Lieber Otto,

Dear Professors Jamie Bennet, Myra Mumlitsch-Gray and Kerianne Quick and students and alumni from the State University of New Paltz in New York, sehr geehrter Herr Rothmüller, sehr geehrter Herr Dr. Bruckner, verehrte Damen und Herren,

... ladies and gentlemen, dear guests from all over the world...

A warm welcome to the Pinakothek der Moderne –

Today, we are not only opening two exhibitions, we are also celebrating the tenth year of the Danner Rotunda – in other words, Neue Sammlung has devoted itself to the topic of jewelry for ten years in the Pinakothek der Moderne.

An anniversary in other words.

But what is missing, or rather who is missing: is a person who would normally stand where I am now standing, and whom you expected to see, because he was always here... Florian Hufnagl – who reached retirement age and as scheduled on 1 February after 24 years as Director of Neue Sammlung downed tools.

And since we are talking of decades and anniversaries:

It was 1993, over 20 years ago that jewelry became a topic for Neue Sammlung.

But it is longer still since the topic first took the stage in Munich.

Maybe it was over 30 years ago, in 1983, when the Danner Stiftung as a foundation first began to assemble a jewelry collection?

Or was it over 40 years ago, in 1971 when jewelry artist, silversmith and goldsmith Hermann Jünger, was appointed professor at the Academy? The class became increasingly international in subsequent years, and from 1991, when Jünger was succeeded by Otto Künzli, you might say the jewelry class went global – forming intensive links to almost all the continents – with the sole exception of Africa, perhaps.

Incidentally, in the late Sixties there was another key event in the scene that moved this networking of Munich forward, an event that shows the influence of political...
events on things; after all, jewelry is not created in a vacuum: In 1968, Hermann Jünger was one of the protagonists at the 1st international jewelry symposium in Jablonec in Czechoslovakia – a milestone in the history of jewelry. But jewelry probably became a topic for Munich very much earlier: Namely some 65 years ago in 1949, when the first jewelry show was organized at the International Craft Fair, giving a clear signal in the post-war era. And in 1958 jewelry by Hermann Jünger was selected for the World Exposition in Brussels to represent the artistic mindset of the still young West Germany – another conscious statement. Today at the re-opening of the Danner Rotunda, we are proud to be able to show you one of the two Hermann Jünger necklaces which went on display back then in Brussels, thanks to an acquisition by the Danner Stiftung last year.

As you see many factors are responsible for us meeting here today:
- the initiators of the special jewelry show at the International Craft Fair;
- the class for jewelry and silverware from the Academy of Fine Arts in Munich together with their professors;
- the "jewelry creators", in other words, jewelry artists;
- the Munich galleries, who have devoted themselves to the topic and familiarized collectors with it when it was not as prevalent and popular in the city as it is today;
- the donations made to the Museum, for example by jewelry artists such as Peter Skubic, Sepp Schmölzer, Hermann Jüenger, Thomas Gentile or Claus Bury, by Galerie Spektrum or private collectors such as Helen Drutt.
- the Danner Stiftung who decided to make its jewelry collection permanently accessible to a broad public, but also its willingness to support the creation of the Danner Rotunda and to promote further jewelry acquisitions, to give the collection greater depth and reach further back in time;
- not to forget the resolution passed by the Free State of Bavaria 25 years ago to build a new museum for modern art, namely the building we are standing in, Pinakothek der Moderne;
- and – last but not least – the Museum, by which I mean Neue Sammlung and its Director, who had a vision in the Nineties of what was possible, and whose vision we now see realized today in Pinakothek der Moderne.

In the Pinakothek, for the first time jewelry is shown in a permanent exhibition and in concert with the other arts – with free art, graphic art, architecture and design, and that is truly unique.
Everything seems so logical in hindsight. As if it were inevitable that we should reach the point we are at today. The 10th anniversary of jewelry in Pinakothek der Moderne and this gigantic crowd of guests to our opening, guests who have quite literally flocked from all over the world, from New Zealand, Australia, Japan and South Korea, China and Taiwan, South America and both coasts of the United States, from Canada and from every European nation ... Jewelry makers, and jewelry collectors, museum people, gallery owners and journalists, experts and the inquisitive. And everywhere in the city there are events related to jewelry.

But to get to where we are now things were by no means clear or unambiguous. Not everything can be foreseen and planned. Indeed, I am convinced that a detailed plan can kill an idea. The thing was to be aware of unexpected things, chances that suddenly cropped up, sometimes like gifts, and to integrate them. It is not simply a matter of moving stones that block our path; perhaps they can be put to use for the building.

In short: Looking back everything seems logical and building up to a goal ... you might call it “10 years of Danner Rotunda” or – more broadly: anchoring jewelry in such an interdisciplinary context and making this place into an international center of jewelry art...

But it took a lot of courage to get to this point – and more than that, namely vision, intelligence, patience and tenacity. And passion. And untiring effort. And it was made possible by a whole series of people.

But one thing is clear: 10 years are not enough. Standing still and indulging in self-praise is not on. We see the Danner Rotunda both as “the ground beneath our feet” but also as inspiration for the future, which is why it will continue to act as a backdrop for special shows on influential artists of contemporary jewelry. A decisive element are also the cooperations we have with jewelry academies. They began 2008 with Otto Künzli’s jewelry class from the Munich Academy. We have continued this practice since then, every year inviting a class of students to present their works to a broad public in the Pinakothek der Moderne. Following a “3-schools project” involving Tokyo, Munich and London it was the Prague academy class of Eva Eisler, the class of the Konstfack Stockholm with Karen Pontoppidan, and the class of the Royal College of Art London with Hans Stofer and Michael Rowe.
And today we cross the Atlantic for the first time to the United States and have as our guests Masters in Fine Arts students from the metal and jewelry class at the State University of New York in New Paltz. They too wanted to contend with the far from easy situation of our special exhibition space below the stairs. They have given their installation the ambiguous title “Staring: in Hindsight”.

So the decision of the Danner Stiftung to install a jewelry exhibition space in Pinakothek der Moderne had a lasting influence on things – it also meant creating a lively forum, which can adequately reflect changes. And it was this attitude that prompted the decision by the chairman and management of the Danner Foundation, 2014 to appoint a new curator to the Danner Rotunda.

It was only sensible for the 10th anniversary Otto Künzli, who was involved in the first installation of the Rotunda in 2004, should be in charge of “revisiting” the space. I will not say more about the crucial role Otto Künzli plays in both the world of jewelry and for Munich; it would be like carrying coals to Newcastle. Otto Künzli will shortly tell us himself about his concept, immediately after the speech by Dr. Bruckner from the Danner-Stiftung.

One important thing remains for me to do: And I also do this on behalf of Florian Hufnagl. That is to thank various people:

- Thanks first to you, dear Otto, for conceiving and preparing the new installation.
- Our thanks also go to you, Dr. Bruckner, and the members of the Board of the Danner Stiftung for their trust and support, in supporting the new installation.
- Our thanks go to Professor Jamie Bennet, Professor Myra Mimlitsch-Gray and Visiting Professor Kerianne Quick of the State University of New York at New Paltz, to the Master of Fine Arts Candidates of this institution as well as to Barbara McFadyen for her supporting this students’ project.
- Thanks are due to external planners: Flavia Thumshirn, Elektroanlagen Wiese and Folienschriften Martin.
- And my thanks also go to my colleagues in the Museum: Restorer Barbara Schertel, who worked very closely with Otto Künzli, and also our restorers Julia Reischl and Tim Bechthold; Michael Daume and Cornelius von Heyking from the Technical Department; Rainer Schmitzberger for designing the labeling; and the press office of the Pinakothek der Moderne headed by Ms. Nehler.
- Last a huge thanks to my colleague Dr. Petra Hölscher, responsible for the scientific and organizational support for the new show in the Danner Rotunda and the "Staring"-exhibition.

I would like to finish by thanking you all listening so attentively and let the Chairman and Managing Director of the Danner Stiftung – Dr. Bruckner …take the floor.