



“Talente 2013“, Internationale Handwerksmesse München, 6th to 12th March 2013

The International Crafts Fair closed its doors on the 12th March 2013. 138.000 visitors came to see the exhibition. The Chamber of Skilled Trades in Munich and Upper Bavaria organized again the four special shows – “Exempla”, “Talente”, “Schmuck” (Jewellery) and “Modern Masters” which received many positive comments and high praise by visitors and professionals alike. The exhibitions were this year presented for the first time in Hall B1.

This year 100 artists or teams from 29 countries in twelve different material groups were represented. We received about 700 applications from over 30 countries. The jury selected works from Australia, Austria, Belgium, Bulgaria, Canada, China, Denmark, Germany, Estonia, Finland, France, Georgia, Great Britain, Hungary, Iran, Israel, Italy, Japan, New Zealand, the Netherlands, Norway, Poland, Sweden, Slovakia, Spain, South Korea, Taiwan, Thailand, the Czech Republic and the USA. About two third of the participants travelled to Munich to attend the exhibition. They arrived from faraway places like Japan, South Korea, the USA and New Zealand. As in the last year many of the mentors too travelled to Munich – some for the first time. This reflects the importance of “Talente” as international meeting point and as an event which presents annually contemporary trends in design and the crafts from all over the world. Here it is easy for participants and visitors to compare different approaches, ideas and traditions. “Talente” affirmed its position as forum for personal and artistic exchange. The participants and first-time visitors especially stressed the interesting selection and the well considered presentation. In comparison with other fairs and exhibitions devoted to young designers and craftsmen they emphasized the scale of the show, the inclusion of different materials and the possibility to see a concentrated choice of works in an intense presentation. Again the mobility of the young artists was evident. Students from Bulgaria and Georgia visit the school in Idar-Oberstein, students from Japan and South Korea continue their studies in Höhr-Grenzhausen, students from China study in Birmingham or some from Austria in Denmark and the USA.

The exhibited works reflect not only the search for new forms for everyday objects and the deep reflection on the qualities of the different materials but also a preoccupation with actual topics as the life in the cities and the relationship between man, nature and environment.

In the field of glass new design ideas for lamps and vases were presented (Hanna Krüger, Milena Kling, DE), traditions were continued and varied (Peter Szabo, Dora Varga, HU, Jacub Adamský, Tadeáš Podracký, CZ) and optical effects of the material were explored. Glass suddenly starts to become ambiguous – it seems to be not glass but an organic moving mass (Maria Bang Espersen,

DK), to be rather textile (Sachi Fujikake, JP) or a historic find (Shun Kumagai, JP). This exploration of the possibilities of the material itself and the reflection on the medium and its attached functions characterize the lamps by Hanna Krüger, the objects by Lore Langendries (BE) and the installation by Maria Bang Espersen, in which the equation of glass with drinking vessel is questioned. Hayley Ann Carpenter (CA) explores in her glass domes the topic of loneliness amidst the city, Zuzana Kubelková (CZ) reflects on transformation and change and Verena Schatz (AT) on perception. If these are sculptural objects and installations, so Oliwia Beszczynska's (PL) porcelain boxes in the shape of matryoshkas document the combination of content and everyday use, as she varies in the décor of the boxes the burka. The function of a box – to conceal something – is connected with a cultural and political aspect. The fear of the hidden, the invisible and strange is articulated. Rebecca Teigland's (NO) wall objects on the other hand deal with the ephemeral, the transitory and Iina Vuorivirta's (FI) lamps and vases with the relationship between mass production and individual object. Otherwise the field ceramics was rather dominated by the intention to evolve new forms for objects of everyday use like Jennifer Dengler's variation on the box. She presents the seemingly endless wealth of possibilities in the shape of the box also by combination with other materials. Furthermore new design ideas for pots (Bo Mi Lee, SK/DE), vases (Miki Lin, USA/DE), dishes with innovative surfaces (Ineke van der Werff, NL) were shown. Kohei Hahn (DE) reflects in his objects of monumental effect on ceramic traditions and historic ornaments of Asian ceramics. A reflection on tradition – although this time on the Italian Renaissance, with ceramic reliefs of the della Robbia-family – is to be observed in the works by Julia Rückert (DE).

A similar width of ideas like in glass and ceramic was evident in the field of metal. Beside small sculptural works of architectonic effect from steel and celeriac (Ruby Aitchison, AU), small objects from stone and glass of amoebae-shape (Ingeborg Elieson, NO), an installation of drinking vessels in a wooden frame with weaponry motifs (Darja Nikitina, EE/GB) as well as concrete bowls (Tabitha Frost, GB) were presented. These bowls were combined with a metal funnel which served as foot to give the bowl stability. Joo Hyung Park's (SK) ideas for cutlery also offered new ideas for traditional functions. Other works were more clearly determined by tradition like the bronze bowls by Seekyong Kim (SK) which are composed of different compartments or Yozo Omono's (JP) bronze bowl whose surface reminds of tree bark. Pim Snijdoodt (NL) introduced a new method for shaping tin bowls that allows a wide range of possibilities. These bowls connect the two extremes in shaping the metal: bowls for use and bowls as mere objects. The works in the exhibition show a reflection on the qualities of the material and the functions that are traditionally connected with the material.

In furniture the preoccupation with the re-use of materials, the flexibility of furniture, the aim to involve the user in the shaping of the works as well as a wish for warmth and security were evident. Henry Baumann (NL) for example constructs furniture from all parts of strawberry crates, Karina Bergmann (DE) encloses old furniture in cozy textile coats. These objects as well as the textile seats by Marlene Schroeder (DE) radiate alongside their original function warmth, comfort and friendliness. Raphaël Charles (BE) presented a side table from wooden sticks with a magnetic coating. The sticks can be arranged freely by the user. Jennifer Vignon's (FR) furniture from plywood elements that were connected not by nails and screws but by vividly coloured rubber balloons are esteemed as a variation of DIY-furniture. Julia Wöhrle (DE) exhibited capsule-like seats for outside which were related by their branch pattern to their surroundings and are to be placed by their metal rod following wishes and moods of the user. The striving for nature and conviviality determines the project "mobile hospitality" by Maciej Chmara and Ania Rosinke (PL/AT) – a mobile kitchen including a desk and stools for common cooking and dining outside in nature as an extended version of a picnic.

Jewellery was characterized this year by a special width of positions. Beside very detailed works consisting of tiny elements from antique fashion jewellery basing for the composition on inspiration by details from reliquiaries (Anna Ameling, DE) and modern forms of sculptural clarity for the employment of semi-precious stones (Penka Arabova, Tatjana Giorgadse, Levan Jishkariani, BG, GE/DE), innovative possibilities of setting and surprising combinations of materials (Hedvig Glomsrød Sommerfeldt, NO; Laurence Verdier, FR; Yan Zhang, CN) of sometimes futuristic appearance

(Alexander Friedrich, Florian Milker) were on show as well as works relating in their choice of forms at old tools (Eva Girbes Retamero, ES). From South Korea a selection of works were sent that were inspired in an elegant or humorous way by nature (Sunyoung Kim, Yujin Lee, Yeseul Seo, KR). Unusual were the projects of Jennifer Gray (GB) and Panjapol Kulpapangkorn (TH). Jennifer Gray composed a necklace from elements inspired by antiquity which could serve in combination with a vase also as an decorative accessory for living and therefore suggesting a multiple use of jewellery while at the same time establishing a link to the English architect John Soane and his eccentric house that comprised also a collection of antiques. Panjapol Kulpapangkorn's project was based on the reflection on the qualities and the essence of jewellery. He established a dialogue on jewellery consisting of observations, reflections and collections of objects, on which his brooches were based. He therefore introduced a discourse on jewellery which resulted in a specific object.

In the field of textile carpets resp. designs for carpets and tapestries were shown that were conceived as portraits of a specific person or were intended to further the understanding of different cultures and to invite communication (Maren Bönsch, DE; Veerle Deschuyffeleer, BE; Fatehmeh Aghahasan, IR/NZ). Other works concentrated on the standing of the arts and crafts in contemporary society and on the estimation of things (Tora Endelstad Bjørkheim, NO; Briar Mark, NZ). The topic of history and textile traditions as well as historic working processes or textile qualities were explored by looking into traditions of patterns, weaving structures and the effect of colour (Yuval David, Yael Maoz, IL; Anke Mujsers, Sanne van den Hoogen, NL).

Smaller groups comprised objects from wood, leather, paper as well as shoes – the last group presented three very different looks on the subject of shoes and included an archetypal version as well as examples that were based on modern technology.

The last field to be mentioned is that of technology. Beside suggestions for vehicles (Julian Gottschalk and his colleagues from the „Tilt“-project from Halle, Christian Steffens, Rudolf Weiß, DE) a special interest was devoted to contemporary living in the cities, the relationship to nature, the meaningful use of resources, a way of living that takes more consideration into environmental issues like beehives for the city (Bettina Böhm, DE) and a shopping help that invites a waiving of the car (Christopher Dittus, DE). Other works were dedicated to the evolution of new materials and ways of construction like the felt sheet by Moritz Kessler (DE/IT) or an innovative variation of bending wood by Joseph Maurus Wandinger (DE).

On Saturday, 9th March 2013, the “Talente”-prizes were presented by Dieter Dohr, the chairman of the management of the GHM. As every year the winners were selected by an international jury. This year the members of the jury included Axel Kufus, Einat Leader, Chequita Nahar, Simone Nickl, Karen Pontoppidan and Simone ten Hompel.



Photo: GHM/Thomas Plettenberg

Winners of the Talente-prize 2013

Oliwia Beszcynska, Poland – Ceramics

Veerle Deschuyffeeler, Belgium – Textile

Tabitha Frost, Great Britain – Metal

Avishag Goldman, Israel – Leather

Kohei Hahn, Germany – Ceramics

Panjapol Kulpapangkorn, Thailand – Jewellery

Pim Snijdoodt, The Netherlands – Metal

Joseph Maurus Wandinger, Germany – Technique

The “Bayerische Staatspreis“ was awarded on Sunday, 10th March 2013, to Moritz Kessler (rocking toy from felt sheet; Germany/Italy) and Karina Bergmann (furniture series “Knuddelmuddel“, Germany).

We want to thank most sincerely the jurors and our mentors from all over the world for all their commitment and support. We hope that Talente 2014 will be as multifaceted, fascinating and inspiring as this year with many interesting and stimulating encounters.

Dr. Michaela Braesel
Wolfgang Lösche