

Andrea Maxa Halmschlager



I am very much interested in relationships, in foreign languages. I love to travel, near or far. Materials do inspire me, as well as colours.

Sometimes my dreams show me very concrete exciting objects, leaving overwhelming feelings on the following day, while shapes and colours have gone. When I work, I try to get into these clear feelings of my dreams.

Somehow materials and shapes find me. I found out, that the less I have a precise idea of an object, the better it gets.

'Landscape III', 2001, pendant (Latex, coloured, cast, swarovskistones)



Ever since I have elected the path of 'tradition' continuing with something that has already begun. The jewels are objects that speak for themselves and of what they had been for the ancestors. The colour of a feather makes you think of more than a bird, a canoe in a river remits in a poetic manner a journey, a moment of inspiration or a dream.

My jewellery is rooted in a tradition by using the same materials and by its meaning for the ancestors to whom I belong to: more than mere objects of adoration but objects which accompany.

At the end of the Way, necklace. (silver, gold)

Daniel von Weinberger

Daniel von Weinberger's joyful playful and colourful necklaces are a combination of super-serious art and frivolous fun fashion. The jewels are perhaps sometimes hard to understand, but he doesn't mind a little bit of confusion. Nothing is safe from him: plastic manga dolls, pure gold or dried potato peelings, as long as he can express his feelings.

Lowbrow, highbrow, kitsch and camp, intellect and emotions, mixed by his hands until the magic shines through in his creations.

He makes something from something (bricolage, recyclage, assemblage) until it finds its place on the body where it can move and live.

Personal jewellery for the one man or woman who falls in love with it and desires it.

'Loufoque', necklace, 2004.

Red velvet ribbon, red metal lock, plastic zebras, blue grass beads, pink fox fur, plastic, pink pearls.

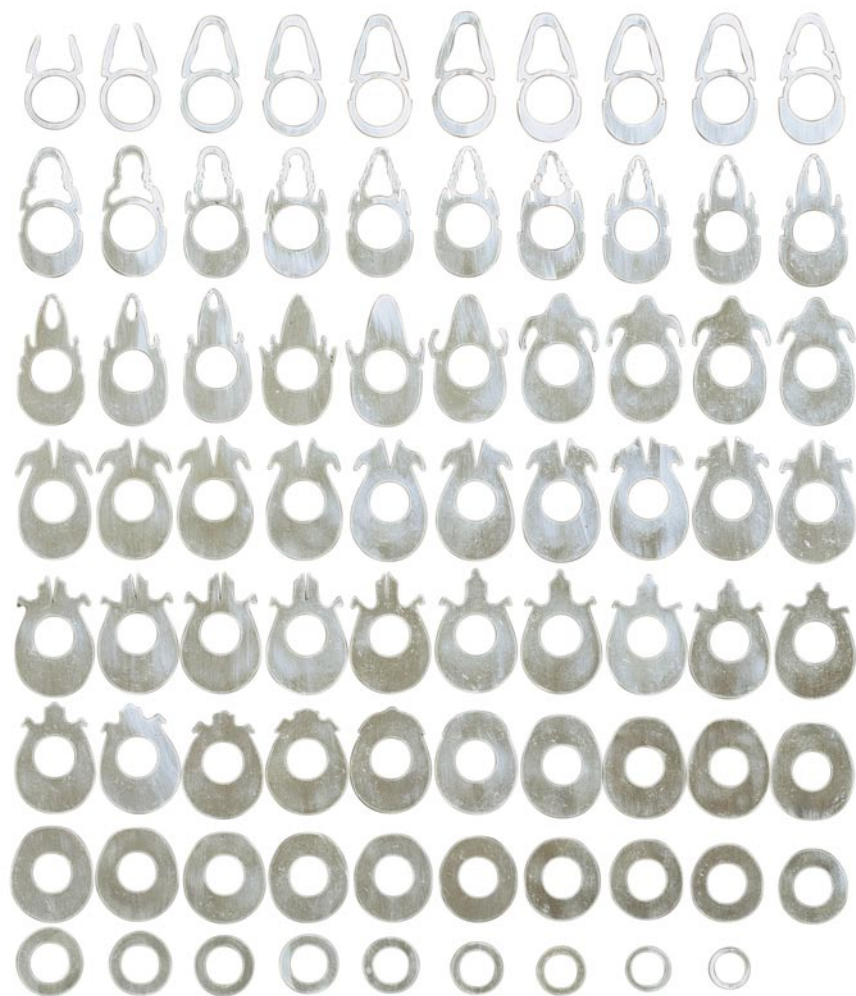




One can tell stories in many ways - and about anything.

I have just completed a longer process, in which all my stories were about Identity, The choices we have and the conditions under which we live - preferably in a slightly caricatured and humorous expression.

'Disquieting Pocket Charms' | Materials: Silver, mixed media



I always create my pieces thematically – most often within the category ‘personal comments’. My previous projects have been about gender, identity and sexuality.

Death is my theme for this exhibition. I am interested in examining and determining the culture and time decisive structures of codes of our society that have a bearing on peoples’ self conception. The overall intention with the pieces I create, is to make people reflect – especially on the overall question: How do you define a piece of jewellery?

‘Memento Mori’ 2004: Silver (Photographer: Ole Akhøj)

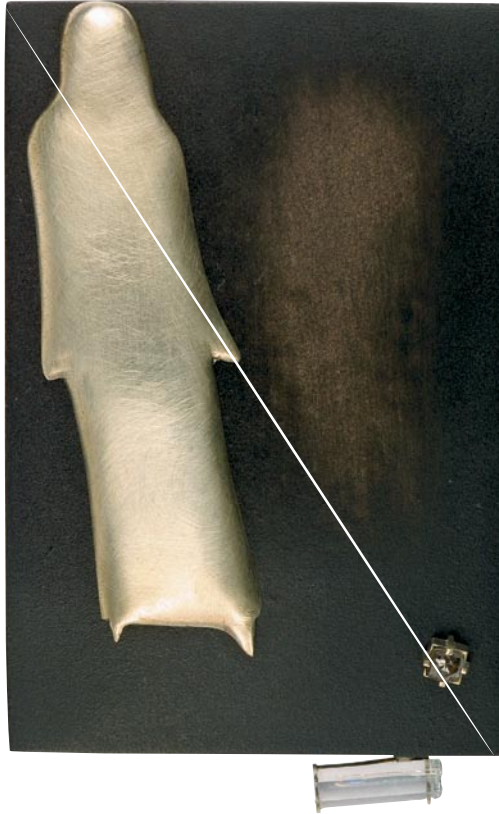


Piret Hirv

Making the missing, the desired, the dreaded - visible. Painting with the light and shade of imagination.

Behind the painting there is white ground.

'Ingognito II' Adornment 2001: Plaster, paint, silver, wood



There is often no clear-cut line between reality and illusion, sometimes the invisible might turn out to be more real than the visible. The essential things cannot be altered, they can only be found out and made visible.

Kadri Mälk has embodied the surprise, confusion and hope of the traveller in her jewellery. The pieces of her jewellery are just as magical as *fata morgana*. The boundary between the existing and imaginary is vague and delicate.

Prof Dr Krista Kodres, art historian

'Unexpected Angel' brooch: Cibatool, silver, white gold, black raw diamond, aquamarine. Photographer: Tiit Rammul

Ketli Tiitsar



At a workshop in Antwerp I noticed exceptionally luxurious and richly decorated front doors of the houses. The glass parts of the doors allowed you to peak in the homes of the people living in them. I took several rolls of films of these views but did not use them for years.

In my jewellery I connect photos with icon frames with emeralds and druses in their natural shape.

'Antwerp' Brooch 2001: Silver, druses, wood, gold, emeralds, photo.



Innocence and experience are opposite conditions of the human soul. Those two perceive human existence in different ways.

Innocence is a condition that dominates trust and imagination, the universe is like a lover or comforter. In experience we preponderate doubt, questions arise of the world, the universe is hidden and people are alone. I think an artist must belong among the innocents and in the ideal case, his/her works cause the feeling of innocence also to the observer.

Gathering different things, elements, and materials in imaginary connections, my pieces are trying to create new values. And it must be well founded to wear those jewels as they are figurative, otherwise somebody will be made ridiculous.

'Scream', brooch 2004: Copper, synthetic wax, paint, Photographer: Tiit Rammul

Juhani Heikkilä

To me jewellery is a dialogue between life, poetry and fiction. 'Daddy is Stupid', brooch: Silver

Helena Markonsalo



My style is colourful and rich, maybe also aggressive. I have been studying craft, design and art. I feel that this background gives me the freedom to do what I want. I can use difficult enamelling techniques or just work in a simple way with meanings ideas.

Most of my ideas come from childhood fairytales and my own life.

I have been doing wearable jewellery but now and maybe in the future, I am more interested in working with bigger objects. Jewellery can also be a way of thinking and style.

'Hands', 2001: Beads, gloves. Photographer: Joel Rosenberg - The Central Art Archives, Helsinki

Catherine Abrial



There is always a secret, something hidden, a word. Finding the sense of the image requires gestures. These performances, these landscapes, these installations speak to us of souvenirs, of infancy, of everyday treasures, of relationships with each other, with ourselves, of love, of the difficulty to love, to express... the memories of the moment.

'Secret Dolls': Silver, cotton, metal, soap.



The body of work possess a structure that is semantic. It communicates to us - one thought one perception, and is one representation of the world.

As in all languages the purpose is to construct, to edify so that Art provides experience of self and of life. It can also reveal the symptoms of society and places the artist equal to the best doctors. Art can therefore be used as a remedy for the individual and for society.

My artistic practice utilises different mediums and is driven by attitude (therapeutic cosmetic...), which places my work in a heuristic field with the power to hear.

To analyse, to produce a sense of distance, to transfigure these attitudes into form, to draw from the moments that make sense (gestures, words, silences, situations, behaviours), to harness the flow of life, to diagnose the "sufferance" of reality, such is my enduring fight.

My battlefields are science, medicine, ethics, politics, religion and the behaviour of individuals and society.

'Senseless, Blind Man' Brooch 1998: Silver repousse, paint.

Christophe Burger



All these pieces are based on a reflection about the possible imprecision in the determination of gender.

They stem from extensive research into translucency and “distantiation” where materials are used to blur visual (or tactile) perception.

The letter “X” (for the X chromosome that men share with women), is not systematically visible, and when visible, is not clearly located, and sometimes duplicated. This is due to the fact that I am using convex glass disks. The “X” is used mostly alone, so as not to become too anecdotal.

These pieces also rely on the wearer’s decision to let the viewer see the letter(s) or not. For both necklace and pendant, the wearer has to remove the object from its normal background (skin, clothes) to let light get through and reveal the letter.

The ring shows its “X” when the wearer spreads his/her fingers. When the hand is at rest, one can only see the milky disk of sandblasted glass.

In the last piece I made (necklace), the projected letter is luminous, like a negative of the two others, in which the X appears in black.

*Pendant X: Silver, plastic.



My work as an artist is in three disciplines – jewellery making, sculpture and painting, which frequently influence each other. Often a piece of jewellery I have made will ‘trigger’ an installation. The jewellery is always the object that reveals and explains everything, sometimes in a forced or exaggerated manner. The jewellery decodes the message, while my painting conceals it.

My work deals with the psychology of opposites: the extreme coarseness of the raw material versus refinement; the mutilating violence of the massive and vulgar versus gracefulness. Very often the precious element of the jewellery is hidden as I wrote in *Scritti Non Ritti*,: “Gold as a link rather than a trophy”

Untitled (Ora professional) 2002-3: 18k Gold, silver, plastic, photo, polyester, steel. Photographer: Anita Gregoire.

Sophie Hanagarth



The book of Enoch relates how the angel Azazel taught men how to make swords, the shield and breastplate: he showed them the metals and the art of working them and of making bracelets and ornaments, the way to outline the eyes with antimony and embellish eyelids with shadow, and the most beautiful and precious stones, and all the colour dyes, and the world was transformed.

Sophie Hanagarth unceasingly explores the paradoxes of the material. Fascinated by fleeting, unpredictable movements, she has elected to form steel, the tacks, laminated metal strips tins, scalloped bottle caps, in order to create soft yet violent body adornments, undulating and uncertain. In turn, breastplate, armour, shell or cage, her jewels extend and prolong the body, supernumerary organs designated to exhibit fertility, to protect or display the quiver of desire at the very spot of the most fragile and exposed parts of the body.

In this way, she brings to light the innermost secrets of the flesh or displays what is modestly hidden from view: the uterus or genitals thus unveiled reveal a new significance which makes them both magical and religious, comforting and sublime.

Dominique Paquet.

'Under Index' Ring: Leather, brass (gold plated).



I draw on the everyday for the constituent parts of my jewellery. They offer both fleetingness and the possibility of permanence. Over the years, they have taken on the shape/form of that which has crossed my gastronomic and social path. It is to these flimsy reminders of life that I give a voice. By taking them out of their context, they take on a new meaning. They take on a new shape in unlikely juxtapositions, sometimes at breaking point, recalling or evoking an absent body, a dream fantasy.

Traces of life, imprinted with contradiction, oscillating between strength and weakness, attraction and repulsion, gentleness and pain, sacrifice and offering.

'Babel III': Silver, bone, serpentine.

Monique Manoha



Strange round

Thoughts and images

Diabolical memory

Life and death

Other reality

To question

What is it?

What does it do?

To love my life

Because I have to die

'Bones and Grass' Pendant: Silver, bones and grass.

A rose pink snail creeps its way across Helen's dress.



Full, beautifully curved lips are sticking a tongue out at me. A small face looks at me questioningly with his round eyes full of light.

Snail, mouth, porthole, tongue, flower.

My jewellery is direct and at first sight recognisable.

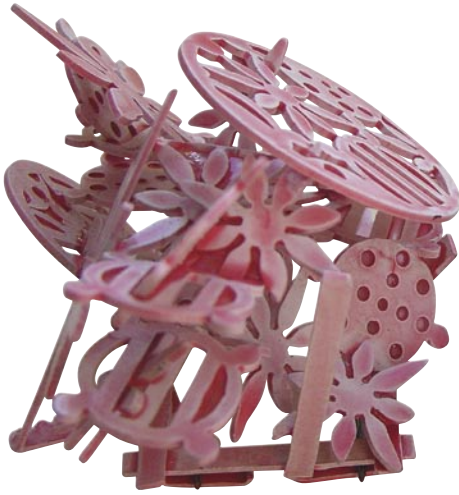
These pieces make conversation points; make it easy for people to talk to each other, to step over barriers and to throw away inhibitions.

These pieces are made to be worn and through being worn become ambiguous. What is that snail up to, crawling around on her dress? Why do you poke your tongue out at me?, What's hiding in that porthole?

The stubbornness and cheekiness in the pieces gives them autonomy, and with this autonomy they make their way, as a little satellite for me, out into the big world.

'PearlSnail' 2004: Snail shell, freshwater pearls, gold.

Helen Britton



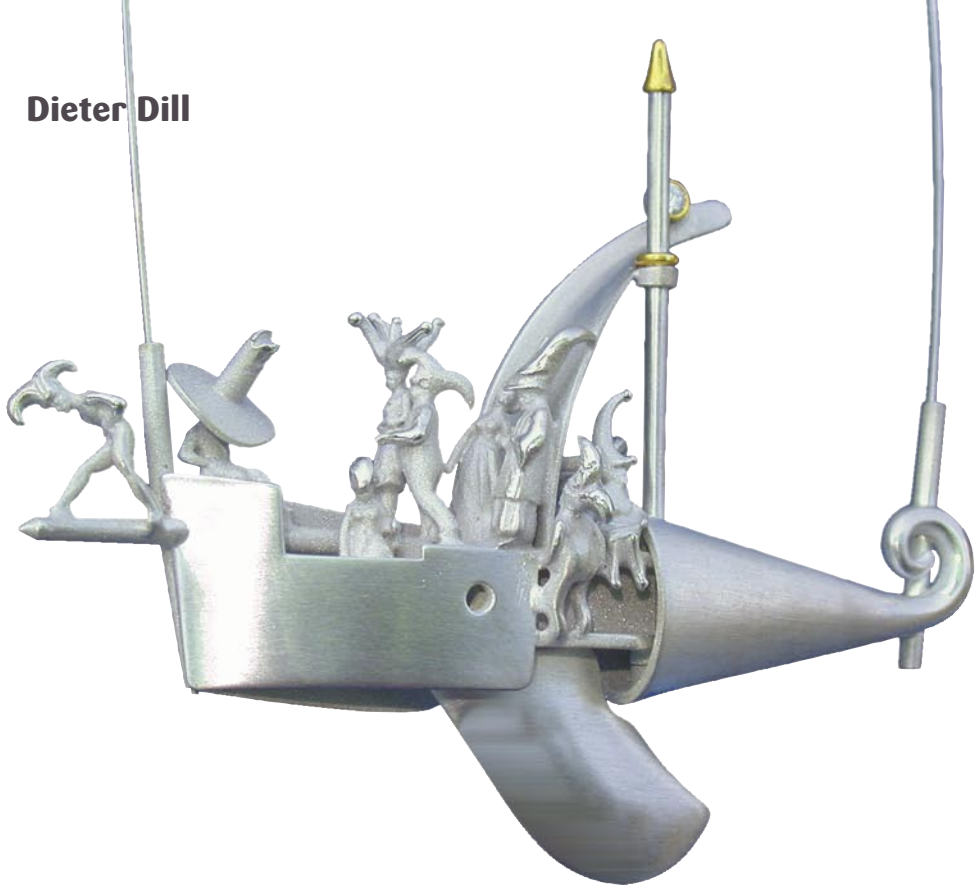
I live in a big city in central Europe and there are lots of building sites. This brings me great pleasure - watching the excavations, deliveries of materials and construction processes on my routine travels through the city. This pleasure in structures, in the collection and selection of materials, which is bound by both my interest in beauty and the requirements of use, forms the basis of my practice. The city provides me with a network of paths and points of connection and by placing these small objects that I make on a person in this context, I contribute to an extension of that network. Practice through the processes of collecting recording, drawing, selecting, making and wearing (being worn) creates links in a play of movement and connection.



Then there is the nature stuff. I come from a land where the natural often looks artificial and I now live in an environment that has been artificially constructed for so long that it seems natural. This notion of the natural is consequently blurred, opening a playing field of exchange and interpretation. There is no doubt that my original environment is embossed deeply into my consciousness, and that this condition makes exclusive claims on the way I choose my materials and develop the elements within the work. A life lived in these contrasting places makes the heterogeneous nature of the work faithful to my experience.

'Pink Structure' 2003: Silver, paint.

Dieter Dill



Against the background of changing concepts, aesthetic and emotional needs, I think it's time for a new interpretation as far as the language of jewellery is concerned.

The jewellery/miniatures I make are reflections of situations experienced by society and individuals. Just like the individual doesn't find himself comfortable in masses, he actually feels isolated, in the same way the masses feel lost and disorientated.

People are "herd animals", move in groups, move and are moved in various directions. How are we able to resist these external manipulations that are imposed on us by advertising, socio-political situations, individual demands, etc?

My work reflects this search for space and time that forces, or allows, contemplation, clarity of thought. Crowds of people, rows and rows, stopping the flow of things, causing physical oppression, that turns into mental oppression. The figures (people) get so squashed together that they become textures, anonymous surfaces, and patterns.

'The Ship of Fools' Pendant: Silver, gold, diamond.

Kathleen Fink

Plato - To the Young Astor

“You look to the stars, my star. Oh if I could be the sky to see you again with a thousand pairs of eyes”.

‘Augen’, Brooch 2004: Silver, wood, enamel



“Your oeuvre includes tiny, delicate pieces as well as big, bulky ones. How did this relationship between delicacy and bulkiness come about in your jewellery?”

People expect delicacy in jewellery. They don't expect bulk. I believe that bulkiness lies hidden in delicacy and vice versa. Bulk for me is associated with the impulse of going out of control. Those are experiences that I need and which repeatedly reoccur on various levels in my work. Very different things become visible in the surface of a bulky piece.”

**Interview (extract) with Hilke Gesine Moller. 'The jewellery of Karl Fritsch' O Book
Publisher, Amsterdam, 2001**

'Rubyring no.418' 2004: Silver (goldplated), rubies, epoxy.

Susan Pietzsch

Sugar in all its manifestations has become the central theme of both my jewellery design and my free works and installations; not necessarily as a material, but always as an object of reflection and medium for examination of the cultural traditions of confectionery, and of the sometimes absurd excesses of the modern sweets industry.



Instead of imitating the gaudy colours of the originals my porcelain works have the same pure white monochromatic appearance as the raw material of the sweets themselves. Stripping them of their colour makes them strikingly unfamiliar, emphasising their form and simultaneously shifting it into a different context - making you think and opening up new perspectives on the whole question of sweetness.

'Paste di Mandoria' Brooch 2004: Cast porcelain, assembled with acryl



The world of the sky at night is vast, powerful and full of secrets.

'Moon', necklace 2003. Gold, titanium. Photograph: Nikolaus Brade

Bettina Speckner

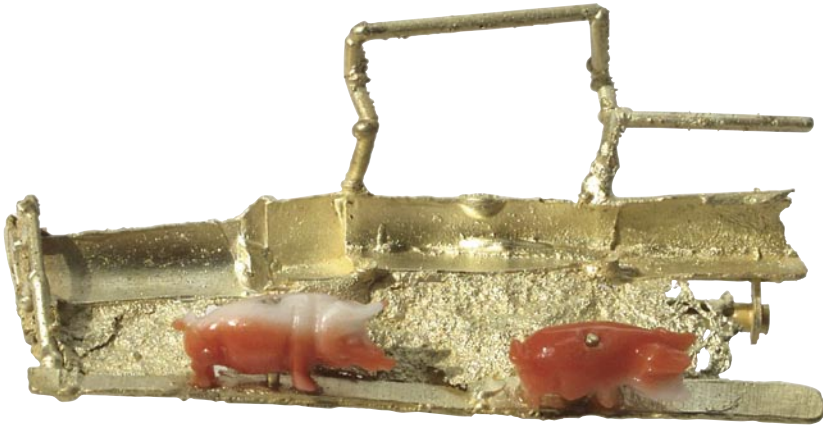
I started to use photographs in my jewellery. I etch them in zinc, use ferrotypes or enamel. I cut them, join them again, paint them over and combine them.

The photos are findings or snapshots, they have no artistic message of their own.

They have the same function as gemstones, gold, shells. Every piece, every picture stands on it's own at first. In the course of time they start to attract each other, constellations appear. The things find each other.

Some pictures tell stories, though I don't know the people and the histories. "secret stories".

'Secret Stories' Brooch: Mixed media.



My jewellery needs lightness.

To me the 'thinness' of the metal, cast, hammered or rolled is important for my expression.

It seems like time has only stopped for a short brake disintegrating these wreck-brooches, once glamorous and stable. Former splendid, sturdy structures are now fragile fragments of civilisation. Ugly at first sight, to me they look beautiful and mysterious.

But where is the borderline between beautiful and ugly, what is desirable, what is useless?

The meaning of time as a creative continuous factor turns human artefacts into fragments. Traces of time lead us to the past and confront us with bygone life plans and hopes.

The cast brooches and pendants are small sketches about life in the city.

And there are animals in this city landscape as well: the dog in front of the house is watchful and faithful to his master or the four hares conquer the area that was once a big factory.

'Pigs in the Town', Brooch 2004s: Gold, gegossen, coral. Photograph: Helga Schulze-Brinkop

Gyöngyvér Gaál



It may not be possible, after all, to crystallise every story, every emotion into jewellery. Perhaps one may intimate to the viewer everything that has happened to us or might happen to us. We can at least try.

Remembering someone who can no longer be with us... This way, perhaps we bring him/her closer. Is this the way then, to bring him or her closer?

Coral roses on artificial grass - the meeting of two worlds, two materials. A cyberpunk medium, nostalgia, romanticism and yearning. A funning story about our absurd present.

'Grass Ring': Silver, coral, garnet, plastic. Photograph: Pál Losonczy



From the beginning of the history of jewellery, people have worn their most precious objects, pieces of their precious collections, on their body.

What could be precious in OUR world?

A piece of NATURE...?

Rings: Silver, acrylic, leaf.

Alan Ardiff



I have always used my work as a vehicle for expression. I like my work to move, both the wearer and viewer. For this collection I wanted to prove that no matter how banal, any object can be used in the conquest for expressing love.

Domestic appliances are dull rituals in our daily lives, they are what we share with our loved ones, but rarely perceived as symbols of love. However, elevate them from the counter top, re-create them in precious metals embellishing them with luscious 24ct gold hearts and what was once perceived as a tedious machine, becomes an expression of love.

This collection is a tribute to all the domestic appliances that, in time, have come to reflect and consolidate my love.

'Domestic Goddess', brooch. Silver, 18-24ct gold.



'Bachelor'. Gold, coral.

Stefano Marchetti

Materials, metals in particular, with their potential to hold and transmit meaning, occupy the centre of my research. I want to load objects with the greatest amount of information. The resulting object is a probe launched towards fellow man.

Technique and the study of technological procedures are important to me, although I don't wish to produce virtuoso studies (a risk that everybody who loves technique must reckon). I use constructive procedure as a "steering wheel" of the discipline itself.

'Tower of Babel', brooch. Materials: Red & yellow gold.



My naturalistic approach references marine depths from which I can fuse zoological, mineral and botanical elements, whilst turning them into a unique floral creation whose shades and colours are alluring. Anemones, sea urchins, octopi, mineral rocks and corals are not only recreated through the use of river pearls, but also with glass beads - the famous Venetian seed glass beads of antique ornamental tradition.

The colour contrasts are, in fact, emphasised by the insertion of gold - often simplified to spheres or discs - which is then assembled with pearls, gems and diamonds. Clusters, wreaths and crowns, shaped by hundreds of stems "woven" with beads retain, in their lasting vibrancy, their aquatic fluidity "crossed" by light constantly changing their colours.

Title: Ring. Materials: Gold, Venetian glass beads.

Solveiga and Alfredas Kriviciai



*Ethics is the condition of the world.
Beauty cannot change the world
Life is more important.
Art does not exist.*

*Creation is an act of ethics.
Art is an interpretation.
One cannot buy art.
(but you can sell it).
Art does not exist.*

*Jewellery is the process of making adornments
Adornments are not art.
Jewellery is art.
Art does not exist.*

'Fuck Off', pendant. Silver, amber.

Text from Ethics and Aesthetics are the same. L.Wittgenstein



My fascination for animals started in my childhood living close to the Zoo.

I knitted and crocheted clothes, not for a doll but for my bear, while watching TV.

Now after metal school and the art academy I use plastic and rubber animals which I buy in toyshops. I cut them in pieces and/or clothe them and with some added metalwork I give them their own life.

There is still a whole miniature Zoo in my studio/house waiting to be handled in a way they can't imagine, but I do...

'Hare O'Harix and his 6 Carrots', bracelet: Textile (viscose, polyester/polyamide, felt)
18 ct gold, rubber.

Ruudt Peters



“Pneuma” consists of covers, amorphous translucent cavities that result invariably from two interconnected form parts. In order to achieve this result, Peters in each case put together two stones - a masculine and a feminine - to form one body, the gender assignment of which is drawn from the crystal structure of the stones. Each of these created units was moulded twice, so duplicated once again. That is the way in which this exhibition’s twins that differ slightly from one another were engendered.

Text by Gabi Dewald from Ruudt Peters ‘Pneuma’

‘Pneuma 5’, brooch: Gold, resin. Photograph: Rob Versluys



The jewellery designed by Truike Verdegaal is always connected to a theme. Examples of such themes are 'Portraits', 'Still' collection', and the 'Japan' collection. Verdegaal selects these themes for their expressive quality and content. Characteristics of her expressive language are combinations of different styles, elements and materials.

The jewellery from the 'Japan' collection seems to be traditionally Japanese. Appearances are deceptive however, since the image elements are originating from combined fragments of other arts. Such as , for example, the printmaking arts, the art of flower arranging, (garden) architecture, authentic Japanese clothing and characters from the Kabuki theatre.

All influences are valuable, provided that they can be converted into forms which will complete an autonomous and narrative jewel.

'OWATA', brooch 2000: Alpaca, gold leaf, beryl, opal, gold, ebony, textile, filler, paint.

Photograph: Eddo Hartmann

Hilde Dramstad



The graphic aspects of my work has become distinct. It is of great importance to me that the art of jewellery becomes less grave and more talkative, through the use of pictures and trivialities from everyday life.

Snobbery and vanity amuses and fascinates me, whether it is in art or in peoples minds.

'Community', necklace/pins. Felt, silver.



“Two Rooms and a Kitchen”

In 1953 he and his mother moved to a small and clean one-bedroom apartment.

Furniture with items intended for a much larger room. This made the living room look smaller. His father and brother lived at a separate location.

In 1958 he moved to a rented room in another city.

It is a true story, except they never had William Morris wallpaper.

'Restroom with King Haakon VII', seven brooches. 1998-2000: Mixed media.

Louise Nippierd



Most of my work is based on political themes of a personal nature, such as eating disorders, homosexuality, or racial issues.

In between these projects I feel the need to create more playful jewellery and enjoy working purely with colour and form, or with readymades such as the rings “Turn on” and “Turn off”.

‘Turn on’ - ‘Turn off’, rings. Aluminium, mixed media. Photograph: Alf Borjesson



The essence of my work is the contextual aspect.

This means the necessity to subject my own intentions to the final verification of the addressee every time. Therefore, instead of explaining what my jewellery is like, I may only suggest how I would want my jewellery to be:

> in the formal layer:

minimalist and synthesising;
devoid of unfounded aestheticism;
subject to the principle of the most clear projection
of the semantic message possible.

>> in the semantic layer:

exposing stereotypes;
reinterpreting archetypes and the primary meaning of ideas;
ambiguous, but always containing a clear lead for interpretation

>>> referring to the non-artistic reality:

contemporary (concerning universal cultural and social processes);
containing commentary with a critical slant;
interactive - engaging the addressee in the process of decoding the communiqué.

'Euro-earrings'. Printed plastic, silver.

Sonia Szatkowska



The basic source of my artistic inspiration are old objects still existing - despite the fact that time and historical events have been passing by. They hide in themselves a sort of timeless memory, which I try to get out from them. Sometimes I use the object like this, as materials and as a part that integrates the other elements of the piece of jewellery. Therefore my jewellery is a sort of talisman.

I am also inspired by archaeological excavations and from the other cultures, especially Jewish.

The metaphors in my work concern the confrontation between the process of passing by with the process of lasting.

'Message from the Road', pendant. Silver, palm fibre, wood, paper, leather.



Five iron discs are displayed in a slate site representing a jewellery box.

Each iron disc has etched on it the name of a piece of jewellery: ring, brooch, bracelet, necklace... followed by a quotation from the cards box *Oblique Strategies*, (1975, Brian Eno and Peter Schmidt).

Brooch: *Lost in a useless land. In complete darkness or in a big room quietly.*

Ring: *The limits: turn them round slowly. A line has two sides*

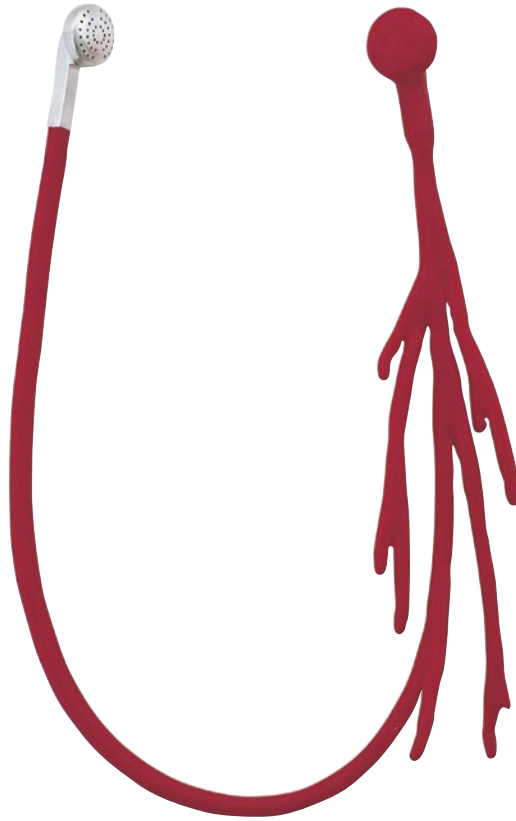
Bracelet: *Repetition is a way of changing. Put some elements in a group and take care of this group.*

Necklace: *Fill a space. Attach some value to a virgin space; put it in an excellent frame.*

Jewel: *Change the function of the tools. Create a quick and unexpected act. Incorporate.*

(Every day as you ritually choose a piece of jewellery to wear, you can here pick up one of the discs and through reading intuitively allow yourself to metaphorically be connected to a certain thing... and virtually use it as a potential jewellery piece).

'Jewellery Box' 1991. Iron, Steel and Slate. Photograph: Francisco Aragão

Leonor Hipolito

“What transformation has occurred in our dream-thoughts before the manifest dream, as we remember it on waking, shapes itself out of them?”

Sigmund Freud.

‘Objects for Dreams’ is a series of ear-objects.

This group of jewels symbolizes moments of introspection and the rise of the inner reality to the surface of one’s consciousness. The direct connection between their shapes and common headphones suggests isolation and conduce to build an imaginary world.

‘Objects for Dreams’, ear-object, 2004. Silver, rubber.



Inserting an object of popular use into a literary context, text that is carried by the body, is no more than converting an existing object - characters - normally used to a use directly related with what the text contains and giving it a different use. When the necklace or object is on the body it is not easily read, being that the wearer knows and the spectator will have to look to read the text.

Two years later I completed this work through the direct exposure on photographic paper and the linen purse: the immateriality of the object and a place to keep it: the objects sediment and its invisibility.

'Europa', necklace 1996-98. Silver, linen, photographic paper.

Hana Kasickova

This work is part of a set of 25 brooches. At the bottom of each piece is a text, a poem created by myself. It is a story for adults, about the passion between two beings, a bear and a rabbit. It is about love in the heart and in the body, where everything starts well and nothing finishes.

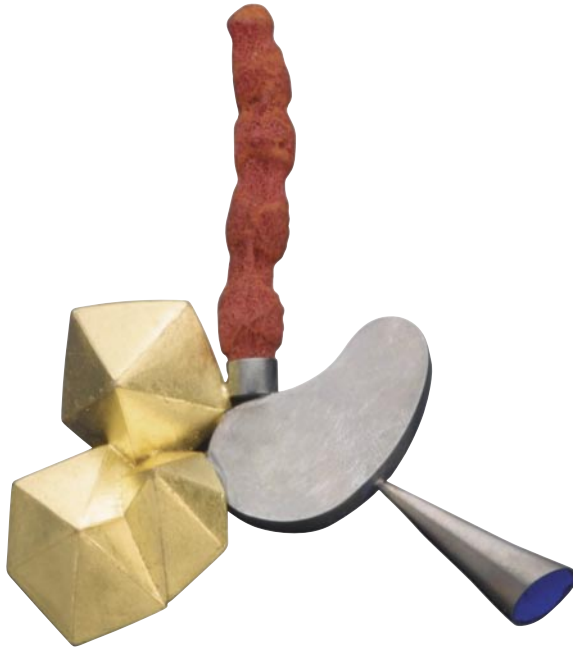
'Animal Passion', brooch 2004. (Collection Galerie Marzee)

Materials: Metal and paint.



My work is influenced by the forms of all the necessary little gadgets that we use and carry, that are part of our living environment. Be it digital cameras, mobile phones, minidisk and mp3 players, headphones, headsets, displays, cables, buttons... these are the modern jewels, we keep them close to ourselves, they contain our personal and secret data... I'm trying to express our intimacy to these gadgets by solitaire jewel.

'DF2', charm. Materials: Acrylic, cable, computer component.

Karol Weisslechner

My creating is strongly influenced by the sensualism of human beings, nature, erotica, architecture, arts, light and dark. My work mirrors the lines of drawing of my personal cosmos, which I'm trying to materialize.

Brooch. Materials: Silver, gold, coral, pigment. Photographer: Daniel Brogyany



“A mixture of my rational world and my oneiric world.”

Sometimes I have the feeling that what I am doing is magic - that what has been brewing inside of me, perhaps for many days, suddenly materialises.

Pendant.

Materials: Mixed media.

Ramon Puig Cuyás

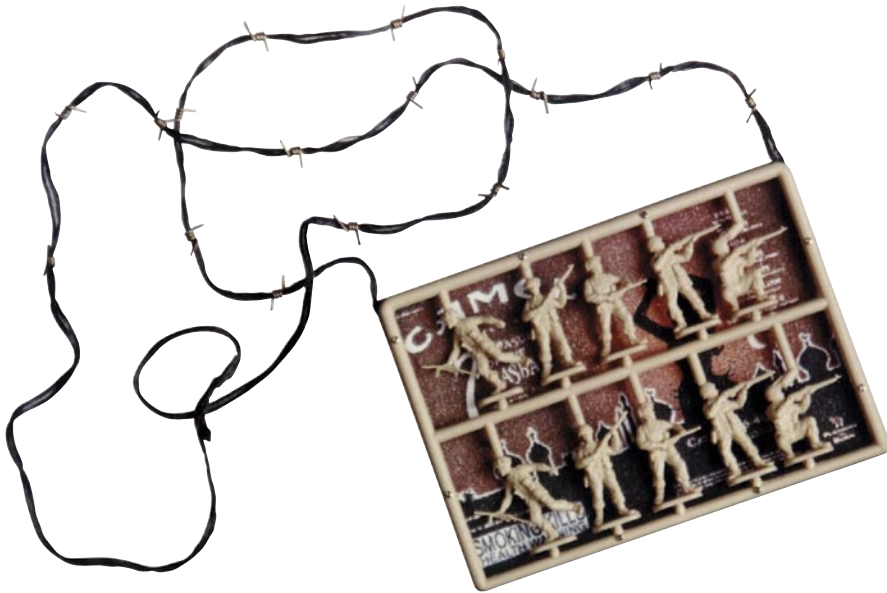


Creation is always like an adventure one lives, which takes us faraway from the “everyday” and projects us beyond the horizons of the sure and the well known. It is not important what medium we use, be it jewellery or painting, music or writing. To create is to invent oneself to himself, to rediscover one’s own identity.

For me the act of making is like a voyage to conquer an intimate sensation of freedom and satisfy a deep desire to feel alive.

‘Atlas’, Brooch, 2003.

Materials: Silver, glass, coral, shell, paper, wood.



Work related to the mass culture. The object of consumption as a material, sign of an expansionist era.

Exaltation of the banal, superficial and frivolous appearance that shows one trivialized and overloaded awareness.

Dialogue with reality. New worldwide context raises a more ideological response. Stance of border, crossbreeding sense.

Existential fragment. To show concrete facts clearly to allow its public's knowledge. Local problems end the myth of the global thing.

Nice view, attractive staging extracting their forms as much of the art tradition as of our own social commercial habits, advertising, urban display, public documents and stage scene.

'Holidays in Bagdad', necklace.

Materials: PVC, cardboard, ready made from toys, thread, silver, optical screws and nuts.

Judy McCaig



Journeys across strange, distant landscapes - alive, unknown, abstract, metaphoric. A voyage of survival through tundra, alluvial plains, desert, sands and wind. An on-going search of discovery and rediscovery over rough terrain and ever-changing skies.

An adventure/pursuit - the feeling of being in a permanent state of travelling, new experiences, customs and faraway lands, opening up new prospects as well as leading us back to past, lost cultures.... and a yearning for a world we have forgotten.

'On Distant Horizons', 2004.

Materials: Nickel silver, gilding metal, copper, silver, 18ct. gold.



What is the relationship between the absence concept and jewels? Much. Jewels are small wearable objects that may evoke people or special situations. Don't you remember grandma's ring, absolutely out of fashion, that you still wear? There's a story and one person behind it. The shape, the technique or the metal it is made of, does not interest us, we call it jewel for another reason.

One day I went to the school's washroom where I was staying for an exchange program and I found a ring. The most common thing would have been to ask whom did it belong to and get it back. But I did not.

Materials: Image

Xavier Ines Monclus



“Jewellery to play with or toys to wear? Xavier Ines Monclus flirts with this ambiguity when he brings his jewelry to the limits of wearability. Inspired by everyday life and the careful appropriation of pictures and objects from the childhood world, he has created a lucid universe inhabited by strange inventions, senseless machines of Dadaist echo’s, and hybrids from animals to architecture.”

Monica Gaspar (Art Historian).

‘Contemporary Jewellery’, brooch, 2004.

Materials: Silver, gold, laminated paper.



Jewellery. The craft provides a base, it represents a starting point from where to deal with things, organise them and make a ritual out of what is occurring. Jewels are just the tool.

The big project is the attempt to understand through the making of them. Pieces appear according to my most immediate needs. Which turns the manipulated matter into a map of my reality.

'Copia', brooch, 2003.

Materials: 18ct. gold, permanent marker, enamel.

Milena Trujillo

'Golden Dreams' is a formal proposal based on desires of love and eroticism. Whilst also being a tribute to femininity and fecundity.

They are 'organic architectures' where a plant world progressively fuses with a human world: a vain woman melts within a fecund flower and this fecund flower is also a landscape, which at the same time has a heart-shaped silhouette, and this silhouette is a jewel that serves to embellish a coquettish woman, who in turn will wear it and be seen and the viewer will contemplate her beauty and thus awaken an eroticism and who knows, maybe love her as well.

(Translated by Anne Michie).

'Golden Dreams', pendant. Materials: Silver, small crystals.



The Ladies of the Round Table

Beings and Non-Beings of Silvia Walz

My Ladies

Where are my eyes, where my legs

-bodies like a puzzle, made from pieces,
from rags and from found things

Unknown faces, from time long ago

What has happened to her?
Is she still alive?

Time forms the body and the spirit

New women are born from old women

New possibilities from found things

Heads, legs and arms mixed together

Elevated to new nobility

The ladies of the Round Table

Goddesses or maids?

This is the question.

'Barbara', brooch, 2004.

Materials: Silver, epoxy, ruby, photos, plastic.

Gunilla Grahn



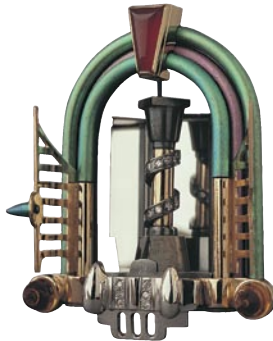
To look like a piece of jewellery I make myself very small. I dress the piece with my reflection of life. Pupa is the little doll you see when you look deep into your, or anyone's, pupil.

Pupa, my jewellery, travels to different countries and visits places and meets people who I will never be able to see. For me, every person tells a story, that my imagination and curiosity will keep in my memory. At the moment, the same face appears in different figures, trying to give life and building a story.

'Work for Living or Living for Work', pin 2001.

Materials: 18ct gold, plastic, photograph, paint.

Photographer:



All over the world the most widespread design convention today, the car design, tends to be the same in every country.

It is present everywhere and everyday and because of that, and the fact that there is very little discussion on the meaning or content of car design, it may have a huge impact - mostly unconscious - on our aesthetic understanding. Still, car design makes reference to both 'machine aesthetics' and to classical art, and to a lesser extent, its practical use.

My brooches are a comment on this car design convention, with the purpose of making the unconscious impact more visible, obvious and conscious.

'Car Design 1', brooch.

Materials: Silver, gold, titanium, mirror, precious stones.

Photographer: Stefan Kallstigen

Andi Gut



“Mimese” is the expression for animals copying nature to hide from their hunters. The “Mimesen” also hide their origin, they are plastic, but look like they are grown.

They are not copying nature exactly, but they depict something about our view of nature. There is a fascination and also a slight feeling of ‘strangeness’, an uncanny situation of something growing from inside the body.

‘Mimesen’, series of objects to be worm mostly by men.

Materials: Gold, steel, nylon, mixed media. Photographer: Reinhard Zimmermann

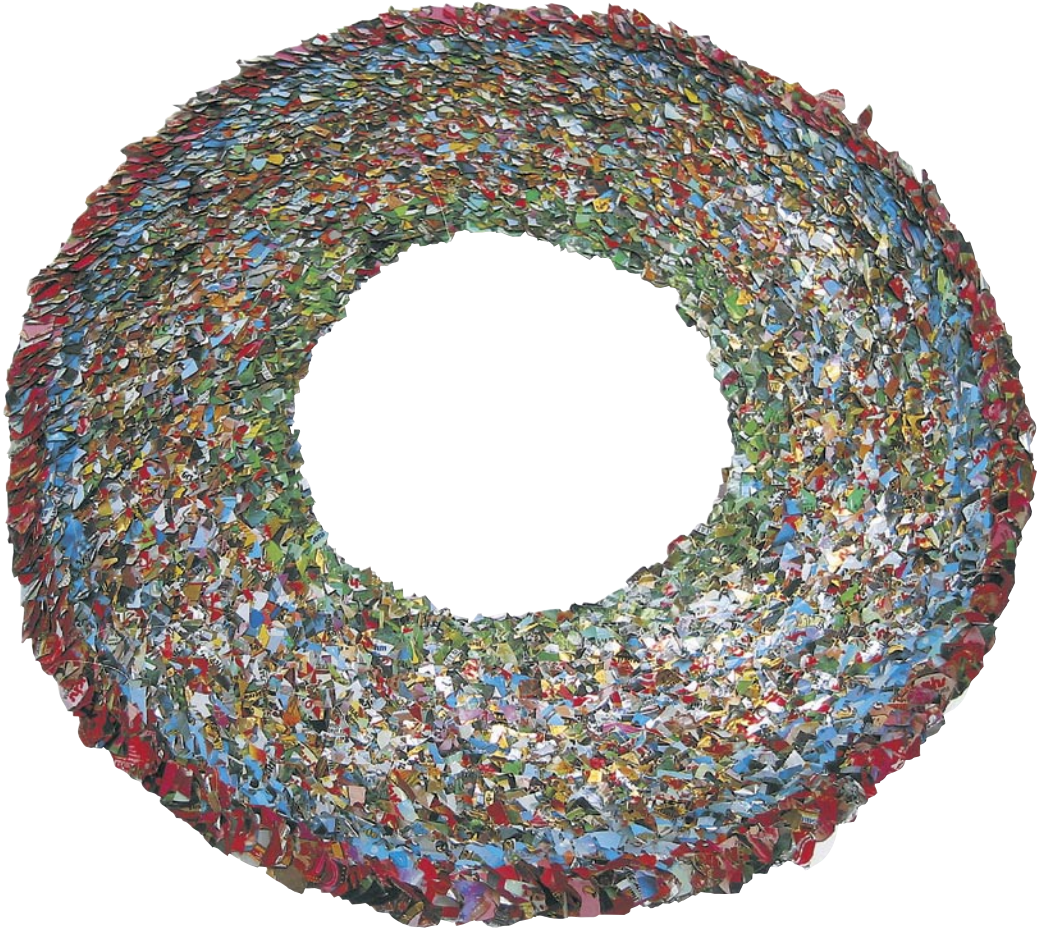


My workings should enrich life. They can combine with style, the past and the present. These pieces of jewellery carry a history that everyone can interpret in their own way. They always deal with love and hope, with memory and death.

'Where did the locks remain?' necklace.

Materials: Steel, mixed media.

Photographer: Gerda Müller

Verena Sieber-Fuchs

My work is a serious game. A game with the materials, the technique, with the form and overall with the thoughts - the events of our daily life.

Collar. Metal foil.

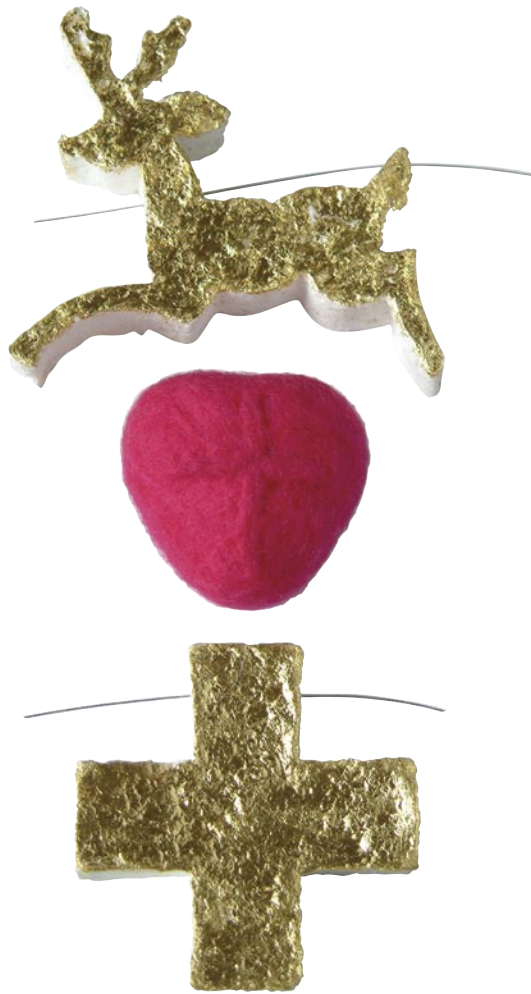


Current issues and events often inspire my work.
I let comic-like pictures speak for themselves.

The work I contribute for 'Maker-Wearer-Viewer' is very personal.
It is an attempt to document the questions I ask myself when going through a crisis.

Title: 'Turning Point: Looking at Myself', 4 brooches. Materials: Silver, gold, acrylic. Photographer: Liliane Géraud

Jivan Astfalck



I am interested in the hidden undercurrents of subjective narratives, which, in my view, we all invest in objects. The stories I tell in my work are a mixture of historical and autobiographical material, fiction, fairy tales and critical theory. In all our experience in the world of action there is a general need for personalising what is alien to us in order to understand it, even if this understanding is ultimately recognised as an illusion. Stories, signs and symbols are thus appropriated as a process of assimilation.

For some time now I have been mainly preoccupied with devotional objects, constructions around ideas of femininity, and how these are mythologized in our culture.

'The Crossing', two necklaces and one brooch, 2004. (Paper, fine gold, wool, crystal quartz, sterling silver).



I am motivated by the construct of our relationship with family, place, people, of recollection and memory, life and death. I am also interested in the dialogue that is consequently established between the maker - the originator of the artefacts statement, the wearer - the vehicle by which the work is seen, and the viewer - the audience who thereafter engages with the work.

I work exclusively with the brooch form to explore these personal narrative themes, which are sourced during numerous visits to Japan and time spent between homes in Glasgow and Paris.

'In the Garden', brooch, 2003. (Silver, wood, paint, coral, moonstone, pearl). Photographer: Graham Lees

Eileen Gatt



The inspiration for my work stems from the mystical interaction between man and nature. I am fascinated by the ancient myths and legends that surround 'weatherlore' and I often use this as a starting point when designing my jewellery.

Because this information is communicated through written text or by word of mouth, as opposed to visual means, I find this an incredibly free way of sourcing design ideas, as the images are drawn from my imagination. I aim to create pieces that portray an element of fantasy which in turn bring these ancient myths into our modern world.

'The Bear with the Golden Coat', brooch. Silver, 18ct. gold. Photographer: Ewen Weatherspoon

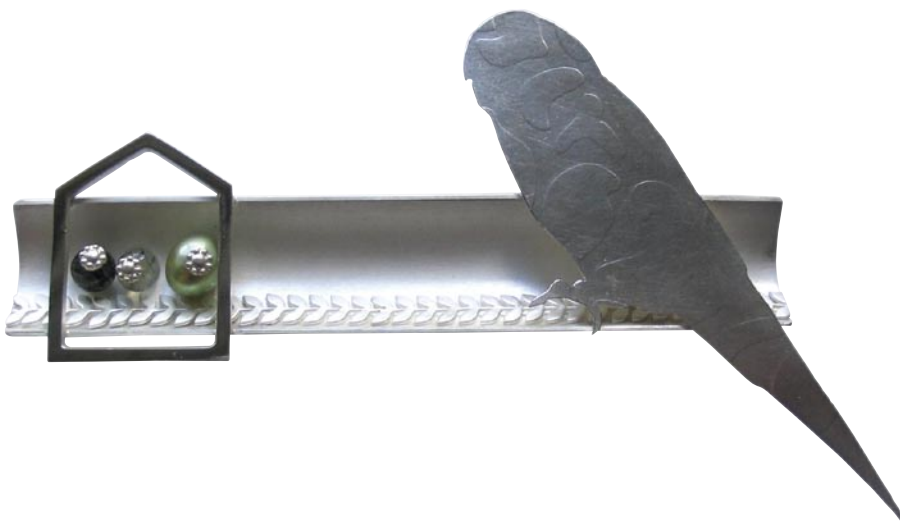
Hannah Louise Lamb

The places we choose to, or are forced to, call home influence our personalities, behaviour, beliefs and much more. Previously, my jewellery has related specifically to my home, dealing with a sense of place and belonging and has included references to maps and coastal images from my childhood.

My work has continued to evolve, increasingly concerning itself with the interiors of our homes, and the feelings of warmth, comfort and place that pervade through domesticity.

In my jewellery I combine silver with materials such as porcelain, felt, silk and wallpaper and use simple and widely recognisable shapes, imagery and colouring from around the house.

'Bobby', brooch. Silver, quartz, pearl.



Grainne Morton



The materials I use in my work are, in the main, the inspiration for my jewellery. Collecting objects from the obscure to the miniature, found and formed, is the starting point for most designs.

I am interested in the idea of using everyday materials and taking them out of context, sometimes transforming them so they are unrecognisable. Colour is important and is introduced using a variety of materials and techniques. Various objects are trapped in compartments or metal is stitched with bright threads and ribbons.

Initially ideas are roughly sketched out on paper and pieces evolve by experimenting at the bench in order to achieve spontaneity and occasionally happy accidents.

In most of my designs I aspire to evoke a feeling of nostalgia. I consciously work in a miniature scale, using a diverse range of materials in order to create attention so that the onlooker has to become more involved in the piece, hopefully sparking memory and thought as well as making them smile.

“The maniacal cult of smallness, the love of extremely miniature work is probably an aspect of some obscure mental



Paul Preston calls himself Red Mole now and uses him as a vehicle in his work. He keeps a journal, not words but drawings able to be rendered as jewellery.

Mole also indulges in fantasies like fighting monsters or riding the backs of birds. His work is littered with private jokes and symbols collected from the debris of a lifetime. The lighthouse and airplanes are the oldest of these.

He has fun with debased architectural features. He likes to cram enormous themes onto a postage stamp, but trivial ones too. His works are the children of a dreaming mind. (With apologies to Tibault via Shakespeare).

Photographing Crows with New Digital Camera Brooch, 2004
Materials: Monel metal, silver, gold, rubies

Mah Rana



Jewellery is Life highlights the ways we use jewellery to mark occasions and events, significant or the everyday. Through jewellery, issues of value, communication, personal and collective histories are explored. The work reflects the importance of owning, giving and wearing jewellery throughout our lives.

This includes *Meanings and Attachments*, an ongoing event held in different countries creating a written and photographic record of people's personal connections to the jewellery that they wear.

'Meanings and Attachments', installation. (Photographic and textual)



In general terms my work examines the talisman, deliberately ambiguous but offering to invest the wearer with symbolic power.

Design is intuitive, with ideas developing during the making process. Brightly coloured metallic foils are juxtaposed with metal denuded of its shiny quality, to produce a visual role reversal.

Recent commissions involved working with beautifully machined medical implants and instruments, whilst at the same time, exploring concepts to re-define the traditional Scottish sporan. This work directly inspired the notion of the contemporary reliquary but with the role of the container and its contents turned on its head.

'Chromatic Congress', reliquary container.

Welded mild steel, surgical steel, metal foil on leather.

Hans Stofer



Hand On My Heart

Hand: Hands represent the power of Karma. In Palmistry they are also reflectors of what the future holds. Hands are also used to bless.

Snake: The snake represents universal force and sometimes the Creator itself. Yet at the same time this symbol of Strength, Protection and Re-birth is also associated with something seductive and potentially dangerous.

Heart: Life sustaining organ pumping around the blood of the organism every second of its lifetime. As an icon it symbolises Love, the Soul, Union and Togetherness.

A hectic life style, aggressive marketing strategies and an avalanche of consumer goods often leaves us feeling overwhelmed or dazed with very little time or energy to reflect on how this contemporary madness may effect our spirit and well being. If it is true that we define objects and they define us then it is time to reconsider our role as 'creators' and the purpose of the objects we create.

From now on I propose adornment as chakra thus providing an external symbol for inner energy, contemplation and self- acceptance. Hopefully this will offer one way of trying to react against this madness and help to re-discover what we were destined to be in this life: Ein Mensch.

'Hand On My Heart', hand held brooch, 2004



'Hand On My Heart', hand held brooch, 2004

1 Andrea Maxa Halmschlager Austria

- Born 1961 Krems
- Education 1980-86 University for Applied Arts, Vienna – Diploma.
1986-87 Rietveld Academy, (with Onno Boekhoudt),
Amsterdam, Holland.
- Exhibitions 2001 'ÜberKurzOderLang', with S.Hammer Gallery V&V Vienna, Austria.
2003 'Mysterious Light', Galery Ra Amsterdam, Netherlands.
2004 'Bunte Geschichten und Latex' during 'Designmai', Berlin, Germany.

2 Liliana Reyes Osma Austria

- Born
- Education 1977-79 Study of Ecology at University del Valle, Colombia.
2000 Roman Germanic Museum, (metal restoration), Mainz.
- Exhibitions 1990-2002 'Ancient Goldsmiths' National Museum of Colombia, Bogota,
'Jewels for an Eclipse' Gallery Villa Riso, Rio de Janeiro, Brazil.
'Three moons for a flight', Museum of Ethnology, Vienna, Austria.

3 Daniel von Wienberger Belgium

- Born 1950 Antwerp, Belgium.
- Education 1965-1963 Jewellery, Fashion and theatre design,
Royal Academy of Arts Belgium.
Enamelling Bezael Academy, Jerusalem, Israel.
Painting, Academy of Fine Arts, Temse, Belgium.
- Exhibitions The work of Daniel von Weinberger has been exhibited in Belgium,
USA, Germany, Japan, Slovakia, Poland, UK, Spain, Switzerland,
Austria, Bulgaria and The Netherlands

4 Gitte Bjorn Denmark

- Born 1965 in Roskilde, Denmark.
- Education 1990 Completed apprenticeship as a goldsmith.
1991-93 Danish 'Goldsmith College' /
'Guldsmedehøjskolen, Institut for Ædelmetal'.
- Exhibitions 2004 'Identity, Resource and Choices' solo-exhibition in
Galerie Metal, Copenhagen,
Denmark & Galerie Metallum, Stockholm, Sweden.
2003 SOFA. Chicago, USA.
2002 'Schmuck 2002', Germany and Scotland

5-6 Katrine Borup Denmark

- Born 1965 Denmark
- Education 2001 Danish College of Jewellery and Silversmithing,
Copenhagen, Denmark.
1995 Aarhus School of Architecture, Denmark.
- Exhibitions 2004 'Rings-Symbols-Inspiration' The National Museum of Denmark
2004 'Wearable Sculpture –
6 Danish jewellers meet 6 Canadian Jewellery'
Gallerie des metiers d'art Quebec, Montreal, Canada.
2002 'True Love' Stensalen,
Danish museum of Decorative Art, Copenhagen

7 Piret Hirv

- Born 1969 Tallinn, Estonia.
- Education 1997 MA Estonian Academy of Arts
1998–99 Ecole Supérieure des Arts Appliqués, Genève, Switzerland
- Exhibitions The jewellery of Piret Hirv has been exhibited in Estonia, Finland, Germany, France, Netherlands, Sweden, Belgium, Denmark, Spain, Russia, Norway and Hungary.

8 Kardi Mälk

- Born 1958 Tallinn, Estonia
- Education 1986 Estonian Academy of Arts
1993–94 Lahti Design Institute, Finland
1994 Bernd Munsteiner Lapidary Studio, Germany
- Exhibitions Solo shows.
1995 Galerie Néon, Brussels, Belgium.
1998 Galerie Biró, Munich, Germany.
2004 Galeria Reverso, Lisbon, Portugal.

9 Ketli Tiitsar

- Born 1972
- Education 1991–1995 Estonia Academy of Arts, Metal Art Department, Tallinn, Estonia.
1996 National College of Art and Design, Oslo, Norway.
1997 Gerrit Rietveld Academie, Amsterdam, Holland.
- Exhibitions 2002 'Closing the Distance' Łaźnia Centre for Contemporary Art, Gdansk, Poland
2003 'Where is East and West', OXOXO Gallery, Baltimore, USA
2004 Estonian Jewellery, Beijing Museum of Art&Crafts, China

10 Kertu Tuberg

- Born 1979 Estonia.
- Education 1999–2004 Estonian Academy of Arts, Tallinn, Estonia.
2003 Feb–May ESAD (Escola Superior de Artes e Design), Porto, Portugal
1997–1999 Tartu School of Art
- Exhibitions 2003 Le lien au corps, Nimes, France.
2003 'Fata Morgana', Gallery Shibuishi, Porto, Portugal.
2004 Graduation Show 2004, Gallery Marzee, Nijmegen, Netherlands.

11 Juhani Heikkilä

- Born 1956 Finland
- Education 1974–1978 Lahti Goldsmiths' School, Finland.
1980–1983 Supplementary Metalwork Course, University of Industrial Arts.
- Exhibitions 1998–2001 'Brooching It Diplomatically', Gallery Helen Drutt, USA – Europe,
2001–2003 Nordic Jewellery Triennale 2., Sweden, Estonia, Finland, Norway, Denmark (touring).
2003 Scandinavian Week, Abu Dhabi

12 Helena Markonsalo

- Born 1969 Finland
- Education 1990-93 Arts and Craft School, Vihti, Finland
1993-98 Lahti Polytechnic, Institute of Design,
jewellery and object design, Lahti, Finland
1999-2001 University of Art and Design, UIAH, Finland
- Exhibitions 2004 'Jewellery with Purpose', Velvet da Vinci, San Francisco, USA
2002 'Holiday Exhibition', OXOXO Gallery, Baltimore, USA
1999 'Schmuck', Munich, Germany

13 Catherine Abrial

- Born 1968 France
- Education 1992-94 Arts Decoratifs de Strasbourg, France
1989 Beaux Arts de Mulhouse, France
- Exhibitions 2003 Intervention en Centre Socio –
Culturel Atelier Bijou Contemporain
2002 Black and Kausel Galerie, Paris, France
2002 CORPUS, Centre Andre Malraux, Colmar, France

14 Frederic Braham

- Born 1967, France
- Education 1982-87 National Institute of Gemology, Nice, France
School of Fine Art, Nimes, France
- Exhibitions 2004 'Cosmetic Attitude' Galerie Biro, Munich, Germany
2001 'Nocturnus' Estonia Academy of Arts, Tallinn, Estonia
2000 SOFA Chicago, USA

15 Christophe Burger

- Born 1950 France
- Education 1973 M.A. English Linguistics at Strasbourg University, France
1973-76 Ecole des Arts Décoratifs (Jewellery Design), Strasbourg, France
- Exhibitions Contemporary Jewellery Biennales, Nîmes, France
Galerie Helene Porée, Paris, France
Aaron Faber Gallery, NY, New-York, USA

16 Faust Cardinali

- Born 1961 Paris, France.
- Education
- Exhibitions 1992 'Double Tilt', Circolo Metamultimedia, Sansepolcro, Italy
1993-1996 '1 due volti dell' arte sono ali de sogno',
Palazzo della Provincia, Biella, Turin Italy
1994-2001 'Baptism' (A liquid Affair) Installation,
Saint Sulpice Cathedral, Paris, France

17 Sophie Hanagarth

- Born 1968 Lausanne, Switzerland
 Education 1988-92 Goldsmiths Apprenticeship Lausanne, Switzerland
 1992-95 School of Applied Arts, Geneva, Switzerland.
 Exhibitions 2001 'Schmuck Lebt!', Schmuck Museum, Pforzheim, Germany
 2002 'Zwitslerland Presenteert...', Galerie Louise Smit, Amsterdam, Holland
 2005 'COLLECT', Galerie Tactile, V&A Museum, London

18 Patricia Lemaire

- Born 1968 France
 Education 1987-91 School of Applied arts Metz, France.
 1991-93 School of Decorative Arts, Strasbourg, France.
 Exhibitions 1995 Galerie Hélène Porée, Paris, France.
 2001 'Bijou Contemporain', Espace Solidor - Cagnes sur Mer, France.
 2004 'Jardin Secret Jardin D'Hiver', Centre of Contemporary Art,
 A.Chanot - Clamart, France

19 Monique Manoha

- Born 1965 France
 Education Ateliers de Fontblanche, Nîmes, France.
 Arts Academy, Nîmes, France.
 Exhibitions 2001 'French Contemporary Jewel', Salines Royales d'Arc et Senan,
 Salines, France.
 2002 'Unnamable' CORPUS, Colmar, France
 2002 'Where's The Kitchen?', Annecy, France

20 David Bielander

- Born 1968 Basel, Switzerland.
 Education 1989-93 Goldsmithing Apprenticeship, Basel, Switzerland.
 1995-2001 Akademie der Bildenden Künste, Munich, Germany.
 1999-2001 Master Student of Professor Otto Künzli, Munich, Germany.
 2002 Diploma
 Exhibitions 2004 'Pig-Headed', Galerie Louise Smit, Amsterdam
 2003 'Inner Luxury', Foundation "la Caixa", Barcelona,
 Gisich Art Gallery, Galerie Tactile, St. Petersburg
 2002 'Rings', Gallery Mari Funaki, Melbourne, Australia.

21 Helen Britton

- Born 1966 Lithgow, Australia
 Education 1995 Curtin University of Technology, Western Australia.
 1999 Master of Creative Arts (Research) Curtin University of Technology,
 2000-3 Academy of Fine Art, Munich with Prof. Otto Künzli.
 Exhibitions 2004 'Crisscrossing', Galerie Hélène Porée, Paris
 2003 'Ping Pong', with Doris Betz. Gallery Oona, Berlin.
 2003 '130° for 15 mins', Gallery Biró, Munich, Germany.

22 Dieter Dill

- Born 1944 Staubenhardt, Germany.
 Education 1963-69 Fachhochschule für Gestaltung, Pforzheim, Germany.
 Exhibitions 1988 One man Show, Galerie 29, Stellenbosch, S.A.
 1995 'Email 3', Coburg, Germany.
 9th International Exch. Of Enamelling Art in Japan.

23 Kathleen Fink

- Born 1975 Halle, Germany.
 Education 1994-95 Berufsbildende Schule, Arnstadt.
 1995-2001 Burg Giebichenstein Hochschule für Kunst & Design,
 Halle, Germany.
 Exhibitions 2001 'Jewellery, Apeldoorn's Choice', Van Reekum Museum,
 Apeldoorn, Netherlands.
 2002 'Novalis Project', Galerie Marzee, Nijmegen, Netherlands.
 2004 'Schmuck der Burg', Galerie V&V, Vienna, Austria.

24 Karl Fritsch

- Born 1963 Sonthofen, Germany.
 Education 1982-85 Goldsmiths' School, Pforzheim, Germany.
 1987-94 Academy of Fine Arts in Munich under Prof. Hermann Jünger
 and Prof. Otto Künzli, Germany.
 Exhibitions 2000 'Karl Fritsch', Galerie Ra, Amsterdam, Netherlands.
 2001 Gallery Funaki (with Lisa Walker), Melbourne, Australia.
 2004 'Karl Fritsch', Jewellers' Werk Galerie, Washington, USA.

25 Susan Pietzsch

- Born 1969 in Freiberg, Saxonia
 Education 1991-96 University Wismar, FH Heiligendamm, Germany.
 Exhibitions Since 1996 exhibitions include Galerie OONA, Berlin & Galerie Spektrum,
 Germany, Denmark, White Gallery, Brighton & Crafts Council, London, UK,
 Japan, Finland, Mexico, USA, Italy and Norway.

26 Dorothea Prühl

- Born 1937 Breslau, Poland.
 Education 1956-62 University of Industrial Design, Halle-Burg Giebichenstein,
 training workshop under Karl Müller, Germany.
 Exhibitions

27 Bettina Speckner

Born 1962 Offenburg, Germany

Education 1984 Academy of Fine Arts, Munich, Germany.

1986 change to the jewelry-class, Prof. H. Jünger; since 1991 Prof. Otto

Künzli

1992 Teaching Diploma

1993 Diploma MFA

Exhibitions 2004 'COLLECT', with Galerie Helene Poree, V&A Museum, London.

2003 'Piece de Evidence', Galerie Tactile, Geneva.

2002 'Secret Gardens', Jewellers' Werk Galerie, Washington, USA,

Galerie Spektrum, Munich & Galerie Ra, Amsterdam, Netherlands.

28 Andrea Wipperman

Born 1963 Ribnitz-Damgarten, Germany.

Education 1993-2000 Künstlerische Assistentin bei Prof. Dorothea Prühl

seit 2000 freischaffend in Halle tätig

Exhibitions 2004 - Galerie M, Cleveland, USA.

2003 - Jewellers' Werk Galerie, Washington, USA.

2003 - Galerie Marzee, Nijmegen, Netherlands.

29 Gyöngyvér Gaál

Born 1967 Budapest, Hungary

Education 1987 Technical School for Goldsmiths, Hungary.

1990 Master Metalsmith Exam

Exhibitions 2002 'Jewellery and Plastics', Applied Art Museum, Budapest, Hungary.

2002 'Jewellery II', Erdész Gallery and Design, Szentendre, Hungary.

2004 'Magyar Magic', The Glasgow School of Art, Glasgow, Scotland, UK.

30 Katalin Jermakov

Born 1969, Budapest, Hungary.

Education 1988-92 Hungarian Academy of Craft & Design.

1991 Lahti Design Institute, Lahti, Finland.

1992-94 Master of Art, Hungarian Academy of Craft & Design.

Exhibitions 2000 'Vitrine Exhibition', V&V Galerie, Vienna, Austria.

2003 'OH' (objects of Hungary), Hungarian Institute, Berlin, Germany.

2004 'Magyar Magic', The Glasgow School of Art, Glasgow, Scotland, UK.

31 Alan Ardiff

Born 1965, Dublin

Education 1985-89 The National College of Art & Design, Dublin, Republic of Ireland.

Exhibitions 1999 'Mobile Man' solo show, DESIGNyard, Dublin, Republic of Ireland.

2002 Sierraad, Enschede, Netherlands.

2004 'Loot', Museum of Art & Decorative Crafts, NY, New York, USA.

32 Manfred Bischoff

- Born 1947 Germany
- Education Akademie der Bildenden Künste, Munich, Germany
1972-77 Fachhochschule für Gestaltung, Pforzheim, Germany
- Exhibitions 2002 'Manfred Bischoff', Isabella Stewart Gardner Museum, Boston, USA
2000 'The Ego Adorned: 20th century Artists' Jewellery',
Koningin Fabiolazaal, Antwerp, Belgium.
1999 'Secret de Bijoux', Musée des Arts Decoratif, Paris, France.

33 Stefano Marchetti

- Born 1970 Padova, Italy.
- Education 1984-1989 Istituto Statale d'Arte "Pietro Selvatico" in Padova, Italy.
1990-1994 Academy of Fine Arts, Venice, Italy.
- Exhibitions 2002 Galerie Helene Porée, Paris, France.
(Solo shows) 2003 Galerie Marzee, Nijmegen, Netherlands.
2004 Entratalibera, Milan, Italy.

34 Barbara Paganin

- Born 1961 Venice, Italy.
- Education Academy of Fine Art, Venice, Italy.
Institute Statale d'Arte di Venezia, Venice, Italy.
- Exhibitions 2000 'SOFA' with Charon Kransen, New York & Chicago, USA.
2001 'Barbara Paganin & Stefano Marchetti', Galeria Slavik, Vienna, Austria.
2003 'Isole Hanish', Galerie Orfeo, Luxembourg.

35 Solveiga and Alfredas Kriviciai

- Born Solveiga, 1965, Lithuania.
Alfredas, 1961, Lithuania.
- Education Solveiga Kriviciai
1986-1991 Vilnius Academy of Arts, Vilnius, Lithuania.
Alfredas Kriviciai
1980-1985 Kaunas University of Technology, Kaunas, Lithuania.
- Exhibitions Both live in Vilnius, Lithuania. They have worked together since 1995
and have held seven personal exhibitions, in addition to group exhibitions
in Lithuania and abroad.

36 Felieke van der Leest

- Born 1968, Emmen, Netherlands.
- Education 1986-91 Technical School for Gold & Silversmithing,
Schoonhoven, Netherlands.
1991-96 Gerrit Rietveld Art Academy, Amsterdam, Netherlands.
- Exhibitions 2004 COLLECT with the Lesley Craze Gallery, V&A Museum, London, U.K.
Charon Kransen Arts, SOFA Chicago, Chicago, U.S.A.
Gallery Deux Poissons, Solo-exhibition, Tokyo, Japan.

37 Ruudt Peters

- Born 1950 Naaldwijk, the Netherlands.
 Education 1970-74 Gerrit Rietveld Art Academy, Amsterdam, Netherlands.
 Exhibitions 2004 Galerie Spektrum Azoth, Munich, Germany.
 (Solo Shows) 2003 "CHANGE" Schmuckmuseum, Pforzheim, Germany.
 2002 "small change" Galerie Marzee, Nijmegen, Netherlands.

38 Truike Verdegaal

- Born 1965 Sassenheim, the Netherlands.
 Education 1981-86 MTS Vaksschool, Schoonhoven, Netherlands.
 1986-87 Koninklijke Academie van Beelden Kunsten, The Hague, Netherlands.
 1987-92 Gerrit Rietveld Art Academy, Amsterdam, Netherlands.
 Exhibitions 2004 'Geel Metalliek', Stedelijk Museum, Amsterdam, Netherlands.
 2003 'Portraits', solo exhibition, Galerie Louise Smit, Amsterdam, Netherlands.
 2003 '21 Tiaras for Maxima', Gold Treasury Museum, Melbourne, Australia.

39 Hilde Dramstad

- Born 1965, Mysen, Norway.
 Education 1988-89 Voss Art School, Norway.
 1989-94 National College of Art, Norway.
 Exhibitions 2001 'Urban Asketism', Museum of Applied Art, Western Norway.
 2001 'Bags', Galleri Villvin, Risør, Norway.
 2003-5 'Norwegian Contemporary Jewellery', Itami, Japan, and touring Europe.

40 Konrad Mehus

- Born
 Education 1967 Certificate of apprenticeship as a Goldsmith.
 1967 The National College for Teachers of Arts and Crafts, Oslo, Norway.
 1972 The Norwegian Academy of Art, Oslo, Norway
 Exhibitions 2000 Galleri Hnoss, Gothenburg, Sweden.
 (Solo shows) 2002 Festspillene I Nord-Norge. Harstad. Norway
 2003 Kunstbanken Hamar. Norway

41 Louise Nippierd

- Born 1962 Alverstoke, England, UK.
 Education 1991-94 SHKS, Oslo, Norway.
 1994-96 SHKS (Masters), Oslo, Norway.
 Exhibitions 2002 'All Different, All Equal', solo show, Art Centre,
 Drammen & Haugesund Art Gallery, Norway.
 2004 'Trefte Ensemble, the UN Building, Geneva, Switzerland.
 2005 'Contemporary Norwegian, FLOW Gallery, London, UK.

42 Slawomir Fijalkowski

- Born Poland
 Education 1995 MFA, Academy of Fine Arts in Lodz, Poland.
 1996-98 Hochschule fur Kuenstlerische und Industrielle Gestaltung,
 Linz , Austria.
 Exhibitions 2004 'Interaction', Gallery of Art, Legnica & YES-Gallery, Poznan, Poland.
 2003 'Polish Contemporary Jewellery', Gallery of Art, Legnica, Poland,

Staedtische Kunstgalerie, Goettingen, Germany & The Polish-Institute, Stockholm, Sweden.

1997-98 'The State of Matter/ Stany materii', V + V Galerie, Vienna, Austria & Gallery of Art, Legnica, Poland.

43 Sonia Szatkowska

Born 1971, Lodz, Poland.

Education 1993-2000 Academy of Art, Lodz, Poland.

Exhibitions The jewellery of Sonia Szatkowska has been exhibited in Germany, Lithuania and Poland.

44 Cristina Filipe

Born 1965, Lisbon.

Education 1983-85 Ar.Co Centre of Art and Communication, Lisbon, Portugal.
1987-88 Gerrit Rietveld Academy (with Onno Boekhoudt), Amsterdam, Netherlands.

1992 Royal College of Art (exchange student), London, UK.

2000-1 Surrey Institute of Art & Design (MA), Farnham, UK.

Exhibitions 2000-04 'Mikromegas', touring: Germany, USA, Italy, Japan, Australia, UK.

2003 'Faith (a chain of rings that belong to her)', solo show, Galeria Assírio & Alvim, Lisbon, Portugal.

2003 'Luxo Interior', Fundação La Caixa, Barcelona, Spain.

45 Leonor Hipolito

Born 1975, Lisbon, Portugal.

Education 1994-95 Ar.Co Centre of Art and Communication, Lisbon, Portugal.
Escola Contacto Directo, Lisbon, Portugal.

1995-2000 Exchange programme Gerrit Rietveld Academy, Amsterdam / Parson's School of Design, NY, New York, USA.

1999 Gerrit Rietveld Academy, Amsterdam, Netherlands.

Exhibitions 2003 'Tissue' solo show, Galeria reverso, Lisbon, Portugal.

2003 'Anti-War Medals', Velvet da Vinci, San Francisco, USA (Touring).

2004 Deux Poissons Gallery, Tokyo, Japan.

46 Marilia Maria Mira

Born 1962, Lisbon, Portugal.

Education

Exhibitions 1995 Solo exhibition Monumental Gallery, Lisbon, Portugal.

1999 'Inout' installation, Zé dos Bois Gallery, Lisbon, Portugal.

2003 'Possum', performance with Gary Stevens, included in the "Capitals"

event in the Modern Arts Centre of the Calouste Gulbenkian Foundation, Lisbon

47 Hana Kasickova

- Born Bratislava, Slovakia.
 Education 1994-95 / 97-98 UV RU/OMBEROK, Slovakia.
 1998-2000 Academy of Fine Arts and Design, Bratislava, Slovakia.
 Exhibitions 2004 'SPY-EYE', Gallery Medium, Bratislava, Slovakia.
 2004 Galerie Marzee, Nijmegen, Netherlands.
 2004 Airport Gallery, Frankfurt, Germany.

48 Alzbeta Majerníková

- Born 1978 Bratislava, Slovakia.
 Education 1993-97 School of Arts and Crafts, Kremnica, Slovakia.
 2003 Academy of Fine Arts and Design, Bratislava, Slovakia.
 2004 PhD, Academy of Fine Arts and Design, Bratislava, Slovakia.
 Exhibitions 2001 'Artistic Toys' 24.Heim+ Handwerk Munchen, Germany.
 2002 Gallery of Martin, Slovakia.
 2004 'SPY-EYE', Medium Gallery, Bratislava, Slovakia.

49 Karol Weisslechner

- Born 1957, Slovakia
 Education Academy of Applied Arts, Bratislava, Slovakia.
 Exhibitions 2002 'Mikromegas', Hiko Mizuno College of Jewellery, Tokyo, Japan.
 Touring Germany, USA, UK, Australia.
 2003 Symposium of Contemporary Jewellery, Galeri Istra, San Sebastian, Spain.
 2004 'Karol Weisslechner – Jewellery is not only an adornment', solo show, Slovak Institute, Prague, Czech Republic.

50 Carmen Amador

- Born 1959, Spain
 Education 1980-86 Repoussé Technique, Seville, Spain.
 1988-93 Escola Massana, Barcelona, Spain.
 1994-95 Escola Massana (Japanese Lacquer Technique), Barcelona, Spain.
 Exhibitions 1999 Galeria AURUM, Copenhagen, Denmark.
 2000 'Contemporary Spanish Jewellery', Oxoxo Gallery, Baltimore, USA.
 2003 'Anti War Medals', Velvet da Vinci Gallery, San Francisco, USA

51 Ramon Puig Cuyás

- Born 1953, Mataró, Spain.
 Education 1969-74 Massana School, Department of Jewellery, Barcelona, Spain.
 Exhibitions Since 1974 the jewellery of Ramon Puig Cuyás has been exhibited in Spain, France, Italy, Portugal, France, Germany, Switzerland, Austria, Belgium, Holland, England, Denmark, Finland, Sweden, Norway, Estonia, Poland, Hungary, R.Tchequia, U.S.A., Australia, Canada and Japan.

52 Kepa Karmona

- Born 1969, Bilbao, Spain.
- Education 1992-94 School of jewellery, Vasco, Bilbao, Spain.
1994-98 Massana School, Barcelona, Spain.
1999 Kent Institute of Art and Design, Rochester, UK. Exhibitions
1998 Schmuck'98, 50th Anniversary Special Edition Internationale
Handwerksmesse, Munich, Germany.
2000 'Contemporary Spanish Jewellery', OXOXO Gallery, Baltimore &
Thomas Mann Gallery, New Orleans, U.S.A.
2004 'Zeppelin 2004', Del Acuerdo y el Conflicto, CCCB, Barcelona, Spain.

53 Judy McCaig

- Born 1957 Edinburgh, Scotland
- Education 1975-79 Diploma in Art, Duncan of Jordanstone College of Art,
Dundee, Scotland, UK.
1979-80 Post Diploma in Art, Duncan of Jordanstone College of Art,
Dundee, Scotland, UK.
1980-83 Royal College of Art, London, UK.
1985-88 Chelsea School of Art (Printmaking), London, UK.
- Exhibitions 2003-05 'Anti-war Medals', Velvet da Vinci Gallery, San Francisco,
USA. Touring.
2004 'Leveza/Lightness', The Museum of Gold, Travassos, Portugal.
2004 25 Years of the Legnica Silver Festival,
Galeria Sztuki w Legnicy, Poland.

54 Itxaso Mezzacasa

- Born 1975 San Sebastian, Spain.
- Education 1993-95 Instituto Europeo di Design (Graphic Design), Milan, Italy.
1995-96 A.G. Fronzoni Studio (Inscape Design), Milan, Italy.
1997-2003 Massana School with Ramón Puig Cuyas, Barcelona, Spain.
- Exhibitions 2001 'El secreto de la decadencia', solo show,
(Solo) Forum Ferlandina, Barcelona, Spain.
2001 'Schmuck'2001', Munich, Germany.
2002 'Made in Spain'. Galería Caractère, Neuchâtel, Switzerland.

55 Xavier Ines Monclus

- Born 1966, Barcelona, Spain
- Education 1986-92 Massana School, Barcelona, Spain.
- Exhibitions 1998 'Jewellery Moves', National Museums of Scotland,
(Solo) Edinburgh, Scotland, UK
2002 Galerie Louise Smit, solo show, Amsterdam, Holland.
2004 'El zoo fabulat', solo show, Galeria Hipotesi, Barcelona,
Catalonia, Spain.

56 Marc Monzo

- Born 1973, Barcelona, Spain
- Education 1993-96 Massana School, Barcelona, Spain.
1999-2000 Escola del Gremi de Joïers de Catalonia, Spain.
2001 Seminary "Believe System". Charon Kransen.
- Exhibitions 2002 Gallery Forum Ferlandina, solo show, Barcelona. Spain.
(Solo) 2004 Gallery Louise Smit, solo show, Amsterdam. Netherlands.
2004 'Schmuck 2004', Munich, Germany.

57 Silvia Walz

- Born 1965, Gelsenkirchen, Germany.
- Education 1985-91 Fachhochschule Hildesheim, Metalldesign, Germany.
1988-89 Massana School, Barcelona, Spain
1990-91 Diploma, Fachhochschule Hildesheim, Germany
- Exhibitions The jewellery of Silvia Walz has been exhibited in Germany, Denmark, France, USA, Switzerland, Spain, Finland, the Netherlands.

58 Milena Trujillo

- Born 1972, Bogota, Colombia.
- Education 1991-92 Apprentice jeweller, Bern Switzerland.
1992-96 Massana School, Barcelona, Spain.
1997-98 Post Graduate course 'Off Massana', Barcelona, Spain.
- Exhibitions 1998 'Aromatica' Touring exhibition Japan, (Tokyo, Kobe, Nagoya)
(Solo) 2001 'Jewelry from Barcelona', Galeria Velvet Da Vinci, San Francisco, USA
2004 'Habitantes', solo show, Galeria Amaranto, Barcelona, Spain.

59 Gunilla Grahn

- Born 1971 Gothenburg, Sweden.
- Education 1992-97 Gothenburg University, HDK, School of Design and Craft, Sweden.
- Exhibitions 2001-4 'Mikromegas', touring: Germany, USA, Australia, Italy, Japan, UK.
2004 'Schmuck', Munich, Germany.
2004 'Gunilla Grahn', solo show, Hnoss Gallery, Sweden.

60 Christer Jonsson

- Born 1945 Vastervik, Sweden.
- Education 1972-77 University College of Art, Crafts and Design (Konstfack), Stockholm, Sweden & University of Art and Design, Helsinki, Finland.
- Exhibitions 2000 'Honour', Gallery Helen Drutt, Philadelphia, USA.
2001 'Nocturnus', international Jewellery Exhibition & Seminar, Muhu Island, Estonia.
2002 'Exploring Metal', Sculpture to Wear', Los Angeles, USA

61 Andi Gut

- Born 1971 Zug, Switzerland.
- Education 1985-89 Goldsmithing Apprenticeship, Zug, Switzerland.
1990-91 College of Art and Design, Zurich, Switzerland.
1992-96 College of Art and Design, Pforzheim, Germany.
- Exhibitions 2003 'Schmuck', Handwerksmesse, Munich, Germany.
2004 'Neophyten', (with Peter Bauhuis), Galerie V&V, Vienna, Austria.
2004 'Mimesen', solo show, Galerie Biro, Munich, Germany.

62 Brigitte Moser

- Born 1945 Zug, Switzerland.
- Education 1963-67 Goldsmithing Apprenticeship (with Wolfgang von Müller), Zug, Switzerland.
1983 University of Applied Sciences (with Prof. Peter Skubic) Cologne, Germany.
- Exhibitions 1996 Stadtgoldschmied, invitational, in Erfurt, Germany.
2000 'Memory', Erfurt, Germany.
2004 Galerie Farel, Aigle, Switzerland

63 Verena Sieber-Fuchs

- Born 1943 Appenzell, Switzerland.
- Education 1965-69 Kunstgewerbeschule, Basle & Zurich, Switzerland.
- Exhibitions 1999 'Verena Sieber-Fuchs', solo show, Gallery Hofmatt, Sarnen/OW, Switzerland.
2002 'Kunst Rai', Gallery RA, Amsterdam, Netherlands.
2003 'SOFA' Chicago & NY, New York, USA.

64 Roger Weber

- Born 1964 Switzerland.
- Education 1980-84 Goldsmithing Apprenticeship, Switzerland.
- Exhibitions 1998 'Adventure Box', Friends of Carlotta, Zurich, Switzerland.
1999 'Natural Look', Galerie m. Zeller, Bern, Switzerland.
1999 'ARTEFAKT'- Platform, Kornhaus, Bern, Switzerland.

65 Jivan Astfalck

- Born Berlin
- Education 1983 Qualified as Goldsmith, Berlin, Germany.
1987 Philosophical Faculty, reading Comparative Religion, Freie Universität Berlin, Germany.
1996 MA, Chelsea College of Art and Design, The London Institute, UK.
1998 - PhD Research, Chelsea College of Art and Design University of the Arts, London, UK.
2004 - Senior Research Fellow, School of Jewellery, BIAD, UCE, Birmingham, UK.
- Exhibitions 2004-05 'SELF', Angel Row Gallery, Nottingham;
Bury St Edmunds Art Gallery, Suffolk; Piece Hall Art Gallery, Halifax;
McManus Galleries, Dundee; Midlands Arts Centre, Birmingham;
Hove Museum and Art Gallery
2004 'The Meeting of Hands and Heart', in collaboration with 'Craftspace-Touring', Midlands Refugee Council, Community Integration Project, Birmingham;
2004 'Dust to Dust', University Gallery, University of Essex, UK.
'Jewellery-Unlimited', Bristol Museum & Art Gallery, UK.

66 Jack Cunningham

- Born 1953, Glasgow, Scotland, UK.
- Education 1971-72 Glasgow College of Building, Scotland, UK.
1972-76 Duncan of Jordanstone College of Art, Dundee, Scotland, UK.
1988-89 Jordanhill College of Education (Strathclyde University), Glasgow, UK.
2001- PhD Student (Part-time), The Glasgow School of Art, Scotland, UK.
- Exhibitions 2000 'Jack Cunningham - Journey', solo show, The Lighthouse, Glasgow & The Jam Factory, Adelaide, Australia.
2003-04 'Jack Cunningham - On The Line', solo show, The Scottish Gallery, Edinburgh, Hélène Porée Galerie, Paris & Arai Atelier Gallery, Tokyo.
2005 'COLLECT' with The Scottish Gallery, V&A Museum, London.

67 Eileen Gatt

- Born 1970 Inverness, Scotland, UK.
- Education 1990-94 Duncan of Jordanstone College of Art, Dundee, Scotland, UK.
1995-97 The Royal College of Art, London, UK.
- Exhibitions 2001 'Home Sweet Home', Gallery Tactus, Copenhagen, Denmark.
2002 'Eileen Gatt', solo show The Scottish Gallery, Edinburgh, UK.
2003 'Chess', Velvet da Vinci, San Francisco, USA, touring: Vennel Gallery, Irvine, Scotland, Ruthin Gallery, Denbighshire, Wales, Crafts Council, London, Thomas Mann Gallery, New Orleans, USA.

68 Hannah Louise Lamb

- Born 1977 UK.
- Education 1997–2000 The Glasgow school of Art, Scotland, UK.
2002–04 The Royal College of Art, London, UK.
- Exhibitions 2004 'Dazzle', National Theatre, London.
2004 'Designer Jewellers Group', Barbican, London, UK.
2005 'Diverse Materials', Craft Center and Design Gallery, Leeds, UK.

69 Grainne Morton

- Born 1970, Lurgan, Northern Ireland.
- Education 1988–92 Edinburgh College of Art, Edinburgh, Scotland, UK.
1992–93 Edinburgh College of Art (Post-Graduate), UK.
1993–94 The Crescent Workshop, Kilkenny, N. Ireland.
- Exhibitions 2001 '100% proof', Mobilia Gallery, Cambridge, Mass., USA.
2003–4 'Hometime', British Council Exhibition, China.
2004 'SOFA' NY, New York, USA

70 Paul Preston

- Born 1943 Leeds, UK.
- Education Oxford School of Architecture.
- Exhibitions The work of Paul Preston has been exhibited in many countries that include; Spain, Germany, USA, Denmark, Austria and the UK.

71 Mah Rana

- Born 1964 London, UK.
- Education 1983–86 Buckinghamshire College, UK.
1987–89 The Royal College of Art, London, UK.
- Exhibitions 2001 'Jewellery is for Life, not just for Christmas' solo show, Aurum Gallery, London, UK.
2002–3 'Jewellery is Life', Fabrica Art Gallery, Brighton, UK & Galerie Marzee, Nijmegen, Holland.
2004 'Porte-bonheur', Vice Versa, Lausanne, Switzerland.

72 Geoff Roberts

- Born 1953, UK
- Education 1975 Birmingham College of Art, UK.
1978 The Royal College of Art, London, UK.
- Exhibitions 2000 'SOFA', Chicago, USA.
2001 'Image Totemic', solo show, Duff House, Scotland, UK.
2002 'Gifted', National Museums of Scotland, Edinburgh, UK.

73-74 Hans.Stofer

- Born 1957, Baden , Switzerland.
- Education 1972–76 Trained as Precision Engineer-Toolmaker.
1981–84 Zurich School of Art, Switzerland.
- Exhibitions 2004 'Malzeit', Gallery SO, Solothurn, Switzerland.
2004 'Schmuck Macht Munter', Detailzwo, Dusseldorf, Germany.
2004 'Resident Aliens', solo Showcase at the Crafts Council, London, UK.

