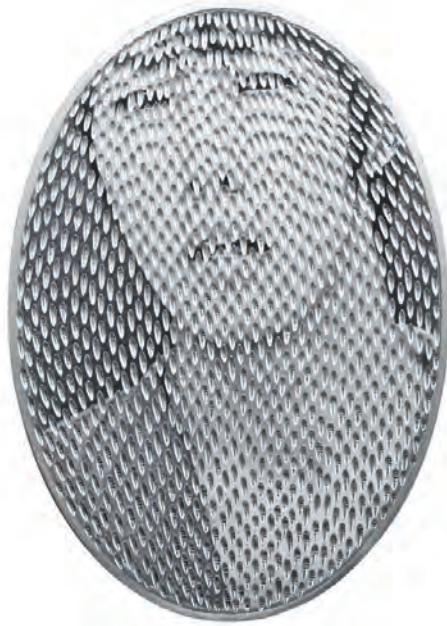


SCHMUCK 2024



Sonderschau der Internationalen Handwerksmesse München

Schmuck 2024

Sonderschau der 75. Internationalen Handwerksmesse München
28. Februar – 03. März 2024

Schmuck 2024

Veranstalter

Exhibition Patron

Benno und Therese Danner'sche Kunstgewerbestiftung
www.danner-stiftung.de

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Queen LIZZY,
München, London
Andrea Mignucci, Padua
Prof. Karen Pontoppidan,
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Für die Vorschläge danken wir / Acknowledgements

Nicolas Bastin
Chis de Beer
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Karl und Heidi Bollmann
Caroline Broadhead
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Katalog / Catalogue

Redaktion / Editing

Barbara Schmidt

Grafikdesign

Rappl-Design, München
Titel nach einem Entwurf von
Edda Greif

Herstellung / Printing

Aumüller Druck
GmbH & Co. KG
93057 Regensburg

Herausgeber / Editor

©2024
Handwerkskammer für
München und Oberbayern
Max-Joseph-Str. 4
80333 München

ISBN 978-3-933363-23-7

Abbildung auf der Titelseite / Cover

Takayoshi Terajima
"Portrait 21.02.2023"

Gefördert durch



Bayerisches Staatsministerium für
Wirtschaft, Landesentwicklung und Energie



Vorwort

Herbert Hofmann, der Gründervater der Sonderschau SCHMUCK vor fast 60 Jahren auf der Internationalen Handwerksmesse in München, hatte sehr genau beobachtet, dass Schmuck ein ganz besonderes Seismometer ist, um gesellschaftliche Veränderungen sichtbar zu machen.

Schmuck steht an der Schnittstelle zwischen künstlerischer Wahrnehmung und handwerklichem Ausdruck. Selten können die Übergänge zwischen Idee und Planung, zwischen der Auswahl der Materialien und der Umsetzung in der Werkstatt sowie nicht zuletzt zwischen dem Bezug zum Körper und der Vermittlung der Arbeit an die Träger vergleichbar nahtlos stattfinden. Auf besondere Weise visualisiert Schmuck die unmittelbare Resonanz der Schaffenden im Dialog mit dem Zeitgeschehen. Und in der Abfolge der Jahre lassen sich der Wandel der Themen, die Dynamik unseres gesellschaftlichen Diskurses, die tragenden Verbindungen bis hin zur Zentrifugalkraft ablesen. Kulturen übergreifende Gleichzeitigkeiten überraschen die Besucher regelmäßig, neue Materialien werden entwickelt und erprobt, neue Technologien faszinieren, werden aus anderen Bereichen transferiert und auf ihre Nachhaltigkeit hin im Schmuck untersucht.

Jede Generation entwickelt einen eigenen Ausdruck, denn Schmuck wird für das Leben von heute gedacht, entworfen und gemacht. So ist die SCHMUCK in jedem Jahr anders. Die begleitenden Kataloge dokumentieren die Ausstellung und sind eine Echokammer dieser künstlerischen Transformation. Auf den Schultern vorhergehender Generationen entsteht eine neue Betrachtungsweise. Vermeintlich ist es eine subjektive Position, dennoch befördert sie auf dieser öffentlichen Bühne einen evolutionären Sprung für die gesamte Szene. Der Katalog ist somit für die Ausstellenden eine wichtige Publikation, die ihre Position weltweit kommuniziert und die Zeit der Messe überdauert. Ein Besuch der SCHMUCK lohnt sich stets, denn es ist der Blick auf ein Zeitgefühl, ein Knistern, das sich dreidimensional abbildet.

Für die Auswahl der Arbeiten benötigen wir so einen umsichtigen Kurator wie Norman Weber. 630 Goldschmiede aus 51 Ländern haben sich um die Teilnahme an der SCHMUCK 2024 beworben. Er wählte Arbeiten von 61 Künstlern aus 23 Ländern aus. Sie reflektierten wie er die kommende Generation an das Medium Schmuck heranführt und mit dem Sprachgebrauch für künstlerische Aussagen bestens vertraut ist. Als herausragender

Künstler mit einem umfangreichen Werk ist er darüber hinaus nah dran an konzeptuellen Überlegungen und deren Umsetzung. Wir danken ihm für seine kenntnisreiche Auswahl.

In SCHMUCK 2024 werden während der Internationalen Handwerksmesse drei Herbert-Hofmann-Preise verliehen. Wir danken unserer Jury für ihr großes Engagement: Dr. Markus Eder, Dr. Stefan Kraus, QUEEN Lizzy, Andrea Mignucci, Prof. Karen Pontoppidan.

Als „Klassiker“ stellen wir Georg Dobler vor. Nach seiner frühen geometrischen und dekonstruktivistischen Phase inspirierte er durch die Üppigkeit von Edelsteinen in einer innovativen Mischung aus Naturalismus und Künstlichkeit. Er zeigt auch in der EXEMPLA 2024 seine Strukturen- und Formensammlung.

Unser großer Dank gilt auch in diesem Jahr der Benno und Therese Danner`schen Kunstgewerbestiftung in München, die seit dem Jahr 2006 die Trägerschaft für diese Sonderschau innehat. Wir danken ebenso der Gesellschaft für Handwerksmessen für die Realisierung der Ausstellung. Die Organisation der Sonderschau verantwortet Eva Sarnowski, großer Dank gilt ihr für die erfahrene und umsichtige Betreuung der Ausstellenden und die Koordination des Katalogs. Dessen grafische Gestaltung übernahm auch in diesem Jahr dankenswerterweise Brigitte Rappl. Für die gelungene Inszenierung der Ausstellung danken wir Alexandra Bahlmann. Ihr Arrangement schafft überraschende Bezüge und spannende Verbindungen zwischen Schmuckmacherinnen und Schmuckmachern, die sich gar nicht kennen und doch Gemeinsamkeiten in Form und Formulierung haben. Mirei Takeuchi betreut die Installation der SCHMUCK seit vielen Jahren. Sie und Sabine Buhrs sind die perfekten Ansprechpartnerinnen vor Ort.

Nicht zuletzt danken wir Wolfgang Lösche für sein jahrzehntelanges Engagement in der Fortsetzung dieser wichtigen Tradition und seine umsichtigen Vorbereitungen für die Durchführung der SCHMUCK 2024.

Dem Bayerischen Staatsministerium für Wirtschaft, Landesentwicklung und Energie danken wir für die Förderung dieser wichtigen Sonderschau.

Barbara Schmidt, Handwerkskammer für München und Oberbayern, Leiterin der Kulturabteilung

Preface

More than six decades ago, Herbert Hofmann, the visionary behind the exhibition SCHMUCK at the International Crafts Fair in Munich, insightfully observed that jewellery serves as a unique seismometer, vividly capturing social shifts.

Jewellery resides at the crossroads of artistic insight and artisanal craftsmanship. Rarely can the transitions between idea and planning, between the selection of materials and the realisation in the workshop and, last but not least, between the relationship to the body and the communication of the work to the wearer take place so seamlessly. In a special way, jewellery visualises the immediate resonance of the creators in dialogue with current events. And the changing themes, the dynamics of our social discourse, the supporting connections and even the centrifugal force can be seen in the succession of years. Cross-cultural simultaneities regularly surprise visitors, new materials are developed and tested, New technologies fascinate, are transferred from other areas and examined for their sustainability in jewellery.

Each generation develops its own expression, because jewellery is conceived, designed and made for life today. SCHMUCK is therefore different every year. The accompanying catalogues document the exhibition and are an echo chamber of this artistic transformation. A new way of looking at things is created on the shoulders of previous generations. It is supposedly a subjective position, yet on this public stage it promotes an evolutionary leap for the entire scene. The catalogue is therefore an important publication for the exhibitors, which communicates their position worldwide and outlasts the time of the fair. A visit to SCHMUCK is always worthwhile, because it is a look at a sense of time, a crackling that is depicted in three dimensions.

We need a skillful curator like Norman Weber to select the works. 630 goldsmiths from 51 countries applied to take part in SCHMUCK 2024. The selected works by 61 artists from 23 countries. They reflected his expertise in education, as he introduces the next generation to the medium of jewellery and is very familiar with the use of language for artistic statements. As an outstanding artist with an extensive body of work, he is also close to conceptual considerations and their realisation. We thank him for his knowledgeable selection.

This year, three Herbert-Hofmann-Prizes will be awarded at the International Crafts Fair. Our esteemed jury includes Dr Markus Eder, Stefan Kraus, QUEEN Lizzy, Andrea Mignucci and Prof. Karen Pontoppidan.

We are excited to feature Georg Dobler as a “classic”. Known for his early geometric and deconstructivist work, he later embraced gemstone opulence, blending naturalism with artificiality. His objects, showcasing a range of structures and shapes, will be a highlighted at EXEMPLA 2024.

Our heartfelt thanks go to the Benno und Therese Danner`sche Kunstgewerbestiftung in Munich for their continued support since 2006, and to the Gesellschaft für Handwerksmessen for bringing this exhibition and catalogue to life. We also acknowledge Eva Sarnowski for her meticulous organization, her experienced and heartfelt support of our exhibitors, as well as for all her work while editing this catalogue. We thank Brigitte Rappl for the catalogue’s graphic design and Alexandra Bahlmann for her compelling exhibition setup. Her innovative layout creates unexpected links and intriguing correlations among jewellery designers, who, despite being strangers, share similarities in style and design. Mirei Takeuchi has long been the steward of installing SCHMUCK. Together with Sabine Buhrs, they are the ideal onsite coordinators.

Last but not least, we express our profound gratitude to Wolfgang Lösche for his decades of commitment to SCHMUCK and his meticulous planning for this year’s exhibition.

We are also grateful to the Bavarian State Ministry of Economic Affairs, Regional Development and Energy for sponsoring this significant exhibition.

Barbara Schmidt,
Chamber of Crafts for Munich and Upper Bavaria, Head of the Cultural Department

Statement

Kostbar, zurückhaltend, schillernd, lockend, frech, zornig, schräg, kompromisslos. Was kann Schmuck sein? Was ist Schmuck? 61 ausgewählte Schmuckkünstlerinnen und Schmuckkünstler stellen ihre jeweiligen Konzepte und Utopien zu Schmuck vor, agieren dabei souverän mit Material, Form, Farbe und Technik.

SCHMUCK 2024 erreichten 630 Bewerbungen aus rund 51 Ländern. Eine beeindruckende Vielfalt, die von Vitalität und Dynamik einer stetig wachsenden globalen Schmuckszene auf absolut hohem Niveau zeugt. Chapeau!

Zunächst war ich dankbar für das Vertrauen, eine repräsentative Auswahl für SCHMUCK 2024 treffen zu dürfen. Zudem war es verlockend, bei dieser Gelegenheit einen Blick hinter die Kulissen eines der international bedeutendsten Foren erhaschen zu können. Unmittelbar erfolgte die Erkenntnis, dass mehr als 2700 Fotos innerhalb von zwei Tagen zu sichten und zu kategorisieren sind. Ein visueller Overkill? Ja, in der Tat!

Tag Eins: Bilder gleiten über den Monitor. „Bitte etwas näher ran. Das Vorletzte bitte nochmal. Bitte weiter. ...“ Was sind Kriterien, um der Fülle und der Unterschiede gerecht zu werden?

Mir wird klar: Es gibt kein durchgehendes Thema. Meine Rolle ist nicht die eines Kurators, der Arbeiten für eine thematisch konzipierte Ausstellung auswählen möchte, unter der Voraussetzung, das Werk über viele Jahre verfolgt zu haben und im Original zu kennen. Die Grundlage meiner Entscheidung bilden Fotos, die in ihrer Gesamtheit ein zufällig entstandenes Mashup heterogener künstlerischer Ansätze bilden. Die Hoffnung ist, dass sich meine Erwartungen und Projektionen, geweckt durch das Bild, bewahrheiten werden. Meine Perspektive ist die eines Schmuckmachers, der fasziniert und mit großem Interesse auf das Kaleidoskop der Einreichungen von mir bekannten und unbekanntem Kolleginnen und Kollegen blicken darf. Ein kurzzeitiges Privileg, verbunden mit dem Eingeständnis, dass mein Blick und damit meine Auswahl subjektiv sein werden. Daneben besteht der dringende Wunsch, den Beiträgen mit Unvoreingenommenheit und Offenheit zu begegnen, um der jeweils dahinterstehenden künstlerischen Haltung gerecht zu werden. Im Zweifelsfall entscheide ich mich für die mir unbekannteste Position.

Erleichternd ist, dass die vorangegangenen SCHMUCK Ausstellungen unter vergleichbaren Voraussetzung kuratiert wurden. So sehr das praktizierte Konzept infrage gestellt und hinsichtlich möglicher Alternativen diskutiert werden kann, in der Gesamtschau entsteht durch die Kontinuität ein aussagekräftiges, fortschreitendes Bild, dessen Stärke im fragmentarischen Charakter und in den verschiedenen, teilweise gegensätzlichen Perspektiven auf Schmuck liegt. Gut für SCHMUCK!

Teilnehmende wie Besuchende wissen, der Messestand ist kein neutraler Ort im Sinne eines musealen „White-Cube“; und er ist ebenfalls kein derart signifikanter Ort, den sich Kreative suchen, um mit ihm in einen Dialog zu treten. Reizvolle Bewerbungen, die ein bestimmtes Größenformat überschreiten, einen bestimmten räumlichen Kontext erfordern oder erst als Bestandteil einer Installation ihre optimale Wirkung entfalten, mussten zurückgestellt werden. Ein weiteres Eingeständnis: Die Präsentation in Vitrinen hatte bei der Auswahl ein nicht zu unterschätzendes Gewicht.

Tag Zwei: „Können wir bitte alle Beiträge nochmals kurz sichten? ...“ An dieser Stelle danke ich ganz besonders Eva Sarnowski und Wolfgang Lösche für deren unerschöpfliche Ausdauer und Geduld.

SCHMUCK 2024 bietet die Gelegenheit Schmuckstücke, die in zahlreichen, über den Globus verstreuten Ateliers und Laboratorien entstanden sind, im Original zu sehen und sinnlich zu erfahren, letzteres eine nicht zu verzichtende Komponente. Insofern ist es keineswegs ein Anachronismus, wenn in Zeiten von Social Media und grenzenlosem Bildtransfer analoge Ausstellungen aufwändig organisiert werden. Wolfgang Lösche und künftig Barbara Schmidt sowie dem gesamten Team ist hier in besonderer Weise zu danken.

Ein letzter Gedanke. SCHMUCK mit ihrer über 60-jährigen Tradition ist eine unverzichtbare Begegnungsstätte für Kunstschaffende und Galeristinnen, Galeristen, Kuratorinnen und Kuratoren sowie Sammlerinnen und Sammler geworden. Es ist zu wünschen, dass dieses international bedeutende Forum für zeitgenössischen Schmuck auch künftig seine Strahlkraft entfalten kann.

Norman Weber, Kurator 2024

Statement

Precious, understated, dazzling, alluring, cheeky, angry, quirky, uncompromising. What can jewellery be? What is jewellery? 61 selected jewellery artists present their respective concepts and utopias for jewellery, confidently working with material, form, colour and technique.

SCHMUCK 2024 received 630 entries from around 51 countries. An impressive variety that testifies to the vitality and dynamism of a constantly growing global jewellery scene at an absolutely high level. Chapeau!

Firstly, I was grateful for the trust placed in me to make a representative selection for SCHMUCK 2024. It was also tempting to take this opportunity to get a glimpse behind the scenes of one of the most important international forums. The realisation that more than 2,700 photos had to be viewed and categorised within two days was immediate. A visual overkill? Yes, indeed!

Day one: images glide across the monitor. “A little closer, please. The penultimate again, please. Go on, please. ...” What are the criteria for doing justice to the abundance and differences?

I realise that there is no consistent theme. My role is not that of a curator who wants to select artists for a thematically conceived exhibition on the assumption that I have followed the work for many years and know it in the original. The basis of my decision is formed by photographs, which in their entirety form a random mash-up of heterogeneous artistic approaches. The hope is that my expectations and projections, aroused by the picture, will materialise. My perspective is that of a jewellery maker who looks with fascination and great interest at the kaleidoscope of submissions from colleagues known and unknown to me. A temporary privilege, combined with the admission that my view and thus my selection will be subjective. In addition, there is an urgent desire to approach the contributions with impartiality and openness in order to do justice to the artistic attitude behind them. In case of doubt, I will decide in favour of the position unknown to me.

It is a relief that the previous SCHMUCK exhibitions were also curated by individual artists and art historians under comparable conditions. As much as the practised concept can be questioned and discussed with regard to possible alternatives, in the overall show, the continuity creates a meaningful, progressive picture whose strength lies in its fragmentary character and in the different, sometimes contradictory perspectives on jewellery. Good for SCHMUCK!

Participants and visitors alike know that the exhibition is not a neutral location in the sense of a museum “white cube”, nor is it such a significant place that artists seek out in order to enter into a dialogue with it. Attractive applications that exceed a certain size format, require a certain spatial context or only develop their optimum effect as part of an installation had to be put on hold. A further admission: the presentation in showcases had a weight in the selection process that should not be underestimated.

Day two: “Can we please have another quick look at all the contributions? ...” I would like to take this opportunity to thank Eva Sarnowski and Wolfgang Lösche in particular for their inexhaustible perseverance and patience.

SCHMUCK 2024 offers the opportunity to see original pieces of jewellery created in numerous studios and laboratories scattered around the globe and to experience them through the senses, the latter being an essential component. In this respect, it is by no means an anachronism if analogue exhibitions are organised at great expense in times of social media and limitless image transfer. Wolfgang Lösche and, in future, Barbara Schmidt and the entire team deserve special thanks here.

One last thought. With over 60 years of tradition, SCHMUCK has become an indispensable meeting place for artists, gallery owners, curators and collectors. It is to be hoped that this internationally important forum for contemporary jewellery can continue to develop its charisma in the future.

Norman Weber, Kurator 2024

„Handwerk, das dein Leben schöner macht“ – dieses Motto der diesjährigen Internationalen Handwerksmesse trifft auf das Kunsthandwerk und erst recht auf die Sonderausstellung „Schmuck 2024“ in besonderem Maße zu.

Die Danner-Stiftung freut sich daher sehr, auch 2024 die Trägerschaft für die weltweit angesehene Sonderschau „Schmuck“ auf der Internationalen Handwerksmesse in München zu übernehmen. Besonderer Dank gebührt dem Bayerischen Staatsministerium für Wirtschaft, Landesentwicklung und Energie für die finanzielle Förderung dieser Sonderschau.

Die „Benno und Therese Danner’sche Kunstgewerbestiftung“ wurde auf Anregung des königlich-bayerischen Hofgoldschmiedes Professor Karl Rothmüller durch Therese Danner (1861 – 1934) im Jahre 1920 gegründet. Die Stiftung fördert Kunsthandwerkerinnen und Kunsthandwerker quer durch alle Gewerke – Schmuck, Keramik, Glas, Holz, Textil und Metall – durch Preise, Wettbewerbe und Ausstellungen sowie durch Stipendien und Zuschüsse zu Investitionen und Projekten. Neben den Preisen bei den Schulwettbewerben verleiht sie alle drei Jahre den renommierten und mit 15.000 Euro dotierten Danner-Preis für das zeitgenössische Kunsthandwerk in Bayern, der von einer Ausstellung der preisgekrönten und rund 100 weiterer von der Jury ausgewählter Objekte begleitet wird. Preis und Förderangebote richten sich nicht nur an bereits etablierte Kunsthandwerkerinnen und Kunsthandwerker, sondern gerade auch an junge Talente.

In der „Danner-Rotunde“ in der Pinakothek der Moderne München präsentiert die Stiftung eine der umfangreichsten Kollektionen an zeitgenössischem Schmuck. Die mittlerweile etwa 600 Stücke umfassende Sammlung von internationalem Rang wird laufend erweitert, nicht zuletzt durch Arbeiten, die auf der „Schmuck“ ausgestellt und angekauft werden.

Welche große Anerkennung zeitgenössischer Schmuck international inzwischen gefunden hat, zeigt sich während der Internationalen Handwerksmesse in München, wenn die Sonderschau „Schmuck“ und zahlreiche Begleitveranstaltungen in Galerien, Museen und Kulturinstituten die weltweite Schmuckszene in München versammeln.

Gradmesser für das internationale Interesse an der Sonderschau „Schmuck“ und den dort gezeigten Stücken ist nicht zuletzt, dass sich – wie bereits in den Vorjahren – andere europäische Städte darum bewerben, die Ausstellung nach Beendigung der Internationalen Handwerksmesse in ihren Museen zeigen zu dürfen. Im vergangenen Jahr war das Valencia, im nächsten Jahr wird es voraussichtlich Danzig sein.

Die Arbeiten für die „Schmuck 2024“ wurden von Norman Weber, Schmuckkünstler, Friedrich Becker-Preisträger 2023 und künstlerischer Leiter der staatlichen Berufsschule für Schmuck und Glas, Kaufbeuren, Neugablonz ausgewählt.

Die Sonderausstellung ist damit – wie immer – der aus dem individuellen Blickwinkel des Kurators zusammengestellte Spiegel der aktuellen Strömungen zeitgenössischer Schmuckkunst. Der Klassiker der Moderne ist in diesem Jahr der Schmuckkünstler Georg Dobler mit einer Retrospektive seines Schaffens. Genießen Sie diese facettenreiche und inspirierende Schau überraschender und beeindruckender Kreationen internationaler Schmuckkünstler!

Dr. Markus Eder
Geschäftsführender Vorsitzender
der Danner-Stiftung

“Craftsmanship that makes your life more beautiful” - this motto of this year’s International Crafts Fair is particularly applicable to arts and crafts and even more so to SCHMUCK 2024.

The Danner Foundation is therefore delighted to be sponsoring the world-renowned SCHMUCK at the International Crafts Fair in Munich in 2024. Special thanks are due to the Bavarian State Ministry of Economic Affairs, Regional Development and Energy for its financial support of this special show.

The “Benno und Therese Danner’sche Kunstgewerbestiftung” was founded in 1920 by Therese Danner (1861-1934) at the suggestion of the royal Bavarian court goldsmith Professor Karl Rothmüller. The foundation supports craftspeople across all trades - jewellery, ceramics, glass, wood, textiles and metal - through competitions, prizes and exhibitions as well as scholarships and grants for investments and projects. In addition to the prizes in the school competitions, every three years it awards the prestigious 15,000 euro Danner Prize for Contemporary Arts and Crafts in Bavaria, which is accompanied by an exhibition of the prize-winning and around 100 other objects selected by the jury. Prizes and sponsorship programmes are not only aimed at established craftspeople, but also at young talents in particular.

In the “Danner Rotunda” in the Pinakothek der Moderne in Munich, the foundation presents one of the most extensive collections of contemporary jewellery. The collection, which now comprises around 600 pieces of international standing, is constantly being expanded, not least through works exhibited and purchased at SCHMUCK.

The great recognition that contemporary jewellery has now gained internationally is demonstrated during the International Crafts Fair in Munich, when SCHMUCK and numerous accompanying events in galleries, museums and cultural institutes bring together the global jewellery scene in Munich.

One indicator of the international interest in SCHMUCK and the pieces on display there is the fact that - as in previous years - other European cities are applying to be allowed to show the exhibition in their museums after the end of the International Crafts Fair; last year this was Valencia, next year it is likely to be Gdansk.

The works for SCHMUCK 2024 were selected by Norman Weber, jewellery artist, Friedrich Becker Prize winner 2023 and artistic director of the state vocational school for jewellery and glass in Kaufbeuren Neugablonz.

The special exhibition is thus - as always - a reflection of current trends in contemporary jewellery art, compiled from the curator’s individual perspective. This year’s modern classic is the jewellery artist Georg Dobler with a retrospective of his work. Enjoy this multifaceted and inspiring show of surprising and impressive creations by international jewellery artists!

Dr. Markus Eder
Managing Chairman of the
Danner Foundation

Herbert Hofmann (1899-1971)

Der Kunsthistoriker und langjährige Leiter der Handwerkspflege in Bayern, Herbert Hofmann, hat im Jahr 1959 die erste Schmuckschau initiiert. Sie wird bis heute alljährlich auf der Internationalen Handwerksmesse in München durchgeführt. Mit dem Herbert-Hofmann-Preis zeichnet die Gesellschaft für Handwerksmessen Schmuckkünstler aus, deren Arbeiten durch die Neuartigkeit der Schmuckidee, Originalität der Konzeption, hervorragende handwerkliche Ausführung, Tragbarkeit und schmückende Wirkung exemplarisch sind.

Herbert Hofmann, art historian and long-time head of the Handwerkspflege in Bayern (the Bavarian Craft Support Association) initiated the first special jewellery show in 1959. This exhibition is organized every year at the International Trade Fair Munich. With the Herbert Hofmann Award the Fair Organization awards goldsmiths where the work is exemplary in terms of innovativeness of idea, originality of conception, outstanding artisanal execution and ornamental effect.

**Herbert-Hofmann-Preis
Jury 2023**

Prof. Georg Dobler, Halle a. d. Saale
Dr. Markus Eder, München
Dr. Cornelia Holzach, Pforzheim
Dr. Renate Luckner Bien, Halle a. d. Saale
Prof. Chequita Nahar, Maastricht, NL



TAMARA MARBL JOKA

THE MIRROR OF THE PAST
Brooch, 2022
Concrete, silver, steel
9 x 8 x 0,8 cm

Since 2022, Tamara Marbl Joka has been studying at the National Academy of the Arts in Oslo, Norway. The artist, who was born in the former Yugoslavia, also lives there today. Her brooch entitled "Mirror of the Past" is made of concrete, silver and steel. She questions the idea that concrete is stronger than the violence of nature or war. The deceptive hope for stability literally cracks and refers to the artist's personal biography. She has survived earthquakes, war and a long migration and knows what it means when the earth beneath you starts to move. The personal experience is reflected in material and form.



JUTTA KALLFELZ

ESRA, ROXY, RUPERT
Brooches, 2020
Ebony, cherry wood, sepiolite
5,2-6,6 x 3,1-3,6 x 3,6-7,5 cm

Jutta Kallfelz's brooches depict rabbits in a reduced, cut-out form. The sculptural quality of the works carved in birch ebony or meerschaum is a key feature. Although only fragmentary, they show the essential features of these animals.

The design shows especially the ears and the back with which they essentially communicate. The reduction of the form and its dimension create portable small sculptures, which also have an affectionate and humorous effect.



NEKE MOA

NGĀTI PUKANA
Neckpiece, 2020
Driftwood, pounamu (nz jade),
nylon cord, shell, paint
15 x 10 x 6 cm

Neke Moea lives in New Zealand. Her pendant "Ngāti Pukana" is connected to the cultural history of this country. Driftwood, jade and shell are materials that have a centuries-old tradition in jewellery design there. Amulets and talismans also play an important role. The pendant "Ngāti Pukana" is part of a group of works called "Rakau whakarawe", which means "weapons of everyday life". Every day we face demands that require action, interaction and reaction. Neke Moea's jewellery, equipped with her special materials, is meant to fight and protect ourselves in our reality.

ILLUSIONEN

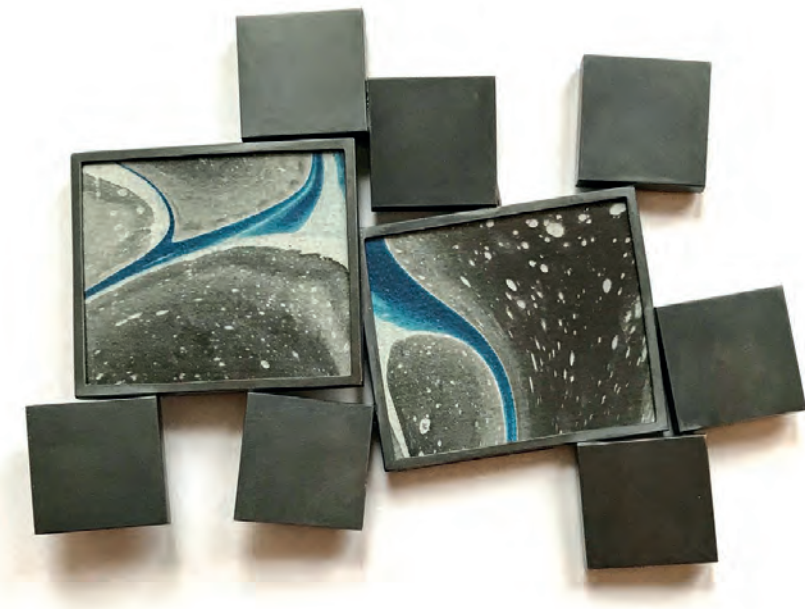
Georg Doblens Kunstwerke sind geprägt von Illusionen, die sich durch ihre Mehrschichtigkeit verstärken. In Natures Memory verwandelt er verfallende pflanzliche Elemente in metallische Formen, die einerseits biologische Strukturen in Abgüssen detailreich darstellen, andererseits durch Kristalle und zellähnliche Gitter ihren anorganischen Charakter betonen.

Besonders auffällig sind diese Strukturen in der Werkgruppe Geometrie und Illusion. Hier zeigt Dobler, wie unsere Wahrnehmung der Welt durch Illusionen geprägt ist – eine unvermeidliche Selbsttäuschung, die wir nutzen, um unsere Umwelt zu verstehen. Diese Thematik findet sich in Doblens komplexen Schmuckstücken, die von abstrahierten Pflanzenformen bis hin zu mathematisch berechneten optischen Effekten reichen.

Die Rolle der Optik in der Wahrnehmung von Illusionen wird bei den Arbeiten Facets of Crystals untersucht. Dobler nutzt hier die optischen Eigenschaften von Kristallen, sowohl in natürlicher als auch in bearbeiteter Form, um feinsinnige Kunstwerke zu schaffen. Durch die Kombination verschiedener Elemente verbindet er unterschiedliche Themenbereiche und zeigt damit die Entwicklung seines künstlerischen Schaffens.

Illusionen haben in der modernen Zeit oft eine negative Konnotation erhalten. Gesellschaftliches Handeln wird heutzutage häufig mit einer realistischen und rationalen Perspektive gleichgesetzt. Das Werk von Georg Dobler bietet hingegen eine breitgefächerte und facettenreiche Sicht auf die Welt, die Illusionen nicht negativ betrachtet. Er nähert sich ihr nicht nur mit nüchterner Sachlichkeit, sondern auch mit Poesie, Emotion und Magie, was sein Werk zu einem außergewöhnlichen Geschenk macht.

Philipp Valenta



GEORG DOBLER

BROSCHÉ / BROOCH 2018

Unikat, Silberrahmen,
Silberquadrate, bemalte Bildflächen, montiert /
Unique piece, silver frame,
silver squares, painted picture surfaces, mounted
12 x 8 x 1 cm

ILLUSIONS

Georg Dobler's works of art are characterized by illusions that are intensified through their multi-layered nature. In *Natures Memory*, he transforms decaying plant elements into metallic forms. These forms not only intricately depict biological structures in casts but also highlight their inorganic nature through crystals and cell-like lattice structures.

These structures are particularly prominent in the series *Geometry and Illusion*. Here, Dobler demonstrates how our perception of the world is shaped by illusions – an inevitable self-deception we employ to understand our environment. This theme is evident in Dobler's complex jewellery pieces, ranging from abstracted plant forms to mathematically calculated optical effects.

The role of optics in perceiving illusions is explored in the works *Facets of Crystals*. Dobler utilizes the optical properties of crystals, both in their natural and processed forms, to create nuanced artworks. By combining various elements, he connects different thematic areas, thus showcasing the evolution of his artistic work.

Nowadays, illusions often have a negative connotation. Today's societal actions are frequently evaluated under a realistic and rational perspective. In contrast, Georg Dobler's work offers a wide-ranging and multifaceted view of the world, not viewing illusions negatively. He approaches it not only with sober objectivity but also with poetry, emotion, and magic, making his work an extraordinary gift.

Philipp Valenta



SILVIE ALTSCHULER

FAKAKTA

Brooch, 2023
 Found silicone, polymer clay,
 cubic zirconia, gold
 6 x 6 x 4 cm

My art fuses opposites, using unconventional materials to craft characters that balance whimsy with the uncanny. This blend of humour and irony invites a transcendence of the ordinary and a questioning of conventions. Repurposing familiar symbols like gold and precious stones, my work awakens fresh interpretations and ignites dialogue. Beyond decoration, my art is an entryway into a world of ideas and emotions, prompting introspection and a re-evaluation of beauty. It merges the everyday with the extraordinary, intertwining sentiment and cognition, and encouraging a journey of self-discovery. By blending humour, irony, and contemplation, my art reshapes perspectives, serving as a catalyst for transformative thinking and inspiring a fresh perception of reality.

MIRIAM ARENTZ

TRACES IN TIME

Meadow Brooch, 2023
 Amber, silver,
 enamel, steel
 6,5 x 5 x 0,5 cm

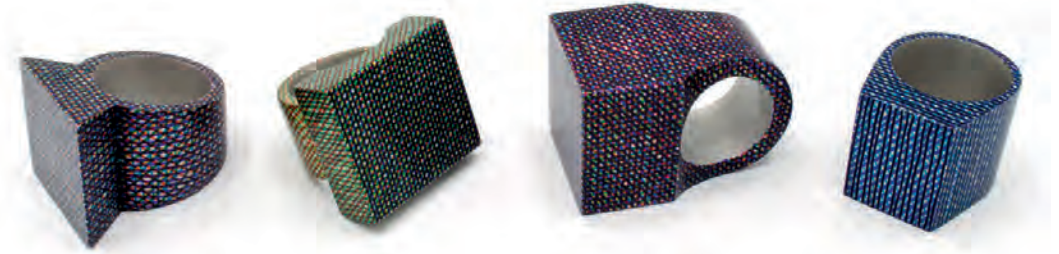
Like collages or puzzle pieces, I bring amber and coloured enamelled silver together to create a dialogue, a clash of different spheres of time. I opted for a version of amber jewellery with guilloché engraving and enamel. Guilloché is a technique that is almost extinct. It is a decorative technique in which a very precise pattern is mechanically engraved into an underlying material and traditionally used on precious metals, often in combination with enamel. Guilloché is not intended for amber, but can be used on it thanks to the softness of the material.



MIKI ASAI

GREEN VASE AND FLICKER
 Brooch, 2022
 Wood, japanese paper, lacquer,
 eggshell, mineral pigment, silver
 7 x 4,5 x 5 cm

“Things are beautiful because they are fleeting“. The fleeting and changeable phenomenon portrays the nature of everything of the world. Her aesthetics and concept are strongly based on ‘Wabi-Sabi’ that finds beauty in impermanence, imperfection, transience and ephemerality. She aims to create jewellery that captures and preserves the momentary beauty to own the fragments of the fleeting world, life and everything. For this group of brooches, she is looking at still-life-paintings as a metaphor of daily life and preserve the norm which is precious but easily forgotten.



LYNN BATCHELDER

GRID RINGS, 2023
 Aluminium anodized, dyed
 3,75 x 2,5 x 2,5 cm

Broadly these works reflect the fundamental human impulse to make marks—to record information through permanent acts – and its inherent search for meaning. While the grid can be a marker of control and order, crossed lines are among the earliest recorded human drawings or expressions. What do these intersecting lines of ochre applied to stone or scratched into shell communicate, and do we still possess these same impulses today? Through this body of work I employ anodizing technology and new experimentation in drawing techniques to capture both the provisional and the permanent. Upon a paper-like porous surface, marks easily seep in.



NICOLE BECK

CARGO

Neckpiece, 2023
Copper, enamel, textile
8,5 x 9,5 x 4 cm

The focus is not on the exact reproduction of the geometric shape, but rather on the loosening of it. The choice of copper as a carrier material is deliberate in terms of the softness of the metal and the resulting deformation of the individual components, while the etched plates are assembled into containers. The copper allows for a play of changes in colour, coverage and transparency in the subsequent enamelling process. For this development, the fired powder enamel is sanded off and often reapplied to the workpiece in several layers and fired again in the kiln.



MICHAEL BERGER

KAS FP-01S.

Kinetic brooch, 2023
Stainless steel, gold, dichroic glass,
micro ball bearing
5,10 x 5,10 x 2,80 cm

This group of works is a further development of my kinetic jewellery, in which I experiment with dichroic glass. Movable rotors are inserted into an outer grid structure cast from steel or gold. The impulse given by the wearer's own movements drives the rotation of the glass plates, which are effectively staged through light refraction, reflection and the colour change effect. The result is a double interplay: between the grid structure and the reflective glass surfaces on the one side and the work and the viewer on the other.



ALEXANDER BLANK

EN VAGUE 2

Brooch, 2022
Foil, hard foam, acrylic glass
2 x 5,8 x 5,5 cm

"En Vague 2" uses stacks of pictures of things from the street taken on my smartphone without consciously looking for the source. Each of these pictures had something that was the centre of attention, even if a lot of random things were included in the background. Every camera image, whether digital or analogue, does not differentiate between important and unimportant image content, but simply records information and processes it within its built-in parameters. In the pictures that I use for the works, I use sections that provide me with completely different, idiosyncratic information when enlarged than before in the overall picture - in other words, those parts of information that offer a lot of potential for abstraction.



MARTA BOAN

ROUND RING, 2023

Gold
2,2 x 2,2 x 1,5 cm

Marta Boan's work always revolves around the minimum, sometimes with the treatment of matter, often with minimal matter, sometimes removing everything unnecessary. With this approach she has revisited classic jewellery: for example she has reproduced chains or the engagement ring by reducing them to the minimum. Now she presents a redesign of the Signet Ring with the minimum material, minimum action and by simplifying the manufacturing process as much as possible. Summing it up is another way of showing how her work seeks the essence in jewellery.



ANNA BÖRCSÖK

HOMMAGE À RICHARD LONG
 Brooch, 2023
 Recycled beer can, stainless steel,
 Slate
 2,4 x 6,6 x 6,6 cm

The history of contemporary jewelry broke new ground in the 60's. The serie commemorate conceptual artists who started a new dialogue in conceptual art. All selected artists questioned the relationship between the artist, the work and the viewer in a specific place and time frame. The idea becomes a personal sign. Like Joseph Kosuth said: "Art is making meaning." The encapsulated artistic idea of the selected artists are hidden in the recycled black unopened beer cans, and the firm stainless steel structure keeps the balance between the essence of the idea and the worthless mass product. All pieces look the same from the outside, and only the wearer can reveal the hidden secret.



MARIA CECILIA CAPISANO

BLUE MANTRA XL
 Neckpiece, 2023
 Leather, Acrylic
 29 x 15 x 7 cm

This collection is an invitation to elevate our thinking and embrace a mindset of positivity and resilience.



GORGERY CHEUNG

LOOPING JOYFUL HORSE
 Brooch, 2022
 Cotton, glass, plastic,
 Metal
 19 x 13 x 2 cm

My project is about my mental well-being which helps my depression. Matariki and Southern Cross are significant for New Zealand but also for being encouraged and motivated as a Maori warrior for my mental health and my life. Axe, sword and animals from the Chinese year from my fantasy became guardians to my life as I am wearing them. Especially Maori legends and Chinese legends with their design of culture help me to overcome the challenges and obstacles in my life.



MARGO CSIPO

A THREAD CUT, A PATH FOUND
 Neckpiece, 2022
 Silver, mother of pearl, ink
 43 x 13 x 1.5 cm

As both an illustrator and a jeweller, I am fascinated by the language of cultural symbols and visual metaphors and how they live on the body. I want to explore the variations on how an individual connects with an image. My muses can be enigmatic or overt: a stone wall in the midst of construction or demolition, a pair of hands using scissors to cut a string, a dandelion in stages of growth and death. The tales these images construct are ones of ambiguity and unknowns. I hunt through iconography to define my queerness, my identity as a child of an immigrant, and the other unknowns I find myself confronting.



PUTTE HELENE DAL

SEED CARRIER
 Neckpiece, 2023
 Wood, found pieces
 13 x 4,3 x 4,3 cm

Putte Helene Dal's jewellery and sculptures are based on objects she finds. The artistic method is to see the potential of mass-produced things and materials found in nature; play with form / colour / associations and function, then put the pieces together so they get new content and new life. The artist works with jewellery and small objects which says something about larger connections in life, human life experiences and everyday small wonders. In Dal's artistic work she explores jewelry as meaningful and reflective of the personal and structural aspects of our society.



ANNETTE DAM

33 MILLION YEARS AHS
 Neckpiece, 2022
 Gold, brass, amber, plastic,
 resin, straps
 10 x 22 x 1,8 cm

I have combined fragments from the past, represented in amber, with today's materials and traces from current time – for example plastic hen rings, depicting today's animals and human-processed natural resources. The pieces in this project are intended to question what kind of 'treasures' we add and leave behind, actual imprints that a future civilization will find as historical traces after us, Homo sapiens.



BÁRBARA D'AMBRA

INSINUATIONS
Pendant, 2023
Corian
4 x 12 x 1,5 cm

This work focuses on creating pieces with a minimalist and pure aesthetic, using clean forms and neutral materials to accentuate shape. I aim to convey ideas through minimal expression, striving to conserve and reduce resources wherever possible to emphasize purely formal concerns. I utilize materials in the most neutral and precise manner to generate immaculate surfaces. I take pleasure in using abstraction and reduction to hint at ideas without fully defining them, inviting the viewer to engage with a sense of ambiguity that can foster both intrigue and uncertainty. I believe that sensitivity is important in topics such as sensuality, eroticism, curiosity, desire, freedom, and empowerment.

PATRICIA DOMINGUES

SEMICONDUCTOR DEVICE NO.1
Brooch, 2023
Monocrystalline silicon, steel
7 x 5,8 x 2 cm

With a background in jewellery and the craft of stone cutting, I am interested in understanding how materials and landscapes are cut, fractured, and broken up. And in how the fragmentation and reconstruction of the landscape is intimately connected with human skills, techniques, craft and technologies. More specifically, in how digital technologies straddle the human and the natural. Although digital networks may seem immaterial, they are in fact physical extracts from the earth. In returning to materials that are increasingly mined to sustain digital societies, such as silica, my aspiration was that the work should highlight and call attention to our ever-larger consumption of the mineral world.



HILDE DRAMSTAD

CHARMS OF FEAR
Neckpiece, 2022
Textile
40 x 8 x 2 cm

My starting point has been to find out whether the speculative and fabulating elements in fairy tales and film fiction can produce a reality that is relevant to my/our own. Through storytelling one can observe a range of emotions without being in danger, while at the same time being in control of the situation and being able to step in and out of the experience.



ANJA & JÜRGEN EICHLER

HOLOFLORIDA 1
Brooches, 2023
Hologram, wood, silver, steel
9 x 9 x 0,9 cm

Anja Eichler and Jürgen Eichler are not related to each other. Anja Eichler is responsible for the creative concept and the making of the jewellery pieces, Jürgen Eichler masters the technological aspects of producing the hologram in a laboratory setting, using objects made of copper, laser lightning and glass covered with a light sensitive emulsion. "HoloFlorida" shows flower-like holograms that correspond with underlying motifs of flowers. The hologram changes its appearance according to the movement of its wearer and changes of perspective. In one moment, the hologram might shine in its brightest colors, whereas in the next, it might be hidden by the background motive. What is to be seen lies literally in the eyes of the beholder.



SHARON FITNESS

LICKY PENDANT 2
 Neckpiece, 2022
 Purple heart wood, vintage
 light switches, screws, dyneema
 23,5 x 8,5 x 6 cm

My work revolves around the act of wearing; the feelings and impulses you have wearing and all the thoughts and motions that float in between. For this work I explored breasts and vulvas and buttons and knobs and finding just the right spot.



SARA GACKOWSKA

COLLECTION BODY – “PART I”
 Brooches, 2022
 Local stone, silver, steel
 10,5 x 7 x 1,5 cm

‘Collection Body’ refers to the body and its parts. “The body speaks covertly in a way that culture cannot control.” Each brooch invites us to touch its surface which is carved from the stone.



SAMUEL GASSMANN

JEWEL 18

Jewelry Suite Parure, 2021
19th century antique black memorial
elements, silk, rags
32 x 33 x 33 cm

Rag Jewels combine formalism with playfulness, engineering feats of high craft by capturing the remains of past and present empires. The Neo-Baroque sensibility intersects the past, present, and future of an as-of-yet unattainable era. They explore wearable politics and might ask "Why can't a grand parure be made of rags?". The works express the Grand Tour, the foreign markets as if seen for the first time, with a touch of (Dr. Who) time travel.

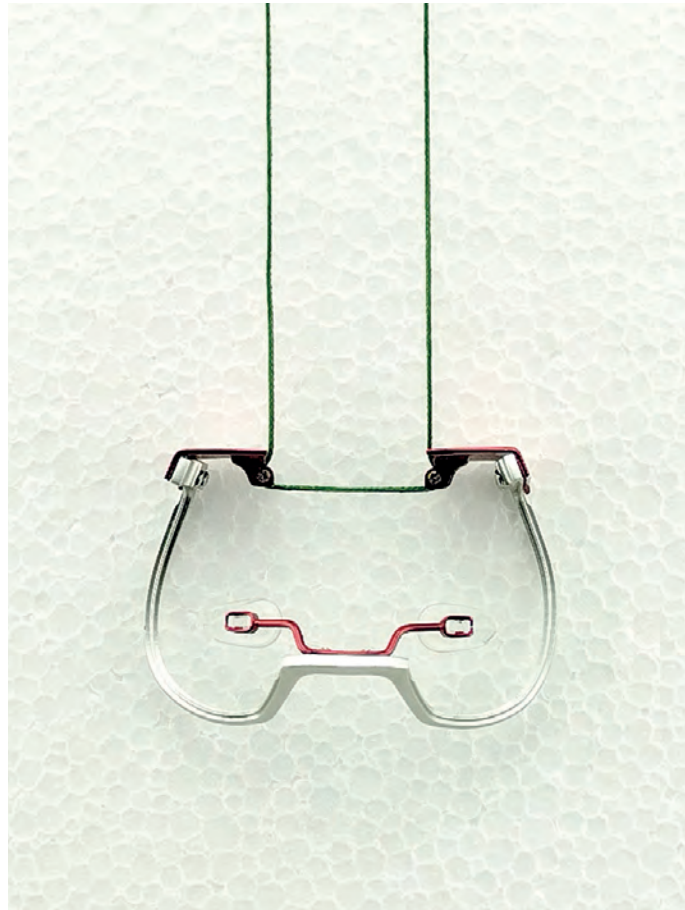


LYDIA HIRTE

MOTHER'S CHILD I.

Pendant, 2022
Cardboard, ink, wood glaze,
pearl silk
9,5 x 6 x 4 cm

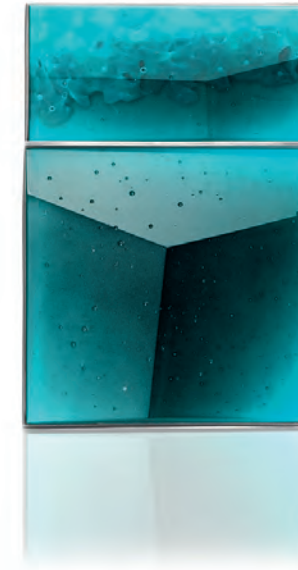
The title refers to the relationship between the basic form and the sculptural object that emerges as a specific and intentionally chosen moment in the hand-directed journey of the bundles of basic forms. At the same time, it addresses the role of emotionality, provocation, resistance of the counterpart, haptic stimuli and individuality in the creation of the sculptural object. Finally, it refers in an autobiographical sense to the interweaving of my work as an artist with the family context.



JUAN JOSÉ IBÁÑEZ PIQUERAS

**SPECIMEN 6, COLORUM FAMILIA,
OCULUM IN SECTUM COLLECTION**
Neckpiece, 2023
Frame glasses, polyester thread
6 x 4 x 2,5 cm

In the same way that a child plays in the field discovering insects, we find the glasses in the workshop. We began to play with them without fear, discovering their behaviour by bending them and admiring the shapes that appeared before us. Just like that innocent child who is surprised to find insects in the field. This metamorphosis allowed the glasses to jump from their usual position to rest on other parts of the body.



MEIRI ISHIDA

THE SHAPE OF WATER
Brooch, 2022
Glass, silver
8,8 x 5,8 x 1,5 cm

Everything begins with water. The water that fills all life, including us, animals, and plants. Steam, clouds, rain, oceans, all the water on earth, it's always changing shape. Water flows and circulates. And up to 60% of the adult human body is water. A newborn baby has 70%. We, too, are part of the great flow of nature. The water cycle, as a manifestation of the great act of nature, is always a source of inspiration to me. At the same time, it asks me the same question as the title of Paul Gauguin's 1898 painting. "Where do we come from? What are we? Where are we going?"



EMPAR JUANES SANCHIS

DON'T DARE 2
Brooches, 2021
Basalt, stainless steel
4,7 x 9,2 x 9,2 cm

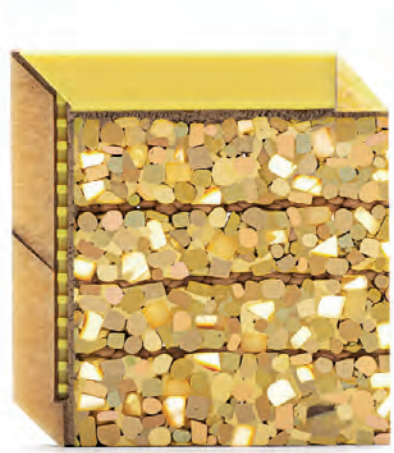
Constantly testing the limits of the stone as a material became my approach to jewellery making. My work with stone is very much about resistance, tension, and volatility where risk-taking is essential. In order to live fully we must have the courage to be vulnerable. Studying the matter of our personal space and opening a strong, direct, word-less dialogue between the wearer and the observer, these pieces are a tribute both to fragility and to life.



DA YE KIM

THIS RELATIONSHIP IS ...
Ring, 2023
Resin, gold plated brass
16 x 5 x 0,3 cm

"Siblings are the first encounter with unfamiliar individuals." "This Relationship is..." talks about sibling relationships. Siblings mostly share complex emotions. They believe each other more than anything and any other people in the world. I was interested in the figures changing depending on the siblings' emotions and wanted to describe this relationship as visual.



YOO JUNG KIM

AMBER NOISE 1
 Brooch, 2022
 Amber, found object
 7,2 x 6,8 x 0,9 cm

I love and admire amber as a material in itself. The time it has endured is something I do not dare to evaluate, making me to contemplate my own life and death in comparison. Amber is often remembered for its distinctive yellow colour. Where did the yellows around me start their journey and end up surrounding me? I've come to realize that it's not just amber that's an astonishing substance. Different yellows, each with its own mysterious birth, come together to form the world. They emit minor noises in their unique voices.



UNK KRAUS

HISTORIC HISTERIC 4
 Brooch, 2023
 PLA, steel
 15 x 12 x 4,5 cm

The brooches describe a social condition. Euphemism vs. resigned behaviour, certainly observable in reality. A small dramatic theatre that attempts to explain the ability and effectiveness to act. Designed very freely and almost haptically for 3D filament printing and labelled with coloured PLA. An attempt to outwit the strict mathematical rules of 3D printing.



TYPHAINE LE MONNIER

COMET

Neckpiece, 2023
Steel, nylon, chromed
wooden pearls
20 x 20 x 3 cm

My research focuses on ornament as part of the functional design of the object. I seek to hijack the codes of jewellery to discover new approaches. I use a balanced mix of craftsmanship and computer-aided design; and since I'm interested in the use of stone as part of the design, I acquired an extensive knowledge about gemstones and minerals while studying for a Master in Fine Arts. Minerals, due to their fragility and idiosyncrasy, force us to make precise and mindful choices in order to investigate the limits of matter. "The drawing in the Agates isn't in the stone, but it is the imagination that puts it there." ("The Writing of Stones") by R. Caillois.

EMILY LEWIS

SUFFUSE 02

Bracelet, 2022
Copper
9 x 9 cm

Emily Lewis is a Nova Scotian jewellery artist based in Quebec City. She is the owner of Studio METHOD(E) and Galerie Lewis, a contemporary jewellery studio and contemporary craft gallery respectively. She is dedicated to the development of community and support networks in the Quebec City region, provincially and nationally. She works hard to create accessible spaces for work, diffusion and reflection. In her own jewellery work she is interested by the impact of jewellery and craft historically. She works with motifs from Berlin Iron Work jewellery, William Morris wallpapers and textiles and Victorian jewellery. The political and cultural importance of craft and jewellery work in these eras feels particularly pertinent today. She uses simplification and repetition to create her pieces. Graphic lines and bold colours are used in non-noble materials to create production pieces as well as one of a kind works.



LAURA LEYT

RENDEZVOUS
 Neckpiece, 2023
 Old picture framework,
 recycled plastic bags, ribbon
 60 x 25 x 3 cm

An investigation about new ways of recycling plastic I was working on, led me to a plastic board with strong similarities to Action Painting, the art movement where materials and colours were chosen to express movement and energy. From that visual resemblance, and its spirits, I proposed a game between the paintings and the jewellery pieces, deepening into the concept of "Wearable art", which awaked questions such as "Is it possible to decorate our bodies with the paintings hanging on our walls?" "Could a piece of jewellery be included in a painting and taken out of it to be wearable?" In this project called "Action Plastic/Wearable Art", jewellery is thought as part of a painting, but has the possibility to be taken out to be worn.



PETER MACHATA

LIVE FOR PAIN
 Brooch, 2023
 Plastic, plexi glass, silver
 11 x 9 x 1,5 cm

The Second Chance for Life
 We hide our trauma, our wounds and the scars, which are the memories of them forever. However, pain also forms our personality and sometimes saves our life. I like to portrait people, but I am not much interested in the faces, I am focusing on their hands that sometimes show more than the people want to show. I am interested in scars, traces of life-saving operations. Those scars are signs of a second chance for life, the imprints of a pain written in the body. Scars are usually hidden under clothes, I show, glorify and emphasize them with bright colours.



LITAL MENDEL

MY FAMILY ALBUM

Neckpiece, 2022
Miyuki beads, nylon thread,
polymer, cardboard, cotton thread,
hinges, screws
58 x 15 x 1,5 cm

As I became a mother, I began to experience more and more times when I missed my parents who passed away a few years ago. I wanted them to be there and to share my experience and the emotional moments like my child's first smile and also sad or difficult ones like a sickness. I needed them for advice and comfort.



KRISTINA MERCHANT

STUBBED CIGARETTE

Brooch, 2022
Amber, silver
4 x 4 cm

Artist Kristina Merchant's Vision of Beauty collection, comprises handmade wearable objects such as cigarettes, chewing gum, and bottle caps. A deep-rooted family history in the urban landscape spans generations, tracing back to her Nana, Irene, who worked in a cigarette factory before owning her own pubs across the globe. During Kristina's time at The Glasgow School of Art, she balanced her studies with employment at a local pub, "The Bell Jar", capturing the essence of British culture and social gatherings – drinks shared and cigarettes lit – which she translated into her jewellery that celebrates these overlooked remnants.



YUTAKA MINEGISHI

LUCKY SWINE
Ring, 2023
Ebony, horn, silver
4 x 3,5 x 3,5 cm

After three years of depressive Covid-era, I was compelled to do something fun and uncharacteristic of me to cheer myself up. To make something that makes people happy, something that made me laugh while carving. The little piggy always smiles at you.



ITTO MISHIMA

KINTSUGI 02
Brooch, 2022
Silver, gold, stainless steel
4,6 x 4,6 x 1 cm

People live their lives with past failures in their hearts. A wound so big that it destroys you cannot be completely erased. By facing and overcoming those scars and the person who carries them, those scars can become a unique charm and shine, making one's own capacity even more attractive. By accepting that these scars are my individuality, I can move forward in my own way. I can be proud of myself. I am not the only one who is hurt. Everyone lives with something in their hands.



JULIANA MOLINA

RING, 2022
Nylon, stainless steel
2,9 x 2,5 x 3 cm

Impacted by the strength of resilience and witnessing migration and displacement in my country Colombia, I highlight in this collection of rings the importance of home. I place myself as a connecting entity between two different worlds. The imposing colours with which the facades of the houses are painted, the geometric shapes seen in the windows, doors, fences and the lifestyle of the people in Colombia, in relation to the artwork of Sol Lewitt, Frank Stella and Louis Nevelson, artists from European families whose lives are related to migration and displacement.

THANH-TRUC NGUYEN

DIGITAL ECHOE
Brooch, 2023
Polyamid, silver
7 x 8 x 2 cm

In her recent works, Thanh-Truc Nguyen integrates traditional craftsmanship with digital processes. Expressive lines are translated into the virtual realm and sculpted into three-dimensional objects with a rhythmic and graphic surface. These objects are subsequently 3D printed using a special polyamide material, with certain parts further refined through traditional craft techniques. For Nguyen, the functionality of the resulting objects is not necessarily the focal point. Rather, they represent the visible and tangible outcome of a thorough exploration of material and form, rooted in the artist's individual approach and her search for an appropriate mode of expression.



IRIS NIEUWENBURG

REFLECTIVE FORCE OF NATURE OVERGROWN

Brooch, 2023
 Silver, photo, dibond, pyrite,
 crystal dust
 8,6 x 6,5 x 2,4 cm

I create 3D assemblage of various material and layers, assembled with traditional goldsmith techniques. The aspect of time and transformation takes a key position in my work. I am intrigued by the highlights of daily life and special occasions as a context for my jewellery. The past always points to the future. The image of the bearer.



YAEL OLAVE MUNIZAGA

DUNO V

Brooch, 2023
 Deodorant balls, led bulbs, toy ball,
 bio-resin, pigments, acrylic, silver,
 stainless steel, led light
 9,2 x 13,6 x 2,5 cm

Layers and layers settling like a golden dune formed in the sea. Underneath lies the 'I', unique and multi-coloured... The system labels us, classifies us as equals, and yet demands us to be perfect, unique, and successful. Beneath that seemingly uniform layer, I reveal and uncover with meticulous craftsmanship, our diversity. Once the recycled object loses its original purpose, I preserve the traces of its previous use, while accentuating the added value of the handcrafted work. It is through this dialogue, and the delicate and respectful treatment, that the art of craftsmanship is vindicated. This process translates into a unique piece, with a DNA of colour and diversity.



JIUN-YOU OU

YĀN #15

Brooch, 2022
Inkstone, stainless steel, sterling silver,
two component adhesive
13 x 8 x 2 cm

Yān. The name comes from the transliteration of the word “inkstone” in Mandarin. The inkstone is a calligraphic tool, used to hold water and to grind ink from ink sticks, so its shape is characterized by shallow grooves and heavy weights. With development, the calligraphy like strokes gradually turned into a three-dimensional shadow. In the process of deconstruction and reconstruction, the inkstone has been transformed from a carrier of water and ink into a piece of jewellery, carrying the story of the material itself and the maker.

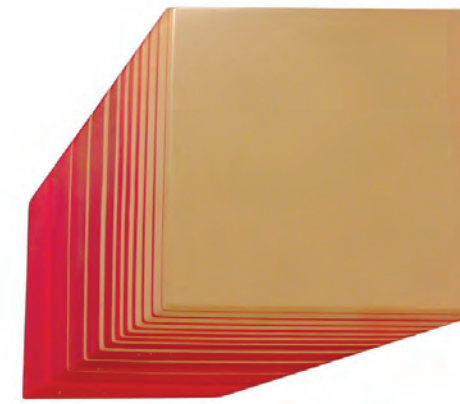


ROWAN PANTHER

FA'AFETAI

Chest piece, 2022,
Muka NZ flax plant fibre,
mother of pearl,
37,5 x 31 x 1,5 cm

“Bobbin lace is the medium in which I explore my cultural background within the wider context of identity negotiation and the future possibilities of traditional craft. The lace patterns reference European designs such as collars worn by nobility, while the objects draw upon Pacific cultural forms such as ceremonial breast plates worn by chiefs. These hybrid adornments entangle colonial and craft narratives.” These adornments are an exploration of relationships. Titled in Samoan, yet offering a distinct European influence, these works explore the diverse combinations of which we are all made – honouring our individual whakapapa (genealogy), past, present and future. Fa’afetai and Lua serve as a thank you to family – those here and those who are gone. It is also a thank you to life – both the joy and the heartbreak.



FUMIE SASAKI

LAYER WHITE
Brooch, 2021
Silver, electrocoated acrylic
6,8 x 4,8 x 1 cm

I value creating aesthetic and symbolic forms using my own hands, rather than taking the natural, unintentionally made form. Another significant aspect of my work is to contain a certain preciousness or specialness, that makes people want to own it. For me jewellery is like an attractive pebble on the street that is irresistible to take home and treat it with the same care as any other expensive object. It is an important personal possession that cannot be judged by other people's sense of values.

MISATO SEKI & ERI ARANO

LAYER #1
Brooch, 2021
Japanese Urushi lacquer, pigment,
silver
5,5 x 5 x 1 cm

For this piece 170 to 180 layers of Urushi were applied, and then the piece was engraved. Through this work, I attempt to visualize the enormous amount of time that went into the formation of the piece by means of a bold, diagonally cut design. When light reflects off the work, stacked lines appear, like the sides of a book, and various colours of lacquer form patterns and gradations on the work. My hope is that by wearing this work, we can visualize the weight of time, something invisible.



MAYA SHOCHAT

UNFOLD
Pendants, 2022
Aluminium
12 x 8,5 x 1 cm

During my journey, I dedicated time to exploring the urban landscape of Düsseldorf, Germany as an Israel-based creator. Architecture became a profound source of creative inspiration as I designed the layouts of the boxes. These half-folded boxes now stand independently, packaging the memories and emotions of the wearer, symbolizing the interconnectedness of one's environment, culture, and individual identity.



AZIN SOLTANI

INSIDE & OUTSIDE
Brooches, 2023
Brick, plaster, silver,
stainless steel
5,2 x 5,2 x 1,8 cm
8 x 5,8 x 1,8 cm

The idea of this collection comes from the traditional architecture of Iranian houses being made of brick tessellations on the outer side and layers of plasters with delicate details on them on the inner side. For me, metaphorically, houses are humans. We come to this world with no choice, we pass by each other, we see each other from the outside, rough or smooth, weak or strong, attractive or unattractive, but what are the chances to get to know each other deeply enough to see the inside?



ANNA TALBOT

SLOPPY SECONDS NO1
Neckpiece, 2023
Metal found objects, wool,
silk ribbons
11 x 11 x 5 cm

'Sloppy Seconds' is a collection of work made entirely from recycled materials. I wanted to challenge myself to only use old materials, even for the joints and fastening mechanisms. We live in a world with so much stuff, so many things, and I have been questioning what I as a maker am adding to this world of things, of objects. Can I add meaning, add value and a story to what has previously been seen as useless leftovers, rubbish?.

TAKAYOSHI TERAJIMA

PORTRAIT 21.02.2023
Brooch, 2023
Composit panel fototransfer
9 x 6,5 x 1 cm

This project is creating a portrait of myself via an image generating AI. A variety of personal information (e.g. place of birth, eye colour, height, etc.) used in the application for a residence permit is onput into the AI to create new portraits on a daily basis. Of particular interest are the technical characteristics that allow the same keywords to generate different images. And by combining this state-of-the-art technology with traditional craft techniques, we are able to visualize the discrepancy between our perception of ourselves and others in the real world, as well as changes in perception over time.



KETLI TIITSAR

EXTRACTS FROM THE HOUSE I

Brooch, 2020
Textile, birch, apple wood
15 x 8 x 2,5

During the lockdown times, I spent a lot of time in our cottage. The house and the place have been in the family over 100 years. The series is revealing my personal archaeology, the ongoing process I am working with involving all kinds of materials around my old cottage. It is important for me that materials represent some aspects of personal memory. What and how do we remember and also choose to remember is something I am constantly researching and attached to.

TANEL VEENRE

BEFOREAFTER X

Neckpiece, 2022
Wood, silver
28 x 26 x 4 cm

When I was a child, my father, a musician and restorer of wooden furniture and instruments, bought a wooden house organ with the aim to restore it. But it remained unfinished. Some years ago, my father was diagnosed with last stage of a cancer, and he offered me the remaining pipes of this organ. So I cut the pipes in pieces. Twisted and glued together they became new organic shapes interacting with the body. And my father took care of the finish of each piece by sanding the material and adding a layer of paint, varnish, or wax where needed. During the process a new understanding between father and son started, where we invested our knowledge, passion, skills, and love for work and for each other. Most of the pipes still reminded them of their ability to make sound even when becoming a piece of jewellery.



ANDREA WAGNER

MÉMOIRES D'EAU - BLEU II
Brooch, 2023
Sterling silver, synthetic resin,
glass, glass resin composite,
paper
9 x 9 x 3,5 cm

All water molecules on earth have been in existence since time immemorial. Countless times as liquid, ice, vapour, part of land, bodies of water, living beings ... everything. For the first part of my "Mémoires d'Eau" series in 2020 I used the beautiful quartz stones I had painstakingly cut in all sizes. After that I continued working with moulds I made of the original stone clusters on my new pieces. Moulds allow me to make synthetic resin castings for further explorations. The glass grain surface structures seem like fine droplets covering the fairly abstract water images underneath.



ZHIPENG WANG

TEA BRICK #1
Brooch, 2021
Tea, silver, stainless steel
9,35 x 4,7 x 1,48 cm

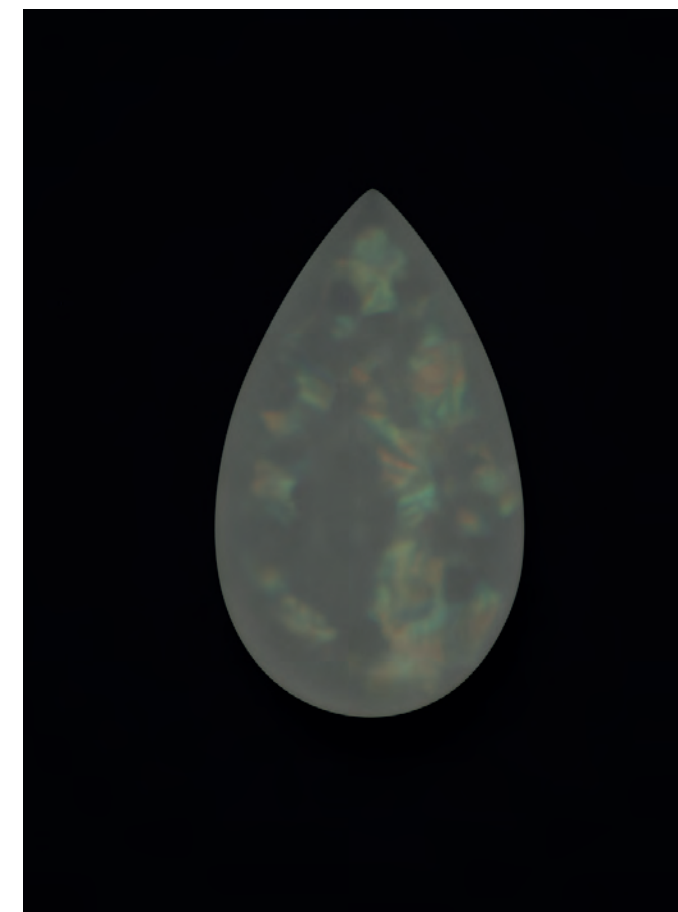
Chinese tea, with over 1500-year foreign trade legacy, has evolved into a crucial commodity for global communication and trade. Tea plays a significant role in fostering economic relations, cultural influence, and even diplomatic ties has made tea a symbol of Chinese cultural identity. Like many contemporary youths, I document my travels using a travel app, creating routes that capture my European experiences. These journeys are translated into brooches, each tea brick symbolizing a segment of my life during this exploration and laying the foundation for my cross-cultural adventures.



**MARIA IGNACIA
WALKER GUZMAN**

**WHAT DIES NEXT TO ME –
PORTRAIT OF A DAUGHTER
WATCHING HER MOTHER DIE**
Brooch, 2022
Shibuichi, steel, gold, paper, hair
9 x 9 x 0,8 cm

From the times when deaths were daily accidents caused by cholera, scarlet fever, and life expectancy was a quarter of what it is today, mourning jewellery arose as a continuous operation to survive the loss of beloved ones. The works enter into the regime of autofiction, as they simulate and suggest the death of living people by storing their genetic material inside a brooch. These objects are read as survival tools, to overcome, remember and evidence pain.



FLORIAN WEICHSBERGER

VANITAS – MEMORY #14
Brooch, 2023
Plastic, steel
10 x 5,7 x 1,7 cm

The artistic exploration of life's transience dates back to classical times and culminates in the well-known still lifes of the 16th and 17th centuries. In the "Vanitas" series, I examine this motif in various ways, interpreting it through my perspective and expressive style. This has resulted in three series of ceramic bracelets, brooches made of glass mirrors and gold, and brooches and pendants crafted from plastic. In "Vanitas – Memory", I delve into the everyday aspects of this theme. Translucent, shimmering forms recreate the void of product packaging, aiming to capture the fleeting delight that the contents of these casings once provided us.



DANIEL VON WEINBERGER

HANDS #2
Neckpiece, 2023
Paper, plastic
50 x 50 x 1

I take the idea of "recycling" to a very extreme and a new level. I got myself "three jewels for the price of one" at the "5 and below" shop in Chicago. I bought 7 plastic hands in the package.
- Underneath are the paper hands
- On top are the plastic hands
- And to close the product a transparent plastic sealed this all.
I used the three materials to create three neck statements.



AREK WOLSKI

FOREST
Brooch, pendant, 2022
Steel, paint
12 x 15 x 1,5 cm

A few years ago I visited a well-known museum in Europe. They had a wonderful collection of Dutch painters, a wide collection of stilllife paintings with fruit, rabbits, fish and other riches of their time. That's when I realised, I wanted to create a stilllife of my world, and the subject would be waste. It's a ubiquitous part of our culture, even if pushed into oblivion, so it's worth depicting.



JUN JIN WU

DETACHABLE LONG CONE
Pendant, 2022
Chalcedony, jade thread
5 x 5 x 2,5 cm

The Latin phrase 'unus pro omnibus, omnes pro uno' means all for one, one for all. All things in the universe are illusions created by energy, and people's 'task' is to perceive illusions and energy flows. In this sense, the mineral substance, condensed over time, serves as the foundation while microparticles act as dynamic energy. Spatially and temporally, they manifest motion and continuity. Karmic interactions between individual components imply that, if external forces upset the world's order (disillusion), individual energy may promote an alternative order that, marked by its silence and elusiveness, illuminates the mists of the road of history – the reproduction of energy conservation. An assembly of adjacent and adjustable units presents harmony (relativity) and tension (instability) at the same time, encouraging people to react, imagine and interpret. This reveals a fundamental principle: more makes one, and vice versa.



EIGHTEEN YUAN

BE-LONGING #07
Brooch, 2023
Enamel, steel, silver
15 x 9 x 3 cm

Jewellery weaves an intimate connection between wearer and moment, merging enduring rocks with transient humanity, echoing the enigma of 'home.' Defined by elusive familiar pieces, 'home' thrives on rootedness in place-based narratives, fostering belonging beyond location. As a maker, the process through making links my feelings and emotions to objects, bridging communities and nurturing belonging. Jewellery's persistence extends body boundaries, symbolizing emotional solace and embodying our innate desires.



YASMIN ZEHAZI

FOSSILIZATION
Brooch, 2022
Silver
15 x 13,5 x 9 cm

This project began with a search for the remains of work by my family members, who were goldsmiths in Algeria until its liberation from the French occupation in 1962. I expected the jewel to serve as a man-made fossil, proposing an authentic glimpse into the cultural narrative in which it was created. However, I found myself surrounded by countless false images of the Orient, in which the jewel was nothing but an ornament in erotic settings fabricated by colonial artists. Therefore, in the "Fossilization" series, I present jewellery as a means of oppression that gracefully and forcefully encloses the wearer's body in a process of fossilization.



KUN ZHANG

SPRUNGHALTUNG II
Ear piece, 2023
Ebony, pink ivory
3,6 x 3,1 x 4,9 cm

Since my childhood I sometimes saw myself as two separate parts. I perceived myself looking at the world through my eyes, while my consciousness sometimes floated proximately to my body. It made me often confused whether I was really experiencing the present moment or not. Working under this ambiguity leads directly to my inability to orient the continuation of my form. On one side, I observe this dissociation through working; on the other, I turn to compel myself bring my ambiguity to a conclusion at a certain moment. My work is the derivative of this pulling process.



REINHOLD ZIEGLER

THE HUMAN CONDITION PART 1 & 2

Bolo tie, 2023
Silver, leather,
stone with lichen
65 x 30 x 2 cm

Rather than aiming to highlight the individuality of the wearer, I search for expressions that instead might 'connect' the individual with the universal. In the submitted works I worship life in general by using stones on which living organisms (lichen) can be seen. Through the incorporation into a piece of jewellery, as well as through the assistance of titles, I try to express something about the 'human condition'.

Herbert-Hofmann-Preis / Herbert Hofmann Award – Die Preisträger / The Awardees 1973 – 2023

1973 Jens Rüdiger Lorenzen, DE Michael Meyer, DE Karl Heinz Reister, IT Francesco Pavan, IT	1984 Linda Müller, DE Josef Symon, AT Ramón Puig Cuyàs, ES	1998 Ted Noten, NL Bettina Specker, DE Andrea Wippermann, DE	2011 Attai Chen, IL Sophie Hanagarth, CH Mirei Takeuchi, JP
1974 Therese Hilbert, DE Paolo Maurizio, IT Rita Große-Ruyken, DE Gabriele v. Pechmann, DE	1985 Giampaolo Babetto, IT Francesco Pavan, IT Erico Nagai, JP	1999 Bussi Buhs, DE Iris Eichenberg, DE Mari Funaki, JP/AU	2012 Alexander Blank, DE Despo Sophocleous, CN Tore Svensson, SE
1975 Uwe Böttinger, DE Waltraud und Arthur Viehböck, AT Charlotte Lochmüller, DE Giampaolo Babetto, IT	1986 Barbara Weinberger, DE Errico Michael Casser, SA Simon Peter Eiber, DE	2000 Georg Dobler, DE Mari Ishikawa, DE Chequita Nahar,	2013 Robert Baines, AU Helena Lehtinen, FI Fumiki Taguchi, JP
1976 Hildegard Risch, DE Mario Pinton, IT Erico Nagai, JP	1987 Daniel Kruger, SA/DE Hiroko Sato-Pijanowski, JP Gene Michael Pijanowski, US Willem Honing, NL	2001 Bettina Dittlmann, DE Christiane Förster, DE Thomas Gentile, US	2014 Iris Bodemer, NL Akihiro Ikeyama, JP Noon Passama, TH
1977 Hermann Schafran, DE Clarissa Weinbeer, DE Otto Künzli, CH	1988 Andreas Treykorn, DE Michael Becker, DE Graziano Visintin, IT	2002 Kyoko Fukuchi, JP Sally Marsland, AU Adam Paxon, GB	2015 Paul Derrez, NL Kimiaki Kageyama, JP Mikiko Minewaki, JP
1978 Traute und Walter Sängler, DE Erika Richard, DE Gerda Breuer, DE Gabriele v. Pechmann, DE	1989 Wolfgang Lieglein, DE Francesco Pavan, IT Detlef Thomas, DE	2003 Peter Chang, GB Andi Gut, CH Ike Jünger, DE	2016 Stefano Marchetti, IT Moniek Schrijer, NZ Jelizaveta Suska, LT
1979 Jens Schleede, DE Eva Mascher-Elsässer, DE Herbert Schoemaker, DE	1990 Vera Rhodius, DE Falko Marx, DE Alexandra Bahlmann, DE	2004 Svenja John, DE Naoko Nakamura, JP Ruudt Peters, NL	2017 Volker Atrops, DE Sanaa Khalil, LB Florian Weichsberger, IT
1980 Elisabeth Treskow, DE Aiko Kitagawa, JP Jan Wehrens, NL Clarissa Weinbeer, DE Hildegard Risch, DE	1991 Eric Spiller, GB Mihoko Katsura, JP Georg Dobler, DE	2005 Helen Britton, AU Sergey Jivetin, US Daniel Kruger, SA/DE	2018 Lin Cheung, GB Julia Künapp, EE Gernot Leopold, DE
1981 Gerda Breuer, DE Dagmar Hagen, DE Ramón Puig Cuyàs, ES Rolf Elsässer, DE	1992 Caroline v. Steinau-Steinrück, DE Giovanni Corvaja, IT Jared L. Taylor, GB	2006 Annelies Planteijdt, NL Bernhard Schobinger, CH Annamaria Zanella, IT	2019 Junwon Jung, KR Yutaka Minegishi, JP Misato Seki, JP
1982 Michael Meyer, DE Miriam Scharlin, US Susan Rezac, US	1994 Michael Becker, DE Ramón Puig Cuyàs, ES Hana Miyamoto, JP	2007 Christiane Förster, DE Karl Fritsch, DE Iris Nieuwenburg, NL	2020 Katrin Feulner, DE Melanie Isverding, DE Carla Nuis, NL
1983 Ingeborg Bornhofen, DE Emmy van Leersum, NL Hans Georg Pesch, DE	1995 Karl Fritsch, DE Christoph Zellweger, CH Hans Stofer, CH	2008 Eun-Mi Chun, RK Dongchun Lee, RK Jantje Fleischhut, DE	2021 Jutta Kallfelz, DE Tamara Marl Joka, SFRJ Neke Moa, NZ
	1996 Doris Betz, DE Mari Funaki, JP / AU Mielle Harvey, US	2009 Sam Tho Duong, VI Beppe Kessler, NL Felix Lindner, DE	
	1997 Rudolf Bott, DE Beppe Kessler, NL Annamaria Zanella, IT	2010 David Bielander, CH John Iversen, US Mia Maljojoki, FI	

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2014 Danner-Preis, Ehrenpreis
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2012 Herbert Hofmann-Preis
2005 Oberbayerischer Förderpreis für
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2018 LOEWE CRAFT PRIZE finalist, GB
2017 Scholarships „Young Poland”, Polish Minister of Culture and National Heritage
2014 MARI FUNAKI AWARD, Gallery Funaki, AU
2013 REVOLT / XXII Legnica International Jewellery Competition, PL, 2nd Award
2012 AMBERIF DESIGN AWARD N: JOY, Gdansk, PL, Grand Prix
2011 SEXY / XXth Legnica International Jewellery Competition.PL, Honourable Mention

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2022-2022 Winner Incorporation of Hammerman Award, The Glasgow School of Art, Scotland.
2022 Fife Contemporary New Maker Award, Scotland.
2023 The Goldsmiths' Craft and Design Council, Bronze and Silver Award

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2013 Tokyo University of the Arts, MFA
2017 Itami International Jewelry Exhibition. Second Prize,
2019 Health, Labour and Welfare Minister's Award, JJA
2022 Invited Judge Award, Japan Jewelry Art Exhibition,
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since 2023 The Pool, Amsterdam jewelry Collective
since 2022 Jewel Rotterdam, Rotterdam jewelry Collective
since 2013 teaching, Willem de Kooning Academie Hogeschool Rotterdam, NL
1997-2000 Gerrit Rietveld Academie Amsterdam, NL
2000-2002 Sandberg Instituut Amsterdam, NL
2007 Herbert Hofmann Preis

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2022-2024 Escola Industrial, Barcelona, ES
2004-2007 Escola Massana, ES
2015 FONDART Award, National Fund for Cultural and Arts Development, CL
2018 Finalist in Enjoia't 2018 Contemporary Jewelry Award, ES

Aussteller / Exhibitors

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2002-2007 National Taiwan University, Taipei, BA, TW
2022 Justus Brinckmann Förderpreis, Hamburg, DE
2022 Staatspreis für das Kunsthandwerk Rheinland-Pfalz, DE
2014 TALENTE Prize

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2003-2006 Elam School of Fine Arts, Auckland University, NZ
2000-2002 Unitec Institute of Technology, NZ
2017 Molly Morpeth Canaday Award - Merit

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2012-2016 Kagawa Prefecture Lacquer Research Institute, JP

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2019-2023 Shenkar, Ramat Gan, IL
2022 HSD, Peter Behrens School of Arts, DE

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since 2023 goldsmith, Giv Jewelry Studio, Tehran, IR
2019-2023 Apprentice, Giv Art Studio, Tehran, IR
2010-2012 UPM, ES, POLIMI, IT KTH, SE, MSc. in Industrial Management

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2013-2019 Oslo National Academy of the Arts, Head of department, NO
2004-2007 Oslo National Academy of the Arts, MA, NO
2001-2004 London Metropolitan University, GB

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2012-2018 AdBK, Munich, DE
2017-2018 Pola Art Foundation, Tokyo, JP
2011-2015 Tokyo University of the Arts, Tokyo, MFA, JP
2007-2011 Tokyo University of the Arts, Tokyo, BFA, JP

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1990-1998 Estonian Academy of Arts, EE
1995-1995 National College of Art and Design, Oslo, NR
1996-1996 Gerrit Rietveld Academie, Amsterdam, NL

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1994-2004 Estonian Academy of Arts, EE
1996-1997 Gerrit Rietveld Academy, NL
2019 Golden Needle, Estonian annual fashion award for the best designer
2019 Golden Egg, Estonian annual advertisement award
2016 Estonian Cultural Award,
2014 International Showcase, London Fashion week
2010 Kristjan Raud prize, Artist of the Year
2008 Young Cultural Figure Award

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2002-2003 high school KASKA MA
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1980-1984 Higher secondary Art Education Department painting
1972-1973 Bezalel Academy of Arts, Jerusalem, IL
1965-1972 Royal Academy of Fine Arts

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2012 Lecturer, Rhode Island School of Design, Providence, US
1994-1997 Gerrit Rietveld Academy Amsterdam, NL
2018 AMBERIF Design Award, 22. PL; Honorary mention
2018 AMBER TRIP, XV International Baltic Jewellery Show, Vilnius, Lithuania
Best amber work

Maria Ignacia Walker Guzman
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2019 AIVA, Shanghai, Jewellery teacher, CN
2018 Loupe Studio and Chow Tai Fook Art Foundation Limited, artist in residence, Hong Kong
2013-2015 Alchimia, IT
2003-2006 Universidad del Desarrollo, Santiago, CL
2018 Platina Exhibition Award, Benaki Museum, Athens, Greece

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2019-2024 AdBK, München, DE
2014-2018 China Academy of Art, CN

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1993-1998 University of Gdansk, PL
Oceanography

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2007-2022 teaching, Hong Kong Design Institute
2004-2007 China Central Academy of Fine Arts, Beijing, MA, CN
1995-1999 Nanjing University of the Arts, Nanjing, CN

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2021-2023 Cranbrook Academy of Art
2017-2020 State University Of New York at New Paltz, US

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2021 Kunsthochschule Mainz, Mainz, DE, Gaststudentin/Bildhauerei/
Klasse Sabine Gross
2015-2018 Idar-Oberstein,
Hochschule Trier, MA, DE
2012-2015 Idar-Oberstein,
Hochschule Trier, BA, DE
2011-2012 FH Pforzheim, DE
2008-2010 North China University of Technology, Beijing, CN

2019 Stadt Frankenthal, DE, Förderpreis für Perron-Kunstpreis
2019 BKV, Preis für Junges Kunsthandwerk 2019, 3. Platz
2018 Galerie Marzee, Nijmegen, NL, Marzee Graduate Prize
2015 Förderpreis für das Kunsthandwerk des Landes Rheinland-Pfalz

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2001-2006 Oslo National Academy of the Arts, NO
1989-1990 Staatliche Zeichenakademie Hanau, DE
1984-1987 Elvebakken Vocational School, Oslo, NO

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