

Press release February 2017

KAREN PONTOPPIDAN KNELL – THE GENDER BELL



23 February – 25 March 2017

Opening: 22 February 2017, 7 p.m.
Aperol: Sunday, 5 March, 5 p.m.; Sunday, 12 March, 1 p.m.

With this installation, Karen Pontoppidan is presenting KNELL (2016-7), her latest work group. In it, she continues to adhere to the kind of principles that basically govern her jewelry and were already beginning to come to the fore in the cycles that preceded it. These include questions such as the power of jewelry in the gender debate, the function and role of such jewelry that is something between a private, intimate piece and one fit for social occasions; other topics are the aesthetic scope of such jewelry and the way it is anchored in the discourse on art in general. Pontoppidan does demand a great deal in terms of what her chosen genre should fulfill and yet she succeeds in achieving that delicate balance between appealing solely to the intellect and manifesting certain and very specific formal characteristics. In this, she does not stick to the territory familiar to the established goldsmith's art but instead tries out experimental design principles in the concepts for

her work. These include using collage and mounting techniques, consciously and intentionally paring down her use of refinements and introducing an object-like quality to her work, one which not only complies with its purpose as jewelry but also renders the actual process tangible and reveals its artistic context, its roots in art. Pendulums of all kinds and shapes are hidden in these casings, pendulums which simulate bells, KNELLS. They play– and allow the wearer to play – with a sound which sometimes only hints at and at times clearly and suggestively references its true origins as a warning, a call for attention, for alertness. In such cases both the item’s design and the ideas behind it evoke associations with protection, entreaty, and the wish to make one’s voice heard – a desire prompted by feminist motives. And we are allowed to wear this precious champion around our necks, thus lending expression to our attitude.

In 2015, Prof. Pontoppidan succeeded Otto Künzli at the Akademie der Bildenden Künste in Munich. Before that she was Chair and Faculty Head at the Konstfack – University College of Arts, Crafts and Design in Stockholm. As a matter of principle, Pontoppidan takes a conceptual approach to jewelry, establishing an exciting linkage between the genre’s historical commitments and her considered commitment to an explorative process. She also repositions her work, making aesthetic adaptations to shape and integrating functions, and makes her artistic focus clear. Pontoppidan has long been one of the key advocates of contemporary studio jewelry, and she is now one of its most eminent spokespersons.

CV Karen Pontoppidan

Born on the 29th of February_1968_in Kerteminde_Denmark

Education

- 1986-88 : Internship by Gerda Lynggaard/ Monies_Copenhagen
- 1988-91 : Training as jeweler_Berufskolleg für Formgebung_Schmuck und Gerät_Schwäbisch Gmünd_Germany
- 1991-97 : Study at the Munich Academy of fine Arts by Professor Otto Künzli
from 1995 to 97 as Meisterschülerin
- 1998 : Diploma_Munich Academy of Fine Arts_Munich
- Since 1997 : Studio in Munich

Teaching experience (selection)

- 2000 - 06 : Assistant professor of Prof. Otto Künzli_Munich Academy of fine Arts
- 2003 : Guest professor for the winter term 2003/04_Düsseldorf University of Applied Sciences
- 2005 : Guest professor for the winter term 2005/06_Pforzheim University of Applied Sciences
- 2006 -15 : Professor_Ädellab_Konstfack University College of Arts, Crafts and Design, Stockholm
- Since 2015 : Professor_Academy of Fine Arts_ Munich

Work in Public Collections

CODA Museum_Apeldoorn_the Netherland's

Cooper Hewitt_Smithsonian National Design Museum_New York_USA

Die Neue Sammlung_Pinakothek der Moderne_München_Germany

Grassi Museum_Leipzig_Germany

Hiko Mizuno College of Jewelry_Tokyo_Japan

Alice and Louis Koch Collection_Lausanne_Switzerland

Københavns Kunstforeningen_Kopenhagen_Denmark

Marzee Collection_Nijmegen_the Netherland's

Nasjonalmuseet_Oslo_Norway

Röhsska Museum_Gothenborg_Sweden

Schmuckmuseum Pforzheim_Pforzheim_Germany

Our further program during the Munich Jewellery Week:

Special guests in gallery:

Fumitaka Kudo

Carlier Makigawa

Märta Mattsson

Jasmin Matzakow

Manfred Nisslmüller

Alba Polenghi Lisca

Special Event:

Projektraum Kunstbüro reillplast / Project room Kunstbüro reillplast:

Beatrice Brovia – Nicolas Cheng

Gold Rush



8 – 12 March 2017

Beatrice Brovia – Nicolas Cheng

Gold Rush



8 – 12 March 2017

Opening: Wednesday, 8 March, 7 p.m.
Aperitivo: Friday, 10 March, 5 p.m.

Kunstbüro reillplast
Amalienstr. 21
80333 München

Beatrice Brovia (born in 1985) and Nicolas Cheng (born in 1982) are two of the outstanding and most promising protagonists in a younger generation of contemporary studio jewelers. Both live in Stockholm but come from completely different cultural backgrounds. Cheng hails from Hong Kong and Brovia from Italy. And this fact is not entirely irrelevant to the aesthetic approach for which the two have opted.

For their latest range they have investigated the contradictory history and meaning of gold, a material whose image, origins, discovery and extraction have always been linked with human exploitation, questionable and unsavory stories, circumstances and events. Right up till the present. The gold itself shines forth, something between metaphysical idealization, material temptation and an actual association with complex entanglements, between dream and reality. Almost no other material sparks our imagination in quite the same way as gold. Since time immemorial, gold has fulfilled a multitude of functions, not only as an investment but also in terms of its industrial

exploitation, in uses ranging from the insides of a cell phone to the conquest of space. The two designers are well aware of their responsibilities and their current cycle addresses exactly that ambiguity displayed by the raw material of their craft. After all, they call themselves goldsmiths but are artists who throw up questions, who challenge their discipline and at the end of the day force through a fundamental reform of it.

Nevertheless, their work does evidence the material's fascination as jewelry and does not deny its authors' desire to find a shape that will do justice to its message. Their objects work with the gleaming element, with the beguiling nature of the surface, with the reflecting aspect and with hidden allusions, with the mysterious consistency and the evocative appearance of their material. Simple lines correspond to a very serious statement, one full of substance. We are not deprived of the pleasure of sharing in the joy that gold brings all the burden that it represents. But what Brovia and Cheng design is a picture, a metaphor, one which goes beyond its exterior, expressing itself as a "meaning gesture", and, in the context of the history of art, one could possibly talk about a "pathos formula". However we will find no pathos-laden words or items here; instead, Brovia and Cheng make light of any serious connotations, paring down their shapes to produce strangely modest dimensions and lines. The intention and artistic implications behind these are thus all the more gripping.

CV Beatrice Brovia - short:

Since 2013, lecturer, art jewellery, at Ädellab, Konstfack / SE

2009 Master of Fine Arts (MFA), Konstfack, Jewellery + Corpus, Professors Karen Pontoppidan, Ruudt Peters, Stockholm / SE

2007 Bachelor of Science (BSc), Politecnico di Milano, Interior Architecture, Professors Andrea Branzi, Luisa Collina, Silvia Piardi, Milan / IT

2006-2007 Bachelor of Science (BSc), thesis finalized by the Staatliche Akademie der Bildenden Künste, Industrial Design, Professor Winfried Scheuer, Stuttgart / DE

CV Nicolas Cheng short:

Since 2015, PhD/research fellow at HDK – Academy of Design and Crafts, University of Gothenburg / SE

2010 Master of Fine Arts (MFA), Konstfack, Jewellery + Corpus, Professors Karen Pontoppidan, Ruudt Peters, Stockholm / SE

2007 Artist in Residence at F A B R I C A, The Communication Research Center of Benetton in Treviso / IT

2006 BA in Design, Design Academy Eindhoven / NL

AWARDS and GRANTS (with Conversation Piece):

2015 Bronze Prize, Cheongju Craft Biennale, KR (for the project "Beyond Repair", 2014)

2014 New Traditional Jewellery Award - Sieraad Art Fair, 1st Prize - professional category

2013, 2015 project grants from Kulturbryggan / SE

2013 grant from Innovativ Kultur / SE

2011 project grant from The Swedish Arts Grants Committee / SE

PUBLIC COLLECTIONS (with Conversation Piece):

2016: Die Neue Sammlung - Pinakothek der Moderne (work from the series "Kino", 2014)

2016: Stedelijk Museum 's Hertogenbosch (specially commissioned work from the series "Gold Rush", 2016)