

SCHMUCK 2022



Sonderschau der Internationalen Handwerksmesse München

Schmuck 2021 / 2022

Sonderschau der 73. Internationalen Handwerksmesse München
06. – 10. Juli 2022

Schmuck 2022

Veranstalter

Exhibition Patron

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

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Herbert-Hofmann-Preis

Jury 2022

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Für die Vorschläge danken wir / Acknowledgements

Robert Baines
Jamie Bennett
Heidi und Karl Bollmann
Liesbeth den Besten
Sofia Björkman
Kim Buck
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Gisbert Stach
Hans Stofer
Fumiki Taguchi
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Katalog / Catalogue

Redaktion / Editing

Wolfgang Lösche

Grafikdesign

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

Herstellung / Printing

Holzmann Druck
86825 Bad Wörishofen

Herausgeber / Editor

©2022
Handwerkskammer für München und Oberbayern
Max-Joseph-Str. 4
80333 München

ISBN 978-3-933363-19-0

Abbildung auf der Titelseite / Cover

Bettina Dittlmann
„Foolsgold“

Gefördert durch



Bayerisches Staatsministerium für
Wirtschaft, Landesentwicklung und Energie



In den Jahren 2020 und 2021 konnte die internationale Sonderschau „Schmuck“ aufgrund der Corona-Pandemie nicht stattfinden. In beiden Jahren musste die Handwerksmesse abgesagt werden. Die Absage für das Jahr 2020 kam nur wenige Tage vor Messebeginn, so dass alle Schmuckstücke die für die „Schmuck 2020“ von Chiquita Nahar ausgewählt wurden, bereits in München lagen und auch der Katalog war bereits gedruckt. Nachdem die Ausstellung nicht mehr zu retten war, wollten wir wenigstens den Herbert-Hofmann-Preis nach Sichtung der Schmuckstücke vergeben können. Dies gelang schließlich durch die Zusage aller Juroren, Gert Bruckner, Sabine Runde, Jantje Fleischhut und Otto Künzli am Freitag, den 13. März 2020 im Haus der Handwerkskammer für München und Oberbayern. So war für das Jahr 2020 zwar keine Ausstellung zu sehen, aber Katalog und Hofmann-Preisträger konnten publiziert werden. Niemand dachte zu diesem Zeitpunkt daran, dass auch die Handwerksmesse im Jahr 2021 ausfallen würde. So kam es aber schließlich, nur mit dem Unterschied, dass zwar die Teilnehmer von Helen Britton für die „Schmuck 2021“ ausgewählt, aber weder der Katalog gedruckt, noch die Exponate in München waren. Um dem Komplettausfall dieser gedachten Präsentation entgegenzuwirken haben wir uns entschlossen, die für 2021 ausgewählten Teilnehmerinnen und Teilnehmer für das Jahr 2022 einzuladen und auf die Ausschreibung des Wettbewerbes für 2022 zu verzichten. Das Jahr 2022 verläuft aber auch nicht normal. Wegen der immer noch bedrohlichen Corona-Pandemie beschloss die Messgesellschaft, die Handwerksmesse nicht wie gewohnt im März, sondern im Monat Juli stattfinden zu lassen. 670 Goldschmiede aus 43 Ländern haben sich um die Teilnahme an der Sonderschau „Schmuck 2021“ beworben. Angesichts der derzeitigen Entwicklung um Corona ist das ein sehr geringer Rückgang der Bewerberzahlen im Vergleich zum Vorjahr. Die meisten Bewerbungen kamen aus den Vereinigten Staaten, mehr als aus Deutschland. Sehr hoch waren die Bewerbungen aus Argentinien und Japan, Korea und Taiwan, gefolgt von Italien, Israel, dem Vereinigten Königreich und Australien, Österreich, Dänemark, Frankreich, den Niederlanden, der Tschechischen und Slowakischen Republik, Estland, Litauen, Mexiko, Kolumbien, Chile, der Türkei und der Russischen Föderation, Griechenland, Polen, Norwegen, Brasilien, Belgien, Südafrika und einzelne aus Ägypten, Hongkong der Ukraine, dem Oman und erstmals aus Ghana.

Als Jurorin konnte die in München lebende und aus Australien stammende Künstlerin Helen Britton gewonnen werden. Selbst einmal vor vielen Jahren als Teilnehmerin in der Sonderschau „Talente“ und oftmals in der Sonderschau „Schmuck“ in München ausgestellt, wurde diese Stadt zu ihrem Lebens- und Arbeitsmittelpunkt. Sie wählte 63 Beiträge aus 25 Ländern für die Sonderschau „Schmuck 2021“ aus, die nun im Jahr 2022 auf der Internationalen Handwerksmesse gezeigt werden sollen. In ihrem Statement, das in diesem Katalog publiziert wird, geht Helen Britton auf Ihre Gedanken und Überlegungen ein, die zu ihrer Auswahl geführt haben. Besonders interessant wird die Auswahl für das Jahr 2021 wieder durch die Gegenüberstellung der Arbeiten sehr bekannter und den Arbeiten junger Gestalter. Insgesamt zeigt die Auswahl von Helen Britton unterschiedliche Positionen und Ansätze im Schmuck. Wichtig war es ihr starke, eigenständigen Ideen und Gestaltungskonzepte auszuwählen. Als „Klassiker der Moderne“ wird in diesem Jahr nun endlich auch Robert Baines geehrt. Seine Präsentation hätte bereits im Jahr 2020 stattfinden sollen. Auch in seinem Fall haben wir entschieden, wenngleich nun auch zwei Jahre später seine Arbeiten auszustellen. Der australische Goldschmied Robert Baines ist ehemaliger Professor für Gold- und Silberschmiedekunst am Royal Melbourne Institut of Technology und zählt zu den führenden Forschern der Archäometallurgie. Mehrfach ausgezeichnet, ist er unter anderem Träger des Bayerischen Staatspreises (2005).

Unser Dank gilt auch im Jahr 2022 der Benno und Therese Danner'schen Kunstgewerbbestiftung in München, die die Trägerschaft für diese Sonderschau übernommen hat. Der Gesellschaft für Handwerksmesse mbH ist für die Realisierung der Ausstellung zu danken und der Handwerkskammer für München und Oberbayern für die Finanzierung des Kataloges. Für die Organisation der Sonderschau ist Eva Sarnowski und für die Präsentation des Schmuckes in der Ausstellung Alexandra Bahlmann zu danken. Dem Bayerischen Staatsministerium für Wirtschaft, Landesentwicklung und Energie danken wir für die Förderung dieser wichtigen Sonderschau.

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

In 2020 and 2021, the international special show “Schmuck/Jewellery” could not be held due to the Corona pandemic, and the Arts and Crafts Fair had to be cancelled. The cancellation for 2020 came only a few days before the fair was scheduled to begin. As a result, all of the pieces that had been selected by Chiquita Nahar for “Jewellery 2020” were already in Munich and the catalogue had been printed. When the show could not be saved, we at least wanted to award the Herbert Hofmann Prize based on a review of the submissions. This was finally accomplished thanks to agreement on the part of the judges, Gert Bruckner, Sabine Runde, Jantje Fleischhut and Otto Künzli, on Friday, March 13, 2020, at the Chamber of Applied Arts for Munich and Upper Bavaria. So though there was no show to be seen in 2020, we were able to publish the catalogue and announce the Herbert Hofmann Prize winner.

At this point in time, no one thought that the Arts and Crafts Fair would have to be cancelled in 2021 as well. Yet this came about, with the difference that although the participants for “Jewellery” had been selected by Helen Britton, neither had the catalogue been printed nor had the exhibits arrived in Munich. To avoid a total cancellation of our project we decided to invite the participants for 2021 to take part in the 2022 show, and to do without a competition for this year. Yet normality has sadly not returned in 2022. Due to the continuing risk of Corona, the fair association decided to hold the event in July instead of March, as usual.

A total of 670 goldsmiths from 43 countries applied for the special show “Schmuck/Jewellery 2022”. In view of the current Corona developments, this represents a minimal reduction of applications by comparison to the year before. Most applications came from the United States, more than from Germany. A large number came from Argentina and Japan, Korea and Taiwan, followed by Italy, Israel, the United Kingdom and Australia, Austria, Denmark, France, the Netherlands, the Czech and Slovak Republics, Estonia, Lithuania, Mexico, Columbia, Chile, Turkey, the Russian Federation, Greece, Poland, Norway, Brazil, Belgium, South Africa, and a small number from Egypt, Hongkong, the Ukraine, Oman and, for the first time, from Ghana.

As juror, we were fortunate to have Helen Britton, a native of Australia who lives in Munich. Herself a participant in “Talents” years ago and often represented in “Schmuck”, she decided to make Munich her new home. Britton selected 63 submissions from 25 countries for “Schmuck 2021”, which are now to be shown at this year’s International Crafts Fair Munich. In her statement, published in the catalogue, Britton discusses the ideas and considerations behind her selection for 2021. This is especially interesting due to the encounter of pieces by very well known with those by young designers. On the whole, Britton’s selection features a variety of approaches to jewellery design, with a special focus on striking and independent ideas and conceptions.

This year, Robert Baines is at long last being honored as “Modern Master”. His presentation was already scheduled to be held in 2020. In his case, too, we decided to exhibit his pieces with a two-year delay.

An Australian goldsmith, Baines is former professor of gold- and silversmithing at the Royal Melbourne Institute of Technology, and is among the leading researchers in the field of archaeometallurgy. Winner of many awards, he is bearer of the Bavarian State Prize for 2005.

Our thanks are due this year as well to the Benno and Therese Danner Foundation in Munich for their generous sponsorship of the show. The Association for Crafts Fairs was responsible for the organization of show. We would like to thank the Chamber of Trade and Craft for financing the catalogue. We are grateful to Eva Sarnowski for making the special show a reality, and to Alexandra Bahlmann for her presentation of the pieces. We are also indebted to the Bavarian State Ministry of Commerce, Regional Development and Energy for supporting this important event.

Wolfgang Lösche
Chamber of Trade and Craft for
Munich and Upper Bavaria
Head of Special Show “Jewellery”

Statement

All die Materialien, die auf den Bildern des leuchtenden Bildschirms vor mir zu sehen sind, Fotos von Staub, Diamanten, Gemüsesaft und Fragmenten von Eierschalen, erinnern mich an die märchenhafte Beschreibung von Italo Calvino in „Time and The Hunter“: „Wir rekonstruieren die irdische Kruste aus Plastik und Zement und Glas und Emaille... und Tau und Creme und Tränen.“ Und für einen Moment stellte ich mir die Stücke analog, real vor, wie sie einen großen Teppich bilden, zusammengenäht, in einer Orgie aus materieller Vielfalt, vielleicht eine Metapher für ein aufgeladenes und bedeutsames Thema.

Es ist eine unglaubliche Ehre, darum gebeten zu werden, die Auswahl für eine Plattform zu treffen, die einigen von uns viel bedeutet. Meine Auswahl sollte in keiner Weise als Urteil gesehen werden. Dies ist kein Wettbewerb, sondern eine Auswahl von Künstlerinnen und Künstlern deren Werk an diesem Tag, in einem bestimmten Moment, etwas in mir zum Klingen gebracht hat. Ich erkannte Aufrichtigkeit und originäre Stimmen, die mir den Eindruck vermittelten, dass sie keine andere Wahl hatten, als die Arbeit genau so zu gestalten wie sie ist. Gute Ideen, Einfallsreichtum, Beharrlichkeit und Ehrlichkeit sprangen mir entgegen. Wunderschöne Geschichten offenbarten sich in durchdachten Texten. Es gab Arbeiten, die ich gut kenne, jedoch suchte ich nach etwas, das ich nicht kannte – mit dem Ziel, diese Plattform zu durchmischen, deren 60 Plätze leicht mit den gleichen großen Namen der letzten Jahre zu füllen wären.

Ich begutachtete die Objektfotos sorgfältig und wählte instinktiv aus. Die Teilnehmerliste setzte sich dann aus einigen guten Freunden, alten Feinden und vielen Unbekannten zusammen. Es ist hart, wenn man in einem Bereich 20 Jahre lang gearbeitet hat, sich auskennt und bekannt ist. Der Druck, den die Verpflichtung mit sich bringt, ist schrecklich und darüber hinauszuwachsen war meine größte Herausforderung. Seien wir ehrlich: es ist sehr einfach, Schmuck zu machen. Es ist ebenso keine Überraschung, dass es schwer ist, guten Schmuck zu machen. Und es ist schwer, etwas zu machen, das nicht wie Autorschmuck aussieht. Da dieser Bereich in den letzten 20 Jahren stark angewachsen ist, haben

sich Formeln entwickelt, die man in ihrem Anfang über ihren späteren Weg durch unsere Welt wie eine Geschichte verfolgen kann, die nach erzählt aber nicht gelebt wird. Es ist jedoch die Aufgabe eines Künstlers, dies mit gemessenem Abstand zu beobachten, mehr zu geben als zu nehmen, damit Schmuck relevant und lebendig bleibt. Ich habe die Arbeiten von einigen Künstlerinnen und Künstlern ausgewählt, die dies tun.

Zu guter Letzt möchte ich eine bereits oft erzählte Geschichte noch einmal erzählen: Als ich 1997 das erste Mal nach München kam, weil meine Stücke in „Talente“ zu sehen waren, versammelten sich auf der After Party am Samstagabend rund 30 Künstler in einem kleinen Restaurant. Menschen kamen wegen der „Schmuck“, einer Ausstellung auf der IHM, nach München. Eine engagierte, internationale Nische, die über Telefon und Post kommunizierte.

Inzwischen kommen so viele Künstler nach München, dass sie den Festsaal einer Brauerei füllen und man kann neben der Schmuck auf der Messe noch über 100 Ausstellungen besuchen. Online Plattformen aus mehr als 26 Ländern empfehlen, organisieren und bieten immer mehr Platz für mehr. Es ist eine semi-globale Migration entstanden. „Zusammen sein“ wenn ich das im Lockdown schreibe, ohne die Gewissheit, dass wir in naher Zukunft zusammen sein können, zerreißt es mir das Herz. Mehr denn je schätzen wir die Kostbarkeit einer Gemeinschaft, von der wir ein Teil sind, und die Freude, die es bringt, wenn wir physisch mit den Dingen, die wir machen, an einem Ort, zur selben Zeit zusammen sind, in München, auf der „Schmuck“.

Helen Britton
Januar 2021

Statement

All the materials in the images on the glowing screen before me, dust and diamonds and vegetable juices and fragments of eggs, remind me of the fabulous description by Italo Calvino in Time and The Hunter; „we are reconstructing the... terrestrial crust of plastic and cement and glass and enamel... and dew and cream and tears.“ And for a moment I imagined the pieces analogue, real, forming a great carpet, stitched together, in a bacchanalia of material diversity, a metaphor perhaps for a loaded and important theme.

It is an incredible honour to have been asked to make the selection for a platform that means much to many of us. My choice should in no way be seen as a judgement. This is not a competition; it is a selection of artists at a specific moment in time because on that day certain works resonated with me. I recognised qualities of honesty, original voices that gave me the impression that they had no other choice but to make the work that way. Clever ideas, ingenuity, perseverance and rectitude of purpose sprang out. Beautiful stories revealed themselves in considered texts. There were worthy practices too that I knew well, but I was looking for things I didn't recognise – a shake up in the mix of a platform whose 60 places would be easy to fill with the same great names year after year.

I looked carefully at the images of the pieces and selected instinctively. The final list revealed some good friends, old enemies and many strangers. It's hard when you have worked in the field for 20 years and know and are known. The pressure of obligation is terrible, and to rise above this was my greatest challenge. And let's face it; it is very easy to make jewellery. It is also no surprise though that it is hard to make good jewellery. And so difficult not to make something that looks like Art Jewellery. As this field has snowballed in the last 20 years, formulas have developed and can be traced from their inception along their subsequent path through our world like a story retold but not lived. It is the job of an artist however to watch this with measured distance, to give back more than one takes, to keep the field relevant and alive. I have selected the work of some of the artists who do this.

Lastly, I want to recount an often-told story. When I first came to Munich in 1997 because my work was in „Talente“, the Saturday night after party included about 30 artists gathered in a small restaurant. People came to Munich because of Schmuck, the exhibition at the IHM. A dedicated international niche that communicated by telephone and letter. Now we have the beer hall packed full, up to 100+ satellite events, online platforms recommending, organising, driving 26 countries at least, and always room for more, all coming together in a semi-global migration. And that being together tears at my heart and as I write this in lockdown with no certainty that we will in fact be together any time soon. Never more than now are we aware of the preciousness of the community that we are part of and the pleasure it brings to be physically together, with the things we make, in one place, at one time; in Munich, at „Schmuck“.

Helen Britton
January 2021

Als die Danner-Stiftung 2006 erstmals die Trägerschaft für die Sonderschau „Schmuck“ übernommen hat, um deren Finanzierung sicher zu stellen, hätte man sich bestimmt nicht vorstellen können, dass die Ausstellung zweimal in Folge – 2020 und 2021 – wegen einer Pandemie abgesagt werden muss. Nun haben sich die Organisatoren der „Schmuck“ entschlossen, zumindest die 2021 bereits ausgewählten Teilnehmerinnen und Teilnehmer für die „Schmuck 2022“ einzuladen.

Sehr gerne übernimmt die Danner-Stiftung erneut die Trägerschaft für diese weltweit ange-sehene Schmuckschau. Ein besonderer Dank gilt dem Bayerischen Staatsministerium für Wirtschaft, Landesentwicklung und Energie, das wieder erhebliche Fördermittel für die Sonder-schau bereitstellt.

Dieses Engagement der Danner-Stiftung passt hervorragend zum Selbstverständnis der aus-schließlich im Bereich Kunsthandwerk tätigen Stiftung. Die „Benno und Therese Danner’sche Kunstgewerbbestiftung“ wurde auf Anregung des königlich-bayerischen Hofgoldschmiedes Professor Karl Rothmüller durch die Ökonome-ratswitwe Therese Danner (1861–1934) im Jahre 1920 gegründet. Sie ist bis heute als Mäzenin vielfältig aktiv und fördert begabte Kunsthand-werkerinnen und Kunsthandwerker quer durch alle Gewerke – Schmuck, Gerät, Keramik, Glas, Holz, Textil, Stein und Metall – in Form von Aus-zeichnungen, Wettbewerben und Ausstellungen, Stipendien sowie Zuschüssen.

Hervorzuheben ist der Danner-Preis, der 1984 von der Stiftung als Wettbewerb für das zeitge-nössische Kunsthandwerk in Bayern ins Leben gerufen wurde und seither alle drei Jahre ausge-schrieben wird. Er bietet einen repräsentativen Überblick über die aktuellen Entwicklungen, die für das Kunsthandwerk in Bayern prägend sind und ist eine im Kunsthandwerk mit großem An-sehen verbundene Auszeichnung. 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 gestalteri-sche Tendenzen im Kunsthandwerk einzusetzen.

Ein „Herzstück“ der Danner-Stiftung ist die 2004 eröffnete, maßgeblich von der Stiftung finanzierte, „Danner-Rotunde“ in der Pinakothek der Mo-derne München. Dieser einzigartige Präsentati-onsort für die stiftungseigene „Internationale

Zeitgenössische Schmucksammlung“ wurde 2020 zum dritten Mal neukuratiert und lädt die Besucherinnen und Besucher neuerlich ein, faszinierende Perspektiven des Autorenschmucks zu entdecken. Die Sammlung der Danner-Stiftung zählt zu den umfangreichsten Kollektionen an zeitgenössischem Schmuck und wird laufend ergänzt und erweitert, nicht zuletzt durch Arbei-ten, die auf der „Schmuck“ ausgestellt werden.

Für Schmuckinteressierte aus aller Welt ist die Sonderschau „Schmuck“ der Höhepunkt vieler Veranstaltungen in Galerien, Museen und Kultur-instituten, die während der Internationalen Handwerksmesse in der „Schmuckstadt“ Mün-chen stattfinden. Sie hat sich als Forum der in-ternationalen Schmuckszene etabliert und ist ein Ort der Begegnung, des Austausches und vor allem der Inspiration. Renommierte Schmuck-künstlerinnen und Schmuckkünstler wie auch junge Talente setzen nicht nur Qualitätsmaß-stäbe, sondern stellen auch erfrischend innova-tive, oft stilprägende Tendenzen der zeitgenössi-schen Schmuckgestaltung vor.

Die in München lebende Schmuckkünstlerin Helen Britton hat 2021 aus über 670 Bewerbun-gen 63 Teilnehmerinnen und Teilnehmer ausge-wählt, die nun auf der „Schmuck 2022“ zu sehen sind. Als „Klassiker der Moderne“ wird Robert Baines mit seinen originellen wie geistreichen Schmuckobjekten geehrt. Erneut wird diese Aus-stellung aufgrund der internationalen Beteili-gung und der Zusammenschau von Arbeiten sowohl renommierter als auch junger – zum Teil noch – unbekannter Schmuckkünstlerinnen und Schmuckkünstler dem Publikum überra-schende Aspekte und spannende Strömungen der aktuellen Schmuckkunst präsentieren.

Lassen Sie sich während Ihres Besuchs der „Schmuck 2022“ von den jüngsten Werken der ausgewählten Schmuckkünstlerinnen und Schmuckkünstler inspirieren und freuen Sie sich auf diesen faszinierenden Querschnitt zeitgenössischen Schmucks.

Dr. Markus Eder
Geschäftsführender Vorsitzender
der Danner-Stiftung

When the Danner Foundation assumed sponsor-ship of the special show “Schmuck/Jewellery” to insure its financing in 2006, we certainly did not imagine that the exhibition would have to be cancelled twice – in 2020 and 2021 – due to a pandemic. This year the organizers have deci-ided to invite the already selected participants of Schmuck 2021 to “Schmuck 2022”.

The Danner Foundation is proud to continue its sponsorship of this world-renowned jewellery show. Special thanks are owed to the Bavarian State Ministry of Commerce, Regional Develop-ment and Energy for providing generous support for the exhibition.

This commitment on the Foundation’s part conforms perfectly with its activities, which are devoted exclusively to the arts and crafts. The “Benno and Therese Danner Applied Arts Foundation” was established at the suggestion of Professor Karl Rothmüller, goldsmith to the Royal Bavarian Court, by Therese Danner (1861-1934), widow of the economic counsellor Benno Danner, in the year 1920. To this day it continues to support talented artisans in the entire range of fields, from jewellery, metal objects, ceramics and glass down to wood, textiles, stone and metal. This takes the form of awards, competitions and exhibitions, stipends and allowances.

Emphasis should be given to the Danner Prize, established in 1984 by the Foundation to further the arts and crafts in Bavaria and awarded every three years. This provides a representative over-view of current important developments in the applied arts in the region and is an award that enjoys a high reputation among artisans around the world. The Danner Prize stands for the Foun-dation’s aim to support not only „solid regional arts and crafts“ but outstanding talents and innovative artistic tendencies in the field.

At the heart of the Danner Foundation is the “Danner Rotunda” in the Pinakothek of Modern Art, Munich, inaugurated by the Foundation in 2004. This unique presentation of the Founda-tion-owned „International Contemporary Jewel-ery Collection“ was re-curated for the third time in 2020, and invites visitors to discover new and fascinating approaches in original jewellery. The Foundation’s collection is among the most ex-tensive in its field anywhere, and is continually supplemented and expanded, not least by pieces that were exhibited at “Schmuck”.

For connoisseurs around the world, this special show is the high point of a series of events in galleries, museums and culture institutions that take place during the International Arts and Crafts Fair in the “Jewellery City” of Munich. It has become established as a forum for the inter-national jewellery scene and is a meeting place for exchanges and especially for inspiration. Renowned jewellery artists and young talents not only establish standards of quality here but launch refreshingly innovative and style-setting trends in contemporary jewellery design.

The jewellery artist Helen Britton, who lives in Munich, selected 63 participants from more than 670 applications in 2021. Their work is now on view in “Schmuck 2022”. Honoured this year as “Modern Classic” is Robert Baines with his origi-nal and imaginative works. Once again, thanks to international participation and the display of both renowned and up-and-coming jewellery artists, our audience will find surprising aspects and fascinating developments in the contempo-rary art of jewellery making.

Let yourself be inspired during your visit to “Schmuck 2022” by the most recent pieces by selected artists, and enjoy this fascinating cross-section of contemporary work in the field.

Dr. Markus Eder
Managing Director, Danner Foundation

Herbert Hofmann (1899-1971)

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

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

Herbert-Hofmann-Preis Jury 2020

Gert Bruckner, München
Jantje Fleischhut, Düsseldorf
Otto Künzli, München
Sabine Runde, Frankfurt

Auswahl 2021

Helen Britton



KATRIN FEULNER

Deutschland / Germany

Cut 05

Halsschmuck / Necklace, 2019

Gefundene Metallobjekte, Stahlblech, Stahldraht / Found metal objects, steel sheet, steel wire
23 x 17 x 1 cm

Katrin Feulner's Schmuckstücke aus der Serie „Cut“ entstehen aus gefundenen Metallobjekten. Die Einzelelemente werden in Scheiben geschnitten und neu zusammenmontiert. Dadurch können sich Rapporte und ein gewisser Rhythmus, Gleichgewicht und Spannung bilden. Durch ein sehr einfaches Mittel der Gestaltung, nämlich durch eine gezielte Sägebewegung, entsteht aus ursprünglich rohen Stahlstücken anschiemiger Schmuck, der schön zu tragen ist. Bei den Arbeiten spielt der innere als auch der äußere Prozess eine Rolle. Der Vorgang des Arbeitens ist genauso wichtig wie dessen Resultat.

Katrin Feulner's pieces of jewellery from the "Cut" series are made from found metal objects. The individual elements are cut into slices and reassembled. As a result, repeats and a certain rhythm, balance and tension can develop. A very simple means of design, namely a targeted sawing movement, turns jewellery pieces that are originally made of raw steel into supple jewellery that is nice to wear. The inner and outer processes play a role in the work. The process of working is as important as its result.



MELANIE ISVERDING

Deutschland / Germany

Simul

Halsschmuck / Necklace, 2019

Ebenholz, Silber, Baumwolle, Blatt-Palladium / Ebony, silver, cotton, palladium leaf

16 x 12 x 0,5 cm

Melanie Isverding's großformatiger Halsschmuck mit palladiumbeschichteten Kreisscheiben besticht durch eine sehr ausgefeilte graphische Reduktion und spannungsvolle Komposition. Die fein abgestimmten Schwarztöne des Ebenholzrahmens, des gewebten Baumwollfeldes und des geschwärzten Silberaufhängers kontrastieren mit den kreisförmigen Scheiben, die man als Himmelskörper deuten könnte. Sie suggerieren die Bewegung von Planeten. In der Auseinandersetzung mit Webprozessen wird auf die griechische Mythologie Bezug genommen. Das Schaffen von textilen Geweben gilt als Metapher für das Entstehen von Gedankengefügen, Geschichten und einem Entwurf die Welt zu betrachten.

Melanie Isverding's large-format necklace with palladium-coated circular discs impresses with a very sophisticated graphic reduction and exciting composition. The fine-tuned black tones of the ebony frame, the woven cotton field and the blackened silver hanger contrast with the circular discs which could be interpreted as heavenly bodies, suggesting the movement of planets. When dealing with weaving processes, reference is made to the Greek mythology. The creation of textile fabrics is seen as a metaphor for the emergence of thought structures, stories and a design to look at the world.



CARLA NUIS

Niederlande / Netherland

Furl 5

Ring, 2018

Gold / Gold

1,4 x 0,4 x 3 cm

Carla Nuis Goldring wirkt auf den ersten Blick massiv und schwer. Bei genauerem Hinsehen entdeckt man jedoch Anzeichen an den Kanten, dass er gebaut sein könnte. In der Tat besteht er aus hauchdünnem Goldblech, das verschweißt wurde. Der Ring ist somit hohl und federleicht. Schon ein erster Händedruck würde den getragenen Ring deformieren und verändern. Somit kommt sein eigentlicher Charakter zum Vorschein, die Fragilität. In dieser Arbeit zeigt sich das nie aufhörende Wechselspiel zwischen Schein und Sein. Der Ring ist nicht für die Ewigkeit gedacht, sondern für die Veränderbarkeit, vom Unendlichkeitsanspruch zur Endlichkeit.

At first glance, Carla Nuis gold ring looks massive and heavy. On closer inspection, however, one discovers signs on the edges that it could be built. In fact, it is made of waferthin gold sheet that has been welded. The ring is therefore hollow and light as a feather. A first handshake would deform and change the worn ring. This reveals its actual character, fragility. This work shows the neverending interplay between appearance and being. The ring is not intended for eternity, but for changeability, from the claim to infinity to finitude.

„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 King Nebuchadnezzar 2
Brosche / Brooch 2021
Gold / gold
10 x 7 x 3,5 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



MIKI ASAI Still life
 Brosche / Brooch, 2019
 Japanlack, Holz, Muschel, Eierschale,
 Mineralpigment, Blattsilber, Silber, Stahl,
 Japanese lacquer, wood, seashell, eggshell,
 mineral pigment, silver leaf, silver, steel wire
 12 x 1,5 x 9 cm



ELA BAUER Halsschmuck / Necklace, 2019
 Kunstharze, Pigmente, Silikone
 Resins, pigments, silicones
 12 x 2 x 37 cm



PETER BAUHUIS Fliegen
 Broschen / Brooches, 2020
 Silber, Rotbronze, Gelbbronze, Kupfer, Nadeln aus Gold
 Silver, red bronze, yellow bronze, copper, gold needles
 5 x 2 x 3 cm



MARCUS BIESECKE Mizu
 Ringe / Rings 2020
 Stahl, Glas
 Steel, glass
 3,5 x 3,2 x 3,5 cm



ZOE BRAND How much is too much
Halsschmuck / Neckpiece, 2019
Acryl, Farbe, Kordel
Acryl, paint, cord
8 x 0,3 x 8 cm



CAROLINE BROADHEAD Frilly Pearl Necklace
Halsschmuck / Necklace, 2020
Glasperlen, Faden
Glass beads, thread
1,5 x 25 x 15 cm



VICTORIA BULGAKOVA The Uniform VI – Things that fly
Kragen / Collar, 2019
Kupfer
Copper
25 x 2,5 x 25 cm



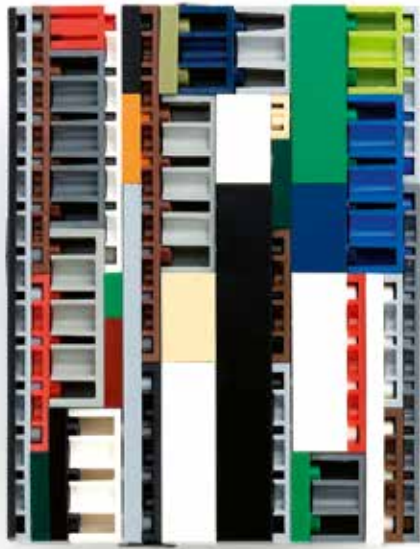
YI CAO Ecloud
Brosche / Brooch, 2020
Staub, Edelstahl
Dust, stainless steel
ca. 6 x 3 x 8,5 cm



SEBASTIEN CARRE Concretisation of the forest
Halsschmuck / Neckpiece, 2019
Japanpapier, Hämatit, Türkis, Gummiband,
Perlen, Nylon
Japanese paper, hematite, turquoise,
elastic band, beads, nylon
43 x 0,8 x 8 cm



ATTAI CHEN Brosche / Brooch, 2020
Papier, Farbe, Silber, Holz, Graphit, Edelstahl
Paper, paint, silver, wood, graphite, stainless steel
18 x 5 x 3 cm



SUNGHO CHO Color Combination by Color Weakness
Brosche / Brooch, 2019
Recyclete Lego-Steine, 925 Silber
Recycled Lego bricks, 925 silver
9,5 x 7 x 1,5 cm



CHOU YU-TZU It is the end, also the beginning
Broschen / Brooches, 2019
Papier, Messing, Silber, Edelstahldraht
Paper, brass, silver, stainless steel wire
20 x 5 x 25 cm



CONVERSATION PIECE Nu Jade – interconnectedness
Armschmuck / Bracelet, 2020
Industrie- und Elektroabfall, Jade
Industrial waste, electronic waste, jade stone,
2 x 7,3 x 7,3 cm



GIOVANNI CORVAJA Anhänger an handgefertigter Kette
Pendant on a handmade chain, 2019
750 Gold / gold
53 x 6 x 6 cm



BETTINA DITTMANN Foolsgold
Brosche / Brooch, 2021
Eisen, Silberlot, Pyrit und Neodym-Scheibenmagnet,
Eisen und Edelstahlnadel
Iron, silver solder, pyrite and neodymium induction disc,
iron and stainless steel needle
9 x 9 x 7 cm



PATRICIA DOMINGUES Inhabited Space
Anhänger / Pendant, 2019
Rekonstruiertes Aluminium
Reconstructed aluminium
3 x 3 x 3 cm



VERONIKA FABIAN A long night
Kette / Necklace, 2020
Weinflaschen, Messing, Harz
Wine bottles, brass, resin
31 x 20 x 3 cm



KARL FRITSCH Ring, 2019
Silber, Karneol, Mondstein (roh), Amethyst (roh),
Chalcedon (roh), Lagenachat, Saphirimitation,
kubischer Zirkon
Silver, carnelian, moonstone (raw), amethyst (raw),
chalcedony (raw), layered agate, sapphire imitation,
cubic zircon
10 x 5 x 3 cm



JOOHEE HAN Oval I
Halsschmuck / Neckpiece, 2020
Eierschale, Silikon, Edelstahl
Eggshell, silicone, stainless steel
32 x 25 x 1,5 cm



KYOKO HASHIMOTO Coal Necklace
Halsschmuck / Necklace
Kohle, oxidiertes Silber
Coal, oxidised silver
2 x 15 x 20 cm



SVENJA JOHN Labibela
Armschmuck / Bracelet, 2018
Polycarbonat Makrolon®, Nylon 3D-Druck,
fein-pigmentierte Acrylfarbe
Polycarbonate Makrolon®, nylon 3D-print,
finely pigmented acrylic paint
11 x 11 x 8 cm



CARA JOHNSON Uneath
Halsschmuck / Neckpiece, 2018
Papier, Eisen, handgefertigte Papierschur
Paper, iron, handmade paper thread
69,6 x 10 x 3 cm



JUNWON JUNG Box_02
Brosche / Brooch, 2019
Titan, Holz
Titanium, wood
10 x 5 x 5 cm



RYUNGJAE JUNG The Motion
Brosche / Brooch, 2019
Polyamid, Silber, 10K Goldnadel
Polyamide, silver, 10K gold pin
7 x 7 x 4 cm



NIKITA KAVRYZHKIN „VOID“ series
 Kette / Necklace, 2019
 Cachalong, gefärbter Achat, Gummiband, Stahl
 Cachalong, colored agate, rubber cord, steel
 31 x 24 x 7 cm



BEPPE KESSLER Feather and Stripes
 Brosche / Brooch, 2020
 Alpaka, Holz, Acryl, Papier (Photo)
 Alpaca, wood, acrylic, paper (photograph)
 5 x 6 x 2,5 cm



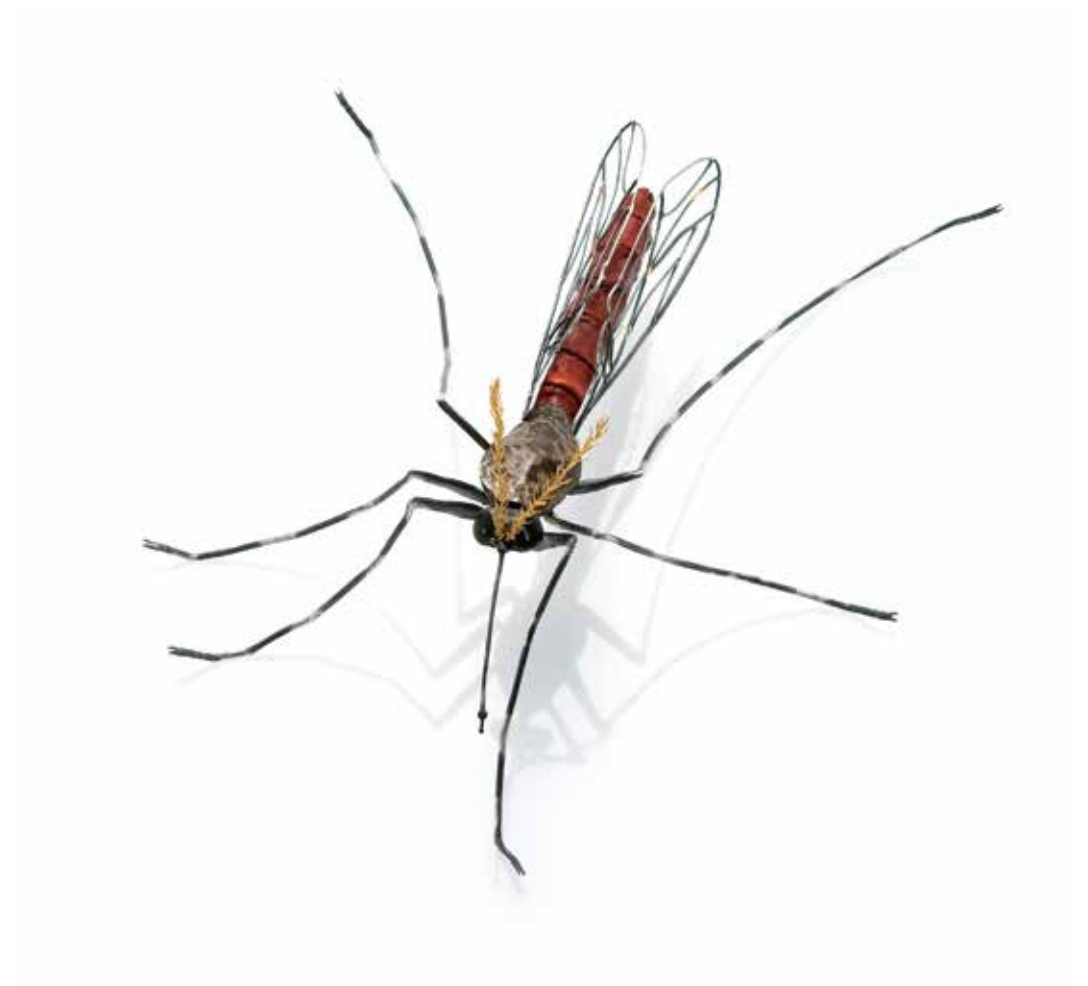
INARI KIURU White Nights, come dancing
Kette / Necklace, 2019
Kunststoffetiketten
Plastic price tags
50 x 20 x 0,5 cm



JUTTA KLINGEBIEL Sammlung
Broschen / Brooches, 2020
Edelstahl, Emaille
Stainless steel, enamel
4 x 8 x 0,8 cm



TAKASHI KOJIMA Point_ring_shadow
Ring, 2019
Silber, schwarz ruthenierter Rauchquartz
Silver, smoky quartz, black ruthenium coating
5,7 x 2,5 x 2,5 cm



YOJAE LEE Mosquito
Brosche / Brooch, 2018
Silber, Froschhaut, Leder, Schnur, Polymerton,
vergoldet, oxidiert
Sterling silver, frog skin, leather, thread, polymer clay,
gold plated, oxidized
5,3 x 14,5 x 21 cm



HELENA LEHTINEN Halsschmuck / Neckpiece, 2019
Vintage Textilien, Glasperlen
Vintage textiles, glass beads
65 x 35 x 3 cm



GIGI MARIANI Lockdown
Brosche / Brooch, 2020
Silber, Gold, Niello, Patina, Stahl
Silver, gold, niello, patina, steel
4 x 4 x 0,7 cm



YUTAKA MINEGISHI Ring, 2020
Edelstahl, gegossen
Stainless steel, casted
3,8 x 2,6 x 2,4 cm



SHINJI NAKABA „How Dare Pearl“
aus der Serie „Rose Branch“
Brosche / Brooch, 2018
Perlen, Edelstahl, Aluminium
Pearl, stainless steel, aluminum
15 x 5 x 3 cm



SHELLEY NORTON La main
 Brosche / Brooch, 2019
 Plastik, oxidiertes Sterlingsilber
 Plastic, oxidized sterling silver
 Deconstructed and hand knitted plastic shopping bags –
 replicating in real size female's arm in Pablo Picasso's
 painting, girl before a mirror, 1932
 63 x 15 x 0,3 cm



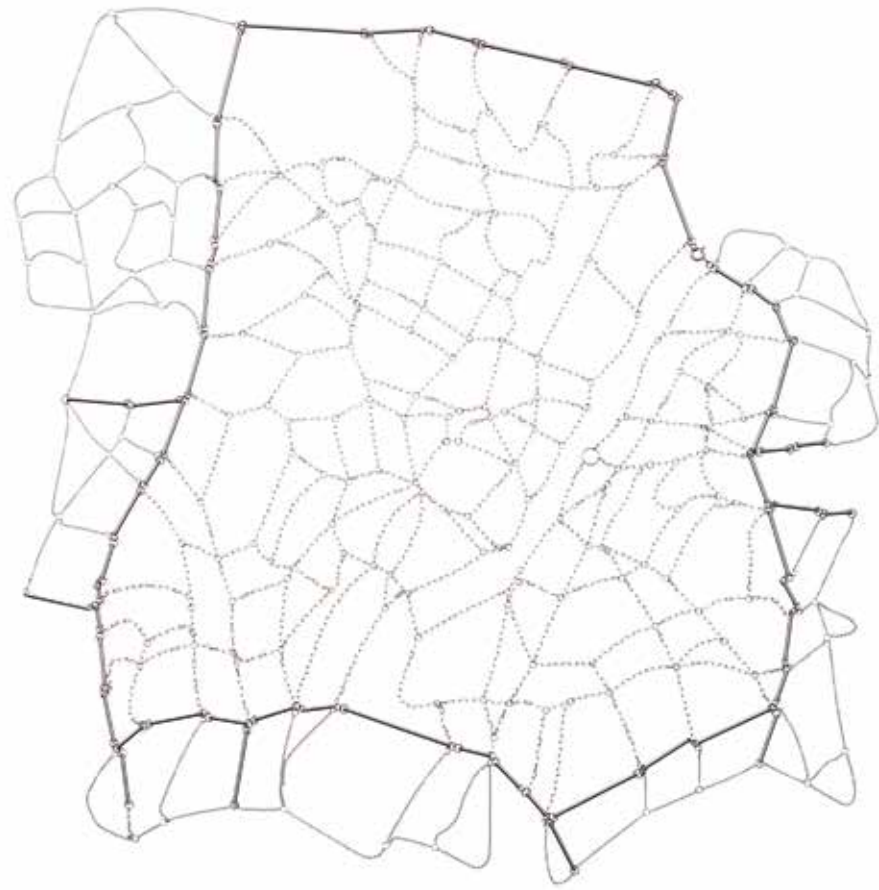
JIEUN PARK Woman, Lucy
 Halschmuck / Neckpiece, 2018
 Stahl, Acryllack, Baumwollschnur
 Steel, acrylic lacquer, cotton thread
 45 x 27 x 11 cm



KIRSTI REINSBORG GROV Broschen / Brooches, 2020
Kupfer, Silber, Emaille
Copper, silver, enamel
2,4 x 4 x 1,2 cm



KARIN ROY ANDERSSON Signes
Kette / Necklace, 2020
Natürlich gefärbte Rentierhaut, Schnur, Stahl, Silber
Naturally tanned reindeer skin, thread, steel, silver
30 x 24 x 5 cm



GIULIA SAVINO München 1:20.000
Kette / Necklace, 2019
Messing plattiert, rhodiniertes plattiertes Silber
Brass plated, rhodium plated silver
41 x 38 x 0,3 cm



FABRICE SCHAEFER Pur & Dur
Ring, 2018
Titan, Diamanten
Titanium, diamants
3 x 2,5 x 2,5 cm



MISATO SEKI fade # 2
Anhängen / Pendant, 2019
Urushilack, MDF, Japanpapier, Pigment, Gold,
Messing, Schnur
Urushi, MDF, japanese paper, pigment, gold,
brass, cord
7 x 5 x 0,5 cm



PEDRO SEQUEIRA Anhängen / Pendant, 2019
Edelstahl, Malachit und Ziegelpulver
Stainless steel, malachite and brick powder
15 x 10 x 0,3 cm



KARIN SEUFERT Brosche / Brooch, 2020
Porzellan (von ENSA, Limoges) Glasur, Silber, Stahl
Porcelain (from ENSA, Limoges), glaze, silver, steel
4,7 x 4,5 x 1,3 cm



LESLIE SHERSHOW Loophole
Halschmuck / Neckpiece, 2020
Aluminium, Silber, lumineszierender Film,
Stahlkabel, Harz, Nylonband
Aluminum, silver, luminescent film, steel
cable, resin, nylon strap
41 x 25 x 0,5 cm



CARINA SHOSHTARY The Gathering
 Halsschmuck / Neckpiece, 2019
 PLA (Bioplastik), Feuerstein, Glas, Schnur
 PLA (bio plastic), firestone, glass, cord
 49 x 14 x 4,5 cm



SILKE SPITZER Talismania
 Anhänger / Pendants, 2020
 Finnplatte, Schellack, Silber
 Card board, shellac, silver
 110 x 120 x 1,2 cm



AKWELE SUMA GLORY Safari
 Halschmuck / Necklace, 2020
 Kordel, alte und neue afrikanische Textilien
 (Hitarget), Samenperlen, Baumwolle
 Fiber rope, old and new African textile
 (Hitarget), seed beads, cotton
 45 cm



COCO SUNG Monstranz Amulet
 Halschmuck / Neckpiece, 2018
 Holz, Messing, Kupfer, Swarovski-Kristalle,
 Muhansasamen, Lack
 Wood, brass, copper, Swarovski-crystals,
 muhansaseed, lacquer
 60 x 18 x 4 cm



FUMIKI TAGUCHI White fragment series
Brosche / Brooch, 2019
Silber
Silver
14 x 9,6 x 3,5 cm



MIREI TAKEUCHI der anfang und das ende
Halsschmuck / Neckpiece, 2020
Textil
Textile
36 x 20 x 0,5 cm



EDU TARIN G0C2
Anhänger und Objekt, 2018
Türkis-Achat, Aluminium, Nylon
Turquoise-Agate, aluminium, nylon
9,2 x 8 x 5 cm



CHRISTOPHER THOMPSON ROYDS Against Nature: Daisy Chain
Kette / Necklace, 2020
18k Gold / gold
40 cm



SILKE TREKEL Chemie macht schön
Halsschmuck / Neckpiece, 2020
Kunststoff
Plastic
46 x 14 x 6 cm



FABRIZIO TRIDENTI Ku series
Ring, 2018
Messing, Farbe
Brass, paint
5,2 x 3,6 x 2,6 cm



MJ TYSON Pray for Us
Kette / Necklace, 2019
Gedenkmedaillen, Sterlingsilber
Devotional medals, sterling silver
23 x 23 x 2,5 cm



RAEWYN WALSH The Shell Project
Anhänger / Pendant, 2019
Muschel, Farbe, Harz, Baumwollschnur
Found shell, paint, resin, cotton thread
7,3 x 8,2 x 2,5 cm



JULIA WALTER Anhänger / Pendant, 2020
Holz, Mineral-Acryl-Gemisch, Lederband, Silber
Wood, mineral-acryl mix, leather cord, silver
22 x 15 x 1 cm



ASAMI WATANABE Crystals from bloom series
Brosche / Brooch, 2019
Strohalm, rhodiniertes Silber, Edelstahl
Straw, rhodanised silver, stainless steel
9,3 x 8,6 x 0,9 cm



LISA WAUP Connecting Culture
 Halsschmuck / Neckpiece, 2020
 Porzellan, Emu-, Kakadu- und Truthahnfedern,
 Jobsamen, Knochen, Baumwolle, Wolle, Glasperlen
 Porcelain, emu, cockatoo and turkey feathers,
 job seeds, vertebrae, cotton, wool, glass beads
 43 x 19 x 3 cm



MALLORY WESTON Variegated Wormhole Necklace
 Halsschmuck / Neckpiece, 2020
 Anodisiertes Titan, Leder, Baumwolle
 Anodized titanium, leather, cotton
 71 x 23 x 5 cm



ANNAMARIA ZANELLA Malinconia
Kette / Necklace, 2020
Stahlgewebe, Gold, Emaille, Acryl
Steel mesh, gold, enamel, acrylic
32 x 32 x 3,5 cm



LIFU ZHOU Kristall Nr. 2
Brosche / Brooch, 2020
Tapiokamehl, Zitrone, Gewürze, Obst, Tee,
925 Silber
Tapioca flour, lemon, spices, fruit, tea,
925 silver
7 x 6 x 5 cm



PETRA ZIMMERMANN Ring, 2020
Polymethylmethacrylat (PMMA), Lolite,
Topas, Citrin, geschwärztes Silber
PMMA, lolite, topaz, citrine, oxidised silver
5,8 x 7,3 x 7,3 cm

Herbert-Hofmann-Preis 2020 / Herbert Hofmann Award 2020

Katrin Feulner

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*1984, DE

2006-09 Goldschmiedeschule Pforzheim, DE
2009-15 Hochschule Pforzheim, DE

2017 BKV-Preis, Munich, DE

Melanie Isverding

melanie.isverding@gmx.de
*1978, DE

1994-98 apprenticeship Niessing, Vreden, DE
1998-2002 working experience Niessing, Vreden, DE
2002-04 Staatl. Zeichenakademie Hanau, DE
2005-12 AdBK, Academy of Fine Arts, Munich, DE
2014-20 assistant, Burg Giebichenstein Kunsthochschule Halle, DE
Since 2019 Professor Hochschule für angewandte Wissenschaft und Kunst, Hildesheim, DE

2010 BKV-Preis, Munich, DE
2019 Bavarian Statesprize, IHM, DE

Carla Nuis

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carla@carlanuis.nl
*1970, NL

1987-91 Vakschool Schoonhoven, NL
1991-95 Academy of Fine Arts and Design, Maastricht, NL
2003-05 Royal College of Art, London, DE

2005 Graduate Prize, Gallery Marzee, NL
2006 Dutch Design Award, NL

Herbert-Hofmann-Preis / Herbert Hofmann Award – Die Preisträger / The Awardees 1973 – 2020

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

2020

Katrin Feulner, DE
Melanie Isverding, DE
Carla Nuis, NL

Katalog/Catalogue 2022 – Aussteller/Exhibitors

Miki Asai
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www.mikiasai.com
*1988, JP

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

She explores materials to express the intangible fleeting beauty like light and shadow, or the colour of the sky. She aims to capture the beauty of imperfection and impermanence. She destroys and reconstructs materials based on her experience: eggshell is crushed, sea-shells are cut into tiny chips, minerals are powdered. She uses materials as her non-verbal language.

Ela Bauer
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*1960, PL

1981-86 Hebrew University, Jerusalem, IL
1988-89 Technical College, Jerusalem, IL
1990-95 Gerrit Rietveld Academy,
Amsterdam, NL

The notion that everything evolves constantly is the basis of my working-process; nothing is clearly defined; events and “things” do not begin or end, they’re rather a momentary result of ongoing processes. Colour always plays a crucial role in my work. It is the first experience that you perceive, before interpreting. It is a powerful vehicle of moods and atmospheres. By layering the colourful disc formed imprints of cut tree stems, arises a reality in which every disc embodies an individual and unique growth process, and at the same time is part of a composition of form and colour, of a new moment.

Peter Bauhuis
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*1965, DE

1986-90 Staatliche Zeichenakademie,
School for Jewellery Design, Hanau, DE
1993-99 AdBK, Academy of Fine Arts,
Munich
since 1999 own studio in Munich

2000 Debutant Prize, AdBK, Munich, DE
2001 Förderpreis Award, City of Munich, DE
2005 Friedrich Becker Prize, Düsseldorf, DE
2008, 2020 Danner Honorary Prize,
Danner Foundation, Munich, DE
2011 Bavarian State Prize, DE
2013 Silbertriennale, Hanau, Robbe &
Berking Prize, DE
2018 Schoonhoven Silver Award, NL

Where people live, there are also flies. They irritate, contaminate, fascinate and oscillate. Our relationship to flies is always ambivalent. They are a symbol of transience in European Baroque and in Japanese paintings. For the poet Hinrich Brockes at the threshold of the Enlightenment, the small fly was a sign of (divine) beauty. In ancient Egypt it was a symbol of military prowess. Goethe turns it into poetry and

Wittgenstein shows it the way out.
A beautiful haiku in free translation:
*A man
a fly -
a space.*
Abstracted in a double dual form.
Two hearts? A companion on your garment
– parasitic and lustful.

Marcus Biesecke
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*1986, DE

2005-09 Goldschmiede IVO,
Memmingen, DE
2010-16 Burg Giebichenstein
Kunsthochschule Halle, DE
2013-14 Tōkyō University of the Arts
Geijutsu Daigaku, JP
2018-20 Burg Giebichenstein
Kunsthochschule Halle, DE
Meisterschülerstudium bei
Prof. Hans Stofer

“mizu” statement
I’m a nostalgic person. I like the idea of turning memories and intimate moments into jewellery. When it rains, drops draw patterns on windows. Mostly they are viewed from the dry and sheltered inside. For example on a journey by train or at home on the kitchen window. The glass pane is the border and connection between modern cultivated life and the constant vagaries of nature. The patterns of the brooches and rings are stills of these situations.

Zoe Brand
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www.zoebrand.work
*1984, AU

2006-08 Design Center Enmore, TAFE,
New South Wales, AU
2013-15 The Australian National
University, Australian Capital Territory, AU

I see possibility in mundane, everyday throwaway statements. I collect, examine and remove them from conversation and build the text into signs. I like to draw upon the ambiguity of language, of the numerous readings and associations that any one word may possess, as well as how the meaning changes when a work moves from wall to body and back again. I make jewellery that uses jewellery archetypes, ready mades and text to explore the performative nature of jewellery as a device for communication. I am concerned with finding language that can describe both the object or the idea of the object, as well as the person who might wear the piece.

Caroline Broadhead
mail@carolinebroadhead.com
www.carolinebroadhead.com
*1950, GB

1986-2009 teaching, Middlesex University,
GB
2009-18 teaching, Central Saint Martins,
London, GB
1997 Jerwood Prize for Applied Arts: Textiles
2017 Lifetime Achievement Award,
Goldsmiths Craft and Design Council, GB

I am interested in how one thing or one material can closely reference another. In Frilly Pearl Necklace glass beads serve to portray another sort of bead with a different sense of value and tradition.

Victoria Bulgakova
victoria.bulgakova@gmail.com
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*1974, UA/US

1989-93 Mariupol Music College, UA
1995-99 New York University, English and
American Literature, US
2001-03 New York University, Graphic
Communications and Technology, US
2016-18 Cranbrook Academy of Art, US

I grew up in a Soviet Ukraine, where all girls had to wear identical uniforms to school. I hated those uniform collars (or so I thought). In reality they were beautiful, and even within imposed limits there was a myriad of possibilities. When I think of childhood, I miss that uniform dress and the collars so bad. The uniform body of work is the exploration of that turbulent relationship, oscillating between frustration, nostalgia, dreams, reflection, romance, confinement, rebellion, and love.

Yi Cao
yicao-jewellery@hotmail.com
*1991, CN

2011-15 Central Academy of Art Beijing, CN
2015-17 Edinburgh College of Art, GB
Since 2017 AdBK, Academy of Fine Arts,
Munich, DE

In this series, brooches are made only out of dust, which was collected from a dryer over a long time. By itself the material is soft and loose, and is easily dissolving into the air. Using water and pressure it is compressed by hand into a more solid state and into different shapes. The symbols presented by these shapes are the products of our technological time. Whether it is the day we die or one day after our death, this day will come for most of us. I think this unstoppable fading might be the source of our fear of death.

Sebastien Carre
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*1989, FR

2009-12 BFA, HEAR Strasbourg, FR
2012-13 Escola Massana, Barcelona, ES
2012-14 MFA, HEAR Strasbourg, FR
2015-17 Assistant, HEAR Strasbourg, FR
2017-20 Lecturer, FREMAA, Strasbourg, FR

2015 Gioielli In fermento – 1st Award, IT
2015 Young creation award – Ateliers d’art
de France, FR
2015 Alliances Legacy award – Jury and
public award, FR
2016 prix pour les Arts, Academie Rhénane
Strasbourg, FR
2018 artist residency, Museum Volken-
kunde, Leyden, NL

Aussteller/Exhibitors

These pieces are made to enhance the bound humans have with nature and the respect we need to show it if we want a future on the planet earth. Celebrating diversity will make us grow. If no cells decided to mix and cooperate instead of trying to destroy each other, life would have never grown to produce human and our own self. So let’s follow the example of the evolution of life on earth. Let’s cherish the diversity in our small world, being together is already a treasure.

Attai Chen
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*1979, IL

Since 2007 lives and works in Munich, DE

2002-06 BFA, Bezalel Academy of Art
& Design, Jerusalem, IL
2007-12 AdBK, Academy of Fine Arts,
Munich, DE
Diploma, with Honours, Prof. Otto Künzli
Since 2005 teaching, Dep. of Jewellery,
Bezalel Academy of Art and Design,
Jerusalem, IL
Alchimia School for Contemporary
Jewellery, Florence, IT

2005 Award for Judaica of the Romi
Shapira Fund, IL
2005-06 America-Israel Cultural
Foundation Scholarship, IL
2006 Schneidinger Foundation Grant, IL
2006 Lokman Award for Applied Arts, IL
2011 Herbert Hofmann Prize, DE
2011 Stibet Grant, DE
2012 Oberbayerischer Förderpreis für
Angewandte Kunst, DE

In this series of work, I was occupied primarily with the theme of multiple perspectives. Reality is captured by us throughout a distorted and patch-worked glance, compiled out of culture, environmental influences, and instinctive ideas. These elements blend and create our own “individual” filter through which we perceive and interpret our surroundings. The result is that a single object, element or being has not one defined “objective” identity but an infinite and ever-changing identity.

Conversation Piece
Beatrice Brovia and Nicolas Cheng
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www.conversationpiece.com

Beatrice Brovia
*1985, IT/SE
2004-07 Interior Architecture, Politeico
di Milano, IT
2007-09 MFA, Konstfack, Stockholm, SE
Since 2020 Senior lecturer at Adellab,
Konstfack, Stockholm, SE

Nicolas Cheng
*1982, HK/SE
2004-06 BA, Design Academy Eindhoven,
NL
2008-10 MFA, Konstfack, Stockholm, SE
2015-19 PhD, Göteborg University, SE

Lectures, workshops
2017 Central Saint Martins, London, GB
2017 National Gallery of Victoria/RMIT
University, AU
2017 RMIT University, Melbourne, AU
2017 Sint Lucas Antwerpen, BE
2020 The Wallace Arts Foundation,
Dunedin School of Art, Massey University,
Objectspace, Auckland, NZ

The submitted body of work reflects on similarities between jewellery and portable electronics, both in their materiality and aesthetics in relation with our body. Technological obsolescence, the embedded “expiry date” in electronic devices, poses an urgent question about who and at what costs electronic waste processing, overconsumption, and environmental safety are carried out. One of the pieces, for instance, the Nu Jade bracelet, created from discarded CPU boards, mimics the traditional Asian jade bracelet. It raises questions about whose hands are most likely behind e-waste handling, processing, and disposal in the region. The bracelet emulates the shape, appearance, and proportions of traditional jade ornaments worn by many Chinese women to ward off evil. Can this amuletic function associated with care, protection and concern with personal health, be seen as a Nu Jade for empathy, and to question whose hands are mostly handling our waste matter.

Sungho Cho
shcho_7@hotmail.com
*1975, KR

1996-2000 BFA, Seoul National University,
KR
2000-05 MFA, Seoul National University, KR
2006-08 Alchimia, Firenze, IT
2008-13 AdBK, Academy of Fine Arts,
Munich, DE
2018-21 DFA, Seoul National University, KR

I have colour weakness. It means that I cannot properly distinguish colours. As I grew up, I wondered how the colour I saw would be different from what others saw. My piece is based on a collection of discarded LEGO bricks. I started to incorporate them into my work, thinking that I would be able to reuse not only the colours itself but the effort and design of the LEGO brick makers.

Yu-tzu Chou
a0921539778@gmail.com
*1993, TW

Education
2021 MFA, Tainan National University of
The Arts, TW

2019 ITAMI International Jewellery
Exhibition Selection, JP
2021 Gioielli in Fermento 20|21
Segnalazioni Categoria Studenti,
Premio AGC, cat. Allievi e Master, IT

The material of newspapers is made of trees, and the content is time sensitive.

Using old newspapers is a way of recycling and extending the timeliness of newspapers in another way. So I developed this series in the form of driftwood. Driftwood is natural residual wood, it is the last stage of life in nature. It ends in the original place, but it is not the real end. It will continue its value in another form in a different place.

Giovanni Corvaja
info.corvaja@me.com
www.gioannicorvaja.com
*1971, IT

1985-90 Istituto Statale d’Arte Pietro
Selvatico, Padua, IT
1987-88 working with Francesco Pavan
1987-90 working with Paolo Maurizio
1990-92 Royal College of Art, London, GB
1992 Herbert Hofmann Prize, DE
Since 1992 self employed craftsman,
researcher and occasionally lecturer

In 2019 I dedicated almost the entire year to the making of this pendant. It is composed of thousands of individually forged triangles made of 18ct gold all converging with one side to a central point. My work wants to combine beauty, poetry, science and craftsmanship in objects where those elements fuse together into one emotion. I dedicated all my career to gold, I seek to understand its most intimate properties.

Bettina Dittmann
b.dittmann@gmx.de
*1964, DE

1983-86 Berufsfachschule für Glas und
Schmuck, Neugablonz, DE
1987-93 AdBK, Academy of Fine Arts,
Munich, DE
1989-91 State University of New York in
New Paltz, US
1996-99 Assistent, AdBK, Academy of
Fine Arts, Munich, DE
1999-2000 Assistent Professor, University
of Oregon, Eugene, US

1994 Förderpreis Award, City of Munich, DE
1998 Gold Stipendium Firma Hafner,
Pforzheim, DE
1999 Prinzregent-Luitpold Stiftung,
Munich, DE
2001 Herbert Hofmann Prize, DE
2003 Landespreis Berlin, Ehrenpreis, DE
2005 Bavarian State Prize, IHM Munich, DE
2009 Bavarian State Prize, Dittmann &
Jank, IHM Munich, DE
2014 Lukas Cranach Prize, Sachsen-Anhalt,
DE
2017 Erwin und Gisela von Steiner-
Stiftung, Munich, DE
2020 Danner Prize, Danner-Stiftung
Munich, DE

Since 2017 I have been using magnets to express in my jewellery the political, religious and social changes in our time. The magnet is holding the soldered and enameled elements or the iron dust together and is also changing them in the process of wearing. Coincidence, decay and / or new beginnings?

Aussteller/Exhibitors

Patrícia Domingues

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www.patriciadomingues.pt
*1986, PT

2002-05 Art College António Arroio, Lisbon, PT
2007-10 Massana School, Barcelona, ES
2010-13 MFA, Department of Gemstone and Jewellery Design, Hochschule Trier, Idar-Oberstein, DE
Since 2016 PXL – MAD, University of Hasselt, BE

The representation of a landscape is always a reconstructed image, a vehicle for different perceptions of immensity. In this way, a panoramic landscape picture can reveal the inside of a mountain, while a single fragment of a landscape can also represent the whole. Through processes of fragmentation the work mimics an imaginary relationship between the movements, patterns, and rhythms found in nature. The jewellery pieces form a link between the immense and the detail, and present a way to bring a grand scale aspect of nature into the intimate realm of the human body.

Veronika Fabian

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

1999-05 Budapest University of Economic Sciences, HU
2015-18 Central Saint Martins, London, GB
2018-20 Sandberg Instituut, Amsterdam, NL

The chained wine bottle necklaces are part of the project 'You, me and your stuff' aiming to investigate people's connections with their objects, which was part of Fabian's thesis research and served as an inspiration for a series of jewellery pieces. The most recent pieces of the series are focusing on artefacts with a role in building and maintaining social relations. Fabian transformed objects which are often associated with shared moments. These jewellery pieces can remind us at the times before and ask the question whether we find the way back to the old or accommodate to a new norm.

Karl Fritsch

schmuckfritsch@mac.com
*1963, DE
lives in NZ

1981-84 Goldschmiedeschule Pforzheim, DE
1986-93 AdBK, Academy of Fine Arts, Munich, DE
1995, 2007 Herbert Hofmann Prize, DE

The rings are modelled in wax and then cast in metal. The main focus is on the process of stone setting and the use of cut, synthetic, and also unpolished, naturally occurring, rough stones. It's a game with classic jewellery materials and techniques. The rings are a kind of canvas for the colour palette of the gemstones.

Joohee Han

jooheehan0309@gmail.com
*1986, KR

2005-10 BFA, Kookmin University, Seoul, KR
2010-13 MFA, Kookmin University, Seoul, KR
2011 Edinburgh College of Art, GB
2013-20 AdBK, Academy of Fine Arts, Munich, DE

The series "Oval" plays with the story of the egg that measures its own value against the standards of a surrounding society. The piece seems like solid objects made of somewhat hard material. However, as soon as you hold it in your hand, it appears to feel completely different from what you might have been expecting because of its look. The piece is light, hollow, half transparent and flexible. On the body, perfectly straight lines no longer exist. It curves along to the shape of the chest, adapts the "imperfection" of the human body. Silicone allows it to have the new property "flexibility" and the eggshell becomes unbreakable. The transformation from perfection to imperfection, and the other way around, brings up the question, what is the perfect version of it/us in the end?

Kyoko Hashimoto

k_hashimoto@graffiti.net
www.kyokohashimoto.com
*1980, AU

1998-2002 College of Fine Arts, University of New South Wales, Sydney, AU
2000 Helge Larsen and Darani Lewers, Seaforth, AU
2007 Rooftop Studio, Berlin, DE
2013-14 Artist in Residence, Jam Factory, Adelaide, AU
2017-19 UNSW Art & Design, Sydney, AU
Australian Government Research Training Program

Coal is possibly the most contentious material of our time. This ancient material formed from trees that fell 300 million years ago before bacteria and fungus had evolved to decompose their lignin. Now it is burnt to fuel infrastructure and economy at the cost of the environment and our future. I have been working with this material for the past 18 months. It charges me with emotion. I found coal to have an unparalleled blackness. It is lightweight, but dense. It needs diamond tools to carve. It has a beautiful structural irregularity that present as grooves filled with shiny, crystal-like grains. Coal inspires me to imagine the forces of the earth, the geological compression, the massive power and time it took to create, buried within the ground.

Svenja John

svenja_john@hotmail.com
www.svenja-john.de
*1963, DE

1985-89 Goldsmith's school Hanau, DE
1991-93 Diploma, Staatliche Zeichenakademie Hanau, DE
Since 1994 own atelier in Berlin, DE

1999 States Prize Berlin, DE
2000 Bavarian State Prize, Munich, DE
2004 Herbert Hofmann Prize, DE
2006 Red dot Award, Design Zentrum Nordrhein Westfalen, DE
2007 Bavarian States Prize, Munich, DE
2015 3rd Prize, A JEWEL FOR CRANACH, Wittenberg, DE
2017 Grassi Prize of the Galerie Slavik, Leipzig, DE

A combination of high-tech and handcraftsmanship that is accomplished in a playful, natural manner. Computer designs and likewise designs created using paper and pencil. Additive production methods alongside paint box and paintbrush. Since 1994, I have been working with Makrofol® polycarbonate and computer-aided cutting techniques, to be able to produce individual parts for my creations. After manually reworking and colouring, the parts are transformed into complex, geometric pieces of jewellery. Like in a choreography it is about the tension between.

Cara Johnson

mail@carajohnson.com.au
www.carajohnson.com.au
*1984, AU

2016 BA, RMIT University, Melbourne, AU
2017-21 PhD Candidate, RMIT University, Melbourne, AU

Through my practice I am looking to draw materials closer to their source, and narrate correspondences between material and nature, while also quietly lamenting on the impacts of human presence. The idea of value is very important to me and I illustrate this through my deep investment of time in making, alongside my commitment to articulating the preciousness of the landscapes I care for. I draw upon repetition as a way of heightening the significance of the forms that I'm making. I use minimal hand tools, sometimes pliers or scissors but mostly just my hands, which helps me connect more intimately with the materials.

Junwon Jung

junwonj@gmail.com
*1978, KR

2004-07 BFA, Kookmin University, Seoul, KR
2009-10 MFA, Kookmin University, Seoul, KR
2010-16 AdBK, Academy of Fine Arts, Munich, DE
2019 Herbert Hofmann Prize, DE

I am experimenting with the possibilities of ornaments as independent and autonomous objects through the process of repetition of dismantling and rejoining the minimal structure and variable functionality. The box has a movement. The functional elements hidden inside are exposed from the inside to the outside by the deformation. It is diverted into a functional object, or autonomous object, moving between the wearer's body and the specific space in which it is placed.

Aussteller/Exhibitors

Ryungjae Jung

assajirubak@naver.com
*1984, KR

2011-16 Graduate School of Kookmin, Seoul, KR
2018-20 Resident Artist of Art Space, Sindang, Seoul, KR

My work features a direct relationship between jewellery and the human body. I express the movement through 3D-printing and traditional metal crafting techniques. Thousands of chains are printed through digital replication in the form of indeterminate bundles. When worn, the bundle of elastic polyamide reacts to the movement of the body and the effects of the gravity.

Nikita Kavryzhkin

n.kavryzhkin@gmail.com
*1990, RU

2007-13 Specialist degree, Architectural Faculty, Saint-Petersburg Academy of Arts, RU
2019-21 MFA, Department of Gemstone and Jewellery Design, Hochschule Trier, Idar-Oberstein, DE

2018 1. Preis, 13th International Competition of Young Jewellery Designers, Saint-Petersburg, RU
2019 Legnica Silver Festival, PL
2020 Rockstars, Schütt, Pforzheim, DE
2021 Winner of Marzee graduate prize
2021 Nijmegen, NL

With these pieces, I wanted to create a silent atmosphere. For this, I used monochromatic stones without an articulated pattern – basalt for black and cachalong for white, as well as a three-dimensional composition based on symmetry. The compositional center of the pieces is the void itself, formed by shapes intended to reveal it to the utmost. All these artistic methods emphasize the brutalist yet sensual nature of the pieces.

Beppe Kessler

beppekessler@xs4all.nl
www.beppekessler.nl
*1952, NL

1979 Gerrit Rietveld Academy, Amsterdam, NL
1983-2019 teacher at various academies in NL; guestteacher at the Sandberg Institute and Gerrit Rietveld Academy, Amsterdam, NL; Hochschule Trier, Idar Oberstein, DE; Institut J. Toussaint, Brussels, BE; Hiko Mizuno College, Tokyo and Osaka, JP; Guestlectures in SE, DE, AU, GB, PT, TH
1997, 2009 Herbert Hofmann Prize, DE

The idea for the series of brooches titled "No more flights" came about in early 2019, in response to a world wide call for climate action and awareness. Who could predict then that a year later, flight traffic would come to a near total standstill... during the lockdown the clouds were quiet, and like long ago, the sound of an airplane made you look up in surprise: a tiny disturbance in an empty sky.

Inari Kiuru

ikiuru@iinet.net.au
inarikiuru.blogspot.com / @ordinari_observer
*1972, FI

1992-95 Curtin University of Technology, Perth, AU
1999-2002 University of Industrial Arts (Aalto), Helsinki, FI
2008-13 RMIT University, Melbourne, AU
2001-03 Teaching, Curtin University of Technology, Perth, AU

I made the necklaces in the 'New spring, Old gods'-series at home in Melbourne, during a long covid19-lockdown while unable to access my studio, tools or the usual materials. The pieces are fabricated entirely from hundreds of plastic jewellery price tags I had accumulated, using only their own locking mechanisms for construction. As I sorted the tags into sizes and colours, becoming familiar with the ways they bend and behave, I soon forgot the small pieces were industrial plastic and I a contemporary artist. Instead, as the first patterns developed into more experimental designs, I became simply one in a long and ancient chain of craftspeople who've used gathered, seasonally available materials to create. While working, I strongly sensed my Finnish roots deep in nature, and the forms grew evocative of our pre-Christian spring rites and ornaments connected with death, rebirth, the forest and the sun, depicting delicate details of plants and flowers that return to life after a long winter.

Jutta Klingebiel

klingebiel@gmx.ch
www.jutta-klingebiel.de
*1969, DE

1990-94 goldsmith apprenticeship, DE
1995-2001 AdBK, Academy of Fine Arts, Nürnberg, DE
1997, 1998, 1999 Danner Prize of the jewellery class, AdBK Nürnberg, DE

Themes such as death, resurrection, beauty and finiteness, transformation and rebirth, are associated with the butterfly. In ancient Greek, butterfly means 'psyche', the term combines meanings such as breath, soul and butterfly. Hypnos, the greek god of sleep is depicted with butterfly wings at his temples. The fragility, the delicacy and strangeness of these creatures never ceases to enchant me. The unbelievably sad fact that these insects are becoming rarer and rarer reinforces my fascination and the feeling that I want to occupy myself with them.

Takashi Kojima

info@facile-jewelry.com
www.facile-jewelry.com
*1978, JP

1997-2002 Kyoto University of Art and Design, JP
2009-19 teaching, Kobe Design University, JP

The history of Japanese applied art is also a culture of darkness. Black has a special meaning to the Japanese as they find beauty in shadows rather than in the light. By making the material black, that feeling is emphasized. Stones support and fix each other. The lower stone supports the upper stone to hold it. They are stunning from every angle.

Yojae Lee

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klimt02.net/jewellers/yojae-lee
*1976, KR

2011-14 MFA, Kookmin University, Seoul, KR

My work begins from a straightforward view of the insect. Every part of its body consisting of six legs, two feelers and skin. My desire to express it the way it synchronizes and integrates with my imagination. The discomfort resulting from being overly specific and explicit is expressed through the use of exaggerated size and unique texture. This not only comes as a shock and formidability, but also demonstrates intensive power and, thereby, makes a transition into a surrealist image. People see what they want to see. It is possible that my work could cause discomfort among some viewers and fascination among some other viewers. Regardless, it is up to them to decide.

Helena Lehtinen

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

1972-76 Lahti Goldsmithschool, FI
1999-2001 Lahti Design Institute, FI
2004-06 Senior lecturer, Konstfack, SE
South Carelia polytechnic, Lappeenranta/Imatra, FI
2013 Herbert Hofmann Prize, DE

Vintage textiles and their ornaments have fascinated me for some time and now I have used them for my own purposes and created new works.

Gigi Mariani

gigimarianimo@virgilio.it
www.gigimariani.it
*1957, IT

1983-85 goldsmith apprenticeship, IT
1985-2016 opened own studio in Modena, IT
2001-2002 Seminar on diamond grading, Chamber of Commerce, Modena, IT
Since 2001 collaboration with the Archaeological Museum, Modena, IT
2009 workshop with Graziano Visintin and Maria Rosa Franzin, IT
2011 workshop with Giovanja Corvaja, IT
2013-16 vice-chairman AGC, Association Contemporary Jewellery, IT

I present these brooches which are my diary marked by the different moods during the forced lockdown. All pieces are handmade using classic techniques. I always try to bring the pictorial aspect into the jewel using materials that are classic for me like gold and silver combined with the use of niello that I need to get a final informal look.

Aussteller/Exhibitors

Yutaka Minegishi
mail@yutakaminegishi.com
*1973, JP

1991-94 Hiko Mizuno College of Jewellery, Tokyo, JP
1995-96 Fachhochschule, Pforzheim, DE
1996-2002 AdBK, Academy of Fine Arts, Munich, DE
2019 Herbert Hofmann Prize, DE

I always try to make simple rings. Rings are part of the hands. Rings shouldn't be a nuisance, they only come into their own when they are worn. You wear a ring and you touch it at the same time. Rings become part of the hands.

Shinji Nakaba
s-nakaba@plum.plala.or.jp
www.work.s-nakaba.com
*1950, JP

Started jewellery making in 1974 after doing fashion (design & dressmaking), hairdressing, shoemaking and graphic design. Makes jewellery as wearable sculptures and has participated in group exhibitions, and had solo shows.

1974 Hiko Mizuno College of jewellery, Tokyo, JP

I have come to think that it may be my purpose to prove through jewellery that everything that exists (gold, platinum, plastics, paper, rubbish) could be equally beautiful and precious.

Shelley Norton
shelley.norton@xtra.co.nz
*1961, NZ

1999-2001 University of Auckland, NZ

This piece submitted for the Schmuck 2021 exhibition is from a current series of work I am undertaking that is based on Pablo Picasso's "Girl before a Mirror". Picasso painted this work in 1932 – a year referred to as his wonder year – being one of great artistic and personal change for the artist. Picasso's cubist rendering of the woman, in colours pieced together in an unusual, original and compelling way inspired me to take the fragments apart and make them into jewellery to sit back on the body. In this series I have reconstructed different parts of the body depicted in this work at their actual size in the painting. (The painting is 162.3cm x 130.2cm.) French philosopher Roland Barthes described plastic as being the great imitator, a leveller of materials, I have used the common plastic shopping bag, deconstructed and reconstructed, to reproduce the chosen fragments of this painting.

Jieun Park
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*1980, KR

2000-04 Konkuk University, Seoul, KR
2004-07 Graduate School of Konkuk University, Seoul, KR

2017-19 PhD Candidate, Kookmin University, Seoul, KR
2011-15 teaching, Gwangju University, College of Culture and Art, KR
2012-13, 2018-21 teaching, Konkuk University, Seoul, KR

Jewellery is a form of sculpture with the human body. I express memories and emotions of childhood that establish sexual identity in my art jewel. The emotions and experiences that I felt as a woman growing up in Korea are my inspiration. My perspective about gender issue and diverse human relationships become the main subject in my jewel. And my own imaginative ideas add a rich depth to my jewel.

Kirsti Reinsborg Grov
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*1967, NO

1996-2000 KHIO, Institute for Jewellery and Metals, Oslo, NO

My work is based on the joy from playing with colours and forms. I find everyday objects and happenings inspiring.

Karin Roy Andersson
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*1983, SE

2004-07 BFA, HDK, Academy of Art and Design, Gothenburg, SE
2007-09 MFA, HDK, Academy of Art and Design, Gothenburg, SE
2010 Assistant for jewellery artist Marc Monzó Barcelona, ES
2010 Founder and manager of Four, gallery and boutique in Gothenburg, SE
2010 www.diagonalartprojects.com with Sanna Svedstedt
2010-14 co-worker at Klimt02, Barcelona, ES

2016 Winner of Enjoja't, ES
2018 BKV Prize 2018, Munich, DE

The work is the result of a project where I have been collaborating with the artist Monica Blind Påve. Monica works with Duodji (Sami craft). During the project she has introduced me not only to reindeer skin as a material but also to the animals. To me jewellery is communication. The life of a piece starts with an idea or when experimenting with a material. When the finished piece meets an audience another process starts. The intimate connection to a wearer and a body makes the relation to the recipient very special.

Giulia Savino
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*1987, IT

2009-12 BFA, Alchimia, Florence, IT
2014-16 MFA, Alchimia, Florence, IT

2013-15 Teacher at The Design Studio by Azza Fahmy, Cairo, EG

2018 present Jewelry Design Coordinator at IED Milan, IT

Where do we belong? The project is conceived as a never-ending journey across the exploration and analysis of urban planning, social interaction and the contemporary jewellery world. Each city has its own charm and the whole collection responds to very contemporary needs such as mobility and flexibility; the jewels are seducing and light objects, taking up very little space and adaptable to different contexts.

Fabrice Schaefer
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*1969, CH

1993-96 Ecole Supérieure des Arts Appliqués, Genève, CH
Since 2000 Teaching, Head-Genève, CH
1998 Competition of the applied arts, CH
2000 Lissignol, Genève, CH

Behind this demanding work with materials, the expert technology he masters and his tireless quest to invest a ring with the power of a sculpture, we find a man who loves the mineral world of the Alps and their changing light, and roots as much as flowers.

Misato Seki
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*1984, JP

2004-10 Tokyo University of the Arts, JP
2019 Herbert Hofmann Prize, DE

The theme of this work is "memory". This piece is made of Urushi (lacquer), which discolours when exposed to ultraviolet rays for a long time. Wearing this piece, it is further bleached by the sunlight, and the original image gradually fades over years and then finally disappears. This represents the way that only a fragment of an old memory remains, an impressive part of it. In Japan, there is the Buddhist teaching of "the impermanence of all things". Through this work, I want to express the impermanence of the passing time. And I hope that the wearer of this work will share this concept.

Pedro Sequeira
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www.pedrosequeira.info
*1976, PT

1997-98 Centro de Joalharia do Porto, PT
2009-11 Faculdade de Belas Artes, Porto University, PT
2001-07 AdBK, Academy of Fine Arts, Munich, DE
2007-09 Instituto Português de Fotografia, PT

My jewellery work relates to perception of jewellery as medium. Through cultural knowledge acquired by millennia the recognition of a jewellery item is, indeed achievable to anyone. Making such work with found materials means to me a great deal of freedom and enthusiasm. With some of the material I come across in unusual places. I intend that the materials I

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find retain a memory of the circumstances and/or places at the time they were found. That is why I do not clean or erase such material surfaces.

Karin Seufert
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*1966, DE

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

Geometric soft shapes such as circles, ovals or rounded triangles are covered with clear, strong colours. Contours are still recognizable, but the volume is already lost in the intensity of the monochrome structure and the respective colour. The archetypes shown here create a graphically reduced series due to the variety of possible combinations between shape and colour. The origins of the shapes are various spoon shells, the cavity that makes up the ladle of a spoon. By imprinting this empty space, you get the negative form of the shell, cast in porcelain and then covered with a coloured glaze. The result is an own formal language: a chromatic geometric alphabet. Each object carries a message, like a code that gains something symbolic through the reduction. The initial emptiness becomes an abundance consisting of shape and colour.

Leslie Shershow
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*1983, US

2001-06 BFA, Massachusetts College of Art, Boston, US
2016-19 MFA, San Diego State University, US
2020 Visiting Assistant Professor, New Mexico State University, US
2018 Graduate Teaching Associate, San Diego State University, US
2021 Artist-in-Residence, Baltimore Jewellery Center, US

I find solace in the artificial, predigested, imagineered and the ornate. Its purpose is to unapologetically distract and bring joy. I celebrate kitsch with the awareness that its sentimentalism will not sustain happiness. A kitsch experience such as floating in a lazy river, is a delightful path of least resistance; a sentimental self-help quick-fix to briefly turn one's mood around. In these constructed worlds one can be mesmerized by beautiful things without thought or wonder. The empty joy they bring is predictable and comfortable – something that many of us long for these days. Don't think, just float into the insatiable void.

Carina Shoshtary
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*1979, DE

2001-04 Berufsfachschule für Glas und Schmuck, Neugablonz, DE
2006-12 AdBK, Academy of Fine Arts, Munich, DE

2012 Oberbayerischer Förderpreis für Angewandte Kunst, DE
2012 Bayerischer Staatspreis für Nachwuchsdesigner, DE
2017 Projektstipendium für Bildende Kunst der Landeshauptstadt München, DE
2020 Förderpreis der Landeshauptstadt München, DE

The "Hunter Project": Together the works I create in different mediums tell the fables of imaginary characters, without actually presenting a cohesive plot, but only fragments that allow the viewer to come up with their own version of the story. The main structures are all handdrawn and connected with a 3D-pen. Most pieces of this series present an organic symmetry. Symmetrical at first glance, you can find imperfections and aberrations in the shape, similar to those our bodies are showing. This is where my work differs from 3D printed art, which is perfectly symmetrical as it was mirrored and materialised by a machine. If the piece is not symmetrical in its shape, I always create a mirrored "sibling" to be worn on the other side of the body. Worn together, the pieces for each character become like organs growing on the outside, symbolic extensions of their inner lives.

Silke Spitzer
info@silkespitzer.de
www.silkespitzer.de
*1973, DE

1994-97 Meisterschule für Handwerker Kaiserslautern, DE
1997-2001 FH Gestaltung, Pforzheim, DE
2000-01 Rhode Island School of Design, Providence, RI, US

We are quickly losing abundant variation in nature. This lack of biodiversity concerns me. My paper amulet series "Talismania" duplicates the shape of lids from common commercial products and translates and enlarges them into "gentle" natural material. The reduction of the initial form and its ability to homologate into unique varieties, shows the multiplicity of forms drawn from a single round circle. Made to be worn or displayed on the wall, my palm-size Amulets are protective shields. They show transmutation between the artificial, performance related, functional world and a world that is hidden and unfathomable.

Akwele Suma Glory
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*1961, GH

1995-2020 Accra training, GH

The inspiration for my bead work is drawn from my African cultural heritage and the processing of life around me. I was introduced to the art of beads making and designing at the early age of ten years, by my maternal grandmother (Naa Afi II, Queen Mother of Abola, Teiko Tsuru We, Accra), who was herself an accomplished traditional artist and became my first bead work trainer in later years. Our main medium at the time was organic beads including shells/nuts, seed, clay and ropes

such as raffia, hemp thread, stringed African textile. When I joined the Ghana Bead Society (GBS), at the early stage of its establishment in 1994, my association with other bead enthusiasts enhanced and continue to enrich my knowledge and experience with beads. I met Nomoda E. Djaba aka Cedi beads, a founding member of GBS and a renowned glass beads manufacturer from Krobo, Eastern Region, where I learned the techniques in various glass beads making including, Recycled glass beads, Combination beads, Powdered Glass beads in his traditional technique bead manufacturing workshop. Through this experience I could take my bead making to a new level.

Coco Sung
samkac@me.com
*1979, KR

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

My work is created out of a considerable effort to find a way to control our own emotions and to communicate effectively in relationships. Small individual accessories functioning like a talisman can help us objectively recognize our way of thinking and acting so that we see ourselves from other's perspectives. Although the accessories actually do not have the magical power of a talisman, they can be a reminder of practicing control over our own emotions and reflecting upon ourselves as the people understand the meaning of the piece and purchase it. In the end, communication based on self-reflection and selfunderstanding would lead to better relationship with others.

Fumiki Taguchi
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*1977, JP

1998-2000 BFA, MFA, University of the Arts and Music, Tokyo, JP
2001-09 Hiramatsu Design Laboratory, JP
Since 2004 Assistant, National University of Fine Arts and Music, Tokyo, JP
Kobe Design University, Hiko Mizuno College, Tokyo Design Academy, Yamawaki Art College, JP
2016 Associate Professor, Kobe, Design University, Hyogo, JP

Since 2005 several Japanese Prizes and Awards
2012 Herbert Hofmann Prize, DE
2015 Jewellery Design Award, JP

My style of work is greatly influenced by the Renaissance period, although with a contemporary idiom to represent a new stage of jewellery. I am expecting that there is jewellery still sleeping somewhere in the earth. I can imagine that when this jewellery is awakened from the earth, it is a very beautiful white fossil, full of strong vitality. I made jewellery with that in mind.

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Mirei Takeuchi

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*1969, DE

2002-10 AdBK, Academy of Fine Arts,
Munich, DE
2011 Herbert Hofmann Prize, DE
2011 Bavarian State Prize, DE

The chain / The embroidered word
The chain consists of a series of links of
the same shape.
A harmony – give and take.
It is only complete when it is placed around
the wearer's neck.
An "endless" band in which the beginning
and the end coexist.

Edu Tarin

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edutarin.com
*1984, ES

2002-08 Joyería Fina, Valencia, ES
2008-10 EASD, Valencia, ES
2011-15 MFA, Department of Gemstone
and Jewellery Design, Hochschule Trier,
Idar-Oberstein, DE

In this process each pendant has been
traditionally hand-carved from one single
stone. Once the pendant is finished, two
3D-scans are made: one of the pendant
and another of the rough stone. Once
this process is completed, I can create a
CNC-machined engraving of the negative
of the pendant into the natural stone. In
this way, the pendant is partially laying
into the rough stone, creating a relation
between process and stages through
technique and materiality. A reflection on
what it was and what has become, what it
looks and what it is, all to end in a bridging
point between hand and machine.

Christopher Thompson Royds

cthompsonroyds@hotmail.com
www.christophertompsonroyds.com
*1978, GB

2008-10 The Royal College of Art, London, GB

The pieces in "Against Nature" are both
object and jewel. Lifesize, these 18ct gold
sculptures immortalize the increasingly
threatened flowers found in hedgerows
and verges, in the margins between the
wild and the cultivated. Liminal in their
status – for many they are seen as weeds –
these plants are often overlooked. Seeking
to redress this balance, each flower is hand-
rendered in gold sheet and wire; celebrating
them, drawing attention to their sculptural
qualities. But Midas's touch also traps
them in a moment, they are unchanging;
they become at once both natural and
unnatural.

Silke Trekel

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*1969, DE

1987-89 VEB Ostsee-Schmuck Ribnitz-
Damgarten, DE

1991-98 Burg Giebichenstein Kunsthoch-
schule Halle, Prof. Dorothea Prühl, DE
1994-95 LASALLE College of the Arts,
Singapur, SG
1998 freelance in Halle, DE
2004 guest teacher, Royal College of Art,
London, GB
2015 guest teacher, AICHI University of
the Arts, JP

2010 Artist in Residence ISCP, NYC, US
2013 Grassi Prize, Galerie Slavik, Leipzig, DE
2014 1st Prize, Premio Fondazione
Cominelli, IT

"The Chemistry Makes You Beautiful"-
group of works is reminiscent of the 1960s.
At the core of the pieces lies the simplicity
of the smooth surfaces. Only by working
the faceless everyday material does it
transform into a graphic structure that
then arranges itself into neckpieces. An
abundance of systematically aligned loops
provides volume and form. The slightly
transparent plastic chain reveals a sur-
prising aesthetic, lending the mundane
material a new value.

Fabrizio Tridenti

fabriziotridenti@alice.it
*1962, IT

1982 Istituto Statale d'Arte "Mario dei
Fiori", Penne, IT
1983-92 goldsmith apprenticeship,
Pescara, IT
2010-13 mentor for The Handshake
project, Wellington, NZ
2018 Open Dialogue, annual workshop,
artistic high school Pantini Pudente,
Vasto, IT
1981 First Prize and Scholarship Nicola
da Guardiagrele Award, Guardiagrele, IT
2008 Silver Prize, Amberif Design Award,
Gdańsk, PL
2008 Award for Encouragement, 21st
International Cloisonne Jewellery Contest,
Tokyo, JP
2010 Material Integration Award to the
23rd International Cloisonne Jewellery
Contest, Tokyo, JP

"Emptiness is not other than form; form is
also not other than emptiness" Heart Sutra
Artworks are the result of visions emerging
from nothing. What we see lives only in
an illusory reality. All forms are essentially
empty, what appears as form is therefore
pure illusion. We attribute to forms a mul-
titude of meanings created by our minds.
Our mind is composed of experiential
stratifications upon which we form our
creative identity.

MJ Tyson

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www.mjtyson.com
*1986, US

2004-08 BFA, Rhode Island School of
Design, US
2015-17 MFA, Rhode Island School of
Design, US
2020 Art Jewelry Forum, Young Artist
Award Winner, US

This necklace is made from collected
devotional medals, each of which com-
mands, "pray for us." It's a gathering of
tokens, of hopes, and of lives. What does
it do to pray? Perhaps, at least, it ties our
scattered lives together. I may not believe
in the prayer, but I find some faith in the
patterned behavior and these remnants it
leaves behind. Pray for us.

Raewyn Walsh

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*1969, NZ

2006-09 Unitec, Auckland, NZ
2013-16 Handshake Mentoring Project, NZ

The Shell Project 2019 – ongoing: In this
series of pendants and brooches, Raewyn
Walsh gives in to the human urge to inter-
vene on nature.

Julia Walter

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*1979, DE

2001-03 Ar.Co, Lissabon, PT
2003-07 Hochschule für Gestaltung,
Pforzheim, DE

The first pieces of this series were created
in 2019 as a reflection upon a feeling I had
as a child in the state between being awake
and falling asleep. In bed, at the passage
to dream, close-up to the wall beside the
bed, my eyes inspect every little scratch
and crack in the plastering of the wall
while my body's proportions start to shift.

Asami Watanabe

wata.asam@gmail.com
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*1987, JP

2007-11 Hiko Mizuno College of
Jewellery, Tokyo, JP
2010 Alchimia contemporary jewellery
school, Firenze, IT
2011-13 Musashino Art University, Tokyo, JP
2017 JOYA Barcelona Award at AUTOR
Contemporary Jewelry Fair 2017,
Bucharest, RO

I cut straws, gather and melt them. For me,
straw is a metaphor for myself, my family
and my friends. The straw is a pipe and has
a hole. Whenever I look at a pipe, I imagine
what is inside and what goes through it. All
the people have holes and unfulfilled feel-
ings in their own heart even if they look
happy. And I'm sure we are living everyday to
fill our own holes. I hope that when straws
melt and become one, they will be released
from sadness, loneliness, and suffering and
turn into energy toward happiness. With that
wish, I melt them and make my jewellery.

Lisa Waup

lisa@waup.com.au
*1971, AU

1992-94 RMIT, Melbourne, AU
2019-20 MFA, Victorian College of the Arts,
Melbourne University, AU

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I have an intuitive connection to Country,
and of the earth being a living being. The
details of my ancestral history has always
been blurred, there are many missing facts,
and therefore my connection to nature is
a replacement to me for what is unknown.
My use of materials is directly connected
to Culture, they are a vehicle for exploring
concepts of lost histories in a meditative
and heal-ing way. Connections to the Land
and Sea deliver me to a place of belonging
and peace. It surrounds me, it nurtures me.
It delivers me calm. It inspires me to do
what I do as an artist.

Mallory Weston

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*1986, US

2005-09 The University of the Arts,
Philadelphia, US
2011-13 Rhode Island School of Design,
Providence, US
2014-18 teaching at The University of
the Arts, Philadelphia, US
Rowan University, Glassboro, Towson
University, US
2018-20 Tyler School of Art and Architec-
ture, Temple University, Philadelphia, US

Artist in Residence
2016 Museum of Arts and Design,
New York City, US
2017 Haystack Mountain School of Crafts,
US
2019 Françoise van den Bosch Foundation,
Amsterdam, NL

This body of work is a glorification of
mutations, mistakes, and anomalies in
both nature and technology. My imagery
is dominated by representations of the
Variegated Monstera, a plant with striking
asymmetrical patterns of white and green
distributed randomly across its charac-
teristic leaves. The beautiful imperfection
of these plants has made them highly sought
after. Is it the ephemeral nature of these
plants that makes them so desirable?
I juxtapose these leaves with the markers
of our transient technology, cracked screens
and digital mesh. Constructed of anodized
Titanium, my work echoes the materials
used in the sleek devices we depend on
every day.

Annamaria Zanella

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*1966, IT

1980-85 Istituto Statale d'Arte Pietro
Selvatico, Padova, IT
1988-92 Accademia di Belle Arti, Venezia, IT
1987 Sommerakademie, Fachhochschule
für Gestaltung, Pforzheim, DE
1986-2000 teaching, Istituto Statale d'Arte
Pietro Selvatico, Padova, IT
2006-07 Tutor, Alchimia, International
Jewelry school, Firenze, IT
1997, 2006 Herbert Hofmann Prize, DE

This collection was born during the silent
days of the lockdown due to the plague
that hit planet Earth in spring 2020.
Suddenly everything stopped, our days
were empty, time expanded. Reflecting on

the fragility of our lives during the months
of the pandemic, I thought that we were
like shipwrecks looking for a safe harbour.
We have made the planet sick and Covid is
the result. MELANCHOLY (necklace) assails
us, seeing the nature of plants and flowers
continue their seasons despite the death
that is present in the air.

Lifu Zhou

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*1994, CN

2012-14 Taiyuan University of Technology,
TW
Since 2018 Fachhochschule Pforzheim, DE

Crystals from the kitchen: I use common
foods from the kitchen, such as flour, tea,
fruit, spices, to imitate various crystals
and minerals. Through a large number of
experiments, this material has become as
hard and shiny as crystal and mineral, and
at the same time very light, well suited to
wear this jewellery every day. Through this,
I explore the way people perceive things
and the difference between appearance
and essence.

Petra Zimmermann

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*1975, AT

1996-98 Academy of Fine Arts and Design
Bratislava, SK
1997-2002 University of Applied Arts
Vienna, AT, Master class for Sculpture
(Tansmedia Art), Diploma 2002
lives and works in Vienna, AT

2010 Eligius-Schmuck-Preis des Landes
Salzburg, AT
2011 Premio Fondazione Cominelli, IT
2016 Appoline Preis der Grassimesse,
Leipzig, DE

The group includes almost naturalistic
replicas of toadstools – Amanita muscaria,
as well as some as yet unspecified aesthetic
new cultivars "toadstool-like" variations.
The fly agaric owes its high degree of
popularity to its typical appearance. The
new cultivars surprise with their intense
colours, referring to a tradition of aesthetic
appropriation and transformation of
nature, such as in Surrealism. The optical
appearance of the mushrooms not only
achieves attention, but also refers to their
potential hallucinogenic effect. These
properties also underscore the ambivalent
perception of toadstools and its variations
between luck symbol, intoxicant drug and
deadly toxicity.

Fotonachweis

Fotonachweis/ Photographic credits

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the exhibitors

Titelbild	Michael Jank
Seite 3, 11, 12, 13	Eva Jünger
Seite 15	Claire Martin Lapworth
Seite 22	Marshall-Brand Studio
Seite 23	Jack Cole
Seite 26	Milo Lee Photography
Seite 28, 41, 47	Kwangchoon Park
Seite 32	Michael Jank
Seite 36	Joohee Han
Seite 37	Fred Kroh
Seite 48	Johannes Wilenius
Seite 49	Paolo Terzi-Modena
Seite 50	Arne Schultz
Seite 52	Carylène Borhem
Seite 54	Sigurd Bronger
Seite 56	Frederico Cavicchioli
Seite 57	Julien Palmilha
Seite 63	Eric Tschernow
Seite 64	Harald Müller Dempf
Seite 65	Karin Seufert
Seite 69	Andrew Steel
Seite 70	Christoph Sandig
Seite 78	Daniela Martin

Auswahl / Selection:
Helen Britton, AU/DE

Klassiker 2021
Robert Baines, AU