

Satellitenausstellung

THE GOOD CRAFTSWOMAN

Nadine Kuffner – Jasmin Matzakow

Schleißheimerstr. 42

courtyard

Wednesday 11 March – Sunday 15 March 2020

Daily 2 – 6 p.m.



Nadine Kuffner, Bild, 2017

The idea of jewellery is inevitably linked to a sense of honour in craftsmanship, to craftsmanlike execution and accuracy. A double bond opens up - when you think of the combination of female handwork, artisan skills, commitment and tradition. Ethos - habit, custom, responsibility and moral stance - as an inherent scale of values, constitutes an alliance with pathos, with the gesture of meaning, with the artisan imperative. It is a burden with the jewellery heritage.

The freedom of movement proves to be permanently restricted and the matter is still burdened and contaminated by dogmatic guidelines and sentimental aesthetic associations.

Matzakow likes to start out from the material that stimulates her and sets the course for her content-based examination. For example wood or nettle fibres. Their haptic and substantial qualities, apart from their use as a remedy or in an archaic rhythm of life, refer to ritual connections, to powerful symbolic signs, to the potential power of nature, its ornaments, to the anchoring of human action in a fundamental primordial ground. It is at this interface that Matzakow positions herself in a radical way. From the jewellery, she takes away the socially acquired shape, she builds it from brute stuff, from worthless finds, from simple things, and concedes them an aesthetic that grows directly out of their matter, which nevertheless inclines towards jewellery.

Kuffner, on the other hand, strives for free, expansive artistic gesture and action. She as well feels uncomfortable with the conventional jewelry concept. Her works therefore break up the hierarchical orders. The weight exceeds the carrying capacity, the object contradicts the format, the production process bears witness of the refusals of clean and exact shaping, of the "significant" metal, of the calculated, controlled procedure. Kuffner leaves herself - to a certain extent - to chance, to the inherent conditionality of the material - and demonstrates courageously a determined separation from diction and dogma. She chooses spontaneity, respect for the self-will and for the inherent laws of tin, her current preferred material. "Where does jewellery end and where does a painting or sculpture begin?", asks Kuffner. In her works, aspects that usually appear disconnected, flow together.

A serious, ironic game, a revolt, a postulate, a resolutely rebellious handling are articulated in this exhibition. It is time for an open debate, a repeated problematization and ongoing reflection on the subject, keeping on discussions and perspectives that always raise the questions of identity and expectation and never demand to decide. Can there be any fixed criteria after all? The joint presentation of these two positions offers a lively confrontation, an exciting and captivating spectacle of possible tendencies and options for jewellery.



Jasmin Matzakow
Ecotechnomagic, 2018
Foto: Joern Blohm

NADINE KUFFNER

Education

- 2010 – 2017 Academy of Fine Arts Munich,
Jewellery class Prof. Künzli / Pontoppidan
degree: diploma
- 2016 Awarded Meisterschülerin (Head Student) by Professor
Karen Pontoppidan
- 2007 – 2010 Konstfack, University College of Arts, Crafts
and Design Stockholm, Prof. Pontoppidan
degree: bachelor
- 2004 – 2007 Staatl. Berufsfachschule für Glas und Schmuck,
Kaufbeuren-Neugablonz,
silversmithing class
- 2003 – 2004 Alchemia, Florenz, IT

Prizes

- 2017 **Recognition Award** Bavarian Stateprize for young designers, München, DE
Recognition Award Oberbayerischer Förderpreis für Angewandte Kunst, München, DE
- 2016 **2. Prize** Forget Them, Brooklyn Metal Works, New York, USA
- 2011 **TALENTE Prize** International Craftfair, München, DE
2. Prize Oberbayerischer Förderpreis für Angewandte Kunst, München, DE

collections various collections in Europe and USA

JASMIN MATZAKOW

born 1982 in Germany

WORK EXPERIENCE

- 2020 Lecture, Antwerp Research Institute for the Arts
- 2019 Visiting Critic, RISD, Jewelry and Metal Department
Lecture, Brooklyn Metal Works, NY
- 2017 Tutor for Handshake 4
- 2016 Lecture, Saimaa University of Applied Sciences, Imatra, Finland
Lecture, Academy of Fine Arts Munich
- Since 2016 Assistant Professor, Art Academy Munich, class for jewellery and hollowware
Studio in Munich
- 2015-2016 Studio in Stockholm

- 2015 workshop, Tool, Jewelry, Weapon, 8th Annual Deleuze Studies Conference and Camp in Stockholm, Sweden
- 2014-16 Co-Founder, The Pack, a team of two artists and one designer researching the meaning of craft in our society in a philosophical context.
- 2012-13 Tutoring of diploma project of Annekathrin Pohle, Burg Giebichenstein University of Art and Design Halle
- 2010-13 Studio in Halle (Saale), Germany
- 2012 Residency and research in the Reina Sofia Museum Madrid, Spain
- 2011 Residency and training in Tezhip (Arabic ornamentation) at Ayten Teryaki, Istanbul, Turkey
- 2008-11 Co-Founder, Schmuckkantine, an organization for and by jewellers in Germany

EDUCATION

- 2013-15 Master of Fine Arts in Crafts, Jewellery and Corpus, Konstfack University College of Arts, Crafts and Design, Stockholm, Sweden
- 2005-10 Diploma of fine Arts, Burg Giebichenstein University of Art and Design, Germany
- 2002-03 Apprentice to a goldsmith in Freiburg, Germany

GRANTS, AWARDS AND RESIDENCIES

- 2016 *Travel Stipend*, Konstnärsnämnden
- 2015 *Jubelfonden*, Swedish Freemason Grant
- 2015 *Ulla Fröberg-Cramérs stipendiestiftelse* (in collaboration with Ela Celary and Rebecca Deans for Tool Jewelry Weapon), Sweden
- 2012 *1st prize Cominelli Award*, La Fondazione Cominelli & AGC Association, Italy
- Scholarship* of the Art Foundation Saxony-Anhalt, Germany
- 2011 *Grassiprize of the Sparkasse Leipzig*, Germany
- Talente Prize*, Internationale Handwerksmesse, Munich, Germany
- 2010 *Istanbul Scholarship* of the Art Foundation Saxony-Anhalt, Germany
- Mention prize* of the Foundation of the Saalesparkasse, Germany
- 2007 *3rd Prize Mit Deinen Augen*, Goethe Institut, Germany

WORK IN PUBLIC COLLECTIONS

- Grassimuseum of applied arts, Leipzig, Germany
- Stiftung Moritzburg – Kunstmuseum des Landes Sachsen-Anhalt, Halle, Germany