

it takes guts to stand on your HANDS

If somebody asks their wider family to do a handstand, only a few will respond. It takes guts to stand on your hands, to be different from the rest. So, too, is the jewellery challenge, entitled handSTAND, where 21 submissions responded with a 'handSTAND of their own'. How do we experience standing on our hands? For example, how long does it take before we fall over? Is it a daily routine? A first lucky try? A performance of one occasion? Through this, we enquire about the purpose of performing and preserving a handSTAND.

The question of choice bounces around, with similar questions free-floating in the contemporary jewellery community - is the purpose of making jewellery purely for wearability, tradition, or is it to Show-off an object, like in museums/exhibitions? Or all of the above?

I like to see jewellery with guts, on display, in exhibitions, in books, magazines and catalogues, and on people. I like to see jewellery breaking through its own tradition, its own code, and its own sanctuary - the more it happens the more exciting it becomes. For this frame of mind we need to accept that all is possible and nothing is certain. As Peter Noever, Director of MAK Object Museum, Vienna explains: "Unrest is the engine of art, and disturbance its indispensable mission". All these thoughts motivated me to give the emerging NZ jewellers a chance to shine on their own turf, not only to counter the lack of exposure they usually experience, but more to introduce the public to new thinking and ideas from the next generation.

How much experience does it take for the emerging artists to be called "mature"? handSTAND's criterion was to involve artists who have graduated within the last four years. We have here, 21 people of various ages presenting mature sounding submissions. Maturity stands for experience, but if it does not question tradition it can represent stagnation and a journey towards retirement.

Before making the choice to become a contemporary jeweller and object-maker, an array of doubt needs to be cleared. I have seen it many times: graduates directly out of their study get confused. In this process, great creative minds are dwindling under overzealous commercial commitments. Only a few will continue what their art studies enabled: the ability to develop fresh and individual ideas without the pressure to sell.

Munich-based contemporary jeweller, Lisa Walker, advised the Whitireia jewellery students not to compromise their passion by attempting to make an income from it. She advised to locate a simple part-time job instead and to nurture the passion with great independent energy. Lisa speaks from experience, having her own highly creative and financially successful jewellery practice.

Still, questions of choice and opinion remain unanswered. We bring to the table our own likes and dislikes, formed by our own avatar of interests. In this catalogue, the jewellery is worn by people attending to their daily domestic routine: a solo act we all are familiar with. Here, the jewellery performs a handSTAND on the domestic front - bringing "domestic" into the affairs of the contemporary, distilling the art from both.

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Inertia and decay

The handmade object tells a story of the visceral presence of another person's hands following the paths they have travelled many times before. It opens a window through which we can reach out and touch the imagined world of the past, engage with a narrative of use and making.

The process of making, the repetition of the familiar movements of work is meditative, a kind of busy relaxation and release from the cerebral constraints of language and reasoning.

Each motif grows organically, following a basic pattern, but allowed to grow, stitches formed at random as the hand dictates.

Time leaves its beautiful images on the materials, oxidation growing and permeating the fibres with its own tale. Other fibres are waiting, silent, in the warm embrace of beeswax, preserved, constant.

The ridged landscape of stitches invites touch, the waxy scent evokes memories, delicate tendrils convey fragility and the breath of gold hints at the precious.

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Inertia and Decay necklace
Cotton, found metal
(ferrous), wax, 23ct gold
leaf, silk, sterling silver.

dazed and CONFUSED

“It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to heaven, we were all going direct the other way - in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only”.

Charles Dickens, A Tale of Two Cities. 1859

It is, as Dickens suggests, the best and worst of times to be a recently graduated, newly established jeweller. I think this is true in both a specific and a general sense. The specific would have to take in the recent financial crisis, something so profound and shocking that it has ruptured a number of political and economic certainties, and will leave some of the rich a bit poorer (and some much richer), the middle class more fearful and the poor vastly worse off than before. What a terrible moment to be a purveyor of cultural commodities like contemporary jewellery. Then again, wisdom and experience has it that contemporary jewellery does well in times of financial turmoil, people turning to lower priced indulgences as they forgo the big ticket items they'd otherwise purchase.

Let's face it, contemporary jewellery in Aotearoa New Zealand is cheap, and that constitutes another challenge for the new jeweller. It is almost impossible to price jewellery in a way that might actually represent what it is worth. Mid-career and senior jewellers sell their work for what are ridiculously small amounts of money, considering their skills and the cultural capital they have accrued during their working lives. There are a lot of reasons for this, including the origins of contemporary jewellery (the notion of the craftsman, making work that is affordable for all; the co-operative structure that galleries like Fingers in Auckland emerged from, and which still shapes the ethos of both institutions and individuals), the nature of the audience (interested in buying jewellery rather than buying named makers, and so allow prices to be an important guide to their final purchasing decision), and the lack of jewellery galleries as opposed to jewellery retail outlets (shops don't price as high as galleries, and have quite different models of how to shift their merchandise).

We've moved, in that last paragraph, from the specific to the general, to conditions that remain perennial problems for contemporary jewellery, issues that will not be taken care of when conditions take a turn for the better and recovery begins. At this level, it is always the best and worst of times and how skillfully the new jeweller navigates the field will determine how well they succeed. Let me sketch out some characteristics of the game board so as to suggest what opening gambits will be required.

The first thing to note is that there is an excess of contemporary jewellers and very few spots at the top. Personally, this is how I think the numbers run: at any one time in the culture, there are five people making interesting jewellery; and looking wider there are between 10 and 15 jewellers who have practices of note, individuals who consistently make good jewellery and whose work will repay close critical attention. The rest are just making jewellery – competent, sometimes pretty, and ultimately forgettable. Considering the number of contemporary jewellery students who graduate every year in this country, the chances of becoming part of the small group at the top of the pile are slim.

If that is not bad enough, the recently graduated, newly established jeweller faces another problem – that of craft and of skill. In *The Craftsman*, Richard Sennett writes that it takes 10,000 hours to master a craft and to achieve a high degree of skill, and facility with materials and processes. It takes 10,000 hours, in other words, before the new jeweller can hope to be in the position of the 10 or 15 jewellers who have practices of note. At best, the new jeweller can expect to have put in around

2000 hours by the time they graduate from a three-year degree, which means they have 8000 hours – or another eight years – before attaining the status of a master craftsman.

And that word, “craft”, is going to be part of the problem. We live in a time when it is unclear what the future of craft is going to be, how it will stand independently against the onslaught of seemingly allied but different terms such as ‘object’ and ‘maker’, and the always alluring pull of ‘art’. Is the recently graduated, newly established jeweller going to claim the territory, history and baggage of ‘jeweller’? Or will they reframe themselves as an ‘artist’ who happens to work with the materials and practices of jewellery? Given fine art's interest in the handmade, and the porosity of the border between art and craft, it will be tempting to make the crossing so as to gain a share of the greater rewards (higher prices, better critical discourse, more status) that comes to the successful migrant. The present is, I think, a hard time to commit to jewellery, and the rewards are uncertain: critical discourse on jewellery and the crafts is still patchy (but improving) in this country; the histories of jewellery have not been adequately investigated (and remain hard to access); and the jewellery scene is quite risk-adverse, still liable to see criticism as a kind of impolite meanness. If a new jeweller aspires to create and maintain a high-level jewellery practice, a lot of the work will need to happen in their head, through sheer force of will. The culture won't supply the tools required, and it won't hold them accountable to the highest standards.

Still, the worst and best of times, right? On the positive side of the ledger, there are institutions like Objectspace in Auckland, which is funded by Creative New Zealand to explore and promote the various forms of object making in this country. Objectspace not only showcases jewellery and pays attention to various aspects of historical and contemporary jewellery practice through exhibitions, publications and talks, it enables jewellery to take part in a wider dialogue about craft in this country. The Window programme is an opportunity for young makers to display their work, and the annual Best in Show exhibition has, for the past four years, paid attention to new graduates from tertiary institutions around the country. (Jewellery often sparkles in such company, claiming more than its fair share of attention: eight of the 14 exhibitors in the 2009 exhibition were jewellers.) Jewellery exhibitions also happen in other venues around the country, and the small but steady stream of publications dealing with contemporary jewellery suggests that the scene and its supporting infrastructure are basically healthy.

Most interestingly, we are living in a moment when contact with the rest of the jewellery world is becoming both possible and necessary. We have an active representative for Talente, Munich's annual show of young craftspeople, and a national arts funding body that is committed to making it possible for local jewellers to attend. We have pathways overseas, connections to Australia and, further afield, a network made up of locals who have achieved internationally. We also have international jewellers and writers who have a reasonable affection for us. They have work of sophistication and distinction that stands out and can hold its own, internationally. Behind these particular developments in jewellery, we live in a time when the model of how local artists interact with the rest of the world is changing rapidly. It used to be that we became established in Aotearoa first, and then overseas. Now, you can do both at once, or simply locate yourself offshore and become an international artist without first tackling the local market. It used to be that every time you went overseas, one had to represent the national brand, NZ Inc. That's not required now. The freedom to engage with the world is unparalleled.

Still, as Dickens writes in *A Tale of Two Cities*, “every age is, in the eyes of its inhabitants, a time of both unparalleled possibility and untrammelled limitation”. We are, in other words, all a little bit dazed and confused. Nothing new there. Chances are that good jewellery will still be made, shown and purchased by the small but dedicated group that believes contemporary jewellery is only a game, but one you might as well play to the very best of your ability, as though the outcome matters.

Dr. damian SKINNER Writer, historian, curator

jacqui CHAN

These brooches are a contemporary form of Chinoiserie. The tea tins recall the historic exchange between East and West – trade of commodities, cultural traditions and imagery. Originally, 'Chinoiserie' referred to the imitation of Chinese art in the West that flourished alongside trade (particularly in the 17th and 18th centuries). 'This decorative style', suggests Philadelphia ceramic sculptor Dirk Staschke, 'was an artistic crystallisation of what we now call globalisation'. Today, Chinoiserie offers a critical reflection of our global culture, as much as the not-so-far East. Kitsch depictions of mythical figures reference an 'authenticity' absent from present-day capitalist China; while mundane goods bearing the 'Made in China' stamp are more authentic to a globalised world. Tensions emerge between exotic imagery, and the sobering recognition that dependence on Chinese production to feed our consumer lifestyles implicates us all in broader environmental and political issues.

Yet, like any consumer, I am lured in by the shiny exuberant colour of packaging. The Chinese supermarket is a treasure trove of imagery and materials for jewellery. I celebrate the fantastical imagery of these disposable mass-produced items, extending their life by transforming them into handmade personal adornments.

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Both: *Brooch*
Tea tins, sterling silver,
stainless steel pin



“if I could fuck a MOUNTAIN.....”

I admit to have stolen this title from the opening quote of the much debated script *In Celebration of the Street, Manifesto of the New Jewellery*, published in 2007 by Dutch jeweller & writer Ted Noten.

In his manifesto, Ted challenges the current state of and value of contemporary jewellery at large. As it stands, he questions the makers' strive for its recognition as an art form. Does it belong in an art gallery? Why would you want to deprive it of its traditional and most natural place, the body? And when placing it into such isolation, can it in fact still continue to exist as jewellery, removed from its explicit relationship to the body?

It is this very question, namely the role of the body within the jewellery discourse, which has emerged as a key subject within the teaching of contemporary jewellery in the recent past. Current Otago Polytechnic Master of Fine Arts candidate Col Fay suggests this concern in her research dissertation:

“There are two current philosophies of jewellery. The first and most accepted idea is that jewellery is decorative / ornamental. The second approach understands jewellery to be highly symbolic and fully integrated with the body – as a part of, not as an addition, to the body...For me, bodies are always embedded in a social context, these contexts change but the body remains as a measure of this change. [...] In this context the body is essentially the very structure with which jewellery can not exist without”

To view a body as separate from its social context suggests a Modernist perspective. Modernism as a framework has a theoretical and aesthetic removal of decoration. Modernism seeks purity of form and encompasses the belief that the form communicates already/itself.

In order to participate in this current debate and appreciate New Zealand's educational philosophy with regards to this subject matter, it is necessary to put it into a historical context. I would like to take a very brief look over our shoulders into the recent past in order to appreciate the standing of New Zealand's distinct jewellery practices as a whole.

After all, it is only something like a decade ago that jewellery became a subject area within the fine arts curriculum in New Zealand. Whilst this development has clearly had a lasting critical impact on the discipline as a whole, the fact that this was - comparatively speaking – a rather late development, has assisted contemporary New Zealand jewellery to maintain a visibly distinctive character. I will make this more explicit soon.

All things considered, back in “the old country”, it ultimately was the 1960s that categorically introduced the discipline of jewellery to Modernism (just about a whole century after its historical emergence!).

Albeit Duchamp's urinal had, by then, already practically declared art practice as such to be superfluous, as Dr. Joanne Drayton suggests in her paper *The 'Demise' of Art and Design History and Theory in New Zealand: Where it All Went Wrong, or Did It?*

Looking back at these developments, I find myself wondering whether the world of contemporary jewellery has in fact been predominantly involved in a mad rush, due to its eagerness to catch up with art history within all of 50 years. We stormed through modernism, acknowledged minimalism along the way, arrived at post (-post) modernism (or have we?), and all of it without blinking, in order to be able to regard ourselves finally as participants.

I stated earlier that New Zealand's state of affairs with contemporary jewellery is distinct from the “rest of the world”, a notion that I would like to revisit here. New Zealand's physical remoteness, its scale and its unparalleled bi-cultural environment are shaping the development of its own voice on a daily basis. Inherently, jewellery practice is unconditionally embedded in this development on both socio-political and cultural levels.

It is namely New Zealand's specific location, size and, in particular, its distinct history, that all seem to have given room for a vast range of jewellery practices (both from within and outside formal education) to co-exist openly, informing and speaking of each other - possibly more so than in other parts of the world.

I don't mean to imply that the ‘mad rush’ for participation and recognition passed over New Zealand unnoticed; clearly the world's contemporary jewellery scene is much too small and too intimate to be able to overlook the Pacific. However, it seems that due to the setting of New Zealand contemporary jewellery philosophy, emerging New Zealand jewelers are possibly finding themselves at the lead of the heated “body-debate”.

Ted Noten said, New Zealand jewellery might in fact often *“use traditional codes in order to break them...be owned by the public if it wants to touch the public...go out into the street to eat and be eaten...use traditional codes in order to break them...neither forgive nor forget, and...ignore all prescription.”*

johanna ZELLMER

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A prediction of things to come

I was living in an industrial area, walking past car graveyards everyday. Informed by the current state of our environment and my own personal surroundings, I wanted to create something that describes my idea of the future of jewellery.

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L to R: *Then you smile*
Found materials, silver,
paint
Now we run
Plastic, silver, found
materials, resin, silk
thread, paint

value in rarity? THINK AGAIN!

There are jewels so rare that they have their own name

Judith Binney, in *Songlines from Aotearoa*, states that the story of Te Kooti's diamond, hidden on the sacred mountains of each of the tribes who had sheltered him during the colonial wars, was given new life by Rua in 1905. In January of that year, the largest diamond in the world, the Cullinan diamond, was discovered in South Africa. The Boers called it 'God's stone'. After much public discussion, the parliament of the recently defeated Transvaal Republic voted in 1907 to give it to King Edward VII as a statement of their loyalty.

The uniqueness ascribed to the Cullinan diamond made it a jewel fit for the unique person of the empire, King Edward VII. According to Judith Binney's history, this inspired the prophet movement in New Zealand to find its own unique diamond which it could offer as a gift to this King, who would in return grant the Maori, independence.

Once preciousness was tied to rarity. The less available a good, the greater its value. Modern jewellery was founded on this principle. Behind the romance of the diamond was a strategy to reduce its supply so that they would be associated with elite status. In the information age, this logic is reversed. In the case of computer software, the more available it is, the greater its value. The ubiquity of Microsoft is its greatest asset – owning a Microsoft product enables you to communicate freely with the vast majority of computer users currently working with compatible software. How might jewellery respond to this radical reversal of value?

It's already there, all around us. So many people are walking along the street wearing that phosphorescent coloured wrist band which says 'Make Poverty History'. This bracelet is not worn to distinguish the wearer from others, as a mark of distinction. Regardless of the particular cause, this band identifies its user with the people—those who stand in solidarity to support the suffering peoples of the world against the interests of moneyed elites. We wear it to belong to the crowd, not to stand out from it.

There are many reasons why this kind of street-wear fits uncomfortably with contemporary jewellery practice. It is anonymous, cheap, generically designed and industrially produced. Yet, maybe we glimpse within it the potential for jewellery to engage with a world where the commoner is King (and Queen). Could we imagine a jeweller working with a campaign like Greenpeace to use the body as a host for viral messaging?

One of the great challenges to the environmentalism is the cultural capital of "travel". Our experiences overseas, particularly from Australia and New Zealand, form the hard currency of our conversations. It's much easier to start a conversation by talking about an exotic destination from which you have just returned, rather than something you have done locally. No one would like to be deprived of this kind of capital.

What could be an alternative currency? Imagine a medal-like brooch that you could wear if you didn't take a long-haul flight for a year. Suddenly what might otherwise be boring parochialism is now worn as a 'badge of honour'. There now is nobility to resisting the ready-made attractions of foreign tourism. We become curious to know what kind of mysteries and wonders the wearer of this brooch has been able to concoct in their backyard.

Jewellery as medal is part of a broader subset of ornament. Pins, epaulettes, crowns, tags and manacles are defined not only by the things themselves but also in their act of bestowal. Their acquisition is not a purely individual act. It depends on the recognition of others. While this might seem a formal matter, there are many incidences in everyday life where such bestowal can form a positive function.

The talisman is traditionally defined as an object to ward off evil. While we may no longer believe in such superstitions, we still like to wish each other 'good luck' in moments of trial. We know that such utterances are appreciated, despite their lack of real effect. So objects like the charm bracelet are given to support someone through their early life, as we might find many other cultures where jewellery is made to ward off the evil eye. Many traditions have small rituals for helping people through transition. It is a Jewish custom to give bread and salt to someone moving into a new home.

There's an opening here for jewellery that could respond to many of the challenges that we face in our stressful urban lives. We might imagine a hidden armband to be worn as support in your first job interview, a bracelet exchanged when forming a business partnership, or an earring for childbirth. The value of these works is not their rarity, but in their commonly accepted meaning.

Those starting a career in jewellery today are faced with an extraordinary challenge. They have the opportunity of re-casting jewellery from its previous status as an item of individual acquisition to its new meaning as a token of exchange. This does not mean a radical cut from the jewellery that has preceded us. There are ample precedents in contemporary jewellery of just such work, for example: Otto Kunzli's jewellery 'for others'. But it does involve re-thinking the role of artist from a purely individual unit, to an agent in the world.

Of course, many will continue to make beautiful jewels for people gifted with an appreciation of fine craft. But for others, this is the opportunity to forge a new path, where it is not just metal that is hammered out on the bench, but also relationships between people.

It's not a new idea. It is there at the birth of jewellery itself, still persisting in the most ubiquitous adornment: the wedding ring. The challenge is to re-connect this history with the possibility of contemporary jewellery. It has a familiar ring to it, doesn't it?

kevin MURRAY

Kevin Murray is an Australian writer and curator who can be found at:
www.craftunbound.net.



This necklace is the first in a new series of work that examines ideas of protection – looking at how the mechanisms we use to keep ourselves safe can easily become forms of control and harm. By taking a woollen blanket with all its associations of comfort and warmth, I wanted to see what would happen when it is turned into an object that, once wrapped around the neck, has the ability to choke.

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Blanket Protection
Woollen blanket, pearls,
thread, stg silver

genevieve PACKER

The Dystopia Knuckle Dusters explore what is generally considered to be a customary right of all New Zealanders – the annual summer waterfront holiday – and the increasingly unaffordable dream this is becoming. The rings involve simplified and traditionally ‘celebrated’ New Zealand motifs, silhouetted and placed combined across three fingers, creating a knuckle duster effect. The format itself talks about forced distance, as they become further removed from conventional everyday rings, and therefore less accessible to many viewers as a wearable jewellery piece. The Dystopia rings intend to evoke a sense of aggression and defiance – creating a personal weapon against changing times.

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Both: *Dystopia Knuckle Duster*
Stg silver



Road Trip

Procrastination plays a part in my work practice. Cue, a road trip as a distraction to the banalities of daily life and any pesky commitments hanging over my head. As I get lost on the open road, mind taken up with what tunes to play on the stereo, senses filled with the wonder of majestic mountains, rumbling surf and crisp country air, I can't help but notice the repetitive and varied road signs that are the unmissable and unmistakable visual language of the road. The call of the wild and thrill of adventure are heightened by warning signs of imminent danger and hazards upon the road. A 'roady' in an adventurous spirit is filled with mystery, romance and fun.

My work is a playful attempt to capture the childlike joy of being on the open road.

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L to R: *Slippery when wet*
Metal surface
Trucks crossing
Each piece contains: Stg
silver, toy cars, aluminum,
enamel paint, steel pin

lynsay RAINE

Suggestive Apparatus

The body is a site-specific landscape for which I have created this series of 'Suggestive Apparatus'. I am fascinated by momentary existential actions often taken for granted, particularly breathing. Making a spectacle of something that exists but is not visible incites mystery and intrigue. Chemistry laboratories and other sterile environments inspired the mechanical yet organic aesthetic of these ahistorical instruments. The process of glass blowing dictated the outcome of these ambiguous forms, quite literally capturing samples of my own exhaled breath, translating the ephemeral into preserved specimens. The result is an amalgamation of provocative extensions of the body prompting emotional response. I explore interactions between objects and the body, encouraging reflection about the value our own human existence.

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L to R: *Apparatus c*
Silver, flame worked glass, silicone tubing
Apparatus a
Silver, silicone tubing, child's dummy



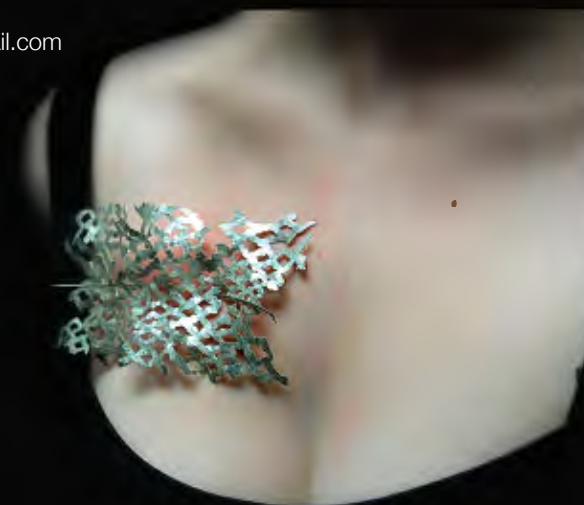
Graffiti is a reflection on the obsessive need we have with objects and how they can be used as a means to mend oneself physically and psychologically, such as through the act of collecting, fetishising, and integrating objects in and on our bodies for enhancement and repair.

Skin grafting is the surgical procedure used to repair skin by taking medically cut, meshed skin from another part or person and placing it over the injured area which is held by small stitches or surgical staples.

Silvergrafts are an abstract jewellery version of skin grafts, made of precious metal and latex. Similarly to the medical equivalent, these 'grafts' are invasively applied to the body, however it adorns the skin rather than mending it. To create the Silvergrafts the metal is put through a ritualistic process of fortuitous pattern making, hand sawing and hammering. Resulting in a fine filigree of undulating silver mesh; some of which have their own layer of latex skin.

To wear this jewellery, the body is pierced with a surgical wire pin, assimilating the Silvergraft brooch to the skin. It serves as a protective piece of adornment that contradicts itself by actively causing pain. With their own will, the wearer is physically and psychologically bound to the object. Essentially, it is a superficial enhancement used as a psychological bandage, reminiscent of the emotional attachment we form with objects.

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Phetius Epidermis
Sterling silver, surgical,
wire pin



Life started in the oceans and evolved, crawling its way onto dry land and onto our golf courses.

My inspiration comes from the ocean where life itself began. I like to use organic material in my work, together with felt, which is the oldest form of fabric known to mankind.

The first ring in my series is 'Fire, Water, Earth and Air' - the beginning of things.

The second ring in this series features a fossilised Crinoid. Crinoids resemble fern-like plants but are really animals, and are one of nature's success stories, having been around for 530 million years.

The third ring in my series is an 'Anemone', a word used to describe both flowering plants and sea animals, so encompassing the evolution of species from the ocean onto dry land.

By now, Evolution has crawled onto land for the fourth ring in my series – a large 'Triffid' which has devoured a bright yellow plastic golf tee. A triffid is a highly venomous fictional plant species. When dormant, the tentacles are rooted into the ground, but when active, triffids use their tentacles to propel themselves along at a moderate walking pace.

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Anemone Ring
Merino wool roving, UV resin,
natural rough diamonds, faux bone,
shoe polish, sterling silver, air plant

For many people, the word jewellery conjures up images of gold, diamonds and mass-produced bling. This adorned baggage has led me to explore alternative visual and contextual communications surrounding wearable objects that do not fit the traditional jewellery mould.

I create silicone jewels that, by design, encourage the wearer to interact with the object, negotiating how it is worn and how it appears to the outside world. This in turn encourages play and interaction between the wearer and observer. These floppy, changeable objects offer new possibilities for adorning and viewing jewellery, creating temporal art experiences for random audiences.

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Poppy leaf blob string
Silicone, pigments



kate WOODKA

'Slice of life' uses imagined female reproductive organs to give a tongue-in-cheek portrayal of twisted internal domestic bliss. Constructed of domestic products, the piece suctions onto the skin in a colourful take on a melodramatic hormonal world.

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T to B: *Untitled*
Suction cups, plastic, leaves,
sequins, thread
Slice of life
Rubber gloves, chux cloth,
sponge, felt, suction cups, plastic
leaves, sequins, thread, ribbon





Oculus

The eye akin to the spirit
revealing all we've learnt

Ever caught an accidental glimpse of yourself or your reflection in glass?
For one unguarded moment, we see what others see.
Gazing into a mirror, our eyes reveal another perspective.
Life's fragmented memories replay...
Visions and stories, deep within the genetic subconscious, echo from a
potent collective past.

This series is a continuation of Half Cast: exploring multiple facets of identity,
perception, cultural conditioning and visibility.

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Oculus
Bronze, Copper, brass,
painted wood, glass lens

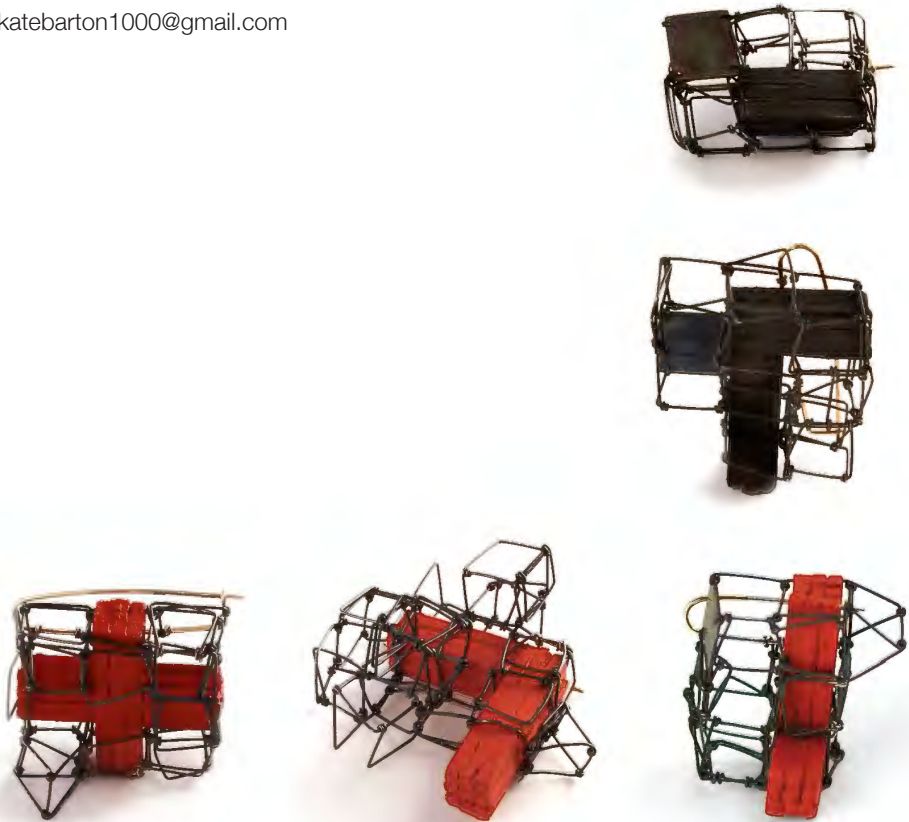
kate BARTON

The painted wooden forms made from model-making match sticks play at construction and take their inspiration from some of the largest structures in our self-made environments.

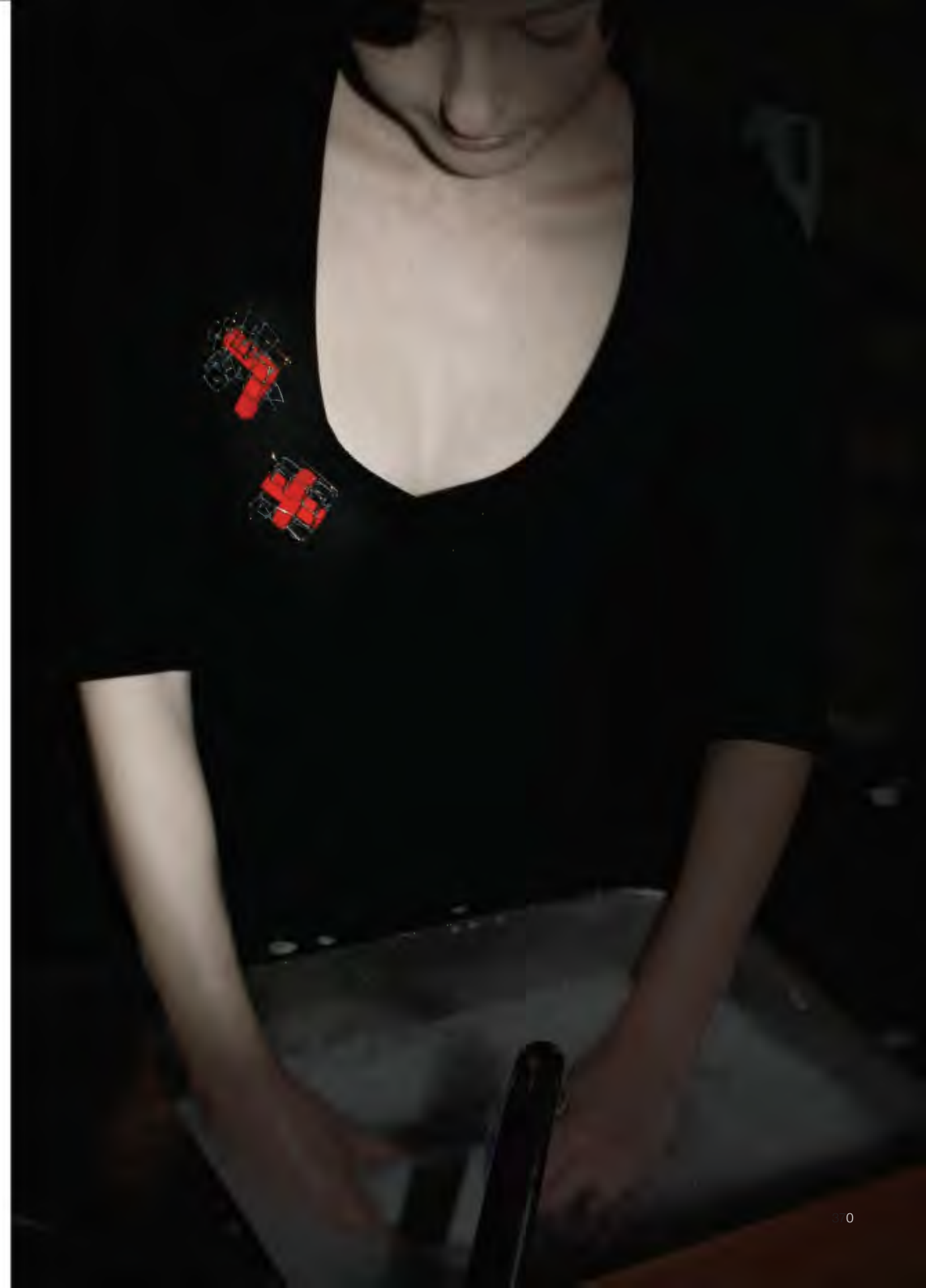
Made from simple modular parts using low-tech methods, the oxidized silver wire references building plans pulled into 3-D.

These miniature figurative structures lay their foundations in warm winter coats claiming our body as a new landscape.

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All: *New Structure Brooch*
Oxidized stg silver, 9 ct yellow gold, wood, wood glue, paint



isla OSBORNE

I love the contradictory nature of glass; it is solid whilst appearing transparent, seems soft whilst being hard and has the ability to freeze time. I am interested in capturing the moment when hot glass becomes solid, whilst retaining the illusion of movement. Light refraction on the beads in the collar makes them seem to be fluid and in motion, while the murrini tipped droplets seem to be dripping from the neck piece.

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Drip Collar
Soda-lime glass, murrini,
rubber, silver
The Ladder
Soda-lime glass, rubber

sarah READ

The Anagram Series

“When two people meet, each one is changed by the other so you've got two new people.”

John Steinbeck, The Winter of our Discontent.

Anagram: (Greek anagramma 'letters written anew') is a kind of word play, the result of rearranging the letters of a word or phrase to produce a new word or phrase.

This work references how we modify and are modified by others in our lives. The defining characteristics of four unrelated found objects (costume brooch, craft cameo, faceted button and sand rose) are pooled and then reframed - shuffled and spiced, pushed and pulled, travelled and doodled - to generate new forms with a vitality all their own.

sarah.read@paradise.net.nz



All: *Untitled*
Resin, silver, gold leaf,
brass, copper, diamond,
paint, perspex, felt, pearl



Teetering on the brink of the future, these sculptural creations playfully manipulate the idea of machines as extensions of our bodies, hinting at the lengths we will go to to preserve our physical being. From preservation, it's a short step to enhancement, even complete replacement of our fragile biological selves with superior mechanical constructions.

The views on what's acceptable are the topic of continuing debate - from the abomination of Frankenstein's monster to the superbly adapted post-humans of science fiction. As advances in technology are made to sustain life, new dilemmas will be raised.

Tread carefully humanity, the abyss could be closer than you think...

pigletinspace@gmail.com



Limbic System
Powder coated doll parts, recycled dialysis tubing, eye dropper, rubber, computer and electronic paraphernalia, matchbox truck wheels, copper, stg silver

mary WHALLEY + chris GRANSHAW

Age and time

Locket: sentimental keepsakes. Worn close, they hold memories. Seasons change, we age and time passes. Stories are created and retold, places are visited and objects collected that evoke nostalgia.

Senses trigger recollection, traditions pass between generations like heirlooms.

granshaw@xtra.co.nz



All: *Untitled*
Copper, 9ct gold, patina,
varnish, wax, found materials





This work comes from exploring the liminal areas between post-conceptual installation, performance and contemporary jewellery practice. The intricate and fragile icing techniques of traditional wedding cake decoration are transferred directly onto the site of the bride's body. This action has the potential to open up a range of social, cultural and psychological issues for the viewer.

vivien-atkinson@xtra.co.nz



Suite: Illusions
Sugar paste, royal
icing, tulle, stg silver

vaune MASON

My work usually embraces the mark of the maker – that is my identity within my work. With this particular piece, I wanted to force my mark further into the work, and to put myself into a slightly uncomfortable place. I have given over my physical identity as well as my 'marks' to this piece. The new owner, over whom I have no control, will be able to decide how I am viewed. They may never meet me in person, but with this piece, they can see an intimate side of me.

There is some reference to a locket here, and where traditionally lockets held an image of a loved one (of the owners acquaintance), this holds a potentially unfamiliar image.

In this way it also asks of a buyer – how much do you love the artist? Is the work itself the only thing that is close to you, or can you have a relationship with the person who made it?

vaunemason@gmail.com



Control
Fine and stg silver, recycled
Jarrah wood, leather,
copper, printed acrylic,
recycled lens, alloy rivets





We are all consumers of fuel, petrol, oil and petroleum products dictated by politics, power and greed, the haves and have-nots. Governments and bureaucracies dictate our freedom of movement and way of life. The price of petrol is rising and falling weekly, if not daily... Time is running out: oil is not an endless resource and the need for alternative fuels, and alternative forms of travel, is now.

The age of oil is over. Rest In Peace.

The ring is a powerful symbol. In my work, each represents a life-cycle and a red dot: a moment in time. Oil as matter is ancient; its life-cycle is nearly at an end. Like black links in a chain, tyres on a car, the rings hang suspended on a cross, laid bare for the world to see.

Rings In Protest

Revolution In Progress

Rise In Propaganda

Rights Indigenous Peoples

Revival in Peace

Rectify Instable Places

Redress International Pollution

Replace Impure Power

Repair Insolent Poisoning

Reinvestigate Imaginative Petrol alternatives

Rest In Peace

nekemoa@gmail.com



R.I.P: Rings In Protest
Wellington South Coast
rock, enamel paint,
aluminium wire, wax cord

Necessary Luxuries

Many of today's goods work as social signs and are the building blocks of self-expression and identity, but they also act as a tribal symbol of 'belonging' to a collective group. We actively and creatively invest in a particular brand, logo or 'luxury' product and its signification for the social identity it bestows upon us.

The charm bracelet is an autobiography on a chain and a symbol of our lives and, our personalities. A macbook, ipod, new car or a daily takeaway coffee have come to feel integral for everyday life.

In purchasing these 'necessary luxuries', are we just buying products or are we searching for and buying meaning?

jhana_millers@yahoo.co.nz



Charm Bracelet
Laser cut advertising
catalogues, adhesive



judges' thoughts on the three PRIZE WINNERS

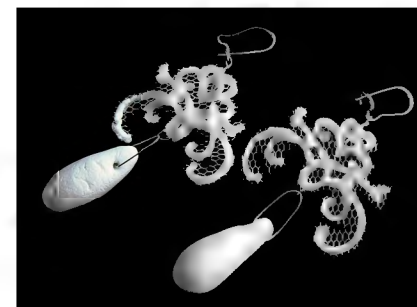
The first four years as a contemporary jeweller is a pivotal time. Inevitable and obvious issues confront the maker head-on: finding gallery representation and supplying proven selling pieces, not to mention holding down a day job. These exterior aspects of a practice push and pull new makers in perhaps unexpected directions. Although by no means insurmountable, challenges like this serve to define the committed versus those who will inevitably fall off the radar. A small yet vibrant part of the visual arts sector, contemporary jewellery has grown exponentially in recent years and witnessed a number of New Zealand practitioners establishing national and international reputations. The makers showcased in handSTAND provide a fantastic snapshot of just a few talents emerging from the handful of tertiary education programmes in this field, from around the country.

Top Mark Award winner **vaune MASON'S** unique work, *Control*, stands out with its consideration of the jewellery wearer. An intriguing and nostalgic object, the work is not what you would consider typical jewellery. A vintage-looking object resembling a mourning jewellery locket, or a 'box brownie' camera, and finished with a sensible leather strap, the wearer of Mason's work engages in a conceptual manner with the object.

In choosing from a selection of portrait images, one of which then peers out from the lens-like porthole, the viewer is perhaps left to ponder: is this a metaphoric device providing us the ability to capture our mood (like a camera) or is it suggesting that one can choose who we mourn on any given day? The truth is slightly different, as the images are of Mason herself, who explains: "I have given over my physical identity as well as my 'marks' to this piece. The new owner, over whom I have no control, will be able to decide how I am viewed. They may never meet me in person, but with this piece, they can see an intimate side of me."



Second place in the Top Mark awards went to **vivien ATKINSON**, whose series *Suite: Illusions* addresses bridal jewellery. A universal symbol, the 'bride' is synonymous with beauty, purity and, of course, the always implied air of temporality. In transferring to jewellery the fragile and undoubtedly highly skilled craft of cake decorating, Atkinson engages directly with the discussion of adornment, an issue which resounds more strongly in contemporary jewellery than other art practices.



Winner of the Resene Award, **jhana MILLERS'** *The Charm Bracelet* is a witty work which highlights our contemporary obsession with disposable consumer goods. This colourful collection of charms is ironically fashioned from the eminently more recyclable and un-jewellery-like medium of paper.



By the time they have 'made it', those who thrive in contemporary jewellery can be considered successful as both a fine artist and skilled craftsperson. The emphasis on craft skill is something which needs to be asserted here: skill, in combination with fresh ideas and cogent aesthetic explorations, that is. As writer and curator, Damian Skinner discusses in his essay, "developing skill takes time". Skill of course cannot be acquired via a certificate and it takes many years of hard graft in the studio to – hopefully – master the nuances which add the indiscernible polish that can define a successful craft practice. These makers are proving beyond doubt that they are well on their way.

matt BLOMELEY 2009 Judge of the Top Mark and Resene awards.

A curator and writer, Matt Blomeley is the Programme Coordinator of Objectspace.

'kicked out of the NEST'

I have taught at Hungry Creek Art and Craft School for the last eight years; we teach a Diploma in Jewellery Design to level six. One of the strengths of our course, I believe, is the strong technical basis from which we teach. This is evident in the work produced by our students.

However, it is increasingly obvious that there is a rift between the idea of the 'value of technique' compared to the 'value of design'. I am often told by students from other courses that they were 'not taught enough techniques', or 'I wish we had more time to make', and, in turn, I am often trying to explain the value of design to my students who just want to learn techniques.

I believe that we should try to get away from the idea that these are two different parts of the 'creative/making' process. Ideally, a 'craft-based, boundary-pushing practice', with all the relevant ambiguity this 'practice' has to Contemporary Jewellery is what is important. As much as a good idea has to be backed up by thorough thinking, research and exploration, the final work must be backed up by a thorough practice. This is what I am trying to achieve as a teacher.

I would like to see more mentoring taking place for recent graduates, who are often 'kicked out of the nest' without any support, even though they have probably all had an education which includes subjects like 'professional practice', or something similar. If they were able to access mentors to assist with their transition into the world, I think we may get a lower drop-out rate of graduates not continuing their work in the Contemporary Jewellery field. In saying this, the graduates also need to understand that there is only a limited amount that can be taught and that, as a learner, one needs to take responsibility for one's learning.

With this in mind, I commend the efforts of Peter Deckers (curator) and the New Zealand Jewellery show for handSTAND, as well as Matt Blomeley and Objectspace for 'Best in Show' (who has exhibited work from Graduating students nationwide).

My role as a teacher is to help students develop the skills needed to answer their questions, awaken their passions to become life-long learners and to help them appreciate and respect varying perspectives.

shane HARTDEGEN

Head of Department of Jewellery, Hungry Creek Art and Craft School, Auckland

contemporary jewellery at unitec: THE BACK STORY

Contemporary Jewellery education was a late starter in New Zealand, beginning in 1986 in a flurry of activity with the set-up of the two-year Craft Design Certificate. At the Mt Albert campus, then called Carrington, the course was extended to a four-year diploma. It was one of five studio-based craft courses that enjoyed the initial generous funding and support in the tertiary sector. In the following decades there has been much re-shuffling, deleting and struggling for survival with the changing politics and policies of education.

By 1994, the name is changed to Unitec and the course shifts to include the new Bachelor of Design in the 3-D Major alongside furniture and sculpture. 'Craft' is no longer in the listings and, in 1996, jewellery has lost the company of the glass and ceramics as majors, although they were still available as electives.

In 2008, the course again went through a major shift to the three-year structure of the new Bachelor of Design and Visual Arts. The Craft word is back in use, the jewellery being part of the Contemporary Craft Major alongside object/furniture and ceramics. The past couple of years have seen a resurgence of interest and support within the Department of Design.

This year five candidates for the Masters in Design are based in the Jewellery Studio, heralding a new era for Contemporary Jewellery education. This bodes well for the future development of the course despite the never-ending struggles with budgets and student numbers.

Critical to the success of the Unitec course has been the ongoing support of the 'industry' – these courses do not happen without the active strong community of practitioners, galleries, curators, writers to inspire the graduates and future students.

pauline BERN

Part-time jewellery lecturer/coordinator, Unitec, Auckland

'360 degrees of OPTIONS'

Potential contemporary jewellers are everywhere - what happens next relies on an institution to provide a supportive learning environment that facilitates growth in personal philosophy, development of an aesthetic and the refinement of work practices.

Contemporary jewellery encompasses the spectrum of making, of what is called the fine arts and what has been called the craft arts. It now sits outside of all descriptions and is whatever any maker can think of making. When a student creates a piece and titles it as, or locates it within jewellery, then that is what it is. The intention dictates its existence as jewellery. There are no rules, however should a rule exist, deconstruction and exploration are necessary to examine validity and to determine whether or not it has a place within a student's work practice. Education should always support this process.

It is expected that students will question their learning and our teaching. Knowledge is important, but providing too much information before a student has explored their own ideas can contribute to a prescriptive type of learning, leaving no room for the development of a student's own ideas. Students should drive the teaching. To have a prescribed curriculum encourages an "in house" look. Tailoring the learning to a student's interests supports these interests, their motivation and, importantly, their originality. By providing the type of environment that both supports and challenges a student's ideas and current thinking, there is always a way to move forward and keep developing fresh and innovative work.

Contemporary jewellery, from its inception, has sought to challenge all boundaries. The approach to the education of contemporary jewellery should maintain this. While a student's view at their desk tends to encompass only a 90 degree forward-facing vision, education should encourage a student to stand back from their bench and consider 360 degrees worth of options. As educators, we need to strive to provide a style of learning where support is foremost but which always seeks to challenge current thinking and rules. At the point where this ends, so too does the teaching of a contemporary style of jewellery.

kelly MCDONALD

Part-time jewellery lecturer, Whitireia Community Polytechnic, Porirua

advice for the art school JEWELLERY GRADUATE

"Like choosing between envelopes, choices rustle in their making. Choice is resonant, physical, titillating. It is a castle and a pit"

Michaela Hendry, Observatory. MIT, Auckland, 2002

A new jewellery graduate faces many choices upon completing their study and one of their biggest challenges is how to keep the momentum going as they make those choices that will define their path ahead. When working as a student within the structure of a course, they have constant deadlines established for them coupled with ongoing feedback and encouragement from their lecturers and peers. A new graduate can wake up after graduation and find themselves overwhelmed by the noise of deciding what path to take and how to begin moving forward. Moving from being a graduate to an emerging, then an established practitioner, is a rocky path and takes a lot of dedication. Here is some advice that might help graduates negotiate the terrain.

Have focus and passion for what you do.

Set 'making' goals – identify the fit for your work, do some research and determine what outlets and opportunities are out there for you. If you are not sure where to start, talk to your lecturer about your work and your goals.

Establish a dedicated studio space. Think laterally and be inventive with the space you have available, my first studio was a bench and a wall at the end of my bed.

Create your own deadlines and stick to them - based on the opportunities you have identified, set time deadlines for getting work made and out there. It is easy to treat jewellery making as an indulgence; we put it last after the business of running the rest of our lives.

Treat making jewellery like a job. Establish a set time each week, however small or large, to make your work and be disciplined about using this time only for your jewellery.

Maintain contact with and grow your peer network, start with the recent graduates (last three years) of your own and other institutes and don't forget your friends.

Establish a support group (keep this small-three to four people) – identify peers who you communicate well with and whose work you respect. Set regular dates to meet where you discuss your work and your goals. Eat cake. Great things can grow from informal collaborations, such as the Workshop 6 and the Weeds collectives.

Attend all the jewellery openings and events in your area get to know the wider community

Keep looking at jewellery and all other art forms that excite and inspire you.

Happy hiking and remember to spot the castles on the way.

mary CURTIS

Senior Lecturer, Manukau School of Visual Arts, Auckland

marks and REMARKS

vivien ATKINSON

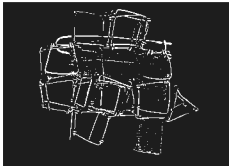


"The dream of the traditional white wedding persists".

Bruce E. Phillips on Vivien Atkinson, Independent writer and curator:

By transforming common materials into precious but fleeting embellishments, Vivien Atkinson creates powerful works that evoke empathy and memory. To do so, Atkinson melds conceptual art and performance with the traditions of jewellery design and body adornment. This approach enables her to work across a wide range of media with the knowledge that specific materials and design carry their own complex social and cultural meanings. Her temporary body adornments are especially evident of this. Vivien's work often emphasises the fragility of the personal in the midst of social, political and corporate forces. Atkinson's work also reflects the growing need in our age of mass production for design that provides not just function and style but also meaning and challenge.

kate BARTON



"These miniature figurative structures lay their foundations in warm winter coats claiming our body as a new landscape".

Miriam Harris on Kate Barton, Lecturer Programme Director – GdipDes Design, Unitec, Auckland:

Kate Barton is an artist who works in the areas of jewellery and animation. These two disciplines might appear to be irreconcilable, if the image conjured by the word 'jewellery' is that of a gaudy, diamond-encrusted ring, and 'animation' is suggestive of a cartoon sequence where anthropomorphised animals relentlessly chase each other. In Kate's world, however, working between these disciplines makes total sense, as she is interested in approaching both realms from the perspective of form, materiality, and space. Both jewellery and animation reap the benefits of her highly attuned sensibility that creates objects that have been sensitively composed from a range of materials, and are strongly aware of their relationship with the surrounding space.

Neither the garish, nor the frustratingly obvious have a place in Kate's creations, unless the idea motivating the work demands their presence. Rather, a rich layering exists in each piece, and a subtle range of associations is triggered in a viewer through shapes that verge upon the figurative, yet are also abstract. Meaning is also generated through a relationship between materials, such as the unsoldered wire that wraps itself like an imperfect cage around some textured wood. In these pieces that appear in handSTAND, the use of wire suggests both the skeletal structure of a building as well as the fragile tendrils of a spider web.

tara BRADY



"The feeling of freedom, exhilaration and adventure of the classic Kiwi 'roady', an escapism welcome in any season".

Vivien Atkinson on Tara Brady, Artist, Wellington:

Tara Brady is an increasingly competent technical jeweller. Tara comes from a background of print-making which remains part of her practice, often now found creating environments for her jewellery, or through the photo-etching process becoming an important layer on the jewellery itself.

Brady's work is filtered through a rich imagination and draws on memory and nostalgia, but by the quirky use and re-use of materials and images from the past the jewellery is contemporary and free from any sense of saccharine sentimentality. The work always creates a strong impression and comes with an intensely personal vision. It is this that makes the work compelling and desirable.

Philippa Clements on Tara Brady, Collector, Wellington:

I have found your work has struck a chord on a clear personal level through your conceptual intentions although not always aligned with my own interpretations. However, It is hard to know whether the conceptual content is what first attracted me or it was the alluring way you have picked your materials and juxtaposed these often with recognisable figurative forms.

The brooches really put a glint in your eye; they undoubtedly pull the viewer in with a polished look.

jacqui CHAN



"Chinoiserie in the age of globalisation: jewellery from the Chinese supermarket".

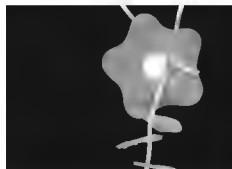
Professor Robert Baines on Jacqui Chan, RMIT University, Melbourne:

The metal brooches of Jacqui Chan convey a multi-layered script of her personal origins and broader cultural exchange. Domestic tins gathered from Asian grocers carry a rich graphic language that transposes into contemporary Chinoiserie. The printed metal surfaces she appropriates for jewellery evoke everyday popular culture and oriental domestic kitsch. There is a complexity in the detail, in the culturally steeped colour code systems.

Strategies are developed to work these fragile printed surfaces into 3-dimensional structures. There is no interference of fire or messy glue. Using cutting, folding and riveting, flat packaging is transformed. These playful tectonic experiments seem to recall Jacqui's background in Architecture. Her small elaborate forms celebrate freedom through ornamental excess and intricate structures. Folded tabs punctuate the surface providing strength through embellishment. These add both complexity and an intrigue, refracting the light and disrupting the image. These openings appear revelatory, like little doors or shutters yet at close inspection disclose nothing but a void.

There is fecundity and intrigue to these brooches. Jacqui Chan is highly intelligent, loquacious and energetic in her enquiries, and in an intriguing way, I see these marvellous attributes manifest in her jewellery artefacts.

sharon FITNESS



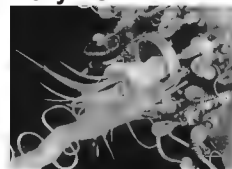
"Encouraging play and interaction between wearer and observer; creating temporal art experiences for random audiences".

Fran Allison on Sharon Fitness, Lecturer MIT, Auckland:

The jewellery of Sharon Fitness breaks all the rules. Jewellery, to many people, conjures up an image of a small, metal, precious, pretty, wearable object. Fitness' jewellery by contrast is large, requiring a person of robust individuality to wear it. It is predominantly silicone rubber, a material more likely to be associated with children's toys rather than jewellery. It is not really pretty, though the colours often draw the viewer in. The objects are fascinating. They shout, they beg for your engagement and interaction.

The textures require the viewers' touch and the wearer's body to activate the wobbles. Tooty hooters, blobs, blob strings, blob stacks, Mr Rocke... they are mad and humorous, playful and engaging.

vicky HUNT



"Ocean inspired mixed media organic ring forms incorporating felt".

Monica Moriyasu on Vicky Hunt, Owner of Monmo.Gallery, Orewa:

A delightfully quirky sense of humour and a gung-ho attitude is what sets Vicky T. Hunt and her jewellery apart.

Her professional training as an Engineer (Masters Degree level, Oxford University), Accountant and qualified Scuba Instructor shows itself in weird and wonderful ways. You can see the engineer's mind and mermaid tendencies at work in her decidedly aquatic, 'engineered' and captivating jewellery.

A love of exploration in the natural world, above ground and under the ocean, has seen Vicky travel to all corners of the globe.

Vicky's work shows an 'anything goes' attitude where she explores her medium with felted wool, pearls and fossils, to name but a few of the multi-media she incorporates into her work. Vicky's increasingly complex combination of materials and organic shapes delights the viewer and takes them to places previously unexplored. Vicky describes herself as the 'redheaded, tattooed, scuba-diving cephalopod lover' who creates under the name 'Ginga Squid'. Her large underwater paintings and delicate beaded jewellery are as colourful as she is.

vaune MASON



"I wanted to investigate ideas of the familiar, and of identity, creating an unfamiliar place for my own identity, and a more visual link between the artist and a potential owner".

Eloise Kitson on Vaune Mason, Director, Masterworks Gallery, Auckland:

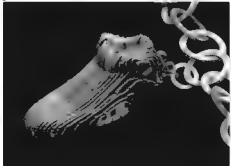
A first encounter with a Vaune Mason work evokes a sense of delight and childhood wonderment. Smiles erupt across the face and the desire to hold and investigate overwhelms. Trained in jewellery design at Whitireia Polytechnic, Vaune's work combines

jewellery with soft sculptures: objects reminiscent of a long forgotten childhood toy. Mason's work is not a simple remembrance of childhood, but rather manipulates symbols, motifs and aesthetics of childhood to explore notions of value, fragility and preciousness. Mason's more traditional metal based work often includes specimen-like vials containing vintage cogs from old watch mechanisms and occasionally plastic toy doll arms. Elements encased to reinstate lost value, now given the status of relics or museum objects.

These ideas of containment are translated to the containers in work by Mason using textiles. Skins from still-born animals and other furs are transformed into containers, boxes, sculptures for her jewellery. Their role as containers, holders of jewellery, bestows them with a 'preciousness'. Such a strong sense of value, typically assigned to these soft objects, rabbits and other toy-like animals by children, play through the subversion of the traditional hierarchy of adult values. The everyday is converted into adornment and sculpture.

With "Control", preciousness and fragility are explored in an aesthetic unfamiliar to Mason's audience. The container here, is a wooden box, a treasured container of, in this instance, Mason herself. A larger version of a locket, this neckpiece holds Mason dear, enclosing an intimate picture of Mason herself; strangely not someone the wearer will necessarily know by appearance, but is ironically repositioned in a site of sentimentality to the wearer.

Jhana MILLERS

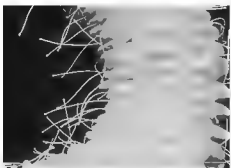


"Necessary Luxuries - as consumers how do we choose?"

Vivien Atkinson on Jhana Millers, Artist, Wellington:

Jhana Millers' works with one of contemporary jewellery's frequently voiced issues – that of value. In particular, the kind of consumerism that leads to an overwhelming desire for the latest accessory: a society of unthinking waste and throw-away mentality. Millers takes the eye-catching marketing catalogues that fuel this obsession and returns them to the market-place, re-purposed, re-fashioned and redolent of their questionable existence. Her 'charm necklace' created from multiple layers of paper carries a symbolic weight of global marketing.

Victoria MCINTOSH



"Blanket Protection – jewellery with the potential to harm".

Johanna Zellmer on Victoria McIntosh, Senior lecturer Jewellery & Metalsmithing, MFA programme coordinator, Otago Polytechnic School of Art, Dunedin:

To walk the tight rope of cleanness, purity and the flawed character of being human, contemporary society and its taboos are the stuff that triggers Victoria McIntosh's work. An adoptee herself, McIntosh employs her jewellery to magnify our very own hidden secrets and lies, desires and expectations.

Her work often carries a sense of the uncanny, already implied in the title: "My invented history" (2004), "The Apron Project" (2005), "Warning: Swallowing may cause indigestion" (2005), "In harms way?" (2008) or "Blanket protection" (2009), all of which create a feeling of both unease and familiarity.

Within this realm the meaning and necessity of PROTECTION has become a key subject for the artist.

Her jewellery habitually operates in the sense of an outer skin. Consequently, aprons, hair, lace and blankets contribute to the often muted material palette of silver, tin and pearls in McIntosh's work. When the artist transforms these "protective materials" into contemporary jewellery pieces, she uses traditional jewellery codes in order to cultivate a sense of familiarity. As a result of these unorthodox material combinations in shades of white and McIntosh's fastidious construction, the work frequently implies cleanness and purity.

It is precisely this marriage of the 'strangely familiar' with the profound sense of the 'unblemished' in McIntosh's work which intensifies the viewer's desire: The impulsive desire to touch and to protect from becoming spoiled, The aspiration to remain indiscernible and yet – The unexpected wish to share uncanny familiar secrets.

Neke MOA



"R.I.P: Rings In Protest".

Makarita EA Paku on Neke Moea, 'Director of Tribal fibres':

I have known Neke Moea for ten years, collaborated in the design of custom made one-off contemporary pieces to accompany my designer garments, as well as commissioned works on request of some of my clients over the years.

While Neke studied at Whitireia Polytechnic, working towards a Bachelor of Applied Arts Degree majoring in Jewellery Design which she completed in 2007, we worked together in fashion shows and exhibitions around Aotearoa.

In 2006, I travelled to Australia with a collection of her designer pieces where they were showcased at the Waitangi Festival in Brisbane.

I have been fortunate enough to be allowed to curate and exhibit Neke's works in the Nga Taonga a Maui Gallery in Napier from 2006-2008. I have every faith in Neke's ability as a dedicated artist who has worked very hard to create her artworks. I am proud to say that I have a collection of her pieces that have documented her growth along the way.

Neke is a very humble and honest artist who has a significant place to stand in, that belongs to that of the Maori world view, demonstrated, written and spoken about across varying forums.

All of Neke's pieces that I am familiar with are quite unique, raw and very moving to my heart with textures and material combinations that compliment conceptual designs that broaden boundaries, which is why I have loved collaborating with her in the design of new collections. One of our highlights together was showcasing at The Maori Market Event fashion show in 2007. Neke is an artist that is fully committed, making Contemporary Maori Body Adornment her life's passion and vocation.

Naku noa nei

isla OSBORNE



"Lampworked glass collar constructed from clear glass beads tipped with murrini".

Tracey Williams on Isla Osborne, Auckland:

Isla Osborne recently shared a memory with me about a photograph of her aged seven, blowtorch and enamelling copper coins in hand, while her chemistry teacher-father looked on proudly. Hearing this, I was enamored with the idea that a flame had been handed to her allegorically as well as materially. Witnessing her process, chemical intrigue borders on alchemy and becomes almost magical. It is that essence I see sealed hermetically within each piece of the artist's work.

Glass is both subject and object in Isla Osborne's work. The material's contradictory properties have concurrent physical, intellectual and spiritual resonances; being at once seemingly fluid while unyielding; and delicate while impenetrable. In an instant it can transform from liquid to solid; or switch from being the most exquisite seductive surface to razor sharp pieces.

The artist's oeuvre, honed through her design background, primarily consists of finely-crafted beads lamp-worked according to traditional Italian methods - a process she has constantly come home to via sojourns into glass blowing, casting and fusing. True to that image aged seven, she transmutes process itself: an ancient art form deliberately

selected and reinstated as contemporary jewellery; concomitantly repeating a form while technically testing material substance to create variation within each unit – lately involving enamels, metal oxides and fibres.

genevieve PACKER



"The Dystopia Knuckle Dusters explore the perceived customary right of all New Zealanders to the annual summer waterfront holiday, and the increasingly unaffordable dream this is becoming; the Full Cream Beaks intend to instill a new lease of life in the humble, and now obsolete, glass milk and cream bottles".

Kingsley Bair on Genevieve Packer, Senior Lecturer, School of Visual and Material Culture, College of Creative Arts, Massey University Wellington:

Gen Packer's conceptual and technical range is extensive and remarkable. She draws intimately on her personal history, from the humble and forgotten - the "lower case" – and, expansively, on the warm glow of the nostalgic clichés of our national identity. From digital prints on vinyl to laser engraved cowhide, hand-embossed wallpaper to sterling silver rings, Gen conceptually recycles and re-presents back to us the souvenirs of our past.

Gen reminds me of the piwakawaka she uses as a motif in her works. She flits and darts, plucking ideas with a crafted fluency and creative elegance. Although the past is the fertile ground from which she gleans her inspiration, Gen has her finger on the pulse of contemporary New Zealand design. For her, ideas are everything: she is a cultural theorist critically examining who we are and where we are going

lynsay RAINE



"Encapsulating the ephemeral to prompt emotional response".

Kim Meek on Lynsay Raine, Programme Coordinator for the Contemporary Craft Design Course at Unitec, Auckland:

It's intriguing to speculate that Lynsay Raine may have found her métier within the exacting niche of scientific glass blowing, as it's clearly become a significant component of her jewellery practice.

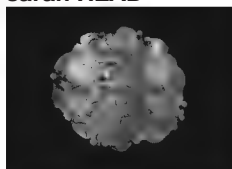
With an initial sweep of her recent pieces, vision becomes hooked on the cool spectral highlights of fashioned glass, along with the shine of highly polished silver conduit. The

surfaces evoke the operating theatre, a laboratory and the mirrored architecture of the beautician's counter, in equal measure.

Harnessing the autonomous power of the miniature, Raine works the paradoxical effect of the tiny – a dramatic reduction in scale can induce a corresponding increase in compulsion – with a focus on the details and their expanded meanings. With cool exactitude, a clutch of assorted laboratory apparatus are cast together – taps, funnels, pipettes, valves, chambers – then reassembled from the autoclave into playful configurations, conjuring clinical effect.

On occasion, works are augmented with catheter-like silicon tubing that alludes in hushed tones to the provision of nutriment and the efficient removal of the unwanted or unnecessary. Slowly, one begins to speculate on the curious absence of the effluvia that could be expected to flow through such pulmonary canals. For Raine, however, it appears enough to only hint at the more visceral aspects of the corporeal, lest the spell is broken.

sarah READ



"When two people meet, each one is changed by the other so you've got two new people."

John Steinbeck, The Winter of our Discontent.

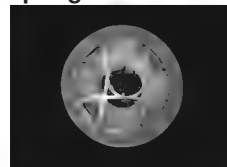
Kivani Moriarty on Sarah Read, Gallery Supervisor, Pataka Museum, Porirua:

Sarah Read's 'Anagram' series evokes memories from the past, taking me back to an era that speaks of beauty and femininity. Yet there are undertones of a more serious nature; metal stretches over familiar shapes creating speculation over what lies inside. A smothering of a precious stone could be a metaphor - to protect, or to stifle? Read's intention is to portray "how we modify and are modified by others in our lives". To me, the changes of materials and combinations are linked directly to the theme of the uncertainties surrounding genetic modification.

These pieces exude preciousness and delicacy, yet also express a powerful sense of discordance. Using a monochromatic palette with details in diamonds, glass, brass, silver and gold leaf, they capture the conflict of value; an important issue in contemporary jewellery. The 'Anagram' theme sums up Read's intent, showing a strong sense of internal questioning and conceptualisation that was realised by her masterful execution.

In 2008, Read won Pataka Gallery's Julie Oberon award for most promising student. Having followed her career to date, and appreciating her thought process, attention to detail, passion and commitment, I feel she is an artist to watch.

spring REES



"The eye akin to the spirit revealing all we've learnt".

Deb Donnelly on Spring Rees, Textile artist, tutor Visual Arts, Whitireia Community Polytechnic, Porirua:

My first impression of Spring Rees's collectable small objects is that they appear as a group of global compasses or spheres on the move; radiant with colour, expressive of her Asian ancestry each held together by an invisible stable axis. Perhaps these axis seek to provide her stability from occasional collisions with other cultural centres keeping hold of the precious realms that she seeks to preserve or offer clues of a festive force and celebration of life that comes from within.

We each explore and inhabit our own cultures through the eyes of generations before and after. It is important that we offer ourselves up for interaction as separate identities between those generations. The lens or oculus is also a recurrent theme in Spring's often multi media referenced work.

As tutor and facilitator, I have been fortunate to observe Spring's gradual emergence as a NZ trained jeweller and object maker. As she traverses her life experiences and themes Spring recognises well her role as a pivot between cultures and generations. The narrative Spring employs, the choice of media, whether barbed or brocaded, expressions full of meaning, contain links to places central to her whanau identity.

nadine SMITH



"Teetering on the brink of the future, these sculptural creations playfully manipulate the idea of machines as extensions of our bodies, hinting at the lengths we will go to preserve our physical being".

Chris White on Nadine Smith, Artist, Lecturer, Visual Arts, Whitireia Community Polytechnic, Porirua:

Frankenstein for Tots

Nadine Smith's work inspires association with conventions surrounding the body both socially and medically. It is one that does not position the body as an object; so much as the body supported, augmented or burdened by the technologies that are placed upon it.

Medical relationships are explored playfully as dolls and their limbs are melded and fitted with meticulously crafted additions. In some works, test-tubes, polished sterile steel and apparatus (the origins of ready-mades that are skillfully disguised), have been combined to suggest the body as cyborg-enhanced. In other works, exoskeletons lace around figures cradling bodies and inspiring thoughts of fragility - biology weakened to the extent that it cannot support its own weight. Here, dolls have been given the prosthetic lavishly: material is fashioned with the same respect a jeweller fashions a fine metal ring. Perhaps sympathy for the prosthetic-compensated doll is more potent for the evocation of a child's gaze, where restoration can add to and/or qualify the child's emotional attachment to the object.

kate WOODKA



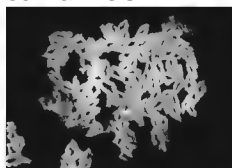
'Slice of life' uses imagined female reproductive organs to give a tongue-in-cheek portrayal of twisted internal domestic bliss".

Murray Lloyd on Kate Woodka, Photographer, Wellington:

Is pink the new black? In looking at the art of Wellingtonian Kate Woodka in which chux cloths, tampons and panty liners abound, pink colours permeate. Pink is a colour full of ambiguity – think of the pink panther, the pink ribbon, Pink Floyd and the pink dollar. Woodka uses this ambiguity to good effect. Woodka states her use of the colour pink instills a sense of fun in her art but the materials she chooses to work with - including rubber gloves and scrubbing brushes denote domesticity and feminist stereotypes.

Looking beyond the physical representation in Woodka's work reveals a darker edge. Her early work looks back, nostalgically referencing memories of her childhood and family, but the little silver and pink brooches from the Cameo series have metamorphosed into appendages that reflect the journey through childbirth and medical intervention. Woodka said of her 2007 series Ladies on E *"the work communicates...cystic ovaries, painful breasts, wounds, scars...and uses a pink facade to mimic and mask the difficulties of womanhood..."*. Woodka's latest work furthers this journey while also continuing her transition from being seen as jeweller, into that of artist.

selina WOULFE



"Graftification: an invasive procedure performed on the Body with Surgical wire and Silvergrafts superficial enhancement used as psychological bandage".*

Rowena Fuluifaga on Selina Woulfe, Artist, Lecturer & Pacific Coordinator. Unitec Visual Arts and Design Department, Auckland:

Selina Woulfe - English / Irish / Samoan / Wallis Island / Tokelauen

Selina's work discusses contrasting fetishes played along with the physical and psychological relationship people have with body adornment. Her multi-cultural background takes a subconscious added dimension when manipulating tactile environments that enhances sensory boundaries whilst integrating the body, the mind and the object.

Selina's work undoubtedly engages in both subconscious and conscious research into fetishism and body modification practices to a degree that shows sophistication and confidence in her practice. Her recent film submission into Best in Show 09 at Objectspace gallery, displayed her acknowledgement of the importance of human relationships when investigating tactile environments associated with the body. This also plays a delicate and culturally valued degree of importance from a traditional Polynesian perspective.

mary WHALLEY + chris GRANSHAW

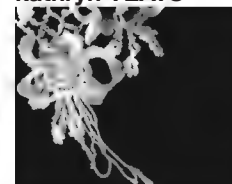


"Time is a slippery concept we strive to make concrete; this collaborative work explores ideas linked to the passing and holding of time".

Steve Moore on Chris Granshaw, Jewellery Lecturer MIT, Auckland:

Chris Granshaw creates works with a very meticulous approach. Her pieces are the result of much deliberation in order to achieve specific goals. She will chase a particular technique until it is mastered, then apply her new-found abilities to her next creation. Chris is always open to learning new techniques in order to broaden her horizons. Her jewellery is fresh and innovative, which reflects the love she bears for the art of hand-crafting jewellery. Chris makes and sells her pieces from her own Studio called "Silver Sands" in Port Waikato.

kathryn YEATS



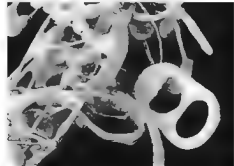
"Handmade crochet lace neckpiece explores historical narratives, inert and reactive materials and the organic process of making".

Belinda Hager on Kathryn Yeats, Contemporary jeweller, London:

To me, these pieces depict the intricacies of life and the mark-making that records them. They are evolving and unpredictable works, yet speak quietly of niceties and honour. They evoke a time past when women learned and practised the art of handcrafts in service to daily life, and I find it poignant that they are degrading at a pace we seldom slow to now. There is an element, too, of defying the forbidden. Staining on white tablecloths or sheets would once have been grounds to discard; yet, here, the works are only complete because of the stains. The white objects are much more than a substrate though. They tell their own story of toil and service.

Paralleling this is a scientific curiosity played out in the 'what happens if...?' aspect of the ageing and proximity of the constituent parts. The materials need each other to function as the whole, and their interaction is pure chemistry.

anne-mieke YTSMA



"A prediction of things".

Philip James Frost on Anne-Mieke Ytsma, Artist/Painter, Dunedin:

"AND NOW IT'S THE FUTURE
JEWELLERY OF A
TWISTED DAY BEEN
GONE BUT NOT
FORGOTTEN
REMEMBERED
FOR ITS
SILLY-NESS
IT'S LOVE...
AND NOW THAT
WORLD IS AROUND
MY NECK
AND I REMEMBER
WE ARE ALL A GIFT."

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