

SCHMUCK

münchen



20
—
26

ESTABLISHED 1959

Sonderschau der Internationalen
Handwerksmesse München
Special Exhibition

SCHMUCK

münchen

Sonderschau der
Internationalen
Handwerksmesse
München

Special Exhibition
04. – 08.03.2026

20
—
26

Masken, Draht und

mand



MENTOREN/MENTORS

Wir danken unseren Mentoren für die Vorschläge/
We would like to thank our mentors for their suggestions

Jamie Bennett	Cristina Filipe	Cecilia Richard
Sofia Björkman	Noel Guyomarc'h	Anna Sada
Caroline Broadhead	Kirsten Haydon	Theo Smeets
Sigurd Bronger	Marie José van den Hout	Gisbert Stach
Kim Buck	Melanie Isverding	Silvia Weidenbach
Jorge Castanon	Helfried Kodré	Anna Wójcik
Shungho Cho	Charon Kransen	Olga Zobel
Susan Cummins	Einat Leader	
Peter Deckers	Dongchun Lee	
Paul Derrez	Jurgita Ludavičienė	
Iris Eichenberg	Bie Luyssaert	
Jürgen Eickhoff	Suska Mackert	
Eva Eisler	Yutaka Minegishi	
Ute Eitzenhöfer	Shelley Norton	
	Ruudt Peters	
	Karen Pontoppidan	

IMPRESSUM/IMPRINT

Herbert-Hofmann-Preis Jury 2026	Veranstalter/ Exhibition Patron	Katalog Redaktion/ Catalogue Editing
Dr. Markus Eder, Danner-Stiftung München Malte Guttek, Goldschmiedegesellschaft Hanau Stefano Marchetti, Goldschmied, Padua Michael Schischke, Leiter des Institut français München Friederike Zobel, Schmuckmuseum Pforzheim	Benno und Therese Danner'sche Kunstgewerbestiftung www.danner-stiftung.de Konzeption und Leitung/ Conception and Direction Barbara Schmidt Handwerkskammer für München und Oberbayern Auswahl/Selection Sam Tho Duong Arrangement/Display Alexandra Bahlmann, München Organisation/Organisation Eva Sarnowski Handwerkskammer für München und Oberbayern eva.sarnowski@hwk-muenchen.de www.SCHMUCK-muenchen.org	Barbara Schmidt Eva Sarnowski Gestaltung/Design vsp vogt & sedlmeir GmbH, Augsburg Herstellung/Printing Aumüller Druck GmbH & Co. KG 93057 Regensburg Herausgeber/Editor ©2026 Handwerkskammer für München und Oberbayern Max-Joseph-Straße 4 80333 München ISBN 978-3-933363-33-0 Abbildung auf der Titelseite/Cover Sanna Svedestedt

Partner



VORWORT

Seit 1959 veranstalten wir die SCHMUCKmünchen, um der künstlerischen Schmuckszene eine adäquate Bühne zu bieten. Herbert Hofmann initiierte diese Sonderschau als ambitionierten Versuch, das politisch isolierte Deutschland nach den dunklen Jahren des Nationalsozialismus wieder in die internationale Gemeinschaft zu integrieren. Deshalb war die Ausstellung *Schmuck und Gerät* von Anfang an international ausgerichtet. Hofmann erkannte, dass Schmuck als Medium alle Menschen berührt und ein charmantes Vehikel für positive Emotionen ist. Seit dieser Zeit veranstalten wir die Sonderschau auf der Internationalen Handwerksmesse und freuen uns, die Schmuckwelt in München zu begrüßen.

Wir staunen immer noch über unseren neuen Rekord: 1.048 Bewerbungen! Unser Kurator für 2026, Sam Tho Duong hat kulturelle Wurzeln in Vietnam und absolvierte seine Lehre sowie sein Studium in Pforzheim, Deutschland. Seither lebt er dort und arbeitet als freischaffender Schmuckkünstler sowie als Lehrender an der Hochschule. Sam filterte die üppige Fülle mit kenntnisreichem Blick und wählte 69 Positionen für unsere Ausstellung aus. Wir danken ihm sehr herzlich für seine engagierte Arbeit!

Die SCHMUCK-Sonderschau hat sich in fast 70 Jahren zu einer Bewegung SCHMUCKmünchen entwickelt. Wir haben diese mit viel Enthusiasmus mit aufgebaut. Neue Künstler wurden entdeckt, gefeiert und weiterempfohlen, sodass inzwischen ein vielschichtiges Netzwerk entstanden ist. Seit vielen Jahren präsentieren sich auf der Messe neben unserer Sonderschau auch internationale Schmuckgalerien. Viele Veranstaltungen in der Stadt prägen diese Woche, und vielfältige Präsentationen genießen die Gastfreundschaft der Münchner Institutionen und Unternehmen. Ob Solo-Shows, Gruppenausstellungen oder Pop-Up-Performances – sie alle stoßen auf großes Interesse und Begeisterung. Mit unserem gedruckten Programmheft geleiten wir die Besucher durch die Galerien und Off-Spaces Münchens. Auf unserer Website schmuckmuenchen.org finden Sie den Veranstaltungskalender auch für das Handy. Im Archiv sind dort die Kataloge seit 1983 für Forschende und Fans zugänglich.

Unser Instagram-Account [#schmuckmuenchen](https://www.instagram.com/schmuckmuenchen) informiert Sie darüber, welche Highlights an welchen Tagen stattfinden. Ein SCHMUCK-Infopoint neben der Galerie Handwerk gibt Ihnen Informationen zu allen Veranstaltungen. Hier können Sie auch nach einem Blick in den Pop-up-Bookshop in der Handwerkskammer Vorträgen lauschen.

In diesem Jahr stellen wir Erico Nagai als Klassikerin vor. Sie kam über die Malerei zum Schmuck. Nach einem kurzen Studium in Basel wechselte sie an die Münchner Akademie der Bildenden Künste. Dort studierte sie zunächst Malerei und entschied sich dann aber für die Schmuckklasse von Franz Rickert und später Hermann Jünger. In dieser Zeit entwickelte sie eine unverwechselbare Formensprache, die japanische Tradition und europäische Moderne verbindet.

Auch in diesem Jahr tragen zahlreiche Experten zum Erfolg bei. Die Danner-Stiftung hat seit 2006 die Trägerschaft der SCHMUCK inne und unterstützt diese sowohl finanziell als auch ideell. Die Zusammenarbeit mit dem Team der GHM ist ebenso eng wie vertrauensvoll. Den Standbau führt in bewährter Qualität das Team von Kaufmann & Ladendorf durch. Eva Sarnowski ist für die Organisation der Sonderschau verantwortlich. Sie koordiniert auch das Aufbauteam mit Elisabeth Bosch und Mirei Takeuchi. Alexandra Bahlmann inszeniert die Ausstellung so gekonnt, dass die Bilder im Gedächtnis haften. Sabine Buhrs und Mirei Takeuchi betreuen die Fragen am Counter während der Messe. Stefan Vogt und Xaver Sedlmeir waren für die grafische Gestaltung des Katalogs verantwortlich, der als Zeitdokument die Szene widerspiegelt.

Herzlichen Dank an alle, die 2026 zum Gelingen beigetragen haben. Das Bayerische Staatsministerium für Wirtschaft, Landesentwicklung und Energie unterstützt uns seit Jahrzehnten dabei, dass SCHMUCKmünchen unter Wahrung der ursprünglichen Idee des Initiators unsere Kultur sichtbar macht – grenzüberschreitend, inspirierend, gastfreundlich und offen für Neues. Wir danken für die großzügige Förderung dieser wichtigen Sonderschau.

Barbara Schmidt
Handwerkskammer für München und Oberbayern
Leiterin der Kulturabteilung

[#schmuckmuenchen](https://www.instagram.com/schmuckmuenchen)
www.schmuckmuenchen.org

FOREWORD

Since 1959, we have been organising SCHMUCKmünchen to provide an appropriate platform for the artistic jewellery scene. Herbert Hofmann initiated this special exhibition as an ambitious attempt to reintegrate politically isolated Germany into the international community after the dark years of National Socialism. That is why the exhibition *Schmuck und Gerät* (Jewellery and Vessel) had an international focus from the very beginning. Hofmann recognised that jewellery as a medium touches everyone and is a charming vehicle for positive emotions. Since then, we have been organising the special show at the International Craft Fair and are delighted to welcome the jewellery world to Munich.

We are overwhelmed with our new record: 1,048 applications! Our curator for 2026, Sam Tho Duong, has cultural roots in Vietnam and completed his apprenticeship and studies in Pforzheim, Germany. He has lived there ever since, working as a freelance jewellery artist and lecturer at the university. Sam filtered through the abundant submissions with a knowledgeable eye and selected 69 pieces for our exhibition. We would like to thank him very much for his dedicated work!

Over the course of almost 70 years, the SCHMUCK special exhibition has developed into a movement known as SCHMUCKmünchen. We have helped to build this up with great enthusiasm. New artists have been discovered, celebrated and recommended, resulting in the creation of a multi-layered network. For many years now, international jewellery galleries have been presenting themselves at the fair alongside our special exhibition. Many events in the city characterise this week, and a wide range of presentations enjoy the hospitality of Munich's institutions and companies. Whether solo shows, group exhibitions or pop-up performances – they all meet with great interest and enthusiasm. Our printed programme guides visitors through Munich's galleries and off-spaces. You can also find the event calendar for your mobile phone on our website schmuckmuenchen.org. The archives there contain catalogues dating back to 1983, which are accessible to researchers and fans.

Our Instagram account [#schmuckmuenchen](https://www.instagram.com/schmuckmuenchen) informs you about which highlights are taking place on which days. A SCHMUCKinfo Point next to the Galerie Handwerk provides information on all events. Here you can also listen to lectures after looking at the pop-up bookshop.

This year, we are introducing Erico Nagai as a classic designer. She came to jewellery via painting. After a brief period of study in Basel, she transferred to the Munich Academy of Fine Arts. There, she initially studied painting but soon switched to Franz Rickert's jewellery class and later to Hermann Jünger's. In the process, she developed a distinctive design language that combines Japanese tradition and European modernism.

Numerous experts are contributing to the success of this year's event. The Danner Foundation has been the patron of SCHMUCK since 2006, providing both financial and conceptual support. The collaboration with the GHM team is as close as it is trusting. The stand construction is being carried out by the trusted team at Kaufmann & Ladendorf. Eva Sarnowski is responsible for organising the special exhibition. She also coordinates the construction team with Elisabeth Bosch and Mirei Takeuchi. Alexandra Bahlmann stages the exhibition so skilfully that the images linger in the memory. Sabine Buhrs and Mirei Takeuchi are available to answer questions at the counter during the fair. Stefan Vogt and Xaver Sedlmeir are responsible for the graphic design of the catalogue, which reflects the scene as a contemporary document.

Many thanks to everyone who contributed to the success of 2026. For decades, the Bavarian State Ministry of Economic Affairs, Regional Development and Energy has generously contributed to ensuring that SCHMUCKmünchen reflects our culture while preserving the original idea of its initiator – cross-border, inspiring, hospitable and open to new ideas. We are grateful for the generous support of 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 2026 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 seit einiger Zeit auch daran, dass diese Sonderschau nach Beendigung der Internationalen Handwerksmesse München immer wieder auch in den Museen anderer europäischer Metropolen gezeigt wird.

Die 1920 gegründete *Benno und Therese Danner'sche Kunstgewerbestiftung* zeigt Schmuck aber nicht nur auf der im Jahresrhythmus stattfindenden Sonderschau auf der IHM. In der *Danner-Rotunde* der Pinakothek der Moderne München präsentiert die Stiftung ganzjährig 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. Die Stiftung verleiht darüber hinaus alle drei Jahre den renommierten und 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. 2026 wird diese Ausstellung im Neuen Museum Nürnberg zu sehen sein.

Förderungen für Wettbewerbe von Fachschulen und Akademien, Investitionsförderungen und Stipendien sind weitere Angebote der Stiftung zur Förderung von bereits etablierten Kunsthandwerkerinnen und Kunsthandwerkern ebenso wie von jungen Talenten.

Die Arbeiten für die SCHMUCKmünchen im Jahr 2026 wurden von dem Schmuckkünstler Sam Tho Duong 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 Erico Nagai 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 internationally renowned SCHMUCKmünchen special exhibition at the International Craft Fair in Munich in 2026. Supported by the Bavarian State Ministry of Economic Affairs, Regional Development and Energy and in cooperation with the Society for Craft Fairs and the Chamber of Crafts for Munich and Upper Bavaria, Munich is successfully establishing itself as the meeting place for the international jewellery scene year after year. Numerous accompanying events to SCHMUCKmünchen in galleries, museums and cultural institutions allow the entire city to shine as a centre for individually crafted jewellery.

The international interest in SCHMUCKmünchen has also been evident for some time in the fact that this special show is repeatedly exhibited in museums in other European cities after the International Craft Fair in Munich has ended.

Founded in 1920, the *Benno and Therese Danner Art Foundation* does not only display jewellery at the annual special exhibition at the IHM. In the *Danner Rotunda* at the Pinakothek der Moderne in Munich, the foundation presents one of the most extensive collections of contemporary jewellery all year round. The internationally renowned collection, which now comprises around 600 pieces, is constantly being expanded, including with works exhibited and purchased at SCHMUCKmünchen.

Every three years, the foundation also awards the prestigious Danner Prize for contemporary arts and crafts in Bavaria, worth 20,000 euros, which is accompanied by an exhibition of the award-winning objects and around 100 other objects selected by the jury. In 2026, this exhibition will be on display at the Neues Museum in Nuremberg.

Grants for competitions at technical colleges and academies, investment grants and scholarships are further offerings from the foundation to promote both established craftspeople and young talents.

The works for SCHMUCKmünchen in 2026 were selected by jewellery artist Sam Tho Duong. As always, the special exhibition is a reflection of current trends in contemporary jewellery art, compiled from the curator's individual perspective. This year's *classic of modernism* is the artist Erico Nagai 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
Managing Director of the Danner Foundation

STATEMENT VON SAM THO DUONG, KURATOR SCHMUCK 2026



Zunächst: Es ist mir die unerwartete Ehre zu Teil geworden, für die Sonderschau SCHMUCKmünchen 2026 die Auswahl treffen zu dürfen. Mit dieser Sonderschau und ihrer langen und äußerst erfolgreichen Geschichte im Rahmen der Internationalen Handwerksmesse bietet München dem zeitgenössischen Autorenschmuck ein weltweit beachtetes Forum.

Es war mir natürlich bewusst, dass die Kuratorentätigkeit eine sehr verantwortungsvolle und schwierige Aufgabe sein würde, ja eine Herausforderung. Denn nur 69 der insgesamt 1.046 Schmuckschaffenden aus 68 Ländern, die Arbeiten eingereicht hatten, konnten für die Endauswahl berücksichtigt werden – und wer die Wahl hat, hat bekanntlich die Qual.

Bei der Auswahl der Schmuckstücke für eine Ausstellung ist es für mich essenziell, sowohl die Handwerkskunst als auch die avantgardistische Kreativität zu würdigen. Die auszuwählenden Stücke sollten entweder meisterhaft gefertigt sein, um die hohe Wertschätzung für das traditionelles Handwerk zu zeigen, oder/und innovativ und originell, um die Avantgarde zu repräsentieren.

Neue Designs, ungewöhnliche Materialien oder innovative Techniken sollten dazu beitragen, die Ausstellung spannend und zeitgemäß zu gestalten. Es sollte darauf geachtet werden, dass keine Arbeiten ausgewählt werden, die von den Künstler/innen bereits in ähnlicher Form im Rahmen früherer Sonderschauen gezeigt wurden. Die Auswahl sollte eine Balance zwischen handwerklichem Können und kreativer Innovation darstellen, um sowohl die Tradition zu ehren als auch den Blick in die Zukunft zu richten. So entstand hoffentlich eine inspirierende Ausstellung, die die Vielfalt und Entwicklung des Schmuckdesigns widerspiegelt und die Besucher mit frischen Ideen und beeindruckender Handwerkskunst begeistert.

Ein herzliches Dankeschön an das engagierte Team der Münchener Handwerkskammer, besonders an Barbara Schmidt und Eva Sarnowski für die wunderbare Zusammenarbeit.

Natürlich danke ich auch allen Teilnehmer/innen für ihre Einreichungen und bedaure, dass aufgrund der bereits erwähnten limitierten Ausstellungsfläche viele interessante Arbeiten nicht berücksichtigt werden konnten.

Sam Tho Duong,
Pforzheim, November 2025

STATEMENT BY SAM THO DUONG, THE CURATOR OF SCHMUCK 2026

First of all, I have been given the unexpected honour of selecting the pieces for the SCHMUCKmünchen 2026 special exhibition. With this special exhibition and its long and extremely successful history as part of the International Craft Fair, Munich offers contemporary designer jewellery a globally renowned forum.

I was, of course, aware that the role of curator would be a very responsible and difficult task, indeed a challenge. Only 69 of the 1,046 jewellery designers from 68 countries who submitted their work could be considered for the final selection – and, as we all know, choice is agony.

When selecting jewellery for an exhibition, it is essential for me to appreciate both craftsmanship and avantgarde creativity. The pieces selected should either be masterfully crafted to show high regard for traditional craftsmanship, and/or innovative and original to represent the avant-garde.

New designs, unusual materials or innovative techniques should contribute to making the exhibition exciting and contemporary. Care should be taken not to select works that have already been shown by the artists in a similar form in previous special exhibitions. The selection should strike a balance between craftsmanship and creative innovation in order to honour tradition while also looking to the future. The result is hopefully an inspiring exhibition that reflects the diversity and development of jewellery design and delights visitors with fresh ideas and impressive craftsmanship.

A big thank you to the dedicated team at the Munich Chamber of Crafts, especially Barbara Schmidt and Eva Sarnowski for their wonderful cooperation.

Of course, I would also like to thank all participants for their submissions and regret that, due to the limited exhibition space mentioned above, many interesting works could not be included.

Sam Tho Duong,
Pforzheim, November 2025



HERBERT HOFMANN AWARD 2025

HERBERT HOFMANN
(1899-1971)

HERBERT
HOFMANN
AWARD
2025

Herbert Hofmann, hat im Jahr 1959 die erste Schmuckschau initiiert. 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 initiated the first special jewellery show in 1959. With the Herbert Hofmann Award the Fair Organization awards jewellery artists where the work is exemplary in terms of innovativeness of idea, originality of conception, outstanding artisanal execution and ornamental effect.

Herbert-Hofmann-Award Jury 2025

Dr. Markus Eder, München
Cristina Filipe, Lissabon
Stéphane Galerneau, Paris
Malte Guttek, Hanau
Lenka Laurynova, Turnov

EIJA MUSTONEN



Die finnische Künstlerin liebt die große Geste. Die aus Kupfer getriebenen Elemente werden zu einer Kette gefügt, die wie ein Schutzzauber wirken. Sie verbindet den konzeptuellen Gedanken eines Amuletts mit der physischen Größe der einzelnen Platten. Mit Hammer und Amboss verformt sie die Kupferelemente dreidimensional. Das signalhafte Rot entsteht im chemischen Färbeverfahren und strahlt in der gewählten Farbe eine Wärme aus, die den Betrachter nicht zurückweist. Die Bewegung der Trägerin wird durch das metallische Geräusch begleitet und unterstreicht den markanten Auftritt.

The Finnish artist loves the grand gesture. The copper elements are joined together to form a chain that acts like a protective charm. She combines the conceptual idea of an amulet with the physical size of the individual plates. Using a hammer and anvil, she moulds the copper elements three-dimensionally. The signal-like red is created in a chemical dyeing process and radiates a warmth in the chosen colour that does not repel the viewer. The wearer's movement is accompanied by the metallic sound and emphasises the striking appearance.

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





Der russische Künstler lebt in Idar-Oberstein, einem der Zentren für Edelsteindesign. Mit seiner Brosche *Sheep in a Box* erinnert er an die Geschichte des Kleinen Prinzen, der die Welt mit den Augen eines Kindes betrachtet. Seine aus Cachalong-Stein geschliffene Arbeit ist eine Einladung, auch das Verborgene zu sehen. Das weiße Kästchen, das auf der Jacke getragen wird, kann von jedem Träger und auch vom Betrachter nach seinen eigenen Vorstellungen gefüllt werden. Diese persönlichen Geheimnisse sind kostbar. Und die Brosche ist auch eine Erinnerung daran, dass wir uns unsere Gedankenfreiheit niemals einschränken oder nehmen lassen sollten.

The Russian artist lives in Idar Oberstein, one of the centres for gemstone design. In his *Sheep in a Box* brooch, he recalls the story of the Little Prince, who looks at the world through the eyes of a child. His work, cut from cachalong stone, is an invitation to also see what lies hidden. The white box worn on the jacket can be filled in different imaginations by each wearer and also by the viewer. These personal secrets are precious. And the brooch is also a reminder that we should never allow our freedom of thought to be restricted or taken away.

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





Die koreanische Künstlerin setzt sich in ihrer Arbeit kritisch mit der massenhaften Verwendung von Kleidung, industrieller Fertigung und Umweltzerstörung auseinander. Sie verleiht ihnen einen Wert durch ihre hingebungsvolle Schichtung und landschaftsartigen Modellierung und den Einsatz als Brosche. Ihr Aufruf geht an uns alle, dass wir durch Kreativität und handwerklichem Können auch aus Abfall Wert erschaffen können. In ihrer erzählerischen Arbeit ermahnt sie uns, uns in der Suche nach Schönheit selbst zu retten.

In her work, the Korean artist takes a critical look at the issue of the mass use of clothing, industrial production and environmental destruction. She gives them value through her devoted layering and landscape-like modelling and use as brooches. Her appeal to us all is that we can create value from waste through creativity and craftsmanship. In her narrative work, she exhorts us to save ourselves in the search for beauty.

Saves 2
Brooch, 2023
Hand-dyed silk, sterling silver
10 x 8,8 x 3 cm



FASZINATION
ERLEBEN



KLASSIKER DER MODERNE 2026

MODERN CLASSIC

KLASSIKER
DER MODERNE
2026

Während der SCHMUCK Sonderschau stellen wir die künstlerische Position einer Klassikerin vor. Ein Spektrum quer durch ihr stilbildendes Lebenswerk zeigt richtungsweisende 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 pioneering themes and questions.



Erico Nagai, in Tokyo geboren, kam über die Malerei zum Schmuck. Nach einem kurzen Studium in Basel wechselte sie 1968 an die Münchner Akademie der Bildenden Künste, wo sie zunächst Malerei studierte und bald in die Schmuckklasse von Franz Rickert und später Hermann Jünger eintrat. Dort entwickelte sie eine unverwechselbare Formensprache, die japanische Tradition und europäische Moderne verbindet. Ihre Arbeiten zeichnen sich durch reduzierte Geometrie, Inspiration aus der Natur und eine meisterhafte Kombination von Materialien wie Gold, Silber, Kupfer, in Techniken mit Urushi-Lack und Email aus. Schmuck ist für Nagai nie isoliert – ihre Inszenierungen, etwa die legendäre Installation im Lenbachhaus 1979, machten Präsentation selbst zum künstlerischen Statement und eröffneten einen Dialog zwischen den Kulturen.

Erico Nagai, born in Tokyo, came to jewellery through painting. After a brief period of study in Basel, she transferred to the Munich Academy of Fine Arts in 1968, where she initially studied painting and soon joined the jewellery class of Franz Rickert and later Hermann Jünger. There she developed a distinctive artistic language that combines Japanese tradition and European modernism. Her works are characterised by reduced geometry, inspiration from nature and a masterful combination of materials such as gold, silver and copper, using techniques such as urushi lacquer and enamel. For Nagai, jewellery is never isolated—her installations, such as the legendary one at the Lenbachhaus in Munich 1979, turned the presentation itself into an artistic statement and opened a dialogue between cultures.

Bereits 1976 erhielt sie den Bayerischen Staatspreis und den Herbert Hoffmann Preis, 2005 den Designpreis der Landeshauptstadt München. 2026 wird ihr der Oberbayerische Kulturpreis verliehen. Internationale Ausstellungen, Werke in Museen und ihre vielfältige Lehrtätigkeit in Deutschland, Österreich und Japan unterstreichen ihre Bedeutung. Nagai experimentierte mit klassischen und japanischen Goldschmiedetechniken, übertrug malerische Prinzipien auf Metall und schuf Objekte von zeitloser Eleganz. So ist ihr Werk ein bedeutender Beitrag zur Schmuckgestaltung des 20. und 21. Jahrhunderts, der gesehen, bestaunt und getragen werden will.

She received the Bavarian State Prize and the Herbert Hoffmann Prize as early as 1976, in 2005 she was awarded the Design-Prize of the City of Munich. In 2026, she will be awarded with the Upper Bavarian Culture Prize. International exhibitions, works in museums and her diverse teaching activities in Germany, Austria and Japan underscore her importance. Nagai experimented with classical and Japanese goldsmithing techniques, transferred painterly principles to metal and created objects of timeless elegance. Her work is therefore a significant contribution to 20th and 21st century jewellery art, which is meant to be seen, admired and worn.



SCHMUCK MÜNCHEN 2026

KATALOG
A-Z



FR/NO

Jeanne-Sophie Aas

Limpid Dust
Ring, 2024
Glass
4 x 3,2 x 2,5 cm

A lump of 1140°C molten clear glass is rolled into a powder of black glass, to darken its surface. The glass is then hot-sculpted, creating the shape of a ring. After 12 hours of slow cooling, the glass is reshaped and refined. The surface is then etched to remove all remaining shine and transparency. The ring is now at its darkest and dulles stage in the process. Then, facets are carefully carved and polished facets open new windows of transparency and create an architectural scenery of light and reflections. The ring has become a miniature world full of subtle contrasts that change with movement.

www.jsa-glass.com



US

Lynn Batchelder

Surfacing I
Necklace, 2025
Anodized aluminum,
granite, silver, cord
15 x 7,5 x 1,25 cm

Over the past decade, I have explored the connection between mark making and the body through repetition, using dots, lines, and grids. Intersecting lines represent the earliest recorded human drawings, marked upon a stone surface. In this new series, I collect, examine, dissect, and smooth lithic fragments, and present them alongside direct illustrations of their surfaces, seemingly connecting momentary and geological time. Anodizing offers a porous, paper-like substrate for depicting and permanently absorbing expressive drawings using inks and dyes. In the stills, I create an aggregation of rock drawings meant to disperse as pins or ›polaroids‹ of wandering. Throughout the body of work, I also explore solutions to, and ruminations on ›stone setting‹—as both a method of capture, and a reference to place or the stone's place of origin.

www.lynnbatchelder.com



PL/NL

Ela Bauer

Brooch, 2025
Resins, pigments,
organic material,
aluminum/steel pins
10 x 12 x 8 cm

My work is rooted in the idea that everything is in a constant transformation. Nothing is fixed; forms emerge as transient states within an ever-changing flow of processes. Through my work with fluid resins, I explore the endless variations of tactility and colour. Natural phenomena inspire my abstractions: calm, circular currents that suggest the expected, and spontaneous, whimsical branching forms that resist control. Together they express an optimistic view of life, in which even a steady current can be dramatically affected by the unknown, the unforeseen and the unimaginable.

www.elabauer.com



US

Harriete Berman

Gold Card Visa
Bracelet, 2025
Post-consumer recycled tin cans,
brass escutcheon pins and
brass screws
31 x 34 x 6 cm

The *Fool's Gold Gilt Collection* is a series of protest jewellery fabricated entirely from post-consumer recycled tin cans. These humble materials have no intrinsic value, but the commentary in this work the hypocrisies of our time. The bracelets are constructed with elaborate detail, but deliberately left open to metaphorically expose the ugly inner truth. The walls of the White House Oval Office have become covered in gold gilt, apparently to distract attention from an exposed grifter, liar, misogynist, and racist. Gilt on guilt! *Gold Card Visa* protests the high cost of U.S. visas (turning citizenship into a luxury commodity), while deporting hardworking immigrants.

www.harrieteestelberman.com



SE

Sofia Björkman

Camouflage
Brooch, 2025
Crabb shells,
paper, PVA, silver
20 x 10 x 1 cm

By the shoreline I find crab shells. Although their patterns blend into the surroundings, sometimes the camouflage fails. Hungry birds catch the crabs and swallow them whole, except the shells that remain. Jewellery is not usually associated with camouflage, but it can certainly function as such. It can harmonize with the wearer's identity, act as a social code, and symbolize protection and reinforcement of a person's strengths and weaknesses. In times of crisis, I am reminded of the balance between protection and fragility, when camouflage alone is not always enough protection. In difficult situations, we need creativity, so I practice doing what at first seems impossible, such as braiding and weaving crab shells.

www.sofiabjorkman.se



CR/IT

Catalina Brenes

Alba
Brooch, 2025
Howlite shell, paint,
resin with graphite, silver,
brass, stainless steel
12 x 12,50 x 3 cm

In a time collapsed by multiple intangible realities, what is real? What are we doing here? Space and time belong to everyone and no one. Click and you belong here, there, or anywhere. I feel an urge to leave a trace that can belong to no specific time. I consciously use materials that belongs to our past, present and hopefully future, but leaving space to a certain chance to occur. I aim to create shapes that stand by themselves with purity and balance. It's a continuous process, a constant search for a form of timelessness. In between, I'm finding many things that I cannot name. I want to leave a trace, remain in time. Like the environment that stimulates me, I seek to evoke timelessness.

www.catalinabrenes.com



CH

Esther Brinkmann

Constellation 1
Brooch, 2025
Subfossil oak,
sweetwater pearls,
color pencil drawing,
copper
10,3 x 11,2 x 0,82 cm

Timelessness. The constellations evoke a temporality beyond the human scale. Thinking about this dimension beyond my daily life, I chose to make 4 brooches with fossil oak wood combined with nacre and pearls. Oak stilts have been underground for hundreds, or even thousands of years before being unearthed, pearls and mother-of-pearl have been patiently secreted in fresh or salt water. The beauty of a starry night sky is echoed with the mystery of the dark underground.

www.estherbrinkmann.com



TW

Jheng Gang Chen

Tales of the Ancient Ship
Necklace, 2024
Taiwanese jade and
black jade, ramie fibre
56 x 6,5 x 3,5 cm
©Leo Chen

I shaped this piece from thin slices of Taiwanese black jade, preserving the stone's natural curves and joining the fragments with Taiwanese jade mortise-and-tenon pegs. Ramie fibre, traditionally used by Austronesian peoples, forms the cord that supports the vessel. Drawing inspiration from ancient jade once carried across the ocean 3,500 years ago, the boat reflects how fragmented histories and scattered thoughts can be brought together to a form—hollow and fragile, yet still seeking its place across time.

www.instagram.com/jheng_jewellery



CN/DE

Xi Chen

Bedding Time
Brooch, 2025
Aventurin,
stainless steel, paint
2,5x10x1,5 cm

In traditional Chinese culture, plants such as bamboo, pine, and cypress are often used to symbolise noble character. Growing up in such an environment helped me appreciate the uniqueness of something as ordinary as a leaf. Creating stone leaves symbolize the quiet presence that surrounds us. This series, *You cannot Put the Wind into a Bag*, reflects the idea that some things—like the wind or stone—cannot be controlled. Each carved leaf is unique, with a surprising sketch on the back, echoing the irreplaceable moments and memories we often overlook.

www.instagram.com/no_perfect_hand



KR

Soohyun Chou

Momentary Continuum City
Brooches, 2025
Silver, resin, cement,
plaster, pigment
2,5x10x8 cm
©munch studio

Momentary Continuum explores how unchanged forms are continually reconstructed over time. By observing how light and shadow transform the perception of everyday environments, the series examines the instability of vision. Using modulated mould casting, I divide and reconstruct basic shapes, casting them in resin mixtures to create shifting variations. This process mirrors the way in which existence is repeatedly reinterpreted, translating time's quiet movements into a material form.

soohyunchou.mw@gmail.com



KR

Eunmi Chun

Joke of the Mirror
Brooch, 2025
Stainless steel, silver
13 x 10 x 1 cm
©GwangChoon Park

When light glances across its surface, the figure of shadow returns with an unfamiliar gleam. The outline of fear, touched by a trace of brightness, reveals yet another face. For a brief moment when shadow trades a quiet joke with light, the hidden contours of emotion emerge in silence.

www.instagram.com/eunmichun



ES

Pilar Cotter

Forms of Silence
Brooch, 2025
Porcelain, ilmenite,
brass, steel
13 x 8 x 2 cm
©Roberto Díaz González

»*Silence* speaks of the time poured into objects—of how they open from the void through the hands, offering themselves to form and matter: a gentle dialogue that creates a vital space within works of art. Behind all the questions and answers we ask of the material lies the weight of tradition—the legacy of those who once tried to tell a story with their hands; of those who, having something to say, make the choices to keep the message.« JIMENA RÍOS

www.pilarcotter.com



AU

Laura Deakin

Foundina
Ring, 2024
Sterling Silver,
beach microplastic,
rhodium
6,8 x 6,8 x 3,5 cm

Rugged and untouched, isolated and wild, natural and speckled with tiny pieces of plastic. Our love affair with oil has taken humanity to dizzying heights and allowed us *progress* on a scale we could never have imagined just decades ago. However, as we look to our next throw-away item, we cannot deny the biodiversity collapse in front of our eyes. *Foundina* is a series focused on decaying decadence. These rings highlight our obsession with wealth and the refuse left in its aftermath. Drawing on classic jewelry-making techniques to stone-set microplastics each ring tells its own story of entropy.

www.lauradeakin.com



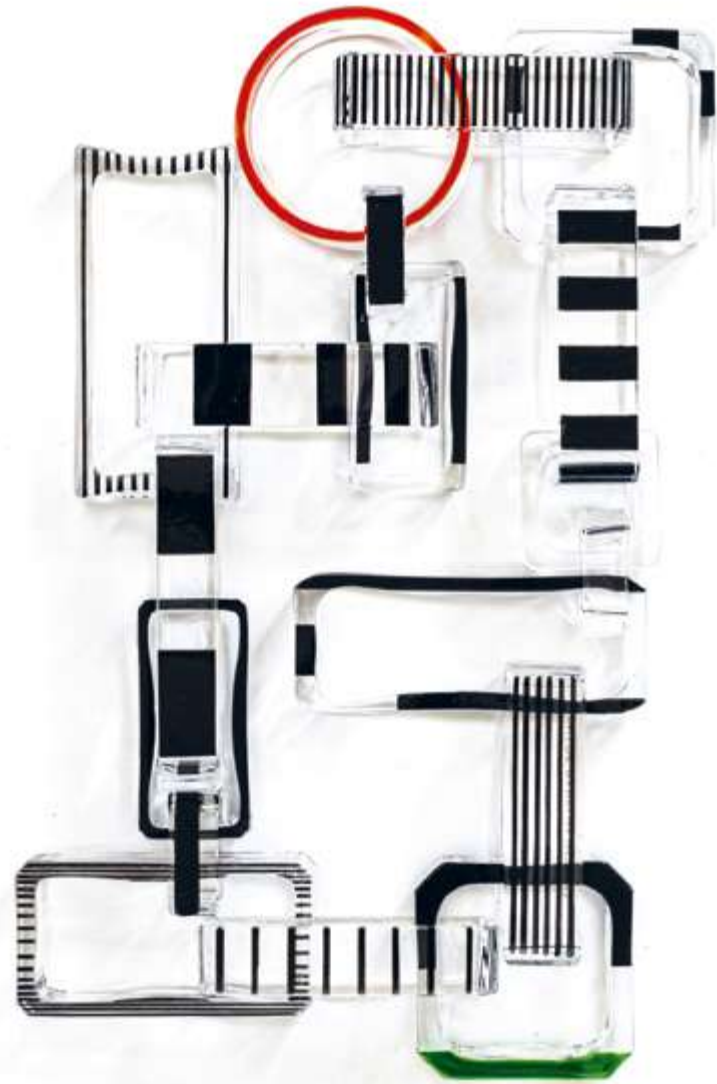
FR

Marion Delarue

Earrings, 2025
Mother of pearl, pearls, silver
4 x 3,5 x 3 cm

Cut from the nacre of a seashell, these earrings take shape from the shell's hollow, voluminous forms. The meticulous work reveals contours that we instinctively recognize as earrings shaped by human hands. The nacre becomes a medium for reflection, demonstrating how forms traditionally associated with human ornamentation can emerge naturally. This project questions our perception of what is natural and manufactured, challenging the boundaries between organic growth and aesthetic construction.

www.mariondelarue.com



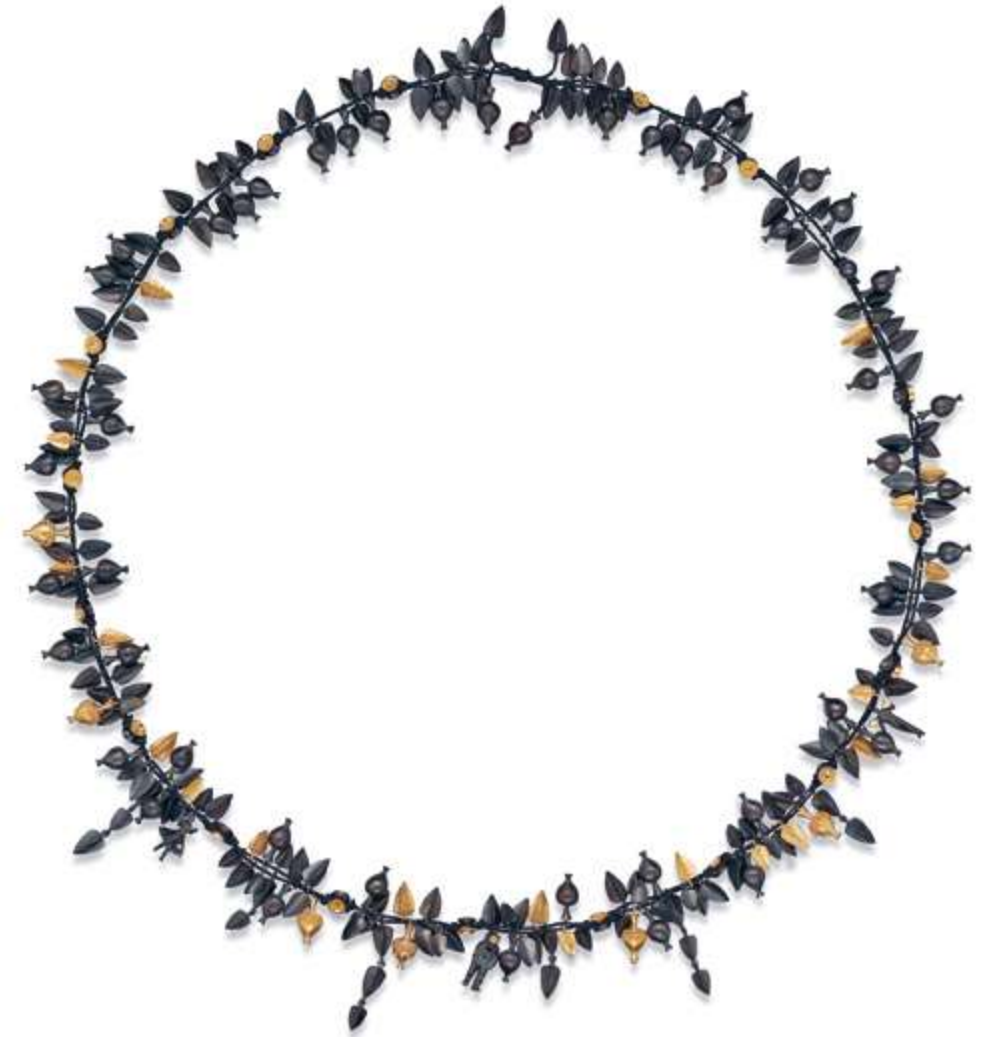
HU/UK

Veronika Fabian

Mrs Brown
Necklace, 2025
Glass, paint
35 x 20 x 3 cm

Veronika's practice explores the impact of contemporary capitalism on daily life and personal identity. She transforms everyday objects into jewellery to investigate the role of artefacts as signifiers of identity. Using jewellery as an intermediary between the self and society, her work comments on the contradictions of contemporary life and the dilemmas of the 21st century. Veronika's new series, is made from repurposed perfume bottles. Perfume is often marketed as desire in liquid form, promising beauty, sensuality, and power. The bottle becomes a fetish object, packaging emotions and fantasies into consumer goods. In this context, it reflects how even the most intimate and ephemeral aspects of life, such as scent or identity, are commodified in contemporary culture.

www.veronikafabian.com



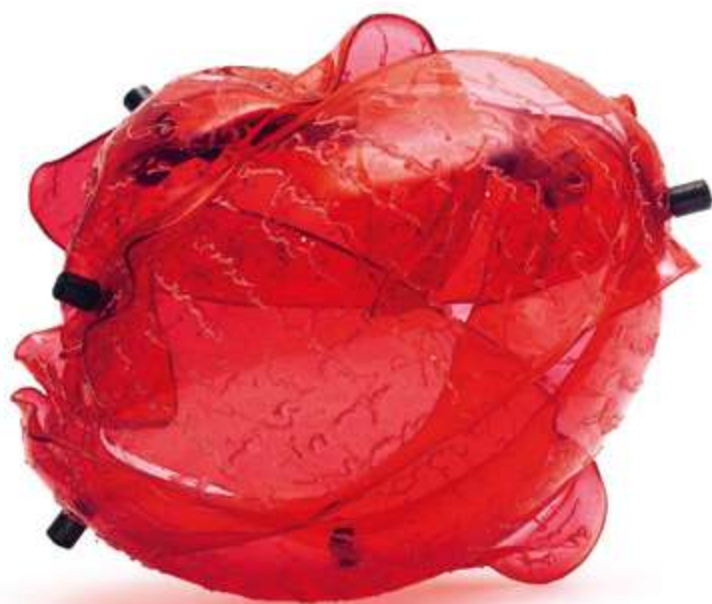
DE

Pura Ferreiro

Third Millennium Revival Neckpiece
Neckpiece, 2024
Gold, oxidised silver, nylon thread
100 x 4 x 3 cm
©Philipp Mansmann

The 100 cm-long necklace is orientated towards Hellenistic models. Elaborately granulated amphorae and beechnuts in gold alternate with simple blackened silver forms. This striking contrast in materials is accentuated further by a contrast in motifs. Three contemporary god-like figures symbolise the hubris of our newly begun millennium and are juxtaposed with timeless elements: A dancing Nike influencer, a winged Eros businessman, and an astronaut. Today, we are conquering the universe and everything divine seems to have become superfluous. Yet our future is uncertain, and the new gods are losing their lustre.

www.puraferreiro.de



AR

Fabiana Gadano

PETglyph
Brooch, 2025
Recycled PET plastic bottles,
oxidized copper
6 x 8,5 x 5,5 cm
©Damián Wasser

My artistic practice explores the tensions between permanence and fragility, tradition and innovation. By working with recycled PET from bottles, I transform waste into wearable mementos, questioning conventional notions of beauty and value. My *PETglyphs*—engraved PET fragments—echo ancestral marks. However instead being made of stone, their permanence lies in plastic, a material destined to persist in the environment for a long time. These contemporary relics hold memory and embody a dialogue between the disposable and the enduring, inviting reflection on what we choose to keep and what we let go.

www.fabianagadano.com.ar



US

Jill Baker Gower

Mending #1
Brooch, 2025
Silver, buttons,
thread, glass beads,
stainless steel
10 x 6,4 x 2,5 cm

Jill's formal and material choices are often influenced by her personal experiences and memories. In *Mending #1*, she incorporates buttons collected by her late grandmother. These buttons were carefully stored and often strung onto wires grouped by color or type. The care involved in collecting them suggests aspects of their original owner's personality. By arranging the buttons in an orderly and intentional composition, they become precious mementos that reflect frugality, tidiness, and organization.

www.jillbakergower.com



DE

Batho Gündra

Terrazzo Fragment III
Brooch, 2025
Fine silver, gold, palladium
6,93 x 6,86 x 1,41 cm
©Tim Juckenack

Terrazzo has been used for flooring material since the Renaissance and fascinates with its small, delicate patterns, which appear randomly scattered. Translating this visual lightness into metal has been both appealing and challenging in my work. Initially, numerous experiments were necessary to join the various metals without fusing the inlaid metals with the base metal. The primary objective is design flexibility, enabling the creation of unique pieces. The *Terrazzo Fragments* can be monochrome or multi-colored, ornamental or even figurative. Spatial depth and contour are created through by adding frames or framing elements.

www.bathoguendra.de



TW

Yu-Hsun Hsieh

Codename: Juggle
Ring, 2023
Aventurine
3,5 x 5,5 x 1,5 cm

This piece draws inspiration from the traditional Chinese devil's work ball. The openwork technique serves as an ultimate test of a jade carver's steadiness, patience, and understanding of the stone's internal structure. The work intentionally adopts a clean and forceful visual language, redirecting the viewer's focus back to the material itself. It explores the possibilities between structural strength and acoustic response, allowing the visual, tactile, and auditory qualities to reach their optimal state. Ultimately, the piece reinterprets upon the wearer's fingertip a miniature stunt performance that is as tense as it is captivating.

www.instagram.com/karat_mao



TW/DE

Tzu-Yun Hung

Exercises in Disappearance 01
Brooch, 2025
Eraser, yarn, copper, needle
14 x 13 x 6 cm
©Wanying Xie

The selected works are part of the *Exercises in Disappearance series*—wearable pieces made from erasers, staples, thread and copper mesh. The erasers have been dismantled and reconfigured through stitching, piercing and stapling. Erasers are tools for correction, and correcting the missteps we make during years of our education is how the beliefs of our communities are imprinted on our cognition, becoming the constraints of our cultural identities. *Exercises in Disappearance* is a series of amorphous memories, wondering how to live elsewhere.

www.tzuyunhung.com



IN/DE

Anvita Jain

Spice Chain
Necklace, 2025
Turmeric, red chili,
garam masala, binder
8 x 40 x 15 cm
©Krystof Kriz

The spices carry personal, cultural, and historical weight. The necklace fills me with memories of my home in India, yet I grew up expected to know how to cook to fulfil a woman's role. Gendered labour and the extraction of land are rooted in patriarchy, and the spice trade itself was shaped by imperial power. Used in rituals and healing, spices disrupt the senses; activating the body through smell, becoming a portal to identity and displacement. Both sensuous and subversive, the necklace invites then unsettles, creating friction that turns wearing into an act of being-in-relation.

www.anvitajain.com



KR/DE

Yonghak Jo

The Line of Life: Ship III
Necklace, 2024
Steel, silver, cotton and nylon
thread, graphite powder, oil
11,5x10x3,5 cm

My jewellery serie, *The Line of Life*, acts as a counter-monument honouring resilience and cultural restoration. By merging the revived Korean craft of Zoom-Ipsa with my family's history of separation during World War II and the Korean War, my jewellery bridges the gap between personal and collective memory. Ships crossing a symbolic sea represent the reunion of my granduncle's lineage from Sakhalin Island in Russia. Through the intertwining of intricate silver inlay with narratives of historical trauma, I seek to transform the weight of the past into a lasting message of hope, connection, and peace for the future.

www.instagram.com/yonghak_jo



PL

Malgosia Kalinska

Trapper Froms
Brooch V, 2023
Resin, steel, silver
4,5x7x6,5 cm
©Wiktor Fillip Gacparski

Both collections explore the interplay between gesture, material, and chance. In *Freely Shaped Objects*, resin is shaped through the rotomoulding method, responding to pressure and movement to become an active partner in forming the final object. In *Imprisoned Forms* the opposite dynamic is revealed: soft material restrained within a metal frame resists imposed control, producing unexpected shapes. The works record a subtle tension—a negotiation between intention and the autonomous behaviour of matter.

www.malgosiakalinska.com



LT

Deimantè Kiesuté

In Control II
Necklace, 2024
Beech wood
50 x 40 cm

Recently, I've become increasingly aware of how frequently zip ties appear in everyday life. They secure cables, linger as remnants on forgotten fences and function as handcuffs and so much more. Although originally conceived as a simple, utilitarian binding device, it has acquired broader symbolic dimensions: it embodies restriction, cohesion, im/permanence, disposability, strength, flexibility and fragility. The presence of zip ties recalls past moments and the traces left by human hands. In their simple form, they hold the tension between control and connection, mirroring the social, material, and emotional structures that bind our world together.

www.instagram.com/deimantekiesute



KR/CA

Mira Kim

Dialogue
Brooch, 2025
Mokume-gane,
copper, silver
9,4 x 9,4 x 2 cm
©Petra Jaschke

Objects acquire meaning through context, extending beyond their practical function. Differences in how we perceive objects, and cultural practices influence their creation, and their production, in turn, reshapes cultural frameworks, and transforms the intuitions that give structure to meaning. The body serves as a spatial platform through which movement, touch, and presence transform understanding. Through these interactions, jewellery emerges as an integrated, context-driven art form in which meaning is continually negotiated and shaped by the interactions it enables and the environments it inhabits.

www.mirakim.com



PL/IL

Esther Knobel

Brooch, 2024
Cooper mesh,
enamel, silver
6 x 7 x 3 cm
©Roni Cnaani

My early training in painting has brought me close to the discipline of enamel ever since my days as a student at Bezalel. Traditional enamel work requires strict discipline and meticulous handling of colours and metals. Over many years, I have engaged in a dialogue with enamel in an attempt to update and reinvent a skill and find my own voice. Enamel is both, a colour and a material. This group of work challenges the materiality of enamel. In dialogue with the tradition of cloisonné, I stitch the image on a surface of copper mesh and apply colours after wrinkling the surface.

www.instagram.com/estherknobel



HK

Ngaching Ko

Two Egg Leaves
Brooch, 2024
Polyester, cotton,
wood, silver,
stainless steel
12,3 x 5,4 x 3,1 cm

The *REPLAY series* uses second-hand clothes collected from second hand stores or garbage dumps and reinterprets them through craftsmanship. The remaining usable parts of the old clothes are extracted and developed into something new. The second-hand clothes are re-worn in the form of jewellery. When producing the pieces, the handling of fabric and the material the Japanese craftsmanship *Kimekomi* (木目込み人形) was referenced. This technique allows the fabric, as a material, to be presented in a stable and firm manner rather than in a light and fluttering state.

www.instagram.com/konching



AT/IT

Ute Kolar

ICEberg
Brooch, 2025
Copper, enamel, new silver,
stainless steel, brass
4 x 8,5 x 4 cm

The *ICEberg* brooches reflect humanity's growing indifference to nature. Their shapes evoke melting, fragile icebergs that tell of disappearance. The material melts, flows, and changes. The brooches grow organically and unpredictably, layer by layer, offering a wearable reflection on change, time, and the fragile balance of nature.

www.utekolar.it



US

Joshua Kosker

Non-Noble Disc
Pendant, 2023
Silver, steel, titanium
35 x 5 x 0,6 cm

Silver, steel, and titanium each carry distinct temperaments and are often seen as incompatible. However, through welding and marriage-of-metal, I bring them together through negotiation rather than force. Their bonds remain imperfect—marked by seams, tonal shifts, and slight misalignments that become part of the work. These unstable unions invite the possibility of corrosion, especially where steel disrupts ideas of purity and permanence. Inspired by galvanized metal and its crystalline blooms, the series reflects how matter under stress can fracture yet still form meaning.

www.joshuakosker.com



US

Steven KP

Wake
Necklace, 2025
Hand-carved walnut,
sterling silver
22 x 22 x 6,5 cm
©Rob Chron

I call my objects interlopers—jewellery that moves across bodies and dialogues, slipping beyond traditional boundaries. I explore connection, loss, and continuity through wood and metal—materials that hold memory and invite care. Rooted in my family’s history of displacement and carpentry, making becomes both inheritance and preservation. I think of each carved form and knot as a speculative heirloom: a haptic device reconciling what has been severed, proposing new modes of care, of remembering, and of connection. Informed by queer ecologies and intergenerational care, I use salvaged hardwoods and jewellery’s relational power to make physical the often-overlooked entanglements between body, history, and material.

www.stevenkp.com



EE

Julia Maria Künnap

Travelling Light II
Brooch, 2024
Chalcedony, white gold
5,5 x 8,5 x 0,5 cm

Travelling light as a cloud across the sky. My passion comes from the human soul, my material comes from the earth and my language is jewellery. These brooches are hand carved from a faulty chalcedony stone following a shape of the cloudy part in the middle of the rock.

www.juliamariakunnap.com



KR/DE

Mia Kwon

Blooming Blance
Brooch, 2023
Mont-Blanc porcelain,
pigment, silver, steel,
beads, thread
6 x 6 x 1 cm

My jewellery begins with the wish that porcelain might be seen anew. I shape it using familiar techniques, then let it unfold in an unexpected way. Light pieces sewn into moving constellations; I polish surfaces to a refined clarity. Metalsmithing and layered casting weave colour and form into patterns that are both delicate and bold. I hope that each piece brings a small moment of brightness, an object that gently surprises, invites touch, and carries a quiet sound, turning porcelain into a delightful experience.

www.bymia.org



TW

Heng Lee

Light Enters Through Leaves V
Brooch, 2024
Nickel silver plated with platinum,
thread, silk organza
13,5 x 11 x 1 cm

Light Enters Through Leaves originates from a moment on Mali Mountain, when sunlight filtered through the dense foliage and offering a quiet sense of shelter and resilience. This fleeting encounter has continued to shape my artistic path, guiding my exploration of emotion through materials. In this series, I aim to craft layered branches from nickel silver and create subtle depths of light and shadow with hand-dyed organza and free embroidery, forming a collection of jewellery pieces

www.facebook.com/HengLeeJewelry



NL

Jeanine van der Linde

Intermarché
Brooch, 2025
Plarn (plastic yarn made from recycled Intermarché supermarket bags), silver, second-hand fabric, polymer scrap, natural latex, steel
7,5 x 7,5 x 1,5 cm

At the heart of my work lies the utilisation of residual materials and the search for ways to reuse them. Plastic bags, once symbols of rapid consumption and pollution, are transformed into yarn using slow, handcrafted processes that defy throwaway culture. By merging textile techniques with jewellery design, these materials gain a second life. They invite contemplation on our relationship with resources, the value of matter, and the role of craft in mass production. My designs encourage thought on what unfolds between waste and worth, between indifference and care, and between pollution and potential.

www.jeaninevanderlinde.com



SK

Jana Machatová

Shadows of the Past
Brooch, 2025
Silver, ebony, plexiglass, procelain, stainless steel
7 x 8 x 3 cm
©Peter Machata

The *Everyday Stories Series* focuses on women and their world, and their experience of everyday life. The starting point of this work lies in fragmented images taken from daily life, as well as found drawings, pictures, and ornamental patterns. The depicted routine evokes both a domestic trap and an escape from the complexities of the contemporary world. A key aspect is the transformation of meaning: from the collective to the individual, from the anonymous to the personal, and from the virtual to the material. Jewellery becomes a palimpsest upon which layers of meaning are continuously rewritten.

www.machmach.sk



BE

Jorge Manilla

Our Time
Ring, 2025
Aluminum
8,5x4x1,8 cm

My work is based according to George Bataille's concept of reflection which centres on the ideas of transgression and the sacred. This challenges traditional notions of self and experience. Like his theory, my work argues that true experience, particularly in a godless universe, is found not in the rationality and control, but in moments of excess, loss, and the break-down of boundaries between the self and the others. Through materials, patinas, and paint, I aim to confront taboos and embrace the disruptive forces that lie beyond established norms.

www.jorgemanilla.com



US

Sharon Massey

US Oval
Brooch 2, 2024
Enamel on steel
5x5,5x1,5 cm

These brooches are part of my *Fringe Series*, which consists of fabricated steel jewellery and objects adorned with enameled steel fringe components. The fringe hangs freely and moves as the jewellery is worn. The colors of the enamel shimmer and shift, so the pieces are constantly changing in response to light and movement. I was inspired to make jewellery that is meant to be experienced in person.

www.sharon-massey.com



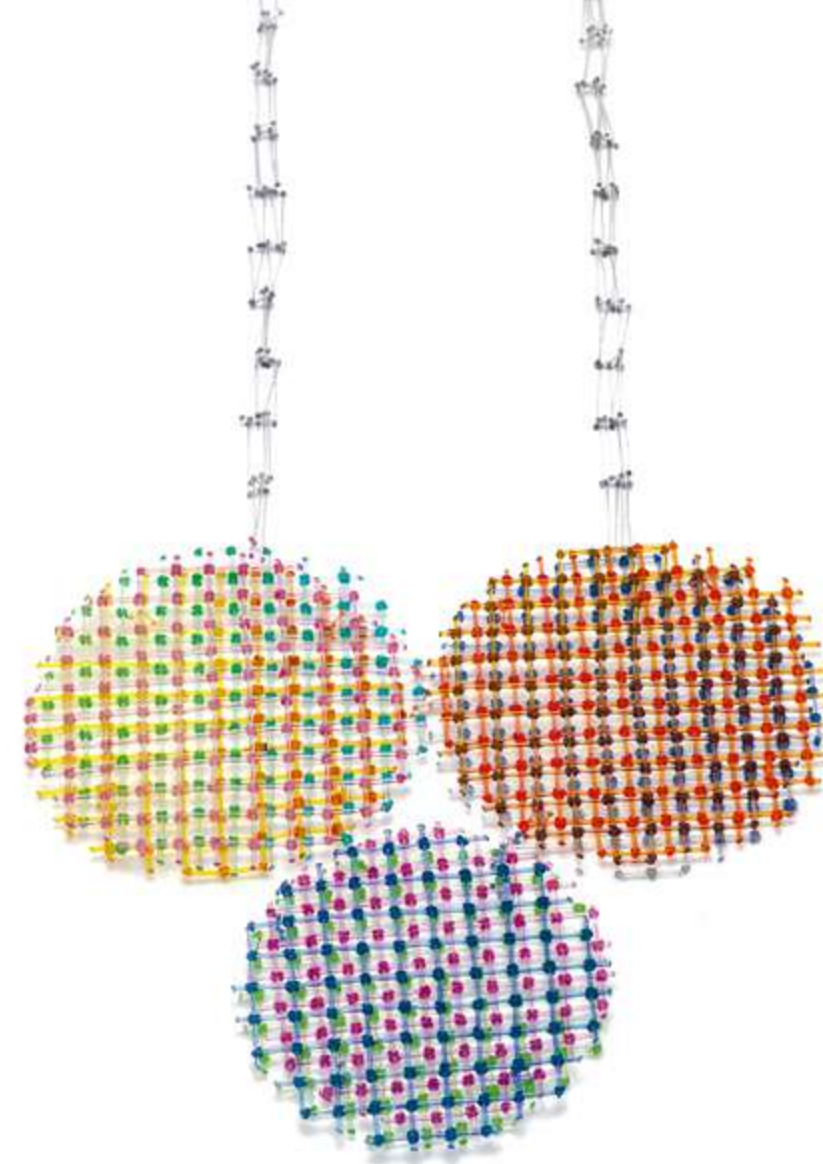
AR

Patricia Mogni

Apacheta Overo
Necklace, 2025
Cardboard, cardboard pulp,
silk threads, acrylic paint patina
30 x 23 x 0,7 cm

My contemporary jewellery is inspired by the textures, cracks, mosses and verdigris created by nature. I like playing with materials and allowing shapes weave their own stories. I am attracted by many materials, but I am most interested in the humblest ones, those that are usually discarded. What is the true value of jewellery, materials and everyday items? What do we value about them, and why? I like to create jewellery that provokes a reaction, a feeling, humour, irony ... pieces that do not go unnoticed.

www.instagram.com/patriciamogni



NL

Floor Mommersteeg

Rails Multi
Necklace, 2025
Nylon
42 x 18 x 1 cm

By exploring the material's potential, new forms continue to emerge. Colour plays an important role: the different grid layers influence one another subtly, and even when I choose opaque white—the material's original colour—fine nuances remain visible. Despite this necklace has a round shape, it is constructed from a rectangular grid. When worn, the perception of colour shifts continuously with every movement.

www.floormommersteeg.nl



IT

Carla Movia

They Were Once Called Microplastic
Earrings, 2025
Found plastic
14 x 4 x 1 cm

In a dystopian future, where civilisation as we know it is extinct, and primitive societies start building up again, the new gatherers start to collect what the earth has to offer, in order to create body ornaments. This time around, it is not shells, metals or precious stones that they find in abundance, but it is plastic debris covering their land. Intrigued by the flashy colours of this fictitious precious material, the gatherers start collecting and assembling their findings, transforming them into pieces that represent their identities. The history of crafts, techniques and jewellery is rewritten. Embodying such gatherer, I collected material on shore and transformed it into the new jewellery.

www.carlamovia.com



DE

Hannah Offermann

Armour
Pendant, 2025
Copper, para-aramid-thread
19,5 x 17 x 1 cm

Being aware of your own armour gives you the opportunity to develop a balance of safety and closeness. Not to provoke isolation, but to create a healthy protection that still allows for openness with courage, optimism and trust. This work helps to build this awareness. When you wear it you become aware of your own armour and know when it is worn and what its influence is. Now you can recognize situations and phases of life in which the armour is unnecessary and can be taken off. In this state you can be open and vulnerable and the armour becomes an empty shell.

www.instagram.com/ofenadesign



TW

Jiun-You Ou

Yàn #15
Brooch, 2023
Inkstone, two component adhesive,
sterling silver, remanium®
12 x 9 x 2,5 cm

Yàn takes its name from the Mandarin transliteration of inkstone, a calligraphic tool for holding water and grinding ink. Initiated in 2016, the project departs from the inkstone's dense mass and shallow grooves. Over the past ten years of development and variation, a bricolage-based process of deconstruction and reconstruction has gradually transformed materialised calligraphic strokes into a three-dimensional shadow. Situated between calligraphy and architecture, plane and volume, gesture and structure, the inkstone shifts from a carrier of water and ink into a piece of jewellery, carrying the memory of its tradition and the traces of its maker.

www.oujiunyou.com



DE/FI

Wiebke Pandikow

Bread Basket 5 (Daily Bread Series)
Brooch, 2023
Plastic bread bags,
mechanism stainless steel
12 x 6,5 x 3,5 cm

Using our hands to work with fibres from our immediate natural environment, creating and slowly building up skills over generations, is deeply human. Hunters and gatherers have skilfully lived off their immediate environment for thousands of years, using materials directly at hand. However, the materials at hand have changed, the environment has been irreparably altered. Through slow and careful construction, modern waste material have been reworked into an abstract sculptural objects. There is value in re-learning old skills and re-evaluating materials, in using craft in a caring exploration through touch.

www.silver-crane.com



KR

Dahee Park

Shimmy Shimmy Ya
Necklace, 2024
PLA, natural lacquer (ottchil),
neodymium magnet
35 x 25 x 4 cm
©KC Studio

In exploring the boundary between digital and analog, this work reflects on how human intention can shape and harmonize digital processes. A necklace, first conceived as an endlessly linked chain in virtual space, is realized as a tangible object through 3D modeling and printing. During the additive process of Fused Deposition Modeling (FDM), the printing is deliberately paused to embed small metal beads within the form – interrupting the machine’s continuity to fuse digital precision with material spontaneity.

www.instagram.com/daheepark_



KR

Jieun Park

Loop 1
Necklace, 2023
Upcycled steel,
nylon thread
46 x 20 x 10,5 cm
©KC studio

The Closing Circle is an art jewellery piece inspired by Barry Commoner’s book *The Closing Circle*, expressing the idea of infinite cycles. The circle—an ever-present form in nature and daily life—symbolises continuity and eternity, as it has no definitive beginning or end. It reflects the cyclical rhythms found in ecosystems, time and human experience. A closed circle also suggests an embracing gesture that gathers everything within it, offering protection and psychological comfort. For me, the circle, or loop, represents a state of complete healing and a world that gently surrounds and holds me.

www.parkjieun.com



AR

Maria Eugenia Ramos

Time

Ring, 2022
Argentinian sand
7 x 4,5 x 1 cm
©Damian Wasser

My work is a metaphor for fragility and the difficult task of inhabiting a world that values durability, where the image prevails over experience, and value is measured in clicks. I am interested in speaking about the passage of time, the instant, and the ephemeral. The project stems from research and work with sand collected from different places. It is an exploration and invention through various techniques and experiments. These pieces seek to alleviate the need to create eternal objects, rethinking essential human aspects: life and fragility, the transitory nature, fissures and the possibility of repair, highlighting the importance of resorting to what we have at hand.

www.instagram.com/mariaeugeramos

IR/DE

Painless

Neckpiece, 2023
Pearls, thread
49,5 x 16,5 x 0,2 cm
©Laila Auburger

Masoumeh Rezaeilouyeh

What began in September 2022 in Iran with the death of a woman because of rejection of the mandatory dress code has led to an international women's movement *Woman-Life-Freedom*. Iranian young people, especially girls, are at the forefront of this movement. So far, this has cost more than 500 lives, thousands of prisoners and hundreds of eyes. Demanding that women have their own basic rights such as freedom and life. The young people who lost their eyes during this movement did not give up fighting for their freedom. They suffer not only from physical pain but also from incredible psychological stress. The only encouragement and strongest remedy is the *hope* for freedom. They always try to keep hope in sight and live freely with only one eye. This reduces their suffering and pain. In this work I tried to design this burden (earring) differently to relieve it (necklace) in order to reduce the suffering and pain.

www.masoumehrezaeilouyeh.com





ES/FR

Juan Riusech

Medieval I
Brooch, 2024
PLA, steel
15 x 10 x 0,6 cm

The Middle Ages in Europe were characterised by feudalism, the dominance of a single church, limited technological development and extreme social inequality. Having reached the highest levels of technology and comfort, are we going back to a new Middle Ages? The concept of a new *Neo-Medieval* world suggests a future where technological and economic advancement continues, but its benefits are not broadly shared. Through my two pieces, I try to stand on the shoulders of those Middle-Age artists, giving a testimony to the quality and craftsmanship of the era, while imagining an organic evolution up to our times and the near future.

www.juanriusech.com



CH

Bernhard Schobinger

Four Birds
Neckpiece, 2024
Gold, silver,
black diamonds,
pearls, steel, cinnabar
and malachit pigment
30 x 17 x 5 cm

Humankind feels a universal language: that's probably the most important realization which one can attain when one beholds Bernhard Schobinger's jewellery. This insight is rendered more concrete by Schobinger's processing of universal aspects from developed cultures as materials, designs and choices of colour.

www.schobinger.ch



DE

Danni Schwaag

Clownerie
Earrings, 2025
Enamel, copper, mother of pearl,
galalith, plastic, paint, silver
6 x 4 x 2 cm

galalalalalalalalalith land of milk and honey. coagulated coloured milk in the form of sticks, tubes, plates. to cope with the abundance of material, I have to play; play with the material. the appeal lies in making, trying things out, experimenting with form, colour, and the properties of the material. as in clowning, it's not about being perfect, but about celebrating imperfection. through playing, I discover all the possibilities. how failure does not mean the end of something, but the beginning of a new game.

www.dannischwaag.de



KR

Hye Jung Shin

Hidden Side
Brooches, 2021
Silver, copper
25,5 x 60 x 30 cm
©KC studio

It is truly fascinating to discover a new invisible order behind the visible things. Concerning my recent work, I am interested in things that are hidden beyond the surface of the visible world. I have tried to add another characteristic to the backs of artworks. The small shapes hidden in the backs of artworks, on which, in general, a pin or ring is set, contain a story of an accidental encounter or a tale of a new discovery. It was intended to express a difference found as an object. The main theme of my work is nature. When I step into nature, I find myself picking up leaves, observing them and expanding my imagination. I use hammering, chasing, to make shapes, then I join them using soldering as the main techniques.

www.hyejungsinstudio.com



FR

Annie Sibert

Memory Fabric, Braid
Brooch, 2025
Iron, silver
14.6 x 9,7 x 0,8 cm
©Pierre Frigeni

The *Memory Fabric series* revisits the Korean Ipsa damascening technique, consist in creating an extremely dense network of chiselled grooves in which fine silver threads are inlaid giving the surface a textile-like texture. In these lines, the silver wires become a metaphor for hair—delicate yet highly symbolical: The brooches evoke the codified hairstyles of the Korean Joseon dynasty and the way hair functions as a personal biological archive of the body. The work turns each piece of jewellery into a space where technique, symbolism, and memory are tightly woven together.

www.anniesibert.com



CN/CA

Yuxin Song

Gem
Necklace, 2024
Enamel on copper
45 x 35 x 3 cm

Enamel first appeared as a gemstone substitute in Mycenaean cloisonné and evolved across centuries and cultures. My practice engages this lineage, bringing its historical and conceptual resonance into contemporary dialogue. I experimented by combining six enamel techniques, producing over twenty distinct effects allowing me to find the most fitting outcome to honour enamel's origin. In this work, enamel emerges as a continuum, a journey from imitation to authentic expression, reflecting both its own evolution and our growth as human beings, respecting the past while asserting vitality.

www.instagram.com/song_crafting



CH/DE

Sabine Steinhäusler

Stretching Movement
Brooch, 2024
Fine silver, stainless steel
1,1 x 9 x 5 cm
©Paul Müller

I have long been fascinated by techniques for manipulating metal forms and by their expressive possibilities. I use these techniques in new ways and develop my own formal language from them. The shape of the current *Stretching Movements* brooches results from the pulling apart of forms made from sheet metal. This pulling apart process must be stopped at exactly the right moment in order to capture the best final form. My way of working oscillates between letting things happen and intervening—between recognizing surprising coincidences and following a planned, calculated approach.

www.instagram.com/sabinesteinhaeusler



SE

Sanna Svedestedt

The Second After - Chocolate
Brooch, 2025
Naturally tanned reindeer leather,
light clay, stainless steel
9 x 9 x 13 cm

My main material is naturally tanned leather and I experiment with wet molding and embossing to sculpt and harden soft skin. To me, leather is a powerful material charged with associations to life, death, and our transience. To wear the skin of another being on one's body is, at its core, an absurd act. I explore the tension between this absurdity and a playful visual language to reflect on fragility, loss, and transformation. The *Second After* brooch refers to the iconic moment when an ice cream falls—a symbol of when the catastrophe has already happened—and what we choose to do next.

www.sannasvedestedt.com



US

Jess Tolbert

Hem
Neckpiece, 2025
Steel dressmaker pins, silk
10,8 x 6, 35 x 0,64 cm

Utilizing found or non-precious materials in jewellery is not a new strategy—in fact, it is the original approach. Jess Tolbert’s creative practice builds upon this legacy and innovates by recontextualizing what material can do, and importantly, what it can say. By transforming familiar, mass-produced objects through repetitive processes, Tolbert reveals the hidden narratives within the material. The intimate scale of her work and process invites us to reconsider our relationships with everyday objects, exposing their ties to broader systems and connecting us to distant places, histories, and moments in time.

www.jesstolbert.com



NO

Olaf Tønnesland Hodne

Enhydro Agate Cum
Brooch, 2025
Enhydro agate, steel
7 x 5 x 3 cm

Stones tell their story through colours, patterns and the slow agency of elements—like a three-dimensional history book of the earth. Minerals move and form crystals over millions of years, a concept of time that is hard to grasp. This *Enhydro agate*, carved thin enough for light to pass through, reveals an air bubble shifting within encapsulated ancient water as the agate moves. The brooch is part of the exhibition *Ooze* where each bodily droplet is hung from a wall sculpture of a corresponding body part in stone.

www.olafhodne.no



GR

Iris Tsante

The Joke
Necklace, 2023
Wood, paint
50 x 20 x 3 cm
©Orestis Rovakis

The Joke emerged from an exploration of the chain as both cultural symbol and form in itself. Born out of free experimentation, the piece questions how meaning appears and where a central theme is expected to be found. Its intentional absence of a focal element contrasts with the—rich in terms of information—chain around the neck. In doing so, the work playfully provokes reflection on what truly constitutes meaning in contemporary jewellery.

www.iris-tsante.com



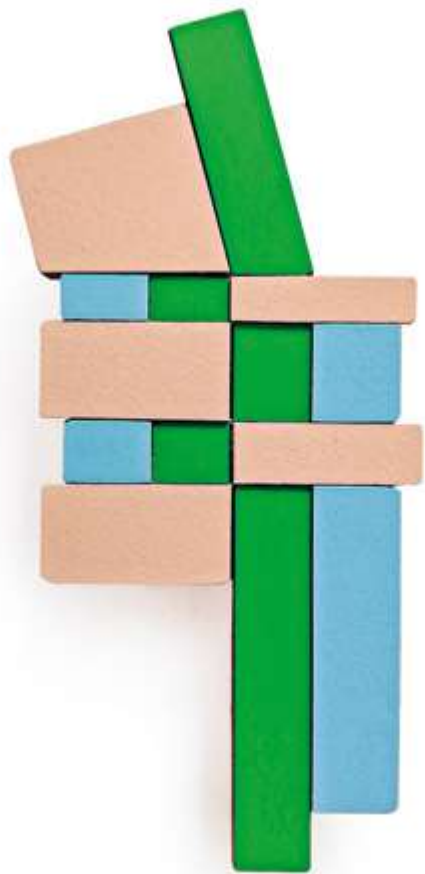
KR

Youjin Um

Face+1
Brooch, 2024
Sterling silver
7,5 x 5 x 3 cm
©Kwangchoon Park

I value my childhood memories. So, I make a space to keep that memory. This space is another world called the kaleidoscope, and it's also a defence mechanism against reality. I repeatedly pierce and express this space by my hands as if I were building a house with the mind of an architect. Sterling silver reminds me of a side of our returning days like a pure child. The technique of sawing used in my work means rules and repetitive action, representing hope as a result of repetitive life actions through the process of patience and effort made one by one.

www.linktr.ee/genei2001



BE

Karen Vanmol

Patterns & Expectations
Brooch, 2025
Wood, laminate, steel
8 x 4 x 1 cm

I have been working with wood and laminate for a long time. As long as it challenges me, I will continue to work with these materials. Order, disorder, rhythm and patterns have long been points of inspiration for my works. At what point does it turn from one into another. When do you notice it, when does it interfere? Where does the exception become the rule? Our brains sometimes see things that are not actually there, fill in where we miss information. It is embedded in human behaviour. I let many aspects be decided by intuition or chance. Colours arouse emotion, memory, contrary but in combination they can lead us in a different direction.

www.karenavmol.com



DE

Lilli Veers

Brooch, 2025
Citrine, silver powder coated
14 x 3 x 3 cm

In my jewellery, I pursue the depiction of nature through abstraction and reduction. To achieve this, I draw on the compositional principles of architecture: simplicity in construction, repetition of form. By decomposing abstracted elements, independent and expressive open systems emerge. Formal details and specific motifs are intended to create points of contact, moments of approach as well as opposites, thereby building a dynamic tension. In this way, sculptural one-of-a-kind pieces are created within a field of tension between archaic primordiality and morbid fragility.

www.lilliveers.de



CN/DE

Zhipeng Wang

Stone Gambling
Brooch, 2023
Jadeite, gold
8 x 4,6 x 0,67 cm

Stone gambling is a unique cultural phenomenon within Chinese jade culture that has consistently captivated jade enthusiasts due to its dramatic and unpredictable nature, epitomized by the saying *One cut to poverty, one cut to wealth*. In my *Stone Gambling* series, I collected discarded jade fragments from shop corners, jade mystery boxes, and pieces gifted by friends. By artfully combining flawed, cracked, and rough jade with gold and pearls, I aim to challenge and question the standards of traditional jade appreciation. The work questions the market's near-obsessive pursuit of high-quality ice and emerald green jade, and the price distortions resulting from this phenomenon.

www.instagram.com/zhipeng_wang_



CN

Wei Wei

Space Division No. 1
Neckpiece, 2025
Silver
45 x 30 x 5 cm

Shanghai Shikumen often uses semi-circular and curved lintels, which are special symbols of Shanghai style culture. The integration of Chinese and Western advantages is also the intersection of tradition and modernity, and the craft of filigree also faces the challenge of reshaping the balance between tradition and modernity. The author uses the geometric language of ellipses, and the work not only retains the imagery of roundness and inclusiveness in the East, but also creates a sense of depth due to the proportional changes in its major and minor axes, symbolising the spatial extension of time travel. Wearing it is like integrating the history of the city with personal life experience, experiencing the flow of space and the depth of time.

www.instagram.com/wwei_verane



CN

Zixin Wei

Unbearable Lightness
Pendant, 2024
Jadeite, thread
17 x 8,5 x 2,2 cm

This series reinterprets jade, a stone deeply symbolic in Chinese culture, to explore fragility and resilience. *Untitled 1* utilizes flawed jade remnants. Constrained by the material, the fragile, cyclical pieces embody Zhuangzi's use of the useless and the indispensable weight it confers. The series reveals the unbearable, transformative weight inherent in perceived lightness.

www.instagram.com/zixin77777



CN

Kexin Wen

EXIT #2
Brooch, 2024
Brass, rubber, thread,
stainless steel
4,5 x 4,5 x 1,5 cm

Struggling, shuttling, and splitting the once fertile soil, shaped smooth metal frames outline the primal cradle of life. The crimson imprint represents both, memory and medal, bringing pain as people celebrate the arrival of the new born. Yet, does this also signify the demise of another? From this moment, gestation is no longer a pale abstraction for the bearer—it has truly occurred, leaving a vivid collapse stamped upon the bellies.

www.kristykexinwen.com



TW

Yu-Hsiu Weng

The Shape of Days
Brooches, 2024
Enamel, silver,
copper mesh, steel
6 x 7 x 1 cm
©Hsu Wen Hsing

Time flows silently. Through enameling, I create one piece each day—capturing the weather and emotions of that moment. These are not precise records, but blurred impressions that remain like fragments of memory. Departing from the tradition of enamel on metal, I experiment with firing enamel without a supporting base. In this state, the flux moves unpredictably in the kiln, flowing and settling into translucent layers with softened, blurred edges. These irregular surfaces, with their mist-like textures, evoke how memories are eroded, dissolved, and reshaped over time. Between transparency and obscurity, each work becomes the shape of a day—a quiet trace of sentiment crystallized through both, craft and chance, transforming fleeting experiences into jewellery that preserves the fluidity of time.

www.instagram.com/wnunxiou_metal



NZ

Grace Yu Piper

Stitch #1
Brooch, 2023
Fabric, thread, sterling silver,
stainless steel
10 x 9 x 1,5 cm

Stone has been at the center of my practice since I began making jewellery. I love the materiality of stone and it's connection to the natural world. Stone is a material as old as time, yet there is still space for exploration. Stone and fabric is an unlikely pairing. The hard and the soft. In this work I search to find the balance between stoneness and fabricness. Finding a playful place in between the two contrasting materials, where their boundaries begin to blur and merge.

www.graceyupiper.com



HU

Floating Away – Mirror Error Series
 Brooch, 2024
 Handmade silver mirror glass,
 silver plated copper, stainless steel
 10,5 x 5,7 x 0,4 cm
 ©Milán Rácmolnár

Antal Zilahi

The movement, the timing, and the interplay of materials shapes the final outcome of the handmade mirror. Due to the complexity in the beginning, I created countless *flawed* mirrors, which have since become central to my artistic practice. I intentionally made errors into the process, causing them to reflect only a part of the world or even absorb it completely. With these unique silver mirror surfaces I challenge perfectionism by integrating centuries-old craft of mirror-making with the language of contemporary jewellery art. Do we allow space for our mistakes and give ourselves time to truly understand them? Embracing and recognising imperfection can open up countless new paths.

www.instagram.com/antal_zilahi

EXEMPLA

münchen

Lebendige Werkstätten

Die Sonderschau München widmet sich dieses Jahr dem Thema »Welt der Bühne« und soll die Bedeutung des Handwerks in den Künsten in den Mittelpunkt rücken. Jede Aufführung ist das Ergebnis eines intensiven kreativen Prozesses. Handwerkerinnen und Handwerker sind die Welt der Bühne maßgebend.

Bühnen-
ke bis
zeigen
gen
erung
elegen-
gespräch
en über
e Inter
tellung
der pe

Inst
wir
nb
en
n Sie
Inno-

TALENTE

münchen

Meister der Zukunft

Die internationale Sonderschau TALENTEmünchen ist ein Forum für junge, innovative Menschen, die ihren Weg in einen gestaltenden oder technischen Beruf gehen. Sie setzen dabei auf ungewöhnliche experimentellen Umgebungen und die Beherrschung der Handwerkstechnik.

Talente – Meister
Ausstellerinnen und
Materialien
ung von

SCHMUCK

münchen

Established 1959

Seit über 60 Jahren ist die Schmuckschau der Internationalen Handwerksmesse ein wichtiges Forum für zeitgenössischen Schmucks. Sie ist weltweit der größte Schmuckwettbewerb und zeigt schmeckende, handwerkliche Schmuckstücke aus der Welt der Schmuckherstellung. Von jungen und erfahrenen Schmuckdesignern und Schmuckherstellern.



HERBERT HOFMANN AWARD

DIE PREISTRÄGER
THE AWARDEES
1973–2025

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 von Steinau-Steinrück, DE Giovanni Corvaja, IT Jared L. Taylor, GB	2000 Georg Dobler, DE Mari Ishikawa, DE Chequita Nahar, SUR/NL	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	2025 Eija Mustonen, FI Nikita Kavryzhkin, RU Younghye Park, RK
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 Katrín 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: Beatrice Brovia, IT and Nicolas Cheng, HK Sungho Cho, KR	
					2014 Iris Bodemer, NL Akihiro Ikeyama, JP Noon Passama, TH		



FOTONACHWEIS/CREDITS

Die Fotos wurden uns von den
Ausstellern zur Verfügung gestellt
The photographs were provided
by the exhibitors

Federico Cavicchioli, Seite 31
Sam Tho Duong, Seite 12
Eva Jünger, Seiten 2, 14, 18, 20, 22, 24, 30, 104, 110
Michael Schuhmann, Seite 28

Applications for
SCHMUCKmünchen 2027
are possible until
1st October 2026 under
www.hwk-expo.de.

