

SCHMUCK

münchen



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Sonderschau der Internationalen
Handwerksmesse München
Special Exhibition at the IHM

SCHMUCK MÜNCHEN 2025

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Internationalen
Handwerksmesse
München

Special Exhibition
at the IHM

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VORWORT

Vor 69 Jahren wurde die Sonderschau SCHMUCK zum ersten Mal auf der Internationalen Handwerksmesse gezeigt. Sie stand für den Traum, Deutschland aus der politischen Isolation der düsteren Vergangenheit herauszuführen. Herbert Hofmann, der Initiator, wollte mit seiner Botschaft zum Ausdruck bringen, dass es beim Schmuck und seiner Gestaltung um den Menschen an sich geht, dass dieses Thema eine weltumspannende Bedeutung hat und eine globale Sprache spricht. Für die SCHMUCK-Sonderschau wurden daher von Anfang an internationale Künstlerinnen und Künstler eingeladen, sich zu beteiligen. Die vermeintlich unpolitische Brücke trug die Handwerksmesse und das bayerische Handwerk in die internationale Gemeinschaft zurück.

So wurde die Sonderschau zu einem wichtigen Treffpunkt für alle, die sich für Schmuck interessieren. Seither ist sie ein Highlight und fester Termin für Schmuck-Fans aus aller Welt. Hier treffen sich Künstler, Kuratorinnen, Galeristen und Trägerinnen, um sich über die neuesten Entwicklungen auszutauschen. Für die Jury der Sonderschau SCHMUCKmünchen 2025 haben wir Dr. Jurgita Ludavičienė aus Vilnius engagiert, die Chefkuratorin im Litauischen Nationalmuseum für Kunst in Vilnius. Dort feiert sie den zeitgenössischen Schmuck auch in der internationalen Biennale *Metallophone*. 789 Goldschmiede aus 51 Ländern wollten bei der SCHMUCK dabei sein. Sie hat Arbeiten von 62 Künstlern aus 29 Ländern ausgewählt. Wir danken ihr für ihre kenntnisreiche Auswahl.

Als *Klassikerin der Moderne* stellen wir Bussi Buhs vor. Sie hat sich wissenschaftlich mit dem Einsatz von Kunststoff im Schmuckschaffen auseinandergesetzt. Auch bei den seriell angelegten Variationen der Broschen und Objekte beweist sie ihre analytische Akkuratess fürs Detail. Sie lässt sich von alltäglichen Formen inspirieren. Über subtile Zeichnungen, poetische Gedichte und einen intensiven philosophischen Diskurs entwickelt sie ihre ganz eigene Position. Sie setzt ihre Themen mit Humor um und ihre Werke stecken voller farbenfroher Formen. Wir denken, dass dieser lustvolle Ansatz von Bussi Buhs auch für die heutige Diskussion relevant ist. Ein großer Dank geht an Die Neue Sammlung – The Design Museum und das Goldschmiedehaus Hanau für ihre großzügigen Leihgaben.

Wir freuen uns, unsere neue Marke SCHMUCKmünchen vorzustellen: SCHMUCKmünchen steht für den engen Austausch zwischen lokalen Akteuren und Institutionen mit internationalen Künstlern und Kreativen. Es ist uns ein großes Anliegen, immer mehr Menschen für zeitgenössischen Schmuck zu begeistern, sie als Trägerinnen und Sammler zu inspirieren. Darüber informiert unsere neugestaltete Website und beleuchtet die Details der Sonderschau und der Events. Der Kalender für die täglichen Highlights listet alle Ausstellungen und weist auf Eröffnungen und Vorträge hin. Dort finden Sie auch unser Archiv ab 1959 zur Information und für Forschung nach Jahrgang gegliedert mit Katalogen, Kuratoren, und Preisträgern zum Download: www.schmuck-muenchen.org auch auf Instagram unter @schmuckmuenchen informieren wir die Szene. Wir wünschen uns, dass sich alle gut zurechtfinden und dass noch mehr Münchner an diesem Kulturerlebnis der Spitzenklasse teilnehmen. Selbstverständlich ist unser Service rund um SCHMUCKmünchen für Beteiligten kostenfrei – seit fast 70 Jahren.

Unser großer Dank gilt auch in diesem Jahr der Benno und Therese Danner'schen Kunstgewerbestiftung in München, die seit 2006 die Trägerschaft für diese Sonderschau innehat. Wir danken der Stiftung insbesondere für die großzügige Unterstützung des Relaunchs unserer Marke und deren Digitalisierung. Auch die Gesellschaft für Goldschmiedekunst und das Kompetenzteam Kultur- und Kreativwirtschaft der Landeshauptstadt München trugen zu diesem ambitionierten Neustart bei – sehr herzlicher Dank dafür.

Wir danken der Agentur vsp vogt & sedlmeir GmbH für die engagierte Begleitung unserer grafischen Weiterentwicklung. Die Gestaltung unserer neuen Website begleitete dankenswerterweise Nathalie Hintermeir. Wir danken ebenso der Gesellschaft für Handwerksmessen GHM für die langjährige konstruktive Zusammenarbeit. Die Organisation der Sonderschau verantwortet Eva Sarnowski. Für die gelungene Inszenierung der Ausstellung danken wir Alexandra Bahlmann. Ihr Arrangement schafft überraschende Bezüge und spannende Verbindungen. Mirei Takeuchi betreut die Installation der SCHMUCK seit vielen Jahren. Sie und Sabine Buhrs sind auch während der Messe die perfekten Ansprechpartnerinnen vor Ort.

Die langjährige Förderung durch das Bayerische Staatsministerium für Wirtschaft, Landesentwicklung und Energie zeigt, wie sehr auch der Freistaat hinter dieser Kulturarbeit im Handwerk steht und sie mit öffentlichen Geldern unterstützt. Wir danken für die Förderung dieser wichtigen Sonderschau.

Barbara Schmidt
Handwerkskammer für München und Oberbayern
Leiterin der Kulturabteilung

FOREWORD

69 years ago, the SCHMUCK special show was presented for the first time at the International Crafts Fair. It symbolised the dream of leading Germany out of the political isolation of its dark past. Herbert Hofmann, the initiator, wanted to express the message that jewellery and its design are about people, that this theme has a global significance and speaks a global language. International artists were therefore invited to take part in the SCHMUCK special show from the outset. The supposedly apolitical bridge brought the crafts fair and Bavarian crafts back into the international community.

The special show thus became an important meeting place for all those interested in jewellery. Since then, it has been a highlight and fixed date for jewellery fans from all over the world. This is where artists, curators, gallery owners and jewellery wearers meet to discuss the latest developments. We have engaged Dr Jurgita Ludavičienė from Vilnius, Chief Curator at the Lithuanian National Museum of Art in Vilnius, as the jury member for the SCHMUCK münchen 2025 special show. There she also celebrates contemporary jewellery in the international *Metallophone* biennial. 789 goldsmiths from 51 countries wanted to take part in SCHMUCKmünchen. She selected works by 62 artists from 29 countries. We thank her for her knowledgeable selection.

We present Bussi Buhs as a *modern classic*. She has scientifically investigated the use of plastic in jewellery design. She also demonstrates her analytical attention to detail in her serialised variations of brooches and objects. She draws inspiration from everyday forms. She develops her very own position through subtle drawings, poetic poems and an intensive philosophical discourse. She uses humour in her themes and her works are full of colourful forms. We think that Bussi Buhs' humorous approach is also relevant for today's discussion. Many thanks to Die Neue Sammlung – The Design Museum and the Goldschmiedehaus Hanau for their generous loans.

We are pleased to introduce our new brand SCHMUCK münchen: SCHMUCKmünchen stands for the close exchange between local players and institutions with international artists and creatives. It is very important to us to get more and more people excited about contemporary jewellery and to inspire them as wearers and collectors. Our redesigned website also provides information about this and highlights the details of the special show and events. The daily highlights calendar lists all the exhibitions and indicates openings and lectures. There you will also find our archive from 1959 onwards for information and research purposes, broken down by year with catalogues, curators and award winners for download: www.schmuck-muenchen.org We also keep the scene informed on Instagram at @schmuckmuenchen. We hope that everyone will find their way around and that even more Munich residents will take part in this top-class cultural experience. It goes without saying that our SCHMUCKmünchen service is free of charge for participants—and has been for almost 70 years.

Once again this year, we would like to thank the Benno and Therese Danner Arts and Crafts Foundation in Munich, which has sponsored this special exhibition since 2006. We would like to thank the foundation in particular for its generous support for the relaunch of our brand and its digitalisation. The Gesellschaft für Goldschmiedekunst and the Kompetenzteam Kultur- und Kreativwirtschaft der Landeshauptstadt München also contributed to this ambitious relaunch—our sincere thanks for this.

We would like to thank the agency vsp vogt & sedlmeir GmbH for their dedicated support of our graphic development. Nathalie Hintermeir was kindly responsible for the design of our new website. We would also like to thank the Gesellschaft für Handwerksmessen GHM for their many years of constructive co-operation. Eva Sarnowski is responsible for the organisation of the special show. We would like to thank Alexandra Bahlmann for the successful staging of the exhibition. Her arrangement creates surprising references and exciting connections. Mirei Takeuchi has been in charge of the SCHMUCK installation for many years. She and Sabine Buhrs are also the perfect contacts on site during the exhibition.

The long-standing sponsorship by the Bavarian State Ministry of Economic Affairs, Regional Development and Energy shows how much the Free State of Bavaria is behind this cultural work in the craft sector and supports it with public funds. We would like to thank them for sponsoring this important special exhibition.

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

GELEITWORT DANNER-STIFTUNG

Die Danner-Stiftung freut sich sehr, auch 2025 wieder die Trägerschaft für die weltweit angesehene Sonderschau »SCHMUCKmünchen« auf der Internationalen Handwerksmesse in München zu übernehmen. Unterstützt durch die Förderung des Bayerischen Staatsministeriums für Wirtschaft, Landesentwicklung und Energie und in Zusammenarbeit mit der Gesellschaft für Handwerksmessen und der Handwerkskammer für München und Oberbayern gelingt es damit Jahr für Jahr, München zum Treffpunkt der internationalen Schmuckszene zu machen. Zahlreiche Begleitveranstaltungen zur »SCHMUCKmünchen« in Galerien, Museen und Kulturinstituten lassen die gesamte Stadt als Zentrum des kunsthandwerklich gefertigten, individuellen Schmucks erstrahlen.

Das internationale Interesse an der »SCHMUCKmünchen« zeigt sich nicht nur in den zahlreichen Besucherinnen und Besuchern. Die Sonderschau ist schon vor vielen Jahren auch zum »Exportprodukt« geworden und wird nach Beendigung der Internationalen Handwerksmesse München immer wieder auch in den Museen anderer europäischer Metropolen gezeigt.

Die 1920 gegründete »Benno und Therese Danner'sche Kunstgewerbestiftung« fördert nicht nur die Sonderschau »SCHMUCKmünchen«. In der »Danner-Rotunde« in der Pinakothek der Moderne München präsentiert die Stiftung eine der umfangreichsten Kollektionen an zeitgenössischem Schmuck. Die mittlerweile etwa 600 Stücke umfassende Sammlung von internationalem Rang wird laufend erweitert, auch durch Arbeiten, die auf der »SCHMUCKmünchen« ausgestellt und angekauft werden. Neben dem Schmuck fördert die Stiftung außerdem Kunsthandwerkerinnen und Kunsthandwerker quer durch alle Gewerke durch Wettbewerbe, Preise und Ausstel-

lungen sowie durch Stipendien und Zuschüsse zu Investitionen und Projekten. Neben den Preisen bei den Schulwettbewerben verleiht sie alle drei Jahre den renommierten und künftig mit 20.000 Euro dotierten Danner-Preis für das zeitgenössische Kunsthandwerk in Bayern, der von einer Ausstellung der preisgekrönten und rund 100 weiterer von der Jury ausgewählter Objekte begleitet wird. Preise und Förderangebote richten sich nicht nur an bereits etablierte Kunsthandwerkerinnen und Kunsthandwerker, sondern gerade auch an junge Talente.

Die Arbeiten für die »SCHMUCKmünchen« im Jahr 2025 wurden von der Kunsthistorikerin Dr. Jurgita Ludavičienė aus Litauen ausgewählt. Die Sonderausstellung ist damit – wie immer – der aus dem individuellen Blickwinkel des Kurators zusammengestellte Spiegel der aktuellen Strömungen zeitgenössischer Schmuckkunst. »Klassiker der Moderne« ist in diesem Jahr die Künstlerin Bussi Buhs mit einer Retrospektive ihrer Schmuckarbeiten. Genießen Sie diese facettenreiche und inspirierende Schau überraschender und beeindruckender Kreationen internationaler Schmuckkünstlerinnen und Schmuckkünstler!

Dr. Markus Eder
Geschäftsführender Vorsitzender
der Danner-Stiftung

PREFACE

The Danner Foundation is delighted to once again be sponsoring the world-renowned special show »SCHMUCK münchen« at the International Crafts Fair in Munich in 2025. Supported by the Bavarian State Ministry of Economic Affairs, Regional Development and Energy and in cooperation with the Gesellschaft für Handwerksmessen and the Chamber of Crafts for Munich and Upper Bavaria, the foundation succeeds year after year in making Munich the meeting place for the international jewellery scene. Numerous events accompanying »SCHMUCKmünchen« in galleries, museums and cultural institutes allow the entire city to shine as a centre of handcrafted, individual jewellery.

The international interest in »SCHMUCKmünchen« is not only reflected in the large number of visitors. Many years ago, the special show also became an »export product« and, after the end of the Munich International Craft Fair, it is repeatedly shown in museums in other European cities.

The »Benno und Therese Danner'sche Kunstgewerbestiftung«, founded in 1920, not only sponsors the special exhibition »SCHMUCKmünchen«. In the »Danner Rotunda« in the Pinakothek der Moderne in Munich, but the foundation also presents one of the most extensive collections of contemporary jewellery. The collection, which now comprises around 600 pieces of international standing, is constantly being expanded, including through works exhibited and purchased at »SCHMUCKmünchen«. In addition to jewellery, the foundation also supports craftspeople across all trades through competitions, prizes and exhibitions as well as scholarships and grants for investments and projects. In addition to the prizes in the school competitions, every three years it awards the prestigious Danner Prize for Contemporary Arts and

Crafts in Bavaria, which will be endowed with 20,000 euros in future and is accompanied by an exhibition of the prize-winning pieces and around 100 other objects selected by the jury. Prizes and sponsorship programmes are not only aimed at established craftspeople, but also at young talents in particular.

The works for »SCHMUCKmünchen« in 2025 were selected by art historian Dr Jurgita Ludavičienė from Lithuania. The special exhibition is thus—as always—a reflection of current trends in contemporary jewellery art, compiled from the curator's individual perspective. This year's »Modern Classic« is the artist Bussi Buhs with a retrospective of her jewellery works. Enjoy this multifaceted and inspiring show of surprising and impressive creations by international jewellery artists!

Dr Markus Eder
Executive Chairman
of the Danner Foundation

WHAT I THINK OF WHEN I THINK OF SCHMUCK



First of all, I think about the honour I have been given this time and the responsibility that comes with it. Every year, when I look at the main curated exhibition of contemporary jewellery at the Internationalen Handwerksmesse, I not only curiously follow the stories told by the artists' works, but I also try to see with respect and admiration the curator's idea that connects the selected artists' works. It always seems as if there is something more behind the works. That is always the case with a good exhibition. A good exhibition is something other than just an accumulation of works, but this is a banal and well-known truth.

This time the answers have to come from me—and they come from many conversations with artists, gallerists, and viewers, and, above all, with myself. So. When I think about contemporary jewellery, the thing that scares me the most is knowing that we know what it is. More precisely, I would be most scared of knowing what it is and what is good about it. Even more specifically, what I would be most afraid of seeing in this field of art is stagnation, a general saturated agreement and a safe rolling on comfortable rails. When I think about it, I feel short of breath, as if I had been in a closed room for too long. In contemporary jewellery I look for courage and life. Something that makes you take a deeper breath, raise your eyebrows in amazement, look again, admire and feel something. It's not always clearly expressed in words, it hits you in the solar plexus and takes your breath away. Or it quietly sneaks up on you and whispers in your ear in a way that you can't forget, day or night. It's something

that is intuitive, instinctive, unexplainable, but it works. It has agency and we can see it, feel it, touch it and be fascinated by it—jewellery, after all, has always been close to magic. It is that effect, that quality of influencing the environment and, above all, us, that I am looking for most. Of course, it's also the precision of technique, it's the subtlety of execution, it's the craftsmanship. All this has not gone anywhere, and when I look at an object, I see and appreciate it. But what I appreciate even more is the mystery, the spark of life that is hard to touch but always visible, the breath that pulsates from the work. Its form may be strange, unconventional, defiant or barely visible, but agency and life are something that is felt immediately and cannot be mistaken for anything else. Artists create forms and keep them alive, but it continues in the eyes and minds of viewers and curators. That's why it's important for me to have something that lasts, that works even when we move away from the work and the initial surprise remains in our memory. Therefore, it doesn't matter to me how well-known the artist is or how impressive the work is. A quiet voice is as important as a loud scream.

When I think of contemporary jewellery, I see an incredibly wide panorama, a sea of objects, with enough space for all shapes, colours, materials and surfaces. I think that I still don't know what it is—because it could be anything. But what I'm looking for is a certain quality of the work—the material, the emotion, the meaning, the form—which affects my perception immediately and which doesn't disappear when I move away from it. Which remains there, in the exhibition space and in my memory. To quote Bruno Latour: *«Texts, artefacts and objects of any kind, when they are created and brought into the scene of interaction by people, take on a meaning and an effect of their own»*.¹ Therefore, perhaps those looking for a clear narrative and a clear, unifying concept will not find one in this exhibition. The spark of life can take many forms and continue in the viewer's memory beyond the exhibition, and it is this spark of life that encourages surprise and provocation. It is what encourages to continue and multiply, ensuring the vitality of the whole field. And that is what I think about when I look at jewellery.

Dr Jurgita Ludavičienė

WORAN ICH DENKE, WENN ICH AN SCHMUCK DENKE

Zunächst denke ich an die Ehre, die mir dieses Mal zuteil wurde, und an die Verantwortung, die damit einhergeht. Jedes Jahr, wenn ich mir die kuratierte Hauptausstellung für zeitgenössischen Schmuck auf der Internationalen Handwerksmesse ansehe, verfolge ich nicht nur neugierig die Geschichten, die die Werke der Künstler erzählen, sondern versuche auch, mit Respekt und Bewunderung die Idee des Kurators zu sehen, die die Werke der ausgewählten Künstler verbindet. Es scheint immer, als ob hinter den Werken noch etwas anderes steckt. Das ist bei einer guten Ausstellung immer der Fall. Eine gute Ausstellung ist mehr als nur eine Ansammlung von Werken, aber das ist eine banale und bekannte Wahrheit.

Dieses Mal muss ich die Antworten geben – und sie stammen aus vielen Gesprächen mit Künstlern, Galeristen und Zuschauern und vor allem mit mir selbst. Also. Wenn ich an zeitgenössischen Schmuck denke, macht mir am meisten Angst, dass wir wissen, was er ist. Genauer gesagt, würde ich am meisten Angst davor haben, zu wissen, was es ist und was daran gut ist. Noch genauer gesagt, wäre das, wovor ich in diesem Bereich der Kunst am meisten Angst hätte, Stagnation, eine allgemeine gesättigte Übereinstimmung und ein sicheres Rollen auf bequemen Schienen. Wenn ich darüber nachdenke, fühle ich mich kurzatmig, als wäre ich zu lange in einem geschlossenen Raum gewesen.

In zeitgenössischem Schmuck suche ich nach Mut und Leben. Etwas, das einen tiefer durchatmen, erstaunt die Augenbrauen heben, genauer hinsehen, bewundern und etwas fühlen lässt. Es lässt sich nicht immer klar in Worte fassen, es trifft einen mitten ins Herz und raubt einem den Atem. Oder es schleicht sich leise an und flüstert einem auf eine Weise ins Ohr, die man weder bei Tag noch bei Nacht vergessen kann. Es ist etwas Intuitives, Instinktives, Unerklärliches, aber es funktioniert. Es hat eine Wirkung und wir können es sehen, fühlen, berühren und sind davon fasziniert – bei Schmuck war Magie schon immer allgegenwärtig. Es ist diese Wirkung, diese Eigenschaft, die Umwelt und vor allem uns zu beeinflussen, die ich am meisten suche. Natürlich ist es auch die Präzision der Technik, die Subtilität der Ausführung, die Handwerkskunst. All das ist nicht verschwunden, und wenn ich ein Objekt betrachte, sehe und schätze ich sie. Aber was ich noch mehr schätze, ist das Geheim-

nisvolle, der Funke des Lebens, der schwer zu fassen, aber immer sichtbar ist, der Atem, der aus dem Werk pulsiert. Seine Form mag seltsam, unkonventionell, herausfordernd oder kaum sichtbar sein, aber die Wirkung und das Leben sind etwas, das man sofort spürt und das mit nichts anderem verwechselt werden kann. Künstler schaffen Formen und halten sie am Leben, aber sie leben in den Augen und Köpfen der Betrachter und Kuratoren weiter. Deshalb ist es mir wichtig, etwas zu haben, das Bestand hat, das auch dann noch funktioniert, wenn wir uns von dem Werk entfernen, und die anfängliche Überraschung in unserer Erinnerung bleibt. Deshalb ist es mir egal, wie bekannt der Künstler ist oder wie beeindruckend das Werk ist. Eine leise Stimme ist genauso wichtig wie ein lauter Schrei.

Wenn ich an zeitgenössischen Schmuck denke, sehe ich ein unglaublich weites Panorama, ein Meer von Objekten, mit genug Platz für alle Formen, Farben, Materialien und Oberflächen. Ich glaube, ich weiß immer noch nicht, was es ist – denn es könnte alles sein. Aber wonach ich suche, ist eine bestimmte Qualität der Arbeit – das Material, die Emotion, die Bedeutung, die Form –, die meine Wahrnehmung sofort beeinflusst und die nicht verschwindet, wenn ich mich davon entferne. Was bleibt, ist im Ausstellungsraum und in meiner Erinnerung. Um Bruno Latour zu zitieren: *«Texte, Artefakte und Objekte jeglicher Art, die von Menschen geschaffen und in den Interaktionsraum gebracht werden, erhalten eine eigene Bedeutung und Wirkung»*.¹ Daher werden diejenigen, die nach einer klaren Erzählung und einem klaren, einheitlichen Konzept suchen, in dieser Ausstellung vielleicht nicht fündig. Der Funke des Lebens kann viele Formen annehmen und über die Ausstellung hinaus im Gedächtnis des Betrachters weiterleben, und es ist dieser Funke des Lebens, der zu Überraschung und Provokation anregt. Er ist es, der dazu ermutigt, weiterzumachen und sich zu vermehren, und so die Vitalität des gesamten Bereichs sichert. Und das ist es, woran ich denke, wenn ich Schmuck betrachte.

Dr. Jurgita Ludavičienė

¹ Latour, Bruno. 1996. *«On Interobjectivity»*. Mind, Culture and Activity, Bd. 3 (Nr. 4): 228–245.

THE AMBER CAPITAL INVITES YOU— SCHMUCK AT GDAŃSK JEWELLERY WEEK



With appreciation, we observe each edition of the SCHMUCK exhibition, which for years has showcased outstanding works by jewellery artists from around the world. This prestigious exhibition and its accompanying catalogue are not only a review of current trends and directions in artistic jewellery but also a documentation of the transformations occurring in this field over the years.

Each edition of SCHMUCK reaffirms the role of jewellery as a medium for conveying artistic, social, and political messages. It is a space where different perspectives meet, and the boundaries between traditional craftsmanship, design, and art blur, creating a new quality of artistic expression. We are delighted that this iconic exhibition will come to Gdańsk during the first edition of Gdańsk Jewellery Week, providing participants with a source of inspiration and reflection on the contemporary face of jewellery.

For over 30 years, the International Gdańsk Fair has been organizing the AMBERIF International Fair of Amber and Jewelry, promoting amber and artistic jewellery on the global market. Over the years, we have built a space for dialogue between creators, designers, scientists, and collectors, strengthening the position of Baltic amber as a unique artistic material. As part of the city project GDAŃSK—WORLD CAPITAL OF AMBER, we are launching a new initiative—Gdańsk Jewellery Week (GJW), whose first edition will take place in September 2025 alongside the autumn edition of the AMBERIF fair: AMBERIF JEWELLERY TRENDS. At that time, in the heart of the amber city, we will present the SCHMUCK exhibition, offering a broad audience the opportunity to experience outstanding creations of contemporary artistic jewellery.

Gdańsk Jewellery Week is an international artistic festival promoting contemporary jewellery and amber as an integral part of Gdańsk's cultural heritage. Its mission is to shape a modern image of artistic jewellery and enhance Gdańsk's prestige as the global capital of amber. GJW will serve as a platform for dialogue between art, design, and craftsmanship, embracing innovation and experimentation. Through exhibitions, shows, lectures, workshops, and discussions, we aim to engage not only jewellery professionals but also the general public, raising awareness of the uniqueness of Baltic amber and its artistic potential. We aspire for this event to become a meeting place for artists from around the world—a space for exchanging ideas and presenting unique concepts.

One of the key aspects of GJW is also the promotion of knowledge about amber and its contemporary applications in art and design. Participants will have the opportunity to explore this extraordinary material and delve into its historical and cultural aspects. Through such initiatives, we hope to inspire new generations of creators and designers to incorporate amber as a material with limitless artistic potential.

We invite all jewellery creators, experts, and enthusiasts to take part in Gdańsk Jewellery Week and AMBERIF JEWELLERY TRENDS. Let Gdańsk become a place of inspiring encounters, artistic discoveries, and exchange of experiences. Follow our amber-themed website amberstories.pl and the amberif.pl fair website, where we continuously share information about amber and events related to amber and artistic jewellery.

We eagerly anticipate the presentation of the SCHMUCK exhibition in Gdańsk. We extend our heartfelt thanks to its organizers for making this possible.

See you in Gdańsk—The World Capital of Amber!

Andrzej Bojanowski,
President of the International Gdańsk Fair S.A.

BURSZTYNOWA STOLICA ZAPRASZA – SCHMUCK NA GDAŃSK JEWELLERY WEEK

Z uznaniem spoglądamy na kolejne edycje wystawy SCHMUCK, od lat prezentującej znakomite prace twórców biżuterii z całego świata. Ta prestiżowa ekspozycja i towarzyszący jej katalog to nie tylko przegląd aktualnych trendów i kierunków w biżuterii artystycznej, ale też dokumentacja zmian zachodzących w tej dziedzinie na przestrzeni lat.

Każda odsłona SCHMUCK to potwierdzenie roli biżuterii jako nośnika przekazu treści artystycznych, społecznych czy politycznych. To przestrzeń, w której spotykają się różne perspektywy, a granice między tradycyjnym rzemiosłem, designem i sztuką ulegają zatarciu, tworząc nową jakość wyrazu artystycznego. Cieszymy się, że to właśnie ta ikoniczna wystawa zagości w Gdańsku podczas pierwszej edycji Gdańsk Jewellery Week i stanie się dla uczestników wydarzenia źródłem inspiracji i refleksji nad współczesnym obliczem biżuterii.

Międzynarodowe Targi Gdańskie od ponad 30 lat organizują Międzynarodowe Targi Bursztynu i Biżuterii AMBERIF, promując bursztyn i biżuterię artystyczną na globalnym rynku. Przez lata budowaliśmy przestrzeń do dialogu między twórcami, projektantami, naukowcami oraz kolekcjonerami, wzmacniając pozycję bursztynu bałtyckiego jako unikalnego surowca artystycznego. W ramach miejskiego projektu GDAŃSK ŚWIATOWA STOLICA BURSZTYNU, realizujemy nową inicjatywę – Gdańsk Jewellery Week (GJW), którego pierwsza edycja odbędzie się we wrześniu 2025 roku, towarzysząc jesiennej edycji targów AMBERIF: AMBERIF JEWELLERY TRENDS. Właśnie wtedy, w sercu bursztynowego miasta, zaprezentujemy wystawę SCHMUCK, dając możliwość szerokiej publiczności doświadczenia wybitnych kreacji współczesnej biżuterii artystycznej.

Gdańsk Jewellery Week to międzynarodowy festiwal artystyczny promujący współczesną biżuterię oraz bursztyn jako integralną część dziedzictwa kulturowego Gdańska. Jego misją jest kreowanie nowoczesnego wizerunku biżuterii artystycznej i budowanie prestiżu Gdańska jako globalnej stolicy bursztynu. GJW będzie platformą dialogu między sztuką, designem i rzemiosłem, otwartą na innowację i eksperyment. Poprzez wystawy, pokazy, wykłady, warsztaty i prelekcje chcemy angażować nie tylko profesjonalistów z branży biżuteryjnej, ale również szeroką publiczność, budując świadomość unikalności bursztynu bałtyckiego i jego potencjału artystycznego. Pragniemy, aby wydarzenie to stało się miejscem spotkań, wymiany myśli i inspiracji dla artystów z całego świata, którzy znajdą tutaj przestrzeń do prezentacji swoich unikatowych koncepcji.

Jednym z kluczowych aspektów GJW jest również popularyzacja wiedzy o bursztynie oraz jego współczesnych zastosowaniach w sztuce i designie. Uczestnicy wydarzenia będą mieli okazję do poznania tego niezwykłego materiału oraz zgłębiania jego historycznych i kulturowych aspektów. Poprzez takie inicjatywy chcemy inspirować kolejne pokolenia twórców i projektantów do sięgania po bursztyn jako materiał o nieograniczonych możliwościach wyrazu artystycznego.

Zapraszamy wszystkich twórców, znawców i miłośników biżuterii do udziału w Gdańsk Jewellery Week oraz AMBERIF JEWELLERY TRENDS. Niech Gdańsk stanie się miejscem inspirujących spotkań, artystycznych odkryć i wymiany doświadczeń. Zachęcamy do śledzenia naszej bursztynowej strony amberstories.pl oraz strony targów amberif.pl, gdzie na bieżąco dzielimy się informacjami o bursztynie i wydarzeniach związanych z bursztynem i biżuterią artystyczną.

Serdecznie dziękujemy podziękowania organizatorom wystawy SCHMUCK za owocną współpracę i możliwość jej prezentacji podczas Gdańsk Jewellery Week.

Do zobaczenia w Gdańsku – Światowej Stolicy Bursztynu.

Andrzej Bojanowski,
Prezes Międzynarodowych Targów Gdańskich S.A.

HERBERT HOFMANN AWARD 2024

HERBERT HOFMANN
(1899-1971)

HERBERT
HOFMANN
AWARD
2024

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 Schmuck-idee, Originalität der Konzeption, hervorragende handwerkliche Ausführung, Tragbarkeit und schmückende Wirkung exemplarisch sind.

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

Herbert-Hofmann-Award Jury 2024
Dr. Markus Eder, Danner Stiftung, Munich
Dr. Stefan Kraus, Kolumba Museum, Cologne
Queen LIZZY, Munich, London
Andrea Mignucci, Padua, Costa Rica
Prof. Karen Pontoppidan, AdBK, Munich



Which criteria of quality do we base our assessment of jewellery on? How much of our attitude to life flows into the design of small objects for our bodies? How far do we go to express our innermost feelings through jewellery? Iranian jeweller Azin Soltani chooses the formal language of architecture to draw attention to the current situation of global insecurity. A classically set brick conceals the vibrancy and longing for colour that connects us all. We see the façade and know: Our lives are all too often divided into an outside and an inside.

Inside and outside
Brooches, 2023
Brick, plaster, silver,
stainless steel
5.2 x 5.2 x 1.8 cm
8 x 5.8 x 1.8 cm





Verleihung des Herbert-Hofmann-Preises
durch Dr. Markus Eder, Danner Stiftung;
Dieter Dohr, GHM; Barbara Schmidt,
Handwerkskammer für München
und Oberbayern an Takayoshi Terajima
Foto ©GHM Thomas Plettenberg

Takayoshi Terajimas brooch has been chosen for the perfect combination of impeccable craftsmanship, it's aesthetic which is based on a clear focus on reduction to very few, classical elements. And last but not least for his artistic engagement in a discussion about one of the most important issues of our society: a technological revolution of historic proportion that will challenge our societies more than any technological innovation has ever done before. It concerns the relation between artificial intelligence and *creativity*—relevant for the future development of the arts and crafts—but reaches far beyond, concerning labour markets, business models, and our life in general.



Portrait 21.02.2023
Brooch, 2023
Composite panel,
phototransfer, aluminium
9 x 6.5 x 1 cm



Verleihung des Herbert-Hofmann-Preises
durch Dieter Dohr, GHM; Barbara Schmidt,
Handwerkskammer für München und
Oberbayern an Empar Juanes Sanchis
Foto ©GHM Thomas Plettenberg

Under the hand of the artist Empar Juanes Sanchis, the original material seemingly eludes the usual material properties. Her courage to experiment not only convinces the basalt material to yield. The wearers are overwhelmed by the lightness of the brooches, the viewers want to marvel. Her works with stone claim that it takes no effort to work with grown stone as if it would never break, as if it would offer no resistance to reveal its inherent beauty. In a transcendence of the material, an elementary volcanic rock finds elegance and unexpected dynamic. The stone appears to adopt the language of form and does not subordinate itself to the formal thinking of our expectations of heaviness.

Don't dare 2
Brooches, 2021
Basalt, stainless steel
4.7 x 9.2 x 9.2 cm



KLASSIKERIN DER MODERNE 2025

MODERN CLASSIC

KLASSIKERIN
DER MODERNE
2025

Während der SCHMUCK Sonderschau stellen wir die künstlerische Position einer Klassiker:in vor. Ein Spektrum quer durch ihr stilbildendes Lebenswerk zeigt richtungweisende Themen und Fragestellungen.

During the SCHMUCK exhibition, we will be presenting the artistic position of a classic. A spectrum across her style-defining life's work shows trend-setting themes and questions.



Gesellschaft für Goldschmiedekunst e.V.
Deutsches Goldschmiedehaus Hanau

We would like to thank you for the loans
Die Neue Sammlung – The Design Museum
Deutsches Goldschmiedehaus, Hanau



Der Echoraum der Seele ist der wichtigste und einzig wertvolle Ort, der uns zur Verfügung steht. Da ereignet sich das wahrhaft Menschliche, da geht es in die Tiefe der Welt, ob bei alltäglichen Kleinigkeiten oder einmaligen Ereignissen, die Nahrung für die Seele sind. Die Seele ist bei sich selbst im Urmenschlichen und blüht in aller Stille. Die Künste beliefern diesen Reichtum unzerstörbar.

The echo chamber of the soul is the most important and only valuable place available to us. This is where the truly human happens, where it goes into the depths of the world, whether in everyday trivialities or unique events that are nourishment for the soul. The soul is with itself in the primal human and blossoms in pure silence. The arts supply this richness indestructibly.



**Soul of the plant –
Pflanzenseele (S205 II)**
Polyester, silver
10.1 x 10.2 x 2.5 cm
Die Neue Sammlung –
The Design Museum –
Donation from the artist

SCHMUCK MÜNCHEN 2025

KATALOG
A-Z



II/DE

Yiftha Abraham

It's too late to be a cage fighter
Ring, 2024
Onyx, cacholong, bronze, silver, apatite
5 x 3 x 2 cm

This group of rings is the last of an ongoing project. Each ring is a melting pot of material and emotion. In my project, I am trying to put things in their place like it was always there. Joining elements that would never have met but are now inseparable.

@dot_melanin



NZ

Fran Allison

Value Added (30 hours)
Necklace, 2023
Fabric, thread
1113 x 0.2 x 2.8 cm

Value Added (30 hours) the project was an examination of relationships, fast fashion waste, capitalism, and value. First, Allison asked people to donate old t-shirts, inevitably laden with invisible, deeply personal history. The cutoff was 25 shirts, which were accepted and subjected to a «transformational exercise», turning unwanted t-shirts into necklaces of flat, fluttering «shadow beads». Next, the necklaces were exhibited and a *koha* was requested in exchange for the transformational service. «koha» is a Māori word meaning gift, offering, donation, or contribution. The third and final phase of the project is this one, 11-meter-long necklace.

fran.a@xtra.co.nz



JP

Manami Aoki

Hair of the wood
Brooch, 2023
Hinoki, silver, stainless steel
7 x 8.5 x 2.5 cm

When creating jewellery, I place a strong emphasis on transforming the potential of various materials into value. In this series titled *Wood That Can Be Combed*, I took a remarkably simple method of ›hammering‹, deviating from conventional wood processing methods such as cutting or carving. The unravelled fibres, resembling hair that can be combed, bring an unexpected surprise but also evoke the vitality of the wood, challenging its traditional image of strength and rigidity. In Japan, the act of combing another person's hair has been considered a gesture of affection since ancient times. Reflecting this cultural sentiment, the title of this series translates to *Wood That Can Be Combed*. For me, jewellery serves as a medium for personal expression, a symbol of affection, and a manifestation of individual values. When someone wears this piece, it has the potential to become a form of communication, fostering empathy and connection beyond words.

manami-aoki.wixsite.com



BE

Nevin Arig

This is not a selfie
Brooch, 2024
Alumunium, silver, feather,
pigments, colored sand
11 x 7 x 2.5 cm

Taking a selfie is an instinctive, almost animalistic act, where we give in to a deep urge to assert ourselves and be seen. The selfie becomes a modern ritual of display, where everyone showcases their beauty, strength, or success like a peacock flaunting its feathers. Behind the screen, we don a shimmering mask, an idealized version of ourselves, adorned with glitter and perfection. We feed on the gaze of others, seeking to prove our worth and popularity through likes and comments. This quest for validation turns into a competition, a way to measure our place in the social hierarchy. The selfie, far from being trivial, reveals our primal need for recognition, for visual dominance in a world where the image is king.

nevinarig.weebly.com



IL

Yotam Bahat

The protector of the tree
Ring, 2024
Olive wood, fine silver, gold
4 x 4 cm

This body of work is a commentary reflection of a human that comes from a war zone. In the past year, the current events in my home land have changed my regular practice into an auto-ethnographic approach of making. The absurdity of a war—the death, the striving for peaceful moments, the personal loss, the fighting and solidarity—all live together—entangled in each other—. Together we can end it: This is the basis of this collection. The body parts look for a strong connection, a knot, a rhizome of horror and hope. The olive wood and the steel are symbolic materials that come again and again in this group, representing the promising land.

yotambah@gmail.com



DE

Peter Bauhuis

Oreichalkos
Rings, 2024
Yellow bronze, cast
6 x 15 x 10 cm

Orichalcum (oreikhalkos, *mountain ore* in Greek) is the Greek name for a «fiery shimmering metal». According to Plato, the inhabitants of Atlantis valued it most after gold. Large rings with heads resembling stones—and heads! Many ancient rings have a stone carved with a face. Prometheus was seen as the benefactor and protector of mankind. He brought fire from the heavens for mankind and Zeus punished him by chaining him to the Caucasus Mountains. Every day an eagle would come to eat his liver, which would grow back again and again. It was Hercules who killed the bird and broke Prometheus' chains. In return, Zeus made Prometheus wear a ring with a stone from the rock. Thus, Prometheus was still forged. Rings, stones, heads—are they lesser gods who accompany (guard/supervise) those who wear the rings, or is it even Zeus himself?

artfree.de



MX

Raquel Bessudo

Tales of Transformation XXI
Brooch, 2024
Acrylic, paint, impasto, brass,
silver leaf, sterling silver findings,
stainless steel
11 x 5.5 x 2.3 cm

The *Tales of Transformation* series explores the relationship between abstract forms and personal narratives through visual and conceptual dialogue. Layers of acrylic paint build depth, reflecting life's multifaceted nature as each layer transforms the previous one. This process symbolises constant change, where each phase transitions into the next. The true essence of the work is revealed by peeling back its layers, mirroring the complexity of human experience. Completion occurs when the piece is rebuilt as jewellery, reflecting resilience and interconnectedness. Each layer stands as a story in itself, shaping a narrative that evolves with every new brushstroke.

raquelbessudo.com



DE

Marion Blume

Bruchstück
Doppelring, 2024
Bismuth, cast
6 x 4 cm

Breaking this double ring in the middle turns it into two wearable pieces. The broken edge on top of each ring reveals a crystalline surface, one mirroring the other. Although separated, the two rings form a whole that belongs together.

marionblume.com



DE

Iris Bodemer

Entfaltungen
Brooch, 2024
Fine silver, tourmaline,
mounting adhesive
6.5 x 7.7 x 1,5 cm

This group of works explores the opening and unfolding of hollow bodies. From simple symmetries to complex, molecule-like structures, an interplay is created between inner space and outer form. Structures overgrown by electroforming are uncovered and reveal the moment of the drawing gesture and the sculptural idea of axial reflection.

irisbodemer.de



NO

Sigurd Bronger

Configuration piece Nr 3
Ring, 2024
White and yellow gold,
enamel paint,
steel spring

In this new series of jewellery I have used the leftovers from my gold material I have used in some of my jewellery objects in time. The main material is 18ct white and yellow gold, sometimes with combination of some cheap metal material like a steel spring. By adding enamel paint in the primary colours to the composition, I have created a playful, unpretentious jewellery object. This working process gave me moments of joy and freedom, which I wanted to express.

[@brongersigurd](https://www.instagram.com/brongersigurd)



US/DE

Klaus Bürgel

Pendant, 2024
Silver, cast, fabricated
25 x 4 x 1.8 cm

These guys... Nothing seems to make sense to them.
They are free.

klausburgel.com



GB

Rachael Colley

Melon Colley
Ring, 2024
Honeydew melon peel,
sintered aluminium
2.3 x 3.1 cm

Over 26 million people are estimated to suffer from a long-term chronic health condition in UK alone. *MelonColley* series comprises jewellery which uses materiality to enable more open discussion around the depression experienced by sufferers like Rachael, who has the auto-immune disease systemic sclerosis. The body is attacking itself, causing internal skins and muscles to atrophy over time, with changes to her gastro-intestinal tract having led to disordered eating. The leather-like hardening of the discarded melon peel, and the food waste's re-presentation as jewellery, indicates the body's preciousness and communicates aspects of Rachael's internal physical sensations through the material's transformation.

rachaelcolleyartist.wordpress.com



AU

Anna Davern

Yellow Cob Pas de Deux
Neckpiece, 2022
Reworked biscuit tins,
discarded plastic beads
60 x 25 x 3 cm

For many years, I have explored the imagery and symbolism of the British monarchy to address the complexities of white Australian identity, particularly in the context of colonialism and multiculturalism. With the transition from the Elizabethan age to the reign of King Charles III, I recently shifted my focus to the potential impact of this new monarch on how Australians perceive themselves. These works are visual satire, blending humour with pointed commentary, and inviting viewers to question the enduring influence of monarchy on contemporary Australian society.

annadavern.com



NZ/NL

Peter Deckers

Load 9-11
Necklace and pendant, 2022
Carved foilback glass stones,
glass cabuchons, paint,
embroidery silk
53 x 4 x 4 cm

My work explores the contrast between perceived and actual value. This focus reflects our society's shift towards a hyper-reality, where the distinction between truth and falsehood is increasingly blurred, akin to presenting fake news and propaganda as facts. I create pieces using low-value, ethically sourced materials. I enhance their value not monetarily but through my skills and commentary on current societal issues and values.

www.fingers.co.nz



CN

Yichen Dong. Stacey Huang. A-D-JUST

The Key
Pendant/Earring, 2023
Copper, lacquer
5 x 2 x 0.4 cm

The key to perfect life lies not in any standard answer but in our capacity to adapt and make choices. This work transforms the key into shifting chains, reflecting life's unpredictability. The key emphasizes that we are the ultimate keys, unlocking endless paths through our thoughts, actions, and boundless potential.

dongyichen0305@outlook.com



US/AR

Iris Eichenberg, Jimena Rios

Offerings I
Necklace, 2024
French linen,
enameled copper,
silver
60 x 8 x 1.5 cm

These series of jewels are the result of a collaboration between Iris Eichenberg and Jimena Rios. All the works are conceived and executed by both authors, exploring questions that obsess us regarding our work and our discipline. What is the shared language we speak? Which pieces of jewellery are part of our common vocabulary? Initially, the ones without authorship, those that are not centered on an author's personal feelings but rather offer us space to read and evoke. The jewellery found in folklore serves as a testament, confirming the effectiveness of the symbolic language of wearable objects, and in them, the act of making becomes a tool for telling, celebrating, and healing. Everything started with ex votos-objects that don't exist isolated. They are material forms of testimony, a proof, and at the same time, they are evidence of events, fragments of an autobiography. Now we are making our own offerings; we are writing with jewels, the language we know, the biography of our relationship.

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DE

Anna Maria Eichlinger

Amitié
Medaillon with post card,
silver, plexiglass
1 x 6.3 x 6.3 cm

In spring, while I was in Paris looking for antique travel postcards, I came across some very beautiful examples. These inspired me to breathe new life into long-forgotten (love) greetings and enchanting handwriting. I cut the fonts into plexiglass magnifying lenses and set them in silver. The medallion is worn on a chain. It can be viewed and worn on both sides. It is a nostalgic retrospective and outlook on the longings of our past and future travels.

anna-eichlinger.de



ZA/NA

Geraldine Fenn

Colonial Comeuppance X: Extra Pur
Brooch, 2023
Silver, vintage painted miniature,
glass, printed tin, steel pin
8.8 x 7 x 1 cm

These pieces are a continuation of my *Colonial Comeuppance* series, which is an investigation of the inherently unequal power dynamics at play between the colonisers and colonised in Africa from the 17th century onwards. Through this series I'm trying to provoke a discussion by asking what would happen if the tables were turned, and the colonisers and their artefacts were the ones being exoticised, collected and displayed in museums?

geraldinefenn.com



US

Donald Friedlich

Ketchup Slob Brooch
Brooch, 2024
Resin, found object,
sterling, nickel silver
10.1 x 5.6 x 0.8 cm

There are few things more important to me than food and humour. So, my newest work is a return to those themes that I first explored about eight years ago. These trompe l'œil brooches, which I call *Slobs*, are in the «readymade»-tradition of Marcel Duchamp and the consumer product recontextualizations of Andy Warhol's Soup Cans and Brillo Boxes. As a person who all too frequently gets spills and stains on my clothing, I find it amusing to find a way to appear to literally wear those mishaps. One could even use my fake spills to cover up the stains of real ones, thus extending the useful life of a garment.

DonaldFriedlich.com

JP

Mizuki Fujimoto

without thinking
Ring, 2023
Silver
3 x 2 x 1.5 cm



Have you ever tied or wrapped the contents of a straw bag or sugar stick around your finger after removing the contents from the bag? When I go to a restaurant, I unconsciously tie or wrap something around my finger. I am fascinated by unconscious actions and the forms created by the instinctive desire to wrap or wear something around the body. I have been creating jewellery with these motifs. By expressing unconscious actions in daily life, I aimed to create works that would make people recognize and sympathize with the underlying act of wearing something, and the sense of security that comes with it.

fujimoto.mizuki.0815@gmail.com



MX

Paula Guzmán

About Being Born
Necklace, 2024
Silver, japanese Akoyo Micro
Keishi pearls, japenese silk, enamel,
45 x 35 x 6 cm

I have always conceived the act of being born as a decision. We are supposed to be born one day, but I believe we can be born whenever we want. That's why I use the egg shape, to represent that the best day to be born is the day you decide to hatch.

paulaguzman.com



AT

Margit Hart

Decision
Neckpieces, 2024
Granite, oxidized silver, lead cork,
oxidized silver, accessory cord
45.5 x 4.6 x 5 cm

How we react to situations—whether private, political or concerning the world around us—is always a matter of our attitude. Especially now, in our world, which is increasingly coming apart at the seams. We decide whether we sink or swim.

margithart.at



DK/ZA, DK

It didn't work
Neckpiece, 2024
Nylon fabric, cotton fabric,
fabric pen, batting,
thread and leather
35 x 18 x 1 cm

Springtime comes running
Neckpiece, 2024
My mother's table runner,
nurse's apron, glass beads
41 x 12 x 3 cm

Helen Clara Hemsley, Mette Saabye

We use our personal experiences, immediate surroundings and international events in our childhood/youth during the 70s and 80s to make jewellery together, bearing witness to our lives in two countries so far away from each other, and the overlaps and connections between us. But also the holes that we try to fill together, carefully, with respect and kindness—thereby complementing reality. The diversity of perception of the individual topics are presented and mirrored by a work by each artist. Here, we present two versions of maternal relationships in contrast to each other.

helenclarahemsley.dk, mettesaabye.com



IT/JP

**The warmth of those hands
that I dreamt of on
that tempestuous night**
Neckpiece, 2024
Material zinc, antique thread
5 x 15 x 25 cm

Sayaka Ito

Soma means drink of gods in Sanskrit language. These zinc pieces are forms that contain air. Air is a necessity for us, breathing is life. My zinc pieces are containers of life and maybe we are containers of life too. All the zinc pieces are hollow, which means they contain air inside, we are also contained in air. The pieces represent life for me, how I create the forms, hammering a sheet of zinc until it is formed into non definite, amorphous shapes. They are the result of the time of hammering, the energy it has absorbed, and therefore I want to pass on something from this action through them, as I have inherited all that has happened before me.

sayakaito.com



CZ

Daniel Jirkovský

Time For Tea
Neckpiece, 2024
Porcelain
50 x 10 x 6 cm

The concept of *Time for Tea* is a subjective projection revealed in everyday objects. In the case of the presented necklace, it takes the form of a phallus, discovered through the imagination in a teapot. The necklace was carefully carved so that it needed no additional materials to become a piece of jewellery.

danijir@seznam.cz



DE

Svenja John

BANGU
Neckpiece, 2024
Polycarbonat Makrolon®,
Nylon 3D-Printed,
Finest Pigment Acrylic Paint
36 x 12.5 x 2.5 cm

The Berlin-based jewellery designer is known for her unique artistic approach. She uses the most modern, computer-aided production methods for her designs, such as high-precision waterjet cutters and the latest developments in additive manufacturing. The resulting parts, made of polycarbonate and 3D-printed nylon, are finished with a finish of individually mixed and very finely pigmented acrylic paints, to create extraordinary colour and form compositions. The colouring and assembly of the individual parts is done by hand in the traditional way. The new creations show a two-tone gradient on the individual parts of the construction. One colour seamlessly transitions into another. This creates a shimmering, colourful finish reminiscent of the colourfulness of exotic insects or birds of paradise.

svenja-john.de



DE

Ike Jünger

Brooch, 2024
Tombak, silver, enamel
6 x 6 x 0.5 cm

Enamelling involves applying powdered glass to a metal surface and melting it at high temperatures to create a permanent bond. This technique allows me to create an almost infinite variety of colours, structures and depths on metal. For me, the limits of enamelling are not in its possibilities, but in its technique, which challenges me again and again due to its complexity.

ikejuenger.de



DK/JP

Kaori Juzu

Hvidkranse/White Wreath
Neckpiece, 2023
Copper, enamel
30 x 25 x 1.6 cm

White
Is it the Beginning or the End?
Facing Outward: Facing Inward
Fraces of White

kaorijuzu.com



DK

Malene Kastalje

Fallen Clouds #1
Platinum cured silicone, textile,
pigment, neodymium magnet
4.7 x 24 x 12.2 cm

I am preoccupied with life's unpredictable and abnormal aspects, where fear meets desire. My work often hints at atmospheres unfolding beneath the surface and at inner and outer landscapes that emerge and fade—frozen, blooming, and decaying. The works evolve within a hybrid of sensuous moods, reflecting my experience of a deeply unsettling reality and the incomprehensible wonders of nature. I work alchemically, experimenting as I slowly model the material layer by layer in an intuitive process that balances chaos and perfection, leaving space for the unexpected to emerge and for foreign matters to connect.

malenekastalje.blogspot.dk



US

Masumi Kataoka

From a series
Out of Longing
Pendant, 2024
Copper, enamel,
sterling silver, cord
8 x 5 x 3 cm

This work is inspired by mythical creatures: religious objects, funeral jewelry, and anthropomorphized animals, which all have symbolic meaning and embody our longing for what we don't have, or what we wish we did. Initially, I combined cicadas and snails for their shared symbolism of rebirth/re-cycle. This coupling also came from an instinctive reaction to the earthbound nature of snails—I wondered if they ever wished they could fly. The work is made from real insect parts, transformed into copper through electroforming, and then, enamelled. I used insects allegorically, like animals in children's stories, creating emotional distance. Their colour is reminiscent of flesh tones—I wanted them to retain a sense of their origins, from within us.

masumikataoka.com



RU

Nikita Kavryzhkin

Sheep in the box
From »The Little Prince« series.
Brooch, 2023
Cachalong, golden obsidian, gold
4.6 x 4.6 x 2 cm

The Little Prince series is, of course, inspired by the book of the same name by Antoine de Saint-Exupéry. This series is a continuation of my previous collection, *Blessed are the Meek*, where I tried to explore important human qualities such as meekness and humility. In this new series, I aim to visually represent key images from the book, which touches on many profound and timeless human questions. It is a touching and sensitive book that, despite its simplicity, holds deep symbolism and is open to multiple interpretations. The brooch *Sheep in the Box* refers to the scene where the pilot draws a sheep for the Little Prince. After several unsuccessful attempts, he draws a box and says the sheep is inside, and the Prince joyfully accepts it. The sheep in the box symbolizes childlike openness, imagination, and the ability to see beyond simple forms.

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LT

Karina Kazlauskaitė

Blue
Brooch, 2023
Towel, steel needle,
varnish, epoxy resin.
13.6 x 5.6 x 6 cm

Jewellery pieces from the project *A Sea of People* (2023). This project explores the intersection of human culture, environmental impact, and the delicate ecosystems of the Baltic Sea through contemporary jewellery. Using an original technique, I have transformed beach towels—objects associated with leisure and human interaction with the sea—into wearable art. The beach towel, a simple object of comfort, becomes a symbol of the complex relationship between humanity and nature. Through its transformation into jewellery, the towel evokes the colours, textures, and movement of the sea, while also representing the human footprint on fragile marine ecosystems. This collection is not just about beauty but also serves as a commentary on the ecological consequences of our presence in these spaces.

artkaraegg@gmail.com



NO/NL

Felieke van der Leest

Orca 5 & The Spiral Waves
Neckpiece, 2024
Silver, plastic animals, textile,
glass beads, magnets
3 x 27 x 27 cm

Orca 5 & The Spiral Waves: animal parts are the leftovers of the toy animals I used in previous works.

feliekevanderleest.com



RK

Jongseok Lim

The Seasons Pass By
Brooch, 2023
Fine silver, sterling silver,
nickel silver, gold leaf, ottchil
13 x 12 x 3.5 cm

These new forms, just like the shining golden crown, are symbolic of my value but also represent an outer shell-like abandoned sheath, that once held a life-form within. The endless fluctuations of my emotions as well as the enduring creations of forms are so enigmatic and self-kept, so much so, as time passes, these forms no longer withhold the same value and meaning as they initially did, but sometimes just remain simply as an object with form. I too, will one day pass from this life and all I hope for are my objects to exist with the potential to give meaning, worth and value to someone else's life.

jongseoklim.com



BE

Jorge Manilla

Uprooting
Brooch, 2024
Polymer gipsum,
seeds, wood, steel
13.5 x 7.5 x 4 cm

This body of works are representations of a unique emotional depth experienced in recent years. They focus on feeling and confronting vulnerability and melancholy, often circulating and questioning aspects between vitality and death, aesthetics and deformation, figuration and abstraction. My pieces are a testimony of visible and perceptible transformation processes in human life. Themes as love, pain, sexuality, and emotional strength become focus elements for the construction of those pieces.

jorgemanilla.com



AU

Vicki Mason

Wattle it be
Necklace (reversible), 2022
Powdercoated brass, linen,
cotton, silk, textile ink
38 x 28 x 2.5 cm

Inspired by Pacific Island leis and garlands this necklace references the fascinating Acacia plant genus. As I dive deeper into learning about the Acacia (wattle) genus, I'm reminded of the Albert Einstein quote, 'The more I learn the more I realise how much I don't know'. The neckpiece with its bounteous stamens has hidden words and names embedded that reveal something about this genus. *Wattle it be* asks us to consider planting wattles in our gardens. The common wattle names knotted into the necklace are just a handful drawn from the nearly 1,000 species found in Australia.

vickijewel.com



DE/JP

Yumiko Matsunaga

Kindlich

Brooch, 2023
Silk, brass, cotton wool,
wood, magnet
8 x 5 x 6 cm

In my pieces, I explore the childlike and adult aspects within us, as well as social norms and concealment. This piece reflects the inner conflict: How should I behave? What is expected of me, and how do I truly want to be? Silk curtains symbolize the desire to appear grown-up, while concealing the childlike aspects that always accompany us. At the same time, there is also a desire to reveal these childlike aspects openly and accept them as they are. I am interested in how the wearer feels and what desires they associate with the object. A touch of humour is also important to me.

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DE

Jasmin Matzakow

The Lore of Sinners, Cunts and Whores

Neckpiece, 2024
Chicken eggs, cow's intestines,
stinging nettles
75 x 10 x 6 cm

Most contemporary signs of evil found in Western and non-Western societies today have one thing in common: they are based on ancient symbols of female mythological figures. With this new series, I shed light on the immense abjection that the female body and its symbols have experienced for millennia. I explore mythological characters such as Medusa, Circe or Lilith and their symbols and create forms to celebrate them. Adorning the body with anything that is considered too physical, too feminine, even witchy and therefore disgusting, is a provocation to patriarchal society. With these necklaces, however, my main focus is on the beauty and power of the sinner, the cunt and the whore.

jasminmatzakow.de



ES/GB

Night Crossing
Brooch, 2024
Brass, silver, tin,
herkimer diamond crystals
6.4 x 7 x 2 cm

Judy McCaig

Crossing the oceans in small boats their lives at stake. Sky and sea merge into a one-ness, complete darkness, unimaginable depths below. The moon and stars hide behind thick clouds. Overcrowded yet in complete alone-ness. Vast stretches of treacherous waters before them. Challenges that people face, no other choice. No other chance to take. Running for their lives, families torn apart by war. Desperation. The journey of hope, hope for a better life, sadly leaving not only loved ones behind but everything ever known to them. For those who survive the crossing, many obstacles lie ahead, hostile conditions, often left in limbo at borders, locked up in detention. A new journey in a new land will begin, which may not be as they had foreseen. So many unknowns.

judymccaig.com



FI

Necklace, 2023
Copper, nickel silver
56 x 21 x 1 cm

Eija Mustonen

These necklaces have size, they protect the wearer. Hammering metal with a hammer and anvil fascinates, two-dimensional metal plates will be formed into a three dimensional form.

eija.mustonen@lab.fi



JP

Shinji Nakaba

Crash and Born
Brooch, 2023
Crushed pearl, dead leaf,
epoxy resin, stainless steel
11 x 6 x 2 cm

For this piece, I have been fascinated by the infinite possibilities of pearls for the past 10 years, and I have been saving pearls that have failed and become unusable while making pearl skull carvings, but I came up with the idea of crushing them with a hammer and using them for mosaic decorations, etc.! I was excited about the possibility of using them in my jewellery series, which I have been making as my life's work, *bringing dead things back to life* using dead leaves and dead plants.

work.s-nakaba.com



EE

Maarja Niinemägi

Memory of the Place
Neckpiece, 2021
Milky opal, niobium, silver, silk
35 x 17 x 7 cm

Location is never certain in a dream. In reality, too a place can be more scattered, like a stone thrown into the water that makes the water ripple for a moment. Only for a moment you can see the ripples, and a moment later it's just a memory. Sometimes a place is something very certain. It can be a well-defined knowledge and awareness.

maarjale@gmail.com



JP

Misaki Nomoto

Trajectory
Necklace, 2021
Japanese newspaper (related to
the Great East Japan Earthquake)
38 x 15 x 3 cm

The things we use in our daily lives, the news and events we see, they always give me many ideas, inspirations, and sources of creativity. Similarly, I get a lot of inspiration from various traditional Japanese crafts. I actually visit the places of production and use the traditional techniques and materials I see there in my work. Currently, my focus is on going up in new value by finding appeal in things that have lost their value. I will try continuing to increase my interest in objects related to daily life, various matters and fields, and to continue my creative activities.

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DK

Nanna Obel

Just Cut It
Necklace, consisting of nine
Brooches and a lock, 2024
Enamel, silver, silk, photo transfer,
coral, turmaline, steel, nylon
40 x 30 x 3 cm

This necklace brings attention to the oppression of women in different cultures around the world. Inspired by the protests following the 2022 death of Mahsa Amini in Iran, where women removed headscarves and cut their hair in protest, this necklace highlights self-expression and resistance. Hair has always been a powerful tool for both rebellion and the oppression of women. The necklace features 19th-century paintings of women adorned with contemporary hairstyles or scarves in red embroidery, evoking the tension between historical oppression and modern autonomy. My necklace is meant to encourage women to be strong and independent. Wear your hair as you like. The small scissors hanging below each brooch are meant as a symbolic tool to do this.

nannaobel.com



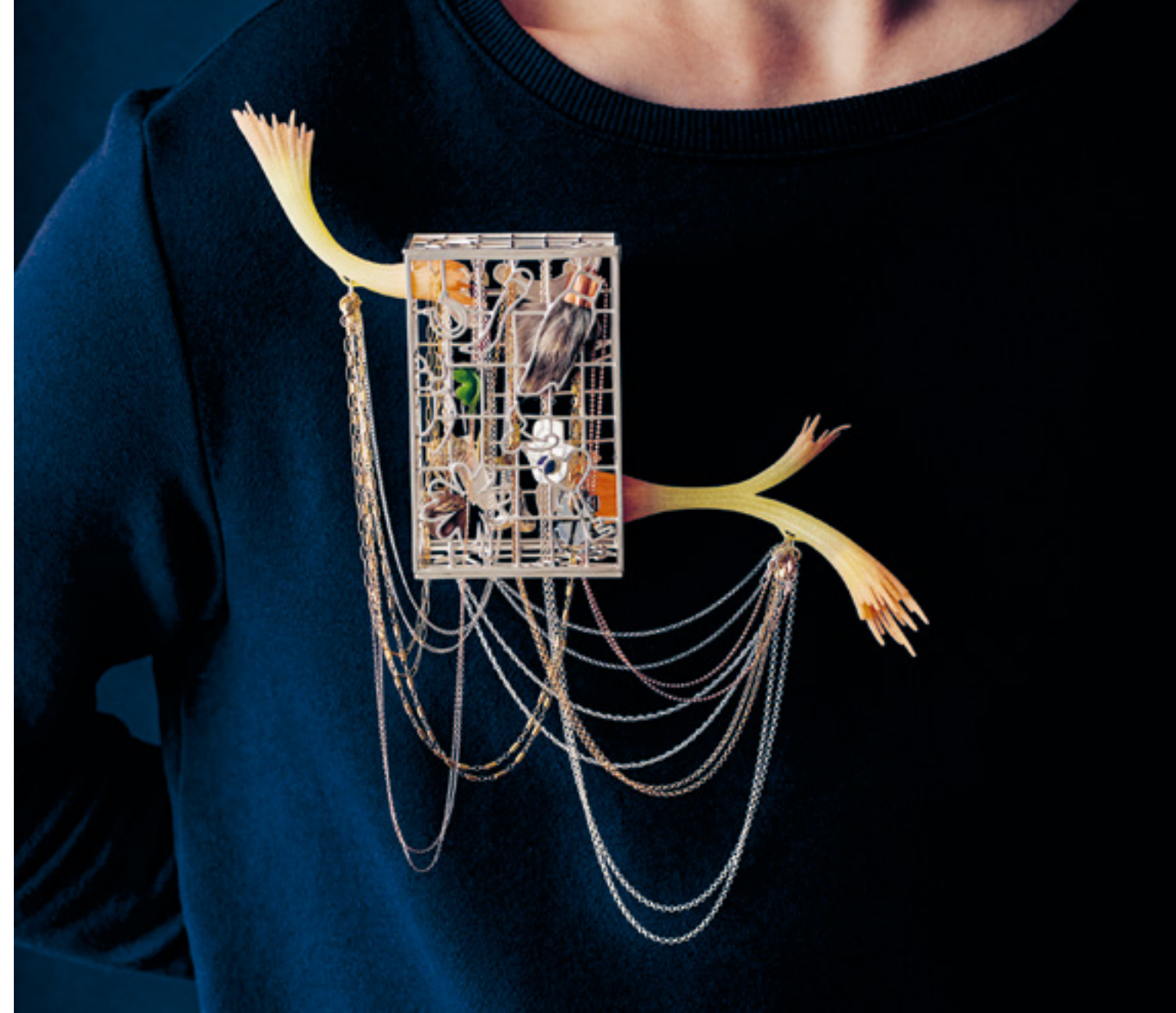
DE

Julia Obermaier

**KOH-I-NOOR
and Friends-Hardtmuth**
Pendant, 2024
Wood, onyx, rose quartz, silver
5.5 x 0.7 x 0.7 cm

Objects of everyday culture, that embody transience, flexibility and correction, are contrasted with a very traditional, hard and durable material—the gemstone. Made to be touched. When seen and held, these objects immediately evoke the smell, feel and past of school erasers. Cut from various precious stones and thus completely deprived of their function of erasing, the objects immediately initiate the viewer's thoughts to draw pictures in front of your inner eye. Just like their ›natural‹ role model itself, they are table objects and hand flatterers. But all those pieces can be also worn around your neck, as an everyday trophy. ›Ratzefummel‹—the jewel of childhood.

juliaobermaier.com



US

Seth Papac

**Ligare: detail of Ligaments
and Charms Collecting**
Brooch, 2024
3D printed TPU flexible plastic,
fabric dye, 14K gold plated silver,
silver, copper, brass, bronze,
enameled copper, acrylic,
wood, faux rabbits
23 x 21 x 4 cm

Ligaments attach bones to bones and allow bodies to move, contract, and act in relation to the exterior. Jewellery functions similarly, affecting how we move through the world. The words ligament and religion share the Latin root word, *ligare*, which means to bind, tie, fasten, and unite. Historically, jewellery has been utilized as a tangible and intimate device to connect our physical selves to metaphysical concepts like faith, luck, love, protection, and fertility. Throughout human history jewellery has held this power and purpose, acting as porous containers of meaning and agency. The awareness of this important function has faded as jewellery became a consumable symbol and aesthetic charm. In the series *Ligare*, concentrations of ligaments, charms, and permeable containers are composed as bodies to emphasize the essential role jewellery plays in our everyday lives.

sethpapac.com



RK

Saves 2
Brooch, 2023
Hand-dyed silk, sterling silver
10 x 8.8 x 3 cm

Jounghye Park

The *Saves* series is a collection created by layering and carving small pieces of silk fabric, which are byproducts of my creative process. Through this series, I aim to show that even tiny fabric scraps, which would normally be discarded, can be transformed into meaningful and valuable works of art. I was deeply affected by a documentary about a place in Accra, Africa. In Accra, there is an area where discarded clothing from around the world accumulates, forming a river-like structure. Cows were seen chewing on pieces of cloth in an abandoned pile of clothes that connected like a river trunk. This reminded me of the growing pile of discarded fabric in my own studio—a small reflection of the much larger problem in Accra. The *Saves* series is my way of giving new life and value to these discarded materials. I hope to contribute to the conversation about sustainability by showing how even what seems useless can be reused. Ultimately, this shows that by saving materials, we may also be saving ourselves.

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FI

Fragile Things No6
Wearable art/bracelet, 2018
Iron
13 x 9 x 14 cm

Janne Peltokangas

My work as an artist is deeply inspired by the natural environment and cultural heritage of Finnish Lapland, my Sámi roots, and mythology. I explore the interplay between materials, nature, and human behavior, seeing metal as a living material with its own agency. Combining traditional Sámi craftsmanship with contemporary techniques, I create sculptures that reflect themes of identity, heritage, and the environment. Each piece is an invitation to connect with the spirit of nature and the wisdom of indigenous culture, blending tradition and innovation to inspire deeper understanding.

jannepeltokangas.com



US

Joe Pillari

Brooch, 2024
Painted vitreous enamel
on steel, sterling silver
6 x 8 x 1 cm

Our imperfect memory leaves us with a series of fragmented experiences—a recollection of colours, the feeling of an embrace, or the tenderness of a final goodbye. My work is a collaboration with these fragments and through the mechanics of nostalgia, it evokes feelings of love, longing, comfort, and loss. My images depict life's common gestures and sense-drenched moments, cherished in our hearts but so easily lost. I create jewellery objects that function as permanent reliquaries for these moments by rendering them in enamel and vitreous paint, allowing the wearer to engage in a sympathetic association with the work.

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DK/DE

Camila Prasch

Blue Challenge
Necklace, 2024
Material 2ndhand clothes,
cotton, gold paint
40 x 21 x 7 cm

I make readymades and conceptual objects for the body from recognisable everyday objects, other leftovers and used clothes. I work with unpretentious materials. My work visualises the invisible and the overlooked. The series *Gehäkeltes Geschmeide* (crocheted jewellery) challenge my monochromatic approach to colour. And my aversion to the colour blue using a technique new to me: crochet. Working in the space between clothing and jewellery, can I make jewellery out of second-hand clothes? By deconstructing them, taking away their function and adding a jewellery element in the form of gold paint. Thus, transforming them into pieces of jewellery?

klimt02.net



DE/GR

Loukia Richards

Sephardi

Pectoral ornament, 2022
Textile, yarns (cotton, silk, wool),
antique Greek embroidery,
antique white coral, pink coral,
silver, vintage plastic beads,
antique millefiori beads,
handmade glass beads,
antique lace
51 x 14 x 2 cm

Byzantine icons rooted in Ancient Greek, Hellenistic and Roman pictorial traditions inspire my work. The saint, illuminated by eternal light, invites us to a face-to-face relationship, and to look at our own life with the same directness he/she is looking at us. Icons are objects of worship and meditation, and a way to a more meaningful present. Christian faith and its visual representations have shaped European culture. In times of nihilism and emotional poverty, icons still caress humans, animals, nature, angels and saints with endless grace, and perpetuate the ideals of harmony and justice.

loukiarichards.de



NZ

Moniek Schrijer

Bitcoin Pizza

Used pizza box cardboard,
fine silver bitcoin, aluminium,
hot glue, found shoe string
21 x 13 x 0.5 cm

In May 2010, the first Bitcoin transaction took place. It was for two large pizzas for 10,000 Bitcoin, seven hundred million dollars in today's Bitcoin currency. It's said that «value is in the eye of the beholder»; aluminium was once worth more than gold. Often, I work with children making art. We create worth out of the ordinary using simple materials such as cardboard, hot glue, and masking tape. Once complete, these objects become valuable and worthy, but most likely, they will eventually be discarded again, like an empty pizza box or two.

moniekschrijer.com



PT

Tereza Seabra

Sant Anthony's rosary
Necklace, 2023
Pearls, copper galvanized
feathers and paws
62 x 6 x 1 cm

Spells, talismans, cabals, rosaries, alchemy, magic, prayers and rituals. Practices of the same alphabet that invite us to enter another dimension. Formulas that suggest images in constant mutation, which endure in circles of destruction and re-creation in the search for the occult.

tereza@galeriaterezaseabra.com



JP

Fumiki Taguchi

It never gets old series
Brooch, 2022
Silver, wood, painting, pearl
4.8 x 8 x 2 cm

Just as designs abound all around us, so do illustrations. Those illustrations are also characters with the characteristics of their motifs. Character designs are what remain in the corners of our memories. They will never fade away in the future. As time goes by, things in form will become old, but designs will never become old. I am transforming such character designs into something new by giving them a timeless form. From a technical point of view, I am fascinated by silver, a metal that has been used since ancient times. I am fascinated by its charm, and I am constantly researching to create new techniques to maximize the properties of the material.

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US/CN

Rho Tang

Armor No.1
Brooch, 2024
Felt, cotton thread,
Chinese natural urushi lacquer,
charcoal powder, stainless steel
9 x 7 x 4.2 cm

Women's roles in society have traditionally centred around caregiving, nurturing, and supporting men in positions of authority. Despite evolving societal norms, expectations still often demand self-sacrifice, especially in many Asian cultures where women face additional challenges like ageism and gender pay inequality in the workplace. In my series *Armor*, I explore these themes through artworks made from a foundation of felt and thread, materials traditionally associated with domesticity, warmth, and comfort. Each piece forms an empty vessel, symbolizing the self-imposed barriers or protective cocoon women create in response to societal pressures. Through the application of lacquer, these soft materials are transformed into hardened, rigid «shells». The weightlessness of the pieces contrasts with the invisible burdens women carry daily, highlighting the duality of strength and vulnerability.

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NZ

Sarah Walker-Holt

Contrast
Neckpiece, 2023
Pohutakawa, Harakeke,
cotton, brass, dye
37 x 24 x 3 cm

British born and raised in New Zealand by British parents these pieces are conversant with a life lived, a crisscross of processes, local materials, environment, and culture learned through being «Kiwi». Essentially, I am inspired by testing the tactile qualities of wearable objects through wood, that have intermittently incorporated mechanisms, print, textiles and moving image. From questioning the value bestowed in the materiality of everyday, precious, and nonprecious timbers, I alter them into something complex and decorative for the body. Deconstruction, construction and engineering shape my approach as I am intrigued by structural fabrication and how things work and are assembled. More recently, I have become attentive to the sustainability of my materials and challenging the authenticity of where and what I source. Working with materials more immediate to my environment.

sarahwalker-holt.com



SE

Mona Wallström

Tree Spirit Action Force, command Nang Tani
Brooch with stand, 2024
Wood, rayon, silver, titanium
11 x 10 x 8 cm

The Tree Spirit Action Force—TSAF is a jewellery project that was created in response to the disappearance of natural forests and wildlife in northern European countries. The timber industry has now converted 90% of forests into cultivated land, with large areas being first deforested and then replanted. Animals are kept away to protect the plants. Trees and forests have always been closely associated with humans. Tree spirits are common deities in many cultures around the world. These pieces of jewellery are a call for help to the deities to fight for the basis of existence, ours and theirs. I imagine a guerrilla, an intervention force commanded by tree deities from different parts of the world and masked so that we can see them.

klimt02.net



CN

Lingjie Wang

Beyond Body - Foraging
Brooch, 2024
Shiitake mushrooms,
silver, stainless steel
5.1 x 4.5 x 4.2 cm

The brooches are crafted from mushrooms sourced from supermarkets, bound together by their inherent properties. Both the use of biomaterials and a thoughtful crafting process advocate for sustainability. Interestingly, silver oxidation is achieved using eggs rather than chemical reagents. The assertive scent of mushrooms hints at fungi's expansive and aggressive nature, while humans' somewhat harsh approach to mushrooms evokes primitive instincts when encountering unfamiliar objects, weaving a tapestry of foraging memories. Curiosity draws fungi from the fields to the plate and even onto the body, while the synesthetic discomfort they provoke deepens the bond between humans and this unique species.

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US

Heather White

X & Y
Pendant, 2024
Sterling silver, velvet fabric,
silk cord
17 x 10 x 1 cm

I've been exploring the taxonomy of the locket, a sentimental and historically significant jewellery format. This series subverts conventional assumptions about what lockets ought to be by granting their components autonomy, repositioning elements, shifting scales, and rethinking symmetry. Hand-fabricated, these pieces reveal their full presence when held. As their hinges articulate, the focus shifts from interior intrigue to the structural arrangement of parts. Whether open, closed, or ajar, these lockets invite a deep examination of form and the possibilities within the familiar.

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GB

Delia Woodham

Heavy Hung The Worry
Amulet, 2024
Porcelain body, cobalt oxide,
glaze with wax plaited cord
with pounamu toggles
17 x 12 x 1 cm

Worry is infectious, contagious, debilitating and paralysing. Cultures for centuries have made worry beads or small figures to hide in pockets, hang from necks or wrap around wrists. Their very presence helped give peace for anxious minds. I have a habit of carrying stones in my pockets. I hold onto them, twist them through my fingers, use their solidity to share the weight of my thoughts. Their roughness, their smoothness, their shapes echo my thoughts. Worry hangs heavy in our air at present. The worlds' collective worry deserves to be hung visible around our necks. These amulets are fearless admissions. Small ceramic rocks declaring our concerns hung from waxed and knotted twine. Worry beads have always served a purpose, a history of giving to absolve the weight of the world. They are always made with love.

www.deliawoodham.com



JP

Sayumi Yokouchi

Ring My Bells
Ring, 2024
Gold
4.7 x 2.5 x 0.7 cm

The sound of bells was the departure point while I was traveling in Italy. I created the very first *Ring My Bells* in 2005. This ring was kept with me for a long time as a memorable piece. Since then, I became fascinated by the hollow metal object, a bell, as it's socially and culturally recognized throughout the world. The multitude of symbolic meanings and purposes have been conveyed in so many ways in our lives. I create wearable bells for inner Peace that I hope all the people living in life in peace. This year, a major earthquake hit the Noto Peninsula in Japan on New Year's Day and took the lives and livelihood of many people. On top of that, recent landslides caused by heavy rains in the same area left thousands of people without home. There are still missing persons trapped under the landslide. In such situation, the ringing sound can be a signal, a measure of distance, sometime spiritual, or a hint of reminder.

sayumiyokouchi.com



DE

Ida Zimmermann

Inkubator 5
Pendant, 2024
Latex, paper, goose bones
11 x 11 x 4 cm

These works are based on systematic surface experiments. Various materials were applied to a stretched latex band. The objects created after the rubber relaxed show interesting structures and are small works of art that fit perfectly to a body and should be worn as jewellery, more precisely as pendants. The hangers are as individual and unusual as the structure of the pieces themselves; they are made of chicken or goose bones. Each one subtly highlights the unnoticed beauty of the chosen bones. However, these should not come to the fore and are therefore uniformly blackened with acrylic paint and sewn to the pendants to match the respective shape and surface.

ida@ezim.de

HERBERT HOFMANN AWARD

DIE PREISTRÄGER
THE AWARDEES
1973–2024

HERBERT HOFMANN AWARD

1973 Jens Rüdiger Lorenzen, DE Michael Meyer, DE Karl Heinz Reister, IT Francesco Pavan, IT	1979 Jens Schleede, DE Eva Mascher-Elsässer, DE Herbert Schoemaker, DE	1986 Barbara Weinberger, DE Errico Michael Casser, SA Simon Peter Eiber, DE	1992 Caroline v. Steinau-Steinrück, DE Giovanni Corvaja, IT Jared L. Taylor, GB	2000 Georg Dobler, DE Mari Ishikawa, DE Chequita Nahar,	2007 Christiane Förster, DE Karl Fritsch, DE Iris Nieuwenburg, NL	2015 Paul Derrez, NL Kimiaki Kageyama, JP Mikiko Minewaki, JP	2023 Jutta Kallfelz, DE Tamara Marl Joka, SFRJ Neke Moa, NZ
1974 Therese Hilbert, DE Paolo Maurizio, IT Rita Große-Ruyken, DE Gabriele v. Pechmann, DE	1980 Elisabeth Treskow, DE Aiko Kitagawa, JP Jan Wehrens, NL Clarissa Weinbeer, DE Hildegard Risch, DE	1987 Daniel Kruger, SA/DE Hiroko Sato-Pijanowski, JP Gene Michael Pijanowski, US Willem Honing, NL	1994 Michael Becker, DE Ramón Puig Cuyàs, ES Hana Miyamoto, JP	2001 Bettina Dittlmann, DE Christiane Förster, DE Thomas Gentile, US	2008 Eun-Mi Chun, RK Dongchun Lee, RK Jantje Fleischhut, DE	2016 Stefano Marchetti, IT Moniek Schrijer, NZ Jelizaveta Suska, LT	2024 Empar Juanes Sanchis, ES Azin Soltani, IR Takayoshi Terajima, JP
1975 Uwe Böttinger, DE Waltraud und Arthur Viehböck, AT Charlotte Lochmüller, DE Giampaolo Babetto, IT	1981 Gerda Breuer, DE Dagmar Hagen, DE Ramón Puig Cuyàs, ES Rolf Elsässer, DE	1988 Andreas Treykorn, DE Michael Becker, DE Graziano Visintin, IT	1995 Karl Fritsch, DE Christoph Zellweger, CH Hans Stofer, CH	2002 Kyoko Fukuchi, JP Sally Marsland, AU Adam Paxon, GB	2009 Sam Tho Duong, VI Beppe Kessler, NL Felix Lindner, DE	2017 Volker Atrops, DE Sanaa Khalil, LB Florian Weichsberger, IT	
1976 Hildegard Risch, DE Mario Pinton, IT Erico Nagai, JP	1982 Michael Meyer, DE Miriam Scharlin, US Susan Rezac, US	1989 Wolfgang Lieglein, DE Francesco Pavan, IT Detlef Thomas, DE	1996 Doris Betz, DE Mari Funaki, JP / AU Mielle Harvey, US	2003 Peter Chang, GB Andi Gut, CH Ike Jünger, DE	2010 David Bielander, CH John Iversen, US Mia Maljojoki, FI	2018 Lin Cheung, GB Julia Künapp, EE Gernot Leipold, DE	
1977 Hermann Schafran, DE Clarissa Weinbeer, DE Otto Künzli, CH	1983 Ingeborg Bornhofen, DE Emmy van Leersum, NL Hans Georg Pesch, DE	1990 Vera Rhodius, DE Falko Marx, DE Alexandra Bahlmann, DE	1997 Rudolf Bott, DE Beppe Kessler, NL Annamaria Zanella, IT	2004 Svenja John, DE Naoko Nakamura, JP Ruudt Peters, NL	2011 Attai Chen, IL Sophie Hanagarth, CH Mirei Takeuchi, JP	2019 Junwon Jung, KR Yutaka Minegishi, JP Misato Seki, JP	
1978 Traute und Walter Sängler, DE Erika Richard, DE Gerda Breuer, DE Gabriele v. Pechmann, DE	1984 Linda Müller, DE Josef Symon, AT Ramón Puig Cuyàs, ES	1991 Eric Spiller, GB Mihoko Katsura, JP Georg Dobler, DE	1998 Ted Noten, NL Bettina Specker, DE Andrea Wippermann, DE	2005 Helen Britton, AU Sergey Jivetin, US Daniel Kruger, SA/DE	2012 Alexander Blank, DE Despo Sophocleous, CN Tore Svensson, SE	2020 Katrin Feulner, DE Melanie Isverding, DE Carla Nuis, NL	
	1985 Giampaolo Babetto, IT Francesco Pavan, IT Erico Nagai, JP		1999 Bussi Buhs, DE Iris Eichenberg, DE Mari Funaki, JP/AU	2006 Annelies Planteijdt, NL Bernhard Schobinger, CH Annamaria Zanella, IT	2013 Robert Baines, AU Helena Lehtinen, FI Fumiki Taguchi, JP	2022 Caroline Broadhead, GB Conversation Piece, SE Sungho Cho, KR	
					2014 Iris Bodemer, NL Akihiro Ikeyama, JP Noon Passama, TH		

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