

SCHMUCK 2020



Sonderschau der 72. Internationalen Handwerksmesse München

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Schmuck 2020

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Wenn es stimmt, dass die zwanziger Jahre eines jeden Jahrhunderts einen Wendepunkt markieren, dann sind wir jetzt an dieser Schwelle im 21. Jahrhundert angekommen. Ohne Zweifel lassen sich Veränderungen feststellen, die unseren Alltag und unser Leben betreffen. Digitalisierung und ein schon deutlich sichtbarer Gegenentwurf in der starken Hinwendung zum handwerklichen Erleben und Wahrnehmen sind Gegenpole, die zusammenwirken und unsere Zeit in besonderer Weise charakterisieren.

Veränderungen wirken hier und jetzt und natürlich auch im Bereich des zeitgenössischen Schmuckschaffens. Immer mehr der einstigen Legenden aus der Gründungsphase des Autoren Schmucks Ende der 1960er Jahre verlassen die Bühne. An den Akademien, den Kunsthochschulen, aber auch im Bereich der beruflichen Bildung vertritt eine neue Generation von Lehrern ihre Anschauung von Gestaltung und künstlerischer Tätigkeit. Zentrale Orte wie die Galerie Ra in Amsterdam verabschieden sich und neue sind kaum in Aussicht. Persönlichkeiten wie Ralph Turner, Marjan Unger oder Florian Hufnagl streiten nicht länger mit und für eine Sache, die ihnen am Herzen lag und wofür sie einen erheblichen Teil ihres Lebens kämpften. Das, was all diese Menschen aber an wichtigen Dingen auf den Weg gebracht haben, bleibt und ist Fundament. „Jewellery in context“, die Thesen von Marjan Ungers Dissertation in ihrer englischen Neuauflage, die Wiedereröffnung der Danner-Rotunde im Jahr 2020 mit einer Neuaufstellung, die Dokumentation der Schmuckkollektion in der Neuen Sammlung – The Design Museum und wiederum ein umfangreiches Programm an Schmuckausstellungen in München während der Internationalen Handwerksmesse zeigen, wie lebendig und in die Zukunft gerichtet die Szene ist. Ein wichtiger Baustein in diesem Mosaik ist Jahr für Jahr die 1959 ins Leben gerufene internationale Sonderschau „Schmuck“ der Münchner Handwerksmesse. Sie ist und bleibt in dieser Zeit der Mittelpunkt und Impulsgeber für alle Aktivitäten rund um den Schmuck in München.

802 Bewerbungen aus 61 Ländern haben sich für die „Schmuck 2020“ zur Wahl gestellt. Chequita Nahar, selbst Schmuckkünstlerin und derzeit Dekanin an der Akademie für Bildende Kunst und Design in Maastricht, Niederlande, wählte daraus 63 SchmuckkünstlerInnen aus 29 Ländern aus. Die Auswahl der Exponate von Chequita Nahar ist unter anderem eine Hommage an ih-

re im Jahr 2018 verstorbene Mentorin Marjan Unger. Chequita Nahars Anspruch ist es, dass die Schmuckstücke sie in besonderer Art berühren. Sie müssen durch Form, Idee, Farbe, Material, die Art der Gestaltung oder durch ihre besondere Ausdrucksweise hervorstechen. Sie müssen Fragen wecken und über das, was wir machen und wo wir sind, nachdenken lassen. Insgesamt zeigt die Auswahl für die „Schmuck 2020“ viele unterschiedliche Positionen. Auch darin drückt sich ein wesentliches Merkmal des Schmuckmachens am Beginn der zwanziger Jahre des 21. Jahrhunderts aus.

Klassische Metallbearbeitung, Emaillierung, Malerei, Bezüge zur Mode, poetische Ansätze, Tierdarstellungen, Erotik und eine Mischung aus überraschend humorvollem, ironischem, ernsthaftem und konzeptionellem Schmuck. So ist es nur konsequent, dass es in diesem Jahr auch sehr viel Neues in der „Schmuck“ zu entdecken gibt, denn 24 der insgesamt 63 Teilnehmer sind das erste Mal in der Sonderschau vertreten.

Als „Klassiker der Moderne“ wird in diesem Jahr der australische Goldschmied Robert Baines geehrt. Der ehemalige Professor für Gold- und Silberschmiedekunst am Royal Melbourne Institute of Technology zählt zu den führenden Forschern der Archäometallurgie. Mehrfach ausgezeichnet, ist er unter anderem Träger des Bayerischen Staatspreises (2005) und des Cicely and Colin Rigg Craft Award (1997), dem höchsten Handwerkerpreises Australiens. Seine außergewöhnlichen Schmuckstücke genießen Weltruf.

Nach ihrer Premiere auf der Münchner Handwerksmesse geht die Sonderschau „Schmuck 2020“ wieder auf Reise. Dieses Jahr ist sie vom 30. April bis 30. Mai 2020 im Centre del Carme in Valencia, Spanien, zu sehen.

Unser Dank gilt auch im Jahr 2020 der Benno und Therese Danner'schen Kunstgewerbestiftung in München für die Trägerschaft dieser Ausstellung. Der Gesellschaft für Handwerksmessen ist für die Realisierung von Ausstellung und Katalog zu danken, der ein wichtiger Beitrag zur Dokumentation des Autoren Schmuckes geworden ist. Dem Bayerischen Staatsministerium für Wirtschaft, Landesentwicklung und Energie danken wir für die Förderung dieser Sonderschau.

Wolfgang Lösche
Handwerkskammer für München und Oberbayern
Leiter der Sonderschau „Schmuck“

If it is true that the twenties of every century mark a transition point, then we have reached this point in the 21st century. We are doubtless seeing changes that affect our lives. Digitalization, and a clearly visible reaction to it in the form of a turn to an appreciation and practice of the crafts, condition one another and distinguish our times in a special way.

Changes take effect in the here and now, and the field of contemporary jewellery design is no exception. More and more of the legendary practitioners from the foundational phase of auteur jewellery are now leaving the stage. In the academies and art schools, but also in the area of occupational training, a new generation of teachers are advocating their own ideas about design and artistic practice. Key places like the Ra Gallery in Amsterdam have closed, and few replacements are in view. Personalities like Ralph Turner, Marjan Unger and Florian Hufnagl are no longer championing what was close to their hearts and which they spent most of their lives fighting for. Yet the important things they set in motion still remain basic.

“Jewellery in Context”, the theses of Marjan Unger's dissertation in its new English edition; the reopening of the Danner Rotunda in 2020 with its new arrangement; the documentation of the jewellery collections in the Neue Sammlung - The Design Museum; and an extensive program of jewellery shows during the International Trade Fair in Munich, all go to show how vital and ready for the future the scene is. An important piece in this mosaic is the international special jewellery show “Schmuck”, founded in 1959 and still the source and impetus of all the activities surrounding this field in Munich.

A total of 802 entries from 61 countries were received for “Schmuck 2020”. Chequita Nahar, herself a jewellery artist and Dean of the Maastricht Academy of Fine Arts and Design in The Netherlands, has made a selection of 63 participants from 29 countries. Nahar's selection is in part an homage to her mentor Marjan Unger, who passed away in 2018. Nahar says the key to her choices was that the pieces move her person-

ally. Their form, idea, colours, materials, their approach to design or special force of expression, had to hold prominence. They had to raise questions, and prompt thinking about what we do and where we are now. On the whole, the selection for “Schmuck 2020” reflects a great variety of approaches. This, too, is a key characteristic of jewellery making at the onset of the 2020s.

Traditional metalworking, emaille, painting, links to fashion, poetic approaches, animal depictions, eros, and a mixture of surprisingly witty, ironic, serious and conceptual jewellery. It is only logical that there is a great deal of innovation on view in this year's “Schmuck”. A full 24 of the 63 participants are represented here for the first time.

Honoured as this year's Modern Classic is the Australian goldsmith Robert Baines. The former professor of gold- and silversmithing at the Royal Melbourne Institute of Technology, is among the leading researchers in archaeo-metallurgy. Among his awards are the Bavarian State Prize (2005), and the Cicely and Colin Rigg Craft Award (1997), Australia's most prestigious prize in this field. His extraordinary pieces enjoy world renown.

After its premiere at the IHM – International Trade Fair Munich, the special show “Schmuck 2020”, like some of its predecessors, will go on tour. The next venue this year will be the Centre del Carmen in Valencia, Spain, from April 30 to May 30, 2020.

Once again in 2020, our thanks go to the Benno and Therese Danner Crafts Foundation in Munich for their sponsorship of the show. The Association of Trades Fairs was responsible for conceiving the exhibition and catalogue, which has become an important contribution to the documentation of author jewellery. We are grateful to the Bavarian State Ministry of Commerce, Regional Development and Energy for their generous support.

Wolfgang Lösche
Chamber of Trades for Munich
and Upper Bavaria
Head, Special Jewellery Show “Schmuck”

Si es cierto que los años veinte de cada siglo marcan un punto de inflexión, hemos llegado ahora a este umbral en el siglo XXI. No hay duda de que se pueden observar cambios que afectan nuestra rutina diaria y nuestras vidas. La digitalización y, como un contra-proyecto ya claramente visible, un fuerte giro hacia la experiencia y la percepción artesanal, son contrapesos que trabajan juntos y caracterizan nuestro tiempo de manera especial.

Los cambios tienen un efecto aquí y ahora, y por supuesto también en el campo de la creación de joyas contemporáneas. Cada vez más figuras legendarias de la etapa fundacional de la joyería de autor de finales de los años 60 se retiran. En las academias, colegios de arte, pero también en el campo de la formación profesional, una nueva generación de profesores defiende su visión del diseño y la actividad artística. Lugares emblemáticos como la Galería Ra en Ámsterdam desaparecen y los nuevos no están a la vista. Personalidades como Ralph Turner, Marjan Unger o Florian Hufnagl ya no debaten sobre y por una causa que tenía gran importancia para ellos y por la que lucharon una parte considerable de sus vidas. Pero las cosas importantes que toda esta gente ha puesto en marcha permanecen y son la base. „Jewellery in context“, las tesis de la disertación de Marjan Unger en su nueva edición en inglés, la reapertura de la Danner Rotunde en 2020 con una nueva línea, la documentación de la colección de joyas en el Neue Sammlung - The Design Museum, y una vez más, un extenso programa de exposiciones de joyas en Múnich durante la Feria Internacional de Artesanía, muestran cuán viva y con visión de futuro está la joyería de autor. Año tras año, un importante elemento de este mosaico es la exposición internacional especial „Schmuck“ en la Feria de Múnich, que se inició en 1959. Durante este tiempo es y sigue siendo el foco y la fuente de inspiración de todas las actividades relacionadas con la joyería en Múnich.

Se han presentado 802 obras de 61 países para „Schmuck 2020“. Chequita Nahar, artista joyera y actualmente decana de la Academia de Bellas Artes y Diseño en Maastricht, Países Bajos, seleccionó 63 artistas joyeros de 29 países. La selección de las obras de Chequita Nahar es, entre otras cosas, un homenaje a su mentora Marjan Unger, que murió en 2018. Chequita Nahar exige que las joyas le toquen de una manera especial. Deben destacar por la forma, la idea, el color, el material, el modo en que están diseñadas o por su forma

especial de expresión. Deben plantear preguntas y hacer que la gente piense sobre lo que hacemos y dónde estamos. En general, la selección para „Schmuck 2020“ muestra muchas posiciones diferentes. Esto también expresa una característica esencial de la creación de joyas a principios de los años 20 del siglo XXI.

Metalurgia clásica, esmalte, pintura, referencias a la moda, enfoques poéticos, representaciones de animales, erotismo y una mezcla de joyas sorprendentemente humorísticas, irónicas, serias y conceptuales. Por lo tanto, es lógico que también haya muchas cosas nuevas por descubrir en „Schmuck“ este año, ya que 24 de los 63 participantes participan por primera vez.

Este año, el joyero australiano Robert Baines será honrado como „clásico de la modernidad“. El exprofesor de orfebrería y joyería del Royal Melbourne Institute of Technology es uno de los principales investigadores de la arqueometalurgia. Ha recibido varios premios, entre ellos el Premio del Estado de Baviera (Bayerischen Staatspreis, 2005) y el Premio de Artesanía de Cicely y Colin Rigg (Cicely and Colin Rigg Craft Award, 1997), el premio más importante de artesanía de Australia. Sus extraordinarias piezas de joyería gozan de una reputación mundial.

Después de su estreno en la feria de artesanía de Múnich, „Schmuck 2020“ se va de viaje otra vez. Este año se exhibirá del 30 de abril al 30 de mayo de 2020 en el Centro del Carmen de Valencia, España.

Nuestro agradecimiento también va a la Fundación para la artesanía de Benno y Teresa Danner (Therese Danner'sche Kunstgewerbbestiftung) de Múnich por patrocinar esta exposición en 2020. Nuestro agradecimiento también a la Gesellschaft für Handwerksmessen por la realización de la exposición y el catálogo, que se ha convertido en una importante contribución a la documentación de las joyas del autor. Agradecemos al Ministerio de Economía, Desarrollo y Energía de Baviera (Bayerischen Staatsministerium für Wirtschaft, Landesentwicklung und Energie) por patrocinar Schmuck.

Wolfgang Lösche
Cámara de artesanos para Múnich
y la Alta Baviera
Director de la exposición Schmuck

Schmuck, ein Symbol der Zeit

Als ich eingeladen wurde, die Auswahl für die Sonderschau „Schmuck 2020“ zu treffen, war es mir ein Privileg und eine Auszeichnung. Zugleich wurde mir klar, wie wichtig eine solche Auswahl ist, besonders im Hinblick auf „künstlerischen Schmuck“. Diese Ausstellung stellt ein wichtiges internationales Forum für die Präsentation der Werke sowohl von etablierten wie auch von jungen, noch unbekanntem Schmuckdesignern dar.

Doch wurde mir traurig zumute als ich zurückdachte an den besonderen Menschen, der mir so viel über Schmuck im Allgemeinen beibrachte und meine Aufmerksamkeit auf die Sonderschauen „Talente“ und „Schmuck“ lenkte. 2018 starb meine Lehrerin und Freundin Marjan Unger, und ich beschloss, meine Auswahl für die Schau ihr zu widmen.

Während einer unserer letzten Unterhaltungen sprachen wir über die verschiedenen Möglichkeiten der Schmuckherstellung und wir kamen miteinander überein, dass mehr gegenseitige Befruchtung von Vorteil wäre. Auch unterstrich sie, nie meine eigene Sichtweise auf Schmuck als Symbol der Zeit aufzugeben, mit all seiner Vielfalt und Vermischung der Genren, mit seinen exzentrischen Machern, Zauberern mit Materialien, oder wie Marjan selbst sagen würde, seinen „prutsers“.

Als ich in München die 802 großartigen Bewerbungen überflog, wurde mir ganz klar, dass mir ein Ausdruck der Wertschätzung für alle Künstler und ihre Werke unmöglich wird, da mir die Auswahl auf nur ca. 60 Werke für die Ausstellung beschränkt war. Also nahm ich mir vor, eine Auswahl auf der Basis der Vorstellung von Schmuck, die von Marjan und mir geteilt wurde, und der diversen Positionen, über die wir so gern miteinander sprachen vorzunehmen.

Positionen wie eine persönliche Sicht auf handwerkliches Können, im Hinblick zum Beispiel auf Metallarbeit, Malerei, Emaille und technische Innovationen. Schmuckherstellung als individuelle Aktivität, mit einer persönlichen Anwendung des Könnens und der Techniken. Eine eher konzeptuelle Sichtweise, bei der gesellschaftliche Zustände wie individuelle Geschichten zum Tragen kommen. Eine Verbindung mit der Mode (immer noch vom Feld des „künstlerischen Schmucks“ getrennt) oder poetische und spirituelle Ansätze viele Tiere, insbesondere Enten spielen eine große Rolle bei den Arbeiten, womöglich ein Zeichen unserer Suche nach Spiritualität zu diesem besonderen gesellschaftlichen Zeitpunkt.

Vor allem aber Schmuck, der die Interaktion mit dem Tragen zum Ausdruck bringt, der die Geschichte des Designers reflektiert und die Vielzahl der Werte, die im Schmuck eine Rolle spielen können: Arbeiten, deren Form, Ideen, Humor, Ironie oder gebrauchte Materialien uns ansprechen, unsere Vorstellung von Schmuck über den Haufen werfen und uns zu neuen Definitionen der Wirkung von Schmuck auf jeden Einzelnen anregen. Mit dieser Auswahl habe ich hoffentlich eine Übersicht über diese verschiedenen Sichtweisen geschaffen und meine Leidenschaft für Schmuck, die individuellen Geschichten der Künstler, die Art und Weise, wie Schmuck meiner Freundin Marjan wichtig war, zum Ausdruck gebracht.

Mit liebevollen Gedanken an Marjan Unger,
Chequita Nahar, Schmuckkünstlerin
Dekanin der Maastrichter Akademie für
Bildende Kunst und Design, NL

Statement

Jewellery, Symbol of Time

When invited to make the selection for the special exhibition "Schmuck 2020", it felt like a privilege and honor at the same time it made me aware of the significance of making a selection which represents jewellery particularly in the context of 'art or artist' jewellery in this special show. A significant international platform where renowned as well as young upcoming talented artists and makers present their work.

It also made me somewhat sad thinking back about the one person who taught me about jewellery and its broad facets and introduced me to both "Talente" and "Schmuck". Last year my mentor and dear friend Marjan Unger passed away and I decided that my selection would be dedicated to her.

During one of our last conversations we talked about the different positions in jewellery and both our wish to see more crossovers in the field and in education. She also emphasized to never deny my perspective on jewellery as symbol of our time, including diversity, interdisciplinarity, quirky makers, material wizards or 'prutsers' as she would say.

Arriving in Munich and seeing the 802 great applications It became quite clear to me that I would not be able to express my appreciation for all the makers and their work due to the fact I could only select about 60 artists to present their work during the show.

Therefore, I made the decision to make a selection based on both Marjan and my vision on the different positions on jewellery we loved to talk and discuss about.

Positions such as a personal view on craftsmanship, with a specific focus on for example metalwork, painting, enamel and technological innovations. Making as a personal individual position, showing different approaches on skills and the handling of skills.

A conceptual view, referring to social matters and individual stories. The connection to fashion (which is still alienated from the field of 'art' jewellery), poetic and spiritual approaches (a numerous amount of animals and particularly ducks played a role in pieces, making me wonder if this use of animals signified our search for spirituality in this moment of time).

But above all jewellery which reflects upon the way it interacts with its wearer or emphasizes the story of the maker and diversity within the field showing different values in jewellery. Work which touches you by form, idea, its humor, irony, used material, raises questions and making us rethink what jewellery is, where it belongs or the way it communicates to people and individual persons. With this selection I hoped to have made an overview of these different views on jewellery, my passion for jewellery, the individual stories of the makers and the way jewellery mattered to my dear friend Marjan.

In loving memory of Marjan Unger
Chequita Nahar, Jewellery artist,
Dean of the Academy of Fine Arts and Design,
Maastricht, NL

Statement

La joyería, un símbolo de nuestro tiempo

Cuando me invitaron a hacer la selección para la exposición especial „Schmuck 2020“, sentí que era un privilegio y un honor y, al mismo tiempo, me hizo pensar en la importancia de hacer una selección que represente a la joyería, especialmente en el contexto de las joyas de „arte o artista“ en esta exposición especial. Una importante plataforma internacional donde artistas y creadores de renombre, así como jóvenes promesas, presentan su trabajo.

También me entristeció un poco pensar en la persona que me enseñó sobre la joyería y sus amplias facetas y me presentó tanto a „Talente“ como a „Schmuck“. El año pasado falleció mi mentora y querida amiga Marjan Unger y decidí que mi selección estaría dedicada a ella. En una de nuestras últimas conversaciones hablamos de los diferentes posicionamientos en torno a la joyería y de nuestro deseo de ver más intercambio entre el trabajo y la educación. Ella también enfatizó que nunca negara mi perspectiva sobre la joyería como un símbolo de nuestro tiempo, incluyendo la diversidad, la interdisciplinaria, los fabricantes estafalarios, los magos del material o los ‚prutsers‘ (chapuzeros), como ella diría. Al llegar a Múnich y ver las 802 magníficas obras candidatas, me quedó bastante claro que no podría expresar mi aprecio por todos los creadores y su trabajo, ya que solo pude seleccionar unos 60 artistas para presentar su trabajo durante la exposición.

Por lo tanto, tomé la decisión de hacer una selección basada tanto en la visión de Marjan como en la mía, teniendo en cuenta los diferentes planteamientos sobre la joyería de los que nos gustaba hablar y discutir.

Planteamientos como una visión personal sobre la artesanía, con un punto de vista específico en, por ejemplo, la metalurgia, la pintura, el esmalte y las innovaciones tecnológicas. El acto de hacer una joya como una apuesta personal e individual, mostrando diferentes enfoques sobre las habilidades y el manejo de las mismas.

Una visión conceptual, referida a asuntos sociales e historias individuales. La conexión con la moda (que todavía está alejada del campo de la joyería „artística“), los enfoques poéticos y espirituales (una gran cantidad de animales, y particularmente los patos, jugaron un papel en las piezas, lo que me hace preguntarme si este uso de los animales significa nuestra búsqueda de espiritualidad en estos tiempos que corren). Pero, sobre todo, joyas que reflexionan sobre la forma en que interactúan con su portador o que enfatizan la historia del creador y la diversidad dentro del campo de la joyería, mostrando diferentes valores. La obra que nos toca por su forma, su idea, su humor, la ironía o el material usado, plantea preguntas y nos hace repensar qué es joyería, a qué pertenece o en qué forma comunica con la gente y los individuos. Con esta selección espero haber dado una visión general de estos diferentes puntos de vista sobre la joyería, mi pasión por la joyería, las historias individuales de los creadores y la forma en que la joyería le importaba a mi querida amiga Marjan. En memoria de Marjan Unger

Chequita Nahar, artista de la joyería
Decana de la Academia de Bellas Artes y Diseño
de Maastricht, NL

Sehr gerne hat die Danner-Stiftung auch 2020 die Trägerschaft für die weltweit angesehene Sonderschau „Schmuck“ auf der Internationalen Handwerksmesse in München übernommen. Ein besonderer Dank gilt dem Bayerischen Staatsministerium für Wirtschaft, Landesentwicklung und Energie, das wie in den vorangegangenen Jahren wieder erhebliche Fördermittel für diese Sonderschau bereitstellt.

Die Trägerschaft der „Schmuck“ durch die Danner-Stiftung, die in diesem Jahr ihr 100-jähriges Gründungsjubiläum feiert, passt hervorragend zum Selbstverständnis der ausschließlich im Bereich Kunsthandwerk engagierten Stiftung. Die „Benno und Therese Danner'sche Kunstgewerbestiftung“ wurde auf Anregung des königlich-bayerischen Hofgoldschmiedes Professor Karl Rothmüller durch die Ökonomin Therese Danner (1861–1934) im Jahre 1920 gegründet. Sie ist bis heute als Mäzenin vielfältig aktiv und fördert begabte Kunsthandwerkerinnen und Kunsthandwerker quer durch alle Gewerke – Schmuck, Gerät, Keramik, Glas, Holz, Textil, Stein und Metall – durch Auszeichnungen, Wettbewerbe und Ausstellungen, Stipendien sowie Zuschüsse.

Besonders hervorzuheben ist der Danner-Preis, der 1984 von der Stiftung als Wettbewerb für das zeitgenössische Kunsthandwerk in Bayern ins Leben gerufen wurde und seither alle drei Jahre ausgeschrieben wird. 2020 findet die Ausstellung der prämierten Arbeiten vom 15. Oktober 2020 bis 17. Januar 2021 in der Pinakothek der Moderne in München statt. Der Danner-Preis ist eine der wenigen bedeutenden Auszeichnungen im kunsthandwerklichen Bereich und bietet einen repräsentativen Überblick über die aktuellen Entwicklungen, die für das Kunsthandwerk in Bayern prägend sind. Damit steht der Danner-Preis stellvertretend für den Anspruch der Danner-Stiftung, sich sowohl für das „solide, bodenständige Kunsthandwerk“ als auch für herausragende Talente und neuartige gestalterische Tendenzen im Kunsthandwerk einzusetzen.

Diese Zielsetzungen der Danner-Stiftung spiegeln sich auch in der 2004 erstmals eröffneten und von der Danner-Stiftung maßgeblich finanzierten „Danner-Rotunde“ in der Pinakothek der Moderne München wieder. Nach einer Neukurrierung und der Modernisierung wird dieser einzigartige Präsentationsort für die stiftungseigene Sammlung internationalen zeitgenössischen

schmucks im März 2020 wiedereröffnet und lädt die Besucherinnen und Besucher nun erneut ein, faszinierende Perspektiven des Autorschmucks zu entdecken. Die Sammlung der Danner-Stiftung zählt zu den umfangreichsten Kollektionen an zeitgenössischem Schmuck und wird laufend ergänzt und erweitert, nicht zuletzt durch Arbeiten, die auf der „Schmuck“ ausgestellt werden.

Für Schmuckinteressierte aus aller Welt ist die Sonderschau „Schmuck“ mit der Verleihung des Herbert-Hofmann-Preises der Höhepunkt vieler Veranstaltungen in den Galerien, Museen und Kulturinstitutionen, die während der Internationalen Handwerksmesse in der „Schmuckstadt“ München stattfinden. Sie hat sich als Forum der internationalen Schmuckszene etabliert und ist ein Ort der Begegnung, des Austausches und vor allem der Inspiration. Renommiertere Schmuckkünstlerinnen und Schmuckkünstler wie auch junge Talente setzen nicht nur Qualitätsmaßstäbe, sondern stellen auch erfrischend innovative, oft stilprägende Tendenzen der zeitgenössischen Schmuckgestaltung vor.

2020 hat die Schmuckgestalterin Chequita Nahar, die an der Akademie der Bildenden Künste in Maastricht lehrt, aus über 802 Bewerbungen 63 Teilnehmerinnen und Teilnehmer für die Sonderschau „Schmuck“ ausgewählt. Dabei ist ihr eine Zusammenschau von Werken gelungen, die einen lebendigen Eindruck von der Bandbreite zeitgenössischen Autorschmucks vermittelt – von der klassischen Verarbeitung über humorvolle Ideen bis hin zu konzeptionellen Arbeiten. Originell und geistreich sind auch die Schmuckobjekte von Robert Baines, dem diesjährigen „Klassiker der Moderne“, der antike Draht- und Granulationstechniken in seinen Werken anwendet und damit Schmuckgeschichte neu interpretiert. Robert Baines' Werke im Kontext mit den Arbeiten sowohl renommierter als auch junger – noch – unbekannter Schmuckkünstlerinnen und Schmuckkünstler werden dem Publikum überraschende Aspekte und spannende Strömungen in der aktuellen Schmuckkunst präsentieren.

Freuen Sie sich auf eine vielfältige und inspirierende Ausstellung!

Gert Bruckner
Geschäftsführender Vorsitzender
der Danner-Stiftung

Once again in 2020, the Danner Foundation is proud to sponsor the world-renowned special jewellery show “Schmuck” at the International Trades Fair in Munich. Special thanks are owed to the Bavarian Ministry of Commerce, Regional Development, and Energy, who, as in previous years, has provided considerable funding for this special show.

The sponsorship of “Schmuck” by the Danner Foundation, which celebrates its 100th anniversary this year, accords perfectly with the foundation's sole purpose, to support the crafts in our region. The Benno and Therese Danner Arts and Crafts Foundation was established in 1920 at the behest of Professor Karl Rothmüller, goldsmith to the Royal Bavarian Court, by Therese Danner (1861-1934), widow of Economic Councillor Benno Danner. It remains active in many ways to this day, encouraging talented craftsmen and -women in every field -- jewellery, implements, glass, wood, textiles, stone and metal -- by means of exhibitions, competitions, awards, stipends and allowances.

Worthy of special mention is the Danner Prize, called into being in 1984 as a competition for contemporary crafts in Bavaria and awarded since then every three years. In 2020, the show of award-winning pieces will be held from October 15 to January 17, 2021 at the Pinakothek der Moderne in Munich. The Danner Prize is one of the few significant awards in the area of the crafts and offers a representative review of current developments affecting the crafts in Bavaria. Thus this prize stands for the ambition of the Danner Foundation to devote itself not only to “solidly rooted regional arts and crafts” but also to outstanding talents and innovative tendencies in this field.

These aims on the part of the Danner Foundation are also reflected in the “Danner Rotunda”, established in 2004 and largely funded by our organization, at the Pinakothek der Moderne in Munich. Following a new curatorship and modernization, this unique presentation site for the foundation's own collection of international contemporary jewellery will be reopened in March 2020 and invites viewers once again to discover fascinating aspects of auteur jewellery. The Danner Foundation collection is among the most extensive in its field and is continually expanded and supplemented, not least in the form of pieces displayed at “Schmuck”.

For jewellery aficionados around the world, the special show “Schmuck” with the award of the Herbert Hofmann Prize is the culmination of a range of events in the galleries, museums, and cultural institutions in the “jewellery city” of Munich that take place during the International Trades Fair. It has become established as a forum for the international jewellery scene and is a place of encounter, exchange, and especially inspiration. Renowned jewellery artists and young talents not only set quality standards but display refreshingly innovative, often style-setting tendencies in contemporary jewellery design.

For “Schmuck 2020”, Chequita Nahar, who teaches at the Academy of Visual Arts in Maastricht, has selected 63 participants from a total of over 802 entries. She has succeeded in providing a review that gives a vital impression of the range of original contemporary jewellery, from classical approaches through humorous ideas to conceptual pieces. Also original and witty are the objects by Robert Baines, this year's Modern Classic, who employs ancient wire and granulation techniques to reinterpret jewellery history. Seeing Baines's works in the context of those by renowned and younger, up-and-coming jewellery artists will provide viewers with surprising insights into fascinating developments in current contemporary jewellery.

We hope you enjoy a many-faceted and inspiring visit to our show!

Gert Bruckner
Managing Director, Danner Foundation

La Fundación Danner acoge con mucho gusto, de nuevo en el 2020, el patrocinio para la mundialmente reconocida exposición “Schmuck” en la Feria Internacional de Artesanía de Múnich. Un agradecimiento especial al Ministerio Bávaro de Economía, Desarrollo y Energía que otra vez como en los años anteriores ha dado considerable ayuda para esta exhibición.

El patrocinio de la “Schmuck” por la Fundación Danner, que celebra este año su centenario, encaja perfectamente en la imagen propia de esta fundación que se ocupa única y exclusivamente del área de la artesanía. La “Fundación para la artesanía de Benno y Teresa Danner” fue fundada a iniciativa del orfebre de la Corte Real Bávara, el Profesor Karl Rothmüller, por la viuda Therese Danner (1861-1934) en el año 1920. Hasta hoy la fundación está muy activa en el patrocinio (como mecenas) y apoya artesanas y artesanos con talento en todas las áreas –joyería, cerámica, vidrio, madera, textil y metal– con premios, certámenes y exhibiciones, becas y suplementos. Hay que destacar especialmente el Premio Danner para la artesanía contemporánea de Baviera, que fue creado por la fundación en 1984, y se concede desde entonces cada tres años. En 2020 la exposición de los trabajos premiados tiene lugar del 15 de octubre del 2020 al 17 de enero del 2021 en la Pinacoteca de la Modernidad en Múnich. El Premio Danner es una de las pocas distinciones importantes en el ámbito de la artesanía y ofrece una visión general de los desarrollos actuales que caracterizan la artesanía en Baviera. El Premio Danner representa por esto la pretensión de la fundación Danner de apoyar por un lado „la sólida y arraigada artesanía“ y por el otro los talentos extraordinarios y nuevas tendencias creativas en la artesanía.

Estos objetivos de la fundación Danner se reflejan también en la „Danner Rotunde“, que se inauguró en 2004 en la Pinacoteca de la Modernidad en Múnich, y es soportada económicamente en gran parte por la Fundación Danner. Después de un nuevo concepto y modernización se reabrió este sitio de presentación único para la propia colección de la fundación de joyas contemporáneas internacionales en marzo del 2020 e invita

nuevamente a los y las visitantes a descubrir las fascinantes perspectivas de las joyas de autor. La colección de la fundación Danner es una de las colecciones de joyas contemporáneas más completas y se amplía continuamente con las obras que se exponen en la „Schmuck“.

Para los interesados de todo el mundo en las joyas, la exposición especial „Schmuck“, junto con la entrega del Premio Herbert Hofmann, suponen el punto culminante entre los numerosos eventos que tienen lugar en galerías, museos e institutos culturales durante la Feria Internacional de Artesanía de Múnich, „ciudad de la joyería“. Se ha establecido como un foro del panorama joyero internacional y es un sitio de encuentro, de intercambio y sobre todo de inspiración. Artistas joyeros y joyeras de renombre, así como jóvenes talentos, no solamente destacan la calidad, sino que también presentan nuevos y frescos estilos, configurando frecuentemente las tendencias de la joyería contemporánea.

En el 2020 la diseñadora de joyas, Chequita Nahar, que es profesora en la Academia de Bellas Artes de Maastricht, ha seleccionado 63 participantes entre las 800 obras enviadas para la exposición especial „Schmuck“. Con su selección ha dado un enfoque de las obras que da una impresión viva de todo el panorama de la joyería de autor contemporánea –desde la fabricación clásica sobre una idea llena de humor a los trabajos conceptuales-. También son originales e ingeniosas las joyas objeto de Robert Baines, „El clásico de la modernidad“ de este año, quien aplica técnicas antiguas de hilos y granulados en sus obras e interpreta con esto la historia de la joya de una manera nueva. Las obras de Robert Baines, junto con las obras de artistas de renombre y de jóvenes –aún– desconocidos, van a presentar al público aspectos sorprendentes y tendencias vibrantes del arte joyero actual.

Disfruten de una exposición multifacética e inspiradora!

Gert Bruckner
Presidente Ejecutivo de la fundación Danner

Wir feiern eine Neuauflage des alle zwei Jahre stattfindenden Melting Point Joieria Contemporània València. Das Treffen, das von dem Department für Schmuck der Escola d'Art i Superior de Disseny de València (EASD Valencia) initiiert wird, hat sich seit seiner Gründung im Jahr 2012 um die Förderung und Verbreitung von zeitgenössischem Schmuck in unserem Land bemüht. Um dies zu erreichen, entwarfen seine Veranstalter ein Projekt, das auf einem Programm von Ausstellungen und kulturellen Aktivitäten basiert, bei dem der Autorenschmuck das verbindende Konzept war und ist. Diese zweifellos ehrgeizige Arbeit hat sich gelohnt.

Als die Idee zu reifen begann, schlugen die Organisatoren vor, die Sonderschau „Schmuck“ der Internationalen Handwerksmesse in München in das Programm der ersten Ausgabe aufzunehmen. Die Herausforderung war nicht gering. Die „Schmuck“ ist seit über 70 Jahren eine führende internationale Referenz auf dem Gebiet des Autorenschmucks. Die „Schmuck“ nach Valencia zu bringen, schien ein schwer zu verwirklichender Traum zu sein. Der Traum wurde jedoch wahr. Die Ausstellungstücke von „Schmuck 2012“ waren monatelang in den Räumen des Museu Valencià de la Il·lustració i la Modernitat (MuVIM) zu sehen. Der Erfolg der Ausstellung bereicherte das kulturelle Panorama der Stadt. Darüber hinaus diente er der EASD Valencia als Anreiz, das Projekt Melting Point entscheidend zu unterstützen und die Entwicklung eines Studienplans zu ermöglichen, nach dessen Genehmigung Valencia die einzige spanische Stadt ist, in der man einen Abschluss im Studiengang der Fachrichtung Schmuck und Objekt machen kann.

Das Engagement der EASD Valencia beim Melting Point entspricht den Zielen dieser Institution. Im Laufe ihrer mehr als 150-jährigen Geschichte hat die EASD Valencia eine dem sozialen und produktiven Umfeld verpflichtete Ausbildung entwickelt. Dies hat es den Lehrern ermöglicht, die Entwicklung der Werke des Autorenschmucks zu verstehen. Der innovative Geist der Schule garantiert die Ausbildung von Fachleuten, die offen sind für technische und konzeptuelle Experimente ihrer Kreationen, so wie sie das Zielpublikum erwartet.

Die Bemühungen und Strategien haben insgesamt Früchte getragen, und der Melting Point ist zu einem Muss für Juweliere, Kuratoren, Sammler und Künstler aus aller Welt geworden. Zu unserer aller Zufriedenheit steht auch in dieser fünften Ausgabe, 2020, wieder die „Schmuck“ im Mittelpunkt des Ausstellungs- und Kulturprogramms. Die Räume des Centre del Carme Cultura Contemporània beherbergen die Ausstellung und rahmen sie in einen einzigartig attraktiven architektonischen Kontext ein.

Wir sind der Organisation von „Schmuck“ sehr dankbar, insbesondere dem Leiter Wolfgang Lösche, und Eva Sarnowski, dass wir auch dieses Mal wieder auf sie zählen konnten. Wir danken auch José Luis Pérez Pont, dem Direktor des Centre del Carme Cultura Contemporània, für die hervorragende Aufnahme, die er unserem Projekt bereitet hat. Unser Dank gilt Susana Vilaplana, der stellvertretenden Direktorin, und Isabel Pérez, der Ausstellungsorganisatorin des Consorci de Museus de la Comunitat Valenciana. Unsere Anerkennung gilt auch Rosa Esteban, Direktorin der EASD València; Heidi Schechinger, künstlerische Leiterin vom Melting Point und Mitglied des Departments für Schmuck der EASD Valencia; Mercè Coves, Lehrerin für den Studiengang Innenarchitektur. Schließlich danken wir auch allen öffentlichen und privaten Institutionen, die dieses Ereignis in einer Stadt ermöglicht haben, die 2022 die Welthauptstadt des Designs sein wird.

Antonio Sánchez García
Vicedirector de la EASD València
und Director des Melting Point Joieria Contemporània València.

We celebrate a new edition of the biennial Melting Point Joieria Contemporània València. The meeting, promoted by the Department of Jewellery of the School of Art and Design of Valencia (EASD València), has sought, since its creation in 2012, to promote and disseminate contemporary jewellery in our country. To achieve this, its promoters will design a project articulated around a program of exhibitions and cultural activities where the author's jewellery has been and is the agglutinating concept. The task, undoubtedly ambitious, has been worth it.

When the idea began to mature, the organizers proposed to include "Schmuck" in the programme of the first edition. The challenge was not small. "Schmuck" has been, for more than 70 years, a leading international reference in the field of author jewellery. Bringing "Schmuck" to Valencia was a difficult dream to achieve. However, the dream came true. The pieces of "Schmuck 2012" could be regarded for months in the halls of the Museum Valencià de la Il·lustració i la Modernitat (MuVIM). The success of the show enriched the cultural landscape of the city. In addition, it served as a stimulus for EASD València to decisively support the Melting Point project and activate the development of a curriculum whose approval has allowed València to be the only Spanish city where it is possible to pursue a degree in the speciality of Jewellery and Object.

EASD València's commitment to Melting Point is part of a context that fits within the institution's objectives. Throughout its more than 150 years of history, EASD València has developed a teaching committed to a social and productive environment. This has allowed its teachers to understand the evolution of author jewellery, adapting it to the new modes of consumption. The innovative spirit of the School guarantees the training of professionals open to a technical and conceptual experimentation demanded by the target audience to which they direct their creations.

The sum of efforts and strategies has paid off and Melting Point has become a must for jewelers, curators, collectors and artists from around the world. To the satisfaction of many, in this fifth edition of 2020 "Schmuck" is once again the fundamental axis of the program of exhibitions and cultural activities. The rooms of Centre del Carme Cultura Contemporània host the exhibition and frame it in a uniquely attractive architectural context.

We are very grateful the organization of "Schmuck", especially to its director Wolfgang Lösche, and to Eva Sarnowski, who has allowed us to count on them again. We also thank José Luis Pérez Pont, director of Centre of Carme Cultura Contemporània for the excellent reception he has given to our project. We extend our gratitude to Susana Vilaplana, deputy director, and Isabel Pérez, exhibition coordinator of the Consortium of Museums of the Valencian Community. Likewise, we wish to express our appreciation to Rosa Esteban, director of the EASD València; Heidi Schechinger, artistic director of Melting Point and member of the Department of Joieria of the EASD Valencia; Mercè Coves, Professor of the Degree in Interior Design. Finally, it is necessary to remember with affection all the public and private institutions that have made this meeting possible in a city that will be the world capital of design in 2022.

Antonio Sánchez García
Deputy director of EASD València and director of Melting Point Joieria Contemporània València.

Celebramos una nueva edición de la bienal Melting Point Joieria Contemporània València. El encuentro, impulsado por el Departament de Joieria de la Escola d'Art i Superior de Disseny de València (EASD València), ha pretendido, desde su creación en 2012, promocionar y difundir la joyería contemporánea en nuestro país. Para conseguirlo, sus promotores diseñaron un proyecto articulado en torno a un programa de exposiciones y actividades culturales donde la joyería de autor ha sido y es el concepto aglutinador. La tarea, sin duda ambiciosa, ha merecido la pena.

Cuando la idea comenzó a madurar, los organizadores se propusieron incluir "Schmuck" en la programación de la primera edición. El reto no era pequeño. "Schmuck" es, desde hace más de 70 años, un referente internacional de primer orden en el ámbito de la joyería de autor. Llevar "Schmuck" a València parecía un sueño difícil de alcanzar. Sin embargo, el sueño se hizo realidad. Las piezas de "Schmuck 2012" pudieron contemplarse durante meses en las salas del Museu Valencià de la Il·lustració i la Modernitat (MuVIM). El éxito de la muestra enriqueció el panorama cultural de la ciudad. Además, sirvió de estímulo para que la EASD València apoyara con decisión el proyecto Melting Point y activara la elaboración de un plan de estudios cuya aprobación ha permitido que València sea la única ciudad española donde es posible cursar un grado en la especialidad de Joyería y Objeto.

El compromiso de la EASD València con Melting Point se inscribe en un contexto que entronca con los objetivos de la institución. A lo largo de sus más de 150 años de historia, la EASD València ha desarrollado una enseñanza comprometida con el entorno social y productivo. Ello ha permitido a sus docentes comprender la evolución de la joyería de autor, adecuándola a las nuevas modalidades de consumo. El espíritu innovador de la Escuela garantiza la formación de profesionales abiertos a una experimentación técnica y conceptual que demanda el público objetivo al que dirigen sus creaciones.

La suma de esfuerzos y estrategias ha dado su fruto y Melting Point se ha convertido en cita obligada de joyeros, comisarios, coleccionistas y artistas de todo el mundo. Para satisfacción de muchos, en esta quinta edición de 2020 "Schmuck" vuelve a ser el eje fundamental del programa de exposiciones y actividades culturales. Las salas del Centre del Carme Cultura Contemporània acogen la muestra y la enmarcan en un contexto arquitectónico singularmente atractivo.

Agradecemos vivamente a la organización de "Schmuck", especialmente a su director Wolfgang Lösche, y a Eva Sarnowsky, que nos haya permitido contar, de nuevo, con ellos. Agradecemos, igualmente, a José Luis Pérez Pont, director del Centre del Carme Cultura Contemporània por la excelente acogida que ha brindado a nuestro proyecto. Hacemos extensiva nuestra gratitud a Susana Vilaplana, adjunta a dirección, e Isabel Pérez, coordinadora de exposiciones del Consorci de Museus de la Comunitat Valenciana. Igualmente, deseamos expresar nuestro reconocimiento a Rosa Esteban, directora de la EASD València; Heidi Schechinger, directora artística de Melting Point y miembro del Departament de Joieria de la EASD València; Mercè Coves, profesora del Grado en Diseño de Interiores. Por último, es necesario recordar con afecto a todas las instituciones públicas y privadas que han hecho posible este encuentro en una ciudad que será capital mundial del diseño en 2022.

Antonio Sánchez García
Subdirector de la EASD València y director de Melting Point Joieria Contemporània València.

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 2019**

Cornelie Holzach, Pforzheim
Sophie Hanagarth, Straßburg
Otto Künzli, München
Gert Bruckner, München

Auswahl 2019

Sabine Runde
Museum für Angewandte Kunst, Frankfurt



JUNWON JUNG

Korea

Pawn

Ringe/ring, 2018, Silber/silver, 2,5x 2,5 x 0,5 cm

Brosche/brooch, 2018, Silber, gold/silver/gold, 2,5 x 2,5 x 0,5 cm

Ringe/ring, 2018, Silber/silver, 2,8 x 2,8 x 1,5 cm

Ringe/ring, 2018, Silber/silver, 2,8 x 2,8 x 1,5 cm

Auf den ersten Blick sind die hochpräzisen Objekte von Junwon Jung widerständig. Sie laden nicht durch organische Haptik zum Anfassen ein. Hebt man sie hoch, nimmt man sie in die Hand, geraten sie in Bewegung. Sie öffnen sich, lösen sich mitunter auch in Einzelteile auf und geben so die versteckte Tragweise des Schmucks preis. Spielerisch und experimentell lassen sich diese Schmuckstücke auf unterschiedliche Weise tragen. Legt man sie dann wieder auf den Tisch, so kehren sie zurück in eine Einheit von Verpackung, Dose und den in ihnen verborgenen Schmuck.

At first glance, the high-precision objects of Junwon Jung seem resistant. They do not own an organic haptical surface which invites to touch. If you lift one of the works and pick it up, it starts to move. They open up, occasionally dissolve into individual parts, revealing the hidden mechanism of wearing the jewellery. Playful and experimental, these pieces of jewellery can be worn in different ways. When they are put back on the table, they return to a unity of packaging, container and the hidden jewellery inside.



YUTAKA MINEGISHI

Japan

Tear Drop

Ringe/rings, 2018

Bernstein geschnitzt, Gold/amber carved, gold

31 x 4,2 x 2,4 – 2,8 x 1,8 x 3 cm

Yutaka Minegishis Ringe sind aus einem einzelnen massiven Materialblock herausgearbeitet. Sie sind gleichzeitig geometrisch und organisch. Aus der Kreisform des Ringes entwickelt er einen monolithisch anmutenden Kopf. Die Dynamik der Form entsteht durch die graduierliche Drehung und Windung des Materials. Dadurch verlieren die Ringe die Kälte der Geometrie und sie kommen dem menschlichen Körper entgegen. Gold und Bernstein leben von der Farbe und ihrem spezifischen Glanz. Der Undurchsichtigkeit des Goldes steht die Transparenz des Bernsteins gegenüber, sodass wir bei diesen Arbeiten das erste Mal durch die Ringe von Yutaka Minegishi hindurchsehen können.

Yutaka Minegishi's rings are made out of a single solid block of material. They are both geometric and organic. From the circular shape of the ring, he develops a monolithic-looking head. The dynamic of the form is created by the gradual rotation and winding of the material. As a result, the rings lose the coldness of the geometry and meet the human body. Gold and amber live on colour and their specific sheen. The opacity of the gold confronts the transparency of the amber. For the first time we can see in these works through the rings of Yutaka Minegishi.

MISATO SEKI

Japan

Slit

Broschen/brooch, 2017

Urushi, Holz, Hanf, Metall/urushi, wood, hemp cloth, metal

21 x 1 x 5 cm

Die drei schlichten langen Stabbroschen von Misato Seki waren für alle Juroren ein absolutes Novum. Sie lösen ein kontemplatives, konzentriertes Schauen aus. Aus dem fein strukturierten Glanz und dem subtilen Farbverlauf der Oberfläche entsteht Tiefe und der Eindruck von lang gestreckten spaltförmigen Fenstern, die den Blick in eine andere Dimension eröffnen. So entsteht eine überraschende Verbindung zwischen einer minimalistischen geometrischen Form und der Person, die das Schmuckstück trägt.

The three simple long rod-like brooches by Misato Seki were an absolute novelty for all of the jurors. They invite to a contemplative, concentrated looking. The finely textured sheen and subtle colour gradation of the surface create depth and at the same time the impression of elongated slit-shaped windows that open up the view into another dimension. This creates a surprising connection between a minimalist geometric shape and the person wearing the jewellery.

Robert Baines – Klassiker der Moderne 2020

„Schmuck ist Nahrung,
Schmuck ist ein Fest,
Schmuck ist Spaß,
Schmuck ist schmeichelhaft,
Schmuck ist zum Vergnügen,
Schmuck hat Energie,
Schmuck braucht Pep,
Schmuck ist aufregend,
Schmuck macht Freude“
(Robert Baines)

Vor fast 25 Jahren kam Karl Fritsch in die Galerie Biró und stellte mir Robert Baines als sein großes Vorbild vor. Robert Baines, aus Australien, war schon damals bei internationalen Kunstsammeln hochgeachtet. So begann unsere langjährige Zusammenarbeit, und über die Jahre wurde Robert auch mein Lehrmeister.

Robert Baines, ausgezeichnet und geehrt mit dem australischen Titel „Living Treasure“, ist „Master of Australian Craft“, Goldschmied und emeritierter Professor am RMIT, dem „Royal Melbourne Institute of Technology“. Er ist der große Techniker, Historiker und Philosoph unter den Schmuckkünstlern. Wie kaum ein anderer hat sich Baines die Arbeitsweisen und Materialkenntnisse antiker Goldschmiede angeeignet, hat einen „Master of Arts and Archaeology“ und promovierte mit der Arbeit „The Reconstruction of Historical Jewellery and its Relevance as Contemporary Artefact“. Baines vielseitige Praxis umfasst seine Arbeit als Künstler-Goldschmied, Forscher in Archäometallurgie und Kritiker und Kommentator des zeitgenössischen Kunsthandwerks.

In seinen Publikationen beschäftigt sich Baines mit den Fragen nach handwerklicher Authentizität, Original versus Kopie oder Replikat. Kennzeichnend für seine Vorträge und Schriften ist sein feines Sprachgefühl, dass es ihm erlaubt, mit Witz und Tiefsinnigkeit die Dinge zu beschreiben. Robert Baines beschenkt die Schmuckwelt mit seinen humorvollen Aphorismen. Seine Vorträge finden weltweit große Anerkennung. 2019 wurde ihm eine große Ehrung in Taiwan durch die Vortragsreihe „Robert Baines Fifty Years a Goldsmith, Lecture Series at the Department of Arts and Design, National Tsing Hua University“, zuteil.

Neben seinen Forschungsarbeiten ist Baines ein zeitgenössischer, moderner Schmuckkünstler. In seinen Arbeiten durchbricht er den historisch exakten Stil und transformiert ihn in die Gegenwart durch Hinzufügen neuer Motive und Materialien.

Er war und ist Mentor für wichtige Ausstellungen im In- und Ausland, die wir gemeinsam gemacht haben. Unser Team wurde stets durch Robert beflügelt. Die über zehnjährige Ausstellungsreihe in der Münchener Residenz „Returning to the Jewel is a Return from Exile“, die während der „Schmuck“ gezeigt wurde, gestalteten die Amigos: Baines, Fritsch und Rothmann, drei hochqualifizierte Künstler. Ich denke, dass diese Ausstellungen Geschichte gemacht haben.

Wir danken Robert Baines für sein künstlerisches Schaffen und sein Engagement für die Schmuckwelt.

Olga Zobel Biró



ROBERT BAINES Perception no. 5
Anhänger/Pendant, 2015
Silber, galvanisch vergoldet, Lack
Silver, electroplate, lacquer
5 x 5,1 x 2,5 cm

“Jewellery is food,
Jewellery is celebration,
Jewellery is fun,
Jewellery is flattering,
Jewellery is to enjoy,
Jewellery has vigour,
Jewellery has to have oomph,
Jewellery is to excite,
Jewellery is pleasurable”
(Robert Baines)

Almost 25 years ago, Karl Fritsch came into Galerie Biró and introduced me to Robert Baines as his great idol. Baines, from Australia, was already highly admired among international art collectors at the time. Thus began our long years of collaboration, and with time Robert became my mentor as well.

Honored with the Australian title of “Living Treasure”, the goldsmith Baines is a Master of Australian Craft and professor emeritus at the RMIT, Royal Melbourne Institute of Technology. He is the great technician, historian and philosopher among jewellery artists. Like hardly another, he has adopted the techniques and knowledge of materials of the goldsmiths of antiquity, has a Master of Arts and Archaeology, and wrote a PhD thesis on The Reconstruction of Historical Jewellery and its Relevance as Contemporary Artefact. Baines’s diverse practice encompasses work as an artist-goldsmith, researcher in archaeo-metallurgy, and lectures as a critic and commentator on contemporary crafts.

In his publications Baines concerns himself with issues of artisanal authenticity, original versus copy or replica. His lectures and essays are characterized by a fine sense of language, enabling him to describe things with wit and profundity. Baines enriches the world of jewellery with humorous aphorisms, and his lectures enjoy world renown. In 2019, he was honored in Taiwan with a lecture series entitled “Robert Baines Fifty Years a Goldsmith”, at the Department of Arts and Design, National Tsing Hua University.

In addition to his research work, Baines is a contemporary, modern jewellery artist. His pieces transcend historically accurate styles and transform them into contemporary terms by additions of new motifs and materials.

He was and remains a mentor for significant exhibitions in his own country and beyond, many of which we collaborated on. Our team has always been inspired by Robert. The more than ten-year series of events at the Munich Residence, “Returning to the Jewel is a Return from Exile”, shown during “Schmuck”, was conceived by the amigos Baines, Fritsch and Rothmann, three highly qualified artists. I believe that these exhibitions have made history.

We thank Robert Baines for his artistic oeuvre and his commitment to the world of jewellery.

Olga Zobel Biró

„La joyería es alimento,
la joyería es celebración,
la joyería es divertida,
la joyería es halagadora,
la joyería es para disfrutar,
la joyería tiene vigor,
la joyería debe tener chispa,
la joyería es excitante,
la joyería es placentera“
(Robert Baines)

Hace casi 25 años Karl Fritsch vino a la Galería Biró y me presentó a Robert Baines como su gran ejemplo. Ya entonces, Robert Baines, de Australia, era muy apreciado entre los coleccionistas de arte. Así empezó nuestra colaboración, que ya dura muchos años, y con el tiempo Robert se convirtió también en mi profesor.

Robert Baines, distinguido y honrado con el título australiano „Living treasure“, es „Master of Australian Craft“, joyero y profesor jubilado del RMIT - Royal Melbourne Insitut of Technology. Es el gran técnico, historiador y filósofo entre los joyeros artísticos. Como casi nadie más, Baines adquirió la manera de trabajar y los conocimientos de los materiales de los antiguos joyeros, tiene un „Master of Arts and Archaeology“ y el título de su tesis es “The Reconstruction of Historical Jewellery and its Relevance as Contemporary Artefact”. Sus diversas ocupaciones son, su trabajo como artista-joyero, como investigador de la arqueometalurgia y sus discursos como crítico y comentarista de la artesanía contemporánea.

En sus publicaciones Baines se ocupa del tema de la autenticidad artesanal, original versus copia y réplica. Sus ponencias y escritos se caracterizan por su sensibilidad lingüística, que le permite describir las cosas con chispa y profundidad. Robert Baines regala al mundo de la joyería sus aforismos llenos de humor. Sus ponencias gozan de gran reconocimiento en todo el mundo. En 2019 le rindieron un gran homenaje en Taiwan con una serie de conferencias „Robert Baines Fifty Years a Goldsmith, Lecture Series at the Department of Arts and Design National Tsing Hua University“.

A parte de sus trabajos de investigación, Baines es un artista joyero contemporáneo moderno. En sus trabajos rompe con el estilo histórico literal y lo trae al presente añadiendo motivos y materiales nuevos.

También era y es un mentor para exposiciones internacionales importantes que hemos hecho juntos. Robert siempre ha dado alas a nuestro equipo. La serie de exposiciones de más de diez años en la Residenz de Munich „Returning to the Jewel is a Return from Exile“ que se exhibía siempre durante la „Schmuck“ se proyectaba por los Amigos Baines, Fritsch y Rothmann, tres artistas altamente calificados. Pienso que estas exposiciones han hecho historia.

Gracias a Robert Baines por sus creaciones artísticas y por su compromiso con el mundo joyero.

Olga Zobel Biró



PAUL ADIE Home
Ring, 2019
Aluminium, Silber, Farbe
Aluminium, silver, paint
8 x 3 x 5 cm



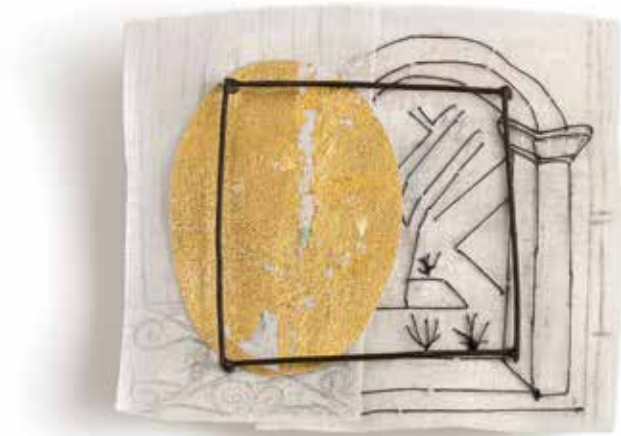
ULLA AHOLA Nothing Out Of The Ordinary
Brosche/Brooch, 2018
Rosenquarz, Marmor, Serizit-Quarzit,
Kunstharz, Silber
Rose quartz, marble, sericite quartzite,
epoxy resin, silver
13 x 7 x 1 cm



MIKI ASAI Fragment 2
Brosche/Brooch, 2019
Japanpapier, Holz, Japanlack, Eierschale,
Muschelschale, Mineralpulver, Silber, Stahldraht
Japanese paper, wood, Japanese lacquer, eggshell,
seashell, mineral powder, silver, steel wire
7,6 x 10,6 x 0,9 cm



SAWA ASO Taschenlampe
Halsschmuck/Necklace, 2019
Stahl/steel
16,2 x 6,5 x 6,5 cm



RAQUEL BESSUDO Memories
Brosche/Brooch, 2019
Textil, Silber, Gips, Blattgold, Polyesterfaden,
Eisen, Kupfer, Edelstahl, pulverbeschichtet
Textile, silver, gesso, gold leaf, polyester thread,
iron, copper, stainless steel, powder coating
7,7 x 8,1 x 1,1 cm



ALEXANDER BLANK Forecast
Brosche/Brooch, 2019
Corian, Silber
Corian, silver
9 x 10 x 1,5 cm



BECKY BLISS Play Fair 2
Anhängen/Pendant, 2018
Stahl, Farbe, Schnur
Mild steel, paint, thread
17 x 10 x 1 cm



IRIS BODEMER Notes
Halsschmuck/Necklace, 2018
Silber, Rosenquarz, Smaragd in Glimmer,
Rhodonit, Pyrit, Calcit, Montagekleber
Silver, rose quartz, emerald in mica,
rhodonite, pyrite, calcite, glue
21 x 20 x 4,5 cm



DONNA BRENNAN Hortus Conclusus
Brosche/Brooch, 2018
Farbstoffsublimation auf Aluminium,
Lucite, Opal, Silber
Dye sublimation on aluminium,
lucite, opal, silver
9,2 x 7 x 2,5 cm



HELEN BRITTON The Keys
Anhänger/Pendant, 2019
Silber, recycelte Steine
Silver, recycled stones
14 x 13 x 5 cm



SIGURD BRONGER Carrying Device For
Cinnamon Stick
Brosche/Brooch, 2019
Silber, Stahl, Zimtstange
Silver, steel, cinnamon stick
2,5 x 14 x 1,5 cm



KLARA BRYNGE Waves XI
Halsschmuck/Necklace, 2018
Silber, Leinenschnur
Silver, linen thread
15 x 11 x 0,5 cm



KIM BUCK | Brooch 2
Brosche/Brooch, 2019
Silber, Ahornholz
Silver, maple wood
8 x 5,5 x 2 cm



LU CHIA-CHING | Soft Shield
Halsschmuck/Necklace, 2018
Wolle, Messing, Stahl, Baumwollschnur, Kerze
Wool, brass, steel, cotton thread, candle
65 x 38 x 6 cm



SUNGHO CHO Draw As Desire_Jewelry Kit Box
Anhänger/Pendant, 2018
MDF, Silber, Wasserkalk, Schnur, Farbe
MDF, silver, water chalk, string, paint
11 x 7,5 x 1,5 cm



ERINN M. COX Longing: The Night We Met
Halsschmuck/Necklace, 2018
Oxidiertes und poliertes Messing
Oxidized and polished brass
26 x 26 x 3 cm



LAURA DEAKIN Migration 5
Anhängen/Pendant, 2018
Acryl, Aquarellfarbe, Sterlingsilber
Acrylic, watercolour paint, sterling silver
12,3 x 8,3 x 0,7 cm



NINA VAN DUIJNHOFEN A Collaboration
Halsschmuck/Necklace, 2019
Verbranntes Holz, Farbe, Sterlingsilber,
synthetische Schnur
Burnt wood, paint, sterling silver,
synthetic cord
14 x 9,5 x 4 cm



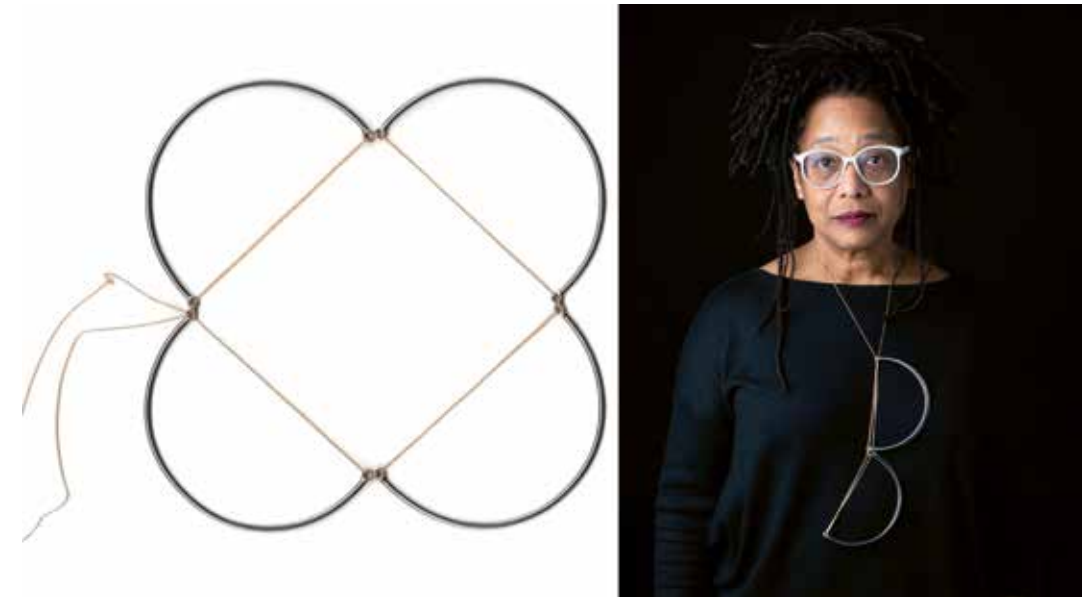
UTE EITZENHÖFER Talk 13
Brosche/Brooch, 2018
Geschwärztes Silber, Hämatit, Brillant
Oxidized silver, hematite, brilliant
4,8 x 4,4 x 1 cm



VERONIKA FABIAN Biglink
Halsschmuck/Necklace, 2018
Blattvergoldete Messingkette
Gold-plated brass chain
30 x 20 x 4 cm



KATRIN FEULNER Cut 05
 Halsschmuck/Necklace, 2019
 Gefundene Metallobjekte, Stahlblech, Stahldraht
 Found metal objects, steel sheet, steel wire
 23 x 17 x 1 cm



REBEKAH FRANK Just Add Flesh
 Halsschmuck/Necklace, 2019
 Stahl, Gold/steel, gold
 30 x 30 x 0,03 cm



LUCIE GLEDHILL Swap 1
Halsschmuck/Necklace, 2019
Gold/gold
12 x 8 x 4 cm



GABRIELLA GOLDSMITH Eyes
Kopfschmuck/Headpiece, 2018
Garn, Perlen
Yarn, beads
21 x 18 x 0,3 cm



JANNA GREGONIS Floors 3
Brosche/Brooch, 2019
Linoleumfundstück, Messing
Vintage linoleum, brass
7 x 7 x 0,5 cm



ANDI GUT Fragile
Brosche/Brooch, 2019
Perlmutter, Rubinpigment, Gold
Mother-of-pearl, ruby pigment, gold
6 x 3,5 x 0,8 cm



NILS HINT Dirty Dishes
Brosche/Brooch, 2018
Alte Tafelmesser
Old cutlery knives
8 x 7 x 4 cm



MÁRIA HRIEŠIK NEPŠINSKÁ Like A Broken Record
Brosche/Brooch, 2019
LP-Schallplatten, Zeitung, Nagellack,
Silber, Stahl, Nylon
LP records, newspaper, nail polish,
silver, steel, nylon
8,3 x 7,8 x 3 cm



REIKO ISHIYAMA Halsschmuck/Necklace, 2019
Silber/silver
25 x 14 x 4 cm



MELANIE ISVERDING Simul
Halsschmuck/Necklace, 2019
Ebenholz, Silber, Baumwolle, Blatt-Palladium
Ebony, silver, cotton, palladium leaf
16 x 12 x 0,5 cm



CATHRYN JASTERZBSKI V-6
Brosche/Brooch, 2019
Stahl/steel
10 x 8 x 4 cm



KARIN JOHANSSON Harvest / Observation
From A Distance
Halsschmuck/Necklace, 2019
Gold, eloxiertes Aluminium, Acryl
Gold, anodized aluminium, acrylic
40 x 25 x 2 cm



ANASTASIA KANDARAKI Symbiosis
Brosche/Brooch, 2017
Ahornholz, Stahl, Farbe
Maple wood, steel, colour
19,5 x 10,5 x 4,5 cm



TAKASHI KOJIMA Parfume
Anhänger/Pendant, 2017
Silber, Parfümflasche
Silver, perfume bottle
5,46 x 6,7 x 2,3 cm



MANON VAN KOUSWIJK Heart Beads
Halsschmuck/Necklace, 2018
Holzperlen, Holzdübel, Schnur
Wooden beads, wooden dowel, thread
40 x 6 x 3 cm



DONGCHUN LEE Distance
Brosche/Brooch, 2018
Holz, Nickelsilber, Farbe
Wood, nickel silver, paint
12 x 11 x 3 cm



HELENA LEHTINEN Brosche/Brooch, 2017
Glasperlen, Textil, Silber
Glass beads, textile, silver
16,5 x 11 x 1 cm



KEITH LEWIS The Saddest Aisle
Brosche/Brooch, 2014
Geschenkkorb, Kupfer, galvanisiert,
Emaile, Zirkonia, Stahl
Electroformed copper Goodwill basket,
enamel, cubic zirconia, steel
13 x 18 x 0,5 cm



LAURA LEYT Reliquary
Halsschmuck/Necklace, 2018
Recycelte Plastiktüten, Leinenschnur,
Klammern, Nägel
Recycled plastic bags, linen thread,
cramps, nails
60 x 25 x 0,06 cm



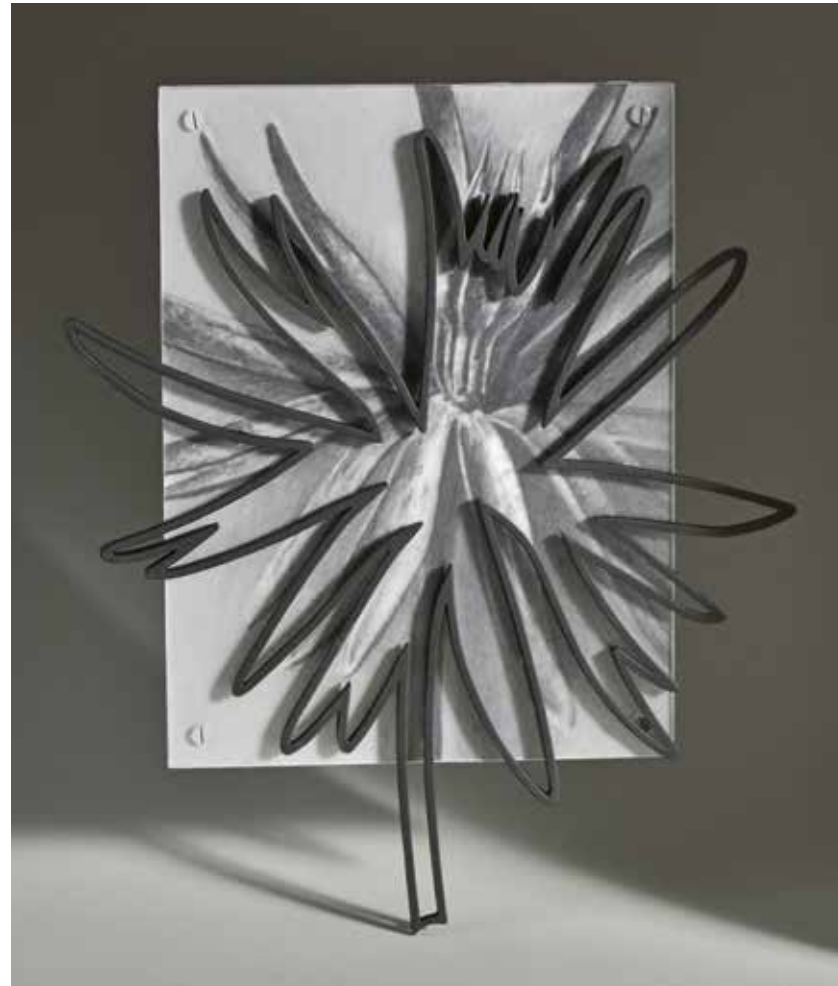
ANQI LI Set Of Jade Ornaments,
21st Century
Anhänger/Pendant, 2017
Jade, Nephrit/jade, nephrite
30 x 14 x 0,6 cm



JORGE MANILLA Refuge
Brosche/Brooch, 2018
Holz, Durvillaea Antarctica, Kupfer, Stahl
Wood, Durvillaea Antarctica, copper, steel
13 x 11 x 2,5 cm



MERLIN MEREMAA On The Verge Of Fragility
Halsschmuck/Necklace, 2018
Stahl, Silber, Gummischnur
Steel, silver, rubber cord
35 x 21 x 4 cm



BRUCE METCALF Conditions Of Ornament
Brosche/Brooch, 2019
Pulverbeschichtetes Messing, Zeichnung auf Mylar,
Plexiglas, Nickelsilber
Powder-coated brass, drawing on Mylar,
plexiglass, nickel silver
10,2 x 7,6 x 1 cm



CARLA NUIS Furl 5
Ring, 2018
Gold/gold
1,4 x 0,4 x 3 cm



PAVEL OPOCENSKY From Series Harmonia
Brosche/Brooch, 2019
Holz, Plastik/wood, plastic
10 x 7 x 1 cm



RUUDT PETERS Ssanie
Brosche/Brooch, 2018
Goldplattiertes Silber, Bernstein
Gold-plated silver, amber
9,3 x 6,3 x 4,9 cm



CAMILLA PRASCH Bündchen Collier Gold
Halsschmuck/Necklace, 2019
Gebrauchtes Textil, Wolle, Farbe
Used clothes, wool, paint
15 x 15 x 2,1 cm



RAMON PUIG CUYÀS Marcus de Sautoy,
The Palace Of Geometry
Brosche/Brooch, 2019
Nickelsilber, Emaille auf Stahl, Melanin
Nickel silver, enamel on steel, melanine
7,5 x 10 x 1,5 cm



LOUKIA RICHARDS Christ
Anhänger/Pendant, 2018
Textilfasern, Türkis, Plastik, Silber, Korallen
Textile, turquoise, plastic, silver, coral
18 x 12,5 x 0,8 cm



BARBARA SCHROBENHAUSER You And Me
Halsschmuck/Necklace, 2019
Schnüre, Textilband, Silber
Cords, textile, silver
40 x 25 x 3 cm



ELWY SCHUTTEN Fabric Or Boxes
Brosche/Brooch, 2019
Silber, Holz, Alabaster
Silver, wood, alabaster
1 x 5 x 7,5 cm



TEREZA SEABRA Ritus
Halsschmuck/Necklace, 2019
Darm, Seide, roter Faden, Metall
Intestine, silk, red thread, metal
70 x 23 x 1,5 cm



KARIN SEUFERT N° 457.2
Halsschmuck/Necklace, 2019
PVC, Garn, Schnur
PVC, thread, cord
8,2 x 9 x 1,8 cm



SILKE SPITZER Three Lid Shapes
Halsschmuck/Necklace, 2019
Aluminium, Plastik, Baumwollfaden
Aluminium, plastic, cotton cord
50 x 20 x 1 cm



GISBERT STACH Schmuggler -
Porsche Cayman S Silver
Brosche/Brooch, 2019
Baltischer Bernstein, Spielzeugauto,
Stahldraht, Klebstoff
Baltic amber, toy car, steel wire, glue
2,5 x 7 x 1,8 cm



COCO SUNG Vasopressin
Brosche/Brooch, 2018
Messing, Kupfer, farbiger Stahldraht,
Perlen, Glasperlen
Brass, copper, coloured steel wire,
pearls, glass beads
27 x 11 x 5 cm



JELIZAVETA SUSKA Changeover 2
Halsschmuck/Necklace, 2018
Bernstein, Rotgold, handgesponnene
Bernsteinfaserschnur
Amber, red gold, amber fiber
handspinned cord
8 x 9 x 0,5 cm



KETLI TIITSAR A Line Going For A Walk
Halsschmuck/Necklace, 2018
Walnussholz, Eisen, Industriemaille,
Viskoseschnur
Walnut wood, iron, industrial enamel,
viscose cord
56 x 25 x 2 cm



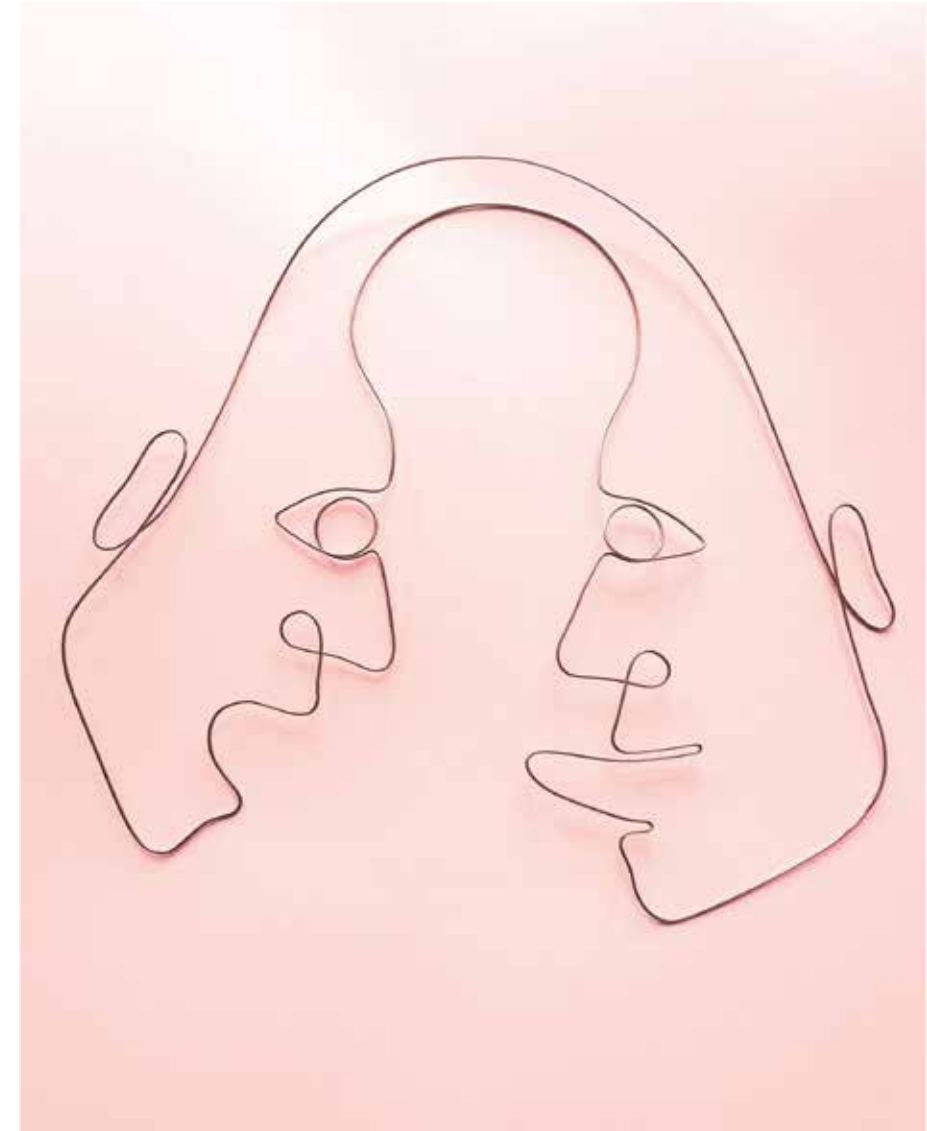
TOTA RECICLADOS Wells Gardner
 Halsschmuck/Necklace, 2019
 Fundstücke, Bronze- und Alpakadraht
 Found material, bronze and alpaca wire
 65 x 21 x 2,5 cm



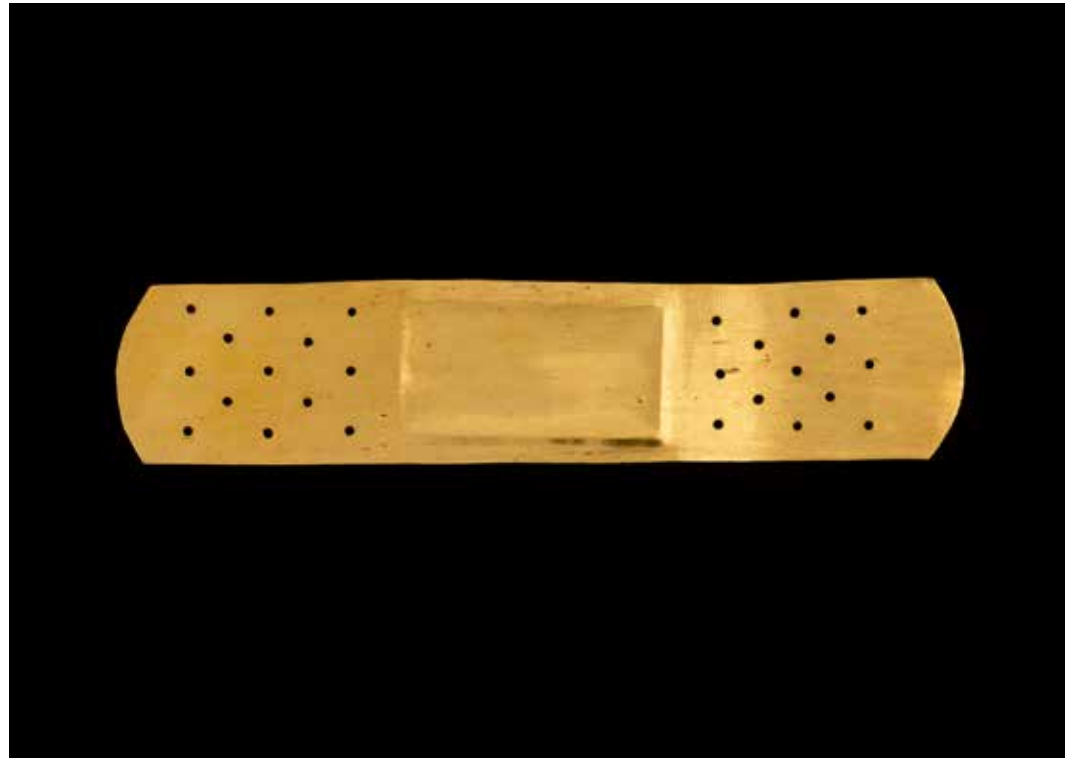
TARJA TUUPANEN Halsschmuck/Necklace, 2018
 Gebrauchtes Marmorgeschirr, Messing,
 Stahldraht, Veloursticker
 Used marble tableware, brass,
 steelwire, velour sticker
 7 x 14 x 3,5 cm



MARIA IGNACIA WALKER GUZMAN Flor de Piel
Halsschmuck/Necklace, 2017
Angelschnur, Harz
Fishing line, resin
39,2 x 10 x 8 cm



JULIA WALTER Allover
Halsschmuck/Necklace, 2017
Verchromter Stahl
Chrome plated steel
43 x 40 x 2 cm



SOFYA ZAKHAROVA Plaster, Gold Stuff Collection
Gesichtsschmuck/Face Jewelry, 2018
Gold/gold
7,2 x 1,8 x 0,05 cm

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2004-09 BFA, MFA Kookmin Univ,
Seoul, KR
2010-16 Akademie der
Bildenden Künste, München,
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Karen Pontoppidan

2014 3. Preis für Angewandte
Kunst des Bezirks Oberbayern, DE
2016 Bayerischer Staatspreis, DE

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1991-94 Hiko Mizuno College
of Jewellery, Tokyo, JP
1995-96 FH Pforzheim, DE
1996-2002, Akademie der
Bildenden Künste, München, DE

2014 Bayerischer Staatspreis, DE
2016 Förderpreis der LH München, DE

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2004-10 BFA, MFA, Tokyo
University of the Arts, Tokyo, JP

1973
Jens Rüdiger Lorenzen, DE
Michael Meyer, DE
Karl Heinz Reister, IT
Francesco Pavan, IT

1974
Therese Hilbert, DE
Paolo Maurizio, IT
Rita Große-Ruyken, DE
Gabriele v. Pechmann, DE

1975
Uwe Böttinger, DE
Waltraud und Arthur
Viehböck, AT
Charlotte Lochmüller, DE
Giampaolo Babetto, IT

1976
Hildegard Risch, DE
Mario Pinton, IT
Erico Nagai, JP

1977
Hermann Schafran, DE
Clarissa Weinbeer, DE
Otto Künzli, CH

1978
Traute und Walter Sängler, DE
Erika Richard, DE
Gerda Breuer, DE
Gabriele v. Pechmann, DE

1979
Jens Schleede, DE
Eva Mascher-Elsässer, DE
Herbert Schoemaker, DE

1980
Elisabeth Treskow, DE
Aiko Kitagawa, JP
Jan Wehrens, NL
Clarissa Weinbeer, DE
Hildegard Risch, DE

1981
Gerda Breuer, DE
Dagmar Hagen, DE
Ramón Puig Cuyàs, ES
Rolf Elsässer, DE

1982
Michael Meyer, DE
Miriam Scharlin, US
Susan Rezac, US

1983
Ingeborg Bornhofen, DE
Emmy van Leersum, NL
Hans Georg Pesch, DE

1984
Linda Müller, DE
Josef Symon, AT
Ramón Puig Cuyàs, ES

1985
Giampaolo Babetto, IT
Francesco Pavan, IT
Erico Nagai, JP

1986
Barbara Weinberger, DE
Errico Michael Casser, SA
Simon Peter Eiber, DE

1987
Daniel Kruger, SA/DE
Hiroko Sato-Pijanowski, JP
Gene Michael Pijanowski, US
Willem Honing, NL

1988
Andreas Treykorn, DE
Michael Becker, DE
Graziano Visintin, IT

1989
Wolfgang Lieglein, DE
Francesco Pavan, IT
Detlef Thomas, DE

1990
Vera Rhodius, DE
Falko Marx, DE
Alexandra Bahlmann, DE

1991
Eric Spiller, GB
Mihoko Katsura, JP
Georg Dobler, DE

1992
Caroline v. Steinau-Steinrück, DE
Giovanni Corvaja, IT
Jared L. Taylor, GB

1994
Michael Becker, DE
Ramón Puig Cuyàs, ES
Hana Miyamoto, JP

1995
Karl Fritsch, DE
Christoph Zellweger, CH
Hans Stofer, CH

1996
Doris Betz, DE
Mari Funaki, JP / AU
Mielle Harvey, US

1997
Rudolf Bott, DE
Beppe Kessler, NL
Annamaria Zanella, IT

1998
Ted Noten, NL
Bettina Specker, DE
Andrea Wippermann, DE

1999
Bussi Buhs, DE
Iris Eichenberg, DE
Mari Funaki, JP/AU

2000
Georg Dobler, DE
Mari Ishikawa, DE
Chequita Nahar,

2001
Bettina Dittlmann, DE
Christiane Förster, DE
Thomas Gentile, US

2002
Kyoko Fukuchi, JP
Sally Marsland, AU
Adam Paxon, GB

2003
Peter Chang, GB
Andi Gut, CH
Ike Jünger, DE

2004
Svenja John, DE
Naoko Nakamura, JP
Ruudt Peters, NL

2005
Helen Britton, AU
Sergey Jivetin, US
Daniel Kruger, SA/DE

2006
Annelies Planteijdt, NL
Bernhard Schobinger, CH
Annamaria Zanella, IT

2007
Christiane Förster, DE
Karl Fritsch, DE
Iris Nieuwenburg, NL

2008
Eun-Mi Chun, RK
Dongchun Lee, RK
Jantje Fleischhut, DE

2009
Sam Tho Duong, VI
Beppe Kessler, NL
Felix Lindner, DE

2010
David Bielander, CH
John Iversen, US
Mia Maljojoki, FI

2011
Attai Chen, IL
Sophie Hanagarth, CH
Mirei Takeuchi, JP

2012
Alexander Blank, DE
Despo Sophocleous, CN
Tore Svensson, SE

2013
Robert Baines, AU
Helena Lehtinen, FI
Fumiki Taguchi, JP

2014
Iris Bodemer, NL
Akihiro Ikeyama, JP
Noon Passama, TH

2015
Paul Derrez, NL
Kimiaki Kageyama, JP
Mikiko Minewaki, JP

2016
Stefano Marchetti, IT
Moniek Schrijer, NZ
Jelizaveta Suska, LT

2017
Volker Atrops, DE
Sanaa Khalil, LB
Florian Weichsberger, IT

2018
Lin Cheung, GB
Julia Künapp, EE
Gernot Leipold, DE

2019
Junwon Jung, KR
Yutaka Minegishi, JP
Misato Seki, JP

Katalog/Catalogue 2020 – Aussteller/Exhibitors

Adie, Paul

pfadie@gmail.com
www.pauladie.com
*1984, GB

2001-06 Russian and Spanish,
University of Strathclyde, GB
2012-15 Escola Massana, Barcelona, ES
2016-21 Akademie der Bildenden Künste
München, DE

These pieces comment on current social
phenomena, eroticism, sexuality, social
class and gender, combined with a child-
like aesthetic, words, humour, images and
references to pop culture. My jewellery
is small and symbolic, a sign of protest,
a stamp of identity revealing who we are
or who we want to be.

Ahola, Ulla

aholaulla@gmail.com
www.aholaulla.com
*1984, FI

2008 South Karelia University of Applied
Sciences, Lappeenranta, FI
2012 Saimaa University of Applied
Sciences, Imatra, FI
2017 Aalto University, Helsinki, FI

My work deals with the everyday. I represent
the small moments of life and my work is
emphasized by the incompleteness and
disappearance of mundane life. I point out
what already exists and try to find share-
able meanings from the intimate. My aim
is to make this visible, to bring the imper-
ceptible and the ordinary to appear and to
bring it under view; to reflect on customs,
behaviour and experiences.

Asai, Miki

mikiasaijewellery@gmail.com
*1988, JP

2007-11 Musashino Art University,
Tokyo, JP
2015-17 Glasgow School of Art, GB

She explores materials to express the in-
tangible and fleeting beauty like light and
shadow, or colour of sky. She aims to cap-
ture the beauty of imperfection and im-
permanence, and to own the fragments of
the momentary beauty of this world. She
destroys and reconstructs materials based
on her experience. Eggshell is crushed to
create a cracking surface that looks as if
the moment was frozen. Seashell are cut
into tiny chips that flicker iridescently. The
stone-like surface is made from powdered
mineral stones, finding 'time' in their solid-
ity and permanence. She uses materials
as her non-verbal language.

Aso, Sawa

sawa_aso@msn.com
*1983, JP

2007-14 Burg Giebichenstein
Kunsthochschule Halle, DE
2012 Förderpreis, Justus Brinckmann
Gesellschaft, Hamburg, DE
2013 1. Preis, BKV-Preis 2013,
Munich, DE

I choose objects we use every day. This
might be something common like a pencil
or a flashlight, or even an object that is
already regarded as "ornament", such as a
ribbon bow. All of these things that relate
to the body I convert into metal, and create
jewellery that opens new perceptions.

Bessudo, Raquel

raquelbessudo@gmail.com
www.raquelbessudo.com
*1977, MX

1997-2000 Central Saint Martins,
College of Art and Design, London, GB
2002-03 Ephemeral Architecture,
Barcelona, ES

Within my work, I explore the idea of me-
mory or the memory of an idea. I don't see
it as an accurate recollection of events, ra-
ther a selective process of preserving. The
beauty of this ephemeral action is that as I
construct and deconstruct all of these recol-
lections, it remains the constant of today.

Blank, Alexander

alex.blank@web.de
*1975, DE

1999-2004 Staatliche Zeichenakademie
Hanau, DE
2004-10 Akademie der Bildenden Künste
München, DE
2004 Bayerischer Staatspreis für
Nachwuchsdesigner, Munich, DE
2005 3. Preis, Oberbayerischer Förderpreis
für Nachwuchskünstler, Munich, DE
2012 Herbert-Hoffmann-Preis, Munich, DE
2013-16 teaching, Akademie der Bildenden
Künste Nürnberg, DE
2014 Honorary Price, Danner-Preis,
Munich, DE
2014 Förderpreis der Landeshauptstadt
München, DE

Last year, when looking into his own child-
ren drawings, he was struck by their rough
directness and energy. Particularly his sons
fascinated him: nothing like the familiar
icon often found on screens and phones,
but with an expression that was dynamic,
sometimes headstrong, but anyway sur-
prising. The spark Blank needed to devote
himself again to jewellery, didn't come this
time from our present day pictorial lan-
guage, but originated in his own, youthful
outlook on the world. (Ward Schrijver)

Bliss, Becky

bliss@actrix.gen.nz
*1956, NZ

1974-76 Visual Communications,
Wellington, NZ
2008-10 Whitireia, Wellington, NZ

These works started with exploring the
history of children's toys. I noted a form of
'childhood by design' that targeted girls
and boys with proscriptive advertising by
gender. I am particularly interested in the
shaping of consumer demand, for example
the now ubiquitous 'pink for girls and blue
for boys'. The work in Play Fair responds
to Meccano, a model construction system

created in the late 19th century and still
available today, which uses reusable strips,
plates, angles and wheels and has repeated-
ly employed slogans such as "Engineering
for Boys". Such coding by gender has pro-
found effects on the development of child-
ren, channelling their interests and shaping
their adult identities.

Bodemer, Iris

mail@irisbodemer.de
www.irisbodemer.de
*1970, DE

1989-92 Goldschmiedeschule
Pforzheim, DE
1992-96 Hochschule für Gestaltung
Pforzheim, DE
1997-98 Sandberg Institute,
Amsterdam, NL
2014- present Professor at
Goldschmiedeschule Pforzheim, DE

Jewellery as a sculpture, Jewellery as a
three-dimensional drawing on the body

Brennan, Donna

donna@donnabrennan.co.uk
www.donnabrennan.co.uk
*1964, AU

1985 Victorian College of the Arts (VCA),
Melbourne, AU
1988-91 Royal Melbourne Institut of
Technology (RMIT), Melbourne, AU
1992-95 Hochschule Düsseldorf, DE
2008-10 Royal College of Art, London, UK

The abundance of unique nature surround-
ing Brennan while growing up in her
native Australia has proved to be an inst-
rumental influence on her organic nature /
artifice aesthetic, which is intuitively ex-
pressed in the botanical like forms in her
work. The 'Hortus Conclusus' Brooches ex-
plore the materiality of her blurred botani-
cal dye sublimation images by laminating
the image with a faceted lucite facade,
which acts as a beacon for the interplay of
light and imparts a sense of intrigue. Cre-
ating a view finder to an inner world, the
lucite image/object creates a microcosm
within the macrocosm of the larger image,
from which it is extracted – a 'Hortus
Conclusus', or enclosed garden of earthly
delights!

Britton, Helen

helenbritton@mac.com
*1966, AU

1999 Curtin University, Perth, AU
Guest Studies at Akademie der Bildenden
Künste München, DE, Sandberg Institute,
Amsterdam, NL
San Diego State University, CA, US
1999-2005 Postgraduate study, Akademie
der Bildenden Künste München, DE
2005 Herbert Hofmann Preis, Munich, DE
2013 Förderpreis der Landeshauptstadt
München, DE
2015 Artist in Residence at Vasse Felix in
Western Australia
2018 adjunct Professor of Royal Melbourne
Institut of Technology (RMIT) University,
Melbourne, AU

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Pictograms constructed in stone. They
formed on my table almost by themselves,
while sliding the piles around animals and
insects and flowers appeared, like watching
clouds or reading tea leaves. What to do?
As we consume our planet, deplete the
quota of resources earlier and earlier each
year, it is difficult to justify the production
of even more things. All I can do is carefully
use up what I already have. These stones
were collected over my lifetime, many
surplus or seconds, cut by hands that can
no longer be paid to do the work, in such
masses that they still lie around in piles
on tide lines of human activity, specific
geographic locations resulting from trade
shifts and economic failure. Some shapes
meticulously formed by remarkable crafts
people, thin and fragile and delicate, a con-
tradiction to the materials they are made
from. Some cut long ago, in a world that
no longer exists.

Bronger, Sigurd

sbronge@online.no
*1957, NO

1975-79 Vakschol Schooven, NL

My work is always about a device carrying
a certain kind of material and at the same
time can be carried by a construction on
your body.

Brynge, Klara

klarabrynge@gmail.com
http://klimt02.net/jewellers/klara-brynge
*1980, SE

2003-09 HDK, Academy of Design and
Crafts, Gothenburg, SE

Nature; repetition and variation in places
that seem vast and empty is an inspiration
for this work. How we relate to this nature
we are part of. I am using a way of drawing
with hammers and punches in the metal
sheet. The balance of fluidity and sharp
cuts is an aspect I keep wanting to explore.
The pieces are thin sheets to wear as an
image, relief or memory.

Buck, Kim

kim@buck.dk
www.kimbuck.dk
*1957, DK

1979-82 Københavns tekniske skole,
Copenhagen, DK
1983-85 Institute of Precious Metals,
Copenhagen, DK
1999-2001 Professor, HDK, Academy of
Design and Crafts, Gothenburg, SE
2004 Guest Professor, Metaldepartment,
Konstfack, Stockholm, SE
2016-18 Guest professor, Art Institute of
Nanjing University, CN

iBrooch – iDentity
Recognition
Associations

The project is inspired from and grows from
the packaging of MAC products, iPhone etc.
The materials are maple wood and fine
silver. The brooch pin is made from hard
drawn 925 silver wire, which is self closing

in wearing the brooch. The fine silver is
die formed from individual manufactured
nylon molds.

Chia-Ching, Lu

dearlike0318@gmail.com
*1993, TW

2015-19 Tainan National University of
the Arts, TW

In many religious ceremonies, fire light
is used to represent the presence of god.
These rituals are traditions in my country.
To pray for blessings, people light a candle,
whispering the wishes. The candle becomes
a medium for communication with god. In
my country white candles mean death. In
Taiwan, white candles are used at funerals.
For some reason, I began to think about
the issue of death. I describe the spirit of
death through the softness of wool, the
flexibility of fiber and the strength of metal.
Some Western countries consider white
candles as "pure" and "blessing". I combine
those positive meanings to explain "death"
in the perception of my country.

Cho, Sungho

shcho_7@hotmail.com
*1975, KR

1996-20005 Seoul National University, KR
2006-08 Alchimia Contemporary Jewellery
School, Florence, IT
2008-13 Akademie der Bildenden Künste
München, DE
2018-19 Seoul National University, KR
2019 The Robbe & Berking Award,
Hanau, DE

There are two sides of the story in my work.
One created by the artist, the other by the
owner and wearer of the pieces. My jewel-
ery challenges the idea of the life of art,
that only ends when the work is in the
hands of the owner/wearer, leaving my
studio.

Cox, Erinn M.

erinnmcox@gmail.com
www.erinnmcox.com
*1976, US

1996-98 The Florida State University,
Tallahassee, FL, USA
2005-07 Memphis College of Art, TN, USA
2016-19 Estonian Academy of Arts,
Tallinn, EE

Loneliness is the slowest death : a requiem
for longing. I believe we are each born with
a knowing pain in our soul, and this innate
understanding is loneliness: a deep and in-
conceivable ache for another to inhabit the
empty space we cannot, and may never fill.
I have lived decades in this space, and it is
here that I continue to wait; in desperation
that confounds the heart and the mind and
ravages the body and becomes something
far greater. It becomes longing: an insanity
of my own making, fed by an intoxicating
and relentless pursuit that is exciting and
devastating, suffocating and heartbreaking.
To convey and bear the depths of my lon-
ging, I offer surrogates of the beautiful

and grounded humiliation I felt in massive
black necklaces that are overwhelming
to and on the body.

Deakin, Laura

lauzie@lauradeakin.com
www.lauradeakin.com
*1979, AU

1997-99 Royal Melbourne Institut of
Technology (RMIT), Melbourne, AU
2000-03 Monash University, Clayton,
Victoria, AU
2004-10 Akademie der Bildenden Künste
München, DE
2007 BKV Preis, Munich, DE
2010 Bayerischer Staatspreis für
Nachwuchsdesign, Munich, DE

This new body of work explores notions
behind human migration and the connec-
tions we all have to it. As the child of a
foreigner, I was taught about those subtle
differences from home we long for in a
new place. The bread is different, the smells,
the tastes and the sounds are different.
These surreal landscapes are void of human
footprints – they are the imagined back-
drop of a new place and our journey to it.
Small dots of colour coalesce together to
form a complete image. Like weary eyes
walking through rain the viewer is invited
to form an image of home. Front and back
are open to the wearer, no secrets here,
just the distance between two places.

van Duijnhoven, Nina

ninavanduynhoven@hotmail.com
*1963, NL

1980-83 PABO Eindhoven, NL
1989 Wellington High School, NZ
2015-18 Whitireia, Wellington, NZ
2019-20 Edelsteingestaltung und
Schmuck, Hochschule Trier,
Idar-Oberstein, DE

The burning in my work represents a colla-
boration between myself and forces of the
natural world. I carefully manipulate the
burning process, but in this negotiation
with the raw material, my ability to control
the exact outcome of the work is being
challenged. Relinquishing control in favour
of collaboration. These pieces ask to what
extent can or should mankind control
nature?

Eitzenhöfer, Ute

ute.eitzenhoefer@gmx.de
*1969, DE

1988-90 Goldschmiedeschule
Pforzheim, DE
1990-92 goldsmith apprenticeship,
Karlsruhe, DE
1992-96 Hochschule für Gestaltung
Pforzheim, DE
2005- present Professor, Edelstein-
gestaltung und Schmuck, Hochschule Trier,
Idar Oberstein, DE

The works deal with the power of uttered
words. Words that - if not tweeted or print-
ed - are often spoken into a small micro-
phone. How meaningful or nonsensical the

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spoken utterances are left to the interpretation of the listeners. But one thing is clear: once they are in the world and recorded, they can not be recaptured. The brooches are devoid of any technical function. What does this jewel trigger? How important is it to check exactly how one expresses oneself? How much does a “fake” unsettle?

Fabian, Veronika

fabian.veronika@gmail.com
www.veronikafabian.com
*1979, HU

1999-2005 Budapest University of Economic Sciences, HU
2013-15 Training School for the Hungarian University of Fine Arts, Budapest, HU
2015-18 Central Saint Martins College of Art and Design, London, GB
2018-20 Sandberg Institut, Amsterdam, NL

The body of work ‘Chains for an Average Woman’ is based on the notion of a woman’s relationship to self-identity, chained as it is to the female personas of our time. As Fabian gives traditional chains a new purpose and a new form, each of her works enacts one female archetype. Playing with the symbolism of chains, her pieces raise the question of whether women are more liberated or constrained in our modern society.

Feulner, Katrin

mail@katrinfeulner.com
www.katrinfeulner.com
*1984, DE

2006-09 Goldschmiedeschule Pforzheim, DE
2009-15 Hochschule Pforzheim, DE
2017 BKV-Preis, Munich, DE

CUT is the deconstruction of existing connections. Found metal objects are cut by hand into separate shapes with individual textures. Concatenated in rhythmic order, these parts play a game with our need for both balance and tension. Hereby the act of working is just as important as the result.

Frank, Rebekah

rebekahgailfrank@gmail.com
www.rebekahfrank.com
*1977, US

2012 Cranbrook Academy of Art, Bloomfield Hills, MI, US
2010 Texas State University, San Marcos, TX, US

These pieces are an exploration of line and space. I use basic materials and simple techniques, steel chain and short lengths of steel wire joined with soldering. The pieces maintain their perimeters no matter how they are draped or stretched, even when worn by someone. This work reflects my experience with identity as flexible and unique while shared with a community of fierce, boundary-questioning queers.

Gledhill, Lucie

luciegledhill@gmail.com
*1983, UK

2007-09 Royal College of Art, London, GB
2017-19 Central St Martins College of Art and Design, London, GB

Through subtle subversion and technical analysis Lucie aims to surprise tradition to create modern interpretations of classics. Hollow Gold Curb Chain is made from gold tube supported from the inside by base metal wire. The gold tube is filed back on each link to expose the base metal and left in nitric acid. A technique practiced during the collaborative project SWAP with Kasia Wozniak. Fishbone chain is a double flat link chain soldered together along the ‘spine’ of the chain so that there is limited movement in one direction. This type of chain is a modern reference to ceremonial chains often worn as a chin strap by The Royal Guard.

Goldsmith, Gabriella

gmikagoldsmith@gmail.com
www.gabriellagoldsmith.com
*1991, DK

2015-18 Central Saint Martins College of Art and Design, London, GB
2018-20 Sandberg Institut, Amsterdam, NL

The collection of headpieces was inspired by surrealism which embraced and negotiated irrational feeling and thought. Its goal was to liberate thought, language, and human experience from the oppressive boundaries of rationalism, looking into dreams and the unconscious. The pieces have become theatrical and beautifully bizarre characters covering the face and eyes, the most recognisable features of the human body.

Gregonis, Janna

jannagregonis@gmail.com
www.jannagregonis.com
*1975, US

1992-2006 Kutztown University, PA, US
1997-2000 East Carolina University, Greenville, NY, US

During Post War America floors were covered in inexpensive patterns mimicking luxurious carpets with magnificent colors and patterns. Often overlooked and viewed as utilitarian I have extracted the colors and patterns from the flooring to create the brooches. They are created as a reaction to the growing consumerism of the world.

Gut, Andi

gut@andigut.ch
*1971, CH

1985-89 goldsmith apprenticeship, Lohri, Zug, CH
1992-96 Hochschule für Gestaltung Pforzheim, DE
2007- present, Prof., Hochschule für Gestaltung Pforzheim, DE
2018-20 teaching, Central Saint Martins College of Art and Design, London, GB

Hint, Nils

nils.hint@gmail.com
www.nilshint.com
*1986, EE

2005-12 Estonian Academy of Arts, Tallinn, EE
2013-16 associate Professor, Estonian Academy of Arts, Tallinn, EE

I wash my dirty dishes and remain silent.

Nepšinská, Mária Hriešik

nepsinska@yahoo.com
*1977, SK

1996-2001 History of Fine Arts, Comenius University, Bratislava, SK
2000-2006 Academy of Fine Arts and Design, Bratislava, SK
2008-15 Postgraduate Study, Academy of Fine Arts and Design, Bratislava, SK
2019 assistant at Academy of Fine Arts and Design, Bratislava, SK

Through the artefacts which remind me of the past and convey memories of human lives, I am tracing unknown history. By recycling worn shellac records, I connect the past with the present, applying to them daily newspaper clippings that show banal clichés of politicians’ empty gestures but also captivating moments in the ephemeral record of current events.

Ishiyama, Reiko

reikoishi@mac.com
reikoishiyama.com
*1942, JP

1960-64 Art History, Kanseigakuin, Nishinomiya, JP
2017 NY Studio School of Art, NY, US

Using new materials can be challenging, often overwhelming. So how do I start? For the past few years, instead of using brand-new manufactured silver, I begin with discarded fragments on my workbench. I look, touch and separate amidst this pile of gathered scraps. With these used materials I’m so relaxed, so at ease. Out of all this a thread emerges, stretching out as a kind of white path.

Isverding, Melanie

melanie.isverding@gmx.de
*1978, DE

1994-98 apprenticeship, Niessing, Vreden, DE
1998-2002 journeyman, Niessing, Vreden, DE
2002-04 Staatliche Zeichenakademie Hanau, DE
2005-12 Akademie der Bildenden Künste München, DE
2014-20 assistant, Burg Giebichenstein Kunsthochschule Halle, DE
2019- present Professor, Hochschule für Angewandte Wissenschaft und Kunst Hildesheim, DE

In the series of necklace pieces, “Simul” relates to what happens simultaneously, things that belong together or merge. In

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my concern with weaving processes, their form of orthogonal interlocking and the underlying philosophy, I relate the idea to the Greek mythology of women weavers. The creation of textile fabrics was a metaphor for the emergence of mental fabrics, stories, and ideas of the world. Here the thread becomes a symbol of words that occur verbally and non-verbally – like the word “text”, whose etymology derives from the Latin “textus”, or “woven”. In the normal sense, text and textile are the result of techniques that combine certain materials, processes and forms of thought into a fabric and, as it were, reflect a mental sequence or rhythm.

Jasterzbski, Cathryn

Cjasterz@alumni.risd.edu
www.cathrynjasterzbski.com
*1991, US

2010-14 State University of New York, New Paltz, NY, US
2017-19 Rhode Island School of Design, Providence, RI, US

We are characterized by the assets which comprise our identity. I am a female contemporary jeweler coming from a working-class family, specializing in skilled manual labor and currently existing within the world of academia. As such, I am always walking the line between these class structures and gender roles and find myself reflecting on the ways I shift between them. This body of work redefines the value of the working class through a confluence of materials and techniques to bridge the gap between the two worlds that construct my identity – allowing my identity to coexist within both, yet bound by neither. Through the integration of both masculine and feminine craft-based processes, I create hybridized pieces of jewelry that combine normative expectations of gender and materiality. The mission of my work is to both reveal and elevate the labor that exists hidden behind objects and structure made by skilled tradespeople, by creating amuletic badges that counter our societal and material expectations of jewelry.

Johansson, Karin

karinjohanssonwork@gmail.com
karinsweden.com
*1964, SE

1989-94 HDK, Academy of Design & Crafts, Gothenburg, SE
2007- present, Professor, HDK, Academy of Design and Crafts, Gothenburg, SE

Observations from a Distance: The title of the work refers to working from a place of memory as well as the distant horizon line of a landscape where my time is often spent. Let go, follow and trust. See limitations as an asset, not an obstacle. Follow gravity, look for balance. Observe rather than analyze. On a journey, in the middle of something ...

Kandaraki, Anastasia

anastasia.kandaraki@gmail.com
www.anastasiakandaraki.com
*1983, GR

2005-06 Mokume art studies, Thessaloniki, GR
2010-18 Anamma Studio / Private studio, Athens, GR
2006-17 Alchimia Contemporary Jewellery School, Florence, IT

Steel and wood, duration and mortality, strength and sensitivity, rigidity and plasticity, protection and conflict: these opposites define our life and our relation to the urban environment. They are manifested through the materials and forms of this collection of sculptures made for body and space.

Kojima, Takashi

info@facile-jewelry.com
*1978, JP

1998-2003 Kyoto University of Art and Design, Architecture-class, JP
2010 – present, Part-time lecturer, Kobe Design University, JP

PARFUM: Wearing the remaining scent from a perfume bottle whose owner is unknown to us. A perfume named N°5 went on sale in 1921. Since then, over the course of almost one hundred years, women from various time periods have worn the same fragrance. Each wearer has led a different life and attached a different feeling to that very perfume. Wearing a used perfume bottle means wearing a memory of its unknown owner. While wearable perfume exists only as an invisible scent, its unwearable bottle has a visible and physical presence. Something ephemeral and something enduring. Body and memory.

van Kouswijk, Manon

manonvankouswijk@gmail.com
*1967, NL

1985-90 Vakschool Schoonhoven, NL
1990-95 Gerrit Rietveld Academy, Amsterdam, NL

“Heart Beads” is part of my ongoing exploration of the beaded necklace as an archetypal jewellery form. This object that looks similar everywhere and has appeared like this since the beginning of time, is supposedly one of the first jewellery types that existed. I have always found it interesting that people attach such personal significance to generic objects that all seem pretty much the same. But then again, when things look similar the differences between them become more evident. I like to imagine that my versions of this archetypal thing look like they have already existed as well, that they behave like echoes or after-images of all those necklaces that share the same repetitive arrangement of identical elements strung on a thread by someone, somewhere, sometime. In the making of these new necklaces I cut existing wooden beads into pieces of different sizes, shapes and colours. This new arrange-

ment reveals cross sections of the bead shapes and colours and exposes their core. When worn the elements of the necklaces turn and change, showing new views and combinations of the bead shapes depending on the movement of the wearer.

Lee, Dongchun

jewelee@kookmin.ac.kr
*1964, KR

1988-92 Kookmin University, Seoul, KR
1994-98 Hochschule für Gestaltung Pforzheim, DE
2003-present, Professor, Kookmin University, Seoul, KR
2008 Herbert Hofmann Preis, Munich, DE

Wood: As the time of growth passes, the time of self-introspection comes, so flowers become a tree and vice versa. Time accumulation raises trees and a forest, thus it acquires a deeper significance as well as the forest becomes deeper by innumerable reiterations of time. Time accumulation serves as trigger of new evolution as well as daily chores.

Lehtinen, Helena

helehti1@luukku.com
www.hibernata.fi
*1952, FI

1972-76 Silversmith, Lahti Goldsmith-school, FI
1999-2001 Lahti Design Institute, FI

Three beads at the time. Little by little the beads cover the felt. Meditative and boring at the same time. Time is the value. Brain can rest.

Lewis, Keith

lewisk@cwu.edu
*1959, US

1977-81 Dickinson College, Carlisle, PA, US
1990-93 Kent State University, OH, US
1994- present teaching, Central Washington University, Ellensburg, WA, US

The Saddest Aisle: In the United States, capitalism iterates itself like a metastasizing cancer as people buy things to feel alive. Unwanted things are donated to quasi-charitable resale shops to make room to buy more and to offload possessions that present a burden of memory or obligation or space. These rejected things are sold again, perpetuating the desperate satisfaction of acquisition. In these sorrowful stores – full of exiled things - consider the Saddest Aisle, that mass of forlorn, huddled, abandoned baskets. They long for a new home. Before their exile - as they sat on shelf or table – they absorbed the sloppy, hungry sounds of love, saw the startled, shocked silence of slapped children, heard recriminations and forgiveness; were buffeted by regret and hope and felt moments of plenty and of want. They silently received and took into themselves everything that they were called to witness. And, as a way of acknowledging whatever lives they might have seen, they deserve our attention and regard.

Aussteller/Exhibitors

Leyt, Laura

laley@gmail.com
*1961, AR

1990 Architecture, University of Architecture and Design, Buenos Aires, AR
2003-19 jewelry studies with Jorge Castañón
2006-19 workshops with Peter Vermandere, Lin Cheung, Lisa Walker, Nelly Tanner, Charon Kransen, Ramón Puig Cuyas

The pieces were inspired by a story that I wrote called "The dividing wall" which was connected with my construction work in Buenos Aires. The old house where my neighbours used to live was pulled down. When the construction began, the ancient wall we shared could not withstand the violence of the machines. With the first hits the fissures appeared, then the cracks, and finally, it fell to pieces. Since some years I have been working on "My plastic planet project", where I am investigating the possibilities of recycling plastic. The aim of the project consists in the reevaluation of the plastic as the main material modifying the destiny of an ephemeral and highly contaminating material, using it as a protagonist material in contemporary jewelry pieces, re-meaning its own nature of being born to end up as garbage.

Lee, Anqi

1723890682@qq.com
*1988, CN

2007-11 Central Academy of Fine Arts, Beijing, CN
2011-13 Rhode Island School of Design, Providence, RI, US
2016- present, teaching, Nanjing University of the Arts, CN

Like many kinds of stone carving, jade carving also follows the fundamental rule, which is constructing meaning by only deconstructing material. By laying out those typical shapes in jade, such as jade disc (Bi), arc-shaped pendant (Huang), slotted jade disc (Jue), and so on, I give the traditional jade ornament set a new order, which comes up with different facial expressions (emoji). In fact, human being can be regarded as a piece of jade. This is not only because we believe in the commonality between jade and personality, but also because the body naturally has holes, such as mouth and anus. So, isn't human being also a bead that has been punched?

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1998-2002 Instituto Nacional de Bellas Artes, Mexico City, MX
2002-04 Royal Academy of Fine Arts, Ghent, BE
2004-08 St Lucas University College of Art and Design, Antwerp, BE
2013-17 Royal Academy of Fine Arts, Antwerpen, BE

Insides 2018 : With this work I want to question against the backdrop of the finality of human life as well as to address the fact that each body undergoes metamorphoses due to emotional and personal processes. Rather than seeing the human body as a fixed entity I decided to explore one more time the emotional and fragile side. I want to fragment bodies using a non-flesh or skin material and create my wearable objects/sculptures. Doing this work I want to exhibit an almost uncanny realism, so that when the viewer observed it, it seems to be subjected to a constant transformation between growth and decay and offers the people a kind of monumental, fragile creation with a touch of tenderness that makes you feel that you are in a trip to hell and back where you will discover how ephemeral the human being is.

Meremaa, Merlin

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*1983, EE

2013-18 Estonian Academy of Arts, Tallinn, EE
2018 exchange studies, Edelstein-gestaltung und Schmuck, Hochschule Trier, Idar-Oberstein, DE
2019 The Marzee Prize, Nijmegen, NL

The main objective of this work is the fragility of the human condition. Weakness is seen as part of human existence and as inherent. Iron is treated as a substance that is not necessarily strong or durable – extremes of material are opened where both parties are amplified. Even the strongest can also be fragile.

Metcalfe, Bruce

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1967-72 Syracuse University, NY, US
1975-77 Tyler School of Art, Philadelphia, PA, US

What is jewelry? Jewelry decorates the human form. Enhances it, makes it special, enriches and ennobles the body. As soon as a jewelry object is placed on the body, it becomes an ornament. No matter how intellectual the jewelry might be, if it's on the body, it's decorative. This is my subject in the "Conditions of Ornament" series. What is the nature of decoration in the 21st century? How does ornament intersect with jewelry? My method is to borrow decorative motifs from history. In these brooches, my source is the photographs of Karl Blossfeldt (1865-1932). The images borrowed from Blossfeldt are conventionalized, which is to say, abstracted. When a conventionalized image is superimposed over a representational drawing, both images are obscured and confused. One subverts the other.

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1987-91 Vakschool Schoonhoven, NL
1991-95 Maastricht Academy of Fine Arts and Design (MAFAD), NL
2003-05 Royal College of Art, London, GB
2006 Dutch Design Award, Eindhoven, NL
2005 Marzee Graduate Prize, Nijmegen, NL

The (Un)furls pieces are straight geometric forms cut from ductile 0.05mm thick 24ct gold sheet and laser welded. Puzzling and smithing the paper thin pure gold, which changes at the slightest touch or heat, is technically challenging. The smallest alteration to a seam affects the entire look of the object. Deceptively solid and heavy, the pieces are in fact hollow and lightweight. With use, unavoidable dents and bruises morph their personalities.

Opcensky, Pavel

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*1954, CZ

1972 College for Design of Costume Jewellery, Jablonec nad Nisou, CZ
1974 College for Jewellery Design and Precious Stones, Turnov, SK

In my work I am always interested in recycling. Upcycling and recycling is the theme of these brooches, which are cut off from an old guitar. An old, wasted object which was found on a street can often offer lots of great possibilities how to use the original form in a new meaning and it can suggest new purposes. They also give certain forms and materials, which you have to use and you have not even been thinking about it before. I have used one of my favourite techniques – cutting.

Peters, Ruudt

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*1950, NL

1967-70 studied Medical Instrument-maker, NL
1970-74 Gerrit Rietveld Academie, Amsterdam, NL
2000 Françoise van den Bosch Award, Amsterdam, NL
2004 Herbert Hofmann Preis, Munich, DE
2005 Marzee Prize, Nijmegen, NL

It feels that through the "Suctus" brooches Ruudt Peters is referring to something more universal than the teachings of a specific religion. Just as all languages originate from a common language before the Tower of Babel; like all religions, when picked apart, lead us to the same primal god; just like before all states and nations a primal human existed somewhere in a primordial cradle, Peters, too, speaks about the primal source and essence of human souls. Looking at the hollow forms of Peter's brooches, a question arises – what is more important, the vessel or the space

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inside the vessel? Our life from birth to death is intertwined with various vessels, corpora, shells and nests, but the principle remains the same. There's something that holds and something that is held. An interior and an exterior.

Prasch, Camilla

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1992-97 Spatial Design, The Royal Danish Academy of Fine Arts, School of Design, Copenhagen, DK

ANGEZOGEN is part of the challenge of my inner perfectionist, my German heritage ORDNUNG LASS' SEIN! ("order, leave it be") and visualizes a passion of mine, working in the space between fashion and jewellery. My intention is to use clothes fragments, take away their function, displace and transform them into jewellery assembling objects. My ambition is to challenge the perception of jewellery by choice of materials, techniques and construction. Cardigan- and shirt-fragments are transformed into jewellery objects by deconstruction, displacement and addition of gold or silver paint.

Puig Cuyàs, Ramon

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*1953, ES

1969-74 Escola Massana, Barcelona, ES
1979-2017 Head Escola Massana, Barcelona, ES
Guest professor in GB, FR, DE, DK, FI, IT, PT
1975 Premi Fí de Carrera, General Mediterranean Foundation, Barcelona, ES
1981, 1984, 1995 Herbert Hofmann Preis, München, DE
2001 Design Award of the City of Barcelona, ES

Over the years I have dedicated some of my work to creators and scientists who have inspired me artistically and intellectually. People with whom I share some of their ideas or who have a deep respect for them. The mathematician Marcus du Sautoy and the biochemist Jaques Monod, have encouraged me to wonder about the mystery of the act of artistic creation, about beauty, symmetry and the importance of chance, both in creative processes and in the contemplation processes of the artistic work. They have helped me become aware that numbers, math, music, word and image are deeply connected with art. Alexander von Humboldt, geographer, explorer, naturalist and humanist, is an example of how the act of creation should be undertaken, as an adventure driven by an immense curiosity to understand the phenomena of the physical universe that surrounds us, just as art is about Understand the phenomena of the transcendental sphere.

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*1965, GR

1982-88 Nationale Kapodistrias Universität, Athen, GR
1988-93 Universität der Künste Berlin, DE
1989-93 Scholarship of the Onassis Foundation, GR
2008 Scholarship of the Fulbright Commission, US
2017 co founder, FaveLAB, Athens, GR

What would the European cultural tradition be without the depiction of the human face? Even now the face in its diverse representations serves in the orthodox church tradition as a bridge between the physical and the metaphysical. My "Icon Series", developed from 2009 onwards, reflects the necessity of referring to this heritage in art and actively maintaining it.

Schrobenhauser, Barbara

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1995-98 Berufsfachschule Neugablonz, DE
2007-13 Akademie der Bildenden Künste München, DE
2012-17 teaching, Fachhochschule für Gestaltung München, DE
2013 Marzee Graduation Show Prize, Nijmegen, NL
2015 Bayrischer Staatspreis für Nachwuchsdesigner, Munich, DE
2017 Honorary Price, Dannerpreis, Munich, DE

These works are concerned with various human relationships, contacts, links. "You and me III" consists of strings provided by people to whom I had written via Instagram. An image of "You and me I" was posted on an Instagram account (a brooch woven of countless strings received on request from friends, acquaintances and colleagues). I don't have an Instagram account of my own and was surprised and worried about the fact that the "likes" interested me so much. So then I wrote to these 348 people on Instagram, asking them whether they would send me strings for a new piece, yarn or similar things. I received about 20 replies and 12 people sent me new material. This experiment resulted in a necklace made of my "likes". Thank to everybody who provided me with material.

Schutten, Elwy

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*1990, NL

2008-11 Vakschool Schoonhoven, NL
2011-13 Willem de Kooning Academy, Rotterdam, NL
2013-16 Maastricht Academy of Fine Arts & Design, NL
2019 Talente Preis, Munich, DE

Each garment can be associated with specific values. Whenever we wear something, do we impose our identity to it, or are the clothes we wear imposing their identity to us? What remains of our identity when it is so intertwined with our clothing? And what does jewellery add if these messages are already been told by clothing?

Seabra, Tereza

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1962-64 Escola Superior de Belas-Artes de Lisboa, Lisbon, PT
1970-75 92Y Centre, New York, NY, US
1975-76 Hochschule für Bildende Künste, Hamburg, DE
1974-75 teaching, 92Y centre, New York, NY, US
1978-2004 teaching, Centro de Arte & Comunicação Visual (Ar.Co), Lisbon, PT

Ritus: Since time immemorial humankind has tried to communicate with the unknown regardless of culture or cult. Rituals focus on the mysteries that underlie existence itself and are part of practically all known human societies, symbolizing ideologies and teachings not dependent on doctrines but on identity and emotional involvement in the heart and mind of the worshipper.

Seufert, Karin

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*1966, DE

1985-90 Vakschool Schoonhoven, NL
1990-95 Gerrit Rietveld Academy, Amsterdam, NL

Time is reflected in my jewelry. The meditative potential behind the elaborate work becomes visible in the sequence of the separate minimalist dots. The different sizes, thicknesses, colours and surfaces of the PVC serve to give the respective topics a shape and structure. A web of fish scales or swirls or geometric patterns cover the outer skin of my jewellery.

Spitzer, Silke

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*1973, DE

1994-97 Meisterschule für Handwerker Kaiserlautern, DE
1997-01 FH Gestaltung, Pforzheim, DE
2000-01 Rhode Island School of Design, Providence, RI, US

I concentrate on non-valuable material and my necklaces consist of everything I can find in my neighborhood and daily life. Mainly trusting to my intuition, I create daring, earthy pieces which take on life in an improvised, sketch-like working process. Old necklaces always attempt to combine the vital effect of city life with techniques of the simplest, virtually native kind. In the series "Moonland" I was inspired by the form and color of plastic bottle tops. Many of them have beautiful and simple forms and their colors lead me to unexpected arrangements.

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1984-87 Berufsfachschule Kaufbeuren-Neugablonz, DE
1988-90 Fachhochschule für Kunst und Design Köln, DE
1991-96 Akademie der Bildenden Künste München, DE
2006 1. Preis, Gallery of Art in Legnica, PL
2011 1. Preis, Amberif Design Award, Gdansk, PL
2013 1. Preis, III. Internationaler Bernstein-Kunstpreis der Ostseeanliegerstaaten, Ribnitz-Damgarten, DE
2017 Honorary Price, Danner Preis, Munich, DE

On the Amber Road is a lot going on: Smugglers try to hide as much as possible of the valuable and coveted material in their vehicles and to transport it unnoticed. The brochure series "Smuggler" was created from parts of old and new toy cars. The small vehicles, which probably everyone knows from childhood, voyeuristically show the viewer their secret inner life. By sawing the case, the typical exterior shape of the cars takes a back seat, becoming the back of the brooches. The open side, which is now the observer's side, suggests numerous hiding places filled with Baltic amber in the cavities of the body. The brooches tell stories about the smuggling of the legendary material. At rapid speed, the small cars transport the traditional material amber into our present.

Sung, Coco
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*1979, KR

1998-2001 Ulsan University Ulsan, KR
2004-14 Burg Giebichenstein Kunsthochschule Halle, DE
2007-08 Tokyo National University of Fine Arts and Music, JP

This project was called into being in order to find ways of controlling emotions and communicating smoothly in human relationships. Valuable little amulet-like objects recognize people's way of thinking and acting and help them to view themselves from different vantage points. Jewellery not only has the magic power of amulets but is capable of reminding people to practice controlling their emotions and thinking about themselves. In the end, communication with other people can function much more smoothly on the basis of self-reflection and self-understanding.

Suska, Jelizaveta
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*1989, LV

2009-13 Art Academy of Latvia, LV
2013-15 HDK, Academy of Design and Crafts, Gothenburg, SE
2014 Hiko Mizuno College of Jewelry, Tokyo, JP
2016 Herbert Hofmann Preis, Munich, DE
2016 Amberif Award, Gdansk, PL

Amber is valued by its size, colour and inclusions. I aim to alter the usual perception of this material and its accepted value by sowing it, dying it and ignoring its inclusions; stepping away from what I have seen so many times before. I place the amber piece together with cord made from recently developed amber fiber. I either spin or weave the cords by hand.

Tiitsar, Ketli
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*1972, EE

1991-95 Tallinn Art University, EE
1995-99 Estonian Academy of Arts, Tallinn, EE
1996 National College of Art and Design, Oslo, NO
1997 Gerrit Rietveld Academie, Amsterdam, NL
2018 Annual Prize of the Cultural Endowment of Estonia, EE

This summer I was invited to attend the Erfurt Schmucksymposium. The theme of the symposium was "Bauhaus 100" celebrating the big anniversary of this legendary art school. I got inspired by the famous "preliminary course". I decided to test different exercises given to students by Johannes Itten and Wassily Kandinsky. Working abroad, meeting new people and being away from my comfort zone was an excellent base for experimenting and slowly building up a new body of works. Kandinsky told his students: "a drawing is like a line going for a walk". I decided to borrow his words as a title for my series to respect the rich legacy of this charismatic teacher and experimental spirit of the Bauhaus school.

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Hasse, Valeria
*1963, AR
1984-87 School of Design and Architecture, University of Buenos Aires, AR
1998-2000 Postgraduate in Design, Jan van Eyck Academy, Maastricht, NL

Muñiz, Marcela
*1959, AR
1978-83 School of Design and Architecture, University of Buenos Aires, AR

We are a team of two artists and designers based in Buenos Aires. We started recycling discarded material in 2002 in the context of a huge economic crisis in Argentina to comment on the world where we come from. We work assembling different found elements, closer to the idea of provisory rather than eternal. This involves not only notions of assembling, recombining, including chance, serendipity, mistakes, failures, improvisation but also the fragmentary, ephemeral and hybrid. Some time ago we enjoy also working with objects that people bring to us like their memories and beloved things.

Tuupanen, Tarja
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*1973, FI

1999 South Carelia Polytechnic, Lappeenranta, FI
2013 Konstfack University of Arts, Crafts and Design, Stockholm, SE

Stone has always been my main material as a jewellery artist, the practice is dominated by it. The relationship to it is so thorough that it becomes more than just a material to begin with. The traditional stone working skill is my most precious tool; a fetish and a lifeline.

Walker Guzman, Maria Ignacia
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*1984, CL

2003-06 Universidad del Desarrollo, Santiago, CL
2013-15 Fine Art Master Scholarship, Art and Culture Ministry, Santiago, CL
2013-15 Alchimia Contemporary Jewellery School, Florence, IT
2018 artist in residence, National Academy of the Arts, Oslo, NO
2018 Platina Exhibition Award, Benaki Museum, Athens, GR
2018 artist in residence, Loupe Studio and Chow Tai Fook Art Foundation Limited, Hong Kong
2017 - 2020 teaching, Istituto Lorenzo de' Medici, Florence, IT

Flor de Piel: Skin has an unmatched vital cycle. It is a barrier between a being and the world, permeable, shifting, and breakable; it can eliminate - through its pores - water, bacteria and cells which the body needs to rid itself of in order to regenerate. Energies, cycles, phases branded by elements within ourselves and around us - could this be a manifestation of what happens on a macro level? Maria Ignacia Walker's work is an obsessive study of the human body through layers, textures, colours and temperatures. This is why in her series Flor de Piel this pronounced, porous and changing layer is so evident, coating the skin and giving it its sustenance and release. It is a way to constantly remind the spectator, like flowers in spring and the earth's cycles, of the workings within the human being on a daily, physical and unconscious basis.

Walter, Julia
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2001-03 Escola Superior de Belas-Artes de Lisboa (Ar.co), Lisbon, PT
2003-07 Hochschule für Gestaltung Pforzheim, DE

I have always enjoyed line drawings. I can remember how, as a child, I tried to draw a rooster using only a single line. In order to understand an object or a form, it helps me to draw without lifting pencil from paper, thus sensing the body through the line, as it were. In 2014-15 I didn't have a studio

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for some time and spent hours observing people and situations and putting them down on paper in line drawings. Bending lines in metal is ideal for making drawings wearable as jewellery.

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2014-18 Bezalel, Academy of Art and Design, Jerusalem, Israel

The Essence. This project concerns two world views: Capitalism and Buddhism. While both seek to instill a different and extreme social and cultural order, I find that they are complementary and exist in unison. In fact, the point at which they differ is that which enables and triggers the process of creating jewellery. The balance between the ascetic and definitive "nothing" of Buddhism, and the overpowering "substance" of Capitalism is what defines the center of this collection.

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