



Gute oder schlechte Laune signalisiert der Ring „Transmundus“ aus Sterlingsilber mit zwei Turmalinen. Das Mittelteil ist auswechsel- und drehbar



Ringgesicht „Nasone“ aus Sterlingsilber mit einer Nase aus Lapislazuli



Ringgesicht „Querkopf“ aus Sterlingsilber mit vier Brillanten und einem Smaragd

Sylvia Goldberger

## Rings That Grin

Sylvia Goldberger is not content merely to pacify jewelry-wearers with what she describes as “ordinary, run-of-the-mill stuff.” She derives far too much pleasure from objects which can be transformed, artifacts one can play with, accessories that can look differently each time they’re worn. Perhaps that’s why so many of her pieces of jewelry are transformable. For example, one ring mutates into a host of new rings when the relationships between its components are shifted: depending on its wearer’s moods and feelings, one and the same ring can appear sharp-edged and aggressive or supple and soft, symmetrical, chaotic, or freewheeling. Austrian jewelry designer Sylvia Goldberger recalls that the idea for this versatile piece of jewelry came to her in the blink of an eye. The concept of fitting a broad ring band with several smaller, mobile rings was born in an instant, but its translation into concrete reality took years. In painstakingly detailed work and despite what Sylvia Goldberger described as “various desperate moments,” this designer succeeded in crafting the ring with so much precision that, although its individual elements can be rearranged by its wearer, they can also remain fixed in their desired positions. In the meantime, Sylvia Goldberger has applied this same principle of an interior track with movable exterior parts to other pieces of jewelry: brooches, jewelry for the neck and ears. Nonetheless, the ring

still remains this designer’s preferred genre jewelry: “A ring is something very personal. You can see and touch it while you’re wearing it. It’s the most interesting and most communicative piece of jewelry.”

The second project that Sylvia Goldberger working on also involves rings. Here too one finds playful accents spiced with unashamedly ironic visual witticisms. “I want to use these face rings as a way to express my humorous side,” the designer says about these little artworks. When you wear one of these rings, you might find a comical, impudent, or even a sad face gazing back at you from your finger. She made the first “face ring” as a present, giving it a broad grinning mouth so that it could be a “friend to my boyfriend. The faces on these rings are meant to amuse people and to draw them out of their reserved, aloof attitude,” Sylvia Goldberger explains. As one might expect, she herself has a lot of fun with these pieces: “I’m fascinated by the fact that by adding just a few lines, I can so fundamentally change the expression on a face.” In her latest face rings, Sylvia Goldberger uses the same technique that she also employs in her other projects: these rings have an interior piece which can be rotated or interchanged so that each ring can signal its wearer’s momentary mood: impudently grinning in one instant, hanging the corners of its mouth in a sad frown a moment later.

Iris Wimmer



1962 Born in Waldviertel, Austria  
1981 Graduated from secondary school with an *Abitur* diploma; subsequent one-year-long sojourn in Paris  
1982 Journeys to Australia and Europe  
1983 Began working as a goldsmith at a Viennese goldsmith’s studio  
1985 Began a seven-year sojourn in Rome; learned the cloisonné enamel technique from Diego Percossi-Papi  
1986 Attended the “*Interno sette*” school in Rome; began making her own artworks  
Since 1992 Has been active as a freelancer in Vienna  
Since 1998 Has participated in exhibitions and held one-woman-shows in Austria and abroad  
1994 Artwork purchased for the collection of the Cultural Department of the State of Northern Austria  
1998 Patent granted for movable, transformable jewelry