

IWA: NZ Makers, Munich, March 2018, curated by Peter Deckers at the Frame Galleries



IWA stand at the Frame Galleries 2018

The 'Frame' as part of the Internationale Handwerksmesse (IHM) is an annual event that highlights the best what international contemporary jewellery has to offer. The Frame galleries wraps around the main event, which was Schmuck 2018 (59th curated exhibition), Talente (upcoming international talents in the wider design oeuvre) and Meister der Moderne (a feature on a renowned international jeweller craft person). These year's FRAME nine renowned Galleries for contemporary Jewellery showed their selected works. The IWA stand was the only one to feature NZ jewellery as a curated survey. Only invited galleries of international standard can participate in the Frame. This was our third time that we exhibited at the IHM's Frame; in 2013 and 2017 Handshake 1 and Handshake3 were featured. Those exhibitions demonstrated that New Zealand jewellery has a different focus from the rest of the international landscape. This unique position is why NZ jewellery is of high interest. This year we traveled with displays and 3 gallery assistance.

The curatorial framework for the IWA exhibition was to ask renowned NZ jewellers Lisa Walker, Warwick Freeman and Karl Fritsch who they like to see next to them at this Frame exhibition. All three knew what Frame was standing for. PD made the final selection, curated the work for the red tables and designed/produced the furniture. Objectspace (Kim Paton) made the text, logo and produced the catalogue.

Our intention was to bring a cross section of top NZ jewellery to the Frame galleries. Our interest and goal was to bring NZ excellence (from mid-career, recent graduates, artists from the Handshake Project) and merge with the nine top NZ makers.

IWA: New Zealand Makers



The IHM is an experience. Each spring, more than 1,000 exhibitors from more than 60 trade fairs present themselves in 7 Halls at the Munich Handwerksmesse. The IHM masters the balance between latest trends in crafts, discussion forums, live workshops & performances as well as consulting by professionals, with topics such as Building & Modernizing, House technic, Kitchen & kitchen equipment, Tool & Technology, Living & working and last and most important for us, the Crafts with its special shows and forums. In 2018 it attracted around 121,000 visitors. Schmuck, Talente, Frame had 32,000 visitors.

IWA exhibition was presented at the Frame in Halle B1. It is evident, in the quality of work and practitioners involved, as well the calibre of galleries and institutions represented, that the International Crafts and Trade Fair remains a touchstone for contemporary jewellery globally. This is reinforced by the growing programme of satellite jewellery events (80+) organised independently in and around Munich under the umbrella of Current Obsession during Munich Jewellery Week.

Munich Jewellery Week offers a range of events and is accessible to a wider range of international practitioners, from students to established jewellers. This young and complementary programme concurrent to the Trade Fair is an excellent opportunity for innovative new work to be shown in a broader range of venues and less formal situations, leading to some exciting displays and events. However these events and exhibitions are spread widely throughout the city, with no cohesive curatorial input. Our opinion, echoed from many industry visitors we spoke to, was that it is impossible to see everything and the offerings were somewhat 'hit and miss' in terms of quality of work and presentation. Our experience with that is similar when we presented a rather large Handshake curation exhibition at the Einsäulensaal, The Residenz Palace, Munich 2016. Compared with the messe we attracted only 850 visitors in 3 days compared.

The exhibition offered in the International Handwerk Messe is certainly the focal point for gallerists, collectors, curators, academics, students and makers to visit. It is what will be visited by everybody interested in contemporary jewellery and therefore the best location for presentation. Many industry professionals may only have a few days to take in the intensive programme on offer. With IWA we are at this stage building awareness and a reputation for Aotearoa's jewellery offerings, it makes sense to be situated in the centre point of activities. Our first attempt with bringing NZ jewellery to Munich was within the predicted budget. The sales were compared to the inaugural situation above what was expected (\$20,000). The formula (a focus exhibition on work that is offered for sale) has proven to work within the Munich construct. In our opinion, no other exhibition platform can offer a similar quality impact with potential long lasting outputs.

Next to bringing NZ contemporary jewellery we hosted Kiwis traveling to Munich and linked them to the wider network. This introduced new opportunities and relations otherwise hardly possible. This year the highly respected Talente prize went to a Whireia jewellery student and we were there to receive that prize and deliver it to Renee Pearson. We also organised exhibition visits for gallery holders and introduced our represented artists and their work. A number of good results and potential leads came from that, but above all our presence solidified the established reputation from our former Munich events.



Lisa Walker

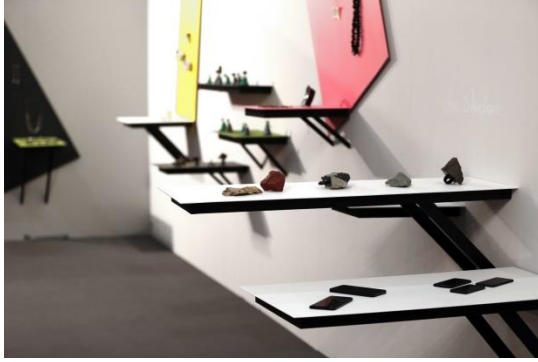


Joe Sheehan

The reaction by visitors to the IWA stand was overwhelmingly positive. Through the years we have already fostered close relationships with influential collectors, gallerists, curators and practitioners through previous presentations of the Handshake Project and our visits to Schmuck and other events. The visibility of NZ makers was strengthened with the new format of showing a broad selection of makers from emerging to established artists. Many collectors, gallerists, writers and curators visited the stand repeatedly and expressed they were impressed with the work and its presentation. Galerie Marzee (Netherlands) in particular were regular visitors and took on two NZ jewellers for their August show 'Marzee for Starters' of emerging jewellers Grace Yu Piper and Nina Van Duynhoven, plus Neke Moa's work to show at the gallery as a direct result of our presence.

A [review](#) of IWA: NZ Makers also featured on Klimt's website by Carolin Denter. This highlights the value of the printed catalogue, an excellent asset to spread the word and a greater print run would have lasted the period. Many jewellery students in tertiary education visited the exhibition and showed great interest, which will result in benefits for coming years as they become emerging industry professionals with some knowledge and positive impression of the exciting work coming from NZ.

New contacts were also made at the Frame, including collectors not yet familiar with Makers 101 or NZ jewellery in general. These connections help to create greater awareness for NZ jewellery in an international market. It starts to begin translating into sales, which will no doubt grow with the opportunity to build on this work with future representation at the Handwerksmesse. From a purely financial perspective the investment is substantial but undoubtedly IWA: NZ Makers has begun building a strong platform that brings NZ jewellery a greater visibility within the strong, established international field of contemporary jewellery. IWA created opportunities for NZ makers to show and distribute their work internationally and for our local jewellery scene to both be informed by and contribute to, an international network. Long term vision and support for the participating jewellers to bring NZ to Schmuck events will establish a level of trust with industry professionals and collectors for NZ jewellery and its relevance on a global stage. At this developmental stage it makes sense to invest in representing NZ jewellery at the Frame. Once a strong platform is built and Munich Jewellery Week is more established and cohesive it may be viable to take part in the satellite events. However Makers 101Ltd has invested heavily and decided that the presence carries too much risk without a proper funding structure.



IWA stand install view



Lisa Walker necklace trialed



IWA stand install with Karl Fritsch rings



Freight from NZ, PD opening the crate



IWA team, with Mia Straka, Maca Bernal and Spring Rees (Moniek Schrijer work in the background)

IWA team:

Peter Deckers (curator, design, production, technical support), Hilda Gascard (project manager, logistics), Mia Straka, Maca Bernal and Spring Rees (gallery assistants).

Support:

Organised and funded by Makers 101 Ltd, supported by Objectspace, Creative NZ, the Wallace Art Trust, Whitireia NZ and Blumhardt Foundation

Nine featured Artists:

1. Vanessa Arthur
2. Jane Dodd
3. Warwick Freeman
4. Karl Fritsch
5. Shelley Norton
6. Alan Preston
7. Moniek Schrijer
8. Joe Sheehan
9. Lisa Walker

Table artists' work from:

1. Macarena Bernal
2. Becky Bliss
3. Jen Laracy
4. Camille Walton
5. Brendon Monson
6. Octavia Cook
7. Mary Curtis
8. Neke Moa
9. Roy Mason
10. Nina Van Duynhoven
11. Renee Pearson
12. Nadene Carr
13. Grace Yu Piper
14. Matthew McIntyre-Wilson

Marketing:

Objectspace was the partner in setting up its marketing and texts about the exhibition.

Announcements of the nine featured artists through the IHM brochure, produced and financed by Objectspace (150) and freely available

Klimt02: <https://klimt02.net/events/exhibitions/iwa-new-zealand-makers-frame-2018-internationale-handwerkmesse-munich>

Objectspace: <http://www.objectspace.org.nz/exhibitions/iwa-nz-makers/>

Review:

Klimt02: <https://klimt02.net/forum/articles/review-about-frame-handwerk-design-2018-carolin-denter>