

# NEWSLETTER



CONTEMPORARY JEWELLERY

NOVEMBER 2024

ISSUE NO. 3

EDITED BY VICA GABOR  
@VISUAL\_MANIFEST  
@WEARABLE\_OBJECTS  
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## Inside this issue:

FILM RECOMMENDATION: WE SPOTLIGHT THE DOCUMENTARY HUNTER FROM ELSEWHERE, FEATURING AUSTRALIAN ARTIST HELEN BRITTON. THE FILM, DIRECTED BY ELENA ALVAREZ LUTZ, IS ACCOMPANIED BY AN EXCLUSIVE INTERVIEW WITH THE DIRECTOR.

FEATURED ARTIST: OUR ARTIST OF THE MONTH IS VIENNA-BASED JEWELLERY DESIGNER HALDIS SCHEICHER, WHO HAS BEEN EXPLORING THE USE OF EVERYDAY OBJECTS AND UNCONVENTIONAL MATERIALS IN HER CREATIONS FOR MANY YEARS.

EXHIBITION RECOMMENDATION: WE HIGHLIGHT A SOLO CONTEMPORARY JEWELLERY EXHIBITION BY BUDAPEST-BASED ARTIST AND DESIGNER LUCA SÁGI. IN THIS EXHIBITION, SÁGI REFLECTS ON THE DIFFERENT PERCEPTIONS OF TIME, CREATING TIMEPIECES THAT WORK INACCURATELY, UNRELIABLY, OR NOT AT ALL.



Elena Alvarez Lutz, during the filming of the documentary Hunter from Elsewhere.



editing of the film Hunter from Elsewhere



In this month's issue, we are recommending a wonderful documentary film, Hunter from Elsewhere, featuring the Australian artist Helen Britton, who was recently named a Living Treasure of Australian Craft. Director Elena Alvarez Lutz takes us through wondrous worlds, from the rocky Pacific coasts and the Australian Outback to the ruins of heavy industry and the last masters of German craft traditions: the stonecutters of Idar-Oberstein and the glassblowers of Lauscha in Thuringia.

Through her encounters, Helen Britton, like an alchemist, distils forgotten knowledge and transforms the materials she finds into fascinating artworks in her Munich workshop. Alvarez Lutz accompanies this process in Hunter from Elsewhere and enriches it with sounds and images until the film itself becomes a marvel.

[www.wfilm.de/hunter/film-shop/](http://www.wfilm.de/hunter/film-shop/)

Crew:

Director: Elena Alvarez Lutz (BVR)

Writer: Elena Alvarez Lutz (BVR)

Cinematography: Elena Alvarez Lutz, Lilli-Rose Pongratz, Stefan Brainbauer, Robin Worms

Editing: Nina Ergang (BFS)

Sound: Joshua Lilienthal, Daniel Bautista

Narrator: Leoncia Flynn

Music: The Notwist, Driftmachine, Mount Hush, Radio Citizen, Sasebo, Sound Voyage, Exlex

Producer: Elena Alvarez Lutz

Production: ochobarcos / eightboats film production

Distribution (Germany, Austria & Switzerland): W-film Distribution

Distribution Funding: The Federal Government Commissioner for Culture and the Media (BKM)

[@elenaalvarezfilmmaker](https://www.instagram.com/elenaalvarezfilmmaker)

[@ochobarcosfilmproduction](https://www.instagram.com/ochobarcosfilmproduction) [@bundeskultur](https://www.instagram.com/bundeskultur)

[@helenbrittonartist](https://www.instagram.com/helenbrittonartist) [@wfilmdistribution](https://www.instagram.com/wfilmdistribution)

# INTERVIEW

## ELENA ALVAREZ LUTZ

**Vica Gabor:** *Elena, what inspired you to create a documentary about Helen Britton? Had you known each other before this project, or did you form a connection through the film?*

**Elena Alvarez Lutz:** I met her approximately 20 years before I started filming in 2018. She was a guest student in Munich at the Academy of Fine Arts with Otto Künzli, and I was impressed by a brooch she made—out of a toothbrush. It touched me emotionally, and I wanted to stay connected with her and her work. On a broader scale, I wanted to give a wider audience insight into the “magical” world of people who work like sculptors on a smaller scale. Wearable art is something so special—I wanted to bring that to the big screen.

**VG:** *How long did you follow and film Helen, and what was it like for you to witness and document her creative process over such a significant period?*

**EAL:** I loved every minute of the four years I followed Helen. It was such a pleasure to enter and leave her studio whenever a particular process was happening, and to be like a fly on the wall. I felt very much at home. It was such a gift that we both live in Munich, where her studio is. Then there were the trips to NSW, Newcastle, Idar-Oberstein, Lauscha—it was very intense and playful.



**VG:** *Do you have plans to create more documentaries featuring other contemporary jewellery artists or creatives in similar fields?*

**EAL:** Right now, I am working on a film that has a lot to do with my childhood and youth in southern Spain. Changing landscapes, changing processes. It is also about snails, cork, and chestnuts.

**VG:** *What is the most valuable experience or lesson you are taking away from the process of making *Hunter from Elsewhere*?*

**EAL:** The passion for Wunderkammern. Basically, we are surrounded by stories; everything has a history and a context. It is about perceiving them—the depth and the lightness—and being part of it. Making this film was very hard and very light at the same time. I loved this experience.

**VG:** *Who do you believe will connect most deeply with this film, and to whom would you especially recommend it?*

**EAL:** I think everybody can connect with this film because everyone has had a childhood and experienced the attraction of collecting things from the ground, whether stones, shells, or wood. Everyone has watched animals in nature, observed water flowing, the wind in the trees, and developed their own way of perceiving the world around them. A world full of imagination.

# HALDIS SCHEICHER



The Vienna-based jewellery artist Haldis Scheicher has been working for years with everyday objects and "non-traditional" materials in her creations. The concept of "Readymade" and "Objet trouvé" is a recurring theme in her work.

In recent years, this has led to collections featuring various types and colours of water hoses, exposed printing plates (a waste product from the reproduction sector), and cut-outs from 1970s and 1980s comics. She also combines natural materials such as pebbles or felt with different coloured plastics.

The primary material for the jewellery pieces is (always) silver, although gold can be used upon request.

Clear, simple shapes define the design of her collections, which include rings, necklaces, bracelets, and brooches (or pins).

## **Artist Statement:**

The beauty of everyday objects.....

That's what has fascinated me since the beginning of my artistic work.

Over the years, I have created a variety of jewellery series based on different types of water hoses, cut-outs from the 1970s and 1980s comics, details of headphones and even lingerie accessories...but also using natural materials, such as stones of different fruit, or pebbles I found in my path.

Most recently, I was delighted to find some old Nordic skis and ski poles in my husband's parents' house (which also started me thinking about the value of skiing nowadays). Several other objects that have accompanied me in my homes and workplaces over the years have become part of the "après ski" collection.

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To learn more about Haldis Scheicher and explore her work, you can visit her Instagram page [@haldis\\_schmuck](https://www.instagram.com/haldis_schmuck) or check out his website at [www.nicosalesjewelry.com](http://www.nicosalesjewelry.com)

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Necklace "Untitled" (2024)  
 Materials: Pieces of a ski boot,  
 synthetics  
 Dimensions: 6 x 1 x 2.5 cm  
 From the series: après ski Photo by:  
 Roland Ferrigato



Beyond Horizon (2021)  
 Original painting by Heidrun Widmoser, fake fur, stainless steel chain.  
 Cake glaze, patinated copper, plastic, cardboard box  
 Architectural models, plastic, cardboard box.  
 Dimensions: 10 x 3 x 7.5 cm Photo by: Roland Ferrigato



Necklace "Hot Cooking 1" (2021)  
 Materials: Cooking spoon, aluminium tube, synthetic ribbon  
 Dimensions: 5 x 1.5 x 14 cm  
 From the series: objet trouvés  
 Photo by: Roland Ferrigato

# EXHIBITION

## ABOUT TIME

### CONTEMPORARY JEWELLERY EXHIBITION OF LUCA SÁGI



“Life holds one great but quite commonplace mystery. Though shared by each of us and known to all, seldom rates a second thought. That mystery, which most of us take for granted and never think twice about, is time. Calendars and clocks exist to measure time, but that signifies little because we all know that an hour can seem as eternity or pass in a flash, according to how we spend it. Time is life itself, and life resides in the human heart.” Momo by Michael Ende

#### ABOUT TIME – CONTEMPORARY JEWELLERY AND OBJECT COLLECTION

For thousands of years, people have tried to define the so-called fourth dimension from various aspects, but we are far from having an answer to all the questions. Time and its perception and measurement have been a subject of various disciplines, religions and art. I personally find the contrast between tangible and intangible, between exact and subjective very exciting, just like the dichotomy between the busy schedule of our days and the feeling of total freedom.

Exploring the approach of various historical periods and cultures towards time and the changes of our biorhythm, I was wondering what reference points we have today, and on an individual level how we perceive the passage of time and what time-consciousness we have. As a jewellery designer I was intrigued by the evolution of the close relationship between silversmithing, goldsmithing and horology. Timepieces used to measure time are functional, technical objects, but they are also seen in public consciousness as artworks with symbolic power.

#### FISE GALLERY

12 SEPTEMBER - 4 OCTOBER 2024

KALMAN IMRE 16,  
1054 BUDAPEST, HU

Reflecting on the different perceptions of time, I have designed different types of objects. I've created timepieces that work inaccurately, unreliably or don't work at all. As a reference to the past, the present, the constant, and timelessness, I display jewels that visually evoke timepieces but have lost their original function and do not measure time.

By "involving" time, the objects change: the iron sheet is getting rusty, the surface of brass is becoming shiny, and the wick is turning into ash. Through that, we can perceive the passage of time.

While often imperfect, difficult to use and inaccurate, ancient timepieces amaze me as material manifestations of the observation of nature. I reimagined these traditional items and created jewellery that measure time using water and fire.

I used various materials and different techniques when creating my objects. In the collection, I combined traditional silver- and goldsmithing techniques like raising, cutting, chain making and soldering, and newer ones like metal spinning, laser cutting and powder coating. In addition to silver, iron, brass, bronze and copper, I also used beeswax, wick and hemp.

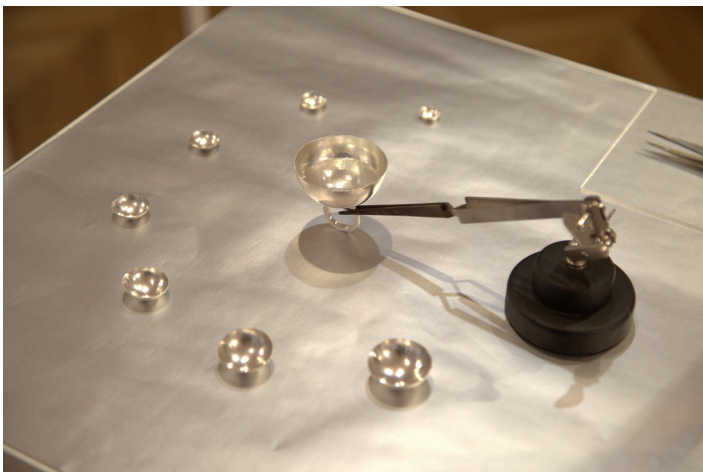
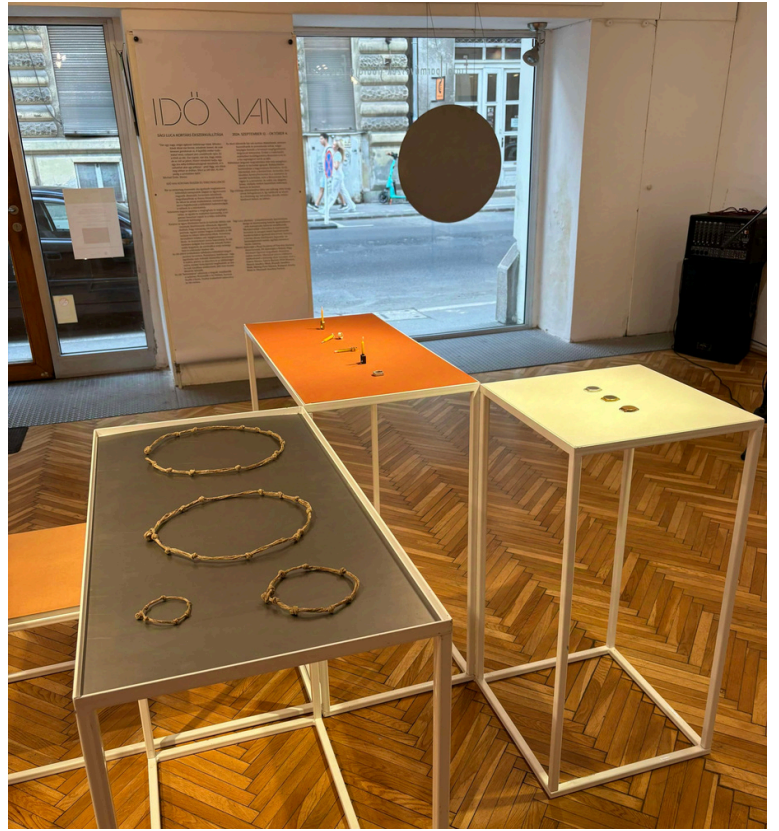
Creating an artwork takes time, as does its appreciation. This way the artist and the audience meet in an invisible, constant space that surrounds us: in time.

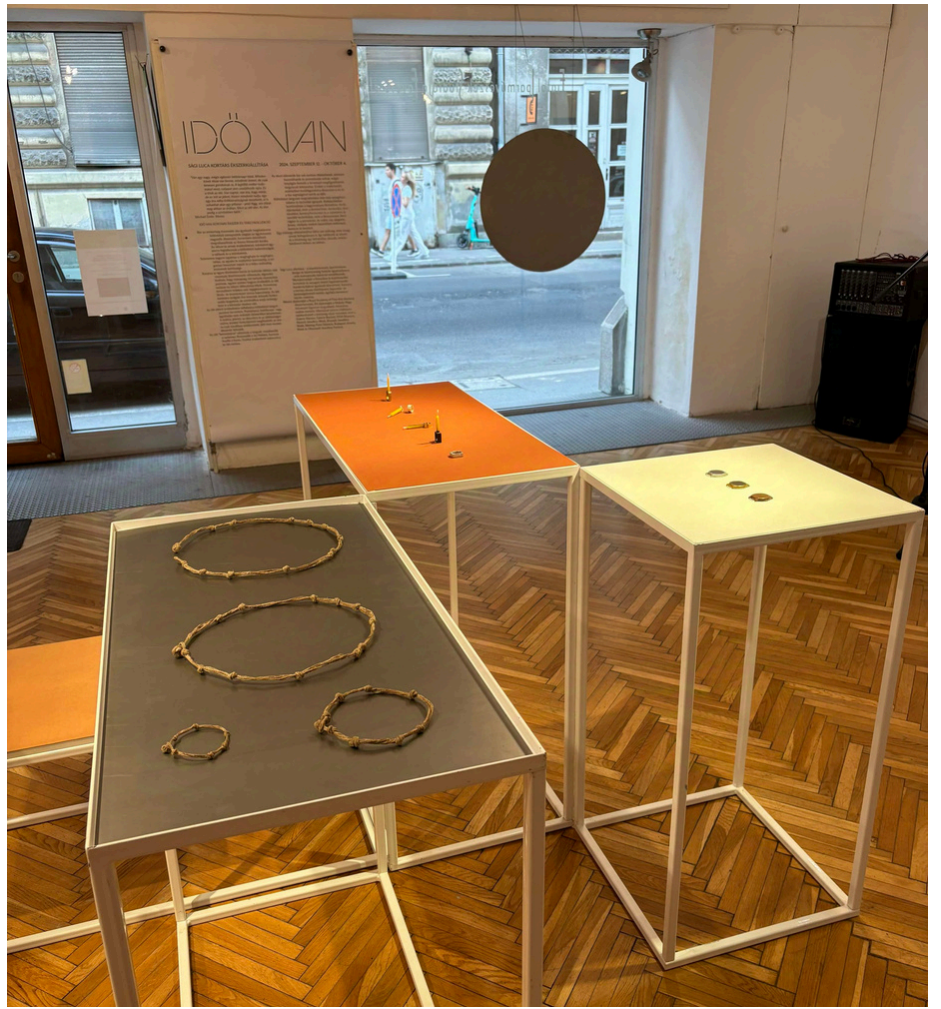
Luca Sági's pieces always have a strong conceptual background, balancing on the edge of fine art, applied art, design and craft. She strives to convey her message through the most suitable combination of classical and more experimental techniques and materials. For her, contemporary jewellery is a tool for self-expression, connection- and community-building, serving as a communication channel.

She received her Master's degree in Jewellery Design from the Royal Academy of Fine Arts Antwerp and her BA from the Moholy-Nagy University of Art and Design Budapest. Her works have been exhibited in various venues, including Galerie Marzee, Galerie Beyond, DIVA Museum, Munich Jewellery Week, Brussels Jewellery Week, Melting Point Valencia, Budapest Jewelry Week and Obsessed! Jewellery Festival.









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 3RD ISSUE.  
PLEASE HELP SPREAD THE WORD BY  
RECOMMENDING THIS NEWSLETTER TO  
ANYONE WHO MIGHT BE INTERESTED.  
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