

ZINK ARTCURIAL



**INFINITY
TEN POSITIONS.
ONE HUNDRED RINGS**



Sophie Hanagarth, Lipstick, stainless steel, 2013–2015

On the occasion of the exhibition

INFINITY TEN POSITIONS. ONE HUNDRED RINGS

featuring works by

**DAVID BIELANDER, RUDOLF BOTT,
BETTINA DITTLMANN & MICHAEL JANK (FÜRIMMERRINGE),
KARL FRITSCH, SOPHIE HANAGARTH, DANIEL KRUGER,
SHINJI NAKABA, YUTAKA MINEGISHI,
PHILIP SAJET, and TERHI TOLVANEN,**

Miriam Krohne and Michael Zink cordially invite you to an

**ARTIST TALK
FOLLOWED BY AN APERITIF
ON WEDNESDAY, MARCH 4, 2026, 3PM**

**EXPERT DAY @ ARTCURIAL
COMPLIMENTARY VALUATION OF ANTIQUE
AND CLASSICAL JEWELLERY FOR AUCTION
BY ARTCURIAL SPECIALISTS
ON THURSDAY, MARCH 5, 2026**

**ARTIST-GUIDED TOURS
ON SATURDAY, MARCH 7, 2026, 10AM AND 11AM**

**Artcurial Germany
Galeriestr. 2b, München**

rsvp until February, 25, 2026
via germany@artcurial.com

solo exhibition at ZINK Waldkirchen:

**DAVID BIELANDER
CHIAROSCURO**
sculpture and jewellery

**January 24–March 8, 2026
Opening: Saturday, January 24, 2026, 4pm**

**ZINK, Waldkirchen 2, 92358 Seubersdorf
www.galerie-zink.com**



Daniel Kruger, silver mounted, pigment, 2011

INFINITY TEN POSITIONS. ONE HUNDRED RINGS

Situated within the field of contemporary art, the ring functions less as a defined object than as an open medium through which questions of form, materiality, wearability, and concept are explored. Presented in the context of Munich Jewellery Week, the exhibition brings together ten internationally renowned positions that engage with the ring through diverse artistic strategies.

Some positions approach jewellery as a site of intervention, working with subversive form and material. Rings emerge as compact sculptural statements shaped by experimental engagements with material and technique, and by unconventional relationships to established norms of value and making.

Other positions treat the ring as a poetic sculptural object, developing organic forms with a pronounced material presence and addressing themes of nature, time, and transience. These works emphasise the sensory relationship between object and body, allowing material and form to develop in direct relation to the wearer.

Elsewhere, historical jewellery forms and ornamentation are critically reinterpreted through humour, exaggeration, and narrative strategies. Shifts in proportion, material transformation, and unexpected details position ornament as an artistic strategy rather than a decorative supplement.

In contrast, positions grounded in poetic minimalism and conceptual play focus on reduction and clarity. Here, meaning emerges through material choice, scale, and duration, with process and time integral to the formation of the work.

The ring is presented as an open medium, activated through the act of wearing and perception. Whether playful, radical, monumental, minimalist, subversive, or poetic, the works open up distinct perspectives on form, materiality, wearability, and concept.

DAVID BIELANDER

David Bielander (born 1968 in Basel, Switzerland) trained as a goldsmith in Basel before working for jeweller and industrial designer Georg Spreng in Schwäbisch Gmünd, Germany. He subsequently studied for six years under Otto Künzli at the Academy of Fine Arts Munich, completing his master studies in 2002. From 2006 to 2010, Bielander served as artistic assistant to Daniel Kruger at Burg Giebichenstein University of Art and Design in Halle, Germany. Since 2011, he has been an external consultant in the jewellery department at the Gerrit Rietveld Academie in Amsterdam. He lives and works in Munich. Bielander has received several prestigious awards, including the Herbert Hofmann Prize, the Françoise van den Bosch Award, and the Swiss Grand Award for Design. His work is represented in major public collections worldwide, including the Metropolitan Museum of Art and the

Cooper Hewitt, Smithsonian Design Museum, New York; the Victoria and Albert Museum, London; the Stedelijk Museum, Amsterdam; the Musée des Arts Décoratifs, Paris; Die Neue Sammlung – The Design Museum, Munich; the Los Angeles County Museum of Art; the National Gallery of Australia and the National Gallery of Victoria; as well as the Museum of Art and Design, New York, the Schmuckmuseum Pforzheim, and the Powerhouse Museum, Sydney.

Bielander's artistic practice focuses primarily on sculptural and wall-based works that investigate form, material, and spatial relationships. Engaging with questions of identity, belonging, dissonance, and perception, his work explores how objects are shaped by external viewpoints and how meaning emerges through the interaction between object, space, and observer.



Wellpappe, gold, white gold, staples, 2016
right: Finger ring, gold, 2020
© David Bielander; photos: Dirk Eisel



Funnel rings, black silver, gold, 2011
right: gold, designed in 2001, executed in 2011
© Rudolf Bott



RUDOLF BOTT

Rudolf Bott (born 1956 in Stockstadt am Main, Germany) is a German artist and goldsmith working in the field of contemporary art and jewellery. He lives and works in Kirchbuch near Beilngries, Germany. His training began with an apprenticeship as a goldsmith, followed by professional experience with Hermann Kunkler in Raesfeld and Max Pollinger in Munich. From 1983 to 1989 he studied jewellery and tools at the Academy of Fine Arts Munich in the class of Hermann Jünger. In 1989 he undertook a residency at the workshop of Giampaolo Babetto in Arqua Petrarca, Italy. From 1997 to 1999 Bott was Professor at the University of Applied Sciences for Design in Pforzheim. His work has received numerous awards, including several Bavarian State Prizes, the Herbert Hofmann Prize, and the Friedrich Becker Prize. In 2016 he became a full member

of the Bavarian Academy of Fine Arts in Munich. His works are represented in major public collections, including the Museum für Kunst und Gewerbe Hamburg; Badisches Landesmuseum Karlsruhe; Schmuckmuseum Pforzheim; Dannerstiftung Munich; MUDAC Lausanne; Die Neue Sammlung, Munich; Museum für Angewandte Kunst Frankfurt; Victoria and Albert Museum, London; Sammlung Goldschmiedehaus Hanau; Kolumba, Cologne; and the Grassi Museum, Leipzig.

Bott's work is characterized by a reduced formal language and a strong focus on material, process, and the relationship between object and body. Jewellery is approached not primarily as ornament, but as a means of articulation and reflection. His practice moves between applied art and sculpture and is closely connected to questions of use, perception, and meaning.



FÜRIMMERRINGE (FOREVERRINGS)

BETTINA DITTLMANN & MICHAEL JANK

Bettina Dittmann (born 1964 in Passau, Germany) trained as a silversmith at the Staatliche Berufsfachschule für Glas und Schmuck in Neugablonz and studied at the Academy of Fine Arts, Munich, under Prof. Hermann Jünger and Prof. Otto Künzli. She earned an MFA in Metalsmithing from the State University of New York, New Paltz, and held a guest professorship at the State University of Oregon. Since the early 1990s, Dittmann has exhibited internationally in solo and group exhibitions across Europe, North America, and Asia. Her work has received numerous awards, including the Herbert-Hofmann Prize, Bavarian State Prize, and the Danner Prize. Her works are held in major public collections, among them the Metropolitan Museum of Art, New York; the Victoria & Albert Museum, London; the Cooper Hewitt, Smithsonian Design Museum, New York; the Pinakothek der Moderne, Munich; the Swiss National Museum, Zurich; the Dallas Museum of Art; and MUDAC, Lausanne.

Michael Jank (born 1972 in Mühldorf am Inn, Germany) studied Industrial Design at the Technical University of Munich and Photography and Printmaking at the State University of Oregon, Eugene. His artistic practice encompasses photography, printmaking, jewellery, concept-driven

visual work and writing. Jank's work has been shown internationally in solo and collaborative exhibitions across Europe, North America, and Asia, and is represented in public collections including the Cooper Hewitt, Smithsonian Design Museum, New York; the Dallas Museum of Art; the Swiss National Museum, Zurich; Museum Oberhaus, Passau; and the Muzeum Českého ráje, Turnov.

FOREVERRINGS is the long-term collaborative project of Bettina Dittmann and Michael Jank, initiated in 1998 and awarded the Bavarian State Prize in 2009. For more than twenty-five years, the artists have been developing the ring as a wearable, sculptural and conceptual object. Each ring is hand-forged from a single piece of metal using a traditional process of punching through the center, stretching, and shaping with the hammer only. Working with gold, silver, copper, and iron, Dittmann and Jank explore material, form, and duration through an ongoing shared practice. Based in Lower Bavaria, they continue to pursue this collaboration alongside their individual artistic positions, describing their working relationship as Two in a Threesome: two independent practices united by a single, enduring work.



fine gold, fine silver, copper, mildsteel, 2025–2026
© Michael Jank / VG Bild-Kunst, Bonn

KARL FRITSCH



palladium white gold (9k), rutilated quartz, pink opal, 2021

right: silver, 2018

© Karl Fritsch

Karl Fritsch (born 1963 in Sonthofen, Germany) is one of the most influential figures in contemporary jewellery. He trained at the Goldsmiths' School in Pforzheim and at the Academy of Fine Arts Munich under Hermann Jünger and Otto Künzli. After working in Munich and running his own workshop until 2009, he relocated to Wellington, New Zealand. Since the 1990s, Fritsch has exhibited internationally in major institutional contexts and has received several awards, including the Françoise van den Bosch Award. Alongside his artistic practice, he has taught internationally as Adjunct Professor at RMIT Melbourne and as Guest Professor at the Academy of Fine Arts Munich. His work is represented in major public collections worldwide, including the Metropolitan Museum of Art, New York; the Victoria and

Albert Museum, London; the Stedelijk Museum, Amsterdam; the Pinakothek der Moderne, Munich; Te Papa, Wellington; the Museum of Arts and Design, New York; the National Gallery of Victoria, Melbourne; and the Corning Museum of Glass, Corning, New York.

Fritsch is regarded as one of the most radical figures in contemporary jewellery. Since the 1990s, he has challenged traditional goldsmithing, developing a visual language that is raw, playful, subversive, and precise. Distrusting convention, his rings function as iconic miniature sculptures that dissolve hierarchies between precious and non-precious, natural and synthetic materials, balancing wearability with sculpture.



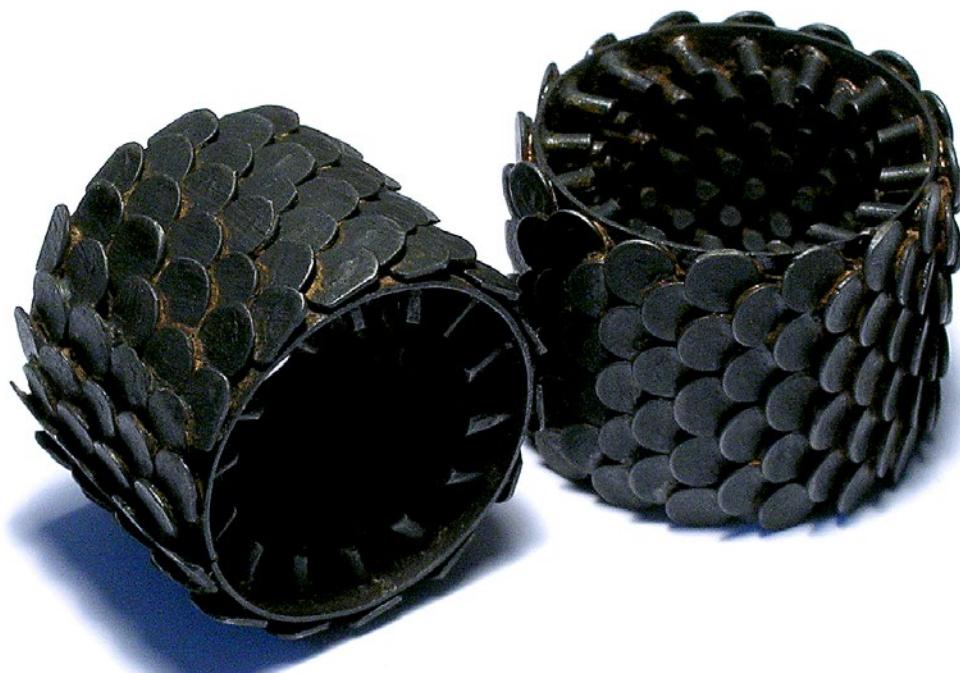
SOPHIE HANAGARTH

Sophie Hanagarth (born 1968 in Lausanne, Switzerland) lives and works in Paris. She trained as a goldsmith in Lausanne from 1988 to 1992 and studied jewellery and object design at the École supérieure des Arts Appliqués in Geneva from 1992 to 1995. Since 2002, she has been Professor of Jewellery at the Haute École des Arts du Rhin in Strasbourg.

Her work has been exhibited internationally in major solo and group exhibitions across Europe, North America, and Asia. She has received numerous awards, including the Françoise van den Bosch Prize in 2014, the CNAP artist research grant in 2013, the Herbert Hofmann Prize in 2011, and the Helvetic Prize of Applied Art in 1996 and 1999. Hanagarth's work is represented in leading public collections, including the Musée des Arts Décoratifs,

Paris, MUDAC, Lausanne, the Victoria and Albert Museum, London, the Pinakothek der Moderne, Munich, the CODA-Museum, Apeldoorn, the Museum für Kunst und Gewerbe, Hamburg, the Schmuckmuseum Pforzheim, and the Musée d'Art et d'Histoire, Geneva, among others.

Hanagarth approaches jewellery through the body as a site of social, symbolic, and physical experience. Her rings occupy the space between armour, tool, body fragment, and fetish, questioning the boundaries between jewellery and sculpture. Often working with iron or steel, she creates massive rings that heighten bodily awareness by embracing, constraining, or commanding the finger, transforming jewellery into an emotionally and physically experienced work of art.



left: Nails rings, steel, 1997
Série-B, wrought pure iron, 2007–2025
© Sophie Hanagarth



DANIEL KRUGER



Daniel Kruger (born 1951 in Cape Town, South Africa) lives and works in Munich, Germany. From 1971 to 1972, he studied goldsmithing and graphic design at Stellenbosch University, South Africa. He continued his studies from 1973 to 1974 in painting and sculpture at the Michaelis School of Fine Art, University of Cape Town, South Africa. Between 1974 and 1980, he studied goldsmithing under Prof. Hermann Jünger at the Academy of Fine Arts Munich. Kruger has held teaching positions as Professor of Jewellery at Burg Giebichenstein University of Art and Design in Halle and as a guest lecturer at institutions including the Rhode Island School of Design in Providence, Stellenbosch University, and the Fachhochschule für Gestaltung in Pforzheim. He has received major awards such as the Bavarian State Prize and the Herbert Hofmann Prize. His work

has been exhibited internationally and is represented in leading public collections, including the Museum of Fine Arts, Boston; Die Neue Sammlung, Munich; the Cooper Hewitt, Smithsonian Design Museum, New York; the Royal College of Art, London; the CODA-Museum, Apeldoorn; and the Grassi Museum für Angewandte Kunst, Leipzig.

Kruger's rings inhabit the threshold between jewellery, object, and sculpture. Their archaic-inflected formal language evokes both historical artifacts and modern constructive principles. Through deliberate material contrasts, Kruger brings precious metals such as silver into dialogue with vividly colored or seemingly modest materials. His rings assert a strong physical presence, bringing to the fore volume, surface, and texture.



left: silver, pigment, 2011

silver, 2013

© Daniel Kruger, courtesy Galerie Biró
photos: Udo W. Beier & Daniel Kruger

SHINJI NAKABA

Shinji Nakaba (born 1950 in Kanagawa, Japan) completed the Basic Jewellery Course at Hiko Mizuno Jewellery School in 1974. Before devoting himself to jewellery, Nakaba explored various creative fields, including fashion design, dressmaking, hairdressing, shoemaking, and custom painting. Through these experiences, he discovered the field of art jewellery and began creating jewellery in earnest in 1974. Nakaba was selected for the international contemporary jewellery exhibition Schmuck in 2022 and 2025 and was a finalist for the 2023 Loewe Craft Prize. His works are represented in public collections including the Museum of Fine Arts, Boston; the Montreal Museum of Fine Arts; Espace Solidor, Cagnes-sur-Mer; the

National Museum of Western Art, Tokyo; the Pinakothek der Moderne, Munich; MAKK – Museum of Applied Arts, Cologne; the RISD – Rhode Island School of Design Museum, Providence; and MUDAC - Musée de design et d'arts appliqués contemporains, Lausanne.

Working under the theme of Wearable Sculpture, Nakaba treats all materials—pearls, shells, gold, stainless steel, aluminium cans, and plastic bottles—with equal respect. His works blur the boundaries between beauty and ugliness, life and death, and value and worthlessness. He is internationally known for his Pearl Skull (Fairy Skull) series, in which he carves human skulls into pearls.



left: Vanitas ring, hand-carved South sea golden pearl, gold ring (18k), 2026
Transparent boy ring, reused hand-carved acrylic board, 2026
© Shinji Nakaba

YUTAKA MINEGISHI



top: bronze, fire-gilded
bottom: shungite
right: agate
© Yutaka Minegishi

Yutaka Minegishi (born 1973 in Japan) studied jewellery at the Hiko Mizuno College of Jewellery in Tokyo from 1991 to 1994, followed by a guest program at the University of Applied Sciences in Pforzheim. From 1996 to 2002, he continued his studies at the Academy of Fine Arts, Munich, in the class for Jewellery and Objects led by Prof. Otto Künzli, completing his master's studies in 2002 and his diploma in 2003. Minegishi has received numerous awards, including the DAAD Prize (2003), the Bavarian State Prize (2014), the City of Munich Promotional Award for Jewellery (2016), and the Herbert Hofmann Prize (2019). His work is represented in significant public collections such as Die Neue Sammlung – The Design Museum, Munich; the Françoise van den Bosch Foundation, Amsterdam; Kolumba, Cologne; the

Hiko Mizuno Collection, Tokyo; the Swiss National Museum, Zurich; The Art Gallery of Western Australia, Perth; and the Muzeum Českého ráje, Turnov.

Minegishi creates rings as wearable sculptures. Hand-carved from solid blocks of organic and mineral materials—including ebony, brosimum rubescens, amber, and mineral materials such as rock crystal, agate, kosholong, and eosin agate—his rings possess a distinctly haptic and amuletic presence. Through organically flowing forms, Minegishi shapes rings that envelop the finger like a second skin. Alongside organic materials, Minegishi also works with iron, stainless steel, silver, and bronze, introducing a subtle tension between natural and industrial matter.



PHILIP SAJET

Philip Sajet (born 1953 in Amsterdam, The Netherlands) is an internationally recognized jewellery artist and goldsmith. He studied at the Gerrit Rietveld Academy in Amsterdam and trained with Francesco Pavan in Padua, Italy. Sajet has taught as a visiting lecturer at institutions including the Royal College of Art, London; the Rhode Island School of Design; Shenkar College, Tel Aviv; and Alchimia Contemporary Jewellery School, Florence.

His work has received numerous awards, including the Grand Prix at the International Biennial of Amber, Frombork, and the Marzee Prize, as well as distinctions from the Alatyr Amber Museum and the Legnica International Jewellery Competition. Sajet's work is represented in major public collections worldwide, including the Stedelijk Museum Amsterdam, Rijksmuseum

Amsterdam, the Victoria and Albert Museum, London; the Museum of Fine Arts, Boston and Houston; LACMA, Los Angeles; the Musée des Arts Décoratifs, Paris; the Schmuckmuseum Pforzheim; the Pinakothek der Moderne, Munich; the CODA-Museum, Apeldoorn; and the Powerhouse Museum, Sydney.

Drawing on historical artifacts, Sajet creates bold and technically ambitious jewellery that questions conventional ideas of form and value. Classical shapes and refined settings are reinterpreted through exaggerated proportions and the deliberate juxtaposition of unconventional materials—such as rusted steel, pebbles, and plastic—with precious metals and gemstones. His works emerge as autonomous aesthetic objects, in which ornament, material, texture, and humor intersect.



left: Crown Ring, gold and rubies, 2019
Wenzel Jamnitzer Ring, gold and niello on silver, 2017
© Philip Sajet, courtesy Galerie Biró

TERHI TOLVANEN



Terhi Tolvanen (born 1968, Helsinki, Finland) lives and works in Meilhac, France. She trained in silversmithing at the Lahti Design Institute from 1989 to 1993, before studying jewellery design at the Gerrit Rietveld Academy in Amsterdam from 1993 to 1997, and completing an MA in Applied Arts at the Sandberg Institute in Amsterdam from 1997 to 1999. Since the late 1990s, Tolvanen has exhibited internationally in museum contexts across Europe and North America. A key institutional milestone was her retrospective *Reinventing Nature* at the CODA Museum, Apeldoorn, in 2014. Tolvanen's work is represented in major public collections worldwide, including the Stedelijk Museum Amsterdam, Rijksmuseum Amsterdam, the Victoria and

Albert Museum, London; the Museum of Arts and Design, New York; the Musée des Arts Décoratifs, Paris; the Swiss National Museum, Zurich; the Schmuckmuseum Pforzheim; and Design Museum Helsinki, among others.

Her work operates at the intersection of art—using different traditional jewellery and other techniques—sculpture, and conceptual design, with nature as a central reference. Drawing inspiration from landscapes, light, colour, and natural rhythms, she translates organic forms into sculptural, wearable objects. Balancing intuitive construction with meticulous execution, her work redefines traditional notions of ornament and functionality.



left: Blue Ball, azurite, cherry wood, composite, paint, 2024
Libelluli on Black, raw opal, cherry wood, composite, cement, paint, 2024
© Terhi Tolvanen

HISTORICAL EXCURSUS

THE STORY OF THE RING

Astrid Fialka-Heric

In its historical context, the ring has served as an expression of both ecclesiastical and secular power, social status, and emotional attachment. Its original circular, closed form may account for its ease of wear and for the fact that the ring is among the oldest forms of jewellery known to humankind.

Whether as an ornamental object, a symbol, or a means of payment, the ring has always sought to create an outward effect. Unlike amulets worn hidden beneath clothing or individual talismans whose efficacy is directed solely toward the wearer, a ring worn on the finger reveals itself to the outside world.

Archaeological evidence from Central Europe attests to a ring tradition spanning more than 21,000 years. Rings were also omnipresent and produced in a wide variety of forms in other early cultures. Among the earliest raw materials used for ring making were bone, horn, and ivory. These materials possess a natural hollow resulting from growth, and due to their relatively low hardness can be split, worked, and fashioned into rings using simple stone tools.

The development of appropriate tools and craft techniques enabled the production of rings from wood and stone, and eventually from metal. The ancient high culture of the Sumerians in Mesopotamia, between the Euphrates and Tigris rivers, was already producing rings made of gold alloys around 4000 BCE. At roughly the same time, rings have been known from predynastic Egypt, where they were placed in graves as offerings to assist the transition into the afterlife. The ring was not an end in itself, but served religious belief and ritual.

North of the Alps, between approximately 2150 and 1700 BCE, metal rings made of bronze and copper with standardized weights of just under 200 grams and similar forms functioned as an important historical

means of payment. In Celtic and Roman cultures between around 700 BCE and 400 CE, rings made of iron were used as ornamental currency.

In antiquity, rings as purely decorative objects were often adorned with colored glass paste or stones. The Roman Empire, which extended across the Mediterranean and into Asia, supplied valuable and vividly colored gemstones that were incorporated into rings as signs of wealth and prosperity. Frequently, these stones were engraved as intaglios and served as signet rings. To this day, such rings make it possible to seal documents whose contents were intended only for the recipient, while also identifying the sender.

In Greek and Roman antiquity, the ring played a significant role as a symbol of wealth, property, and personal bonds. As a pledge of love—pignus amoris—the ring marked outwardly the transition of a woman from the possession of her father to that of her husband. Depending on the materials used, the stones set, and the craftsmanship, rings in classical antiquity also became indicators of social and societal rank. Alongside engraved family inscriptions, motifs such as clasped hands or the Hercules knot were popular. Antiquity also saw another function of rings that would gain importance in the Middle Ages: rings with secret compartments designed to discreetly carry poison, medicine, perfume, or other very small objects.

With the rise of Christianity, the ring gained power and influence on an ecclesiastical level as well. The Fisherman's Ring—the Pope's ring—symbolizes his authority as pontifex maximus. From the Middle Ages into the modern era, rings were not only insignia of power for the ruling elite. Their symbolic significance intensified as rings were also understood as talismans or as ritual jewellery.

The discovery of new lands beyond the Atlantic and the expansion of trade routes to the East provided ever more precious stones, which were fashioned into jewellery to demonstrate power and splendor. Over the centuries, goldsmiths refined their craft, and rings became increasingly elaborate through the use of gemstone settings, often combined with enamel and engraving. Concepts of ring design increasingly shifted—though not exclusively—into the creative authority of the maker.

Gradually, the ring moved away from its original functions and symbols to become an autonomous art object. Bold and unconventional forms often placed questions of wearability in the background. The range of materials expanded, and ring production was no longer the exclusive domain of goldsmiths and jewelers. With the development of the oxyhydrogen blowpipe at the end of the 19th century, it became possible to melt platinum and subject it to extensive processing by jewelers. High-quality jewellery in the material's white luster emerged, and unlike silver—which tends to tarnish and darken due to sulfur in the air—platinum proved to be the ideal setting material. No other metal enhances and emphasizes the brilliance of diamonds to the same extent.

At the same time, Art Nouveau fostered renewed interest among artists in jewellery in general and rings in particular. Precious metals such as gold, silver, and platinum were no longer considered essential; instead, new—yet historically ancient—materials such as horn, mother-of-pearl, coral, and pearls were rediscovered. The idea became more important than the intrinsic value of the material, and technical craftsmanship was not necessarily the primary concern. While this phase still reflected a merging of art and everyday objects, by the early 1920s artists such as

Duchamp, Braque, Giacometti, and Picasso regarded jewellery as an expression of pure artistic freedom. The artistic idea now took precedence over symbolic meaning for the wearer.

Depending on the artist's intent and mode of expression, the ring became a conceptual and artistic medium, serving as one of many possible forms of creative expression. The reuse of organic materials aligns with the broader trend of drawing on existing resources to create wearable objects that correspond to the artist's vision. The buyer and wearer of such jewellery is no longer the commissioner, but rather the bearer of the artist's idea. When worn, ring objects by contemporary artists make individual bodily awareness visible and convey artistic messages to the outside world, without diminishing the personal connection and imaginative space developed by the wearer. In contemporary jewellery, the ring thus assumes a dual function: on the one hand, as a visualized expression of the artist, and on the other hand, as a medium through which the wearer becomes the bearer and identifier of the artistic idea.

Astrid Fialka-Heric is a Vienna-based jewellery expert, trained goldsmith, diamond specialist, certified appraiser, and lawyer. She led the Jewellery and Watches Department at the Dorotheum for over twenty years. Since 2025, she has been working as Jewellery Consultant for Artcurial, advising collectors in Austria and Germany.

INFINITY TEN POSITIONS. ONE HUNDRED RINGS

February 16–March 13, 2026

in the showroom of
Artcurial Germany, Munich

**Munich Jewellery Week
March 4–8, 2026**

ARTCURIAL

**Artcurial Germany
Galeriestr. 2b
80539 Munich
www.artcurial.com**

Miriam Krohne
+49 89 1891 3987
germany@artcurial.com

Opening hours during Munich Jewellery Week:
Wednesday–Saturday (March 4–7, 2026) 10am–6pm

Regular opening hours:
Monday–Friday 10am–1pm and 2–6pm
and by appointment

ZINK

www.galerie-zink.com
info@galeriezink.de

cover: Karl Fritsch, white gold (18k), steel, topaz, 2008