

Re: ACTION

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BJW Kortárs
Ékszerhét
Budapest
Jewelry
Week '23

The team of Budapest Jewelry Week 2023 (with the contribution of FISE non-profit organisation, FISE – Studio of Young Designers Association) announced an open call with the title of

RE:ACTION

and invited all professional jewelry designers, artists who work in different fields yet their work is related to jewelry design, as well as students who study in a relevant field to submit works of art.

The exhibited pieces were selected by a three-member independent jury of world-renowned experts: Veronika Fábrián from Hungary, Julia Maria Künnap from Estonia and David Huycke from Belgium.

This year we are calling for jewelry work concepts that incorporate answers to the following theme:

The field of jewelry design is inseparable from the concept of reaction. The jewel's relationship with its bearer, its physical, cultural, psychological impact on the surroundings as well as the chemical reactions during the process of its making are all inalienable parts of our knowledge on jewelry.

In psychology, reaction is an answer to a stimulus, an either conscious or unconscious response that is shaped by past experience, personal belief, cultural background or other influencing factors in a complex way.

In the gap between the stimulus and the reaction there can be space which provides us the opportunity to select from possible reactions. Our responses to the stimuli may give us a chance for freedom and development.

In the human body countless chemical reactions take place within a second, during this time atoms rearrange themselves creating new materials. Some reactions release energy, while others need investing energy.

The hundreds of years of tradition in jewelry making is based on the knowledge and use of chemical reactions in metallic materials.

What unusual reactions can you provoke with a jewel? What responses do you expect from the viewers?

22 September – 6 October 2023

Hybridart Space, 6 Galamb utca, 1052 Budapest, Hungary

Further information:

www.budapestjewelryweek.com/reactionguide

www.facebook.com/budapestjewelryweek

www.instagram.com/budapestjewelryweek



The organizer team:

Zsófia Gizella Biró, Mária Roskó, Georgina Seprényi, Nóra Tengely

The event is supported by FISE non-profit organisation,
FISE = Studio of Young Designers Association

Design: Karolina Szin

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THOMAS HALFORD AYERS

Kiss Ring

For thousands of years, kissing the ring of a superior has been a sign of respect and obedience. The ring was often a signet ring that held a coat of arms or seal that designated the power of an office; kings and other nobility, church bishops and popes all wore these important rings. The Ring I have designed is made of brass and covered with red lips made of hard candy and flavoured with cherry and chilly. The person who kisses the ring will show love, respect or friendship to the one owning the ring, and while his/hers lips will touch the candy lips he/she will soon have a strong tingle due to the chilly that it contains. This experience should leave a strong memory of that moment imprinted in the person who kisses the lips ring.

Materials: brass, hard candy

2023

YOTAM BAHAT

Cutting disc 2 (from the series The Crowd)

I come from a place of separation, it's present there with every bits of culture and reality. Every bit of living decorated by the differences we are characterized by. A glimpse of hope, an island of sobriety, led me to believe that humans, in the post-essentialist era, clustering and gathering as a liquid structure. We are me or you or I, they become the particular or I turn into the general. We, marching towards together as a reaction to our separatist past. Lingering on each other we become a force. This is an utopian world, in which imagining the identity of the one becomes the whole – we can see each other as part of us and we gain compassion. Figures fusing, melting and vaining with each other, we are one.

Materials: bosch cutting disc, silver
2023

PXL-MAD School of arts (MASieraad program),
Tutor: Ruudt Peters

RITA BESNYŐI

Skin

In times with myself, I stop several times in my mind and identify the feeling, movement, reaction that my body or brain is producing in a given situation. There are recurring places, people, relationships where I tend to follow the well known patterns, but sometimes I surprise myself. The Skin is a diary in which I have documented my reactions, my most characteristic traits, observed over months, which build and destroy my nature like parallel melodies day by day. Some are born with me, some are brought to the surface by time, and some are tattooed on my skin by my own hands, so that I never lose sight of them. Some I hope I can leave behind some day.

Materials: kombucha leather, wire, tulle
2022

ALICE BIOLO

Spiralling

Spiralling is a brooch exploring the theme of trauma and distress, intending to physically represent a sentiment and the experience of anxiety through metal. The brooch, of a round shape, holds a rotating mechanism on the inside, filled with steel pins. The pins act as a metaphor for spiralling, also known as catastrophic thinking or magnifying, a series of negative thoughts, like an infinite circle, overwhelming the individual and amplifying the anxiety. Spiralling is an attempt to use jewellery making as a tool to process, understand and react to my trauma.

Materials: copper, stainless steel
2023

Glasgow School of Art,
Tutor: Anna Gordon

**WHICH JEWEL
SPOKE TO YOU FIRST
AND HOW DID IT
MAKE YOU FEEL?**

ZSÓFIA GIZELLA BIRÓ

Oops!

Jewellery often provokes a reaction, whether of surprise or shock. I made this pin because I wanted to see how the viewer would react when not only a badge resembling a paint tube, but also a real paint stain was placed on the wearer's shirt. To me, the stain is a symbol of imperfection, which is a really human thing. What goes through the mind of the viewer when they see this? She/he thinks the stain is real? Maybe she/he thinks it's a joke? But then how did the stain get there? Could she have painted her shirt for fun? Which came first, the stain or the pin?

Materials: aluminium tube, FIMO, paint, cotton T-shirt
2023

ANNA BÖRCSÖK

AMBER ALE

The recycled beer can get a new filling. The 130-carat amber sits in place of the original content, preserving a self-forgetful fleeting moment. The imprint of the event becomes an eternal memory. The new object reflects the transience of our time. The packaging of our modern, everyday products is a raw material that is difficult to notice and appears only as an obstacle. It only has seductive power until we pick it up from a store shelf, then end up on a garbage dump. If the wearer opens the brooch, as a reward, everyone can see the secret, although it is only real if only one owns it.

Materials: recycled beer can, amber, stainless steel
2022

HAN NING CHIANG

Visit in Comfort

When we cherish objects, their age and deterioration often show how they evolve into indispensable companions in our lives. As they wear out, they provide us with a sense of comfort and attachment. By working with used objects as working material, makes me feel like giving them a new life. The winter fleece coat feels like teddy bear's fur to me. I habitually grab the fur balls that rub off the cuffs of the fleece. I recreated these comforts by transforming these pre-loved objects that have been defined as dead by their owners. The marks of deterioration, coupled with new forms in jewelry, come to interact with us once again, and give us melancholic feelings of comfort and bliss. And you, what objects bring you comfort?

Materials: old winter flea jacket, beading magnets, old teddy bears stuffing, polymer sheets, fishline thread, cotton thread.

2022

Royal Academy of Fine arts Antwerp, Master graduation work, Jewellery Design & Gold and Silversmithing MA,
Tutor: Dr. Tine De Ruysser

VEFA ÇOLAK PEKER

Rubble

Urban transformation and destructive pragmatism have characterized Turkey's last 20 years. Lack of urban planning, fighting against nature and minimal consideration of human life left our cities suffocated. Apart from the environmental and ecological impacts, Turkey is transforming into a 'Concrete Land' losing its unique history and identity. My work is embodied as a reaction to my physical surroundings and their cultural impact that I have been in conflict with. Experimenting cement's reaction with water, chemical additives and precious metals creates highly surprising results. My intention is keeping the form rough to put an emphasis on the heavy nature of the material.

Materials: cement, gold, silver

2023

DANIELA CORRIAS

INDEX – all over around

Introducing a modular object for ritualistic engagement, this jewellery piece converges four distinct elements, coalescing to evoke “astonishment” within its beholders. It transcends our control, suspending us in a realm beyond reality, while igniting a visceral reaction. As we set the enchanting ring in motion, its inner workings captivate us, immersing ourselves in a spellbound interlude of anticipation—eager to discern the revelations it shall impart. Yet, this amulet avoids prescribing guidance, embracing whimsicality and inviting us to explore new paths. Amidst this ceaseless dance of rotation, the essence of choice lies squarely upon our own volition. Therefore, let us act!

Materials: silver, plexiglass

2022

HELEN DILKES

Fluidifying... rotating 8 ellipses around an internal boundary curve

I invite the viewer/wearer to fluidify thinking, to look beyond object, to imagine and re-act to my process. Re-calling a previous piece, I re-see a boundary curve and extract 8 ellipses for this work. It is both new, and a Re:Action to works I produced during Melbourne's years of harsh pandemic lockdowns, re-using the idea of crushing rocks. With an improvisatory approach, I continually re-turn to the idea of a self-intersecting surface as an expression of a shifting between temporal experience and matter being extended in space. I re-turn to the idea, and the next piece arcs out from there.

Materials: 925 silver granules (hand made Etruscan method), green gold leaf, yellow gold leaf, precious metal dust, Mica, New South Wales, Muscovite, Harts Range, Northern Territory, Molybdenite, Kingsgate, NSW, 925 silver, acrylic paint
2023

CSENGE DIRICZI

unfinished No.4

Is completion really a state, or rather just a decision?

The objects of the five-piece series, consisting of more and more incomplete structures and rough gemstones, are only assembled into finished pieces of jewelry at the moments of wearing, but once taken off, they fall apart and become unfinished. It is as if readiness were only a fleeting moment. Through the collection, I tried to get closer to the experience of my own incompleteness, to which, in my view, I can react in two ways: I can resist the fact that I am human for the rest of my life, or I can let all of this free me from the burden of becoming permanent in a world, where everything is constantly changing.

As am I.

Materials: silver, rough tourmalines

2023

VERONIKA FAZEKAS

My heart goes boom vol.01

There is a chance in a lifetime that you got your heart hurt. The feeling of this emotion is like a nuclear bomb, which blows up from the heart. With this piece I am showing and telling the story of my heart's re:action to a "bomb attack". It burned, and destroyed a part of the heart. But this destroying hole, cleaning fire, led me to my real me, which was covered and hidden for years or decades. So... the hurting wound can lead the heart to treasure and freedom.

Materials: corrugated board, gold coated silver, silver, acrylic
2023

**WHY CAN HUMOUR
BE A GOOD TOOL
TO UNDERSTAND
THE MESSAGE OF
AN OBJECT?**

EVA FERNANDEZ

Playful Pearl Necklace 1

Becoming a mother has had a strong effect in Eva, not only in her life but in her work. This piece is inspired from her home environment, in particular from a toy, “ball-in-the-hole”. The work questions the seriousness of jewellery. This idea is explored through the format of a pearl necklace and the act of playing with beads. The unconventional way of playing with the beads in the necklace tries to challenge the classical status of jewellery as a signifier of wealth and power, and bring the subject to a contemporary conversation. This work relates to the theme of the Call in the way we continuously react to our environment, and how the artist creative process is not oblivious to it.

Materials: acrylic, silver plated brass, pearls, nylon cord,
silver
2022

SILKE FLEISCHER

Triangle Sequence

All series are characterized by the same minimalist, abstract movements, which transform through countless iterations, and by a great structural rigidity. The term “motion” in general signifies a continuous change in the configuration of a physical system. SEQUENCE defines the infinity of such existing patterns. The underlying dramaturgical structure also follows the possible movements of the day. Since we, as humans, can create images out of nothing and without data, relying on something, somewhere, honestly, real. Every serial piece I make seems to be a message from my future self. While everything is changing and is constantly in motion, so are we.

Materials: silver 925

2023

BARBARA 'BE' GARCIA

FEM Neckpiece – WALLS WE PAINT Project –

Sometimes we think the battles we once won cannot be undone. Unfortunately, this is not so sure. Fundamental rights are one of those battles worth being constantly defended and especially now. This piece reflects on those rights, presenting pieces of stone – parts of walls we painted- as jewels, and not because of its material value but because of what they show. Words and symbols that represent those rights, such as the one of the feminist movement, which stands up for equality, freedom and respect for all. And since jewelry allows us to get to the public in the most direct and intimate way, becoming part of them, jewels may be an extraordinary way to express ourselves and our values. Jewels that are reaction.

Materials: alabaster, ink, silver, and ribbon

2023

KATARZYNA GEMBORYS

connection/disconnection

The concept behind this object balances with the idea of cutting off from external stimuli to be able to connect with your interior. We can be among people while escaping from overstimulation. Earplugs are a reaction to modern civilization problems/diseases, which we are increasingly becoming aware of and fighting/reacting to. The form suggests tentacles of an octopus are very close to me – it is in the surroundings of the aquarium that I can fully relax – dissociate from reality. I direct the recipient's subconscious toward nature.

Materials: Borosilicate glass (transparent and green), red silicone

2023

MARTIN GROSMAN

Self-portrait

The work entitled Self-Portrait attempts to respond in a new way to the theme of the self-portrait is also a response to the post-covid era. The people we surround ourselves with and come from are an image of ourselves and influence our appearance and behaviour. All together, they are in a way a portrait of our soul. This metaphor is rendered in the form of a mask composed of decals of parts of the faces of my family members and the people I consider my closest surroundings. In order to create the piece, I had to meet each of the people in the decals and touch them for a period of time while creating the decal. The work therefore also symbolizes an attempt to repair the ruptures in social contacts that were created during the global pandemic of COVID 19.

Materials: termoplast, paint, fabric ribbon

2022

LAURA HANISCH

secret hug

What calms me down is my cats gentle touch. Needing someone else to regulate ones emotions is perceived as immature, even embarrassing for an adult. A fatal belief. In the business world we are supposed to be cool and tough and hide our sensitivity. Jewellery is highly personal and can be extremely extrovert or introvert. Your kitty can lay around your shoulder for everyone to cherish or wrap around your waste within your blazer. The tip of her tail lays in your hand for you to feel connected and ready to take in your stress or bangles down your finger to accessorize, kitty always wants to play.

Materials: glassbeads, nylon, silk, linnen, dental steel, gold-plated brass

2023

REGINA KAINZ

Heartbreaking/Heartpress

The title of the jewel is partly a play on words, partly a feeling steeped in pain. The main component is a real clamp that can be used to fasten something to something. The heart can also be strongly attached to someone or something, or in its absence, it can be filled with a feeling of anxiety. This emotional tension, this reaction, is what I have expressed in jewellery. One of the heart motifs that appears is the touchingly beautiful winding part of the old tool, its heart has reacted with its environment over time and rusted. Contrasting with this is the other, newly made fine silver heart, with which they form a unity. Neither element exists without the other, they become reality and jewels through their mutual reactions.

Materials: silver, hematit, iron, aluminium
2023

**WHICH OBJECTS DO
YOU THINK CARRY
MESSAGES ABOUT
GLOBAL ISSUES?**

ORSOLYA KECSKÉS

Don't give it up

A single nuclear fission is enough to start a chain reaction. A single fertilized egg and a new individual is born. Many times, in many ways, we can experience that a series of small and seemingly insignificant actions leads to a huge change. The world can be saved, bad systems can be overthrown, if we do it consistently. It is enough to make a small change every day and if we do not give up, quantity will turn into quality

Materials: silver

2023

ESZTER SÁRA KOCSOR

Black mirror

The action of the black mirror brooch is the tourmaline quartz included in it. The reactions is in the mirrors surrounding it, which shows it from different angles. With the mirrors, however, we can include ourselves in the game, action. We can see our body and face in the jewelry. In this way, we can be the reactions of the jewelry.

Materials: black PVD coated stainless steel (physical vapor deposition), tourmaline quartz

2022

MARINA KRASIMIROVA SIMEONOVA

Memento Heims

A reference to the Latin sensation Memento Mori, a reminder that we are all subject to the laws of nature. What memories of winter we have and what about our children? The planet reacts to our irresponsible and disrespectful actions. It is time to be conscious of our behaviour. The brooch is inspired by Scandinavian winter landscapes it brings in the wild and natural appearance as if it was an organic part of them.

Materials: natural driftwood, raw Mountain Crystal Quartz, silver, epoxy medium

2023

ANNELIEKE LANDRÉ

I wish you....

By holding up a mirror, I hope to create awareness of our pigeonholing, our mercilessness of our judgements, and social media as a fire accelerant. Phenomena that we also apply to our self-image. By turning this into a participatory installation, I bend this into something positive. Through labels, projection and mirror, I make reflexive (self-)love visible. The title of the installation is the first part of the question asked. "What do you wish for?" The viewer is asked the question; What do you wish a loved one ? (the text that comes on screen when you start the video). The product is a brooch that tells you what you wish for yourself. My utopia is a world where everyone can be themselves. A world where status, ego and money play no role.

Materials: glass beat, thread, wire (stainless steal)

2023

d'Academie Beeld in Sint-Niklaas,

Tutors: Stacy Suy and Silke Fleischer

JEANINE VAN DER LINDE

Airborne N°1

Microplastics are spiraling around the world. Research shows that we inhale these microplastics, and that they have been observed in the deepest parts of our lungs. This raises questions about the impact on our health. Our lungs are vital! Breathing is a constant and basic necessity of life. We breathe air everywhere and at all times. However, this air is increasingly contaminated with pollutants and microplastics. How will our lungs respond to constant inhaling of airborne plastic pollution?

Materials: recycled plastic bags, hand-dyed wool, sterling silver, steel

2023

PETER MACHATA

Portrait of a Lady

This brooch is a part of my bigger cycle Portrait of a Lady. The viewer usually expects to see a face, but does not find it here. I would like to provoke a reaction joined with question: Why is the portrait of a hand? Where is the face? The face communicates, shows off, disguises, hides, reveals what it wants to show. I prefer to watch the hands, they hide easily, and they do not mask anything. We protect them and at the same time expose them to the greatest danger. We cannot do much without them. They create, work, caress, and record the time, the way of our lives. They are a portrait we seldom show, but they tell about us more than we would like.

Materials: plexi, glass, silver

2023

JANA MACHATOVA

My Body, My Choice

In late 1969 the slogan My Body, My Choice was coined as a feminist struggle for reproductive rights. Unfortunately we can still hear this sentence being shouted at demonstrations against the restriction of women's rights across Europe and the world. Sexual and reproductive health and human right become weapons in political struggles and social debates on those questions tend more and more towards polarisation. For me, jewellery is a medium for communication and a way how I can express my personal, artistic and also political opinion. This brooch is my reaction to the restriction of abortion and the threat to human rights. Wearing a brooch with meaning can show an opinion, can open the debate, break border of communication. I believe in the great potential of jewellery and its power to provoke a reaction.

Materials: Silver, paper (old newspaper for woman: Frauen Fleiss/ 1910), gold foil, resin

2023

CAROLIN MARCHETTI

”Workpiece III” from the series “Body transparency”

In this piece, the ability of hot glass to cling to other materials is used to create an intimate relationship between jewellery and the wearer. An ideal body contact is created. When the piece is worn, there is an immediate reaction of the body to it. Cool glass that only becomes warm in direct contact with the skin. The warmth of the wearer balances with the initial coldness of the material. Natural forms nestle against the skin. The amorphous glass takes on an organic appearance. Natural light fills the room. The pieces act like permeable spheres and transport the sun’s rays to its surroundings. Warm the room. Warm the wearer.

Materials: clear glass, sterling silver
2023

KunstModeDesign-Herbststrasse,
Tutor: Ulrich Reithofer

**LOOKS CAN BE
DECEIVING? TAKE
A CLOSER LOOK AT
THE JEWELLERY
AROUND YOU!**

MILITSA MILENKOVA

Touch – Tickle – Torture

Inspired by medieval torture devices used for detention and control, the piece is a reaction to female oppression. It explores the complex relationships of gender roles and patriarchal systems. Intending to evoke feelings of discomfort, the artist uses her hair as the torturing component. Challenging the notion that although hair is assumed to be a sign of beauty, once detached from the body, it becomes unappealing. Once locked around the neck, the bearer can't escape being tortured by the tickling hair and the feeling of aversion towards it. As soon as it is taken off, freedom is achieved.

Materials: repurposed wood, cut human hair, found hinges and nail, screws

2022

Glasgow School of Art,
Tutor: Marianne Anderson

STEPHIE MORAWETZ

Fuck you, I am jewellery!

This is for all the people who rather make fun of you than to understand. For all those that tell you: this isn't art. For everyone who tells you, your words don't matter. For all the people who tell you you can't be different. This is for everyone who doesn't care about fairness. For those who treat you differently by your gender. For all the people who discriminate against you because of your origin. For everyone who tells you: you are too old. For all the haters. This is my Re(Action) Fuck you, I am jewellery!

Materials: jewellery box, velvet, silver
2022

JOANNA MUZYKA

Summer

The “Summer” ring draws inspiration from the patterns of flowers and thorns, symbolizing both the fragility and resilience of nature. It serves as a testament to the inherent beauty and strength found within the feminine spirit. It reflects a balance between luminous beauty and potential danger, capturing vulnerability and empowerment. This artwork serves as a symbol of the protective armor, a reaction to the intricate world. Ring becomes a talisman, guarding against challenges faced by women, showcasing the juxtaposition of fragility and strength, reminding us of inherent power within.

Materials: borosilicate glass, 23 ct gold leafs

2023

FANNI NAGY

Skintales

We are surrounded by countless surfaces and textures every day, many of which go unnoticed, yet they are fascinating and often hold more than meets the eye at first glance. But we don't even need to think about our environment; it's enough to look at ourselves, our skin, which is covered in textures from head to toe. Our skin carries our stories, the moments of our lives, which sometimes become visible through lasting scars and marks. With my jewelry, I aim to reveal these hidden memories, enabling the recollection and even reliving of the past.

Materials: brass, resin, dental metal

2023

Moholy-Nagy University of Arts and Design,

Tutor: Nóra Tengely

ERLE NEMVALTS

Anatomy of anxiety

This piece is about eternal human yearning for some sort of whole. On a personal level, it's a story of how to come to terms with one's restless mind and tired body. Wearing 5kg crown, you can't make hasty movements. You must be calculated and concentrating. You can only suffer with a straight back, alone with yourself. You must suffer long enough until the heaviness becomes lightness. Wearing this crown reveals the relativity of heaviness and lightness, the impact of the environment on the body, the body's reaction to the environment, and the mind's reaction to changes in physical perception.

Materials: iron

2022

INTO NILO

|Solitary cell|

|Solitary cell| pearl necklace is a part of the |Revolution Nein!| series from my |I have nothing to hide| degree project. This project was my reaction to the inability to speak freely in authoritarian countries. This is my reflection of a constant need to hide your true thoughts and disagreement. In this project I'm talking about rebellion, dissidence, freedom, and fear. This specific object was a dedication to political prisoners.

* Memorial, Russia's oldest and most prominent human rights organization and a 2022 Nobel Peace Prize laureate, counted 558 political prisoners in the country as of April 2023

Materials: cultured pearls, gold [14K], oxidized silver [925], nylon thread
2023

PXL-MAD School of arts (MASieraad program),
Tutor: Ted Noten

ISMINI PACHI

Safety pillows

Re:action is the act of making forwarded from the senses to the hands. The body reacts to the stressful daily life and seeks comfort. The crafting hands act, transforming the soft clay into visually and tactilely pleasurable forms. Plaster reacts to moulding of the clay transforming the liquid porcelain into hollow forms. The white, smooth and fragile material acts like a blank paper, registering the interaction with each wearer. Porcelains' body reacts to other bodies that leave their own marks on its skin. This interaction allows the artwork to write its own history separately from its wearer.

Materials: silver, porcelain

2023

LUCA SÁGI

Flood protection

The neckpiece reflects on a global issue, the water crisis. How does water influence our environment and how do we as humans have an effect on it? What can the consequences be of the pollution which we produce? Luca investigates the questions of interdependence, cause- effect, actions and reactions. The PP sandbags refer to the paradox, that we protect ourselves and our values against flooding with materials whose production contributes greatly to the formation of floods. By wearing the heavy object we can barely breathe as having a drowning experience.

Materials: woven PP sandbags against flooding, sand, paracord
2023

TIEKE SCHEERLINCK

Tempering the thymus (from the series 'reconnect')

I learned about exercises to heal the body from trauma, stress and fatigue. Tapping at certain points releases electrochemical impulses to the nervous system. These touches made me think of the places where jewellery is worn on the body. So I am working on jewellery and objects that remind me daily of doing these specific actions, which leave a lasting change on and in the body, even when not worn. 'Tempering the thymus' is a silversmith's hammer of lapis lazuli. When you have low energy or feel sick, it is helpful to tap this gland under the breastbone to send hormones to the immune system.

Materials: Lapis lazuli (+ paper, recycled silver)

2022

**WHAT DOES THE
JEWELLERY
YOU WEAR SAY
ABOUT YOU?**

JÚLIA SOMOGYI

Nothing but touch

We always talk about what a piece of jewelry looks like. But when was the feeling of wearing them ever discussed? Nothing but touch is a series of hand objects that focus on the perception of touch. We wear jewelry that we see 'beautiful'. We only forget how important the reaction is with our body and skin. When we close our fingers on these objects, we only pay attention to the perception of shape, texture, and weight. I used the original shape for four different materials. They are different in their looks, but only we can get to know them truly by holding them in our hands.

Materials: porcelain

2022

Moholy-Nagy university of art and design Budapest,

Tutor: Nóra Tengely

HANSEL TAI

Wheels of Wind and Fire

Floating somewhere in between the physical and cybernetic domain, this ear adornment visualizes and materializes the Wheels of Wind and Fire, arguably one of the most iconic magical weaponry of the Third Lotus Prince from a queer-dominated perspective. The Third Lotus Prince is a mythological deity who fights dragons in search of a new body. This quest for a new identity leads them into acts of rebellion and sacrifice, often at odds with the reigning rules and regulations in society-at-large. By positioning the mythological God in an unapologetically queer hyperstitional reality, Hansel creates room for an alternative interpretation of notions surrounding identity, sexuality and power.

Materials: chrome, brass, silver, aluminum, pearls
2022

KATJA TOPORSKI

Pearl Goods Black

This piece contains black spinel castings of baroque pearls and a digitally altered skull from a 3D scan, all mounted on a mirror polished black silver surface. They provoke an element of surprise at the transformation of the shimmery pearls into deep black and the skull into an architectural construction, all while reflecting the viewer from the black mirror background. It reminds me of alchemical reactions: the original growth of the pearls, the spinel conforming to their molds, the translation of the gossamer digital fiber of the skull into slotted silver sheets.

Materials: reconstituted black spinel, silver

2023

ZOLTÁN TÓTH

Brooch Up

Your reaction is triggered by an action. The action is now the jewel itself, the reaction is your own response. Map for yourself, about yourself. The action here is two-layered. My jewelry and its shapes and colors, as well as the story inherent in it, which is yours, it comes together in your head. This brooch doesn't give a clear narrative, it depends on you, how you complement the narrow cropped image. Do you have the courage for the story or do you even need courage for the story? What I see, what I should see? Different readings cause different reactions in you. But listen, your reaction sometimes comes first. Check your reaction and watch yourself!

Materials: corian, silver

2023

YOUJIN UM

Combination VI

The illusion of memory appears in consistent or inconsistent forms. I repeat rearranging and reassembling the memory pieces one by one, scattered through the exposed and abandoned traces. The process of rediscovering the meaning and value of life in the objectified object that projected something is only possible through the method and reason of constant self-censorship. A place that holds precious memories like my treasure. A place where you can stay for a moment to heal when you feel lonely, tired, or sad, and you're reminded of life in your mind again. I still want to live in a kaleidoscope. The moment my eyes stop whenever and wherever. With everything stationary, the concept of time and space disappears and it becomes my space, the world.

Materials: sterling silver

2022

FANNI VÉKONY

Unfold

Everything is more than it appears on the surface. To become familiar you have to invest a lot of energy. Interest is not enough, questions must be posed in such a way that real answers may be given. The act of understanding is a series of actions and reactions. We can live together in peace and friendship if we really know each other. Sincere interest in the other person is not an option, but a duty. If pressure is applied from the sides, the brooch gradually releases its contents and expands to reveal its true form.

Materials: polypropylene, fishing line, plastic, glass bead, pigment, steel

2023

**WOULD YOU
TAKE A STAND BY
WEARING A PIECE
OF JEWELLERY?**

PILAR VIEDMA GIL DE VERGARA

Without limits

Brooch inspired by Ricardo Ten's story of self-improvement allowing me to explore the ability of Contemporary Jewelry to communicate through shape and color. There are no limits for him who lost his both arms and a leg at 9. With perseverance, sacrifice and the desire to excel, there's no activity that can resist him. He is a Paralympic medalist and his successes are the result of a stimulating drive to be like the others, but what he gets is to be a gold medal in everything he undertakes. A will that he instills in the youth in the conferences he gives. I want to awaken feelings and emotions highlighting the values of effort and overcoming through the artistic composition created for this medal-brooch.

Materials: copper mesh, oxidized silver, painting earthenware, steel

2022

Superior Art and Design School (EASD) Valencia,
Tutor: Heidi Schechinger

JUN JIN WU

Unus Pro Omnibus, Omnes Pro Uno

The Latin phrase unus pro omnibus, omnes pro uno means all for one, one for all. All things in the universe are illusions created by energy and people's 'task' is to perceive illusions and energy flows. Karmic interactions between individual components suggest that, if external forces disrupt the world's order, individual energy may facilitate an alternative order that illuminates the mists of history. A combination of multiple units exemplifies harmony and contradiction at the same time, depending on people's reactions. This reveals a fundamental principle: more makes one and vice versa.

Materials: Chalcedony, jade, thread

2022

YUKI YOSHIOKA

neo

Metal = heavy and hard image. With such a preconceived notion, you will be surprised at its texture and free movement when you touch it. The honeycomb structure of layered thin metals is strong in a small area and is mainly used as a material for architecture and aircraft. This new sense of jewelry allows the viewer to feel the gap between the visual and tactile senses despite the fact that it is made of metal. Everyone who touches this work will have the same reaction. It can be an impactful communication tool that overturns people's stereotypes.

Materials: aluminum honeycomb, stainless steel, magnet
2022

ESZTER ZÁMORI

kordonbandom

The brooch, based on its placement on the body, is a miniature banner. It is a medium that is able to publicly convey a message, a contemporaneous reaction.

Barriers set a framework by creating dividing lines that define legitimate and free spaces. Sometimes, this order seems to disappear and the roles are reversed. At the point where the barrier is crossed, we destroy and build simultaneously. The expressive and playful word creation „kordonbandom” is something all Hungarians understand, in light of recent events. It is a compilation of cordoning off + building + disruption + dismantling.

Materials: brass, sterling silver, stainless steel

2023

ANTAL ZILAHİ

Dear my diary II.

Dear reader, here I stand before you. The iron is my bare soul: heavy and cold. The wound left on its metal surface is my story. The straight line is broken, just like me. Who caused all this to me? That's not the essence. Should I suppress the memory? No, it's also part of my life. Yet, what is my reaction? Lift it up and feel its weight. Make it more „wearable/bearable”. I'm working on the healing process. I am now at this stage. What material do you currently feel your soul is made of? Let's talk about it if you're ready.

Materials: industrial iron / hollow section, wood, cotton rope

2022-2023

Eesti Kunstiakadeemia / Estonian Academy of Arts,
Tutors: Eve Margus, Piret Hirv, Nils Hint, Urmas Lüüs

Re: ACTION

2023.09.22. - 10.06.