

Press release February / March 2019

IN MEMORIAM BRUNO MARTINAZZI (1923 – 2018)

Works by Bruno Martinazzi 1970 – 2017

Guest artists:

Giampaolo Babetto, Mia Maljojoki, Wolfgang Rahs,
Bernhard Schobinger, Robert Smit, Fabrizio Tridenti, Graziano Visintin



28 February – 23 March 2019
Opening: 27 February 2019, 7 p.m.

Special opening hours: 9 / 10 March 2019, 11 a.m. – 5 p.m.
Tue – So 12 – 17 March, daily. 11 a.m. – 7 p.m.

In addition new works by:

Beatrice Brovia / Nicolas Cheng, Junwon Jung, Nadine Kuffner,
Jasmin Matzakow, Janja Prokic, Pedro Sequeira, Vivi Touloumidi and others.

Dr. Ellen Maurer Zilioli + 49 – (0) 89 – 57 86 97 56
Projektentwicklung / Sales + 49 – (0) 1577 – 3362236
Schleißheimerstr. 42 + 39 – 331 331 16 81
80333 München info@maurer-zilioli.com
Germany www.maurer-zilioli.com

Ust-IdNr. DE287600170



'I believe that my actions are searching for signs to be able to grow, to become more humane and free, to bear witness with art to man as the being that can wrest something from the "panta rhei" ('flowing of everything', Heraclitus), from coming into being, something that cannot expire, something with which heaven becomes more buoyant.' (Bruno Martinazzi)

With this exhibition we can but lay down a marker against the ruthless act of forgetting and in doing so commemorate a great personality of international auteur jewellery who has recently left us: Bruno Martinazzi (1923–2018).

Martinazzi stood out from this milieu like a solitaire, an artist-philosopher, a humanist, an advocate of an inimitable aesthetic of timeless beauty of Mediterranean influence. It was never Martinazzi's will to engage in trends, movements or the renunciation of classic goldsmithing materials; he can nonetheless still be regarded as a protagonist in a new orientation in jewellery which began in the 1960s. He held the untiring conviction that word, beauty, memory, tradition and its up-to-date artistic invocation and literary philosophical pervasion could, ultimately, even prevent wars, promote peace and create meaning in life.

Born in Turin in 1923, from a cultured family, aware early on of the cultural heritage of 'italianità', of its message and significance between references to Antiquity and modern commentary, filled with a curiosity for painting, music and reading, engaged as a young partisan against the fascist regime, a

half-orphan on account of losing his father as a child and later his beloved sister – it was under these auspices that the course was set for a very special kind of creativity and ethical stance.

His fields of creativity include relief, sculpture, jewellery, and written forms of expression. He moved within a self-imposed well-ordered radius of motifs. The apparently faultless, seemingly classical appearance of his works in gold or stone, however, indeed harbours the experience of rupture, harm and the dissolution of uniformity and of the homogenous figure. Here his adoption of Antiquity clashes with the present, creating an exciting interplay both in individual works as well as within his oeuvre as a whole.

For Martinazzi it was always about being a bridge, connecting the past with the future – through symbols, through embedding references that, on the one hand, refer to mythological tales and, on the other, epitomise fissures and injury in an artistic concept of man, in the concept of the world in the aftermath of two world wars. Thus his goal is therefore not a harmless repetition of what is already established but rather a subtle thematic visualisation between perfection and imperfection. Cut, caesura, fragmentation as artistic practices commonly run throughout his work. They mark the boundaries between imagination and tangible existence, between reality and metamorphosis. Seen this way Martinazzi in no way serves conventional concepts of the jewellery tradition, even if the splendour of gold virtually and unavoidably leads or seduces us in this direction. For he invented his own universe, populated by witnesses to this complex, continual process that sought to overcome mere subject matter while remaining rooted within it.

Our invited guests – Giampaolo Babetto, Mia Maljojoki, Wolfgang Rahs, Bernhard Schobinger, Robert Smit, Fabrizio Tridenti, and Graziano Visintin – pay personal homage to Bruno Martinazzi with works made especially available for this exhibition. Even though he did not preside in a strict sense over any 'school', Martinazzi was nevertheless admired and venerated by the most diverse of generations. His indefeasibility, his undeniable ethical stance, his unswerving artistic idiom have all indirectly and on an international scale left their mark.

Represented internationally by Maurer Zilioli – Contemporary Arts, Munich

Selected literature:

Cat. esp. Martinazzi. Ed. by Helen Drutt. New York 1990
Cat. esp. Bruno Martinazzi. Schmuck – Gioielli – Jewellery. Schmuckmuseum Pforzheim 1997
Karl Bollmann & Ellen Maurer Zilioli (eds.), Bruno Martinazzi. Gold und Stein (Gold and Stone). Arnoldsche Art Publishers, Stuttgart 2007
Ornella Casazza & Ellen Maurer Zilioli (eds.), Cat. esp. Bruno Martinazzi. Mensura, Numero et Pondere. Palazzo Pitti, Florence (Sillabe editore)
Bruno Martinazzi. Memory Maps. Ed. by Ellen Maurer Zilioli. Die Neue Sammlung – The International Design Museum Munich and Neues Museum – Staatliches Museum für Kunst und Design in Nürnberg 2011
Ellen Maurer Zilioli (ed.), Cat. esp. Bruno Martinazzi. Vivere, essere, volere bene. Pinacoteca Albertina – Turin 2014

Works in public collections:

Museum für Kunst und Gewerbe, Hamburg / DE
Museo dell'Oro, Arezzo / I
Museum of Fine Arts (Daphne Farago Collection), Boston / USA
Museo degli Argenti, Palazzo Pitti, Florenz / I
Deutsches Goldschmiedehaus, Hanau / DE
Honolulu / Hawaii: Museum of Fine Arts
Museum of Fine Arts (The Helen Williams Drutt Collection), Houston / USA
Muzeum Skla a Bizuterie, Jablonec / CZ
Goldsmith's Hall, London / UK
The Royal College of Art, London / UK
Victoria & Albert Museum; London / UK
Museo Nacional de Artes Decorativas, Madrid / Es
Museo Civico d'Arte Moderna, Mombercelli / Is
Die Neue Sammlung – The Design Museum Munich (Dauerleihgabe der Danner Stiftung), Pinakothek der Moderne, München / DE
Musée des Beaux Arts, Montréal / CA
MAD Museum – Museum of Arts and Design, New York / USA
MOMA – Metropolitan Museum of Art, New York / USA
Schmuckmuseum im Reuchlinhaus, Pforzheim / DE
Museo Eremitage, St. Petersburg / RUS
National Museum of Modern Art, Tokio / J
Centro Direzionale Fiat, Turin / I
Galleria d'Arte Moderna, Turin / I
Stadt Turin, Percorso per Non-Vedenti, Murazzi del Po, Turin / I
Utsonomiwa Museum, Utsonomiwa / J
21er Haus – Museum für zeitgenössische Kunst, Wien / A
Wuppertaler Uhrenmuseum, Wuppertal / DE

PREVIEW

Maurer Zilioli guest at kunstbüro reillplast
Amalienstr. 21
80333 München

MARI IWAMOTO – DESPO SOPHOCLEOUS 5541 km



Despo Sophocleous



Mari Iwamoto

13 – 17 March 2019
Opening: 12 March 2019, 7 p.m.

Opening hours: 10 a.m. – 7 p.m.

For many years now, we at the project space Kunstbüro Reillplast have been showing recent stances and experimental approaches in an installation specially created for Munich Jewellery Week. In 2019 two more outstanding protagonists will present their current works: Mari Iwamoto (b. 1987 in Tokyo) and Despo Sophocleous (b. 1977 in Nova Scotia). Both artists underwent comprehensive training and ultimately studied at the Munich Academy before enjoying success in various exhibitions. They are both united by the fundamental belief in treating jewellery as an artistic phenomenon and cultivating it as a medium to explore different subject matter. Occasionally Iwamoto will branch out into a sculptural dimension, Sophocleous with paper, drawing and photography. Yet jewellery forms the mainstay of their work.

In her latest series Iwamoto deals with unexploded shells. Her pendants were inspired by bombs, thought to be inactive, from past wars. Threatening yet appealing, they illustrate the aesthetic of horror, which can very quickly turn into dark seduction. Design, concept, content and subject matter come together to form a unique alliance. Sophocleous is dedicated to the constructive visualisation of experiences in the widest sense. Paths once taken, experienced urban spaces, complex emotional processes, structural and architectural studies are all part of this and are united and adopted into the jewellery object. Her preferred material, wood, lends a poetic note, which helps to visualise the – almost seemingly melancholic – ‘chronicles’ of these cognitive journeys.

Jewellery serves both artists as a metaphorical casing, one which contains multilayered reflections and approaches of an only seemingly subjective-personal nature, for historical references and socio-political stances also leave their mark here. Functioning as jewellery, references and intentions condense to become a vessel, an object of multifaceted form.



MARI IWAMOTO

*1987 in Tokyo / Japan

Education

2006 –2010 Hiko Mizuno College of Jewelry in Tokyo (JP)
2010 –2014 Akademie der Bildenden Künste München (Prof. Otto Künzli)
2015 –2017 Akademie der Bildenden Künste München (Prof. Karen Pontoppidan)

Prizes and Acknowledgments

2017 Graduation / Diplom (Class Prof. Karen Pontoppidan) Prize
2017 Senator–Bernhard–Borst–Preis (Graduation Prize) at Diplom exhibition
Akademie der Bildenden Künste München Prizes (Nomination)
2008 JAPAN JEWELLERY ART COMPETITION (JP)
2013 SCHMUCK (DE)
2018 BKV-Preis (DE)
2018 Talente München (DE)

DESPO SOPHOCLEOUS

*1977 in Nuova Scotia / Canada

Education

2008- 2015 Akademie der Bildenden Künste München, professor Otto Künzli, DE
2004-2008 BFA, Major in Jewellery Design and Metalsmithing, Nova Scotia College of Art and Design
University, Halifax, Nova Scotia, CA
2006-2007 Hochschule Pforzheim, Fakultät für Gestaltung, Exchange Study, DE
1995-2000 BA, Major in Philosophy, Minor in Anthropology, University College of Cape Breton, Sydney,
Nova Scotia, CA

Awards | Scholarships | Grants (Selection)

2017 Arts Across Canada, Travel Grant, Canada Council for the Arts
2013 STIBET-Programm des Deutschen Akademischen Austauschdienstes
2012 Herbert Hofmann Preis, Handwerkskammer für München und Oberbayern
Bayerisches Staatsministerium für Wissenschaft, Forschung und Kunst Scholarship
2010 DAAD, Deutscher Akademischer Austausch Dienst Graduate Scholarship
2009 DAAD, Deutscher Akademischer Austausch Dienst Graduate Scholarship
Governor General's Silver Medal Award, Nova Scotia College of Art and Design University
2008 Charlotte Wilson-Hammond/Visual Arts Nova Scotia Award, Nova Scotia Talent Trust
2007 Robert Pope Foundation Undergraduate Award, Nova Scotia College of Art and
Design University