



**WHO GIVES  
A SCHICHT**

**Not an exclamation, and not a question.  
More like a provocation.**



A participatory collaborative project for  
Munich Jewellery Week (12-16 March 2025) and  
Munich Creative Business Week (10-18 May 2025)



# WHO GIVES A SCHICHT

SCHICHT

(DE / GER)

1. layer, stratum

2. work, shift

SUSANNE BLEICHER-KAIKKIS  
AND  
LIETA MARZIALI

INVITE YOU TO THINK ABOUT THE  
CONCEPT OF **LAYER**

(LAYERS ON THE BODY, LAYERS OF  
NARRATIVE, LAYERS OF PERCEPTION,  
LAYERS OF INTERPRETATION, LAYERS  
OF COMMUNICATION) AND THE  
FACTORS THAT ARE ACTIVELY AND  
CONSTANTLY AT **WORK**

(IN SHIFTS OR TOGETHER) TO  
MANIFEST IT.

## SUSANNE:

In March 2024, on the occasion of Munich Jewellery Week, I hosted in the RESPCT.ME Gallery Kontrapunkt Collective with its project “Permission to Speak”, in which the four jewellery artists, including Lieta Marziali, had presented the others with a particular inspiration that each of them (including the one giving the inspiration) had to work with and respond to.

During the exhibition we also enjoyed a spontaneous fashion session with the four jewellery artists of the Collective: outfits were put together in combination with some of the jewellery on display, modelled with great enthusiasm and documented with mobile phone photos.

Suddenly the question arose for me: Why isn't jewellery always shown together with clothing? Why objects instead of processes? How much valuable discourse and development potential, right up to explosive power (think of the photo of the young woman who stripped down to her underwear on the street to protest against the paternalism of the moral police!), lies in the everyday act of dressing up and going out in the street? Questions that can also be addressed under this year's Munich Creative Business Week theme “How to design a vibrant community”.



This and the following pictures were taken during the fashion session with Kontrapunkt Collective in March 2024



## LIETA:

Last year I had the pleasure of exhibiting in Susanne's RESPCT.ME Gallery as part of Kontrapunkt Collective during Munich Jewellery Week. This gave me the opportunity not only to experience first hand Susanne's curatorial approach but also to engage in deep conversations about the role of jewellery and clothing. It soon became clear that our questions were of a strikingly similar nature and that the two fields gravitate not only around the presence of the body, but also very much around each other. Both fields have for several decades explored the triangle of maker/designer-wearer-viewer, and it is precisely the role played by the wearer that was the basis of most of our gallery discussions.

Every day the wearer makes choices to construct and communicate their own identity with layers of fashion and jewellery. During this process of construction and communication, the wearer is always aware not only of themselves, but also of both the designer/artist/maker and the viewer: this is how the body of the wearer then also becomes a layer. Susanne and I work in particular fields of fashion and jewellery, where the intention of the designer is very strong, often very conceptual, and also openly communicated. My interest in collaborating with Susanne is investigating how the wearer approaches the task of making these choices of building layers and also transforming oneself into a layer, juggling their own vision while engaging with the vision of the designer and the perception of the viewer.

*'WE LIVE IN A CULTURE IN WHICH WE SOLIDIFY INTO OUR PERFORMANCES AS WE GET OLDER, THE PERFORMANCE OF WHO WE PRESENT OURSELVES TO BE PUBLICLY.'*

*(JEFFREY GIBSON)*

## SUSANNE:

When Lieta, from whom I purchased one of her Kontrapunkt exhibition works (as worn in my photo in the About section), proposed to collaborate on a joint project in 2025, I didn't have to think long. The acceptance of the (pre-)found object as a starting point for radical reinterpretation – the common thread in Marziali's work – seems to me to be one of the essential aspects of sustainable aesthetics and is also pursued by many of my labels. What was new to me, however, was the idea of actively allocated inspiration. I had always seen this as a process of subjective reception in which the “inspiration giver” only offers, tempts, and seduces or, in the worst case, manipulates, but cannot demand any participation. Could inspiration given as a task be a motor for personal and perhaps also social development? A challenge that quickly pushes you to the limits of your comfort zone? Which enables you to explore new territory?

Couldn't one claim Lieta's unconventional work and the Gallery's extraordinary, curated clothing collection as inspiration? And find interesting people who will take part in this project, select a piece of jewellery and garments from the gallery to create an outfit of their choice?

Let's try it and find out how much you can do with it, how the participants feel about it and how they are perceived by others.

*!... PERFORMANCE AS A SERIES OF ACTIONS AND A COLLABORATIVE EFFORT THAT TAKES PLACE IN CONCERT WITH OTHER PEOPLE'*

*(EVAN GARZA)*





## LIETA:

My work has always been loaded with personal narrative. On top of that, my work ethic is firmly based in extreme sustainability, and the pieces are constructed exclusively with found, reclaimed and reused materials with their own embedded narrative. What happens when the wearer and the viewer de-contextualise and re-contextualise these narratives, appropriating them through their own interpretation, and also filtering them through the narrative of their fashion choices, and the intention of the fashion designer? How does clothing activate or disrupt jewellery, and how does jewellery activate or disrupt clothing? How are all of these layers communicating individually with each other, and all together with the outside? What happens to the fashion and jewellery designers' work when the collaboration with the wearer starts, and then when it continues through the perception of the viewer?

For the last few years, my research has been exploring how my personal narrative is never quite just my own. And so my most recent work has been focusing on collective and collaborative practices. Some of the work actively requires a collaboration through the pieces between myself as the artist, the wearer and the viewer (for example by asking them to perform tasks on the pieces). And of course there are the projects carried out with Kontrapunkt Collective. This project is yet another step in this investigation, building a collaboration between myself, my work, Susanne, the designers curated in her gallery, their garments, the participating wearers, and of course the viewers who will join us in the conversation. None of us and none of these elements can really be considered individually, but only as a "vibrant community" of fluid layers always at work, in shifts, as 'active agents of social meaning and communication'.<sup>3</sup>



You are invited to  
join „Who gives a  
Schicht“ from  
February to May  
2025 at  
RESPCT.ME  
Gallery, Munich

[NOTES]

Quotes on page 4 and 5 in purple: Moore, T., ed. (2024), *What Is Truth?*, Norwich: Sainsbury Centre for Visual Arts, University of East Anglia, pp.72 and 73

3: Lunde, K.S. (2018) *13th-14th century Yuan and Mongol silk-gold textiles: transcultural consumption, meaning and reception in the Mongol empire and in Europe*. PhD thesis. SOAS University of London, p.27

## HOW TO BECOME PART OF THE PROJECT:

1. TAKE A LOOK AT THE JEWELLERY PIECES IN PART 2 AND GET FAMILIAR WITH THEIR TITLES AND STORIES
2. FIND YOUR INSPIRATION AND CHOOSE YOUR FAVORITE(S)
3. CALL A FRIEND OR TWO AND/OR JUST FIX A DATE WITH US
4. MEET AT RESPECT.ME, PUT ON „YOUR“ PIECE(S) AND SELECT MATCHING CLOTHES FROM THE GALLERY'S RANGE
5. CREATE YOUR SCHICHT OUTFIT
6. SHOW YOURSELF AND TELL US WHY EVERYTHING IS THE WAY IT IS...

Your dressing session will be documented and pictures be shown during Munich Jewellery Week and Munich Creative Business Week.

If you should fall in love with one, two or all your layers, we offer special prices for participants.