



MAURER ZILIOLI

Press release Pontoppidan 2026



KAREN PONTOPPIDAN

i n n e n

Maurer Zilioli guest at Kunstbüro Reillplast

3 – 8 March 2026

Opening hours: 3 – 8 March, 2 – 7 pm

Opening: Tuesday, 3 March, 6 – 9 pm

Meet the artist: Sunday 8 March, 2 pm

**Amalienstr. 21
80333 München**

It is safe to say that for Karen Pontoppidan, professor of the Fine Arts class for jewellery and holloware at the Academy of Fine Arts, Munich, nothing is left to chance or aesthetic considerations alone. Materials, form, workmanship, context and approach are all founded on socio-political concerns, including those also originating from her own experience. Her works of jewellery are always of a profound nature.

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This is indicative and the focus of her entire oeuvre. Having learnt her craft from scratch, the artist made the conscious and provocative decision to break with the golden rules of her profession in order to strengthen her power of expression, to embed her work in a contextual framework and to question aesthetic norms. This can be seen in earlier groups of works such as *O.T.*, *Family Portraits*, *Canvas – Context – Cash* and *Knell – The Gender Bell*, among others. Here, we encounter curiously shaped forms, often enclosure-like structures hanging from or bound by threads, with or without engraving, which through the use of signs and the body present commentaries or considerations on human relationships, on the interplay between art and jewellery, between rules and realities, on social hierarchies and circumstances. With these works, Pontoppidan is keen to target traditional assumptions and their consequences for the classification of art and male and female artists. Materials from renowned, elitist artistic realms, such as canvas, paint and fine silver, repeatedly appear, liberated from their genre's hierarchy and ironically subverted and interpreted, as in *Knell II* and *Canvas – Context – Cash*.

Likewise with the *innen* cycle of works started in 2023. Different-sized boxes made of pliable painted canvas, sewn and artfully embroidered, by hand or machine, they stand out from the body as colourful, offbeat, unusually voluminous brooches. Through the act of hugging or other forms of physical contact, the objects become squashed and crumpled. Slowly, they gradually right themselves again. As do women in the art world, who must continually fight against exclusion, rejection and marginalisation, and who time and again pull themselves up, recover and start anew. The German word ending *innen*, used to form nouns denoting female gender, says a lot about the system in which female artists must make their mark. Experiences to which Pontoppidan as president of the Academy has become particularly sensitive. This group of works therefore represents a natural continuation of *Knell – The Gender Bell*. For the question is how art, and in this case jewellery, can take a stand, tackle socially critical subjects and lend them a form appropriate to the genre. Karen Pontoppidan achieves this transformation through connection, often in the truest sense of the word. The thread penetrates the canvas; the canvas aligns itself with the craftsmanship and gestures originating from the female context. The thread acts as an effective and potent vehicle, a symbolic tool, so to speak, of discussion, combination and confrontation. The result is a concise and clever fusion of attitude and material.



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innen

Die Endung „innen“ markiert das Geschlecht „Weiblich“ bei einer Berufsbezeichnung auf deutsch. Es ist ein geschlechtsdefinierender Zusatz zum ursprünglichen Wort.

Die Werkgruppe „innen“ bezieht sich auf die Strategien, die Künstlerinnen benutzt haben, um eigene Bereich zu definieren, wie zum Beispiel die Verwendung von textilen Techniken und Materialien, sowie die Auseinandersetzungen mit Körperlichkeit oder geschlechtsspezifischem Rollenverhalten und Zuschreibungen.

Spuren der Zurückweisung bleiben wie Narben in der Form, aber Die Broschen „innen“ sind widerstandsfähig und können sich immer wieder aufrichten.

Künstler = männlich (artists = male)
Künstlerinnen = weiblich (artists = female)

The suffix "innen" by professions in the German language indicates the gender "female". It is a gender-defining addition to the original word.

The "innen" series of works refers to the strategies that female artists have used to define their own fields, such as the use of textile techniques and materials, as well as explorations of corporeality or of gender-specific roles and attributions.

Traces of rejection remain as scars in the shape, but the brooches "innen" are resilient and are able to raise again.

(Karen Pontoppidan)



MAURER ZILIOLI

Short cv Karen Pontoppidan:

- 1968 Kerteminde DK

Ausbildung / Education

1986-88	Praktikum/ Internship_Gerda Lynggaard/Monies_Kopenhagen_DK
1988-91	Ausbildung zur Formgeberin/ Training as jeweller_Berufskolleg für Formgebung, Schmuck und Gerät_Schwäbisch Gmünd_DE
1991-97	Studium/ Study_Klasse/ class Prof. Otto Künzli_Akademie der Bildenden Künste/ Academy of fine Arts_München/ Munich_DE
1995 – 1997	Meisterschülerin
1998	Diplom/ Diploma_Akademie der Bildenden Künste/ Academy of fine Arts_München/ Munich_DE
s. 1997	Atelier/ studio_München/ Munich_DE

Lehrtätigkeit / Teaching experience

2000 - 06	Assistentin/ Assistant professor von/ by Prof. Otto Künzli_Akademie der Bildenden Künste/ Academy of fine Arts_München/ Munich_DE
2003 - 04	Gastdozentin/ Guestprofessor_Fachhochschule_Düsseldorf_DE
2005 - 06	Gastdozentin/ Guestprofessor_Hochschule_Pforzheim_DE
2006 - 15	Professorin/ professor_Ädellab_Konstfack University College of Arts, Crafts and Design_Stockholm_SWE
s. 2015	Professorin/ professor_Akademie der Bildenden Künste/ Academy of fine Arts_München/ Munich_DE
2016 -20	Vizepräsidentin/ vice-president_Akademie der Bildenden Künste/ Academy of Fine Arts München/ Munich_DE
s. 2022	Präsidentin/president_Akademie der Bildenden Künste/ Academy of fine Arts_München/ Munich_DE

Kuratorische Tätigkeit / curatorship

2007	Kuratorin der Ausstellung/ Curator of the exhibition_Konnti_Helsinki_FIN
2012	Kuratorin der Ausstellung/ Curator of the exhibition_Ädellab –The State of Things_Die Neue Sammlung – International Design Museum_Pinakothek der Moderne_München/ Munich_DE
2014	Kuratorin der Ausstellung/ Curator of the exhibition_The Talking Table_Galerie Rossana Orlandi_Mailand/ Milan_ITA
2015	Kuratorin der Ausstellung/ Curator of the exhibition_LAGOMLAND_Galerie für Angewandte Kunst_München/ Munich_DE
2019	Kuratorin der Ausstellung/ Curator of the exhibition_SCHMUCKISMUS_Die Neue Sammlung – International Design Museum_Pinakothek der Moderne_München/ Munich_DE

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Arbeiten in öffentlichen Sammlungen / works in public collectons

CODA Museum_Apeldoorn_NL
Cooper Hewitt_Smithsonian National Design Museum_New York_USA
Die Neue Sammlung_Pinakothek der Moderne_München/ Munich_DE
Grassi Museum_Leipzig_DE
Hiko Mizuno College of Jewelry_Tokyo_JP
Alice and Louis Koch Collection_National Museum_Zürich_CHE
Københavns Kunstforeningen_Kopenhagen/ Copenhagen_DNK
Marzee Collection_Nijmegen_NL
Nasjonalmuseet for Kunst, Arkitektur og Design_Oslo_NOR
Röhsska Museum_Gothenborg_SWE
Schmuckmuseum Pforzheim_Pforzheim_DE



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