

ISSUE NO. 9

DECEMBER 2025

NEWSLETTER

CONTEMPORARY JEWELLERY

Inside this issue:

Dear Friends,

Inside this issue, I am delighted to share an interview with Iris Hummer, along with a selection of images of her work. I encourage you to visit her website, as she has an extensive body of work — what you'll see here is just a small glimpse of it. www.irishummer.com

I would also like to share two exhibitions where I had the pleasure of showing my work in Budapest during the 10th Budapest Jewelry Week festival: A special Dinner Exhibition – Intimate Happening event in a very special location at KuglerArt Gallery, and another unique location with a group exhibition: Textile Factory Capriccio – An Exhibition of Play and Freedom. You can find more about this in the issue.

As always, I'm happy to collaborate — if you have suggestions or a piece of writing related to contemporary jewellery that you'd like to share, please get in touch at vica.gabor@gmail.com.

Another exciting piece of news: the interview with Stephe Morawetz from the last issue has been published in the Hungarian Applied Arts Magazine, now available in Hungarian. In December, they will feature the interview with Helena Renner from newsletter issue no. 7, and in February, this current interview with Iris Hummer will also be translated and published.

I'm currently preparing the fourth interview for the magazine — part of the International Perspectives series — but that one will remain a surprise for now.

Enjoy this issue!

Vica



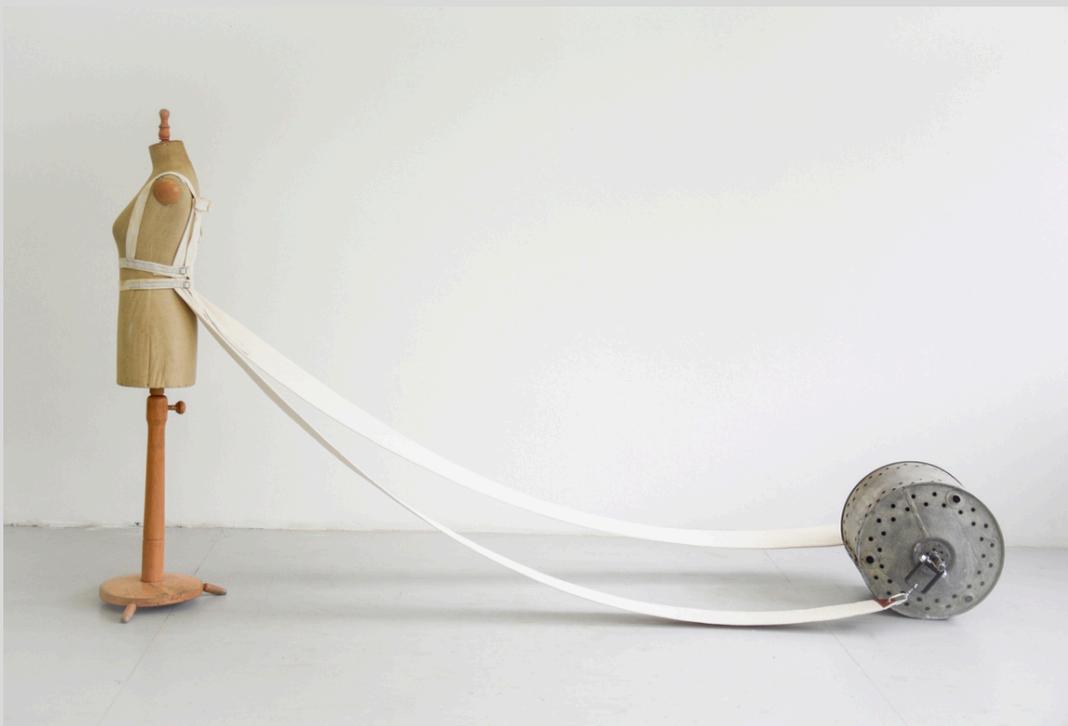
Vitru | 2022 | Performance | Paper, charcoal | Drawing | 320 x 200 cm | Photo credit: M. Wakonig



Closer together | Series 'C onnected | 2025 | Pendant | Rock crystal, rutilate quartz, silver, leather, kintsugi | drawn, drilled, sewn, assembled | 390 x 140 x 45 mm



Alteration+Separation | Series 'C onnected | 2025 | Body Object | Canvas, found object, wool | Sawn, sewn, assembled | 750 x 340 x 65 mm

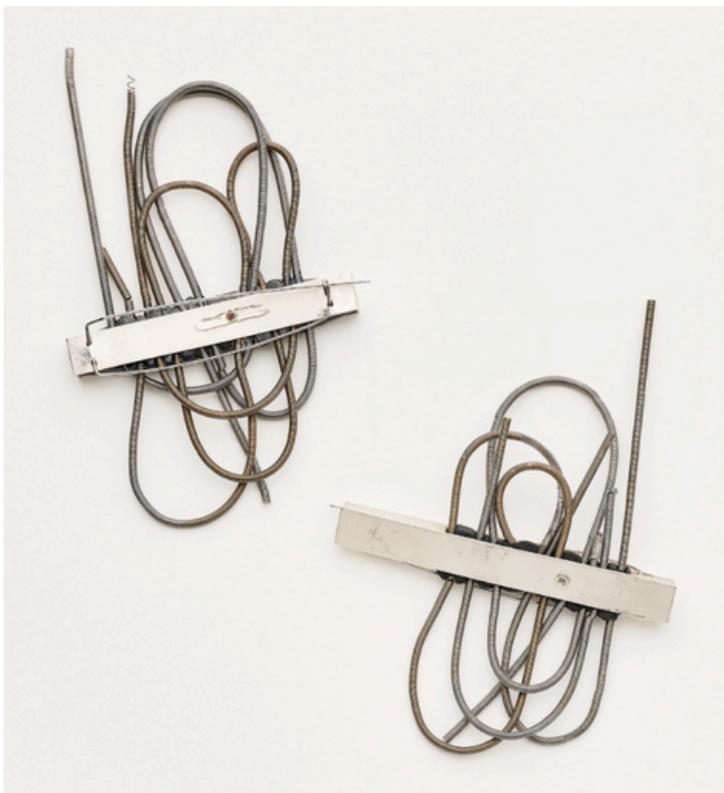


Klunker | 2022 Body Extension | Iron, steel, wood, canvas, linen, leather | Welded, sewn, assembled | 2840 x 760 x 460 mm

Iris Hummer, an artist living and working in Austria, one of her strongest focuses on the shift in perspective. She creates distinctive conceptual spaces where we can step outside our own point of view and look at the world from a different angle. Her art centres on movement, transformation, and their traces; each work reflects her curiosity about processes and paradoxes.

As a child, she was immersed in the world of the stage: her experiences in street theatre, puppet theatre, and clown performances continue to shape her performative approach and creative methods today. Her family background further strengthened her creative outlook and openness to different art forms.

Iris effortlessly combines precious metals, textiles, stones, and readymade objects, while questioning everything we tend to take for granted. Her works are underpinned by sociological and philosophical ideas, and her theoretical approach is the result of an ongoing, in-depth research process.



Ordenspange I-II, Brooch | 2024 | Silver | Stainless steel spring | Kintsugi | Riveted | Soldered | Assembled | 110 × 150 × 15 mm

Instead of going through your project and your artworks in a linear timeline, I would prefer to start this conversation with the present: What fascinates you right now? Where has your focus shifted? What are you currently researching or thinking about in relation to your artistic practice?

I am currently fascinated by the idea that shifting perspective is a fundamental human tool. I would like to explore this concept in more depth in a series of articles. This concept is used not only in psychology to promote empathy and conflict resolution, but also in diverse fields such as anthropology to understand foreign cultures and in philosophy to realise that there is no absolute truth, only different perspectives. I find the spaces that arise from changing perspectives particularly fascinating. When you leave your own point of view and see the world through the eyes of another, a moment of observation arises — a space between two points of view. In this space, old patterns of thinking are invalidated and new ones have not yet formed. It is precisely in this space that the potential lies. It opens up scope for new solutions that were previously unthinkable, and people can find common ground by using it to recognise each others needs. This space enables us to build bridges and think beyond the existing.

American philosopher and sociologist George Mead discovered that the ability to change perspectives, i.e. to take on the role of another person, is important. This ability influences both individuals and society, particularly during politically challenging periods involving war, conflict, and the maintenance of democracy. In my opinion, we therefore need to engage more actively with issues such as perspective-taking, cooperation, rethinking, dialogue, empathy and solidarity. Democracy thrives on the participation of every individual. In this context, the goal could be to establish dialogue as a central means of peaceful coexistence. This was the belief of the Austrian pacifist, peace researcher and writer Bertha von Suttner, and perhaps a change of perspective can be understood as a tool for improving our way of life. Actors, jugglers and performance artists, for example, use this tool to try out new things. I find it exciting to integrate these elements into jewellery. Jewellery cannot save people, but it can be part of a change process and convey a message. I am currently working on this theme for the *ZIG ZAG* exhibition in Shenzhen, China, for which I have been invited to exhibit as part of a group of jewellery artists.



Ursache - Wirkung (cause – effect), pendant |
2024 | rock crystal | ebony silver | ground
drilled | assembled oxidised 230 × 380 × 30 mm



My focus has shifted significantly in recent years. Rather than concentrating on individual themes and motifs, I now find it much more exciting to make connections and place my work in a larger context. This is why I now primarily work in series and groups of works. This approach enables me to engage with a theme for longer and in greater depth, and has also brought about a change in the way I deal with material. Materiality is now subordinate to the theme, and I increasingly think in broader terms, as can be seen in works such as “Klunker” a body extension. I now use materials such as precious metals, textiles and readymades much more naturally alongside each other. I don't view material as neutral, but rather as a carrier of stories, information, emotions, and time. I am fascinated by the traces of use on everyday objects because they tell a story inscribed in the material itself. However, the biggest change I have experienced is in my approach to the concept of jewellery. I now view jewellery and its function differently. For me, jewellery's “true value” lies in its ability to expand the scope of action. For me, the artificial separation between art and jewellery is obsolete. Rather than traditional symbols of status and wealth, I am interested in artistic expression.

My work aims to critically question certainties. I see jewellery as a medium that conveys ideas, provokes social commentary, and tells complex stories. This re-evaluation of jewellery has resulted in the body becoming central to my creative process. I now consider where an object is located on the body and the message it conveys in that position. Jewellery is an extension of ourselves. They create identity and serve as a medium for expressing coded concepts. Jewellery exists within the complex interaction between the wearer's body and the viewer's perception. My artistic process often begins playfully and intuitively, followed by an intensive phase of research, reading and writing. Superimposing images in my mind and collage-like recording them in sketchbooks is an important part of this process. Ultimately, the elements come together piece by piece. My goal is to constantly question my own assumptions and open up new perspectives through my work.

In recent months, the themes of relationships and friendship have preoccupied me. I have explored the tensions and potential of this subject area, grappling with questions of closeness and distance, position and perspective, and the rituals and boundaries of friendship and relationships, as well as the highly exciting interpersonal experiences I have had in Lisbon. I presented these themes in the exhibition “Rings of Saturn” and the series ‘Connected’. Experiencing life abroad and in faraway places always broadens the mind and offers great potential for personal growth. My time in Lisbon has had a significant influence on my artistic work, and I am grateful to be part of the local jewellery community.



Keil I II III IV | Brooch | 2024–2025 | Silver, ebony, stainless steel | Bent, soldered, assembled | 190 x 50 x 40 mm | 65 x 60 x 55 mm | 60 x 55 x 35 mm | 75 x 60 x 55 mm

What does your working day look like during the development of this series of works? How do you go from concept to material form, and which moments in this process are the most exciting for you at the moment?

My creative process begins with a phase of research and brainstorming. After reading and researching, I return to the physical work to establish a routine. I get in the mood for the project by creating mood boards with photos, materials and keywords to structure my thoughts.

Then I place the materials I want to work with on my table and start with the first pieces. My hands are my most important tool here; they are the bridge between my imagination and reality.

In this process, I follow Richard Sennett's idea that acting and thinking are in constant dialogue. I often work on several pieces at the same time, reflect on my work and am prepared to embrace the unexpected. I find it exciting how the materials can change my original ideas and demand new decisions. It's a dynamic process of adding, taking away and constantly reflecting.

What key aspects of your background or perspective do we need to know to truly understand your work on a deeper level?

My artistic journey is deeply rooted in my childhood. My father studied painting and had a significant influence on my perspective. I spent a lot of time in his studio, learning to see the world through the eyes of an artist. This early, intensive engagement with creativity greatly heightened my sensitivity to materials, symbols, and the elements that surround us.

At the same time, my mother, a staunch feminist, instilled in me an awareness of equality, language, and different cultures. Our frequent travels broadened my horizons, showing me the importance of engaging with the world, particularly other cultures. Even at the age of ten, I played with dolls, performed in street theatre and put on clown shows with my father. I juggled, rode a unicycle and walked on stilts, often wearing costumes that my father had sewn himself. This early involvement in performance has had a lasting impact on my relationship with my body and my ability to express myself in front of an audience.

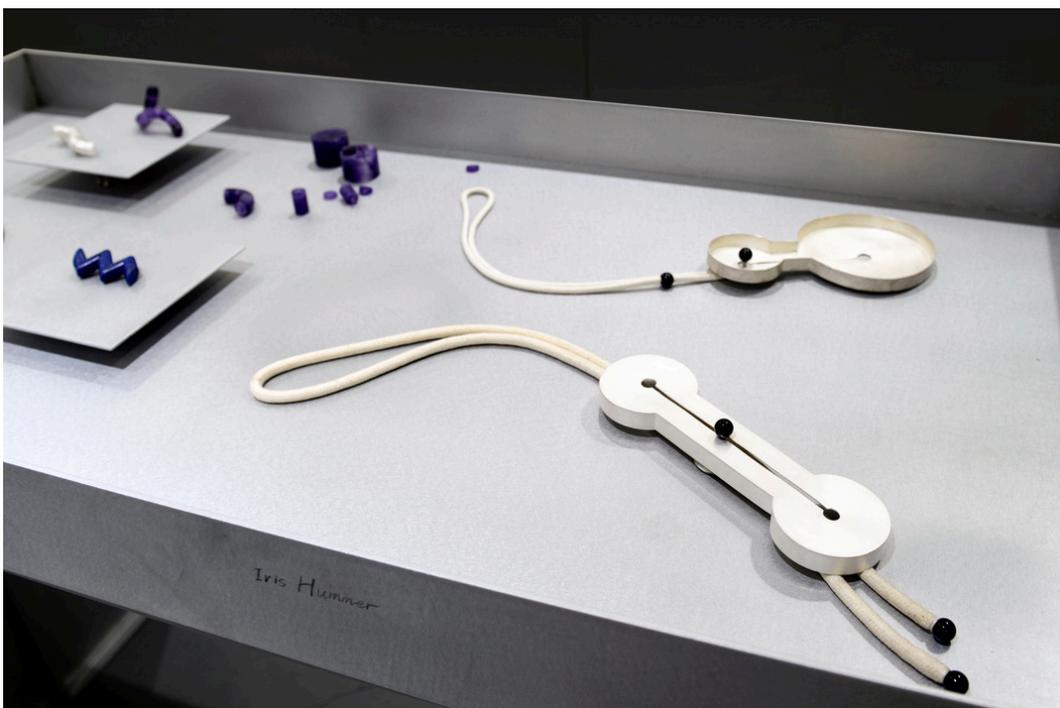


Rückenwind | chain | 2024 onyx | silver | stainless steel

These early experiences directly inform my work. My objects and body extensions are the result not only of craftsmanship, but also of this background.

Having learned to engage in dialogue with audiences and initiate discourse from a young age, my understanding of art is always political and an expression of this social exchange.

For me, it's not about belonging to a particular party, but actively participating in civil society negotiations and making my voice heard. Just as I explored the world through creativity and performance as a child, I now use my art to share my perspective and start conversations.



Play – around | pendant | 2024 silver | onyx | waxed cord

If you had complete freedom to present your work, what curatorial approaches would you use to create dialogue and stimulate new ways of seeing and thinking?

Ideally, I see the curation of my work as the task of an outsider who rearranges and contextualises my works with an analytical eye. However, if I had complete freedom to present my art, my own curatorial approach would aim to reveal the different layers of my work and allow them to enter into dialogue with each other.

I would create an overall staging that presents the process and the result of my art as a unity. Specifically, I would like to combine my performances with the objects that resulted from them. I would show the video works and photos of my performances – i.e. the documentation of the actions – as large-scale projections or wall installations. These videos and images serve as illustrative material of the creative process. They make the moment of the action visible and tangible. Nearby, I would exhibit the body objects and jewellery that resulted from these actions. This creates a direct tension between the performance, the body extensions and the body objects on the one hand, and the resulting jewellery on the other.

Due to the stark differences in the dimensions of my works – from body-sized to body-close objects – spacious rooms are required in which viewers can grasp the works in their entirety and understand the development from idea to material. My aim is to convey to the audience the added value of the process that ultimately results in a piece of jewellery. Only in this way can my work be understood in a new, experiential dimension.

For the piece of jewellery itself is part of a complex interaction between the body, the wearer and the viewer. It defines the central fields of action: memory, interaction and group affiliation. Since obvious and hidden values play a role and identity is signalled, jewellery can create new meanings through the addition of art and performance codes, thus directly stimulating new ways of seeing and thinking.



Knock-Knock! | brooch | brass | porcelain | stainless steel | 2023

I would also like to know what difficulties mean to you in your work. Where and how do doubts and uncertainties arise? And if so, what tools or methods do you use to move forward?

I don't see difficulties and the accompanying feelings of doubt and uncertainty as obstacles, but rather as "seismographs" of my creative work. They are a signal that I am moving out of my comfort zone – and that is the only place where development can take place. Certainty is often an invitation to repetition. My ideas are most exciting when they challenge me. I immerse myself completely in the creative process. For me, the answer to stagnation and uncertainty lies in the activity itself, in turning my attention directly to the material. Some call it "thinking with your hands". I do not presume to be able to rationally comprehend the entire spectrum of my actions. Rather, I am convinced that there is a knowledge that goes beyond the purely cognitive. I think it is a synergy between the head and the hand. My work thrives on this active engagement, which I cultivate through rituals and my presence in the studio. I often find the solution to blockages in movement outside the studio. When my thoughts are racing, I seek out water, because swimming helps me to contemplate the weightlessness of my own actions.

As John von Düffel describes in his book "Schwimmen" water teaches us to let go. This allows our body's motor skills to become autonomous and our minds to gain the freedom to let thoughts drift away. Aimless walking, drifting – whether as a "tourist in my own city" or in nature – also helps me in phases of apparent stagnation. Rebecca Solnit says: "the closest thing to doing nothing is walking." Walking is therefore the perfect "camouflage" for mental idleness – a physical activity that exclusively produces thoughts, experiences and new insights. This is how I find the balance between work and leisure, being and doing, that most sustainably nourishes my creative process. This opening up to the outside world, which I cultivate through movement and reflection, is connected to my understanding of artistic exchange, because art does not arise in a vacuum. I am convinced that collaboration and dialogue are essential for broadening one's own perspective and pushing boundaries. That is why I am involved in collectives such as *Pin* in the Portuguese community and *Astonished*, a women's collective of which I have been a permanent member since September.



How do you adorn yourself with words? Ring | 2022 | Silver | Gold

TEXTILGYÁRI CAPRICCIO

BESNYŐI RITA - DÁNFALVI ILDIKÓ - GÁBOR VICA - GÖRGÉNYI GIZELLA
ROSKÓ MÁRIA - SÁGI LUCA - TENGELY NÓRA - ZÁMORI ESZTER



Vernissage + nyitó buli

okt.27. 18.00-23.00

Megnyitja: Tóth Ditta

Zene: Simon Iddol

Kiállítás nyitvatartás

okt.27. 18.00-23.00

okt.28. 16.00-20.00

okt.29. 18.00-20.00

Finissage

okt.29. 18.00-20.00

Tárlatvezetés & beszélgetés a művészekkel

okt.28. 16.00-20.00

**Művészetterápiás
foglalkozás Tóth Ditta
vezetésével**

okt.29. 16.00-18.00

10
KÖZTARSAS
KÖZMŰVELŐ
KÖZPONT
BUDAPEST

BJW

TEXTILGYÁR- Fényes Adolf utca 23, Budapest, 1036

Textile Factory Capriccio – An Exhibition of Play and Freedom

As part of the 10th anniversary of Contemporary Jewelry Week Budapest, Textile Factory Capriccio is a joint project by eight Hungarian jewelry artists. The exhibition builds on the meaning of the Italian word “capriccio” – playful, whimsical, impulsive – and explores how this free-spirited attitude can become the starting point for individual artistic ideas.

The exhibition takes place in the newly revitalized cultural space of the former Goldberger Textile Factory in Óbuda, called Textile Factory, whose unique industrial past serves as inspiration for the creators. Textile, as both material and motif, appears in many ways throughout the works – sometimes literally, sometimes in abstract form.

The aim of the exhibition is to present contemporary jewelry from a new perspective: not merely as decorative objects, but as independent artistic expressions. Visitors are invited to take part in this discovery and to engage in a dialogue between space, materials, and artworks.

Exhibiting Artists:

Besnyői Rita

Dánfalvi Ildikó

Gábor Vica

Görgényi Gizella

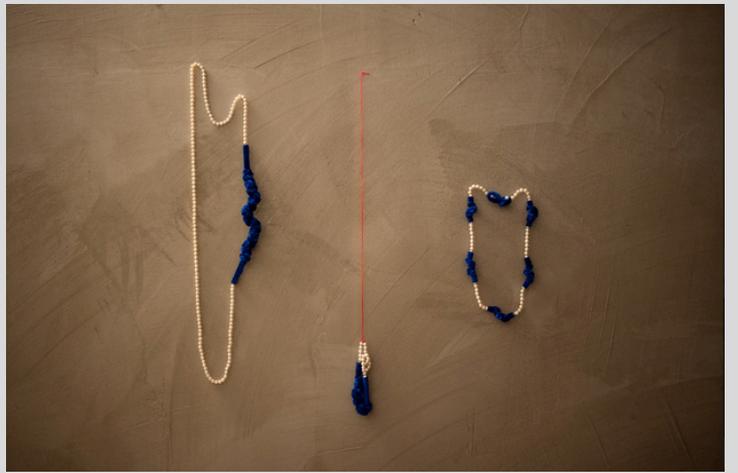
Roskó Mária

Sági Luca

Tengely Nóra

Zámori Eszter







KONTRAPUNKT No.3: I ARE HERE – AT HOME WITH THE MUSE

Kontrapunkt Collective is an international collective comprised of four artists – Rita Besnyői (HU), Vica Gábor (HU/UK), Lieta Marziali (IT/UK) and Luca Sági (HU) – from varied backgrounds, education and previous careers, and all active in the contemporary art jewellery sphere.

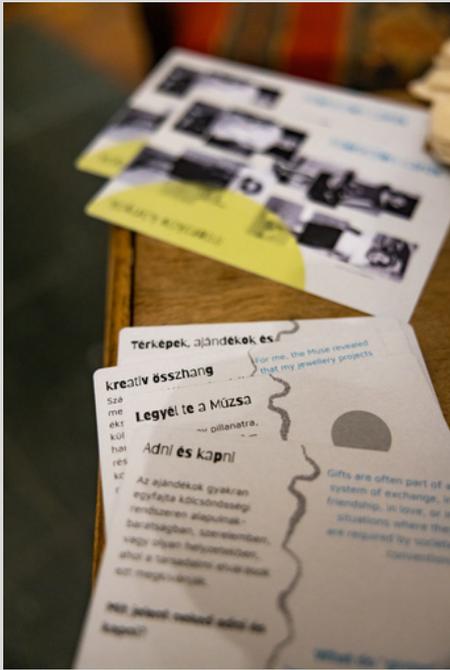
As Kontrapunkt Collective we wish to explore the intersection between individual and collective practice. As individuals, we already incorporate within ourselves a multitude of voices which, in Kontrapunkt, are further blended into a superstructure that works in harmony, combining while still highlighting our individual characteristics. Our projects are catalysts for these investigations: they are experiments that drive our wish to better understand the nature of collaboration and, through that, of our own selves, both as people and as practitioners.

Kontrapunkt uses writing, conversation events and other forms of documentation and audience involvement alongside exhibition projects to reflect on the actual process of working collectively, how collective projects are empowered by the fusion of individual strengths, and in turn how individual practices are empowered by the collaborative effort.

“I Are Here” is our third project together. Through it we aimed to explore the essence of the collective by constructing a shared identity through which to make the work – a Muse, an alter-ego, a personification of Kontrapunkt, if you wish. Through the soul, the eyes, the brain and the hands of this Muse, we explored how our strengths and weaknesses, as well as the masks that we put on, are all building blocks of our collective, and also how, through Kontrapunkt, we exist as and advocate for something bigger than ourselves. The resulting initial exhibition, presented at A-Galerii in Tallinn, Estonia, in January 2025, was conceived as the Muse’s first solo show with the artist as representative of our collectivity: four bodies working as one, eight hands working as two.

We approached the gallery because of the possibility of creating a site-specific installation encased in a giant metal vault – an old goldsmith’s safe the size of a small room – which sits inside the gallery, itself a collaborative space run as an artists’ co-operative. A private vault inside a public gallery presented us with the perfect metaphor to share our message that collectivity is something precious enough to be stored in a safe but that only comes alive when it is seen and shared: when the audience can participate in it, becoming part of the collective.





KONTRAPUNKT COLLECTIVE: WHO ARE YOU?

MUSE: I are all of you, but I am also all of me. I are the essence of your knowledge, personality, thoughts and experiences. But I are my own person too. A child you, free from expectations, driven by play and intuition. And a wise you, free from pretence, driven by the here and now.

KC: WHAT ARE YOU?

M: I are like a pen name: the chance for you to find another perspective, and to experience and trust creative freedom. I are the you as you learn to transform yourselves, to become stronger, to live more consciously. I are the muse that inspires you to surrender to yourselves and the creator that energises you to take action through yourselves.

KC: WHY ARE YOU?

M: I are so that you can be filled with trust in the creative process. I are so you are not pressured by deadlines, or the need for appreciation, or your own hyper-critical voices. I are so that you can be truly selective about what you identify with and what brings you joy and so that you can accept the results completely and unconditionally. I are so that you can find your courage, and also your pride.

KC: WHEN ARE YOU?

M: Maybe I have been only for a few stolen hours during this process. But what if I could be always?

KC: WHERE ARE YOU?

M: I are in all of you who created me and in all of you who are coming to share in my work. You are here. I – ARE – HERE.



Each Kontrapunkt project normally unfolds in two episodes: an initial exhibition and a second phase which could be an exhibition in a different location, or an event, a workshop, a talk. This gives us the opportunity to explore and then reflect on our work together, extending the original project conversation to new spaces, new audiences, new purposes. For “I ARE HERE – At Home with the Muse”, once again we allowed ourselves to be guided by the space, KuglerArt Gallery in Budapest: a salon generally committed to presenting and supporting Roma fine, applied and folk art, but, most importantly for us, a gallery that is also a lived home, hosting intimate plays and events.

Here, on Thursday 6 November 2025, as part of Budapest Jewelry Week, Kontrapunkt Collective and the Muse will host an intimate happening: a participatory dinner served for 20 guests in which we will embark on our deepest attempt to blur the boundaries between artists and audience.

Guests will be invited to be like “actors”, guided by the Muse and Kontrapunkt, and to navigate and negotiate the collective game not just as spectators but as active players. Through the use of interaction cards, we, with the help of the Muse, will encourage them to handle and wear the artworks and to transform themselves into the “voices” of the jewellery by sharing personal reflections, creating new interpretations and enacting playful gestures. We wish our audience to become, for one night, not only part of Kontrapunkt Collective but also to experience embodying and being embodied by the Muse. The shared meal, cooked by the Muse, and collectively experienced, emerges as both a symbolic and community-building act of connection.

The event will continue to unfold the day after the dinner. On the Friday, during the day the focus will shift to a more open dialogue in which the Muse will take a step back to allow Kontrapunkt Collective and visitors to reflect together on the experiences of both the original Tallinn exhibition and of the previous evening at KuglerArt, on the questions raised by the works and by the purpose of the Muse, and on the significance of collective presence.

In the initial “I Are Here” exhibition Kontrapunkt didn’t display just artworks but brought the idea of a communal identity into the intimacy of a vault. In “I ARE HERE – At Home with the Muse” we want to bring this shared identity to a home and its dinner table, and extend to the audience the invitation to reflect on what it means to be an active part of it. This event wishes to mark another step in our ongoing pursuit to transform art-doing and the medium of artistic jewellery into an expanded space of social connection, dialogue and collaboration.

KONTRAPUNKT COLLECTIVE: WHERE are we going?

MUSE: We're going to my house. This is an invitation for all of you, artists and viewers, to give up the walls and the plinths, and to experience a new kind of attention, not because you are in a space where you are supposed to look, but because you become a living part of that space.

It was exciting to exhibit my work in Tallinn. The vault was like a treasure box that could be explored by only a few people at a time. But it was still a gallery...

In my house too there is only room for a few. But the intimacy of a home feels more daunting. Sitting in the front row, watching and being watched up close, where neither glances nor whispers can hide, where even the smallest gesture is shared. And yet, I want to show you all, artists and viewers, that art is always intimacy, and art is always shared. Just as it is with life, whether we realise it or not: nobody is ever just an actor, and nobody is ever just a spectator. I want you in my house to experience the sharedness of art and the sharedness of life.

KC: WHY dinner?

M: Dinner is what you do for friends and with friends. It is the most precious of gatherings and how we get to know each other more. Food is part of our shared knowledge and collective memory, and with food we will build new knowledge and new memories through our time together.

KC: WHAT will we eat?

M: As the Muse I became a reality because I became the voice of your shared knowledge and memories. I was unfamiliar to you but you slowly started to know me in the act of becoming me, of becoming one. In the same way, the food I prepare will come from your shared knowledge and memories: dinner with long-lost friends; grandmother's lunch when the whole family gathered for the holidays; the soup that brings peace to tired children; the strange lukewarm salad which everybody wants the recipe for; the cookie which takes you back to the steps outside your home so many years ago...

It will be familiar food prepared with care for unfamiliar guests who will become, that night, familiar friends: friends with me, friends with you, and friends with each other.

KC: WHEN does the jewellery come in?

M: The jewellery will be another kind of "food" and, just like food, it will be looked at, touched, brought to the body and talked about. Just like food, we will all be invited to taste it. For some it will be familiar, and for some it will be the first time. At the beginning there will be appreciation, but also some secret dislike.

But taste and understanding are also shared skills, and ones that we can build together. The most important thing is that we all will have a voice. Through the collective experience of dining, conversing and looking, we will all be actors and spectators of each other's interpretations. Kontrapunkt will get to know the Muse's work under a different light, and hopefully we will all contribute to learning to look at ourselves and each other through different eyes.

KC: HOW about the cards?

M: We all need some help and encouragement with tasks we might find difficult. I can't guarantee that it won't be a little bit scary. After all, negotiating our collective world certainly is. The cards will provide gentle guidance to step outside of ourselves, to take the time to understand, to ask questions, to listen, to let our thoughts develop together. Think of this as a game: a playful adventure in which to become, just for a few hours, the art, the artist and the viewer.

KC: WHO will we be?

M: As we share a house, we ourselves will be a "house" for each other, a sanctuary in which to share knowledge, memories, opinions. As we share food, we ourselves will be "food" for thought and "food" for each other. As we share and discuss art, we ourselves will be the "art" on display. The boundaries between the Muse, Kontrapunkt and guests will disappear. We will each be our own self, and yet we will be one. And only together we will be able to say I – ARE – HERE.

Kontrapunkt Collective
@kontrapunktcollective

KuglerArt Gallery
@kuglerartsalon

Photographs by Marcell Piti
<https://marcellpiti.com/>

I AM ALWAYS HAPPY TO HEAR YOUR
FEEDBACK! IF YOU HAVE IDEAS OR WOULD
LIKE TO HIGHLIGHT AN EVENT, BOOK, OR
ARTIST, PLEASE GET IN TOUCH AT
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