



Acquisitions

The Marjan and Gerard Unger Collection Jewellery by Twentieth-Century Dutch Jewellers, Goldsmiths, Silversmiths and Designers

• DIRK JAN BIEMOND •

To mark the occasion of receiving her doctorate with her thesis *Sieraad in context. Een multidisciplinair kader voor de beschouwing van het sieraad* ('Jewellery in Context, a Multidisciplinary Framework for Dutch Jewellery'), Marjan Unger and her husband Gerard gave the Rijksmuseum some five hundred pieces of jewellery, a representative part of their collection. These pieces served as reference material for her book *Dutch Jewellery in the 20th Century (Zonder wrijving geen glans; het Nederlandse sieraad in de 20ste eeuw)* (2004), in which Unger presented a comprehensive overview of Dutch jewellery culture on the basis of contemporary sources.

The Rijksmuseum has been collecting jewellery from different backgrounds since its earliest years.¹ Jewellery is regarded as an art form in its own right within the precious metals collection. The main periods of interest are the Renaissance and Art Nouveau, periods in which artists in different media felt drawn towards jewellery. Jewellery is collected as part of the coverage of Dutch fashion in the costume collection. Items of jewellery also form part of the Dutch History Department's collections, where they are used as symbols for historical subjects. Jewellery is an obvious motif for the 20th century; since the mid 1960s the work of various Dutch artists has gained international recognition.²

To a significant extent the Rijksmuseum's jewellery collection owes its existence to donations and bequests, although important objects are often purchased.³ Unlike the United States, where in recent years museums in New York, Boston and Houston have been given collections of jewellery, including Dutch pieces, gestures like these still remain the exception in the Netherlands.⁴

The Unger Collection stands out because of its individual perspective. Gerard Unger is a leading international typographer and type designer, and Marjan Unger is a prominent figure in the world of contemporary design. She has dedicated herself to Dutch designers in many ways. As a lecturer at the Precious Metals Department of the Gerrit Rietveld Academy and as head of the Free Design Department at the Sandberg Institute she has trained a new generation of designers. As a journalist and editor of the authoritative magazines *Bij Voorbeeld* and *MORF* she contributed to a national platform for art jewellery, textiles, ceramics, fashion, glass and graphic design. Between 1991 and 1993, as the director of the Dutch Form Foundation, she was commissioned by the Ministry of Culture to champion the position of Dutch designers at home and abroad. She was also a member of a number of international judging panels.

This involvement is evident in the jewellery collection. Aware of the principal developments in the field from the inside, she was in a position to buy examples of groundbreaking work by her

colleagues and students at an early stage. She and Gerard also gave commissions that led to the creation of works of art with a personal twist.

Her desire to put the developments of the last four decades of the 20th century into perspective translated into a wide-ranging collection of modern jewellery from the first half of the century. These objects show that the boom that took place after 1965 did not come out of the blue. The pieces are also evidence of a specifically Dutch jewellery culture, supported by a complex network of artists, jewellery makers, workers in precious metals and jewellers.

I MICHAËL FERRON (1963)
Portrait of Marjan Unger, 1991

On 14 December 1991 an interview with Marjan Unger appeared in *de Volkskrant* on the occasion of her appointment as director of the Dutch Form Foundation, a body dedicated to the recognition of Dutch designers. Jaap Huisman gave the interview the fitting title *Kleine reus in vormgevingsland* (A little giant in design land). In many ways this photograph shows how that little giant devoted herself to Dutch artists.

In the first place she gave young artists an opportunity to show what they could do, as is revealed by the choice of the photographer and also by the piece of furniture she chose to be photographed with. The chest of drawers *You can't lay down your Memories* by Téjo Remy (1960) was made in 1991. The design was purchased by MOMA in New York in that same year.

The striking necklace she is wearing in the photograph (inv. no. BK-2010-2-2-1) was a recent work by the established artist Robert Smit (1941), who returned to making gold jewellery in the mid 1980s. Unger demonstrated her strong support for the renewed acceptance of this material by choosing a pendant by this designer.

PROVENANCE:

Gift of Marjan and Gerard Unger, 2009
(inv. no. BK-2010-2-489).



2 ROBERT SMIT (1941)

Necklace *Sketch for Sleeping Beauty II*, with accompanying case, 1990
 Gold and gold wire, 780/1000, 900/1000, 185 x 160 x 0.48-0.44 mm;
 case: wood covered with painted velvet, 42.5 x 19.8 x 35.5 cm

Robert Smit likes gold. In the egalitarian 1970s the material was considered suspect because it was associated with the values of the ruling elite. At that time Smit stopped making jewellery and concentrated on photography and drawing. In 1984 he went back to jewellery, a move that caused heated discussions about the significance of contemporary jewellery because of the material he used.

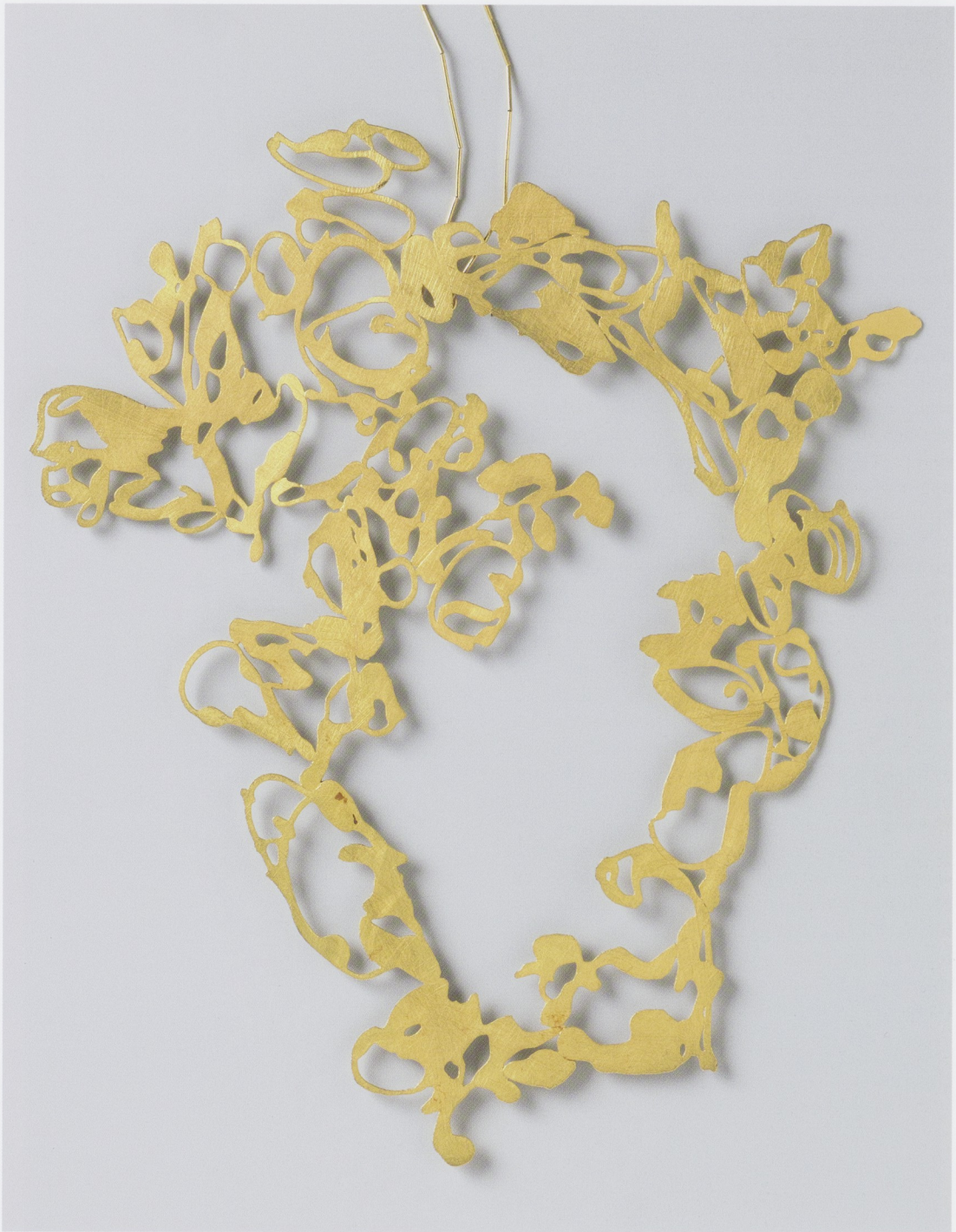
Smit regularly uses gold as a support. There are various examples of painted jewellery in the Unger gift (brooch 1967, brooch *Succulent Tulip* 1998), in which the drawing is an integral part. He made four works altogether in the *Sleeping Beauty* series. They differ because the drawing determined the shape. Two examples, *Sketch for Portrait of Sleeping Beauty III* and *Study for Sleeping Beauty IV*, were exhibited at the

Triennale du Bijou in Paris in 1990 (Unger 2004, p. 473). A velvet-covered case accompanies *Sketch for Sleeping Beauty II*. This is also a fundamental part of the work; Smit used the exterior as a support for a painting.

PROVENANCE:

Gift of Marjan and Gerard Unger, 2009
 (inv. nos. BK-2010-2-2-1 and 2).





3 FIRMA GEBROEDERS ROZENDAAL

Necklace, c. 1920

Silver, gold, diamond and baroque pearls, 47 cm

Marked on the clasp G I R in a rectangle (variation of the maker's mark Verantwoordelijkheidstekens ^s 70606 = Gebr. Rozendaal, Hoorn, c. 1920-25), re-assayed on the clasp and on the settings, assay mark G in a rectangle with chamfered corners (Verantwoordelijkheidstekens NN089), 1953-55

Pearls are worn a great deal in the Netherlands and so the output of bracelets and necklaces must have been enormous. As a classic basic item the pearl offered little scope for variation. The length of the string varied in accordance with the requirements of fashion. Only the clasp and the settings provided any potential for modern shapes. The geometric design idiom of the elements of this piece is an exception; historicizing examples are more common.

The cut of the stones and the colour of the pearls make it likely that an older piece of jewellery was sacrificed for this piece. This was, and still is, standard practice: even now jewellers use advertisements to encourage owners of old jewellery to allow them to transform it into something fashionable and wearable, with the result that pieces typical of a particular period have become extremely rare. The most distinctive examples with the most valuable stones will have been the first to disappear.

The firm run by the brothers Jan and Dirk Rozendaal specialized in rose cut diamonds. They were one of the largest makers of jewellery in the Netherlands and supplied prominent jewellers like Steltman in The Hague in the 1920s. A bar brooch with a case in the Unger gift is evidence of this. Steltman's address is found inside the lid (Unger 2004, fig. 107).

PROVENANCE:

Gift of Marjan and Gerard Unger, 2009

(inv. no. BK-2010-2-18).



4 VAN DEN EERSTEN & HOFMEIER

Chain with pendant, amber and gold, c. 1925

Pendant: 6.8 x 2.8 cm

Marked on the pendant: petal assay mark in an oval (Verantwoordelijkheidstekens NNO47), maker's mark E.H. in a rectangle (Verantwoordelijkheidstekens 57722) = Van den Eersten & Hofmeier, 1920-29

The straight, angular silhouettes that came into fashion in the mid-1920s called for accents to be placed on the bosom; this prompted the production of long chains with large pendants, and this Amsterdam-made piece is one of the finest examples.

The design idiom is Art Deco, in which exotic motifs go hand in hand with geometric shapes borrowed from Modernism. Chinese elements figure in the gold setting. The red gold combines beautifully with the glowing colours of the large cabochon-cut amber.

The firm of Van den Eersten & Hofmeier was one of the most prominent workshops for works in gold and diamonds in Amsterdam. According to a sales ledger (privately owned) they supplied jewellers such as Koninklijke Begeer in Utrecht, Van Kempen & Zoon in The Hague and Rotterdam, and Bonebakker & Hoeker in Amsterdam (J.R. de Lorm, D.J. Biemond, *Amsterdams Goud en Zilver*, Amsterdam 1998, p. 502). Van den Eersten & Hofmeier are also represented in the gift by a cocktail ring, c. 1953-61 (Unger 2004, fig. 199).

LITERATURE:

Unger 2004, fig. 109.

PROVENANCE:

Gift of Marjan and Gerard Unger, 2009
(inv. no. BK-2010-2-1).



5 ATTRIBUTED TO CHRISTA EHRLICH (1903-1995)

Four rings, c. 1930

Steel and onyx in steel, ivory and carnelian in steel, ivory and onyx in steel, plastic and sodalite in steel, the steel ring: 1 x 2.2 x 2 cm, the other three rings: 1 x 2.3 x 2.1 cm

The Vienna-born designer came to the Netherlands in 1927 at the invitation of Carel Begeer (1883-1956). Ehrlich was trained by the renowned architect Joseph Hoffmann and had worked for a time in Hoffmann's studio. She became known as a designer of silver services and other large pieces in precious metal which were produced by Begeer's factory, the Koninklijke Nederlandse Edelmetaalbedrijven in Voorschoten. Hoffmann's functionalist design principles are evident in Ehrlich's simple, machine-made designs.

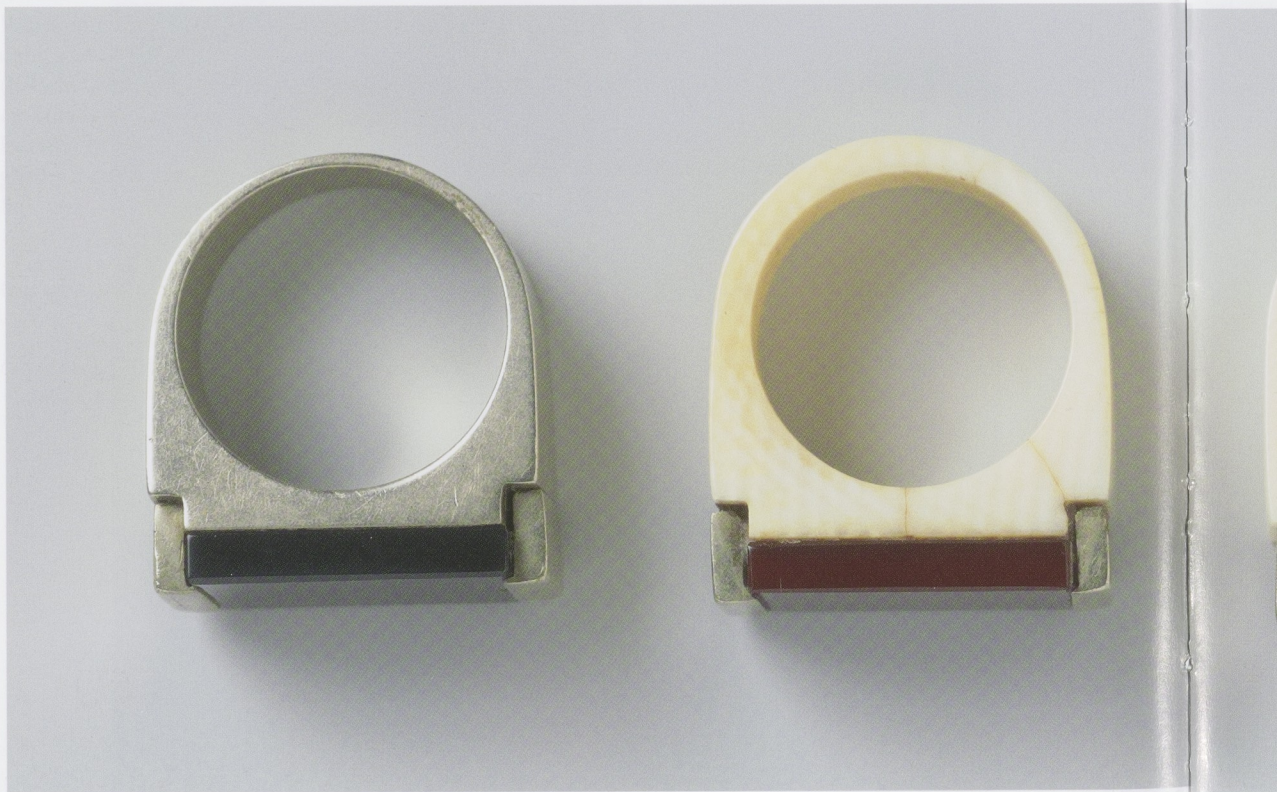
These hand-made rings stem from a prototype in a functionalist design made up of geometric elements. The design was executed in a variety of non-precious materials in an attempt to show a clear contrast between the supporting and ornamental elements. The joints have been left

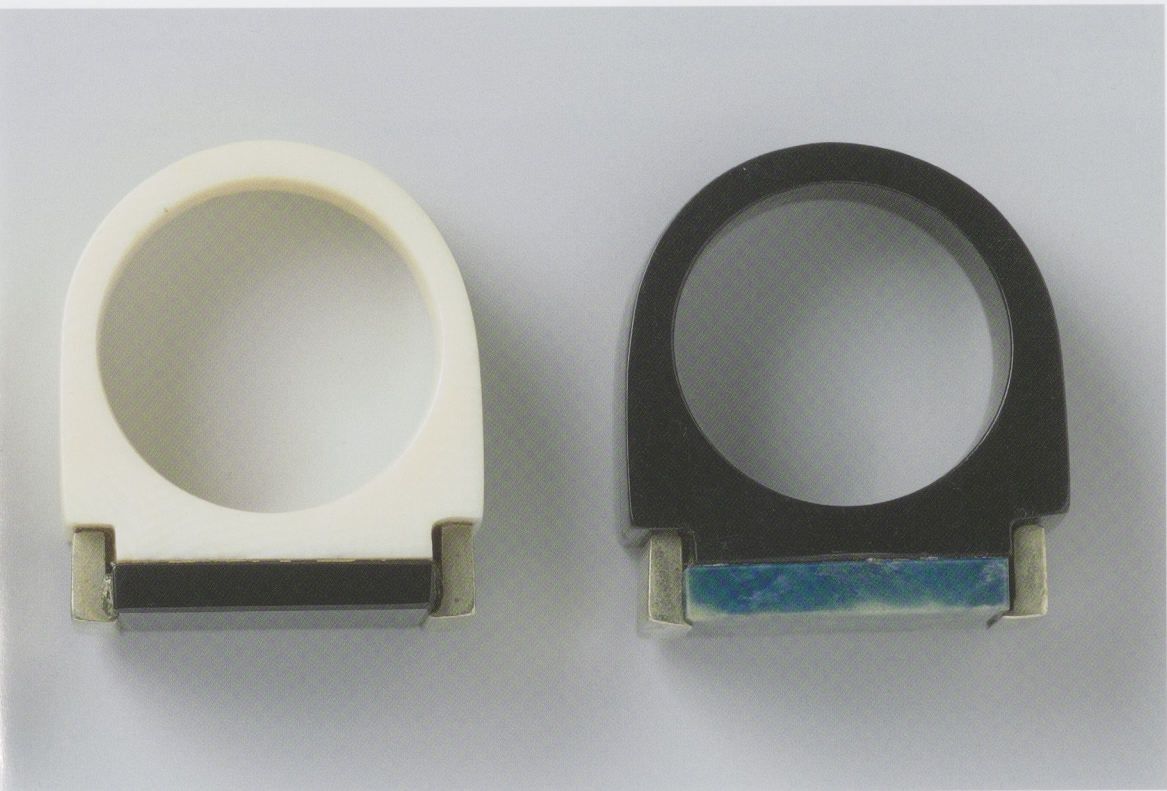
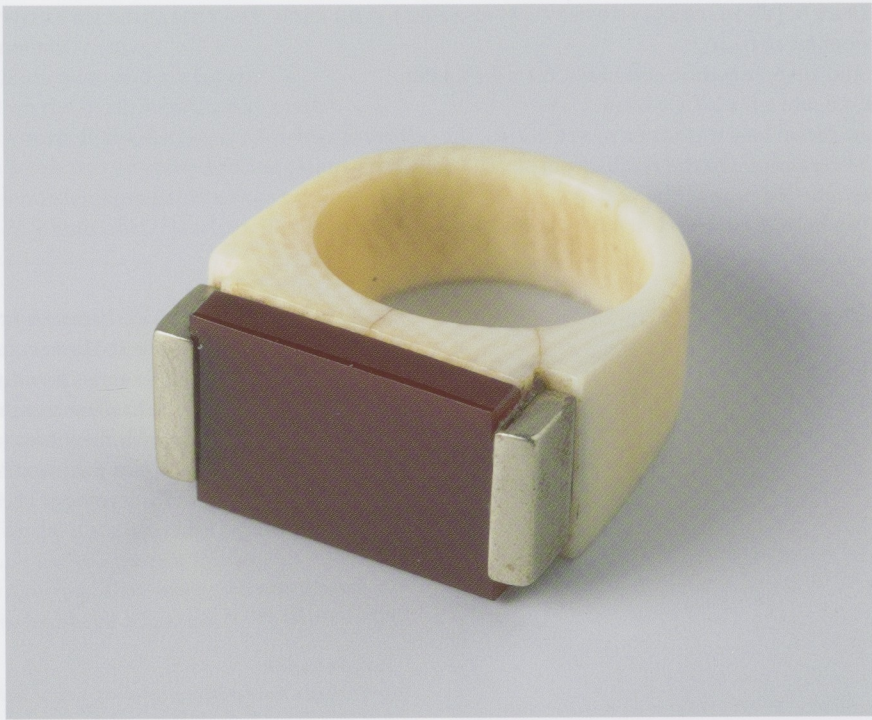
visible. The rings were found in Christa Ehrlich's desk and she probably designed and made them. They are in strong contrast to the Expressionist designs from around 1924 that we know of by Ehrlich's employer Begeer. However, as far as we know they were not manufactured.

LITERATURE:

Unger 2004, fig. 115.

PROVENANCE:

Gift of Marjan and Gerard Unger, 2009
(inv. nos. BK-2010-2-22/25).



6 LEA HALPERN (1899-1985)

Three brooches, 1937-40

Ceramic and silver, ceramic and brass, 6.1 x 6.1 x 1 cm;

4.1 x 4.1 x 0.8 cm; 2.8 x 4.1 x 0.8 cm

The largest piece: LEA H HALPERN, STERLING; the others signed

L.H. on the ceramics. On the reddish-purple, the date 4-III-1940

and on the mottled orange the year '37.

A sticker on both: Made in Holland by L. Halpern

These pieces are part of a set of eleven brooches all bearing the sticker *Made in Holland by L. Halpern*, which were probably shown at an exhibition staged in the Holland House pavilion in the Rockefeller Center in New York in 1940. They were made by the Polish-German ceramicist Lea Halpern, well-known in the 1930s who – with periods in Berlin and Paris – was active in the Netherlands between 1922 and 1940. Her work enjoyed international recognition, was exhibited in London and Paris and had already found its way into museums in the 1930s. Critics particularly appreciated the beautiful organic glazes that were associated with East Asian monochromes. Halpern herself regarded nature as an important source of inspiration.

The brooches are studies in shapes. A functionalist conception is recognizable in the rectangular and square brooches, at its most powerful in the piece set in a geometric silver mount. The experiments are in line with the views taught by the Bauhaus that Halpern propagated as a lecturer at the Nieuwe Kunstschool in Amsterdam between 1934 and 1938.

LITERATURE:

Unger 2004, fig. 162, p. 237.

PROVENANCE:

Sale Christie's Amsterdam, 9-XII-2005, nos. 41 and 43;
gift of Marjan and Gerard Unger, 2009
(inv. nos. BK-2010-2-54/56).



7 ZANDVOORTSE EDELMETAAL GIETERIJ (MESSRS W. VISSER)

Two brooches, c. 1945

Silver, diam. 6 cm and 5 x 6.3 cm

Marked on the back: sword assay mark

(Verantwoordelijkheidstekens NN050 (1906-53);

maker's mark w2v in scored rectangle

(Verantwoordelijkheidstekens 55924) =

W. Visser, Zandvoort, Haarlem, Zandvoort, 1933-50

The joy at the end of the Second World War in May 1945 was celebrated in several ways. Jewellery played a prominent role. As it could be easily combined with different items of clothing, expression of this emotion could be shown at any time. Souvenirs with the flags or arms of the Allies rapidly appeared on the market. They were intended for the liberators and had slogans in English such as *Free Nations Never Die*. Bearing the dates 1940-1945 they were also worn by the people who had been liberated.

LITERATURE:

Unger 2004, figs. 179, 180.

PROVENANCE:

Gift of Marjan and Gerard Unger, 2009

(inv. nos. BK-2010-2-3, BK-2010-2-7).



8 LOEKI (LOUISE) METZ (1918-2004)

Bracelet, c. 1950

Patinated silver, 5.7 x 18.4 cm

Marked on one of the reliefs: assay mark sword

(Verantwoordelijkheidstekens NNO50 (1906-53): on the eyelet:

two weight indicating marks, one with 10 and one with 20

(Verantwoordelijkheidstekens NNO64, NNO73 (1906-present)), one re-assay ZII

This bracelet is instantly recognizable as the work of a sculptor. The weight and the size of the reliefs actually make the bracelet too large and heavy to be worn comfortably and it is easy to visualize it in a monumental size. The bracelet is the work of a Dutch sculptor, Loeki Metz, who made a number of monuments and reliefs, including the monument to the Jews in Rotterdam who were deported during the Second World War (1967). Preliminary studies for a number of other reliefs have survived, among them the relief of the god Hermes made in 1947 for the entrance hall of the PEGUS (Utrecht Provincial and Municipal Power) building (Utrecht, CM inv. no. 17871). The figures on the silver reliefs – from left to right: an archer, a dancer, a woman with a basket of fruit on her head, a Volendam peasant and his wife – bear a

certain similarity to it and can therefore be dated to the early nineteen-fifties in line with the silver marks.

In terms of their shape and the technical details this piece is reminiscent of numismatic art. We know of some ninety medallions by Metz, which, from the mid-1950s onwards, have a loosely modelled appearance characteristic of her work.⁶

LITERATURE:

Unger 2004, fig. 211.

PROVENANCE:

Gift of Marjan and Gerard Unger, 2009

(inv. no. BK-2010-2-26).



9 HENK KNUPPE

Bracelet, 1953

Gold, Persian turquoise, 5.3 x 17.4 cm

Marked on the clasp: assay mark tulip (Verantwoordelijkheidstekens NN079), weight indication mark 10 (Verantwoordelijkheidstekens NN064), maker's mark: a hammer and K in a rectangle (Verantwoordelijkheidstekens 57456) = Henk Knuppe, Amsterdam, 1943-present.

In the 20th century new social events emerged, accompanied by their own fashions and codes of jewellery. One of them was the cocktail party, which enjoyed its greatest popularity between 1930 and 1970. Its relatively informal nature called for a type of dress that was simpler than an evening gown, and contemporary gold jewellery with colourful semi-precious stones was worn with it. This bracelet – the result of a specific commission – is one of the finest Dutch examples. It was made as a wedding present for the wife of a dealer in ethnic art in Amsterdam who was also a collector. He supplied the rare Persian turquoise and chose the motifs for the gold setting. The animal masks are recognizable references to the wood carving of Papua New Guinea, an art form that was popular with the avant-garde in painting and sculpture at the time. Around 1960, for

example, the Stedelijk Museum in Amsterdam combined a type of boat called a *proa* from Papua New Guinea with the mural that Karel Appel had installed in the museum's foyer in 1951.

The commission was so exceptional for Knuppe that fifty years on he still clearly remembered that he was able to buy his gold for this commission wholesale and had no need to melt down any coins or older jewellery.

LITERATURE:

Unger 2004, fig. 200.

PROVENANCE:

Gift of Marjan and Gerard Unger, 2009
(inv. no. BK-2010-2-27).



10 CHRIS STEENBERGEN (1920-2007)

Skipping Rope brooch, 1954

Gold wire, silver, partly gold-plated, 6.2 x 4.6 cm

Marked on the pin: assay mark sword (Verantwoordelijkheidstekens NNO83, 1953-present), maker's mark 7 C S in a scored rectangle (Verantwoordelijkheidstekens 57534) = Chris Steenbergen

Immediately after the Second World War several gold and silversmiths explored the boundaries between the applied arts and their own trade. One of them was Chris Steenbergen, who had set up in business in Amsterdam in 1946. This brooch, which was part of an exhibition staged by Atelier Martinshof in 1954, is one of the highlights of his early oeuvre. A combination of jewellery and applied art was shown in art galleries in Haarlem, Leeuwarden and Rotterdam. This proved a particularly popular aspect of the exhibition.

The brooch works as a movable sculpture made from wire and sheets of metal. The spatial effect is achieved by means of voids in surfaces; according to a statement by the silversmith in 1965, this is a reference to the principle of the negative space in sculpture. The three-dimensional effect is reinforced by the combination of different finishes – gold and patinated silver. Steenbergen is one of the silversmiths who continued to play a prominent role in the Hedendaagse Sieraad⁷ after the appearance of 'the moderns' in 1967. He is represented in the gift by seven geometric pieces in gold and silver (brooches, rings and a bracelet), which together give an impression of his oeuvre.

LITERATURE:

Unger 2004, p. 291, p. 292, fig. 206.

PROVENANCE:

Gift of Marjan and Gerard Unger, 2009
(inv. no. BK-2010-2-4).



II JOSEPH B. CITROEN (1891-1972)

Brooch, c. 1964

Gold, baroque pearls and garnets, 4 x 6.2 cm

Marked on the pin: makers' mark J C in monogram

(not in Verantwoordelijkheidstekens), assay mark tulip with 750

(Verantwoordelijkheidstekens NNO79, 1953-present)

Joseph B. Citroen was international in his outlook. He trained as a goldsmith in Pforzheim and studied precious stones in London and in Paris. Until the end of the 1950s he was head of his own firm of jewellers, Joseph B. Citroen, where he also sold works made to his own designs. In 1930 these works won awards at the Venice Biennale.

After he retired, Citroen made works that reflecting the expressive trend in international gold and silversmithing – still in its infancy around 1965 – which featured roughly-fused gold and unpolished gemstones. There was little market for this type of work in the Netherlands and as a result his jewellery was designed primarily for a small circle of friends and family members.

This brooch is an earlier version of a piece made in 1970 for his wife Mrs C. Citroen-Weiner. The stones and the use of material are in keeping with a bracelet that was given to her in 1959.⁸ Citroen's non-commercial work in the Unger gift takes the form of a ring and two other brooches.

LITERATURE:

Unger 2004, fig. 190.

PROVENANCE:

Gift of Marjan and Gerard Unger, 2009

(inv. no. BK-2010-2-6).



12 GIJS BAKKER (1942)

Pinky ring *Circle in Circle*, 1967

Textured silver, 1.5 cm, diam. 3.2 cm

In the mid-1960s a number of young Dutch designers succeeded in making it on to the international stage. The design partnership of Gijs Bakker and Emmy van Leersum explored the boundaries of their profession with jewellery in different materials based on geometric shapes, systematically designed in series. Gallery owners and museums linked the wearable objects to contemporary Constructivist sculptors. In other countries this type of jewellery – particularly when it had been executed in non-precious materials – was seen as a typically Dutch contribution to the international landscape.

This hand-made ring was made by pulling a tube obliquely through a circular plate, creating a shape reminiscent of a UFO. The design is the earliest example of a model that was developed by Bakker in 1968 into a set of bracelets and a large collar made of aluminium and Perspex. They were shown in *Objects to Wear* (1969), a travelling exhibition that opened in Eindhoven and went on to tour various cities in the

United States. The bracelets and the collar were purchased by the Dutch State, at whose instigation the exhibition was put together.

The use of relatively cheap materials was intended to bring the designs within the reach of the general public, but that democratic ideal was not achieved until 1996, when Bakker came up with a new, slightly modified version of the pinky ring. Made in silver and gold, it is now mass-produced under the auspices of the *Chi ha paura...?* Foundation and is on sale in many museum shops.

LITERATURE:

Unger 2004, p. 371, fig. 262.

PROVENANCE:

Sale on the occasion of Gijs Bakker's 30th anniversary, Galerie Ra, Amsterdam / Helen Drutt Gallery, Philadelphia, 15 November 1995, no. 5B; gift of Marjan and Gerard Unger, 2009

(inv. no. BK-2010-2-31).



13 BOE GROUP

KAREL NIEHORSTER (1932-2003),
 MARION HERBST (1944-1995),
 ONNO BOEKHOUDT (1944-2002),
 FRANÇOISE VAN DEN BOSCH (1944-1977),
 BEREND PETER (1945)

BOE box, 1974, no. 14 of 50

Plywood and various materials, 42.3 x 42.3 x 7 cm

The BOE Group, founded in 1973, lasted for just one year. They attempted to attract attention to their work, which in the first instance had to be appreciated as an art form, through various manifestations. One of them was this box, which was supposed to be exhibited unopened. The text on the inside of the lid is in the form of a manifesto; in it the members make it clear that they thought the presentation of their work in museums and galleries was too impersonal.

The contributions of the gold- and silversmiths in the four compartments of the box indicate what had to be understood by the manifestation of ideas. They did not fill the boxes with jewels, but with base materials and documentation that reveal their opinion of their work. Françoise van den Bosch, for instance, wrote the following about her contribution (three small cushions in different materials): 'When designing, playing with material and form is an important element. As you play, the material can determine the shape. For example, when I was forming the cushion-like objects, I took aluminium tubing as my starting point. A cushion-like shape was created by pinching the end of this tubing shut. The final result came about by continuing to toy with this idea.'

The idea was clearly more important than the final result – the planned edition of fifty pieces was still not ready at the opening. The sculptor Berend Peter admitted that only around twenty of the boxes were filled, and few of those actually sold.

LITERATURE:

Unger 2004, p. 386, fig. 280.

PROVENANCE:

Gift of Marjan and Gerard Unger, 2009
 (inv. no. BK-2010-2-32).

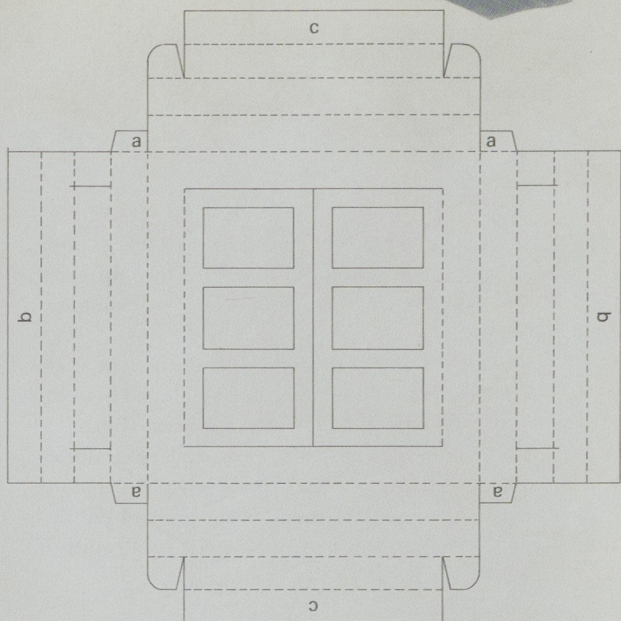


Françoise van den Bosch
geboren
23-2-1944
Hilversum
adres
Hoordermarkt 17
Amsterdam
Nederland

F. van den Bosch

30/100





Marion Herbst
 geboren
 1-12-1944
 Lingen a/d Rijn
 Duitsland
 adres
 Oudezijds Achterburgwal 81
 Amsterdam
 Nederland



Marion Herbst 30/100

14 HANS APPENZELLER (1949)

Bracelet and ring, c. 1976

Chain, c. 1981

The chain and the bracelet blue plastic, the ring silver; the chain 120 cm, the bracelet 3.6 x 7 x 6 cm, the ring: 1.2 x diam. 2.1 cm

The ring marked on the inside: assay mark sword (Verantwoordelijkheidstekens NNO83, 1953-present), makers' mark initials HA in a rectangle (Verantwoordelijkheidstekens 58319, 1970-present)

During the late 1970s and early 1980s Marjan Unger worked in the fashion industry, with such people as Jan Aarntzen (1950), who was then director of the Amsterdamse Mode Academie Vogue (1977-88) and who also lectured there. They worked together on the *Mode, Kleren, Mode 1980* exhibition staged in the Stedelijk Museum in Amsterdam in 1980. The Stedelijk was one of the first museums to show an interest in new developments in fashion and contemporary jewellery. As Unger also actually wore the jewellery, she bought pieces that could be combined in colour and shape.

Appenzeller's bracelet and ring come from his 1976 collection, and were shown in the Stedelijk on creations by Aarntzen and others. In this jewellery Appenzeller explored the possibilities of rolling up plate in different materials. The necklace from the Corian Collection (1981)

consists of a piece of PVC with two fine copper tubes pushed into it. It can be tied into different knots by the wearer to create an ever-changing shape.

The jewellery reflects the same concept as the designs that Appenzeller had produced between 1969 and 1975, which were sold in one of the first galleries to specialize in jewellery. Galerie Sieraad championed wearable jewellery that could be mass-produced for the general public. The jewellery was hand-made in a small edition because it never gained popularity.

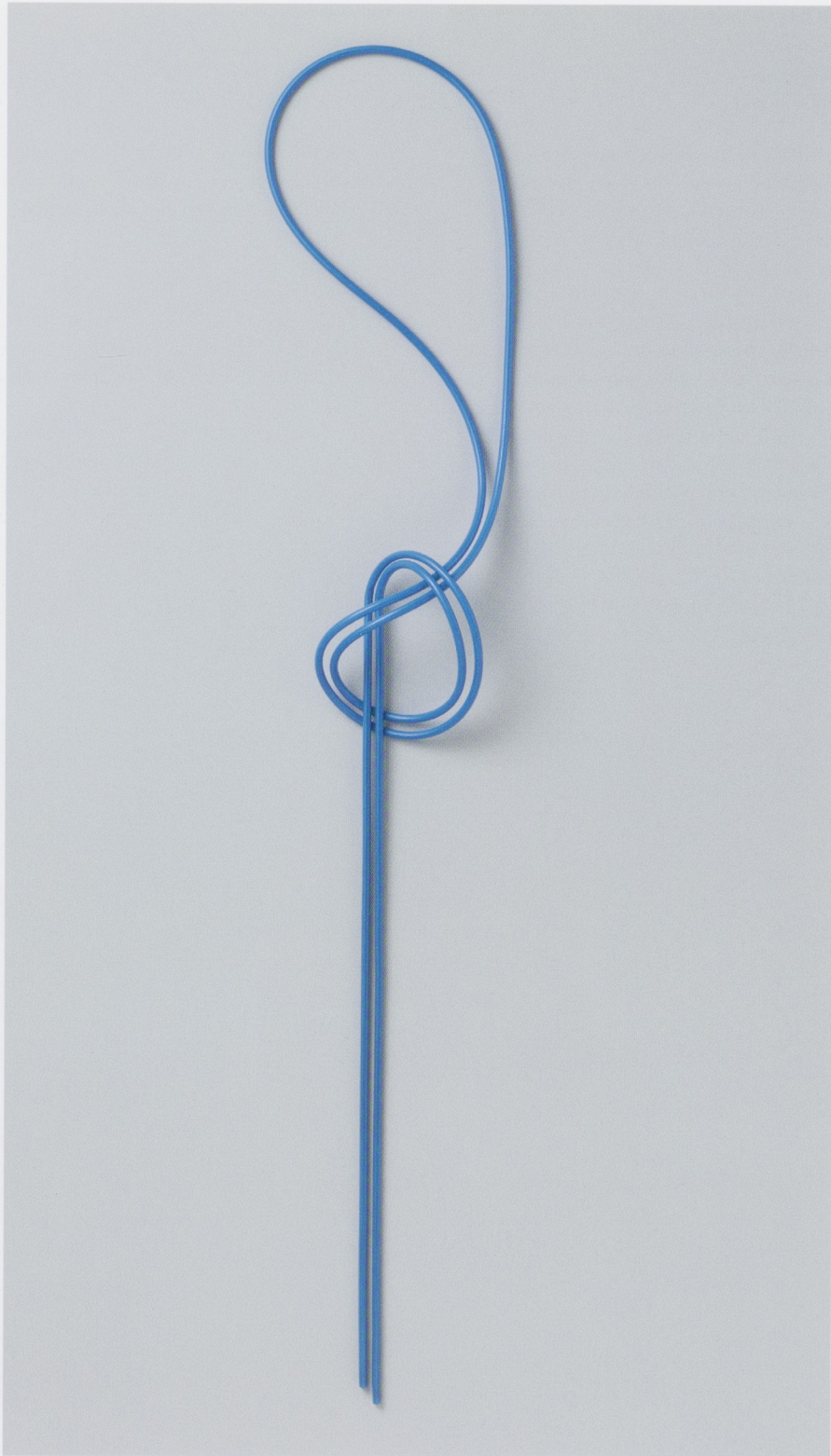
LITERATURE:

Unger 2004, p. 415.

PROVENANCE:

Gift of Marjan and Gerard Unger, 2009
(inv. nos. BK-2010-2-33, 35, 36).





15 BEPPE KESSLER (1952)

Chain, c. 1985

Plastic, thread, c. 70 cm

In the early 1980s there were explicit ideas about what was meant by modern, contemporary jewellery. Internationally too: in 1982 *Jewellery redefined: the 1st International Exhibition of multi-media, non-precious Jewellery* opened in London, where only jewellery made from simple and recycled materials was on display.

One of the Dutch exhibitors was a young fabric designer, Beppe Kessler, who had submitted chains and bracelets made from plaited elastic bands. There are several works by Kessler in the Unger gift that combine to present a nuanced picture of her oeuvre. They include two early bracelets, one made of paper and one made of elastic bands, and a printed scarf that can be worn as a necklace.

One of the most powerful examples, in which the principle of recycling is shown at its clearest, is a large, colourful necklace. Closer inspection of

the brightly-coloured little squares quickly reveals that they are pieces cut from plastic carrier bags, which have been threaded on to a cord.

LITERATURE:

Unger 2004, fig. p. 338.

PROVENANCE:

Gift of Marjan and Gerard Unger, 2009
(inv. no. BK-2010-2-37).





16 NEL LINSSEN (1935)

Bracelet, 1987

Yellow and greyish-green paper, 6 cm, diam. 9 cm

Exploration of form and restraint in the use of material has become characteristic of modern Dutch jewellery. This bracelet is a construction of systematically folded strips of paper which have been stapled diagonally and bound with elastic into a round shape with a zigzag effect. When the bracelet is worn it creates a subtle effect of light and colour.

Nel Linssen, a fabric designer, who explored the possibilities of making jewellery out of paper in the early 1980s, showed these experiments at the *Dutch Jewellery 1967-1987* exhibition staged by the Netherlands Office for Fine Arts in Amsterdam in 1987. The Dutch State bought a necklace and a bracelet from the same series in a different colour combination. Her work has minimalist, sculptural features that were also greatly appreciated outside the Netherlands.

PROVENANCE:

Gift of Marjan and Gerard Unger, 2009

(inv. no. BK-2010-42).



17 RUUDT PETERS (1950)

Necklace *Complice* in a case, 1992

Pendant: blackened silver, micro-mosaic, 4.6 x 5.7 x 5.7 cm

Chain: wire and black pearls, 70 cm. Case: wood, painted blue on the inside, 9.8 x 33 x 9 cm. Brooch: gilded cast resin, wire, micro-mosaic, 8.2 x 5 x 3 cm

Complice is part of the *Passio* series, which was made in 1992. The series consists of several unique pendants with names from the Bible and mythology, such as *Hera*, *David*, *Chronos*, *Argus* and *Narcissus*. The blue glass medallions in the bowl-shaped pendant reveal compositions in micro-mosaic – views of important buildings from classical antiquity that transport the viewer back to the time of the gods and heroes from the Bible. *Complice* thus provides a framework for the other pieces in the same series. It was exhibited for the first time at the third Triennale du Bijou in Paris in 1992 (Unger 2004, p. 473).

Complice (accomplice) came about in part through Marjan Unger. She supplied the micro-mosaic medallions. The second piece, closely linked to *Complice*, is even more personal. As one of the medallions was broken when it was reused,

it was set in a brooch. Unger and Peters knew one another; they both worked at the Gerrit Rietveld Academy. Between 1989 and 2002 Peters made several themed collections of jewellery. The gift of Marjan and Gerard Unger includes the *Nijkerk* brooch from the *Interno* Collection. *The Dedicated to*, *Interno*, *Ourouburos* and *Change* collections are represented by the printed catalogues, which were published to accompany a piece of jewellery made in a limited edition.

LITERATURE:

Unger 2004, p. 498.

PROVENANCE:

Gift of Marjan and Gerard Unger, 2009
(inv. nos. BK-2010-48-1/2, BK-2020-2-49).





18 PAUL DERREZ (1950)

Brooch *Pills*, 1996

Perspex and chrome-plated metal, diam. 5 cm

This brooch is an example of a jewellery series. There are four variations, each produced in an edition of three. They were designed and made by Paul Derrez, the proprietor of Galerie Ra in Amsterdam since the mid-1970s. The idea is that pills can be used for recreational as well as healing purposes. This can be seen as a direct comment on a social phenomenon. Chemical stimulants are used in certain circles of youth culture. The psychedelic colour of the Perspex can be interpreted as a reference to the hallucinogenic effect.

As a designer Derrez is represented in the Unger gift by the pendant *Face* (1994) and by a set of links in a box (1989). The wearer can transform the links into a chain. They were shown at the second Triennale du Bijou in Paris.

LITERATURE:

Unger 2004, p. 498.

PROVENANCE:

Gift of Marjan and Gerard Unger, 2009

(inv. no. BK-2010-2-5).



NOTES

- 1 Part of the collection has been published: R.J. Baarsen and G. van Berge, *Juwelen 1820-1920*, Amsterdam 1990.
- 2 Modern jewellery is also collected by the Stedelijk Museum in Amsterdam, the SM's in Den Bosch, the CODA in Apeldoorn, the Museum for Modern Art in Arnhem and the Centraal Museum in Utrecht. The emphasis in all the collections lies on the period after 1965 (for an overview see Unger 2004, p. 557).
- 3 Baarsen and Van Berge 1990, op. cit. (note 1), pp. 6-7.
- 4 Thanks to a combined effort by collectors, private funds and museums, a number of collections formed in the United States have recently found their way to the Museum of Fine Arts in Houston (the Helen Williams Drutt English Collection, 2002), the Museum of Arts & Design and the Metropolitan Museum of Art, both in New York (Donna Schneier Collection, 2002), the Museum of Fine Arts in Boston (Daphne Farago Collection, 2006). L. den Besten, 'Zorg om jong cultureel erfgoed', *Kunstbeeld. NL* (2008), nos. 7-8, pp. 76-79. A collection of around 250 pieces of jewellery from the 1980s was donated to the Museum for Modern Art in Arnhem in 2008.
- 5 Nederlandse Verantwoordelijkheidstekens sinds 1797, Gouda (Waarborg Holland) 1997.
- 6 H. de Koning, 'Penningcatalogus Loeki Metz', *De Beeldenaar* (1998), no. 3, pp. 126-35.
- 7 M. Unger, *Chris Steenbergen*, Amsterdam 2000.
- 8 *Sieraad 1900-1972*, De Zonnehof, Amersfoort 1972, no. 414 (photographs from the Netherlands Institute for Art History (RKD), no. 412 (fig. 157).
- 9 J. de Bree, *Kostuum en sieraad in Zeeland*, Lochem 1967.

