

ART AUREA

ANGEWANDTE  
KUNST, SCHMUCK  
UND DESIGN  
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# ART AUREA



NATUR

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ORNAMENT

Tanja Friedrichs

## DER RICHTIGE DREH

Perldraht, auch Galeriedraht genannt, ist vom „Aussterben“ bedroht. Noch zu Beginn des 20. Jahrhunderts war er sehr beliebt zur Verzierung von Pokalen, Dosen, Besteck und auch Schmuck. Heute gibt es nur noch wenige, die den traditionsreichen Zierdraht verwenden. Tanja Friedrichs aus Duisburg entdeckte ihn als ideales Material für ihre intelligent konstruierten Schmucklinien. So entstand die Ringserie *Reine Zierde*, die dem historischen Zierdraht einen eigenständigen formalen Ausdruck verleiht. Die Designerin fertigt sie persönlich und weitgehend frei von technischen Hilfsmitteln. Für das Modell *Loope* benötigt sie fast einen Meter Galeriedraht.

Der manchmal störrische Silber- oder Golddraht ist auch nach fünf Jahren noch immer eine handwerkliche Herausforderung. „Die Stücke sind nicht durch Gusstechnik zu vervielfältigen“, erklärt Friedrichs. Sie würden unlebendig und schwer wirken. Die Haptik der Kugelstruktur wird von den Kundinnen begeistert angenommen. Denn die breiten Ringe saugen sich nicht am Finger fest und lassen die Haut atmen.

Tanja Friedrichs wurde 1971 in Duisburg geboren, wo sie auch heute lebt und arbeitet. Nach ihrer Ausbildung zur Goldschmiedin bei Barbara Schulte-Hengesbach in Düsseldorf sammelte sie drei Jahre lang in verschiedenen Werkstätten Erfahrungen. Das Studium des Schmuck- und Produktdesigns an der Fachhochschule Düsseldorf sei danach „purer Luxus“ gewesen, sagt Friedrichs. Ihre Ausbildung habe ihr ermöglicht, einen geschulten Blick für Gestaltung und Proportionen zu entwickeln. Das war und ist für sie das Wichtigste.

Bei den neu entworfenen Ringen *Pivot* windet sich ein „Verwandter“ des Galeriedrahtes um den Finger. In ihrer Formgebung ähneln sie dem Modell *Loope*. Durch das Tordieren des Drahtes („pivot“: englisch Dreh- und Angelpunkt) und den quadratischen Querschnitt entsteht eine kraftvolle Spannung, die ein fixierendes Löten bis auf die Verbindungsstelle überflüssig macht. In den spannungsvollen Ringen bleibt der Herstellungsprozess sichtbar. Die *Pivot*-Ringe wirken robuster und maskuliner als jene der Serie *Reine Zierde*. Durch die aus dem Tordieren resultierenden Zwischenräume tragen sich die voluminösen Ringe jedoch sehr angenehm. *Sarah Schuhmacher*

www.tanjafriedrichs.de  
Inhorgenta Halle C2, Stand 113A



Angenehm tragbar:  
Ring *Orient*, 2010. Silber  
geschwärzt, tordiert.



Neue Technik: Ringe  
*Pivot*, 2010. Silber 925,  
Gelb- oder Palladium-  
weißgold 750.



Aus der Serie *Reine  
Zierde*: Ring *Quiril*, 2005.  
Perldraht aus Silber 925  
oder Gold 750.



Ringe *Loope*, Serie *Reine  
Zierde*, 2005. Perldraht,  
Silber 925, weiß gesiedet  
oder geschwärzt.

## CAPTURED MOMENTS

### JIRO KAMATA

By Sarah Schuhmacher

For Jiro Kamata it was love at first sight. When he accidentally came across the lens of an old reflex camera he was fascinated at once. What started out as spontaneous enthusiasm for an industrial high-tech material was then to become a long-lasting design concept developed by this Japanese jewelry artist.

Born in 1978 in Hirosaki, Jiro Kamata had his first encounter with contemporary jewelry while he was training as a goldsmith in Japan. In some exhibition catalogs, he discovered the pieces created by important trailblazers of art jewelry such as Otto Künzli and Gijs Bakker. This prompted his desire to go to Europe. After studying as a visiting student at Pforzheim's School of Design, Kamata went to Munich where he studied under Professor Otto Künzli at the Academy of Fine Arts from 2000 to 2006. Today, he is Künzli's artistic assistant. What he appreciates about Munich is the vicinity of the Academy, the opportunity to exchange ideas with colleagues, and the city's lively jewelry scene. Initially, Jiro Kamata looked for used lenses at flea markets and in second-hand stores but now has found a dealer. The idea of using brand-new lenses has never crossed his mind. After all, the old ones owe their particular charm to the fact that they already have a history. "Only special moments are captured with a camera," Kamata explains, "usually on travels or at family celebrations." He believes that the lenses capture and keep these moments like secrets and thinks that this could spark the jewelry wearers' imagination.

In one respect, Kamata has a pretty traditional attitude. In his opinion, jewelry has to be precious. This is the result of growing up in his father's jewelry shop. Even back then he was fascinated by the perfect beauty of cut diamonds. However, he despised the kitschy style in which this beauty was implemented in jewelry. The photo lenses now give Kamata an opportunity to feature perfection and beauty in his very own personal style and manner. Representing a value that cannot be assessed in carats, they are fascinating technically on the one hand due to their reflections in all the colors of the rainbow, and on the other hand thanks to the immaterial value of the captured moments. Kamata is convinced that these moments lend his pieces of jewelry a mysterious effect.

[www.jirokamata.com](http://www.jirokamata.com)

## SMALL OBJECTS – BIG SUBJECTS

### REMBRANDT JORDAN

By Sarah Schuhmacher

For Ludwig Wittgenstein, an Austrian-born philosopher (1889-1951), using an object is like breathing life into it – an idea which Rembrandt Jordan can fully relate to. In terms of form, the main characteristics of Jordan's jewelry, sculptures and silversmithing creations are their minimalist yet eminently expressive, clear-cut shapes. Nevertheless, his works present themselves as perfectly natural and harmoniously balanced. Wearable objects that they are, his pieces of jewelry can be regarded as sculptures on the wearer's body. Rembrandt Jordan finds his sources of inspiration in everyday life as well as on travels, where unfamiliar surroundings stimulate his mind and inspire new ideas. Wherever he goes,

he collects objects that he finds such as eroded shards of glass and driftwood on a beach. Quite often, these "soulful" objects serve as a starting point for developing the basic shapes of a new collection.

Born in 1976 in Brasschaat, Belgium, Rembrandt Jordan studied at the Royal Academy of Fine Arts in Antwerp from 1994 to 1998, and then at the Royal College of Art in London from which he graduated with a Master's degree in 2001. Since 2006 he has been working in Antwerp as a freelance artist, jewelry designer and silversmith.

Jordan's latest collection entitled *Rotar* is part of a more comprehensive project that involves the creation of one-of-a-kind pieces on the basis of found objects that he has collected over the past few years, as well as the development of small series derived from these unique pieces. Compared to his previous work, this is an entirely new approach. It is a challenge for him, he says, to tell a story by means of a ring or a brooch. He hopes that, as expressed by the motto of "small objects – big subjects" formulated by David Watkins, a British jewelry artist, the wearer will understand the story and thus even become part of it. One of Rembrandt Jordan's objectives is to emphasize the wearer's natural beauty with his jewelry, thereby also increasing their self-confidence.

[www.rembrandtjordan.com](http://www.rembrandtjordan.com)



## A KNACK FOR TWISTS AND TURNS

### TANJA FRIEDRICHS

By Sarah Schuhmacher

Beaded wire, also called gallery wire, is "threatened by extinction". Still very popular in the early 20th century, when it was often used to decorate goblets, boxes, cutlery and even jewelry, this traditional ornamental wire is only used by a few craftspeople today. For Tanja Friedrichs from Duisburg it turned out to be the ideal material for her cleverly designed jewelry lines. In her *Reine Zierde* (Pure Adornment) ring collection this historical wire even displays an entirely new, unique expressive quality. Friedrichs crafts the rings herself and largely does without technical devices. For her *Loope* model she needs almost one meter of gallery wire.

Even after working with it for five years, the silver or gold wire – which sometimes resists being worked into the desired shape – still represents a technical challenge. "My pieces can not be reproduced by casting," Friedrichs explains. "They would look lifeless and heavy." Her clients are fascinated by the tactile properties of the bead structure and the fact that even though they are wide, her rings do not stick to the finger but instead let the skin breathe.

Tanja Friedrichs was born in 1971 in Duisburg, where she still lives and works today. After training as a goldsmith in Düsseldorf under Barbara Schulte-Hengesbach, she worked in various ateliers for three years, thus broadening her professional horizon. Her subsequent studies of jewelry and product design at Düsseldorf's University of Applied Sciences were "pure luxury," Friedrichs says, enhancing what she considers the most important skill, i.e. a trained eye for harmonious proportions and good designs.

Her newly designed *Pivot* rings, whose shape is similar to that of the *Loope* model, are made of a "relative" of beaded wire. Due to the tension created by twisting the wire and the fact that it has a square cross section, these new rings almost need no soldering to maintain their shape. Only the two wire ends need to be soldered. And even though they are also rather wide, they provide optimum wearing comfort thanks to the gaps resulting from twisting the wire.

[www.tanjafriedrichs.de](http://www.tanjafriedrichs.de)  
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