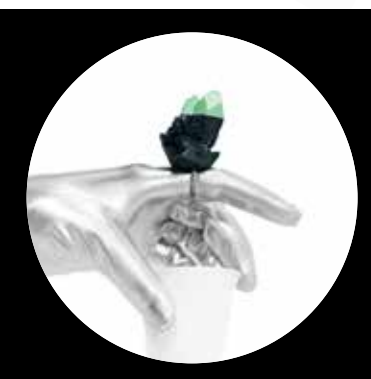


JEWELS OF WHITIREIA



Jewels of Whitireia

'JEWELS of WHITIREIA' is a representative sample of the works made by Whitireia NZ students and Graduates of the Bachelor of Applied Arts majoring in Contemporary Jewellery, studying between 2011–2016.

This jewellery catalogue is a student-lead endeavour and the funds used for the production of the catalogue were raised by students. Each of the students in this catalogue have selected a range of pieces representative of their best work and have written their own description of their approach to their making and materials. The introduction texts are gracious contributions by art industry experts.



Whitireia
NEW ZEALAND

Published by: JEMbooks

ISBN: 978-0-473-36490-8

Copies can be purchased from
Email: peter.deckers@whitireia.ac.nz

Photography: photos by the artists and the organisation

Project management: Peter Deckers, Becky Bliss, Nik Hanton and Caroline Thomas

Proof reading: Kelly McDonald

Design and layout: Becky Bliss



Contents

Introduction <i>Nik Hanton</i>	5
Answering to times of change <i>Justine Olsen</i>	6
Connection Devices <i>Peter Deckers and Kelly McDonald</i>	7
Pearls from the edge of the universe <i>Courtney Johnston</i>	8
The view from both sides <i>Vivien Atkinson</i>	9
Awards 2012–2015	10
Exhibitions, intensives and pin swaps	12
Amelia Pascoe	20
Amy King	24
Bettina Van Hulle	28
Camille Walton	32
Caroline Thomas	36
Chloe Rose Taylor	40
Fiona Christeller	44
Fran Carter	48
Georgia Clack	52
Grace Yu Piper	54
Hanae Billing-Arcus	56
JoAnna Mere	60
Jun Xie	62
Keri-Mei Moanaroa Zagrobelna	66
Laura Porterhouse	70
Mieke Roy	74
Molly Wright	78
Moniek Schrijer	82
Nik Hanton	86
Nina van Duynhoven	90
Phillipa Gee	94
Sandra Schmid	96
Sophie Divett	100
Tom Heynes	102
Vanessa Arthur	104
Zak Pitfield-de Mille	108

*“...we do not kill TALENTS –
we give them creative AIR
to breath in.....”*



Mieke Roy

This catalogue is a representative sample of the works made by Whitireia NZ students and Graduates of the Bachelor of Applied Arts majoring in Contemporary Jewellery (2011–2016).

At Whitireia NZ the jewellery students are encouraged to fully engage with all aspects of their learning and challenged to take on new skills and tasks that will be crucial as they progress from being a student to an emerging artist.

This catalogue is a perfect example of this approach. It is a student-led endeavour where the funds for the production of this catalogue were raised through their own initiatives. Each of the students in this catalogue have selected a range of pieces representative of their best work, describing their approach to both their making process and chosen materials.

We would like to sincerely thank the writers of the foreword in this catalogue. It is emblematic of the significant support the students of Whitireia NZ receive from the arts community in New Zealand and is something we greatly appreciate.

Nik Hanton

Answering to times of change

Justine Olsen

Curator, Decorative Art and Design
Museum of New Zealand
Te Papa Tongarewa

With each passing year, changes in contemporary jewellery are marked by new ideas developed through the use of materials and techniques with forms defined by size and scale. Like visual art, contemporary jewellery has increasingly carried a conceptual role around the fundamental message each work may carry. Does the jeweller want to confront, challenge, humour, reflect, or move the wearer and viewer? These intimate objects offer a way to communicate current thinking as they become part of daily life.

The dedicated jewellery student is in a unique position to consider the current shifts in thinking which have been identified and discussed through the art school, media, the visiting jeweller and the tight and networked community of this potent craft. With New Zealand's engagement with Schmuck and the Handshake projects, the student has clear opportunities to absorb present day practice from an international position. All these ideas become a launching pad for his or her individual practice.

What does this mean to New Zealand jewellery as it readily considers international notions? Should the student consider our political and cultural perspectives to reflect the changing yet unique place we call our own here in New Zealand? Or might the student choose his or her own path that may reflect a more personal narrative? Whatever the response, creating original jewellery offers its own challenges.

Answers to these queries will play out in the future as new graduates embrace change and garner their thoughts about jewellery's place as a particular form of craft and art within New Zealand.



Fran Carter



Laura Porterhouse



Hanae Billing -Arcus

Connection Devices

Peter Deckers & Kelly McDonald

Whitireia NZ's jewellery tutor support team from the last three years: Peter Deckers, Kelly McDonald, Matthew McIntyre-Wilson, Owen Mapp and artist in residence: Vivien Atkinson, with the added support of intensive tutors Manon van Kouswijk, Karl Fritsch, Lisa Walker, Stephen Myhre, Sally Laing, Neke Moa, Sarah Read and the rest of the art team of Whitireia NZ.

Today we communicate more than ever, with our technology devices poised to give us new information at any moment. The more the better – Facebook, Twitter, smart phones, computers, they're all ready to help us connect night or day. These communication opportunities are totally new to mankind and bring with them new social phenomena. On the whole we collectively agree to be connected when you look at the growing popularity of facebook and other social networking sites. But how does that evolve us? Is it the technology or the personal interaction that we value so much? Technology facilitates this connectedness, but when it comes to more permanent connections, jewellers provide a role that few other professions can. A jeweller makes tangible objects that act on very personal levels; connecting us with artworks that are made in partnership with our bodies.

Jewellery has another unique role, where even the jewellery-maker has no control. It sits and waits patiently, waiting for a chance to transform itself into a 'recollection device', compacting unique personal thoughts and memories into itself according to each new owners' experiences. Jewellery becomes a single act for a private stage, just as smell is a sharp and precise trigger for the memory.

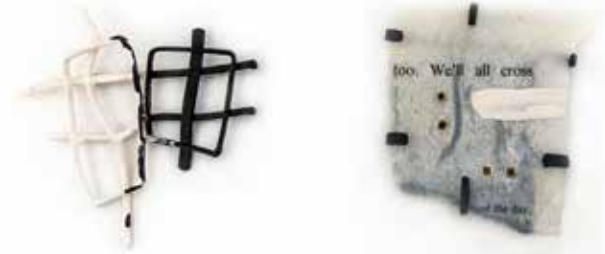
Jewellery and our technology devices can both serve the same function, that of being receptacles for memories. One requires pressing buttons to allow access, the other a gaze or a brush of the hand. While similar in their abilities as provocation or vehicles for the memory, the poetic nature of jewellery is the enduring reason that jewellery is a more heartfelt and personal gift to a precious friend than a new mobile phone. Not surprising the creation of such body and soul objects attracts insightful and energetic makers to help it achieve this important position in our world. Whitireia has the role of supporting the development of these artistic individuals whose quest it is to make the difference.

This catalogue is full of ideas developed with passion and energy from our exciting new makers. Each artist in this catalogue has journeyed towards their own discoveries and you have the privilege of seeing the results of each of these singular journeys. Nobody has travelled a well worn path. Each maker has tramped to their own unique territories, choosing each direction carefully and where we happily allow their world to slip into ours, connecting us to a richer existence.

All artists in this catalogue were or are studying jewellery at different stages of the Bachelor of Applied Arts at Whitireia NZ, Porirua, New Zealand. This catalogue is fundraised, developed, edited and produced by these students providing a snapshot of their recent years during study and following graduation.

'Pearls from the edge of the universe'

Courtney Johnston
Director
The Dowse Art Museum



Flora Reilly-Davis

Marketing guru Peter Biggs, when he was chair of Creative New Zealand, liked to quote iconic Kiwi band Split Enz in his presentations

Aotearoa, rugged individual,
glistening like a pearl
at the bottom of the world.

Whitireia graduates are nothing if not ruggedly individual, and the pearl metaphor is fortuitous when you've been asked to write about jewellers. But I question this 'bottom of the world' notion. Poet Bill Manhire put it differently,

I live at the edge
of the universe
like everybody else.

This idea of distance – from the motherland (wherever that may be) and from the centres of culture – is one that has plagued the people of the Antipodes. In 1961 Keith Sinclair edited an anthology of New Zealand writers pondering this topic: its title was *Distance Looks Our Way*. Five years later Australian historian Geoffrey Blainey published *The Tyranny of Distance: How Distance Shaped Australia's History*. We defined ourselves by what we were far from.

The next lines of that Split Enz song read

The tyranny of distance
didn't stop the cavalier
So why should it stop me

A cavalier is a person with the spirit of a knight, a gallant soul; to be cavalier is to be offhand, insouciant. The overall impression created here is of an adventurer with a certain swagger and style – again, a fortuitous image when we're contemplating the Whitireia graduate.

And they're certainly unstoppable. My impression of the New Zealand jewellery community to which the Whitireia teachers, graduates and students belong is that an international outlook is the default. Forget forging a unique identity in relatively unspoiled isolation: New Zealand jewellers are informed, networked, defined first by the strength of their work and only then by the place that they come from.

And yet. Handshake. Schmuck. Talente. Wunderrüma. Perhaps there is something distinctively of this place to our internationalism. Many people have spoken to me of the collaborative spirit of the New Zealand contemporary jewellery scene; our international adventures are not usually solo expeditions, but instead more like team outings.

This is what draws me to the community of jewellers. It's impossible not to be buoyed by the ambition and the collegiality – and impossible not to be seduced by the intelligence and the work.



Hanae Billing-Arcus

The view from both sides

Vivien Atkinson
Artist in Residence

During the years I have studied and mentored at Whitireia, I have found the focus of jewellery teaching to be an ever evolving programme, always aware of the changes in technology, materials, issues to address and developing trends. From 2005 when I began as a student to 2015 in my position as Artist in Residence I have been fortunate to avail of important career opportunities, intensive workshops with renowned contemporary jewellers from around the world and to follow other students remarkable journeys. The first year is nearly always a steep learning curve – there are many technical skills to learn and it seems, never enough time to master them. The change for many students from college to beginning a Bachelor of Applied Art finds many learning to manage independent time management difficult. For others it is a complete change in direction or career and especially for those who have taken a precious year off work to do the diploma, the expectations are often high. However, for those who meet the challenge the course can open up many interesting and exciting opportunities.

Jhana Millers came to Whitireia having studied first year Architecture at Victoria and then first year design at Massey. It was obvious that she was an interesting and talented maker and with encouragement from the teaching staff she stayed to complete her degree. Since qualifying she has completed both a post-graduate diploma and Masters Degree in Fine Arts at Massey. She was an outstanding participant in HANDSHAKE 1 – her final collaborative work with her mentor Suska Mackert was shown in the Museum of Art and Design in New York. She works as a gallery manager at 30Upstairs, Wellington and as the Administrator for the Wellington Sculpture Trust. She has recently returned from Venice where she worked for Creative New Zealand at the New Zealand exhibition.

Amelia Pascoe came to Whitireia with the intention of staying for one year to complete the Diploma of Jewellery Design. This meant taking a year out of her successful career with MAF where she used her Masters of Zoology to study and advise on environmental matters. Her meticulous work combined with an inquiring mind soon showed she had a very special talent in the jewellery field. Again, with encouragement she made the decision to complete the degree. Her graduating work was quickly bought by the Dowse and work from her solo show at Bowen Gallery was acquired by Te Papa (Museum of New Zealand Te Papa Tongarewa) for its collection. She has had successful solo shows at Bowen Gallery in Wellington and The National in Christchurch. Having participated in HANDSHAKE 2 she was also selected to be part of HANDSHAKE 3 which will see her exhibiting at Schmuck week in Munich, Objectspace in Auckland, Gallery Platina in Stockholm, and a final show at the

Dowse Art museum, Lower Hutt /Wellington. Her school work was purchased for the permanent collection of the Dowse art museum (their first school work purchase).

Neke Moa (Iwi Affiliations: Ngāti Kahungunu, Kai Tahu, Ngāti Porou, Ngāti Tūwharetoa) travelled in from Otaki to attend Whitireia. Contemporary jewellery is a platform for social, political and cultural exchange, challenging and engaging through concept, material and design. She soon mastered the silversmithing techniques but found her real forte in stone-carving. This material, in particular pounamu has a powerful history of traditional use by Māori that continues today.

Neke's Artist Statement; Mana Motuhake: Independence through self determination. Being Tangata Whenua and Wahine Māori informs and enriches my art practice. Contemporary jewellery a platform for social, political and cultural exchange, challenging and engaging through concept, material and design.

Neke had both the vision and courage to give a contemporary edge to her stone pieces. She was selected to take part in the first Handshake project, pairing with the prestigious international jeweller Karl Fritsch. Shortly after the completion of this project, she was chosen to participate in Schmuck 2015, the world's largest applied arts exhibition in Munich.

She is represented in Wellington at Quoil gallery and her work has been purchased by Te Papa Tongarewa.

Moniek Schrijer came to Whitireia in 2004 straight from college. After completing the first year she decided she needed to see more of the world and gain more life experience. She returned to school 7 years later and resumed her studies and practice. The confidence and individual aesthetic was immediately evident and she was supported in all her experimental adventures. She is recipient of the Fingers award, was included in the prestigious exhibition Talente, Munich, and in 2013 she won the Toi Pōneke/Whitireia artist in residence that allowed her to experiment with jewellery and print. Her solo exhibition at Toi Pōneke gallery gave her the breakthrough that earned her the international fame. The Dowse art Museum bought her school work for their permanent collection and in 2015 saw her spend a month in Amsterdam as the recipient of Françoise van den Bosch, Studio Rian de Jong Artist in Residence – winning over applications from jewellers around the world. Te Papa also purchased her work for their permanent collection.

Her work was exhibited in 2016 in an international exhibition in the South of France followed by the exciting news of being the first New Zealand recipient of the very prestigious Herbert Hoffman prize at Schmuck 2016, in Munich.

The Alumni Award Jewels 2012–2016



Jack Gollop

2012

Fingers Graduating Students Award: Vanessa Arthur

JIA award Camille Walton

Masterworks Graduation Award: Amelia Pascoe

Toi Pōneke: Vanessa Arthur: DEBLYN artist in residence at the Toi Pōneke Arts Centre

Objectspace *Best in Show*: Jacqueline Reid

Talente, Munich: Sam Kelly

2013

Resene Colour Award: Chloe Rose Taylor

Fingers Graduating Students Award: Moniek Schrijer

JIA award Zak Pitfield deMille

Masterworks Graduation Award: Moniek Schrijer

Marzee Annual International Graduation Show: Moniek Schrijer

2014

Fingers Graduating Students Award: Sandra Schmid

Masterworks Graduation Award: Vanessa Arthur

Objectspace *Best in Show*: Chloe Rose Taylor

Toi Pōneke artist in residence: Moniek Schrijer

The Dowse permanent collection: Moniek Schrijer and Amelia Pascoe

Collection of Museum of New Zealand Te Papa Tongarewa: Moniek Schrijer, Amelia Pascoe and Neke Moa

Talente, Munich: Jhana Miller

The Alumni Award Jewels 2012–2016

2015

Fingers Graduating Students Award: Caroline Thomas
Toi Pōneke artist in residence: Fran Carter
Masterworks Graduation Award: Chloe Rose Taylor
Talente, Munich: Moniek Schrijer
Françoise van den Bosch residency: Moniek Schrijer
ECC NZ Student Craft/Design Awards 2015 (Highly Commended): Sandra Schmid
The Village Goldsmith Jewellery Award: Sandra Schmid
Graduate Metal Award XIV, JMGA: Sandra Schmid
Objectspace *Best in Show*: Sandra Schmid
Marzee Annual International Graduation Show: Amy King
People's Choice Award, Upstream Arts trail, Wellington: Amy King
So Fresh + So Clean Student Award: Fiona Christeller
Schmuck, Munich: Becky Bliss
Schmuck, Munich: Neke Moa

2016

Objectspace *The way of Matter*: Nik Hanton
Schmuck, Munich: Moniek Schrijer
The Herbert Hoffmann Prize, Munich: Moniek Schrijer
Fingers Graduating Students Award: Nik Hanton
Marzee Annual International Graduation Show 2016: Nik Hanton
The Village Goldsmith Jewellery Award ECC NZ Student Craft/Design Awards 2016 (Winner):
Nik Hanton
ECC NZ Student Craft/Design Awards 2016 (Highly Commended): Jun Xie
ECC NZ Student Craft/Design Awards 2016 (Highly Commended): Nina van Duynhoven
Collection of Museum of New Zealand Te Papa Tongarewa: Becky Bliss



Amelia Pascoe



KETE

CONTEMPORARY CRAFT & DESIGN FAIR

INVITATION

5.30PM THURSDAY 6 SEPTEMBER

An invitation to the preview of Keta: Objects in jewellery, ceramics, glass, textiles, furniture.

Featuring: Chambers241 / Whitespace Gallery / The National / Bowen Galleries
 Designtree / Textile Design, College of Creative Arts, Massey University / Vessel
 Dilana Rugs / Masterworks / David Trubridge / Dunbar Sloane / F3 Design
 Whitesia New Zealand Visual Arts & Design / Toi Maori / Anna Miles Gallery

Guest Speaker: Kevin Murray - Online Editor Journal of Modern Craft
 Opening includes the launch of Craft Aotearoa

ACADEMY OF FINE ARTS
 WELLINGTON, 1 QUEENS WHARF
 (04) 499 8807
 WWW.NZAFA.COM

Kindly supported by Wellington City Council, Heraldsq MC, Museum Hotel, Pankaj Shree and Museum Wellington
 Image: Ann Workman, On Classical, courtesy Masterworks Gallery



Vivien Atkinson, *Salon Rouge*, 2014



Nadine Smith *Kete*, 2014



Moniek Schrijer *Kete*, 2014



Amelia Pascoe Kete, 2014



Mieke Roy Kete, 2014



Amelia Pascoe
Bowen Gallery
2013



Kim Hill auctioning Georgia Clack, 2013



Keri-Mei Moanaroa Zagrobelna Kete, 2014



Jessica Winchcombe Kete, 2014



Vanessa Arthur
Artist in Residence, Toi Pōneke, 2012



Sandra Schmid
JMGA 2015, Sydney, Graduate Metal Award



Chloe Rose Taylor
Service Depot, 2013

Munich, Germany



Suni Gibson, Talente, 2011



Sam Kelly, Talente, 2012



Moniek Schrijer, Talente, 2014



Jhana Millers, Talente, 2014



Moniek Schrijer
Herbert-Hoffman Prize, 2016



Neke Moa, Schmuck, 2015

Peter Deckers, (coordinator/
lecturer) Schmuck 2014

Kelly McDonald (lecturer),
Schmuck 2017



Becky Bliss, Schmuck, 2015



Moniek Schrijer, Schmuck, 2016

2016 Mid-year solo exhibitions



Molly Wwright *The Shed Cache*



Zak Pitfield-de Mille
Brut Jewellery



Jun Xie *Blue Stone*



Manon van Kouswijk intensive workshop, 2012



Whitireia annual PINswap exercises



Untitled
Neckpiece
2015
Inner soles, sterling silver
450 x 300 x 25mm



Amelia Pascoe

Selected works from *A Lure of the Elusive* (2012) and *Principia* (2014)



Originally trained in the sciences, and with a long work history in science-based organisations, Amelia formally embarked on her artistic career in 2010. She graduated from Whitireia New Zealand with a Bachelor of Visual Arts and Design, majoring in contemporary jewellery, in 2012. Amelia's work straddles the boundaries of object and adornment, and the allure of things elusive has been a recurring theme. Since graduating Amelia has had a number of solo shows in galleries around New Zealand. Her work was included in Wunderruma – a recent survey of New Zealand jewellery, and is held in public and private collections. In 2013, Amelia undertook a six-week residency in Italy, with Fabrizio Tridenti. Ruudt Peters was her conspirator through Handshake2 – a two-year professional development and exhibition programme for emerging New Zealand jewellers.

info@ameliapascoe.co.nz
www.ameliapascoe.co.nz



A Lure of the Elusive- Untitled

Object

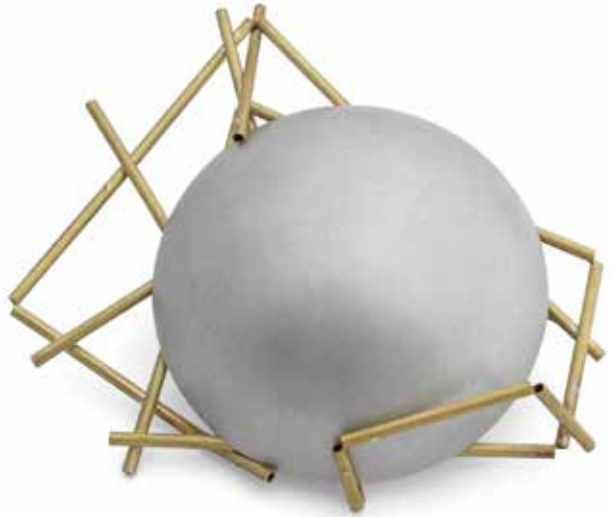
2012

Mixed woods, found materials, brass, sterling silver

130 x 160 x 100mm



Principia- Untitled
Brooch
2014
Aluminium, sterling silver, brass
100 x 65 x 18mm



Principia – Untitled
2014
Brooch
Aluminium, Brass, 18ct gold
90 x 115 x 30mm

A Lure of the Elusive- Untitled
Pinhole camera + Case (neckpiece)
2012
Wood, brass, leather, sterling silver,
paint
65 x 55 x 55mm





Bittersweet
Selection of necklaces
2014
Silver, glass, bronze

Amy King

Amy holds a Postgraduate Diploma in Visual Arts from Whitireia NZ and an Undergraduate Degree from Unitec majoring in Contemporary Craft. Amy has exhibited her work throughout New Zealand, Australia and in the Netherlands. She was selected for the Galerie Marzee Graduate show, 2015 and the People's Choice award Upstream Arts trail 2015, Wellington.

Inspired by pop culture and modern society contrasted by organic and man-made forms, sculptural works of adornment evoke the uncanny. Chew on glass.



amzforceone@gmail.com
kingamyjewellery.squarespace.com



Aspartame
Ring
2014
Glass, bronze



Hard Candy
Ring
2014
Glass, sterling silver, spray-paint



Future fossil ring
Ring
2013
Glass, sterling silver, nylon





Exhibition image
Mid-year solo show
Bittersweet
2014



Campaign image *You are what you eat*, 2014

You are what you eat
Object
2014
Marshmallow, fake eyelashes





Crucible
Neckpiece
2016
Rimu weatherboard, silver, copper,
brass, enamel paint, nylon string
200 x 110 x 290mm

Bettina Van Hulle

My work focuses on capturing neglected building materials and transforming these into wearable pieces of artwork.

I construct my ideas from deconstructing modern buildings.

And I use the connection to the body because it is through the body that we relate to architecture and jewellery.



“we shape our buildings;
thereafter they shape us”

Winston Churchill

bettina-van-hulle@hotmail.be
021 1758079



68 Gordon Road
Brooch
2015
Rimu weatherboard, copper, silver, enamel paint,
stainless steel wire
400 x 137 x 100mm



Force
Necklace
2015
Aluminium, basalt, silver, brass, paint
50 x 425 x 14mm

Pink and White
Earrings
2014
Epoxy, semi-precious stone, silver, paint
480 x 140 x 10mm



Camille Walton

'Inside all of us is a wild thing'

Where the Wild Things Are



I gained my BappA majoring in jewellery design in 2013, since then I have been involved in many group shows; including Wunderrūma which travelled to Munich, Germany. I have a huge interest in other mediums such as drawing, and was a part of the Parkin Drawing exhibition in 2015. I have found that I can encompass all the elements I enjoy from working in other mediums into my jewellery. The colour and expressiveness of painting, the absorbing detail of drawing and in sculpture the tactile experience of modelling with the endless possibilities of materials. My inspiration is drawn from traditional forms but I like to up the ante with combinations of materials, wacky colours, and scale. Alongside my fine art jewellery I have started a business more focused on traditional materials called TinMan Jewellery which produces more wearable every day pieces.

camillepwalton@gmail.com

www.tinmanjewellery.co.nz

www.instagram.com/camille_walton_maker

Untitled
Necklace
2014
Epoxy, quartz, paint



Fist Full of Bronze
Rings
2015
Bronze



Big Brassy

Brooch

2013

Brass plate, brass wire, Swarovski crystals, glue

100 x 100 x 12mm



Caroline Thomas

Born in London to Kiwi parents, I gained an MA in History of Art at Edinburgh University in 1987 and a BAppA, majoring in Jewellery Design, from Whitireia NZ in 2013. I have exhibited widely in NZ at venues which include Fingers, Objectspace, Masterworks and Anna Miles in Auckland, Toi Pōneke, the NZ Academy of Fine Arts, The See Here, Quoil and Thistle Hall in Wellington and Pataka in Porirua. I have also exhibited internationally, at SNAG 2015 in Boston, USA and Radiant Pavilion 2015 in Melbourne, Australia. In 2013, I won the Fingers Graduate Award and was Highly Commended in the ECC Dowse Student Design / Craft Awards. I am currently a member of the groups Occupation: Artist and Tuesday's Order, both based in Wellington NZ.

“There is no joy in comparison,
it’s shit.”

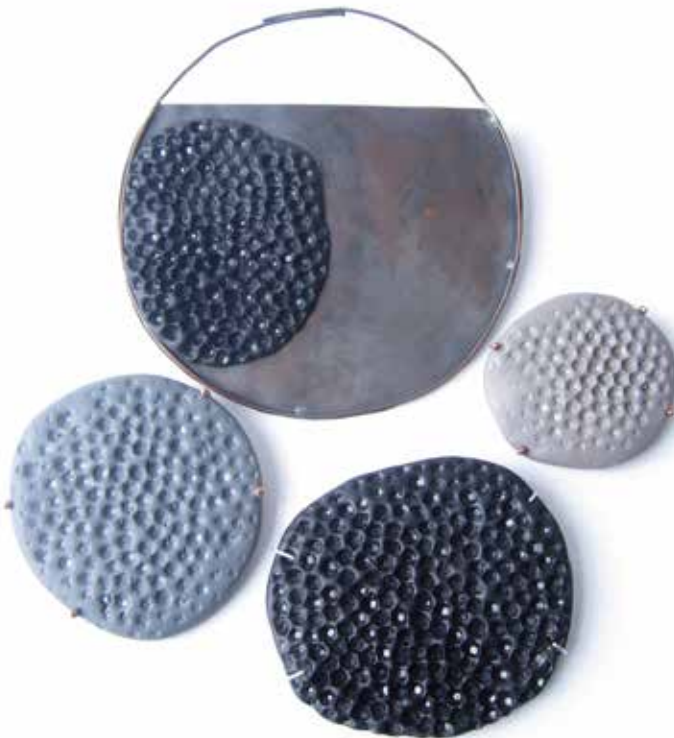
David Clarke, silversmith, Auckland 2015



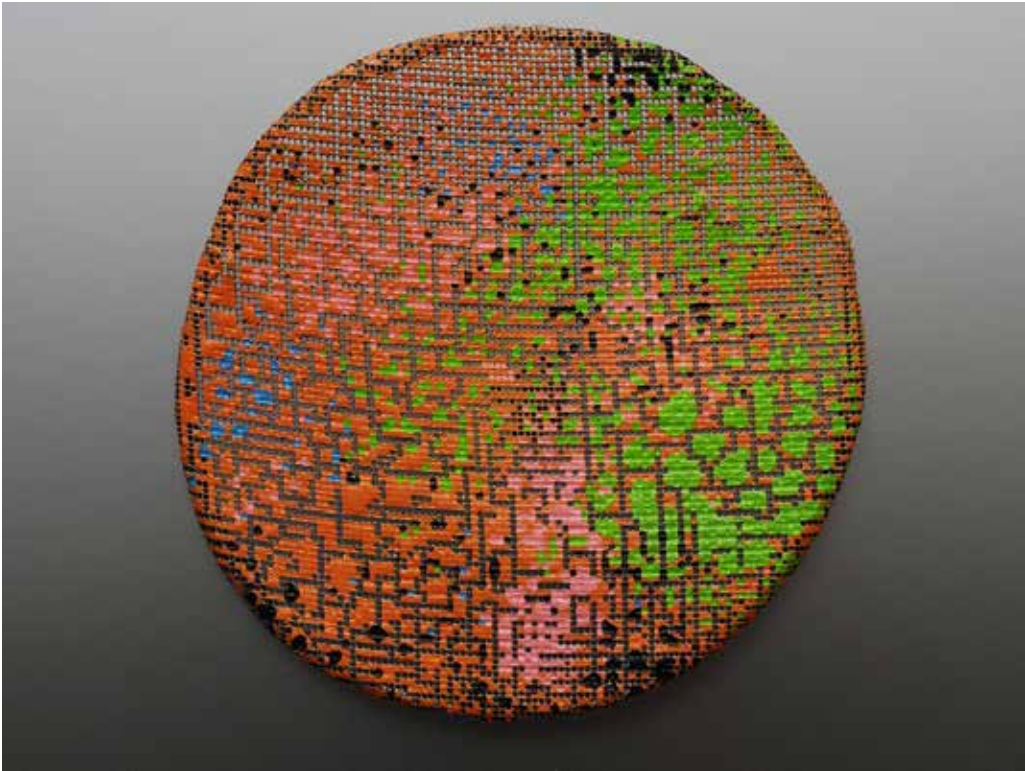
www.carolinethomas.co.nz



Roadkill
Brooch
2015
Road gravel, Knead-It, sterling silver
60 x 60 x 10mm



The Moon Under Water
Brooches
2015
Brass plate, brass wire, sterling silver
wire, polymer clay
Size (clockwise) – 100 x 105 x 15mm;
40 x 55 x 10mm; 55 x 60 x 10mm; 70 x
60 x 10mm



Chimera
Brooch
2014
Wire mesh, paint, steel pin
110 x 105 x 5mm



Insert
Brooch
2013
Wood, metallic foil, sterling silver, brass, nail
polish, coloured pencil, tin cans
70 x 75 x 20mm



Leopard Gecko
Earrings
2014
Wood, glitter, paint, brass, silver
61 x 32 x 19mm



Giraffe
Neckpiece
2015
Wood, felt, bone, paint, glitter,
brass, cord, thread
561 x 260 x 22mm

Chloe Rose Taylor

Chloe Rose Taylor is originally from Christchurch. She relocated to Wellington in 2011 to complete a Bachelor of Applied Arts, majoring in contemporary jewellery at Whitireia New Zealand Faculty of Arts. Since graduating in 2013 Chloe has exhibited in a number of group and solo shows throughout New Zealand and Australia. She is represented by three of the country's top galleries and was invited to take part in *Best In Show* at Objectspace, Auckland. She was also a finalist in The Dowse Student Craft Awards in 2014.

Colour is my cosmic junkyard, I harness the subtle subconscious language it radiates – to express a mischievous futurism. My making process has its own flow of consciousness. I search for a considered shape – a crystal, a nicely formed piece of coral, the texture of lobster shell. These shapes are cast in a silicone mould, then filled with dyed, opaque resins. At the perfect meeting point of pattern, form and colour, I find balance and silence.



theadventuresofchloe@gmail.com



Jelly Cup
Ring
2015
Resin, tortoise shell, silver
44 x 63 x 44mm



Seaweed
Ring
2015
Resin, tortoise shell, silver
71 x 56 x 48mm



Reptilian Rock
Ring
2015
Resin, glitter, tortoise shell, silver
52 x 39 x 57mm



Pendant 1
2015
Zinc, stg silver, paint, waxed cotton
80mm diameter

Fiona Christeller

Fiona Christeller recently added jewellery making to her successful career as an architect during which she has won design awards for both residential and commercial projects.

With an understanding of materials, form and proportion she uses traditional techniques to transform a variety of materials into jewellery reminiscent of architectural structures at a new and personal scale.

Her work has been accepted into the online Ethical Metalsmiths exhibition *So Fresh + So Clean* for both 2014 and 2015 exhibitions, winning 3rd place in 2015 and into the *JMGA Graduate Metal XIV* exhibition in 2015.

She is the current artist for Wellington Writer's Walk and during 2015 she attended Ruudt Peters' Ground Now workshop in the Netherlands, a fantastic experience which will continue to inform her future work.

Is the path a straight one, around in a circle or along a crazy zig-zag?



Fiona.christeller@gmail.com
www.fionachristeller.com



Brooch 1
2014
Zinc, perforated steel, stg silver,
stainless steel
80mm



Depth
Brooch
2016
Etched zinc, silver/tin solder, sterling
silver
60 x 60 x 15mm



Neckpiece with circular sections
2014
Zinc, perforated steel, stg silver, gold
leaf, paint,
300mm diameter

Se-juicer

Pendant

2014

Cast aluminium, aluminium chenier, hand
plaited synthetic cord

57 x 54 x 50mm



Fran Carter

A recent graduate of the Bachelor of Applied Arts programme at Whitireia NZ as well as the Graduate Diploma in Visual Art. Fran was the 2015 Whitireia artist-in-residence at Toi Pōneke Arts Centre in Wellington and has been exhibiting at home and abroad, contributing to shows at Quoil gallery in Wellington, Auckland's Masterworks, Gallery One Oh Eight, as well as her inclusion in Wunderrūma – the largest exhibition of New Zealand contemporary jewellery to travel Europe. She was also selected for the 2015 JMGA Graduate Metal Awards in Sydney and Radiant Pavilion; a Contemporary Jewellery & Object Trail in Melbourne. Fran is the recipient of a NZ Federation of Graduate Women Scholarship awarded via the Whitireia Foundation.

In my jewellery practice I tend to employ redundant materials and discarded objects that undergo a transformational process; this is my opportunity to experiment and resurrect the unconscious life that remains, challenging the original functions and perceptions of value.



Jewels.create@gmail.com
www.facebook.com/jewels.create
022 405 8515



Mother Figure
Pendant
2014
Cast aluminium, kitchen sponge, synthetic cord
50 x 60 X 45mm



Vessel Neckpiece
Pendant
2014
Cast aluminium (from teapot), aluminium chenier, kitchen
sponge, hand plaited cotton thread, epoxy resin
90 x 35 x 27mm



Memory Aid
Pendant
2014
Cast aluminium, silicone pastry brush, synthetic cord
110 x 45 x 15mm



Invertebrate
Ring
2014
Cast aluminium, spray lacquer
45 X 40 X 40mm



Daydreaming
Pendant
2014
Cast aluminium (from tea pot),
aluminium chenier, kitchen sponge,
kitchen scourer, hand plaited
synthetic cord, epoxy resin
40 x 40 x 30mm



Georgia Clack

“Mend and make do” was a constant overtone in Georgia’s household. This has remained with her as her as she has grown as an adult and an artist. She aims to breath creative life into materials that may be overlooked or rejected by others; to turn something mundane into something that can be regarded with higher value, she feels is amazingly rewarding.

Now the everyday pauper can enjoy the luxury of my Tell Tale Diamonds!



clackjewellery@gmail.com
www.facebook.com/clackjewellery



Yellow Rock
Necklace
2015
Greywacke, enamel paint, cord
48 x 290 x 4mm



White Rock
Brooch
2015
Slate, copper, sterling silver, steel,
enamel paint
80 x 70 x 5mm



Red Rock
Brooch
2015
Slate, copper, sterling silver, steel,
enamel paint
80 x 80 x 7mm

Grace Yu Piper

Grace is currently completing a Bachelor of Applied Arts at Whitireia. Aside from jewellery her interests include travel, coffee and crosswords.

Identity isn't black and white.
It's colourful, fluid and slightly
imperfect.



grace.pearl@hotmail.com



Hanae Billing-Arcus

Hanae has previously studied two year towards a Bachelor of Fine Arts;

2010- Year 1, University of Canterbury

2011- Year 2, Elam School of Fine Arts, at the University of Auckland

Returning to study in 2014 she is now completing a Bachelor of Applied Visual Arts, majoring in Contemporary Jewellery, at Whitireia NZ.

Hanae is interested in setting up a collaborative studio environment after she completes her study and hopes to get the opportunity to teach children and adults. She is passionate about community based projects which nurture creativity and sharing in her local environment and globally.

A quiet tension between
temporality and permanence



h.billingarcus@gmail.com
021 583315



Turquoise Hip
Brooch
2016
Cast porcelain: painted and glazed,
synthetic turquoise, oxidised sterling
silver
73 x 34 x 20mm



Baby blue socket
Brooch
2016
Cast porcelain, underglaze, cubic
zirconia, oxidised sterling silver
73 x 38 x 20mm



Aquamarine Horn
Brooch
2016
Cast porcelain, painted and glazed,
raw aquamarine, oxidised sterling
silver
88 x 43 x 19mm



Lemon Quartz Hide
Brooch
2016
Cast porcelain, underglaze, cubic
zirconia, oxidised sterling silver
92 x 56 x 25mm

'1840- ...175 Years of Marriage'

Bangle

2014

Recast gold wedding rings

70mm x 4mm

'Hikoi/The Long Walk'

Ring

2014

Recast silver teaspoons

'Hei Kōrero/Talking Stick'

Land Jewellery

2015

Found aluminium pole

6 ft



JoAnna Mere

Environmental jeweller / hei taonga o te whenua



My work as an environmental jeweller offers the choice to become kaitiaki – mutual guardians and stewards for our environment. 'Haerenga – Our Journey' is a visual commentary about biculturalism and the resource management role of kaitiakitanga in New Zealand. 'Hiko/The Long Walk' depicts the relationship between New Zealand's tāngata/people and whenua/land. '170 Years of Marriage : 1840 – ... ', melted wedding rings form a bracelet about the Treaty of Waitangi 'partnership', the tumultuous history of our country, and the advent of mixed marriages (of which I am a product). 'Hei Kōrero/Talking Stick' is about finding our voice and identity. My late father was banned from speaking te Reo Māori. Today my children and I study the language/taonga/living treasure of our tipuna/ancestors and step into our heritage.

joannamere@hotmail.com
+64-(0)27-3285904
joannamere.weebly.com



Untitled
Brooch
2015
Bone, epoxy, wood, sterling silver, stainless
steel, Taranaki iron sand
140 x 95 x 48mm

Jun Xie

Jun Xie was born in Canton, China. Jun recently shifted roles and countries, from a freelance designer in China, to an international jewellery student in New Zealand.

After many years of training in visual art and design, Jun graduated at Guangzhou University in fashion design, opening a studio for handmade crafts. Jun supplied a series of fashion markets around China, where her works were well promoted and received. She also developed experience in graphic design and printing while managing her own craft business.

Inspired by knowledge of Chinese ceramics and contemporary art, she is evolving a culture fusion in jewellery making.

Melted ores of five colours are used to patch up the cracks in the sky by Goddess 'Nuwa'. This ancient Chinese myth, representing the initial curiosity and imagination of easterners in utilizing metals, is also the soul of Jun Xie's works. Going with the natural flow of metal, the textures she creates in her work expose the truth behind beauty.

In 2016 she won ECC NZ Student Craft/Design Awards (Highly Commended), and the 2017 Fingers Graduate award.

The hammer animates and transforms the lifeless.



silvermoonling@gmail.com



Mutation
Brooch
2016
Brass, copper, bone, epoxy, found
object, stainless steel, Taranaki iron
sand
83 x 96 x 24mm



Fractal
Brooch
2016
Brass, copper, aluminium, epoxy,
sterling silver, stainless steel, Taranaki
iron sand
46 x 52 x 38mm



Extrusion
Necklace
2016
Copper, greywacke, epoxy, sterling
silver, bamboo, Taranaki iron sand,
cotton thread
440 x 55 x 40mm



Untitled
Mouth piece
2011
Bronze
67 X 57 X 21mm

Keri-Mei Moanaroa Zagrobelna

Building cross cultural communications and interpersonal relationships through the language of object and Jewellery Art.



Keri-Mei was raised in museums and art galleries. Her grandmother Moanaroa Zagrobelna and her mother Krysia Zagrobelna worked with taonga Māori collections at the old Buckle Street National Museum premises and then at Te Papa.

Growing up in this rich environment gave her a passion to work in a career field that acknowledges the arts and culture. In recent years she has chosen to take the pathway of Contemporary Jewellery focusing on educating herself so that she can share this knowledge with her whanau and her community.

One of her aspirations is to establish a scholarship program for youth in contemporary object jewellery art and dedicate this to her late grandmother and mother. She hopes that through her actions she can encourage others to look at this form of art in a new way and as another means of understanding cultural uniqueness and diversity. She seeks to build cross cultural communications and interpersonal relationships through the language of object and Jewellery Art.



Untitled
Knuckle duster
2012
Silver, N.Z Taupo obsidian, resin



Kehua
Brooch
2012
Bronze
67 x 57 x 21mm



Male, female
Brooches
2014
Polypropelene, salt, resin, silver, steel
100 x 10 x 100mm

Laura Porterhouse

Laura studied contemporary jewellery at Whitireia NZ and obtained a National Diploma in Applied Arts in 2014. Her main achievements include:

- Winner Creative Hush 'Final Bling' competition 2014
- 'Cahoot' exhibition
Toi Pōneke Arts Centre
November 2014
- 'Hoot' exhibition Re:Space
December 2014
- Upcoming exhibition 'Nature/
Nurture' – Thistle Hall Gallery
February 2016

Do we have a permanent identity? What makes us 'us': our genes, our experiences, our relationships? Jewellery becomes the medium to explore who we are as individuals through the manipulation of the natural and the manmade, and the processes of strengthening and re-formation.



Facebook: [Laura Porterhouse Jewellery](#)



Nail brooch
Brooch
2014
Nail, silver, steel, smoky quartz
70 x 12 x 9mm



Ring, series 2
2014
Copper, paint, grout, concrete,
smoky quartz
320 x 520 x 190mm



Ring, series 1
2014
Concrete, steel, silver, cubic zirconia
300 x 380 x 130mm



Wood pendant
Neckpiece
2014
Wood, silver, leather concrete
84 x 42 x 150mm



Paint Earrings #1

Reversible Beads- Hardboard- Veneer-
2015

Salvaged hardboard, paint, rimu
veneer, new nylon thread, new sterling
silver

50 x 22 x 8mm

Mieke Roy

Meike salvages material from houses that are being renovated or demolished. To her, the material has a rich and inherent beauty that is often overlooked after it's been ripped out of a house. She enjoys manipulating the materials and pairing them together so that the resulting piece of jewellery grabs people's attention, surprises them and let's them see and appreciate the beauty and value of the materials. There is a growing awareness in New Zealand, heightened by the Canterbury earthquakes, about what to do with the vast quantities of material coming from the demolition of damaged homes. In most cases it's dumped straight into landfills. A more sustainable approach is to deconstruct the houses and find a new purpose for the material.

Examining the rich, inherent, beauty of overlooked materials.



Facebook: Mieke de Court Contemporary Jewellery
mieke.roy@gmail.com
021 245 9906



Grey & Yellow
Neckpiece
2012
Reclaimed wood, stain, enamel
paint, hand-plaited cord
50 x 120 x 50mm



Grey & Black
Neckpiece
2012
Reclaimed wood, paint, stain, hand-
plaited cord
35 x 42 x 33mm



Hardboard-Blindcord Necklace
Neckpiece
2015
Salvaged hardboard, cord from blinds
310 x 310mm

Beige & Blue
Neckpiece
2012
Reclaimed wood, paint, stain, hand-
plaited cord
78 x 145 x 30mm



Plug locket
Necklace
2016
Sterling silver, recycled bronze



Trametes 2
Hairpin
2014
Recycled tool steel, bronze
60 x 60 x 160mm

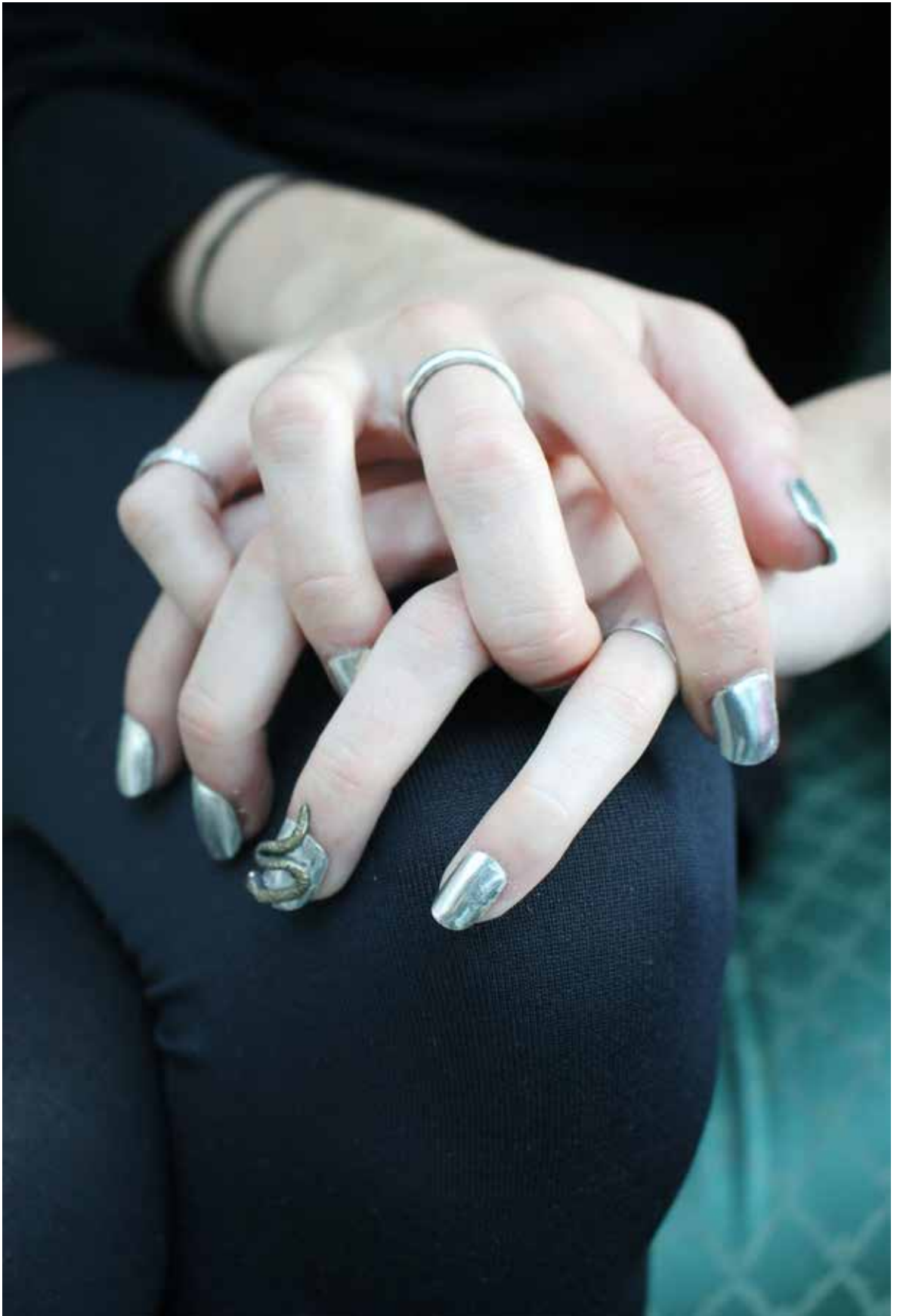
Untitled
Ring
2012
Silver, rough emerald
30 x 30 x 20mm



Molly's work elevates functional objects to a position of preciousness. The odd surface textures that appear from them having performed their function take on a new prominence in her pieces.



mollydiawright@windowslive.com



Nails
False nails
2015
Sterling silver



Untitled
Brooch
2015
Recycled bronze, sterling silver,
stainless steel
15 x 30 x 10mm



Untitled
Brooch
2015
Recycled bronze, sterling silver,
stainless steel
15 x 30 x 10mm

Earth Is All We Know
Oct 2014
The Dowse Art Museum



Moniek Schrijer

Knock Knock Who's There? Contemporary



Education/Artist Training

2013: Graduate Diploma of Applied Art, Jewellery and Printmaking, Whitireia NZ

2011-12: Bachelor of Applied Art, Contemporary Jewellery, Whitireia NZ Faculty of Arts

2008-14: The Heavy Metal Foundry, Wellington, New Zealand

2007: Manufacturing Jewellery Certificate, The Open Polytechnic, New Zealand

2004: Diploma in Jewellery Design - Whitireia NZ Faculty of Arts

Awards/Residences

2016: The Herman Hoffmann prize, Munich, Germany

2015: Françoise van den Bosch, Studio Rian de Jong Artist in Residence

2013: Highly Commended Award, ECC NZ Craft & Design Awards, Dowse Art Museum

2013: Whitireia New Zealand, Toi Pōneke Artist in Residence
2013: Fingers Gallery, Graduate Award

2013: Masterworks Gallery, Jewellery Box Showcase Award

2012: Atelier Ted Noten's Selected Featured Artist for JEMposium

Collections

The Dowse Art Museum, Lower Hutt, New Zealand

Museum of New Zealand

Te Papa Tongarewa, Wellington, New Zealand

moniek schrijer
moniekjeweller@gmail.com
www.moniekschrijer.com



Batteries & Emerald
Woodblock print brooches
2013
90 x 90mm
Rimu, silver, brass, emeralds, ink



Coconut geode
Pendant
2014
120 x 120mm
Coconut shell, sand, glass, ink, leather
(collection of Museum of New Zealand
Te Papa Tongarewa)



Tales Untold
Neckpiece
2016
Leather, paint, textile
490 x 90 x 40mm

Nik Hanton

Using the age old materials and techniques of leather, wood, binding, and hand painting Nik revisits the methods, reshapes them, and brings them into a modern context to examine the complex social experience of being human.

After studying Sociology and Psychology Nik worked for a number of years in a variety of Media industries before following her passion for jewellery.

In 2015 she completed a Bachelor of Applied Arts majoring in Contemporary Jewellery from Whitireia NZ. She received the Fingers Graduate Award, was chosen to feature in the national graduate show at Objectspace, Auckland, and the prestigious Galerie Marzee International Graduate show in the Netherlands.

In 2016 she won The Village Goldsmith Jewellery Award, ECC NZ Student Craft/Design.

To examine humanity through jewellery is an exercise in tensions and contradictions





Memory Palace- ii
Neckpiece
2015
Oxidised copper, leather, brass, paint
470 x 65 x 30mm



Memory Palace- i
Neckpiece
2015
Conduit, textile, paint
410 x 110 x 20mm



70s baby, 80s child- ii
Neckpiece
2014
Wood, paint, textile
170 x 70 x 8mm



70s baby, 80s child- i
Neckpiece
2014
Wood, paint, textile
320 x 72 x 5mm



Untitled
Neckpiece
2015
Stone, paper, paint, cord
110 x 310 x 30mm

Nina van Duynhoven

There is mystery in many of Nina's pieces; and it isn't always clear where nature ends and art begins. She enjoys playing with that element of ambiguity and inviting the viewer to puzzle over her work, deciding for themselves where the boundary may lie.

Nina arrived in NZ from Holland in 1985.

She attended evening sculpture classes in 1990, and participated in bronze casting workshops from 1990 – 1997.

She had a solo sculpture exhibition at Form Gallery in Christchurch in 1995 and was part of several group exhibitions throughout New Zealand.

Her most recent exhibitions were at Quoil Gallery in Wellington, where she was part of a group show in December 2014 and March 2015.

In 2016 she won the ECC NZ Student Craft/Design Awards (Highly Commended).

As artists, what is our responsibility towards environmental impact? Where does the ethical balance lie?



ninavanduynhoven@hotmail.com
021 0588 047



Untitled
Neckpiece
2015
Stone, paper, paint, cord
150 x 170 x 35mm



Untitled
Ring
2015
Bone
37 x 45 x 30mm



Untitled
Ring
2015
Bone
48 x 43 x 37mm

Untitled
Ring
2015
Bone
48 x 43 x 37mm

Explorations

Bike inner tube, chicken wire, flyscreen
mesh, copper wire, can tops, balloon
rubber, copper, silver, plastic
2013
60 x 60 x 20mm



Phillipa Gee

...exploring perceptions of
what we classify as precious.



Some of these pieces are the result of Phillipa's experiments with repurposing materials and exploring perceptions of what we classify as precious. She endeavours to present these jewels in a such a way that they are still objects of desire.

It is her belief that beauty is in the eye of the beholder and art has the task of continuously challenging the viewer to see things in a new way; thereby having a ripple effect to the rest of society, where old ways of thinking are looked at and discarded if no longer necessary.

The pieces shown here are explorations of form that started as paper marquettes.



Shelter
Rings
2013
Ngaio wood, sterling silver, cubic zirconia
45 x 30 x 15mm

Sandra Schmid

Sandra moved to New Zealand in 2006 where she raised her family and studied Contemporary Jewellery. She now lives and works in the Wairarapa. Her work has been shown nationally and internationally. It has recently been accepted into the Galerie Marzee International Graduate Show in Holland and exhibitions in Beijing, China and Sydney, Australia.

The human urge to belong is a basic motivation for the use of jewellery. Sandra explores the sense of belonging and identity in societies informed by multiculturalism and loss of tradition through immigration and change. Loss, but also the opportunity to originate new identities, are values found in her work.



...object - maker - viewer -
wearer - where the outer world
meets the inner world in the
individual consciousness.

mail@sandraschmid.co.nz



Rockstar
Pendant
2015
NZ soapstone, nylon, felt
65 x 50 x 35mm



Rockstar
Pendant
2015
NZ soapstone, nylon
70 x 65 x 15mm



You have to go through fire
Locket Brooch
2014
Ngaio wood, carved, sterling silver,
stainless steel
50 x 30mm



You have to go through fire
Ring
2014
Ngaio wood
50 x 35mm



Meditations
Installation
2016
Porcelain, cord, sterling silver
Dimensions variable



Sophie Divett

Sophie Divett's work is inspired by the delicacy and subtlety of natural forms. Her approach to her materials is a meditative one with a strong focus on process based exploration. After graduating from Whitecliffe College of Art and Design in 2012 with a Bachelor of Fine Arts, Sophie attended Whitireia NZ where she is completing a Bachelor of Applied Arts.

“Look deep into nature, and you will understand everything better.”

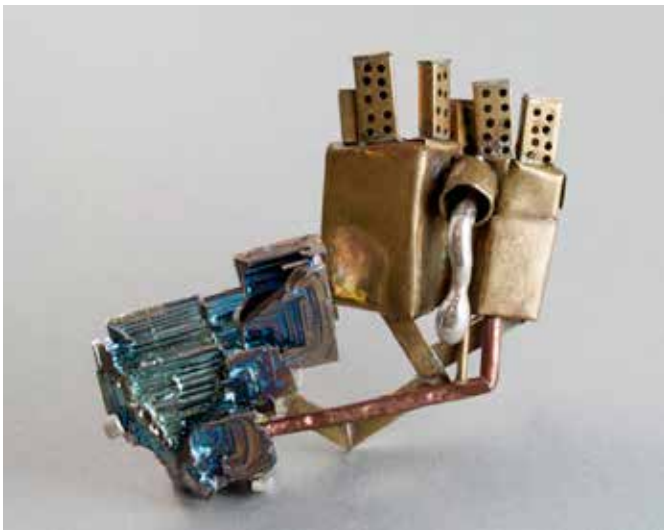
Albert Einstein



www.sophiedivettjewellery.co.nz
sophie@divett.com



Bastion
Brooch
2014
Silver brass and copper alloy
110 x 50 x 25mm



Extraction
Brooch
2014
Bismuth, silver, brass, steel
80 x 70 x 30mm

Tom Heynes

Whether they reference the densely populated surface of our planet, mining exotic materials that are not of this world, or inter-dimensional travel, my dioramas try to incorporate the feeling that we are on the edge of a new era for humanity.

I studied at Whitireia for two and a half years, and put together a solo show that I exhibited at Punch, a cafe/gallery in central Wellington in April 2014.

When I am not making jewellery from my studio in Brooklyn, Wellington, I create electronic music with a science fiction twist, under the name Ceramic.

The best-case scenario for our species' future.



tom.heynes@gmail.com



Wet cement slab, pin and buffed vessel
Object
2015
Concrete, copper, brass, thermo set paint, steel
300 x 140 x 100mm



Untitled
Rings
2015
925 silver, 9ct gold, brass
Various dimensions

Vanessa Arthur

Vanessa Arthur is a jeweller and object maker based in Hawke's Bay, New Zealand. Her practice is influenced by the ever-changing streetscape. An excavation of the everyday and un-monumental.

Through jewellery, vessel and object collections she records moments in time, exploring our relationship with permanence, the marks we make, and the mark we make.

Vanessa completed a Bachelor of Applied arts at Whitireia New Zealand in 2011. On graduating she was selected as artist in residence at Toi Pōneke Arts Centre, Wellington and awarded the 2011 Fingers Gallery Graduate Award. Recently a Mentee in Handshake II, Vanessa was paired with Australian Goldsmith David Neale. With the support of Creative New Zealand, Vanessa travelled to Munich in 2016, to exhibit with fellow Handshake Alumni at the Einsaulensaal of the Residence Palace during Munich Jewellery Week.

An evacuation of the everyday
and the un-moumental.



www.vanessaarthur.com
[instagram.com/a.drifting.trove](https://www.instagram.com/a.drifting.trove)



Buffed Trays

Object

2016

Copper, aluminium, 295 silver, fine
silver, brass, thermo set paint

Various dimensions



Buffed Vessel
Object
2015
Copper, brass, thermo set paint
340 x 970mm



Zak Pitfield-de Mille

BRUT is a deconstruction of materials, executed with honesty and simplicity drawing reference to Brutalism and Modernist architecture.

BRUT Jewellery is open to a multifaceted interpretation of contemporary sculptural form connecting jewellery and architecture



Wellington Jeweller Zak Pitfield-de Mille is an artist who works in a variety of media. By applying abstraction, Zak develops forms that do not follow logical criteria, but are based only on subjective associations and formal parallels, encouraging the viewer to make new personal associations.

His work does not reference recognisable form. The results are deconstructed to the extent that meaning is shifted and possible interpretation becomes multifaceted. Not influenced by other jewellery norms but more by the materials in their raw state. Some parallels could be drawn with architectural design such as Brutalism and Modernism, being attracted to their simplicity and pared down form. His work is executed using only his own clear 'rules'. His works are notable for their finish and tactile nature. This is of great importance to him and bears witness to his dedication to craftsmanship. By gaining inspiration from the materials and focusing on maintaining their rawness, he creates intense personal moments.

Though entirely wearable, Zak's works also stand alone as individual sculptural pieces.

Zak gained a diploma of Jewellery and Design from Whitireia in 2010 and received an award for his work from The Jewellery Manufacturers Federation of New Zealand in the same year.

Zak has exhibited widely; including Studio 20/17, Sydney, The Academy of Fine Arts, Wellington, Anderson Park Art Gallery, Invercargill and most recently was a part of the group show FLUX held at Thistle Hall in Wellington.



Views from the Whitireia NZ
jewellery workshops



JEWELS OF WHITIREA



From left to right, top to bottom:

- 1 Georgia Clack
- 2 Caroline Thomas
- 3 Chloe Rose Taylor
- 4 Tom Heynes
- 5 Fran Carter
- 6 Moniek Schrijer
- 7 Keri-Mei Moanaroa Zagobelna
- 8 Campbell Sims
- 9 Mieke Roy
- 10 Amelia Pascoe
- 11 Mahina Mete
- 12 Tamsin Hooper
- 13 Siobhan McCarthy
- 14 Milla Khmel



Whitireia NZ is dedicated to their art students. The small department near Wellington caters for the individual with extensive tools, workshop facilities, individual studio spaces and a committed team of tutors and mentors. The programme fosters a seamless connection between learning and practice, where students are encouraged to explore ideas through combinations of research, techniques and material explorations with an experimental context. The course is hands-on and never stops searching for innovations in content and context.

Emphasis is given to experimentation and the extension of all known boundaries. The result is a flow of highly original works and professional, practicing studio makers. The students' and graduates' many successes are down to their hard work, the dedication of the teaching team, the unique programme, and the school's culture of shared endeavour and mutual support.

Their tutor team has all the aspects of a single 'jewellery-super-brain', assisted with an artist in residency, volunteers, top-ups by invited guest tutors/artists and mentors including the esteemed Karl Fritsch, Manon van Kouswijk, Warwick Freeman, Lisa Walker, Renee Bevan, Sally Laing, Neke Moa, amongst a raft of other visiting visual artists, art experts and academics.

TUTOR team of the Whitireia jewellery department:

Peter Deckers (Media Coordinator, senior tutor), Kelly McDonald (Programme/Academic consultant, tutor), Matthew McIntyre-Wilson (Tutor, technician), artist in residence, academic student support Vivien Atkinson, and the rest of the Visual Art department team.



www.whitireia.ac.nz

