



MAURER ZILIOLI

A Maurer Zilioli guest at Kunstbüro Reillplast

DER BERG THERESE HILBERT

und / and

MIRIAM KÜNZLI
GRIMSEL

11. – 16. März 2025 / 11 – 16 March 2025

Öffnungszeiten: Dienstag 11. März – Sonntag 16. März 13 – 19 Uhr /
Opening hours: Tuesday, 11 – Sunday, 16 March, 1 – 7 p.m.

EÖ: Dienstag 11. März, 17 Uhr

Vernissage: Tuesday, 11 March, 5 p.m.

Kunstbüro Reillplast
Amalienstr. 21, 80333 München / Munich

The oeuvre of Therese Hilbert is informed by a number of fundamental themes. Among them, the vessel and the volcano. Conceived of as metaphors, they are an expression of the relationship between matter and space, of interior and exterior, between tension and release. In these latest works, the mountain motif is brought to the fore. It too has been a complex symbol of life and process since the nature writings in the fourteenth century by Francesco Petrarca, who laid the groundwork for a contemplative, aesthetic and meditative view of nature with his descriptions of the ascent of Mont Ventoux in Provence, which prompted mountains to henceforth become a part of art's iconographic spectrum. Hilbert has a profound personal relationship with the mountain.



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Already in her diverse interpretations of the volcanic, abstract and tectonic compositions are evident. Yet the mysterious nature of the hidden, the invisible dimension, its searing force and potency overwhelmingly play a role too. This was where the emphasis lay. Now, it is the configuration of its appearance, its structure, which is précised and frozen in its essence, as it were, in faceted, emergent, cool silver paths or austere wooden bodies. Whereas the embers and brimstone of the volcanos tell of the smouldering and fervour within, the new works condense the presence of the mountain by reducing it to its substance, its mass, which is simultaneously dematerialised, making the figures appear like apparitions.



Brooch, 2022, silver, 11.7 x 8 x 2.8 cm
Photo: Otto Künzli

One cannot help but think of Etel Adnan (1925–2021) and her mountains. Both artists, Hilbert and Adnan, filter a clear message from what they have seen, lived and perceived, transforming what is left over into concise formulas. With Adnan, colour dominates. Hilbert, on the other hand, remains beholden to a constructive, geometric texture – her underlying ideological background – which pervades her entire oeuvre in an atmospheric way. She is preoccupied throughout with the envelopment of things, their skin, their conditionality and the notion of an inherent energy. In earlier years such considerations manifested themselves in rather soft, organic silhouettes; later it was in more concrete forms such as vessels, then again in the construction and dialogue of content and structure.



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der Berg, as a new reference, reflects the artist's key themes, which are once again extrapolated and embedded in the contrasts between handcrafted precision and otherworldly imagination; linearity and volume or sculptural quality; presence and absence; sophisticated sensual haptics yet coolly calculated construction. Hilbert's work demonstrates how jewellery can emancipate itself as an entirely autonomous artistic language and can develop its own specific vocabulary – in a perfect interplay of appearance and concept, of form and mysterious subtlety.

Following the 2023 solo exhibition at the Neue Sammlung, Pinakothek der Moderne, I very much look forward to this small, concise presentation at Kunstbüro Reillplast, which ties in with our collaboration at Maurer Zilioli in 2018.



Brooch, 2024,
wood, pigment, stainless steel,
5.2 x 10 x 2.3 cm
Photo: Otto Künzli

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Therese Hilbert Biography / Curriculum Vitae

1948 Born in Zurich, Switzerland
1964 – 1969 Hochschule für Gestaltung Zurich, Department of Jewellery
1969 – 1972 Works in several studios in Zurich and Bern, Switzerland
1972 – 1978 Akademie der bildenden Künste, Munich, 1978 diploma
from 1975 Lives and works in Munich, Germany

Prizes:

1972/74/75 Eidgenössisches Stipendium des Departement des Innern, Bern
1973 1st Prize, fashion competition, Neugablonz
1974 Dr. Herbert Hoffmann-Gedächtnis-Preis, IHM Munich
1985 Prinzregent-Luitpold-Stiftung, Munich
1986 Förderpreis für angewandte Kunst der Landeshauptstadt, Munich
2001 Bayerischer Staatspreis, Munich

Since 1969 solo exhibitions and participation in international galleries and museums.

Work in Public Collections (selection):

American Museum of Arts and Design, Donna Schneier Collection, USA
Inge und Elisabeth Asenbaum Kollektion, Vienna, Austria
Deutsches Goldschmiedehaus, Hanau, Germany
Die Neue Sammlung, Staatliches Museum für angewandte Kunst, Munich, Germany
Design in der Pinakothek der Moderne, Dauerleihgabe der Danner-Stiftung, Munich, Germany
Israelmuseum, Jerusalem, Israel
Knapp Collection, New York, USA
Kolumba Museum, Cologne, Germany
Alice und Louis Koch Kollektion, Basel, Switzerland
Kunstgewerbemuseum, Staatliche Museen zu Berlin, Germany
MFAH, The Museum of Fine Arts, Houston, USA
mudac, musée cantonal de design et d'arts appliqués contemporains, Lausanne, Switzerland
Museum für angewandte Kunst, Frankfurt am Main, Germany
National Gallery of Victoria, Melbourne, Australia
Power House Museum, Sydney, Australia
Schmuckmuseum, Pforzheim, Germany
Schweizerische Eidgenossenschaft, Bern, Switzerland
Stadtmuseum, Munich, Germany
Stedelijk Museum, Amsterdam, Netherlands
The Helen Drutt Collection, Philadelphia, USA
The Daphne Farago Collection, Providence, USA
The Hiko Mizuno Collection, Tokyo, Japan

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