

LOST IN JEWELLERY MAGAZINE

The Lost Archive



'The Lost Archive'

COLLECTION
EDITION N° 2

A digital time
Lookbook
capsule.

*The story behind a piece is just
as powerful as the piece itself.*

**LOST IN
JEWELLERY
MAGAZINE**

www.lostinjewellerymagazine.com

LIIJ
Magazine

FROM THE EDITOR

We are back with the **Second Edition of The Lost Archive**
We return to present a new kind of jewellery experience –
one that values not only the piece itself, but also the **story,
memory, and meaning it carries.**

This curated Digital Editorial LookBook is more than a
collection. It is a digital time capsule: a space to rediscover
what was once hidden, paused, forgotten, or left behind.

By bringing these pieces into the light, we honor the idea
that **jewellery is not just something we wear it's something
we feel.**

It marks a moment.

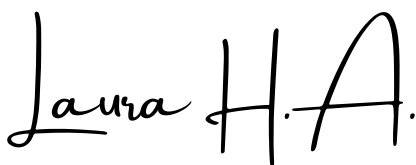
It holds a message.

It connects us to who we are and where we've been.

Thank you for stepping into this archive with us – a space
where hidden pieces return, stories unfold, and jewellery
becomes a language of memory.

Most of all, thank you to the artists for opening their
archives and sharing the beauty, meaning, and emotion
behind each piece.

Everything I do is made out of love!



FOUNDER & CREATIVE DIRECTOR
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HANNA-KATARINA EDWARDS HEADPHONES TO THE UNKNOWN

Headphones to the unknown is a headpiece hand formed by myself; Hanna-Katarina. Created for the star listener, this piece explores the celestial bodies as timekeepers and sacred guides. It asks how we might embody the rhythms of the wandering stars, redefine our relationship to time, and re-member another way of hearing and knowing. Photos taken in my birthplace, Mendocino, California. The embodiment of this piece became an act of homecoming of sorts. This photo series is meant to tell this story in two parts: the object and the adorned. Prior to the intoxication, we carried a luminous body—a body of sensitivity, intuition, and an inherent ability to feel and track the cycles of the planets. This hat becomes an instrument for invoking that knowing, hearing, and feeling. It is an invitation to remember our place within the cosmos. Activated by the wearer. My work continues to explore ancient cosmologies, astrology, and alchemy as living practices—using adornment, movement, and sacred objects to tell stories that invite us to remember, on a cellular level, our relationship to the unseen worlds.

Handmade headpiece by Hanna-Katarina, this is headwear made for listening to the world.

Made to hear subtle frequencies of things from beyond.

Things beyond language.

This hat is meant to be a listening device for hearing the unknown.

A ritual adornment, created to invoke and evoke the subtle frequencies of the celestial bodies. Star-hearing devices that remind the wearer of their ever-present relationship to the cosmic order.

Made for the head, and ears as sacred parts of the body.

hanna-katarina.com | @hannakatarinaalexandra

Hanna-Katarina Edwards

Headphones to the Unknown

Tumbaga, brass, nickel silver,
silver, 24 k gold foil, copper,
enamel, and pearls.

Hand formed and soldered

Year: 2025

Price: 2800 €

One of kind piece

Available to ship all over the
world

Shipping not included

[Product Link](#)

Photos by Nik Z

Model Allison





Erhan İzmir



ERHAN İZMİR CROWN

Before it became a crown, the piece existed quietly on my workbench for several months. It was nothing more than a leftover strip of metal from another design process, marked by rough edges, an irregular surface and the traces of a previous intention.

At first, I did not see it as an object with a future.

One day, almost instinctively, I began to work on it. I cleaned the edges and straightened the surface, without knowing what it would eventually become. I then left it aside once again.

Some time later, I returned to the strip and noticed that its length was almost perfectly suited to the circumference of a head. In that moment, its potential became visible. I decided to transform it into a crown, cutting rhythmic indentations into the metal and gradually shaping it into its final form. The piece was not conceived through a fixed drawing or predetermined plan.

Instead, it emerged slowly through observation, repetition and response. Although metal is considered inert and non-living, throughout the process it seemed to suggest each successive gesture, guiding my hands towards the form it already contained. The crown became a record of this exchange between maker and material: an overlooked fragment transformed not by force, but by listening to what it could become.

@erhanizmir_

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Lost in Jewellery Magazine



Erhan İzmir

Crown

Brass, handmade by using hand
and hand tools

Year: 2025

Measurements: Diameter : 20 cm.,

Front height : 4,5 cm,

Back height : 2,5 cm.

Weight : 130 gr.

Not for Sale

To be Custom made

Photos: Erhan İzmir

Model: Ece İzmir

@erhanizmir_



ASHIA STUDIO



ASHIA STUDIO FOSSILE PENDANT

FOSSILE began as a study of an ancient shell form. The first version was created in silver, drawn from the presence of a real shell, and became one of the studio's strongest objects — somewhere between a relic, a jewel, and a small wearable sculpture. For this edition, the form was returned to another ancient material: crystal quartz. Each piece is hand-carved from stone formed over millions of years, then shaped back into a primordial shell-like silhouette. Rather than replicating nature, FOSSILE explores a reversal of time: mineral becoming fossil, fossil becoming jewel. This piece belongs to ASHIA's ongoing exploration of ancient forms, natural materials, and wearable objects shaped slowly by hand.

<https://ashia.studio> | @ashiastudio

• *'The Lost Archive'*



ASHIA STUDIO
FOSSILE Pendant

Hand-carved crystal quartz pendant
on a handmade black leather cord
with sterling silver 925 finishing
Year: 2026
Measurements: 6 × 5 cm

Price: €360
Shipping Included
Status: Available
[Product Link](#)

Photo Credit: Ani Robakidze



CHARLOTTE PASTRANO GARCIA RING OF AVARICE

A RING FROM THE SEVEN DEADLY SINS COLLECTION

Greed often begins as a natural desire for material security but can gradually develop into excessive accumulation and overconsumption. In the Christian tradition, greed is considered one of the seven deadly sins because it turns material possessions into idols. As attachment to wealth grows, it can overshadow compassion, humility, and spiritual values. The phrase Memento Mori ("Remember that you must die") offers a reminder that human life is temporary. We enter the world with nothing and leave it the same way, carrying only the legacy of our actions.

This idea forms the conceptual foundation of the Ring of Avarice. The ring consists of a simple titanium band fitted with gold-plated elements resembling coins. These movable "coins" invite the wearer to fidget with the piece. In doing so, the wearer may overlook the perforation in the band, causing the coins to fall out one by one.

The gradual loss of wealth becomes an ironic metaphor for the futility of excessive attachment to material possessions.

The ring collection "Seven Deadly Sins" was made as a bachelor thesis at the Ladislav Sutnar Faculty of Design and Art at the West Bohemia University, Pilsen, the Czech Republic

@char_pastrano_jewellery



Not for Sale

Product Pictures by Charlotte
Pastrano Garcia
Model Pictures by
Dorota Franková

Charlotte Pastrano Garcia

Ring of Avarice

Year: 2025

Materials: Titanium (ring band), Golden
plated brass and silver (Components)

Size: Height: 6mm Width: 3cm (with
components on) Length: 3cm (with
components on)

Weight: 20g

'The Lost Archive'



MaiaM



MAIAM SAND & SEA RING

The ring's design was born from contemplating a landscape suspended in time: shallow, crystalline waters that transition from the transparent shimmer of the shore to the deep, tranquil turquoise blues and, finally, the intense blue of the seabed. The golden sand contrasts with the salty mist that sparkles, like tiny crystal pearls, on skin still warmed by the sun after a swim, as feet sink into the warm sand.

There are places like this, small, secluded beaches where time stands still, yet simultaneously stretches out. At midday, the sea is not just water, but a shimmering dance beneath a radiant sun. In the distance, the joyful voices of children playing can be heard. The gentle silence, the peaceful calm, the breeze scented with salt and sunscreen, transport us to a bygone era that, nevertheless, remains unchanged.

It was precisely the search for that eternity that gave rise to this piece, a ring created to celebrate twenty years of a deeply lived love. Just as the ocean holds infinite depths and the shore evokes indelible memories, these two decades of union represent a journey of light, calm, and complicity that defies the passage of time.

However, the true essence of this celebration was solidified thanks to an unexpected twist of fate. The ring returned from the casting process with an unforeseen absence: the space of a stray tourmaline. An accident that challenges our rigid pursuit of perfection and invites us to reconcile ourselves with the unfinished. There are pieces that do not seek complacency, but rather the question.

A void is not nothingness; it is pure potential, a suspended space that can contain the entire universe. In that void resides the promise of the future, the latency of the present, and perpetual learning. Returning to nothingness to understand that only from emptiness is it possible to be filled again.

www.maiam.es | [@i_maiam](https://www.instagram.com/@i_maiam)





MaiaM

Sand & Sea Ring

Tanzanite, blue sapphire, apatite,
and tiny sapphires. 18k gold

Year: 2026



Measurements: Internal
diameter 17mm

Not for sale
To be custom made
Photo Credits: MaiaM

Rubeij_



RUBEIJ_ UNTIED BOW CLIP

In my recent Jewellery Collection I made a series of handcrafted Bow Pieces. This bow clip was my first silver hair clip. Until then, most of my work had been worn on the body, where weight and balance are experienced differently. Designing for the hair introduced a new set of challenges: the piece needed to be light enough to stay in place while maintaining the presence and character of silver.

At the time, the piece felt unresolved and didn't fit within the direction of the collection I was developing, so it remained in my archive. As I continued working, I figured out the balance and construction needed for silver hair accessories, but I never returned to this first piece. Looking back, I see it as an important point in the development of my practice.

www.rubeij.com | [@rubeij_](https://www.instagram.com/rubeij_)



'The Lost Archive'



Rubeij_
Untied Bow Clip
A hand folded Bow clip
Year: 2025
Measurements: 3,5x4cm

Price: 250€

Custom made
Shipping not included

Photographer: Moritz Geyer
Model: Pinn Nattakritta



HANMMMMO
NOCTILUME / 夜灯?N (YATOUSHU)
SINGLE PIERCED EARRING

Noctilume is a luminous aquatic creature that drifts through the quiet sea at night. It was inspired by the mysterious beauty of bioluminescent organisms and the peaceful silence of the underwater world. Its body is imagined as a crystal that stores moonlight and starlight. The natural fluorite at the top glows under ultraviolet light, like a tiny firefly floating in the darkness. Its delicate tail fin gently keeps the creature balanced as it drifts through the water. Through this piece, I wanted to express my homage to living organisms by creating an imaginary aquatic life form that feels both unfamiliar and strangely believable. Every detail is carefully handcrafted, making each piece completely one of a kind. This piece is a wearable tribute to the quiet beauty of unseen life beneath the night sea.

<https://hanmmmo.base.shop> | @insta.hanmmmo



hanmmmo

Noctilume / 夜灯?N (Yatoushu)

A one-of-a-kind single pierced earring inspired by an imaginary bioluminescent aquatic creature. Handcrafted using fluorite, quartz crystal, glass beads, and aluminum.

Year of Creation: 2026

Measurements: 7.5 × 3 cm

Price: 65 €

Shipping Not included

[Product Link](#)

Product Photo: by artist

Model Photo: created
using AI by the artist

'The Lost Archive'



Carolin Dieler



CAROLIN DIELER DISRUPTED CEPHALOPODA NECKLACE

"The collection explores the history, contemporary development and future potential of the connection and disconnection between humanity and the ocean. The "Disruption" symbolizes the moment of disruption in one's own perspective, which sparks a newfound respect and a new connection between humans and nature.

The "mutation" symbolizes the moment when nature takes over again. When humanity reconnects with nature and begins to come to terms with it rather than fighting against it, nature will finally have space to thrive again.

"Degradation" symbolizes the process of decay of artificial structures under the influence of the expanding ocean."

carolindieler.com | @carolindieler



Carolin Dieler

Disrupted Cephalopoda Necklace part of
my graduation Collection "Sublime
Devastation"

Lost-Wax-Casting in Aluminum,

Year: 2020

Measurements: 113 g, 57 cm length

Price: 1900 €

[Product Link](#)

The piece can be acquired directly
Shipping expenses are not included

Photo Credits @david.lemanski
Models @nurschnur @ernst5606
Make-up @anetagranger



KARNEEVAL (Kamila Karnewalska)



KARNEEVAL (KAMILA KARNEWALSKA) ELEMENT (ŻYWIOŁ) RING

After twenty years in a relationship, I had to take my life into my own hands.

I sat down and started creating like a child, with no plan.

That's how this ring came to be. What fascinates me is that it becomes a different element for everyone: for some it's a hurricane, for others fire, for others still the bristling fin of a fish. For me, from the start, it was one thing - air, the element that lifts. It's a wing embedded in the form of the ring, a

metaphor for the moment I began to rise on my own wings.

Despite its bold, sculptural form, it's surprisingly comfortable to wear every day. Without jewelry I feel bare, so it stays with me everywhere, even when

I cycle through the city, my only means of transport

and my truest sense of freedom.

This ring isn't an escape.

It's strength, the element that helped me find myself again.

@karneeval.jewellery

'The Lost Archive'



@karneeval.jewellery

Price: 1300 €
Shipping not included
Made to order, in a
single unique edition.



KARNEEVAL (Kamila Karnewalska)

Element (Żywioł)

Handmade silver Ring, created using an original wax modeling and casting technique.

Every stage of the process was carried out manually, giving the piece its unique character.

Year: 2024

Dimensions: Circumference: 14 mm

Width: 4 mm Height: 9 mm

Photo Credits: @celinalawina
@paciastories
Model: @smokfilomidanek



EUNBYEOL JO

THE ORNAMENTED ORNAMENT BROOCH

This work reconsiders the conventional relationship between jewelry and the body. Jewelry is generally understood as something added to the body. Here, however, this relationship is reversed, as the body itself becomes part of the brooch.

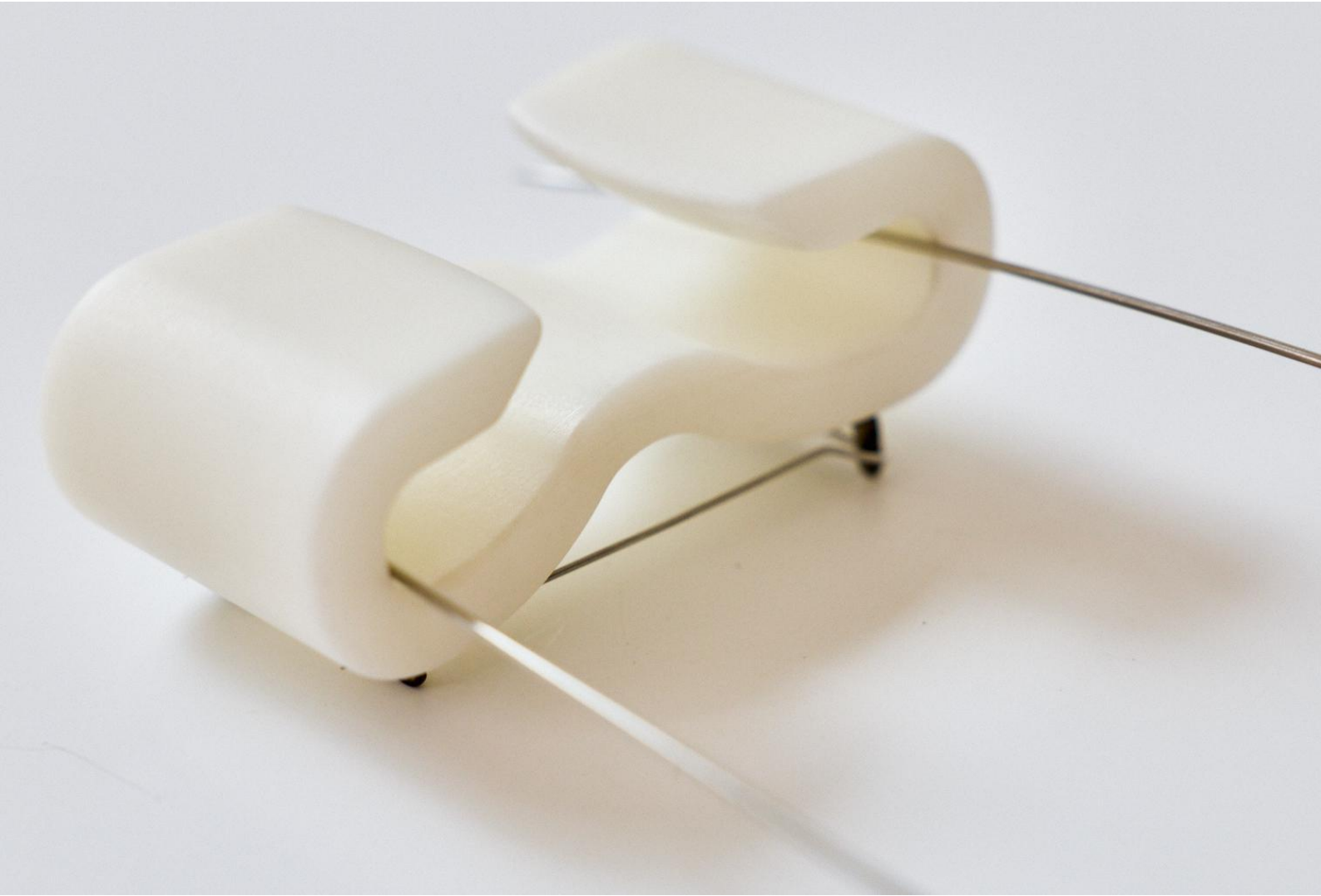
This transformation begins with the pin back located on the reverse of the brooch. The pin back is not only a functional component used to secure the jewelry; it is also a structural condition that defines an object as a brooch.

By attaching this small device directly to the body, the work questions what it is that defines a brooch. The body is no longer merely a surface on which jewelry is worn. It becomes fixed, positioned, and made visible. Incorporated into the structure of the jewelry, the body is temporarily objectified, yet it does not remain entirely silent within that condition. The body exists between being treated as an ornament and resisting that position.

Through this tension, the work extends its focus beyond the relationship between jewelry and the body, exploring the self as something that can be consumed like an ornament, and the ambivalence between conformity and resistance that emerges within that condition.

@craftiestyyyy

@craftiestyyyy



EUNBYEOL JO

The Ornamented Ornament Brooch

Year: 2025

Material: Sterling silver, dental resin,
stainless steel wire

Dimensions: 270*90*40 (mm)

Price: 500 €

Shipping Not included

Available for sale

Model: Andrey
Photographer: Sonder
Makeup: Dohee ko





SURI STUDIO T'ALISMAN WEARABLE OBJECT

Carved from volcanic obsidian found in the ancient landscapes of Armenia, this one-of-a-kind talisman is the result of a journey through places where stone, memory, and myth have remained intertwined for centuries. The obsidian is embraced by a custom-made brass "glove", shaped by hand around the irregular contours of the stone. Its surface is finished through a deep matte black oxide process, allowing the metal to dissolve visually into the darkness of the obsidian, as though both had always belonged to one another. A natural black leather cord completes the piece, flowing seamlessly into the metal and stone until the boundaries between the materials almost disappear.

Designed to rest on the stomach, the talisman reveals its true presence only when worn. Its reassuring weight settles gently against the body, inviting stillness, grounding the breath, and offering a quiet sense of balance. It is an object meant to be held as much as worn—a companion whose presence is felt before it is seen. More than an ornament, it is a fragment of a landscape carried close to the body.

A vessel of memory, protection, and transformation.

A magical object.

www.surijewelry.com | @suri___studio



SURI Studio

T'alisman.

A wearable object for ritual, a
celebration for the body.

Handcrafted obsidian and
blackened brass, worn as a
talisman of presence.

Pendant.

Armenian obsidian, brass and
leather.

100x100mm (variable dimensions).

Available on request.

'The Lost Archive'





ESSEMGÉ DESIGNER JEWELLER VENUS RING

I made this ring for my mother, inspired by the coastline of Normandy, where my family comes from and where I have spent every summer of my life. For generations before me, the sea has been part of our family story. I named the ring Venus after the myth of Venus emerging from the sea, celebrating beauty found in nature while honouring the place that shaped my identity. During one of my walks along the beach, I found the fragment of a scallop shell exactly as it appears in the ring.

I was drawn to this weathered fragment and chose to preserve it as I had found it by casting it in sterling silver. A pearl rests naturally within the shell fragment, while the square shank is worn on its edge with the two ends offset to create lightness and tension. Although the ring was never released commercially, I now see it as the first expression of my fascination with transforming found objects into jewellery that carries memory, place and identity. Looking back, it marked the beginning of what would later evolve into my Sea Breeze collection and of my belief that jewellery can transform fragments of place into lasting objects of memory.

<https://essemge.com> | @essemgejewellery

Essemgé Designer Jeweller

Venus Ring

Statement ring cast from a fragment of a scallop shell found on the Normandy coast, preserving the shell exactly as discovered. A freshwater pearl rests naturally within the fragment, creating a sculptural piece that balances the organic with the architectural.

Year of creation: 2024

Measurements: 6.5cm x 2.5cm at the longest and widest points

Not for sale

To be custom made

Price upon request

[Product Link](#)







As part of a special collaboration between Cluster Contemporary Jewellery and Lost in Jewellery Magazine, Cluster Director Ema Marinova selected Anna Börcsök participating artist in the Amalgam September 2026 exhibition to win a feature on 'The Lost Archive Lookbook'.

ANNA BÖRCSÖK CANDY STATEMENT NECKLACE

The Candy Statement necklace is based on the Budapest Jewellery Week supporters' badge. The steel pin holding the pierced natural pearl has been the event's supporters' jewellery since 2018, which I designed specifically for the occasion. The necklace is composed of these individual elements: many small, separate pins are linked together to form a chain-like structure. The piece represents togetherness and community spirit. Whilst each element carries a personal presence in its own right, together they form a greater whole. The natural pearl symbolises inner human motivation, individual sensitivity and personal history, whilst the surrounding steel structure organises the system of connections into a unified whole. As a statement piece, the necklace serves as the starting point for the Candy design jewellery collection.

Through the lens of narrative jewellery, the piece interprets jewellery not merely as a decorative object, but as a vessel for communal and personal stories.

www.annaborcsok.com | [@anna_borcsok](https://www.instagram.com/anna_borcsok)



ANNA BÖRCSÖK

CANDY STATEMENT NECKLACE

Material: stainless steel, pearl, thread,

Year: 2024

Custom-made

Price: 950 €

Plus shipping expenses

[Product Link](#)

Model photos: Bálint Nemes

@balintnemesphoto2

Object photos: Balázs Imre

Szentesi @bazsi.still

ANNA BÖRCSÖK

'The Lost Archive'





JIASHI YING JEWELRY WHERE WE KEEP GOING NECKLACE

This work was created during the final weeks of my dog Dinner's life. For years, every new piece of jewelry I made was first photographed on him before anyone else wore it, so he quietly became part of my creative process. I began this piece believing I still had time to finish it before saying goodbye, but I didn't. After he passed away, I couldn't bring myself to complete it, and it remained in my studio for months. When I finally returned to it, I realized it was never about preserving someone I had lost. Instead, it became a reflection on what continues after loss. The form began as a study of waves and gradually evolved into a spiral resembling DNA - two forms that both speak of continuity rather than permanence. Looking back now, I feel the piece is finally ready to leave my studio and become part of a larger conversation

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





Jiashi Ying Jewelry

Where We Keep Going Necklace

Year: 2026

Materials: 3D Printed TPU (Thermoplastic Polyurethane) on paper, 3D Printed PLA (Polylactic Acid), Sterling Silver, Stainless Steel

Measurements: 50cm*30cm*8cm

A sculptural necklace exploring continuation through movement. Beginning as a study of waves and gradually evolving into a DNA-like spiral, the work reflects on grief not as an ending, but as a rhythm that folds, repeats, and continues through the body.

Price: 2,600 €
Shipping not included
Ready to be sold



MICHAEL OIPARI JEWELRY TITLE NECKLACE

I was experimenting with translation, taking a
piece designed for one material and
producing it in another.

Something opened up in that gap.

Resin let the forms be hollow instead of solid.

Pieces that would be heavy in metal
became almost weightless.

The forms are hollow, light in the hand,
heavier to the eye.

The difference between what you expect
and what you experience is the piece.

opiparijewelry.com | @michaelopipari @opiparijewelry





Michael Opipari Jewelry

Title Necklace

Material: Resin and pigments

Year: 2026

Measurements: Ø50mm

Pricing: Upon Request

Available by commission.

Each necklace is individually fabricated
and will vary slightly from the original.

Model: Mei-Lin

Photography by Michael Opipari



BEA SALINAS WHAT'S WITHIN BRACELET

In a world oversaturated with emojis,
I invite you to explore "What's Within,"
a jewelry collection that encourages a
deeper look beneath the surface.

Each piece features a sterling silver smiley
face dome cradling a precious
gemstone—an intimate reminder
of the beauty that lies beneath.

As you wear these pieces, may you
carry with you the reminder to seek the
extraordinary within the ordinary and to
always find reasons to smile.

www.beasalinas.com | [@beasalinas.art](https://www.instagram.com/beasalinas.art)





Bea Salinas

What's within bracelet

Year: 2026

Measurements: 6mm Gemstones nestled inside

8.4mm Sterling Silver domes

Bracelet: Sterling Silver smiley face domes cradling a precious gemstone

Price: 750 €

Ready to be sold

Shipping not included

Model: Bea Salinas

Photographer: Bea Salinas/
Lucas Goldstein



SIBILLA SANTUCCI SHOJI RING

The story of this piece tells me is one of
finding serenity in structure.

The ring evokes the quiet, contemplative
atmosphere of a traditional Japanese room,
where sliding shoji screens filter the
harshness of the outside world into a soft,
calming glow. It represents a boundary that
doesn't isolate the wearer,
but rather invites warmth and light in.



www.sibillasantucci.com | [@sibillas_](https://www.instagram.com/sibillas_)



Sibilla Santucci

Shoji Ring

Drawing inspiration from the clean lines of Japanese shoji screens, this geometric gold ring translates traditional architectural elements into wearable art. The rectangular silhouette and intricate openwork structure create a captivating, transparent grid.

Shoji ring, gold plated brass

Year: 2026

Size 16

Price: 250 €

www.sibillasantucci.com | @sibillas_





ZIQI YUAN UNTITLED BROOCH

I have always been fascinated by the texture of stones and the way their “skin” carries the traces of every touch and encounter throughout their lives. To me, a stone's surface is a living diary—marked with honesty and humility by the passage of time.

This work is a new exploration within my series Skin and Pause.

In this piece, I combined beading with hammered silver which preserved the texture of a stone.

The beading gives the surface a rich texture like a rock, while also capturing the shape of a cut stone.

For me, it freezes a certain moment in time and holds it in a pause.

<https://ziquiyuan.info/> | @ziqui_yuannn



Ziqi Yuan

Untitled brooch

Year: 2025

Measurements: 92 x 40 x 25mm

Not for Sale

@ziqu_yuannn





MAAIKE HUYS MY SKIN IS MY HOME SCULPTURE

The first sculpture/jewelry piece in a series was created during the COVID-19 pandemic. It was born in a moment of isolation and personal change. I used old scrap paper from a print shop, paper that is printed on and marked by the touch of strangers. Just like human skin, it bears the traces of touch, time, and lived memories. Through its fragility and imperfections, it transcends its function as jewelry and becomes a sculpture. It symbolizes old skin that no longer fits and that may be shed to make room for growth and renewal. My sculptures are silent witnesses, remnants of an inner process of awareness and healing. They are traces of a quest for freedom.

www.maaikehuys.be | [@maaikehuys_eksternest](https://www.instagram.com/maaikehuys_eksternest)



Maike Huys

My skin is my Home

Sculpture made of used paper, table is
made of lead.

Year: 2020

Measurements: 6cm x 8cm x 2cm

Price: 370 €

Photo Credits: HERMAN HUYS





HANA KUŽNIAŘOVÁ DISDISPLAY BROOCH

This pair of brooches was inspired by my personal experience of visiting the Eternal Hunting Grounds Crematorium, designed by architect Petr Hájek. The building features a mirrored wall whose reflections constantly change depending on the distance and position of the viewer, creating an impression of reality continuously rearranging itself. The architecture was also inspired by the work of Anish Kapoor, whose art similarly explores reflection, perception and the transformation of reality. The brooches translate this experience into jewellery. Their forms and reflective surfaces capture the feeling of observing a place that changes with every movement and every shift in perspective. The work is part of my Disdisplay collection, which explores the difference between experiencing architecture through a screen and encountering it physically, through the senses and through personal presence. The use of electronic waste is an important part of the story. Technology can sometimes distort or replace our direct experience of architecture and the world around us. We often encounter buildings through photographs, screens and digital images before ever visiting them in person. However, a real place is experienced through much more than its image: through light, weather, sound, atmosphere, scale and movement. I chose to work with electronic waste as a material that once represented this mediated relationship with reality. By transforming it into jewellery, I gave it a second life and used it to preserve a personal, physical experience of architecture. The material that can symbolise distance from authentic experience thus becomes part of an object connected to a real place, a real visit and a sensory memory.

@hannah_memories



Hana Kužniarová

Title: DisDisplay Brooch

Year: 2025

Materials: Recycled electronic waste, acrylic paint

Measurements: 6 × 6 × 3 cm

Available for sale
One of a kind piece
Price upon request
Photo Credits: Jakub Céza





RYO INKYO CONTAINER PENDANT

This piece was inspired by a journey I made to Kyoto last year. While walking through a beautiful bamboo grove, I found myself standing under the intense summer sun, trying to catch the shifting shadows of leaves cast onto the ground instead of the tree trunks where they belonged. That moment made me imagine a quiet, unhurried life—sipping a drink while gently rocking in a chair, simply watching the light and time pass by. Bamboo has always been one of my favorite plants and, to me, embodies the subtle beauty of Eastern aesthetics. Inspired by this feeling, I created a pendant that is completely different from my usual body of work: a small bottle constructed from the segmented structure of bamboo, its surface capturing the dappled shadows of leaves. Each side reveals a different landscape of light, shadow and bamboo, inviting the wearer to discover a new scene from every angle. I have never exhibited this piece because it does not belong to my current series. It marks the beginning of a new direction in my practice, shifting from creating works centered on plants to exploring the quiet beauty of ordinary objects in everyday life. For that reason, I have kept it in my archive until now.

@ryo__inkyō



Ryo Inkyo

Container Pendant

Year: 2025

Measurements: 80mm*80mm*120mm.

Made by silver, 18k gold, metal clay

Not for sale





CAROL BERGOCCE UNNAMED NECKLACE

This unreleased piece is part of the VESTÍGIOS series. The series, composed by five pieces, tries to bring into light my childhood memories and the traumas I have experienced. These experiences, symbolized in this necklace by black plastic rings, are revisited (white rings) and then transformed (gold ring).

@carolbergocce



Carol Bergocce

Unnamed Necklace

Materials: Plastic rings, metal (gold), ink

Year: 2021

Measurements: 50cm

Price upon request

Model: Carol Bergocce
Photo Credits: Rachel Macoriello,
Juliana Amorim



@carolbergocce



ESTEBAN EROSKY MU? MU! BROOCH

This brooch is the first and only piece in a series inspired by the erotic memories of friends, partners, lovers, and strangers with whom I shared a sexual or romantic moment.

This piece had not been shown because the person who posed—despite enjoying sex and liking the idea of being portrayed in an erotic series—disliked having their body depicted as a cow in heat.

@esteban_erosky



Esteban Erosky

Mu? Mu! Brooch.

Hot enamel on cooper, hand painted
aluminum, nickel silver and steel wire.

Year: 2025

Measurements: 11 cm x 7.5 cm x 0.8 cm

Price: 350 €

The piece is ready to be sold plus
shipping costs (€20)





KALOMIRA PAPAGEORGIOU THE CUBE & THE CURRENT

Created in 2011, this piece was an intimate exploration of metalwork and texture, born purely from the joy of the creative process. It is a fragile creature, constructed on a continuous steel wire where any break demands starting from scratch—much like the delicate balance of life it evokes. The structured, cubic form holds a fluid cascade of cerulean blue threads, giving it motion, like a suspended jellyfish in an endless current.

Though it lived for years unseen within a safe space, it emerged from nature, its design reflects the organic movement and striking geometry found on land and at sea.

Looking at it today, it remains a moment of pure, sculptural intent captured in time.

@kalomira



Kalomira Papageorgiou
The Cube & The Current
Brass cube with cerulean blue thread
Year: 2011
Measurements: 3x3x11cm aprox.

The piece is not for sale.
Photographer Dimitris Tairis





AURELIE - STUDIOAG FORGOTTEN HEIRLOOM

I found this serving silver spoon in carton boxes, in
the apartment of a deceased family friend,
while sorting their belongings.

This spoon hadn't been used in years.

Its craftsmanship was hidden in a box.

It was forgotten.

I decided to dust it off and give it a new life, to bring its
beautiful design back into the light.



www.studioag.shop | [@aureliiee.g](https://www.instagram.com/aureliiee.g)





Aurelie - studioAG
 Forgotten Heirloom Necklace
 From a recycled sterling silver spoon,
 Measurements: 5x10cm,
 Year: 2026
 One off piece, entirely handmade
 Ready to be sold

Price: 300 €
 Shipping price not included



Jan Vlasák



JAN VLASÁK BUFFALO HORN BROOCH II

This brooch comes from a period when I was deeply exploring natural materials alongside precious metals. It was carved from a piece of buffalo horn that had been given to me by a friend, and there was just enough material to create two brooches. They became quiet twins, each carrying the same origin but destined for a different journey. One found its owner many years ago and has long been living its own story. This one remained with me, patiently waiting for its moment. Looking back, I see it as a reminder of an important stage in my practice, when I was searching for beauty in organic forms and letting the material guide the design. Perhaps it simply wasn't meant to leave my workshop until now.

<https://www.janvlasak.com> | @janvlasakjewelry

Jan Vlasák

Buffalo Horn Brooch II

Hand-carved buffalo horn brooch with a sterling silver decoration and steel pin. A one-of-a-kind piece highlighting the natural structure and character of the material.

Year: 2017

Measurements: 59 x 37 x 6,5 mm



Price: 380 €
Ready to be sold
Shipping included
[Product Link](#)

Photo Credits: Zuzana Dittrich

'The Lost Archive'



Agnieszka Nawrocka



AGNIESZKA NAWROCKA SEARCHING FOR BALANCE NECKLACE

Some pieces remain in the studio because they are the beginning of a journey rather than its conclusion. This necklace is one of my first experiments combining white porcelain with glass beads. At this stage, I am not creating a finished collection. Instead, I am exploring how these two very different materials can coexist and enhance one another. The central porcelain element is made from a dense network of thin, flowing porcelain strips that intertwine into an organic sculptural form. I combined it with glossy elongated glass beads in red and black, searching for a balance between matte and shine, fragility and strength, organic movement and geometric rhythm. Throughout the making of this piece, I experimented with texture, proportion, asymmetry and the relationship between materials. My focus was not on creating a final object, but on discovering new formal possibilities through the creative process. This necklace marks the beginning of a new direction in my artistic practice. It is the first piece in which I consciously brought porcelain and glass beads together, and it has become the starting point for a future collection exploring the dialogue between these two materials. I chose this work for The Lost Archive because it represents the first step of an ongoing exploration rather than a completed story. Sometimes the most meaningful pieces are those that quietly open the door to what comes next.

@koralowce_



Agnieszka Nawrocka

Searching for Balance Necklace

Made of white porcelain and red and black elongated glass beads.

The central element is an organic sculptural form created from a dense network of thin porcelain strips. The piece explores the relationship between matte porcelain and glossy glass through contrast, asymmetry and material balance

Year: 2026

Measurements

Necklace length: 30 cm

Porcelain element: 10 cm

Not for sale

Photo credits: Agnieszka Nawrocka



Kaori Juzu



Kaori Juzu

LA ROUE DE FORTUNE

Necklace Object

Enamel, copper, brass, silver, 24kt gold
leaf, pigment

L.480mm x W.350mm x H.57mm

Not available for sale

Photographer: Anders Beier

This jewellery will be exhibited in the
exhibition: Creating Japanese Jewellery:
Personal Expression and Memory
2026.10.24-2027.1.17 at The National
Museum of Modern Art, Kyoto

**KAORI JUZU
LA ROUE DE FORTUNE
NECKLACE OBJECT**

My wheel of fortune does not quite look like the circle that I thought it would be, rather it is with many challenging side roads. Though, when the wheel is turned with unconditional artistic regard, my endless investigations are synchronized with my everyday life. It becomes like a purifying ritual.

It constantly refreshes my awareness, creates space for experimentation and disputes my artistic angles, fills the space between everyday reality and my perception of aesthetics for a continuous drive, and I continue to develop and understand what I seek to achieve...

<https://kaorijuzu.com/> | @kaorijuzu



ROCCA JOYAS LIQUEN ARAUCANO (OPHIOPARMA ARAUCARIAE) RING

This ring is a dream come true, after 13 years of studying, working, and designing for others in jewelry making, I can finally design a ring of my own. Inspired by the native forest of the Chilean Araucanía mountain range, where we have taken long walks with my family. In that magical forest full of silent life, we found the Araucano Lichen (*Ophioparma araucariae*), a symbiosis of fungus and algae that grows on the Pehuen (*Araucaria*, a native Chilean tree). But it's not just its design that makes it so special; it's the first ring made with 100% recovered gold from 10 kg of e-waste, another project that excites us, drives us, and we are committed to as a brand with the circular economy.

www.roccajoyas.com | [@roccajoyas.cl](https://www.instagram.com/roccajoyas.cl)



It is hand made and engraved.

The diamond is a 1.23 ct marquise cut.
lab-grown diamond.
To be custom made

Price: 1.900 €



Rocca Joyas

Liquen Araucano (*Ophioparma Araucariae*) Ring

This ring is inspired by the Araucanian lichen, which is the fusion of a fungus and an alga. Which they find in the Andes of Chilean Araucania, land of Pehuenches ancestors.

It is made of gold rescued from electronic waste, where we process 40kg of motherboards to obtain 6 grams of 22k gold. This is our first ring made with this gold, and we feel very proud. Our goal is for all our jewelry to be made from the recovery of these waste materials.



LISHA JICHUAN THE ORIGINAL COPY IV RING

This sculptural ring began as a technical experiment in joining two hollow forms with contrasting materials and visual weights. One side contains pearls inside a transparent chamber, while the other is constructed from repeated silver circles that form a porous shell.

As the piece developed, its tilted position and uncertain balance became central to its meaning. It began to suggest containment and exposure, stability and instability, and the tension between what is protected and what is visible.

Although completed, the ring remained unreleased because it felt more like a private material study than a conventional piece of jewellery.



jichuanlisha@gmail.com | jichuanlisha.wixsite.com/mysite-2 | [@lishajichuan_jewelry](https://www.instagram.com/lishajichuan_jewelry)





Lisha Jichuan

The Original Copy IV Ring

Year: 2026

Type: Ring

Dimensions: 13x5 cm

Materials: Sterling Silver, Freshwater Pearls, Glass

Price: 1500 €

Shipping not included

Ready to be sold

LOST IN JEWELLERY MAGAZINE

The Lost Archive

