

# **JEWELRY AS SCULPTURE AS JEWELRY**

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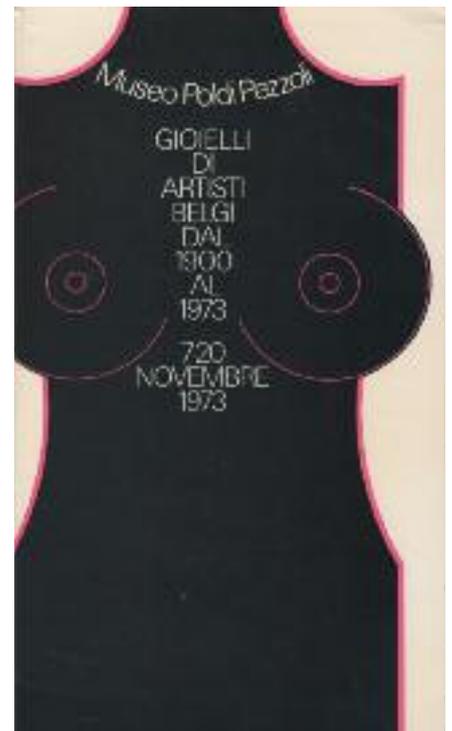
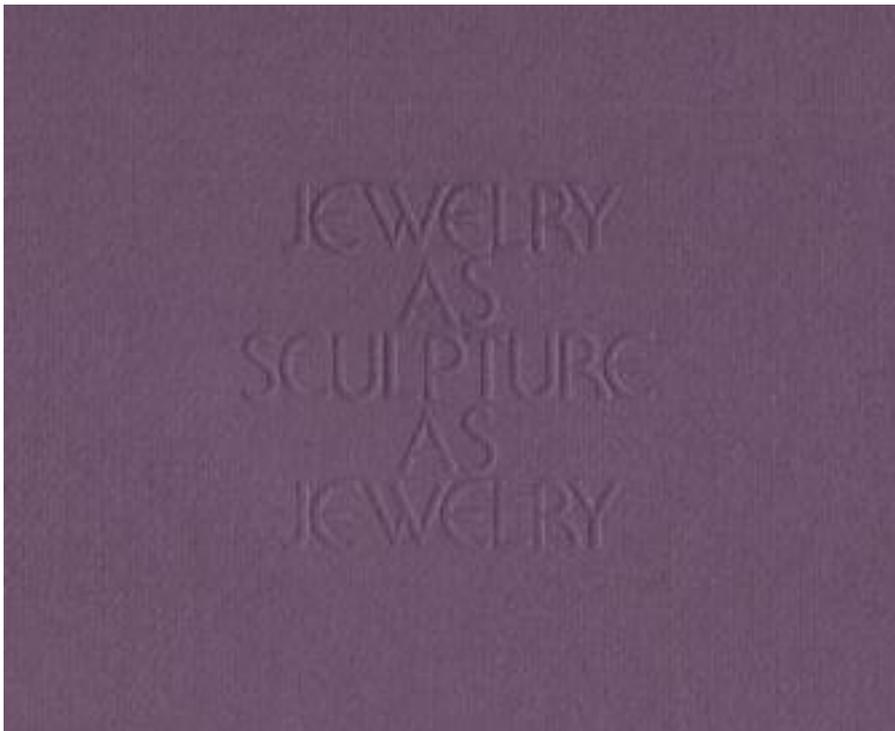
## INTRODUCTION

This catalogue is a celebration of the 40th anniversary of the ground-breaking exhibition, *Jewelry as Sculpture as Jewelry*, held at the Institute of Contemporary Art, Boston, from November 28<sup>th</sup> to December 21<sup>st</sup>, 1973. This exhibition showcased 131 works by 50 leading artists and avant-garde studio jewellers, many of whom were just at the beginning of their careers. Some of the exhibits were unique works while others came from small numbered editions or were produced as unnumbered multiples. Didier Ltd is fortunate to be able to present here 113 works by 39 of the same artists/jewellers including some of the original exhibits. We are especially pleased to be able to include the unique abacus necklace designed by Lucio del Pezzo [41]. Some pieces were available for purchase at the exhibition – Robert Lee Morris recalls selling his *Nautilus* necklace for \$500, while the previous owner of the Marisol self-portrait ring [48] was a journalist covering the exhibition who acquired it then. The catalogue accompanying the Boston exhibition contained an insightful introduction by Loretta Yarlow, then a recent graduate and now Director of the University of Massachusetts Museum of Contemporary Art, and we are exceedingly grateful for her permission to reproduce it in full below on pp. 7-9.

Although held at the ICA, Boston, the inspiration and driving force behind the exhibition was a dynamic and very talented woman, the late Joan (Stoneman) Sonnabend (d. 2011). A graduate of the liberal arts Sarah Lawrence College, Joan opened the Obelisk Gallery in

Boston together with Phyllis Rosen in the late 1960s. It was through the gallery selling contemporary art that she met her husband Roger Sonnabend, a scion of the Sonesta Hotels family, and together they built up the first corporate hotel art collection comprising over 6,000 works. Roger and Joan married in 1971 and in the following year she opened a small gallery “Sculpture to Wear” at the Plaza Hotel in New York. It was through this gallery that she built up a market for artist’s jewellery in the States, while also championing the work of contemporary studio jewellers like Miye Matsukata [54] and Robert Lee Morris [55-71]. Her promotion of Robert Lee Morris was especially successful and he came to work in the gallery. On its closure in 1977 Morris opened his own gallery called “Artwear” where he continued to promote the work of other studio jewellers like John Iverson and Ted Muehling, alongside his own work that was beginning to be taken up by fashion designers, most notably Donna Karan, Calvin Klein and Karl Lagerfeld.

The late 1960s and early 1970s was an exciting and revolutionary time in modern art and one that witnessed the emergence and incorporation of modern materials (rubber, aluminium, and a wide range of new plastics) into art works and jewellery. There was a blurring of boundaries with artists entering the field of design and jewellers into the world of art and especially sculpture. The ring by Marion Herbst [32], for example, was a prototype for a large scale sculpture. Previously some jewellers had





worked exclusively with a single artist: Carlos Alemany and Salvador Dali created the most fantastical surreal pieces, while Baron Heger de Lowenfeld and Georges Braque produced 113 designs from September 1961 until the artist's death in 1963. The goldsmith François Hugo worked in very high 23 carat gold producing jewels, small sculptures, and other works of art for Jean Arp [11], Andre Derain, Max Ernst, and Picasso [87], which were first exhibited by Le Point Cardinal gallery in Paris in 1967. Multiples Inc., however, had a different approach. Founded by Antoinette “Toiny” Castelli, the second wife of Leo Castelli, Multiples Inc. made multiple editions by Pop Artists represented by her husband's gallery including enamelled pendant/brooches by Roy Lichtenstein [39] and Jack Youngerman [113].

In the field of artists' jewellery, the most important facilitator was Giancarlo Montebello. In 1967 he set up GEM Montebello in Milan with his wife Teresa Pomodoro (sister of Arnaldo and Gio) to produce jewellery editions by artists, many of whom were personal friends, using modern production techniques and materials so that they would be available to a much wider public. Between 1967 and 1978, when a robbery caused the business to close, they worked with over 50 artists, employing six highly skilled craftsmen and a couple of enamellers, pro-

ducing work of the highest calibre that is always a joy to handle and wear. Since 1978 Giancarlo has concentrated on his own work but has completed the occasional artist's commission like Niki de St Phalle's *Tête* [103].

While Joan Sonnabend was a pioneer of artists' and studio jewellery in the United States, the movement had already started in Europe. Other notable exhibitions of this period include *Sieraad 1900-1972*, which featured on the front cover a Plexiglas pendant in cerise and orange by Marion Herbst [31]. *Gioielli d'artisti belgi dal 1900 al 1973* in the Museo Poldi Pezzoli, Milan, focussed on the work of Belgian artists including Pol Bury [14-21], while for the *Aurea* exhibitions of 1972, 1974 and 1976 leading artists were invited to create jewels to be exhibited alongside those of the major jewellery houses to act as inspiration for future generations.

Two further studio jewellers, whose work was included in *Jewelry as Sculpture as Jewelry*: Hans Appenzeller [1-7] and Sven Boltenstern [13], had their own galleries where they also promoted the work of their contemporaries. It was probably through them that Joan Sonnabend was able to have access to many other European jewellers. Appenzeller's Galerie Sieraad in Amsterdam was opened in 1969. He later moved to New York in 1983 opening shops on Madison Avenue and in Soho, but they proved

too time-consuming to run leaving little time for designing so Appenzeller returned to Holland in 1991. Sven Boltenstern opened Galerie Sven in the Rue St Honore, Paris, in November 1972, where he held 14 exhibitions of modern jewellery including solo exhibitions of Fritz Maierhofer (1972), Claude Lalanne (1974), Pol Bury (1975), Goudji (1975), and Niki de St Phalle (1977). The gallery also sold jewels by Alicia Penalba, Roberto Matta, Jean Filhos and César, including the steel breast, *le sein* [29], while also exhibiting the artists' jewels produced by the goldsmith François Hugo. Although these jewels were received to great popular acclaim, the resulting sales however, were not sufficient to cover overheads, and the gallery closed in June 1977.

Joan Sonnabend was photographed twice by Andy Warhol in 1977 and two years later in 1979 although both times she was not wearing any jewels; unlike the shot here that shows her wearing Man Ray's *Pendants Pending* earrings (cf. 46 for a smaller pair) and an Ibram Lassaw drip bronze necklace or "bosom sculpture". Photographs have played an important role in the dissemination of artists' and design jewellery to a much wider public, especially through the work of the Italian fashion and portrait photographer Ugo Mulas. Fascinated by the artists' jewels being produced by GEM Montebello, Mulas offered both his and the services of his models freely. The iconic shots he made showed these jewels to be body sculptures or wearable art that were illustrated not only in contemporary issues of *Vogue*, but they have continued to feature prominently in subsequent major publications on jewellery. GEM Montebello also used them for their own publicity, appearing in their stock card filing system (see below p. 6), and very importantly, they formed the basis of the photography in *Jewelry as Sculpture as Jewelry*, the first catalogue in which all the jewels are shown being worn on models to give a sense of scale and drama, an effect that we have tried to recreate here in this catalogue.

We are aware of four major US collections of artists' and artistic jewellery dating from this period, all interestingly formed by women: Mrs Karlin, Vera List, and Daphne Farago; a fourth anonymous collection was auctioned by Christie's New York in 2008. The first two collections have also since been dispersed while that of Daphne Farago is now, appropriately, in the Museum of Fine Arts, Boston. What is fascinating for us is that we have their original prices, both the listed retail price in Lire for Joan Sonnabend, who had the exclusive rights to GEM Montebello productions in the USA, and the price she achieved in US dollars. In the printed GEM Montebello price lists of 1<sup>st</sup> May 1973 and 11<sup>th</sup> February 1974 there is a sharp increase, up to 44%, which is probably a reflection of high inflation at that time caused by the Middle East oil crisis. The Karlin collection contained some of the best pieces ever produced by GEM Montebello, three of which



are in this catalogue: Lowell Nesbitt's *Lily* necklace (72, sold for \$4,800), Lucio del Pezzo's abacus necklace (85, sold for \$5,200), and the Joe Tilson's *Ziggurat* parure (112, sold for \$5,000).

Vera List (1908-2002) and her husband, Albert, were major sculpture collectors but on running out of space Mrs List started collecting jewellery by the same artists, especially Louise Nevelson [77], which she acquired through the Pace Gallery, while other pieces were obtained directly from the artist. Mrs List also had a Bury pendant (like 15), the Amalia del Ponte amber bracelet [94], folding gold Lobello earrings [41], Arnaldo Pomodoro gold cylinder pendant [88], kinetic earrings by Jesus Raphael de Soto [105], and the gold Ramosa pendant necklace on the front cover [96], all of which were GEM Montebello pieces purchased from Sonnabend.

We are grateful to all these pioneers, both sellers and purchasers, for their encouragement of the artists and studio jewellers and we are happy to present their work here again with the hope that they will find a new and appreciative audience.

Martine Newby Haspeslagh



**Hans APPENZELLER**  
The Netherlands, born 1949

**1. Grey rubber neck ring** with velcro fastening, unlimited edition, 1973  
Length 38 cm  
*JaSaJ* 1973, no. 2

**2. Grey rubber bracelet**, unlimited edition, 1973  
Diameter 5.7 cm  
*JaSaJ* 1973, no. 1

**3. Aluminium bracelet** composed of two interlocking 270° arcs, unlimited edition, early 1970s  
Internal diameter 5.4 cm  
External diameter 7.8 cm



**Hans APPENZELLER**  
The Netherlands, born 1949

**4. Interconnected silver necklace**  
composed of 38 triangular pyramidal links, early 1980s  
Diameter 13 cm

**5. Interconnected silver-gilt bracelet**  
composed of 17 triangular pyramidal links, early 1980s  
Internal diameter 5.8 cm

**6. Pair of silver spiral earrings with clip fittings, 1980s**  
Height 5.8 cm

**7. Sterling silver ring, the wide band with two gold rivets, late 1980s**  
Ring size N, width 1 cm

ARMAN Fernandez  
France 1928 – 2005 USA

8. Unique silver pendant in the form of a horizontally sliced violin with moveable parts, on a silver chain, 1970s  
Height 6 cm

9. Sterling silver brooch in the form of a paint-tube oozing paint, Jean-Jacques de la Verrière, edition of 75, 1969  
Brooch 7.5 x 4.5 cm  
*JaSaJ* 1973, no. 5

10. Set of eight 18ct gold pendants, three further embellished with polychrome enamel, including *Long Term Parking*, *Pinceaux*, *Tubes*, *Dollar*, and *Violons* (illustrated on model), in large presentational wooden box, Pierre Hugo for Stéphane Klein, 19/25, 1982  
*Violons* 5.4 x 6.1 cm



**Pol BURY**

Belgium 1922 – 2005 France

**17. *Vingt-deux demi-sphères de chaque côté d'une demi-couronne***, 18ct gold ring with kinetic spheres, GEM Montebello, edition of 30, 1974  
Height 2.5, width 2 cm

**18. *Arcs de cercle sur un carré***, 18ct gold ring, the square table with 16 small kinetic arcs, fitted case, Jacques Bugin for Galerie Maeght, 1/30, 1970  
Ring size M½

**19. *Fils d'or sur un disque***, 18ct gold brooch with two moveable discs, one with short gold wires, Jacques Bugin for Galerie Maeght, 2/30, 1970  
Height 8 cm, width 5 cm

**20. *Douze anneaux sur quatre tiges***, 18ct gold kinetic bangle with four sets of three rings on a wide pierced disc, Jacques Bugin for Galerie Maeght, 2/30, 1971  
Top fully extended 6.8 cm  
Internal diameter 5.5 cm

**21. Pair of 18ct gold pendant earrings**, the square and rectangular panels with kinetic spheres, Artcurial, 25/50, 1980s  
Height 4.2 cm

