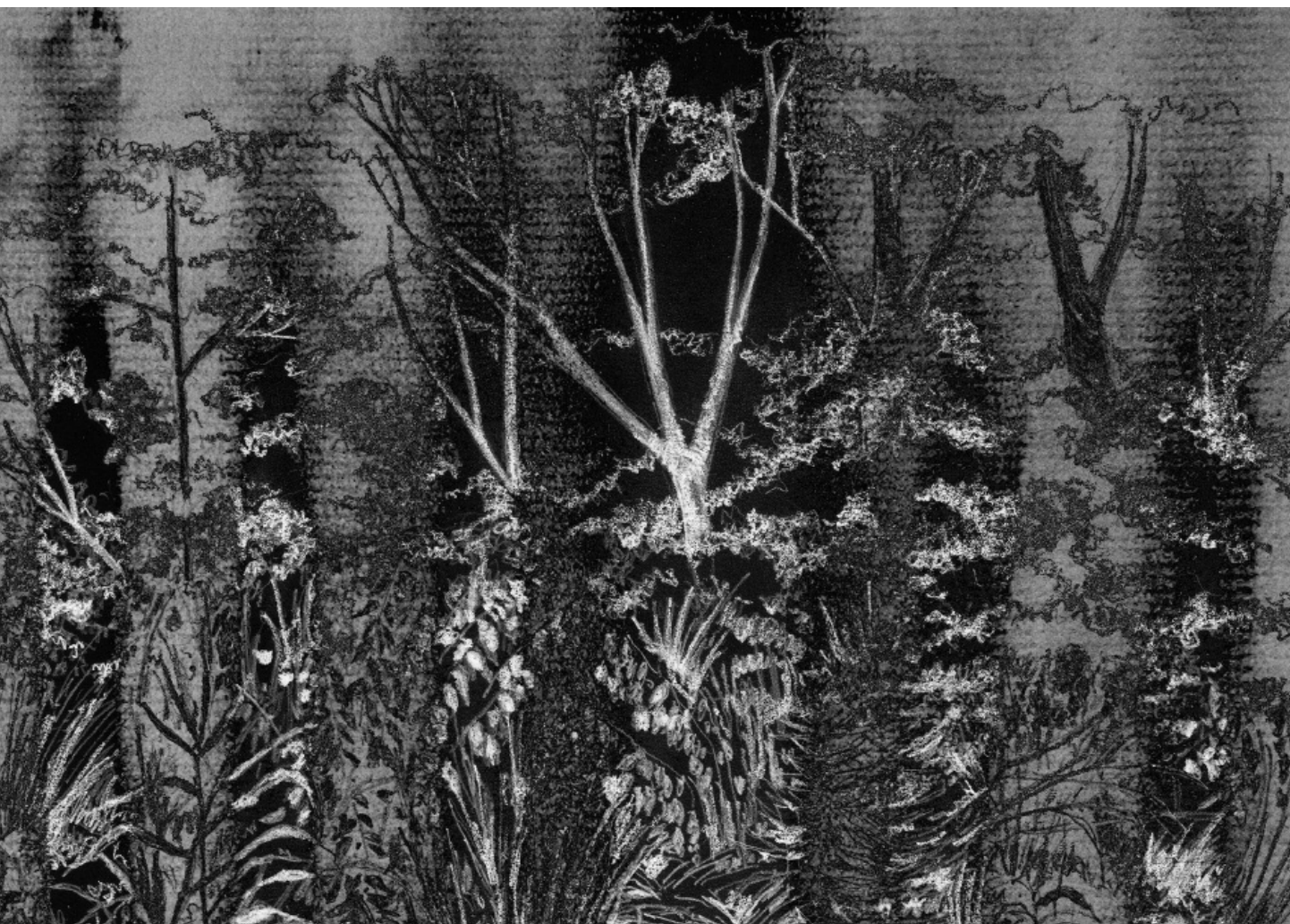
CAS: The two are inextricably linked. Most obviously, design has traditionally shaped the city, whether through the auspices of the design professions or through the organic accretion of responses by communities and individuals. In either case, the city becomes a crucible for the prosaics of shelter as well as the manifestation of aspirations and ideals through building.

I suppose if agriculture is the necessary first step towards collective culture, urbanism is, ideally, its apotheosis. The concept of the "city" as a human and non-human habitat apart from "nature" has become utterly untenable. A city ultimately occupies the same macro-geography as every other habitat and is in a constant exchange of inputs, metabolization, and outputs —

and these constitute the new palette for urban design. Another important emerging urban concept is the idea of cultural ecologies within cities, and that there are networks of creative capacities across communities that function independently from the designations of where creativity is located on an official plan. If that creative system is nurtured and healthy, it can add so much value through beauty, expression, and a grassroots cultural resilience.

SMCK: If you look at an art or design object — a sculpture, a piece of jewelry, a chair — what does it have in common with the design of an urban environment or a city landscape?

CAS: A city, landscape, or building has the potential to stir the senses and the soul, just like any other well-designed art or design object. There are tenets of



Carl Alan Smith, "Endless Meadow" - Mixed media, graphite, charcoal, pastel, and pencil crayon, 2017.

composition that have stood the test of time and certainly provide a common, canonical language for great design, whatever media and techniques have been employed.

I think the experience of a well-designed object — be it a piece of jewelry or a city park — often combines an appreciation of formal quality and the accommodation of a projected-self that allows you to lose yourself and be transported. In that regard, you can certainly see the resonance between urbanism and landscape and other arts such as theater, cinema, and music, and I'm certainly not the first to draw that parallel!

THE TRANSFIGURATION OF SPACE INTO PLACE

SMCK: Your academic and artistic practice revolves around the design and understanding of 'space' and

'place'. How would you define these two terms in light of their social and cultural function?

CAS: I suppose all my comments so far have alluded to an idea of a hierarchy in design: a necessary rung of function born of composition, method, and technique, and then a higher rung of quality, character, or — for want of a better word — magic. Those kinds of ideas can be traced back at least a century to people like Alfred North Whitehead and his ideas of minor and major beauty, as well as that our understanding of the world draws from the subjective world of moral and aesthetic values as much as from cognition and comprehension. In geographical studies and in the spatial arts, this resonates with the concepts of space and place.

Space is measurable and you can describe most of its qualities through a series of nouns and prepositions. Place, on the other hand, is going to require a full

range of language, including adjectives. Space is the inarguable, material, and compositional aspects of the world. I take place to be on a higher conceptual rung than space. It's certainly more difficult to describe and draw — and to even come into being, it requires occupation and the ability to dwell and entwine the human experience with the artifacts of space. So, in terms of social and cultural function, I would argue that space can exist without social and cultural function. However, social, and cultural function catalyzes occupation of space, memory, and association related to that space and, ultimately, the transfiguration of space into place. That transfiguration is the ultimate test of the civic designer's ability to infuse and disburse the spatial tools at their disposal with a sense of empathy and possibility. You bequeath good public places rather than design them, I feel.

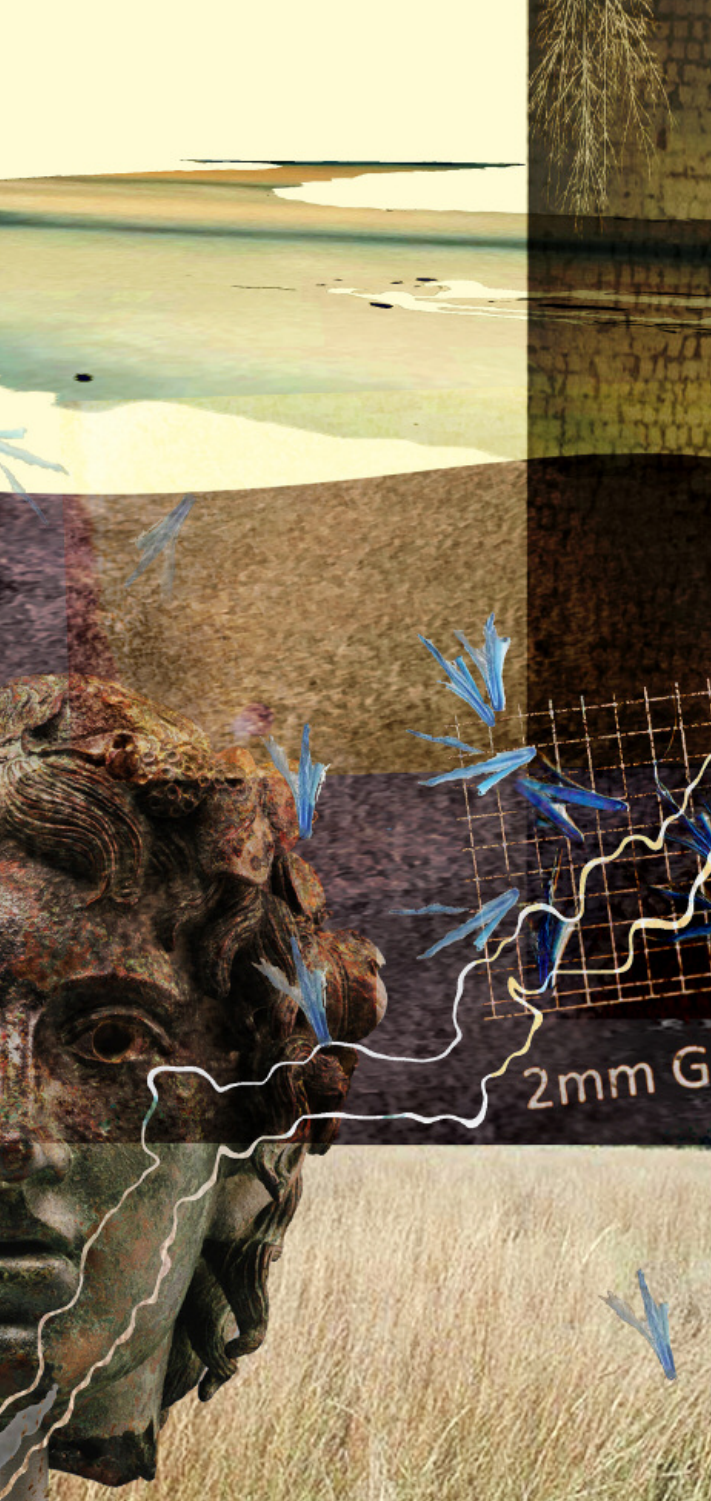
SMCK: How can urban design (or planning) respond to the major challenges of our times, such as climate change?

CAS: We used to talk about sustainable design and development and striving for balance between society and environment. I think that is still a laudable aspiration, but as far as climate change is concerned, the emergency is already here and we have to think about how urban design can adapt to this. That has implications for a whole range of environmental, social, and economic issues, and suggests that urban design will have to become more inclusive, collaborative, and pluralistic in its processes.

SMCK: In this context, what is the emotional claiming of geography? How is it associated with ecological thought?

CAS: This refers to the central concept of place in sustainable and resilient design and planning. While instrumental considerations are absolutely vital to our understanding of how to measure and adapt to climate change and mitigate against the reasonably foreseeable escalation of harmful impacts, the impetus to acquire that understanding, and to act upon it, is largely down to a sense of emotional attachment. It's difficult for anyone to care about anything simply because they're told they must. As a global society, we need to inculcate an emotional attachment and a sense of the fragility of the world. That's a tough challenge as many in the developing world, not unreasonably, have aspirations to a lifestyle that is largely far-removed from that sense of attachment and responsibility.





Carl Alan Smith, "A Bacchanalia" - Photomontage, 2018.

THE SENSORIAL PLACE DRAWING PROJECT IN ATHENS

SMCK: Please tell us a few things about your Sensorial Place Drawing project in Athens and your experiences so far.

CAS: I'm working with local communities in the Elliniko neighborhood around the edge of the former international Hellenikon airport. The huge, 2.5-square-mile area of abandoned space and infrastructure has a twenty-plus-year history of false starts and controversies.

An operational airport is associated with the promise of travel, and even the sublimity of the sky, but as a landscape experience, it is clearly a large-scale exercise in logistics, freight, organization, through-put, and commerce. As such airports offer a range of abstract artifacts: flight plans, aviation charts, documentation of rights such as nationality, right-to-abode, carnet, manifests, logs, and so on.

What I found through drawing is that the rare abandonment of an airport changes that character utterly. The officiousness of the airport's original intention is rendered mute and forlorn; it's now a rather sorry series of surreal landmarks in a wide-flat, sublime terrain.

Some early conversations with the local community suggest that they are concerned, not so much by the idea of change to the Hellenikon, but by the lack of certainty and transparency in the decision-making around the site's fate. The Hellenikon currently sits as a vast unknowable within a vibrant context of homes and businesses. Community members have clear — and modest — ideas about how the site could contribute to their quality of life and place: areas of greenery to walk, relax, and cement their sense of community. There is a fear that these modest programs will be overlooked in favor of a hubristic grand statement of international architecture and tourism delivered and woven around the provision of hotels, casinos, and building-uses of little or no interest to the local community.

Carl Alan Smith is an associate professor of landscape architecture at the Fay Jones School of Architecture and Design at University of Arkansas. For his ongoing research and "sensorial drawing" project in 2023 at Hellenikon Airport in Athens, Carl Alan Smith is a special guest at the residency project "Civilization Rebooted" by FaveLAB and SMCK Magazine.

sustainability.uark.edu/Carl+Alan+Smith

OCEAN TREASURES

E X H I B I T I O N

GÜNTER KRAUSS
LOUKIA RICHARDS
ATELIER MUNSTEINER
HENRICH & DENZEL
CHRISTINE KOEPPEL
CHRISTOPH ZIEGLER
GEORG SPRENG
CARLO WILD

28-30 APRIL 2023

ON THE OCCASION OF THE GALLERY WEEKEND BERLIN

FASHION HERITAGE DEFINES EUROPE'S FASCINA- TING CUL- TURAL IDENTITY

E F H A

THE MISSION OF THE EU-FUNDED EUROPEAN FASHION HERITAGE ASSOCIATION (EFHA) IS COMPLEX, SOPHISTICATED, AND ENJOYABLE EVEN BY THOSE UNAWARE OF THE RICH SPECTRUM OF ACTIVITIES AND IDEAS, POLITICAL AND SOCIOLOGICAL CONCEPTS, AND HISTORICAL FACTS RELATED TO FASHION.

By European Fashion Heritage Association

The European Fashion Heritage Association was established in 2014, following a successful project co-funded by the European Commission, in which for the first time both public and private archives and museums across Europe gathered to share online their rich heritage of historical clothing and accessories, contemporary designs, catwalk photographs, drawings, sketches, magazines, catalogues, and videos. Since then, the Association has grown and now counts more than 45 European fashion institutions in 14 European countries, from foundations to museum and fashion archives like The Basil Papantoniou Foundation and the Archivio Missoni as well as large national institutions such as The Victoria and Albert Museum, Les Arts Decoratifs, and MoMu Antwerp.

We are an international hub where fashion GLAMs – Galleries, Libraries, Archives, and Museums – brands, researchers, and creatives can share experiences and best practices in the field of digitization, open access, co-creation, reuse, and valorization of fashion heritage resources.



Queen Olga of Greece, 1868. Courtesy of Basil Papantoniou Foundation.

DIGITAL TECHNOLOGY IS AN INVALUABLE TOOL

We believe that uncovering, sharing, and making available online the vast wealth of fashion heritage assets stored in public and private museums and archives across Europe will empower institutions, raising their visibility and connecting them with new audiences.

We believe that access is the key that will allow the full valorization of our shared fashion heritage – for work, for study, for fun. Technology, and above all digital technology, is an invaluable tool to foster the development of a more inclusive, diverse, and creative society, supporting the preservation and valorization of craftsmanship and the related intangible heritage connected to textile and fashion, which hopefully can inspire a more sustainable and fair future for the whole heritage sector as well as for the fashion system in its future configurations.

ARTEFACTS EXPRESS THE DEFINITION OF EUROPE

One of our main aims is to individuate the key features of European character through the material culture preserved in European collections.

We believe that the definition of Europe that emerges from the mixture of objects, routes, and stories contained in the collections of museums, institutions, foundations, and private archives expands beyond the geographical borders and is essentially a product of many personal and public histories intertwined together and expressed through artefacts.

We think that heritage, in its material and immaterial form, can shine a light on the complexity intrinsic to our European identity, which accounts for many – and often very problematic and biased – beliefs and episodes. This is something that can be updated only through knowledge and understanding. Our role as cultural mediators in the digital realm is to provide our audience the access to resources that can help them navigate this complexity and form their own understanding of such intricate and fascinating subjects as our own shared history and heritage.



"Doulamas"

or men's vest from Greece.

Courtesy of Basil Papantoniou Foundation.

Photo: Romylos Parisis.

EFHA also operates in the broader landscape of the European digital cultural heritage, contributing as the fashion thematic aggregator to Europeana, Europe's platform for cultural heritage and it is member of Culture Action Europe, the European Heritage Alliance, and partner of the New European Bauhaus.

www.fashionheritage.eu



D L E P A G E



I N T E R V I E W

HANDICRAFTS CAN BRING THE MODERN WORLD OUT OF ITS DEADLOCKS

Interview by Loukia Richards

CRAFTS HAVE THE POTENTIAL TO CHANGE SOCIETY, SAYS ASSISTANT PROFESSOR NANTIA MACHA WHO HAS LAUNCHED AN ONLINE PROGRAM ON CONTEMPORARY CRAFTS, APPLIED ARTS, AND FASHION FOR HISTORY AND ETHNOLOGY STUDENTS AS WELL AS THE PUBLIC.



"Oikogeneia / Family" - Embroidery on early 20th century tunic, by Christina Panagiotopoulou. Photo: Chr. Ziegler.

LR: What are your first impressions of the meetings and exchanges between experts and students so far?

NM: The participation level of students and the public shows the great appeal of this program. In fact, the audience is often not only from Greece, but also from Canada, Australia, Germany, USA. This gives us the opportunity to exchange views, to learn about international practices in the approach to crafts and fashion, and most importantly for students to talk to experts with a recognized track record in their work. Two lectures have already been held with great success. The first was by Filep Motwary — a well-known independent fashion curator, published author and

fashion critic, photographer, art director, and visiting lecturer at Polimoda University in Florence — on the values of craft. The second, by you, Loukia, who shared your views on crafts as political art. More lectures will follow.

LR: What do students of history and ethnology find interesting in the study of contemporary crafts, fashion, and the applied arts in general?

NM: Through my courses I advocate an interdisciplinary approach to craft and the arts, highlighting political aspects and possibilities in contemporary crafts. Nowadays I believe that handicrafts can be an engine

of development with a huge social dimension and can bring the modern world out of its deadlocks.

Regarding crafts in the course "Material Culture and Folk Art," students become familiar with the modern methodological approaches of folklore through research and the study of the various forms of Greek folk handicraft, such as pottery, wood carving, copper-working, and the work of silversmiths and goldsmiths, weaving, painting, and architecture.

First, we identify who are the 'folk' in folk art. The individual forms of folk art and the acquisition of their local identity through the creative integration of cultural borrowings are presented based on the content, production techniques, themes, and morphology of their products. According to the latest theories of material culture, the biographical discourse of folk art objects, their social content, their functional and symbolic character, their consumption in the environments in which they were born and outside of them, and their inter-

action with people are examined. Particular reference is made to traditional technology, workshops, their economic relations, the social status of craftsmen, the networks for the distribution of products, and their contribution to the shaping of popular taste. Finally, the decorative and symbolic aspects of the various iconic motifs and representations are examined, in comparison with similar examples of other peoples, as well as their management in modern times, through the processes of regeneration, revival, and folklorism.

In the course "Folklore, Traditional and Modern Clothing" students become familiar with the modern methodological approaches of Folklore Studies to the research and study of traditional and modern dress. Special emphasis is placed on the presentation of the ways in which dress is involved in the process of the transition of Greek society from the Eastern past to the Western modernity. In parallel, interest is directed towards modern dress, its semantic approaches,

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[grassimesse.de](https://www.grassimesse.de)



Stitchathon performance by Loukia Richards for Gauloises Variété Liberté in Hamburg, 2012. Photo: Courtesy of Gauloises Variété Liberté.

its political uses, its role as a mechanism of social control, and its contribution to the creation of identities through consumption practices. Finally, we examine the connection between clothing and the body through examples drawn from foreign and Greek bibliography. I believe its for these reasons that students show so much interest in these issues.

LR: Why are we nowadays (re)discovering the creative potential of the craft heritage?

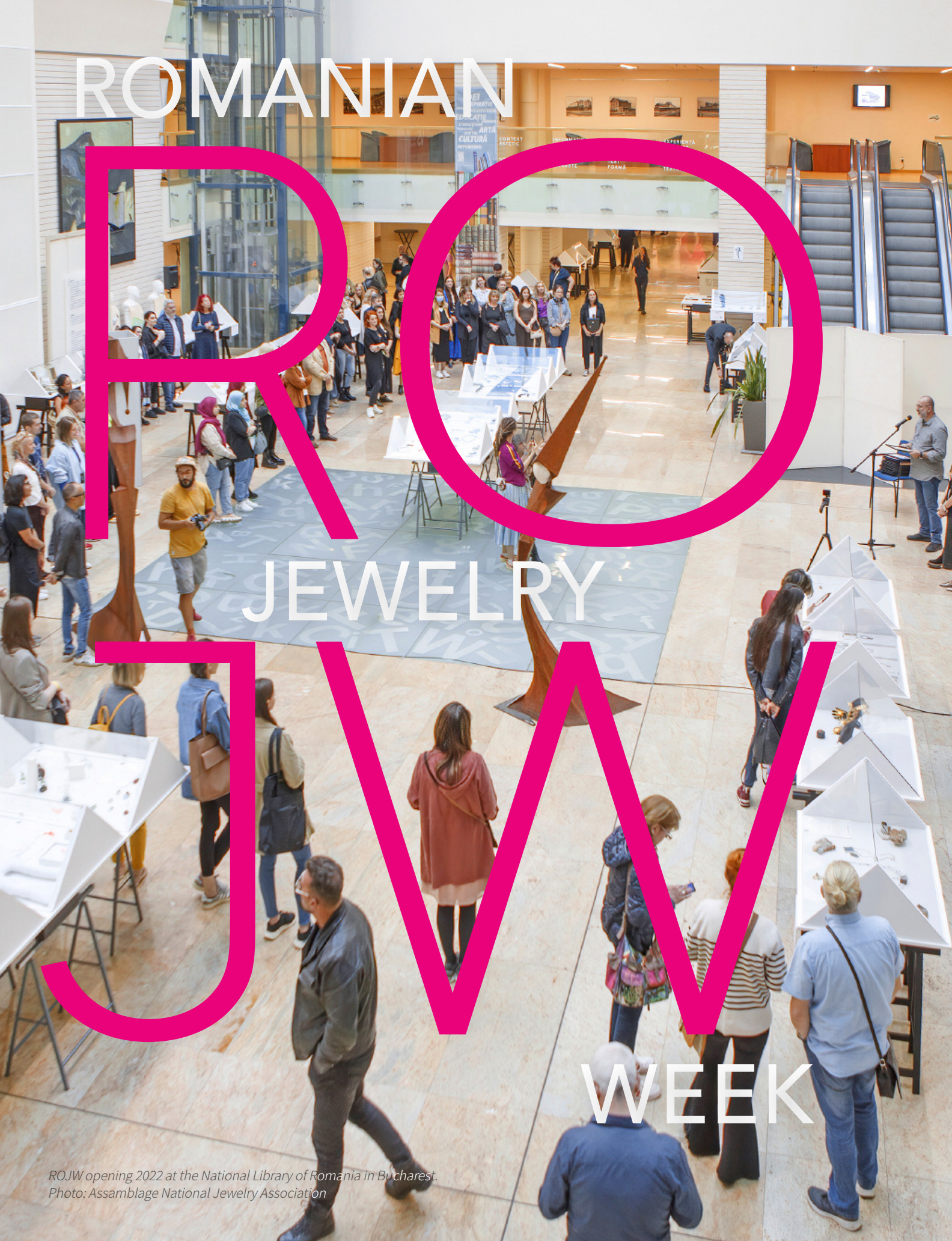
NM: The answer is given by the European Fashion Heritage Association's project entitled "Crafted." I believe that societies can build on and draw from their cultural stock to find solutions and answers to critical questions and problems that plague them.

In recent years, Greek handicrafts had been devalued and Greek craftsmen were unable to maintain viable businesses without the necessary tools. We must therefore invest in a new generation of craftsmen through professional training and certification to preserve and promote the wealth of craftsmanship available in Greece, not as a relic but as a dynamic present. This can be achieved through knowledge of the material and respect for its approach.

The Online University Lectures Program "Crafts" brings students into contact with experts who approach contemporary crafts, applied arts, and fashion from many different theoretical approaches. It is under the auspices of the Laboratory of Social Anthropology and Folklore (Department of History and Ethnology, Democritus University of Thrace), and is part of Nantia Macha's academic courses "Material Culture and Folk Art" and "Folklore, Traditional and Contemporary Clothing." The English-language series is open to the public.

Dr Nadia (Athina) Macha is Assistant Professor of Folklore at the Department of History and Ethnology of the Democritus University of Thrace. She was recently appointed National Representative for Greece by the European Museum Academy.

*independent.academia.edu/NadiaMacha
[researchgate.net/Nadia-Macha-Bizoumi](https://www.researchgate.net/profile/Nadia-Macha-Bizoumi)*



ROMANIAN

JEWELRY

WEEK

ROJW opening 2022 at the National Library of Romania in Bucharest.
Photo: Assamblage National Jewelry Association

ROMANIAN JEWELRY WEEK ENVISIONS BUCHAREST AS AN INTERNATIONAL CREATIVES' HUB TO BOOST ARTISTIC AND SOCIAL PROGRESS. SMCK MAGAZINE HAD A DE PROFUNDIS DISCUSSION WITH ROJW'S FOUNDER DAVID SANDU ON ROMANIAN'S JEWELRY HISTORICAL PERSPECTIVE AND THE TEAM'S FERVENT PLANS FOR EXCELLING.

Interview by SMCK Magazine

ROJW MASTERS THE HERCULEAN TASK OF WRESTLING WITH CULTURAL RIGIDITY

SMCK: Romania — a country rich in natural resources, with an amazing culture, and strong art and literary traditions, as well as a highly educated middle class — underwent the experience of Communism that left it in a chaotic political and economic situation after the end of Cold War. More than 30 years have passed from the day the former regime collapsed, and we think it is legitimate to ask: where does Romanian jewelry find its source of vitality, which traditions inspire it now, what was the effect of the production of Communism on art jewelry, and what is Romanian jewelry artists' vision for the future?

DS: Romania is often mentioned as a country of contrasts — during the interwar period, under Communism,

and since 1989. We must be able to look with honesty and realism when conducting an evaluation. Wealth and natural resources can go hand-in-hand with poverty; Communism and totalitarianism coexisted with cultural and academic performances; corruption persists alongside a generation that wants change and a European identity.

“ TOTALITARIANISM CAN COEXIST WITH CULTURE ”

In a similar manner, how contemporary jewelry finds its place in this context is also a paradox. Jewelry is an ideological discipline that almost perished as an art form under Communism, maybe more than in any other eastern European country. In a way, it was preserved through worker cooperatives, but without creative or cultural relevance. In the last 12 years, however,



Left & right: ROJW 2022 National Library of Romania in Bucharest. Photo: Assamblage National Jewelry Association

through the project of Assamblage Contemporary Jewelry School (and later Assamblage National Association), a handful of people restored the link to this field. Contemporary jewelry is a new art in Romania, yet the cultural maturation is visible in the works of many Romanian creators.

In a way, designer jewelry appeared before the public asked for it, which put the artist or designer suddenly in the position of a pioneer/educator of the public. I observe with great joy that in recent years many people embrace messages proposed by Romanian or foreign jewelry artists and buy works that are not merely the result of a fashion or commercial brand. A change has definitely happened.

SMCK: Do you find similarities between Romania and other Balkan countries in how jewelry is perceived, worn, and used or are there stark differences with other traditions?

“THE VALUE OF CULTURAL PROMOTION IS PRICELESS”

DS: In eastern Europe and the Balkans, in general, the proximity to the oriental East means that, besides other common cultural elements, we too have a taste for jewelry. I also think that the Communist period, when it was not at all advantageous to display yourself in public with “uncommon” jewelry, made interest even greater after 1989. Recently, in the last 15 years, interest in folklore, symbolic decorative motifs from traditional customs, traditional music, and old language, with regionalisms and archaisms, has come back into the attention of Romanian cultural art. Rediscovering cultural origins is a recurring theme throughout each generation, without a doubt.

SMCK: How do you imagine ROJW’s role in shaping international art jewelry five years from now?

DS: We managed to organize ROJW in 2020 when people mostly stayed at home, then in 2021 when the

uncertainty and pressure on the social and cultural segment were huge due to Covid-19 restrictions. In this way, Bucharest really became a meeting point for the international contemporary jewelry community that wanted to connect and interact.

Our intention for the future is to continue to reinforce this event format, which promotes emerging as well as established designers, and to increase the number of galleries, museums, and cultural locations on the event map.

SMCK: In a rapidly changing social, political, and financial environment, what could new networking and promotion strategies for contemporary jewelry look like?

DS: Our generation undoubtedly has many advantages compared to the previous ones. We have the internet, free movement almost anywhere in the world, society's acceptance of artists' contribution to the positive development of the community, and most times the authorities and administrations of the democratic countries include culture in the governing formula without censoring it. Historically, these are unprecedented elements that came together. In a context so favorable to culture, networking is perhaps one of the most important frameworks that we can develop. The chance to understand the value and importance of cultural promotion in this context is priceless.

SMCK: Could you please elaborate on the cultural synergies and associations between arts and sciences, on the one hand, and jewelry, on the other?

DS: Until recently cultural institutions in Romania maintained a hostile, closed, and self-sufficient attitude. Universities and museums were led by extremely conservative people, who were educated in the spirit of defending the intellectual purity of cultural institutions. Managers and curators behaved like 'Cerberus' defending an 'intact virgo'. It is with great joy that in the last few years we witness a new generation of cultural administrators, with an openness to contemporary art and design events. The recognition of the cultural proposal initiated by ROJW in Romania became evident through the collaboration with the National Library of Romania in 2022. Even if we collaborated in the past with many museums and cultural institutions, this is a first validation of contemporary jewelry in the academic area. If you find it surprising that this is happening here so late, then it is all the more a success.

www.romanianjewelryweek.com



www.kleine-steinfelder-galerie.de



RES ARTIS ARTIST RESIDENCIES A TRANSFORMATIVE EXPERIENCES

Printmaking studio. Courtesy of Res Artis member Echangeur 22 artist residency, France.

RES ARTIS IS A WORLDWIDE NETWORK OF ARTS RESIDENCIES AND RESIDENCY OPERATORS FROM AROUND THE GLOBE. BASED AT THEIR INTERNATIONAL OFFICE IN AUSTRALIA, THE 30-YEAR OLD NETWORK COMPRISES MORE THAN 600 VETTED MEMBERS IN OVER 80 COUNTRIES.

Save the Date for the next Res Artis annual conference: London, 6-9 September 2023. Hosted by Acme in partnership with University College London (UCL).

Mind the Gap: Designing residencies for everyone will explore our post-pandemic and increasingly fragmented world.

Arts residencies provide space and time for curiosity, research, and artistic enquiry. The purpose of an arts residency is to allow artists to step outside their comfort zone – challenging their work conceptually and technically and providing an opportunity for cross-cultural exchange.

Res Artis expects our members to create safe, inclusive, creative, and open opportunities for artists and creatives. We believe that our members should be working to facilitate networking opportunities where appropriate; provide space and time for artists to extend their practices; and consider how arts residencies can be sustainable.

Each one of our 600+ global residency members has been vetted. We do this to ensure that artists can be confident in applying for programs that adhere to our Res Artis values of transparency, diversity, sustainability, and professionalism. We also offer a formal complaint system for member-artists in case they experience any issues when undertaking our programs. We work to provide supportive opportunities for artists and creatives.

Working in such a global field, Res Artis often encounters issues of cultural miscommunication. We work to encourage our members and the artists they support to be open and inclusive of cultural difference and prioritize diverse representation throughout their work and programs. Through our communications we seek to promote our members from all regions of the world and try to be fair in ensuring that we are celebrating different cultural fields, opinions, artworks, and projects.

www.resartis.org | [@res_artis](https://www.instagram.com/res_artis)



The Road To Elefsina

By FaveLAB

For 2,000 years a farming community was the spiritual center of the ancient world. Pilgrims from all over came to Eleusis (modern-day Elefsina) to be initiated to mysteries befriending them with death.

Men, women, free people, and slaves, Greeks and foreigners. It did not matter who you were.

The rituals of initiation were kept secret as it was forbidden under the penalty of death to reveal the teachings. Objects, words, and performances inside the Temple of Eleusis made the concept of immortality seen, heard, and felt by the initiates.

What would mysteries teach us about ourselves, about the world, about our mission in life today? How powerful would the bliss experienced by initiates be in a world governed by greed and ravaged by war?

The artist residency *The Road to Elefsina* analyses history and the concepts of the mysteries, reviving the experience of the ritual walk from Athens to Eleusis while offering insight into the vast history of Greek civilization. The residency and exhibition project deals with questions on creating, sharing, and experiencing art. The program addresses artists from all disciplines while placing emphasis on objects, performance, jewelry, textiles, and video.

APPLY FOR THE RESIDENCY PROGRAM:
THE ROAD TO ELEUSIS!

www.favelab.net

EUROPEAN
CAPITAL OF
CULTURE
2023

By Diane Shugart

'Mysteries of Transition' is the theme explored in a year-long program of events celebrating Elefsina as one of the European Capitals of Culture for 2023. Planned arts events feature the work of 192 Greek and 137 international artists spanning visual arts, music, architecture, design, photography, dance, theater, performance, and more.

Elefsina is located just past the southwestern rim of Athens. It is the smallest city to be named a Cultural Capital of Europe since the program's launch in 1985 — but also the oldest. Timisoara (Romania) and Veszprem (Hungary) have also been designated European Cultural Capitals for 2023.

www.2023eleusis.eu



THE OBJECT



CORAL TREE

*Collectible, Italy, 16th century.
Grassi museum collection, Leipzig.
Red precious coral, carved and gilded wood.
Photo: Grassimuseum.*



KARDIA

*Necklace, 2010, by Gian Luca Bartellone.
Grassi museum collection, Leipzig.
Gold, rubies, rock crystal, paper-
clay, embroidered linen.
Photo: Grassimuseum.*

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"A Poor Man's Armor", video, 2021, by Marilena Karagiozi.

SMCK ON REEL

THE
VIDEO
FESTIVAL
INSPIRED
BY JEWELRY

2 0 2 3

CIVILIZATION REBOOTED • EXPERTS TALK • ART IN THE LAND OF WAR

CIVILIZATION REBOOTED: FEDERICA PALLAVER, NERINGA POŠKUTE-JUKUMIENE, OLGA BUTENOP, STANISLAV DROKIN, MARILENA KARAGKIOZI, KRISTINA IGNATOVA, CLAIRE LAMBE, SERGEY ZHERNOV, KATERYNA MUSIC, MARYNA VASYLYEVA, EUROPEAN FASHION HERITAGE, HANNA LISOVA, MAYA MAY, CARLY HITCHENS, GIADA, TRICIA WASNEY, JUSTINE WALSH, CHRISTINA PANAGIOTOPOULOU, ZLR BETRIEBSIMPERIUM, FAVELAB, LOUKIA RICHARDS, CHRISTOPH ZIEGLER.

EXPERTS TALK: SIGURD BRONGER, IOANNIS MICHALOUDIS, SARAH BAILEY, JURGITA LUDAVICIENE, MAJA HOUTMAN, EVA MONNIKHOF, LISA WALKER, LEO CABALLERO, CLEMENS RITTER VON WAGNER, GALERIE BIRO, ROMANIAN JEWELLERY WEEK, WALDEMAR KERSCHBAUMER, SMCK MAGAZINE.

ART IN THE LAND OF WAR: KONSTIANTYN KLIATSKIN.

8–18 MARCH AT SCHMUCK JEWELRY WEEK MUNICH



"Chapter 1 it doesn't make sense or it makes no sense" - video, 2023, by Claire Lambe.

SMCK ON REEL 2023



"Ringing II" - video, 2022, performance by Neringa Poškute-Jukumiene + Students of Telsiai Faculty of Vilnius Academy of Art.



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

SMCK ON REEL 2023 – Civilization Rebooted/ Experts Talk / Art In The Land Of War presents video works by international artists, designers, crafters, and art professionals working in the field of jewelry, objects, wearable art, fashion, textiles, ceramics, and glass.

The videos deal with topics such as: climate change, environmental catastrophe, war, fear, death, renaissance, recycling, new materials, new values, and new aesthetics.

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 2023 will be screened during Schmuck (jewelry week of Munich) in the following venues:

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8 – 18 MARCH / 10 AM - 6 PM

www.bayerischer-kunstgewerbeverein.de

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MUNICH**

MARIENPLATZ 8, 80469 MUNICH
12 MARCH / 3:30 PM

www.schmuck-infopoint.de

Watch the videos online on instagram and on SMCK Magazine homepage:

SMCK.ORG/SMCK ON REEL

@SMCK_MAGAZINE



"Jewelry Meal" - video, 2022, by Maya May + Shenkar Jewelry Design department.

SMCK ON REEL 2023



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





Experts Talk series: Ioannis Michaloudis / Boucheron - video, 2023.



What is your wish for the future of contemporary jewelry?

*Experts Talk series:
Sigurd Bronger,
video, 2023.*



*Experts Talk series:
Sarah Bailey (Vogue).
Video, 2023.*

DIVA
MUSEUM

DIVA IS BACK

On 24 March 2023, the stunningly renovated DIVA museum will reopen. Follow the journey from raw material to final object and feast your eyes on no less than 650 diamonds, jewels and silver objects.

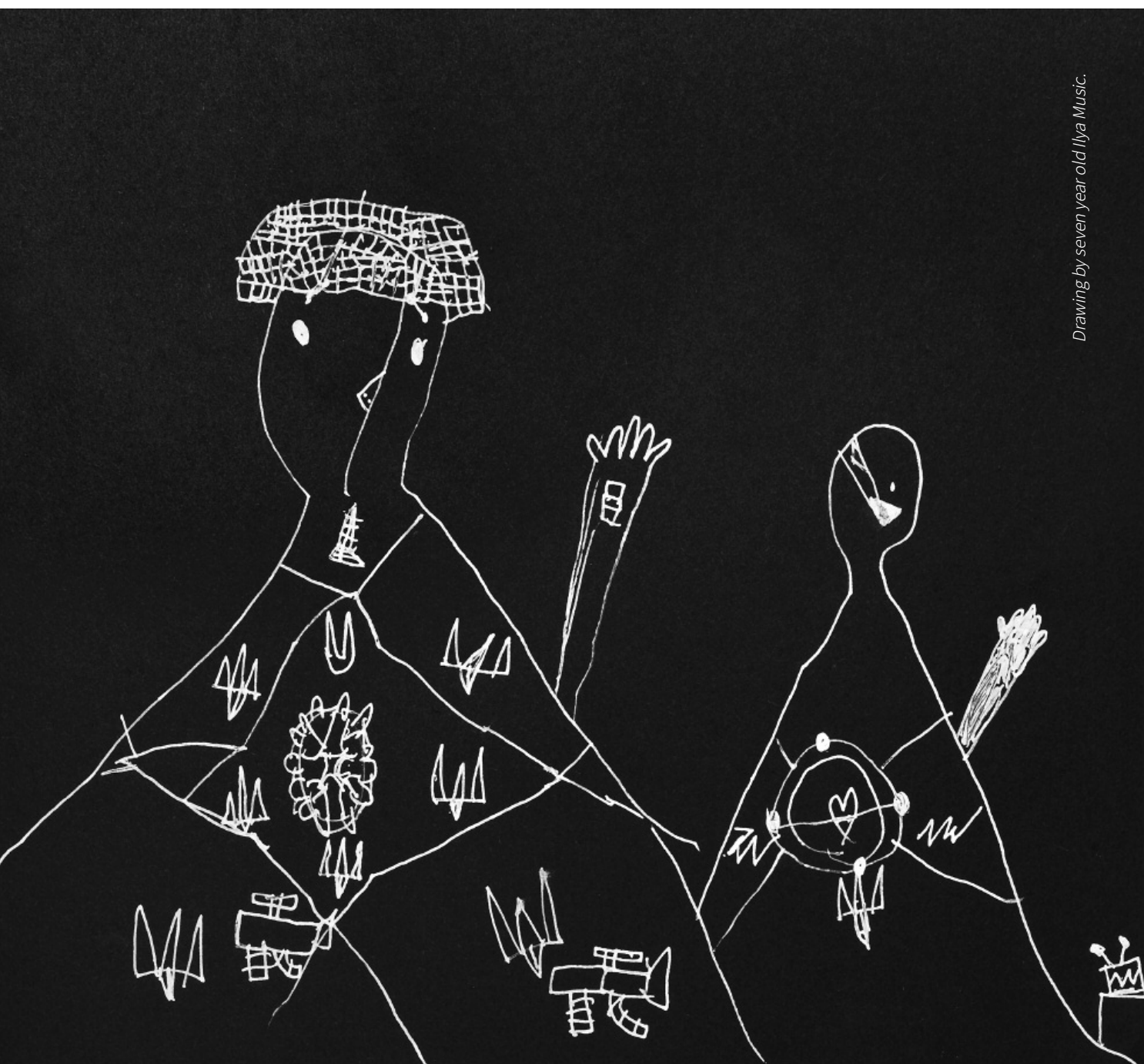
Info and tickets at divaantwerp.be

THE MUSEUM
THAT SPARKLES



JEWELRY & THE CITY

U K R A I N E
K Y I V



Drawing by seven year old Ilya Music.

REDISCOVERING OUR CULTURE THROUGH PAIN AND SUFFERING

By Kateryna Music

Before the war, my husband Denis Music and I were involved in the development of the Verstak jewelry school in Kyiv. The project lasted only six months – two of them already during the war. For various reasons, this project is over. Denis is trying to continue his own jewelry practice. I'm working as a volunteer to support the Ukrainian jewelry community. I'm looking for opportunities for jewelers that motivate them to continue creating, take part in professional events, communicate, and see new prospects.

It is very difficult for artists in Ukraine to find meaning in their practice, but with each piece of art comes the understanding that art is a diplomatic language.

Art is a weapon.

We need fear to save ourselves.

Art helps the artist survive extremely difficult emotions.

Ukrainian jewelry authors were touched by the fact that the world was interested in their stories. It gave us hope that our voice could be heard. We felt that we were not alone against a murderer. The exhibitions held thanks to the video festival *SMCK On Reel* became a meeting place where we looked into each other's eyes. We became a stronger source of support for each other.

Your support has given us confidence that art can become a powerful tool in the struggle and help end the war soon. This war affects the whole world. We are very grateful to those who support us. You are the friends of Ukraine, you are a light for us, and we will always remember it.

Today, the jewelry community – and all art communities in Ukraine – are united and active as never before. This war prompts us to protect not only our territory, but also our culture and history.

The Russian aggressor seeks to erase Ukrainian culture. Therefore, almost every Ukrainian artist today has become obsessed with the country's history. We are rediscovering our culture through pain and suffering.



"Do you love the sea?" - video, 2022, by Kateryna Music for SMCK On Reel / Chain Of Solidarity Hamburg.



"Bucha" - Brooch, 2022, by Denis Music. Textile, tin box for children's lollipops. Photo: Denis Music.



*Pectoral (breast adornment).
Burial mound "Tovsta Mohyla",
Dnipropetrovsk region, Ukraine.
Gold, enamel. 4th c. B.C. Photo: Dmytro Kloczko.*



*Jewelry set "Morning meadows", 1976, by Vitaliy Khomenko.
Silver, amethysts, enamel. Kyiv, Ukraine. Photo: Dmytro Kloczko.*

JEWELRY IS A WEAPON IN THIS WAR*

By Iryna Udovychenko

The gold and silver jewelry from different periods of history stored in our museum is a silent witness of the rich Ukrainian culture. Russians are trying to destroy our culture, to destroy our life, but we, Ukrainians, are a nation of strong people. The most important values for us are freedom and independence. Everybody does whatever is possible for our victory.

Ukrainian jewelers have become part of a cultural front in this war, and jewelry has become a weapon in this fight.

We are happy that Ukraine jewelers take part in the SMCK ON REEL festival. We are grateful for your support. It gives us the power to continue our work and our fight. Alongside this SMCK ON REEL event, we decided to hold this special exhibition of jewelry made by Ukrainian artists during this war. The thoughts and feelings of these artists are expressed in metal and stones – now and for ever.

Ukraine will win. Peace will return to our land; and I believe next time, our jewelers will tell happy stories of a happy Ukraine at SMCK ON REEL.

**Welcoming speech at the opening of SMCK ON REEL Chain of Solidarity and the group exhibition Ukraine that is fighting held at the Treasury of the Museum of the History of Ukraine in Kyiv (20 October – 6 November 2022). Ms Udovychenko is senior researcher at the Treasury of the National Museum of the History of Ukraine.*



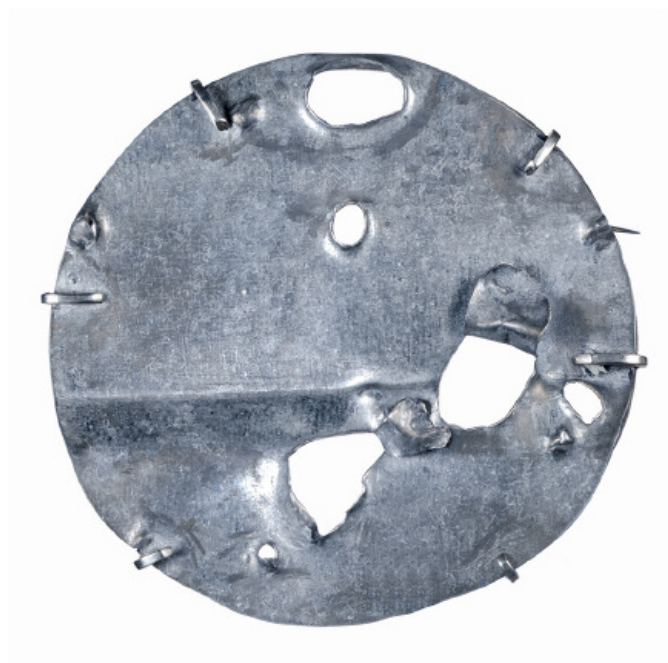
"Panagia", 1786. Silver, rock crystal, rubies, glass. Photo: Dmytro Kloczko.



*Earrings. Gold, enamel. 4th c. B.C.
Burial mound "Three brothers", Crimea.
Photo: Dmytro Kloczko.*



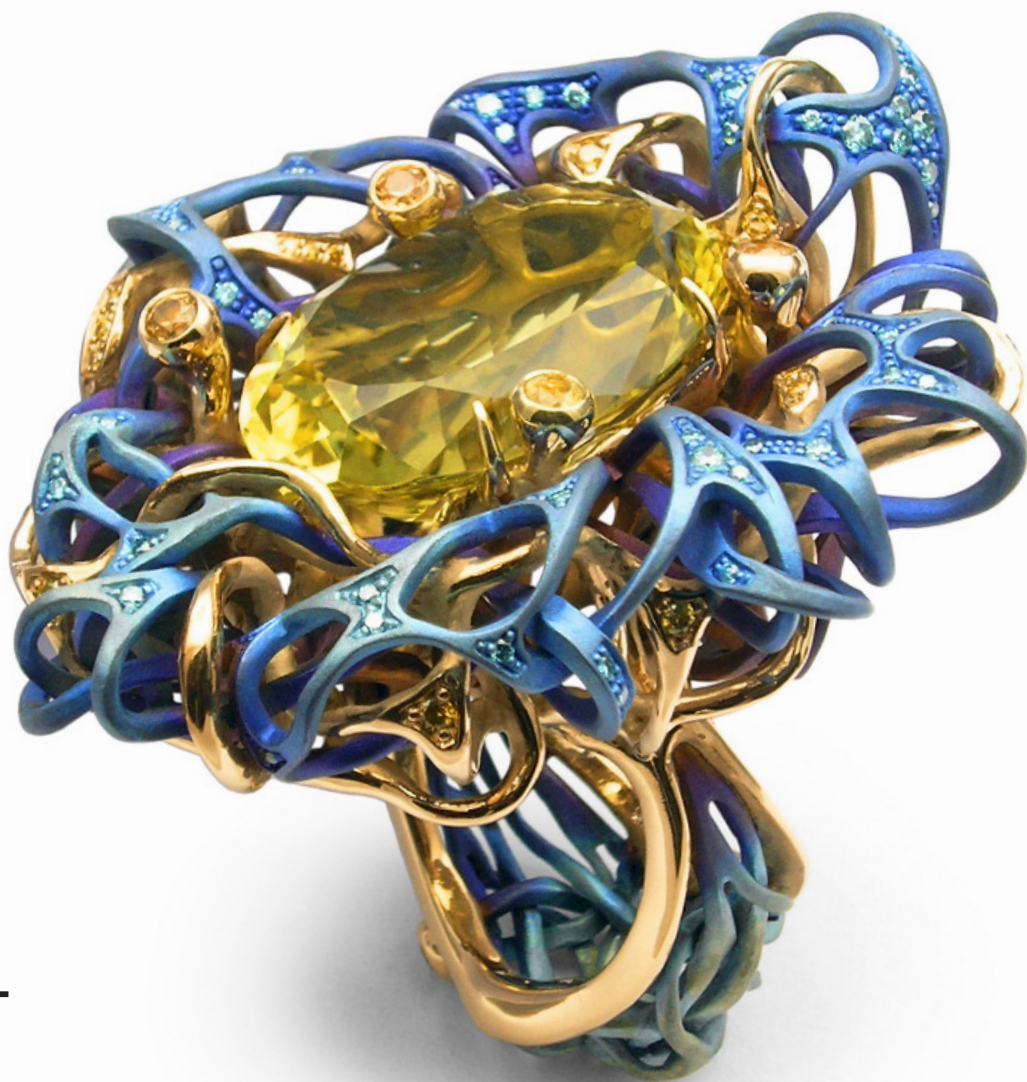
"Blood of Ukraine"
Choker, 2022, by Vadym Mykolaenko.
Silver, cold enamel, organza.
Photo: V. Mykolaenko.



"Russian Friendship" - Brooch, 2022 by Tetiana Chorna.
Zinc-coated steel. Piece of a fence from a territory bombed by Russia. Photo: T. Chorna.



"The Cross of Stones" - Pendant by Sergey Zhernov. Amethyst, citrine, fluorite, garnet, pearls, silver plated copper.
Photo: Zhernov Artfactory.



NEST

By Stanislav Drokin

We cannot choose our homeland, but we are always striving to explore the world, to share our culture and art.

Artists from some countries cannot move freely, unlike birds for which there are no borders. Artists are ambassadors, chosen by fate, carrying their creations and the culture of their people to the world. There should be no limits for art!

The ring Nest (2018) is a one-of-a-kind piece. The author has developed his own technique for casting gold on titanium, a hybrid casting.

*"Nest" - titanium ring, 2018, by Stanislav Drokin.
Yellow gold 750 and oxidized titanium, quartz,
coloured diamonds, coloured sapphires.
Photo: S. Drokin.*



"Alexander the Great" (designed after an Ancient Greek tetradrachm) - Cameo, 2022, by Svyatoslav Nikitenko. Carmelian. Photo: S. Nikitenko.



"Krakatoa" - Ring, 2022, by Yurii Plekhanov. Sterling Silver, rhodolite garnet. Photo: Courtesy of the artist.

WARTIME JEWELRY

By Loukia Richards

Contemporary Ukrainian jewelry is “war-time jewelry” and not “political jewelry” as it is often, falsely, described. Social movements inspire artists and designers to focus on topics or materials or techniques reflecting the experience of engaging, for instance with struggles for minorities’ rights and representation, identity politics, rethinking social values or combatting bigotry, prejudices, and social conventions.

Contemporary Ukrainian jewelry is – directly or indirectly – reflecting Ukraine’s struggle to defeat its aggressor. The war has already cost the lives of thousands of innocent and unarmed Ukrainian civilians, among whom children, and has left wounded or traumatized thousands more.

This is not a civil movement or political activism, but the destruction of a country and its infrastructure accompanied by a propaganda war fought through faking facts or devaluating the authenticity of Ukrainian culture and Ukrainians’ right to self determination.

Through its themes and concepts, Ukrainian jewelry unequivocally supports the fight for victory and liberation; it is outspokenly patriotic in its goals and aims through exhibitions, press promotion, and auctions to collect money for charities or for the army, and to raise awareness of the tragedy of the Ukrainian people and the international community’s duty to punish the war criminals.

Many people in the West attribute a negative ideological connotation or a conservative orientation to the words patriotism, military, defense, nation. Ukrainian jewelry is often described by its authors and experts as an additional “weapon” – an instrument of communication and diplomacy highlighting the country’s rich traditions and heritage.

Jewelry not only embodies the visual language and social values of the culture that it reflects; it is usually one of the few precious objects, both in the monetary and the emotional sense, that refugees carry with them as tokens of memories of better times and family heirlooms.

“Untitled III”, necklace. Threads Of Grace collection, 2022.



SOTIRIA VASILEIOU

WEARABLE ART

WWW.SOTIRIAVASILEIOU.COM
INSTAGRAM: SOTIRIA_VASILEIOU

EDITOR'S CHOICE

By Priscilla Katz



SCHMUCK INFOPOINT: ALL YOU NEED TO KNOW ABOUT MUNICH SCHMUCK WEEK!

6 – 12 MARCH 2023, MARIENPLATZ MUNICH

For the first time in the history of SCHMUCK week, organized by the IHM, an information point will open on Munich's trademark square Marienplatz.

The SCHMUCK infopoint has been initiated by Anne Gerick of Cultural and Creative Industries Competence Team/City of Munich, supported by the Chamber of Crafts for Munich and Upper Bavaria.

Munich visitors and locals may find information pamphlets and SCHMUCK in Munich maps, publications and magazines, and experience a wide range of events in the SCHMUCK infopoint at New Town Hall on Marienplatz.

The SCHMUCK infopoint is also a meeting place for Schmuck visitors and guests; it hosts performative events and video screenings, while it highlights training opportunities for students and young people and introduces the public to the work and vision of major jewelry institutions. For more information on its daily program, please visit SCHMUCK infopoint website or its Instagram profile.

Editor's tip: Do not miss SMCK ON REEL 2023 special screening on Sunday 12 March, 3.30 – 5.30 p.m.

SCHMUCK infopoint, Marienplatz 8, 80331 Munich
6 – 12 March 2023, daily from 10 a.m. – 7 p.m.

www.schmuck-infopoint.de



"Memory I", 2022. Necklace by Christoph Ziegler. Photo: C.Z.

SCHMUCK NOMINEES SHOW 2023

8 – 12 MARCH 2023 AT IHM MUNICH

For over 60 years, the nominees' show SCHMUCK at "Handwerk & Design" presents the most important makers and trends in contemporary art jewelry. Artists, gallery owners, collectors and jewelry lovers travel from all over the world to see and enjoy jewelry from the most diverse cultures and backgrounds. This year, SMCK Magazine's publisher Christoph Ziegler is one of the contenders for the prestigious Herbert Hofmann Awards aka Schmuck prizes. Ziegler presents wearable assemblages made of vintage wooden parts.

Wednesday - Sunday, 09:30 a.m. – 06:00 p.m.

www.ihm-handwerk-design.com/schmuck

"Primordial Roots" series, 2022. Cyanotype on paper by Eugenia Efstathiou.



"Cosmic Bubbles", 2022. Object by David Huycke. Photo: D.H.

SCHMUCK UND GERÄT

10 MARCH – 15 APRIL 2023
GALERIE HANDWERK, MUNICH

Parallel to Sonderschau Schmuck, Galerie Handwerk - IHM's downtown prestigious gallery - presents the exhibition, "Schmuck und Gerät" (Jewellery and Metal Works) featuring recent works by sixty internationally acclaimed goldsmiths and silversmiths.

Galerie Handwerk, Max-Joseph-Straße 4, 80333 München
Opening: 9 March, 7 – 9 p.m.

www.hwk-muenchen.de/galerie

KEEP AN EYE ON ARTIST EUGENIA EFSTATHIOU!

ART PHOTOGRAPHY: AN AUTOPSY OF INTIMATE
PLACES AND SHOTS OF SELF REFLECTION

SMCK Magazine has a special interest in photography, because contemporary jewellery must look for inspiration in the work of experimental, avant-garde, photographers instead of following conventional patterns of presentation.

Eugenia Efstathiou's charming work discovers mystery and myth in the most intimate places we call home. Her prints remind us of the microcosmos depicted on 17th century Dutch blue tiles, and honors the big tradition of dark room print experiments initiated by László Moholy-Nagy and Dada.

In her own words: "My work captures the feeling of nostalgia and the way that the clash between the natural and the artificial environment interacts with the human psyche."

Efstathiou received her BFA in Photography and Imaging from NYU Tisch School of the Arts in 2017, followed by an internship at the Museum of Modern Art, NY with the support of the Stavros Niarchos Foundation.

www.eugefst.com



*"Ode to Sierva Maria De Todos Los Angeles" (after Gabriel Garcia Marquez "Love and Other Demons") by Maria Karametou. Mixed media, 2022.
Photo: Gregory Staley.*

SOTIRIA VASILEIOU

BOBBY PINS JEWELRY COLLECTION

Vasileiou's work is inspired by nature, hairdressing and beauty, weaving and goldsmithing. The young designer from Kalamata (Greece) explores the fusion of materials and traditional techniques to create unique jewelry with an Op art flair.

Memories of industrial giant looms and geometrical textile patterns are reflected on Vasileiou's meticulous work.

www.sotirivasileiou.com

MARIA KARAMETOU'S EXPLORATION OF BEAUTY

THE BRILLIANTLY MADE EXHIBITION CATALOGUE IS AN OEUVRE D' ART!

Maria Karametou's solo exhibition "Kallos", curated by Nancy Sausser (American University Museum at the Katzen Arts Center, Washington D.C. September - December 2022) continued the artist's exploration of identity. Kallos is Greek for "beauty."

The exhibition focused on gender identity and the conventional social stereotypes and societal expectations, pressures, and restrictions, primarily on women, to fit into the established roles and molds that ultimately define their sense of self.

By using thousands of bobby pins, stands of hair, and other mixed media, Karametou's work speaks to the things humans have been doing since the dawn of history to adorn and beautify themselves, thereby directly connecting the act of beautification with their self-view.

Read Karametou's de profundis interview published in SMCK Magazine issue #4: Greece_200!

www.mariakarametou.com



*"Ariadne" - Brooch, Manifestation series 2021, by Sotiria Vasileiou.
Photo: Andreas Stavropoulos.*

res artis

WORLDWIDE NETWORK
OF ARTS RESIDENCIES



Lead Image: Artist working at nacán art residency, Dominican Republic. Image courtesy of Res Artis Member nacán art residency.

RES ARTIS

GLOBAL NETWORK OF ARTS RESIDENCIES

A 30 year old network of arts residency operators from around the globe. Operating from our international headquarters in Australia, our network comprises more than 600 vetted Members in over 80 countries.

What We Provide



Member Support



**Annual
Conferences**



**Residency Open
Calls**

Global Networks



**Advocacy for the
sector**

Sector Research



Artist Support

**Educational
Resources**



The Res Artis website is a FREE resource for artists and creatives from all corners of the globe. We promote our Member's residency programs and initiatives and creatives can search opportunities free of charge. Through vetting our Members before approving their applications to join, we work to ensure that creatives are supported and treated with respect. We want to ensure that residency experiences are generative and safe, increasing the conceptual development of practices and extending professional development opportunities. We provide tailored advice to our Members to encourage them to professionalise their programs. We are committed to ensuring the arts residency sector remains diverse, transparent, professional and sustainable.

Global network



@res_artis

<http://www.resartis.org>

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NEXT ISSUE

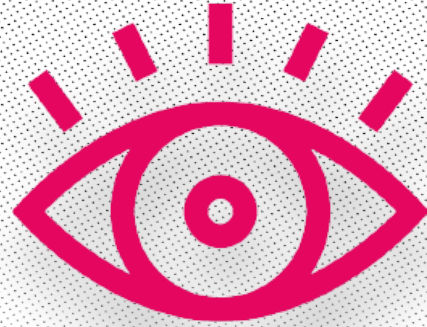
SMCK #9

SMCK MAGAZINE FOR INDEPENDENT ARTISTS

REVEALING THE MYSTERIES

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

Thank you for your interest in SMCK Magazine!

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APPROVED!