

WHAT

IS

IT?

WHITIREIA JEWELLERY STUDENT CATALOGUE 2009

What is it?

Working as jewellers in an era when everything seems to live fast and die young, one will inevitably encounter many challenges that question the core of the millennia-old craft itself. One of these challenges, perhaps the most significant, is to rediscover the essence of preciousness.

For centuries jewellery has been a symbol of preciousness, wealth and power. However, we are reaching a point in time when preciousness is no longer explained by the rarity of gems and the length of labour; we are living in a time when diamonds can be grown and farmed and golden jewels produced not by days and nights of austereness, but an imprudent key stroke.....

So what is preciousness? **What is it?**

This is the quest that we, the young and ignorant who have just entered the realm of jewellery making, are setting out for. Perhaps during this unsettling journey some will fall captive to the creed of tradition, some might become entrapped in the maze of reasoning and some might even become addicted to the arousal of the question itself, losing focus on the destination. But that is life and since life itself is a never-ending question of "what is it?", to walk its path valiantly and embrace all possibilities along the way, seems to be the only route to find the grail.

Fortunately, our quest did not begin without direction and guidance. On behalf of the students of the jewellery design sector at Whitireia Community Polytechnic I'd like to offer our deepest thanks to Peter Deckers, our mentor and inspiration; to Kelly McDonald, for her tireless teaching and patience; to Matthew McIntyre-Wilson, our role model; to Owen Mapp, for showing us the essence of craftsmanship; to Spring Rees and Neke Moea, our sisters who pioneered the road for us; to Rudy Whitehead-Lopez, who listens composedly to our never-ending needs; and to Renee Bevan, Octavia Cook, Damian Skinner and all other masters and talents outside Whitireia, for all your generous steering and support in 2009.

This catalogue is the diary of our journey so far, and we would not have made it this far without any of you.

Isaac Chang
DIPLOMA OF JEWELLERY DESIGN STUDENT

It is?

In his forward Isaac Chang suggests that “it” is a journey. The maker’s life time quest for the derivation and realisation of preciousness in their work.

This quest requires an audience, or does it? Isaac and his fellow students thank their lecturers and contemporaries, acknowledging that they could not have made it this far without these people. I propose that there is a further collection of people that need to be acknowledged – those, that for various reasons, are prompted to ask the question “what is it?”

Without the questions that result from an audiences’ interest and interactions, there is no forward movement, there is no ‘contemporary’, there is no-one to keep makers questing.

The quest is the challenge of defining what “it is” for both the audience and for the maker, and this catalogue captures the beginnings of this pilgrimage, privileging the reader with a fresh look at contemporary jewellery, what it can be and what it is.

Kelly McDonald
JEWELLERY TUTOR

Who is it?

During my week teaching at Whitireia I felt a bit like I was Alfred Hitchcock doing one of those discreet cameos he often did in his own movies. Do you know them? In one, his appearance was simply a shadowed silhouette on a glass door. Which is evocative of a shell jewellery cameo when you think about it and also reminds me that the Whitereia jewellery workshop walls have those shadow boards with the black silhouettes of tools painted on them – handy guides for ensuring tools are put back in the right place after you've finished with them.

Was I a handy guide to you guys, a useful nail to hang an idea on? I hope so because I enjoyed being a cameo in your jewellery movie - but then sometimes it's not easy to see what shadow you cast.

Warwick Freeman
JEWELLER AND GUEST TUTOR



This is it

The 2009 jewellery room developed itself into a focussed and sharing environment. With the assistance of their tutors and technical support, the development of the Whitireia jewellery students was stimulated and encouraged by the teachings from two Auckland artists: Renee Bevan and Octavia Cook. Both talented jewellers gave the students an invaluable set of mental tools to take with them throughout their careers.

The 2009 year has seen the jewellery students engage energetically and industriously with the public. All three levels showed their best work during several national and international exhibitions. The exhibition experience is a vital component in developing as a practitioner, having as much importance as learning about materials, techniques and the development of ideas.

Seeing young ideas growing into an individual maturity is the award of being a tutor. In this catalogue we are privileged to see an individual's language transferred into objects, and those objects transferred into a universal language which is able to travel afar on its own. This privilege will continue as each student develops and their future exhibitions unfold.

Peter Deckers
PROGRAMME CO-ORDINATOR, SENIOR TUTOR

2009 Public Outings:

April: *Grin and Wear It* (Year 1 exhibition at Aunt Daisy, Titahi Bay)

May: Jewellery Manufacturers Association (JMA) award to Vanessa Arthur, Auckland

July: Jewellery Show, at The National Jewellery Show Case in Auckland (Year 2 exhibition)

July: Sunni Gibson (Year 3) midyear solo show at Pixel Ink

July: Julia Middleton work selected for the Rita Angus support Exhibition, Auckland Museum

August: *Left Right and Centre* (Year 2 exhibition), Quadrant Gallery, Dunedin

September: Sarah Reid (Year 3 part-time) group exhibition at SOFA in Chicago

November: Sarah Reid (Year 3 part-time) selected by the Charon Kransen Art gallery in NY to exhibit

November: *Origins* and Graduate exhibition at Pataka, Porirua (all jewellery students selected)

April 2010: Sunni Gibson selected for *Best in Show*, Object Space, Auckland

Vanessa Arthur

Wilful Waste – Woeful Want

'We know that the necessary alone is not sufficient for man and the superfluous is indispensable... or otherwise let us also suppress music, flowers, perfumes and the smiles of ladies.'

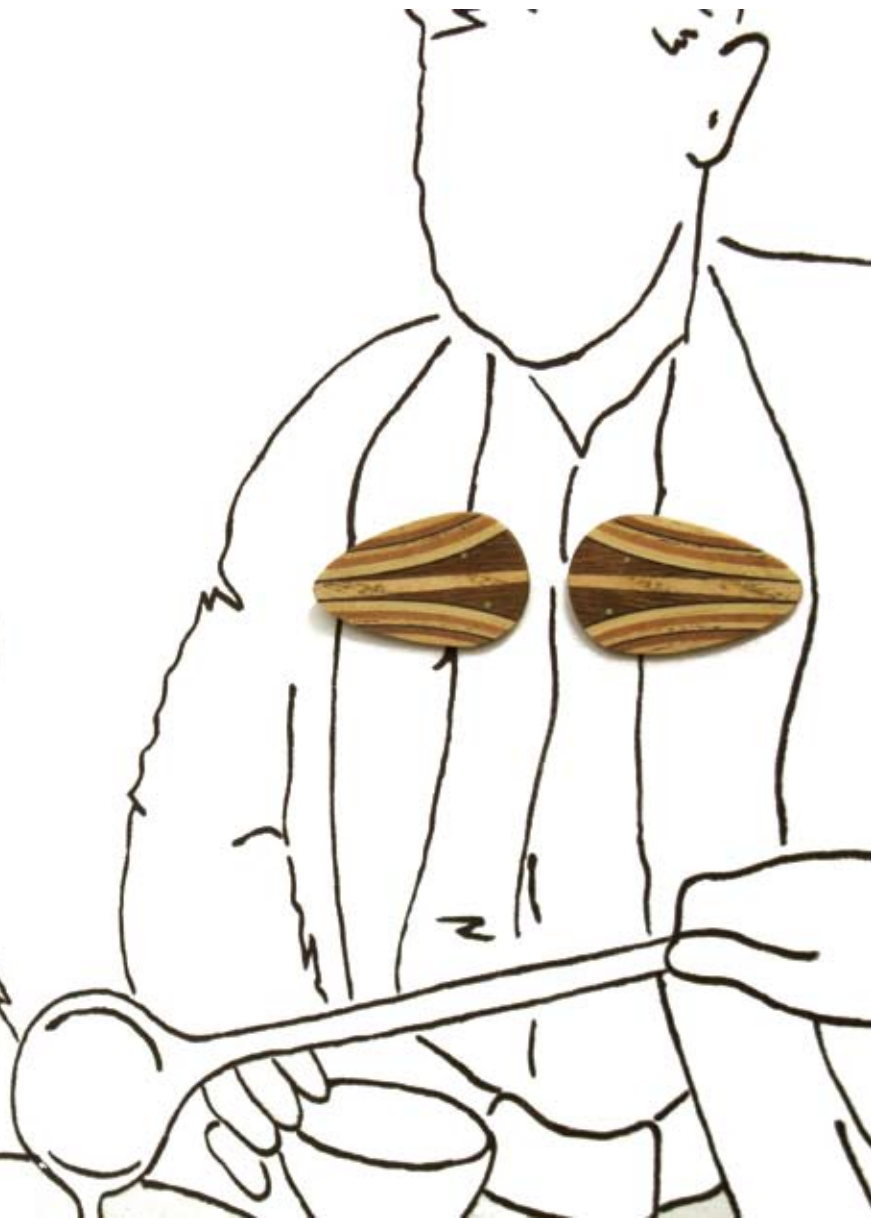
Paul Fallot (1931)



Brooch – vintage golf club, porcelain, sterling silver



Pin – vintage golf club, sterling silver, enamel paint



Brooch – vintage tennis racquet club, sterling silver

Zane Blomeley

My work, *What now Sundays?* looks back to my childhood memories of watching cartoons and to an extent, being raised by television. As a child this seemed pure. Looking back to my family who grew up with religion, I now raise questions about reality. Television is a tool that removes you from reality, much like religion. This work asks questions of both.

As we age our childhood no longer has the same pure Sunday morning gleam but instead the comic book characters and Tony the Tigers take on a distorted fogged perspective as the wars of the worlds proceed, our relationships fail, the George Bush's are elected, the environments collapse, our youth and all that made it happy- the simplicity of it is lost and we're only left with a faded obscured memory of a zagged "S" on a blue suit...

Trippe (for A.L., 2nd July 2007)



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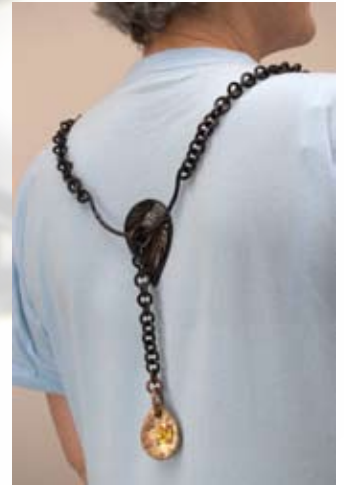


What now Sundays?

Copper, oxidised copper, brass, bronze, rewa
rewa, plastic beads.

Isaac Chang

My piece for the Origin project fuses the elements of delicacy, flamboyance with filth, abomination and humiliation, since these are the elements which closely relate to my ancestral culture – the Chinese culture, especially to its recent/contemporary history. However, it is not my intention to present a logical integration and explanation of those elements; my piece of jewellery is merely a physical presentation of a chaotic and intuitive fusion of those elements in my mind.



hathorswords@yahoo.co.nz



The Seal

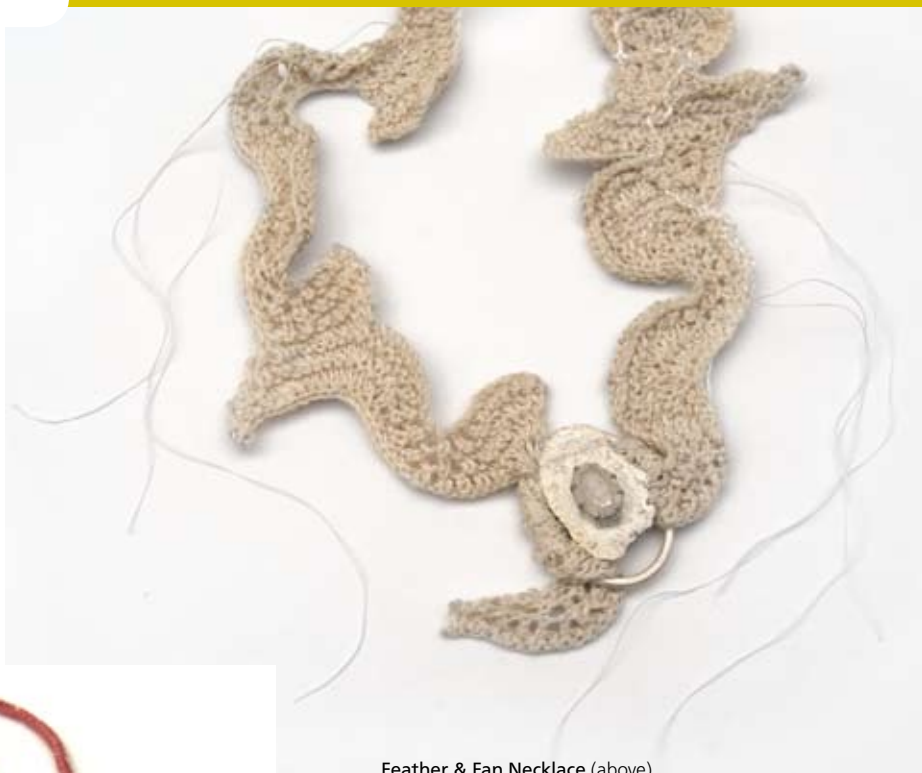
Copper, brass, fused copper/
brass alloy, cubic zirconia,
glass, bitumen/lacquer mixed
coating, flies.

Carol Dacre

Common Threads

Past and present decisions, made by ourselves and others, shape us.

Experiences, interwoven with personal characteristics, guarantee our uniqueness.



Feather & Fan Necklace (above)
Sterling silver, silk. Cast. Formed. Knitted.



Intertwined
Pre-loved English fine bone china, silk, natural dye –
pittosporum tenuifolium



Feather & Fan Locket

Sterling silver, silk. Cast. Formed. Natural dye – *choyisa ternata*

Marisa McLuckie

Inspired by centuries old family secrets, this series of neckpieces examine the impact of secrets and how they weigh you down. The lead sinkers symbolise the poisonous nature of hidden emotions.

Gravitation

Waxed braid, lead sinkers,
stainless steel swivels, enamel
paint, sterling silver.

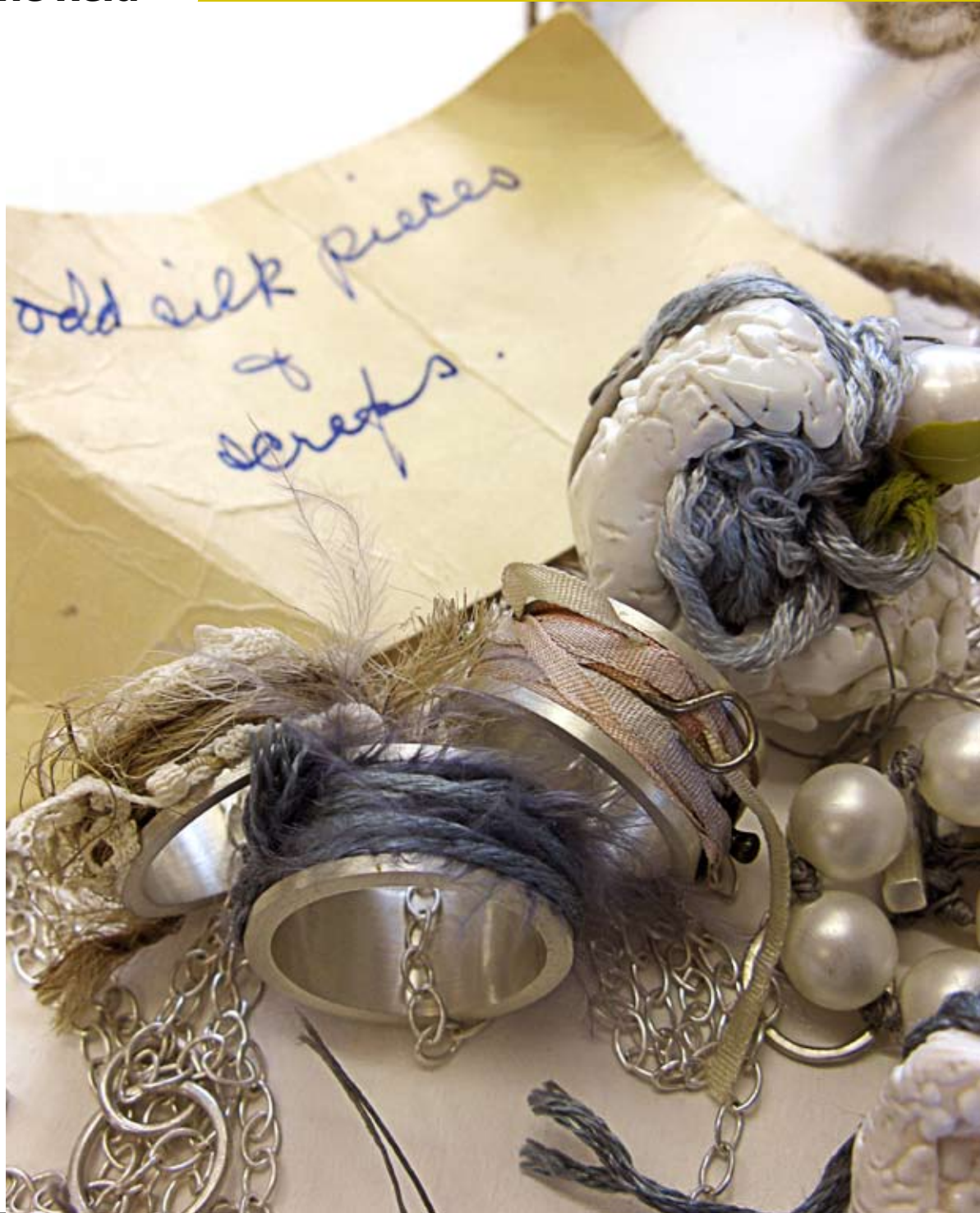




Hook, line and sinker
Waxed braid, lead sinkers,
enamel paint.

Jacqueline Reid

Some are odd,
some silk,
and some,
are just scraps...



jacquelenereid@clear.net.nz



Necklace

Jute, lace, silk, feathers,
sterling silver, odds



Brooch

Fresh water pearl, enamel
paint, silk, linen, glazed clay,
sterling silver



Necklace

Jute, lace, silk, feathers,
sterling silver, odds

Holly Spoon

A thought that counts

This work is a visual response to the way I am viewed through my closest interactions. By re-interpreting a material gift into a personal self image of non-materialism, the self image one projects, is both questioned and influenced.



Earrings. Copper

Earrings. Orange peel, copper, silk



Becky Bliss

Imposition series

Are we left with a sense of nature's beauty or a human-inspired imposition on nature?

Do we even remember the starting point?

Does it matter?



Imposition 1

Resin, sterling silver, rub 'n buff

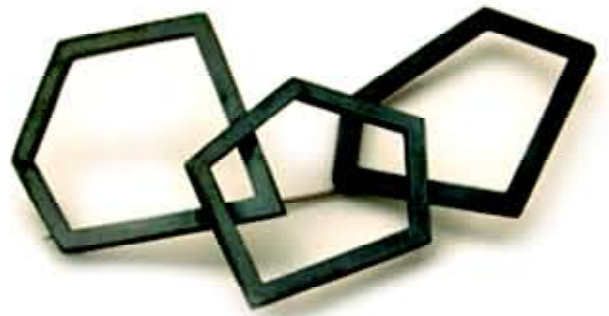


Imposition 2

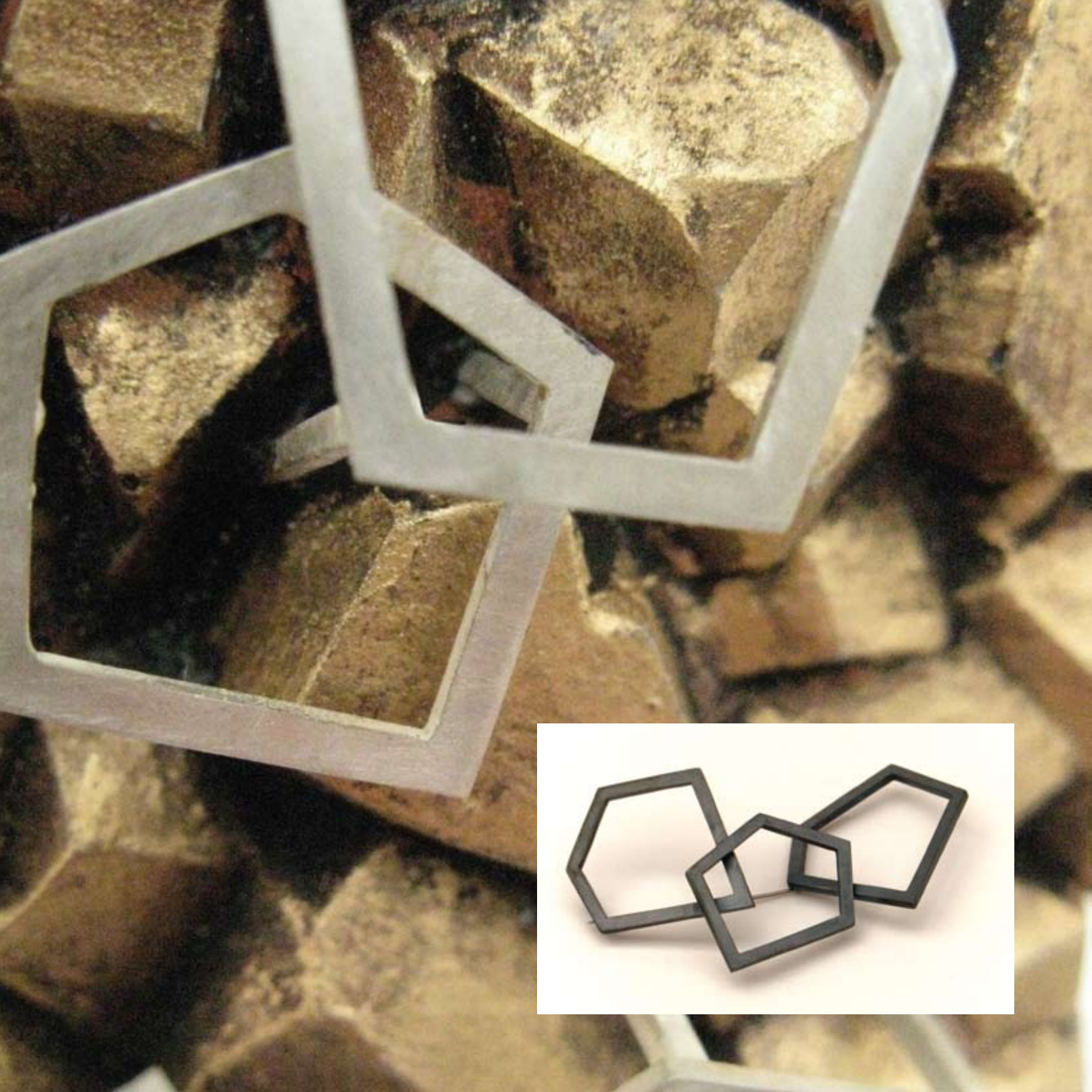
Resin, copper, gold and silver foil

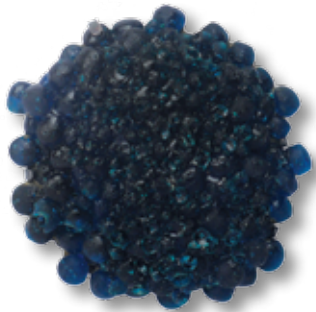


Imposition 3
Resin, copper, rub 'n buff, gold foil



Imposition 4
Oxidised sterling silver





Ash brooch series
Resin, sterling silver, copper



Brooch. Silicone rubber, sterling silver

Sam Kelly

We all use camouflage to survive



Brooch. Beef bone, velvet,
copper, sterling silver, paint

samkellynz@hotmail.com



Brooches I and II. Pork bone, velvet,
gold leaf, copper, sterling silver, paint



Lace on bone brooch

Pork bone, stone powder, lace, copper,
sterling silver, paint



Stone velvet brooch

Pork bone, stone powder, velvet, copper,
sterling silver, paint



Bone & copper necklace
Pork bone, cast and oxidised copper,
copper

Sophie Laurs

Reconsider: Consider again, especially with the possibility of changing one's former decision.



Broken Up (Cracked Facet)
Cast sterling silver



Bearface
Oxidised sterling silver, sapphires

sophielaurs@gmail.com

Bunny boiler

Plastic, copper, spraypaint, faux pearls





Raised Value

Wood, leather, brass, copper,
steel



Sprinkles
Steel, spraypaint, hundreds
and thousands

Julia Middleton



The Astonishing Daze
from 'The Wonderful
Performing Geese' series
Sterling silver, mirrored glass,
cotton, straw

juliamid@gmail.com
021656180



Top: "The Marvelous Percepticle"
Manuka wood, bronze, sterling silver

Middle images: "The Wonderful Oddities"
Paper, doily, porcelain, paint, copper, stg silver.

Bottom: "The Dreamscope"
Red Beech wood, bronze, sterling silver
from the wonderful performing geese series



'Construction Continues...' series
Oxidised stg silver cufflinks.



'The Astonishing Gaze'
Mirrored Glass, Sterling Silver, Cotton, Straw

Jessica Winchcombe

Presenting

"The Stage for Sentiment"

Cast : In order of appearance

"Embellished memories"

'The lost, the lonely and the loved"

'The remembered, the broken, the longed for'

'The nostalgic, the connections, the blessed'

'The sentimental gift, the lover's gift, the ugly gift,
the funny gift, the awkward gift, the long lost gift'

This year's self-given concept was to create a kind of recognition, a shadow of familiarity for the viewer, like a whiff of pumpkin soup that may arouse curiosity in the memory glands, letting them prick up and delicately burst with subtle imagery.



Relaxed Memory Earrings

Silver, black freshwater pearls,
silk thread, copper, silk

object.jewellery@gmail.com
www.jessicawinchcombe.com



Elaborate Memories Necklace

Silver, freshwater pearls, silk, copper



Fragile Memory Necklace

Wax, enamel paint, glass, resin, fabric



Energetic Bursts of Hilarious Memories Pins

Silver, steel, cake decorations, fresh water pearls
sculpy, enamel paint



Layered Memories Brooch

Silver, sculpy, cake decorations



Clouded Memory Earrings

Silver, enamel paint, fimo



Parallel Memory Necklace,
Black freshwater pearls,
fabric, copper, powder
coated chain



Playful Connections
Silver, black freshwater pearls,
material, copper

Gifted Layers
Black freshwater pearls, silk, fabric, silver.



Elaborate Memories Necklace,
Silver, copper, fabric, pearls, silk





Alison Laird

There is always music amongst the trees in the garden, but our hearts must be very quiet to hear it.
- Minnie Aumonier





"The Wisdom of Trees" series. Materials: Photographic Print.

Sarah Read

*We travel together, passengers on a little spaceship,
dependent on its vulnerable reserves of air and soil,
all committed, for our safety, to its security and
peace. Preserved from annihilation only by the care,
the work and the love we give our fragile craft.*

Adlai E Stevenson



Gimmee Shelter tsunami fundraising pins

sarah.read@xtra.co.nz



Safe as Houses water-soluble and heat-sensitive brooches



Willing Host



Flimsies

Sunni Gibson

Through strategies of repetition, camouflage and distortion, my work investigates the relevance of jewellery in contemporary culture and the history of jewellery as a signifier of WEALTH AND STATUS.



Eye Value install details

sungibson@gmail.com

Sponsored by:





Corsage
Sterling silver, resin, synthetic leaves



Drip pins
Resin, oxidised sterling silver



Plastic beads, plaster.



Bound beads, thread tape.

What was it?

This catalogue was made possible through Auction'09.

With many thanks to jewellers who kindly donated work:

Matthew McIntyre-Wilson	Vaune Mason
Spring Rees	Octavia Cook
Karren Dale	Tara Brady
Peter Deckers	Jhana Millers
Neke Moa	Renee Bevan
Kelly McDonald	Owen Mapp

To all those who made purchases at the Auction.

To Kim Hill, who has once again generously supported the Whitireia Jewellery students by giving us her expertise with a gavel.

And generously supported by:

Whitireia City Campus
Whitireia Faculty of Art
Darcy at Paekakariki Fruit and Vege Supply
Antonio, Luisa and Miriam at La Bella Italia
Simply Foods Porirua
Pak'n'Save Porirua
Tile Warehouse Wellington
Palmers Garden Centre, Plimmerton
Liquorland Newtown
Brookfield Vineyards



COMMUNITY POLYTECHNIC
Te Kura Matatini o Whitireia

WHAT IS IT?

CAN YOU HELP US
IDENTIFY THIS
OBJECT?