

**32 / TONY DE GOLDI  
& GRANT CORBISHLEY**

'Yee Haaa! Howdy partners! 'Dressed to Kill' - this town ain't big enough for the two of us!' is a collaborative project investigating relationships between production, purpose, display, documentation, performance and adornment.

**34 / JULIA DEVILLE**

'Learn to die'.

**36 / LANG EA**

'Romancing the stone' is a collection of ten short personal stories behind ten precious stones. The stories illustrate survival, humanity and cultural identity, captured on a DVD format—within the realm of a visually, abstract documentary genre.

**38 / ILSE-MARIE ERL**

A number of imprinted silver fetishes climb up a wall and keep getting rearranged by jewellery lovers to tell different stories.

**40 / CHELSEA GOUGH  
& GABBY O'CONNOR**

Jewels grow and spread like an untamed virus, not on our adorned selves, but on the very objects that we fill our homes with...

**42 / NIKI HASTING MCFALL**

'Iced Vovos' are assemblages made from children's toys, glow-in-the dark plastic flowers embellished with beads and my dust-gathering paraphernalia that 'may come in handy some day'.

**44 / CATHARINE HODSON**

Wearing the right necklace for the conditions.

**46 / JENNIFER LARACY**

The deconstruction of this symbol, literally and figuratively, not only evokes a feeling of loss on a sentimental, social level, but also refers to the breakdown of traditional concepts within contemporary jewellery-making.

**48 / LÉOLA LE BLANC**

'The Route of all Evil' is an interplay between issues of ornamentation, narcissism and hedonistic characteristics related to the body.

**50 / GINA MATCHITT**

My current work translates well-known local and international brands from English to Maori and meditates on the relationship between language as logos, and language as economic power.

**52 / VICTORIA MCINTOSH**

'My Invented History' combines found objects, textiles and my hair, I set about creating heirlooms to an imagined past.

**54 / SHELLEY NORTON**

I am fascinated by the manufacture of meaning...

**56 / ARTI SANDHU**

Jewellery concepts for India - where animals, lamp posts, scooters, rickshaws and other mundane everyday objects hang off a tangled network of electricity cables to form a collection of (un?)-wearable necklaces and brooches.

**58 / PIPPI TETLEY**

'Baubles' is about taking jewellery out of the drawer, putting it on the wall and providing more than one option in a single piece of jewellery.

**60 / LISA WALKER**

A collection of about 200 handmade objects consisting of jewellery and pieces that may become jewellery...

JEWELLERY OUT  
OF CONTEXT

**02 / LIESBETH DEN BESTEN  
(PREFIX 01)**

Reflexive jewellery perceives the phenomenon of jewellery in a reduced and immaterial manner; 'JOC' objects have the same intentions but a different materiality.

**04 / LOTTE MENKMAN  
(PREFIX 02)**

Jewellery is fashion. But fashion is not jewellery...

**06 / WARWICK FREEMAN  
(PREFIX 03)**

A brief history of New Zealand Contemporary Jewellery's self management systems.

**08 / PETER DECKERS  
(FOREWORD)**

JOC (Jewellery Out of Context) aims to deconstruct jewellery's most elementary principle—'Made to Wear'.

**10 / DR CAROLE SHEPHEARD  
(INTRODUCTION)**

Your place or mine, Jewellery Out of Context: shifts and steers from artist's interrogations.

**14 / FRAN ALLISON**

How to...make a rabbit from a sock...make a necklace from a frock uses clothing as a resource in the making of jewellery. In recycling this frock to make a necklace I attempt a transformation while acknowledging the history implied by recognition of previous usage.

**16 / COLLEEN ALTAGRACIA,  
ROSS MALCOLM  
& CAROLYN MILBANK**

If your beads could talk what stories would they tell?

**18 / RENEE BEVAN**

Assuming the position of archaeologist, I reproduce from that which is already reproduced, excavate false history and perpetuate longstanding jewellery myths.

**20 / EMILY BULLOCK**

What is sexy, desirable, valued, and sought after?

**22 / SANDRA BUSHBY**

Moving through craft practices from goldsmith to embroidery I have used the hand craft of embroidered stitches to recreate the historically innovative Tiffany jewellery designs.

**24 / STELLA  
CHRYSOSTOMOU**

'HOLE' investigates the power and meaning jewellery exerts through its absence.

**26 / TRACEY CLEMENT  
IN COLLABORATION WITH  
MELISSA LAING**

'A Leading Role' is a cheeky look at the role jewellery plays in pop culture, from B-grade flicks to Hollywood blockbusters.

**28 / DEBORAH CROWE**

'Bling, bling!' These mirror boxes present jewellery items as objects of desire.

**30 / ANDREA DALY**

An 'ex-voto' plaster can be decorative yet when it is ripped from the body it allows the wearer a personal moment of penance.

JOC



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JOC



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JEWELLERY  
OUT OF  
CONTEXT

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# JEWELLERY OUT OF CONTEXT TEXTS

## OBJECTS ... NOT TO WEAR

*JOC* celebrates the object. That was my first impression when I visited *Jewellery Out Of Context* at The Muse in Sydney in 2006. But is it jewellery? Hardly any item seems fit for wearing. These objects are things in themselves. Not abstract and fundamental objects, which only refer to their own *objecthood*, but objects alluding to jewellery, decoration, and even to surface ornamentation and embellishment. The exhibition is about deconstructing and looking for new contexts. *JOC* comes from far away, from an exotic country in the Pacific called Aotearoa by the Maori and New Zealand by pakeha. If we consider art as the best way to understand a culture, and if we take jewellery as a special branch of art, could we discern, then, a special New Zealand way of putting things?

Around the world jewellery artists have been exploring the meanings and mechanisms of jewellery for more than thirty years. Beginning in the 1970s European jewellers, especially in The Netherlands and Britain, began liberating themselves from craft, material, size and conventions. This resulted in body sculptures and objects to wear. In Holland as early as 1970 Gijs Bakker and Emmy van Leersum made white tube-knitted elastic suits with integrated decorative parts in order to design a new kind of clothing.<sup>1</sup> In England Susanna Heron experimented with light projections (1978-79).<sup>2</sup> And around 1982 Pierre Degen started making *wearables*, large sculptures of light materials that investigated to what extent a sculpture could be called wearable.<sup>3</sup>

The validity of jewellery was also explored in a more profound way which eventually led to its minimisation, and even dematerialisation: the shadow jewellery by Gijs Bakker (1973),<sup>4</sup> the invisible steel implants of Peter Skubic (1975),<sup>5</sup> or the radical jewellery in words that Manfred Nisslmüller has been creating since 1977.<sup>6</sup> Nisslmüller sees jewellery and adornment as a phenomenon, making 'jewellery suggestions', by exhibiting or publishing texts that might be 'reasons for jewellery'. These texts have a philosophical character. He claims, for example, that irritation can be jewellery, or that disturbance is jewellery. In 1984 he exhibited micro-cassette recorders, hidden in clothing, as invisible jewellery that could only be perceived by hearing. The recorded text consisted of just one repeated word: brooch.

Where others use the notion 'conceptual jewellery', I like to call these works 'reflexive jewellery': they reflect on jewellery in general or on certain aspects of jewellery; they teach us about jewellery and about our attitude towards it; ideas play an important part in it. During the short history of reflexive jewellery, the tendency to reduce and avoid making objects, and concentrate on temporary or non-tangible pieces seems especially strong in Europe. In the last decade jewellery artists discovered other media and ideas took the place of craft. In the wake of these developments (weak) ideas became a disguise for poor aesthetics. Conceptual jewellery runs the inherent risk of being a mere trick, free of engagement. But it has also enriched the jewellery scene.

For example, Suska Mackert (Germany/NL) made a provocative temporary work by applying a philosophical text in gold leaf to

- 1 called "Kledingsuggesties" (Clothing suggestions), first presented at Gallery Art & Project, Amsterdam 1970
- 2 Exhibition catalogue "Susanna Heron, Bodywork", Crafts Council Gallery, London 1980
- 3 Exhibition catalogue "Pierre Degen: New Work", Crafts Council touring exhibition, 1982/83
- 4 Ida van Zijl, *Gijs Bakker and Jewelry*, 's-Hertogenbosch 2005, pp.146-149
- 5 Helen W. Drutt English e.a., *Peter Skubic, Between*, Stuttgart 2001, pp.132-133

the pavement in front of a jewellery shop, attracting attention of passers-by, coaxing a smile or challenging reflection.<sup>7</sup> Ted Noten (NL) organised funny and entertaining 'Chew your own Brooch' projects, in which people chewed a piece of gum which was later cast in silver and gold.<sup>8</sup> A do-it-yourself project like this shows that the artist can even withdraw from the creative process of making a form. And Mah Rana (GB) interviewed average people about the average jewellery they were wearing for *Meanings and Attachments*, consisting of portraits and text.<sup>9</sup> Works like these are intended to attract non-insiders, to provide a tool for their understanding of jewellery and to question their customs, conventions, taste and preferences.

*JOC* asked artists to envisage jewellery as a phenomenon, beyond traditional boundaries and pre-conceived notions. It was open to artists across all disciplines. *JOC*, therefore, is about work with a different materiality, that has the same intentions as the European examples above. It belongs to the category of reflexive work but it has resulted in material objects, like bags, a frock, installations and furniture, which are rooted in a rich craft tradition. Aspects of jewellery – desirability, glitter, decoration and power – are used to inject and enchant other objects. These objects are in a way homeless, neither belonging to art nor jewellery. A breast is not a piece of jewellery. When Emily Bullock makes a bejewelled breast the object becomes a conversation piece because of the use of glittering beads. Yet it will never become a jewel. The ornamentation is an extra layer which talks in 'jewellery language' about female beauty.

- 6 Manfred Nisslmüller, *Über (und) Schmuck*, München 1993
- 7 Exhibition catalogue "Wrappinghood", Middlesbrough Institute of Modern Art, 2005
- 8  $CH_2=C(CH_3)C(=O)OCH_3$  enclosures and other TV's, Rotterdam 2006, pp 24-39
- 9 Mah Rana, *Meanings and Attachments, MIMA calendar 2007*, Middlesbrough Institute of Modern Art, 2007

Another example is the Nine Lakh Rupee necklace by Arti Sandhu which is and remains a wall piece. It is a humorous comment on middle class Punjabi jewellery customs, but it offers no alternative. The object is unwearable. Gina Matchitt translated well-known New Zealand brands to Maori and created luxurious shoppers bearing these Maori names. They appeal to our sense of greed because of the tempting materials such as velvet, fur and diamonds. The shopper bearing the name *Mikaere Puke* refers to Michael Hill, a chain of jewellery stores in Australia and New Zealand. Matchitt's project focuses on the connection between economic power and language and she plays with the glamorous and tempting aspects of jewellery in a very clever way. These examples and others talk about jewellery yet do not represent jewellery.

The strong *objecthood* in this exhibition seems caused by the fact that many of the participants are not jewellers but textile artists, designers or fine artists. 'Making to wear' is not their concern. Objecthood even prevails in the jewellery pieces in this exhibition, like Shelley Norton's *Pure Thoughts*, Sandra Bushby's *Embroidered Tiffany Necklaces*, and Lisa Walker's eclectic collage of objects-on-their-way-to-becoming-jewels. It is therefore an unusual exhibition, with transgressive work that has strikingly cheerful and playful vibes.

### Liesbeth den Besten

An art historian who works as a free lance writer, curator and advisor

## **JEWELLERY IS FASHION. BUT FASHION IS NOT JEWELLERY...**

From the earliest times, a jewel was primarily a family memento to pass on to the next generation after a mother's death. It could also be a gift from parents to a child to remember a special occasion. Those jewels were precious to their owners, not only because of materials or artistic merit.

There is a big difference between the jewels I inherited from my mother and the jewellery in the Museum of Apeldoorn (CODA) collection. There are also differences between the CODA collection and the jewellery you see most people wearing in daily life. These days girls adorn themselves with funny decorations, boys wear their iPods day and night for listening to as well as for show, and men wear small signs of distinction like necklaces with a cross or coin, or a special watch. My neighbours, friends and family, all have special ways of adorning themselves. Jewellery is fashion. But fashion is not jewellery...

The CODA Museum collection documents the developments of modern jewellery since about 1960 in at least 1500 objects of mainly Dutch origin, plus works by designers from England, Germany and other countries. The Museum has witnessed radical periods in jewellery's history along with new forms of jewellery that have expanded and tested its practical limits. Many works draw on jewellery's relationship to the body and clothing or consist of performance-based work and photographic jewellery events like those of Susanna Heron and Caroline Broadhead. In making acquisitions the emphasis is on works made in connection with the visual arts. The sculptural emphasis in jewellery has been documented in the works of Ruudt Peters and Hilde de Decker. It is remarkable that jewellers like Ruudt Peters have developed projects for public spaces in Amsterdam and elsewhere: he has decorated buildings, designed fences and recently created a fountain. Hilde de Decker has done installations and conceptual work inspired by ancient tableware, like casks and lusterware.

The CODA Museum shows jewellery in changing exhibitions throughout the year. Small experiments at presenting objects, not only in display cases but in photography and film, have been staged. The latter were attempts to show that jewellery has a life of its own after being made by craftsmen and craftswomen.

'Jewellery' is not understood as a wide and rich field because it is split up into separate parts that have no coherence, like art jewellery, jewellery in daily life and jewellery in fashion. By changing the focus to the whole or by giving attention to different parts, a museum can broaden awareness by showing noteworthy jewellery in unusual settings. By presenting new artistic and technical impulses in the jewellery field and stimulating engagement with current discourse on beauty and meaning, the museum can provide a dialogue for public participation. This activity is especially relevant now because jewellery is in vogue!

Roland Barthes, French philosopher, linguist, and educator, declared that the meaning of a work of art does not reside in authorial intentions but has to be understood as 'text'. He opens up the meaning of a work of art by studying the implications of its social environment and decoding this as text. The message of a jewel can be found in a tissue of the author's message and in a multi-dimensional discourse in which a variety of viewpoints blend and clash. Michel Foucault, another French philosopher, points out the individualising process in authoring an artwork. He suggests that meaning belongs to the author as well as having stability and coherence. Allen J. Scott distinguishes the intended meaning of the author in what he or she meant to produce, the received meaning that people take from the object and the meaning that is found in studying jewellery as 'socially situated'.

Meaning is a process, not a fixed entity, and it occurs through research into cultural meaning in other fields and discourses. In studying an object – in this case, jewellery – our exploration will unearth the structures, codes, oppositions and grammars that underlie jewellery's latent and future meanings. Until now there has been some research in the field but to speculate on jewellery's future it will be necessary to develop more intensive and creative study and theory about the status of the object, the relation of reality and representation in the object and the discourse of meaning from different cultural fields. In summary, meaning cannot be separated either from the intentions of the author, the audience, 'text' or context. Research and study are needed to develop a new and rich context for jewellery in the realm of art as well as in everyday life.

**Lotte Menkman**  
April 2007

## JOC'S AS GOOD AS HIS MASTER

Although I don't recall contemporary jewellery in New Zealand having a well-developed sense of itself in 1984, the group selected by the Arts Council to attend the Jewellers and Metalsmiths Group of Australia's conference in Melbourne that year was in fact reasonably representative of the scene at the time. Of the six jewellers chosen Jens Hansen and Kobi Bosshard represented the early history of the contemporary sector's development. Both goldsmiths with European heritage had established workshops in New Zealand in the 1960s; workshops that helped introduce a modern sensibility to the look of New Zealand jewellery design. Elena Gee, Peter Woods, Nick Charlton, and I represented the developments of the 1970s. Although Elena and Nick had experienced tertiary level training (Elena in Australia and Nick at art school in Auckland) this period was mostly characterised by people like myself who were self-taught. Some jewellers had a passing acquaintance with technical training, a night school class or some tricks gleaned from a friendly jeweller but most of us had no training at all. Many of this group exhibited and sold through *Fingers Jewellery*, a cooperative jewellery gallery established in Auckland in 1974.

One area of New Zealand jewellery practice not represented at the conference was stone and bone carving. Carving emerged as an art form in the 1970s independent of the contemporary jewellery movement. The impetus for this interest in working stone and bone came from the pre-European Maori history of carving and often the forms used were a contemporary reworking of pieces worn in traditional Maori culture. At the beginning of the 1980s this interest in early jewellery practice in Aotearoa and the wider Pacific was used by many of the jewellers based around *Fingers* to create a new wave of jewellery production. Made from natural materials this work was later canonised in the *Bone Stone Shell* movement.

The visit to Melbourne and our exposure to the tertiary system that taught jewellery as part of an integrated art school model opened our eyes to the lack of such training in New Zealand. On our return a meeting was called. Our group's proposal to sponsor a course under the auspices of an existing art school was soon overtaken by the government's restructuring of art education and a larger initiative calling for multi-disciplinary craft education within the national polytechnic system. This led in 1986 to the formation of nine craft design courses in polytechnics; at least seven of them included a jewellery design component. Today only a few of the courses provide jewellery study at the level intended by us back in the early 1980s.

A more rewarding outcome of the meeting was the formation of the Details Group, an organization for jewellers, metalsmiths and carvers. It existed from 1984 to 1990 and shared its organisation and the publication of a newsletter among members in different cities on an annual basis. The assumption that a younger group would eventually develop from the craft design courses and take over the organisational role of the group was naïve. The Details Group eventually folded after using up the small resource of willing editors. With jewellery training having such a short history in New Zealand it is only in recent years that the courses have been seen to have any influence on the sector's leadership.

Today, just as in the 1980s, leadership emerges ad hoc from the practitioners. The current lack of an existing formal organisation means the field is open for anyone to create an event, curate an exhibition or call a meeting. Mostly we don't, through either lack of confidence or laziness. Yet the pervading spirit is egalitarian enough that if anyone decides to promote, or participate in, an initiative, then it is interest not compulsion that pulls the sector together, usually in large numbers.

In recent years the history of such initiatives has been distinguished by the three-letter acronyms of their titles: *JAM* in 1999 was a collection of jewellery events and exhibitions held in Auckland. It provided the opportunity for New Zealand contemporary jewellery to take a look at what and where it was on the eve of the millennium. *JIM* in 2000 looked at jewellery presentation in New Zealand and further afield with guest speakers Mari Funaki and Paul Derrez. *JOT* in 2003 took advantage of a visit by Otto Künzli to consider his and local response to the question: 'New Zealand Contemporary Jewellery – who gives a jot?'

Peter Deckers obviously does. *JOC* is not only heir to this three-letter naming tradition but to the older tradition of self-appointment to the task. Self-appointment means that Peter hasn't had to answer to exhibition criteria such as being representative – it's allowed him to make up his own rules. Whatever rules govern *JOC*, it is the determination that jewellery matters that is vital and in the absence of an institutional or organisational authority, *JOC's* as good as his master.

**Warwick Freeman**  
April 2007

The word jewellery traditionally evoked something precious, wearable, small and ornamental. The skilfully worked, glittering metal and gemstone pieces have had critical limitations in modern society and given way to new expression. In the late 20th century young artists saw 'jewellery' as a canvas for inspiration. Objects were fabricated from ideas rather than precious materials, and new materials were found through creative experimentation. Artists like Otto Künzli, Karl Fritsch and New Zealand's Deborah Crowe pioneered the idea of using the historic jewellery discourse as a source.

*Jewellery Out of Context (JOC)* is born from the desire to communicate the jewellery issues both in familiar and different formats. The *JOC* exhibition of 24 submissions created by 28 New Zealand artists (citizens, emigrants and migrants) aims to deconstruct jewellery's most elementary principle—'made to wear'. It is a playful questioning of jewellery's core role – it is 'jewellery' looking at itself, reflecting on the world or dressing up for its own party.

In the 'call for entries,' the motivation to include multi-disciplines related to the aims of the 2006 Jewellers' and Metalsmiths' Group of Australia (JMGA) theme, which is *to take makers, collectors, critics and thinkers out of the comfort zone of their normal environments and place them 'on location'; a hypothetical site where speculation, inspiration and the accidental can emerge and diverge, questioning the place of the production of meaning and the meaning of production.*

The curators invited the artists to look beyond, but not away from the phenomena of object ornamentation and object psychology. Traditionally the technical dexterity required in miniaturisation and the intrinsic material properties of jewellery have taken precedence over the more arbitrary personal qualities of stored memory. *Jewellery Out of Context (JOC)* aims to question this hierarchy by revealing alternative ways of understanding the intimate and complex relationships we have with jewellery. The inclusion of works of larger scale shifts the way jewellery has been (re)presented.

Seen through the eyes of artists, conventional jewellery relationships and norms – what is precious and what is not – are transformed. All elements are made precious by their reflecting who we are and what we like to be. This project focuses on how we denote the different qualities that jewellery embodies. The *JOC* artists have explored the relationships and transformations of jewellery in its wider content. Materials are not treated as sacrosanct or hierarchical. Instead the emphasis is on context.

The *JOC* curators' interests and their own practices informed the combined ideology. Their partnership formulated the following statement: *The exhibition title – Jewellery Out of Context (JOC) – reveals the curatorial position and the curators' quest for ideas that re-appraise, reconsider and extend the field of jewellery. This formed the basis/brief for original and innovative proposals and has been the criteria for selection. This exhibition asks its artists to examine the 'jewellery phenomenon', and the surrounding discourse and to reappraise it through the process of creative interrogation, intervention and 're-contextualisation.'*

In the *JOC* exhibition a combination of craft, design and contemporary art can be observed as well as artists working alone and in groups. The aim was to provide possibilities and opportunities for experimentation and creative partnership. Combining art and design practices with their craft linkage, presented with and by each other, opens up debate and provides opportunities for new ideas. In this show the artists explore jewellery in its wider context thereby reveal and unravel many facets of the jewellery discourse.

**Peter Deckers**  
(Curator)

# Introduction

## **YOUR PLACE OR MINE: JEWELLERY OUT OF CONTEXT**

The production and reception of craft in the twenty-first century occurs within a significantly changed creative context. The practitioner knows that technical knowledge alone does not contribute in major ways to cultural change and that challenges to aesthetics, and symbolic and utilitarian functions are useful tactics in which to engage in a broader critique. While there are still many valuable activities that reflect twentieth century design principles, style and technical expertise, an opening out of the field has seen groups of artists raising the profile of contemporary practices within the field of the applied arts. These artists are well aware of discourse that attempts to canonise and marginalise and have by necessity become exponents of a more inclusive interdisciplinary (and more subversive) approach.

The exploration of a wide variety of stylistic and conceptual possibilities alongside renewed critical debate has resulted in a seismic shift of production (and perception) in contemporary New Zealand craft. While the visual and applied arts no longer have immutable boundaries—no one definitive stance—craft has taken a great deal longer to find its place, its conceptual niche within contemporary practice. The popular truism that modernism reinforced the devaluing of the field and postmodernism made the art/craft divide irrelevant is still contentious territory for many.

*‘The salient points of postmodernism—to decentre the subject, to deemphasize the object, to mix forms and disciplines for the sake of disruption at times and to liberate form itself at others—have dramatically changed the ways in which students see the world and how they approach their work.’  
Carol Becker: Zones of Contention, 1996*

Those artists who determinedly engage at a conceptual level have few opportunities to explore contexts other than what they have known, or possibly what they are known for. Despite the recognition gained and the advanced level of research and production reached, what is expected of them from the professional world is far from provocative, challenging or experimental. There are artists in New Zealand who have been able to keep a ‘foot in both camps’ and show installation work in public museums at the same time as engaging in the production of objects for the market place, but mostly their activities have been kept separate and inviolate. Once an awareness of the potential to direct one’s own research is formed (and to subvert that of others), so too is the understanding that there must be a shift from production to knowledge.

It is in this domain that *Jewellery Out of Context* is firmly situated and where questions of the transgressive possibilities of jewellery can be raised, where individual aspirations can be extended and how, by adding narrative, subjectivity, lyricism and allegory, the viewer can contribute to the context and meaning of the exhibition.

**Dr Carole M. Shephard**  
(Curator)





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JEWELLERY  
OUT OF  
CONTEXT  
**ARTISTS**



How to Make a Necklace from a Frock, 2005

Mixed media

Photographer Deb Smith

## HOW TO MAKE A NECKLACE FROM A FROCK

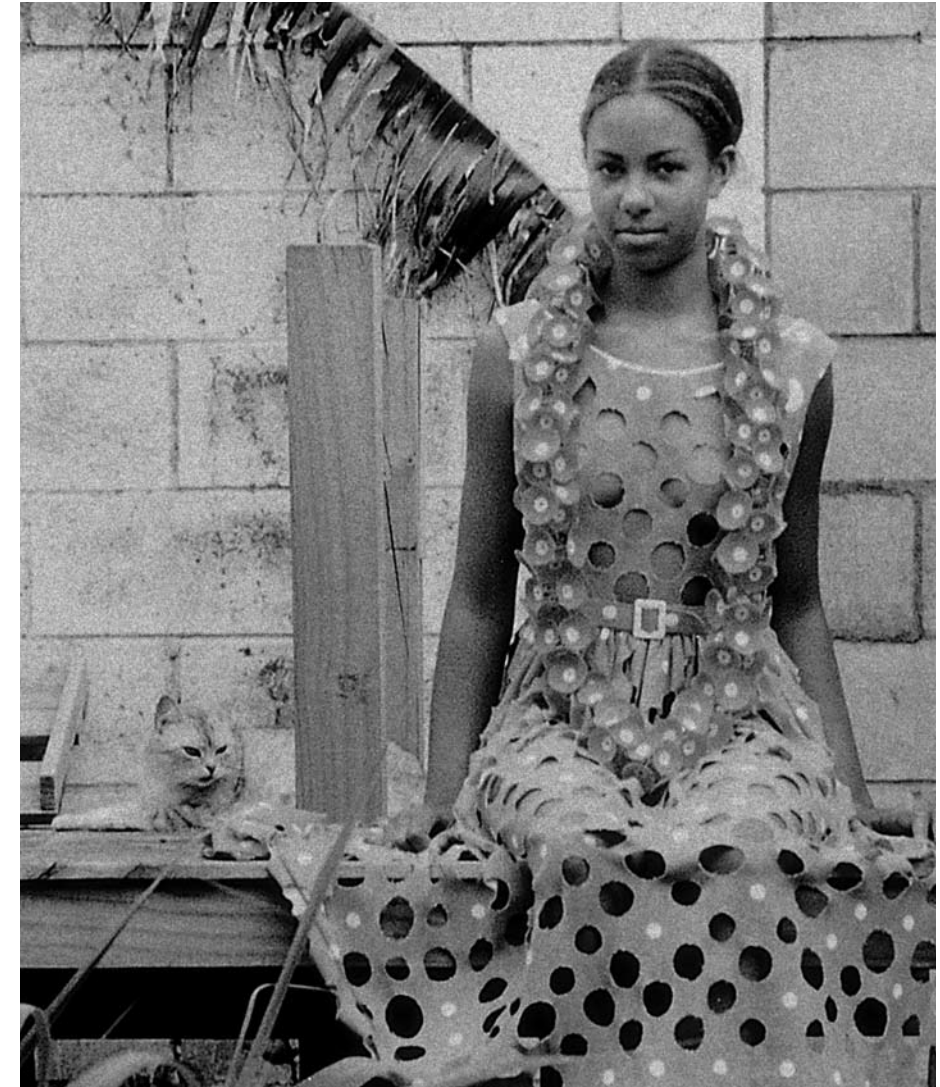
I remember seeing an anthropologist's photograph of a New Guinean Wabag man wearing a Griffin's biscuit tin on his head. I also have a memory of a child proudly wearing a lampshade to school. Our ability to source and wear such a variety of things is a constant delight and inspiration to me. Explorations into the interface between clothing and jewellery, use and decoration are ongoing in my practice.

The habit of reworking objects to make other objects has a long history in the "how-to" homecraft pages of women's magazines.

How to make...

- a handbag from teabags*
- stilts from golden syrup tins*
- puppets from sawdust*
- money boxes from Milo tins*
- an apron from flour bags*
- a rabbit from a sock*
- (a necklace from a frock)?*

As Nicolas Bourriaud wrote in *Postproduction*: the artwork functions now like a narrative that extends and reinterprets preceding narratives.



# Colleen Altagracia, Ross Malcolm & Carolyn Milbank

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## RESPOND-RESPONSE

The project began with an invitation calling for participation by way of lending a threaded, beaded necklace together with a history or story associated with it. What the necklaces meant varied from one person to another. The received stories were all different and varied too. Many of the pieces had been tucked away in a drawer, rarely worn or seen, but weighted by some hidden association that was not usually shared by their owners.

We would like to thank all the friends, artists and makers who responded.

# 65

COLOUR PLATE

Respond-Response 2005  
*Mixed media installation*

17



Lost & Found Series, 2005

Silver, bronze; oxidised, gold-plated

Photographer Mark McLean

## LOST & FOUND SERIES 2005

Reproducing and reconstructing traditional jewellery objects within a contemporary context, these pieces address issues of preservation, reproduction and falsehood. By interfering with and displacing chronology, mass-produced jewellery gains a fictitious sense of authenticity, individuality and antique worth. This highlights the system used to perpetuate conventional jewellery myths and the beliefs surrounding traditional jewellery and its worth.

Jewellery that promises myths such as 'forever' and 'eternity' has survived when its history has gone. Memories and promises that appear to be lost, discarded, fossilised or excavated are now immortalised and preserved. Yet this is fake: none of these objects are genuine. Most are reproductions of new and used pieces. Most of the objects have no stories; the only stories are from the generations of objects before them—those from which they have been cast.

Utilising the longstanding history of casting as a form of reproduction, I give the indirect mass-produced jewellery object an indirect mass-produced experience. Many of the pieces use their original form of attachment as an indication of function: the hole in a ring, a clasp, a jump-ring on a locket. Some of the pieces cannot be worn, which not only highlights the making process but refers to the museum object or family heirloom, sitting in a drawer removed from function.

Assuming the position of archaeologist, I reproduce from that which is already reproduced, excavate false history and perpetuate longstanding jewellery myths. Subsequently, reproduction, copyright and falsity, entrenched in traditional jewellery, are utilised to reconsider and reappraise this medium.



Lakshmi's Breasts, 2006

Feathers, leather, beads and mixed media

Self-Portrait of Breasts, 2004

Feathers, beads and mixed media

## LAKSHMI'S BREASTS SELF- PORTRAIT OF BREASTS

Using beads and feathers I build wearable pieces influenced by theatre and sculpture rather than traditional European jewellery techniques. As with many jewellers, the human body is my canvas: I interpret body parts as a painter would, re-interpreting not replicating them.

Like German jeweller Gerd Rothmann I isolate parts of the body to create works in their form. For *JOC*, I continue my work on the breast. The breast and nipple have been displayed and depicted for centuries in art history, but rarely by jewellers. In our society we hide them in bras, yet the bra enhances making breasts bigger or smaller in order to titillate, or imitate youthful form. Breasts can be taboo but are objects of constant exposure in the mass media. Only the pert pairs, uplifting, separate and firm, are perfect; my work challenges these, supposedly, desirable shapes. I celebrate another beauty and the desirability of difference. I want to open an upfront debate or discussion about this normally-concealed part of the female body.



Embroidered Tiffany Necklaces, 2005  
*Mixed media*

## EMBROIDERED TIFFANY NECKLACES

To activate a discussion of the jewellery phenomenon I have taken jewellery out of context by presenting ideas that reassess the genre, its parameters, limitations and diversities. I use embroidery to create jewelled objects.

My craft practices extend from goldsmithing to embroidery. The handcraft of embroidered stitches is used to recreate historically innovative Louis Comfort Tiffany jewellery designs. The raised cup and padded satin stitches reinterpret Tiffany's precious and semiprecious stones such as opals, sapphires and garnets, thus presenting the viewer with fused ideas of embroidered stitches and jewels.

Each necklace and brooch is made for a public gallery situation or museum archive rather than as a consumer item for personal adornment. To conceptualise this idea, I have displayed the stitched objects in a way that queries personal versus public ownership. Twelve necklaces and brooches are placed in a setting that refers to the Tiffany & Co. retail shop. I have included make-believe retail accessories such as felt scissors, boxes, tissue paper and price tags.



# Stella Chrysostomou

# 69

COLOUR PLATE

The Hole Project, 2005  
Mixed media

24

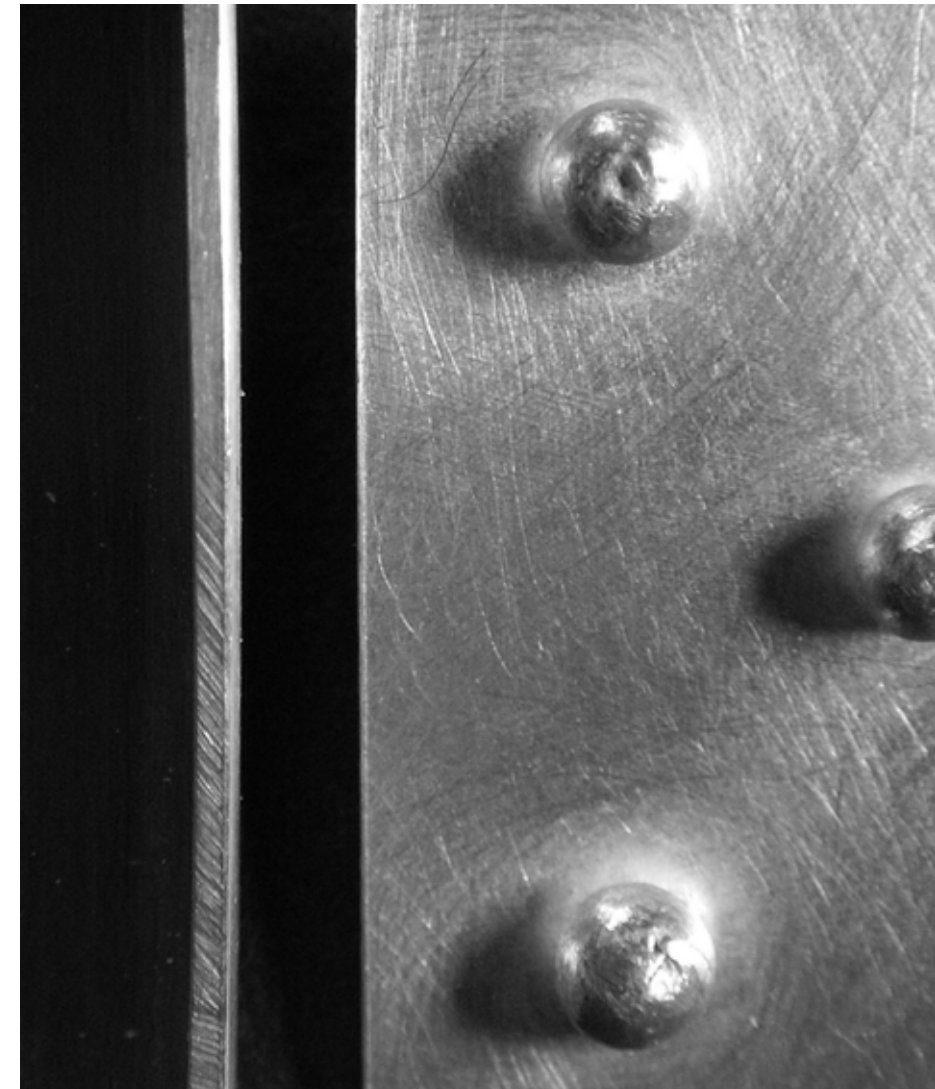
## THE HOLE PROJECT 'WHERE'S THE JEWELS?'

The Hole Project subjects conventional visual communication to strenuous challenge and questions the object's usefulness as a bearer of meaning. It addresses the perceived place and meaning of an object, in social and psychological respects, when it is absent from an exhibition context. The object has a vital role in art and exhibition experience—what happens when the object is missing?

Hole has three distinct parts, each addressing a different type of absence. 'Hidden' explores expectation and the power that withholding confers on possession. 'On Loan' discusses ownership in relation to jewellery and other objects, and examines our behaviours in this context. 'Lost' focuses on loss, grief and abandonment, raising questions about possession and dispossession.

'Hidden' is represented by a series of objects that are sealed in a crate. They are inaccessible though present in the gallery. The works in 'On Loan' and 'Lost' are neither present nor available. 'On Loan' consists of ten pairs of jewellery. The pairs have been lent to unsuspecting participants who are, in turn, requested to lend one of their pair. The 'Lost' objects are literally lost. Part of the installation is ongoing at [www.icebox.org.nz/holehome](http://www.icebox.org.nz/holehome).

25



# Tracey Clement in collaboration with Melissa Laing

26

## A LEADING ROLE

I have been researching the role that jewellery plays in popular culture, specifically the movies, from B-grade flicks to Hollywood blockbusters. While the general public may consider jewellery to be a marker of status and wealth, or merely decorative, filmmakers seem well aware that jewellery is a potent non verbal form of social communication: a symbol of identity. My DVD loop focuses on the leading role that jewellery plays in the movies.

# 70

COLOUR PLATE

A Leading Role, 2005

Still image from a Hollywood movie

27





Index of Refraction/Shiny Things  
that People Want (detail), 2005  
Mixed media

## INDEX OF REFRACTION/ SHINY THINGS THAT PEOPLE WANT

This body of work is informed by:

Flicking through a friend's *Harper's Bazaar* magazines over the last few years,  
Observing 'bling' earrings worn by my students over the last few months,  
Experiencing an all-consuming obsession after trying on a Karl Fritsch brown  
diamond ring last month,  
Noticing in myself a rather unnerving growing attraction to things sparkly...  
2 Dec 2005

Building on my preoccupation with illusions of light and space, these mirror boxes and their contents present jewellery objects as objects of desire. Incorporation of what are now commonly referred to as things 'bling' exaggerates how we covet jewellery and how the coveting can occupy limitless space in our minds and a number of social structures.

Traditionally, faceting is used to exploit optical properties of a precious stone in order to increase its appearance of brilliance. In this series of work, fabricated jewel-like frameworks reference both popular and exclusive purveyors of bling. Small interior spaces are constructed, reflected and refracted to represent an infinite fantasy, an obsessive frame of mind and a self-confessed attraction to and appreciation of being seduced by jewellery.

*Courtesy of the artist and Vavasour  
Godkin Gallery, Auckland, New Zealand.*



Ex-voto Brooches, 2005

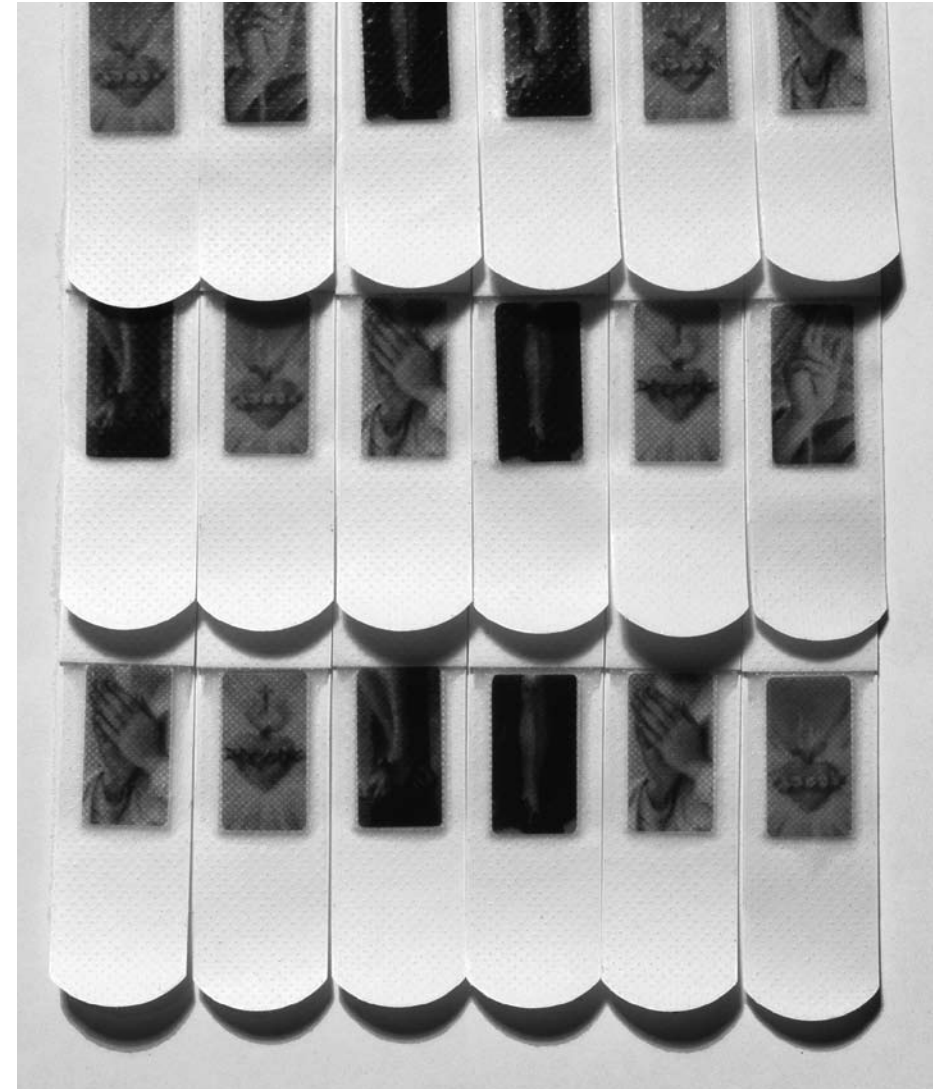
Sticking plasters and stickers

Photographer Haru Sameshima

## EX-VOTO BROOCHES

As a symbol, the sticking plaster acknowledges the human body. It can suggest fragility but also protection and healing.

An ex-voto plaster can be decorative yet when it is ripped from the body it allows the wearer a personal moment of penance, or perhaps, ecstasy. A plaster containing fragments of hair, blood and skin becomes a *momento mori*. It also carries the traces for future resurrections.



# Tony De Goldi & Grant Corbishley

32

## DRESSED TO KILL: THIS TOWN AIN'T BIG ENOUGH FOR BOTH OF US!

A collaborative partnership between Tony (theatre designer) and Grant (visual artist), the focus is double-barrelled: an investigation of the relationship between adornment and violence; and an investigation of collaboration. The title alludes to the relationship between adornment/object paraphernalia and violence. Objects of violence have been coveted as badges of honour, trophies, symbols of righteousness and sold as souvenirs.

This project began with a conversation about the designer/artists' personal experiences of jewellery, adornments and costumes and their respective mothers' sewing of cowboy suits. Relevant materials included a 1905 studio photograph of Tony's grandfather and friends dressed as cowboys, and a 1950s Super 8 home movie of Grant in his homemade cowboy costume. The decision was made not to create exquisitely crafted elements. Instead the work replicates the crudeness of mass production and the historical inaccuracy of dress-ups. For example, the crude restaging of studio photographs and manufacture of trinkets raise questions about the production of meaning.

A universal fascination with cowboys has passed down through the generations from the pulp fiction of the late nineteenth century to the early silent westerns of Tom Mix and Hopalong Cassidy, the heroics of John Wayne, and Lone Ranger TV reruns. By the late 70s, kids had stopped playing cowboys in preference for ray guns and laser swords. Now, the cowboy has re-emerged, riding over every horizon proclaiming democracy through the barrel of a gun. The present-day inclination of presidents to continue to present the cowboy as goody and Indian as baddy is a cover-up and oversimplification.

# 73

COLOUR PLATE

Dressed to Kill: This town ain't big enough for both of us! 2005  
Mixed media

33



Disce Mori (Learn to Die), 2007  
Mixed media

## DISCE MORI (LEARN TO DIE)

My jewellery is inspired by the *Memento Mori* jewellery of the fifteenth to eighteenth centuries, and Victorian mourning jewellery. I am fascinated by the acceptance of death evident during these periods.

I work predominantly in traditional goldsmithing, incorporating materials that were once living such as jet (petrified wood historically used in Victorian jewellery), human hair and taxidermy. I use these materials as a *Memento Mori* or reminder of mortality. Our culture obsesses over planning the future. In doing so, we forget to enjoy the present.

My taxidermy is a celebration of life, a preservation of something beautiful. Taxidermy is not generally a celebration of life, however my taxidermy is.

I do believe in the fair and just treatment of animals and use only animals that have died of natural causes.

For JOC I have created two collections. For the first, antique jewellery boxes have been turned into pieces of jewellery: when the jewellery has been removed from its box, the box is worn. The box is taken out of its context as a by-product of jewellery and becomes the jewellery itself. The second collection consists of wearable pieces of taxidermy such as brooches made of mice with diamond eyes and sterling silver tails. This pairing of a common rodent with precious gemstones and metal changes the preciousness and context of both.



## ROMANCING THE STONE

Most of us have owned, if not personally then within our extended family, at least one precious stone for some reason, its translucent and sparkling beauty never fading to the naked eye.

Often we believe that when something is priceless it has a valuable price tag. However, together with the wealth and power that precious stones represent to those who own them, there are often stories and fables attached to the stones that can be more valuable than the stones themselves. A story or a history, perhaps only known to the owner or a fortunate few, can constitute priceless, regardless of the monetary value of its host.

We know that story-telling connects human beings in emotional, spiritual and physical ways, no matter who they are or what culture they are from. We also know that by telling stories we may learn to understand the nature, behaviour, values and beliefs of others, making it easier to accept and respect our differences.

Every culture seems to have a fascination with precious stones. People from around the world often go to great lengths to own at least one. The stories and histories behind precious stones are often ones to which we can all relate and thereby connect with each other.

Romancing the Stone, 2005  
Still image from the movie,  
*Romancing the Stone*



Thirteen Little Fetishes, 2005  
Sterling silver, safety pins

## THIRTEEN LITTLE FETISHES

In 'Thirteen Little Fetishes,' I examine the fetishistic nature of jewellery, fashion and iconography and the application of these ideas to the human form.

Once a piece of jewellery is removed from the body, it is taken out of context, even though it doesn't lose its symbolism. I am inspired by the hojalateria (tinware) of southern Mexico. Using silhouetted shapes that are commonly understood social signifiers and overlaying them with lace to emphasize their fetishistic nature, I build up layers of meaning.

The fetishes are highly transient in nature. I display them neatly pinned to the wall by a safety pin in one straight line, just as one would hang a series of paintings in a gallery space. As soon as a fetish is put around the neck or fastened to a garment, it comes alive through movement and light. At the same time it suffers a metaphorical death through separation from its group of thirteen. It is taken out of one context and placed in another. The numerological dynamic is altered and the group must be re-evaluated. In the meantime the stray one enjoys an independent existence. In terms of the former context its shifting has an anarchic quality.



# Chelsea Gough & Gabby O'Connor

40

## I THINK YOU'RE GROWING ON ME

Jewels grow and spread like an untamed virus. Not on ourselves, but on the objects with which we fill our homes. We are interested in the activity of jewelling, and the verbs jewel, adorn and decorate.

Decoration exists only in the presence of a vessel/body/subject, the surface of which it inhabits. Jewellery relies on clinging to its host. In this work jewels sprout from the fibres of upholstery, growing like fungus—erratically spreading, hugging, and blooming from the essence of their host. The lounge suite is adorned in a manner that would more readily befit the human body, rendering it unusable. Reference is also made to the obsessive nature of home/interior decoration as a means of personal expression and the relationship this activity has with the need for a comfortable, functional home.

Another aspect of the work is the removal of the usual associations that jewellery has to wealth, preciousness, status and eternity. Like costume jewellery, the creation of this work stems from the prohibitive costs of jewels and precious stones. Both artists have a history of using cheap, readily available domestic materials, often elevating the materials from their original humble uses. The incorporation of mundane materials and simple construction techniques relate to ideas about childhood dress-up, make-believe, personal narratives and fantasies.

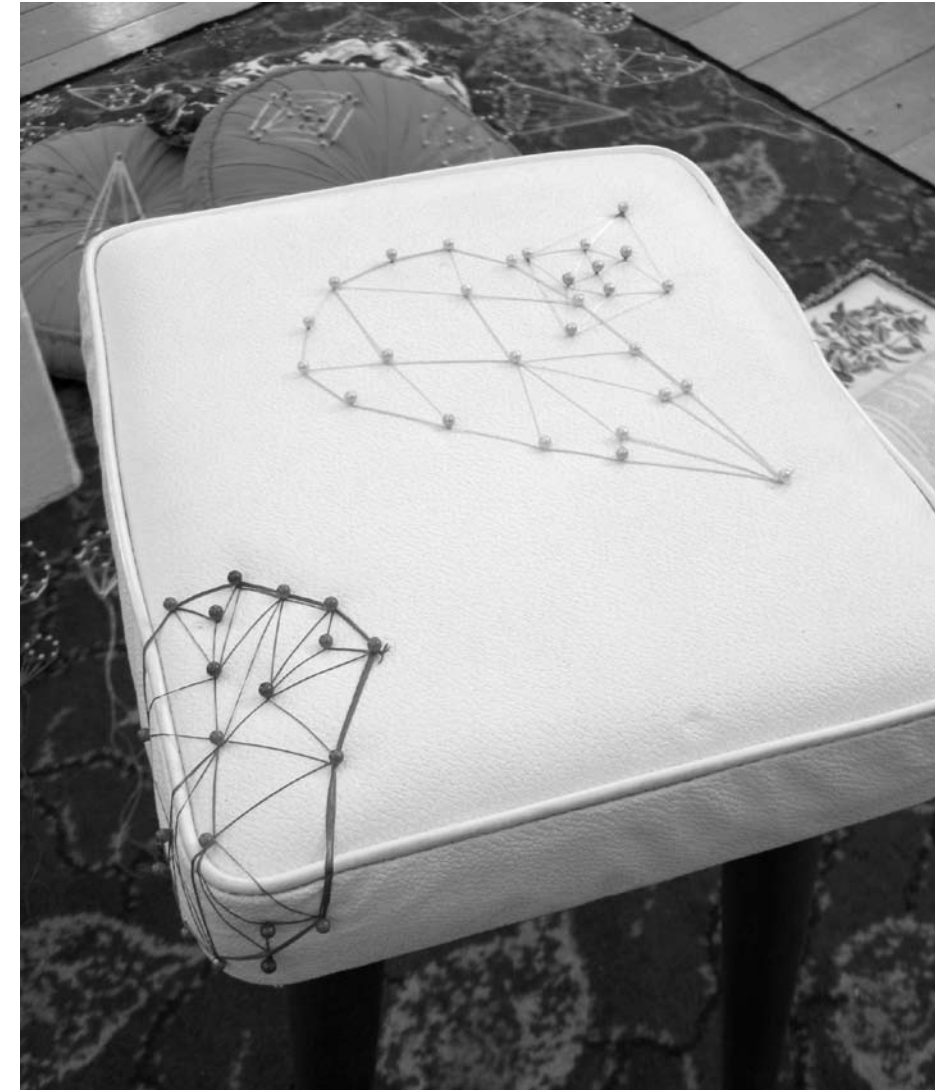
Jewellery is adornment is decoration is fantasy.

# 77

COLOUR PLATE

I Think You're Growing on Me, 2005-2007  
Furniture, pins and thread

41



## ICED VOVOS

You only make junk jewellery. Well, of course—that's the Islander in you.' (Maternal grandmother's response to any of my behaviours with which she disagrees.)

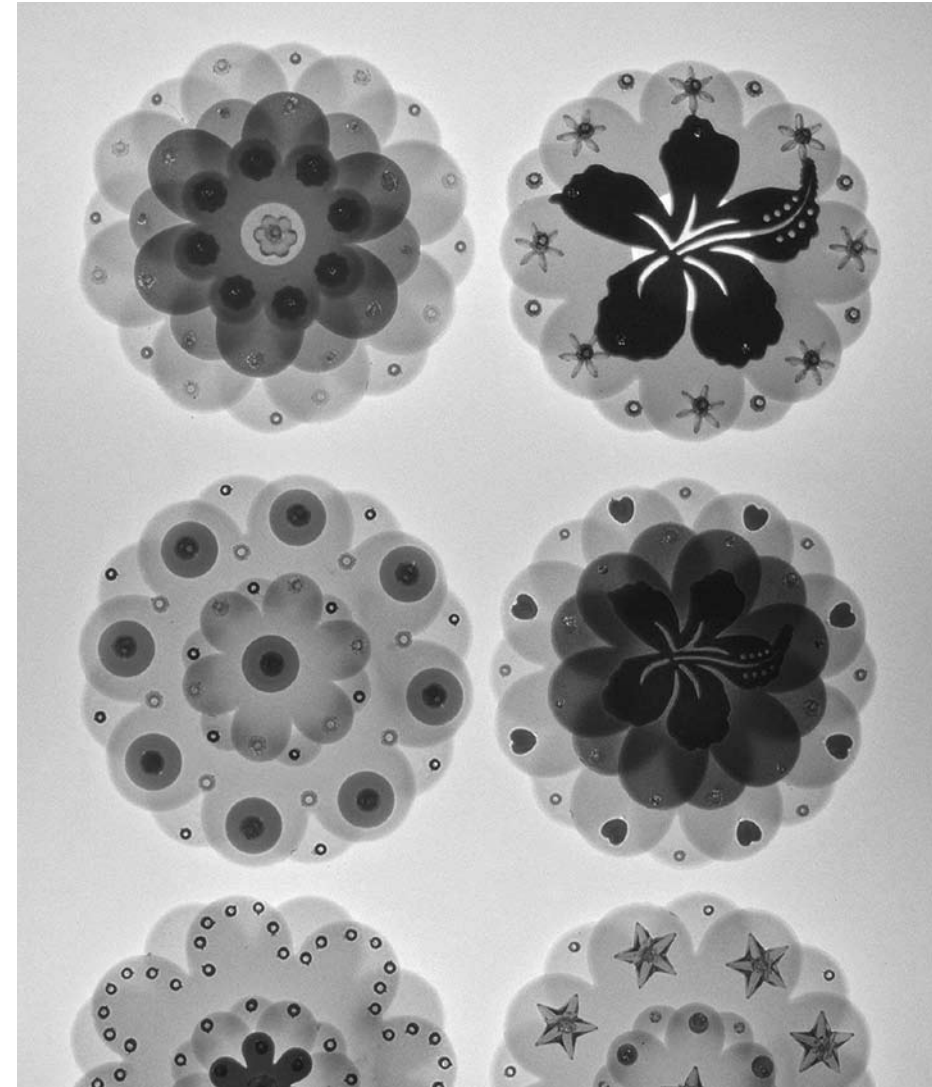
While studying and researching Pacific body adornment, specifically the lei and breastplate forms, I noticed two rules of lei making. One was the use of materials or motifs that are present in abundance within the immediate environment. The other was multiple repetitive units. These principles continue to inform my working practice no matter what the scale or media I employ.

The brooches are made from luminous glow-in-the-dark plastic flowers embellished with beads and objects that have been collected over the years for no other reason than their aesthetic appeal. Fabricated from children's toys, dust-gathering paraphernalia that 'may come in handy some day' and other non-precious materials, these works are the result of dismantling my jewellery studio and in defiance of my original jewellery training. Ordinarily, my work is conceptually driven, and material and form follow these concepts.

However, this series of work is a direct response to materials and as such is a rebellion against the way I was trained and have worked for the last ten years. The brooches are a form of anti-jewellery, rejecting the precious, and ignoring conventions of scale, manufacture or material. They are generally received as either unspeakably hideous or splendidly hilarious.

Iced Vovos, 2005

*Glow-in-the-dark plastic flowers  
embellished with beads and objects*





Shield Necklace, 2005  
*Lead weights, faceted beads,  
fishing nylon, prosthesis*

## NECKLACES 2002

What should I wear around my neck  
when there is a lump in my throat?

A cross?  
An albatross?

A crystal?  
A clover?

Can a necklace carry hope,  
tribulation, risk?

Will it capture the laughter  
or contain the sighs?

Do I wear the illness  
or will the illness wear me?



Ring, 2005

*Digital image on canvas*

## RING

This ring was found on the roadside, its history unknown. The traditional engagement ring has many connotations: femininity, romantic love, fidelity, prospects, marriage, and status. These messages are fed to us through commercial propaganda that tells us how jewellery is a mediator of aesthetics, value and status. Some of these ideas no longer fit and beg to be thrown off, reworked and reappraised.

The deconstruction of this symbol, literally and figuratively, not only evokes a feeling of loss on a sentimental, social level, but also refers to the breakdown of traditional concepts within contemporary jewellery-making.



The Route of all Evil, 2005  
*Urethane PMC 780 Dry*

## THE ROUTE OF ALL EVIL

Women's lips and noses serve as contemporary icons of ornamentation emphasizing our ongoing interest in manipulating the body. These casts mimic surgical attempts to re-form ourselves in a quest to capture beauty, youth, and an ever-changing formula of attractiveness, often resulting in flawed and disastrous conclusions. In the end the jewellery object is about looking and being looked at. It is an interface for groups seeking some form of validation in socio-cultural systems based on often discrete rules of interaction.



## WHETUTARA KAWHI (STARBUCKS COFFEE)

I play on the associations with wealth, glamour and power but also consider the ambiguities involved in goods for the masses.

The large bag form comes from a body of work exhibited in September 2005 called 'Where Everyone Gets a Bargain': low-rent meets Louis Vuitton. Nine designer 'shoppers' were made of glittering vinyl, possum fur, sheepskin and iron-on plastic beading.

Each bag, with its luxurious references, features the Maori transliteration or translation of a retail chain outlet. I hone in on the local grocery, petrol, alcohol, cheap ware and takeaway outlets: Kaitaone (Foodtown), Te \$2 Toa (\$2 Shop), and Te Wharewhereo (the Warehouse), Miti (meat) Kingi (Burger King), Waipiro (rotten water) Kingi (Liquor King), alongside Whetutara Kawhi (Starbucks Coffee) and 'Mikaere Puke' (for Michael Hill). Michael Hill is a self-made millionaire with a chain of jewellery stores in Australia and New Zealand.

A supermarket in Tokomaru Bay (north of Gisborne) where the owner has translated all store signage into Maori was one of the inspirations for this collection of Maori-style Fendi. I wonder about the connection between economic power and control of language and consider the possibility of the Maori language surrounding everyone every day in Aotearoa (New Zealand), just as in Canada where French and English have cohabited since the 1970s.

Courtesy of the artist and Anna Miles Gallery, Auckland.

Whetutara Kawhi (Starbucks Coffee) 2005  
Vinyl, possum fur, hama beads, leather, fabric,  
binding ribbon, rivets  
Photographer Aimee Ratana



## MY INVENTED HISTORY

*Adopted persons' fantasies serve a different purpose to those of the non-adopted; they are an attempt to repair one's broken narrative, to dream it along.<sup>1</sup>*

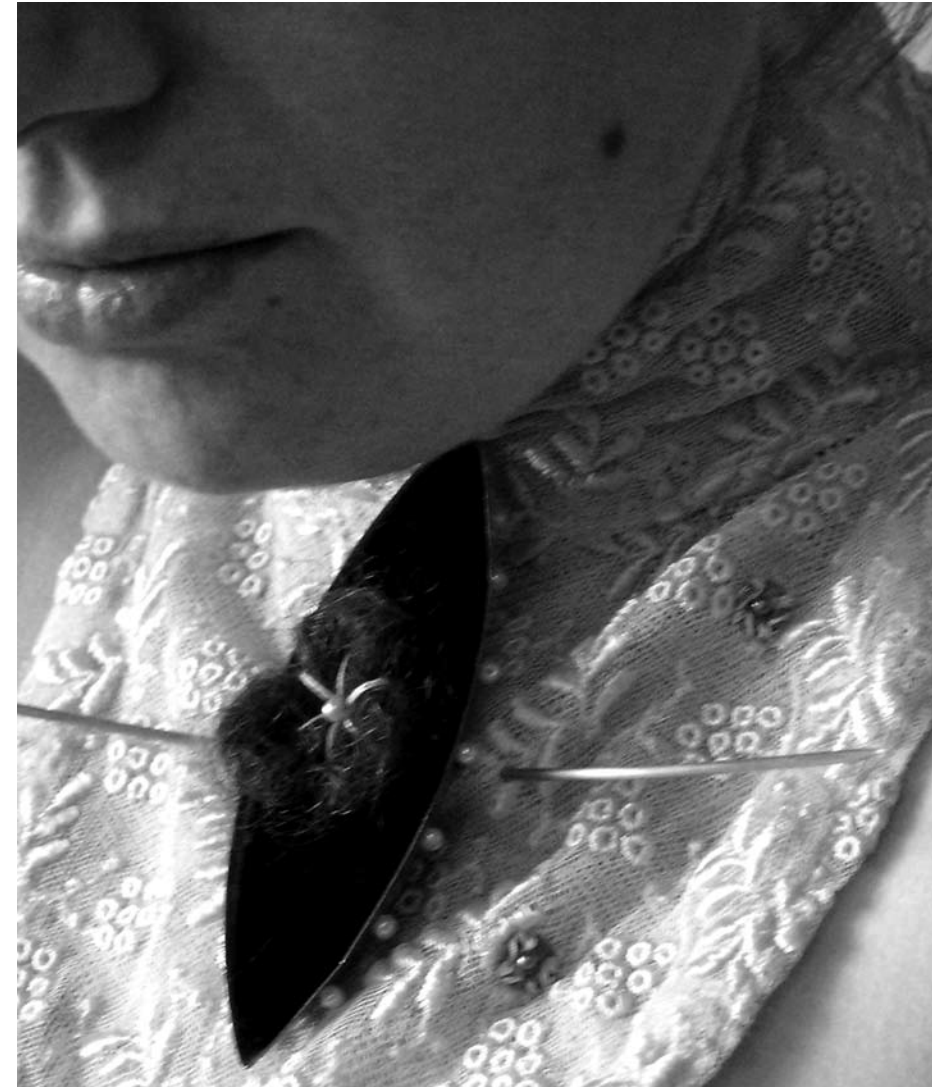
A compulsive collector and hoarder by nature, my hunting grounds are the varied second-hand shops of Dunedin. Often stained and marked, my treasures speak of a past life, their origins unknown.

In this body of work I set about creating heirlooms for an imagined past. Wanting to represent both my genetic and nurtured stories, I combine my own hair with the domestic objects I find.

*... I selected my memories, altered some events, exaggerated others, refined my emotions, and so gradually constructed the imaginary country in which I have sunk my roots.<sup>2</sup>*

<sup>1</sup> Betty Jean Lifton, *Journey of the Adopted Self*, HarperCollins, 1994 (page 62)

<sup>2</sup> Isabel Allende, *My Invented Country*, HarperCollins, 2003 (page 165)



Pure Thoughts, 2004

Plastic bags, hand knitting

Photographer Trish Macky

## PURE THOUGHTS, 2004

The general concept that underpins my work is the notion of meaning and how we construct it. Manufacturing meaning is a fascinating business. In trying to comprehend the absurdity of human existence, we make up stories that both define and constrain us in what can be jigsaw-like precision. Jewellery, with its serious games of signification around wealth and status, provides a huge area in which to start questioning and opening up spaces from which to examine myths.

Homely knitting and plastic bags are not historically associated with jewellery. Shredded and knitted, the discarded carrier bag becomes the object.

By reconstituting the discarded wrappings of a desirable purchase I am entering a conversation about how today's consumables are a dominant part of the way meaning is constructed. Beyond the playfulness, as the preconscious skitters and skims across the unconscious, subversive thought may grow, unbridled, unfettered, deep in the mind. Thoughts manifest in colourful, gestural and voluptuous curls... pure...



## HAAR-SHRINGAR (JEWELLERY FOR INDIA): NOWLAKHA HAAR

Renowned for their love of ostentatious, expensive and intricately embellished jewellery, Indians revel in the purchase and display of precious jewels that not only decorate the body but help portray the wealth and status of the wearer. This series of (un)wearable necklaces and brooches aims to defy such norms of body adornment by shunning ostentation in favour of everyday objects that one may encounter on a daily basis in India.

These pieces are unwearable for three reasons. Firstly, through the use of mundane imagery and objects (such as rickshaws, lamp posts, cable antennae, street animals and people), the jewellery no longer acts as a status symbol or caters to usual Indian tastes. Secondly, the use of cheap materials such as cotton tussar, felt, thread, wool and plastic sequins means the pieces' value becomes questionable when compared to gold. Thirdly, they are made unwearable by their being inseparable from the fabric onto which they are sewn.

However, in keeping with tradition (which cannot be forgotten or unlearned), the neckpieces are named like some older Indian jewellery according to the value they may represent. *Nowlakha Haar* literally means that the necklace is worth Nine Lakh (900,000) Rupees.

Haar-shringar Series: Nowlakha Haar, 2005

Mixed media, digital photography, graphic collage, textile print and embroidery on cotton tussar



Baubles, 2005

*Sterling silver, fine silver, resin,  
found objects, wooden shelf*  
Photographer Mark McLean

## BAUBLES

Baubles is a solitaire ring with 82 different balls that can be worn on the band. The balls were moulded from a 'grandfather' marble. Marbles are collectable items, carefully examined, kept together, treasured and displayed. A collection starts in childhood and extends into the adult world, where it becomes more complex, involving sentimentality, time, money and status.

The adult bauble is normally a diamond and 'diamonds are forever.' I play with this concept by presenting more than one choice. This work is a collection of found objects and colours encased in resin. The objects were chosen for their beauty, colour or curiosity.

Baubles is about taking jewellery out of the drawer, putting it on the wall and providing more than one option in a single piece of jewellery. Jewels are usually kept in a drawer or a jewellery box, out of sight, safe. On the other hand, valuable paintings are hung on a wall. Here I present a piece of jewellery in a different context. Even when the ring and one of the baubles are missing, the remaining 81 baubles in the drawer function as a piece of art.

Thanks to John Tetley and Bob Hopson.









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JEWELLERY  
OUT OF  
CONTEXT  
COLOUR  
PLATES







