

maKK

Kunst und Design

ENGLISH

MUSEUM OF APPLIED ARTS COLOGNE



DANISH

JEWELLERY BOX

CONTEMPORARY JEWELLERY DESIGN

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Danish Jewellery Box at the MAKK

The Danish Arts Foundation was founded in 1964. Its main mission is to support Danish artists and to ensure that citizens from all over the country can experience high quality art.

Since 1974, the Danish Arts Foundation has acquired works from the various artistic disciplines and has made them accessible to the public through a lending scheme.

In 2007, the foundation developed the idea of 'wearable art' for its collection and established a lending scheme based on the concept that jewellery is, first and foremost, created to be worn on the body. Therefore, Danish citizens who play an active role at an official public event can borrow jewellery from the collection. The borrowers thus become ambassadors of jewellery art and, by wearing the jewellery, they contribute to making the works accessible to the public, thus drawing greater attention to them and propagating interest in the subject.

The jewellery collection, which is permanently shown at Koldinghus castle (Jutland), also serves as a steadily growing study collection. Comprising about 340 pieces, the collection provides an overview of the development of contemporary Danish jewellery art, which is based on both a strong tradition of craftsmanship and high quality standards. In addition to showing how Danish jewellery art has progressed in terms of technology and design, the collection also provides an insight into how the core values of Danish society have developed over the last 50 years.

With the Danish Jewellery Box exhibition, we want to showcase both the special significance and the development of contemporary Danish jewellery art and, furthermore, we want to pay an important tribute to the German-Danish Cultural Year of Friendship. In the sense of dialogical cultural exchange, selected objects from the MAKK's significant jewellery collection have been integrated into the exhibition.

M.S.

Jewellery Art at the MAKK

The MAKK keeps a very large jewellery collection that comprises more than 1,500 pieces ranging from antiquity to the present. It not only covers a broad thematic spectrum, but also includes works that are characterised by outstanding quality in design and craftsmanship. Focusing on the Middle Ages, the Renaissance and the 19th century, the collection is largely the result of generous private donations. It also includes significant pieces from the 20th and the 21st century, but, regarding these periods, there are still some gaps to be filled by new acquisitions.

A comprehensive view of the jewellery collection will only be presented to the public again when the newly designed permanent jewellery exhibition opens, which is scheduled for 2022. In the Danish Jewellery Box exhibition, 27 selected pieces from both renowned German and international jewellery artists are juxtaposed with Danish jewellery design. The MAKK presents pieces from artists such as Peter Chang, Wendy Ramshaw, Dieter Roth, Peter Skubic, Falko Marx, E.R. Nele, Bernhard Schobinger and Johanna Dalm.

L.H.



Body & Jewellery

Jewellery is designed to interact with the body. This direct contact enables a better understanding of the jewellery while simultaneously stimulating our senses. We feel the cold and hard metal or the warm and soft materials against the skin. We may also experience limitations in our body's freedom of movement or a piece of jewellery may cause memories to suddenly resurface in our consciousness. It may be difficult to sense and appreciate these qualities when jewellery is exhibited behind glass in a display case. This is why we have decided, within the scope of this exhibition, to portray some citizens of Cologne wearing jewellery from the Danish Arts Foundation's collection.

Helle Bjerrum's piece "**Vingeslag**" (Wings) is inspired by the experience and baggage that we accumulate and carry with us over the course of our lives. The piece's geometric wire construction mirrors the lines, organic shapes and proportions of the human body. Its rigid construction, however, forms a contrast to the movement of the body. **[V1/1]**

For jewellery artists **Margaret Bridgwater** and **Mette Saabye**, the movement of the body has become a significant focal point, where body and jewellery form a symbiotic relationship. Light as feathers, the chiffon discs in Margaret Bridgwater's piece vibrate and dance when the body is set in motion. **[V5/1]** Similarly, Mette Saabye alludes to the sensation of a body in motion and of a body moving in the surrounding space. The oval mother-of-pearl discs act as lenses, partially hiding and distorting the underlying form, while simultaneously accentuating the shape of the body, accompanied by the crisp symphony of the moving discs. The more the body moves, the more beautiful the experience becomes. **[V8/1]**

M.S.

V1/1: (p. 4)

Body Jewellery

“Vingslag” (“Wings”)

Helle Bjerrum, 1999

Silver

Danish Arts Foundation

V2/1:

Necklace and brooch

“fold”

Hanne Bay Lührssen, 1989

Necklace: Silver; Brooch: Silver,
partly oxidised, gold

Danish Arts Foundation

V3/1:

Necklace

“Björk”

Eva Dora Lamm, 2003

Silver, glass

Danish Arts Foundation

V4/1:

Necklace

Ingomar Vangsgaard, 1976

Silver

Danish Arts Foundation

✓ V5/1:

Body Jewellery

“000III...”

Margaret Bridgwater, 2002

White gold, diamonds, acrylic,
nylon, silk chiffon

Danish Arts Foundation



< V6/1:

Finger ring

Falko Marx, 1975

Yellow gold, white gold, water opals

*MAKK, permanent loan from
the Overstolzengesellschaft*

V6/2:

Body Jewellery

“precious tattoo”

Susanne Sous, 2000/2001

Plastic, cardboard

MAKK

V7/1:

Bangle

Anette Kræn, 1984

Gold, oxidised silver, dyed horsehair

Danish Arts Foundation

V7/2:

Bangle

Anette Kræn, 1990

Gold, oxidised silver, dyed horsehair

Danish Arts Foundation

< V8/1:

Necklace

“Dråber af dug” (“Drops of dew”)

Mette Saabye, 1996

Silver, steel, mother of pearl

Danish Arts Foundation

V9/1:

Necklace

“Rays of the sun”

Wendy Ramshaw, 1989

Silver, gold plated

*MAKK, permanent loan from
the Overstolzengesellschaft*





Tradition & Innovation

Danish jewellery art is founded on a tradition of superb craftsmanship, on the love of a simple and understated design vocabulary and on the clear and elegant forms and surfaces of silver. **(V2/5)** However, in contemporary Danish jewellery, we see a much more experimental approach in terms of techniques, design and choice of materials. The younger jewellery artists challenge convention. Why does silk beading thread have to be white and discreet instead of constituting a visible and decorative part of a classic pearl necklace? **(V4/1)** Does a rosette ring have to be made exclusively of precious stones? **(V5/2)**

Is less more or just a bore, is too much okay? With the ring **"MORE OR LESS|perfect # 11"**, **Annette Dam** encourages us to reflect on our own individual preferences, instead of just choosing the same as everybody else and thereby trying to establish a consensus about what is good taste and what is not. Can't the one thing be just as good as the other? With the jewellery from this series, Annette Dam ironises both the qualities of classic jewellery and the notion of what jewellery is and can be. She challenges traditional values and ridicules both the snobbish demands made on design and the conventions relating to the use of precious materials. She replaces brooch pins with brace fasteners. Instead of adhering to stringent designs she comes up with unexpected compositions: the stone has been set in the ring in such a way that it is almost invisible. 'Too much' thus opens up a whole new way of thinking. **(V6/1)**
M.S.

V1/1:

Pendant

“Like a sand flow through generations – Spoon”
Janne Krogh Hansen, 2019
Fairtrade gold, recycled silver
Loan from the artist

V1/2:

Pendant

“Like a sand flow through generations – Tongue”
Janne Krogh Hansen, 2019
Fairtrade gold, recycled silver
Loan from the artist

V1/3:

Brooch

“Paper Brooch”
Hongxia Wang, 2019
Silver, amethyst
Loan from the artist

V2/1:

Bangle

Helle Løvig Espersen, 1998
Silver, aramithe
Danish Arts Foundation

V2/2:

Bangle

“Möbius arming” (“Möbius bangle”)
Jytte Kløve, 1987
Gold, diamonds
Danish Arts Foundation

V2/3:

Necklace

Palle Bisgaard, 1974
Silver
Danish Arts Foundation



V2/4:

Bangle

“Contrast”
Knud Erik Andersen, 1981
Silver
Danish Arts Foundation

< **V2/5:**

Bangle

Ingomar Vangsgaard, 1973
Silver
Danish Arts Foundation

V3/1:

Bangle

“Fingervævet arming”
 (“Hand weaved bangle”)
Hanne Behrens, 1978
Oxidised silver, copper
Danish Arts Foundation

V3/2:

Necklace

Kirsten Clausager, 1992
Copper, steel
Danish Arts Foundation

V3/3:

Earrings

“Øreringe i kniplet sølv”
 (“Lace Earrings”)
Hanne Behrens, 1991
Silver
Danish Arts Foundation

< **V4/1:**

Necklace

“Zukiyaki perlekæde”
 (“Sukiyaki pearl necklace”)
Mette Vivelsted, 2008
Freshwater cultured pearls, pearl silk
Danish Arts Foundation



V5/1:

Finger ring

“Flettet ring” (“Braided ring”)

Irene Griegst, 1982

Gold, diamond

Danish Arts Foundation



< V5/2:

Finger ring

“Den arabiske have”

(“The Arab Garden”)

Pernille Mouritzen, 2008

Silver, copper, gold-plated,
glass, various gemstones
and other materials

Danish Arts Foundation

V5/3: >

Finger ring

“Steinhaufenring” (“Cairn ring”)

Karl Fritsch, 2005-2007

Oxidised silver, glass

MAKK

V6/1: (p. 8)

Finger ring

“MORE OR LESS|perfect #11”

Annette Dam, 2013

Milliput (epoxy resin), synthetic
peridot, elastic textile rubber band

Danish Arts Foundation



V6/2:

Brooch

Elisabeth Treskow (draft) / Gertrud
Weber-Vogel (execution), 1967

Gold, fire opal, sapphires

*MAKK, permanent loan from
the Overstolzengesellschaft*



Alternative Materials

In the 1960s, Danish jewellery artists began to abandon the concept that value was the primary parameter in relation to jewellery. Alternative materials such as acrylic, rubber and paper began to gain ground, having their major breakthrough in Denmark in the 1980s.

Anette Kræn, for example, uses horsehair as her signature material. She often dyed it and combined it in her designs with elements of oxidised silver, gold leaf and varnish. The flexibility of horsehair works beautifully with the movement of the body. Her jewellery is perfect for being worn around the neck or wrist. **(V1/2)**

Helle Løvig Espersen shares this understanding of how the soft, pliable body can work together with the flexible and organic shapes of jewellery. The jewellery's shape and the part of the body on which it is worn are considered as a whole. Helle Løvig Espersen works like a sculptor and carves her way to creating the final form. For her **"Hjertering"** (Heart Ring), she has replaced cold marble with a colourful pool ball. This ring shows how she takes full advantage of the ball's dimensions and colour. The heart appears at the top of the ring like a signet, a powerful symbol, and the lower part of the ring is soft and organic, evoking the feeling of the sensuous aspects of love. **(V4/1)**

Malene Kastalje has developed her own jewellery material, which she has experimented with for several years, resulting in intense and evocative jewellery narratives. The creative process between the artist, the work and the world is symbiotic. Malene Kastalje perceives the world through her senses, using an intuitive process to create her jewellery pieces, which in turn form a whole that merges with the world. **(V7/1)**
M.S.

V1/1:

Brooch

Kirsten Clausager, 2002
Gold, felt, silk stiring
Danish Arts Foundation

< **V1/2:**

Bangle

Anette Kræn, 2005
Gold, oxidised silver,
dyed horsehair
Danish Arts Foundation

V2/1:

Bangle

"Fangarm Rot 1/10"
Camilla Præsch, 2003
Nylon buttons, silicone,
nylon thread
Danish Arts Foundation

V3/1:

Bangle

Jørgen Bindsbøll, 1983
oxidised silver, acrylic
Danish Arts Foundation

V3/2:

Brooch

Peter Chang, 1995
Acrylic, stainless steel,
plastic-coated metal wire
MAKK

V4/1: (p. 14 & cover)

Finger ring

"Hjertering" ("Heartring")
Helle Løvig Espersen, 2003
Aramite
Danish Arts Foundation



^ **V4/2:**

Bangle

Peter Chang, 1991
Acrylic
MAKK

V5/1:

Armreif

"Fjer" ("Fethers")
Mikala Naur, 1983
Acrylic, rubber, feather
Danish Arts Foundation

V5/2:

Bangle

"Film"
Mikala Naur, 1983
Acrylic, rubber
Danish Arts Foundation

V5/3:

Bangle

"Øjne" ("Eyes")
Mikala Naur, 1983
Acrylic, rubber, glass
Danish Arts Foundation

V6/1:

Brooch

Mikala Naur, 1983
Cup lid (tinplate), stainless steel,
rubber, turquoise
Danish Arts Foundation

V6/2:

Brooch

Mikala Naur, 1983
Gold, silver, steel,
hematite, plastic
Danish Arts Foundation

V6/3:

Brooch

Mikala Naur, 1983
Silver, plastic
Danish Arts Foundation

V7/1: >

Finger ring

"Der var ingen der vidste, hvornår
det ville ske #1" ("No one knew
when it would happen # 1")
Malene Kastalje, 2015
Silicone, fiber fabric
Danish Arts Foundation

V7/2:

Necklace

"Ametystkæde"
("Amethyst necklace")
Gerda & Nikolai Monies, 2006
Amethyst, coral, leather, silk
Danish Arts Foundation

V7/3:

Necklace

"Rubyfruits"
Josephine Winther, 2003
Gold, synthetic resin, trimmings
Danish Arts Foundation

V7/4:

Necklace and finger ring

Eva Renée Nele, 1969
Gold, coral, turquoise
MAKK





Form & Function

The link between form and function is a popular theme in Danish jewellery art. **Kim Buck** does not settle for practical or established functional solutions for his jewellery, instead he often finds a new way of creating things. When he reinvents the principles of functionality in a solitaire ring, it seems very effortless and at the same time almost like the result of a magic formula for the potential of a form that he invented in his alchemistic workshop. One is often left wondering how he managed to set a diamond in a certain way or how he managed to make a ring look 'inflated' like a beach ball. (V1/1)

At first glance, many of **Karina Noyons'** pieces look classical with a graphic accent, but they may also seem flat and lifeless until the moment they are worn on the body: they are instantly brought to life and this clearly emphasises the relationship between the shape and the function of the jewellery on the one hand and between the shape and the movement of the body on the other. The tension of the metal or the elasticity of the rubber creates the illusion that Karina Noyons' pieces float around the wrist, finger or head. She reinterprets the usual principles of functionality, as can be seen in the case of her cufflinks "**Loop de loop**", where the front face and the fastening mechanism are connected by a long red piece of elastic. Traditionally a cufflink's fastening mechanism is hidden between the shirt cuffs. Karina Noyons, however, incorporates the functional elements into her jewellery, thus turning them into visible ornamentation set against an otherwise plain white background. (V2/2)
M.S.



< V1/1:

Finger ring

Kim Buck, 1987
Platinum, gold, zirconia
Danish Arts Foundation

V1/2:

Four rings

Kim Buck, 2001
Gold
Danish Arts Foundation

V1/3:

✓ **Partner finger rings**

Albert Sous, 1996
Gold
*MAKK, permanent loan from the
Peter and Irene Ludwig Foundation,
Aachen*



V2/1:

Bangle

“Armbåndstaske” (“Bracelet purse”)
Karina Noyons & Inge Lindqvist, 2003
Silver, wool felt
Danish Arts Foundation

V2/2: (p. 20)

Cuff links

“Loop de loop”
Karina Noyons, 2002
Silver, elastic string
Danish Arts Foundation

V2/3:

Bangle

“3 in one”
Anne C. Manna, 2005
Silver
Danish Arts Foundation

V2/4:

Brooch

“Klemmbrosche Kreis und Quadrat”
 (“Clip brooch circle and square”)
Herman Hermsen, 1986
Steel, painted
MAKK

V3/1:

Necklace

“Erindringen om 50'ernes collier”
 (“Memory of the 50s necklace”)
Peder Musse, 2003
oxidised and partly painted silver
Danish Arts Foundation

V3/2:

Bangle

Peder Musse, 2005
Silver, partly painted
Danish Arts Foundation

V4/1:

Necklace

Thorkild Thøgersen, 1991

Silver

Danish Arts Foundation

V4/2:

Necklace

Kim Buck, 1984

Gold, oxidised silver

Danish Arts Foundation

V5/1:

Necklace

"Halskrave" ("Collar")

Peder Musse, 1998

Painted wood, silver,
textile-coated rubber band

Danish Arts Foundation

V5/2: >

Necklace

"NeckLadle" ("Collar")

Katrine Borup, 2002

Wood, silver, silk thread,
elastic band

Loan from the artist

V6/1:

Necklace

"KRAGENKETTE" ("COLLARCHAIN")

Camilla Präsch, 2018

Cotton, pearl effect (mica) color

Danish Arts Foundation





Status & Power

Traditionally, jewellery mirrors both the wearer's social status and position of power in society. A classic example in a jewellery context is the engagement ring, where the size of the diamond reflects how much money the future husband has to 'invest' in his fiancée. Simultaneously the ring represents the woman's 'trophy': her future husband and his economic prowess. On the other hand, the engagement ring also indicates how desirable and valued the woman is, whereby she also becomes the man's 'trophy'.

A number of Danish jewellery artists are concerned with gender equality in a social context. They examine the status quo in relation to traditionally gender-defined tasks and the corresponding attribution of values, and they look into the ways in which we perceive our fellow humans.

Helle Bjerrum, for example, concerns herself with these issues. She has investigated the various interpretations of what status means in terms of creating values, in relation to the sentimental values we attribute to specific places, and hence as something that is actively reproduced in culture. She also considers the fact that, traditionally, there is a difference in how the sexes achieve status.

With her medals and lockets, Helle Bjerrum focuses on how we, in the context of jewellery, differentiate between men and women. She shows how we honour men and women differently for their achievements with either medals or lockets and how we thereby define the rules regarding how men and women should behave and what they should strive for: A medal for men, for their honourable, brave and bold deeds. A locket for women, for creating a safe family space. A locket to keep, for example, locks of hair and pictures of their husband and children. (V6/1 & V7/1) M.S.

V1/1:

Finger ring

“First Ladies 1”

Trine Trier, 2012

Gold, prasiolite, nylon

Danish Arts Foundation

V1/2:

Finger ring

“First Ladies 2”

Trine Trier, 2012

Gold, south sea pearl, nylon

Danish Arts Foundation

V1/3:

Finger ring

“First Ladies 3”

Trine Trier, 2012

Gold, Akoya pearls, Tahiti pearl

Danish Arts Foundation

V1/4:

Finger ring

“Mammoth ring”

Gerda & Nikolai Monies, 2006

Mammoth tooth

Danish Arts Foundation

V1/5:

Finger ring

Castello Christian Hansen, 2011

Gold, coral-imitating artificial stone

Danish Arts Foundation

V1/6:

Finger ring

“Over Achiever”

Josefine Rønsholt Smith, 2019

Copper

Loan from the artist

V2/1:

Necklace

“Hverdags mønstre”

(“Everyday patterns”)

Pernille Mouritzen, 2009

Tea towel, silver, precious stones

Danish Arts Foundation

V2/2: (p. 26)

Finger ring / Necklace

“Kvinder i tiden – Vibeke Windeløv”

(“Women of the time – Vibeke Windeløv”)

Mette Saabye, 2003

Gold, birch veneer, silk thread

Danish Arts Foundation

✓ **V3/1**

Necklace

“Strahlenkranz für die säkularisierte Madonna” (“Radiant wreath for the secularized Madonna”)

Herman Hermsen, 1989

Plastic, glass

MAKK



V4/1:

Object

“KNELL II: Rolling Pin”

Karen Pontoppidan, 2019

Sheet silver, glue

Loan from the artist

V5/1:

Pendant

“KNELL#15”

Karen Pontoppidan, 2017

Silver, aluminum, steel, tin

Loan from the artist

V5/2:

Pendant

“KNELL#26”

Karen Pontoppidan, 2017

Tin, painted wood, steel, string

Loan from the artist

V6/1:

< **Brooch**

“Medalje” (“Medal”)

Helle Bjerrum, 2011

Silver

Danish Arts Foundation

V6/2:

Brooch

“Fravær I” (“Absence I”)

Helle Bjerrum, 2011

Silver

Danish Arts Foundation

V6/3:

Brooch

“Frimodig I” (“Frank I”)

Helle Bjerrum, 2011

Silver

Danish Arts Foundation



V7/1:

< **Brooch**

“Medals of honour anno 2018 – a tribute to five women’s liberation pioneer”

Nanna Obel, 2017

Gold, silver, enamel, photography, aquamarine, carnel, plastic

Loan from the artist

✓ V8/1:

Brooch

“Is Your Wife Helpless – or Dangerous”

Nanna Obel, 2017

Gold, silver, copper, enamel, photography, silk

Loan from the artist





Ritual & Fetish

In a broad sense, jewellery can have many functions. A brooch fastens your scarf; a hair comb keeps your hair tidy. But jewellery can also be associated with more abstract functions. The belief that jewellery can possess magical powers or can act as an amulet protecting us against evil is as old as humanity: a little charm, a golden four-leaf clover, a horseshoe, or a family good-luck ring that is passed between family members when they have an exam or embark on a dangerous journey.

It is also common to associate jewellery with rituals. A classic example is the wedding ring that marks the transition from single life to marriage and symbolises the bond between two people.

Life and death are recurring themes in **Torben Hardenberg's** work. One of his earlier works, "**Gloria of Columbia**", is reminiscent of a tiara, a ceremonial piece of jewellery, like those worn by Chibcha or Muisca priests when performing rituals and creating a magical connection between life and death. This skull is a *memento mori* that reminds us that highly developed cultures come and go.

(V2/1)

One of the young and talented Danish jewellery artists invited to take part in the exhibition is **Christine Bukkehave**. She interprets the aesthetic expressions of ethnic cultures and combines them with a typical Nordic design language, resulting in jewellery that exudes great energy. The pieces unify nature and culture. You get the feeling that you are standing with an amulet in your hand that safeguards the passage between modern city life and the primordial forces of nature. (V1/2)

M.S.



V1/1:

Brooch

“The Puppy”

Mette Saabye, 2006

Silver, pearls, painted porcelain, steel

Danish Arts Foundation

V1/2:

< Pendant

“Transition”

Christine Bukkehave, 2015

Silver, whale tooth, agate

Loan from the artist

V1/3:

< Brooch

“Liebespaar” (“Lovers”)

Falko Marx, 1973

Platinum, gold, diamonds

MAKK, permanent loan from the Overstolzengesellschaft



V1/4:

Finger ring

“Penisring” (“Penis ring”)

Peter Skubic, 1995

Oxidised silver

MAKK

V1/5:

Pendant

“Bodystocking og Bøjle”

(“Bodystocking and coat hanger”)

Ole Bent Petersen, 1990

Yellow gold, white gold, diamonds, sapphires

Danish Arts Foundation

✓ **V2/1:**

Diadem and earrings

“Gloria of Columbia”

Torben Hardenberg, 1987

Tortoise skull, copper, beetles,

beetle back shields, ivory teeth,

synthetic sapphires

Danish Arts Foundation

V3/1: (p. 32)

Body Jewellery

“Bishop’s robe – a paraphrase”

Katrine Borup, 2004

Silk, cotton thread, gold-plated and partly painted silver

Danish Arts Foundation



Humour & Sarcasm

Humour and sarcasm really came into play in Danish jewellery art in the early 1980's. **Ole Bent Petersen**, for example, used precious materials in unorthodox ways, creating jewellery that was obviously inspired by Pop Art. **Peder Musse**, on the other hand, focused on playfulness and movement. These characteristics are still important elements in the work of many Danish jewellery artists. (V3/2)

One of the younger and most significant representatives of this genre is **Marie-Louise Kristensen**, who, in addition to humour and playfulness, has a keen sense of satire and of the absurd aspects of the Danish identity. However, she does not comment on the latter, not with sharp words, but figuratively, with pointed jewellery narratives.

The brooch "**How to get thin quick?**" and the piece "**Enhance Your Male Power**" are from the series "I'm Sitting in a Room", where Marie-Louise Kristensen works with references to industrial design combined with more surreal elements, with titles taken from the email subjects in the spam folder of her inbox. The works and titles leave you in a state of absurd realisation, in a bubbling pink universe, and with a smile on your face. Marie-Louise Kristensen's pieces are not in the slightest sense self-righteous, after all it is more fun to laugh than it is to cry about the big and small problems in life. This is further proof that black humour and biting sarcasm are deeply rooted in Danish culture. (V4/1 & V4/2)

M.S.





< V1/1:

Necklace

“Stuhlcollier” (“Chair necklace”)

Albert Sous, 1980

Gold

MAKK, permanent loan from the Peter and Irene Ludwig Foundation, Aachen

V2/1:

Bangle

“Vorhangschienenarmreif”

(“Curtain rail bangle”)

Bernhard Schobinger, 1991

Copper alloy, silver, moonstones

MAKK

V3/1:

Brooch

“Sardin” (“Sardine”)

Peder Musse, 2005

Silver, partly gilded and painted with lacquer

Danish Arts Foundation



< V3/2:

Brooch

“Vindmølle” (“Windmill”)

Peder Musse, 2001

Partly lacquered gold, silver

Danish Arts Foundation

V3/3:

Finger ring

“Paraboler”

Peder Musse, 2001

Silver, partly gilded and painted with lacquer

Danish Arts Foundation

V3/4:

Finger ring

“The rotating narcissist”

Peder Musse, 2004

Silver, partly gilded and lacquered, emerald, ruby

Danish Arts Foundation

V4/1: (p. 36)

Brooch

“Enhance Your Male Power”

Marie-Louise Kristensen, 2015

Silver, diamond, epoxy resin, Cernit, plastic

Loan from the artist



< V4/2:

Brooch

“How to get thin quick?”

Marie-Louise Kristensen, 2014

Silver, epoxy resin, Cernit

Loan from the artist

V4/3:

Brooch

“Hang-Ups”

Annette Dam, 2012

Gold, wood, epoxy resin, lacquer

Danish Arts Foundation

V5/1:

Necklace

“Pippi’s choice”

Kasia Gasparski, 2008

Bra straps, amazonite, gold, corals

Danish Arts Foundation



V5/2:

< **Necklace**

“Svamp-0-Matic” (“Sponge-0-Matic”)

Kim Buck, 1984

Sponge (PU soft foam), acrylic, nylon, silver

Danish Arts Foundation



Decoration & Concept

A small ornament, a sparkling precious stone in a beautiful colour, a decorative object that is worn on the body containing a whole world of ideas and interpretations: each form of decoration is based on a concept.

Throughout her entire career as a jewellery artist, **Mikala Naur** has questioned the traditional use of materials, and, in so doing, she helps us to reflect on the traditional expectations linked to jewellery as valuable, functional and body-related objects made of precious materials. Instead of gold, polished silver surfaces and precious stones, which are otherwise so popular in Danish jewellery art, she uses everyday materials, such as rubber, Perspex and brass. In a self-confident manner she creates compositions with a straightforward aesthetic, using humour and irony to highlight the value of those brief moments of happiness in our everyday lives. In her series of brooches entitled **"Den japanske suite"** (The Japanese suite), which is characterised by a stringent and typically Nordic design approach, Mikala Naur sets small objects on a black, oxidised metal sheet, for example the symbol "S", a bronze keyhole, or a Chinese coin, thus offering the eye a place to dwell. Repetition and variation – the notion of value is reinterpreted and unfolds in way that is accessible. Neither does it interfere with the body's freedom of movement nor does it demand to be worn in a specific position on the body. A small ornament that asks big questions.

(V4/1 – V4/12)

M.S.

V1/1:

Necklace

Castello Christian Hansen, 2008
Glass, silk, PU rigid foam (Cibatool), gold
leaf, lacquer, plastic
Danish Arts Foundation

V2/1:

Brooch

Jan Lohmann, 1979
Gold, silver, part of a dial
Danish Arts Foundation

V2/2:

Brooch

Anette Kræn, 1989
Silver, paper
Danish Arts Foundation

V3/1:

Brooch

"Fribillet" ("Free ticket")
Ole Bent Petersen, 1992
Silver
Danish Arts Foundation

V3/2:

Brooch

"Tag et nummer" ("Take a number")
Ole Bent Petersen, 1992
Silver
Danish Arts Foundation

V3/3: >

Brooch

"Scharniermaske" ("Hinge mask")
Bernhard Schobinger, 2003
Brass, steel
MAKK

V3/4:

Finger ring

Marc Bjørn Carlsson, 1988
Aluminum, silver, gold, silver,
synthetic rubber
Danish Arts Foundation

V3/5:

Brooch

"Exit"
Ole Bent Petersen, 1992
Silver, plexiglass
Danish Arts Foundation

V4/1:

Brooch

"The 1st Japanese Suite"
Mikala Naur, 1993
German silver, silver,
scruw (copper alloy), carneol
Danish Arts Foundation





< V4/2:

Brooch

“The 2nd Japanese Suite”

Mikala Naur, 1993

German silver, brass

Danish Arts Foundation

V4/3:

Brooch

“The 3rd Japanese Suite”

German silver, silver, tourmaline

Danish Arts Foundation

V4/4:

Brooch

“The 4th Japanese Suite”

Mikala Naur, 1993

German silver, silver,
oxidised silver chain, pearl

Danish Arts Foundation

V4/5:

Brooch

“The 5th Japanese Suite”

Mikala Naur, 1993

German silver, silver,
copper, turquoise

Danish Arts Foundation



< V4/6:

Brooch

“The 6th Japanese Suite”

Mikala Naur, 1993

German silver, silver, brass

Danish Arts Foundation

V4/7:

Brooch

“The 7th Japanese Suite”

Mikala Naur, 1993

German silver, silver, lapis lazuli

Danish Arts Foundation



< V4/8:

Brooch

“The 8th Japanese Suite”

Mikala Naur, 1993

German silver, silver,
japanese coin (copper alloy),
oxidised silver chain

Danish Arts Foundation

V4/9:

Brooch

“The 9th Japanese Suite”

Mikala Naur, 1993

German silver, silver, rock crystal

Danish Arts Foundation

V4/10:

Brooch

“The 10th Japanese Suite”

Mikala Naur, 1993

German silver, silver,
salt bomb (dried confection)

Danish Arts Foundation

V4/11:

Brooch

“The 11th Japanese Suite”

Mikala Naur, 1993

German silver, silver

Danish Arts Foundation

V4/12:

Brooch

“The 12th Japanese Suite”

Mikala Naur, 1993

German silver, silver, tiger’s-eye

Danish Arts Foundation

V5/1:

27 Brooches

“Smykkeskrin” (“Jewellery box”)

Kim Buck, 2003

Silver

Danish Arts Foundation

V6/1:

Necklace >

“Countess Cora”

Mette Saabye & Mette Vivelsted, 2008

Silver, partly gold-plated,
pearls, silk, nylon

Danish Arts Foundation

V6/2:

Brooch

“Flora Oblitus”

Pernille Mouritzen, 2016

Silver, various gemstones

Danish Arts Foundation

V6/3: (p. 40)

Necklace

“The Baroness Twins Betty & Betsy”

Mette Saabye & Mette Vivelsted, 2008

oxidised silver, nylon, pearls,
plastic thread

Danish Arts Foundation





Narrative & Abstraction

The Danish Arts Foundation's jewellery collection consists of works whose style ranges from narrative, natural, and figurative motifs to abstract modernist compositions.

At the one end of the spectrum, we find jewellery artist **Irene Griegst**, who takes inspiration from Middle Eastern jewellery tradition. Her pieces tell stories that take form as poetic snapshots, for example a little bee buzzing around a flowerbed on a hot summer day.

Her choice of materials and techniques clearly refers to Minoan jewellery art. We are instantly transported to another time and place – far away from the cold north. Irene Griegst is the Scheherazade of Danish jewellery art, and her jewellery emerges from a feminist and poetic universe. **(V4/4)**

At the other end of the spectrum, we find the couple **Karen Ihle** and **Jens Eliassen**, who have created a number of pieces in the Danish Arts Foundation's collection. Their minimalist, abstract compositions are inspired by the flat marshland surrounding Tønder and by the ever-changing light in this region. This is where the couple live and work. Their jewellery transmits the pulse of the resting body, repetitions in light and shadow, open and closed. Together, these otherwise geometric elements create gentle organic shapes that follow the soft curves of the body. The curved arch of the breast is mirrored in the brooch, making them a perfect pair. The bridge of the teardrop-shaped ring harmonises perfectly with the curve of the back of the hand. The body provides the landscape for the jewellery of these two artists. **(V5/1 – V5/4)**

M.S.

V1/1: (p. 48)

5 Finger rings

“Ring no. 21 – 25”

Per Suntum, 1994

Gold-plated bronze

Danish Arts Foundation

V2/1:

Brooch

Mikala Naur, 1986

Silver, gold-plated brass,
agate, coin (copper alloy)

Danish Arts Foundation

V2/2:

Brooch

Per Suntum, 1989

Silver, stainless steel, plastic,
paper, gold leaf

Danish Arts Foundation

V2/3:

Brooch

Per Suntum, 1989

Brass, gold leaf, elastic band

Danish Arts Foundation

V2/4:

Finger ring

Wilhelm Tasso Mattar, 1985

Gold, stainless steel wire

MAKK

V3/1:

Brooch

Per Suntum, 1991

Silver, stainless steel

Danish Arts Foundation



^ V3/2:

Brooch

Gerda & Leopold Breuer, 1975

Yellow gold, white gold,
cultured pearls

MAKK

V3/3:

Bracelet

“Model 1947”

Henning Koppel, 1978

Silver

Danish Arts Foundation

V3/4:

Hair pin

Ingomar Vangsgaard, before 1980

Silver

Danish Arts Foundation

V4/1:

Brooch

Hildegard Risch, 1978

Gold

MAKK

V4/2:

Finger ring

“Gold Stories”

Kasia Gasparski, 2001

Gold

Danish Arts Foundation

V4/3:

Earring

Irene Griegst, 1983

Gold, turquoise, ruby

Danish Arts Foundation

< V4/4:

Brooch

Irene Griegst, 1983

Gold, opals

Danish Arts Foundation

V4/5:

Brooch

Gerda & Leopold Breuer, 1978

Yellow gold, white gold,

pearls, moonstones

MAKK

V4/6:

Necklace

“Waves”

Arje Griegst, 1990

Gold

Danish Arts Foundation

V4/7:

Finger ring

“Spiral ring”

Arje Griegst, 1983

Gold

Danish Arts Foundation

✓ V5/1:

Finger ring

“Ring 48”

Karen Ihle & Jens Eliassen, 1994

Gold, oxidised silver

Danish Arts Foundation

V5/2:

Finger ring

“Ring 49”

Karen Ihle & Jens Eliassen, 1994

Gold, oxidised silver

Danish Arts Foundation

V5/3:

Bangle

“Bangle nr. 4”

Karen Ihle & Jens Eliassen, 1994

Oxidised silver

Danish Arts Foundation

V5/4:

Brooch

“Needle 52”

Karen Ihle & Jens Eliassen, 1994

Oxidised silver

Danish Arts Foundation





Illusion & Reality

Grasping what is reality and what is an illusion is closely bound to how, what, and in which context our eyes perceive.

Ole Bent Petersen had a particularly ironic and humorous way of perceiving everyday life – observed through a loving but bitter-sweet lens. With his jewellery, he strove to elevate banal everyday experiences and make them special: windows (perhaps in Fredericiagade, in the heart of Copenhagen where he had his workshop), a kite fluttering above us, a coat hanger to fetch clothes. He captured these moments and many others in precious metals, with jewellery that harks back to Pop Art. With his use of humour and irony, Ole Bent Petersen has clearly left his mark. He has inspired many younger Danish jewellery artists to use humour as an instrument for creating a dialogue with the world, and for exchanging different perspectives. **[V1/1, V1/5 & V1/6]**

Pernille Mouritzen introduces us to a construed reality from a child's perspective. The two neckpieces "**Bush-Tank**" and "**Bush-Jet**" convey a child's caricatured descriptions and fascinations, cut out in brass, silver-plated and oxidised silver, combined with synthetic stones, glass, bone and ribbon. These two neckpieces cause us to reflect on the importance of angle or perspective when trying to understand what makes the world seem real or fake. We live in a time when 'fake news' has become part of our vocabulary: so, what about 'real illusion' or 'fake reality'? **[V4/1 & V4/2]**

M.S.

V1/1:

Brooch

“Drage” (“Kite”)

Ole Bent Petersen, 1978

Gold, diamond, lapis lazuli,
turquoise, calcite

Danish Arts Foundation

V1/2:

Earring

Per Suntum, 1989

Gold, lacquered table tennis ball

Danish Arts Foundation

V1/3:

Brooch

“Man on the Moon”

Freddy Wolfers, 1969/70

Gold, silver, enamel

MAKK

V1/4:

Brooch

“Nothing has been swept
under the rug”

Marie-Louise Christensen, 2008

Fabric, diamonds, sapphires,
lemon quartz

Danish Arts Foundation

V1/5: >

Bangle

“Bøjle” (“Coat hanger”)

Ole Bent Petersen, 1987

Gold

Danish Arts Foundation

V1/6:

Bracelet

“Vinduer” (“Windows”)

Ole Bent Petersen, 1978

Gold, silver

Danish Arts Foundation

V1/7:

Brooch

“Forget-me-not”

Mette Saabye, 2002

Silber

Danish Arts Foundation

V1/8:

Brooch

“Hjerterblomst med Hvide Støvdragere”
 (“Heart Flower with White Dustbags”)

Jytte Kløve, 2015

Gold, diamonds

Danish Arts Foundation



V2/1:

Three-piece necklace

“Præparat” („Preparation“)

Kim Buck, 2007

Gold, sapphire (Padparadscha),
epoxy resin, string

Danish Arts Foundation



V3/1: >

Brooch

“Death”

Johanna Dahm, 1990

Silver, copper alloy

MAKK

V4/1: (p. 54) >

Necklace

“Bush-jet”

Pernille Mouritzen, 2011

Silver-plated and oxidised brass,
grosgrain ribbon

Danish Arts Foundation



V4/2:

Necklace

“Bush-tank”

Pernille Mouritzen, 2011

Silver-plated and oxidised brass,
silver, glass, bones, grosgrain ribbon

Danish Arts Foundation



Space & Movement

When a finger slides into a ring, it moves into and through a space, which is illustrated by **Torben Hardenberg's** work **"Ring the Chapel"**. (V5/3) But, this action can also trigger movement, as is the case with **"Rullering"** (Rolling ring) by **Kim Buck**, where the green aluminium rollers begin to move when the ring slides into place on the finger. (V2/3)

The jewellery we wear can be considered and experienced as an extension of the body. By using and wearing the pieces, movement is accentuated and made tangible, aided by the jewellery's flexibility, the sound it makes or its ability to reflect light.

Camilla Prasch examines the concepts of body and space via her 'space-related jewellery'. The work **"Verlängert Fünf"** (Extended Five), which takes shape and comes to life as soon as it is put on, creates contact between the floor and hand, thereby allowing for a whole new perception of the room. According to the artist, her jewellery objects are impractical, almost handicapping, and therefore can help create greater body-awareness and presence in the space in which we move. (V1/1)

Kasia Gasparski works with physical and meaningful spaces that people inhabit and use. She uses reproductions of house and garden plans, and transforms them into ornaments that we can use to adorn ourselves with. The jewellery should not be interpreted as purely decorative, but as meaningful and identity-creating symbols that illustrate the wearer's social status, on both a material and spiritual level. (V5/2)
M.S.

V1/1: (p. 60)

Finger ring / Bracelet

“Verlængert Fünf” (“Extendet five”)

Camilla Präsch, 2005

Nylon buttons, silicone discs,
nylon cord

Danish Arts Foundation

V2/1:

Finger ring

“Herrevinker” (“Gentleman’s wave”)

Kim Buck, 1985

Silver, anodized aluminum

Danish Arts Foundation

< V2/2:

Kinetic finger ring

Friedrich Becker, 1985

Stainless steel

MAKK

< V2/3:

Finger ring

“Rullering” (“Rolling ring”)

Kim Buck, 1986

Silver, anodized aluminum

Danish Arts Foundation

V3/1:

Finger ring

“Hjertering” (“Heartring”)

Margaret Bridgwater, 2004

Gold, partly lacquered

Danish Arts Foundation

V4/1:

Kinetic brooch

Kamilla Ruberg, 2002

Yellow gold, white gold, silicone

Danish Arts Foundation

V4/2:

Finger ring

“Light”

Margaret Bridgwater, 2000

Silk chiffon, platinum, acrylic, nylon
Danish Arts Foundation

V5/1:

Brooch

“Such utter silence series #2”

Kaori Juzu, 2013

Silver, copper, enamel

Danish Arts Foundation

V5/2:

< **Brooch**

“Labyrinthe d’anguien, Belgium 1776”

Kasia Gasparski, 2005

Silver, gold

Danish Arts Foundation

V5/3:

< **Finger ring**

“Ring the Chapel”

Torben Hardenberg, 1995

Gold, diamond

Danish Arts Foundation

V5/4:

Finger ring

“Steder” (“Places”)

Helle Bjerrum, 2011

Ashwood, enamel

Danish Arts Foundation

V6/1:

Bracelet

“Cube bracelet”

Robert Lee Morris, ca. 1985

Silver

MAKK





Identity & Diversity

Jewellery is a non-verbal language, a form of creative expression: colours, lines, and materials that together create an image of the person who is wearing the piece of jewellery, both as an individual and as part of a group.

Anne Lahn's brooches tell us that we experience the world through our bodies and that our bodies are unique: 'love your flaws and shortcomings, don't be too hard on yourself'. Anne Lahn encourages us to forget about the perfect bodies we see in social media channels, and instead love our bodies as they are. Stretch marks, out-of-control body hair, soft, lumpy stomachs – enjoy it all, take in the world with all your senses, with your own completely unique body. **(V3/1 – V3/5)**

A popular motif in Danish jewellery art is The Marguerite (the daisy). It is Denmark's national flower, a representation of Danish culture and identity, of the independence and of the Royal Family. It is also a traditional confirmation gift. And: we pluck its petals one by one to find out if our beloved loves us or not.

In 1935, the father of Swedish-born Crown Princess Ingrid, King Gustaf VI of Sweden, gave her a diamond-encrusted Marguerite (daisy) brooch as a wedding gift. It was intended as a tribute to Crown Princess Ingrid's mother, Margaretha of Sweden – her nickname was Daisy. When HM Queen Margrethe II was born in 1940, the jewellery company A. Michelsen launched the 'Margariterien' (The daisy collection) in gold-plated 925 silver with white enamelled petals. It is the brooch from this series that goldsmith **Kim Buck** examines in the piece **"Daisy, Frit efter Niels Heidenreich"** (Daisy, in the style of Niels Heidenreich) – Danish culture and identity dissected. **(V7/1)**

M.S.

V1/1:

Finger ring

“Selvportræt som havmand”
 (“Self-portrait as a merman”)

Arje Griegst, 1981

Bronze

Danish Arts Foundation

V1/2:

2 Brooches

Agnete Dinesen, 1990

Gold, porphyry

Danish Arts Foundation

V1/3:

Finger ring

Agnete Dinesen, 1997

Gold, amber

Danish Arts Foundation

V2/1:

Brooch

“Mallorca”

Jytte Løppenthin, 2019

Linen fabrics, embroidered

Loan from the artist

V2/2:

Brooch

“See My New Brooch”

Jytte Løppenthin, 2019

Linen fabrics, embroidered

Loan from the artist

V2/3:

Brooch

“Melons”

Jytte Løppenthin, 2019

Linen fabrics, embroidered

Loan from the artist



V3/1:

Brooch

“Flower Flashy Girl”

Anne Lahn, 2018

Silver, copper, enamel, steel wire

Loan from the artist

^ **V3/2:** (p. 64)

Brooch

“Hairy Powerpose Girl”

Anne Lahn, 2018

Silver, copper, enamel, steel wire

Loan from the artist

V3/3:

Brooch

“Bubbly Belly Girl”

Anne Lahn, 2018

Silver, copper, enamel, steel wire

Loan from the artist

V3/4: (p. 64)

Brooch

“Lovely Butt Brooch”

Anne Lahn, 2018

Silver, copper, enamel, steel wire

Loan from the artist

V3/5:

Brooch

“Love my Tigermarks”

Anne Lahn, 2018

Silver, copper, enamel, steel wire

Loan from the artist

V4/1:

Pendant

“Makers Move – 60. Elna (Bird)”

Josephine Winther & Gitte Nygård, 2012

Tin

Loan from the artists

V4/2:

Pendant

“Makers Move – 58. Vincent (Ring)”

Josephine Winther & Gitte Nygård, 2012

Tin

Loan from the artists

V4/3:

Pendant

“Makers Move – 59. Adele (Charms)”

Josephine Winther & Gitte Nygård, 2012

Tin

Loan from the artists

V4/4:

Pendant

“Makers Move – 87. Kirsten (Ring)”

Josephine Winther & Gitte Nygård, 2012

Tin

Loan from the artists



V4/5:

Pendant

“Makers Move – 45. Collette (Solitaire ring)”

Josephine Winther & Gitte Nygård, 2012

Tin

Loan from the artists

< V5/1:

Finger rings

“Zooring”

Dieter Roth, 1975

Copper alloy, wood

MAKK, permanent loan from the Overstolzengesellschaft

V6/1:

Brooch

“Tulipannål” (“Tulip needle”)

Jytte Kløve, 2005

Gold

Danish Arts Foundation

V6/2:

Necklace

“Yvonne”

Claus Bjerring, 2007

Gold, silver

Danish Arts Foundation

< V7/1:

Four pendants

“Daisy, Frit efter Niels Heidenreich” (“Daisy, freely after Niels Heidenreich”)

Kim Buck, 2007

Silver, gold-plated and

partly enamelled silver, epoxy resin

Danish Arts Foundation





V8/1:

Brooch

“Environmental Genes”

Annette Dam, 2012

Silver, corals, ribbon, teething ring

Danish Arts Foundation

< V8/2:

Earring

“Deutsch-Japanische Freundschaft”

(“German-Japanese friendship”)

Wilhelm Tasso Mattar, 1982

Gold, stainless steel

MAKK

V9/1:

Necklace

“WHIIIIII...”

Margaret Bridgwater, 2001

White gold, acrylic, nylon, silk

Danish Arts Foundation

V10/1:

Finger ring

“Found on the Floor”

Helen Clara Hemsley, 2013

Plastic, fabric, cords made of various materials, pins

Danish Arts Foundation

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