



29 August until 30 October 2021

# 35th Marzee International Graduate Show

## pricelist and statements of participating graduates

Held every year from August to October, the Marzee International Graduate Show is undoubtedly the highlight of our exhibition calendar and with it we aim to endorse the work of a new generation of jewellery artists; to increase their exposure to the wider public and to encourage a dialogue between makers and their wearers.

The first Marzee Graduate Show took place in 1986 and since then has grown from a modest exhibition, showing work by a small number of students from the Dutch schools – the Gerrit Rietveld Academie in Amsterdam, the Academie Beeldende Kunsten in Maastricht and ArtEz Hogeschool voor de Kunsten in Arnhem – to an event unparalleled in size and scope. Since 1995, the show has included students from a growing number of international schools and academies, providing a fascinating insight into the ideas and preoccupations that motivate young artists from around the world.

Marie-José van den Hout

2021 Marzee Graduate Prize Winners:

- **Sónia Brum** (MFA) Ar.co, Lisbon, Portugal
- **Hyeyoung Choi** (MFA) Kookmin University, Seoul, South Korea
- **Xiahan Dai** (MA) Royal College of Art, London, UK
- **Nikita Kavryzhkin** (MFA) Hochschule Trier Campus Idar-Oberstein, Germany
- **Sujin Kim** (MA) University of Applied Sciences and Arts (HAWK), Hildesheim, Germany
- **Nga Ching Ko** (MFA) Hochschule Trier Campus Idar-Oberstein, Germany
- **Luisa Kuschel** (BA) University of Applied Sciences and Arts (HAWK), Hildesheim, Germany
- **Alma Lion** Shenkar college of art, design and engineering, Ramat Gan, Israel
- **Peleg Mercedes Matityahu** Shenkar college of art, design and engineering, Ramat Gan, Israel

Galerie Marzee can be visited again without prior appointment.

We will of course be available by telephone (+31 (0)24 3229670) and e-mail (mail@marzee.nl) and it is possible to send orders to you.

## JOANA ALBUQUERQUE (MFA)

AR.CO, LISBON, PORTUGAL

I.  
In the manipulation of aluminium caulks an alphabet of shapes is created with which compositions are created, with a reference to the erotic, which represent archetypes of emotions, evoking the symbol of the mask, and with it the idea of performance, of multiplicity and transformation. The mask as an object through which a non-verbal communication is established, generally used in performative contexts, which interweave and connect individuals and groups, being part of the densest matter in the construction of the collective.

II.  
From the observation of artisanal fishing tools, forms are reproduced, but mainly gestures that, using the available materials, seek in a practical and immediate way to satisfy urgent needs. These are gestures as simple and primary as drilling a hole, passing a thread through a hole, tying or tying a knot.



Objetos instáveis 1 2021  
necklace, aluminium, plastic  
250 x 260 x 40 mm  
€245



Objetos instáveis 2 2021  
necklace, copper wire, plastic  
400 x 240 x 15 mm  
€485



Objetos instáveis 6 2021  
necklace, cement, copper, fishing wire  
300 x 230 x 40 mm  
€725

## LARA SOLIA BARENBOIM

JEWELLERY SCHOOL AT TALLER ELOI, BUENOS AIRES, ARGENTINA

"Socks Cemetery"

Based on my brother's cemetery of worn socks, this work of embroidery celebrates his existence.



Barefoot time  
ring; cotton, elastane (sock), glass, silver  
770 x 80 x 50 mm  
€725



Cozy  
ring; cotton, elastane (sock), glass, silver  
230 x 70 x 60 mm  
€725



Lazy  
ring; cotton, elastane (sock), glass, silver  
240 x 70 x 60 mm  
€725

## SOO-YEON BAE (BFA)

KOOKMIN UNIVERSITY, SEOUL, SOUTH KOREA

My work started with a terrible fear of death. I felt the need for a change in perception of death. I started looking for my own way to make death friendly. In general, the elements of internal organs and severed bodies, which cause imagination of death, were made of labor-intensive, warm, and soft knitwear to create jewelry that is heterogeneous but also creates familiarity. Death was once alive, so it was not scary, and it could be thought that death was a part of life rather than the end of life.



Exto-cardiophonia I 2021  
brooch, cotton, wool, silver, stainless steel  
170 x 110 x 70 mm  
€365



Cardiocele I 2021  
brooch, cotton, wool, silver, stainless steel  
170 x 110 x 70 mm  
€365



Cardiocele II 2021  
brooch, cotton, wool, silver, stainless steel  
170 x 110 x 70 mm  
€365€340"



Uterus necklace 2021  
necklace, cotton, wool, leather, acrylic yarn  
600 x 120 x 50 mm  
€365



Gastr-oid palpitation 2020  
necklace, cotton, wool, leather  
550 x 210 x 40 mm  
€485

## SILVIA BELLIA (MFA)

HOCHSCHULE TRIER CAMPUS IDAR-OBERSTEIN, GERMANY

Technology is an essential aspect of human nature. From the earliest stone tools to fire, from the wheel to the motor, from electricity to the telephone, from the personal computer to the internet. It now allows us to extend not only human physical and mental faculties, but also it extends the material world, interactions, and physical places.

Inevitably, technology influences and reshapes our relationship with the world.

My source of inspiration is the hybrid reality we live in, where our daily experiences are partly digital and partly analogue. All my works are the result of a combination of the ancient art of stone carving and the use of 3D modelling software. Through a dynamic process, I brought my works to life in the digital world and materialized them in the tangible world, establishing a dialogue between the two realities.



How high can we fly? 2021  
pendant, cacholong, silver, gold plated silver, PVC  
340 x 125 x 32 mm  
€4115



Thief of light 2021  
necklace, quartz crystal, silver, magnet  
170 x 170 x 26 mm  
€4600



Piece of self 2021  
necklace, pink quartz, silver, PVC  
188 x 185 x 35 mm  
€3150

## LIAM BERNERS

MAFAD (MAASTRICHT ACADEMY OF FINE ART AND DESIGN). THE NETHERLANDS

The clash of different aspects (Nature, Humanity & Technology), creates a new form-language that I am using in order to try to deliver my message to the audience, that we have to rethink our perception of nature and how we interact with it.

This collection is not just about the aesthetic aspect. More so, it is about the idea of combining our routes and ideologies from thousands of years ago with modern technology in order to make a change in the way we think about us and our environment.



Hana 2021  
ring, silver, stainless steel  
40 x 25 mm  
€675



Kaeru 2021  
ring, silver, stainless steel  
35 x 20 mm  
€675



Kaze 2021  
ring, silver, stainless steel  
43 x 22 mm  
€675



Karasu 2021  
ring, silver, stainless steel  
40 x 20 mm  
€675



Nioi ga suru 2021  
ring, silver, stainless steel  
40 x 25 mm  
€675



Shaman 2021  
ring, silver, stainless steel  
35 x 20 mm  
€675



Tanuki 2021  
ring, silver, stainless steel  
40 x 22 mm  
€675



Washi 2021  
ring, silver, stainless steel  
40 x 20 mm  
€675

## SÓNIA BRUM (MFA)

AR.CO, LISBON, PORTUGAL

For my latest work, I have been exploring drawing, painting, time and space. I am experimenting mostly with paper, gouache and textile, taking inspiration from primitive African art. In my working process, repetition takes an important role not only for its ritualistic matter, but also because it allows the material to work and transform itself into something else.



untitled 2021  
brooch, paper, gouache, stainless steel  
280 x 130 x 4 mm  
€485



untitled 2021  
brooch, paper, gouache, stainless steel  
260 x 120 x 4 mm  
€485



untitled 2021  
necklace, paper, gouache  
490 x 170 x 4 mm  
€675

## IDO BERENSTAIN

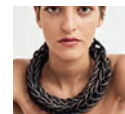
BEZALEL ACADEMY OF ARTS AND DESIGN,  
JERUSALEM, ISRAEL

My work is influenced by my personal feelings about the injustice reality and of recent times in general. Feelings of fear and anger guided me. I tried to illustrate these feelings in the creation of iron jewelry and objects.

Iron is considered in many cultures as a material of great specific and useful value, and even spiritually is considered, on the one hand, as a protective material, and on the other hand, is used as a weapon and incarceration of people.

I created the objects from black construction steel in silversmith technics interlaced with blacksmith techniques.

I wanted to illustrate how I dominate the iron as the human consciousness is dominated and accepts the cuts without questioning and ignoring the injustice and suffering that is caused.



Piece #1 2021  
necklace, rebar iron  
250 x 250 x 35 mm, 1200 g  
€1450



Piece #2 2021  
necklace, rebar iron  
220 x 110 x 55 mm, 1100 g  
€1700

## NGA CHING KO (MFA)

HOCHSCHULE TRIER CAMPUS IDAR-OBBERSTEIN,  
GERMANY

My works are showing the process of me making compromises, the emotion of resistance, struggle or anger. Also, expressing the pressure and suppression that I encounter of being included in a group. As an inclusion in Hong Kong, the pre-conception of the words "Chinese" and "China" lead my national identity to a political position, "I love China, I am Chinese", are political statements, it can be a truth for somebody, meanwhile it can be a compromise for others. I made the sentence in my pieces in a superficial and meaningless way. The round shape and the movement are made to repeat the sentences endlessly like brainwashing.



I love China 01 2021  
brooch, beech wood, silver  
580 x 48 x 48 mm  
€2425



I love China 02 2021  
brooch, gourd, wood, stainless steel  
345 x 73 x 32 mm  
€725



I love China 04 2021  
brooch, padauk wood, glue, enamel paint, stainless steel, 545 x 112 x 140 mm  
€1210



I am Chinese 06 2021  
brooch, wood, glue, enamel paint, stainless steel, 154 x 23 x 17 mm  
€145



I am. 2021  
brooch, wood, glue, enamel paint, stainless steel, 132 x 8 x 13 mm  
€75



I love China 07 2021  
brooch, soapstone, stainless steel, epoxy  
315 x 15 x 15 mm  
€1100

## **HYEYOUNG CHOI** (MFA)

**KOOKMIN UNIVERSITY, SEOUL, SOUTH KOREA**

Hair is regarded as a symbol of beauty, but it arouses unfamiliar repulsion when it exists separately from our bodies. My work was started from the interest in this irony of dual emotion. Hair that could remind us of its touch just by simply viewing it creates various stories. Also, depending on the viewer's heuristic knowledge, it could be differently interpreted. All works are inspired by figure drawings. And the method of creating irregular patterned surfaces with tangled hair and weaving lines using elasticity was utilized together. Creating jewelry using human hair will enable us to revisit a familiar everyday material, find new value in it.



**Foot 2020**  
brooch, human hair, brass  
128 x 48 x 25 mm  
€800



**Two Hands 2021**  
brooch, human hair, brass  
130 x 90 x 25 mm  
€900



**Enfold 2021**  
brooch, human hair, brass  
140 x 90 x 23 mm  
€675



**Parting 2020**  
brooch, human hair, brass  
114 x 48 x 15 mm  
€725



**Meeting 2020**  
brooch, human hair, brass  
115 x 50 x 20 mm  
€725

## **MARTIN CARREÑO** (MFA)

**HOCHSCHULE TRIER CAMPUS IDAR-OBERSTEIN, GERMANY**

Repeatedly breaking, abrading, and reconstructing enduring stone, the passage of time is recorded. Transforming materials from the earth, I seek to give life to the testimonies of the modified bodies by the passage of the violence. The fragility of metal is put to the maximum test, vulnerabilities that, all together, sustain with ample strength. Similar to the body that, despite its clashes, remains. And to recognize its struggles is then necessary for restoration.



**Alivio 2021**  
bracelet, jasper, tumbaga, shibuichi  
77 x 77 x 67 mm  
€1950



**Coca I 2021**  
pendant, quartz, basalt, shibuichi, black pigments  
145 x 83 x 52 mm  
€1910



**Coyuntura 2021**  
necklace, basalt, shibuichi  
220 x 220 x 45 mm  
€4850

## **MARIE - CAROLINE LOCQUET** (MFA)

**ECOLE NATIONALE SUPÉRIEURE D'ART DE LIMOGES (ENSA), FRANCE**

Sculptural brutality and the idea of construction is at the core of my work. In fact, pure shape and minimalism have been the basis of my visual language from the beginning. As well as the use of crude materials.

The simple shapes affect me because of their radical modesty. I look after the dual status of my pieces. It has to work with and without the body, worn and independently, as two different and complementary ways of being.

With contemporary jewellery I explore ways to destabilize everyday life, the framework of the ultra-common, the relationship with others. I play with viewer's perceptions. I work with the idea of a jewellery as a strident intervention in everyday life.

«Look at yourself in my mirror, passing people»



**Ordre 2021**  
necklace, beechwood, stone, steel, brass  
165 x 50 mm  
€1275



**Tour de cou 2021**  
necklace, beechwood, stone  
165 x 60 mm  
€1515

## **XIAHAN DAI** (MA)

**ROYAL COLLEGE OF ART, LONDON, UK**

Morning Prayers

We check our phones ritually when we wake up and before going to bed. Social media has become the "Contemporary Religion" that we all believe in.

My practice started with the study of how our body engage with cellular devices. By looking at the scans of my body using cellphone, I associated it with the gesture of prayer. The common thing about social media and religion is that they are both not tangible and they both generate a sense of contentment when we become fully immersed.



**Morning Prayers I, 2021**  
necklace, brass, copper, silver, African black wood, resin, 161 x 180 x 50 mm  
€2420



**Morning Prayers II, 2021**  
necklace, silver, Apple watch box, resin, flock  
2700 x 10 x 10 mm  
€2420

## SÉLIA DESCOURS

HAUTE ÉCOLE DES ARTS DU RHIN (HEAR),  
STRASBOURG, FRANCE

I like to see the pieces of my work as living things, the "upper rings" by their movement and how it can change the appearance of materials over time.

These braided rings "Lulav" standing like plants, are inspired by Ethiopian ephemeral jewellery, made during the Palm Sunday with date palm leaves that came from my childhood memory.



Lulav 2021  
ring, copper, brass  
117 x 24 x 25 mm  
€775



Top ring #1 2021  
ring, brass  
30 x 27 mm  
€290



Top ring #2 2021  
ring, brass, partly oxidized  
45 x 30 mm  
€365



Top ring #3 2021  
ring, brass, partly oxidized  
39 x 27 mm  
€365

## FLORENCIA FERNANDEZ COLL

JEWELLERY SCHOOL AT TALLER ELOI, BUENOS  
AIRES, ARGENTINA

I found some leather scraps and I saw, in them, my pets. They had also been discarded and disposed of, just like those leather scraps.

I molded those scraps into the shape of my pets so I could carry them with me everywhere.



Dog  
brooch; leather, brass, thread  
650 x 500 mm  
€245



Paloma  
brooch; leather, brass, thread  
220 x 250 mm  
€195

## CÉCILE FLORY (MFA)

ÉCOLE NATIONALE SUPÉRIEURE D'ART DE  
LIMOGES (ENSA), FRANCE

It all starts with stories, memories that I tell myself. Representing what I remember. What I perceive from reality. Drawing, transcribing the memories, to give their living character to things.

I invent contemplative paintings that offer humour and pathos, hope and resignation, playfulness and seriousness.



Jam 2021  
necklace, silver, reconstructed amber  
330 x 280 x 50 mm  
€2180

## MERCAN DINCKOK (BFA)

RHODE ISLAND SCHOOL OF DESIGN, PROVIDENCE RI,  
USA

I make symbols that are inspired by nature, spirituality, and my own feelings and experiences. A specific word drives the symbol; which I initially imagine flat on the body, like a tattoo. I aim to activate the symbol as a whole by paying attention to the scale, color, material, and placement of the piece on the body.

To be connected to a piece of jewelry it is important for it to be worn often, and thus comfort and wearability are significant in my designs. By the repetitive wrapping of thread in the suspension of the pieces, I am not only able to provide color but also soften the physical experience of carrying a piece of jewelry.

My pieces offer companionship as sentimental and spiritual affirmations suited for daily wear. They serve as a means of personal ritual; determined by what you feel you need to be carrying that day.



Affirmation, 2020  
necklace, casted ancient bronze, cord  
440 x 47 x 17 mm  
€725



Spider, 2020  
necklace, casted ancient bronze, patinated silver, enamel, coral beads, 285 x 47 x 13 mm  
€775



Stone, 2021  
necklace, patinated copper, teal agate, thread  
430 x 50 x 20 mm  
€610

## MARIE LOUISE GNAUCK (DIPLOMA)

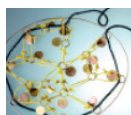
BURG GIEBICHENSTEIN, UNIVERSITY OF ART AND  
DESIGN HALLE, GERMANY

Every person creates his own cosmos during his life.

In my work I created several parts of my own personal cosmos inspired by my history, different places I have been, people I know and experiences.



Cloud 2020  
necklace, enamelled copper, cotton  
560 x 210 x 3 mm  
€800



Star-piece 2021  
pendant, brass, cotton  
140 x 150 x 10 mm  
€365



Love 2021  
necklace, stone, cotton  
600 x 120 x 30 mm  
€535

## FINLAY GRANT

DUNDEE UNIVERSITY, SCOTLAND, UK

As a competitive swimmer, and more recently as a lifeguard, Finlay has spent a lot of time in and around swimming pools and decided to investigate the structure and fabric of this unique environment for his Honours year project, 'SPLASH'. Finlay was particularly drawn to the distinctive patterns created by the tiles that line the pool and the geometric distortion that takes place when light travels through the moving water.

The process of making always starts with an extensive period of drawing, from both primary and secondary sources. Finlay's ideas are developed from this relentless need to draw, to visualise his thought processes. This often involves moving away from the source and allowing his drawing to direct and inform new ideas and methods of making.

In 'SPLASH', Finlay dissects and reconstructs the form of each piece, resulting in a simplification and abstraction that conveys a feeling of translucence, depth, and fluidity.



Blue-White Brooch SPLASH 2021  
brooch, perspex, silver  
97 x 55 x 22  
€995



Blue-Green Brooch SPLASH 2021  
brooch, perspex, silver  
97 x 55 x 22  
€995

## ROSIE GROCCOTT (BA)

WHITIREIA, WELLINGTON, NEW ZEALAND

Fresh from the mind to the material. A natural path was taken which established a series of colourful, weightless configurations. An exploration of colour, repetition and togetherness. Thoughts that make you art.



Cracker 2020  
necklace, cord, netting, plastic, acrylic paint  
350 x 350 x 60 mm  
€925



Sweet Dumpling 1 2020  
brooch, netting, silver  
100 x 50 x 60 mm  
€575



Pals 2020  
brooch, netting, silver  
80 x 60 x 30 mm  
€575



Sweet Dumpling 2 2020  
brooch, netting, silver  
100 x 50 x 60 mm  
€575



Bubbles 2020  
brooch, netting, silver  
150 x 50 x 50 mm  
€575



An Arrangement 2020  
brooch, netting, silver  
80 x 80 x 50 mm  
€675



Pale 2020  
pendant, cord, netting, acrylic paint  
350 x 100 x 80 mm  
€850

## IEVA GRIGIENĖ

VILNIUS ACADEMY OF ARTS, LITHUANIA

While creating the collection of 51 rings made of various stones (which I wanted to be in a way endless), I sought to preserve the ragged force of the stones, so I worked fast and spontaneously, leaving marks of the work process and patches of raw stone, thus conveying the freedom of unfinishedness in the final result.



Open Ring 2021  
ring, chalcedony, sugru, artificial stone  
40 x 35 mm  
€630



Open Ring 2021  
ring, chrysoprase  
45 x 35 mm  
€630



Open Ring 2021  
ring, rose quartz  
45 x 25 mm  
€725



Open Ring 2021  
ring, agate  
35 x 30 mm  
€535



Open Ring 2021  
ring, lavender jasper  
35 x 32 mm  
€630



Open Ring 2020  
ring, red and green jasper  
56 x 45 mm  
€1140



Open Ring 2021  
ring, lapis lazuli  
35 x 22 mm  
€680

## SUSIE ITANDEHUI HEUBERGER (BFA)

HOCHSCHULE TRIER CAMPUS IDAR-OBERSTEIN, GERMANY

Tod-Mictlan

The practical part of my thesis is based on my perception of death in the current situation in Mexico. Where human remains, bones and the feeling of an open wound that does not heal become the inspiration for my work, leaving aside the popular symbols of death in Mexico (catrinas and sugar skulls). Through these elements my work becomes a reflection of the crude reality that is lived in the country.



Hermanas (Sisters) 2021  
necklace, rope, silk, cashmere, coral, reconstructed coral, 660 x 260 mm  
€5575



Pensamientos Azules (Blue Thoughts) 2021  
necklace, lapis lazuli, cotton thread  
820 x 100 mm  
€3650



Yolotl 2021  
necklace, aventirine, oxidized silver, basalt  
450 x 110 mm  
€3650



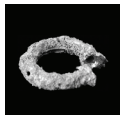
Punta 2021  
ring, aventurine  
50 x 50 mm  
€920

## YIMEI HU (BFA)

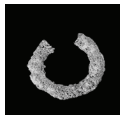
RHODE ISLAND SCHOOL OF DESIGN, PROVIDENCE RI, USA

Sorry, your ring has run away...

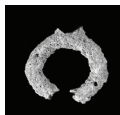
Extracting elements from a larger speculative project alive everything! that attempts to reimagine our relationship with consumer products, sorry your ring has run away... is a collection of objects that connects the fictional narrative back to reality. The collection consists of 9 metallic shells labeled as "remnants of synthetic-cell activated rings that have run away." They are spiky and incomplete in shapes but are possible to function as wearable jewelry. They ask how we could engage with inanimate objects while no longer perceiving them as passive, dull matters. Maybe people would still wear them as rings, or maybe, they just stare into the ring's hollow ends and wonder if the "living little thing" would ever return to its shell.



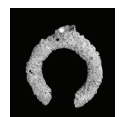
Sorry, your ring has run away #1, 2021  
ring, sterling silver  
31 x 27 x 8 mm  
€300



Sorry, your ring has run away #2, 2021  
ring, sterling silver  
32 x 30 x 7 mm  
€300



Sorry, your ring has run away #3, 2021  
ring, sterling silver  
28 x 26 x 6 mm  
€300



Sorry, your ring has run away #4, 2021  
ring, sterling silver  
30 x 28 x 10 mm  
€300

## LISA VAN HULST (BA)

WHITIREIA, WELLINGTON, NEW ZEALAND

My most recent work is a continuation from a previous body of work around the number zero - that nothing can have value. Fold in Time is a move toward more abstract work for me around form and surface.



Fold Up 2020  
brooch, steel, enamel, wax  
90 x 20 mm  
€245



Fold Back 2020  
brooch, steel, enamel, wax  
130 x 15 mm  
€245



Fold Over 2020  
brooch, steel, enamel, wax  
130 x 15 mm  
€245



Deplete 2020  
brooch, steel, enamel, wax  
50 x 40 mm  
€245



Re:Pleat 2020  
brooch, steel, enamel, wax  
60 x 65 x 7 mm  
€245

## JENNY JANSSON (BA)

ACADEMY OF HDK VALAND, GOTHENBURG UNIVERSITY, SWEDEN

My Perfect Life Vol I-V is a series of brooches, based on the obsession of our times, of portraying the perfect facade.

Could it really be that it is more important to look happy, than to be happy?

In my jewellery pieces I have examined what happens when a constructed surface of happiness, meets the speedbumps and roadblocks of real life. I have included the materials in the story telling where the silver, with its different surface treatments, will slowly change, through everyday wear and tear. Precious materials are paired with non-precious ones, silver meets plastic. Upon closer examination of my brooches the title My Perfect Life can be seen on the back of some of the pieces.



My Perfect Life Vol I, 2021  
brooch, silver, mother-of-pearl, acrylic, polystyrene, steel, 120 x 100 x 40 mm  
€1270



My Perfect Life Vol II, 2021  
brooch, gold-plated silver, polystyrene, steel  
120 x 105 x 40 mm  
€1270



My Perfect Life Vol III, 2021  
brooch, oxidised silver, polystyrene, steel  
120 x 95 x 35 mm  
€1270



My Perfect Life Vol IV, 2021  
brooch, silver, mother-of-pearl, acrylic, polystyrene, steel, 125 x 105 x 40 mm  
€1270



My Perfect Life Vol V, 2021  
brooch, oxidised silver, acrylic, polystyrene, steel  
125 x 100 x 35 mm  
€1270

## YONGHAK JO (DIPLOMA)

BURG GIEBICHENSTEIN, UNIVERSITY OF ART AND DESIGN HALLE, GERMANY

Jewellery as (Counter)Monuments

My body ornaments and objects are 'Wearable and Usable Monuments'. I am trying to revive the meaning of crafts and jewellery as a medium for individual memories and expand the meaning of Korean history and cultural memories. I further aim for the practice of Art and Craft to explore new possibilities for reconciliation and healing.



Sleeping Bomb 2019  
brooch, brass, laquer, stainless steel, plastic  
90 x 33 x 15 mm  
€190



Sleeping Bomb 2019  
brooch, brass, laquer, stainless steel, plastic  
90 x 33 x 15 mm  
€190



Gwangju 2021  
brooch, several kinds of wood, silver, stainless steel  
120 x 41 x 27 mm  
€450



Gwangju 2021  
brooch, several kinds of wood, silver, stainless steel  
115 x 34 x 23 mm  
€450



Gwangju 2021  
brooch, several kinds of wood, silver, stainless steel  
121 x 35 x 40 mm  
€450

## ANEŽKA JUHOVÁ (MA)

ACADEMY OF ARTS, ARCHITECTURE, AND DESIGN IN PRAGUE, CZECH REPUBLIC

### Landscape in Motion

I try to explain how important it is to constantly look around, to perceive the environment in which we live and to not get carried away by the technological revolution or to not get stuck in the virtual world. The submitted diploma thesis consists of a collection of objects, primarily jewelry, inspired by changes of environment around us, especially the transient clouds in the sky.



Chain Motions 2021  
necklace, silver  
400 x 40 x 10 mm  
€1950



Mini Brooch in Motion 2021  
brooch, silver  
40 x 40 x 10 mm  
€230



Landscape 2021  
ring, silver  
80 x 50 x 70 mm  
€2105

## CATHLEEN KÄMPFE (MA)

UNIVERSITY OF APPLIED SCIENCES AND ARTS (HAWK), HILDESHEIM, GERMANY

### "I like to move it"

Live music plays an important role in my life. I watched some digital broadcasts after the pandemic-related closings alone in my private room. Something is missing however, emotionally. I am increasingly concerned with the question of what exactly defines the atmosphere of live music, what makes it so noticeable. In this thesis I researched whether the memory of live music can be represented in body-related objects. I was able to determine individual parameters and motifs, that were made to be felt in the objects.

Every piece consists of a metaphorical stage, inviting interaction and participation. In addition, the moment with the object can be experienced over a certain period of time in which the piece changes as a unique experience.



Festival 2021  
body-related object, cotton, unryu-paper, bookbinding thread, brass, pigments  
1500 x 1500 x 400 mm  
€600



untitled 2021  
necklace, brass, vellum  
470 x 350 x 14 mm  
€970

## NIKITA KAVRYZHKIN (MFA)

HOCHSCHULE TRIER CAMPUS IDAR-OBERSTEIN

The main and desired vector, in which I am developing my work is the creation of sublime atmospheres. The most attractive, and the key factor in achieving this effect would be the image of close-to-distant, in all its manifestations, starting directly from physical farness, of distance and ending with time distance (images of different epochs reverberating in the space of our consciousness), and the image of distance as in of cultic inaccessibility, mystery and obscurity. The main characteristic of the atmosphere of the sublime, would be the ability to generate intimacy through distance. The constant loss of oneself in space, both physical and mentally simulated (the distant) while at the same time identifying oneself by casting one's gaze on being and existence (the close) is the principle by which the atmosphere of the sublime functions.



Void #5 2021  
necklace, jasper, basalt, heliotrope, rubber, onyx, stainless steel, 335 x 235 x 60 mm  
€5100



Void #8 2021  
necklace, basalt, jasper, rubber, stainless steel, titanium, 300 x 220 x 55 mm  
€4600



Void #9 2021  
necklace, onyx, rubber, stainless steel, titanium  
410 x 215 x 60 mm  
€5500



Over the Void to... #1 2021  
brooch, onyx, stainless steel  
62 x 62 x 22 mm  
€1700



Over the Void to... #2 2021  
brooch, howlite, stainless steel  
62 x 62 x 22 mm  
€1700



Over the Void to... #3 2021  
necklace, onyx, rubber, stainless steel, titanium  
350 x 215 x 50 mm  
€5500



Through the Void to... #4 2021  
ring, jasper  
32 x 28 x 28 mm  
€975



Through the Void to... #5 2021  
ring, onyx  
35 x 28 x 28 mm  
€975



## JISOO KIM

KOOKMIN UNIVERSITY, SEOUL, SOUTH KOREA

Balloon series, 2021

My balloon series is full of humor and ideas. Hose ornaments are made from discarded pvc hoses.

Discarded hoses are reborn as interesting shapes by craftsmen. A newly born jewelry becomes something new enough to forget what it was in the past.

The physical properties of PVC hose are very artificial. Intense colors and luster contribute to make the atmosphere.

Matching plastic beads and shiny metal backing adds detail, and stitching adds a handicraft feel to it, adding density. It takes on the shape of an animal made of balloons. Man made nature comes to us with a fresh feeling.



**Dog 1 2021**  
brooch, PVC, (garden hose), sterling silver, stainless steel, nylon thread, brads, 140 x 180 x 40 mm  
€340



**Bee 2021**  
brooch, PVC, (garden hose), sterling silver, stainless steel, nylon thread, brads, 140 x 70 x 180 mm  
€340



**Dog 2 2021**  
brooch, PVC, (garden hose), sterling silver, stainless steel, nylon thread, brads, 90 x 190 x 50 mm  
€340



**Rabbit 2021**  
brooch, PVC, (garden hose), sterling silver, stainless steel, nylon thread, brads, 100 x 180 x 80 mm  
€340

## OLGA KRYSANOVA (BFA)

HOCHSCHULE TRIER CAMPUS IDAR-OBBERSTEIN, GERMANY

I looked into various functions of skin, both connected and unconnected to pain. The importance and implications of touch as a way to connect with the outside world and other people and to establish yourself in relation to them, the culturally embedded idioms and the personal experiences of various artists. Skin is a vessel, and breaking it can be a very clean and straightforward symbol to convey the person's inner state. Skin is a border, and particularly a desirable border, something to protect yourself from the outside world.

My work brought me to this piece. The stones were selected for their colour and patterns, which reminded me of skin; the threads are silk surgical sutures, the rest is silk and cotton. I wanted to step away from hands as a primary tactile instrument. Skin is a massive organ, and I found it a pity to deny most of it the chance to connect with the piece. It weighs about 1.5kg, which was not exactly planned, but the result is a balance of physically feeling the weight and pressure on your body but it being distributed enough that it feels like a part of you and not as, for example, a backpack hanging off one shoulder. It gives the wearer the feeling of being contained and held and surrounded the way a brooch or a necklace wouldn't.



**Thicker Skin 2021**  
body armour, limestone, suture threads, silk, cotton  
750 x 470 mm  
€5000

## SUJIN KIM (MA)

UNIVERSITY OF APPLIED SCIENCES AND ARTS (HAWK), HILDESHEIM, GERMANY

Loneliness has many facets. Which facet you'll see depends on your choice. I decided to see the positive side loneliness could bring and continue to explore the process of refining my sadness and loneliness to bring fulfillment in life.

Each brooch made for this project depicting different moments of loneliness I've been through, expressed with Korean embroidery. Each piece is designed based on my loneliness, a feeling as if I was falling down endlessly.



**The Moment in the middle of the night I 2021**  
brooch, silk, embroidery thread, walnut-wood, silver, nickel-silver  
46 x 46 x 30 mm  
€970



**The Moment in the middle of the night II 2021**  
brooch, silk, embroidery thread, walnut-wood, silver, nickel-silver  
86 x 86 x 30 mm  
€1450



**The Moment / a lonely place 2021**  
brooch, silk, embroidery thread, walnut-wood, silver, nickel-silver  
108 x 75 x 30 mm  
€1700



**The Moment / Together but alone 2021**  
brooch, silk, embroidery thread, walnut-wood, silver, nickel-silver  
107 x 87 x 30 mm  
€1700

## HARUNA KURODA (MFA)

HIKO MIZUNO COLLEGE OF JEWELRY, TOKYO, JAPAN

Fold it, make a notch, and apply heat. The material I used, "Naoron", is transformed by heat like a living thing. By studying the size and ratio, where and how much heat is applied, a silhouette that I have never seen was born.



**Siwasiwa 2021**  
brooch, naoron, silver, German silver  
115 x 90 x 35 mm  
€490



**Siwasiwa 2021**  
brooch, naoron, silver, German silver  
85 x 80 x 35 mm  
€490



**Siwasiwa 2021**  
brooch, naoron, silver, German silver  
90 x 100 x 40 mm  
€490



**Siwasiwa 2021**  
brooch, naoron, silver, German silver  
135 x 95 x 50 mm  
€490



**Siwasiwa 2021**  
brooch, naoron, silver, German silver  
115 x 100 x 50 mm  
€490



**Siwasiwa 2021**  
brooch, naoron, silver, German silver  
130 x 100 x 45 mm  
€490

## LUISA KUSCHEL (BA)

UNIVERSITY OF APPLIED SCIENCES AND ARTS  
(HAWK), HILDESHEIM, GERMANY

### The Beaded Confinement

My BFA graduate project started with the question how we ended up in a world in which black people have been, and still are perceived, as different, if not inferior, to white people. Due to my personal ties to southern Africa I focused on glass beads and their role in this region. Just like in the neighbouring South Africa, glass bead jewellery is worn in Mozambique to manifest people's African identity in the face of the cultural inundation from Europe and America.

With my project entitled 'The Beaded Confinement', I aim to draw attention to the hidden aspects of the glass beads by presenting them in a different way: enveloping a set of shackles with a chain that prevent people from liberating themselves from an identity attributed to them. In my work the glass beads are a symbol of enslavement, as they were used as a tool to shackle and chain the identity of black people. My 'slave chain' is made of thousands of mainly red beads. I chose the colour red as it symbolizes suffering and bloodshed, but also Africa's red soil.



**Beaded Confinement 2021**  
body jewel, glass beads, PLA filament, iron, polyester  
870 x 200 x 60 mm  
€3400

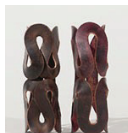
## YVANNE LAURENT (MFA)

HAUTE ÉCOLE DES ARTS DU RHIN (HEAR),  
STRASBOURG, FRANCE

My practice is a methodical and intuitive ritual where repetition - of a pattern, of gestures - produces variation. By using an energy that turns tirelessly inward, consisting of tiny deviations between an experience to another, lines and material are inscribed in the space and on the body. I find myself witnessing a process of permanent transformations which stand as much from my will as from active chance. From the pattern and its variations, forms are born, at least to handle, at best to wear.



**The Pearl Necklace 2020/2021**  
necklace, copper, rubber  
170 x 150 x 21 mm  
€1700



**Totems 2019**  
rings, copper  
55 x 19 x 20 mm  
€610



**Variations 1 2021**  
rings, copper  
52 x 30 x 23 mm / 56 x 27 x 20 mm  
€800



**Variations 2 2021**  
pendants, copper  
65 x 75 x 15 mm / 65 x 45 x 30 mm / 72 x 40 x 27 mm, €800

## FLORA LAMBERT (BA)

HEAD, GENEVA, SWITZERLAND

Persona is a collection of made-to-measure earrings. This highly experiential jewelry focuses on the pleasure of creating, putting on and wearing earrings. These "second skin" moldings are made from an imprint taken directly from the wearer's ear and are highly dimensionally accurate. The molding here becomes a principle of attachment, supporting various decorative elements. Persona is a new style for dressing the ears in a comfortable, delicate and unique way.



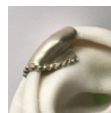
**Persona MSS 1**  
earring; silver  
40 x 12 x 7 mm  
€1210



**Persona MSS 2**  
earring; silver  
31 x 22 x 10 mm  
€1210



**Persona MSS 3**  
earring; silver  
40 x 17 x 10 mm  
€1210



**Persona MSS 4**  
earring; silver  
20 x 12 x 10 mm  
€1210

## JIEUN LEE (BFA)

KOOKMIN UNIVERSITY, SEOUL, SOUTH KOREA

The beginning of my work is 'birth'.

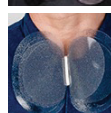
When I think of the word birth, the image of movement and rhythm felt in the magnificent vitality is drawn, and the work began based on it.

I chose silicon after thinking about the materials that can deliver this image well. Silicone is transparent, flexible, and can easily express the shape and color you want.

When the thin sheet of silicon became a jewelry, I liked the way it moved. To show this effect well, several sheets were overlaid to show rich movement.



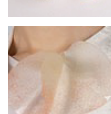
**Birth 1 2021**  
brooch, silicon, stainless steel, 925 silver  
180 x 250 x 100 mm  
€350



**Birth 2 2021**  
brooch, silicon, stainless steel, 925 silver  
150 x 190 x 70 mm  
€350



**Birth 3 2021**  
brooch, silicon, stainless steel, 925 silver  
180 x 120 x 80 mm  
€350



**Birth 4 2021**  
brooch, silicon, stainless steel, 925 silver  
145 x 90 x 65 mm  
€225

## NAMGYEONG LEE (BFA)

KOOKMIN UNIVERSITY, SEOUL, SOUTH KOREA

My works were inspired by the act of doodling.

We were told not to doodle in childhood. Doodling is often considered to be what children would do, something careless that would make the surroundings dirty. However, doodling has the characteristics of being free and undisturbed, which is also meaningful in that it is an art form through which one can achieve freedom.

By combining unrefined texture of the materials with organic, improvised lines, I gave life to this set of bright, unique doodles.

I created my pieces by engraving many lines on the surface of various colors of clay. By attaching prominent metal wire I intended to create a visual contrast between the two materials. I chose these materials because I thought they were suitable for expressing the improvisational nature of doodles.



**Doodle 1 2021**  
brooch, clay, sterling silver, brass  
60 x 100 x 50 mm  
€360



**Doodle 2 2021**  
brooch, clay, sterling silver, brass  
70 x 110 x 50 mm  
€360



**Doodle 3 2021**  
brooch, clay, sterling silver, brass  
70 x 110 x 60 mm  
€360



**Doodle 4 2021**  
brooch, clay, sterling silver, brass  
100 x 110 x 50 mm  
€360

## LIUHONG LI (MA)

ROYAL ACADEMY OF FINE ARTS ANTWERP (KASK), BELGIUM

Being Seen

This project tells what I want to show and hide in my life. I use my diary as a tool and I create two approaches to see what I want to show and hide. One approach is about beautiful and imperfect things. I always want to present the beautiful things, and hide things that I don't like or that have defects. The other approach is about the balance between showing and hiding. In this collection, the invisible pattern represents what I want to hide, and the colorful pattern represents what I want to show but that is they always hidden in the corner because of my negligence in tidying up.



**Rabbit brooch 1**  
silver, mother-of-pearl  
102 x 55 x 12 mm  
€1275



**Rabbit brooch 2**  
silver, mother-of-pearl  
110 x 58 x 13 mm  
€1310



**Cat brooch**  
silver, mother-of-pearl  
70 x 75 x 20 mm  
€975



**Lion brooch**  
silver, mother-of-pearl  
80 x 70 x 10 mm  
€975

## RONI LEVY (BA)

CENTRAL SAINT MARTINS, UNIVERSITY OF THE ARTS, LONDON, UK

In my graduation project I focus on onion skin waste.

As I only collect the skins from my local grocers, I am totally dependent on their stock. Therefore, every day I get different types of skins and colour palette to work with. Almost like seasonal cooking, I surrender to nature's rhythms and patterns. Letting nature lead me, designing a new function and value.

My collection, gradually piece after piece, aims to represent the layers all the way to the core, slowly revealing a central truth: At the end of the day, it doesn't matter how much effort I put. The onion stays an onion and will never become a pearl. But isn't that just a matter of perception, after all what's so bad about being onion?



**The Pearl 2021**  
necklace, onion skins, PVC glue, eco silver  
190 x 50 mm  
€1795



**The Pearl XL 2021**  
earring, onion skins, PVC glue, eco silver  
140 x 80 x 80 mm  
€775



**Checkers XL 2021**  
earring, onion skins, PVC glue, recycled 9ct gold, eco silver, 110 x 70 x 70 mm  
€1400



**Pink Leopard 2021**  
earrings, onion skins, PVC glue, recycled 9ct gold, eco silver, 40 x 34 mm  
€2275



**Classic Leopard 2021**  
earring, onion skins, PVC glue, recycled 9ct gold, eco silver, 42 x 33 mm  
€1185



**Checkers x Disco 2021**  
earring, onion skins, PVC glue, recycled 9ct gold, eco silver, 40 x 30 mm  
NFS

## ALMA LION

SHENKAR COLLEGE OF ART, DESIGN AND ENGINEERING, RAMAT GAN, ISRAEL

'Across the land'

I researched simple, local and available materials such as sand, tar, earth and salt. Labor-intensive and time-consuming processes, and basic strategies & manipulations - such as multiplicity, grinding, kneading and slow drying - resulted in five necklaces, one for each site. The necklaces are fragile and temporary, much like my country's liquid borders and volatile politics. They recount the process of their coming into being, as well as the story of the place we live in, and our identity within it.



**Across the land 1/5 2021**  
necklace, sea salt, cotton  
1000 x 400 x 50 mm  
€2420



**Across the land 2/5 2021**  
necklace, iron, soil  
6000 x 350 x 20 mm  
€2420

## SOFIA MELIK

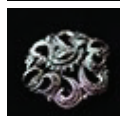
ESTONIAN ACADEMY OF ARTS (EKA), TALLINN,  
ESTONIA

In my final degree project I did research on the story of my great-grandma's brooch. The story had many fascinating moments that I could finally prove and ended by making a family tree. These works are about trying to find my family story, preserving it, memorizing it, being a copy of it and yet again totally new. My goal was to make my story understandable through the materials and techniques. I condensed the outcome of the research into a series of brooches.

The work speaks about respect for family stories and tales, for family heirlooms, about what knowledge you get as a result and how to proceed with it, as well as aims to stimulate a dialogue on the necessity of these things.



The Answer 2021  
brooch, silver, glass  
47 x 47 x 10 mm  
€1090



The Foundation 2021  
brooch, silver, black rhodium  
40 x 40 x 10 mm  
€1210



The Present 2021  
brooch, glass, silver  
50 x 50 x 6 mm  
€1335

## JENNIFER MOORE (MFA)

SAN DIEGO STATE UNIVERSITY, SAN DIEGO CA, USA

Using the format of jewelry I am creating objects that exist in the space between the wearer and the viewer, exploring the tension and intimacy created by disclosure and the curious gaze. I am offering the viewer fragmented information in the form of letters displayed on the wearer's body. The viewer's gaze and the projection of their own experience is needed to puzzle out partial words and phrases; the viewer connects with the wearer by accessing their own personal history and experience. The work is completed through either an intrusive gaze or by physically transgressing the space between wearer and viewer.



Letters (Will), 2021  
brooch, etched aluminium, lacquer, sterling silver, 180 x 90 x 10 mm  
€1815



Letters (Bow), 2021  
brooch, etched aluminium, lacquer, steel  
280 x 100 x 30 mm  
€570



Letters (Reflect 2), 2021  
hanger, geëst aluminium, lak, zilver, zijde pendant, etched aluminium, lacquer, silk, sterling silver, 100 x 110 x 50 mm, €570



Letters (Reflect 1), 2021  
brooch, etched aluminium, lacquer, steel  
130 x 160 x 60 mm  
€570



Letters (Ripple), 2021  
brooch, etched aluminium, lacquer, steel  
150 x 50 x 30 mm  
€400

## PELEG MERCEDES MATITYAHU

SHENKAR COLLEGE OF ART, DESIGN AND  
ENGINEERING, RAMAT GAN, ISRAEL

A few years ago, I endured a traumatic head injury, ultimately resulting in short term memory loss. The inability to process new memories led me to researching material that would represent and be a memory holder. A material that will enable disassembly and reassembly through intuitive work by blending the conscious and the subconscious and led to a series of jewelry that remember and at the same time forget what they were and what they are now.

I started with whole gypsum strips (/orthopedic cast/ plaster straps) which I disassembled by rinsing with hot water. The water dissolved the gypsum out and thus the gauze was exposed. I reassembled the material by repeated and precise work of weaving silver chains in the discovered textile. Where the cast decided to stay, I expected it in the golden leaves.



Memory Holder Black 2021  
necklace, gypsum, silver, gold leaf  
260 x 120 x 5 mm  
€2425



Memory Holder White 2021  
necklace, gypsum, silver, silver leaf  
390 x 130 x 10 mm  
€2425



Memory Holder 2021  
necklace, gypsum, silver  
220 x 110 x 6 mm  
€2425

## MAIRI MILLAR (MA)

ROYAL COLLEGE OF ART, LONDON, UK

"TETHERED"

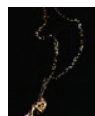
This collection looks at the human need to make our abstract hopes and fears tangible, especially through jewellery; which we can carry and hold close to us, creating an intimacy. And when we put so much of ourselves spiritually into these objects, where do we begin and where does the object end? These pieces become charged; they become a part of us.



Lost Souls of the Thames, 2021  
ring, sterling silver  
30 x 30 x 18 mm  
€1950



Thoughts and Prayers, 2020/2021  
ring, bronze, sterling silver, gold vermeil, pig's blood  
20 x 20 x 19 mm  
€1210



Don't you let her drown, 2020/2021  
necklace, bronze, sterling silver, gold vermeil  
320 x 20 x 10 mm  
€1950



The Blank Page, 2021  
necklace, sterling silver, calfskin vellum  
140 x 140 x 9 mm  
€1950



Tethered, 2021  
object, book, artist's hair  
250 x 140 mm  
€2420

## ASHLEY NETTYE POLLACK (MFA)

STATE UNIVERSITY OF NEW YORK AT NEW PALTZ,  
NY, USA

Alchemy is the magical process of transmuting matter. Metalsmithing is an alchemical process, and the type of material knowledge used in both is sacred, ritualized, and mystical. My work focuses on the sense of wonder and fascination often experienced when confronted with an unintelligible material transformation or amalgamation. By using alchemical-like techniques – alloying, the melding of pure metals through melting, and fusing, the buttressing of two metals through heat and pressure, as well as Japanese patination, a surface level chemical reaction that alters the metal's coloration – I encourage enchantment with my materials through the obscurity of their essence



Meld / Suffuse III, 2021  
brooch, Sterling Silver, Fine Silver, Copper, Steel Pin Stem, 99 x 75 x 6 mm  
€1575



Meld / Suffuse IV, 2021  
brooch, Shiro-Shibu-ichi (60%Ag/40%Cu), Nami-Shibu-ichi, (25%Ag/75%Cu), Shibu-ichi (7%Ag/93%Cu), Fine Silver, Sterling Silver, 18kt Gold Solder, Urushi, Steel Pin Stem, 110 x 65 x 8 mm  
€2420



Meld / Suffuse VIII, 2021  
brooch, Australian Black Opal, Nami-Shibu-ichi (25%Ag/75%Cu), Sterling Silver, Steel Pin Stem  
69 x 43 x 3 mm  
€2420

## MANON PAPIN (MFA)

ÉCOLE NATIONALE SUPÉRIEURE D'ART DE LIMOGES  
(ENSA), FRANCE

I deal with chains.

I try to define what constitutes this jewellery archetype.

What makes up a chain? How is this assembled? What shape do the links have?

Those questions lead my research about rhythm, repetition and assembly.

My research hybrids two typologies: the chain and the pearl necklace. Gather them around the connection, the repetition, and the rhythm in the evocation of the «chute»: one of the classic types of pearl necklaces.



Centaurea Cyanus 2020  
necklace, brass, stoneware, porcelain  
180 x 180 x 13 mm  
€850



Entrelacé 2021  
necklace, stoneware, textile, silver  
770 x 70 x 20 mm  
€1210



Crocheté 2021  
necklace, stoneware, textile  
1050 x 72 x 20 mm  
€1210

## SARAH ORDÓÑEZ (MFA)

ALCHIMIA CONTEMPORARY JEWELLERY SCHOOL,  
FLORENCE, ITALY

Les otros

... The moth bothers, is not beautiful enough, or pleasant enough. With her clumsy flying, her dull colors and her way of being she is not welcome.

She is unwelcomed because of everything she is not.

The swarm of moths becomes a multitude of minorities.

The stories of the "others"

The dissidents by choice or by nature.

Accompanying each other.

I want them to be your companion.



untitled (series: les otros) 2020  
brooches, tin-can, shibuichi  
€145 each

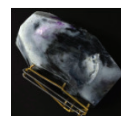
## SUGWAN PARK

HIKO MIZUNO COLLEGE OF JEWELRY, TOKYO, JAPAN

My last work, the graduation work, is MASKARITE. It means jewels made from masks. It was produced as a disposable mask, which has become a new environmental problem due to COVID-19.

During this project, I realized that the mask could melt in the heat and give it a new look. I was very excited about this discovery.

I wanted to send a positive message to many people who want to end Corona 19 by making my own upcycling jewelry.



Maskarite 2020  
brooch, paper plastic, brass, steel (molten mouth-masks), 70 x 55 x 50 mm  
€75



Maskarite 2020  
brooch, paper plastic, brass, steel (molten mouth-masks), 66 x 51 x 50 mm  
€75



Maskarite 2020  
brooch, paper plastic, brass, steel (molten mouth-masks), 60 x 40 x 50 mm  
€75



Maskarite 2020  
brooch, paper plastic, brass, steel (molten mouth-masks), 70 x 55 x 43 mm  
€75

## AYMERIC PITTET (BA)

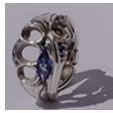
HEAD, GENEVA, SWITZERLAND

Revise your classics is a collection of rings from old models, multiplied and recomposed to create unique pieces, all supported by unusual casting and setting techniques.

At the origin of the project, there is the recovery of a stock of 1'000 old semi-finished rings, where the challenge was to use a multitude of forms without having to deteriorate them. I therefore proceeded to make wax casts. From there, the compositions and recompositions dictated the generous aesthetics of this collection.

The traditional techniques used were diverted to give a glimpse of what you never see. Double, triple and hybrid casting techniques reveal a subtlety that makes the pieces unique. In addition, the conventional but partial setting, as well as the unexpected positioning of the gems, make each ring unique.

The richness of the details ensures that the wearer will not only always have a piece of heritage with him, but also the possibility of making regular discoveries.



Vague  
ring; silver, sapphire, tanzanite  
28 x 22 x 16 mm  
€3500



A l'envers  
ring; silver, rubies, citrine  
22 x 25 x 19 mm  
€3500



Shot  
ring; gold, silver  
25 x 22 x 14 mm  
€3500



Sauron  
ring; silver  
32 x 30 x 26 mm  
€2725

## LUCA SÁGI (MA)

ROYAL ACADEMY OF FINE ARTS ANTWERP (KASK), BELGIUM

H2O

The collection reflects on an actual, global issue: the water crisis. I observe water as a vital element for survival and at the same time enemy of the inhabitants of Earth due to climate change. With water as main topic, I investigate it through different approaches in the subject of interdependence and cause-effect. I also put an emphasis on the possible outcome of a dystopian future. How does water create life? What happens if the quantity or quality of water changes? How does it influence our environment and how do we as humans have an effect on water? What can the consequences be of the pollution which we produce? My jewels aim to create awareness to this universal matter.



Without water - Venus 2021  
necklace; pewter, coal, thread  
460 x 152 x 24 mm  
€1450



Without water - Venus 2021  
bracelet, pewter, stainless steel  
150 x 150 x 5 mm  
€725



Without water - Venus 2021  
brooch, pewter, stainless steel  
60 x 70 x 6 mm  
€485

## TAURIS REOSE

ESTONIAN ACADEMY OF ARTS (EKA), TALLINN, ESTONIA

Overthinking

If so, I am overthinking again. These endless threads of thought spin around themselves, chaining me. I continuously see layers forming. Emotions have taken over my body, I have lost myself. I'm looking for the truth to gain back control. Is it possible? Should I do that? Would life lose its meaning if I controlled everything? If you control creative activity, is it even creativity anymore? Would that make sense at all? Does the solution exist at all? Am I overthinking again?



Overthinking 1 2021  
necklace, iron  
240 x 240 x 35 mm, 1250 g  
€975



Overthinking 2 2021  
necklace, iron  
310 x 240 x 75 mm, 1300 g  
€1210



Overthinking 3 2021  
pendant, iron  
170 x 100 x 70 mm, 1150 g  
€1150



Overthinking 4 2021  
necklace, iron  
350 x 240 x 60 mm, 1500 g  
€1090



Overthinking 5 2021  
necklace, iron  
415 x 230 x 60 mm, 1200 g  
€1210

## SARAH SCHUSCHLEB (MA)

BURG GIEBICHENSTEIN, UNIVERSITY OF ART AND DESIGN HALLE, GERMANY

Jewelry can influence our behavior - jewelry is challenging - we have to behave towards it when we wear it.

I think jewelry from the perspective of the wearer - the view from the outside is secondary.

The theme of the work is haptic perception. Inside the muffs, the fingertips touch each other. An intensive perception is made possible. Self-touch calms you down.

My jewelry objects should help to focus on yourself.



Muff 1 2019/2020  
pendant, plastic, lacquer, copper, rubber  
265 x 175 x 108 mm  
€890



Muff 2 2019/2021  
pendant, wood, lacquer, copper, rubber  
220 x 125 x 120 mm  
€890



Mini Muff 2020  
rings, silver, copper, lacquer  
37 x 20 x 25 mm  
€290



Mini Muff 2020  
rings, silver, copper, lacquer  
37 x 19 x 25 mm  
€290



Mini Muff 2020  
rings, silver, copper, plastic  
38 x 20 x 26 mm  
€290

## JAEKWAN SHIM (BFA)

KOOKMIN UNIVERSITY, SEOUL, SOUTH KOREA

My work is about imagination. In the imaginary world, stories or things can happen that are unrealistic and never experienced before. But the source of our "unrealistic" imagination lies in "reality". Even if someone's imaginary story is creative and original, we can't imagine or express anything we don't know, not exist in the real world, or unrelated to. Through this idea, I used figures, which are real objects in reality, as 'found object' to express animal stories in the imaginary world under the theme of 'What if ~!'. I saw real life animals or figures and produced my imagination world by transforming and reassembling figures in the real world. I hope my work can inspire the imagination of the viewers.



**What if Rabbit 2021**  
brooch, resin, acrylic paint, gold plated brass  
120 x 60 x 60 mm  
€640



**What if Penguin 2021**  
brooch, resin, acrylic paint, gold plated brass  
92 x 70 x 37 mm  
€625



**What if Giraffe 2021**  
brooch, resin, acrylic paint, platinum plated brass  
124 x 110 x 43 mm  
€615

## SALLY SHEPHERD (BA)

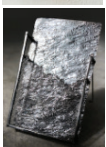
GLASGOW SCHOOL OF ART, UK

Skirfare

Named after a river, this body of work communicates sensitive aesthetic qualities found in everyday experiences of nature, focusing on light, reflection, shadow and gentle movement. Visual research for this collection was gathered through drawing, photography and collage before translating these practices into metal, creating objects of longevity. Metals, such as fine copper and brass mesh, help to produce the impression of transparency, flexibility and delicacy. Hammering of different intensities affects the distribution and alteration of light on these metals, flooding small areas with brightness while others remain in the shadows, just as daylight affects the landscape in endless patterns that appear over variegated grounds.



**Skirfare 1, 2021**  
brooch, brass, silver, steel  
56 x 38 x 8 mm  
€365



**Skirfare 2, 2021**  
brooch, silver, copper, steel  
62 x 36 x 14 mm  
€365



**Skirfare earrings, 2021**  
earrings, sterling silver, brass  
80 x 22 mm  
€390

## HYANGSU SHIN

KOOKMIN UNIVERSITY, SEOUL, SOUTH KOREA

Bojagi Ghost Series

Under the title of "Bojagi Ghost," "Bojagi" means a wrapping cloth, in short, it is a Korean expression of a typical Western ghost wearing a cloth. Ghosts show the silhouette of human beings, but they are not real people.

Therefore, whatever they do, regardless of race, age, or gender, the audience can accept their actions without prejudice. Based on this, I tried to show various actions and emotions through ghosts, and even included interesting expressions that only ghosts could make. Clay was used to show a soft silhouette, and zirconia for the eyes of ghosts to contrast it with matte clay.



**Bojagi Ghost 1 2021**  
brooch, ceramics, sterling silver, zirconia  
67 x 65 x 35 mm  
€170



**Bojagi Ghost 2 2021**  
brooch, ceramics, sterling silver, zirconia  
75 x 63 x 40 mm  
€170



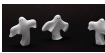
**Bojagi Ghost 3 2021**  
brooch, ceramics, sterling silver, zirconia  
85 x 60 x 40 mm  
€185



**Bojagi Ghost 4 2021**  
brooch, ceramics, sterling silver, zirconia / colour pencil, 80 x 80 x 27 mm  
€195



**Bojagi Ghost 5 2021**  
brooch, ceramics, sterling silver, zirconia  
70 x 70 x 30 mm  
€245



**Bojagi Ghost 6,7,8 2021**  
brooches, ceramics, sterling silver, zirconia  
100 x 95 x 35 mm  
€195 each

## JOHANNA SEIBERT

HOCHSCHULE PFORZHEIM, GERMANY

The close relation of the verb "to press" with "to express" and "to impress" shows, that wearing and making jewellery are closely related. In my graduation work I pressed a soft and ductile epoxy resin through two-dimensional ornamental shapes, creating three-dimensional extrusions. The soft texture of the resin reveals the marks and the power of the process of pressing. In the subsequent curing of the material, these marks are preserved into a long-lasting object. By cutting the extrusions again with the same kind of ornamental forms, the objects become jewellery. They result in a series of jewellery, ranging from classical forms of jewellery to small objects that only hint at being worn on the body. In all pieces the process of creating made visible is the decorative ornament on the body.



**Homo ornans 15 2021**  
ring, 8ct gold, epoxy resin  
70 x 40 x 30 mm  
€1745



**Homo ornans 16 2021**  
hand cuff, 8ct gold, epoxy resin  
100 x 60 x 40 mm  
€1890



**Homo ornans 17 2021**  
bracelet, 8ct gold, epoxy resin  
110 x 130 x 70 mm  
€2300

## EGLE SITKAUSKAITE (MFA)

KONSTFACK. UNIVERSITY OF ARTS , CRAFTS AND DESIGN. STOCKHOLM, SWEDEN

### Migrating Identity

My degree project revolves around the feeling of belonging and notion of home, in the time of transition, longing for what is left behind, and yet staying in between. I capture the ideas of places and identity transformation through materiality. The wood bending becomes a metaphor for the human ability to adapt to the new environment and jewellery being a vessel encapsulated with memories that people carry with them.



Traces of Memories  
brooch, galvanised copper, silver plating, steel  
65 x 50 x 35 mm  
€1695



Traces of Memories  
brooch, galvanised copper, gold plated, steel  
77 x 50 x 20 mm  
€1935



Traces of Memories  
brooch, galvanised copper, silver plating, steel  
55 x 21 x 40 mm  
€1695



Traces of Memories  
brooch, galvanised copper, patinated  
81 x 63 x 28 mm  
€1935

## VIRÁG SZÁLAS-MOTESICZKY (BA)

GERRIT RIETVELD ACADEMY, AMSTERDAM, THE NETHERLANDS

The Hungarian Girl is Dreaming about The Arrival of the Hungarian Euro

/Speculating on Speculation/

I put under investigation certain traditions to 'dissect' dilemmas and frustrations originating from my cultural background. How these characteristics are positioning themselves in the present and where is the threshold of their attrition?

Traditions are fragile spaces; I investigate their context (specifically Hungarian ones related to the coin) and create speculative narratives which are carefully avoiding fiction in order to reach a reliable methodology which guides the materialization of my findings and concentrates them into a piece of jewellery or as I call it into a 'jewellery related statement'.



untitled 2021  
brooch, cupronickel  
27,5 x 1,9 mm  
€365



Euro Nail 2021  
object, cupronickel  
62 x 3,6 x 2 mm  
€245



The Yellow Star and the Blue Heart 2021  
pendant, silver  
50 x 50 x 3,2 mm / 45 x 16 x 3 mm  
€1950

## CARA SMITH (BA)

GLASGOW SCHOOL OF ART, UK

Biomimicry, which is innovation inspired by nature, through emulating, ethos and reconnection is the focus of this body of work. These jewellery pieces heighten the presence of nature in the wider landscape and its relationship to the human body, through texture, form, repetition, transformation and movement. The Caddisfly Larva use materials found around them to make intricate adorning cocoons in order to blend with their surroundings and in some respects personifies the idea of a sustainable existence.



Oarweed Brooch, 2021  
brooch, silver, steel, upcycled milk bottle plastic, nylon thread  
380 x 170 x 10 mm  
€390

## MISATO TAKAHASHI

ESCOLA MASSANA, BARCELONA, SPAIN

The World Within project started from one night's dream of a strange animal – a ram with elongated thin legs and transparent body, in which a deep green forest grew.

It reminded me of wonder, mystery and power of life, at the same time I started contemplating the future of human and the nature. My aim is to make people to enjoy celebrating our lives with these odd-looking animals, but at the same time be agitated to provoke some thoughts and eventually to be involved in my question. Where is the humanity headed to?



Magic Moth #2  
La Iluna 2021  
brooch, sterling silver, steel, 24 x 71 x 9 mm  
€560



Magic Moth #3  
To the light 2021  
brooch, sterling silver, steel, 29 x 52 x 9 mm  
€560



Magic Moth #4  
Capricious 2021  
brooch, sterling silver, steel, 29 x 24 x 9 mm  
€485



Magic Moth #5  
Veins 2021  
brooch, sterling silver, steel, 29 x 67 x 10 mm  
€605



## YAO TAN (MFA)

ÉCOLE NATIONALE SUPÉRIEURE D'ART DE  
LIMOGES (ENSA), FRANCE

My work is built on the ambiguous perception of the body and its imagination.

The inspiration came from bodily sources, such as vulnerability, mutations, dualities, and formal metamorphosis.

My jewels are like chimeras, tactile and sensitive objects, and always questioning our relationship to our carnal desires.

In this collection, I look for ways to interpret issues related to eroticism in a sensitive and poetic, but also ironic and sometimes violent way.



ILLE 2021  
necklace, copper, ribbon  
400 x 100 x 30 mm  
€2300



Désir #3 2021  
necklace, porcelain, copper, ribbon, resin  
890 x 80 x 40 mm  
€1925



Saucepan Piece #1 2021  
necklace, copper, vintage chains  
650 x 130 x 60 mm  
€1750

## OLETS TSURA (BFA)

HOCHSCHULE TRIER CAMPUS IDAR-OBERSTEIN,  
GERMANY

Each of my pieces represents a small situation, which may recall stories to the viewers, still leaving them space to discover their own. I create my works from different materials and shapes, even with smooth surfaces, so that people want to touch and feel them. Their shapes speak for themselves, which makes the observers become meditative and lets their own emotions and fantasies to unfold. Last but not least, each work invites to a metaphorical reflection.

Being a tool for the art of seduction, I consider my jewellery and objects to become an essential part of the image we like to build from ourselves. Much more than making us reflect on new aspects, they are to me complementary to this notion and reveal what makes us human and what gives each of us a sense of identity.



Menschenhaken I, 2021  
brooch, aquamarine, wood, wood stain  
193 x 106 x 34 mm, 77 g  
€2900



Menschenhaken II, 2021  
brooch, aquamarine, wood, wood stain  
132 x 68 x 37 mm, 84 g  
€3150



Menschenhaken III, 2021  
brooch, wood, wood stain  
144 x 86 x 37 g, 46 g  
€1950

## OLGA TIMKOVA-LIAKHOVSKA (MA)

PXL-MAD SCHOOL OF ARTS, HASSELT, BELGIUM

My graduation project at PXL-MAD School of Arts, Hasselt is about the perception of reality and investigates methods how optical illusions can distort our observations.

In my jewelry, I try to show that not everything we see is real. To achieve this, I mainly work with glass, an intriguing material with many optical qualities.



Perception 2  
brooch; glass, gold plated brass, steel  
70 x 35 x 25 mm  
€950



Perception 3  
brooch; glass, gold plated brass, steel  
60 x 58 x 17 mm  
€980



Perception 8  
pendant; glass, gold plated brass, steel  
94 x 38 x 30 mm  
€605



Perception 9  
ring; glass, gold plated brass, steel  
40 x 32 mm  
€500

## IONA TURNER (BA)

GLASGOW SCHOOL OF ART, UK

The Seaweed Gatherer is an ongoing jewellery collection materialised from gathered seaweed. The process is that of careful attention to, and immersion in, seaweeds' wild ecology. Following the cycles of the moon and rhythms of the tide, seaweeds shapeshift from their submerged to storm-cast state.

By becoming familiar with seaweeds and the ecosystem in which they exist, our relationships to these non-human species provides a catalyst for wearable works.



According to the tides, 2021  
earrings, seaweed, brass  
80 x 65 x 50 mm  
€430



Strandline, 2021  
necklace, seaweed, hemp cord, recycled silver  
360 x 60 mm  
€500



The Seaweed Gatherer, 2021  
necklace, seaweed, hemp cord, steel  
520 x 110 x 60 mm  
€925

## JIHAE YU

KOOKMIN UNIVERSITY, SEOUL, SOUTH KOREA

I worked with the keyword 'memory' with various meanings. I thought pieces were a part of memories. Precise memories were made to be congealed into a circle or oval shape.

The hazy memories were worked in an irregularly stretched form, not clumped together.

And I also piled up pieces to express the feeling of the memories being piled up one by one.

For me, among them, memory is hazy and vague. So, I colored it using pastels, not primary colors, to express the hazy and vague of memory.

If people look at this Jewelry, they will think about the meanings of memory.

I think it is the work that can be interpreted in many ways with one word and solved in various ways.



Memory 2021  
brooch, shrinkles, silver 925  
110 x 80 x 40 mm  
€315



Memory 2021  
brooch, shrinkles, silver 926  
120 x 115 x 30 mm  
€315



Memory 2021  
necklace, shrinkles, silver 928  
330 x 270 x 70 mm  
€500

## SHUANG YUE (MFA)

ALCHIMIA CONTEMPORARY JEWELLERY SCHOOL,  
FLORENCE, ITALY

Living with everyday objects in the space, I imagine them with a different appearance, material or function. I make them a reality in order to question the ownership between body and object. This process is an enquiry into human dysfunction and a loss of autonomy in modern society.

I work intuitively to confront feelings of inadequacy and alienation in this time of efficiency-driven capitalism. I apply handicraft techniques to build up the pieces. A dedicated and time-consuming way of working on a unpractical object is a silent revolt, a use of uselessness, a small power in a society of powerlessness.



Pillow 2020  
pillow, pillow, thread  
750 x 450 x 100 mm  
€1770



Book 2021  
book, paper  
180 x 130 x 20 mm  
€85

## YANG XU (MA)

PXL-MAD SCHOOL OF ARTS, HASSELT, BELGIUM

Hairy Enchantment

Inspired by new materialist inquiries, the project, situated in the context of jewellery, delves into hair as a site oozing anthropocentrism, where vibrant materiality is muffled by the smothering hands of human ideas and desires and sets to cultivating a response-ability to the affective dimensions of things and tell tales of their emerging moments of enchantment.



Hairy Enchantment  
brooch; hair, arabic gum, borosilicate glass, silver, obsidian, 50 x 35 x 35 mm  
€450



Hairy Enchantment  
brooch; hair, arabic gum, borosilicate glass, silver, obsidian, 43 x 40 x 30 mm  
€500



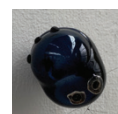
Hairy Enchantment  
brooch; hair, arabic gum, borosilicate glass, silver, obsidian, 35 x 35 x 29 mm  
€400



Hairy Enchantment  
brooch; hair, arabic gum, borosilicate glass, silver, obsidian, 37 x 33 x 33 mm  
€400



Hairy Enchantment  
brooch; hair, arabic gum, borosilicate glass, silver, obsidian, 35 x 35 x 25 mm  
€450



Hairy Enchantment  
brooch; hair, arabic gum, borosilicate glass, silver, obsidian, 35 x 30 x 28 mm  
€425



Hairy Enchantment  
brooch; hair, arabic gum, borosilicate glass, silver, obsidian, 25 x 24 x 23 mm  
€325

## HANYU ZHAO (MFA)

ALCHIMIA CONTEMPORARY JEWELLERY SCHOOL,  
FLORENCE, ITALY

*"Hope is a thing with feathers."* - Emily Dickinson  
Mythologies guide me to dream about an unknown world. In "The Legend of Mountains and Seas", there is a bird called BiYi Niao that only has one eye and one wing. They always live as a couple. By living together, they can fly, they can see the world around them, turning their painful, limited reality into freedom and happiness. They have the ability to turn impossible into possible.  
Living in this cold world full of constraints, I am seeking a free imaginary land where people could rise themselves from reality. Embroidering wing-like shapes with soft, thin threads in various colors and skins, draws me into this other world. I want to give the wearer a feeling of being able to soar into the sky with a liberating companion.



Companion, 2021  
brooch, oxidised silver, Chinese silk, lapis lazuli,  
stainless steel 130 x 60 x 19 mm  
€920



Echoing, 2021  
pendant, oxidised silver, Chinese silk, turquoise,  
cotton 150 x 195 x 62 mm  
€2130



Hold my Wing I, 2021  
earrings, oxidised silver, Chinese silk, lapis lazuli,  
stainless steel 175 x 90 x 8 mm  
€1575



Never forget to stop, 2021  
brooch, oxidised silver, Chinese silk, turquoise,  
pearls, stainless steel  
125 x 107 x 23 mm  
€1090



Hold my Wing II, 2021  
earrings, oxidised silver, Chinese silk, pearls  
110 x 53 x 13 mm  
€1050

## LESLYE (QIN) ZHANG (MA)

SHEFFIELD HALLAM UNIVERSITY, SHEFFIELD, UK

Leslye Qin Zhang's Remote Habitants uses the visual language of jewellery to highlight the threat posed to underwater corals by human activity.

"I want to raise more people to be aware of climate change and the environment, affecting all living beings, including human and sea life. Coral is a vital part of the ocean ecology which we humans take for granted our continuing unlimited economic development endangering the environment."

Zhang choice of medium: metal wire crochet evokes this submarine world: organic, colourful, soft and transparent, yet meditates on the challenges posed

"The challenge of metal crochet is that every step is irreversible, but the advantage is that every step is innovative. Everything revolves around the design theme, creating new connection methods, structural shapes, and flexible and smooth visual language expression."



Remote Habitants, 2021  
brooch, fine silver wire, alloy wire, fine silver  
390 x 80 x 80 mm  
€1950



Remote Habitants, 2021  
ring, alloy wire  
300 x 25 x 20 mm  
€365