



Entrance to TO HAVE AND TO HOLD: the Daalder Collection of Contemporary Jewellery (photo Saul Steed)



DOROTHY ERICKSON has known Joost and Truus Daalder since the early 1960s when they were still at university in Europe. She attended the opening of this exhibition at the Art Gallery of South Australia.

The international collection of contemporary jewellery recently given to the Art Gallery of South Australia by Dutch Australian couple Joost and Truus Daalder is a most generous gift fittingly displayed. This is the patronage that one wishes we saw more of in Australia. Some 155 pieces — ranging from a delicate Art Nouveau brooch by René Lalique to a striking work amazingly constructed from Velcro closures by a young Korean artist Yong Joo Kim purchased by the Daalders in 2017 — were given to the gallery in 2017. To walk into an exhibition of the collection, that opened Friday 26th July 2018 at the Art Gallery of South Australia as part of the SALA festival (South Australian Living Artists), was rather like exploring the 'wunder kabinetts' of the early collector princes of Europe — a treasure chest absolutely filled with fascinating objects to contemplate.



The Daalders moved from the Netherlands to New Zealand after he completed his doctorate at Amsterdam University. It was there they started their passion for collecting. They moved to South Australia in 1976 where Joost became a Professor in the School of Humanities, Arts and Social Sciences at Flinders University and Truus, who also has degrees in English, worked on aging policy for the South Australian Government. These generous collector benefactors only started collecting contemporary jewellery in the early 1980s and have amassed a serious collection whilst also collecting and publishing a major book *Ethnic Jewellery and Adornment: Australia, Oceania, Asia, Africa* written by Truus. The donation of the collection, which the Daalders saw as fitting well within the gallery's new policy to emphasise contemporary art, almost doubles the size of the art gallery's collection. The exhibition will run for six months and is described in a book published by the gallery.

At the entrance divider the viewer is invited to *behold the spectacular world of modern and contemporary jewellery where over a century of conceptual art practice is also represented and experience the extraordinary detail and construction of these works, here presented in the format of a precious jewellery box.*



A round display panel with mirror backing which holds almost fifty brooches and rings greets the viewer.

An accompanying key with images of the works, the maker's name and work details makes identification simple. Notable pieces include a delicate gold ring made by Georg Jensen in the 1960s to a design of Viviana Torun Bülow-Hübe, a circular brooch with a tracery of gold across a concave silver disc by Stephen Moore of New Zealand and a shibuichi and silver brooch by Victorian Jill Hermans. Also displayed are works by Finn Bijorn Weckström, Swiss Therese Hilbert, Japanese Mieko Matsue, New Zealanders Warwick Freeman and Elena Gee plus Australians Vicki Mason, Bridget Kennedy and others. As the introductory text says the works are "characterised by bold experimentation, daring innovation and unbridled creativity that is characterised by the art movement that evolved in the post WWII era in Europe and continues to flourish around the world today".



This page top:

Stephen Moore (1949 - 2013 Australia/New Zealand), Brooch, 1992, silver, gold, 1.5 X 9.7 cm (photo Grant Hancock)

Centre: Mieko Matsue (b. 1940 Japan), Brooch, 1999, copper mesh, 6.0 x 8.5 x 3.2 cm (photo Grant Hancock)

Left: Jill Hermans (b. 1987 Australia), Brooch, 2016, shibuichi, silver, 8.1 x 8.4 x 2.3 cm (photo Grant Hancock)

Opposite page:

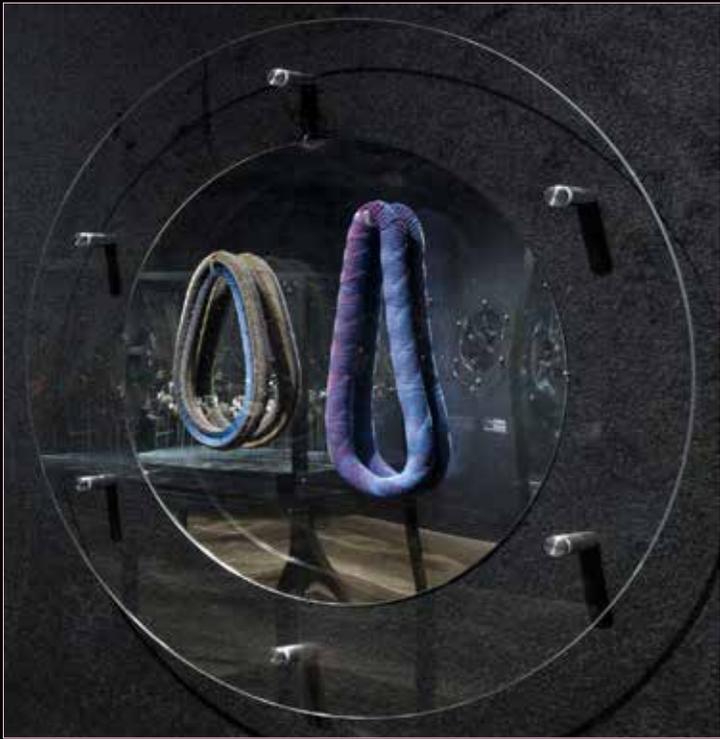
Left: Typical work from Töne Vigeland (b. Norway 1938), from her Feathers series, 1980s, silver, steel, gold, 35 x 14 x 4cm. These are reclaimed and hammered steel nails (photo Grant Hancock)

Right: Jacomijn van der Donk (b. The Netherlands, 1963) "Hands of Lace", 2011, oxidised silver, 14.5 x 26.0 x 4.3cm (photo Grant Hancock)



Beyond the entry panel the gallery space has been completely lined with black fabric. The walls display necklaces on mirror panels protected by clear sheet acrylic. Smaller works such as brooches and rings are displayed in two oblong showcases where each piece is mounted on a very tall pin arranged rather like rows of insects in a collector's cabinet reinforcing the collector ambience. A barrage of spotlights highlight the wall pieces and the central showcases. Looking from the entrance to the end where New Zealand work is mounted (photo by Saul Steed)





On entering the 'kabinet' to the left are necklaces from European and Asian makers commencing with one by Art Nouveau designer René Lalique and proceeding via pieces from 20th century legends such as Danish designer Nanna Ditzel who is represented by a 1950s necklace, Töne Vigeland of Norway and Björn Weckström of Finland to 21st century makers; Doris Betz of Germany, David Bielander, a Swiss resident in Germany, Lore Langendries of Belgium, Jacomijn van der Donk and Nel Linssen of the Netherlands plus Sam Tho Duong of Vietnam, now resident in Germany, and Yong Joo Kim of South Korea.

On the end wall are works from the 1990s to 2012 by New Zealanders Blair Smith, Richard Tarrant, Alan Brown, Nikki Hastings-McCall, Zoya Beri, Pam McKelvey and Tatjana Panyoczki a Swiss now resident in NZ. On the long right wall are a selection of Australian necklaces including Frank Bauer's 1980 18ct gold geometric 3D lattice, one of David Walker's 1990s 'Fish Trap' pendants, Lauren Simeoni's recent seaweed-like necklace

of recycled plastic flower parts and others from a number of newcomers whose names were not familiar to me. The fourth wall—back of the entrance divider—has pieces from Australians: Bethamy Linton, Jill Herman's colourful shibuichi jewels and a silver bell necklace from South Australian Julie Blyfield.

Opposite page

Top left: Nel Linssen (1935-2016 Netherlands) Necklaces, 2007, and 2013, paper, 1.8 cm diameter x16.3cm

Top right: Yong Joo Kim (b. 1982 South Korea), "Crossing the Chasm op.4", 2017, VELCRO hook and loop fastener, thread, 39 x 23 x 4.5cm

Below: Alan Brown (New Zealand 1951-2003), Necklace 1996, nephrite, carnelian, paua shell, silver, cotton, 25.0 x 21.0 x 0.7 cm

This page: Lauren Simeoni (b. Australia 1974), "Blushing chondrus" necklace, c.2015, repurposed plastic, 37.5 x 26 x 5cm All photos Dorothy Erickson





Looking back towards the entrance where Bethamy Linton's necklace stands out (photo by Saul Steed)



Left: Frank Bauer (b.1942 Germany/Australia), Pendant, 1980, 18ct gold, 23.0 x 14.0 x 2.4cm (photo Grant Hancock)

Below: Bethamy Linton (b. 1977 Australia), Neckpiece, from the series Dryandra, 2014, gilding metal over silver, 1.8 cm x 36.2cm (photo Grant Hancock)





Jill Hermans (b. 1987 Australia), pendant and earrings, 2014, shibuichi, pendant, 46.2. x 5.7 x 0.7cm (photo Grant Hancock)

Below: One central cabinet with work by Emiko Suo, Jane Bowden, Marian Hosking, Warwick Freeman, Catherine Truman, Peter Gertler, Dorothy Erickson and others (photo by Saul Steed)

In the first case I noticed Marian Hosking's delicate 'Coral Fern' brooch near Catherine Truman's 'Red Shell' brooch carved from painted lime wood, my own kinectic 'Golden Bird of Paradise' brooch of steel cable and 18ct gold and Catherine Truman's pearl shell 'Kidney' brooch. Nearby were a square woven brooch, woven ring and tea strainer in gold and silver by Jane Bowden and from Japan Emiko Suo's remarkably delicate steel wire and gold and aluminium leaf fan-ring and manipulated square brooch.





Above: Jane Adam (b. 1945 Britain), *Brooch*, 2000, anodised aluminium, 5.8 x 7.8 x 0.2 cm (photo Grant Hancock)



Top left: Marian Hosking (b. 1948 Australia), *Brooch*, coral fern, 2008, Melbourne, silver, 10.0 x 12.0 x 0.9 cm (photo Grant Hancock)

Left: Catherine Truman (b. 1957 Australia), *Hybrid brooch: Red shell*, 2011, Adelaide, Shu Niku ink, English lime wood, sterling silver, 6.5 x 9.5 x 3.2 cm

Left: Catherine Truman (b. 1957 Australia), *The Kidney brooch*, 2011, mother of pearl, sterling silver, stainless steel, 5.5 x 8.0 x 1.0 cm (photo Grant Hancock)

Bottom left: Pavel Kashinsky, (b. Poland), *bracelet*, 2012, steel mesh, 7.0 x 7.0 x 7.0cm (photo Grant Hancock)



Bottom: Emiko Suo (b. 1967 Japan) *Brooch and ring*, from the series *Leaf*, 1994-99, silver, stainless steel, gold foil, aluminium foil, resin, 7.4 x 7.0 x 2.0 cm and silver, stainless steel, gold leaf, resin, 7.0 x 9.2 x 1.8 cm (photo Grant Hancock)

Opposite page: Sarah Rothe (b. 1983 Australia) *Anisoptera collar*, 2014, fretworked and etched titanium 10.0 x 44.0 x .04cm (photo Grant Hancock)



Copies of the book of the Collection are available from the Art Gallery of South Australia shop. Published by Thames & Hudson, \$34.99.



The array of materials used in the 21st century work is truly amazing. Anodized aluminium, glass beads, copper, copper mesh, cotton, deer hide, enamel, gilding metal, hematite, lacquer, leather, marble dust, nephrite, nylon, paint, paper, paua shell, pearl shell, picture frame, plastic, polyamide, porcelain, PVC, seed pearls, shell, shibuichi, steel mesh, steel wire, titanium and wood along with gold, silver, steel, glass, carved stone and occasional precious stones seen in the 20th century work.

In the showcase above was a large collar made by South Australian Sarah Rothe from delicately coloured titanium with a design she based on an insect's wing. Polish jeweller Pavel Kashinsky had crimped, folded and coloured the difficult medium of steel mesh to make a large cuff. Altogether a varied and valuable collection that opens a door into the world of Art Jewellery in the 20th and 21st centuries and a generous gift to the people of South Australia.

**Dr. Dorothy Erickson is an artist-jeweller, critic and art historian based in Western Australia.**

Left: Joost and Truus Daalder with a selection of their ethnic jewellery and adornment collection in their Adelaide home (photo Saul Steed)

