

# NEWSLETTER



CONTEMPORARY JEWELLERY

DECEMBER 2024

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EDITED BY VICA GABOR  
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## Inside this issue:

**INTERVIEW SPOTLIGHT:** WE FEATURE AN EXCLUSIVE INTERVIEW WITH RITA BESNYOI, THE FOUNDER AND DIRECTOR OF KREDENC COWORKSHOP IN BUDAPEST. RITA SHARES INSIGHTS INTO THE STUDIO AND GALLERY SPACE'S MISSION, ITS EVOLUTION, AND EXCITING FUTURE PLANS, HIGHLIGHTING HOW KREDENC IS FOSTERING A UNIQUE ENVIRONMENT FOR CONTEMPORARY JEWELLERY ARTISTS.

**ARTISTS OF THE MONTH:** OUR ARTISTS THIS MONTH ARE JOANI GROENEWALD AND ARTHUR RAHUEL. JOANI, A LECTURER AT STELLENBOSCH UNIVERSITY, SPECIALIZES IN CREATIVE JEWELLERY AND METAL DESIGN, SHARING HER EXPERTISE AND PASSION WITH STUDENTS IN THE VISUAL ARTS DEPARTMENT. ARTHUR, A GLASSBLOWER TURNED JEWELLERY ARTIST, BRINGS TOGETHER HIS INTERESTS IN SCULPTURE, DESIGN, AND ARCHITECTURE, MERGING THESE WITH INNOVATIVE MATERIALS AND TECHNIQUES TO CREATE STRIKINGLY UNIQUE PIECES.

**BOOK RECOMMENDATION:** GABI DZIUBA & FRIENDS  
EDITED BY CORNELIE HOLZACH  
THIS VOLUME FEATURES CONTRIBUTIONS FROM VERA GLIEM, STEPHAN STRSEMBSKI, SASKIA DRAXLER, KAROLA KRAUS, CHRISTIAN NAGEL, GITI NOURBAKHSCH, HANS-JÖRG MAYER, DIRK RADEMACHER, JÖRG RADEMACHER, AND DANIEL TOPKA. AN IN-DEPTH INTERVIEW BY CHRISTIAN MALYCHA WITH THE ARTIST, ALONG WITH A FOREWORD BY CORNELIE HOLZACH, PROVIDES VALUABLE PERSPECTIVES INTO GABI DZIUBA'S CREATIVE WORLD.



Graphic by Eszter Zámori, poster for the closing exhibition of the Heartmap course

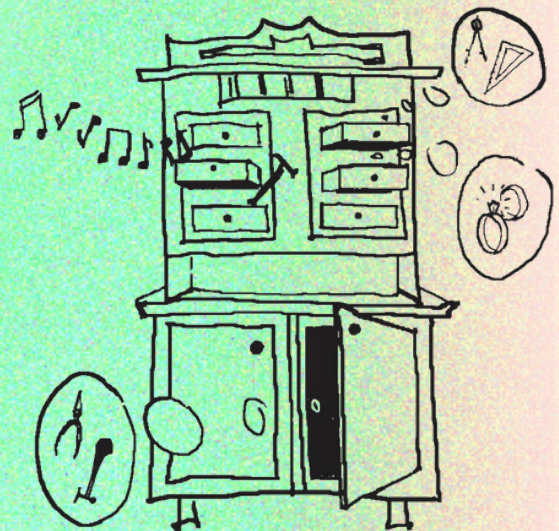
# Kredenc Cowork shop

**Vica Gabor:** *Kredenc Coworkshop has become a well-known space for contemporary jewellery in Budapest. Can you tell us how the workshop was founded and what the initial inspiration or aim was behind creating this space?*

**Rita Besnyoi:** Kredenc is a coworking studio for jewellery makers, including amateurs, professionals, and even young people interested in this field. The studio is 8 years old, and the original idea was to open the secret doors of a jewellery-making studio to the public—to create a space that teaches traditional techniques while also educating people about contemporary jewellery. I noticed that jewellery making can often be a solitary practice, but sharing ideas, techniques, and inspirations can spark and amplify creative energies. At Kredenc, everyone can explore the flow of these energies. We create projects together, make friends, and find support in our doubts.

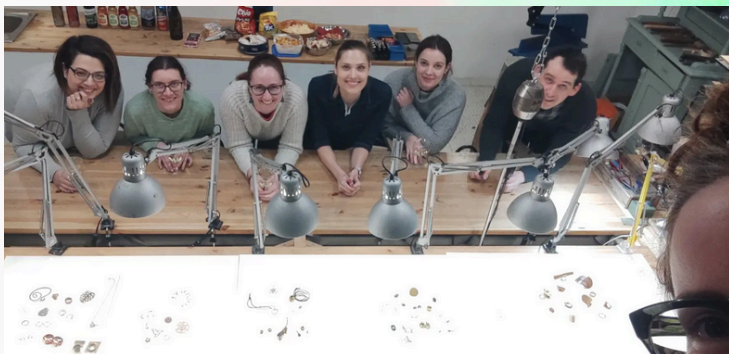


Tincal Lab exhibition at Kredenc





The team from left to right: Eszter Vadászy, Luca Sági, Rita Besnyői, Gizella Görgényi



Students of the workshop

**VG:** *Your workshop attracts people from various backgrounds. What has been your experience in teaching individuals with no prior jewellery background versus those already working in the field?*

**RB:** This is a place where amateurs can also create professional works with the help of guiding hands, and professionals can find thematic courses to continue developing in a specific direction. The workshop space is suitable for 8 people, but one of my favourite workshops is the wedding band creation, where a couple of amateurs make their rings for a full day. They work with gold, perhaps struggling with sawing or bending for the first time, but by the end of the day, they can feel proud and accomplished for having made it themselves. In addition to the satisfaction of having made the rings, they might come to appreciate jewellery more—especially the one they made for each other with their own hands.

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To learn more about Kredenc Coworkshop, you can visit their Instagram page [@kredencmuterem](https://www.instagram.com/kredencmuterem) or you can visit their website at <https://www.kredencmuterem.hu>

They may even learn something about each other's personalities or coping strategies in an extraordinary situation.

For professional courses, we usually invite well-known masters who can help develop our skills, for instance, in stone setting, chain making, or special techniques like mokume gane, tropical wood, enamel, casting, or even learning creative techniques for design. Basic jewellery-making knowledge is essential for these courses.



Rita Besnyői

**VG:** *Over the years, Kredenc has expanded beyond being a studio into hosting workshops and exhibitions. How did you begin organising these events, and how do you see them contributing to the jewellery community?*

**RB:** Pure teaching has gone hand in hand with art therapy methods right from the start. The strength of the Kredenc community lies in the mixture of open-minded, cooperative, and supportive people who appreciate sharing not just tools, but also questions and ideas. From the beginning, we've presented contemporary jewellery exhibitions and talks as part of our philosophy and educational program.

I am always curious to hear new ideas and suggestions, and many of our changes have come from students' questions over the years. I started to learn art education, added more soldering torches as more people reached an advanced level, and invited artists from relevant fields. I believe communities function well when there's a good mixture of people involved. And to the question of how do I bring the right people together, my approach is to follow my heart. I believe people can immediately feel that Kredenc is an extension of myself, and I think staying authentic is only possible if you do things your way. Here, everyone and every field of jewellery is accepted, and people can push beyond their limits together. This is what makes it fruitful for all of us.



Wedding ring workshop



**VG:** *Could you tell us about the team at Kredenc? How big is your team, and who do you work with to bring these ideas and events to life?*

**RB:** Our team and community are really precious to me—I'm incredibly grateful to have such supportive colleagues. Besides me, there are three wonderful jewellery artists who teach at Kredenc on a regular basis, and each semester, we also invite professionals from various fields, both from traditional techniques and contemporary directions. We've supported Budapest Jewelry Week from the very beginning and hosted interesting international exhibitions and workshops as well. While the Kredenc organisation is under my management, building the jewellery community and sharing opportunities is our shared goal and a result that we achieve together.



Workshop with Daniella Malev

**VG:** *Looking ahead, what are your main goals for Kredenc Coworkshop? What future plans or new projects are you most excited about?*

**RB:** I usually have several directions in mind, and I mostly let things flow in the way they need to go. I'm working on filling up the daytime schedule as well (since most of our courses are in the evenings or on weekends) so people can come in and work on their own for a few hours if needed or sometimes use our space to host other workshops. I'm also considering starting a residency program and expanding our international connections. I'm always open to new collaborations, fresh ideas, and innovative jewellery projects.



# JOANI GROENEWALD



Joani is a lecturer in the Visual Arts Department, as well as a jewellery designer, goldsmith and artist. She sees her technical grounding, as a medium that allows her to make conceptual art. She graduated with a Bachelor in Visual Art (Creative Jewellery- and Metal Design) degree from Stellenbosch University in 2009. After graduation she continued her technical training, and in 2011 she qualified as a goldsmith. In March 2015 she successfully completed her Masters in Visual Arts degree at Stellenbosch University. Currently she is enrolled for a PhD in Jewellery and Object Design at PXL-MAD Hasselt and Stellenbosch University.

She has participated in numerous, national and international contemporary jewellery exhibitions. In 2018 Joani won the South African contemporary Jewellery awards and in 2019 she was awarded the second place in the Jewellery category of the PPC Imaginarium Awards.

Joani views contemporary jewellery as a medium through which one can critically reflect upon one's social and political environment. Her research interests are memory studies, narrative and translation specifically in relation to a South African context. She continues to make art that feeds to and from these research interests. Her art questions the stability of memory, translation and narrative while also challenging the traditional function of jewellery.

[Un]connected #4; Brooch  
Glazed porcelain, natural clay, steel,  
sterling silver, 5 x 4 x 1 cm  
2023



[Un]connected #15  
Necklace, resin, Stone, Oxidized Sterling  
Silver, and Leather Cord.  
Pendant 10 x 4 x 17cm  
Cord Length: 33cm  
2024

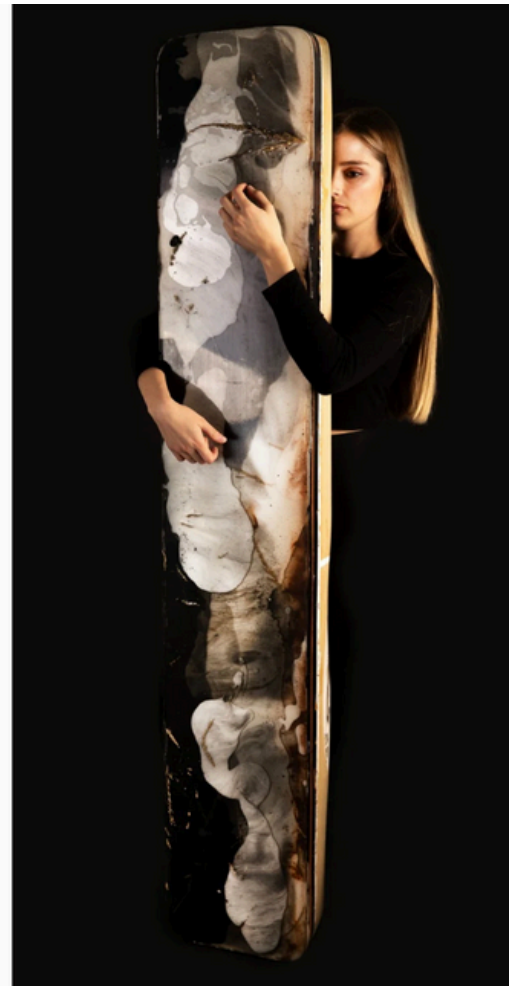




Prickly Pears #24  
Acrylic one, copper, sterling silver, elastic cord.  
19.3 x 9.9 x 1.5cm  
Cord Length: 31cm.  
2024



Instruments for Measuring Time Series  
#3 Sculpture, reclaimed wood, resin,  
plant materials, found objects, brass  
cast, 180 x 30 x 16.5 cm  
2020



# ARTHUR RAHUEL

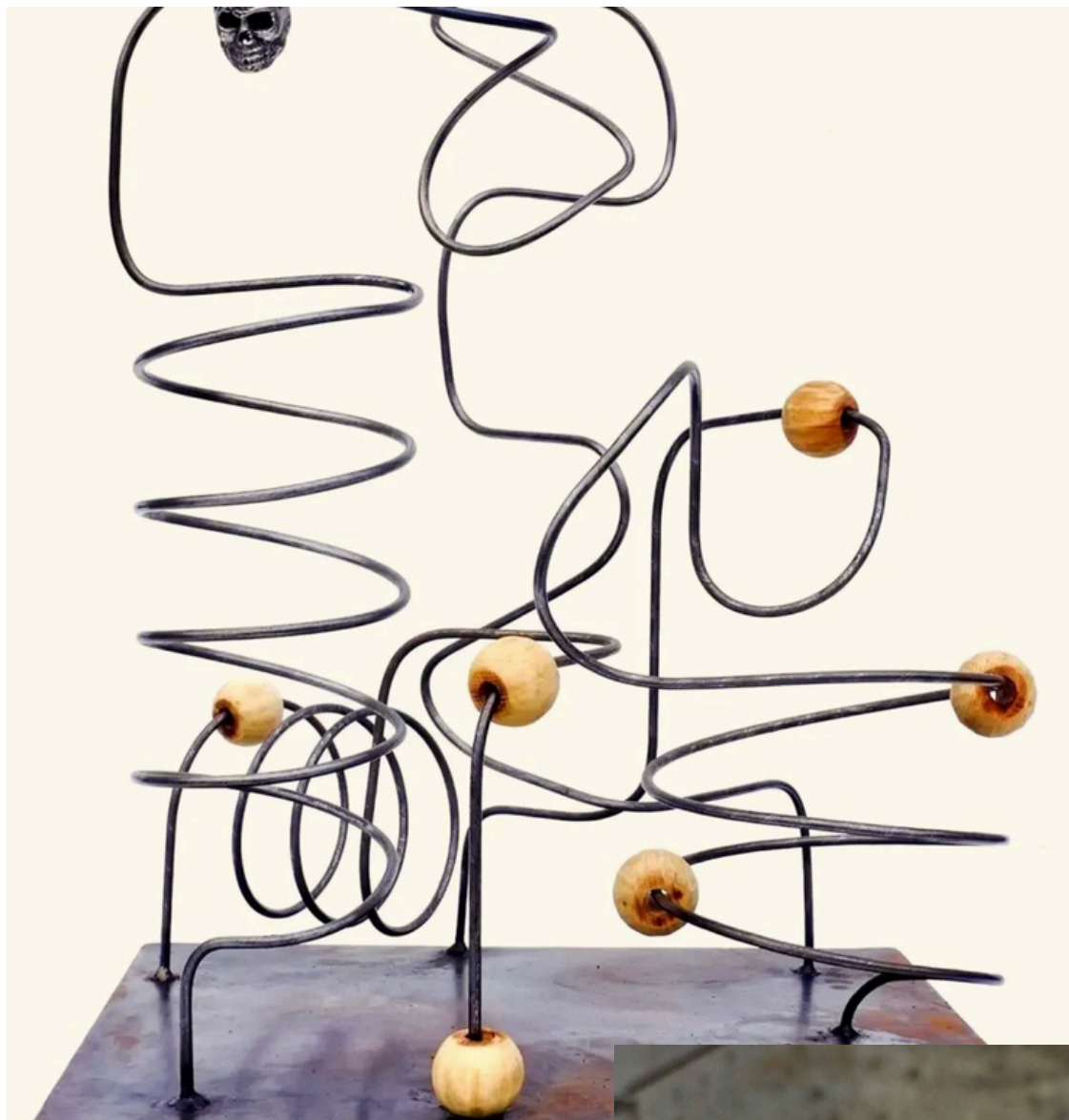


With a technical background, first in glassblowing and then in art foundry, and no formal art education, I had to glean inspiration from art trends and history to create my own personal universe.

Over time and through encounters, I developed a passion for sculpture, design and architecture.

In my constant search for a new means of expression, jewelry became an obvious choice, allowing me to combine techniques and materials, and offering me limitless scope for imagination.

At the age of 37, creating through jewelry opens up a new path for me, one that I hope will be as long as possible.



VARIOUS WORKS BY ARTHUR RAHUEL.



**VARIOUS WORKS BY  
ARTHUR RAHUEL**



# Book Recommendation



## GABI DZIUBA & FRIENDS



Bibi, 25.01.01  
Hi Dziuba, jetzt schicke  
ich Dir mal ne Friend.  
Habe mir Ohrringe gekauft.  
Hahaha...ich bin schla  
e saulstige Karl gelbt  
Ansonsten alles palest  
Thai-Fun grüß  
Wanda Yeell



To  
Gaby Dziuba  
12.1.01

Blodman →



GABI DZIUBA  
Blue Jacket  
New York, 2007



GABI DZIUBA  
Blue Jacket  
New York, 2007







SCHMETTERLING  
2022  
Anhängen, Silber, Spiegelfolie - pendente, silber, mirror foil  
8,3 x 6,8 x 0,2 cm



104

ACCEPT

2014

Anhänger; 585 Weißgold, Brillanten - pendant; 585 white gold, brilliant-cut diamonds  
4,5 x 4,5 x 0,2 cm



105



## GABI DZIUBA & FRIENDS

CORNELIE HOLZACH (ED.)

WITH CONTRIBUTIONS BY VERA GLIEM AND STEPHAN STRSEMBSKI, SASKIA DRAXLER, KAROLA KRAUS, CHRISTIAN NAGEL, GITI NOURBAKHSCH, HANS-JÖRG MAYER, DIRK RADEMACHER, JÖRG RADEMACHER, DANIEL TOPKA, AND AN INTERVIEW BY CHRISTIAN MALYCHA WITH THE ARTIST, AND A FOREWORD BY CORNELIE HOLZACH

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[HTTPS://ARNOLDSCHES.COM/EN/PRODUCT/GABI-DZIUBA-FRIENDS/](https://arnoldsche.com/en/product/gabi-dziuba-friends/)



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  
VICA.GABOR@GMAIL.COM.

I HOPE YOU ENJOYED THE 4TH ISSUE.  
PLEASE HELP SPREAD THE WORD BY  
RECOMMENDING THIS NEWSLETTER TO  
ANYONE WHO MIGHT BE INTERESTED.  
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