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Van Cleef & Arpels

Time, Nature, Love

Curator · Alba Cappellieri
Designer · Johanna Grawunder

83-21 Wangsimni-ro, Seongdong-gu, Seoul

Van Cleef & Arpels

D MUSEUM

Van Cleef & Arpels

The “Van Cleef & Arpels: Time, Nature, Love” exhibition displays the universe of the High Jewelry Maison at D Museum in Seoul, from November 18, 2023, to April 14, 2024. Over 300 jewelry creations, watches, precious objects produced since the Maison was founded in 1906, and more than 90 original archives, are gathered for the occasion.

Archival documents, sketches – illustrating the first steps in the creative process – and gouache designs stand alongside precious pieces from the Van Cleef & Arpels Collection, as well as loans from private collections.

Curated by Alba Cappellieri, Italian scholar, author and Director of the International Master in Jewelry & Fashion Accessories at Politecnico di Milano, the exhibition revolves around three sections: Time, Nature and Love. The art of jewelry maintains a complex relationship with time, ever in balance between the eternal and the ephemeral, tradition and fashion. The exhibition demonstrates the prowess of Van Cleef & Arpels in thoroughly representing a fragmented age like the 20th century, embodying at once the timeless value of beauty and fleeting power of enchantment.

Drawing from Italian writer Italo Calvino’s *Six Memos for the Next Millennium*, Alba Cappellieri chose key concepts through which she interprets the Maison’s creations and their relationship with time. The initial part on Time extends over ten sections, all focused on aspects emblematic of the period.

The first one is dedicated to Paris, followed by the Elsewhere and the five values cited by Calvino: Lightness, Quickness, Visibility, Exactitude and Multiplicity. The next spaces highlight Intersections with other artistic disciplines, which are Fashion, Dance and Architecture. The second section of the exhibition is dedicated to Nature, expressed through Fauna, Botany and Flora. Finally, the Love-themed room displays creations – symbols and gifts of love – that have embodied the power of emotions, as tokens of some of the most mythical romances of the 20th century.

This rare selection is showcased in an immersive scenography conceived by international designer-artist Johanna Grawunder. Using neon colored light, she created a poetic and mysterious space and conceived a monumental transparent sculpture displayed in the Love room. Together with Michał Batory, graphic designer, who created a special typography and produced a video for the occasion, they contributed to highlight the timeless style of the Maison. The “Time, Nature, Love” exhibition offers visitors the chance to discover an enchanting vision in which the expert craftsmanship and pursuit of harmony at Van Cleef & Arpels come together as a veritable art form.



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Joint interview

Alba Cappellieri
Curator of the "Van Cleef & Arpels:
Time, Nature, Love" exhibition

Nicolas Bos
President and CEO of Van Cleef & Arpels

Nicolas Bos, please explain the origins of this exhibition in collaboration with Alba Cappellieri.

I met leading jewelry specialist Alba Cappellieri at the Creative Academy – Richemont Group’s school of design – in Milan a few years ago. She was teaching there and I found her speech very interesting. When the opportunity for an exhibition at the Palazzo Reale in Milan arose, we chose to offer her the curatorship. We wanted her to present her perspective on the Maison through a groundbreaking project rooted in writer Italo Calvino’s work. Thus, the “Time, Nature, Love” exhibition was first presented in Milan in 2019-2020. In 2022, it was held at the Power Station of Art, Shanghai’s museum of contemporary art, and in Saudi Arabia at the Saudi National Museum from January to April, 2023. Today we are proud to see it travelling to D Museum, in Seoul, where the Maison already took part in the cultural scene. In 2016, “The Art of Clip” exhibition showcased a unique selection of clips from the Van Cleef & Arpels patrimonial collection, shedding light on our High Jewelry heritage. We are glad to nurture this longstanding relationship and to be welcomed in D Museum. These collaborations make for a valuable exchange of views and enrich the way our creations are perceived.

Alba Cappellieri, to characterize the Van Cleef & Arpels universe, you cited the five values highlighted by Italo Calvino in *Six Memos for the Next Millennium* (Lightness, Quickness, Exactitude, Visibility, Multiplicity). Why did you choose this approach?

Italo Calvino was the first Italian to be invited by Harvard University, in 1984, to deliver the prestigious Charles Eliot Norton Poetry Lectures, a cycle of six conferences that he decided to dedicate to “values to be preserved in the next millennium,” namely Lightness, Quickness, Exactitude, Visibility and Multiplicity. The sixth lecture, focusing on the value of Consistency, was to have been written directly at Harvard, but unfortunately Italo Calvino passed away on September 19, 1985, before leaving Italy. These “values or qualities or specificities,” as he himself defined them, represent absolute virtues for both literature and jewelry, as well as for any other object, and support the analysis and the understanding of our time beyond

any specific discipline. Lightness, Quickness, Exactitude, Visibility and Multiplicity are effective in decoding the relationship between Van Cleef & Arpels and time, that is, a jagged, broken and complex period like the 20th century. Literary artifice served to reveal that each of the five “memos” holds within it certain iconic creations of the French Maison, which, in their eternal beauty, crystallize and represent the spirit of the times that produced them. The values identified by Calvino are still relevant today, testifying to their veracity, and help us understand Van Cleef & Arpels’ ability to interpret, chisel and transfer time in its precious objects.

Nicolas Bos, what appealed to you in this interpretation of the Van Cleef & Arpels universe?

In the works I knew by Italo Calvino – *The Baron in the Trees*, *The Nonexistent Knight* and *Invisible Cities*, for instance –, I felt an affinity to their contemporary, 20th-century literary style, mingled with an abiding aura of fairy tales and childhood. Thanks to Alba, I discovered the *Memos*, and through them the potential to unite the worlds of jewelry and literature by seeking out a common dimension, a true and intrinsic community of values. Some of Calvino’s words immediately stood out for their relationship to our identity: in the workshops, we often speak of “precision” and “lightness” to define our creations. As Alba developed the project, everything naturally fell into place, with a certain poetic license. She managed to bring pieces together around these values in a coherent and harmonious way. It is very interesting to maintain this overarching theme throughout the exhibition, and it ties in well with Calvino’s lectures, which he intended to conclude with a sixth value: Consistency.

Alba Cappellieri, in the exhibition, you also explore other notions such as Intersections. Please tell us more.

Starting with the Calvino memos, I added five additional values that reflect the DNA of the Maison: Paris, the Elsewhere and Intersections with Fashion, Dance and Architecture. In the case of Paris, it is much more than a

tribute to the city where the Van Cleef and Arpels families started this extraordinary story in 1906, as the French capital was the center of the arts and beauty at the beginning of the 20th century. Likewise, the Elsewhere allows us to better understand the visionary skill of the Maison's founders in exploring distant worlds, searching for unique gems but also filtering inspirations, colors and motifs from other cultures. This connective capacity is very rare in the world of High Jewelry, which aspires to a certain transcendence of eternity, disregarding the immanence of ephemeral fashions. Van Cleef & Arpels, on the other hand, has demonstrated over more than a century of history the unique ability to filter beauty from diverse sources, in terms of materials, forms, disciplines. Such was the case in the past and continues to apply in the present. Intersections with disciplines such as dance, fashion and architecture provided inspiration for seminal masterpieces, like the ballerina clips, the Zip necklace or modernist bracelets.

Alba Cappellieri, how did you go about choosing the title of the exhibition, "Time, Nature, Love," and thus the three main themes that structure the journey?

I consider Time, Nature and Love to be the most important and most representative values of life and consequently of the objects that accompany our daily lives. Unfortunately, such values are not very easy to find in jewelry because jewelry is always in balance between eternity and ephemeral, tradition and fashion, love and investment, beauty and concept, nature and fiction. High Jewelry indulges in a timeless dimension, uninterested in the *Zeitgeist*, the spirit of the times. This does not apply to Van Cleef & Arpels, which has always had a strong focus on time. This exhibition will demonstrate its ability to represent a fragmented period like the 20th century and its *aporiae*, the capacity to epitomize the eternal values of beauty, and, at the same time, the fleeting power of seduction. Through the Maison's creations, nature becomes art, in terms of gems and craftsmanship, but also as a humanistic attitude towards harmony. For me, love is the most powerful energy in the world, and every piece of jewelry is crafted with love. Moreover, Van Cleef & Arpels influenced some of the most legendary love stories of the 20th century with its symbols and gifts of love. For the very first time, I find seminal values as Time, Nature

and Love all together in a single jewelry Maison, and studying its extraordinary history and heritage far exceeded my expectations.

Alba Cappellieri, the "Time" part consists of ten sections. What made you decide to give such an important place to this theme?

Each object should represent its own time. Therein lies its value and meaning. Time is a crucial element of creativity, as well as of production: indeed, it shapes the aesthetics of objects, determines their function and social utility, defines style, informs selection of materials and techniques, indicates origin, stratifies taste and, above all, reveals the context. I thoroughly researched Van Cleef & Arpels to understand how the Maison expressed the *Zeitgeist* in its precious objects. That is how I investigated and applied the ten different characteristics of the 20th century, starting from Italo Calvino's *Six Memos for the Next Millennium*.

Nicolas Bos, in your opinion, in what respect has the Maison always succeeded in keeping with its times, all the while maintaining its ability to create timeless pieces?

It is rather difficult to see from within the Maison. You need to look back at the history and timeline of Van Cleef & Arpels. From that perspective, you can see the bonds that unite various creations with their time and their environment, as well as with certain events such as major exhibitions. These bonds may not have been consciously intended when the pieces were designed, but with hindsight they come into focus. This is likely due to the Maison's longstanding way of working, its global perspective and careful attention paid to different ways of life, social developments and changing fashions, both in clothing and jewelry. Van Cleef & Arpels has always kept abreast of events in the art world, as well as news regarding creation in general.

The timeless quality of our pieces is linked to the nature of our business: by definition, jewelry uses time-honored precious materials that are not defined by temporal fancy. In addition, the very fact that the Maison has lasted throughout the decades, continuously developing along

a seamless and coherent path, is in itself a veritable factor of timelessness. This ability to focus on selected crafts, applying a consistent approach to its style and incorporating innovations without submitting unduly to the prevailing spirit of the times, is a true strength for the Maison. We sought to transmit this spirit through the “Van Cleef & Arpels: Time, Nature, Love” exhibition.

Precious objects play an important role in the exhibition. Were you looking to highlight this aspect of creation at Van Cleef & Arpels?

Alba Cappellieri: Precious objects are the highlights of the Multiplicity section, which I consider one of the most spectacular and surprising in the exhibition. This space will reveal objects ranging from the Minaudière – the precious box invented by Charles Arpels in 1933 – to powder cases, lighters, glasses and fragrance bottles. Less known compared to Van Cleef & Arpels’ jewelry creations, these objects are unique and extraordinary in terms of craftsmanship and style. They say something about beauty, art, handwork and talent. For Calvino, Multiplicity is a method of knowledge, a bridge between people and ideas, which is exactly what Van Cleef & Arpels has always done.

Nicolas Bos: Precious objects make up an extraordinary component of our heritage that has not always been at the fore. For example, in 2012, the “Van Cleef & Arpels, the Art of High Jewelry” exhibition at the Musée des Arts Décoratifs in Paris focused mainly on jewelry in its traditional role.

Unlike necklaces, bracelets and clips, which are part of an ancient jewelry tradition likely to endure for centuries to come, precious objects are more closely linked to the *art de vivre* of specific stages in history. Their functionality generally ties in with defined periods, reflecting their age like vestiges of an often bygone way of life.

In this exhibition, we wanted to accentuate the innate quality of these pieces. Rather than focusing on their functionality, we looked to bring out the quality of their design and execution, their artistic dimension. Through this multifaceted perspective, the objects take on a quality of wonderment, revealing the magic within them. Automaton, historic clocks, all with their secrets, are sometimes even more awe-inspiring than traditional jewelry.

What is your favorite piece in the exhibition?

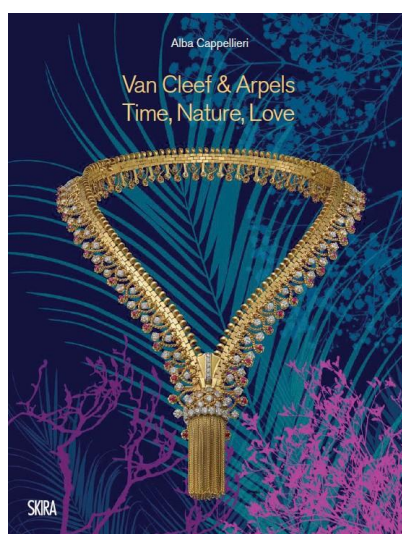
Alba Cappellieri: The Zip necklace, without a doubt! Of course I am impressed by many other extraordinary jewels and precious objects, but with the Zip necklace, it was love at first sight. I also selected it for its ability to mix the highest goldsmith craftsmanship with the functionalism of the industrial zipper initially used for U.S. uniforms. A masterpiece of concept, innovation, creativity and technique to be discovered in every detail!

Nicolas Bos: Like Alba, I would say the Zip necklace. In my view, it is an absolutely central piece that epitomizes the Maison. This necklace was the starting point for my dialogue with Alba, as it also inspired her to reflect on the convergence of two features: timelessness and the ability to capture a given era. The Zip necklace is thus an iconic piece evoking both Van Cleef & Arpels and the exhibition itself.

Alba Cappellieri

Alba Cappellieri is an Italian scholar, curator and author. She is the Head of Jewelry and Fashion Accessory at the Politecnico di Milano, where she is the Director of the International Master in Jewelry & Fashion Accessories: Creativity, Management, Communication, and of the Master in Fashion Tech - From Active to Interactive Fashion, Sportswear and Lifestyle Design. She is a member of the Scientific Committee of L'ÉCOLE, School of Jewelry Arts (supported by Van Cleef & Arpels) in Paris, of the Gijs Bakker Foundation in Amsterdam, of the Altagamma Awards in Milan, of the Fondazione Cologni in Milan, and of the De Beers New Talents Awards in Gaborone. From 2013 to 2016 she taught Design Driven Innovation at the Stanford University. In 2017 she was appointed Ambassador of the Italian Design in Osaka, in 2018 in Sydney, in 2019 in Baku, in 2020 in Miami, in 2021 in Rabat, in 2022 in Hamburg, in 2023 in Cyprus. She was the founder and director of the Jewelry Museum in Vicenza.

She curated several international jewelry exhibitions and her last publications include *Buccellati: a century of timeless beauty* (Assouline 2021), *Bulgari Serpenti: The Power of Metamorphosis* (Silvana Editoriale, 2021), *Diva! The Italian Glamour in Fashion Jewelry* (Silvana Editoriale, 2021), *Cleto Munari Jewelry Design* (Manfredi, 2021), *Talenti Italiani. Mente, mano, macchina* (with M. Pirola, Marsilio, 2020), *Van Cleef & Arpels: Time, Nature, Love* (Skira, 2019), *Jewelry from Art Nouveau to 3d Printing* (Skira, 2018), *Chains, jewellery in history, function and ornament* (Silvana Editoriale, 2018), *Brilliant* (Corraini, 2016), *Italian Design meets Jewellery* (with M. Romanelli, Marsilio, 2013).



The catalogue

Van Cleef & Arpels: Time, Nature, Love

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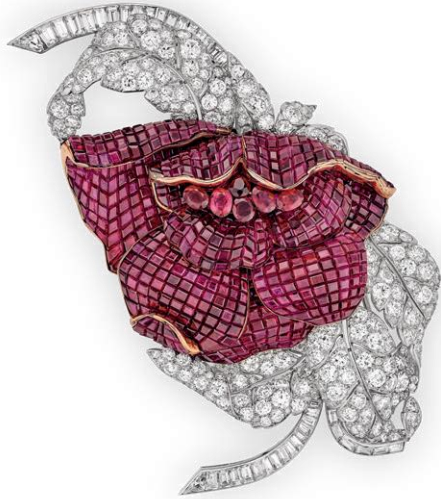
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Emblematic creations



Peony clip, 1937
Platinum, yellow gold, Mystery Set rubies, rubies, diamonds
Formerly in the collection of Princess Faiza of Egypt
Van Cleef & Arpels Collection



Two feathers clip, 1956
Platinum, yellow gold, Mystery Set rubies, diamonds
Van Cleef & Arpels Collection



Fuchsia clip, 1968
Platinum, yellow gold, Mystery Set rubies, diamonds
Van Cleef & Arpels Collection

Time

The creative process is inextricably linked to time in its myriad facets. In addition to the time dedicated to producing them, Van Cleef & Arpels jewelry and precious objects are rooted in a specific age, a context that weaves subtle connections between Paris and the world, past and future, jewelry and other disciplines. In the center of this complex environment, the Maison has succeeded in building a distinctive and coherent style in constant evolution and a legacy of chemistry between creativity, innovation and timeless elegance.



Table clock, 1928

Platinum, lapis lazuli, onyx, rock crystal, enamel, diamonds

Van Cleef & Arpels Collection

Time – Paris

Arc de Triomphe powder case, 1945

Yellow gold, emeralds, rubies, diamonds

Van Cleef & Arpels Collection

After World War II, Van Cleef & Arpels paid tribute to Paris and its iconic sites. A series of clips, charm bracelets, and precious objects were created in honor of the Maison's native city. One such piece is this powder case, designed with a yellow gold cover featuring two stylish figures, sculpted in relief and set with precious stones, strolling along a background engraving of an avenue dominated by the Arc de Triomphe. Meticulously rendered, this famous Parisian monument symbolizes back then renewed peace and *joie de vivre*.



Colonne Vendôme lighter, 1950

Yellow gold

Van Cleef & Arpels Collection



This yellow gold table lighter is a miniature of the Colonne Vendôme that marks the center of the famous Place Vendôme in Paris, where the Maison was founded in 1906. Created at the behest of the “Sun King”, Louis XIV, this square features one of the most striking classic architectural ensembles to be found in the city. Occupying a prominent position in its center, the Colonne Vendôme is engraved with Napoleonic friezes, as delicately reproduced on this replica, and is crowned with the Emperor's statue. Known for its High Jewelry creations, Van Cleef & Arpels has also produced precious objects and accessories for daily wear or decorating the homes of its clients, such as lighters, combs, pencils, vases, or table clocks.

Van Cleef & Arpels

Necklace, 1974

Yellow gold, emeralds, onyx, diamonds

Van Cleef & Arpels Collection

This singular necklace depicts the stylized head and body of a panther, wearing an emerald collar. The spots of this precious animal's coat are represented by closed-set diamonds shaped like flames. The diamond-tipped tail attracts the eye to the ring in the panther's mouth, which allows the opening and the closing of the necklace. The perfect articulation of the onyx and gold bands making up the body gives flexibility to this masterpiece. At once noble and playful, this panther embodies Van Cleef & Arpels' taste for travel, appreciation of nature, and fascination for various countries all over the world. Created in the 1970s, a decade marked by multicultural influences and unexpected associations of different colored gemstones, this piece is truly emblematic of its time.





Time – Lightness

Collaret, 1939

Platinum, diamonds

Formerly in the collection of Queen Nazli of Egypt

Van Cleef & Arpels Collection

Created in 1939 this exceptional Art Deco necklace is from the former collection of Her Majesty Queen Nazli of Egypt. Crafted in platinum set with 673 diamonds for 204,03 carats, this masterpiece is an eloquent expression of the White Jewelry aesthetic evolution in the 1930s. With perfect symmetry, it combines lines of 318 baguette-cut diamonds with rows of 355 round diamonds. Framed by two ribbon motifs, these rivers converge towards a large central diamond weighing some 6 carats. Despite the significant number of precious stones, an impression of lightness emanates from the creation. It is achieved through the openwork structure of the piece and the extreme discretion of the platinum mounting, which highlights the diamonds' brilliance. Queen Nazli, who commissioned the collaret for her daughter's wedding Princess Fawzia of Egypt with Prince Mohammad Reza Pahlavi of Iran in 1939, asked her chamberlain to write a letter to Van Cleef & Arpels, expressing "her great satisfaction."



Time – Quickness

Cadenas, 1939

Yellow gold, rubies

Van Cleef & Arpels Collection

Launched in 1935 and part of the Maison's tradition in watchmaking, the Cadenas wristwatch embodies the marriage of elegance and functionality so dear to Van Cleef & Arpels. Through this watch's avant-garde design, the jeweler claimed its place in the Modernist movement of the time.

Attached to a double snake chain, the face of this 1939 lady's wristwatch suggests a padlock in yellow gold. The dial, crowned by a row of calibrated rubies, is inclined so as to be uniquely visible to the wearer. This allows to discreetly check the time with a slight tilt of the wrist, while any onlooker would simply admire her exquisite bracelet. With the padlock, a sign of union and alliance, the watch possesses additional symbolic value that resonates with the Maison's own history.

Since its creation, it has been a permanent feature in Van Cleef & Arpels' timepiece collections, a truly timeless classic.

Van Cleef & Arpels

Ludo secret watch with flaps, 1949

Yellow gold, platinum, Mystery Set sapphires, diamonds

Van Cleef & Arpels Collection

This 1949 secret watch enriched the Ludo collection first launched in 1934 and named in reference to Louis Arpels, known to his friends as “Ludo.” Evoking the form of a leather belt, the iconic gold brick-link band calls to mind luxury fabric patterns. This Ludo bracelet-watch from 1949 exemplifies the Maison’s mechanical savoir-faire. The rectangular dial is concealed beneath two spring-loaded flaps – hence the name “secret watch” – surrounded by Mystery Set sapphire crescents. The mechanism to open the flaps, themselves engraved with a brick pattern to match the band, is operated by pushing the two sapphire arches towards the dial. The time of day thus appears with a subtle gesture from the wearer. This is another example of Van Cleef & Arpels’ tradition of creating discreet timekeeping devices since the end of the 1920s, when the first secret watch appeared, at once precious and functional.





Time – Visibility

Bird clip and Walska pendant, 1971-1972

The tail and wings turn into a clip and earrings

Yellow gold, emeralds, sapphire, yellow and colorless diamonds

Van Cleef & Arpels Collection

One of Van Cleef & Arpels' most exquisite special orders is this majestic flying bird carrying a 96.62-carat briolette-cut yellow diamond. This unique gemstone once belonged to the opera singer and socialite Ganna Walska, who wore it as a pendant in the 1930s. Later appearing at a Sotheby's auction in 1971, the exceptional stone was paired with a bird rendered in yellow gold, emeralds, sapphire and diamonds, at the request of its new owner. He offered it to his wife in celebration of the birth of their son. Ganna Walska's yellow diamond became the precious bundle of a magical bird, gracing the cover of a Van Cleef & Arpels catalog the following year as it flew over the mythical Place Vendôme.

In keeping with the Maison's tradition of transformable creations, the bird can turn into a pair of wing earrings and a tail brooch, while the magnificent yellow diamond can be detached and worn alone as a pendant, as it originally was in the 1930s.

Van Cleef & Arpels

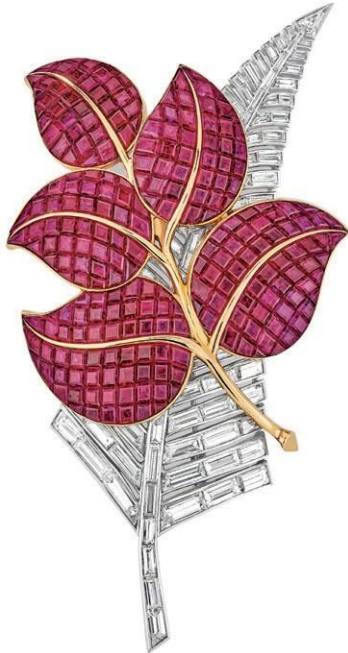
Izmir necklace

White gold, yellow gold, rose gold, yellow sapphire, amethyst, citrines, opal, spessartite garnets, pink tourmalines, colored spinels, diamonds

Van Cleef & Arpels Collection

The Izmir necklace is part of the Bals de Légende High Jewelry collection (2011), which reinterprets five major balls of the 20th century. This creation refers to the opulent so-called “Oriental” *soirée* held in December 1969 by the prominent French socialite Baron Alexis de Rédé (1922-2004) at the Hôtel Lambert in Paris. The immersive decor especially imagined for this theatrical evening drew inspiration from the famous collection of Middle Eastern tales *One Thousand and One Nights*. Evoking the same imagery, the Izmir necklace precisely refers to the eponymous port in Turkey, a country known for its numerous palaces dating from the Ottoman Empire. The upper part of the piece, crafted in white gold and diamonds, evokes the architecture of these palaces while the onion domes, also typical of Middle Eastern architecture, are accentuated by warm hues of colored gemstones, such as amethysts, garnets, citrines, pink tourmalines and colored spinels. Their shades are recalled by cascading rows of garnet beads and the impressive 50.79-carat yellow sapphire showcased in the center of the composition.





Time – Exactitude

Brooch, 1936

Platinum, yellow gold, white gold, Mystery Set rubies, diamonds

Van Cleef & Arpels Collection

Inspired by nature, a theme dear to the Maison since its foundation in 1906, this brooch is a striking example of Van Cleef & Arpels' ability to superimpose forms, colors and multiple stone cuts. Growing from a yellow gold branch, a sprig of gently curving leaves, adorned with Mystery Set rubies, partially covers a stylized paved palm. While the contrast between these different elements contributes to the dynamism of the piece, the interplay of similarly cut stones creates a sense of harmony. This brooch marks a highlight in the Maison's history: it is one of the first figurative creations in which the Mystery Set technique, originally limited to flat surfaces for abstract motifs, appears with more volume.

Time – Multiplicity

Wild Rose Minaudière, 1938

The clasp is transformable into a clip

Yellow gold, Mystery Set rubies, ruby

Van Cleef & Arpels Collection

Inscribed in the Modernist movement and following its affinity for useful objects and accessories, Van Cleef & Arpels transformed the vanity case of the 1920s into a more voluminous box. This 1938 Wild Rose Minaudière contains many compartments, each one dedicated to host a specific element: a powder compact, two small boxes topped with Mystery Set rubies, a lipstick case, a notebook, a lighter, and a comb. Thanks to this revolutionary design, a modern woman could easily transport her necessary accessories, each luxuriously encased in a sleek box no bigger than a paperback novel. Further echoing the theme of multiplicity that resonates with so many of the Maison's pieces, the wild rose clasp, embellished with a ruby, is removable and can be worn as a clip.

According to legend, the Minaudière, like many of Van Cleef & Arpels' icons, resulted from an encounter. Surprised to see one of his refined clients toss her accessories into a Lucky Strike cigarette tin, co-founder Charles Arpels thought of a better way for an elegant woman to dispose of her belongings. The idea for the Minaudière was thus born. Patented in 1933, it has become one of Van Cleef & Arpels' signature pieces and a household name in the world of fashion and the decorative arts.





Passe-Partout necklace, 1939

Transformable into a bracelet or a belt and detachable clips

Yellow gold, rubies, aquamarines

Van Cleef & Arpels Collection

Patented in 1938, Passe-Partout jewelry is a remarkable example of the transformative pieces pioneered by Van Cleef & Arpels. Designed to adapt to its wearer's desires, it was the perfect creation for the modern woman who wanted to be able to match her jewelry to different ensembles and situations. It was one of the Maison's best-known pieces throughout the late 1930s and 1940s. The Passe-Partout jewelry is based on an ingenious technical innovation. Hidden by a central clip, a system of metal rails enables an adjustable, flexible yellow gold "Tubogaz" chain to slide in and out, transforming the piece into a necklace, a bracelet, or a belt. The central motif can also be detached and worn alone as a clip or, in some models, as earrings.

True to the Maison's appreciation for nature, this Passe-Partout from 1939 is embellished with floral designs, with colorful flowers featuring rubies and aquamarines, highlighted by mirror-polished yellow gold leaves.



Intersection – Couture

“Jarretière” bracelet, circa 1937

Platinum, rubies, diamonds

Formerly in the collection of Marlene Dietrich

Van Cleef & Arpels collection

The “Jarretière” bracelet is amongst the most renowned Van Cleef & Arpels’ creations, once owned by actress Marlene Dietrich (1901-1992). Acquired by the “Blue Angel,” this sizable piece is made up of a round and baguette-cut diamond motif, which recalls the Art Deco style, surrounded by an ample disc set with 73 cushion-cut rubies. The three-dimensional structure, together with the exceptional ruby ensemble, imbues the piece with a striking aesthetic.

Marlene Dietrich was frequently photographed with this bracelet, notably in Alfred Hitchcock’s 1950 film *Stage Fright*, as well as during social events and official ceremonies including the 1951 Academy Awards. With its bold aesthetic and precious qualities, this creation remained a constant companion throughout the actress’s life.



Intersection – Couture

Zip necklace, 1951
Transformable into a bracelet
Yellow gold, rose gold, rubies, diamonds
Van Cleef & Arpels Collection

The Zip necklace is one of the most *avant-garde* creations in the history of Van Cleef & Arpels, a masterpiece of ingenuity blended with spectacular modern design.

First used for aviator jackets and sailor uniforms, the zipper appeared in high society fashion in the 1930s thanks to designers such as Elsa Schiaparelli. Thus inspired, Renée Puissant, the Maison's Artistic Director and daughter of co-founders Alfred and Estelle Van Cleef, imagined turning this functional accessory into a piece of jewelry. Patented in 1938, but eventually produced in 1950, the Zip necklace has the remarkable ability to transform into a bracelet simply by sliding its tassel, as a real zipper would. Illustrating the influence of couture on Van Cleef & Arpels' creative universe, this innovation also exemplifies the Maison's penchant for transformable and multifunctional jewelry.

Amongst the first models created by the Maison, this yellow gold Zip necklace from 1951 is trimmed with filigree hearts set with alternating diamonds and rubies, in an effect evocative of fine lace. The functional zipper itself, strewn with diamonds, is embellished with a lavish tassel of braided gold threads.



Intersection – Dance

Dancer clip, 1942

Yellow gold, white gold, rubies, diamonds

Van Cleef & Arpels Collection

Louis Arpels' passion for ballet and opera provided the inspiration for the first Dancer clips created by the Maison in 1941. This theme has been interpreted in a stunning variety of jewelry and precious objects ranging from bracelets, earrings, and necklaces to cufflinks, blouse buttons and cases.

Often represented by a diamond, the dancers' faces illuminate their silhouette. Their meticulously rendered gold attires suggest different fabrics and can be set with precious stones. Inspired by costumes from various countries, this finery lends a distinct personality to each dancer. Designers also pay close attention to the choice of gestures and poses. Indeed, the Maison's Archives are replete with true-to-life sketches of ballerinas, clearly demonstrating the importance attached to capturing movement and translating it into jewelry.

This clip epitomizes all these characteristics with the dancer's diamond face crowned by a ruby bun, her arched body, and her openwork tutu, which seems to be flowing and twirling around her.



Product card of a dancer clip, 1945

Van Cleef & Arpels Collection

Intersection – Architecture

Art Deco nightlight, 1930

Yellow gold, rubies, quartz, onyx, lacquer

Van Cleef & Arpels Collection

This 1930 nightlight reflects Van Cleef & Arpels' taste for precious objects, which the Maison has skillfully crafted throughout its history. As an example of the Art Deco and Modernist creations of the time, this lamp features superimposed geometric forms. The materials were chosen in connection to the object's function. For instance, quartz was selected because of its translucent aspect, allowing light to partially pass through four geometric shapes on the sides, and another composed of three discs on the top of the nightlight's covering. The use of green lacquer, black onyx, and pink quartz creates contrasts in colors and opacity. This interaction can also be seen in other decorative objects of the same period, such as mirrors, ashtrays, and cups.





Circle brooch, 1931
Platinum, rubies, diamonds
Van Cleef & Arpels Collection

A notable creation of the 1930s, the Circle brooch – set with rubies and diamonds in this model – illustrates the influence of Modernism on Van Cleef & Arpels’ designs. Its round silhouette suggests speed and perpetual motion, reflecting the prevailing ideas of society at that time. The composition itself is striking for the contrast between the whiteness of the metal, associated with diamonds, and the vivid red of rubies. These characteristics echo certain modernist artists who favored simple geometric shapes that could be transformed in infinite chromatic combinations. Thus, the Circle brooch has been produced in many materials and gemstones of multiple colors. This type of jewelry, designed to be worn in various ways – on a hat, the lapel of a jacket, or even a bag – depending on the wearer’s mood and environment, was in fashion at the time. A Van Cleef & Arpels catalog from the 1930s humorously describes this piece as: “a circle with a magic clasp, perfect to adorn a hat, blouse or bag.”

Nature

A time-honored source of inspiration for both art and jewelry, nature has endowed the Maison with an inexhaustible formal repertoire. Throughout its history, plants, flowers and animals have engendered an abundance of colors, patterns and materials, from precious gems to ornamental stones and organic materials. Today, inside the D Museum, the Nature section calls to mind a stroll through a lush garden, enveloped in greenery and flowers in bloom, birds in flight and mischievous animals, all representative of the ever-evolving style of the Maison.



Workshop card of a bouquet clip, 1941

Van Cleef & Arpels Archives

Nature – Fauna

Bird of Paradise clip, 1942

Yellow gold, platinum, rubies, sapphires, diamonds

Van Cleef & Arpels Collection

This Bird of Paradise clip from 1942 is one of many bird-themed pieces created by Van Cleef & Arpels since the 1920s, reflecting the Maison's tradition of drawing inspiration from nature. The silhouette, depicted in mid-flight, is striking both for its size and volume. The bird's body is sculpted in yellow gold, while the feathers of the outspread wings sparkle with sapphires and rubies, creating a contrast of light and color. The effect is further enhanced by a platinum beak set with brilliant-cut diamonds. The bird's feathers are exquisitely rendered, sweeping graphic lines of calibrated rubies and sapphires that seem to flow through the air. The dynamic composition, as well as the glittering precious stones and metals, illustrate the Maison's appreciation of nature, alive and in motion.



Butterfly clip, 1982

Yellow gold, rose gold, rubies, emeralds

Van Cleef & Arpels Collection



Fascinated by the constant metamorphoses of flora and fauna, Van Cleef & Arpels gave birth to precious butterflies since 1906. Made of mirror-polished yellow gold, colorful enamel or set with precious stones, they enchant the garden of the Maison.

Created in 1982, this Butterfly clip is remarkable for its openwork structure allowing light to pass through. Contrasting with its ruby body and emerald eyes, its two voluminous diamond wings confer grace to its silhouette.

Nature – Botanica

Five leaves clip, 1967

Platinum, rubies, diamonds

Formerly in the collection of Maria Callas

Van Cleef & Arpels Collection

Maria Callas, the legendary Greek soprano, caused a sensation each time she appeared in one of her long dresses, sparkling with beautiful jewels. “La Divina” was a discerning collector of fine pieces. Fascinated by Van Cleef & Arpels’ creations, she never missed an opportunity to visit the Maison at 22 Place Vendôme. Amongst her collection is this famous Five leaves clip. The platinum piece is set with six cushion-cut rubies framed by brilliant, marquise, and baguette-cut diamonds, weighing over 30 carats in total. The famous opera singer wore this brooch on many occasions, such as after one of her Parisian concerts at the Théâtre des Champs-Élysées, in December 1973, when it famously graced her shoulder.



Nature – Flora

”37” clip, 1937

Yellow gold, rubies, diamonds

Van Cleef & Arpels collection



At the crossroads of nature and couture, this stylized clip portrays both a bow and a flower, outlined through a yellow gold thread adorned with rubies and diamonds. The remarkably flexible design of the ribbons accentuates the ethereal quality of this composition, reflecting the Maison’s predilection for flora in perennial motion. Playing on a full-hollow dichotomy, this aesthetic was a prime source of inspiration for the Maison in the 1930s. Several models – usually called Silhouette Flowers – were then produced in yellow gold and precious stones.



Dahlia clip, 1956
Platinum, osmior, emerald, diamonds
Van Cleef & Arpels Collection

This Dahlia clip expresses the Maison's renewed appreciation for naturalistic White Jewelry in the 1950s. This aesthetic was particularly in vogue during the Belle Époque, at the turn of the 20th century. Here, the piece combines diamonds with the favored precious white metal at the time, platinum, to create a precise three-dimensional rendering of the flower. From top to bottom, the petals' swaying movements are carefully portrayed and highly detailed. The ribs of the petals converge to a central corolla, giving the impression of a blossoming flower. It delicately unveils a heart represented with a sugarloaf-cut emerald of 8.09 carats whose intense color differs from the monochrome floral composition. This 1956 clip reflects the Maison's expertise in crafting unique pieces of High Jewelry. During that same period the Maison also launched its "Boutique" collection: two complementary ways to express its fondness for nature.

Love

A powerful energy, Love gave birth to the High Jewelry Maison: it was founded in 1906 following the wedding of Alfred Van Cleef and Estelle Arpels in Paris a few years before. Around 30 pieces – clips, rings, bracelets, objects and more – together with sketches and archival documents illustrate the full symbolic power of precious gifts.



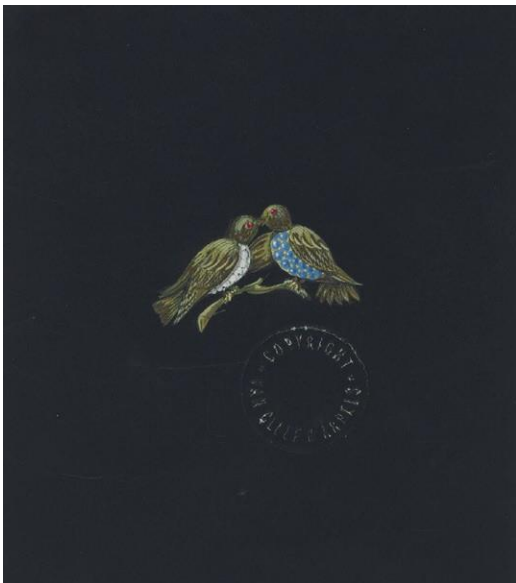
Griffin necklace, 1990
Yellow gold, white gold, rubies, diamonds
Van Cleef & Arpels Collection



Lovebirds brooch, 1945
Platinum, yellow gold, rubies, diamonds
Van Cleef & Arpels Collection

Ever since its founding, Van Cleef & Arpels has exalted tender feelings in its creations. For instance, and as the archives show, love inspired the very first piece sold in 1906: a heart set with diamonds.

Combining two of its major sources of inspiration - love and nature - the Maison launched its Lovebird jewels in the 1940s. On this 1945 brooch, two diamond birds are perched on a yellow gold branch decorated with briolette-cut diamond flowers. The animals evoke a loving couple, looking in the same direction with their ruby eyes. As they are positioned very close to each other, their bodies seem to form a heart, a symbol of tenderness.



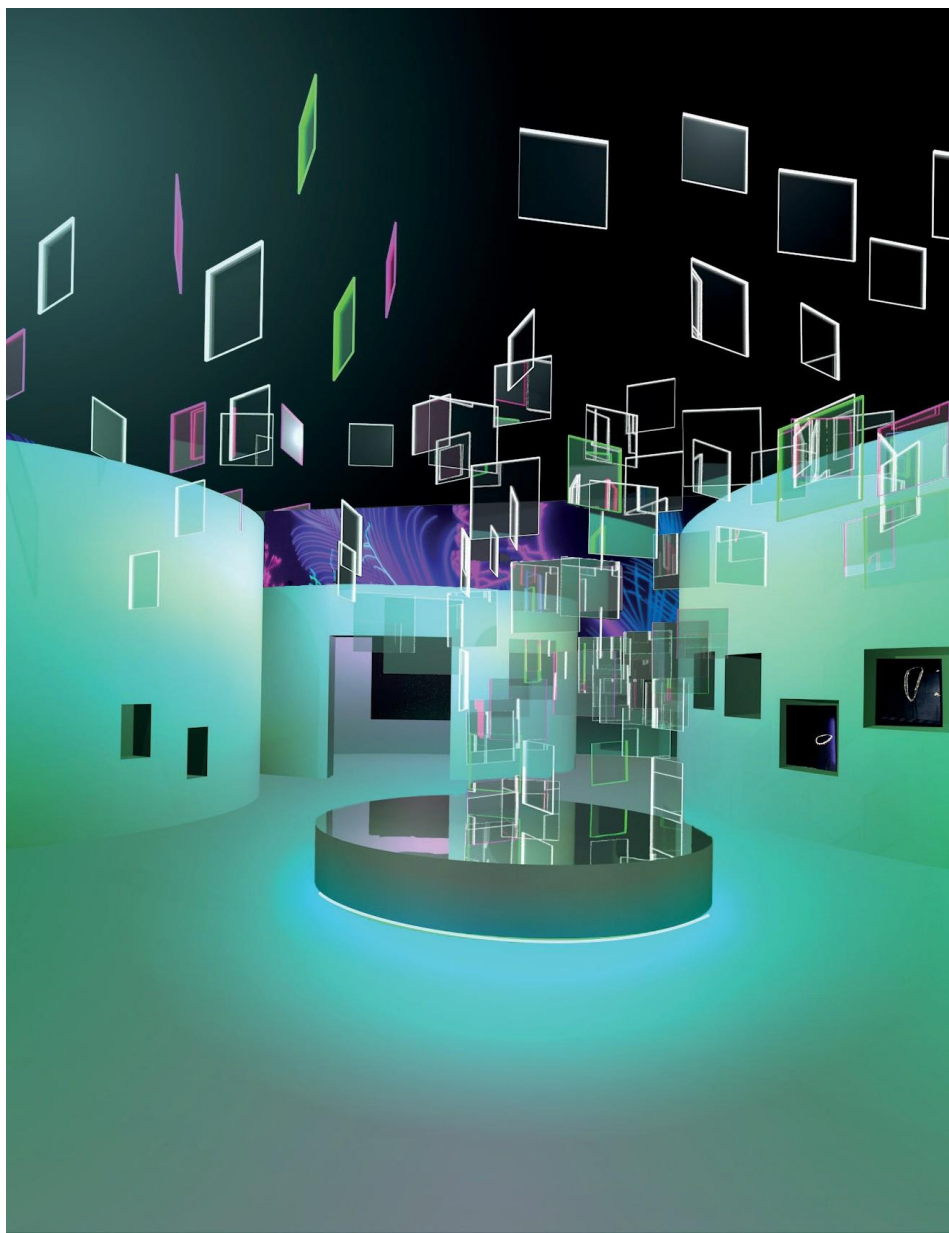
Drawing of a Lovebirds clip, circa 1950
Van Cleef & Arpels Archives

Van Cleef & Arpels



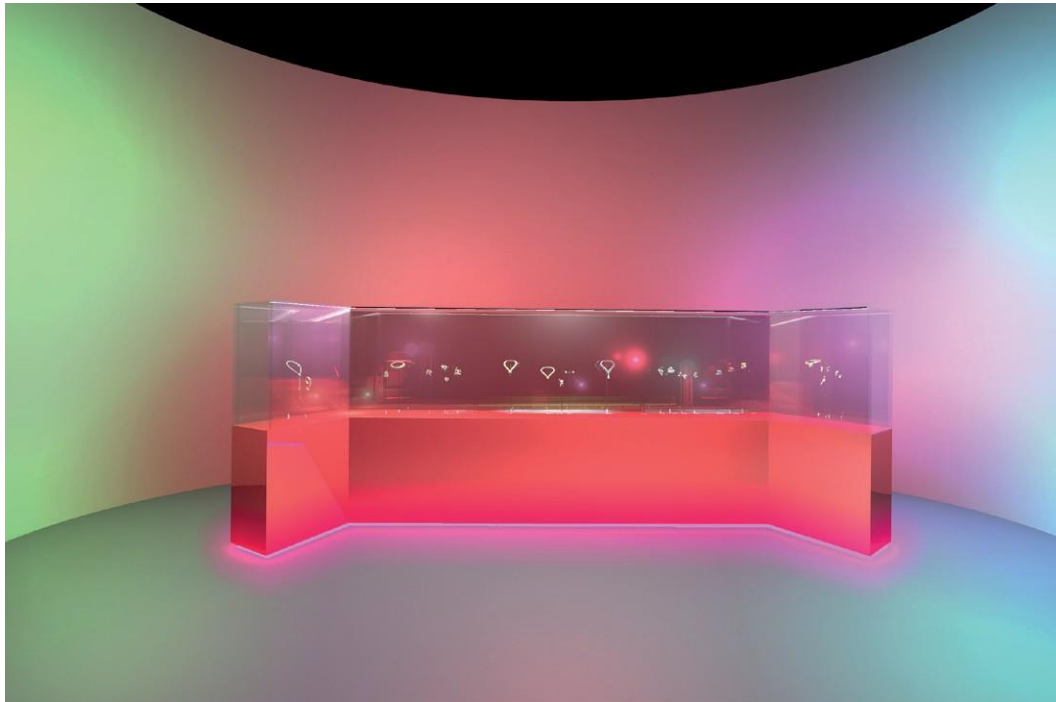
Romeo and Juliet brooches, circa 1951
Yellow gold, emeralds, rubies, sapphires, cultured pearls
Van Cleef & Arpels Collection

In the early 1950s, Van Cleef & Arpels chose to interpret mythical love stories taken from classic theater. The Maison thus created two pairs of clips, one depicting Cyrano and Roxane, the protagonists of Edmond Rostand's *Cyrano de Bergerac* (1897), and the other Romeo and Juliet, the star-crossed lovers of Shakespeare's masterpiece (1597). The latter are represented in the famous balcony scene: their silhouettes are rendered with yellow gold threads and ribbons, while rubies, sapphires, emeralds and pearls shape their head, hair and clothing. While the simplicity of the composition imbues these pieces with a poignant sincerity, it also testifies to the Maison's taste for stylized representations: at the same period, Van Cleef & Arpels created many pieces in gold ribbons, such as a Dear clip (1946).



The scenography

Alive with light and color



For the “Van Cleef & Arpels: Time, Nature, Love” exhibition in Seoul, designer Johanna Grawunder created an architectural decor playing on transparency, light and color.

How did you feel inspired about the themes: Time, Nature and Love? Do you relate with these concepts in your work?

My work is quite abstract and therefore somewhat timeless, even atemporal in its vocabulary. Though I use up-to-date technology, materials and methods, I try to have a more universal approach, in terms of geometry and overall experience.

Time, Nature and Love are universal concepts that we find across all cultures. The way that they have been brought in curatorial by Alba Cappellieri is very interesting. It deeply inspired me, because these three themes encompass most of the moments in every person’s life, including mine.

How did you work to readapt the scenography for this presentation at the D Museum?

In the original edition of the exhibition in Milan, we created a scenography in dialogue with Palazzo Reale's highly decorative and colored rooms. In the Shanghai and Riyadh venues, we responded directly to the type of space we were working in, particularly to the natural light, the cities' colors and landscapes, as well as some elements of local culture. In each case, the design became a conversation between the spaces conceived for the exhibition and Van Cleef & Arpels' patrimonial collection.

Because we are in Korea, we take subtle inspiration from local and cultural factors, such as the modern Korean alphabet as seen in contemporary calligraphy and historically significant colors like the pale green of celadon ceramics, the light blue sky reflecting off the algae-dense area, and the pastel colors of manhwa. The exhibition is designed as a total aesthetic experience where visitors discover the beautiful pieces while moving through an other-worldly environment built of light, color and natural geometry. The idea is to weave the history of the two protagonists, Van Cleef & Arpels and D Museum, into a magical, immersive and moving visit. With the use of materials that respond to reflection, luminosity and the light of the jewels themselves, these towers, tables and cases, placed within the organically flowing ribbon of space, offer an emotional and memorable exhibition experience. The pathway we developed still follows very closely the curatorial narrative of Alba Cappellieri but presents different transitions and an entirely distinct vibe from the previous shows. I hope the exhibition will communicate a deep sense of respect and appreciation for this rich culture. It will also be quite beautiful to see how the pieces read differently in this context.

You usually give pride of place to the interplay of colored light and transparency, what do you appreciate about these chromatic and textural effects? What do they bring to the exhibition?

Using colored light, reflection and transparency focuses the visitors' attention and creates space. Each section has a distinct character that is mostly conveyed by the color of light. These spaces, part of the curatorial narrative, give a different experiential "immersion," all contributing to the same story, and in support of the idea that the most important and luminous actors are always the jewelry creations.

We also created another layer of communication with some luminous texts and moving animations by Michał Batory.

Is there a section where you feel "at home" in the exhibition?

Walking through all the different spaces in this organic ribbon of color and light is a very sensorial experience. While I may not feel literally "at home," there is an almost soothing flow. For instance, in the room dedicated to Visibility, where the ceiling, walls and floor are all illuminated as if we are walking into an aurora borealis, there is a dream-like ambience that brings the jewelry creations to the forefront of the stage. The pieces almost seem to come alive!

I also particularly like the Dance space, where the shadows' interplay on the wall conveys an impression of dynamism, producing a very kinetic experience with the few twirling dancers.

Of course, I also have to mention the Love section, a very unique space formed by the volumes of the other rooms on the 2nd floor. With curved walls, in a contemporary interpretation of "celadon" green and blue, this space is like a village square and invites visitors to a whole new world. The volumes are visually connected by the luminous sculpture that spreads out across the space and forms a multicolored skyscape. This idea gave the sculpture its name, "Dichroic Confetti" since the color of the light will change in a subtle manner as you walk through the space. The cases, embedded in the celadon walls, give the impression that the pieces themselves have become part of the architecture.

It is the fourth time that you are working with the Maison. How do you feel about the collaboration? What does it mean to you to work with jewels?

The projects in Milan, Shanghai and Riyadh were an extremely collaborative process with Van Cleef & Arpels' team, and the one in Seoul is no different in that respect. Though we have some practice working on this project together by now, each time we cultivate toward a richer vision of the show and the curatorial narrative. It is also a new experience each time because the exhibition's location and the place's culture is fundamental. Every design is thus a specific and distinct experience, inspired by the place, the people, the light, the culture, and the dialogue with Van Cleef & Arpels' patrimonial collection.

Working with these jewels is very inspiring and gives me great joy. The craftsmanship, the care, the design, the actual materials: these pieces demonstrate what a human endeavor taken to the maximum looks like. All architects, designers, lighting designers would be inspired by this level of achievement.

Johanna Grawunder

Designer/artist Johanna Grawunder works on a broad range of projects, from large-scale public lighting and color installations, architectural interventions and interiors, to limited-edition furniture and light collections, and especially bespoke commissions.

Trained as an architect, she was drawn to the medium of light early on and has incorporated architectural principles and scale, non-precious building materials and high technology light research into her designs.

As a partner in Sottsass Associati (1985-2001), she co-designed with

Ettore Sottsass, many of the firm's most prestigious architectural projects.

In 2001, she opened her own art-design studio in San Francisco and Milan.

Since 2012, she is represented by Carpenters Workshop Gallery.

Her work is included in many museum permanent collections, including the SFMOMA (San Francisco Museum of Modern Art), LACMA (Los Angeles County Museum of Art), the Art Institute of Chicago, The High Museum of Art Atlanta, the Denver Art Museum, and MAD (Musée des Arts décoratifs) in Paris.



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Michał Batory

Graphic designer Michał Batory was born in Łódź, Poland in 1959. He graduated from Poland National School of Arts in 1985, before going to Paris, France, to work in several graphic design agencies. Since 1994, he works as an independent graphic designer. He is renowned in the cultural world for the imaginative and surprising posters he creates for shows performed in international theatres and museums. His work is also showcased in numerous exhibitions all around the world, one of the most famous being his retrospective at Paris' Musée des Arts Décoratifs (MAD) in 2011. In 2020, he was decorated with the “Knight of the Order of Arts and Letters” medal in Paris by the French Minister of Culture.

The D Museum

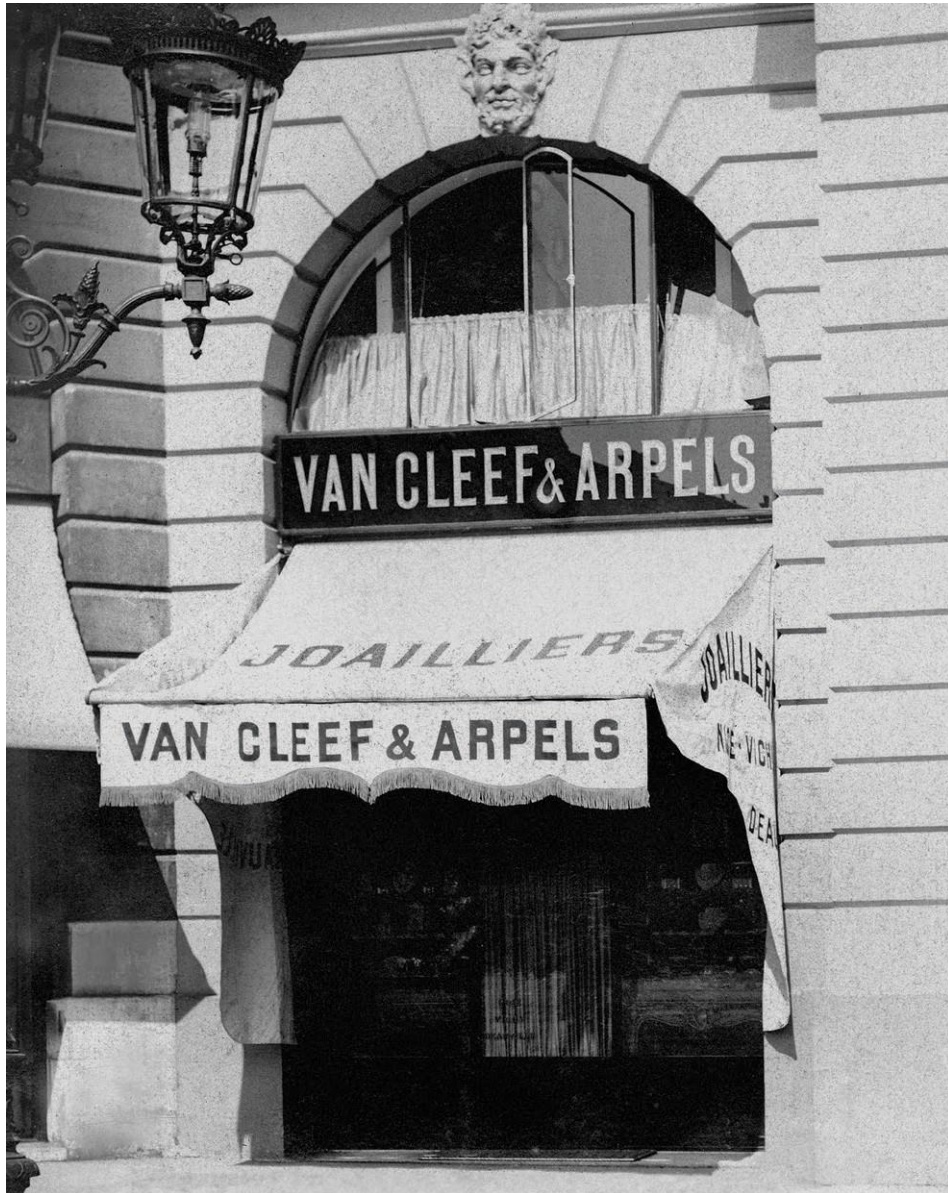


The Daelim Cultural Foundation was established in 1996 as Daelim Museum, the first photography museum in Korea. With the opening of D Museum in 2015, the foundation has been expanding with its vision as “a museum where everyday life becomes art.” The Daelim Cultural Foundation is committed to contributing to the advancement and revitalization of culture and art. Through various exhibitions and related programs, it promotes a new lifestyle through which art is part of everyday life, by shedding new light on the objects’ value commonly found around us.

With views spanning Seoul Forest and Han River, D Museum is a culture art space which hosts not only exhibitions but also performances, as well as educational and cultural programs. Measuring 5,400 sq, the museum consists of a total of five floors, including a two-story exhibition space, a multi-purpose hall on one floor, a rooftop, an education center for all ages, and a shop. It was designed to enable flexible spatial variations to reflect the diverse characteristics of the exhibitions. Such space offers the audience the opportunity to experience completely new transformations of the museum each time.

D Museum aims to establish itself as a world-class culture and art landmark of inspiration, where art is accessible and experienced by all.

The creative history of Van Cleef & Arpels



Van Cleef & Arpels was founded at 22, Place Vendôme, Paris, in 1906, following Alfred Van Cleef's marriage to Estelle Arpels in 1895. Over the decades, the excellence of the High Jewelry Maison earned it a reputation as a worldwide reference. Drawing inspiration from sources such as nature, couture and imaginary worlds, its creations are a gateway to a timeless universe of beauty and harmony.

1895

Wedding of Alfred Van Cleef and Estelle Arpels in Paris.

1906

Alfred Van Cleef and his brother-in-law Charles Arpels open a boutique at 22, Place Vendôme. Charles' brothers, Julien and Louis, join them in 1908 and 1912 respectively.

1920

Beginning of the fashion for jewelry and vanity cases inspired by India, Egypt, China, Japan and Persia.

During the 1920s and 1930s, orders are produced for the Maharajas of Hyderabad, Indore, Kapurthala, Nawanager and Nepal.

1922

The Maison creates a necklace adorned with a pear-cut diamond of over 60 carats, the Prince Edward of York.

1925

Van Cleef & Arpels takes part in the "International Exhibition of Modern Decorative and Industrial Arts" in Paris, and is awarded the Grand Prix notably for its Entwined flowers, red and white roses bracelet, set with rubies, emeralds and diamonds.

1926

Renée Puissant, daughter of the Maison's founding couple, becomes Artistic Director of Van Cleef & Arpels.



Feather brooch, 1927
Platinum, diamonds
Van Cleef & Arpels Collection

1929

The Maison participates in the "Jewelry and Fine Jewelry Exhibition" at the Palais Galliera in Paris, alongside other renowned High Jewelry Maisons.

Creation of the French Union of Modern Artists (UAM), gathering designers and architects interested in making practical, functional, and convenient objects. This movement later fueled Van Cleef & Arpels' creativity and inspired the Maison's Modernist pieces.

1933

Van Cleef & Arpels patents its Mystery Set technique.

Charles Arpels creates the Minaudière, a sophisticated vanity case intended for elegant ladies.



Entwined Flowers, Red and White Roses bracelet, 1924
Platinum, remeralds, rubies, onyx, yellow and colorless diamonds
Van Cleef & Arpels Collection

1934

Creation of the Ludo jewels.



Drawing of a box depicting a Parisian scene with the inscription "Paris sera toujours Paris" ("Paris will always be Paris"), circa 1940

Van Cleef & Arpels Archives

1935

Creation of a watch on a double snake chain, entirely in yellow gold, which becomes the Cadenas watch in 1938.

1937

Van Cleef & Arpels takes part in the "International Exhibition of Art and Technology in Modern Life", in Paris.

1938

Creation of the transformable Passe-Partout jewel.

1939

Van Cleef & Arpels settles in New York's Rockefeller Center, before opening a boutique at 744 Fifth Avenue.

On the occasion of the marriage of Princess Fawzia of Egypt to Mohammed Reza Pahlavi,

the future Shah of Iran, Van Cleef & Arpels creates jewelry sets for the bride and her mother, Queen Nazli of Egypt.

1941

Creation of the first ballerina clips and the Little Winged Fairy clip, later called Spirit of beauty. Marking the beginning of a major tradition for the Maison, these two aesthetics express movement and vitality through their diverse postures.

1950

Creation of the first Zip necklace transformable into a bracelet, inspired by the zip fastener and patented in 1938.

1954

Inauguration of "La Boutique" at 22, Place Vendôme: the "humoristic menagerie" will be one of the Maison's emblematic collections.

1956

H.S.H. Prince Rainier III offers a Van Cleef & Arpels pearl and diamond set to his wife Grace Kelly as a wedding present. The following year, the Maison becomes Official Supplier to the Principality of Monaco.



Fairy clip, 1943
Platinum, emeralds, rubies, diamonds
Van Cleef & Arpels Collection



Paisley clip, 1966
Yellow gold, rubies, diamonds
Van Cleef & Arpels Collection

1963

Creation of the Twist collection, characterized by its twisted lines of diverse colored beads and pearls.

1967

The New York premiere of *Jewels*, a ballet by George Balanchine created after his encounter with Claude Arpels, to music by Fauré, Stravinsky and Tchaikovsky.

For the coronation of Farah Pahlavi, the Empress of Iran, the Maison produces the crown, necklace and earrings, along with jewelry sets for members of the imperial family.

1968

Creation of the first Alhambra long necklace.

1970

The Optical Art movement that flourished since the 1960s influences Van Cleef & Arpels' new creative approach notably through gold craftsmanship.

In the early 1970s, Jacques Arpels started to buy antique pieces by the Maison in order to compose the patrimonial collection. Nowadays, the Van Cleef & Arpels Collection is constantly being enriched, and presented in exhibitions around the world.

1971

Jacques Arpels acquires the Walska Briquette, a yellow diamond weighing 96.62 carats, later mounted on a Bird clip.

1972

The “Boutique des Heures,” dedicated to watches, opens on Place Vendôme.

1980

In the 1980s, the Maison buys the Peony clip created by Van Cleef & Arpels in 1937. This emblematic creation in Mystery Set rubies illustrates a blooming nature in movement that has inspired the Maison since its foundation.



Pre-Columbian-inspired pendant-brooch, 1971
Yellow gold
Van Cleef & Arpels Collection

1985

The Maison launches a collection of jewels inspired by cities known for their lace know-how such as Valenciennes, Bellini and Bruges.



Nerval clip, 1973
Yellow gold, letterwood, diamonds
Van Cleef & Arpels Collection

1992

In Paris, the Palais Galliera, musée de la Mode de la ville de Paris, organizes the first Van Cleef & Arpels retrospective. For the occasion, the Maison creates a set named Galliera after the exhibition.

2006

Launch of the Poetic Complications watchmaking collection, with the Lady Arpels Centenaire watch.

2009

“The Spirit of Beauty” exhibition at the Mori Arts Center in Tokyo.

2011

“Set in Style” exhibition at the Cooper-Hewitt National Design Museum in New York. After Paris and New York, the Maison inaugurates its third emblematic boutique in Hong Kong, Landmark Prince’s.

The Maison creates the Océan diadem transformable into a necklace, offered to H.S.H. Princess Charlene by H.S.H. Prince Albert of Monaco on the occasion of their wedding.

2012

“Timeless Beauty” exhibition at the MOCA, Museum of Contemporary Art in Shanghai. “Van Cleef & Arpels, the Art of High Jewelry” exhibition at the Museum of Decorative Arts in Paris.

Van Cleef & Arpels begins its partnership with the French dancer and choreographer Benjamin Millepied, founder of the L.A. Dance Project company. This encounter results in the trilogy *Gems*, made up of *Reflections* (2013), *Hearts & Arrows* (2014) and *On the Other Side* (2016).



Nishiki butterfly clip, 2012
White gold, mother-of-pearl, lacquer, diamonds
Van Cleef & Arpels Collection

2016

“Van Cleef & Arpels: The Art and Science of Gems” exhibition at the ArtScience Museum in Singapore.

Creation of the Extraordinary Object the Automate Fée Ondine.

Opening in Paris of the exhibition “L'Arche de Noé racontée par Van Cleef & Arpels”, staged by Robert Wilson, before its presentation throughout the world.

2018

“Van Cleef & Arpels: When Elegance Meets Art” exhibition at the Today Art Museum in Beijing.

2019

“Van Cleef & Arpels: Time, Nature, Love” exhibition at Palazzo Reale in Milan.

2020

“Gems” exhibition at the National Museum of Natural History in Paris.

The Maison launches its Dance Reflections by Van Cleef & Arpels initiative to support the choreographic heritage, nourish contemporary creation and bring this artistic universe to the widest possible audience.

2021

“Floraé” exhibition at the Hôtel d'Évreux in Paris.

“The Art of Movement. Van Cleef & Arpels, living moments, eternal forms” exhibition at the Sea World Culture and Art Center in Shenzhen.

2022

“Van Cleef & Arpels: Time, Nature, Love” exhibition at the Power Station of Art in Shanghai.

“The Art of Movement, Van Cleef & Arpels” exhibition at the Design Museum in London.

“The Art of Movement. Van Cleef & Arpels, living moments, eternal forms” exhibition at MC House in Chengdu.

2023

“Van Cleef & Arpels: Time, Nature, Love” exhibition at the National Museum of Saudi Arabia in Riyadh.

“Garden of Green: Exquisite Jewelry from the Collection of Van Cleef & Arpels” exhibition at the American Museum of Natural History in New York.



Hirondelles necklace, 2012
White gold, emeralds, tourmaline, tsavorite garnets,
chrysoptase, onyx, gray cultured pearls, diamonds
Van Cleef & Arpels Collection

Van Cleef & Arpels

Title	Van Cleef & Arpels: Time, Nature, Love
Curator	Alba Cappellieri
Exhibition presented by	D Museum
Produced by	Van Cleef & Arpels
Catalogue	Skira Editore
Address	83-21, Wangsimni-ro, Seongdong-gu, Seoul
Dates of the exhibition	November 18, 2023 - April 14, 2024
Opening hours	Tuesday to Thursday 11 a.m. - 6 p.m. Friday to Saturday 11 a.m. - 7 p.m. Sunday 11 a.m. - 6 p.m. Closed on Mondays (except for April 1 and 8, 2024) Last admission an hour before closing
Online Information	www.vancleefarpels.com

Van Cleef & Arpels



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If you do not yet have an account, you can register online.

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