SCHMUCK
2023

Sonderschau der Internationalen Handwerksmesse München

Schmuck 2023

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Vorwort

Die Sonderschau „Schmuck“ hat im Jahr 1959 erstmals auf der Internationalen Handwerksmesse in München unter dem Titel „Europäischer Schmuck und edles Gerät“ stattgefunden. Initiator war der damalige Leiter der Kulturabteilung der Handwerkskammer für München und Oberbayern, Dr. Herbert Hofmann. Bisher sind wir immer davon ausgegangen, dass die Sonderschau dann jährlich stattfand. Neue Recherchen in unserem Archiv durch Dr. Angela Böck haben jetzt ergeben, dass die Ausstellung erst ab dem Jahr 1962 in einem regelmäßigen, jährlichen Turnus stattgefunden hat und dies bis heute tut. Soviel zur Geschichte der Sonderschau, die es im Bereich des Ausstellungswesens in Deutschland zum Klassiker gebracht hat. Keine weitere Schmuckausstellung weltweit wurde in dieser Kontinuität gezeigt und hat über Jahrzehnte die jeweils zeitgenössische Gestaltung von Schmuck bis hin zur Epoche des sogenannten Autorenschmucks begleitet und in Katalogen dokumentiert.

Die Sonderschau „Schmuck“ hat es sich zur Aufgabe gemacht, den neuen Entwicklungen des Gold- und Silberschmiedehandwerks nachzuspüren und sie zu dokumentieren. Die Geschichte der „Schmuck“ zeigt aber auch auf eindrucksvolle Weise, wie sich Gestaltung und Kultur im Lauf der Jahrzehnte wandeln. Schmuck ist dabei ein Mikrokosmos, dessen Lebewesen uns auf kleinstem Raum die Veränderungen veranschaulichen. Wenn wir heute die für die Schmuck eingereichten Arbeiten beurteilen, reicht die formale und handwerkliche Aussage allein nicht mehr aus. Auch die Begriffe Ring, Armschmuck, Kette und Brosche verweisen zwar noch auf eine funktionale Ebene, dienen aber oft der Vermittlung von Botschaften, sozialer, politischer, persönlicher Art, was Schmuck zwar immer getan hat, aber nicht in dieser Fülle von Möglichkeiten wie jetzt.

Die Sonderschau „Schmuck“ wurde so über die Jahre für uns zu einem der spannendsten Felder, auf dem wir arbeiten können. Insofern freut es uns, wenn wir sehen, welche Entwicklung der Wettbewerb weltweit genommen hat, was die Sonderschau für die Handwerksmesse im Lauf der Jahre bedeutet, wie die ganze Stadt München davon profitiert und letztendlich der Standort Deutschland im Bereich des Schmucks und hier vor allem im Bereich der Aus- und Weiterbildung international bedeutend ist.

Auch im Jahr 2023 wird die Sonderschau wieder auf Reise gehen. Bereits zum zweiten Mal wird sie nun in Valencia gezeigt. Vom 30. März bis 30. April 2023 wird die „Schmuck“ zu Gast im Museum für zeitgenössische Kunst Center del Carme Cultura Contemporània sein.

Für die Auswahl aus den 650 Bewerbungen konnten wir für 2023 Caroline Broadhead, Herbert-Hofmann Preisträgerin von 2022, aus London gewinnen. Sie hat 66 Positionen für die „Schmuck 2023“ ausgewählt und in ihrem Statement, das in diesem Katalog abgedruckt ist erklärt, wo sie die Schwerpunkte ihre Auswahl sieht.

Als Klassikerin der Moderne ehrt die Sonderschau „Schmuck 2023“ eine Künstlerin, die eine ganz persönliche Beziehung zur Ausstellung hatte. Annamaria Zanella aus Padua, die am 8. November 2022 völlig überraschend starb, war die am meisten ausgestellte Schmuckkünstlerin in der Sonderschau. Insgesamt wurde sie von den unterschiedlichsten Juroren 18 Mal in die Ausstellung juriert. Annamaria Zanella war der Sonderschau „Schmuck“ und München als Künstlerin und als Person verbunden. Ihre Besuche in der Ausstellung waren stets Momente von bleibender Erinnerung. Wir danken ihrem Mann Renzo Pasquale sehr herzlich für die Leihgaben aus seiner Sammlung.

Großer Dank gilt auch im Jahr 2023 der Benno und Therese Danner’schen Kunstgewerbestiftung für die Trägerschaft der Sonderschau. Der Gesellschaft für Handwerksmessen 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“

Preface

The special show “Schmuck/Jewellery” was held for the first time at the International Applied Arts Fair in Munich in 1959, under the title “European Jewellery and Fine Utensils”. Initiator was the then head of the Culture Department of the Chamber for Trades and Crafts for Munich and Upper Bavaria, Dr. Herbert Hofmann. Previously we had always assumed that the show took place every year after that. Yet as research by Dr. Angela Böck in our archive has shown, it actually did not begin to be held on an annual basis until 1962. So much for the history of the special show, which has since become a classic in the exhibition field in Germany. No other jewellery show in the world has been held so regularly, has followed contemporary developments in the field over the decades, down to the advent of what is known as artist jewellery, and has documented this in catalogues.

The special show “Schmuck/Jewellery” defines its purpose as finding and recording new developments in the field of the gold- and silversmith’s art. Yet its history memorably shows how design and culture have changed over the decades. Jewellery has become a microcosm whose denizens reflect these changes on a small scale. When we review the pieces submitted for the show, their formal and artisanal features are no longer sufficient to judge them. And though the concepts of ring, bracelet, necklace and brooch still refer to a functional level, they often serve to convey a social, political, or personal message. This is something jewellery has always done, if not with such a complexity of potentials as we see today.

In short, the special show “Schmuck” has since become one of the most exciting fields we could ever hope to work in. In this regard we are grateful to see the worldwide development the competition has gone through, what this show has come to mean at the International Trades Fair, and how the entire city of Munich has profited from it, and utlimately how important Germany has become on an international basis in the field of jewellery, and especially regarding initial and advanced training.

In 2023, too, it will be underway, this time to Valencia, Spain. This will be the second time it was displayed there. From March 30 to April 30, 2023, “Schmuck” will make a guest appearance at the city’s museum for contemporary art, Center del Carme Cultura Contemporània.

This year’s selection from 650 entries was made by Caroline Broadhead of London, winner of the Herbert Hofmann Prize in 2022. She chose the 66 pieces now on view, and in her statement in the present catalogue, explains the reasons behind her selections.

Honored as Modern Classic this year is an artist who had a very personal connection with our special show. Annemaria Zanella, who unexpectedly died on November 8, 2022, was the jewellery maker who was most frequently represented in “Schmuck”. Her work was selected a total of 18 times by various jurors, and she had close ties with the show and Munich as an artist and person. Annemaria’s visits to the show were always moments to remember. We are extremely grateful to her husband, Renzo Pasquale, for the loans he granted from his collection.

We are also very grateful in 2023 to the Benno and Therese Danner Arts and Crafts Foundation for their sponsorship of the special show. We thank the Association of Trades and Crafts Fairs for implementing the show and the Chamber of Trades and Crafts for Munich and Upper Bavaria for financing the catalogue. Our gratitude for organizing he special show is due to Eva Sarnowski, and for the presentation of the jewellery to Alexandra Bahlmann. Our thanks for the furtherance of this so important event go to the Bavarian State Ministry for Commerce, Regional Development and Energy.

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

Prólogo

La muestra especial „Schmuck“ tuvo lugar por primera vez en 1959 en la Feria Internacional de Artesanía de Múnich, bajo el título „Joyería europea y alta orfebrería“. El iniciador fue el entonces jefe del departamento cultural de la Cámara de Artesanos de Múnich y Alta Baviera (Handwerkskammer für München und Oberbayern), el Dr. Herbert Hofmann. Hasta ahora siempre habíamos supuesto que la muestra especial se celebraba desde entonces anualmente. Una nueva investigación realizada en nuestros archivos por la Dra. Angela Böck ha revelado ahora que la exposición sólo se celebró de forma periódica y anual a partir de 1962 y sigue haciéndolo hasta hoy. Hasta aquí la historia de esta muestra especial, que se ha convertido en un clásico de las exposiciones en Alemania. No hay otra exposición de joyas en el mundo que haya mostrado esta continuidad y haya acompañado el diseño contemporáneo de joyas, documentándolo en catálogos, durante décadas hasta la época de la llamada joyería de autor.

La muestra especial „Schmuck“ se ha propuesto rastrear los nuevos desarrollos en los oficios de orfebre y platero, documentándolos. La historia de la „Schmuck“ también muestra de forma impresionante cómo cambian el diseño y la cultura a lo largo de las décadas. En este contexto, la joyería es un microcosmos cuyos habitantes nos ilustran los cambios mediante un objeto muy reducido. Hoy en día, cuando valoramos las obras que se presentan para la Schmuck, ya no basta sólo con el análisis formal y artesanal, ya que incluso los términos anillo, brazalete, collar y broche, aunque siguen refiriéndose a un nivel funcional, a menudo sirven para transmitir mensajes, sociales, políticos o personal, algo que la joyería siempre ha hecho, pero no con su actual variedad de posibilidades como ahora.

A lo largo de los años, la muestra especial „Schmuck“ se ha convertido en uno de los campos de trabajo más apasionantes para nosotros. En este sentido, nos complace ver cómo se ha desarrollado el certamen a nivel mundial, lo que ha significado la muestra especial para la feria de artesanía a lo largo de los años, cómo toda la ciudad de Múnich se beneficia del evento y, en definitiva, Alemania que muestra su importancia internacional en el ámbito de la joyería, especialmente en el campo de la educación y la formación.

En 2023, la muestra especial viaja de nuevo a Valencia. Se presentará allí por segunda vez después de 2012. Del 30 de marzo al 30 de abril de 2023, la „Schmuck“ estará expuesta en el museo, Centre del Carme Cultura Contemporània.

Para 2023 conseguimos que Caroline Broadhead de Londres, ganadora del Premio Herbert-Hofmann de 2022, realizara la selección entre las 650 candidaturas presentadas. Ha seleccionado 66 obras para „Schmuck 2023“ y explica en su declaración, impresa en este catálogo, dónde ve el foco de su selección.

Como “clásica de la modernidad”, la muestra especial „Schmuck 2023“ rinde homenaje a una artista que tuvo una relación muy personal con la exposición. Se trata de Annamaria Zanella, fallecida inesperadamente el 8 de noviembre de 2022. Ella fue la artista joyera que más veces participó en la muestra especial. En total, fue seleccionada 18 veces para la exposición por una gran variedad de jurados. Annamaria Zanella estuvo vinculada a la muestra Schmuck de Múnich como artista y como persona. Sus visitas a la exposición fueron siempre momentos inolvidables. Agradecemos sinceramente a su marido Renzo Pasquale los préstamos de su colección.

También queremos dar las gracias a la Fundación Benno y Therese Danner (Therese Danner’sche Kunstgewerbestiftung) por patrocinar la exposición especial de 2023. Asimismo se agradece a la Gesellschaft für Handwerksmessen mbH la realización de la exposición y a la Cámara de Artesanos de Múnich y Alta Baviera (Handwerkskammer für München und Oberbayern) la financiación del catálogo. Igualmente hay que agradecer a Eva Sarnowski la organización de la muestra especial y a Alexandra Bahlmann la presentación de las joyas en la exposición. Por último, agradecemos al Ministerio de Economía, Desarrollo Regional y Energía del Estado de Baviera (Bayerischen Staatsministerium für Wirtschaft, Landesentwicklung und Energie) el patrocinio de esta importante exposición especial.

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

Statement

Die Einladung, etwa tausend Schmuckstücke aller Art und aus der ganzen Welt zu sichten, war eine aufregende Aussicht. Die Erwartung, in relativ kurzer Zeit nur ein Zehntel der eingereichten Arbeiten für die Ausstellung auswählen zu müssen, war allerdings eine noch deutlich anspruchsvollere Aufgabe.

Die Kriterien, nach denen ich suchte, waren sehr weit gesteckt und offen gehalten. Das Thema Schmuck ist sehr breit gefächert und hat das Potenzial, viele Aspekte der menschlichen Existenz zu berühren. Schmuck kann als Ausdruck einer Haltung oder Position fungieren; als körpernahes Objekt kann er als Träger von Überzeugungen oder als symbolische Verbindung zu anderen fungieren, und darüber hinaus verfügt er über eine grundlegende Verbindung zur materiellen Welt.

Ich kannte die Arbeiten einiger Schmuckkünstler, aber die Arbeiten vieler sah ich zum ersten Mal als frische Stimmen und neue Perspektiven in einem sich ständig erweiternden und weiterentwickelnden Bereich. Es bereitete mir Spaß, diese unterschiedlichen Sichtweisen auf die Welt zu entdecken und zu sehen, wie sie in die Welt des Schmucks integriert wurden.

Ich reagierte in meiner Auswahl auf ein starkes Gefühl für den Zweck der Herstellung von etwas, auf eine ungewöhnliche Konfiguration von Form, Material und Idee sowie auf das Bewusstsein von der Macht von Schmuck, eine emotionale Reaktion hervorzurufen. Ich würdigte die Verwendung einer Schmucksprache als kontinuierliche Inspirationsquelle. Auch Elemente von Witz, Humor und natürlich auch der Fantasie schätzte ich. Die Erklärungen der Künstler boten häufig eine zusätzliche Dimension und förderten mein Verständnis der Werke.

Das allgemeine Verständnis neigt immer noch dazu, Schmuck durch die konventionelle Verwendung langlebiger, teurer Materialien und traditioneller Handwerkskunst mit Kostbarkeit gleichzusetzen, und genau dieser Hintergrund wird von zeitgenössischen Schmuckkünstlern als fruchtbarer Boden genutzt, um einen alternativen Wertindex und eine grundlegendere Interpretation dessen, was als kostbar gilt, vorzunehmen. Einige der ausgewählten Werke thematisieren das Trauma von Ungerechtigkeit und Gräueltaten, andere geben der Sorge um die Umwelt und unseren verschwenderischen Umgang mit Materialien Gestalt; es gibt Kommentare zum Postkolonialismus und eine Abkehr vom Eurozentrismus. Einige erforschen die Verletzlichkeit, die Brüchigkeit, eine Zerbrechlichkeit, die einen vorsichtigen Umgang erfordert. Einige sind Designklassiker, andere bunt und überschwänglich, und einige haben mich zum Schmunzeln gebracht.

Die internationale Dimension von Schmuck – in diesem Jahr sind 23 Länder mit 66 Künstlern vertreten – ist ein großer Gewinn für die Schmuck-Szene und bildet eine Chance, Arbeiten etablierter SchmuckkünstlerInnen mit solchen zu sehen, die bisher noch nicht wahrgenommen wurden. Die Auswahl der Arbeiten für Schmuck aus selbst eingereichten Bildern bedeutet, dass die endgültige Entscheidung ziemlich eklektisch ist. Bei dem Versuch, verschiedene Positionen zu präsentieren, war ich mir bewusst, dass die Werke in der Ausstellung nicht unbedingt zusammenpassen würden. Wie bereits erwähnt, haben sich einige Themen herauskristallisiert, einige kollidierten und es gab auch Ausreißer, was hoffentlich die Bandbreite der Schmuckwelt in den Jahren 2022/2023 widerspiegelt und vielleicht auch ein Spiegelbild der Welt bildet, in der wir leben.

Caroline Broadhead

Statement

To be invited to look through about a thousand pieces of jewellery of all kinds and from all over the world was an exciting prospect. However, the prospect of selecting just one-tenth of these submissions for the exhibition, and in a relatively short time, was a rather more exacting one.

The criteria for what I was looking for was very open. The subject of jewellery is a very broad one and one that has the potential to touch many aspects of human existence. It can perform as an expression of an attitude or position, as an object close to the body it can act as a carrier of belief or a symbolic connection to others and in addition it has a fundamental connection to the material world.

I was aware of some jewellers' works but saw the work of many for the first time as fresh voices and new perspectives in an ever expanding and evolving field. I enjoyed discovering these different ways of looking at the world and how these were integrated into the world of jewellery.

I responded to a strong sense of purpose in the act of making something, an unusual configuration of form, material and idea, and an acknowledgement of the power of jewellery to elicit an emotional response. I appreciated the use of a jewellery language as a continual source of inspiration. Elements of wit, humour and of course, imagination, were also recognised. The artists' statements frequently offered an added dimension and enhanced my understanding of the works.

General understanding still tends to equate jewellery, through the conventional use of durable, expensive materials and traditional craftsmanship, with preciousness and it is this backdrop that is used by contemporary jewellers as fertile ground to explore an alternative index of value and a more fundamental interpretation of what is considered precious. Some selected works address the trauma of injustice and atrocities, some embody a concern for the environment and our wanton use of materials; there are comments on post-colonialism and a shift away from the eurocentric. Some explore the tension of vulnerability, of breaking, of a fragility that needs careful handling. Some are design classics, some colourful and exuberant and some made me smile.

The international dimension of Schmuck, this year with twenty-three countries represented by 66 artists, is of great benefit to the jewellery community, a chance to see work from the usual suspects together with those whose work is as yet unseen. Choosing works for Schmuck from self submitted images, meant that the final selection is quite eclectic. In trying to represent different voices, I was aware that the works in the exhibition might not necessarily sit together coherently. As mentioned above, a few themes emerged, some collided and there were outliers too, which I hope reflects the scope of the jewellery world in 2022/23 and also maybe a reflection of the wider world we live in.

Caroline Broadhead

Statement

Ser invitada a revisar unas mil piezas de joyería de todo tipo y de todo el mundo fue una emocionante perspectiva. Sin embargo, la perspectiva de seleccionar solo una décima parte de estas presentaciones para la exposición, y en un tiempo relativamente corto, fue una tarea mucho más exigente.

Los criterios para lo que estaba buscando eran muy abiertos. El tema de la joyería es muy amplio y tiene el potencial de tocar muchos aspectos de la existencia humana. La joya puede actuar como una expresión de una actitud o posición; como objeto cercano al cuerpo puede actuar como un portador de creencias o como una conexión simbólica con los demás; y, además, tiene una conexión fundamental con el mundo material.

Conocía las obras de algunos joyeros, pero descubrí las de otros por primera vez, voces frescas y nuevos enfoques en un campo que evoluciona y se hace cada vez más amplio. Disfruté descubriendo sus diferentes formas de ver el mundo y cómo estas se integran en el mundo de la joyería.

Me llamó la atención el intenso sentido de propósito en el acto de hacer algo, una configuración inusual de forma, material e idea, y un reconocimiento del poder de la joyería para suscitar una respuesta emocional. Percibo que el lenguaje de la joyería es una fuente continua de inspiración y reconozco el ingenio, el humor y, por supuesto, la imaginación. Las declaraciones de los artistas me ofrecieron, además, frecuentemente una dimensión adicional y mejoraron mi comprensión de las obras.

Generalmente se tiende a asociar la joyería con el uso convencional de materiales duraderos y costosos, y con la artesanía tradicional. Los joyeros contemporáneos utilizan este telón de fondo como un terreno fértil para explorar una concepción alternativa de lo que se considera valor y una interpretación más sutil de lo que es precioso. Algunas obras seleccionadas abordan el trauma de la injusticia y de las atrocidades, otras representan la preocupación por el medio ambiente y nuestro uso descuidado de los materiales, hay comentarios sobre el postcolonialismo y un alejamiento del eurocentrismo. Algunas exploran la tensión que entraña la vulnerabilidad, la rotura, una fragilidad que hay que manejar con cuidado. Unos son diseños clásicos, otros coloridos y exuberantes, y algunos me hicieron sonreír.

La dimensión internacional de Schmuck, con la presencia este año de ventitré países representados por 66 artistas, beneficia de manera destacada a la comunidad y constituye una oportunidad para admirar los trabajos de artistas ya reconocidos junto con los de otros desconocidos. La selección de obras para Schmuck a partir de imágenes enviadas por los propios artistas ha implicado un conjunto final ecléctico. Al tratar de representar diferentes voces, era consciente de que las obras de la exposición no necesariamente podrían estar juntas de manera coherente. Como he explicado, surgieron algunos temas, algunos chocaban entre sí y también hubo otros atípicos. Espero que en conjunto representen el alcance del mundo de la joyería en 2022/23 y tal vez reflejen el mundo, cada vez más complejo, en el que vivimos.

Caroline Broadhead

Schmuck 2023 – Vorwort der Danner-Stiftung

Die Danner-Stiftung freut sich sehr, auch 2023 die Trägerschaft für die weltweit angesehene Sonderschau „Schmuck“ auf der Internationalen Handwerksmesse in München zu übernehmen. Besonderer Dank gebührt dem Bayerischen Staatsministerium für Wirtschaft, Landesentwicklung und Energie für die finanzielle Förderung dieser Sonderschau.

Die „Benno und Therese Danner’sche Kunstgewerbestiftung“ wurde auf Anregung des königlich-bayerischen Hofgoldschmiedes Professor Karl Rothmüller durch die Ökonomieratswitwe Therese Danner (1861–1934) im Jahre 1920 gegründet. Sie hat sich neben der ideellen und finanziellen Unterstützung des „soliden, bodenständigen Kunsthandwerks“ in Bayern gerade auch der Förderung junger und hoffnungsvoller Talente im Kunsthandwerk verschrieben und fördert Kunsthandwerkerinnen und Kunsthandwerker quer durch alle Gewerke – Schmuck, Keramik, Glas, Holz, Textil und Metall – durch Auszeichnungen, Wettbewerbe und Ausstellungen, Stipendien und Zuschüsse. Alle drei Jahre verleiht sie den renommierten Danner-Preis für das zeitgenössische Kunsthandwerk in Bayern. Im Oktober 2023 ist es wieder so weit: Feierliche Preisverleihung im historischen Rathaussaal und anschließende Eröffnung der Ausstellung der prämierten Arbeiten in der Heiliggeistkirche im niederbayerischen Landshut.

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

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

Für 2023 hat die vielseitige Londoner Künstlerin Caroline Broadhead aus über 650 Bewerbungen 66 Teilnehmerinnen und Teilnehmer ausgewählt. Deren Arbeiten sind nun auf der „Schmuck 2023“ zu sehen, gemeinsam mit Stücken der italienischen Schmuckkünstlerin Annamaria Zanella, der diesjährigen „Klassikerin der Moderne“, die leider im November 2022 verstorben ist. Die Sonderschau „Schmuck“ ist – wie immer – Spiegel der aktuellen Strömungen der zeitgenössischen Schmuckkunst und Bühne für überraschende und beeindruckende Kreationen internationaler Schmuckkünstler. Genießen Sie diese facettenreiche und inspirierende Ausstellung!

Dr. Markus Eder
Geschäftsführender Vorsitzender
der Danner-Stiftung

Schmuck 2023 – Preface by the Danner Foundation

The Danner Foundation is proud once again to assume the sponsorship of the prestigious special show of “Schmuck 2023” at the International Trade Fair in Munich in 2023. We are especially grateful to the Bavarian State Ministry of Commerce, Regional Development and Energy for the generous funding they have provided for this special show.

The “Benno and Therese Danner Foundation” was established in 1920 at the behest of the Royal Bavarian court goldsmith Professor Karl Rothmüller by Therese Danner (1861-1934), widow of Benno Danner, an economic councillor. In addition to moral and financial support for “arts and crafts solidly rooted” in Bavaria, she devoted herself to encouraging young, hopeful talents in the field and supported artisans in the entire range of crafts – from jewellery and ceramics to glass, wood, textiles and metal – by means of awards, competitions, exhibitions, stipends and allowances. Every three years, the foundation awards the renowned Danner Prize for contemporary applied arts in Bavaria. In October 2023 the Danner Prize will be officially awarded at the historical city hall, followed by an exhibition of the winning pieces at the Heiliggeistkirche in Landshut, Lower Bavaria.

The Danner Rotunda at the Pinakothek der Moderne in Munich houses the foundation’s show of its collection of contemporary jewellery, one of the largest of its kind in the world. Now comprising nearly 600 pieces, the collection is being continually expanded, not least by works presented at the “Schmuck” shows.

The great appreciation now enjoyed by contemporarary jewellery is reflected during the International Trade Fair by the many members of the international scene who come to “Schmuck” and the numerous flanking events held in Munich galleries, museums and cultural institutions on this occasion.

For 2023, the versatile London artist Caroline Broadhead selected 66 participants from the over 650 entries received. Their works are now on view in “Schmuck 2023”, alongside pieces by the Italian jewellery maker Annamaria Zanella, this year’s Modern Classic, who sadly passed away this past November. As always, the special show serves to reflect current developments in the field and as a stage for surprising and impressive creations on the part of international jewellery artists. We hope you enjoy this many-faceted and inspiring show!

Dr. Markus Eder
Business Manager, Danner Foundation

Schmuck 2023 – Prólogo de la Fundación Danner

La Fundación Danner se complace en asumir, de nuevo en 2023, el patrocinio para la mundialmente reconocida exposición „Schmuck" en la Feria Internacional de Artesanía de Múnich, expresando un agradecimiento especial al Ministerio Bávaro de Economía, Infraestructura y Energía que otra vez como en los años anteriores ha dado considerable ayuda para esta exhibición.

La „Fundación para la artesanía de Benno y Teresa Danner" fue fundada a iniciativa del orfebre de la Corte Real Bávara, el Profesor Karl Rothmüller, por la viuda Therese Danner (1861-1934) en el año 1920. A parte del apoyo idealista y económico a la artesanía clásica y arraigada en Baviera, la fundación siempre se ha dedicado a la promoción de jóvenes y prometedores talentos y promociona artesanas y artesanos en todos las áreas – joyería, cerámica, vidrio, madera, textil y metal – con premios, certámenes y exhibiciones, becas y suplementos. Cada tres años se concede el reconocido Premio Danner para la artesanía contemporánea de Baviera. En octubre de 2023 se celebra solemnemente la entrega de galardones en la histórica sala del Ayuntamiento, seguida de la inauguración de la exposición de las obras premiadas en la Heiliggeistkirche de Landshut, en la Baja Baviera (Niederbayern).

En la „Danner Rotunde" de la Pinacoteca de la Modernidad (Pinakothek der Moderne) de Múnich, la fundación presenta una de las colecciones de joyas contemporáneas más completas. La colección, que cuenta en la actualidad con casi 600 piezas de prestigio internacional, se amplía constantemente, sobre todo gracias a las obras expuestas y adquiridas en la „Schmuck".

El gran reconocimiento que la joyería contemporánea ha alcanzado a nivel internacional puede apreciarse durante la Feria Internacional de Artesanía de Múnich, cuando la „Muestra Especial Schmuck" y numerosos actos paralelos en galerías, museos e institutos culturales reúnen en la ciudad al mundo de la joyería internacional.

Para 2023 la polifacética artista londinense Caroline Broadhead ha seleccionado 66 obras entre las más de 650 candidaturas. Estas obras pueden verse ahora en „Schmuck 2023", junto con piezas de la artista joyera italiana Annamaria Zanella, la „clásica de la modernidad" de este año, tristemente fallecida en noviembre de 2022. La „Muestra Especial Schmuck" es -como siempre- un espejo de las tendencias actuales en el arte de la joyería contemporánea y un escenario para sorprendentes e impresionantes creaciones de artistas joyeros internacionales. ¡Disfrute de esta exposición polifacética e inspiradora!

Dr. Markus Eder
Presidente Ejecutivo de la Fundación Danner

Schmuck 2023 in Valencia

Wir feiern die fünfte Auflage des Melting Point València Trobada Internacional de Joieria Contemporània (27.-30. April). Die dem Autorenschmuck gewidmete Biennale wird seit 2012 vom Department für Schmuck der Escola d'Art i Superior de Disseny de València (EASD Valencia) mit dem Ziel ausgerichtet, einen Beruf zu fördern, dessen Ausübung neben der Beherrschung der handwerklichen Techniken auch die Neugierde weckt, neues kreatives Terrain zu erkunden. Die EASD Valencia kann auf eine 173-jährige Geschichte zurückblicken und ist in Spanien eine Pionierschule in der Lehre dieser Disziplin. Ihr Lehrplan ist auf die Veränderungen und Bedürfnisse der heutigen Gesellschaft ausgerichtet und umfasst seit 2014 einen Abschluss im Studiengang der Fachrichtung Schmuck und Objekt, den einzigen seiner Art in Spanien.

Der Ursprung der Biennale ist auf erfreuliche Weise mit der Sonderschau „Schmuck" verbunden, dem wichtigsten internationalen Bezugspunkt im Bereich des Autorenschmucks. Ihr Leiter, Wolfgang Lösche, war so freundlich, auf unsere Bitte einzugehen, die von Schmuck im selben Jahr in München im Rahmen der Internationalen Handwerksmesse München gezeigten Arbeiten im Rahmen des 1. Melting Point 2012 auszustellen. In Valencia war das Museu Valencià de la Il.lustració i la Modernitat (MuVIM) Gastgeber der Ausstellung. Elf Jahre später und nach der durch die Pandemie verursachten Pause kehrt Schmuck jetzt nach Valencia zurück und ist ein wesentlicher Bestandteil des diesjährigen Programms der Biennale Melting Point 2023. Der Dormitori-Saal des Centre del Carme Cultura Contemporània beherbergt die Ausstellung und rahmt sie in einen einzigartigen architektonischen Kontext ein. Die Biennale belegt weitere, nicht weniger wichtige Ausstellungsräume im historischen Zentrum von Valencia: das Nationalmuseum für Keramik und Angewandte Kunst „González Martí" (Museo Nacional de Cerámica y Artes Suntuarias González Martí), das Museum für Kunsthandwerk (Centre d'Artesania de la Comunitat Valenciana), den Palau de Cervelló, Banys de l'Admirall und das Octubre Centre de Cultura Contemporània.

Wir sind der Organisation von Schmuck sehr dankbar, insbesondere, Wolfgang Lösche, Eva Sarnowski und der Handwerkskammer für München und Oberbayern, dass wir auch dieses Mal wieder auf sie zählen konnten. Wir danken auch der GHM Gesellschaft für Handwerksmessen und der Danner Stiftung München für Ihre Unterstützung und José Luis Pérez Pont, dem Direktor des Centre del Carme Cultura Contemporània und seinem Team des Konsortiums der Museen der Comunidad Valenciana, für die hervorragende Aufnahme, die unserem Projekt bereitet wurde.

Wir freuen uns auf einen spannenden Melting Point!

Antonio Sánchez García
Heidi Schechinger
Direktoren des Meeting Points Valencia
Internationaler Treffpunkt für
zeitgenössischen Schmuck.

Schmuck 2023 in Valencia

We are celebrating the fifth edition of the Melting Point València Trobada Internacional de Joieria Contemporània (27-30 April). The biennial dedicated to artist jewellery has been hosted since 2012 by the Department of Jewellery of the Escola d'Art i Superior de Disseny de València (EASD Valencia) with the aim of promoting a profession whose practice, in addition to mastering craft techniques, awakens a curiosity to explore new creative terrain. EASD Valencia has a 173-year history and is a pioneering school in Spain in the teaching of this discipline. Its curriculum is geared to the changes and needs of today's society and since 2014 has included a degree in Jewellery and Object, the only one of its kind in Spain.

The origin of the Biennial is happily linked to the special show "Schmuck", the most important international reference point in the field of artist jewellery. Its director, Wolfgang Lösche, was kind enough to respond to our request to exhibit the work shown by "Schmuck", in the same year in Munich as part of the International Crafts Fair Munich as part of the 1st Melting Point 2012. In Valencia, the Museu Valencià de la Il.lustració i la Modernitat (MuVIM) hosted the exhibition. Eleven years later and after the hiatus caused by the pandemic, "Schmuck", now returns to Valencia and is an integral part of this year's Melting Point 2023 Biennial programme. The Dormitori Hall of the Centre del Carme Cultura Contemporània hosts the exhibition and frames it in a unique architectural context. The Biennale occupies other no less important exhibition spaces in the historic centre of Valencia: the National Museum of Ceramics and Applied Arts "González Martí" (Museo Nacional de Cerámica y Artes Suntuarias González Martí), the Museum of Arts and Crafts (Centre d'Artesania de la Comunitat Valenciana), the Palau de Cervelló, Banys de l'Admirall and the Octubre Centre de Cultura Contemporània.

We are very grateful to the organisation of "Schmuck", especially, Wolfgang Lösche, Eva Sarnowski and the Chamber of Trades and Crafts for Munich and Upper Bavaria, that we could count on them again this time. We would also like to thank the GHM Gesellschaft für Handwerksmessen and the Danner Stiftung München for their support and José Luis Pérez Pont, Director of the Centre del Carme Cultura Contemporània and his team from the Consortium of Museums of the Comunidad Valenciana, for the excellent reception given to our project.

We look forward to an exciting Melting Point!

Antonio Sánchez García
Heidi Schechinger
Directors of the Melting Point Valencia
International Meeting of Contemporary Jewellery

Schmuck 2023 en Valencia

Celebramos la quinta edición de Melting Point València Trobada Internacional de Joieria Contemporània, la bienal dedicada a la joyería de autor que, desde 2012, viene organizando el Departament de Joieria de la Escola d´Art i Superior de Disseny de València (EASD València) con el objetivo de fomentar la práctica de una profesión cuyos integrantes suman al dominio de las técnicas propias del oficio su curiosidad por explorar nuevos terrenos creativos. La EASD València, con 173 años de historia, es una escuela pionera en España en la docencia de esta disciplina, y su plan de estudios, atento a los cambios y necesidades de las sociedades contemporáneas, contempla desde 2014 un grado en la especialidad de Joyería y Objeto, único en su género en todo el Estado español.

El origen de la bienal está felizmente ligado a Schmuck, todo un referente internacional en el ámbito de la joyería de autor. Su director, Wolfgang Lösche, tuvo la gentileza de atender nuestro deseo de integrar en la programación de Melting Point 2012 las piezas que ese mismo año „Schmuck" había exhibido en Múnich en el contexto de la Internationalen Handwerksmesse München. En València fue el Museu Valencià de la Il.lustració i la Modernitat (MuVIM) el recinto que acogió la muestra. Once años después, y tras la pausa impuesta por la pandemia, Schmuck regresa a València formando parte fundamental de la programación de la bienal Melting Point València Trobada Internacional de Joieria Contemporània 2023. La sala Dormitori del Centre del Carme Cultura Contemporània acoge la exhibición y la enmarca en un contexto arquitectónico singularmente atractivo. La bienal ocupa otros espacios expositivos del centro histórico de Valéncia no menos relevantes: Museo Nacional de Cerámica y Artes Suntuarias González Martí, Centre d'Artesania de la Comunitat Valenciana, Palau de Cervelló, Banys de l'Admirall y Octubre Centre de Cultura Contemporània.

Agradecemos vivamente a la organización de „Schmuck" , especialmente a su director Wolfgang Lösche, a Eva Sarnowski y a la Handwerkskammer für München und Oberbayern, que nos hayan permitido contar, de nuevo, con ellos. Agradecemos, igualmente, a la GHM Gesellschaft für Handwerksmessen mbH como a la fundación Danner, (Danner Stiftung, München) por su apoyo. Por último, queremos dar las gracias a José Luis Pérez Pont, director del Centre del Carme Cultura Contemporània, y a su equipo del Consorci de Museus de la Comunitat Valenciana, por la excelente acogida que han brindado a nuestro proyecto.

Esperamos con impaciencia un emocionante Melting ¡Punto!

Antonio Sánchez García
Heidi Schechinger
Directores de Melting Point València Trobada
Internacional de Joieria Contemporània

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 Organziation awards goldsmiths where the work is exemplary in terms of innovativeness of idea, orginality of conception, outstanding artisanal execution and ornamental effect.

Herbert-Hofmann-Preis
Jury 2022

Dr. Markus Eder, Danner-Stiftung München
Prof. Jantje Fleischhut, Hochschule Düsseldorf
Prof. Otto Künzli, München
Prof. Chequita Nahar, Academy of Fine Arts Maastricht, NL

CAROLINE BROADHEAD

Großbritannien / Great Britain

Frilly Pearl Necklace

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

Die Arbeit zeigt das Bild einer klassischen Perlenkette, erzeugt aus winzigen Glasperlen. Das Image und der Status der klassischen Perlenkette wird neu bewertet. Mit großem zeitlichen und handwerklichen Aufwand kommentiert sie die soziale und gesellschaftliche Wertstellung der Perlenkette. Ihr gesamtes Werk ist eine intensive Auseinandersetzung zwischen Körper, Objekt und Raum.

The work shows the image of a classic pearl necklace, created from tiny glass beads. The image and status of the classic pearl necklace is being reevaluated. With great expenditure of time and craftsmanship, she comments on the social and societal value of the pearl necklace. Her entire work shows an intense engagement between body, object and space.

CONVERSATION PIECE

Schweden / Sweden

Black-box-connector

Brosche / Brooch, 2020
Jet, Silber, vergoldete Anschlussstücke
Jet, silver, goldplated connector pins
9 x 5 x 3 cm

Beatrice Brovia und Nicolas Cheng sind Conversation Piece. Die Jury war sich sofort einig, dass diese Arbeiten ausdrucksstark und überwältigend, dennoch subtil und still sind. Man möchte sofort wissen, was das ist und man wird herausgefordert, sie zu erforschen und zu erkennen. Die Stücke sind aus natürlichen Materialien wie Jade und Jet, kombiniert mit Elektroabfall, gestaltet. Sie haben die Fähigkeit, eine wichtige Nachricht mit hoher ästhetischer Qualität zu vermitteln ohne sich aufzudrängen. Die Titel wie „Black-box-connector" verschärfen ihre Aussage. So evozieren sie Konversation.

Beatrice Brovia and Nicolas Cheng are Conversation Piece. The jury immediately agreed that the image of these works is expressive and overwhelming, yet subtle and still. One immediately wants to know what it is and one is challenged to explore and understand it. The pieces are designed using natural materials such as jade and jet combined with e-waste. They have the ability to convey an important message with high aesthetic quality without being intrusive. The titles like "Black-box-connector" sharpen their message. This is how they evoke conversation.

SUNGHO CHO

Korea / Korea

Color Combination by Color Weakness

Brosche / Brooch, 2019
Recycelte Lego-Steine, 925 Silber
Recycled Lego bricks, 925 silver
9,5 x 7 x 1,5 cm

Die Broschen bestehen aus zerschnittenen Lego-Steinen, die zu einer geschlossenen, rechteckigen Form zusammengebaut werden. Die aufgeschnittenen Lego-Steine erlauben einen überraschenden Einblick in ihr Innenleben. Die mosaikartige Komposition, ihre Farbigkeit, ihr Rhythmus, das Licht und Schattenspiel, ihre offene und geschlossene Fläche summiert sich zu einem Bild, das starke Assoziationen einer Großstadt-Architektur schafft. Die Farbigkeit der Arbeiten spielt eine entscheidende Rolle. Die Farbsehschwäche Sungho Chos transformiert sich in dieser Arbeit zu einer Stärke.

Sungho Cho's brooches are made from cut Lego bricks that are assembled into a closed, rectangular shape. The cut Lego bricks allow a surprising insight into their inner structure. The mosaic-like composition, its colourfulness, its rhythm, the play of light and shadow, its open and closed surface all add up to an image that creates strong associations with metropolitan architecture. The colours of the works play a decisive role. In this work Sungho Cho's colour blindness is transformed into a strength.

Annamaria Zanella – Klassiker der Moderne 2022

Als Klassikerin der Moderne wird in der Sonderschau „Schmuck 2023“ Annamaria Zanella geehrt. 1966 in Padua geboren, wurde sie am Istituto Statale d’Arte „Pietro Selvatico“ in Padua ausgebildet. Nach einem Gastjahr in der Emailleklasse der Fachhochschule für Gestaltung Pforzheim studierte sie in Venedig an der Akademie für Bildende Künste Bildhauerei. 13 Jahre lehrte sie am „Selvatico“. Im November letzten Jahres verstarb Annamaria Zanella völlig unerwartet und viel zu früh. In den letzten Tagen vor ihrem Tod stand sie noch in reger Verbindung mit dem Team der Galerie Handwerk und der Sonderschauen. Die Fassungslosigkeit über den Verlust führte zu unserem Wunsch, mit ihren Arbeiten in der „Schmuck 2023“an sie zu erinnern und sie so lebendig werden zu lassen. Ihr Ehemann Renzo Pasquale hat für diese Präsentation eine wunderbare Auswahl zusammengestellt. Hierfür möchten wir ihm sehr danken.

Annamaria Zanellas Arbeiten waren stets Auseinandersetzungen mit aktuellen Themen unserer Zeit, mit Politik, mit Umweltfragen, mit der Rolle der Frau in der Gesellschaft, mit Krieg und Flucht. In ihren Arbeiten spiegelte sie Zerstörung mittels Unregelmäßigkeiten, Überlagerungen und Verkrustungen; Trümmer und Risse waren für sie Spuren des Lebens, deren Poesie sie faszinierte. Ihre Vorliebe galt dem bewusst eingesetzten Materialmix von Gold, Silber, Kupfer, Aluminium, Blech, Email, Lack und Glas und der Leuchtkraft der Pigmente.

In der Sonderschau „Schmuck“ der Internationalen Handwerksmesse München debütierte die damals Einundzwanzigjährige international, 17 weitere Male bereicherte sie die internationale Sonderschau. Die Neue Sammlung Design im Neuen Museum, Staatliches Museum für Kunst und Design, Nürnberg widmete ihr eine Einzelausstellung.

Annamaria Zanella wurde in München mit dem renommierten Herbert-Hofmann-Preis und mit dem Bayerischer Staatspreis geehrt. In Italien wurde sie mit dem Premio De Beers-Designpreis und dem Premio Fondazione Bevilacqua La Masa ausgezeichnet. Im Jahr 2019 verlieh ihr die Stadt Padua den „Sigillo della Città di Padova, Maestri di cultura“. Die Arbeiten von Annamaria Zanella finden sich in zahlreichen Museen und wichtigen Privatsammlungen: Universalmuseum Joanneum, Graz, National Museum of Scotland, Glasgow, Mint Museum of Craft + Design, Charlotte, North Carolina, Musée du Bijou contemporain – Espace Solidor, Cagnes-sur-Mer, Schweizerisches Nationalmuseum, Zürich, Galleria Internazionale d’Arte Moderna Ca’ Pesaro, MUVE Fondazione Musei Civici di Venezia, Le Gallerie degli Uffici, Palazzo Pitti, Firenze, Kolumba, Kunstmuseum der Erzdiözese Köln, Die Neue Sammlung – The Design Museum, München, Deutsches Goldschmiedehaus, Hanau, Museum of Arts and Design, New York, Schmuckmuseum Pforzheim, Kunstgewerbemuseum, Staatliche Museen zu Berlin. GRASSI Museum für Angewandte Kunst, Leipzig, Arkansas Art Centre, Museum of Fine Arts, Little Rock, Victoria & Albert Museum, London.

In ihrer Bewerbung für die Sonderschau „Schmuck 2023“ erzählt Annamaria Zanella davon, mit welcher Traurigkeit sie der Anblick der zerbombten, fensterlosen Gebäude in der Ukraine erfülle, aus denen alles von Zerstörung und Schmerz spricht. Es sei der pure Schmerz, den man aus den Fenstern der Häuser im Iran wahrnimmt, wo ein theokratisches Regime den Frauen jede Freiheit verwehrt, sich frei zu kleiden, Schmuck zu tragen, eine Identität zu haben, so dass es zum Töten kommt, wie es Mahsa Amini widerfuhr. Die Werke, die sie in der Ausstellung zeigen wollte, seien ihr weltliches Gebet, ein unschuldiges Zeichen ihrer Liebe zur Menschheit und zum Leben.

Annamaria Zanella wird sehr fehlen. Mit ihr verstarb am 8. November 2022 eine der angesehensten künstlerischen Persönlichkeiten der zeitgenössischen Schmuckwelt.

Das Team der internationalen Sonderschauen und der Galerie Handwerk in München trauert um eine großartige Künstlerin, einen wunderbaren Menschen und um eine Freundin, die sie vermissen werden.

Dr. Angela Böck

ANNAMARIA ZANELLA BLUE WINDOWS / FINESTRE BLU
Brosche / Brooch, 2021
Silber, Holz, reines Lapislazulipigment, Gold, Stahl
Silver, Wood, pure lapis pigment, gold, steel
6,5 x 5,8 x 2,5 cm

Annamaria Zanella – Modern Classic 2022

At the special jewellery show “Schmuck 2023”, Annamaria Zanella will be honoured as Modern Classic. Born in Padua in 1966, she trained at the Istituto Statale d’Arte “Pietro Selvatico” in that city. After a guest year in the vitreous enamel class at the Fachhochschule für Gestaltung in Pforzheim she studied sculpture in Venice at the Academy of Fine Arts. This was followed by 13 years of teaching at the “Selvatico”. This past November, Annamaria Zanella died unexpectedly, and much too young. During the last days before she passed away she remained in close touch with our teams at Galerie Handwerk and the special shows. Our shock at her death led to the decision to commemorate her work at “Schmuck 2023” and so to keep her memory alive. Her husband, Renzo Pasquale, made a wonderful selection of her pieces for the show, for which we cordially thank him.

Zanella’s pieces always reflected a concern with current events and topics: politics, environmental issues, the role of women in society, war and refugees. Destruction was alluded to in the form of irregularities, superimpositions and encrustations. Ruins and fissures, for her, were traces of life, whose poetry fascinated her. Her preference was for carefully planned mixtures of materials, gold, silver, aluminum, sheet metal, enamel, lacquer and glass, enhanced by luminous pigments.

Her international debut at the special show “Schmuck” at the International Trades and Crafts Fair in Munich came at the age of twenty-one. Since then her work enriched the show 17 further times. The New Design Collection at the Neues Museum, State Museum for Art and Design in Nuremberg devoted a solo show to Zanella.

Zanella was awarded the renowned Herbert Hofmann Prize and the Bavarian State Prize in Munich. In Italy, she was honoured with the Premio De Beers design prize and the Premia Fondazione Bevilacqua La Masa. In 2919, the city of Padua granted her the “Siglio della Città di Padova, Maestri di cultura”. Zanella’s works are found in numerous museums and important private collections: Universalmuseum Joanneum, Graz, Austria; National Museum of Scotland, Glasgow; Mint Museum of Craft & Design, Charlotte, North Carolina; Musée du Bijou contemporain – Espace Solidor, Cagnes-sur-Mer; Schweizerisches Nationalmuseum, Zurich; Galleria Internazionale d’Arte Moderna Ca’ Pesaro; MUVE, Fondazione Musei Civici di Venezia; Le Gallerie degli Uffici, Palazzo Pitti, Florence; Kolumba, Kunstmuseum der Erzdiözese Cologne; Die Neue Sammlung – The Design Museum, Munich; Deutsches Goldschmiedehaus, Hanau; Museum of Arts and Design, New York; Schmuckmuseum Pforzheim; Kunstgewerbemuseum, Staatliche Museen zu Berlin; GRASSI Museum für Angewandte Kunst, Leipzig; Arkansas Art Centre, Museum of Fine Arts, Little Rock; Victoria and Albert Museum, London.

In her application for “Schmuck 2023”, Zanella tells of the sadness she feels at the sight of bombed-out, windowless apartment buildings in Ukraine, redolent of destruction and suffering. And it is pure pain that emerges from the windows of buildings in Iran, where a theocratic regime denies all freedom to women, to dress as they wish, wear jewellery, have an identity, resulting in deaths like that of Mahsa Amini. The pieces she wished to display at the show represented her secular prayer, an innocent sign of love for humanity and life.

Annamaria Zanella will be missed very much. November 8, 2022, marked the death of one of the most respected artistic personalities in contemporary jewellery. The teams at the international special shows and Galerie Handwerk mourn a great artist, a wonderful person, and a friend they will sorely miss.

Dr. Angela Böck

Annamaria Zanella – clásico de la modernidad 2022

La muestra especial „Schmuck 2023“ rinde homenaje a Annamaria Zanella como “clásica de la modernidad”. Nacida en Padua en 1966, se formó en su Istituto Statale d’Arte „Pietro Selvatico“. Tras un año como invitada en la clase de esmalte de la Fachhochschule für Gestaltung, Pforzheim, estudió escultura en Venecia, en la Academia de Bellas Artes. Posteriormente enseñó en el „Selvatico“ durante 13 años. En noviembre del año pasado, Annamaria Zanella falleció inesperadamente y demasiado pronto. En los días previos de su muerte, seguía en estrecho contacto con el equipo de la Galerie Handwerk y las exposiciones especiales. La tristeza por esta inesperada pérdida nos llevó a querer homenajearla exhibiendo algunas de sus obras en „Schmuck 2023“ y así darle vida. Su marido Renzo Pasquale ha reunido una magnífica selección para esta presentación. Queremos darle las gracias por ello.

Las obras de Annamaria Zanella siempre han tratado temas de nuestro tiempo, como la política, el medioambiente, el papel de la mujer en la sociedad, la guerra y la huida. En sus obras reflejó la destrucción utilizando irregularidades, superposiciones e incrustaciones; los escombros y las grietas eran para ella rastros de vida, cuya poesía la fascinaba. Su preferencia era la mezcla muy consciente de materiales como oro, plata, cobre, aluminio, estaño, esmalte, laca, vidrio y la luminosidad de los pigmentos.

Con veintiún años hizo su debut internacional en la muestra especial de Schmuck, para la que fue seleccionada 17 veces más. La nueva colección de diseño en el Neues Museum – Staatliches Museum für Kunst und Design, Nuremberg le dedicó una exposición individual.

Annamaria Zanella fue honrada en Múnich con el prestigioso Premio Herbert Hofmann y el Premio Estatal de Baviera (Bayerischer Staatspreis). En Italia fue galardonada con el premio de diseño De Beers y el Premio Fondazione Bevilacqua La Masa. En 2019, la ciudad de Padua le otorgó el „Sigillo della Città di Padova, Maestri di cultura“. Las obras de Annamaria Zanella se pueden encontrar en numerosos museos e importantes colecciones privadas: Universalmuseum Joanneum, Graz, National Museum of Scotland, Glasgow, Mint Museum of Craft + Design, Charlotte, North Carolina, Musée du Bijou contemporain – Espace Solidor, Cagnes- sur-Mer, Museo Nacional Suizo, Zúrich (Schweizerisches Nationalmuseum, Zürich), Galleria Internazionale d’Arte Moderna Ca’ Pesaro, MUVE Fondazione Musei Civici di Venezia, Le Gallerie degli Uffici, Palazzo Pitti, Florencia, Kolumba, Museo de Arte de la Archidiócesis de Colonia (Kunstmuseum der Erzdiözese Köln), La nueva colección – The Design Museum, Múnich (Die Neue Sammlung – The Design Museum, München), Deutsches Goldschmiedehaus, Hanau, Museum of Arts and Design, New York, Museo de Joyería (Schmuckmuseum), Pforzheim, Museo de Artesanía, (Kunstgewerbemuseum), Staatliche Museen zu Berlin. Museo GRASSI de Artes Aplicadas, Leipzig, Centro de Arte de Arkansas, Museo de Bellas Artes, Little Rock, Museo Victoria & Albert, Londres.

En su candidatura a la muestra especial „Schmuck 2023“, Annamaria Zanella habla de la tristeza que la embarga al ver los edificios bombardeados y sin ventanas en Ucrania. Todo en ellos habla de destrucción y dolor. Es el dolor puro que se ve desde las ventanas de las casas en Irán, donde un régimen teocrático niega a las mujeres cualquier libertad para vestirse libremente, usar joyas, tener una identidad, hasta llegar al asesinato como sucedió con Mahsa Amini. Las obras que quería mostrar en la exposición eran su oración laica, una muestra humilde de su amor a la humanidad y a la vida.

Echaremos mucho de menos a Annamaria Zanella. Con ella el 8 de noviembre de 2022 falleció una de las personalidades artísticas más respetadas del mundo de la joyería contemporánea. El equipo de las exposiciones especiales internacionales y la Galerie Handwerk de Múnich lamentan la pérdida de una gran artista, una persona maravillosa y una amiga a la nunca olvidaremos.

Dr. Angela Böck

ALEJANDRA FABIANA AGUSTI Memory
Halsschmuck / Necklace, 2022
Messing, Stahldraht
Brass, steel wire
36,5 x 13 x 2 cm

ANDREA AUER Tixo
Halskette / Necklace, 2022
Klebeband
Adhesive tape
43 x 4 x 4 cm

SOFIA BJÖRKMAN Basketry
Brosche / Brooch, 2021
Holz, Polylactide, Stahl
Wood, polylactide, steel
19 x 13 x 5 cm

BAS BOUMAN Bou
Halskette / Necklace, 2022
Knochen
Bone
38 x 18 x 4 cm

SIGURD BRONGER Sustainable Construction No. 3
Brosche / Brooch, 2022
Messing vergoldet, Stahl, Farbe, Pappröhre
Gold plated brass, steel, paint, cardboard tube
5 x 5 x 5,5 cm

BEATRICE BROVIA De Splendore
Halsschmuck / Anhänger,
Necklace / Pendant, 2019
Kupfer, farbchangierender Lack, Gummi
Copper, colour shifting lacquer, rubber
56 x 20,5 x 2,5 cm

KIM BUCK No Title
Ring, 2022
Silber, Gold
Silver, gold
4,4 x 4,4 x 4 cm

BIFEI CAO Figure Eight Knot
Brosche / Brooch, 2020
Plastikkarte, Silber, Stahl
Plastic card, silver, steel
2,6 x 5,2 x 17,2 cm

SEBASTIEN CARRE Forced Growth
Halsschmuck / Necklace, 2021
Perlen, Seide, Nylon
Beads, silk, nylon
44 x 1,7 x 4,5 cm

LIN CHEUNG Pearl Thing – Watch
Armband / Bracelet, 2022
Austernschale, Stahl
Oyster shell, steel
6 x 4 x 7 cm

PALOMA COBOS Claustrofobia
Halsschmuck / Necklace, 2022
Baumwollstoff / cotton fabric
18 x 13 cm

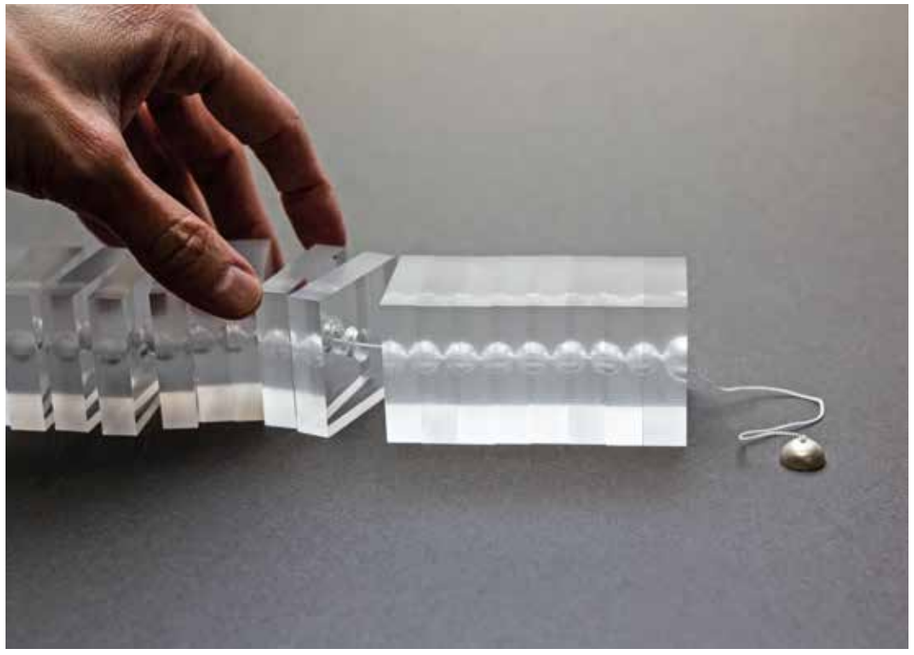
SAM THO DUONG 4 seasons
Halsschmuck / Necklace, 2022
Plastik aus der gelben Tonne, Silber
Plastic from recycle bin, silver
57 x 20 x 5 cm

KANAKO EBISAWA Niche-terracotta
Brosche / Brooch, 2022
Keramische Eierbecher, Silber, Stahl
Ceramic egg cups, silver, steel
14 x 5,5 x 3 cm

SUSANNE ELSTNER Crumple Kumpel 3
Ring, 2021
Silber / silver
3,5 x 2,4 x 2,4 cm

VERONIKA FABIAN Once Upon a Time
Halsschmuck / Necklace, 2021
Messing versilbert, zum Teil oxidiert
Brass silver plated, partly oxidised
23 x 23 x 4 cm

GERALDINE FENN Colonial Comeuppance I
Brosche / Brooch, 2021
Silber, gemaltes Portrait Fundstück,
Glas, Glasperlen, Stahl
Silver, painted portrait found object, glass, glass trade beads, steel
7 x 5,5 x 1 cm



EVA FERNANDEZ Faux Pearl Necklace
Halsschmuck / Necklace, 2022
Acrylschnur, Silber, Neodym Magnet
Acrylic cord, silver, neodymium magnet
35 x 6 x 6 cm

MELANIE GEORGACOPOULOS Halsschmuck / Necklace, 2021
Recyceltes Gold, schwarzes Perlmutt
und Süßwasserperlen
Recycled gold, peacock mother of pearl
and freshwater pearls
20 x 19 x 1,3 cm

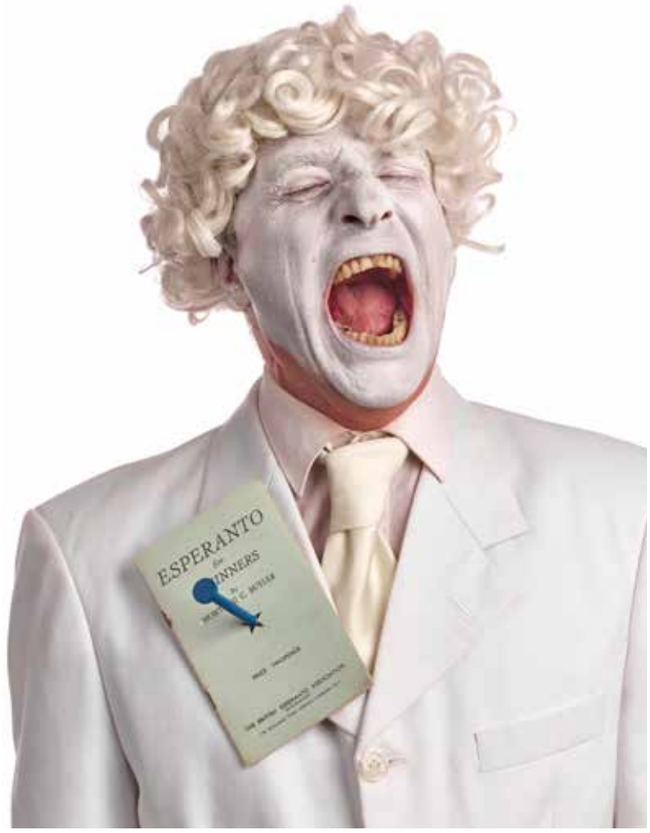
LUCIE GLEDHILL Rope is Patient
Halsschmuck / Necklace, 2022
Silber/ silver
100 x 10 x 10 cm

GÉSINE HACKENBERG Light Pink Line
Brosche / Brooch, 2021
Spiraldraht, Textil, Silber,
Purl wire, textile, silver, remaniu
2 x 14,5 x 1,5 cm

MASAKO HAMAGUCHI Trinity of Pearls
Broschen / Brooches, 2021
Bleistiftzeichnung auf Holz,
Fertigbrochierungen, Gewebeband
Pencil drawing on wood,
ready made bouquet pin, duck tape
5 x 15 x 0,5 cm

JO HARRISON-HALL Echo
Brosche / Brooch, 2021
Versilbertes Kupfer, Wasserpatina, Stahl
Silver plated copper, water patina, steel
9 x 4,5 x 0,7 cm

KIRSTEN HAYDON Ice Shadows
Anhänger / Pendants, 2021
Stahl, Emaille, Reflektorperlen
Steel, enamel, reflector beads
32 x 32 x 3 cm



TIMOTHY INFORMATION LIMITED Olden Language Badge
Brosche / Brooch, 2021
Pulverbeschichtetes Messing, Stahl, Fundstück
Powdercoated brass, steel, found object
17 x 10 x 8 cm

CARA JOHNSON Hollow
Halsschmuck / Necklace, 2020
Gefundenes Baumschutz- und Silagenetz
Found tree guard and silage net
38,6 x 25,2 x 11,5 cm

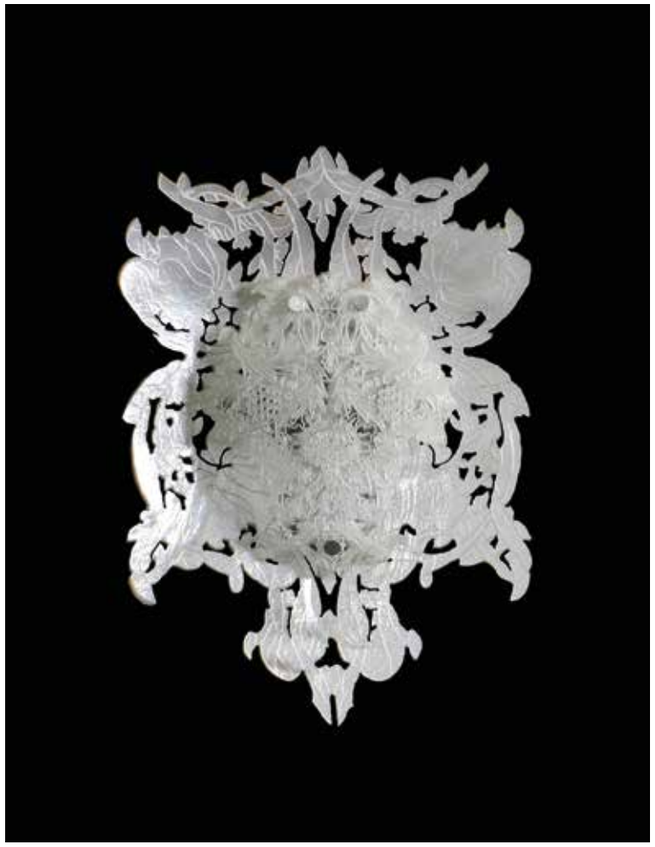
JUTTA KALLFELZ Rupert
Brosche / Brooch, 2020
Meerschaum / Sepiolith
6,2 x 3,6 x 3,6 cm

LAUREN KALMAN Flourish (1)
Kopfschmuck / Head piece, 2021
Goldplatiertes Kupfer und Bronze
Gold-plated copper and bronze
25 x 20 x 20 cm

JIRO KAMATA BS Holon Ring #02
Ring, 2022
PVD beschichtete Kameralinse, Silber
PVD coated camera lens, silver
6 x 7 x 5 cm

ESTHER KNOBEL Trying to Remember
Anhänger / Pendant, 2019
Porzellan / porcelain
2 x 7 x 10,5 cm

JIL KÖHN Meness
Brosche / Brooch, 2021
Entwickelter Verbundstoff mit Perlmutt
Created composite with mother of pearl
10 x 3 x 2 cm



TAKASHI KOJIMA Baroque Pimpernel Skull
Brosche / Brooch, 2021
Perlmutt, Kunstharz (3D gedruckt)
Silber, Gold
Mother of pearl, resin 3D printing),
silver, gold
11,5 x 8 x 1,5 cm

MANON VAN KOUSWIJK Iaskedthependantdoyou wanttobeabroochordoyou thinkthebroochprefers tobecomeabracelet?
Armschmuck / Bracelet, 2020
Porzellan, Keramikstift, Glasur
Procelain, ceramic pencil, glaze
9 x 9,5 x 1,2 cm

LUISA KUSCHEL The Beaded Confinement 2.0
Halsschmuck / Neckpiece, 2021
Glasperlen, Polylactide, Stahl, Polyesterfaden
Glass beads, polylactide, steel, polyester thread
90 x 18 x 5 cm

MATT LAMBERT Units of Measure
Kette / Necklace, 2021
Holz / Wood
50 x 8 x 2 cm

KRISTIINA LAURITS A Meter of Land with one Diamond
Halsschmuck / Necklace, 2020
Erde, Silber, Rohdiamant
Soil, silver, raw diamond
45 x 15,5 x 1 cm

MONIQUE LECOUNA You Shall Not Adorn Your Body
from the series
„The Commandments“
Perlenkette / String of pearls, 2022
Kristallkugeln, Schnur, Latex, Silber
Crystal beads, thread, latex, silver
35 x 2 x 2 cm

FELIEKE VAN DER LEEST Henki Van Oz
Halsschmuck / Necklace, 2021
Textil, Plastiktier, Silber, Glasperlen, Magnete
Textile, plastic animal, silver, glass beads, magnets
33 x 19 x 4,5 cm

ERIC LOUBSER Surely Now
Halsschmuck und Bild / Necklace and Painting, 2021
Öl auf belgischem Leinen mit Rahmen,
antike afrikanische Perlen
Oil on Belgian linen with frame,
antique African beads
17 x 12 x 4 cm

TAMARA MARBL JOKA The Mirror of the Past
Brosche / Brooch, 2022
Beton, Silber, Stahl
Concrete, silver, steel
9 x 8 x 0,8 cm

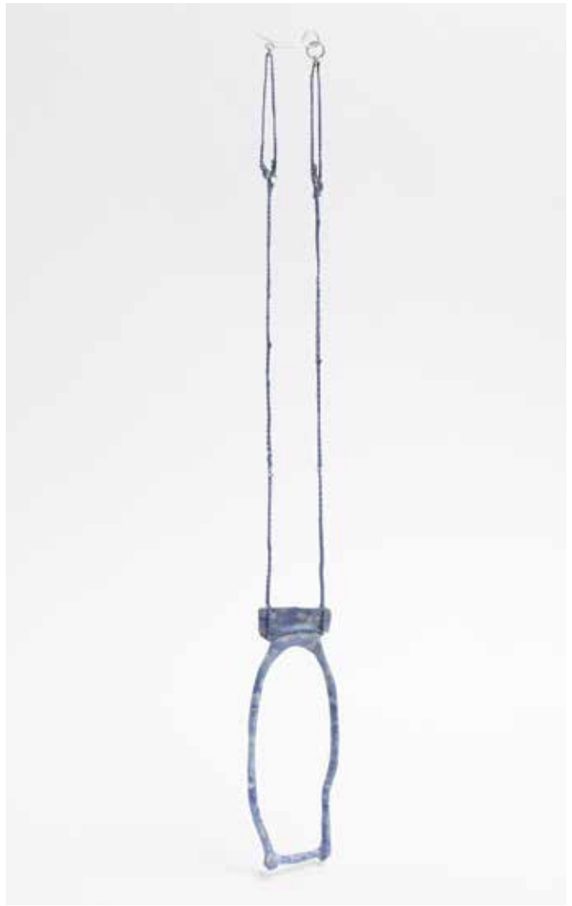
GABRIELA MARCOS Mirror
Brosche / Brooch, 2022
Stoff und Schnur aus Baumwolle, Silber
Cotton fabric and thread, silver
25 x 11 x 1,5 cm

PELEG MERCEDES MATITYAHU 50 Meters of Memory Holder
Halsschmuck / Necklace, 2021
Gipsstreifen, Silberketten
Gypsum strips, silver chains
430 x 170 x 0,5 cm

NANNA MELLAND Ring of Ignorance
Ring, 2022
Zinn / tin
2,7 x 2,5 x 2,5 cm

MARIA MILITSI Single Toy Shoe
Ring, 2021
Silber, Diamanten
Silver, diamonds
3,5 x 2,7 x 0,6 cm

NEKE MOA Ngāti Pukana
Halsschmuck / Neckpiece, 2020
Treibholz, Pounamu (neuseeländische Jade), Nylonschnur, Muschel, Farbe
Driftwood, pounamu (new zealandian jade), nylon cord, shell, paint
15 x 10 x 6 cm



FELICIA MÜLBAIER Eine Betrachtung
Anhänger / Pendant, 2022
Lapislazuli, Seide, Silber
Lapis lazuli, silk, silver
35,2 x 4,3 x 0,5 cm

HANNAH NORRIS Sin (extra large)
Halsschmuck / Neckpiece, 2022
Graphit / graphite
50 x 50 x 1 cm

SHELLEY NORTON Halsschmuck / Neckpiece, 2021
Plastikeinkaufstaschen
Plastic shopping bags
172 x 3 x 0,2 cm

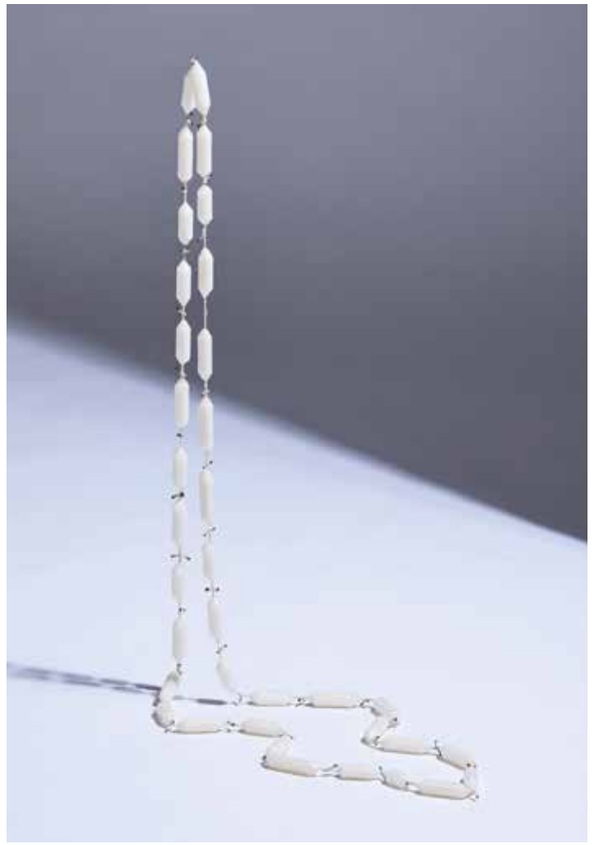
LIANA PATTIHIS A Bird in Hand
Brosche und Gefäß / Brooch and Vessel, 2021
Porzellanfundstücke einer japanischen Saucière,
patinierte Silberkette, Parfumphiole aus Glas
mit Drehverschluss, Stahl
Found porcelain from a Japanese saucer,
patinated silver chain, glass perfume vial
with screw top, steel
8 x 7 x 2,5 cm

RUUDT PETERS Bara Grata
Brosche / Brooch, 2021
Silber, Graphit, Gold
Silver, grafite, gold
3,3 x 4,7 x 4,7 cm

LINA PETERSON Ova
Anhänger / Pendant, 2022
Patiniertes Lindenholz, Baumwollschnur
Patinated lime wood, cotton string
40 x 8 x 4 cm

ANNELIES PLANTEIJDT Beautiful City-New Rooms-Diamond-Silver-Ground, phase 3
Halsschmuck / Necklace, 2022
Gold, Tantal, Pigmet
Gold, tantalum, pigment
28 x 8 x 1 cm

SARAH POWELL Time as Material
Halsschmuck / Necklace, 2022
Ölschiefer, Leinen
Oil shale, linen
43 x 2,5 x 2,5 cm



CECILIA RICHARD Chain of Prayer
Halsschmuck / Necklace, 2020
40 Kerzen / 40 candles
210 x 1,5 x 1,5 cm

JIMENA RIOS Self Portrait with Corals
Armschmuck / Bracelet, 2022
Silber, Gold, Korallen, Glasperlen
Silver, gold, corals, glass beads
23 x 9,5 x 2 cm

METTE SAABYE Frost Flowers – Peasants Flower
Halsschmuck / Necklace, 2021
Leinen, Seide, Eisen, Baumwolle
Linen, silk, iron, cotton
50 x 12 x 9 cm

JOLYNN SANTIAGO Dust Ball Ring
Ring, 2022
Silber / Silver
3 x 2 x 0,5 cm

PEDRO SEQUEIRA Halsschmuck / Necklace, 2021
Getrocknete Orangen, Baumwolle
Dryed oranges, cotton
59 x 1,8 x 1,8 cm

SARA SHAHAK It's Your Medal Now #4
Ringe, 2022
Militärische Erkennungsmarken, Stahl, Messing, Silberlot
Military identity tags, stainless steel, brass, silver solder
7 x 3,4 x 0,01 cm

CATARINA SILVA A Grand Love Story
Halsschmuck / Necklace, 2022
Kupfer, Fensteremaille, Polyesterschnur
Copper, vitreous enamel, polyester braid
42 x 12,5 x 0,4 cm

DANNIELLE SURGEON-EUSTACE Addiction Consumption and The Throw Away World
Halsschmuck / Necklace, 2020
Sterlingsilber, Plastik von BIC Feuerzeugen
Sterling silver, plastic from BIC lighters
90 x 1,5 x 0,3 cm

LISA WALKER Driving Creek Pendant 10
Anhänger / Pendant, 2021
Textil, Füllung, Schnur, Acrylfarbe, Keramik
Fabric, stuffing, thread, acrylic paint, ceramic
22 x 17 x 2 cm

NORMAN WEBER Juwel #4
Brosche / Brooch, 2021
Kunststoff, Acrylfarbe, Stahl, Silber
Plastic, acrylic paint, steel, silver
3,7 x 12,7 x 12,1 cm

ZIXIN WEI Scotch Tape and Jade
Halskette / Necklace, 2019
Klebeband, Jade
Scotch tape, jade
40 x 3 x 3 cm

JIYE YUN Pillars – Snake
Halsschmuck / Necklace, 2022
PVC Rohr, Polyester, Zementpulver,
Kitt, Schnur, Magnet
PVC pipe, polyester, cement powder,
putty, string, magnet
30 x 11 x 3,5 cm

CHRISTOPH ZELLWEGER Ampoule (from the Cabinet of Risks & Chances)
Anhänger / Pendant, 2021
Substanzen verschiedener Herkunft, Glas, Stahl, Schnur
Substances from various sources, glass, steel, string
14 x 4 x 4 cm

CHRISTOPH ZIEGLER Memories II (Love + Hate)
Halsschmuck / Necklace, 2021
Olivenholz, Gummiseil, Lack
Olive wood, rubber cord, lacquer
54 x 22 x 4 cm

Herbert-Hofmann-Preis 2022 / Herbert Hofmann Award 2022

Caroline Broadhead
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*1950, GB

1986-2009 teaching,
Middlesex University, GB
2009-018 teaching,
Central Saint Martins, London, GB
1997 Jerwood Prize for Applied Arts: Textiles
2017 Lifetime Achievement Award, Goldsmiths Craft and Design Council, GB

Converstation Piece
Beatrice Brovia and Nicolas Cheng
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www.conversationpiece.co

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

Sungho Cho
shcho_7@hotmail.com
*1975, KR

1996-2000 BFA Seoul National University, KR
2000-2005 MFA. Seoul National University, KR
2006-2008 Alchimia, Firenze, Italy
2008-2013 AdBK, Academy of Fine Arts, Munich, DE
2018-2021 DFA. Seoul National University,KR

Herbert-Hofmann-Preis / Herbert Hofmann Award – Die Preisträger / The Awardees 1973 – 2022

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 Sänger, 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 Gentille, 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

2022
Caroline Broadhead, GB
Conversation Piece, SE
Sungho Cho, KR

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*1963, AR

1981-1984 Superior Education Institute, AR
1987-2000 Recoleta Cultural Centre, AR
1998-2003 Sculpture Leo Vinci, Buenos Aires, AR
2003-2006 Design Centre María Medici, Buenos Aires, AR
2006-2022 Jorge Castañon, Buenos Aires, AR
2011-2014 Workshops with Sayuni Yokouchi, Jiro Kamata, Francisca Kweitel
2016-2022 Dolores Casares, Clínica de arte

These pieces of jewellery pay homage to the women in my life and in my past; to all the women who fought for us to be where we are today, and to the ones that with our legacy in their memory, will continue conquering their rightful place in history.

Andrea Auer
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*1972, AT

1986-1990 Technical College for Creative Metalcraft in Steyr, AT
1995-2002 University of Art and Design in Linz, AT
2012, 2017 AiR Villa Stonborough-Wittgenstein in Gmunden, AT
2013, 2020 AiR Egon Schiele Art Centrum in Krumlov, CZ
2018 Copper Leg Art Residency in Vaskjala, EE
2019 AiR Suzhou Art & Design Institute in Suzhou, CN
2019 Mardu Artist Residency in Tipu, EE
2022 AiR Villa Rabl in Bad Hall, AT

The „Tixo" chain was made of commercially available, transparent self-adhesive tape. No other additional materials were used.

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1993-1998 MFA, Konstfack University of Arts, Crafts and Design,Stockholm, SE
1996-1997 Bezalel Academy of Arts and Design, IL
1999 Founder of Platina Stockholm, SE
2013 Board member in AJF, Art Jewelry Forum, US
2014 Introduction to Artistic Research, Konstfack University, Stockholm, SE
2016-2017 Research Lab CRAFT! Konstfack University, Stockholm, SE
2020 Board member in Stockholm Craft Organisation, SE

I read in a book about craft and satisfying working methods from 1957, that basket weaving is an ideal activity for difficult and anxious times. For perfect results, however, constant renewal of the working material and working method is required. The material I use is biodegradable and looks like wood, feels like wood and smells like wood. It is a mixture of wood and PLA (Polylactic ACID), which is a natural material that is usually made from different types of starch, such as corn. Instead of weaving, I melt the wood material and draw with it, which is a challenge, and with other words, a contemporary working method.

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1996-2001 Hogeschool voor de Kunsten Utrecht, NL
2002-2004 Sandberg Instituut, Vrij Vormgeving, NL

For over decades my mom saves for me the bones, she uses to cook her Saturday soup. For my dad, my sister, my brother and me. After my siblings and I left home, still soup was prepared for my dad. Until his recent death. It was time for a tribute to all the soup my mother made to feed my father, and took care of him so many years. A tribute to my dad, who ate from every piece of bone in the necklace; A tribute to my mom, who put in love every Saturday meal and to the animals who supplied the bone. The necklace is completely made of those soup-bones. It fits in the tradition of ethnic jewellery, using the natural (and magical) materials which are available. As well as the gratitude and respect for the animals 'sacrificing' their life. The necklace also refers to the concept of 'memento mori': Depicting bones and skulls in 17th century vanitas paintings, making you remember the inevitability of death. The notion of unproductive expenditure, the affinities between body adornment and the material culture surrounding competitive sports, and between luxury and wastefulness, are recurring themes in my work. I see similarities between the athletic effort and the artistic effort that is at the base of making, in that they both rely on a great type of expenditure that isn't conventionally economical, logical or efficient.

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1975-1979 Vakschol Schooven, NL

How do we experience the function of a box without a content? Is it a useless object you just throw away or is it something you keep? It triggers my curiosity to look for new function of the boxes and bring them into a new context. I am especially interested in the void of the box. I want to visualise the void and let it be imaginary by the size, weight and shape.

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2006-2007 Akademie der Bildenden Künste Stuttgart, DE
2007-2009 Konstfack University of Arts, Crafts and Design, Stockholm, SE
2013-2019 Lecturer at Ädellab, Konstfack University, Stockholm, SE
Since 2019 Senior Lecturer specialising in jewellery – Head of Bachelor Program, Ädellab
2010 TALENTE, I.H.M., Munich, DE
2010-2022 IASPIS Internationellt Kulturutbyte, Stockholm, SE
2014, 2020 Two year working grant, The Swedish Arts Grants Committee, SE
2022 Herbert Hofmann Prize, with Nicolas Cheng, Conversation Piece, DE

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1983-1985 Institute of Precious Metals, Copenhagen, DK
1999-2001 Professor, School of Design and Crafts, University of Gothenburg, SE
2004-2004 Guest Professor, Metaldepartment, Konstfack University, Stockholm, SE
2016-2018 Guest professor at Art Institute of Nanjing University, CN

No Title is a series of fairly simple silver rings with a motif made with inlay in gold or copper. The motifs are projections of completely innocent or meaningless 3d shapes. The shapes are "explained" through flipbook animations that follows the ring.

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2004-2006 Tsing Hua University, Beijing, CN
2007-2010 MA, Indiana University of Pennsylvania, Indiana, US
2012-2016 Australian National University, Canberra, AU

This imitation of the knotting technique was inspired from different traditional Maori knots during my visiting at the Museum of New Zealand (Te Papa Tongarewa). A systematic knot research from traditional nautical to updated imagery was launched to traditional Chinese knots and knot tattoos that have been popular in Europe and the Unites States.

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2009-2014 Haute Ecole des Arts du Rhin HEAR, Strasbourg, FR
2012-2013 Erasmus, Escola Massana, Barcelona, ES
2015-2017 Assistant, HEAR, Strasbourg, FR
2015 Prix de la jeune création métiers d'art, Ateliers d'Art de France, Paris, FR
2015 Gioielli In Fermento, International Award for Art Jewelry, IT
2015 The legacy Awards by Alliages gallery during JOYA Barcelona, ES

2016 Académie Rhénane Awards, Strasbourg, FR
2018 ArR, Museum Volkenkunde, Leyden, NL

Organic and vegetal in the centre, strict and mathematical in the rest of this necklace; the beadwork used to create this work is meant to symbolize the stress human put on the nature to create and enhance the production of our food. My goal here is to make us reflect on what we are consuming and how it is produced. We need to act for providing a future to humans on this planet.

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1995-1997 MA, Royal College of Art, London, GB
2009-2023 Reader in Jewellery, Central Saint Martins, University of The Arts London, GB

2018 Françoise van den Bosch Award
2018 Herbert Hofmann Prize

Gemstone carving allows me to continually explore the meanings of jewellery with a renewed and recharged attitude in my practice. A reassessment of the objects we wear is an enduring motivation for me to create work that offers a personal, freer sense of adornment. The Pearl Chain series of carved pearl necklaces reclaim and reimagine the beauty and allure of pearls-often aimed exclusively at and for women-for everyone that loves jewellery.

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2005-2010 Universidad de Chile, CL
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2021-2022 Escola Massana, ES

This series called „Chacabuco 74" is about family and social silence around torture lived by our ancestors in the chilean dictatorship between 1973 and 1990. The drawing that I reproduced using serigraphy was made by my grandfather while he was surviving in the torture center called Chacabuco, in the middle of the desert, and it shows his daily life, specifically the moment when military counted the prisoners. The original drawing was sent to my grandmother with a letter written in prison, and it remained hidden in her house for decades. Even when nothing was said to us, the family, we have been living with this history that lies mute.

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The fashion industry is becoming more sustainable, but what about jewellery making? Should we replace precious metals, stones and natural pearls with plastics? But what about the microplastics polluting our oceans? How about taking plastic packaging out of the trash and creating something decorative out of it without consuming energy or using chemical solvents? The YellowBin jewellery series was created by mechanically processing empty containers from the recycling bin and includes brooches, chains, pendants and rings. „Jewelry meets political statements"

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2007-2009 Sapporo School of The Arts, Sapporo, JP
2013-2014 Central Saint Martins college, London, UK
2015-2023 Akademie der Bildenden Künste München, DE

The hollow is the main part of my work. My piece shows that there is room to accept others and the wearer is ready to communicate. If your space is full, there is no space to receive. You need to make empty space for yourself and for others first. Having space is a luxury, but necessary for all of us.

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1981-1984 Berufsfachschule für Glas und Schmuck, Kaufbeuren-Neugablonz, DE
1989-1991 Meisterschule München, Golschmiedemeisterin, DE
2008-2008 Akademie für Gestaltung, München, bei Erico Nagai, DE
2006 Pasinger Kunst- und Kulturpreis, Förderpreis München, DE
2013 Klaus Oschmann Preis, Gedok Form Art, DE
2015 Alatyr Innovationspreis, Bernsteinmuseum Kaliningrad, RU
2017 Amberif Design Award – the silver price, Danzig, PL
2017 1. Preis – Grand Prix „Alatyr" Bernsteinmuseum Kaliningrad, RU
2017 Alatyr Innovationspreis, Bernsteinmuseum Kaliningrad, RU

Working with a ceramist inspired me to create this new shape. I wanted to transfer the softness of the tone into the hard metal. I wanted to make vessels that can be crushed like clay. In a figurative sense, the new objects, which only reveal themselves to be rings at second glance, are aesthetically „crumpled" with emotional overtones. The tin-like structures, which lie in soft folds, appear as if they were alive. The slightly raised lid has an effect like a mouth and when the objects are placed next to each other they form real relationships. The crushed cans seem to be whispering, joking and having nonsense on their minds – just like buddies.

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1999-2005 Budapest University of Economic Sciences, HU
2015-2018 BA, Central Saint Martins, GB
2018-2020, MA, Sandberg Instituut, Amsterdam, NL

The series consists of large metal chains created from smaller ones, while oversized hallmarks embellish the surface. The handcraft intensive big links repeat the form of the industrial chains they were made of, creating a tension between the mass-produced and the handcrafted. Veronika's work simultaneously celebrates and questions the supremacy of uniqueness over the output of production lines, commenting on our dilemmas of the 21st century.

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1997-1998 Diploma, Jewellery Design, Durban University of Technology, Durban, SA
2000-2005 MA, University of the Witwatersrand, Johannesburg, SA

This body of work is part of an ongoing exploration of the power dynamics involved in the colonisation of Africa by Europeans over the last 500 or so years. Signs of wealth and prestige in the parlours of Enlightenment Europe, these cabinets were often metaphorically spattered with the blood of suppressed people in the colonies, and now many of the artefacts they contained – which often formed the basis of museum collections – are part of an ongoing and heated debate about restitution. As an African of European descent, I find myself questioning the actions of the colonials across Africa, and these pieces are about starting a conversation-turning the tables on the colonists by turning them into the objects being collected, preserved behind glass, looked at and exoticised.

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2002-2003 Napier University, Edinburgh, UK
2014-2016 MA, Edinburgh College of Art, UK
2016-present Lecturer, Nottingham Trent University, UK
2021 Finalist of Enjoia't 2021 Contemporary Jewellery Award, ES
2022 Finalist of 12th Edition of Arte y Joya International Award, Madrid, ES
2022 Winner of Brussels Jewellery Week Award of Paradox exhibition, BJW, Budapest, HU

The Faux Pearl Necklace was inspired by the idea of memory. The piece explores memory through our relationship with the real / unreal, presence / absence, tangibility / intangibility and construction / deconstruction. The work uses one of the archetypes of family inherited jewellery, a pearl necklace, and the mental associations that it provokes, to embody the paradox of reality and illusion. The piece is built up by the space around the pretend jewellery necklace in the form of clear acrylic blocks and relies on a visual illusion to come to life.

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2000-2004 Frist Class BA Hons, Edinburgh College of Art, Edinburgh, GB
2005-2007 MA, Royal College of Art, London, GB
2012-2022 Visiting lecturer, Central Saint Martins, London, GB
2016 Hublot Design Prize, Nyon, CH
2022 Gold Award, Goldsmiths' Crafts and Design Council Awards, London, GB

My entire practice has been based around exploring and pushing the boundaries of what pearls can do, and what pearl jewellery can be. In recent years I have expanded my attention to mother of pearl, an often overlooked by-product of the pearl industry. The Nacre Necklace is a modern reinterpretation of the classic pearl necklace which sees peacock freshwater pearls connected back to the blacklip oyster from which they came. I chose to use a mix of half drilled and fully drilled pearls to create an asymmetrical composition with the pearls ascending in size down one side of, and draping below the main form of the necklace, deliberately avoiding the perfect symmetry so often strived for in pearl jewellery.

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2007-2009 MA in Metalwork and Jewellery at Royal College of Art, GB
Visiting lecturer at Central Saint Martins and Royal College of Art, GB

Rope is used to hold things together, hang things up and tie things down. If we find a loose thread, we pull it. If someone spins you a yarn you follow it. It intrigues us. Rope is everyday, ubiquitous and timeless, so familiar that we rarely stop to consider it. Symbolising confinement or restriction whilst simultaneously the opposite, joining together, strength in unity. Inspired by myth, silver rope chain – with no beginning and no end can be seen as something functional and ubiquitous rendered precious and useless by the material. Made in lockdown this piece of rope became a measure of my domestic space, as I searched for broom handles, jars and bottle lids to wrap wire for jumpings. The graduating size of links corresponding to everyday objects within my reach.

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1992-1995 Firma ‚Kleinkariert' in Wiesbaden. Betrieb in Wiesbaden, DE
1996-1999 Fachhochschule für Gestaltung, Pforzheim, DE
1998-2001 Gerrit Rietveld Academie, Amsterdam, NL
2012-2013 PHL, MAD-faculty, Hasselt, BE

This series of work is the result of the pandemic period till now as a time of radical retreat in private spheres. When social contacts were reduced to the bare minimum and almost all external deadlines cancelled, life slowed down. I've amused myself with needle work: With brittle threads from my grandmother's sewing box and with fine metal spirals borrowed from gold embroidery. Rhythms, patterns and structures that accumulate time resonate in my pieces. Pastime slowly gave birth to a new jewellery collection.

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1985-1988 Gerrit Rietveld Academie, Amsterdam, NL
1991-1994 teaching, Hiko Mizuno College of Jewellery, Tokyo, JP
1997-1998. Artist in Residence, Wien, AT
1998 Erfurter Stadtgoldschmiedin, DE
1999-2000 Middlesex University, London, GB
2002-2013 teaching, The City Literary Institute, London, GB
2000-2004 teaching, Middlesex University, London, GB

The trend was already there-but in the extraordinary time of the pandemic we existed mainly as two-dimensional beings on screen; there, appearance judged in split seconds rules supreme. In this world, is a drawing of a pearl any less valuable than the real deal? They look convincing as an image on mobile phone screens-not constrained by reality I can make them larger than ever.

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2016-2020 Central Saint Martins, London, GB

The Echo brooch is part of a collection exploring the complex and universal fear of contamination, and the rituals we adopt to calm this fear. In 2019, I began researching the cultural connotations of 'dirt'. A word loaded with meaning, to describe anything from visible grime, to immorality. My research was in part driven by my own intense feelings of germaphobia. However, the project coincided with the rise of COVID-19 and society became hyper aware of hygiene practices and how the sensation of, feeling clean' can be felt physically and mentally. Inspired by notions of hygienic design, I created the Echo brooch. It features a water droplet patina, mirroring the residue that lingers on taps and sinks. The marks echo soap bubbles and cellular forms, acting as a subtle reminder of the hidden germs we try to eradicate in these spaces. The very act of washing that makes us clean, dirties the environment we occupy, serving as a metaphor for the everlasting cycle between cleanliness and dirt.

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1997-1999 BA Fine Art, RMIT University, Melbourne, AU
2000-2002 MA by Research, RMIT University, Melbourne, AU
2001-Present Lecturing, School of Art, RMIT University, Melbourne, AU
2004-2008 PhD, RMIT University, Melbourne, AU
2005 AiR, Antarctica New Zealand Arts Fellow
2008 AiR, School of Fine Arts, Indiana University, Bloomington, US
2015 AiR, London Studio Residency, Australia Council of the Arts
2022 AiR, Bundanon Fellowship Residency, JMGA NSW, AU

2003 Kurt Albrecht Award for Jewellery, Ernest Leviny Silver Exhibition, BUDA, AU
2005 The Thomas Gold Award, The Dowse, Wellington, NZ
2017 Lynne Kosky Jewellery Award, Victorian Craft Awards, Craft, Melbourne, AU
2022 Australian Design Centre Award, Sydney, AU

The work Ice shadows is a series of pendants that respond to the monumental Barne Glacier located directly opposite the Terra Nova Hut at Cape Evans. The forms are developed by tracing the objects recorded in photographs taken inside the hut in 2004. These preserved articles were essential to expeditions and remain today as symbolic objects to remind us of the importance of the earliest scientific observations in Antarctica. The pendants outwardly become shadows and on the obverse are light with white enamel and incised lines and microspheres reflecting the creases and layers of ice that form the Barne Glacier. Worn the pendant is used as an aide memoire, located on the body to touch, feel and remember what is here, what to hold safe, what is lost or what to remember. Each Ice shadows pendant worn reminds, communicates, protects, provides hope, and commemorates.

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All the people are actors and actresses.
Or is that just actors?

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2012-2015 BA, RMIT University, Melbourne, AU
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I seek to work with narratives connected to a material's past use, each selected to help reconcile threads that I'm working through. This tree guard was the first of its kind that I'd come across, it's faded warm creamy colour reminded me of bone. From it, I cut thousands and thousands of tiny beads and then began to piece them back together using an unravelled silage net (agricultural refuse) as a thread. I was trying to make a vessel for wearing, and as I worked I allowed the form to emerge. Once complete I wove its ends into one another, which made it unclear where I had begun and where I'd finished, even to me. When light shines through you can see dirt and grime that's built up on the plastic from the time it has spent in the weather, and some sections are transparent and pale, having faded from the sun. Through this work I am contemplating the incomprehensible scale and brutality of land clearing while trying to remain hopeful for some semblance of repair.

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2002-2008 Burg Giebichenstein, Halle, Prof. Daniel Kruger, DE
2013-2018 Künstlerische Assistentin, Idar-Oberstein, DE

When I make scuptures of rabbits, I am concerned with making living beings visible in their individual characteristics. Since rabbits communicate primarily through body language, I focus my performance on the ears and back. The traces of work are intended to evoke the impression of thick, soft fur. Viewed as a sculpture, my rabbits have a life of their own. They don't need the human body. It's this dual role that interests me. Why I make sculptures out of my jewelry – and make jewelry out of my sculptures.

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1998-2002 Massachusetts College of Art, Boston, US
2004-2006 The Ohio State University, Columbus, US
2009-2011 Teaching, Rhode Island School of Design, Providence, US
2011-2022 Teaching, Wayne State University, Detroit, US

2020 Françoise van den Bosch Award, Amsterdam, NL
2022 Elizabeth R. Raphael Founder's Prize, Contemporary Craft, Pittsburgh, US

The objects in Flourish reference bodily fluids expelled during states of repulsion, pain, and joy, but they are also ornamental jewellery. The word flourish has multiple meanings. It describes the ornamental metal components making up the objects. But to flourish also means to thrive, and in this work its use is intended to contrast the bodily fluids hinted at through the objects. The jewellery objects are shiny and ornamental, but the form, vomit, drool, tears, these indicate a state of distress. So, while the title points to prospering the imagery contradicts that meaning.

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2000-2006 Akademie der Bildenden Künste München, DE

Holon is an ancient Greek word that means whole. In "The Ghost in the Machine", a philosophical book by Arthur Koestler that greatly influenced the anime "Ghost in the Shell", Holon was proposed as a concept that the whole and parts exist simultaneously. Holon is one of my bodies of work, but also a continuation of 20 years of development. These lenses not only reflect our reality, but they may also change our perception.

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*1949, PL

1969-1973 Bezalel Academy of Art, Jerusalem, IL
1974-1976 Royal College of Art, London, GB

"Trying to remember" has been at heart of my practice ever since. This is also the title of this new series of works in porcelain, yet another attempt to understand something about the fragmented nature of my memory and its roll in my creative process.

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2010-2012 B.A. Europa-Universität Viadrina in Frankfurt a.d. Oder, DE
2012-2016 B.A. Metallgestaltung, HAWK Hildesheim, DE
2016-2018 M.A. Gestaltung, HAWK Hildesheim, DE
2013-2017 Wissenschaftliche Hilfskraft, Tutorin, Lehrbeauftragte, HAWK Hildesheim, DE
Seit 2018 Selbstständige Schmuckkünstlerin und Designerin
Seit 2018 Diverse Tätigkeiten im Ausstellungs- und Hochschulbereich

2018 Grassipreis der Galerie Slavik, Grassi Museum für Angewandte Kunst, Leipzig, DE
2019 Auszeichnung, FORM, Bundesverband Kunsthandwerk, Frankfurt, DE
2019 Förderpreis, Preis für angewandte Kunst, Zeughausmesse, Berlin, DE
2020 Design Without Borders Award, The Horváth Art Foundation, Budapest, HU
2022 Young Collection Award, Bundesverband Kunsthandwerk, Frankfurt, DE
2023 Nominierung, Hessischer Staatspreis für das deutsche Kunsthandwerk, Frankfurt, DE

Inspired by dreams and nature, I use natural finds to model compositions that have an earthly and at the same time supernatural appearance. Objects of bizarre beauty seem to spring from the nature of another world. Artefacts of distant worlds as jewels for earthly moments. My jewellery is a homage to nature and a call to dream.

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1997-2002 Kyoto University of Art and Design, Kyoto, JP
2009-2023 teaching, Kobe Design University, Kobe, JP

In recent years, the breeding and hunting of living creatures as materials for fashion and luxury goods has become a problem. However, pearl cultivation, despite being a luxury item, is not considered a problem and after the pearls are extracted, I became aware of this problem because of my own involvement in pearl farming. By my design, I am sacrificing the life of the pearl oyster. I thought it was my duty to transform the mother shell into a piece of jewellery after the pearls were harvested.

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A group of porcelain pendants, bracelets and brooches mimic soft materials like rope or thread, some of them seem to echo existing jewellery forms like Victorian Lover's Knots while others allude to objects and shapes from different realms of material culture like rope and mesh and woven or knitted forms. Forms and motifs like this ap-

pear in jewellery as well as in ceramics. I'm always interested in finding ways to bring these multiple influences into my practice.

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2013-2014 Fachoberschule für Schmuck & Glas, Neugablonz, DE
2014-2017 Schmelter Juwelen, Berlin, DE
2017-2021 Hochschule for Angewandte Kunst und Wissenschaft, Hildesheim, DE

How were glass beads and photography used by the colonial masters to legitimise their rule over Africa? And how did they manage to create a stereotype of the isi Zulu that is still present in our minds today? As part of my bachelor thesis, I created a beaded slave necklace. It symbolises the weight and constraints of having an alien identity imposed by economically motivated external powers. Our present is shaped by the past. We carry the history of previous generations within us. And so black people still feel the prejudices created by colonialism today. How can we break the chain of slavery once and for all?

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2009-2012 Mentor, Bruce Philips, U.S. Apprenticeship, Leather / Coach Trimming, US
2012-2014 MA, Cranbrook Academy of Art, US
2018-2020 MA, Critical Craft Theory Warren Wilson College, US
2020-2025 PhD, Konstfack University of Arts, Crafts and Design, Stockholm, SE

Once a private practice of repairing, restoring, and finishing of chains started by others in years long past then turned into a new process of distraction and meditation during a global pause. A process found in many parts of the world done by hand and by machine. Performed on porches, prisoner of war camps and whereever there was a space for a pause and a whittling knife. These chains explore the marking of the passing of time. Still a living material they will shift in color and character based on where they live and how they will be handled.

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1999 Escola Massana, Barcelona, ES

A piece of jewellery lives in a moment, hidden under a tree or inside of a cloud. Culture is left behind and nature takes over. Touching the ground with a soft hand, I look, smell and realize the temporariness of my needs. Nature takes back what belongs to her.

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1981-1989 Painting, Ernesto de la Carcova' Superior School of Fine Arts, Buenos Aires, AR
2013-2019 Eloi Jewelry School, Buenos Aires, AR, Workshops with Iris Eichenberg, Judy McCaig, Caroline Broadhead, Manon van Kouswijk, Celio Braga
Since 2022 ongoing studies at Eloi Jewelry School, AR

This work is a declaration of feelings towards religions, because all of them, to a greater or lesser extent, feel they have rights over the female body. They tell us how to dress it, how to cover it, how to move it, how to adorn it. The theme of rethinking the feminine is recurrent in my work. I also threaded pearls forming a necklace, which I covered with latex, an organic material that undergoes transformations. The feminine and the suffering faced with the impossibility of showing oneself and being totally free.

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2008 - Profielprijs 2008, Stichting Profiel, NL
2008 - The Prize of the French Community Walonia-Brussels, World Crafts Council, BE

This necklace was made specially for the exhibition „Double Yellow Line" which had „borders" as theme and travelled through Russia in 2021/2022. Henki Van Oz is about internal borders, limiting people from doing what they would like to do. It is safe inside your known circle and frightening outside. It takes courage to step outside your own boundaries. The lion in The Wizard of Oz thinks he is a coward. During his travel on the Yellow Brick Road, he finds out that he is much more courageous than he thinks he is. The name Henki is inspired by the first publicly known HIV positive man in Norway: Henki Hauge Karlsen. He fought up to the highest court to get his job back after he was fired because of his HIV. He was a courageous man and had manes like a lion

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2004-2007 University of Stellenbosch, SA

In the words of Ronan Keating, „You say it best ‚when you say nothing at all".

Tamara Marbl Joka
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*1968, SFRJ

2007-2009 MA, University of South Eastern Norway, NO
2019-2022 BA, Oslo National Academy of the Arts, NO
Since 2022 MA, Oslo National Academy of the Arts, NO

I have witnessed an earthquake, a war, a long migration process, and death. What does it mean to be a human being when the ground shakes and disappears? I express these events through concrete and metal – thus creating objects based on physical experiences, and distinct phenomena in my life.

Gabriela Marcos
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1988-1992 Textile design Buenos Aires University, UBA, AR
2016-2022 Jewelry Taller Eloi, Buenos Aires, AR
2019 Workshop with Manon Van Kouswijk
2019 Exchange with Cranbrook Academy, Iris Eichenberg, AR
2018 workshop with Pillar Cotter, Simon Mazuera, Gastón Rois Judy McCaig, Rodrigo Acosta

These pieces are part of „what remains" series from Antonia collection and are inspired by shapes that emerge from a carved box that belonged to my grandmother.

Peleg Mercedes Matityahu
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*1992, IL

2017- 2021 BA, Shenkar college, Ramat Gan, IL
2021 Winner of the Galerie Marzee Graduate Prize, NL
2021 scholarships award from AICF America Israel Cultural Foundation, IL

Several years ago, I suffered a head injury that caused me to lose my short-term memory, a condition known scientifically as Amnesia. The immediate implication was the brain's inability to generate and store new memories, as well as a relentless attempt to fill in the gaps. That personal experience provided the impetus for this series. Through chains that metaphorically flow through memory's holes and unite the missing pieces into a whole, the series symbolizes forgetfulness as disassembly and memory as construction. The chains form a line that runs through all of the layers, forming a jewel. My work incorporates both the conscious and subconscious. Threading is a tedious and repeated work process that provides me with a starting and ending point, allowing me to close a circle.

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*1969, NO

1989-1997 MA, University of Oslo, NO
1993-1995 Elvebakken Vocational School, NO
2001-2008 Academy of Fine Arts, Munich, DE
2010, 2015 Guest teacher, Konstfack University, Stockholm, SE
2014 Guest teacher, Institute of Precious Metals, Copenhagen, DK
2014-19 Guest teacher, Oslo National Academy of the Arts, NO
2017 Guest professor, Burg Giebichenstein, University of Arts and Design. Halle, DE

2008 The Arts and Crafts First Price, Norwegian Artist Help Foundation, NO
2013 Debutant Prize, AdBK; Munich, DE
2013 Prize of Excellence, in the exhibition Pushing Boundaries Chasing Challenges. Beijing, CN

A miniature atomic bombe thrones the little grey tin ring. One ist band is engraved Ring of Ignorance. The ring replicates American toy ring, distributet by the American government in 1946 as part of a large propaganda campaign to celebrate nuclear weaponry as a peace making tool. The war between Russia and the Ukraine shows however the opposite. The presence of nuclear weaponry in the world brings only forth the dangers of an atomic war, not peace.

Maria Militsi
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*1971, GR

1992-1995 Mokume, Thessaloniki, GR
2003-2006 BA, Middelsex University, London, GB
2006-2008 MA, Royal College of Art, London, GB

My work brings together dissimilarities through the collection of existing objects to explore questions about the role of function and value. Defunct toys sourced from online auctions or leftovers from house clearances provide the setting for play, for work moulded and defined by serendipity.

Neke Moa
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*1971, NZ

2004-2007 Whitireia NZ, Porirua, Aotearoa, NZ

Ngāti Pukana was part of a body of work called Rakau whakarawe – weapons for the everyday. Choose your weapon! Everyday we face challenges that require action, in-action, and/or reaction. From the realm of the Turehu (magical beings), materials gifted from Taiao (environment), this collection of weapons cater for those that wish to join the battle to protect and fight purposefully and powerfully in this reality and in the realms seen and unseen.

Felicia Mülbaier
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*1988, DE

2011-2015 Hochschule Düsseldorf, DE
2014 Estonian Academy of Arts, EE
2016-2019 Hochschule Trier, Idar-Oberstein, DE
2018 HDK-Valand-Academy of Art and Design, SE

„Pieces of jewellery made out of stone, seemingly from a world where time does not exist. A world that is disconnected from the noise of everyday life and from all those obstructive trivia of our daily routines. Pieces of jewellery as witnesses of a world where the strongest power is silence. They have internalized silence, revealing at the same time how fragile this silence is and how transient it can be if mindfulness and care are lost." Prof. Ute Eitzenhöfer

Hannah Norris
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*1995, GB

2017-2019 West Herts College, GB
2019-2022 University for the Creative Arts, GB

Consisting of three neck pieces, Sin, Repent, Absolution is spurred by the current downward spiral of politics in the UK and the cost of living crisis. Through an exploration of materiality and symbolism, the pieces comment on the current issues surrounding wealth, status and class in society. The chosen forms of chains throughout the collection reflects on the historical use of chains as a show of social status by the elite. Hand carved from graphite, Sin consists of currency symbol charms providing commentary on dirty money rife within the ruling class. Due to its material nature, the piece cannot be touched without dirtying the wearer. Repent is carved fully from soap, with charms representing the theological virtues of faith, hope and charity. The choice of material depicts the act of washing away ones sins, in particular the wealthy donating to charity or giving tithe to the church. The final neck piece is made from communion wafers to represent the final stage – Absolution. Now cleansed of their sins, the wearer is absolved with the illusion of a clear conscience, until the cycle starts again.

Shelley Norton
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*1961, NZ

1999-2001 University of Auckland, Auckland, NZ

Frances Hodgkins, a New Zealand artist, painted three self portraits in the 1930s and represented herself using favourite objects and clothing accessories. I formed a continuous line at a 1:1 scale meadering around these objects, on fine needles, using an intarsia knitting technique and cut up colourful plastic shopping bags.

Liana Pattihis
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*, CY

1979-1980 Birmingham Polytechnic, GB
1980-1981 Birmingham University, GB
1982-1983 North London Polytechnic, GB
2002-2003 Central Saint Martins College of Art and Design, GB
2003-2007 BA, Middlesex University, GB

The pieces are wearable vessels, created by the amalgamation of discarded broken glass, porcelain and silver chain, which conceal a perfume vial.

Ruudt Peters
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*1950, NL

1970-1974 Gerrit Rietveld Academie, NL

Ruudt Peters has shaped forms that are following Mircea Eliade's reconstruction of ideas for cosmic origin. Hence, these small, secluded, and shadowed objects at the verge between hollowness and hallo-wing seemingly introduce a material and profane transcendence into the world of aesthetics and artistic objects.

Lina Peterson
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*1979, SE

2000-2001 London Guildhall University, GB
2001-2004 BA, University of Brighton, GB
2004-2006 MA, Royal College of Art, London, GB

The patterns explored in the work is a development of a long-standing use of colour and paint, with darker patterns that loosely reference ovaries and organs, introducing a growing interest in the female body.

Annelies Planteijdt
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*1956, NL

1974-1978 Vakschool Schoonhoven, NL
1978-1983 Gerrit Rietveld Academie, Amsterdam, NL
1981 learning with Giampaolo Babetto, Padova, IT
1985 working period, Barcelona, ES
1992-1993 working period, Bratislava, SK
2004 teaching, Royal College of Art, London, UK
2016 working period, Berlin, DE
1985-2009 The Netherlands foundation for visual arts, design and architecture (fonds BKVB),
2012 Mondriaan Fund, Amsterdam, NL
2015 artist in residence at IK-island, Oost-Souburg, NL

1990 Emmy van Leersum Prize, Amsterdam, NL
2004 Marzee Prize, Nijmegen, NL

2006 Herbert Hofmann Prize, Munich, DE

These pieces have a history and a future at the same time. It was a challenge to make a whole new body of work by recycling my own old unsold pieces. It was like a gift to myself. Instead of a restriction something was opening up anew. There is nothing lost: the concept of the old pieces still exists. Work and material is still used, there is no loss of time.It is just changing in time.

Sarah Powell
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*1984, GB

2003-2005 Arts University Bournemouth, GB
2006-2009 Kingston University, London, GB
2013-2013 Snug Harbor artist residency, New York, US
2014-2020 Akademie der Bildenden Künste München, DE

Time as Material is a meditation on the weight of Earth extraction through the technique of core drilling. The beads are made with oil shale from the Jurassic coast of England. Each bead contains the data of deep-time. Such vastness becomes intimate when the wearer moves them between fingers. Counting, contemplation and rhythms are aspects of Time as Material that help bring the ecological crises to the surface, while embracing the body as messenger.

Cecilia Richard
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@ceci.richard
*1965, AR

1992-2001 Sculpture, Universidad Nacional de Córdoba, AR
2006-2016 Workshop with Ramon Puig Cuyas, Gemma Draper, Estela Saez Vilanova, Jorge Manilla, Iris Eichenberg
2008-2022 teaching, Caelum, Córdoba, AR
2007 Castagnino Macro Museum, Rosario, AR. First Award, AR
1999 XVII International Crafts Fair, Córdoba, Argentina. First Award Jewelry
1996 XIV International Crafts fair, Córdoba, Argentina. First Award Jewelry
2019 Caelum, Cordoba, Argentina workshop with Daniela Malev
2021 workshop procesos creativos, Caelum, Córdoba, Argentina

„States of faith" make up a set of pieces of jewelry that I developed in the context of the pandemic. A time of uncertainty, confusion, and unrest; as well as a time of desires, longings, and hope. In them, I ironize about materiality and representation by altering language.

Jimena Rios
tallereloi@gmail.com
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*1981, AR

2000-2004 Massana School, Barcelona, ES
2003-2003 Alchimia, Florence, Jewelry with Manfred Bischoff, IT
2021-2023 Universidad de tres de febrero, Buenos Aires, AR

My work is always a conversation between contemporary and devotional and traditional jewelery: Scapulars, ex votos, reliques, jewels that have been done and use as a proof of the power of objects. These pieces have the weight of touching and grasping and holding and comforting. They are worn like a scapular, like a pendants and inspire the wearer to intertwine their fingers or feel the warm touch on the chest or between the shoulder blades, a silent presence. They say you are not alone.

Mette Saabye
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@objectsofdesire
*1969, DK

1988 Classic Linguistic student, Middelfart, DK
1989-90 Fuji Studio Jewellery School, Florence, IT
1990-94 Goldsmith Apprentice, Fl. Larsen Studio, DK
1994-1996 MA, Institute of Precious Metals, Cph. DK
2016-18 Teaching, Kolding Designschool, DK

since 1999 several Grants & Awards in Denmark
2004 Winner of The Design & Crafts Biennale, F.L. Foghts Foundation

My jewellery is made out of discarded embroidered pieces that cost next to nothing in second-hand shops around town. These textiles, which have been produced by hand due to the great skills of the maker, served both a practical and decorative purpose in the home. Revitalizing and re-assigning value to worthless materials has played a great role through my career, and is an intentional way of having a responsible work practice.

Jolynn Santiago
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*1983, US

2010 - 2013 BFA, Kent State University, US
2016 - 2019 MFA, State University of New York at New Paltz, US
2017, 2019 Research and Creative Project Award, New Paltz, US
2018 Instructor, State University of New York at New Paltz, US
2019 - 2020 AiR, Arrowmont School of Arts and Crafts, Gatlinburg, TN, US
2021 - 2022 Instructor, Baltimore Jewelry Center, Towson University, Montgomery College, US

My work is highly influenced by the relationships I observe between mundane marks and time; water rings from a coffee cup, dust settling on a surface. I conduct material research to understand how jewellery, metals, alloys, and graphite can be manipulated to communicate these ideas. I use silver alloys and their ability to tarnish at different rates to create work that changes over time. I file silver into „dust" to reference how dust and debris collect and settle around objects. I carve molds out of graphite and sinter and fuse silver to preserve the „dust." I also create ‚dust prints' where I hand emboss silver filings into paper. In time, the silver will oxidize, and the image will darken. Every morning I use a broom to sweep the floor, a ritual that slowly wakes my body and redirects my anxious energy. The debris is varied: crumbs, skin, hair, dirt. On windy days, particles blow in from the outside, mingling with indoor debris. Each morning the pile changes shape, size, and variety. Like this daily ritual, the process of creating my work involves tedious, repetitive acts. The jewellery and objects I create loosely reference the forms and textures of the dust and debris collected each morning. My practice utilizes experimentation and contemplation, and a dedication to slow and careful processes. The jewellery and objects themselves are but one factor in a larger, more holistic practice of making and unmaking.

Pedro Sequeira
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*1976, Portugal

1995-1998 Centro de Joalharia do Porto, PT
2001-2007 Akademie der Bildenden Künste München, DE
2007-2009 Instituto Português de Fotografia, PT
2009-2011 Faculdade de Belas Artes, Porto University, PT

I work with my field of view, using references and materials to build pieces that refer both to that origin but also of other subjects. The viewer brings and adds perspective to the work making of it a starting point to a dialogue.

Sara Shahak
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*1954, IL

1973-1978 Tel Aviv University, IL
1992-1997 The Goldsmith and Jewelry academy, IL
2004-2014 Master classes with Philip Sajet; Esther Knobel, Johanna Dahm, Hellen Britton, Giovanni Corvaja, Georg Dobler, Doris Betz at Poriya Studio, IL
1995-2005 teaching, The Goldsmith and Jewelry academy, IL
2011 2017 Assistant curator, 'The Museum of Philistine Culture', Ashdod, Israel.
2010 'The Golden Star' award for design excellence, The Design Museum, Holon, IL
2018 'AUTOR' Romania, Awarded for innovative designs.
2018 'Gioielli in Fermento', IT

A medal worn on the body is type of jewelry. It usually appears as a pendant or brooch, worn for the stated purpose of pointing out an exception. I intend to turn military identity tags ('dog tags') from military visual symbols, with a heavy emotional charge, into decorative elements, into different pieces of jewelry. I want to eliminate the military symbolic appearance of it, to „give" the tag what it doesn't have. To turn it to an element that embraces the body and mark the wearer as an individual, apart from the rest. I am turning this 'anti-jewel' into a jewel, as a token of appreciation, a medal!

Catarina Silva
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*1982, PT

2000-2005 Ar.Co, Lisboa, PT
2015-2022 Head of Jewellery Departement at Ar.Co, Lisboa, PT

Through the reference of a primitive origin questioning the relevance and present function of the amulet and the protective talisman, I conceived pieces with surrealistic and neo-pop assemblage that results in an intertwine between ornamental naturalistic forms in counterpoint with apparently mechanical and artificial elements.

Dannielle Surgeon-Eustace
dannielle.faran@gmail.com
*1995, AUS

2011-2013 Central Institute of Technology, AUS
2014-2017 Royal Melbourne Institute of Technology, AUS
2018-2021 Melbourne Polytechnic, AUS

I believe that no materials are off limits, with an appreciation for all mediums and their inherent qualities. I enjoy bringing new life to materials that are ordinarily discarded, rejected or seen as invaluable. Hope of what the future holds can be an endearing prospect, instead of a fearful one, and I want to illustrate this through my creations.

Lisa Walker
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*1967, NZ

1987-1988 Otago Polytechnic Art School, NZ
1994-2001 Akademie der Bildenden Künste München, DE

Sophie Taeuber made some beautiful masks, Theo Schoon some amazing drawings, I combined them and made a pendant of my own.

Norman Weber
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*1964, DE

1984-1988 Staatliche Berufsfachschule für Glas und Schmuck Kaufbeuren-Neugablonz, DE
1989-1996 Akademie der Bildenden Künste München, Schmuck, DE
1989-1996 Akademie der Bildenden Künste München, Kunsterziehung, DE

When I think of jewellery, I think of images of precious stones and their arrangement in a row or around a centre. Faceted gemstones or cut as a capuchon. Admittedly not very original. In my imagination they start moving, merging and changing. The color is similar to that of found objects, weathered, bleached by the light and unrepeatable. The original splendor is gone, perhaps still to be guessed at. Contrasted with perfection is controlled chance. The rational, computer-generated form is becoming fragile and changing. Barely noticeable to slightly overstretched. Nostalgic, contemporary or outdated? Any attribution remains questionable.

Zixin Wei
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*1990, CN

2008-2012 Beijing Institute Of Fashion Technology(BIFT), BA
2012-2015 China Central Academy of Fine Arts(CAFA), MA
2015 to present Beijing City University (BCU), lecturer

The connection between the two comes from intuition. Once I was looking for scotch tape, I found it mixed with the jade ring in front of me. Suddenly I felt that there must be some chemical reaction between these two things. There are two kinds of materials far apart. One is a precious stone that will take 100 million years to form, and the other is a cheap consumer goods produced in industry. One covers a hundred million years of experience, and the other clings to the dust and hair around the present.

Jiye Yun
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*1988, KR

2007-2011 BA, Kookmin University, Seoul, KR
2009-2010 Nova Scotia College of Art and Design, Halifax, CAN
2012-2014 MA, Kookmin University, Seoul, KR
2016-2022 Akademie der Bildenden Künste München, DE

In the work of Jiye Yun, public spaces are reflected onto the jewellery. The sanitary tile surfaces of contemporary architecture - of schools, hospitals, swimming pools, subway stations are imitated and cover her pieces. The small brightly colored pieces glint, reflecting the vibrant movements of passersby. Tiles also exist in very private spaces. Where the mechanical but godly routine of daily life is repeated. Where you stand in front of the mirror quietly in the morning and evening, recognizing slight differences from yesterday such as deeper wrinkles or new moles. When the moment comes when you finally leave your busyness behind and become alone, the tiled walls surround you like air and give you comfort. To Jiye Yun, tiles are another word for 'living' between the public and private realms. When you step into a tiled space, various images come to mind. The harmony of fresh colors give you trivial joy, old corner, that has fallen a few pieces, makes you mull over the passage of time, the cool memories of playing in the water, the touch of the barefoot on cold floors, the unpleasantness in poorly maintained, unhygienic places, and even the familiar tiles suddenly isolate you and turn into an uncanny obsessive pattern that causes nervous breakdown. Jiye Yun uses 'tile' as a medium to bring out not only the universal feelings that are enough to nod together, but also extremely personal impressions that vary depending on their memories, experiences, and psychological status.

Christoph Zellweger
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*1962, CH

1980-1983 Wilhelm Reindl, Kiel, DE, goldsmith master
1991-1993 MA, Royal College of Art, London, GB

„Ampoules" are hermetically sealed glass vessels, container in which substances can be carried around safely. Does the ampoule contain a cure – or else – a threat? With an increasing number of pills, powders and injections, we moderate the way we experience life, how we reproduce or age and how we face death. With the right cocktail of substances, people live more desirable lives or, when hormones enter the oceans, change the sex of a population of fish. How does it feel to carry a glass ampoule filled with a substance that can be both life-saving, toxic or addictive?

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*1973, DE

2000-2004 Universität der Künste Berlin, DE
2003-2004 Erasmus Stipendium – Ecole des Beaux Arts Marseille, FR
2009 Arteliersstipendium, Schloss Plüschow, DE
2010 Arbeitsstipendium der ACC Galerie und der Stadt Weimar, DE
2010 Projektstipendium der Stiftung Künstlerdorf Schöppingen, DE
2012 Altonale Kunstpreis der Stadt Hamburg, DE, Dritter Preis
2017-2023 Initiator des internationales Artist in Residence Programms FaveLAB in Athen, GR
Seit 2020 Herausgeber des SMCK Magazine For Independent Artists
Seit 2022 Mitgründer des Schmuck-Videofestivals SMCK On Reel

Memories can be triggered by a single movement, sound, or smell. More than that, however, objects from the past remind us of our personal history and experiences. It is the magic of objects, no matter how broken or worthless, that takes us back in time and preserves our deepest feelings.

Fotonachweis

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