

# WORKS of ART

Munich-based atelier Hemmerle's fourth-generation founders Christian and Yasmin Hemmerle reveal the artworks that have inspired five of their most iconic pieces

**CHRISTIAN:** My father Stefan Hemmerle first came across the work of abstract artist François Morellet at an art fair, and was immediately struck by its minimalist, systematic geometric forms. We then visited Morellet's studio in Cholet, France, together, and he told us about his desire to configure the picture field as an infinite structure reaching beyond the confines of the actual painting itself. He also shared his keen interest in grids, planes and the arrangement of lines within space. Inspired by his aesthetic, we created this brooch, featuring a rare Burmese sapphire, set on a plane of textured iron and layered in a repeated sequence of overlapping vertical and diagonal lines. Like in Morellet's work, planes and lines are slanted, symmetry is interrupted, and geometry is altered.



Above: Alberto Burri's *The Great Cretto* (1984) in Gibellina, Sicily

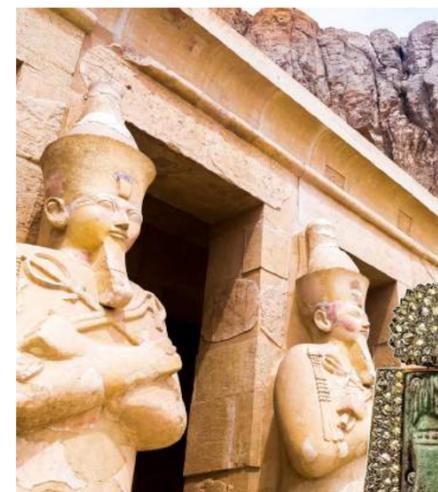
Left: Hemmerle brooch with sapphire, iron and white gold; Right: Hemmerle bangle with bronze, white gold and diamonds. Prices on request. Courtesy of Hemmerle

**YASMIN:** Artist Alberto Burri created a series of works called *Cretto*, inspired by the cracked earth of deserts and dry landscapes, specifically in the American Southwest. This bangle is influenced by the above effect, paying homage to the dynamic and striking patterns that occur in nature, from which we often derive inspiration. Crafted from bronze and white gold, with diamonds inlaid along the edges, the bangle's fractious surface gives it an illusion of depth and a tactile quality; it carries great visual impact, but as with all our creations, is functionally designed to be completely wearable.



**CHRISTIAN:** Influenced by Swiss German artist Paul Klee, who taught at the Bauhaus School of Art, Design and Architecture, we learnt from his explorations into color theory and ability to reflect humor through his work. The stylized face in Klee's painting *Schwarzer Fürst* (1927) is reinterpreted in these earrings; a face within a blackened silver disk is shaped from a studded diamond eye and a line of white gold forms an angular nose and vertical chin. As a fourth-generation, family-run business operating out of Munich, our work has been recurrently inspired by the Bauhaus.

**YASMIN:** These earrings reference the minimalism and post-painterly abstraction of American painter, sculptor and printmaker Frank Stella, specifically his work *Firuzabad* (1970) in the Museum of Modern Art collection. It reflects in the way the diamonds are seemingly suspended in concentric circular forms, crafted from blackened silver on which the stones are tension-set. We were struck by the three-dimensional, vital quality of the painting. We're always looking for innovative ways to bring dynamism to our designs, exploring the effects that can be achieved through the use of negative space.



Left: A detail of The Mortuary Temple of Queen Hatshepsut

Clockwise from top: Hemmerle earrings with blackened silver, white gold and diamonds; Hemmerle earrings with diamonds, silver, and white gold. Prices on request; Hemmerle earrings with faience, diamonds, bronze, silver, and white gold; Courtesy of Hemmerle



**YASMIN:** For our 125<sup>th</sup> anniversary in 2018, we worked on a special project called 'Revived Treasures', for which we combined the historical and the contemporary, with ancient Egyptian artefacts and motifs finding new home in our designs. These jewels are particularly personal to me, as I'm Egyptian. A set of faience from the Ancient Egyptian Late Period (664-332 BCE) represents the Sons of Horus, a group of gods who personified the Canopic jars, which accompanied one on a journey to the afterlife. Framed within temple-like structures made in bronze and studded with diamonds, the baboon form of Hapi and the hawk-like Qebhsenuf face each other. The form of the earrings is inspired by the imposing architectural simplicity of The Mortuary Temple of Queen Hatshepsut (1479-1458 BCE) at Deir el-Bahri. As with all our creations, these are entirely unique; yet the reverse-set diamonds in the pavé are a signature element of the Hemmerle aesthetic.

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