

ELIGIUS AWARD 2025: Jewelry Art in Austria

An exhibition of the MAK in cooperation with kura-t
kunstraum traklhaus, Salzburg

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MAK – Press and PR

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Press Release

Vienna, 15.5.2025

Opening

Tuesday, 27.5.2025, 7 pm

Free admission to the exhibition opening

With the exhibition *ELIGIUS AWARD 2025: Jewelry Art in Austria*, the MAK in cooperation with kura-t kunstraum traklhaus, Salzburg, is again providing insights into the contemporary jewelry scene in Austria. For the sixth time already, the MAK is showcasing the submissions for the Eligius Award for body jewelry and jewelry objects, which was established by the state of Salzburg in 2005 and is awarded every three years. In the MAK Forum, the works of the artists nominated for the Eligius Award 2025 will be presented: Sonja Bischur, Ursula Guttman, Andrea MAXA Halmschlager, Margit Hart, Iris Hummer, Stephanie Morawetz, Konstanze Prechtel, Eva Tesarik, and Uma Vogl-Fernheim.

From 39 submissions, this year's jury—Ulrike Johannsen (artist), Katharina Schniebs (co-founder Schmuckstammtisch Wien), and Anne-Katrin Rossberg (Curator, MAK Metal Collection and Wiener Werkstätte Archive)—selected nine works for the only award for contemporary jewelry in Austria, which is endowed with € 8,000.

After the presentation at the MAK from 28.5. to 29.6.2025, the exhibition will be on show at the kura-t kunstraum traklhaus in Salzburg (28.10. to 6.12.2025). During the opening there, the winner will be announced.

Named after the patron of goldsmiths, the Eligius Award refers to the historically significant role of the art of goldsmithing in Salzburg. It is understood less as an award for artisanal skills but rather for artistic, innovative ideas—ideally, both aspects coincide. It is not a lifetime achievement award, nor is it a discovery prize. Instead, it targets artists whose experimental works have already gained recognition.

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The submissions nominated for the Eligius Award 2025 are characterized by a broad artistic spectrum:

Sonja Bischur (* 1966, studied at the University of Applied Arts Vienna, guest professorship at the University of Arts Linz, teaching activity at the KunstModeDesign Herbststrasse) has been working with “accessories” for some time: bag handles or clips turn into components of necklaces or earrings, and these “tools” thus gain artistic significance.

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Ursula Guttman (* 1968, training as a gold and silversmith, student and assistant professor at the University of Arts Linz, curator) presents, among other things, a necklace made of small containers that can be sealed with corks. It was created in response to a 19th-century tondo that is part of the collection of the Salzburg Museum.

Andrea MAXA Halmschlager (* 1961, studied at the University of Applied Arts Vienna and the Gerrit Rietveld Academie, Amsterdam, teaching activity at the KunstModeDesign Herbststrasse) designs her latest jewelry pieces from remnants of past works. In the series *Nester* [Nests], small balls of thread are coated with differently colored silicone.

Margit Hart (* 1958, training as a gold and silversmith, studied History of Art, Master of Fine Arts from the State University of New York, university course in book design, NDU, St. Pölten), in her latest works, seeks answers to the questions: Which momentum is inherent in a system? And how does an impetus from the outside impact this momentum?

Iris Hummer (* 1983, studied at the University of Applied Arts Vienna, Jewelry Design course at KunstModeDesign Herbststrasse, studied at Trier University of Applied Sciences, Dept. of Gemstones and Jewellery, Idar-Oberstein) addresses topics such as movement, transformation, and the traces these processes leave. Uses jewelry as a performative medium that provides the viewers with interactive experiences.

Stephie Morawetz (* 1985, training as a milliner, studied at the University of Arts Linz, Jewelry Design course at the KunstModeDesign Herbststrasse, studied at Trier University of Applied Sciences, Dept. of Gemstones and Jewellery, Idar Oberstein, and at Shenkar College of Engineering, Design and Art, Tel Aviv) uses jewelry as a political statement. Her topics include the jewelry industry and its values, feminism and the body, environment and nature. She is the founder of the association NOD – Not Only Decoration.

Konstanze Precht (* 1986, studied at the University of Düsseldorf, Jewelry Design course at KunstModeDesign Herbststrasse), in her latest works, addresses self-presentation via the smartphone. *Fool's Selfie: Unfiltered* reflects on the pressure to present oneself as a brand or persona. The figure of the fool represents artists who are forced to constantly generate content.



Eva Tesarik (* 1957, studied biology and graduated with a doctorate, trained as a gold and silversmith, teaching activity at the KunstModeDesign Herbststrasse) has been addressing the disappearance, fraying, and distortion of structures, photos, and objects for some time. Based on the question “What essence remains, what disappears entirely?” she draws from her very personal material repository.

Uma Vogl-Fernheim (* 1999, HTL Bau Informatik Design, Innsbruck, studied history of art at the University of Vienna and communication design at the University of Applied Arts Vienna) is the youngest candidate for the Eligius Award. She reinterprets everyday objects as jewelry pieces, creates golden headphones, or turns tablecloth weights into pendants and buckles.

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In autumn, the exhibition will be accompanied by a catalog published by kura-t kunstraum traktlhaus, Salzburg.

Press photos available for download at MAK.at/en/press.



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Exhibition Venue

MAK Forum

MAK, Stubenring 5, 1010 Vienna

Exhibition Dates

28.5.–29.6.2025

Opening Hours

Tue 10 am–9 pm, Wed to Sun 10 am–6 pm

Curator

Anne-Katrin Rossberg, Curator, MAK Metal Collection and Wiener Werkstätte Archive

MAK Admission

€ 16.50/15.50*; reduced € 13.50/12.50*

every Tuesday 6–9 pm: admission € 8/7.50*

Free admission for children and teens under 19

* Ticket price online

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