

Freedom has its limitations

Jewellery today, seen from a Dutch perspective.

Thank you, Professor Dr. Florian Hufnagl, for offering me the opportunity to present this lecture today in Die Neue Sammlung, Munich's International Design Museum. Your museum is such a prominent meeting place for all the people who make, present, collect, wear and write about the jewellery of our time. This weekend in March is always very busy and exciting. Most of us have seen each other already at Schmuck, Talente and the other events organised by the Handwerkskammer für München und Oberbayern. The largest group in attendance may be the people in art education. They eagerly come here every year with their brood of students, like I did for a long time. We are most happy to meet many of our former students here.

You have introduced me as a passionate and engaging art historian, an expert on the applied arts, an author and teacher, as well as a collector of jewellery and a patron of the Rijksmuseum in Amsterdam. That is quite a list. When inviting me, you let me completely free to choose my topic for this morning, as long as it would touch on jewellery. But freedom has its limitations. On this Sunday morning, I have as much time as a priest or any other cleric to get my message across to the audience, which consists just as well of true believers. So I will have to be concise and selective, which for a writer is the most difficult task of all.

I want to focus on the conclusions of my thesis from 2009, which develops a theoretical framework for the study of jewellery and is entitled *Jewellery in context*. It is hardly productive to regard pieces of jewellery as isolated objects; our understanding of them becomes all the more layered and worthwhile by looking not only at their makers, but also at their wearers and the contexts of their time, culture and society. My thesis, which in March of 2009 I defended at the University of Leiden, was partly based on the hefty volume I published earlier about Dutch 20th-century jewellery.¹ Talking about this topic is the easy part because the ideas and thinking I refer to are my own anyway.

The second and more difficult topic of my talk concerns all the changes in the world around us today, including their various implications for the worlds of culture, art and design and art education. I would like to stress that even though I am talking English at the moment, I will address these issues from a decidedly Dutch perspective. There is no use denying that, looking and talking the way I do. You should hear me speak Dutch: it's fluent!

Why do I love jewellery?

Jewellery has served humankind for more than one hundred thousand years. As an unbeatable social and cultural phenomenon, jewellery is older than language or religion. In response to their time and world, people have expressed themselves in adornments, they did so even before they could talk about them. It is fascinating to realise the variety of shapes, materials, meanings and emotions combined in objects that tend to be rather small, as it had to be possible to carry them with you on your person. From the start, jewellery has been marked by a certain intimacy.

The basic shapes of necklaces, bracelets, rings, pendants, brooches or fasteners and ornaments worn near the face have been remarkably constant over the thousands of years that we managed to trace them on the basis of still existing artefacts and other kinds of information. In a domain where individual expression and 'something new' seem to be so highly valued, traditions tend to be more rigid than we like to think. The age-old configuration of strong basic shapes, the endless variety created within their flexible contours, the intimacy and the omnipresence of jewellery – all these features require the beholder of jewellery to make a concentrated effort, both visually and intellectually. Fortunately, my eyes are good and looking at jewellery and other artefacts is a deep pleasure for me.

My professional relationship with jewellery can be captured in three terms: curiosity, complicity and the thrilling feeling of falling in love. As far back as I can remember, I have questioned why the things around me look



Robert Smit, *Necklace Sketch for Sleeping Beauty II*, gold and wire, 1990, Collection: Rijksmuseum

the way they do. In my upbringing, I enjoyed the privilege of receiving good care and a sound education. From my early years, I have looked at the world around me with curious eyes, pursuing whatever means of study or transport to widen my world. This curiosity has meanwhile led me to many corners of the globe, where I looked at things, and most of all, where I watched people: how they live, dress and adorn themselves. In cultural matters, and especially in jewellery, I reject any notion of Western superiority.

I have never restricted myself to one corner of the jewellery world only. I have bought and worn fashion jewellery, family-pieces and ethnic jewellery – often souvenirs from travels. A good, classical bracelet from the early 1960s in the right colour of gold can be a true temptation. Because my preferences are rather eclectic when it comes to jewellery, I have never considered myself a collector, although I have to admit, in the end I became one.

As an educator, I have contributed to the training of many different kinds of designers and artists. In the beginning, I bought their work mainly because I wanted to be part of my time. But wearing their jewellery was also a form of complicity. You created a bond with them, you watched the unfolding of their talents and you knew the reasoning underlying the material artefacts they made. With jewellery, like fashion, this complicity is complete because you are walking proof that their work is worth buying and wearing. Often, I was the first one to do so.

The same argument goes for the many jewellers I have written about. I am a material girl and as an art historian and a design critic, I have a strong need to see and touch the artefacts I am writing about. It helps me to put them in the cultural context they deserve. This drove me to buying pieces for their historical value as well. Many of these pieces are now safely stored in the collections of the Rijksmuseum and they will be on display when the museum reopens in the spring of next year.

Falling in love with pieces of jewellery is the easiest thing for me, wherever I am. The only thing that saved my husband and me from bankruptcy was that I learned to make a distinction between a funny but short-lived thrill and strong love. Sometimes of course you fall to make that distinction, but luckily, with the choice of my husband I did. And as an independently thinking, self-supporting and rather pragmatic woman, I have never lost the notion that jewellery may very well be something a husband gives to his wife.

Words are my business

The making of jewellery I leave gladly to the professionals. My business is words. Words are my friends. You can use them to describe the things you can see, to relate your senses to the way your brain works, to relate the things you observe to the way people live and to their hopes and expectations. Like jewellery, words get their meaning through their context. If people are not able to find a language for the developments that affect them, if they cannot talk about them with other people, it is all much harder to grasp.

Words do funny things in your mind; they stand for something, they are symbols. Sometimes the meaning is clear and sometimes you have a vague notion, but whatever the case, the moment you hear or use words, they define, they categorise, although you might not feel it that way. You can cherish or demean something with the words you use. Words can be used efficiently, they can be used in a way that moves you to tears and they can manipulate people in the way you combine them. But it is a mistake to think that the words themselves are neutral and innocent.

English is not my mother tongue and the same goes for many of you in the audience. When I use words like art, craft, fashion and design, each of us will connect a meaning to them, but those meanings are not necessarily the same. In Dutch, we have incorporated a word like 'design'. It goes so well with Dutch: Dutch Design. But what, exactly, does it mean? The word 'design' was not ours, so we can play and tinker with it. And take the word 'craft'. Fortunately, the Dutch do not have the same hang-up with this word as commonly found amongst most English speaking people. A catchword in today's design debate in The Netherlands is 'industrial crafts', meaning that the computer is a tool like so many other tools, that can be used in



The author in 1952



Van denersten & Hofmeier, *Chain with pendant, amber and gold*, c. 1925, Collection: Rijksmuseum



Studio Makkink & Bey, Rotterdam, 2012

particular techniques or industries for realizing perfect craftsmanship. "Without craft there is no industry" was a motto of a symposium organised by Premsele, the Dutch platform for design and fashion only a few weeks ago.² It was called *You Craft/Me Industry* and it was a brainchild of Rianne Makkink and Jurgen Bey from Studio Makkink & Bey. All their designs, they claim, are done life-seize, by themselves, directly in all sorts of materials. When in the end they are produced, they may become icons of Dutch Design, like the cocoon series. Still, they all begin with craft.

Understanding images is never a straightforward process. In my opinion, we tend to overrate the image and its assumed immediacy. Let the work speak for itself is a common saying in our field. When ideas pop up in someone's head, often it is hard to articulate them in words already. Artists can sketch, assemble materials and start making things. The lack of words, however, will influence the process of creating. Words do matter, as evidenced by the fact that in the margins of sketches one will often find words jotted down. And, in the end, all makers hope that others will comment on their work – in words, in a language that communicates.

Thesis

My thesis consisted of words only, no illustrations. Rather boring for others perhaps, but words require you to be analytical and to reason in a logical fashion, which allows you to penetrate your topic more deeply. My PhD project was devoted to an analysis of the diverging aspects of jewellery as a worldwide phenomenon. I researched the way scholars have addressed jewellery, in order to find out what makes jewellery tick.

The scholarly study of jewellery is very young in comparison to the long history of jewellery itself and it has been blemished with many misconceptions and stereotypes. For starters, many books on jewellery fail to provide a definition of jewellery. Their authors, it seems, did not see a need for defining as common a subject as jewellery. At the same time, this allowed them to write whatever they wanted on this matter. They could choose to illustrate their claims with examples from a multitude of pieces that are still with us today, or from the many different ways in which jewellery has been depicted in the course of history. Jewellery seems to be a subject that invites a lot of subjectivity, preoccupations and pure nonsense. But there have been many fine and valuable scholarly contributions as well, notably from art-historians and scholars in social studies such as anthropology.

In my thesis, I defined jewellery in simple words as objects worn by people, as decorative and symbolic additions to their outward appearance. The decorative values and symbolic meanings of jewellery are infinite themes. People from nearly all walks of society and from all over the world have worn jewellery. They still do. The essential triangle in the study of jewellery consists of makers, wearers and onlookers. Individuals may express themselves in the making of jewellery, but so do its wearers and those who merely enjoy looking at jewellery; they bring in their own experiences and values, too.

Over the impressive entrance to the Victoria & Albert museum in London is a text cut in stone. It is a motto for all the disciplines that this museum covers and it says: *The excellence / of every / art / must consist / in the / complete / accomplishment / of its / purpose*. After more than 100 years, these words are still valid.³ At times it even appears that the 21st century, with its tendency to live with the past, is more in tune with the 19th century than with the 20th.

If we are looking for excellence in jewellery, our first question should then be: What is the power of jewellery, what do people expect from it? In the very long history of mankind, people have always worn jewellery because they love ornaments and want to adorn themselves, because they want to keep their wealth close to their bodies, because they want to identify themselves and because they want to remember where they come from. People gave symbolic meanings to materials and forms to confront their fears, to express their hopes, to ward off evil and to distinguish their position from that of the people around them. Across the ages, all human vices and virtues have been materialised in pieces of jewellery.

The basic values of jewellery are artistic or cultural, historical, social and emotional or personal, and then there is the unavoidable issue of the



The author's bookshelves



Juan Pantoja de la Cruz, *Portrait of the Infanta Anna of Spain, adorned with all kinds of amulets*, 1602, Collection: British Museum

economic value of jewellery of course. The final argument in my thesis underscores the importance of balancing these values in sensible ways, as well as the significance of developing a multidisciplinary approach for the study of jewellery. Especially in the Western world, it is important to retrace the use of adornments by the not so happy few in the various upper and middle classes. In this respect, there is much to be learned from anthropology and the study of material culture. Art historians, myself included, do not have a monopoly on the study of jewellery and the assessment of contemporary crops.

As an author, curator or critic, you should be clear which value matters most when it comes to jewellery: the artistic value, so much celebrated here in Munich, or the historical value, which includes that the work represents an aspect of its day and age. In the end, I think the social and emotional values of jewellery are the strongest of them all, with money currently being a runner-up.

Put concisely: jewellery feeds on human nature. Both makers and beholders of jewellery have to respect what feeds them, otherwise they have a hollow profession.

Generations

Last year I turned 65, which implies that I belong to the generation called baby-boomers, born after the end of World War II. In my case, it was exactly nine months after the liberation of The Netherlands in 1945. My generation has always been with many. We have accomplished a lot, fought our battles with older generations and now we are supposed to step back and retire. Probably the one thing left for us is to lead the way towards a dignified mode of dying, based on wider terms than just the ones dictated by a conglomerate of doctors, hospitals, pharmaceutical industries and lawmakers that have sworn to keep you alive at any cost and effort. I am not there yet, but I am proud to be Dutch and to come from a culture where you can speak your mind about touching things that matter not only to the Dutch.

My generation of baby-boomers in de West grew up in a rather restricted society, one recovering from a devastating war experience and characterised by strict rules of social conduct. Most things were scarce: money, food, clothes. Travel was cumbersome and expensive. But on the whole, our parents invested great hopes in us: we received a thorough education, the economy was growing, we had lots of new opportunities and a lot of us also used them to the full. We broke with many of those social and economic restrictions and we started to travel further than most of our parents ever did. Going against the grain was a positive thing and we did not realise what we left behind or destroyed. Steadily moving ahead, we felt we had a lot of power because we had youth and numbers.

The generations after us grew up in a permissive society. Both their parents and their teachers made them believe that everything was possible. Education had to be pleasant, what mattered was what young people wanted and how they could be tempted to spend their time and their money. Individuality was the key. Really, everyone became an individual, which in the end has turned this notion into a quite hollow common denominator. It all resulted in a 'Me, Me and Me-alone generation', not only in culture, but also in sectors like banking and leisure. Younger generations enjoyed the benefits of the growing wealth of their parents, but by now they are afraid that in their own professional life they will miss out on the good life. In the face of an economy that is slowing down, they have to live in much more restrictive circumstances. Moreover, their world is very crowded and it will be hard for them to make their mark in their own chosen field. Often, they are bewildered and for that reason anxious, even angry.

Especially in art education, their teachers have focussed on self-expression, the very element that liberated them and made them strong. It has become a recipe, but not every hopeful is a born artist and the circumstances for further unfolding of talents have changed so much that it is high time we question this focus on individuality and setting yourself apart. Most of the students need to fit in somewhere to survive in their professional life and there is nothing wrong with that ambition.

Few jewellery artists are able to create their own laws and standards, and those who do, make what they want anyway. But there is very little room at



Copper ring with two cannons and a sword, symbol of power, Central Africa, early twentieth century



Chris Steenbergen, *Skipping Rope brooch, gold wire, silver, partly gold-plated*, 1954, Collection: Rijksmuseum

the artistic top of your profession. If, as a maker, expressing your true self in your jewellery is the highest aim, you need to realise that you can never beat the autonomy of those who might admire and wear your work.

As the first Dutch author who published original research on Dutch jewellery design covering the whole 20th century, I have never subscribed to the notion that the Dutch jewellery designers of the late 1960s and 1970s, together with their British counterparts, were the first ones to challenge the status of jewels in precious metals and stones. This has happened so often before already: in the times of Napoleon, with the Aesthetic Movement, with the introduction of the early plastics, and so on. It is true, however, that from the end of the sixties Dutch jewellery designers have made a worthy contribution to the artistic freedom of expression in jewellery. Their work was really modern.

When thinking of the times I myself experienced, I have to admit that the pearl necklace and the cluster-ring with rose-cut diamonds have been the staple in The Netherlands from the sixteenth and seventeenth century until when I grew up, if not up to the present day. But you can grow. Among the pieces I donated to the Rijksmuseum is this necklace by Robert Smit. Also, I loved to wear this necklace by Paul Derrez and I am very happy that in 2013 this necklace by Beppe Kessler, made of plastic bags, can be presented as part of a long historical line-up.

Today

My working life is framed by two periods of cultural, social, scientific, political and economic upheaval. May be it is easier to recognise the new turmoil better when you have experienced one already. Some of the hallmarks of the upheaval of our time are easily recognisable, some undercurrents you have to sniff out more carefully.

Today the challenges are very different. This time does not feel young and modern at all. The current re-evaluation of history is a bonus for art-historians. Traces of the past enrich the products and thoughts of the present, sometimes so much that notions of originality and for example copyright seem to be redundant. Intriguing topics of this time are sustainability and urbanisation, of course the economy, but also gender and religion.

Concerning sustainability, the big question is not so much if that big lump we call earth will survive. It will. The question is how the still strongly growing number of people will keep themselves afloat and fed, and preferably they will do so in more equal ways than at the moment. But across the world, the divide between the haves and the have-nots is both growing and shifting.

In science, the big question of whether we are alone in this universe, is still not answered. It can wait. Now, more important is what happens in the bio-industry, social sciences, medicine, artificial intelligence and research into the way our brain operates. On religious matters, not only the Arab spring and a world religion like the Islam demands our attention. With the shifting political and economic powers of our time, other religious beliefs and moral standards are constantly under pressure as well.

After so many forward steps in feminism, being a woman still seems to be an issue. This is not funny when it comes to mass rape, honour-killings and the mysterious disappearance of unwanted baby-girls.

Of course, there are things that will always stay with us, such as the need to present yourself one way or another to the world around you, however big or small. Jewellery will survive too, but we have to consider in what form. In one part of the world jewellery can be regarded as a luxury, while elsewhere it can be seen as an element that connects you to your roots. In some dreadful places jewellery may function as the last sign of self-respect.

In a time that changes in so many ways, some traditions can become worth more than you ever thought they would. I am sure one of them is craft. I agree with Richard Sennett that one of the big joys of humankind is making things with your hands, backed by your mind and ever-growing skill and experience. Apart from local or personal circumstances, I fail to understand why anyone has a problem with the notion of crafts. The pleasure of creating tangible things is matchless and unbeatable.

The optimism of the era when I was young has had its charms, but it is over now. Internationally, next to a handful of jewellery artists of my



Hans Appenzeller, Chain, plastic, c. 1981
Collection: Rijksmuseum



Paul Derrez, Pills brooch, perspex and chrome-plated metal, 1996,
Collection: Rijksmuseum

generation, it is the generation between thirty-five and fifty which fights hard and often successfully to make their mark within the cultural domain. In the work of a younger generation, aside from some remarkable statements, you see a lot of the same shapes and ideas going round and round, with slight variations.

I agree with Benjamin Lignel, who last month gave a talk at the symposium *Jewellery Unleashed* in Arnhem, that we are an inbred circuit: too many insiders and too few outsiders.⁴ Right now, even with all the modern means of digital communication, there seems to be too little input of fresh thinking and good money into 'our kind of jewellery'. We should seek to connect better to wider design debates and question the relevance of products and services. The debate can even go further, and include other fields of science, as is happening at the symposia *SchmuckDenken* at the Fachhochschule in Idar Oberstein. Teamwork, pooling your talents with talents of others, seems to be a good policy for the times to come.

Excuse me, back to words

'Our kind of jewellery' – what does that mean? The point I want to raise is that there are no good words to cover the kind of jewellery we expect to find this weekend in Munich. Or, for that matter, in the specialised jewellery galleries scattered across the globe.

A term like 'studio-jewellery' is passable, but not much in use. 'Art jewellery' is a hybrid term, but it suggests that the highest value lies in artistic merits. But catchwords like 'modern jewellery' and 'contemporary jewellery' are by now empty and even ridiculous; artists and craftspeople may have been modern and contemporary in any period. It is questionable, though, if they really were. You can also raise the question of whether the people who still use those terms are part of the present.

The limit is reached with the tem 'author's jewellery'. Coining new terms is wonderful, if at least they cover what is meant by them. The meaning of 'author' and 'jewellery' is generally known. The idea behind their combination is that jewellery makers are able to tell their story in their work. Nothing new here, you only need to take a look at good Renaissance and Baroque pieces for example, or the work of Art Nouveau jewellers. And does this term mark a satisfying level of excellence, as it is meant to do? With authors, you simply have good ones and bad ones. Period.

Designers who create many of the big brands nowadays tell their stories just as well and clever stories at that. People do believe in them. Last year, I bought this necklace by Comme des Garçons at the Dover Street Market in London. I fell in love with the combinations of the electrifying colours and the historical references in the shapes. Because it is a fashion accessory, can it not be considered a piece of author jewellery? No? Well, it turns out that one of the designers behind it is Noon Passama. She is from Thailand, graduated from the jewellery department at the Rietveld Academy in 2010 and has since been represented by Galerie Ra.

In this well respected house, 'authors-jewellery' has been embraced. But this is the International Design Museum Munich. As a platform for design, very expensive cars are pushed with white-gloved hands onto its premises. Why not present the jewellery of the big brands, for example the work Victoire de Castellane is doing for Dior. Not artsy enough? Well, her work is in the Musée des Arts Decoratifs in Paris and in March 2011 she had a personal show in the Gagosian Gallery in Paris on the theme of poisonous flowers. Some of the big jewellery firms are creating fine lines of jewellery too. The Italian firm Pomellato seems to be a favourite amongst Young Dutch Royals and wives of soccer stars. If this may be something to laugh about, what role models does our kind of jewellery have? The effect of role models should not be underestimated.

I do not want to spend much more of my time on nomenclature, because there is a more important, underlying issue. The notion that this labelling exercise and ivory-tower-mentality will bring our kind of jewellery to a higher recognition has failed to materialise completely. Why do we want to set our world apart when very few people want to come in? And why are we unable to find a good term for it? Inadvertently, this explains a lot.

Most of us like to think that our world is free and open, everyone is welcome, but this cannot be true when year after year you recognise the



Noon Passama and others, series of industrially made jewellery for Comme des Garçons, 2000



Victoire de Castellane, *Acidae Lili Pervertus*, bracelet, lacquered silver, yellow gold, emeralds, colored sapphires, tsavorites, diamonds, rubies and lemon chrysoptase, 2010

faces of some 80% of the people present at events like these. It is an international group, right, but very restricted in an occupational, social, cultural and even political sense. I have no problem at all meeting all the usual suspects, it's very nice indeed. But that does not mean that we should close our eyes for the lack of response we get from outside our own circuit. If we think that from within we are crossing borders, the crossing seems to go in one direction only.

What really hurts is that jewellery on the whole is doing fine at the moment, with money and attention floating in almost any direction. I do wonder, why not get rid of all those restricting terms? Let's get real and see our kind of jewellery for what it is: a strong segment within a phenomenon that has many layers and other segments. The dictum 'if you can't beat them, join them' seems rather appropriate to me. Let's join the big world of jewellery if we have something to show. We have, I trust.

The only binding element in art jewellery that I can see are the specialised jewellery galleries that serve as a platform. They are modelled on the art galleries and that is a short history, which indeed covers the times from round 1970 up to now. Gallery jewellery might be an appropriate term, if not a beautiful one. Indeed, at the moment, these galleries play the biggest part in mediating art jewellery to the people, backed by a few museums for contemporary art. They set a high standard, especially in The Netherlands. By now, the galleries are forced more and more to come out of their white boxes and participate in fairs and other events. They are overtaxed and they deserve our respect.

One of the telltale words that prove that in our kind of jewellery we keep people at a distance is the word body. Jewellery is related to the body. True. Jewellers might even explore the body, extend the body. Fine. But the body is an incomplete notion as recipient of a piece of jewellery. People are not bodies. People are people. So jewellery should relate to people. It sounds like a word game, but this is a shift we need to pursue today.

Memories for the future

One of the most endearing qualities of pieces of jewellery is that, small and close to people as they are, they are perfect vehicles for memories. What I propose for the end of my talk is to do a mental exercise and move ahead in time for forty, fifty years, the same amount of time that has passed since the cultural revolution of my generation of baby-boomers. When you find yourself mentally somewhere between 2050 and 2060, let us reflect on how the kind of jewellery that we go to Munich for is looked upon then. I won't be around anymore, but I can make an educated guess.

Will it be seen as self-indulgence and escape? Will our kind of jewellery be hidden in drawers of museums because they represent only a niche of their time? Quite likely. Only the most interesting highlights will still be shown to the public. Maybe the concept of a museum will have become redundant by then, but somehow people will still be fascinated with tangible objects.

You can be sure, however, that by then the social, artistic en economic value of the big brands will have been balanced and remembered, because for their survival, their creators were forced to take the shifting elements of this time into their stride and were able to create temptation for an eager audience. But I don't want to extrapolate, on the contrary. What we will be looking for then is signs of a change in mentality that is taking place right now: the end of the over-appreciation for individuality and standing apart. What we will see as the cutting edge icons for 2012 and thereafter are elements that have engaged and connected people. Big changes in time start with big changes in mentality.

Art, craft, fashion, design – those terms are still useful but they have grown closer to each other. Craftsmanship is much appreciated in fashion. Craft and industry can be seen as one complex factory, without strict geographical limitations. People are what matters and you may supply one product to many and another product to few, without having to change your colours as a designer. Even my profession, the study of jewellery, is entering a new level with more emphasis on social differentiations and respect for all sorts of human hopes and needs.

As a last example from The Netherlands, I want to mention the initiative called *Op Voorraad*, initiated by Jantje Fleischhut, Ineke Heerkens and



Jewellery as memories of travels



Presentation of *Op Voorraad*, Taipei, 2010

Jeanette Jansen. Three years ago already, their pop-up store with jewellery made in series of minimal five copies in blister-packages was presented for the first time here in Munich. They are expanding now and there are more examples of this type of flexibility and gorilla-initiatives.

After all this is said, I want to end on an optimistic note, especially for all the makers present here. Whether you are young or not so young, you have chosen a medium that allows you a lot of freedom. Freedom may have its limitations, but you live now. These turbulent times of ours are your capital. Don't turn your face away, today is really exciting. Feed yourself on human nature, pinpoint the things that matter, shape them with whatever tools into a material form and collaborate with others to create the right platform for them.

In my book on Dutch jewellery design of the 20th century, I analysed that the modern jewellers of the late sixties and early seventies were in fact several years behind developments in science, music, fashion and for example film and photography. When they found their form, they had the advantage that their work could be seen as almost living artefacts. They created their telltale icons just as well as anybody else in art, craft and design.

More than ever I am so deeply curious about what is happening around us. So take this from an old baby-boomer that still has that sense of complicity and still is able to fall in love with good pieces of jewellery. I admit, this is not an easy time to survive and go ahead. But most people in the world have needs and aspirations without the ability to visualise them. Like me, they leave that to the professionals. Show them what makes jewellery valuable, show them excellence in creating fitting images for today and tomorrow. You are in the front row now to create the memories for the future. To that end, there is still a lot to be done.

Marjan Unger

1. M. Unger, *Het Nederlandse sieraad in de 20e eeuw*, Bussum 2004. M. Unger; *Sieraad in context. Een multidisciplinair kader voor de beschouwing van het sieraad*, 2009.
2. *Me Craft/You Industry*, Symposium organised by Premsula, Dutch platform for design and fashion and the Zuiderzeemuseum in Enkhuizen, January 27, 2012
3. The design of this entrance is from Aston Webb, the construction started in 1899 and the inscription was one of the last embellishments.
4. *Jewellery Unleashed*, Symposium organised by Premsula, Dutch platform for design and fashion, the Museum voor Moderne Kunst Arnhem and ArTEZ Institute of the Arts in Arnhem, 3 February, 2012.

Premsula, the Netherlands Institute for Design and Fashion, dedicates itself to promoting the growth of Dutch design. Design's relevance is not only cultural but also social and economic. It helps people to solve shared problems and contributes to significant technological developments and cultural trends. Premsula organises lectures, debates and exhibitions and publishes the Dutch design magazine *Morf* and the international online portal *Design.nl* <<http://Design.nl>>.

Text: Marjan Unger
Supervision of the English language: Ton Brouwers
Design: Gerard Unger
Typeface: BigVesta
Production: Drukkerij Jan de Jong, Amsterdam
This publication is realized with the support of Premsula, The Netherlands Institute for Design and Fashion

premsela
.org/
The Netherlands
Institute for Design
and Fashion

