



Schmucke Geistesblitze – Flashes of Genius

87 Schmuckgestalter*innen mit grossen Ideen – 87 jewellery designers with brilliant ideas

**friends of carlotta
zürich**

25 Jahre Friends of Carlotta

Die Schmuckgalerie Friends of Carlotta feierte im Oktober 2020 ihren 25. Geburtstag. Zur Feier dieses Anlasses organisierte ich die thematische Ausstellung EUREKA! – Schmucke Geistesblitze, verbunden mit der Vergabe des traditionellen Friends of Carlotta Schmuck- und Förderpreises.

Wegen der Covid-19 Pandemie musste ich die Ausstellung mehrere Male verschieben. Schliesslich entschied ich mich, die Vergabe des Preises auf die nächste Ausstellung zu vertagen und die eingereichten Arbeiten für die Ausstellung EUREKA! virtuell in Form eines eBooks zu veröffentlichen.

Ich danke allen Teilnehmenden für das Zurverfügungstellen ihrer Schmuckbilder und Schmucktexte. Da wir die Arbeiten nicht physisch bei uns hatten, konnten wir die Bilder nicht in ein einheitliches Format bringen und haben deshalb das Layout passend um die Bildervielfalt gestaltet. Wir haben uns auch entschlossen, keine Auswahl der eingereichten Arbeiten zu treffen, sondern alle angemeldeten Arbeiten hier zu veröffentlichen. Die Texte zu den Schmuckstücken waren Teil der Aufgabe und wir haben sie deshalb in den verfassten Originalsprachen übernommen.

25 years of Friends of Carlotta

The jewellery gallery Friends of Carlotta celebrated its 25th birthday in October 2020. To celebrate this occasion, I organised the thematic exhibition EUREKA! – Flashes of Genius, combined with the awarding of the traditional Friends of Carlotta Jewellery and Fellowship Award.

Because of the Covid-19 pandemic, I had to postpone the exhibition several times. Finally, I decided to postpone the awarding of the prize until the next exhibition and to publish the submitted works for the exhibition EUREKA! virtually in the form of an eBook.

I would like to thank all the participants for making their jewellery images and texts available. Since we did not have the works physically with us, we could not put the images into a uniform format and have therefore designed the layout to fit around the variety of images. We also decided not to make a selection of the submitted works, but to publish all submitted works here. The texts for the jewellery pieces were part of the task and we have therefore taken them over in the original written languages.

EUREKA! – Schmucke Geistesblitze

Ein Material lässt uns verzweifeln. Ein Problem gärt schon viel zu lange. Die zündende Idee will und will nicht kommen. Schlaflos sucht man nach der Inspiration, der grandiosen Offenbarung. Gewichtsverlust, Gewichtszunahme, Schlaflosigkeit, Anzeichen von Wahnsinn – wo ist die verflixte Idee, die alles Bisherige in den Schatten stellt? Dann plötzlich die Erlösung. Heureka! - ich hab's. So wie Archimedes der Legende nach gerufen haben soll, nachdem ihm in der Badewanne das Prinzip der Wasserverdrängung klar geworden ist.

87 Schmuckgestalter*innen aus der ganzen Welt haben sich intensiv mit dem Thema EUREKA! auseinander gesetzt. Ich freue mich sehr, Ihnen hier die ultimativen Burner und die spannenden Stories dazu zeigen können.

Es ist immer wieder faszinierend zu sehen, welche Vielfalt an Ideen und formalen Umsetzungen ein gemeinsames Thema auslösen kann. Thematische Ausstellungen fördern so die Autonomie des Denkens und ermutigen die Eigenständigkeit des Ausdrucks. Die beispiellos grosse Anzahl der jeweils am Wettbewerb bei Friends of Carlotta teilnehmenden Gestalter*innen macht die Inspiration und den Austausch noch spannender – hoffentlich auch für Sie als Besucher*innen.

Ich bedanke mich herzlich bei allen Teilnehmenden für die begeisterte Umsetzung des Themas und bin sehr stolz darauf, dass wir einmal mehr Schmuckgeschichte schreiben dürfen.

Bruna Hauert

EUREKA! – Flashes of Genius

A material makes us despair. A problem has been fermenting for far too long. The brilliant idea won't and won't come. Sleeplessly we search for the inspiration, the grandiose revelation. Weight loss, weight gain, insomnia, signs of insanity - where is that darn idea that puts everything we've ever had in the shade? Then suddenly, salvation. Eureka! - I've got it. As Archimedes is said to have shouted after realising the principle of water displacement in the bathtub.

More than 100 jewellery designers from all over the world have worked intensively on the theme EUREKA! I am very pleased to be able to show you the ultimate burners and the exciting stories about them here.

It is always fascinating to see the variety of ideas and formal realisations that a common theme can trigger. Thematic exhibitions thus promote autonomy of thought and encourage independence of expression. The unprecedentedly large number of designers participating in the Friends of Carlotta competition makes the inspiration and exchange even more exciting - hopefully also for you as visitors.

I would like to thank all participants for their enthusiastic realisation of the theme and I am very proud that we are once again able to write jewellery history.

Bruna Hauert

Teilnehmerinnen und Teilnehmer

Jessica Andersen	(USA)	Stacey Huang	(CHN)	Eric Pillmann	(EST)
Mirjam Arentz	(DEU)	Solange Jansen	(BRA)	Sarah Powell	(GBR)
Miyako Asaba	(JPN)	Florence Jaquet	(CHE)	Iryna Pustomytenko	(ITA)
Peter Bauhuis	(DEU)	Ritva Kara	(FIN)	Ari Pyölälä	(NOR)
Doris Berner	(CHE)	Masumi Kataoka	(USA)	Gabriela Ramirez Michel	(MEX)
Salome Bruggisser	(CHE)	Ulla & Martin Kaufmann	(DEU)	Nicole Schuster	(DEU)
Dania Chelminsky	(ISR)	Consuelo Keller	(CHE)	Danni Schwaag	(DEU)
Rachael Colley	(GBR)	Hanna Kim	(KOR)	Anna Silberstein	(DEU)
Tania Cruz	(MEX)	Verena Klette	(DEU)	Eva Sörensen	(DEU)
Chris de Beer	(ZAF)	Saerom Kong	(KOR)	Denis Sozin	(RUS)
Jana Dittrich	(DEU)	Krastina Krasteva	(BGR)	Philipp Spillmann	(NOR)
Sam Tho Duong	(DEU)	Mia Kwon	(DEU)	Margit Tabel-Gerster	(DEU)
Sophia Epp	(DEU)	Thomas Labhart	(CHE)	Hansel Tai	(EST)
Isabelle Fessler	(CHE)	Barbara Laso	(ESP)	Rho Tang	(USA)
Laura Forte	(ITA)	Claire Lavendhomme	(BEL)	Saskia Tossaint	(NLD)
Kira Fritsch	(DEU)	Lena Lindahl	(SWE)	Chiara Trentin	(ITA)
Isabelle Géréec	(FRA)	Carolina Lutz	(DEU)	Gena Tudor	(ROU)
Esther Gleuwitz	(DEU)	Kadri Mälk	(EST)	Erik Urbschat	(DEU)
Franziska Gnos	(CHE)	Iris Merkle	(DEU)	Ute van der Plaats	(BEL)
Godfrey aka		Laura Micheli	(CHE)	Anna van Eck	(DEU)
Timothy Information Limited	(GBR)	Katharina Moch	(DEU)	Paloma Vega	(ARG)
Carolina Gomes	(USA)	Floor Mommersteeg	(NLD)	Gabi Veit	(CHE)
Jessica Grespi	(ITA)	Xavier Monclus	(ESP)	Luzia Vogt	(CHE)
Masako Hamaguchi	(GBR)	Lena Munzig	(DEU)	Daniel von Weinberger	(BEL)
Reinhard Hampel &		Julia Münzig	(DEU)	Nicole Walger	(DEU)
Veronique Cartier-Hampel	(DEU)	Misaki Nomoto	(JPN)	Meng-Ju Wu	(TWN)
Soonin Han	(KOR)	Julia Obermaier	(DEU)	Regula Wyss	(CHE)
Bruna Hauert	(CHE)	Klaudija Oroshi	(CHE)	Tamara Zecevic	(SRB)
Susan Holzinger	(CHE)	Anna Paparella	(ITA)	Olga Zielinska	(POL)
Tomoko Hori	(GBR)	Dodo Paruznik	(AUT)		



Jessica Andersen

- 1 Brooches, Empty Frames, Brass, Picture Frames, Glass, Chipboard, Nickel Silver, Steel
- 2 Necklace, Button Back, Silver, Button Pin Backs
- 3 Necklace, Together, Spoon Handles, Steel



1



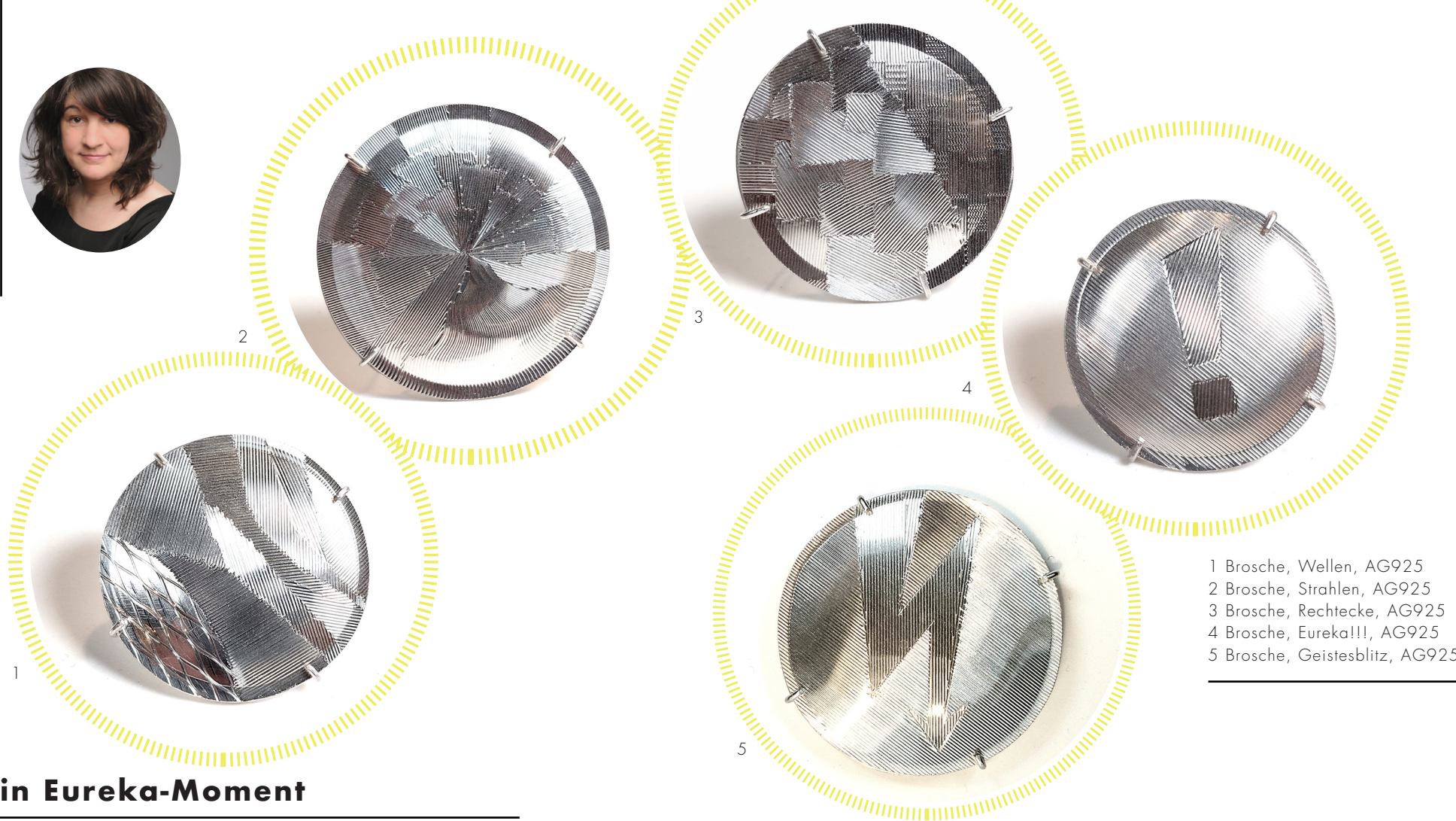
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3

Empty Frames / Button Back / Together

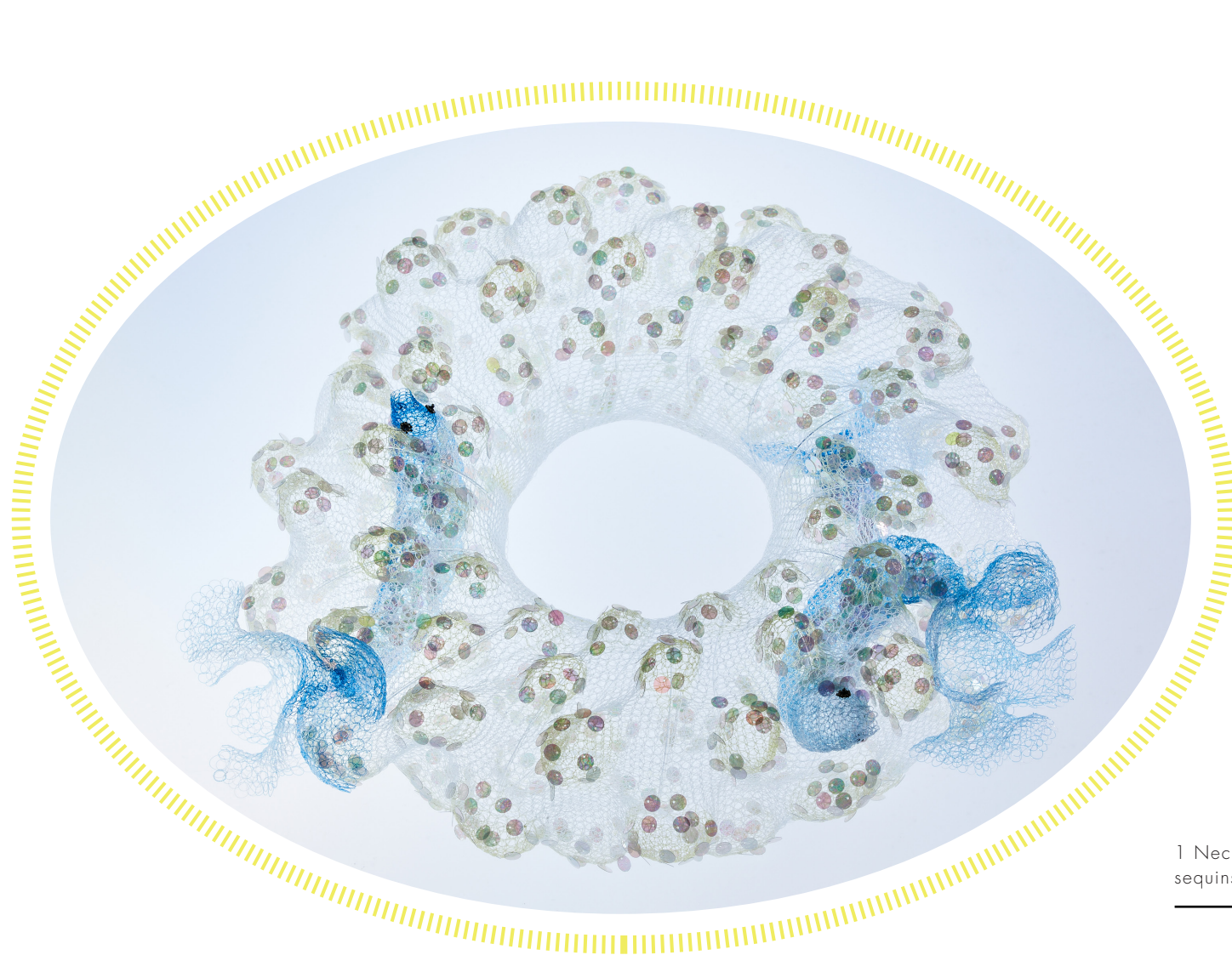
If our possessions could speak, what stories would they tell? Worn handles, rubbed off paints, faded plastics and fabric, rusted and oxidized metals. Silent observers, they fill up our lives until their watch is over. Materials sourced from estate sales and auctions. I look at these pieces from a past life. I see them as a reflection of self and my memories but also a reflection of an imagined other. Exploring the aesthetics qualities of each individual object, I then create jewelry pieces using the found objects. Every artwork has evidence of my hand as well as a small notion of what the object's previous life had been, a spoon, a whisk, a handle. By presenting these everyday objects in the intimate and personal format of jewelry, I ask the viewer to reflect upon their relationships to objects and things.



- 1 Brosche, Wellen, AG925
 2 Brosche, Strahlen, AG925
 3 Brosche, Rechtecke, AG925
 4 Brosche, Eureka!!!, AG925
 5 Brosche, Geistesblitz, AG925

Mein Eureka-Moment

Die Technik des Guillochierens, vielen bekannt unter anderem von Fabergé Eiern oder als Verzierung auf Metallobjekten des letzten Jahrhunderts, ist faszinierend und schön. Nur leider waren die herkömmlichen Muster für mich nie inspirierend. Für meine Teilzeittätigkeit im deutschen Technikmuseum in Berlin musste ich mir die Technik aneignen und habe mich mit all den verschiedenen Hebeln und Kurbeln abgekämpft. Man folgt Wellen oder Zickzacklinien und kann so geometrische Muster erschaffen. Ich tat mich schwer, mich mit der mathematischen Genauigkeit der Maschinen anzufreunden. Bis ich es satt hatte, zick zack und Wellen zu folgen. Und die erste Entdeckung: wenn ich mich von den vorgegebenen Wellen befreie und mit geraden Linien arbeite kann ich Flächen zu frei gezeichneten Motiven zusammensetzen. Und das Tollste, wenn ich in geraden Linien arbeite und diese rotiere kann ich Flächen nebeneinandersetzen, die je nach Lichteinfall unterschiedlich reflektieren, ich kann mein Metall blitzen und blinken lassen und freie Bilder erzeugen ... endlich eine Formsprache die mich inspiriert. Seitdem ist die Guillochiermaschine mein liebstes Werkzeug. In drei meiner Broschen zeige ich den Weg vom traditionellen zum freien Muster: Traditionell vs. Frei: „Wellen“ (Durchmesser 3,5 cm), „Strahlen“ (5 cm), „Rechtecke“ (3,2 cm) Zwei weitere Broschen, „Eureka!!!“ (3 cm) Und „Geistesblitz“ (4 cm), sind Beispiele der endlosen grafischen Möglichkeiten, die mir meine Neuentdeckung bietet.

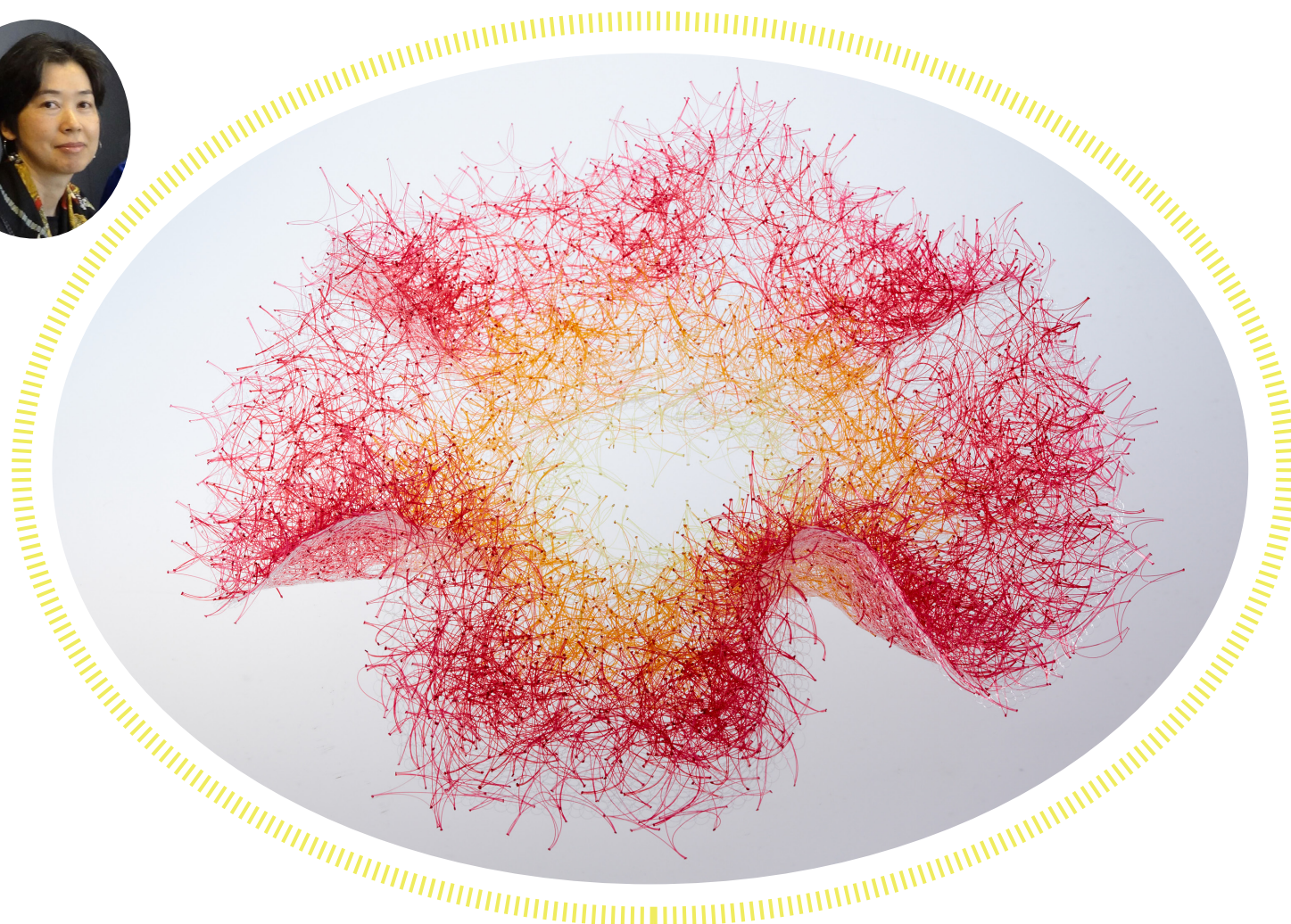


- 1 Necklace, nylon monofilament, plastic sequins, food colorant

FLY OUT

Fish live in the water and stay with the current as their parents, grandparents and great grandparents have done for generations. Every day, they see from underwater bubbles and splashes created by waves on the surface of water. Some of them are so curious about the world outside the water that they wish to get out to see a different world someday. Many of them tried hard for many years to get themselves above the water. Some of them gave up while some continued their effort tirelessly. Finally, only a few successfully fly out of the water to encounter a totally new world! Then, many other get to know that flying-out is no longer impossible for them and that they can do the same as well.

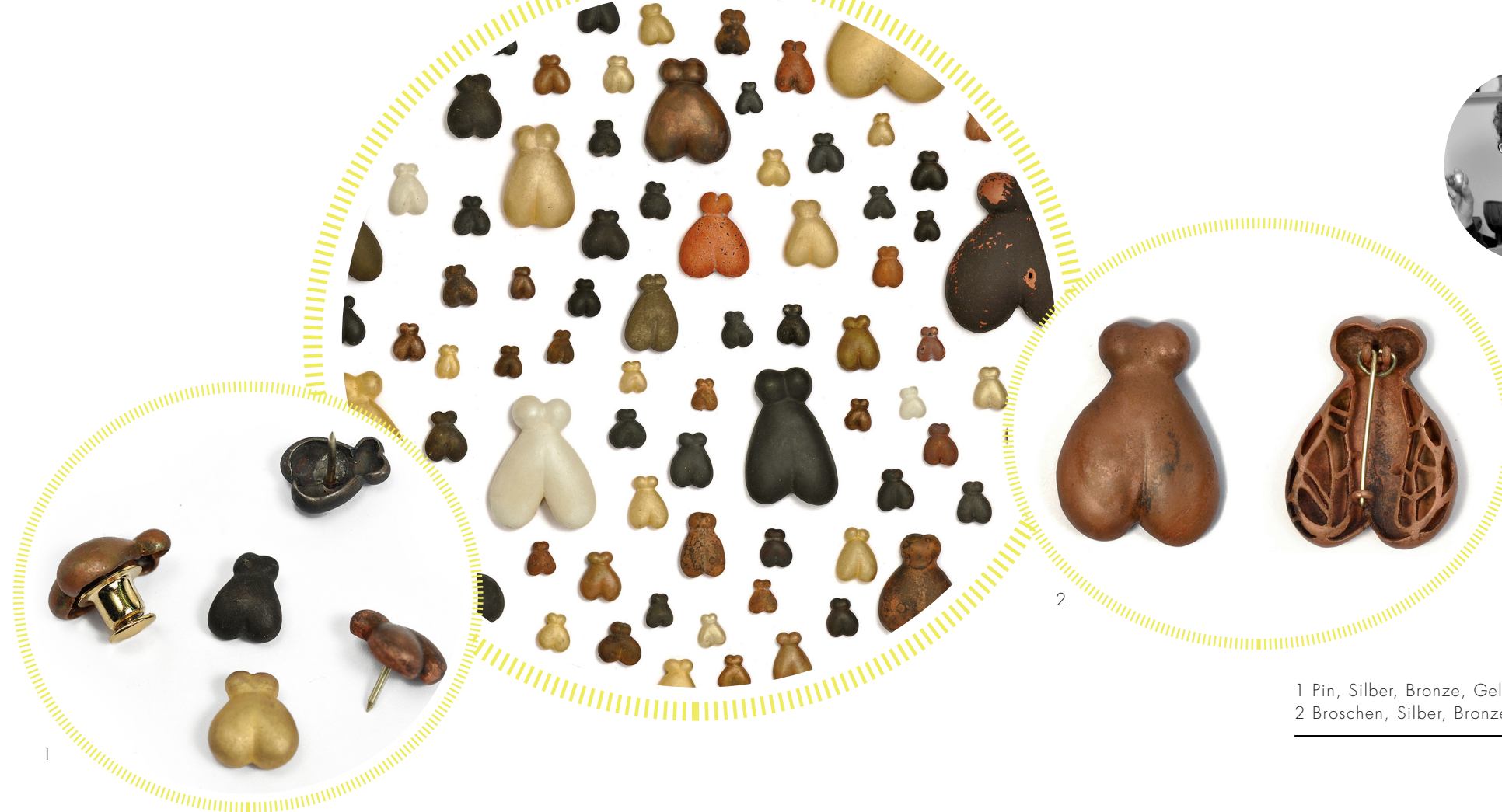
Like these fish, as an embroiderer, I have been searching for ways to embroider in the air. I always wanted to create dimensional surface without fabric backing. One day, playing with nylon monofilament, I happened to know how to make dimensional objects. The whole process is magical for me.



1 Necklace, nylon monofilament, food colorant

FLARE

I am living in the country which is located upon the ring of fire where the abundance of volcanos and earthquakes occur. For decades, we love to enjoy hot springs dotted throughout the islands while we experience quakes and volcano eruptions on daily basis, including small and very large ones. Quakes sometimes hit us really hard. Many lives have been lost and we had to start over our life each time after disasters. We cannot control the activity of nature but have to live under the influence of nature. The nature looks breathtakingly beautiful yet unbelievably cruel at the same time. It is what it is. The ring of fire does not stop its activity. We yearn for the beauty of nature and are put in awe. I would like the wearer to experience the ring of fire titled "Flare".



1 Pin, Silber, Bronze, Gelbbronze
2 Broschen, Silber, Bronze, Gelbbronze

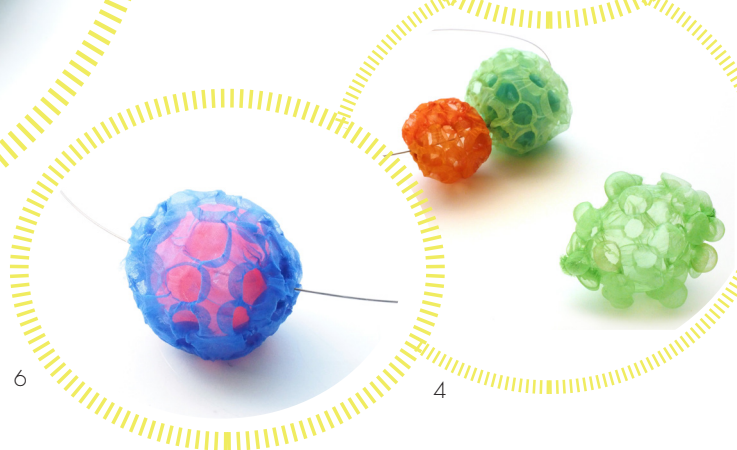
Fliege

Wo Menschen leben, gibt es auch Fliegen, sie infizieren, faszinieren, enervieren, oszillieren. Unser Verhältnis zu Fliegen ist immer ambivalent. Sie sind Sinnbild der Vergänglichkeit im europäischen Barock und auf japanischen Gemälden. Sie gelten als beharrlich, mutig, als naschhaft, dumm, unbelehrbar, als leidenschaftlich, aufdringlich und nichtig (sagen Lukian, Homer, Plinius). Aber es fasziniert das Kleine, das Feine. Die kleine Fliege ist für den Dichter Hinrich Brockes in Zeiten der beginnenden Aufklärung auch Zeichen der Schönheit (Gottes) und Frans van der Mijnt malt sie als Erinnerung an eine zärtliche Berührung. Für die alten Ägypter bedeuteten Fliegen eine militärische Auszeichnung, die Haikus von Kobajashi Issa sind voll von Fliegen. Die Medizin nutzt die Maden der Goldfliege zur Wundreinigung. Genetikern ist Drosophila Melanogaster die liebste Fliege. Künstler, Bildhauer und Ingenieure inspiriert der Flug der Fliege – mittels Gangschaltung ist sie so beweglich. Goethe dichtet und Wittgenstein zeigt ihr den Ausweg...

Inspiziert von einer Zeichnung aus dem 18. Jahrhundert habe ich einen kleinen Schwarm von Fliegen geschaffen, der sich jetzt aus meinem Atelier in die Welt erheben soll. Die Fliege aus Silber, Gold oder Bronze ist in doppelter Doppelform abstrahiert. Zwei Herzen? Lästling, Lüstling auf dem Gewand.



- 1 Collier, Black, Microfiber matt
- 2 Collier, Coral, Microfiber matt
- 3 Collier, Guacamole, Microfiber changeant blau
- 4 Schmuckreif, Nice to meet you, Microfiber changeant, Bronzefeder
- 5 Schmuckreif, Peacock-Sand, Microfiber changeant, Bronzefeder
- 5 Schmuckreif, Planet Blue, Microfiber matt, Bronzefeder



Eureka! be more flexible

«I have the ability to focus properly»

Die Kollektion Lucy, benannt nach dem Beatles Song «Lucy in the Sky» ist aus der Ausstellung «horror vacui» bei Bruna Hauert hervorgegangen. Inzwischen hat sie sich entwickelt, sie ist gereist, sie hat viele Freundinnen und Freunde gewonnen.

«This also comes with the considerable disadvantage that once I start to go down a particular avenue, it's very difficult to change direction».

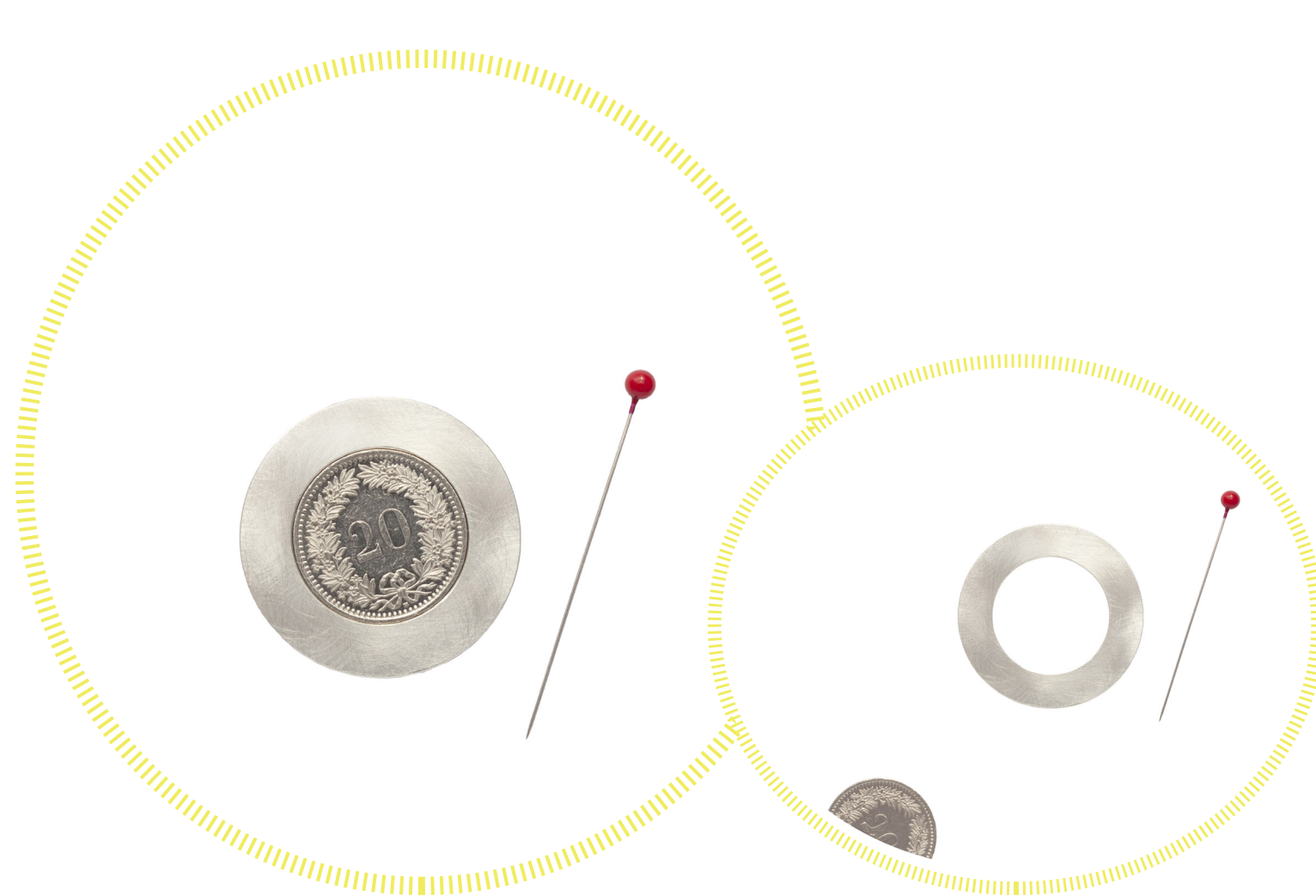
Stefan Sagmeister weiss, wovon er spricht, und trifft mich genau im zentralen Punkt.

«I have often stuck with a plan, telling myself that altering it now would be flaky and proof of a lack of character, when in reality I was just not being flexible enough».

Ich versuche wieder bei null zu beginnen und konzentriere mich auf nicht eingeschlagene Wege. Warum nicht die Seiten tauschen? Innen wird zu Aussen, Eureka!

Video 2013, Stefan Sagmeister «be more flexible»: <https://vimeo.com/user14450569>

lucy: <https://www.dropbox.com/s/1b9co4kdssdmyno/lucy.jpg?dl=0>



1 Brosche, Silber, 20 Rappenstück

ISCH DE 20ER ABE?

Hast auch du endlich den Durchblick?

„isch de 20er abe“ dann verwandelt sich dieses Objekt zu einer tragbaren Brosche, die als (Ab)Zeichen der geistigen Klarheit und der ganz persönlichen Erleuchtung stolz auf der Brust getragen wird.

Dieses grafische Schmuckstück in Silber mit integriertem Münzfach für einen 20-Räppler eröffnet neue Sichtweisen. Dank der totalen Reduktion und der Verwendung des Naheliegenden, der einfachen Stecknadel, als sichere Lösung für eine komplett unsichtbare Broschierung, wird minimal abgelenkt und maximal Klarheit verschafft.

Im Fokus steht der grosse Durchblick, der ganz persönliche, überwältigende EUREKA-Moment!



1 Necklace, Oxidized Silver

Opuntia 6

The Opuntia Ficus Indica, is of Mexican origin. This plant has similar symbolism in the Mexican, Israeli and Palestinian cultures. It symbolizes immigration, settlement, rootedness and locality.

The plant constitutes a border between villages. It also crosses borders between different countries. Like immigrants, it adopts local characteristics while maintaining attributes of the original country, always carrying a conflict of identity.

I focus on botanical aspects that characterize this plant's ability to immigrate and adapt to new conditions and places: the plant's spines, roots and joints.

This necklace's segments are detachable; they are connected by spiny joints which are flexible and adaptable to the body.

We are all experiencing the worldwide Corona crisis which has created many new psychological and geographical borders; We all need flexibility of mind to cope with new spiny emerging realities and challenges that surround us and that require our adaptivity.

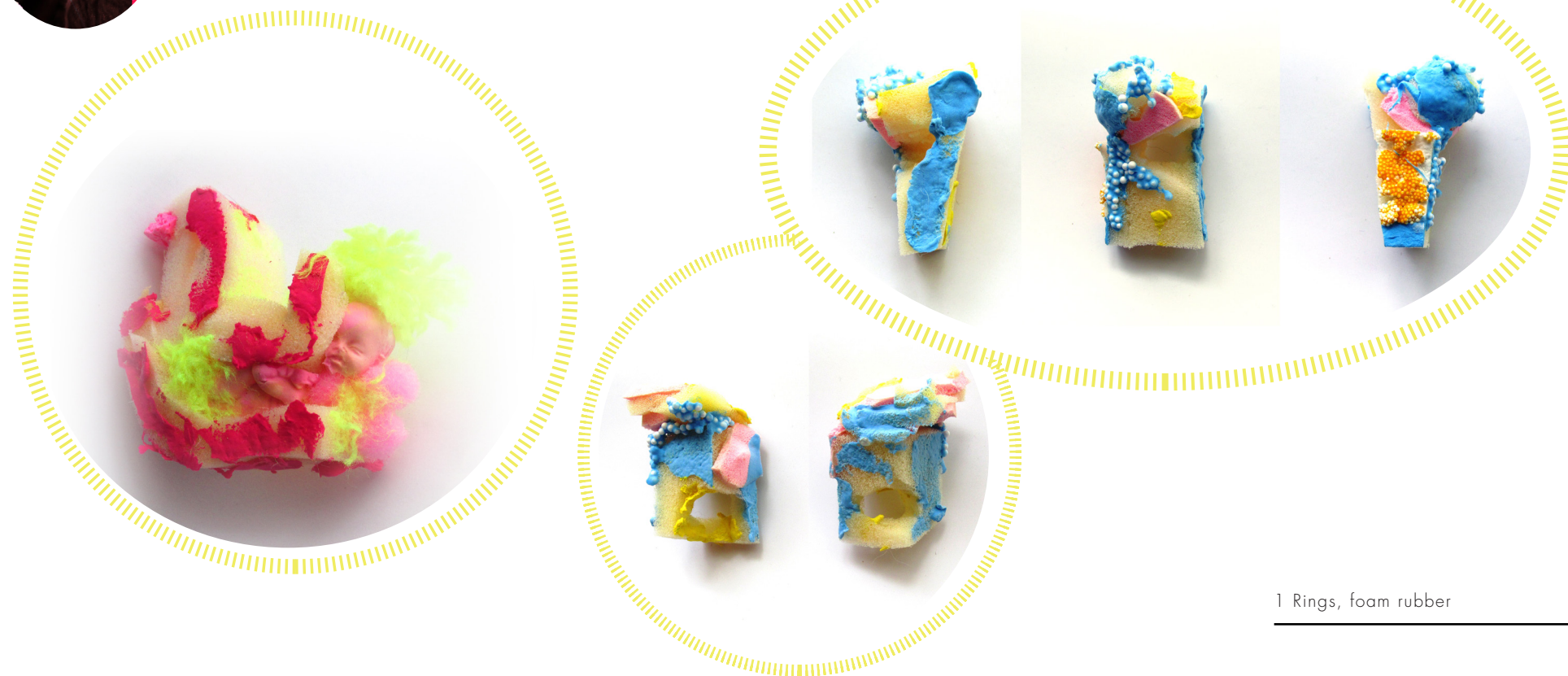


1 Brooch, denatured citrus fruit peel, sintered aluminium, stainless steel
2 Pendant, denatured citrus fruit peel, sintered aluminium, fabric cord

Sha-green

Sha-green series presents food waste, in the form of discarded citrus fruit peel, as a sustainable, biodegradable, vegan alternative to the traditionally animal-based luxurious decorative surface shagreen (ray or shark skin). This scented material comes alive when worn; as it is warmed by the body it emits a subtle fruity fragrance. The jewellery's limited lifespan highlights the fleeting and complex nature of human existence and the passing of time, suggesting the ultimate end that conventional jewellery circumvents through its endurance.





1 Rings, foam rubber

Squishy jewelry for a sharp moment

All this started with the need for softness, and to relax tensions, to play and release tensions, in a moment of transition from the relations of objects to bodies, I wanted comfort, I wanted to release tensions but at the same time sublimate the current moment, all the mix feelings as a creator during the pandemic, this process became a history of the new body -objects and how colorful and morbid this new relation body/object can become, is a history of liberation, anxiety and try to hold on what remains of the normality that is gone. But most of all it's a story of adaptation and hope.

Through this material (different kinds of foam and textile) it was possible to make soft and tight pieces, playful and at the same time capturing the hysteria of the moment.



1 The materials I use are mostly recycled plastic (from milk and yoghurt containers) made from HDPE (High Density Polyethylene). I am searching for ways to work with this material to exploit the malleability when heated and finding out how to convert these explorations into wearable and seemingly wearable objects.

Currently I make pendants, by incorporating cotton thread, and brooches, by affixing safety pins bought on the streets of Durban.

I sometimes incorporate gold coloured foil from chocolate wrappers, for additional accents.

Talismans (for trying times)

My concerns are two-fold: How to position myself in my environment and circumstances, and how to 'exploit' these. I am aware of my fragile and, at the same time, intrusive presence, I influence and am influenced. I need to use these realisations for being creative, to maintain my precarious position.

I use recycled materials, such as plastic milk containers and gold coloured chocolate wrappers, drawing on their optical and physical properties to connect with innate responses to preciousness.

My subject matter is developed by engaging with my physical environment and my primal memories, looking for spiritual strength. I often find such inner sustenance in my natural surroundings, particularly my indigenous garden, which borders on a nature reserve.



1 Kopfschmuck, Kupfer, Emaillé, Garn, Glasperlen

Behauptung

Das Haupt wollte ich schmücken, natürlich bestenfalls auf eine noch nie dagewesene Art. Schnell kam die Idee ein schmiegsames Band mit geschmiedeten Anhängern zu verbinden. Für Ersteres habe ich mir das Knüpfen neu beigebracht, da ich mir gut vorstellen konnte die Technik - die ich zuletzt zu Grundschulzeiten angewandt hatte - aufzufrischen und weiterzuentwickeln. Die Anhänger gedachte ich erst vor der Stirn baumeln zu lassen, allerdings sollte das Band nicht unnötig beschwert werden. Zudem war mir lange unklar wie und wo die Krone, das Diadem oder der Kranz am Kopf befestigt werden sollte, denn keine der Möglichkeiten gefiel mir wirklich. Schließlich wurde mir von einer Brille erzählt, die ohne Bügel auskommt und stattdessen aus gerahmten Gläsern, hinter den Ohren entlanggeführten Schnüren und Gewichten besteht. Das war die perfekte Lösung für meinen Kopfschmuck! Das komfortable Band schmückt die Stirn und hält die Anhänger, welche wiederum als Gewichte dienen um das Band zu halten.



1 Brosche, Kunststoff, Perlen

NEUMARKTA

Wie oft saß ich in meiner Badewanne und habe gegrübelt, sinniert, nachgedacht, meditiert, reflektiert, philosophiert und sprang immer wieder unbekleidet durch die Wohnung, wenn der zündende Einfall kam. HEUREKA (griech.: *ηύρηκα*). Die Nachbarn zerrissen sich das Maul ob meiner Nacktheit (keine Gardinen) und ich überlegte verzweifelt, wie ich mein allerwertestes Stück bei spontanen Einfällen kritischen Blicken gegenüber verbergen könnte, ohne mit Badehose in das Seifenbad eintauchen zu müssen.

Dann der rettende Einfall: Ein Schmuckstück – elegant und gerade so groß, um die Männlichkeit zu verbergen, das wie von Zauberhand nur vor prüden Augen erscheint. Ja – Ihr habt richtig gelesen: Leider sehen die virtuelle Version nur prüde und verklemmte Wesen (deshalb musste ich auf eine Fotomontage zurückgreifen).

Für alle anderen habe ich es real nachgearbeitet. Es ist eine wahre Zierde, denn die Kunststoffblume ist mit Perlen und Steinen dekoriert. Und: ABSOLUT AUCH FÜR OBER-KÖRPER GEEIGNET.

NEUMARKTA (griech.: *νέα αγορά*) - Ich hab's gefunden



1



2



3



3



4

- 1 Brosche, Lilie, Silber oxidiert
 2 Ohrstecker, Margeritten, Silber, Gold
 3 Ohrhänger, Sonnenwind, Silber, Gold
 4 Ohrhänger, Zahnrad, Silber, Gold

Lilien, Margeriten, Zahnräder und Sonnenwind

Ohringe sollten es sein, leicht und luftig, aus jeder Perspektive ein anderes Bild.

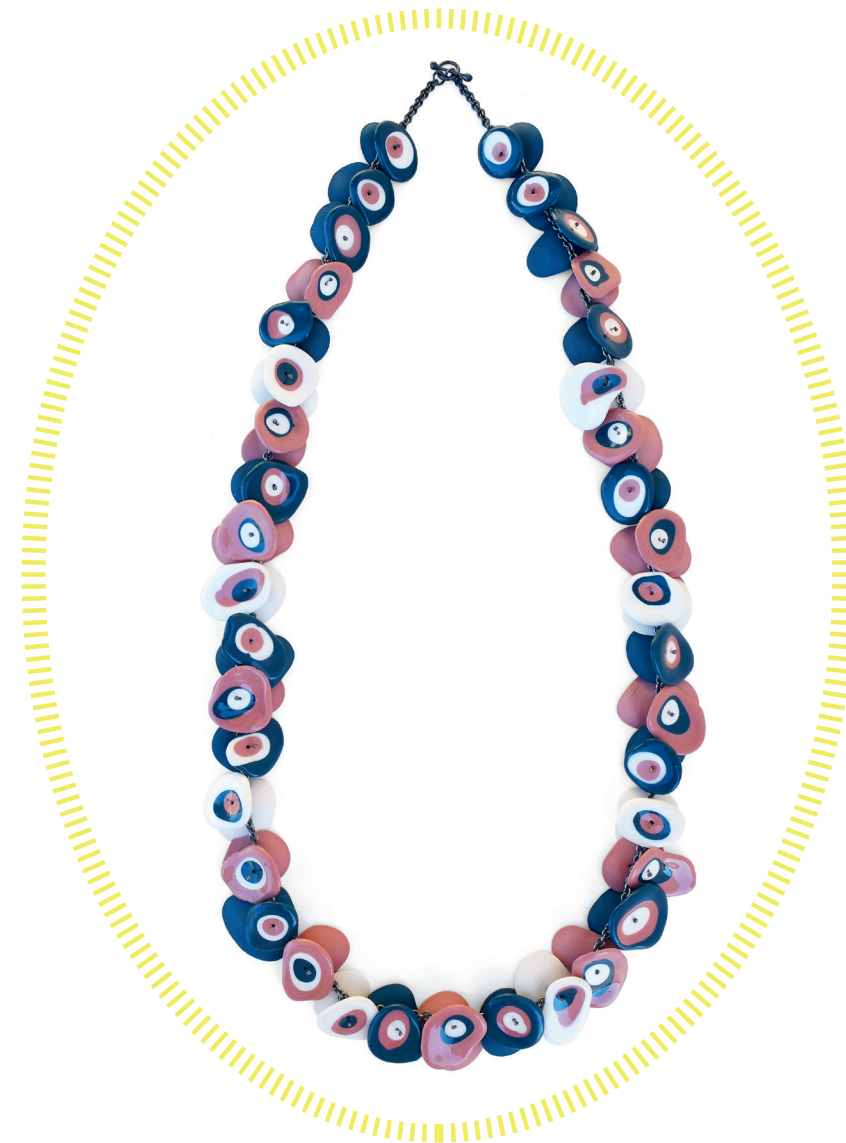
Kleine Körper die am Ohr baumeln können und neugierig machen.

Es sind Lilien, Margeriten, Zahnräder und der Sonnenwind geworden.

Hundertauge...

Eureka. hmm...heisst es nicht "Heureka?" Da geht's ja schon los. Aber mir kommt bestimmt etwas in den Sinn. Etwas ganz Spezielles. Die ultimative, umwerfend- überraschende Idee. Der KNÜLLER. Haut alles vom Hocker. Stellt alles in den Schatten. Ok. Mal etwas setzen lassen... NUR nicht darüber nachdenken. Die besten Ideen kommen aus dem Hinterhalt. Oder unter der Dusche... Mal ein bisschen im Web stöbern. Merkt ja keiner... Archimedes von Sykarus. Soso... Aha! «freudiger Ausruf, besonders bei der Lösung eines schwierigen Problems...» Spezielles Thema. Gar nicht so einfach...knifflig... Also duschen. Nein, noch immer nichts. Ich tappe im Dunkeln, keine Idee. Hat ja noch Zeit. Ent-span-nen! Durchatmen, tiief Luft holen. Nur keinen Druck aufbauen, ganz leger die Antennen ausfahren. Gar nicht nachdenken. Wirken lassen das Thema...

«Ich hab's gefunden!» habe er geschrien. Der Glückspilz. Pilz! blöder... Licht ins Dunkle lassen. Mein Motto: Augen auf! Noch immer nichts! Duschen? nein, habe ich heute schon. Hundert Augen müsst ich haben...



1 Augen aus eingefärbtem Porzellan.
 Silber.



1 Ring, silver rhodium, diamond ct. 0,30

Being

The residence of being in its existence is a residence that precedes time, precedes the place, a place and a time necessary for man's creative process. Ideal idiom between space and infinity. The material that becomes object, work, represents the uniqueness of what we are in an abstract synthesis in becoming art.

Fragments 01

Auf eine weiß gefärbte Lindenholzscheibe montierte Krappen-Fassungen halten 10 Kieselsteine, Granitstücke und Glassteine. Diese sind teils roh belassen, teils geschliffen. Die klare Formensprache ist kompromisslos und unterstreicht die Konsequenz der minimalistischen Materialwahl und der auf das maximale reduzierten technischen Ausführung. Die Unterseiten der Fassungen erscheinen auf der Rückseite wie Schriftzeichen. Der Träger kann sein „Geheimnis“ teilen oder für sich behalten.



1 Ring, modelliert und gegossen aus 925 Silber.





1



2



3



1 Necklace, ÎLE DES PINS, plywood,
brass, balsa, vinyl, rubber
2 Necklace, MASKINONGÉ, plywood,
brass, balsa, vinyl, rubber
3 Necklace, TROIS RIVIÈRES, plywood,
brass, balsa, vinyl, rubber

A40

Born from the collaboration of the jeweller Isabelle Géréec and the silkscreen painter Ilana Pichon, A40 is a collection of images on highway 40 that connects Montreal to Québec city. It is born from a wish to work together, to find a creative space and a common vocabulary. Each of us has made this journey countless time during 18 months, so it has become our canvas. A flat road, a kind of long parenthesis between two moments, both cities: this non-place would be the thread. We created all the jewellery designs, shapes and colours together. Each bringing its expertise, so unique serie A 40 is born. The patterns were built with real elements from the „IN SITU“. The wish with this works is too enjoy our jewels every time, on us or on the wall but never again in a closed box. We tried to reinvent another way to wear, to support our jewels.



1 Kette, Silber, Seidengarn

>plopp<

Ein universell unwiderstehlicher Reiz

Pralle glänzende Bläschen

>plopp<

Wie es wohl klingt, wenn ich metallene Bläschen zerdrücke?

Eine Perlenkette aus Luft?

Oder wurde hier etwa ein Schmuckstück „eingeschweißt“?

Das fragt sich der Betrachter vor sich hin, während es ihn kräftig in den Fingern juckt



1 Ring, Stein Thur Ellikon am Rhein, Markasit, Silber geschwärzt
2 Ring, Stein Lenzerheide Piz Scalottas, Markasit, Silber geschwärzt
3 Ring, Stein Lenzerheide Piz Scalottas, Markasit, Silber

Iheimisch

Wenn nach einem Gewitter die Sonne wieder scheint, kommen sie langsam hervorgekrochen. Sie sind gut getarnt und fast nicht zu entdecken. Flink kriechen sie zwischen den Steinen umher.

Ich bin viel gewandert in der Schweiz und habe sie überall entdeckt. Die kleinen Viecher, einheimisch oder eingewandert, nützlich oder schädlich.

Bis jetzt entstanden sind drei „Iheimische“.



The Seven Ages of Person (it's about time)

Let's just say for a minute, and try really hard to imagine this, that the whole world is literally one big stage.

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

The sun and moon can do lighting. The scenery is already set.

It's improv, so we won't be needing the insecurities of a writer or a godlike director in charge.

Right, this play is on average six score and ten years long. Most might get to play the full gamut of parts. Roughly seven.

First, and probably the most fun, just blab and blub in a carefree manner for as long as you can get away with it.

Next, the accidental learning slapstick turns into something far more monumental and satchelesque. Do try to remember some of it.

Then. CRASH BANG WALLOP. What is that? I thought that was that and but that is definitely not that. That is my new now. And again. And never again.

Fourth whence once was life and death and glory in the field, is now airconditioned with fingertipped calluses

Then you've made it, more and less in one piece, to be bestowed with a golden life timely wisdom award.

So, take a rest. The end of your world is nigh. Watch it all back on repeat, because it will soon be all blubbing and blabbing again.

But this time with a different stage exit right and left





3

4



3 Badge, I can't hear nothing badge,
Brass, stainless steel, powdercoat
4 Neck thing, Not bloody Karl neck
thing, MDF, brass, powdercoat, cotton
cord, chalk

5



6



7



5 Badge, Hate is a fourish letter word
badge, Brass, stainless steel, powdercoat
6 Neck thing, A sundial on a bit of string
neck thing, Brass, mild steel, string,
powdercoat
7 Badge, It's not the bit in the middle
that's important (it's the things holding it)
badge, Brass, stainless steel, MDF, cellu-
lose paint, found plastic toy



The Seven Ages of Person (it's about time)

Godfrey
(an appropriation of 'The Seven Ages of Man' monologue from 'As You Like It' by William Shakespeare (*see below))

*The Seven Ages of Man
All the world's a stage,
And all the men and women merely players,
They have their exits and entrances,
And one man in his time plays many parts,
His acts being seven ages. At first the infant,
Mewling and puking in the nurse's arms.
Then, the whining schoolboy with his satchel
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,

Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths, and bearded like the pard,
Jealous in honour, sudden, and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth. And then the justice
In fair round belly, with good capon lin'd,
With eyes severe, and beard of formal cut,
Full of wise saws, and modern instances,
And so he plays his part. The sixth age shifts

Into the lean and slipper'd pantaloen,
With spectacles on nose, and pouch on side,
His youthful hose well sav'd, a world too wide,
For his shrunk shank, and his big manly voice,
Turning again towards childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.

William Shakespeare



1 Eyewear, Polymer clay, resin, gold leaf, paint, pigment, silver, internal wire

Hybrid Eyewear #1

The face is an intense channel of communication. It is the first exposed interaction to others. Surface of so many beautifications such as makeup, piercings, tattoos, jewelry, and glasses. The eyes are a portal between essence and the external world.

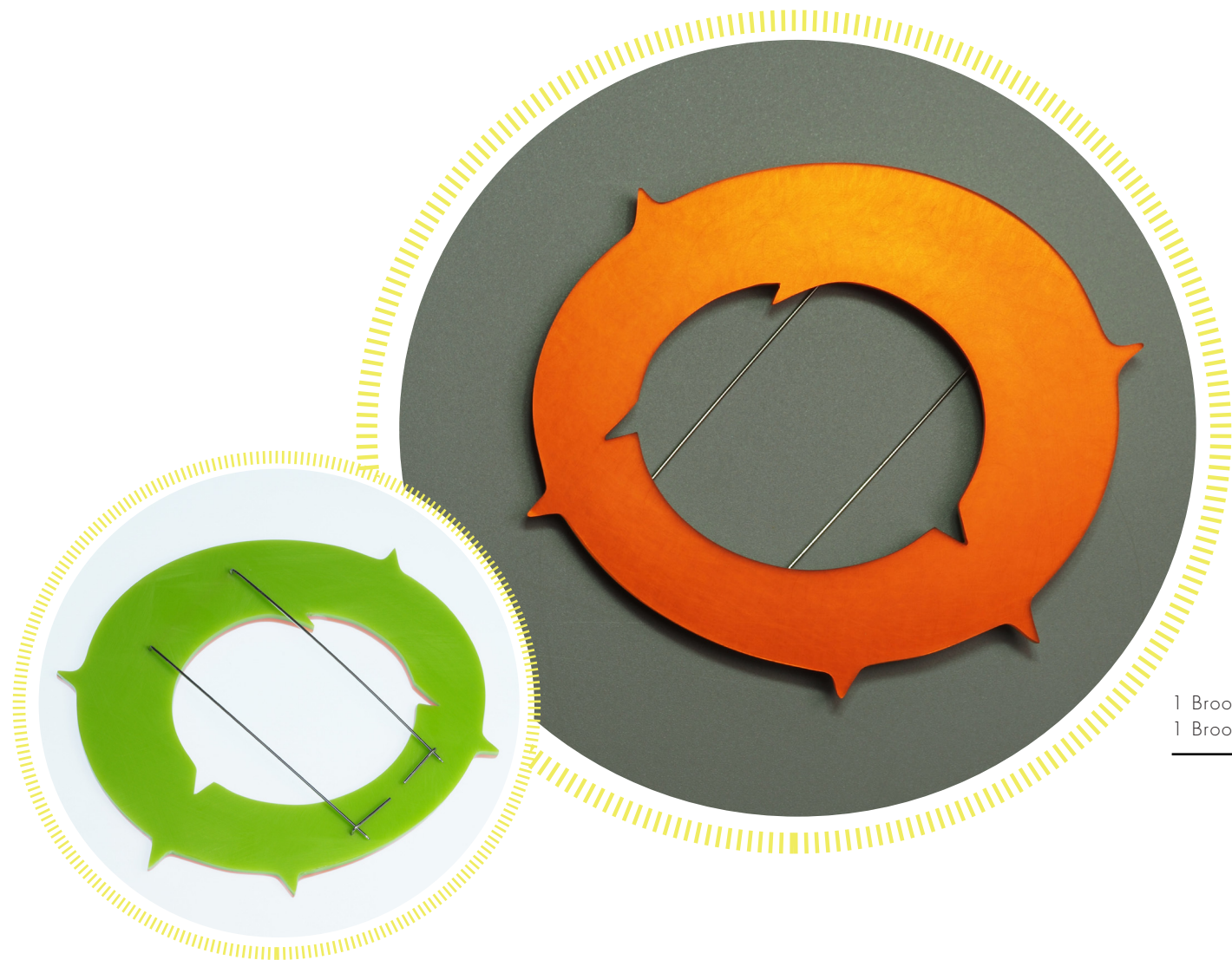
My creation is a hybrid piece of jewelry: a facial sculpture that can also be used as a long necklace. It is an invitation to perform and experience yourself in a bold and creative way. I believe that performing through style can increase our capacity for self-knowledge and communication skills. Bringing art and routine together is a human development tool. Inspired by the sea (theme of my ongoing collection), it has coral and scales textures, asymmetric colors and shapes. Wrapped in transparent resin, it brings a feeling that the piece is alive and wet. Without lens or barriers, it outlines the look in waves while the watery chain can be used as a choker. I embody in my jewelry the beauty that I see in diversity.



1 Three fingers ring, silver zipper, cabochon Swarovski rivoli, Swarovski briolette beads, stainless steel cable

EQUILIBRIUM RING

A New but Old Era. The jewel evolves and pursues new paths with daring combinations of materials (Swarovski crystals and Zip): one-of-a-kind pieces with a strong style. It generates a new idea of beauty which is born from reusing the past. We can celebrate innovation and we can marvel at how a basic fastener, embellished with a touch of light, can add ease and joy into our lives. The aim is to create unique and eco-friendly jewels circling back to the pleasures of sartorial origins. Every piece is instinctual blending the style with the desire to push the boundaries where fashion intersects with art. A new way of wearing jewels and loving ourselves, our bodies and all our desires. A new art of sustainable communication: it tells every shade of our identity.. a reflection of ourselves and our life.



1 Brooch, Front, Perspex, Stainless steel
1 Brooch, Back, Perspex, Stainless steel

New Hope

This jewellery is born out of a very personal Eureka moment.

When Covid19 emerged, every day infections went up, every day deaths multiplied. Overwhelmed by the devastation my faith in jewellery crumbled. I have been involved with jewellery for a long time, all the while believing, and trying to convince people, that jewellery IS a necessity of life. However, I was painfully reminded that jewellery does nothing to keep people alive. It suddenly felt frivolous, a beautiful but superfluous flower blossoming on fragile sense of security. I wished I had chosen a different, more useful profession altogether. Then in June I came across the 'Hand Medal Project', where makers were asked to make hand-shaped votive medals to be given to health workers. To me it was significant that this token of gratitude took the form of a type of jewellery. Eureka! Here was the proof that jewellery, actually, matters. Taking an American Indian symbol for hope as the starting point, this is my 'New Hope' brooch.



1 Wild Rose Lionheart No 19
2 Wild Rose Consuelo No 23
3 Wild Rose Consuelo No 24

Schmuck schöner als die Natur

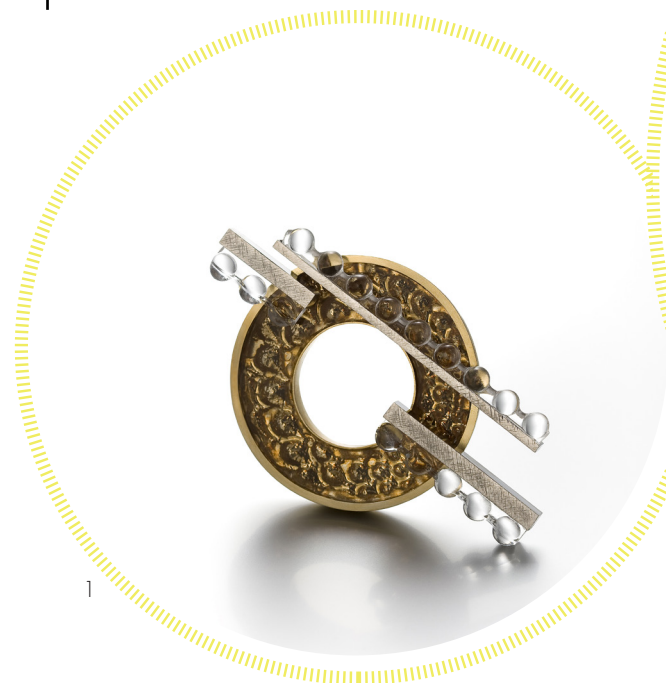
Zurück zur Natur. Barfuss im Gras gehen, einen Baum umarmen...nicht einfach in der Stadt. Dafür hat Quintessenz B die Blume zum Schmuck gemacht. So können Sie ihre Energie tanken, ihre Schönheit genießen und sich schmücken.

Blüten haben sehr komplexe Farben. Es braucht ein besonderes Medium um die Tiefe und Reinheit ihrer Farben zu erreichen. Emaille ist eine Alchemie der Farben, opak, transparent oder opaleszierend. Durch Kombination mehrerer Emailles gibt den ganzen Reichtum der Blütenfarben wieder.

Die Arbeit beginnt damit die Blume vor Ort zu studieren, da wo sie wächst. Mit Hilfe 3D-gedruckter Werkzeuge nimmt das Kupfer unter den Hammerschlägen fast von selber die natürlichen Formen an. Wie um zu beweisen dass es eben...Naturformen sind!

Blüten sind voller Rundungen und feiner Details, wie die Staubgefäße. Korrekturen an den Rändern sind schwierig wenn nicht unmöglich. Alle Techniken mussten überarbeitet werden, von der Vorbereitung über die Beschichtung bis zum Brennen.

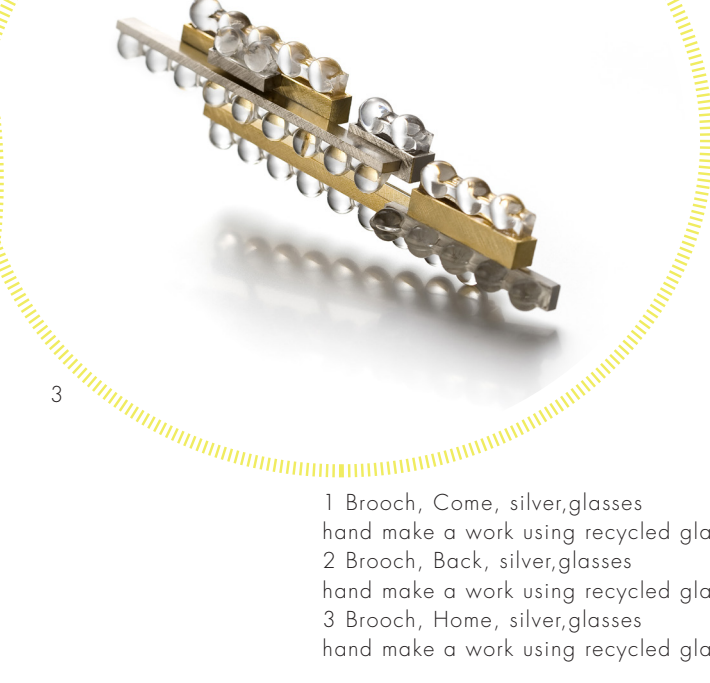




1



2



3

1 Brooch, Come, silver, glasses
hand make a work using recycled glasses
2 Brooch, Back, silver, glasses
hand make a work using recycled glasses
3 Brooch, Home, silver, glasses
hand make a work using recycled glasses

Come Back Home

Humanity is threatened with a virus infection, and the world has been exposed to an economic crisis. The Earth is also conquered by a virus called fear. Through this difficulty, humanity will look back and regret the disordered life of man against nature. But will we only be in despair? We see the beautiful humanity that unites all through the efforts, cooperation, support, sharing and solidarity of each and every member of the medical staff, all concerned, and people struggling to overcome this situation. We have also realized that this is a precious time to recover the sensitivity and empathy of others' pain and misery. Rather than expressing this current situation as difficulty, confusion, and anxiety, I would like to express the hope of being able to preserve and preserve the world with the theme of come-back-home. In other words, through the following three works, I have expressed that in the world where we live together, through an orderly life that chooses order, I long for all of us to live in a healthy and united mind.



1



2



3

4



4



5

1 Ring, Samy Junior, Silber
2 Ring, Jules Verne, Silber
3 Ring, Johnny B., Silber
4 BELLVÜ aus geschnitztem Holz, Eisen-
draht, Farbe
5 Ring, Tarzan, Silber

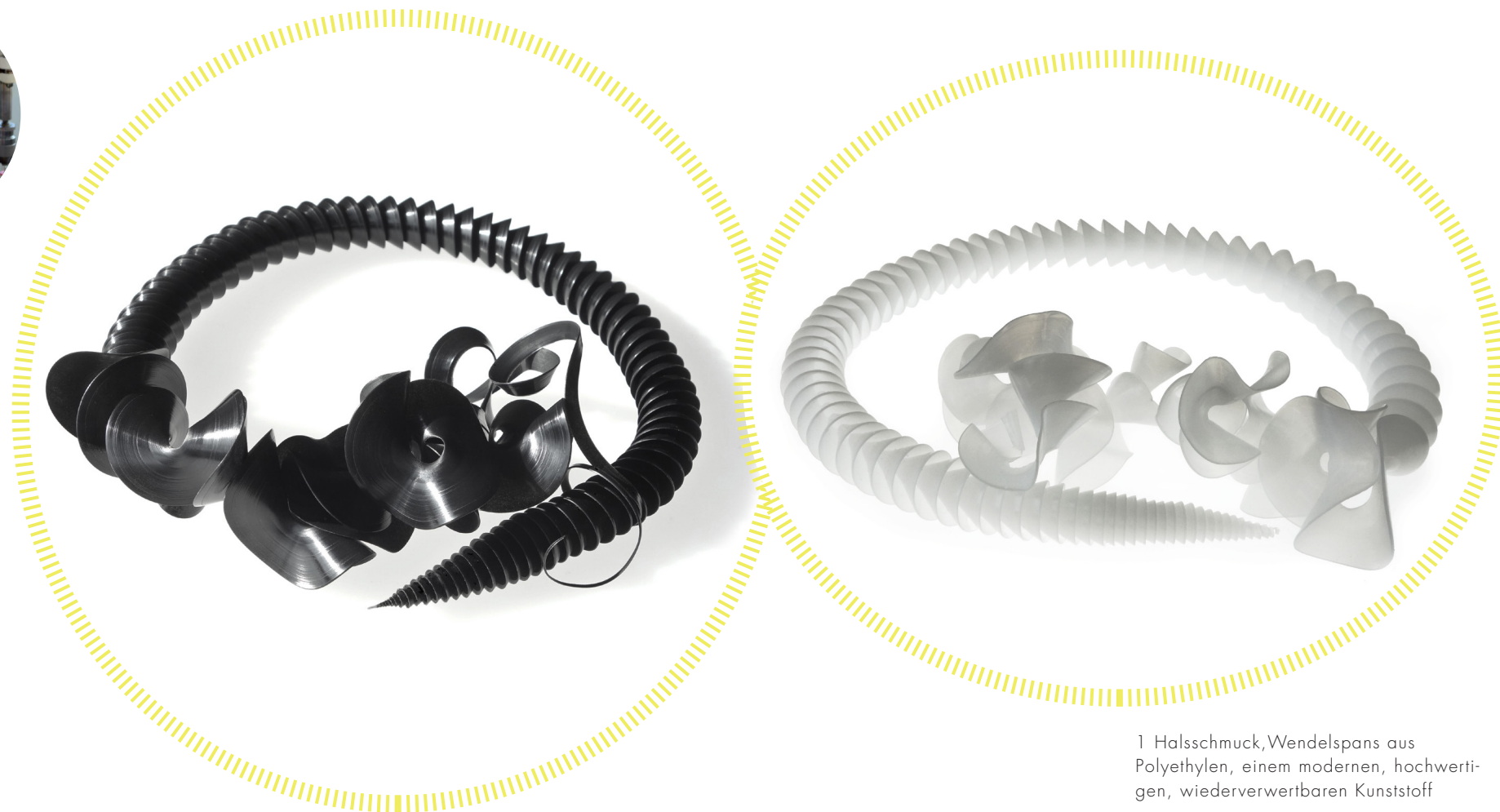


Taschensafari

Eine Entdeckungsreise besteht nicht daraus, nach neuen Landschaften zu suchen, sondern neue Augen zu bekommen - Marcel Proust

So wie man mit einem Taschenbuch im eigenen Wohnzimmer spannende Abenteuer durchleben kann, setzen auch die Ringe aus der Serie TASCHENSAFARI das Kopf-Kino in Gang. Sie entführen in ferne Welten und bringen uns gedanklich dorthin, wo wir gerade gerne wären. Treffen mit kuriosen Kreaturen inklusive.

Wem der Ring zu üppig ist, um täglich mit ihm spazieren zu gehen, kann ihn in ungetragenen Momenten auf sein BELLVÜ zurückstellen. Fingerschmuck und Kunstobjekt in einem - Schmuck für den Körper, Skulptur für das Wohnzimmer. Jeder Ring mit seinem BELLVÜ ist ein Einzelstück.



1 Halsschmuck, Wendels pans aus Polyethylen, einem modernen, hochwertigen, wiederverwertbaren Kunststoff

Die Schlange die sich in den Schwanz beisst

Wirr-, Kraus-, Flock-, Wendel-, Spiral-, Reiss-, Lamellen-, Band-, Fliess-, Scher- und Bröckelspäne. Erstaunliche Gebilde, Ergebnis von Zufall und Programm, brüchig und messerscharf sind sie vor allem Freude fürs Auge. Nicht so dieses Wunderding, im Abfall entdeckt! Ein Fliessspan aus Kunststoff beweglich und formstabil. Heureka! Ein Halsschmuck! Die Schlange die sich in den Schwanz beisst! Vor 160 Jahren August Kekulé's grosses Eureka. Dem Chemiker und Vater moderner Kunststoffe, erschien sie einst im Traum und brachte ihn auf die Struktur des Benzolringes. Er ermöglichte damit die Entwicklung organischer Kunststoffe, die unsere moderne Welt bis heute prägen.

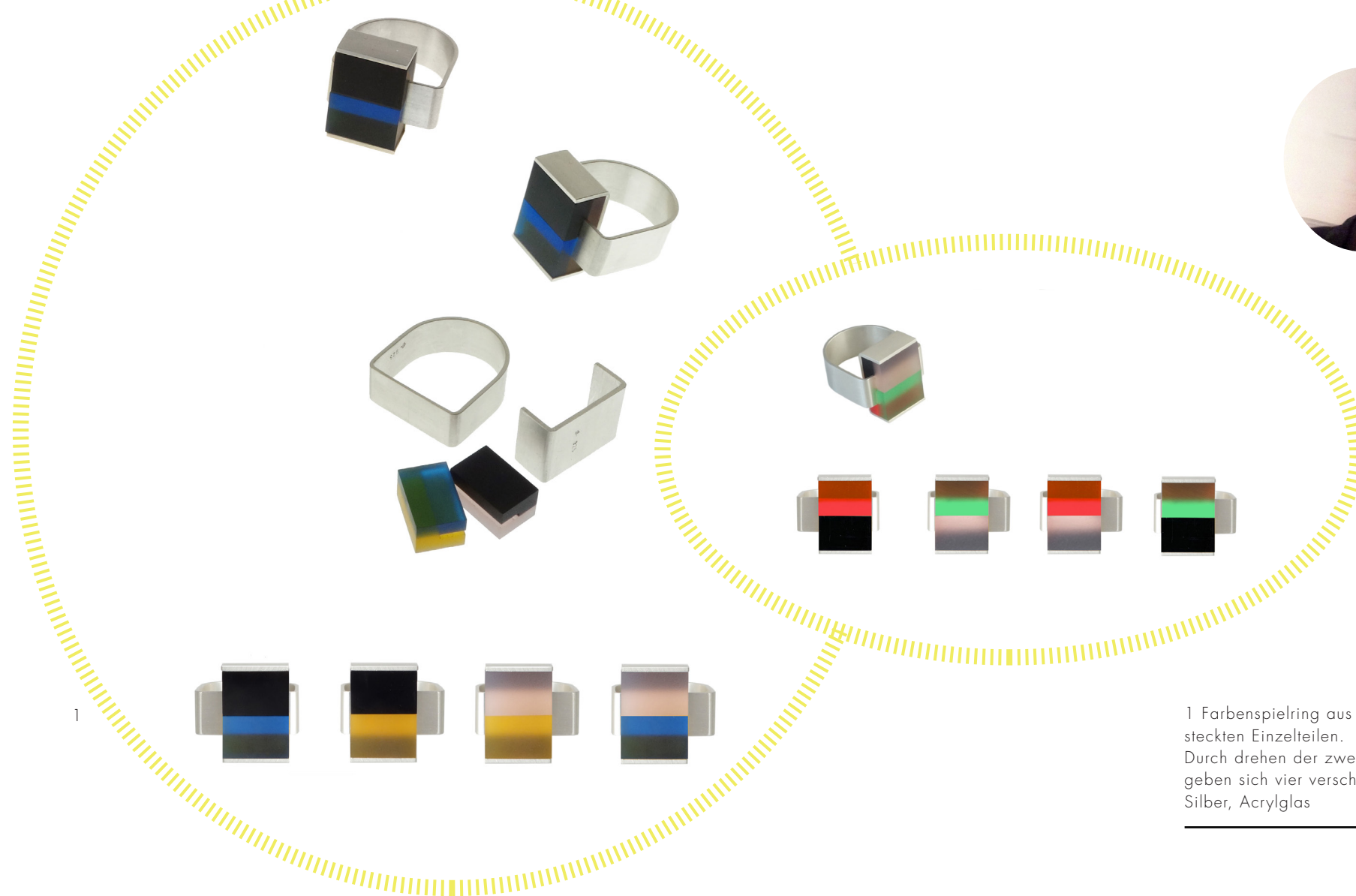
Eureka! Ein Schmuckstück in einem Atemzug, aus einem simplen Loch entstanden. Nie wurde aus weniger mehr! Wachen wir auf, träumen wir weiter. Lassen wir Kekulé's Traum nicht zum Alptraum werden. Behandeln wir „Abfall“ nicht abfällig. Besser noch – lassen wir Abfall gar nicht erst entstehen.

Farbenspielring: Louise

Eureka! – vier Ringe in Einem!

Es gibt ein Auswahlset von sechs Elementen mit verschiedenfarbigen Vorder- und Rückseiten.

Davon können zwei Elemente ausgesucht werden. Durch drehen und wenden der Elemente entstehen vier Farbkombinationen.



1 Farbenspielring aus zusammenge-
steckten Einzelteilen.
Durch drehen der zwei Farbelementen er-
geben sich vier verschiedene Farbkänge.
Silber, Acrylglas



1 Brooch, Acrylic paint, Balsa wood, Paper, Small figures, Walnut sheet, Vintage tin with glass, Gold plated brooch pin on the back

Keeper

I dream

It is something the layered of events that doesn't make sense but it is nothing strange.

It is sometimes dark, warm, sad, also full of happiness and, struggling at the same time, relieved and comforting.

It is somehow you can speak with anybody and anything even if you don't have common languages in real life.

It is often a wired combination and twist of reality, but can you remember what you see in the dream?

It is quite vivid when you have it but you struggle if you want to remember the details. How can you keep those wired mazes like twisted inner memories?

Some people take notes, draw the images or describe and record but not sure they are for me.

I found my own way to preserve it in the end, and also it helps me to wake other forgotten pieces up in my head and joy to find unexpected stories.



1



2

1 Earring, Buy one get one free' (The 'free one' is in the reflection), Gold plated brass, pearl
2 Necklace, Gift set', Gold plated brass, pearl

Buy one get one free / Gift set

A visit to Tesco's is a part of student's everyday routine, and Stacey's collection is inspired by their packaging. In today's world of consumption, this packaging become an international language that people from different countries understand and use. Her designs echo the many signs of promotion that we find in supermarkets. The aim is to invite people to rethink the value of fast-moving consumption by transforming these signs of commerce into fine jewellery. (Interpretative text by Carlotta Clerici)



1 Necklace, oil shale, cord, graphite

Looking for my Eureka

Quite a time spent in wandering, thinking , sketching and sleeping poorly. Then, almost like magic comes the solution. A good night sleep and a marvelous dream was given to me. It was a rare and beautiful vision. A large pond,like a silvery mirror,bathed by a sweet and warm orange light appeared before my eyes. The quiet water begins to move and from its depths hundreds of brilliant things looking like translucent ribbons surrounded by brilliant stones began na unimaginable ballet in the air. Like snow flakes those stones moved around the flickering and sparkling stripes of light. As I woke up and, still in the mood of those magic visions, I knew I was given the answer to my searchings . And the work began to take place,as I surrounded myself with all the materials I needed to represent a slight part of my dream. That is it. A magic dream
My piece of dream. My Eureka at last.



1 Handschuh, Leinengarn, Seide und Viskose/Polyester. Gehäkelt.

Phone home

Dieser Handschuh ist der Satz der Figur E.T. aus dem gleichnamigen Film: „E.T. nach Hause telefonieren“, der Gestalt annimmt. Eine Körpverlängerung mit einem leuchtenden Finger, um ein Signal auszusenden und zu hoffen, über die Grenzen des Sichtbaren hinaus gehört zu werden. Und endlich nach Hause gehen zu können. Wie ein Außerirdischer, der vorübergehend auf der Erde im Exil lebt, ruft der Künstler um Hilfe und manchmal antwortet die Inspiration.



Erleuchtung

Eureka, die Erleuchtung. Wenn der Künstler sich mit der Inspiration verbindet und Funken sprühen lässt, die berühmte virtuelle Glühbirne über seinem Kopf anzündet oder eine Explosion von Ideen materialisiert. Es ist der leuchtende Zeuge einer Verbindung mit dem Universum.

036

KaranBa

Eureka, banana jewelry idea came up brilliantly this way. Ethics, chance and aesthetic inspiration fulfilled = innovation jewelry for dry bananas. In 2011. I was in Africa and saw the life of a fruit producing country. The fruit sold there is not even traded in Europe because of its bumps. How much fruit is being wasted, and at the same time banana cultivation is declining due to climate change.

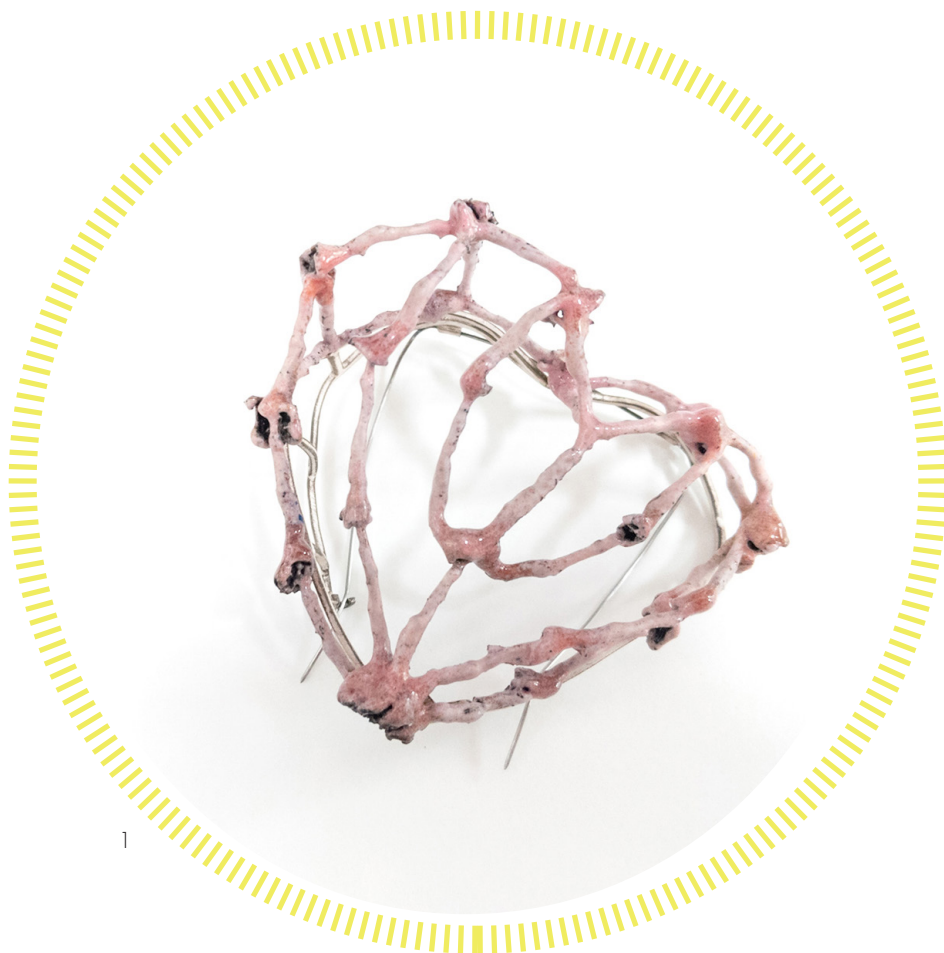
Banana is a wonderful and ecological material. A bracelet is a value creation process for rotten bananas. The unique and completely handmade „KaranBa“ bracelet was made in spring 2019.

I have been asked what material jewelry is. The surprise is great because it is known that no objects have been made from banana meat. The jewelry is sculptural and organic and it is important to me that the jewelry is ecological, aesthetic and wearable. What matters to me is the lines, surfaces, how the light and shadow are refracted, and the colors.

037



1 Bracelet, banana, gold leaf and gold plated silver



1

1 Copper, Enamel, Sterling Silver,
Stainless Steel

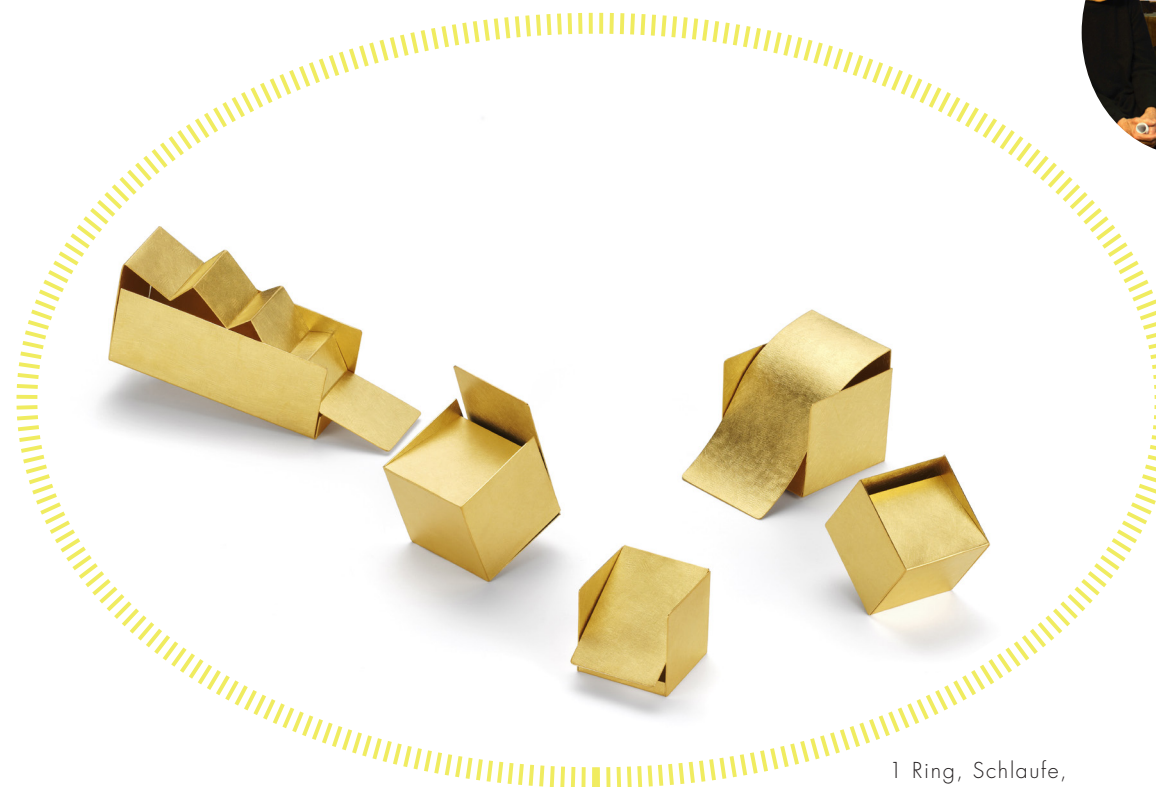
Untitled

I have made this brooch out of cicadas legs. I dissected the exuviae, cicada exoskeleton into parts and used just the legs to create the main form. I have been wondering about the meaning of multiple limbs in Buddhist and Hindu iconography; for this work, I used a symbol of heart—of altruism.

I started using insect motifs several years ago after reading many children's books and some adult books that personify such characters. I like the use of these motifs since they create a psychological distance, thereby eliciting a powerful emotional response. Now, I use real insect parts to create forms and transform them into metal by electroforming and enameling, making them more permanent.

One of the books that I read was a Japanese children's book that takes place in an insect town where insects are portrayed as everyday people and monks. I liked how the writer used the insects mimicking the buddha statue that has multiple limbs. This led me to use the insect appendages in my work combined with existing symbols.

038



1 Ring, Schlaufe,
Gelbgold, Turmalinkristall
2 Sticker, Kuben Pin, Gelbgold

Zurück zum Ursprung – Zurück mit der Natur

Der Kristall beeinflusst die Form des Ringes.

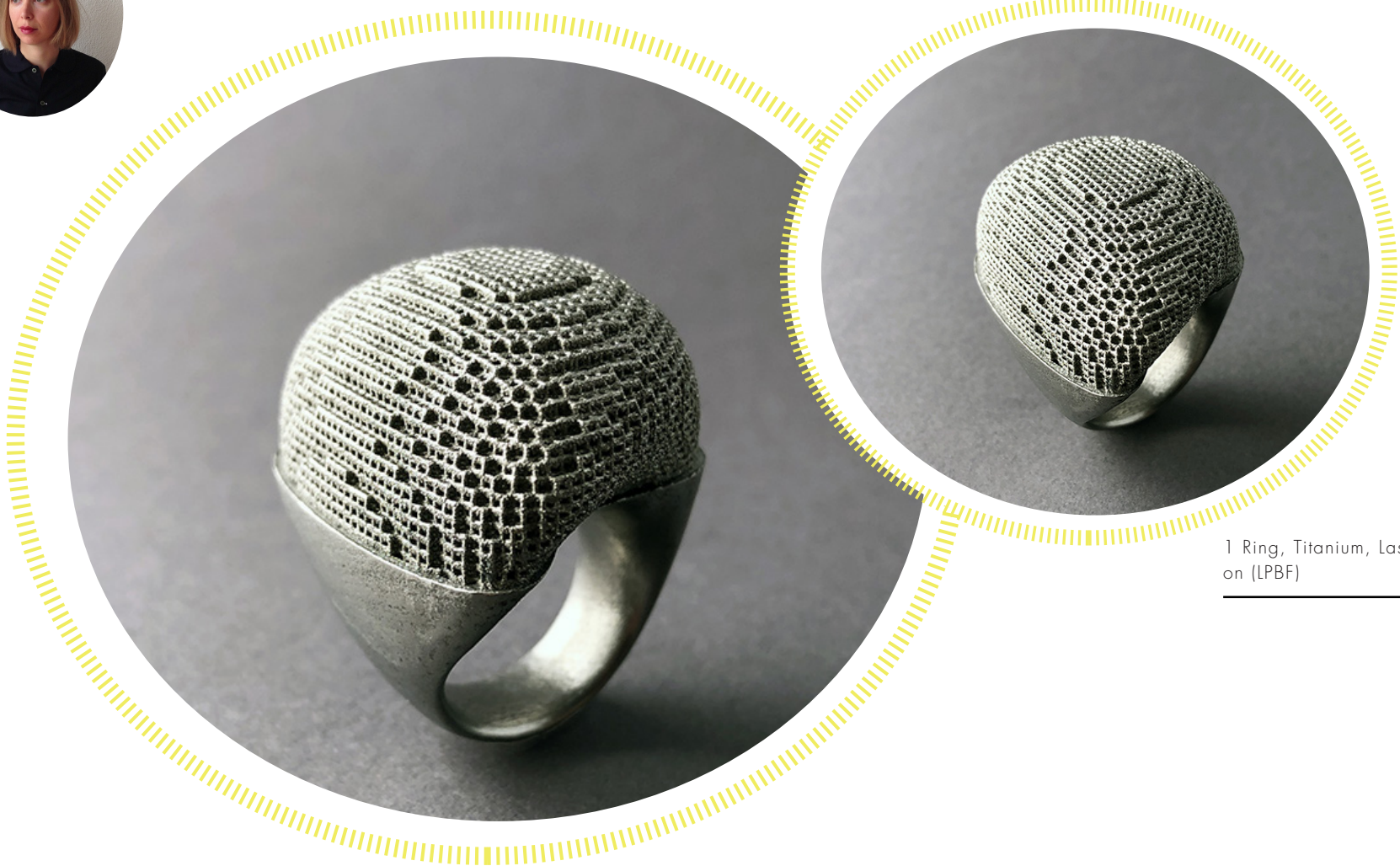
Der farbige Materialkontrast macht die Einheit für etwas Außergewöhnliches perfekt.

Vom Band zum Körper und vom Körper zum Kubus.

Die Kuben manifestieren die Bewegung.

039

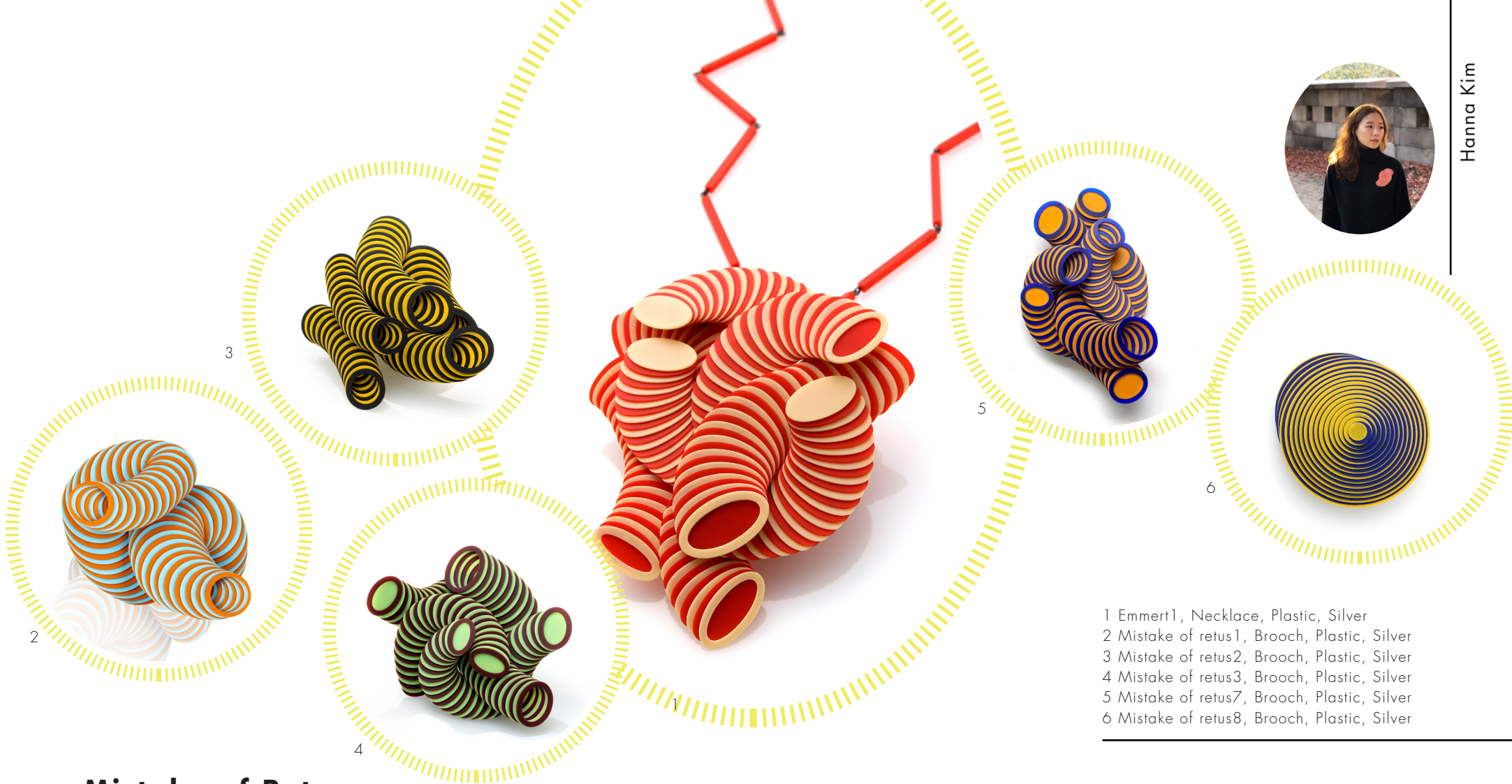




1 Ring, Titanium, Laser Powder Bed Fusion (LPBF)

Ti-6Al-4V

What happens when the digital becomes material, when sequences of zeros and ones meet the intricacies and textures of physical reality? When creative coding, 3D-printing and traditional handcraft are combined? When the organic aesthetics emerging from algorithms intersect with the hyper-rationalization and discreteness of voxelized geometry? Code and matter, powder and heat, chaos and control, machine and hand, algorithms and intuition, laser and metal... EUREKA!



1 Emmert1, Necklace, Plastic, Silver
2 Mistake of retus1, Brooch, Plastic, Silver
3 Mistake of retus2, Brooch, Plastic, Silver
4 Mistake of retus3, Brooch, Plastic, Silver
5 Mistake of retus7, Brooch, Plastic, Silver
6 Mistake of retus8, Brooch, Plastic, Silver



Mistake of Retus

The World of Illusion

*Retus: Latin for 'net', the etymology of retina.

Our perception consists of discontinuous moments, and links of those might be seen as it is continuously connected. Thus, it is impossible to 'see' an objective fact in the raw, and this kind of visual perceptual error allows experiencing an unacquainted territory.

Regularly arranged components, which are processed from strongly contrasting colored plastic sheets, get organically entangled with consistent directionality, and then deliver swaying visual effect. This tangled form looks as if to move such as human organs or exuberant beings on the grass. The over laid sheets of plastic with different sizes and sense of motion make a single form and build more active three-dimensional sense of space. An after-image effect becomes possible because 'precise recognition' is physiologically impracticable and this kind of illusion from imperfection will guide us to the fantastic world that only human can enjoy.



1 Holz, Glas, Leder, lichtgesteuertes
Soundmodul

Hunting High and Low

Hier bin ich und in Reichweite meiner Hände scheint Es zu schlafen. Es wirkt so noch begehrenswerter, als in meinen wildesten Träumen. Ich spüre wie Es entrinnt, aber ich werde Ihm nachjagen, egal wohin. So weit - der Weg scheint kein Ende zu nehmen, den ich gehen werde. Durch Höhen und Tiefen jage ich und der Weg ist endlos. Es zu finden, darauf gründen all meine Träume. Durch die Dunkelheit tönt der Ruf der Verlockung. Es ist die süßeste Versuchung, die ich mir je einbildete. Ich werde ihr überall nachjagen. Ich jage durch Höhen und Tiefen und ahne dessen Unerreichbarkeit. Schau, wie ich mich in Stücke reiße, Es zu bekommen.

Ich werde immer und überall nach ihm suchen. So hoch und weit ist der endlose Weg, den ich gehen werde. (frei nach „Hunting High and Low“, a-ha)

Information:

Beim Öffnen der Schatulle ertönt das titelgebende Lied „Hunting High and Low“ der Pop-Band A- ha und ermöglicht den Betrachtern das gewünschte AHA-Erlebnis.

Ein noch nicht dagewesenes Schmuckstück versucht in Korrespondenz zu einer um so präsenten Hülle Geistesblitze um Schein und Sein zu zünden.



1 Necklace, Rice, Oxidized Silver,
Wood, lolite, Acrylic paint, Resin

The Wreath

The jewelry itself has a great value, but mostly this value depends on what materials it is made of. But I think jewelry can be made from any other materials such as rice, beans, natural and man-made materials, and so on. For that reason, I was always questioning if the material is not conventional how can it create a value in the eyes of the wearer or viewer? If a piece of jewelry is not- ‘precious’ in the traditional way, then what is it that attracts us to it and still are they valuable? For example, when people think about rice and beans, the first thing that comes to mind is food- not adornment, not gold or silver. These grains are important for our nourishment and survival. To me, they have a sort of beauty to them. Through the process of transforming their figures and shifting the context in which they are perceived, I want to invite the viewer or wearer to explore their relationship with the unrecognized objects of daily life. The purpose of my pieces is to break down the boundaries of conventional perceptions, which viewer or wearer might have and allow them to have a personal interpretation of and interaction with other people who wear them. My practical works are made with beans, found objects, paper, and silver. One is clearly perceived as more valuable than the other. This will indeed lead contrasting combination to the wearer and everything that is valuable or not, in our perception, becomes valuable in a variety of way.



1



2



1 Knee Cap, Acheronita Atropos, chamotte, clay, leather, brass
2 Knee Cap, Kuker, paper

Acheronita Atropos

“Acheronita Atropos” is a knee-high jewelry made from chamotte and white clay, glazed with silver glaze and cobalt gold. It is secured to the legs by leather straps fastened with brass plates. This work is Inspired by a silver kneecap, found in a royal tomb from the 4th century B.C. For me this is an opportunity to show the world of contemporary jewelry, something both antique and brand new as a way of expressing yourself. The white clay jewel I made is more like a prototype of what I believe is my bigger goal. I Imagined that the jewel could be made by a material that will let it be worn more widely by people. And I found this material was paper. So I made “Kuker”. A lighter and more flexible paper knee-cap, that can be worn by women and man with different styles of clothes. The paper is a material which can be recycled and this makes the knee-cap more than a jewel. It gives it a socially responsible element, that I think Is the future of our planet.

Shapes Of My Heart

1 The same idea in a different moment, takes shape like two identical twin sisters on two different continents, divided by a large ocean of circumstances. The scent of the inspiration reaches the receptors and sets the first gear in motion. The energy of the moment starts to fuel its first movement and sprinkle the colours. It is the colour and shape of my heart in that very moment, that will determine what piece of work I will hold in my hands at the end of the process. It starts with a sudden moment of clarity, when I know what I want to do. Then I keep on doing and this first moment of clarity is followed by a second one, in which I recognize myself in my work and discover who I am right now. At the core of each moment of clarity is my heart in the shape and colour that it takes that very moment. My works are the tale of of many hearts, that have been pounding within myself.

2 The same idea in a different moment, takes shape like two identical twin sisters on two different continents, divided by a large ocean of circumstances. The scent of the inspiration reaches the receptors and sets the first gear in motion. The energy of the moment starts to fuel its first movement and sprinkle the colours. It is the colour and shape of my heart in that very moment, that will determine what piece of work I will hold in my hands at the end of the process. It starts with a sudden moment of clarity, when I know what I want to do. Then I keep on doing and this first moment of clarity is followed by a second one, in which I recognize myself in my work and discover who I am right now. At the core of each moment of clarity is my heart in the shape and colour that it takes that very moment. My works are the tale of of many hearts, that have been pounding within myself.



1



2

1 Necklace, Shapes of my heart #01, Mont Blanc porcelain, pigment, beads, thread
2 Necklace, Shapes of my heart #02, Mont Blanc porcelain, pigment, beads, thread



1 Ring, Silber

Wellenspiel

Wenn es regnet, erzeugen die Regentropfen beim Aufprall auf Wasserflächen kleine Kreiswellen, die sich überschneiden und dabei faszinierende Wellenformationen, sog. Interferenzmuster, bilden. Man sollte sie in Silber nachbilden können! Doch Wasser ist flüssig, die Wellenmuster flüchtig; das verunmöglicht das Abformen, z.B. mit Gips. Hingegen gehorchen die Wellenmuster physikalischen Gesetzen, und sie sind damit mathematisch simulierbar. Mit einem Computerprogramm lassen sich die Interferenzmuster von zwei sich überschneidenden Kreiswellen berechnen und virtuell auf dem Bildschirm darstellen. Eine Momentaufnahme des Wellenmusters lasse ich in Kunststoff 3D-drucken: Eine reale Nachbildung eines Interferenz-Musters liegt nun vor! Sie dient als Vorlage für einen Sandguss mit der gängigen Giessring-Methode: Es entsteht ein Handschmuck aus Silber, bei dem der Gusszapfen als «Anker» für das ausladende Wellenmotiv dient.



1 Necklaces, eucalyptus bark silver

Fragilicado

Fragile the fragility and the ephemeral, this is the meaning of the work. the conscious search for the ephemeral being and its value. Ephemeral: temporary, short-lived.

Fragile: brittle, and easily shatters.

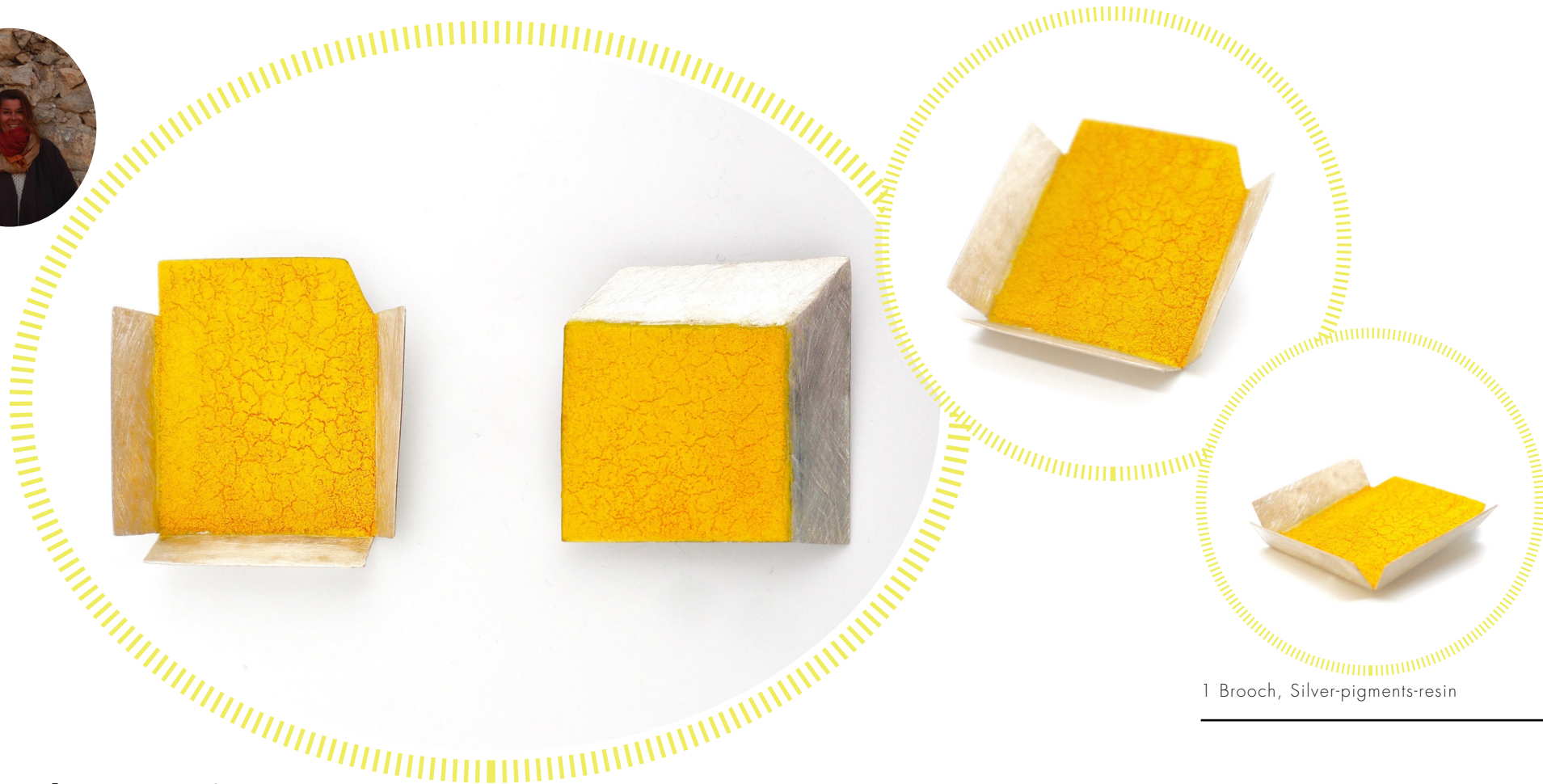
The importance of the ephemeral, the disappearance of materials, material value.

We must always keep in mind that we are passing through, that we are fragile, that time is only an indicator of our brief passage through this world.

The haste, the rush, always running so as not to feel useless, ephemeral, fragile, not to think, not to listen, passing by becomes much easier.

Nature reminds human beings that they are fragile and ephemeral. Stop, think, breathe and remember what is important. Working with nature and in nature makes me be present before this reality, I want to be aware of living reality in consciousness and consciousness.

The value, that value of the materials, depends on the material that we use in our work, so important for jewelry. I broaden the reflection, how much is my piece of jewelry worth? Those materials that I collected from a forest, then I have worked and shaped them. What shows us this time that we are living? How much are we worth?



1 Brooch, Silver-pigments-resin

Yellow-implementation

At the beginning, my artistic pieces, both in jewelry and in my drawings and texts, are made thanks to precise attention to irruptions coming from reality. Creative scope would not be possible if it were thought ahead or premeditated. I position myself as receptive to the unexpected emerging from my surroundings, and at times, by chance, something appears as coming my way. A transition then operates between that fragment of reality and a possibility to materialize it to the object. It's what I call Eurêka. For „Yellow-implementation“ 2019_20, the breach arrived as a non triggered event and that's what interests me, the moment when my own medium slips away. For me it is to take a position of intuitive reception, connected to the five senses as much as the mental and the sensitive. These forces are then joined together and not separated. It is through action, by „doing“ that fortuitous movements intervene, it's therefore a moment away from rationality and yet achieved within a very concrete experimentation. There are millions of possibilities, and when one occurs one must not only let it happen but also listen to it. This listening is next in order of this type of work. Indeed, it is not enough to let the unexpected event become, it is then important to refine, to understand the process of this random gesture as well as its' consequences, aiming to create a dialogue with it and answer it. This is how I can then act above this irruption of reality, and create a bridge between the final object and its' unforeseeable process. This simultaneous meeting between reality out of my control and its' instant connection with its' shaping of the jewel, is therefore an Eurêka in several stages.

Aut viam inveniam aut faciam

I shall either find a way or make one

At first sight you might think it is something that appears all of a sudden. So is the story about Arkimedes in his tub told. He was just sitting there letting his thoughts wonder freely.

If it would have been possible, a closer look into that guy's brain should have given us a quite different picture.

We would have seen an enormous cascade of neurochemistry. Large quantities of norepinephrine, dopamine, endorphins, anandamide, and serotonin flood his system. Turning up his focus, boosting imaginative possibilities in information and his ability to link ideas together in new ways.

Like Arkimedes it is in the state of flow that we humans get our most brilliant ideas. Artists create, writers write and scientists get new ideas. Our intellectual abilities have helped us on our long and winding road from Lucy, out in space and up till now. Only a brave and free way of thinking is our way forward in Anthropocene.



1 Necklace in silver, wood, amber, cz



1 Büttenpapier, Garn

Prägung

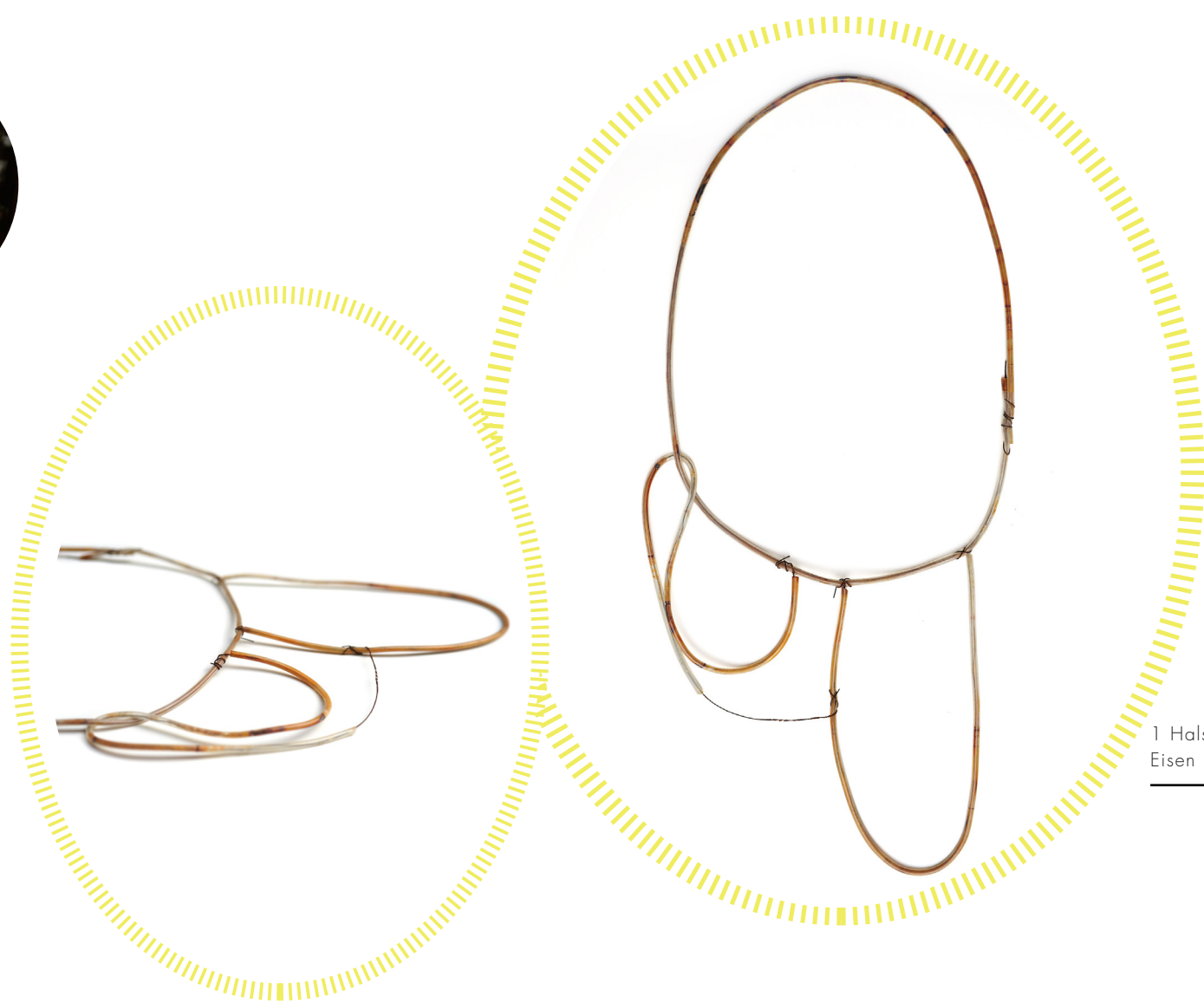
Im Papier eingebettet liegt eine Perlenkette.
Das Papier umschließt sie, ist zugleich Schutz, Verpackung und selbst Objekt.
Der Besitzer kann die Kette herauslösen und tragbar machen,
die Zeichnung lebendig werden lassen.
Zurück bleibt die Prägung, die Erinnerung an diesen Moment.

Self-justification

There is no compass, no chronometer, no justification. The passing of time can be reckoned only by the oil in the lamp. A deceptive clarity like in a southern sea: the bottom is visible, but it can be a long way down. We are united by the fact that we understand the nature of choice in the same way. The psychosomatic groove of attraction. And Chance, that pseudonym for God that He never wants to sign.
A decision arrives, armed to the teeth. I feel inexperienced hands steering the chariot of the sun ... I do not want to let that happen!
Your illusions have been magnanimously forgiven. Your horse is departing. Escorts and entourage, please step back. A true decision makes one humble and submissive; the decision-maker knows that it is inevitably and ultimately at the whim of many undefined and indefinable factors.
And finally, remuneration.
Contract, handshake.
A contract with perfection, even if it has not been sealed by intent, is binding.



1 Neckpiece, Everything forgiven, dark chestnut horse hair, silver, inherited gold medallion, photo in it, vintage jewellery with onyx, white diamond, tin chain
2 Brooch, Lost, darkened silver, human hair, cordierite, purple spinel
3 Brooch, Presence, silver, smoky quartz, black jade, lepidolite, dark chestnut horse hair



1 Halsschmuck und Wandobjekt, Silikon,
Eisen

Kontemplation

Das Wort „Kontemplation“ kommt vom lateinische Verb „contemplare“ und bedeutet „betrachten, schauen“. Ziel ist es, innerlich leer im Sinne von Gedanken-frei zu werden. „Wen“ oder „Was“ beobachte ich in meinem inneren Tempel (templa)?

Das ist es, was mir in der Stille zugespielt wurde:

Die Silikonschläuche sind im Innern mit einem Eisendraht durchzogen. Nach einer Weile im Wasserbad rosten sie an. Ein Prozess, der ohne mein Zutun arbeitet. Ich nehme die Einzelteile, die ich zuvor mehr oder weniger beliebig zugeschnitten habe, aus dem Wasser, trockne sie und lege sie auf den Tisch. Die Komposition geht mir leicht von der Hand. Die Teile liegen wie schon gezeichnet vor mir, ich brauche sie nur noch zusammen zu fügen.

Cocoon

Throughout the Gunma Prefecture the air smells of the white mulberry trees that cover the hole plain with their dense, palm-sized leaves. In the great hall, rainbow threads shine at the first light of dawn; next to them a raw treasure lies on a metal grate like a soft cloud.

Three weeks of imprisonment are waiting for me, of “self-isolation” one would say. During the last month I have collected enough supplies to stay in this small space, tailor-made for me, for as long as necessary. It only took three days to make it cosy, despite its small size. The walls are slightly rounded, they close around me giving me a feeling of protection, like a kind of hug. They are soft and candidly white in colour. Everything is silent, but I can feel around the presence of others like me, confined in their personal boxes.

It is a moment of collective isolation.



1 Necklace, Silver, Sari Silk waste,
Acrylic Paint



1 Ring, Silver, Gold

Marmolada

Since he was a little child Giorgio was fascinated by rocks so much that he started picking up and collecting them as little amulets, steady and inanimate, but also tough and full of energy. He was born in a small village in the North of Italy, right in the middle of the so called „Pail Mountains“, which for 300 million years have been growing layer after layer, imprisoning terrestrial and extra-terrestrials beings, feeding legends and stories about their creation.

Looking outside of his small Victorian window, he now finds a landscape shaped by glass surfaces and metal frames which tries to reach the top of the sky, in vain. After work, Giorgio enters his study, goes to his desk and takes a small key out of the first drawer on the right. He uses it to open the door of a solid wood cabinet, placed right in the corner of the room. He would have never imagined that all his amulets would one day return to their original substance, becoming silver fragments of Moon which the jealous Sun sometimes gifts with an orange tint. One glance is enough.

P.E.T.

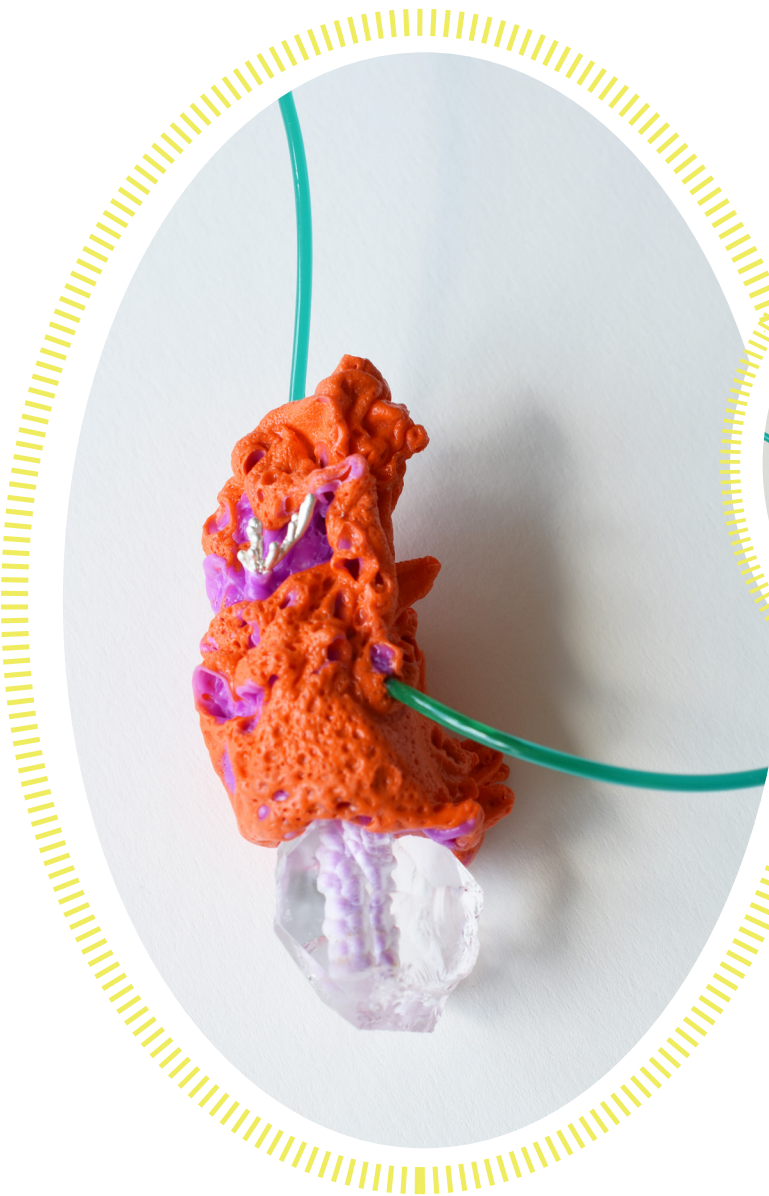
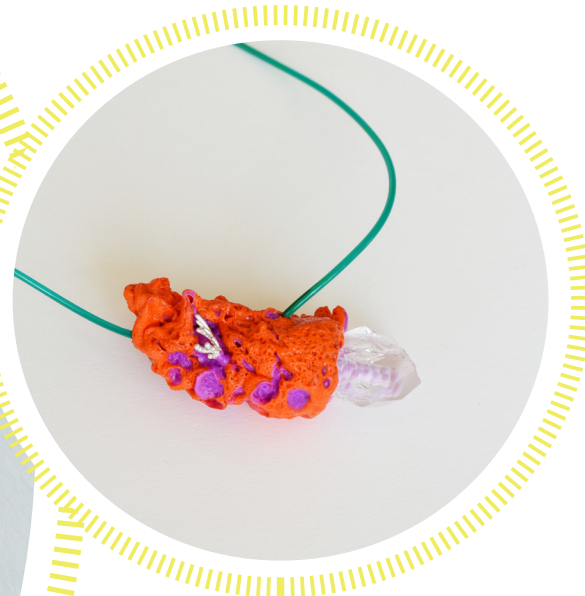
Throughout the Gunma Prefecture the air smells of the white mulberry trees that cover the hole plain with their dense, palm-sized leaves. In the great hall, rainbow threads shine at the first light of dawn; next to them a raw treasure lies on a metal grate like a soft cloud.

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1 Necklace, Silver, Sari Silk waste,
Acrylic Paint



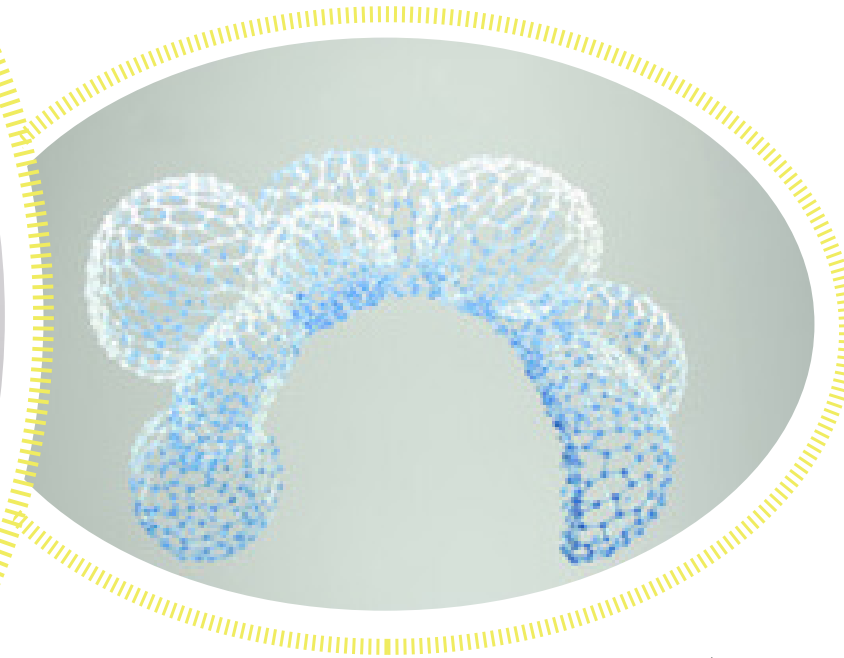
1 Necklace, plastic, quartz, silver, pvc cord

Connected

I create flamboyant, sculptural and wearable pieces that combine ambivalent aspects of appeal and repulsion. The aesthetic qualities of my ambiguous jewellery are based on an organic form-vocabulary, the introduction of colour, innovative materials and techniques, in combination and contrast with my traditional goldsmithing skills.

Until my artist in residency in Idar-Oberstein I had always purchased traditionally cut stones to work with, but the insight into completely new techniques implied the chance for a new challenge:

Experimenting, concentrating and emphasizing my very own language of forms and cuts allowed the stone to become a new focus within my pieces – an utterly eureka experience!



1 Tiara, Nylon

Eureka -Tiara

“It is a beautiful moment when my thoughts seem to ‚float‘ in my head and suddenly an image bubbles up and then crystallises.”

I made this Tiara with a technique I developed, mastered and refined in recent years. I build volumes, mathematic or organic, from nylon fiber using heat. The material looks like glass but is strong and ultra-light. The hues, and the transparency and reflexion of the material, make the piece very lively.





1 Silver, wood and acrylic and enamel painting

Flag of windows birds

I have always been drawn to the Swiss flag. Its powerful graphic is at once clear as it is simple. I should also explain that, beyond their inherent symbolism, I do like crosses. At the same time, I also admire the Swiss Confederation for its multi-national and cultural character as well as its commitment to human and social values. In short, a complex and sophisticated democracy in the midst of an increasingly hostile world. Switzerland is admirable in its defence of the environment and the balance it keeps between sustainable growth and the natural world. These thoughts have led me to create a tribute-piece in honour of this civilized country. I have turned the flag into an image that is a poetic vision of itself. The white cross becomes a window through which a blue-white sky and flying birds can be seen. The red background is similarly transformed, the wooden wall suggesting an old construction. A fir tree crowns the composition in reference to the alpine character of Switzerland. It is a simple idea, evocative and idealized. I hope that the Swiss are not offended by the desecration of their flag ... Nothing was further from my intention, except a personal recognition of a country that I admire



1 Anhänger, Bronze

CONNECT YOURSELF

Die Kette „CONNECT YOURSELF“ ermöglicht es 19 Personen sich untereinander zu vernetzen. Doch wie ist das möglich? Jedes Glied der Kette, es sind 19 an der Zahl, wird einzeln als Anhänger verkauft. Sie sind nummeriert, jedes Teil ist einzigartig. Den Verschluss, den „missing link“, behält die Künstlerin, sie ist die 20. Person im Kreis. Der/Die Käufer/in verpflichtet sich, sein Teil weder zu verkaufen, noch in irgendeiner anderen Art und Weise weiterzugeben. Sie/Er ist Teil des Konzepts. Außerdem wird der/die Käufer/in seine aktuellen Kontaktdaten, also Name, Adresse, Emailadresse, Telefonnummer in der Galerie oder bei der Künstlerin selbst hinterlegen. Die Daten werden nur der Künstlerin übermittelt, sonst bekommt sie niemand zu Gesicht. Falls die Daten sich ändern sollten, muss dies mitgeteilt werden. Was dann? Wenn alle 19 Teile der Kette verkauft sind, werden die Mitglieder benachrichtigt. Es wird einen Termin geben, an dem alle zusammenkommen. Wo? In München, dem Entstehungsort der Kette. An diesem Tag wird die Kette feierlich zusammengefügt werden. Jeder darf die ganze Kette nun für bestimmte Zeit tragen. Die Reihenfolge bestimmen die Zahlen auf den Anhängern (1-19). Es wird zusammen gekocht und gegessen, so können sich alle kennenlernen. Die Vernetzung hat begonnen. Was weiterhin aus der Runde wird, das bleibt von nun an den Menschen überlassen, die sich entschieden haben ein Teil dieser speziellen Gruppe zu werden. Ich, Lena Munzig, bin schon sehr gespannt und freue mich alle kennen zu lernen! Hoffentlich auf bald! EUREKA!



1 Ring, FLUX BETULA, Bronze, brüniert
2 Ring, FLUX THYMUS, Bronze, brüniert
3 Ring, FLUX ABIES, Bronze, brüniert

FLUX

Piktogramme zu Pollen

flux, lat. als „physikalische Größe“ bezeichnet man ein Merkmal dann, wenn dieses einen Wert besitzt.

Mit dem Konzept FLUX gebe ich dem globalen Thema der schwindenden Artenvielfalt durch von Pollenschmuck mehr Sichtbarkeit, weise auf einen fragilen Kosmos anhand leichtgewichtiger Blütenpollen. Die kraftvollen Ringe dienen als Kommunikationsinstrument für Natur und Kultur. Es sind die Folgen der Urbanisierung wie beispielsweise der Klimawandel, die Verknappung natürlicher Lebensräume, Ressourcenverschwendung, Insektensterben, zunehmende Allergien die den heutigen Kontext für Flora, Fauna und Mensch darstellen.

Auf der Interpretation von rasterelektronenmikroskopischen Aufnahmen bestimmter bedrohter Arten basieren die Formen. Die einzelnen Modelle sind durch ein additives Verfahren in Wachs angelegt, dann per Sandgussmethode oder Feinguss gegossen.

Jeder Ring ist ein Unikat.

1 Necklace, #1 W, KOZO woods,
Nishinouchi paper
1 Necklace, #2 W KOZO woods,
Nishinouchi paper
1 Necklace, #3 W KOZO woods,
Nishinouchi paper



1



2



3

simply

I value communication with the people I meet when making works. I get inspired by knowing their experiences and learning the techniques. Sometimes we can think and create together. I think that my work has meaning in it. In this work, I learned how to make paper threads from Japanese paper craftsman, and felt the charm and potential of this paper. Japanese paper threads are one of traditional techniques that is being lost. Japanese paper is made from the skin of trees called KOZO, but the remaining wooden core has little versatility. Therefore, I use these trees that are not normally used and paper threads twisted by my hand, and express it in a very simple form. That is because I believe in the power of these materials.





1 Pin, Anhänger oder Ohrring, Silber, Diamantsplitter/Diamant, Gießharz, Graphit

Sparkler

Auf der Suche nach einer glitzernd, zündenden Idee. Was wird benötigt, um jede Feierlichkeit gebührend zu zelebrieren? Genau, herrlich strahlende Wunderkerzen – Zündend, entzündend, wahrlich funkensprühend. Diese kleinen Feuerwerke werden auch Sternwerfer, Sternchenfeuer oder Sternsprüher genannt. Sie glitzern und funkeln und erinnern an das Feuer des Diamanten. Jene edlen Steine, welche früher auch als auf die Erde gefallene Sterne angesehen wurden. So waren sie geboren, die „Sparkler“ - abgebrannt oder noch unentzündet. Sie finden Platz in ihrer eigenen Verpackung und sind gefertigt aus Silber, Gießharz, Graphit und Diamanten/Diamantsplitter. Und das Tolle ist, „Sparkler“ ins deutsche übersetzt heißt nicht nur Wunderkerze, sondern bedeutet auch Glanzstück oder Diamant. Eureka! Verbindung von Festlichkeit und der Thematik des Diamanten. Hach.... Aber Vorsicht: Das Glitzern kann Sie in eine unbegreifliche Faszination führen.

Ein Rätsel

Ich habe ein Rätsel für dich.
Was liegt vor dir ?
Ist das eine Öffnung ?
Ist da was drin ?
Was macht man damit ?
Aufklappen ?
Aufschieben ?



1 Ring, Neusilber, geschwärzt

Oh ja !
Es ist ein Ring !
Und wie weiter ?
Gehören die zusammen ?
Ich hab's !
EUREKA ! !





1 Necklace, x-rays , glass beads, sequin crystals, nylon, decommissioned USB cable

Rebel Dreams

„Humanity evolved when it evolved, not because it was sober, responsible and prudent, but because it was playful, rebellious, and immature.“ (Tom Robbins)

Three indomitable and playful monkeys dream of what will be. Jumping from branch to branch, they weave their tails between imagination and fantasy. Which of their dreams will come close to what it will be?

A world of glitzy and glittering skyscrapers with USB cables awaits their species.



1



2



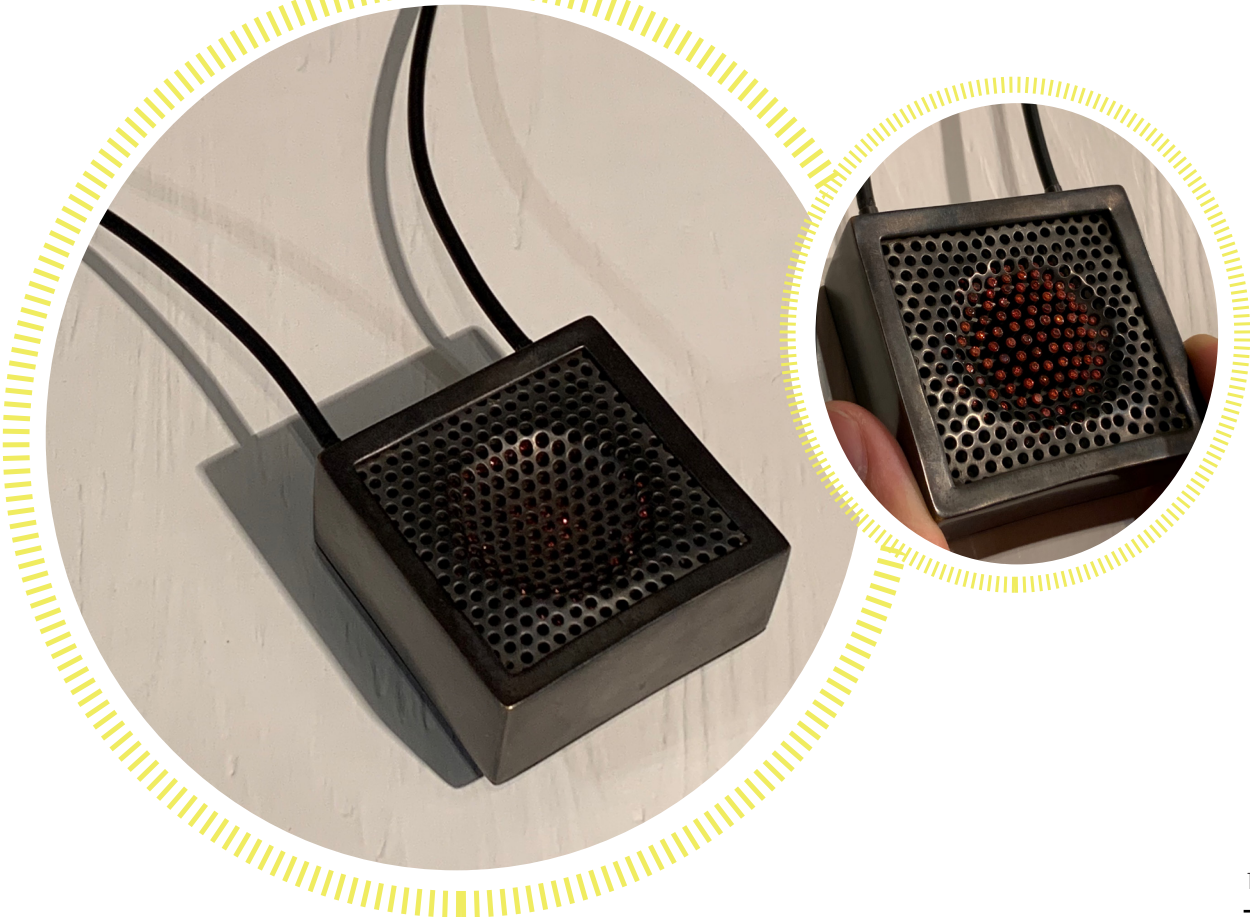
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1 Brosche, Cheesecake, Bioharz, Knochenmehl, Blutpulver, Messing, Stahl
2 Brosche, Cookies´ n´ Cream Bioharz, Knochenmehl, Blutpulver, Messing, Stahl
3 Brosche, Roses smell like..., Bioharz, Knochenmehl, Blutpulver, Rosenwasser, Messing, Stahl



Schmuck am Knochen

Der Zustand einer Gesellschaft kann an Hand dessen bemessen werden, wie sie mit den Schwächsten Mitgliedern umgeht. Da, meiner Meinung nach, Tiere zu den Schwächsten gehören, ist deren Behandlung und Verwertung ein guter Indikator für den Verfall gesellschaftlicher Werte. Die Problematik der generellen Lebensmittelverschwendung und des hohen Fleischkonsums und -verbrauchs, sowie der damit einhergehenden Respektlosigkeit gegenüber Tieren und ihren Überresten, die wie Massenware behandelt werden, war Auslöser für das Thema zur Serie „Schmuck am Knochen“. Die Intention war eine Diskussion anzuregen oder eine Ansehenssteigerung der Tiere und ihrer Überreste zu bewirken. Upcycling von Tierresten, welche normalerweise im Müll gelandet wären, ist für mich ein Weg, um das Thema Tierwohl ins Gedächtnis zu rufen.



1 Necklace, Brass, Zircon gemstones

Jewellery as second skin

The most important concept that I always follow while creating my works is the integrity of my jewellery: the structure of the pieces, how it relates to the body and the wearer's experience with it. I create interactive works that build a relationship between the piece and its wearer, while also highlighting the shapes and motion of the body. I have discovered an unexpected property in the materiality of metal, and it astonished me: the ability of it to take any shape. I made the metal work the same way as the fabric would. The works become like a second skin. The kinetic elements of this particular work imitate the forms of the body, making the jewellery take the same shape.

The works come to tell their story while being worn on the body. The piece of jewellery itself represents only part of the story: it comes together as a whole only after the piece is placed on the body.



1 Necklace, oil shale, cord, graphite

Underneath an Island

The focus of my work is centered on finding and using native stones of the south coast of England, where I spent my childhood and formative years.

The Jurassic coast is known for its rich variety of geology; it is here that I source Shale. Usually deep beneath the Earth's surface, rich in oil, here there is an outcrop. Pieces are scattered among the other stones on the beach, and the cliffs are made from it. The pieces I select have been washed and worn by the sea, and have a surprising lightness for such a dense and dark stone. My series Underneath an Island represents all that is beneath the surface. The necklaces are short, worn directly on the chest. When Shale touches skin, a trace of our natural oil is visible on the stone's surface. Here oil meets oil, a confrontation of a substance we excrete and one we extract from the earth.

Through the physicality of stone carving, the layers of my practice address personal identity, primordial human instincts and questions concerning evolving material culture. Material is most often my starting point; through experiments, playfulness and research an investigation unfolds which allows me to express internal thoughts and questions, which can then have a life of their own.





1 Necklace, bicycle wheel rubber, natural latex band, cotton wire, acrylic

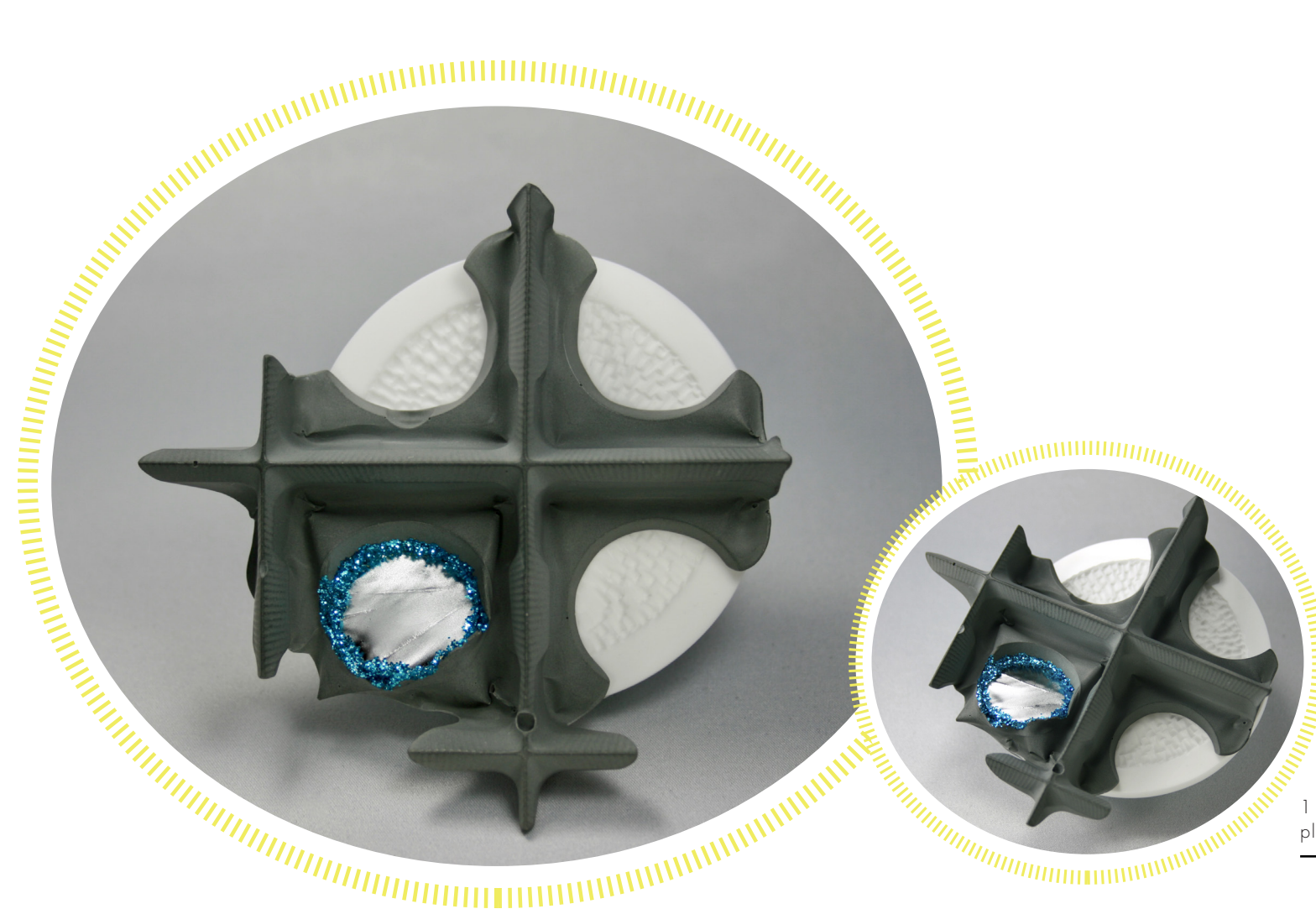
What holds us together

The Earth's gravity was increasing with tremendous power, the molecules of all life forms were smashing together, absorbing one another, emanating an incredible amount of energy.

Most human bodies were transformed into new creatures, or severely modified...My hair was sunlight and my eyes were two tulips from the old garden.

We had a mission to save life on Earth. It was possible only by saving the breath of male and female. I encountered a man on a street, we were the only two humans remained. Our bodies were splitting apart due to the gravity force, so to keep them together I made a necklace from a rubber I found on a street, it was fused with flowers.

Our necks were joined, we started breathing...The white sphere generated out of our breath would carry the life in the future. As it didn't have any mass it couldn't be affected by gravity. Last breath...everything compressed to a single spot of light, mingling in a vast open space that would recreate the life many years later.



1 Brooch, Jesmonite, colour, plexiglass, plant based glitter, silver, metal

Stardust

In the mountain valley there is a lake which is always frozen. Story is told, generation to generation of secret hidden under ice. I hike up to mountain to see this lake. Valley was beautiful, mysterious. I drill a hole into thick ice. Sound what icedrill make was first clear, crisp and it get darker deeper the drill gets into ice deck of lake. Crystal clear water fill this fresh hole. Now I can see what is under the ice. My heart beat fast like flock of hummingbirds. I bend forward, closer to hole to see better in. Water smell cold, fresh and it remind me of winters we used to have. Something was sparkling under water. It looks like diamonds or what could it be? I take a deep breath and dive into crystal clear cold water. Then I see it. Entire universum under ice.





1 Ceramic, organic and natural pigments,
nail polish and Swarovski crystals

Uninhibited fingers

This is a mischievous tribute to "human fingers", artists fingers, devil fingers... lovers fingers.

They embrace, they point, they rest, they dream, they rock, they wink "the nail", they talk to us through an "UNINHIBITED DANCE".

On Life

Fließend wie das Leben, schillernd wie ein Balztanz, wie eine Einladung, wie das schönste Gewand, schimmernd blau wie die bezaubernden Flügel des blauen Morpho Schmetterlings. Das explodierende Leben, abenteuerlustig, neugierig, sprießend. Eine Hommage an das Leben, die Schönheit, die Verzauberung. Danach suche ich schon lange.

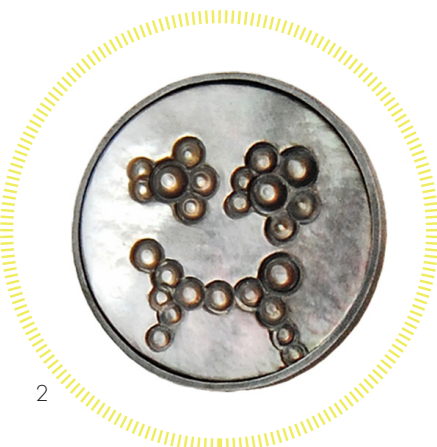
Textil, Kunststoff, Papier, Lack, Titan? Tragbar soll es sein. Aus Metall, wegen der Wertigkeit, Stabilität, dem Reiz und der Herausforderung der Handwerkskunst. Titan verhält sich ganz anders als Silber oder Gold. Mit viel Fingerspitzengefühl durchs Feuer geführt erscheinen jedoch die schönsten Farben. Wie schimmert es am besten, ohne im falschen Winkel zu dunkel zu wirken? Welche Form eignet sich am besten, groß oder klein, eines oder viele? Weben, feilen, gravieren... Wie fließt es am flüssigsten, ohne zu kompliziert zu wirken? Soll es umstülpbar sein und wie? Ein riesiges Stück, ein Wasserfall, einer Rüstung gleich. Oder lieber eines, das Frau gerne trägt. Etwas, das aus etwas Dunklem, nicht mehr so lebendig scheinendem herausfließt und sprießt und umso mehr leuchtet.



1 Kette, Silber geschwärzt, Gold, Titan



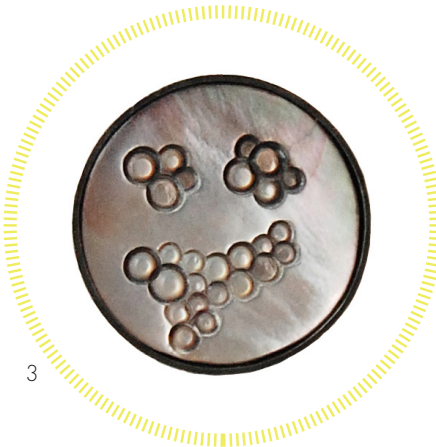
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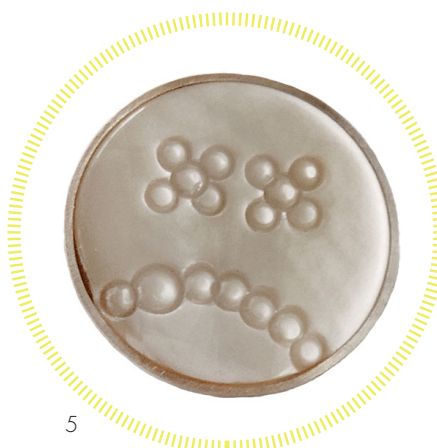
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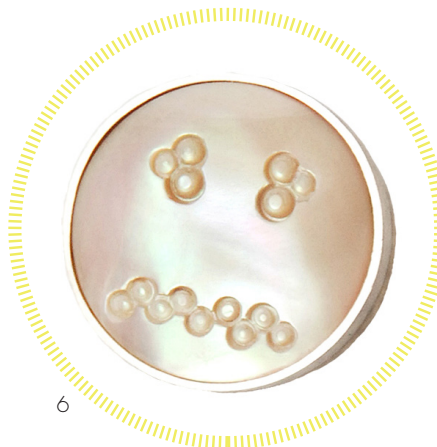
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6



7

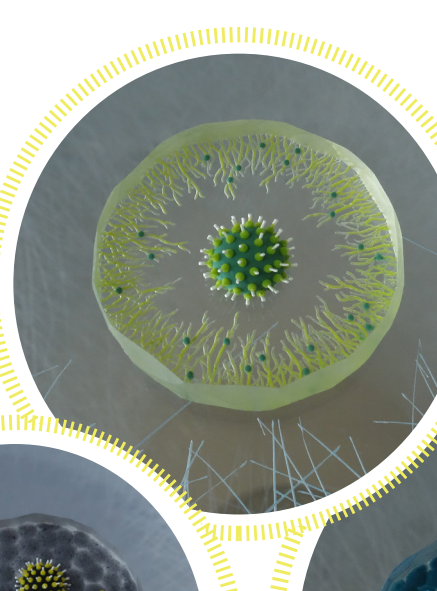
- 1 Pin, "hui" face, mother of pearl, silver, steel
- 2 Pin, "iih" face, mother of pearl, silver, steel
- 3 Pin, "hey" face, mother of pearl, silver, steel
- 4 Pin, "oh" face, mother of pearl, silver, steel
- 5 Pin, "äh" face, mother of pearl, silver, steel
- 6 "ähm" face, mother of pearl, silver, steel
- 7 Pin, "wow" face, mother of pearl, silver, steel

7 Faces

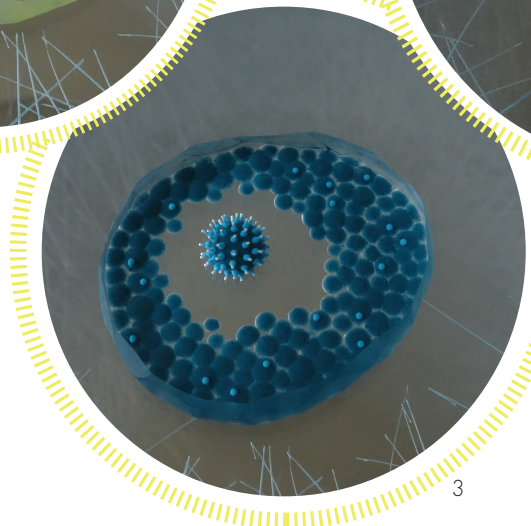
eindrücke , ausdrücke , verwunderung , enttäuschung ,erstaunen , empörung , fröhlichkeit , müdigkeit , verbissenheit , gelassenheit , grübel ,
empfindungen und gefühle . in dieser serie beschäftige ich mich mit mimiken und gestiken - wie nehmen wir diese wahr , wie gehen wir damit um ?
welche gefühle sind von außen sichtbar ? was ist zu erahnen ? was verbirgt sich vor allem zur zeit unter der maske ? wird es ein eureka geben ?



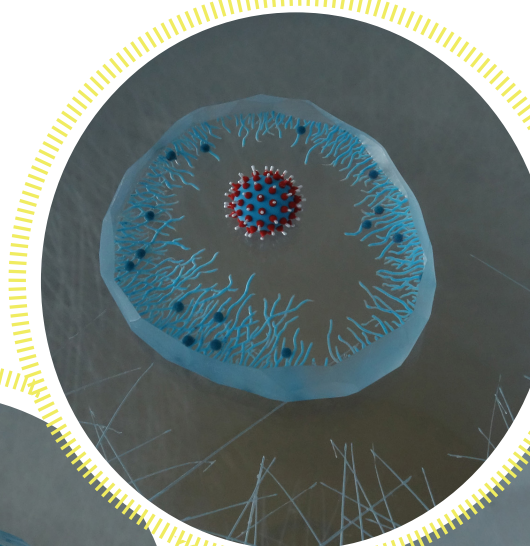
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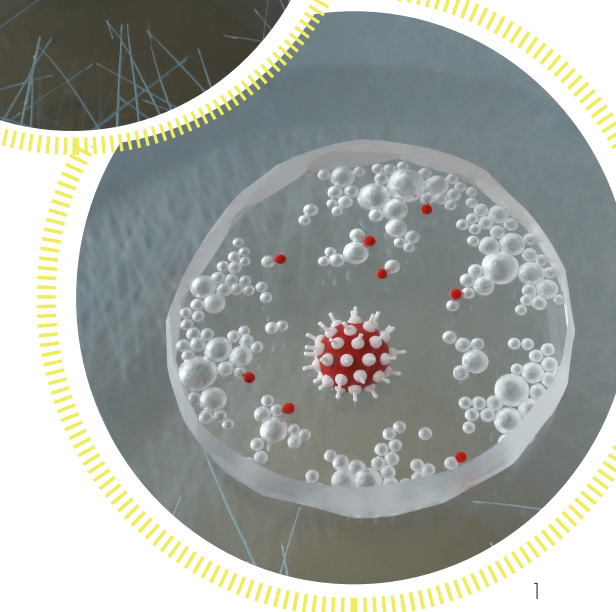
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3



2



1

- 1 Coco, Pin, Acryl handgefräst, mit Epoxidharz, Silberbrisuren
- 2 Aino, Pin, Acryl handgefräst, mit Epoxidharz, Silberbrisuren
- 3 Toivo, Pin, Acryl handgefräst, mit Epoxidharz, Silberbrisuren
- 4 Onni, Pin, Acryl handgefräst, mit Epoxidharz, Silberbrisuren
- 5 Peetu, Pin, Acryl handgefräst, mit Epoxidharz, Silberbrisuren



Coco

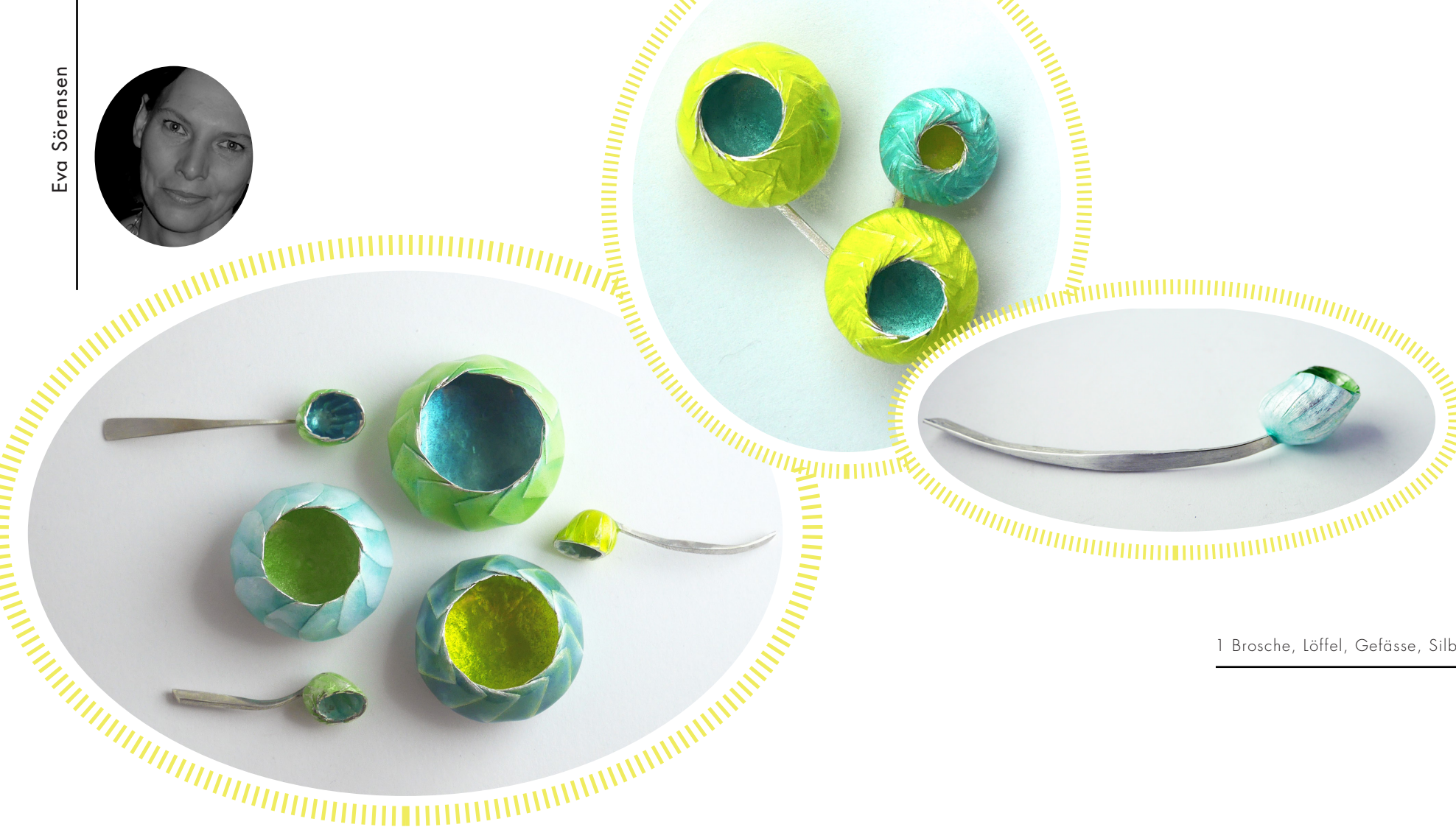
Coco und ihre Freunde lebten nun schon seit vielen Jahren mit mir in meiner paradiesischen Werkstatt. Wir hatten viel Spass zusammen und sie fühlten sich sichtlich bei mir wohl. An manchen Tagen nervten sie und an anderen waren sie eine echte Inspiration für mich, oft lagen sie auch einfach nur auf der faulen Haut.

Ich wusste nicht genau woher sie kamen oder wer sie waren.

Sie waren einfach plötzlich da und in ihrer komplexen Schönheit sind sie mir ans Herz gewachsen.

Im Frühjahr diesen Jahres tauchten nun plötzlich weltweit Fahndungsfotos auf....

Die kuriose Geschichte dahinter ist, dass ich schon viele Jahre Mikrobiologie in meinem Schmuck bearbeite und verwende. Biologen sind meine grössten Fans. Auch diesen kleinen Coronavirus baue ich schon lange und nun ist er der große Renner in meiner Werkstatt. Die Liebhaber kaufen ihn als Antikörper oder als Erinnerung an diese außergewöhnliche Zeit. Auch zwei Chefarztinnen einer großen covid-Station haben ihn für sich erworben.



1 Brosche, Löffel, Gefässe, Silber, Email

Eureka

ich befasse mich schon mehr als ein Jahrzehnt mit dem Material Emaille. Eine Technik, die so ein weites Experimentierfeld bietet, dass es nie langweilig wird und ich für die nächsten Jahrzehnte noch unausgegrenzte Hirngespinnste im Kopf habe, die ausprobiert werden wollen.

Das Emaille ist ein sehr eigenwilliges Material, welches gerne springt beim Abkühlen oder beim dritten Brand plötzlich seine Farbe verändert

Deshalb hatte ich ein Heureka-glücksgefühl, als ich dünn gefaltetes Blech in eine dreidimensionale Form brachte, um es dann zu emaillieren. Das Emaille gibt der Form nicht nur seine brillante Farbe sondern auch seine Stabilität. Das Endergebnis ist so stabil und unempfindlich, dass es in seiner Anwendung sogar als Tafelsilber dienen kann.

Es entsteht eine Serie von Unikaten in Form von verschiedensten Vorlegelöffeln, wie beispielsweise Zuckerlöffel, wie auch kleine Salzgefäße oder auch Broschen.



1 Glasses-necklace, Silver, titanium, steel, latten, leather, plastic Swarovski crystals, stoving enamel (plique-a-jour)

2015th eclipse by Svetlana Smelkova

I was depressed. This condition was determining all areas of my life and, of course, work in the first place. I didn't want anything, nothing inspired me, my life did not foreshadow anything good; I was drowning in gloomy despondency, fatigue, and sadness. But life is an interesting thing ... Accidentally or by heaven's plan, I met a woman ... She asked me to make her a ring using her sketch ... I began to work slowly and named the ring The Unexpected Eclipse. I made a ring and Love came into my life... There were flashes and insights. Another piece - a Glasses necklace - was born through some strange and fateful moments. One day, as I was approaching the workshop, I saw a solar eclipse; in 2015, lunar and solar eclipses occurred very often, and new ideas came to me. The girl with the ball, the curves of the frame in the form of wings, honeycomb in a titanium frame- everything has its own symbolic meaning and all these elements were a part of my life at that time. These glasses were a new stage in my artistic and personal life, through them I saw new horizons and perspectives in my work and experiments... And I dedicated them to my Beloved Woman.



1 Ring, Silver, cubic zirconia

Born under the sign of Scorpio

My jewelry is always an experiment. I experiment with shapes, materials, and techniques. It's always a quest. When I thought about making a ring, I was fascinated by the study of bionic form formation in art and saw a black table designed by architect Zaha Hadid. The shape inspired me, and I started making the ring, and the result was a 'bionic' scorpion. It was the spring of 2017. The ring was made and I learned sometime later that Zaha Hadid died in March 2017. I started watching a report about this amazing woman-architect and found out that she was born in November, her sign of the horoscope is Scorpio. I dedicated this ring to her memory and called it 'Born under the sign of Scorpio'. It was a non-accidental coincidence.

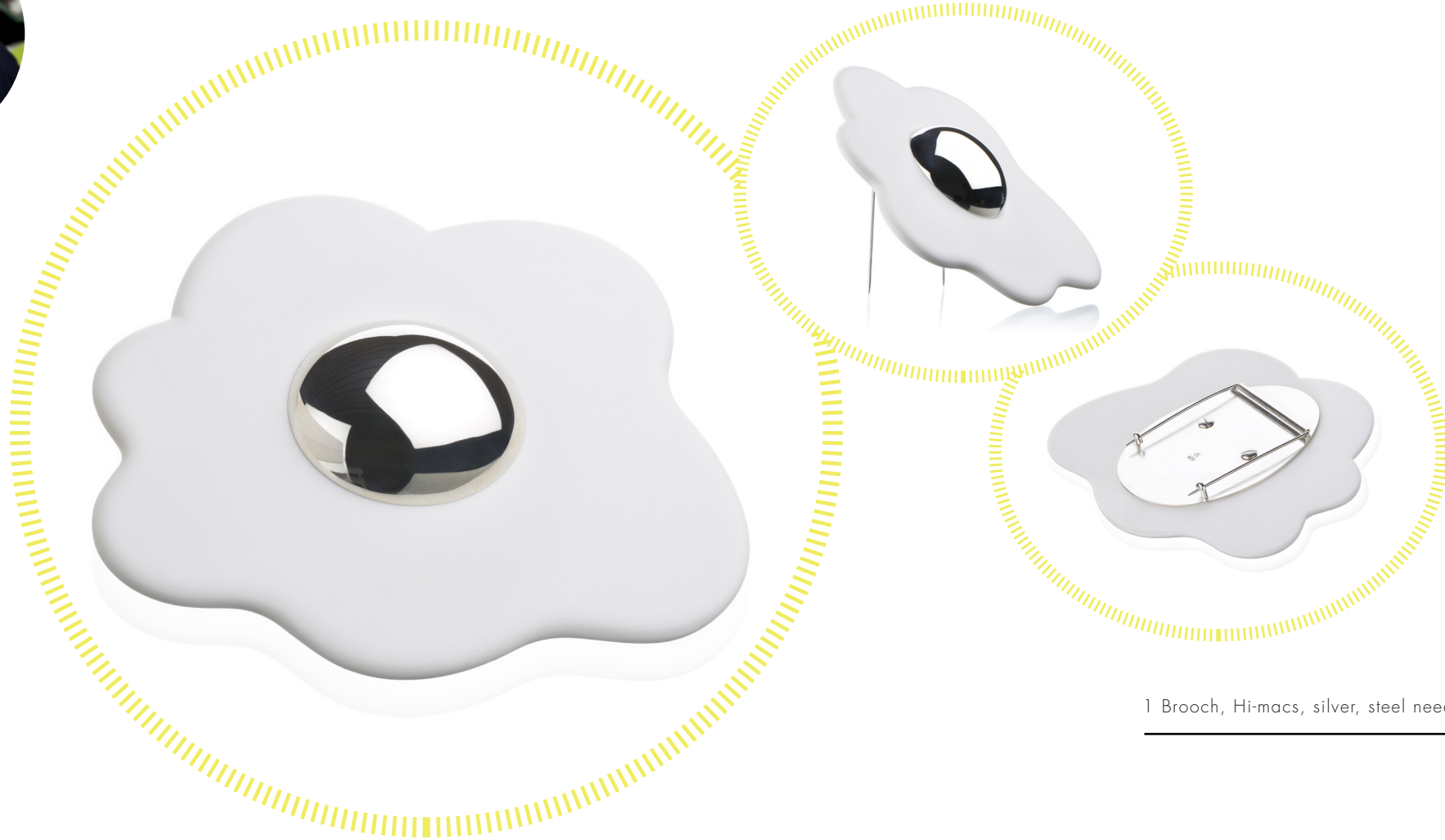
For my Martha

I was depressed. This condition was determining all areas of my life and, of course, work in the first place. I didn't want anything, nothing inspired me, my life did not foreshadow anything good; I was drowning in gloomy despondency, fatigue, and sadness. But life is an interesting thing ... Accidentally or by heaven's plan, I met a woman ... She asked me to make her a ring using her sketch ... I began to work slowly and named the ring The Unexpected Eclipse. I made a ring and Love came into my life... There were flashes and insights. Another piece - a Glasses necklace - was born through some strange and fateful moments. One day, as I was approaching the workshop, I saw a solar eclipse; in 2015, lunar and solar eclipses occurred very often, and new ideas came to me. The girl with the ball, the curves of the frame in the form of wings, honeycomb in a titanium frame- everything has its own symbolic meaning and all these elements were a part of my life at that time. These glasses were a new stage in my artistic and personal life, through them I saw new horizons and perspectives in my work and experiments... And I dedicated them to my Beloved Woman.



1 Choker, Silver, leather, tail-and-mane hair, a diamond, enamel





1 Brooch, Hi-macs, silver, steel needle

Ei, I, Ei

While living abroad, my brain has gotten used to switch between multiple languages in everyday situations. This is about a bilingual breakfast reflection. One morning I was about to eat breakfast all by myself. At the center of my plate, I placed a freshly fried egg. As I leaned forward in order to slice it up, I suddenly realized that its yolk reflects my own image. "I face my own reflection. Ei reflects my own face. Spiegelei. Spiegel I. I reflect. Das gelbe vom Ei, I? Egocentric? Ovocentric? The origination of the ego?" While I reflected about self-aggrandizement and origination, the egg reflected its surroundings concretely. "Ei, I, Ei! EIREKA... äh, EUREKA!" Feeling invigorated after eating the chilled source of inspiration, I started to warm up for the realization of the brooch "Ei, I, Ei".

Out of the blue

A while back during a stay on Svinøya (The swine island?) on Lofoten Islands in the north of Norway, I wandered along the breakwater. Seagulls have been decorating it by their droppings and I started to investigate and document the variety of this animalistic kind of street art. Looking up into the blue sky, seeing troops of sea birds circling above me, I felt a little exposed. Because it can hit you... anytime... out of the blue! Weeks later, I passed by a tacky interior boutique where they displayed cheap boxes made of some sort of cheesy marble imitation. Their colours and patterns instantly reminded me of bird poop and I said to myself: "EUREKA!" I bought three of them, carved brooches out of their lids and named them „Out of the blue". It was not until many months later, right at the Oslo Cathedral, that a huge bird dropped its load right on my freshly washed blue jeans, it was a grey day though...



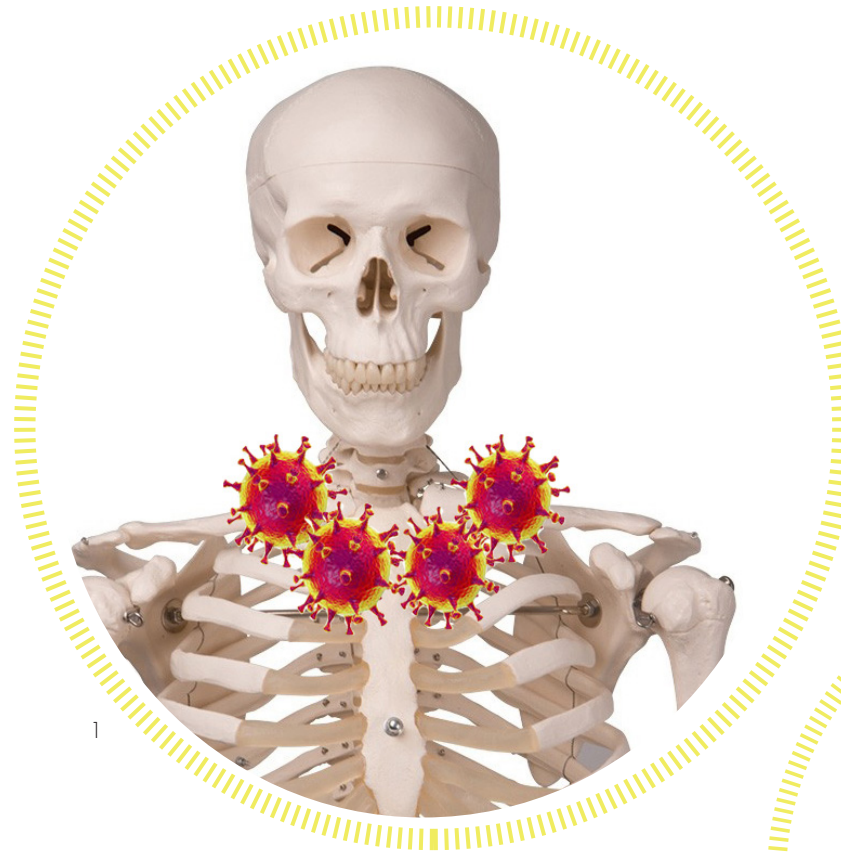
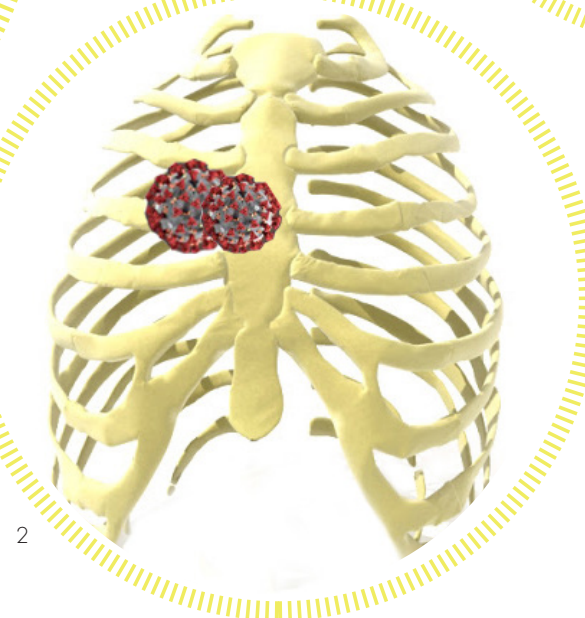
1 Brooches, Polyresin (marble imitation), 925 silver, steel needle



1 Brooch, Walnut wood, bronze, brass screws, steel needle

Piece of shit

Having a creative profession means to always be on duty; always be prepared for the flow of ideas. They might appear at any place at any time without warning. That is why I don't go anywhere without my notebook and pencil. Even at night time, I place them accessibly on my bedside table in the hope of perceiving inspiration before falling asleep or in the aftermath of my dreams. Whenever an idea arrives, I sketch it down and fall back to sleep satisfyingly. My notebook has been filled up with scribbles and sketches in various styles and dimensions over time and I like to let them ripen before I decide to pick them and turn them into pieces of art. Occasionally, the once-so-grandiose idea from the night before might have shrunk until the next morning. "Crap!" might sound my reaction of frustration. "What a piece of shit!" I would hear myself saying while drowning in self-doubt. Until one day I thought: "Piece of shit? Grand, let's do it! EUREKA!"



1 Collier, Sars-CoV-2 (Severe Acute Respiratory Syndrome Coronavirus 2)
2 Brosche, Sars-CoV-2 (Severe Acute Respiratory Syndrome Coronavirus 2)
3 Ring, Sars-CoV-2 (Severe Acute Respiratory Syndrome Coronavirus 2)

Coronaschmuck

Corona stellt alles Vorhergegangene in den Schatten und bietet etwas noch nie Dagewesenes: Von seltener Schönheit ist dieser virtuelle Schmuck für jeden verfügbar. Kostenlos. Einfach holen und tragen. Dezent oder üppig - der Phantasie sind keine Grenzen gesetzt. Sich vorstellen, wie er an einem wirkt. Die Befreiung vom Materiellen. Wenn das keine Offenbarung ist...

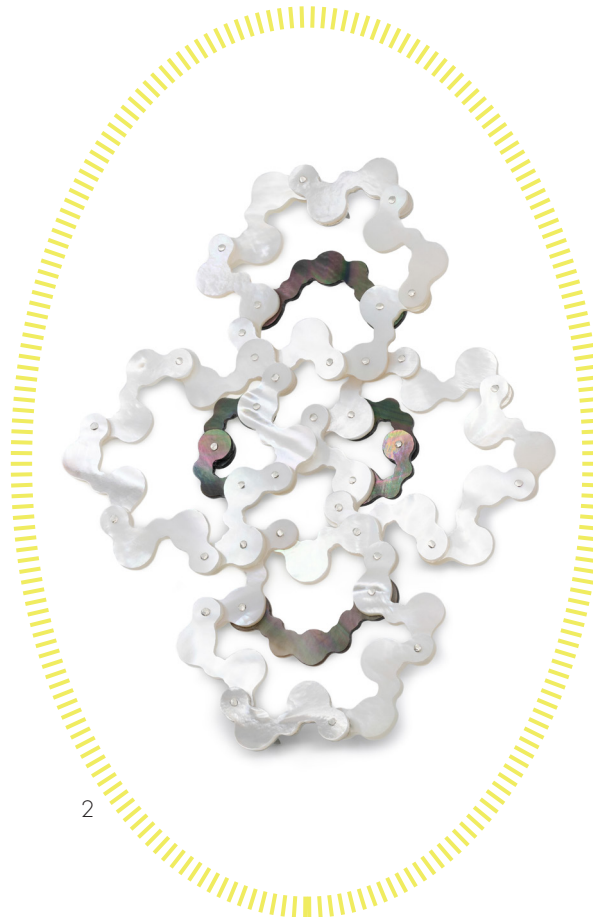




1 Myanmar Jade, Surgical stainless steel, thread.

Teabag

I always enjoy cute things.
I always enjoy parody of the real thing.
I always enjoy rebel.
I always enjoy talisman.
I always enjoy tea.
I always enjoy teabag.



2



1



3

1 Brooch, Dodo Mother of pearl, silver, nickel silver
2 Brooch, Plover, Mother of pearl, silver, nickel silver
3 Brooch, Pyrenean Ibex, Mother of pearl, silver, nickel silver

Evolution of Being

Evolution is an organism's response and adaptation to environmental stress. The change can come from several levels, globally due to fossil fuel consumption, deforestation, biological invasion and other direct/indirect human interactions with the environment. The change can also come from within, resulting in social and political progression, from the inception of an idea that brings about outward changes in appearance and behavior such as the legalization of gay marriage and the #MeToo movement. The unity of both inward and outward evolution takes form through fluid changes possible in each piece of the "Evolution of Being" series. Each work is composed from identical components, inspired by "mitosis", a process of replicating new cells. Flexible and mobile joints between individual parts provide many degrees of freedom for transformation, to express different modalities similar to the genetic variations found in the natural process of evolution.



1 Brooch, Neglected/Respected #1, sterling silver, 935 silver, found tile, nickel silver pin, oak, brass
2 Brooch, Neglected/Respected #2, sterling silver, 935 silver, found tile, nickel silver pin, oak, brass
3 Brooch, Neglected/Respected #3, sterling silver, 935 silver, found tile, nickel silver pin, oak, brass

Neglected-Respected

walking the dog
along a path
hardened with debris

war, epidemics, famines
people on drift
loss off security

white broken tiles
scattered all around
diverse backside patterns

without any result
shaping my finds
getting the grip

no longer faceless
insignificant group mem-
bers
but fellow humans

my mind loaded
current news items
thoughts and ideas

anonymous, faceless,
numbers
balancing on hope
living in darkness

puzzling my finds
strange irregular forms
inflexible as borders

grinded in ovals
most simple form
of human faces



1 Necklace, buttons, waxed cotton thread

Chimajarno

Tell, tell a path.

Tessellate, to compose the pieces of this path. Aggregate, put together moods, ideas, images, different perspectives, colors, music, instincts, forms, story plots.

In meeting these methods attempt to hold several related things, the buttons become my translation tools. I always like to imagine that my works are interwoven not only of simple objects, but of elements that have a sense of something found and who are able to load affectively with memories. This is the path I'm looking for construct an identity, it's my need of expression, it's my perspective with different eyes. I choose materials and decontextualize them from original function, I try to use a language that tells a contemporary living but draws on past stories that have amazed me.

My choice, perhaps a way of life, was born years ago by my personal need to enrich my body for giving it a meaning, not only in the aesthetic value, but which would involve a narrative, a deconditioned body balance itself.



1 Ring, Roller Coaster, painted egg shell,
silver, copper, gold, natural patina

Roller Coaster Ring

“Both the challenge and the spice of relationships is in people’s differences. - Douglas Stone, Bruce Patton and Sheila Heen

It is in our human nature to form relationships even at the worst of times. One might say that is embedded in our DNA. During our lifetime we meet many people and each one has something to teach us regardless of their background, social status or any other criteria you might think of. No matter how we perceive each relationship whether we believe it is a roller coaster, complicate or plain amazing, it is an important factor in our growth and development as human beings.

The collection Unbreakable bonds is designed to commend inter-human relations and the positive impact they have. Moreover, for each piece of jewelry we assigned a different name that is associated to the many perceptions on relationships.

If you had one word, how would you describe relationships?

SPECTRE

So unterschiedlich diese beiden Schmuckstücke auch sind, sie haben einen direkten Bezug zueinander. Somit sind sie als ein zweiteiliges Schmuckstück anzusehen.

Der Ring, modelliert und in Silber gegossen, bildet die Urform die in einem weiteren Arbeitsschritt zur Brosche führt. Er ist das Werkzeug, mit dessen Hilfe sie entsteht.

Seine harten Konturen drücken sich in Silberblech und das Antlitz erzeugt ein Abbild. Wie ein Geist tritt aus der Fläche ein Schemen hervor. Es erscheint als eine unscharfe Erinnerung der Wirklichkeit, die vielleicht nur die halbe Wahrheit zeigt, jedoch alles Wesentliche.

Wie durch einen Weichzeichner werden die harten Konturen geglättet und es entfaltet sich eine neue Ästhetik. Aus der harten Wirklichkeit wird eine mögliche Wahrheit.

Der flüchtige Blick hinterlässt hier einen massiven Eindruck.



1 Ring, modelliert und gegossen,
Silber
2 Brosche, geprägt/tiefgezogen,
Silberblech, Edelstahlnadel



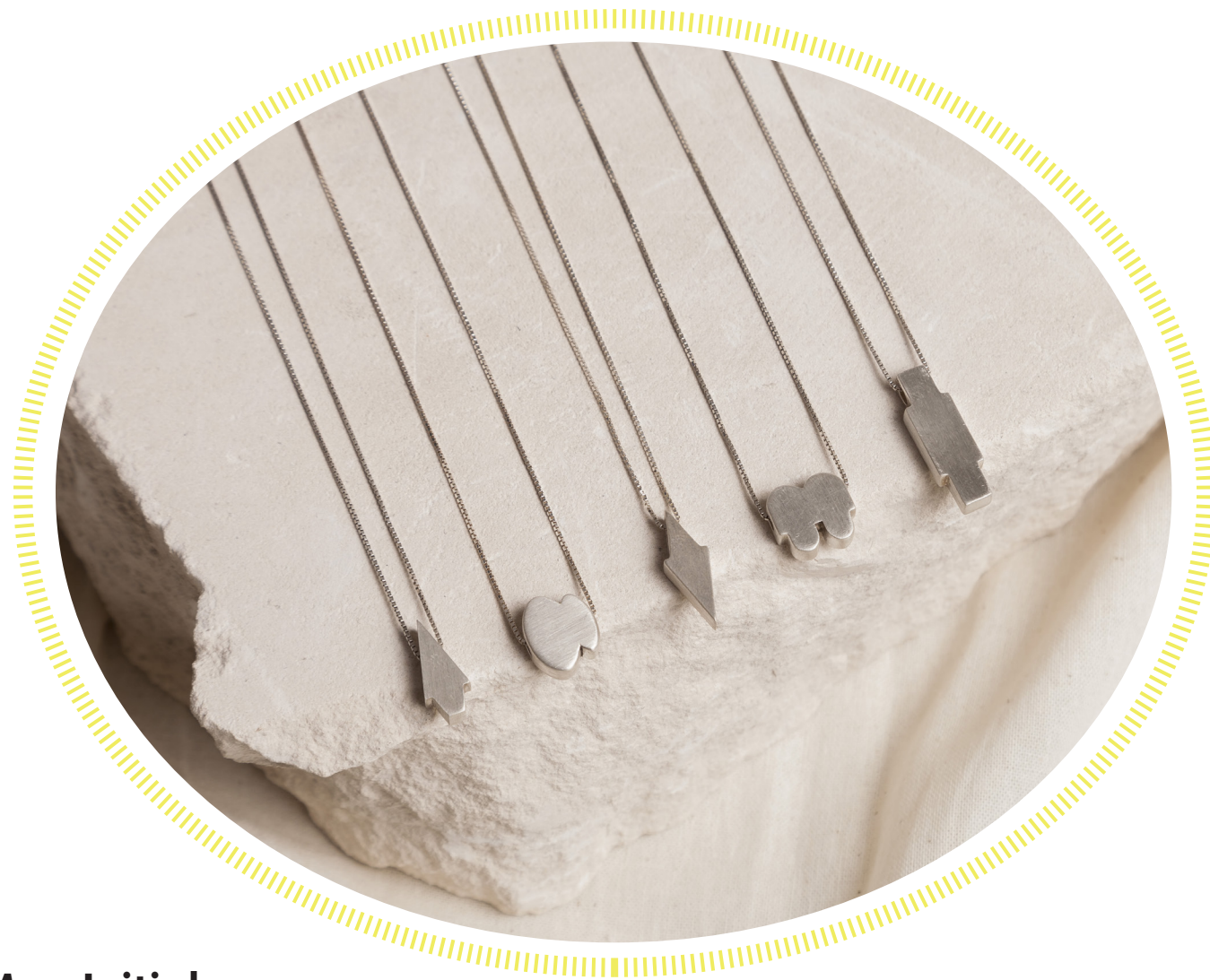
1 Necklace, porcelain, acrylic glass,
hand cut pieces of real 10 Dutch guilders
ijsvogel banknotes, silver, led lights,
magnets and rechargeable batteries.

Paradise papers necklace

When I started with my recent work, the “paradise papers” collection, I struggled with the fact that the details of the small tropical scenes that I create in porcelain were difficult to see. On Christmas morning I sat at our dining table with my hands in my hair how to solve that problem. My eyes wandered around and stopped at the little led light chain that I used as decoration. Spontaneously I took a part of it and pushed it into the porcelain piece with the tropical figures and EUREKA, a whole world of details lightened up and the scene became alive. To integrate led lights in the jewelry was a long and challenging journey but in the end I saw the light. The necklace is a call for fair taxation. It throws literally light on that subject and aims to make the broader public aware of it in a playful way. Colorful collages, made of authentic pre-Euro Dutch guilders banknotes, allude symbolically to the status of the Netherlands as a tax haven by facilitating tax evasion through special rulings.

Read Me - Initials

The value of jewelry is defined differently by each and every person. Still, a fundamental value of jewelry are emotions. Whether you wear the initials of your children or your partner's first name. We all like jewelry that represents your loved ones. The Read Me collection is playing with those personal feelings. Read Me is a self-created typography. While creating a new font I asked myself: „Is there a point when letters are turning into forms?“ So I disconnected the predetermined lines, used them as they came and transformed them into new forms. Within a system the inner lines of each letter (A to Z) are mirrored by 180°. The effect: Forms are letters and letters are forms at the same time. A personal jewelry series has been developed, that refers to the alphabet. Yet it is created in an individual and original way. The form-letters are called Initials and act like a secret code. Once you get to know the system, you are able to Read Me.



1 Pendants, Silver





1 Ring, Steel

Type Me - Signet rings

Traditional signet-rings have been a functional recognition sign in the past. Today the function isn't needed anymore. Still the signet-ring is celebrating popularity. To wear jewelry that shows a family emblem or the own initials is a desire of many people. The aspect of personification and identification within jewelry is the focus of this collection. Differently to the typical signet-ring I don't carve into the surface to create a picture, but I use the surface of letters to built up the actual form of the ring. Type Me is a development from the Read Me typography. While you can watch the letters turn into 2D forms for the Read Me collection, now the form-letters are built up in 3D. Now two to three form-letters fuse into one form. The signet-rings are little wearable sculptures that produce a portrait of your very own secret code. It is my passion to create concepts for people to discover. Therefore I like to surprise you with jewelry that contains unknown importance.



1 Earrings, Versatile Plastic & silver stud

Type Me - Today is the day

„Today is the day“: It is the 25th Birthday of The Friends of Carlotta Gallery ! I like to come to celebrate with you and my white and bold statement earrings. They contain a (secret) message for you. The earrings are the next development within the Type Me collection. The Read Me form-letters are used to write names, quotes, even little stories. Within a 3D scheme the form-letters built words and those turn into beautiful and individual forms. Everyone else sees forms, but you know there is something written. The earrings are one of a kind and made with your own and personal touch. As a customer you are free to write your own story. As a wearer it is up to you whether you share the message or keep it to yourself. Either way the figurative earrings are an eye-catcher. Let's write new stories!



1



2



1 Necklace, fabric, seed beads, bugles, thread, crystals.
2 Necklace, leather, fabric, seed beads, bugles, thread, plastic beads, czech crystals.

Schatzkammer

In diesem Frühjahr habe ich viel Zeit mit Streifzügen in unserem Garten verbracht. Dort stehen neben einer Hagebutte, einem Flieder, einer Weichselkirsche auch einige Haselsträucher.

Die Haselnüsse habe ich in der Wiese, in Erdlöchern und an der Scheunenwand gefunden. Oft in kleinen Ansammlungen von drei bis fünf Stück.

Was mich an den Haselnüssen sofort besonders angesprochen hat, ist das Loch, das immer eher mittig ist und das gezeichnet ist von den Zähnen der Mäuse, die die Nüsse knacken.

Zusammen eine aufgefädelte leere Vorratskammer. Was für ein Schatz!



1 Kette, Haselnüsse





1



2



3

1 Kette, Silber
2 Bracelet, Silber
3 Ring, Silber

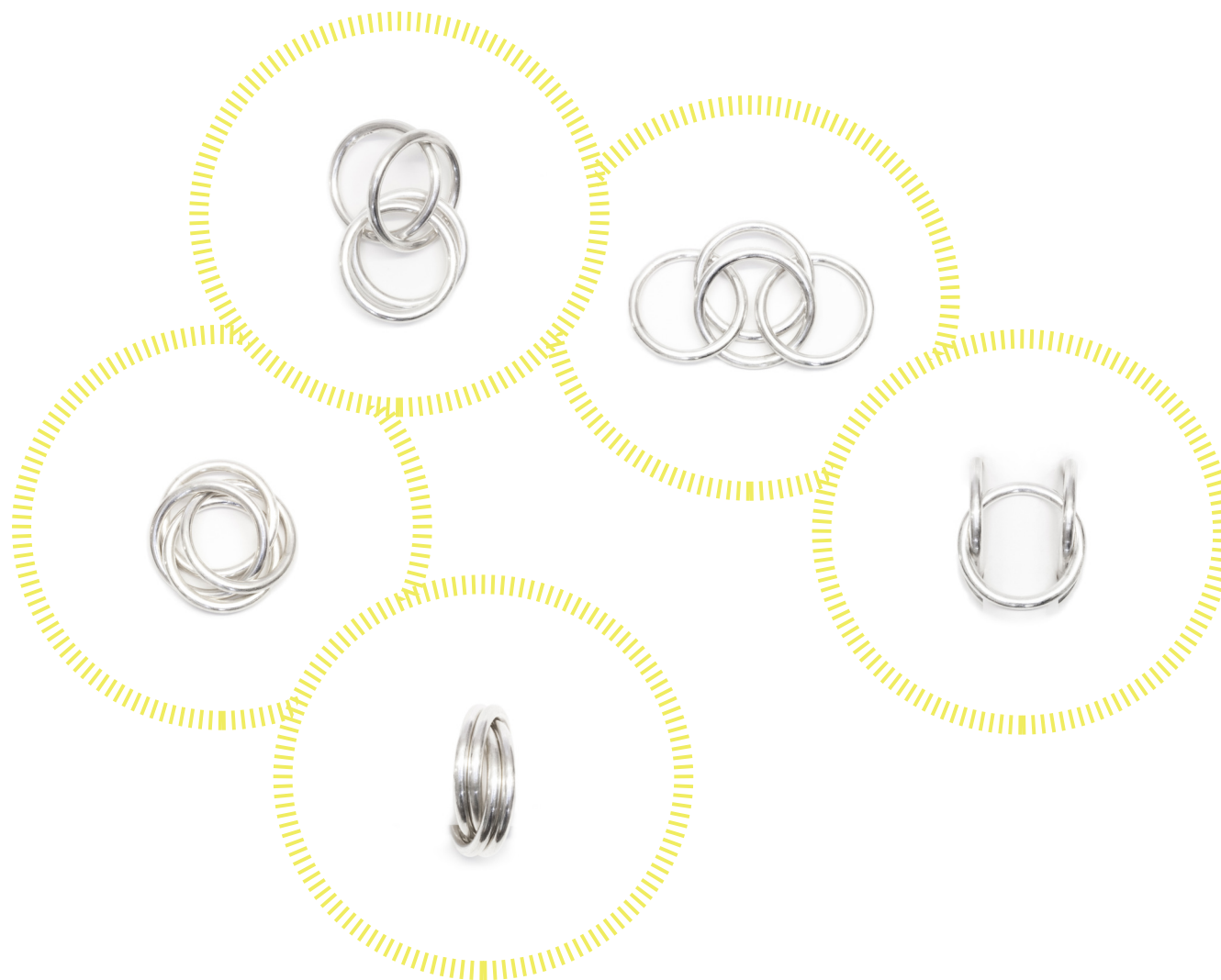
ALL IN ONE

Endlich, ich muss mich nicht entscheiden!

Aus dem Haus gehe ich mit der Kette um den Hals. Unterwegs habe ich Zeit und verwandle die Kette in ein schmeichelndes Armband um mein Handgelenk. Vor dem Mittag zwirble ich das Kettenbracelet geschickt um einen Finger und beeindrucke meine Verabredung mit einem pompösen Ring. Beim Meeting am Nachmittag brauche ich freie Hände, löse meinen Ring im Nu und schmücke mich gekonnt wieder mit der Kette.

All in one, what else!

Das Silber fühlt sich warm an, ist stabil, geschmeidig, glänzt und wird gar schöner durch das tragen. Das Gewicht wirkt angenehm an Hals, Arm und Hand, die Form ist zeitlos und jeder Finger findet eine Grösse.



1 Ring, Silber

MULTIRING

Meinen Ring ziehe ich an wie er mir in die Finger gerät, adrett schlingen sich 4 Ringe überkreuzt um meinen Finger. In einer Pause beginne ich mit meinem Ring zu spielen. Als bald schmiegen sich zwei Ringe um einen Finger, die übrigen zwei baumeln neckisch bei jeder Bewegung. Ich denke an die Verabredung heute Abend, schon sind es nun je ein Ring um zwei Finger mit einem Verbindungsteil. Oder doch drei Ringe an einem einzelnen Finger? 2/1/1, 2/2, 1/2/1, oder durch alles hindurch? Ich spiele, denk mir neue Möglichkeiten aus, und bei jeder Kombination ändert sich die Grösse.

Das Silber fühlt sich warm an, ist geschmeidig, glänzt und wird gar schöner durch das tragen. Die Form ist zeitlos, mal auffälliger, mal dezenter. Der Ring passt je nach Bedürfnis und Kombination an unterschiedliche Finger.



1 Parure, paper, plastic, steel wire, chicken feather

Parure

1) parure

the classic idea of an eighteenth century old fashioned parure - a complete jewelry set of gold, diamond and pearl, earrings, necklace, bracelet, diadem etc - inspired me, to make an up to date, new and baroque punk ensemble.

or one jewel made in different pieces.

as opposed to the rich and luxurious materials in the classic parure, i use very plain and cheap materials like paper, plastic, steel wire and chicken feathers. they are the luxury and wealth of our 21st century -throw away - space age.

2) the society of the spectacle

in the sixties the french prophetic philosopher guy debord taught us that the future world would be a society of the spectacle.

today his words have become true.

3) 10 minutes fame

in the sixties the money loving pop artist andy warhol said that at a certain time everybody would want and get their ten minutes of fame.

today his words have become true.

4) no gender

the sixties gave us also the sexual revolution with, as a result; today's confused genderless people, living with their lust in cool anonymous digital cyber space.

those four ideas inspired and helped me to build the sculpture jewel statement.

it became an absolutely genderless „spectacle body parure“ ornament, an incognito fashion armour worn for defence by those who are going out into real life for their ten minutes of fame in the „spectacle world“



1

2

3

1 Mosaikjungfer (Aeshna)
2 Goldlaufkäfer (Carabus auratus) und andere Insekten.
3 Bramble-Cay-Mosaikschwanzratte (Melomys rubicola). Sie wurde 2016 als erste Säugetierart, die dem anthropogenen Klimawandel zum Opfer fiel, für ausgestorben erklärt.

TWIST OFF

Eureka! Schmuck ist Kommunikation!

Der Klimawandel mit all seinen Folgen beschäftigt mich. Die Arbeiten widmen sich

insbesondere dem Artensterben. Die Motive sowie die Materialwahl sollen auf das Arten/Insektensterben aufmerksam machen und Anlass zum Gespräch bieten.

Die Broschen entstehen jeweils aus 2 handelsüblichen Twist Off Deckeln. In einen Deckel wird das Motiv eingeritzt. Dadurch wird der Lack entfernt und das darunter liegende Metall kommt zum Vorschein. Der zweite Deckel dient als „Fassung“. Für die Unterfütterung kommt eine Plastikfolie zum Einsatz.

Da die Twist Off Deckel magnetisch sind wird als Broschierung ein Magnet verwendet.





1 Pendant, Self developed metal alloy

Broke my heart and fix myself

After the heart is broken, I still have to pick up one by one, reorganize each of their parts and put them together. Those missing parts and existing parts are all part of my life.



1 Fussfessel, Veloschlauch, pvc-Plache, Kunststoff

FUSSFESSELSCHMUCK

Im alten China galten weibliche Fussverstümmelung und frauenverachtende Schuhmode als gesellschaftliche Norm. Der Verzicht auf Mobilität und körperliche Unversehrtheit war ein hoher Preis für reale Schönheit.

Heute ermöglicht digitale Mode den schmerzfreien exklusiven Auftritt im Netz. Die Influencerin besticht ihre Fangemeinde mit dem einzig existierenden Luxusfoto inexisterter, ja untragbarer Mode-Schöpfung.

Auf der Suche nach zeitgenössischem Fusschmuck stiess eine feministische Historikerin auf „Veloschlauch-Fussfesseln im Schnittpunkt der Zeiten: real-digital“. Interessiert schlüpfte sie beidfüssig in das weiche Material und bestimmte den Sitz am Bein. ZACK! der Bostitch sass!

In Zeiten von Corona leben wir achtsam und solidarisch in eingeschränkter Mobilität. Der bewegungsbehindernde Fussfesselschmuck sei Metapher für ein neues Bewusstsein: Akzeptanz erweiterter Normalität, Entschleunigung, Wachsamkeit; für Träume globaler Veränderung und Neuorientierung.



1 silver, plastic, gold thread

IN-FORMATION

„He who has the information has the power.“

We could say that we are formed by information we get during our lives. Some of the information we get by our experience but there are information we are presented by media or internet. Even if we don't want to, we get exposed to a large amount of it in our everyday life. Why? As a positive reason there is a thirst for a knowledge. But there are negative ones also, a strive for control over the information, steal of personal information. All this made clear that „He who has the information has the power“. My work IN-FORMATION is indicating that even if we think we can control information that we „consume“, it is actually out of our control and it is irreversibly impacting our lives. Artwork IN-FORMATION is body object meant to be worn on one's eye. This object is constraining visual space but in the same time it is made to offer inside space for constant information availability (by projecting them in the inside space) to the wearer. What would be the point to subject ourselves to wear these objects? What will prevail, the positive or negative side of our nature? Since I am a positive person I would like to believe that we will use it to constantly upgrade our knowledge.



1



2



1 Ring, silver rhodium plated, pearl, silicone gasket
2 Ring, silver, oxidized, silicone gasket

TOUCH SUBSTITUTE

To use them, you need to fill them with warm water (approx. 40°C), by sinking it for a minute with unscrewed plugs, in order to heat them to temperature close to your own body.

Warm objects when held in hand are substitutes of human touch, they hold you back, they give warmth, they say nothing and demand nothing. They are made simply for this impression.

The idea came from the observation of loneliness in societies. We close ourselves in our homes, living in big cities we want to be as far as possible from the noise of others, yet the nature of humans makes us miss the touch, the physicality, the warmth. There are soon to be more singles than couples in the world. There are more and more lonely people who are not single, surrounded by crowd of others, still missing the calmness, the feeling of simply holding someone.

Last but not least:

Herzlichen Dank an alle, die in diesen emotionalen Zeiten nicht aufgegeben und einen wertvollen Beitrag zu diesem Buch geleistet haben. Allen voran Franziska Brusa, die es geschafft hat, den verschiedenen Schmuckaufnahmen einen Rahmen und diesem Buch Form zu geben, Pavlina McEnchroe für ihr zündendes Signet, allen meinen Mitarbeiterinnen und meiner Familie für Rat, Tat und Geduld.

Zürich, 23. September 2021
Bruna Hauert

Last but not least:

Many thanks to all those who did not give up in these emotional times and made a valuable contribution to this book. First and foremost Franziska Brusa, who managed to give a frame to the various decorative photographs and form to this book, Pavlina McEnchroe for her sparkling signet, all my co-workers and my family for advice, action and patience.

Zurich, 23 September 2021
Bruna Hauert

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