

Jury report Françoise van den Bosch Prize 2000

While, a few miles away, the Dutch national football team is losing the European championships (to Italy, semi-finals, in jury time, missed penalties), the jury of the first Françoise van den Bosch prize in the new century, the eleventh in a row, is about to meet in J.F. Staal's Skyscraper in Amsterdam. Bernhard Schobinger, the 1998 laureate, arrives from the Swiss Richterswil, followed by Stedelijk Museum curator Marjan Boot (on her bike), who has prepared herself very well. Marcel Wanders, the versatile designer, is the last one to call in. Football means a lot to him and he had to recover from the shock.

What are the criteria?

The prize is a recognition, which means that there must be an oeuvre. National borders do not exist. The namegiver's philosophy, perpetuating itself in the Foundation, is what matters. And the prizewinner (male or female) must be an example, a source of inspiration to younger generations.

Plenty of space

Three names are 'in the air'. They are the names which are talked about, for hours and hours on end. The funnel rules, until finally one name is left.

Ruudt Peters

The jury is full of appreciation for the determination and tenacity with which, step by step, he gave and gives direction to the development of his artistic calling. It feels attracted by the nature and content of his work, touching upon symbols, magic, rituals and temptation. The jury is impressed by Peters' extremely personal approach to materials and ideas, and the sophisticated way in which he presents his jewelry. It also greatly admires what Peters, in his work for the Rietveld Academy, has done for so many students.

Wholeheartedly and unanimously, the jury has therefore decided to nominate Ruudt Peters.

Paul Mertz,
chairman