

# SMCK MAGAZINE

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MARCH 2021

**SPECIAL  
MUNICIPAL**

FOR INDEPENDENT ARTISTS

#3



**BOTTLED SKY  
FOR BOUCHERON**

**CONFUSION IN THE  
JEWELRY SCENE**

**MEMORY IS A  
FORM OF RESISTANCE**



# MUNICH SPECIAL #3

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*Madonna statue, Munich*

*Photo: Chr. Ziegler*

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# EDITORIAL

## BEAUTY AND TRUTH ARE ONE AND THE SAME !

*By Loukia Richards*

**A**t their wedding, the god Dionysus gave Ariadne, a crown made of stars; the constellation Corona Borealis is named after this jewelry. In an exclusive interview with SM\*CK, Dr. Ioannis Michaloudis explains the harmony of mythology and methodology, the inseparableness of art, science, and technology (Page 6). Michaloudis and Boucheron created jewelry out of stardust: magic happens when artists think beyond disciplines. Many jewelry designers dream to work with an established jewelry house. But how? Education, quality, and meeting opportunities should be their key to success.

Schmuck München, the international jewelry fair with the reputable Herbert Hofmann prizes, has been cancelled again due to Covid-19. It is an opportunity to reflect on its mission. The danger that the week of jewelry becomes synonymous with "anything goes" is ante portas, and it will also have an impact – not necessarily positive – on the status of the non-trademarked institution. High quality standards in the independents' meeting, along with a solid press campaign and the implementation of contemporary art rules, would help the Week of Munich attract visitors and talent spotters (Page 16).

A new way of looking at jewelry, promoted through craft reels, is increasingly important for reaching out to the broader public. Exciting online shows can only follow interdisciplinary approaches. Read how jewelry and moving pictures were fused in Flying Circus (Page 29).



Sometimes you do not have to look to see. With his immersive sound sculptures, audio artist Lukas Schoener explores spaces between fiction and reality that can only be experienced through the ear (Page 10).

Temporary blindness caused by the fog can be a poetic way to talk about the senses, imagination, and instinct. Ruudt Peters's *Nebula* proposes a beautiful way to look at the crisis (Page 24). Along with Ted Noten, Gijs Bakker, and Liesbeth den Besten, Peters launched an educational project that aspires to create an innovative generation of jewelry artists (Page 52).

While inflated egos look more ridiculous in the crisis-stricken jewelry scene, where revolutionary attitudes often replace work performance, Jason Stein discovers jewelry as gratitude (Page 14). But what does it take to be revolutionary nowadays? Work and fundamentals, says dance historian Natasha Hassiotis (Page 41).

On 25 March 2021, Greece marks the 200th anniversary of its War of Independence from the Ottoman Empire. The Greek struggle inspired 19th-century artists and intellectuals, such as Lord Byron and Eugène Delacroix, and breached the anti-liberal pan-European order. Read how Greek thought, mythology, and science can make contemporary artists bloom (Page 45). This editorial's title is the very credo of Greek civilization throughout the centuries.

*Viktualienmarkt, Munich*  
*Photo: Chr. Ziegler*





# THE SKY IS THE LIMIT



„Goutte de ciel“, Necklace.  
Photo: Courtesy of Boucheron

## DR. IOANNIS MICHALOUDIS MAKES JEWELRY OUT OF HEAVEN!

*Interview by Loukia Richards*

*LR: Pythagoras called the universe "cosmos," which means jewel in Greek. As an artist working with both cosmos and jewelry, how do you experience and express this connection in your recent work for Maison Boucheron?*

IM: So topical your question! These days I completed an edited book we are preparing with a colleague in Japan under the title „(C)osmosisart: in between art, science & technology“.

We show that there are no disciplines where you create beauty. Visual arts or jewelry or even gardening are parts of the same cosmos. Nevertheless, these are only parts, not the sum. And as parts, they have subtle relations between them; we can say there is osmosis occur-

ring between all these parts of the beautiful cosmos. Regarding my own artwork, I had the chance to bring a space technology nanomaterial into haute jewelry. In my opinion this is a priceless gift I got from Boucheron and their creative director Claire Choisne: to collaborate with them with astonishing outcomes!

*LR: You are a sculptor and inventor. You work with innovative material used in science. Many people think science and art are not compatible. Do you think this is wrong?*

IM: What is wrong is that we divide the world into disciplines. This distinction is 'old fashioned', it comes from the industrial era where we needed specialized people.



**‘ I WAS THRILLED  
TO READ THE  
NAME MAISON  
BOUCHERON  
IN THE ONLINE  
ORDER ’**

In our day we do not need specializations any more; we need the spirit of Leonardo da Vinci, I think. People consider science to be methodological and art to be mythological. But NASA, where I got this nanomaterial, uses it to catch stardust! Is this methodology, mythology, or a blend between them?

This amalgam of mytho-methodology is what I’m looking for through my work. If science is observing for truth and art is gazing for beauty, then I am contemplating beauty through the lens of science, of nanoscience to be precise. And you know, most probably Beauty and Truth are one and the same.

*LR: What creative possibilities does the jewelry as a medium offer a visual artist? What are the compositional or creative or production rules that an artist working with jewelry should not ignore?*

IM: Jewelry has all the principles of Design we learned after Bauhaus. Nevertheless, a visual artist who is interested in scales (nano, micro, giga) will find a lot of importance in jewelry because in it you can find all those “scale cosmoses”. Observing and working on nanoscale is comparable to hovering in the gigantic outer space. Creating in a very small space changes your perception, your own scale, your size even: you feel like a giga-observer over a piece of jewelry made of a piece of sky! Likewise, when you are staring at the stars you feel so small... On the other hand, in jewelry you are not working alone, you are part of a larger team, so you need to communicate your ideas in a space of dialogue. And where there is dialogue there are many parameters you need to obey too!

*LR: What is the concept behind your recent jewelry work for Boucheron? What difficulties – if any – did you*



*(C)osmosis in situ ceramic jar, plaster, silica aerogel, LED lights, Hainan/China, 2021. Photo: Courtesy of Dr. Ioannis Michaloudis.*

*encounter to materialize it? What kind of feedback did the jewelry series receive from the connoisseurs and the market?*

IM: I am very glad Boucheron used the concept of my sky-sculptures, and that together we made sky jewelry to wear. The most difficult part of this project was that everything was unknown; it was original and unique so we had to try and test various solutions of how to fabricate a wearable 99 per cent nothing. Silica aerogel is made of a solid nanofoam of glass, so it is as fragile as glass and as delicate as air because 99 per cent of it is just thin air. Nevertheless, it is a very robust material – and here is the paradox: how you catch stardust with pure nothing! How you can have on your body a piece





Ioannis Michaloudis' workshop. Photo: Massimo Pizzocaro. Courtesy of the artist.

of sky without damaging this heaven? Those questions needed 18 months to be answered successfully. Additionally, and because of the pandemic, we had to wait three more months for the package containing the "Goutte de Ciel" to be shipped to Boucheron – my mistake, as I used regular postal services. Regarding feedback I only know that the press reaction was extraordinary. Usually, Boucheron receives amazing media coverage because of its innovation but also classicism. But this time the articles were triumphal on this Science in Art collaboration.

*LR: How did your collaboration with Boucheron come about?*

## ‘BEAUTY AND TRUTH ARE ONE AND THE SAME’

IM: In 2008 I had created some Bottled Skies with embedded clouds that are on sale as a gift on the internet by an American company specializing in aerogels. Two years ago, I received an online order for a “large embedded cloud of Bottled Sky” to be shipped to “Claire Choisne, Boucheron, 20 rue de la Paix, 75001 Paris.” I was thrilled to read this brand name because I had known Maison Boucheron since I living in Paris as a doctoral researcher at Sorbonne University while teaching fashion design at the Arts Décors school. Maison Boucheron is for me a synonym of innovation and originality in jewelry: contemporary materials and techniques merged to classic forms and design. Associating futuristic materials to archetypal forms is also my own research methodology for innovation into science and art.

*LR: Is there any difference between contemporary design and art, and what are the trends in both sectors?*

IM: There are differences if you wish to see differences. As for myself I wish to see art and design in a simple and humble way. Design and art are part of ourselves. We are the ones who create the trends and, for the moment, I believe the innovation trend based on the originality of art is present everywhere. Thanks to the pandemic we have much more free time so I can see many artists/designers emerging.

*LR: What advice would you give a young artist seeking inspiration, exposure, recognition?*

IM: “Frozen smoke” is the nickname NASA gave to silica aerogel because of its color and its ‘immaterial’ appearance. This material does not belong to Euclidean geometry. When you look at it, you cannot believe that you are seeing something tangible and real so you ‘extend’ your eyes to your fingertips: you try to touch it to believe this beautiful phantom substance is really there. I

‘**MY ADVICE  
TO YOUNG  
ARTISTS IS  
TO FEEL!**’

saw silica aerogel for the first time at MIT, I have since had the privilege of focusing my observations and experiments on its beauty, not on its scientific truth.

All my research with silica aerogel aims to reveal this ethereal beauty, an aerogelic beauty. Claire Choisne introduced my mythological silica aerogel into haute jewelry. Since that day, Boucheron rocketed to the spaces in-between dimension, like silica aerogel itself. Into these ‘spaces in-between – as the mathematician Henri Poincaré described – you cannot measure anymore: you can only feel! This is my advice to all students of art and young artists: to feel!

---

[www.michalous.com](http://www.michalous.com)



Photo: Courtesy of Boucheron

*Dr. Ioannis MICHALOU(di)S is a visual artist, researcher, and academic, internationally reknown as a leading researcher in Art & Science, and the first to research the application of a space technology nanomaterial in the visual arts and design. The blending of art and science is the epicenter of all his artworks, research, and collaborations. His aer( )sculptures are made of silica aerogel, a material which has 99 per cent air content and looks like frozen smoke. It is used by NASA as an insulating material in spacecraft and for capturing stardust. For Michalou(di)S this ethereal material is the personification of our blue and orange sky: very delicate but also strong enough to protect our planet. Since 2001 Aer( )sculptures and Skysculptures are his on-going research projects in the visual arts to create ethereal sculptures from the lightest solid material on earth.*

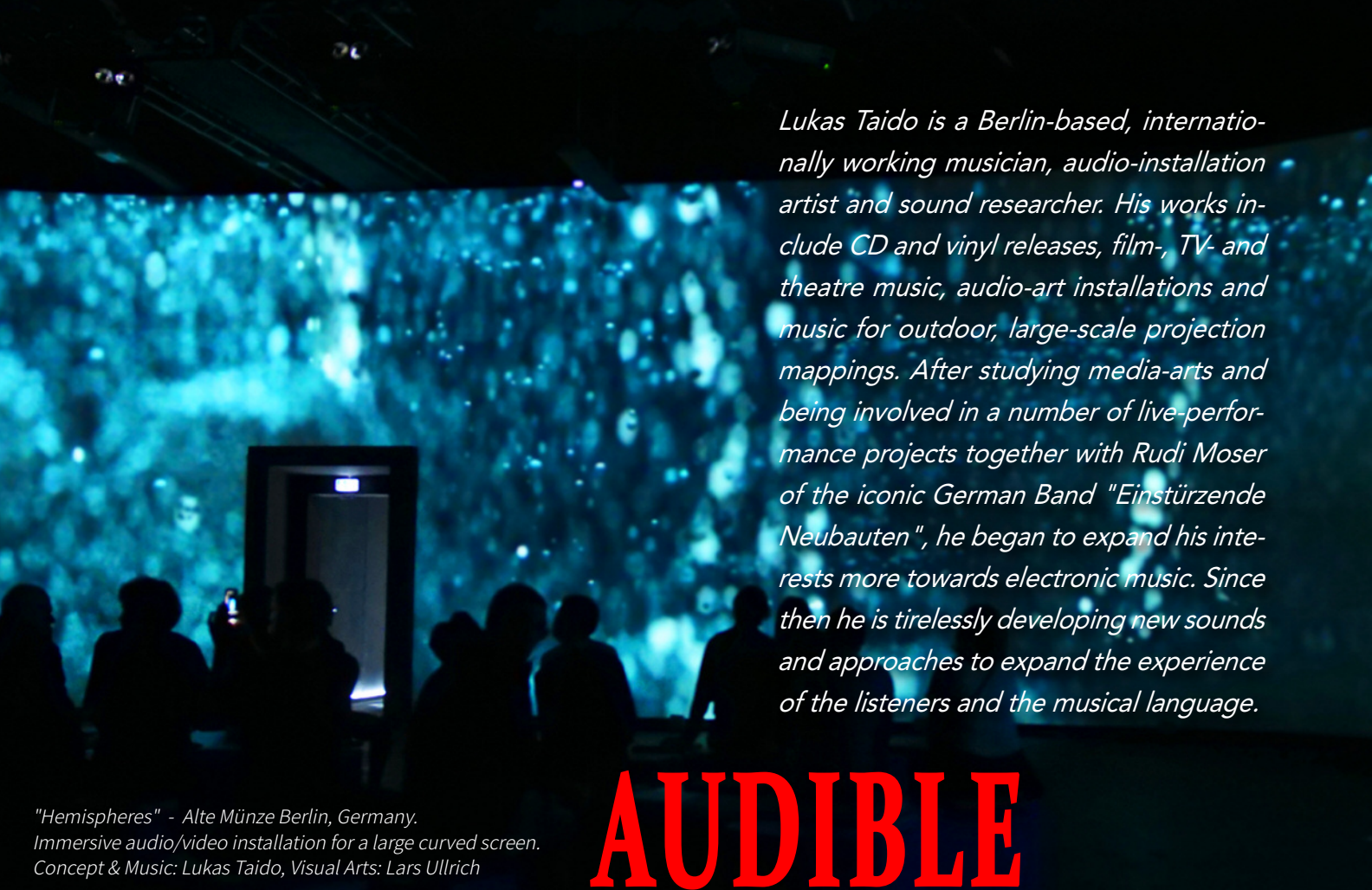
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"Hemispheres" - Alte Münze Berlin, Germany.  
Immersive audio/video installation for a large curved screen.  
Concept & Music: Lukas Taido, Visual Arts: Lars Ullrich

*Lukas Taido is a Berlin-based, internationally working musician, audio-installation artist and sound researcher. His works include CD and vinyl releases, film-, TV- and theatre music, audio-art installations and music for outdoor, large-scale projection mappings. After studying media-arts and being involved in a number of live-performance projects together with Rudi Moser of the iconic German Band "Einstürzende Neubauten", he began to expand his interests more towards electronic music. Since then he is tirelessly developing new sounds and approaches to expand the experience of the listeners and the musical language.*

# LUKAS TAIDO **AUDIBLE SCULPTURES**

*Interview by Christoph Ziegler*

*CZ: You describe your work as "music & immersive sound sculptures." What means do you use to create acoustic shapes and spaces?*

LT: Long before the technology existed, I dreamed of creating acoustic spaces as sculptures. The early stereo or surround-sound technology only allowed to 'paint' on surfaces – to compare it with visual art – that is to arrange sounds like music, language, or noises as a painter would do with color on a large canvas. The newer 3D audio technology, on the contrary, uses a large number of loudspeakers positioned at different heights. This adds another, flexible 'dimension' to the surround effect through which three-dimensio-

nal sound spaces can be created – and these are more like sculptures than flat paintings. In this context I developed the term "sound sculptures" a few years ago.

*CZ: What can we imagine by "immersive sound sculptures"?*

LT: To use the same image: a painting can only be viewed from the outside, even three-dimensional sculptures and objects can usually only be experienced from the outside, even if you change your perspective. The term "immersive" refers to the fact that the audience is in the midst of the sound event.

"Immersive sound sculptures", again compared to visual art, may be described best as installations or space choreographies. It was crucial to me to associate the term sound sculpture with an adjective that emphasizes the perspective from which the work is perceived: from inside the sound.

*CZ: Our culture is a culture of images. The hunger for visual stimulation is endless despite our extensive media consumption. What is the advantage of working in the field of music and sound? What can the acoustic art medium represent 'better' than the visual?*

LT: Feelings. Access to our emotions is much more immediate in the case of music and sound. Images can also convey emotions very intensely, but these are fixed emotions.

Music, sound, and noise, on the other hand, have an instant effect on us. This is due to the evolution connected to the development of our senses: in the early human period, the ear was the main organ to convey

information, especially in the dark, about threats and dangers and which resulted in an immediate reaction, the so-called fight or flight response.

My work is focused on this vital connection to the immediate feeling.

*CZ: Your sound sculptures and installations are usually designed for specific locations, for example, Shanghai Tower, TV Tower Dortmund, Weimar City Palace, Funkhaus Berlin, Alte Münze Berlin. How does the location and the history of the place influence your work?*

LT: The spatial conditions clearly define my starting point. They are the basis of all my further considerations. The history of the place sometimes influences my concept and can be a source of inspiration, but my most important question is: how does it feel to be there? Which aesthetics dominate the space? Is it an old factory hall, the garden of a classicist castle, or an ultra-high-tech architecture where I am? And how will the audience experience the space: moving



"Nights Of Lights Festival" - Cathedral in Debrecen/Hungary, 2018. "5 Artists 5 Works" screening: music by Lukas Taido, visuals by László Zsolt Bordos





*"ON THE BRINK"*

*Music for celebrating 100 Years of BAUHAUS.  
Prellerhaus Building in Dessau/Germany, 2019.*

*Music & soundscapes by Lukas Taïdo  
Large-scale projections by Philipp Geist  
Live-directed performance by Atemzug e.V. &  
Anhaltisches Theater Dessau*

*Photo: Christoph Ziegler*



through it at a dizzying height, lying relaxed in armchairs, or standing in the open air?

This is essential. Subsequently, I am concerned with the history of the place, and the development of the context. One further issue is the technical requirements that result from the spatial conditions: the shape of the architecture, for example, always influences the sound.

But ultimately, everything is based on how the space feels and how can I intensify the perception of this place.

*CZ: You create acoustic spaces between fiction and reality. Do you also reflect on social or political issues through sound, as done through other art media? How do you translate these issues into sound?*

LT: Since the imagery in my audiovisual installations is often abstract, I usually add spoken language to the sound compositions. In my installation "Directions," which was about orientation in the age of ever-present GPS navigation, I used very different voices: male, female, young, old, children's voices, professional speakers, amateurs, and also Siri – the Apple voice assistant – and the voices of different navigation systems as they 'explain' the way.

I think it's important to communicate directly with the audience, without them having to read excessive text explanations to understand what my work is about. Sometimes my primary goal is to create intense moments of sensuality, or even more, an audiovisual state of trance.

*CZ: With Covid-19, art is experiencing a massive shift towards the Internet. Music has a big advantage in this regard because there are already countless platforms for all possible genres. The visual arts, on the contrary, is breaking new ground with online exhibitions and Zoom meetings. How does this shift to the internet affect your sound sculptures, which*

*are usually designed for individual locations? Is the pandemic changing the way you work?*

LT: With regard to my audiovisual installations, yes, extremely! It is substantial for me that the audience experiences the audiovisual space from within and that they become part of the installation.

When I document my projects, I often notice how extremely limited the digital 'space' is by having only two dimensions. The viewer's perspective is dictated by the screen window, the sound merely comes out of two frontal loudspeakers. I often ask myself whether this kind of documentation makes sense since it is not even remotely comparable to the 'real' sound sculpture experience.

The pandemic's impact on my work has been that I have reduced my focus on mainly preparation of new projects. At the same time, I try to spend as much time as possible on other things that have an influence on my work: music, literature, exchanging ideas with other artists, curators etc. In this sense, it is a luxury for me to have this time.

The introspection induced by the forced break thus also has positive aspects, and this has led to important considerations and insights for me! But the moment has definitely come where I count the days until cultural life returns to its normality and when I can start to work again in the usual way. We will certainly be able to appreciate normality – which we may have taken too much for granted – all the more in the future!

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[www.lukas-taido.com](http://www.lukas-taido.com)







Three rivets. Photo: Jason Stein

# Three Rivets

By Jason Stein

It doesn't take much to shatter your entire worldview and preconceived notions of value and preciousness. For me, all it took was a simple request: could you do three simple wire rivets on a watch? Can I do three rivets? Are you serious? Several years ago, I had just completed graduate school and was quite sure I knew everything I needed to know about jewelry and metalsmithing. I didn't – and I still don't. I started my journey into the world of jewelry design and repair at a traditional jewelry store working as a polisher and slowly worked my way up to bench work. I still had a head full of hubris and a general disdain for ordinary or mass-market jewelry from big-name commercial designers lacking character and soul. So, when the sales associate returned to the shop with the client's sterling silver twisted-wire accented designer watch broken into three pieces and badly mangled and distorted, I was somewhat

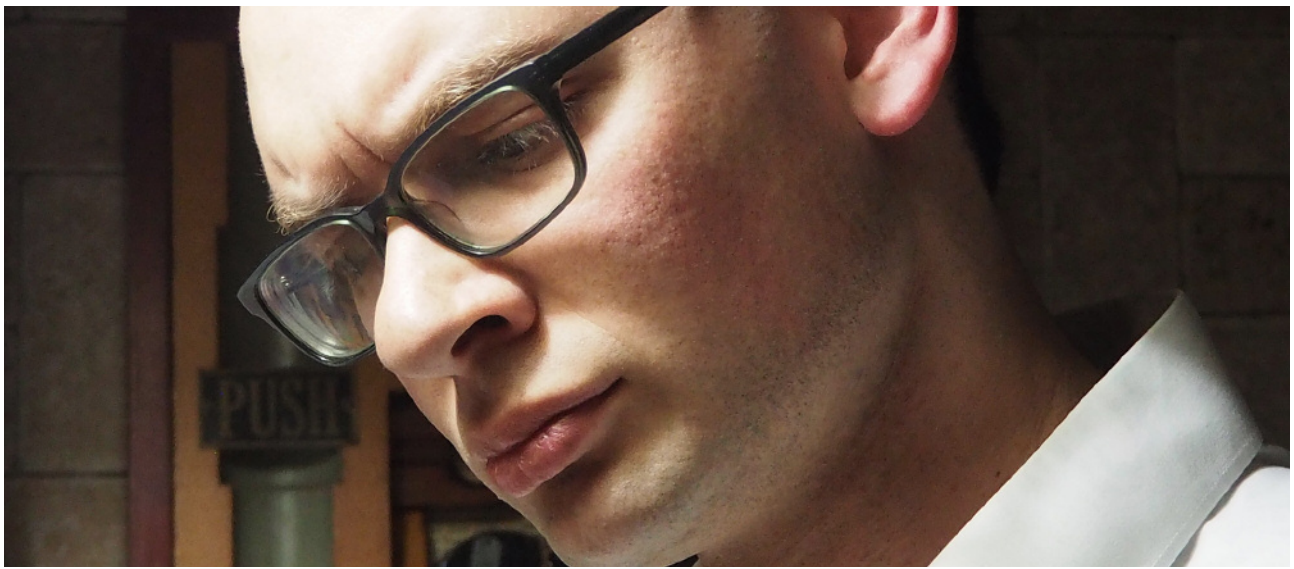
less than enthusiastic and empathetic. I wondered aloud why anyone would bother to have such an ordinary piece repaired, particularly one as severely damaged as this one, and that the client was better off just buying a new watch.

***A broken watch can, sometimes, make you a better person***

Have you ever said something based on a complete lack of context and information and instantly regretted it? I have. I was quickly informed that the clients was an older couple and that the watch had belonged to their deceased daughter, a victim of domestic violence. The attack that led to her tragic death also caused the damage to the watch, which was a gift from the parents to their daughter and one of the few items they had to remember her by. With this new information, and my mind awash with feelings of shame and regret for my attitude towards the watch just moments before, I proceeded with the repair. Without question, they were the three most difficult and challenging rivets I have ever had to make.

***Jewelry's true function is to signify connection, emotion, memory, and meaning***

With shaking hands and a cold sheen of sweat newly-formed on my face and neck, I realigned the warped and twisted links, opened up crushed hinge



The artist at work. Photo: Jason Stein

tubes, and cut new silver rivet pins. Riveting the wire pins securely was particularly difficult, as my hands and eyes seemed to have stopped communicating and working properly. But in the end, the links were reattached and tightened. I polished and cleaned the watch as best I could, however, there were still deep gouges and pits that remained in the silver, a visceral reminder and testament to the violence of the situation that had brought the piece to me. I could have polished it harder or filled in the scratches in the wounded metal, but I didn't want to. Somehow, erasing all evidence of the brutal tragedy seemed wrong. It would have been an insult to the memory of the person who wore the watch in life and who must now live on in the hearts and minds of those who remain and must carry on. From that day on, I was less quick to judge or dismiss a piece of jewelry, as its true function is to signify connection, emotion, memory, and mea-

ning, regardless of how it was made or where it came from. I think about this every time I pick up my riveting hammer and every time I make a rivet. I'm a better person and jeweler because of it, and for that I am grateful.

---

*Jason Stein is a jeweler and metalsmith living and working in the United States. He received his BFA in Metal Design from the Rochester Institute of Technology in 2008 and his MFA from East Carolina University in 2010. He currently works full-time as a custom and bench jeweler and teaches jewelry and metalsmithing at Central Piedmont Community College in Charlotte, NC. His sculptural jewelry and objects deal with the concepts of control, failure, and chance in the creative studio process.*

[www.jasonsteinmetals.com](http://www.jasonsteinmetals.com)



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G E R M A N Y  
**MUNICH**

JEWELRY  
& THE  
CITY

Asamkirche, Munich. Photo: Chr. Ziegler



**S**chmuck 2021, the international jewelry fair with the reputable Herbert Hofmann prizes, has been cancelled again due to Covid-19. It is an opportunity to reflect on its mission. The danger that the week of jewelry becomes synonymous with “anything goes” is ante portas, and it will also have an impact – not necessarily positive – on the status of the non-trade-marked institution. High quality standards in the independents' meeting, along with a solid press campaign and the implementation of contemporary art rules, would help the Week of Munich attract visitors and talent spotters.

SMCK Magazine asked jewelry experts to comment on the question:

*Quo Vadis, Schmuck?*




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# “WE NEED HIGH-QUALITY EXHIBITIONS”

## OLGA ZOBEL, OWNER OF GALERIE BIRÓ / MUNICH ON HOW TO MAKE SCHMUCK NUMBER ONE (AGAIN)

*Interview by Christoph Ziegler*

CZ: What opportunities do you see emerging for the jewelry scene from the Covid-19 crisis?

OZ: The pandemic acts as an accelerator that reveals the rapidly increasing chaos and flood of images dominating the jewelry scene. The name 'Schmuck' is not copyrighted; and 'lower quality' works are often shown online under the brand name of the fair. Gallery work has never been as important as it is nowadays. I think that only good exhibitions can make the scene find peace. Rather, we need good conversations in smaller groups than big events. Here I see the need for good galleries that can – and should – promote quality and consult customers professionally. This is the work a gallery does.

CZ: What can artists, gallerists, institutions, and the press do to promote jewelry art to the broader public?

OZ: There is a lot to be done. Many potential young customers don't know yet what author jewelry is. How does one recognize quality? We need international networks with museums, foundations, galleries, and the press. I repeat once more: we need high-quality exhibitions.

CZ: Did you hold an online exhibition during the Covid-19 crisis?

OZ: Jewelry art is different from sculpture and painting. Jewelry has to do with movement, with the body; it is a medium you can touch! Jewelry gives you a feeling that has to do with the quality of life. Jewelry can improve it.

At a fair, we see the pieces and can almost touch them. It is difficult to do the same when we see them on the screen. It is questionable whether an online fair can find a solution to this problem. The group dy-

Galerie Biró, exhibition view. Photo: Galerie Biró



Necklace by Philip Sajet

# Galerie Biró

Autorenschmuck

Jewelry consulting and  
curated exhibition organization since 1992  
[www.galerie-biro.de](http://www.galerie-biro.de)







*Wilfried Petzi exhibition view. Photo by Galerie Biró*



*Olga Zobel*



*Kinga Zobel*

namic is missing; there is no ambience we share, no vibes. Jewelry has to be tried on. We communicated online with many of our collecting customers in December. It only worked for them, though, because they are familiar with author jewelry. In this coming together, communication was the important factor.

**CZ:** How would you respond to criticism that jewelry art is overpriced and overpraised, and that supply exceeds demand?

**OZ:** I agree that supply exceeds demand. However, I see the problem in the supply. Lacking standards and lacking quality are dominant here. Author jewelry can never be overpriced. Good work has its price in all art genres. Only widespread mediocracy harms the scene.

**CZ:** An art-loving customer with a 1,000-euro budget can choose from an ample variety of art genres and periods. How would you advise a customer to choose a contemporary jewelry artist?

**OZ:** We collaborate with well-known international artists with works in museums and important collections. The price of a one-off artwork is always higher than 1,000 euros. We don't have to convince anybody to buy it.

I am concerned with the question of how we address young people who have not visited jewelry galleries yet. Collections that we have helped to build have slowly closed. This is the biggest challenge for a gallery that guarantees quality. Maybe the media could help? Or should we continue working, like in the old days, through personal contacts?

Times change; humans not so much.

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[www.galerie-biro.de](http://www.galerie-biro.de)

WE LOOK FOR WAYS TO SUPPORT OUR MEMBERS

KLIMT02 office in Barcelona, Spain. Photo: KLIMT02



KLIMT02

## LEO CABALLERO, MANAGING DIRECTOR OF KLIMT02, ON THE POSITIVE CHANGES COVID-19 ENFORCES ON GALLERY SERVICES AND QUALITY

Interview by Christoph Ziegler

*CZ: Contemporary jewelry lives from creativity and innovation. How has the coronavirus pandemic changed jewelers' works? Is there any specific characteristic you observe regarding the current concepts and themes?*

LC: Creativity always reflects the current time and events the artists/society are involved in. Social, political, economic issues. But aside from some specific works and projects directly related to corona, we do not think it made a remarkable change in the artists' own creative languages. We did not see it very much in the fine arts, architecture, or crafts. It probably affected the way of working, especially during lockdowns when artists could not get to the workshops or students to schools so they had to look for more creative ways of making.

**'EVERY-  
THING IS  
RELATED** ,

The impact has been stronger in the way we consume jewelry with many galleries closed, exhibitions, meetings and fairs postponed or cancelled.

*CZ: How does the pandemic affect your work as a world-wide communication platform?*

LC: We are used to working from different places, when traveling, on holidays. We found ways to meet and decide or discuss daily questions and analyze the situation, it was more limited but it worked out.

We also looked for ways to support members and readers with new initiatives, such the Jewels On Sale, and give free access to students of the school members, as well as to general readers.





Leo Caballero in his office. Photo: KLIMT02

**‘WE SHOULD  
GIVE MORE  
EXPOSURE  
TO ONLINE  
SALES’**

cipline. If it is good, we have to show it. We are open to silversmithing, blacksmithing, objects... disciplines growing in interest. There is a high creative level we must share.

*CZ: Do you think the model of jewelry fairs and weeks will prevail in the future – keeping in mind that travel restrictions, economic slowdown, planning insecurity etc. caused by the Covid-19 crisis will not disappear that easily? Can online shows make the physical presence in fairs/shows obsolete?*

*CZ: What should jewelry artists and galleries do in a situation like this to sustain and stimulate demand for jewelry art?*

LC: This is a good question. Same as for other markets, we think we have to give more exposure to online sales. Clients cannot go to galleries, but galleries can go where the client is and offer their products, give a good and fast shipping service, returning works policies, after-sales service.

Jewelers have to trust their galleries – selling is not easy – provide high quality works, photographs, and anything the gallery needs to present their collections to clients in the best way. The response to orders should be fast and professional.

*CZ: Klimt02 has recently introduced objects and textile art in its repertoire. What other plans you have to broaden the scope of your readers' interests?*

LC: More and more, everything is related. We realize that a good work is a good work, no matter the format or dis-

LC: We think the Covid crisis will pass. But we also think it is good that we have alternatives in case no travel or physical visits are allowed; now we have been warned. Online and offline events can co-exist.

Did print books stop selling because of ebooks? No. The more possibilities the better, the point is to buy a book. With jewelry it is the same.

*CZ: How would a possible scenario on the future of contemporary jewelry look like, especially after what we experience today?*

LC: I'd like to be optimistic. Maybe people decide to invest all money saved from traveling, holidays, restaurants, etc. in something timeless and personally enriching, like art jewelry.

People who already consumed jewelry, will keep on doing it and maybe the restrictions on mobility will make new people search for new experiences on the internet. Let's offer them a pleasant experience, something they'll not regret.

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[www.klimt02.net](http://www.klimt02.net)



THE PHOTOGRAPH



**CHRISTOPH ZIEGLER**

*„Photography is a tricky medium.  
It's mainly about the choice of what's important and what's not.“*



# NOT A SINGLE EYE

## RUUDT PETERS'S NEBULA: ON ELUSIVE SURPRISES AND THE FREEDOM OF IMAGINATION

*Interview by Loukia Richards*

*LR: Fog is conceptually connected to hiding, but also to obscuring. Fog as art theme reminds us of William Turner's paintings and Miguel de Unamuno's novel of the same name. In both works, the viewer/reader's imagination may fool them. What do you see after the fog fades away?*

RP: For me, what led to the Nebula series was a long, four-hour walk around a lake in Japan. There was a continuous fog present, where we always faced new and mysterious surprises: a concrete dam popped up and disappeared again; Buddhas carved into the mountain rose and then disappeared. I was searching in my work for this "fade away" – the evaporation of things and time. I also feel that as people age, they become more transparent, they become rarefied and disappear in their environment. Their material presence becomes elusive. Unlike Turner and Unamuno, for me it's not about hiding or disguising, but much more about the "elusive proximity". It is there and it is not there.

*LR: Is the inner space of your work a refuge or a prison? What are your expectations after a year of Covid-19-related news?*

RP: I never think of fleeing or being locked up. Nebula is the freedom of imagination, seeing something and not being able to understand it initially, being confused, not knowing, the freedom of interpretation. Only the wearer knows how and why the work reveals itself in such a way; how the glass relates to the silver and what kind of negative space (Japanese MA) there is between the glass and silver. This is an experience that comes to mind as a maker. It is important that the viewer has multiple interpretations of the work and that the work is universal to keep me externally aware.

The nice thing is that I had already developed the Nebula series before Covid-19, I was halfway through the creative process when the pandemic broke out. Inevitably I saw comparisons with the uncertain, invisible horizon of Covid-19. The hard lockdown didn't last long enough for me. There was incredible peace in the beautiful stillness of the world. Unfortunately, we learned too little from it and everyone quickly went back to their old habits. It would have been much better if we had a cleaner and greener world from this standstill; unfortunately, we did not learn.

Left: „NEBULA - Dabad“, Brooch.

Below: „NEBULA - Take“, Brooch. Photos by Conor Vella



LR: *Is losing grasp of the visible world scary or liberating?*

RP: For me it is more liberating to lose grip on things. It is about "not knowing" and that is an incredibly creative state of being. By not knowing you are in a no-man's land, a vacuum, the vacuum. You hold your breath: what will come next?

LR: *Roman and Byzantine art and architecture depicted the materiality of light through geometrical forms to symbolize and support religious doctrine and imperial power. How do the silver geometric elements inside the Nebula brooches relate to our perception of the fog and what is the metaphysical message they carry?*

RP: I will disappoint you; there is no metaphysical message in the Nebula series. Formal aspects such as refraction, visibility, and distance have been the guiding principle in the designs; searching for the essence of the form. Concrete forms that may or may not be present, forms that enchant and evoke confusion, but remain visible within my Nebula.

---

[www.ruudtpeters.nl](http://www.ruudtpeters.nl)

## NEBULA

Galerie Spektrum Karlsruhe - Open Art Day: 11 September 2021

Galerie Reverso Lisboa Portugal - In the framework of the 1st

Jewellery Biannual Lisbon: 15 September 2021



**PYR**

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# FLYING CIRCUS



VIDEO &  
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7-14 MARCH

2021  
MUNICH



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# Galerie Isabella Hund

ON MUNICH JEWELRY  
SCENE, SCHMUCK WEEK,  
COVID-19 AND THE  
BROOCH TREND

Interview by Christoph Ziegler

*CZ: Since 1997, Galerie Isabella Hund has been located in the heart of Munich and represented over 80 artists and designers. How do you persuade your customers to buy jewelry?*

IH: Eighty per cent of my clientele are regular customers. I know what they expect from me in terms of quality, and I have developed a feeling for presenting the right jewelry pieces to the right customers. I engage personally with people entering my gallery.

For me, jewelry is not like selling a picture in an art gallery. My question is: how does a certain piece of jewelry fit a particular person, the character, body? The focus of my work is the people.

*CZ: How would you describe your local clientele?*

IH: Munich people are very interested in art, very fashion-conscious, very self-confident. They enter a shop or a gallery only to find very specific things. The local public has many choices and is very critical. I make sure that the work of the designers is authentic.

*CZ: Does Munich also have a considerable international clientele?*

IH: The international customers coming to Munich are very few. The foreign customers who buy contemporary jewelry come mostly from Italy, France, Switzerland, the US – the latter are mostly collectors.

*CZ: You have participated in the Schmuck Woche Munich since 2005. More and more designers and*





Isabella Hund. Photo: E. Jünger

*artists exhibit in Munich during the Week. Has this dynamic increased interest in jewelry?*

IH: I just found a program from the Schmuck Woche 2005 with twenty jewelry events altogether. Meanwhile the 'Week' has expanded enormously and is a leading event worldwide. In the last three or four years, the jewelry collectors from the US seem to no longer come to Munich – unfortunately.

*CZ: What could be done differently or better regarding Schmuck Woche?*

IH: The local and national media do not write about Schmuck Woche. Greater media interest would be desirable!

*CZ: What changed in terms of customers and buying behavior over the last year, and what do you think will change in the coming period?*

**‘MEETING  
HUMAN BEINGS,  
TOUCHING THE  
OBJECT, AND  
WEARING THE  
JEWELRY IS EX-  
TREMELY IM-  
PORTANT’**

IH: In 2020 it was very difficult to motivate customers to buy. After the first lockdown, I initiated a special event that fortunately led to sales.

With shops' closure before Christmas, the weeks with the highest sales of the year were lost. I am especially sorry for the designers I represent as many of them depend on the gallery's sales, and I see huge existential problems arising.

*CZ: The number of digital exhibitions has exploded during the pandemic. Do you consider online shows a good presentation format for jewelry?*

IH: Online sales are rare. It works if customers see a photo of the jewelry on Instagram and come to my gallery to see the work 'live'.

In my opinion, online shows or "guided tours" through virtual exhibitions do not work; too often they are simply boring. Meeting human beings, touching the object, and wearing the jewelry is extremely important, and it is impossible to have this experience through the screen.

*CZ: You are a jewelry designer yourself. Do you see any trends emerging?*

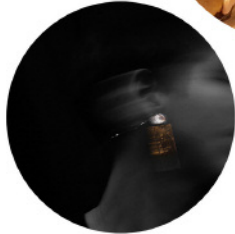
IH: There is a revived interest in brooches. The brooch is an excellent medium for a personal statement. I think that after the Covid-19 pandemic there will be an increased trend towards beautiful, unique, hand-made jewelry.

---

[www.isabellahundgallery.com](http://www.isabellahundgallery.com)

**A MOVIE & PERFOR-  
MANCE PROJECT**

**ONLINE AND AT  
WELTRAUM  
GALLERY  
MUNICH**



# FLYING CIRCUS

7-14 MARCH 2021



Acrobats, bear tamers, horse dancers, gladiators – the joyful illusions of the circus and its characters have been a source of inspiration for artists since Roman times. The circus also evokes the image of the persisting artist who keeps performing despite existential hardships.

Panem et circenses, a practice of Roman emperors, became a synonym for reducing the people's needs to basic instincts. The circus was the only place where the emperor's subjects could freely voice demands, mock or even express resentment to his authority. FLYING CIRCUS presents art works inspired by the circus and its tradition – literally or metaphorically. The artists' videos are screened at Weltraum Gallery Munich from 11-14 March 2021 and are shown online on 7 and 14 March 2021.

WITH: JASON STEIN / MARA COLECCHIA / NATASHA  
MERCADO / BARBARA GARCIA / LENA ECHELLE / LOUKIA  
RICHARDS / ADRIANA RADULESCU / CHRISTOPH ZIEGLER

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DIRECT LINK: [initiation-project.com/2021\\_flying-circus](http://initiation-project.com/2021_flying-circus)





# NATASHA MERCADO



„Self Care Clown“ - Photo: N. Mercado

**FLYING CIRCUS /**



[WWW.NATASHAMERCADO.COM](http://WWW.NATASHAMERCADO.COM)



JASON STEIN

WWW.JASONSTEINMETALS.COM





„This is not what it seems to be, or is it?“ - Photo: A. Radulescu

ADRIANA RADULESCU

[WWW.METALREPUBLIC.COM](http://WWW.METALREPUBLIC.COM)





„Trinity Of Cats“ - Photo: Chr. Ziegler

LOUKIA RICHARDS

[WWW.LOUKIARICHARDS.NET](http://WWW.LOUKIARICHARDS.NET)





POWER IS A PHRODISIAC  
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 FROM OTHER EVALUATES  
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 FEW DESIGNERS  
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ARTIST IN  
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GREEN IS THE NEW BLACK  
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 CROWDED BRIBING MARKET HIERARCHY  
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SABOTAGING BLOGS  
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FRUSTRATED ASSISTANTS  
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LIVE





LENA ECHELLE

WWW.LENASTUDIO.COM

„Affective Perception“ - Photo: Lena Echelle



„Vintage Replay N.1“ - Photo: M. Colecchia



MARA COLECCHIA  
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CHRISTOPH ZIEGLER

WWW.ZLR-BETRIEBSIMPERIUM.COM



FLYING CIRCUS /

„Scales“ - Photo: Chr. Ziegler



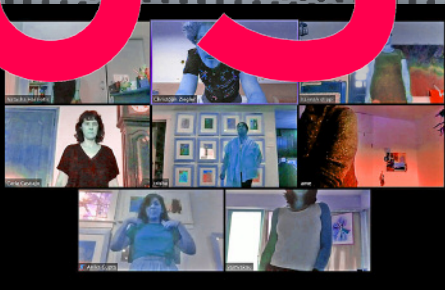
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# REBEL REBEL

*By Natasha Hassiotis*

**W**e frequently hear about people who need to realize their “inner landscape”, “follow their hearts”, “do what they want and not what they must”. In the age of the relentless pursuit of happiness, the game of self-realization, personal change, DIY know-thyself, and lack of basic social skills are sweetly confused with rebellion to norms and social rules that supposedly belittle and confine the pampered and pumped-up ego of the homo millenialis – forgive the neologism. But does this “will to change” create a “brand new subject”, “an uber mensch”, successful survivor of a new genealogy? Is it truly a subversive technique to “discover the true inner landscape” and present it as method and effect to the audience?

And more importantly are (all) artists rebellious? No, not at all. Is all art rebellious? No, by no means. Most often than not it is the safe repetition of traditional recipes in a different wrapping. As a critic and an historian, I saw this repetition happening right in front of my eyes. I witnessed the production of docile art by docile bodies and consciences. I believe that when artists are not rebelling, it is the work of criticism to help change the situation; to project in a double exposure the old and the new, and show in which ways they match in order to “scare artists away” from cliches. Most importantly, it is the role of criticism to show how past and present ideologies pair in the works of certain artists.

Seriously now, how many artists in the field of the performing arts have been rebellious and what did they fight against? There is no uniform answer, especially to the second question. Form, music, relationship of elements of a performance, ways of “weaving” the spectacle, the relationship with the audience, tradition, venues have all been under scrutiny by artists who have turned their traditions inside-out posing difficult questions to both themselves and the spectator, but also to the art collectors and theatre enthusiasts. The message, the meaning, the artist, the ideologies of stage have all been changed, arranged, and re-arranged many times. The weapons?

Satire, humor, collage, simplicity, minimalism, exuberant colors, combination of voice-movement and noise, silence, everyday movement, use of alternative spaces, collaboration with amateurs, use of atonal music, material inspired by psychiatric patients, people in the street, fashion, pop culture. There is a world of possibility for the rebellious art in its process of mirroring society or prophetically preceding changes in it - or both.

*Natasha Hassiotis is a Dance Critic/  
Historian and independent  
researcher.*



„THE VIP TOURS  
PROVED TO BE  
OF GREAT  
VALUE“



Jutta Kallfelz "Paula", 2020 - Photo: Lars-Laion

## DOREEN PIJNENBURG-TIMMERS OF GALERIE DOOR ON HOW ART KEEPS US GOING IN THE COVID-19 ERA

*Interview by Loukia Richards*

**LR:** *What was the impact of the Covid-19 pandemic on jewelry artists in terms of creativity and innovation?*

DPT: What I did witness in my own vicinity is the interesting case of Seet van Hout, one of the artists I represent. She started making a 40 x 30 cm painting each day since the beginning of the first Dutch lock-down day. By now Seet has made almost 300 'corona-series' paintings and we will show a large selection in The Solo Project in Brussels in April 2021. This is a clear example of corona-driven creativity. I guess in this way artists show us that we are creative and flexible – and that no-matter-what, we all will find a way to deal with new and uncomfortable situations.

**LR:** *How did the Covid-19 crisis influence your gallery program?*

DPT: At the very start I felt a bit desperate. The gallery

‘**NOTHING  
BEATS  
THE REAL  
THING**’

doors were still open, but no-one came in. But like every crisis, this crisis created opportunities as well. Until corona, openings and shows were mostly group events. It was at the beginning of May that I decided to start giving personal, VIP tours.

We organized four exhibitions and co-organized an exhibition in honor of the visit of Albrecht Dürer to the city of Nijmegen, 500 years ago. The allowed number of visitors was limited

by government regulations so the VIP tours again proved their great value. At one point we even welcomed Her Royal Highness Princess Beatrix, the former Queen of the Netherlands.

**LR:** *You decided to launch a gallery at a time when many galleries were closing. Looking back now, what do you think of this decision?*

DPT: I see the purpose of my gallery is to show the art of artists that want to tell stories full of old and new, copied



# THE OBJECT

Left: „The Dream of the Audience Versus The PARKETT Series with Contemporary Artists“

Right: „The photography as contemporary art\_Versus Verfassungsschutz\_rechtsextremistischeBestrebungen Versus Dr.Mabuse Der Spieler by Norbert Jacques“

Handcrafted vintage books, card, screen-printed ribbons, 2018-19. Photo: Studio Vaharidis / Courtesy A.antonopoulou.art Athens



## CHRISTINA MITRENTSE

A montage of re-appropriated, handcrafted book collection meticulously transformed into organic Fungi sculptures, which explore relationships between nature and the cultural significance of 'the Book' as foreboding container for the distribution of knowledge and subjectivity within the e-book era.

[www.artland.com/christinamitrentse](http://www.artland.com/christinamitrentse)





Spring show, 2019. Photo: Galerie Door

Galerie Door presents ProChaine from Tuesday 9 March until 1 May 2021.

Versantvoortstraat 1  
(Entrance Pastoor van Haarenstraat)  
5464 tl Mariaheide  
The Netherlands

[www.galeriedoor.nl](http://www.galeriedoor.nl)

**‘MY TRADE-MARK IS TO SHOW ART JEWELRY TOGETHER WITH FINE ART’**

and inventive, used and re-used, original and borrowed habits and rites. I wanted to combine in a gallery, where the public can see it, art jewelry and fine arts together. This form – a gallery where one can see sculpture, jewelry, drawings, and paintings next to one another – combined with personal attention has become the trademark of my gallery.

**LR: What should a gallerist do to flourish in this business? What is your strategy for success?**

DPT: Find your personal strength and strategy. Focus on what you can do. In my case, I didn’t just open a gallery like ‘a shop’. I have to take art out to the people: in public buildings, at fairs, in people’s homes.

**LR: Do you think the model of fairs and weeks will prevail in the future, given economic slowdown due to the pandemic? What do you think of online shows?**

DPT: I strongly feel the need not only to see a piece of art in real life but also to touch and feel it. For me, nothing beats the real thing. But I too have done some online mini-shows and sales. Exploring the new is always necessary and sometimes also surprising in a positive way.

**LR: Are you optimistic or pessimistic about the future in general?**

DPT: In general, I am an optimist. Art is forever; art is nourishing and comforting. Art is joy-bringing and challenging. Art will keep us – it will keep me - going.

**LR: Who are the jewelry artists we should keep an eye on?**

DPT: All the artists I represent of course. ;-)







## DO IT LIKE HÖLDERLIN IN THE CORONA-ERA!

The „Helen Of Sparta“ e-Residency concept was based on the impact of eighteenth- and nineteenth-century travelers' impressions of Greece on their respective societies.

The German archaeologist Johann Joachim Winckelmann had never visited Greece, although he played a decisive role in shaping the classicist movement in Europe. Goethe and Hölderlin worshipped Greek beauty and ideals, although the German poets never set foot in the country.

In the West, poets, intellectuals, and artists contributed to the reinvention of 'Greek aesthetics' by approaching Greece with their imagination.

Through video screenings, teleconferences, and intensive coaching, e-residents were encouraged to give their own interpretation of Helen's myth and Greece. Online presentations enabled hundreds of viewers to interact with them.

## LOOKING FOR HELEN


Helen is the immortal daughter of Zeus and Leda. Like her mother, Helen is the queen of Sparta. She is the personification of beauty, the ruler, the cause of war, the mistress, the faithful and the unfaithful wife, the mother, the scapegoat. Like the moon – her name's meaning in Greek – Helen gets lost and comes back.

THE GREEK IDEALS OF BEAUTY, DEMOCRACY, SPIRITUALITY, AND REASON NURTURED THE MIND, SPIRIT, AND IMAGINATION OF INNUMERABLE GENERATIONS OF INTELLECTUALS AND ARTISTS.

ON THE 200TH ANNIVERSARY OF GREECE'S WAR OF INDEPENDENCE FROM THE OTTOMAN EMPIRE, SM\*CK FOCUSES ON WHAT GREECE CAN OFFER CONTEMPORARY ARTISTS.

*By Priscilla Katz*





**"MY WORK  
REFLECTS  
THE  
CRAFTMAN-  
SHIP OF THE  
STRONG  
WOMEN OF  
MY VILLAGE"**

Irini Draganidou - Photo: I. Draganidou

IRINI DRAGANIDOU ON HOW GREEK TEXTILE TRADITION TRANSLATES INTO JEWELRY ART

*Interview by Loukia Richards*

**LR: What makes Greek jewelry unique?**

ID: In Greece, jewelry is interwoven with life. It is part of Greek culture, tradition, religion; jewelry is used to celebrate joyful events, such as births, to honor the dead, to seal love commitments. Greek jewelry is unique in its concepts and use.

**LR: Tell us about your childhood and your memories of the weavers in your village.**

ID: I spent my childhood in Ftelia, a village at the Evros River border between Greece, Bulgaria, and Turkey. A lot of impressions, a lot of smells, and a lot of colors come to my mind when I think back to that time. The colors of the fields changed with the crops. I remember the colors the women used to dye the yarn and then let them dry on the laundry ropes; they sheared the sheep and spun the wool into yarn.

As I watched, my love for textile and yarns grew; it was a special moment for me to watch them preparing the loom and choosing the pattern. They enjoyed weaving; it was

when they met with friends, shared news, and discussed their problems. I admired these strong and indefatigable women.

**LR: You use your own technique, which is inspired by weaving. How the two crafts relate?**

ID: There is no way I can do what these women did. I use just a fragment of their craftsmanship, combining a densely woven with a loosely woven pattern, and using gold-, silver- and brightly-colored yarns. This way I turn traditional weaving into contemporary jewelry.

**LR: Your jewelry reflects original Greek techniques and, in a way, celebrates a cultural tradition vanishing from daily life. How should we approach your jewelry?**

ID: My initial motivation was to express these distinctive techniques through jewelry and to promote Greek culture; to contribute to its remaining alive and in daily use. You should also see in my jewelry traditional weaving techniques and reflections of the past.



LR: Do you use the same technique in other works as well?

ID: I use similar weaving techniques in the conservation of old textiles. I imitate the maker's technique to repair damage.

LR: You are an art conservator. How did your profession influence your jewelry?

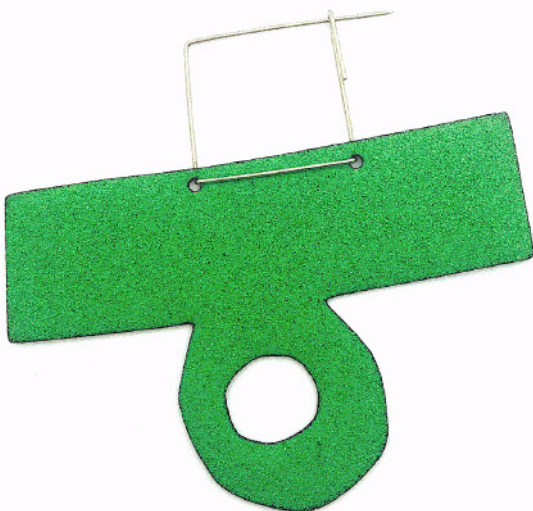
ID: The two processes – restoring old art works and creating new jewelry – enrich each other. What I enjoyed in my village triggered my desire to protect this culture. Through my studies in Art Conservation and my work, I acquired technical knowledge that I use in my jewelry.

Textile is present in all places that preserve our art heritage and civilization: in churches, in collections and folklore museums, in the small homes of Greek villages. I restore objects to their original state; this task teaches me not just techniques, but also makes me conscious of the love that the makers invested in these objects.



Cuff by Irimi Draganidou. Courtesy of the artist.

## Aino-Astrid Gaedtke



[www.aag-silber-emaille.de](http://www.aag-silber-emaille.de)

## HANNAH STIPPL

[www.hannahstippl.net](http://www.hannahstippl.net)





# MEMORY IS A



Corona Borealis Ariadnae - Photo: Manto Vasili

## FUNDAMENTAL FORM OF RESISTANCE

VOULA KARAMPATZAKI  
ON GREEK MAGIC  
AND SELF-DISCOVERY

*Interview by Loukia Richards*

*LR: What makes Greek jewelry so special?*

VK: Its beauty and unique aesthetics. Already in Neolithic times, the design abstraction, the dynamic, the symbolism of the ring-shaped talismans (periapta), and their significance in everyday life are impressive.

*LR: Tell us about your childhood in Crete.*

VK: My early childhood memories are the strong visual and odorant impressions of embroideries and woven textiles. My grandmother's loom was magic to me. I saw the strong colors of the yarns surrounded by impressive patterns and designs, I listened to the rhythm of the loom, and I became part of a different reality.

*LR: You devised a technique inspired by weaving. How do you see the relationship between those two crafts?*

VK: In my work, weaving is dominant – even though I use metal. Yarn is the connecting link between me and the other women who came before me and worked with embroidery and weaving.

*LR: Your jewelry reveals a universe – the world of gods and myths of Greece — and showcases your mastering of special Greek techniques. It is also an ode to a civilization which, for many people, is gone.*

VK: Memory is the most fundamental element that we have to resist the current cultural reality which also threatens the Greek civilization. The tradition and civilization of our ancestors connect us to the past, even if this past belongs to the museum right now. However, I think this is the only way that we have to get to know ourselves.

*LR: How should we approach your jewelry?*



VK: I would like you to approach the magical dimension of jewelry that exists alongside its function of adorning.

LR: Although you are a distinctive, multi-awarded presence in the jewelry scene, with your works in established collections, you went back to school and will soon graduate from the School of Fine Arts in Athens. How did you experience the new influences from school and your fellow students?

VK: My previous studies and professional experiences directed this decision. My interaction with fellow students and teachers has confirmed the importance of freedom of thought and expression, as well as how important it is to safeguard it.

LR: What are your plans?

VK: To be able to remain free in the new and unpredictable times we live in.

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[www.voulakarampatzaki.com](http://www.voulakarampatzaki.com)



„Paper Dress and Mask“ - Photo: V. Karampatzaki

## AGGELIKLI SYMEONIDOU

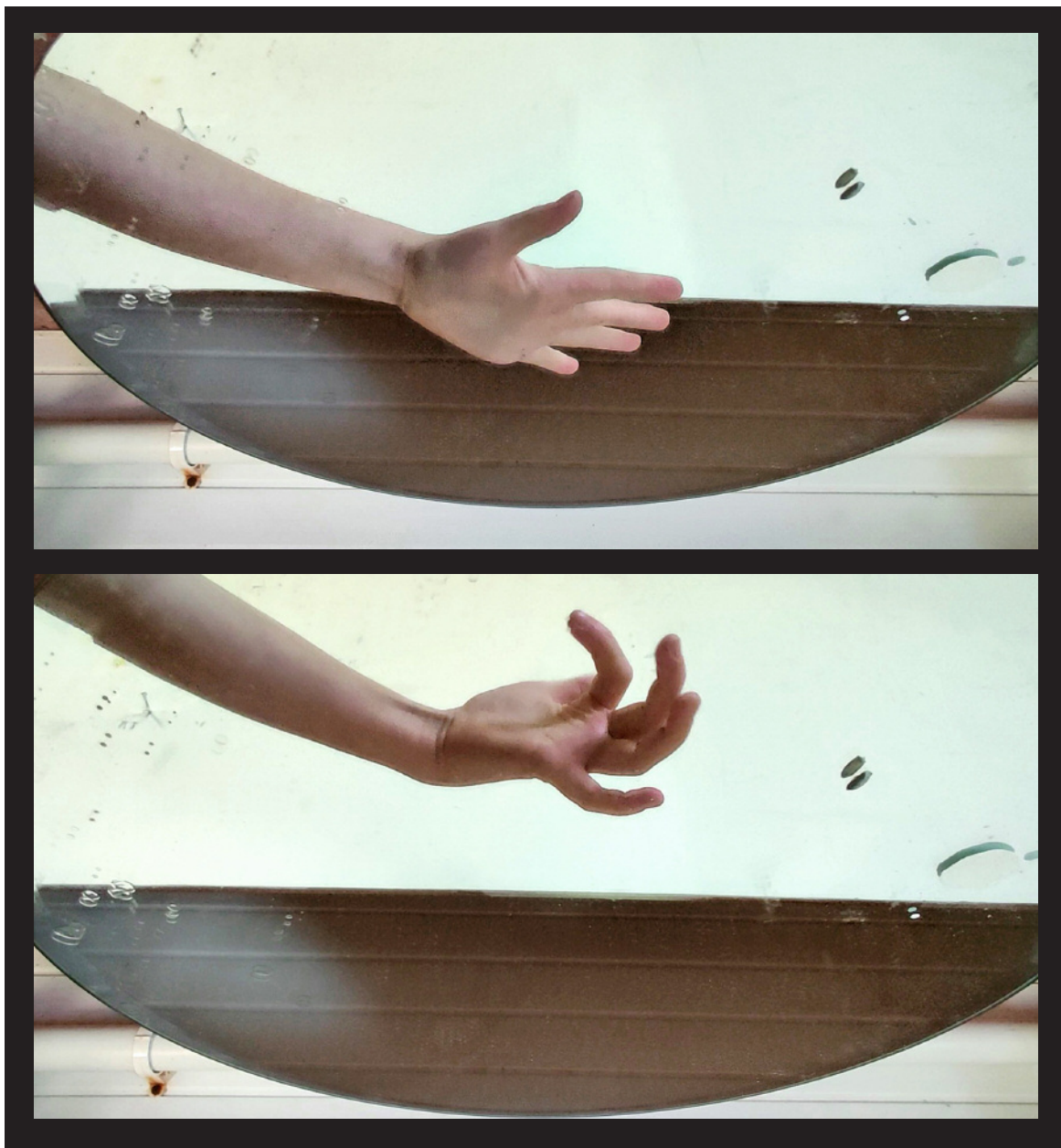
Video link (Youtube): „Eleni Tou Covid“

**T**extile does not only reflect the needs of everyday life, but also social positioning. One can decipher the aesthetics, technology, and social order of an entire world from a piece of fabric. Textile illustrates the relationships and differences between people, eras, societies, values. My reading of Helen takes shape through a garment: one dress, with the inner and the outer side. The bright and the dark one. What you look like and who you really are. Eighteenth- and nineteenth-century Greek embroiderers might have designed Helen's dress the same way.



Photos: A. Symeonidou / Montage: Chr. Ziegler





## LAURA KINIRONS

Video link (Youtube):  
*„Magic through mirror“*

[www.thelightobsession.com](http://www.thelightobsession.com)

**M**y video focuses on the invisible force of Helen's presence in her story and on our present time, through narrative and color. Forming landscapes built in color, I wished to create an abstract force of this Helen, communicating her silent experience and unseen knowledge through the mirroring of the moon and the earth. This Helen understands the distance we feel today. She orbits, eternally mirroring the light we see in times of darkness. She wants you to be present in tension felt through distance.

We are being pulled into a new orbit, a new present. Be present through this tension and look to tomorrow; it takes tomorrow to be present today.





Photos: C.M. Pretorius / Montage: Chr. Ziegler



**F**rom the project's outset, I felt an incomprehensible need to stitch, to crochet, to express my femininity in a tactile manner. To weave a thread, to enclose, to constrict and to smother. At the same time the stitches cover, connect, and create a barrier that can serve as protection. Gender conflict is still covered up, kept in the dark, silenced. So many voices silenced.

Through my work I come to terms with the modern concept of a relationship as manifested in my life. A life lived and survived. I stitch myself together.

## CONSTANCE MARIE PRETORIUS

Video link (Youtube):  
„Finding Helen“

[www.art-cmp.com](http://www.art-cmp.com)



# THE ART OF MAKING JEWELRY INNOVATORS

Good teachers encourage students to achieve their potential. MASieraad Hasselt-Amsterdam is the initiative of three internationally-acclaimed jewelry designers – Gijs Bakker, Ted Noten, Ruudt Peters – and art historian Liesbeth den Besten. The interview reflects their fascinating experience in the field and sheds light on a program aspiring to educate the innovators of jewelry art.

*Interview by SMCK - L. Richards & C. Ziegler*

**SMCK:** *What does a jewelry artist need to know nowadays to survive in the highly competitive, but also relatively small, jewelry art sector? What advice would you give a young artist seeking inspiration, exposure, or recognition?*

**TN:** What is at stake for me is to get out of this niche and democratize jewelry. I am always trying to find new audiences in the daily world, the art world, and design world. If you seek competition in the art jewelry sector you have to compromise and make things the audience (i.e., the gallery) wants from you. In my view that is a very limited position.

**LdB:** In the first place, students need an understanding of the world of jewelry. There are so many directions they can choose. There are more options than the jewelry gallery: there is fashion, design, theater; there are other contexts where you can make your work bloom or where your work contributes to a larger project or concept.

**GB:** It is a privilege to work with Master's students who bring enormous baggage of culture and craftsmanship with them. It is also often those students who are still struggling with their talent and do not know how to channel it. My task is to confront students with the dogmas surrounding the jewelry business, to question those



dogmas, always aiming at further exploiting their individual talents. Due to their different backgrounds, working within such a group can open their eyes to other cultures, other ways of life, different political views.

**RP:** It is especially and incredibly important that you stay true to yourself. The most important advice is to be very critical in the 'subject or concept' you choose. Stay true to your subject, do not be tempted by questions of marketability or wearability or adornment and decoration. If you really want to make a difference in jewelry, you don't have to make any concessions.

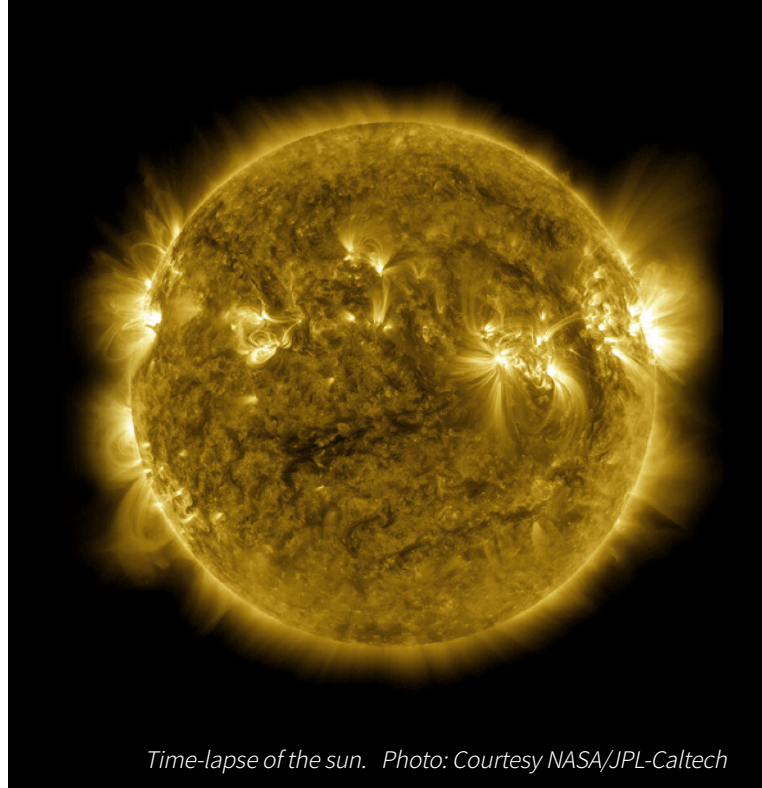
**SMCK:** *Art made by Bakker, Noten, and Peters is very distinctive in form, concept, and style. How do you ensure that your students – consciously or unconsciously – do not imitate your work?*

**LdB:** The school is not about promoting the work of the initiators or trying to establish a 'school of working'. We hope for self-willed artists who are ready to question anything, including the lessons of their teachers.

**TN:** To be awake as a teacher and confront the student, and most of all teach the students to be their own teacher because in the end that is what you have to learn. But it's not bad to copy another maker for a little while; it's a known phenomenon as well as that this works in a good way to help find your own signature.

**GB:** The danger of the student being influenced by the teacher is caused by the incompetent artist in that teacher. A teacher recognizes his qualities, but especially his shortcomings.

**RP:** Undeniably, we represent different movements and theory in the jewelry. Because Gijs, Ted, Liesbeth, and I all have a different vision of jewelry that is sometimes at odds with each other, the student



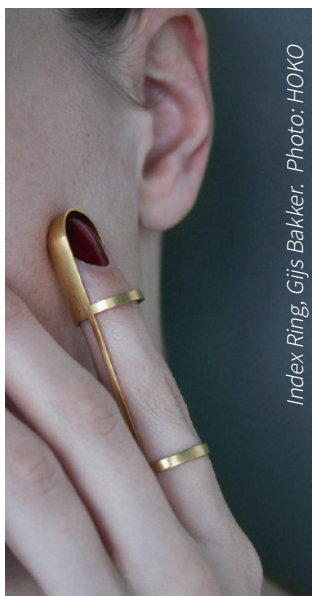
Time-lapse of the sun. Photo: Courtesy NASA/JPL-Caltech

## **'THE JEWELRY FIELD HAS TO KILL ITSELF AND THEN RISE AGAIN FROM THE ASHES'**

is forced to take up a position and to speak out for their formal language.

**SMCK:** *Many art students feel intimidated, when they realize what a long road of effort, disappointment, knowledge, and work they must travel before they achieve excellence and become famous. On the other hand, art history can be a source of inspiration and a continuous, and enriching, dialogue between the present and the past. What's your opinion?*

**LdB:** Contemporary, historical, and intercultural jewelry is a rich source of inspiration. In my view, it is empowering because it shows students the ubiquity of jewelry, how it has been related to people, clothing (and fashion), societies, cultures, religions, rituals, trade, cultural exchange, and politics since the dawn of humanity. Jewelry and meaning are kind of interchangeable: all jewelry has a meaning because of its non-utilitarian character. Unlike a costume or a dress, a piece of jewelry is something extra. And therein lies its meaning. I am not interested in teaching styles, for



Index Ring, Gijs Bakker. Photo: HOKO





LINGAM, Birma 2020. Photo by Ruudt Peters

instance what is Baroque, but rather in teaching students why jewelry was worn, how it was worn and by whom, or why it was buried with a deceased person.

TN: There are certain “laws” in becoming an artist, such as knowing the history and being aware it takes 10,000 hours to learn a skill. I remember as a student that I feared (and still do a little) seeing art. It felt like it would “steal” my spontaneity-playfulness and I would lose parts of my authenticity. On the other hand, nothing is so painful as when you make something and later on find out that it had already been done. Or sometimes it happens somebody else made a piece on the other side of the world, at the same time, that looks like yours. Then you feel rich because the piece was from now – it’s contemporary, a radar of this moment.

RP: Without historical awareness and understanding of the past it is very difficult to develop something new. We are very keen to provide this knowledge of art theory in a positive, constructive manner to the student. But for me, just like Ted, repetition, trying again, and making a lot of mistakes, is the only way to gain insight. Not know-

ing, and continuing to search in the dark, gives satisfaction in the long run, as then something unknown will emerge.

**SMCK:** *Jewelry, an art medium also of great importance for anthropology, archaeology and history of civilization, is not generally considered equal to the visual arts. How does your MASieraad class help highlight the importance of jewelry as an art medium?*

RP: There was a period when there was a lot of attention on jewelry. At this moment there is very little critical reflection on jewelry – there are few or no reviews of exhibitions. I think the field has to reinvent itself, disassemble the whole box upside down, demolish or kill it and then rise again from the ashes.

LdB: In my view the question is not if the medium of jewelry is important or not, or if it is considered equally important as painting or printing. This is old-fashioned hierarchical thinking. Jewelry is closely associated with humankind. I am dealing with the field based on this premise: there are no societies without jewelry. This alone makes it an intriguing subject of research, artistically and theoretically.

**‘WE SPECULATE ON THE FACT THAT OUR STUDENTS WILL BE INNOVATORS IN THE JEWELRY-FIELD’**

**SMCK:** *Only 12 students are admitted to your program every year. What is the selection process based on? What are the prospects for a MASieraad Hasselt-Amsterdam graduate to work in the jewelry art or design sector?*

RP: The selection process for MASieraad Hasselt-Amsterdam is based on a portfolio and an interview. We are not only looking for a broad range of jewelry designers, but also designers, architects, and shoemakers. This diversity allows the students to inspire each other. A vibe has to emerge: we are going to change the world, we want to make a difference. Students will also receive lessons in marketing. We at MASieraad will do everything we can to ensure that students find the right place in so-



ciety, which can be from designer, fashion designer, or artist to organizer or curator – all roads are open around the pivoting point of jewelry.

**TN:** We speculate on the fact that our students will be innovators in the jewelry field and we hope that they will find new roads, systems, and awarenesses; even if some of them put the house of Cartier, on fire we feel successful.

**LdB:** Prospects of work in the art jewellery, design, or fashion sectors are as uncertain as they have always been, but we do offer a huge network that can help students move forward.

**SMCK:** *What is the difference between contemporary jewelry design and jewelry art, and what are the trends in both sectors?*

**GB:** All aspects should be addressed within the jewelry field, such as commercial jewelry, recognizable by precious materials and a visual language that is often limited to imitating the flower; the bijou, an imagination of luxury and comfort in non-precious materials, an explosion of elegance that uses a fashion vernacular; industrial jewelry that uses a design language that is minimalist, does not bore you with repetition, and is extremely applicable, stimulated by rational production and price control; jewelry by world-famous artists, from Picasso to Warhol, simply attaching their name to it, which increases the valuation and as a result the financial value.

All these areas are equally challenging to me. I have more problems with the niche Art-Jewelry – better call it Author-Jewelry. A painter does not say I am an Art-Painter. Because I operate as a designer, I make my own stories. I have set myself to question things as a starting point, that is where it starts and many philosophers from the past and present help me with that.

**LdB:** The notions jewelry design and art jewelry are basically referring to the same thing: jewelry as a field of artistic research. They are used alternately and interchangeably. Strictly speaking, if we take design as a point of departure it means you create designs which can be produced in series, and you take into account ways of production, materials, costs, market price, and ways of

distribution. Art jewelry is more or less focused on creating one-off unique (or limited edition) pieces, mostly hand-made and for whatever price it will cost.

Trends are not something that really interest me. It should not be about trends, but rather about attitudes. Maybe we can say that there is growing interest among makers for cheaper design in series, often realized with the help of wax casting.

**RP:** I am most interested in jewelry that reflects the times, today's society. This can be socially relevant work, but also work that evokes mystery.

Most importantly, a designer or artist has done the utmost to represent his idea. Then it doesn't matter whether this is design or art. Then it is only the quality of imagination.

**TN:** I am not aware of the trends in jewelry design, but in art jewelry the body

will become a centerpoint. Off course phenomena such as inclusiveness, gender awareness, and political and environmental awareness will get more attention away from the good old boys' and girls' strategy, the Autorenschmuck, the signed one-off piece of jewelry. I am more in favor of the future. Jewelry is not only about instant gratification. For instance, look at the good tradition of the Romans, Celts, and Egyptians and many other cultures to place jewelry with us in our graves.

**‘ I HAVE MORE PROBLEMS WITH THE ART-JEWELER. A PAINTER DOES NOT SAY I AM AN ART-PAINTER ’**

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[www.masieraad.com](http://www.masieraad.com)

*VARNA gold treasure, Bulgaria. Photo: archaeologyinbulgaria.com*





GREECE 200



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