

**HANDSHAKE**



**SPANPOINTS**



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Design: Becky Bliss

Editor: Makers 101 Ltd



Makers 101  
Objectspace



PLATINA STOCKHOLM AB  
ODENSGATAN 89 BOX 4114  
102 22 STOCKHOLM SWEDEN  
TEL: +46 (0)8 202 280  
WWW.PLATINA.SE

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# Dear Ben

It's been quite a while that we've been talking. I remember a night in Paris which was, as every night in Paris should be, warm and late and relaxed, with lots of people on the terraces, and I remember smoking all Lucy's cigarettes while discussing jewellery with you.

We talked about whether contemporary jewellery had a future, about feelings of uncertainty towards this rather certain medium, and I asked you about your masterclass in New Zealand, the one you were invited to last winter in the context of HandShake2, and I was curious about the participants and the topics you had worked on.

I myself liked the HandShake project from the very beginning. The fact that an emerging and promising jewellery maker could call on the expertise and craftsmanship of an experienced designer always made sense to me – certainly in these days of easy communication. In fact, it is such a great idea that I wondered why only Peter Deckers had thought of this brilliant idea and no one else (like me, for instance). Being enthusiastic about it made me jump into it (thank you, Peter!), but, with that plane ticket in my pocket, I suddenly somehow felt a bit uncertain, just like the jewellery field itself.

Since that evening in Paris, this city has taken on another dimension. The evidence of making and thinking, but certainly also of being, has been questioned in a way that is hard to (under)stand. We saw that the uncertainty of a small field within the crafts did not limit itself to a handful of designers and critics, but that changeability extended down to the smallest hyphal threads of society. And for whoever until then did not believe that the world has changed radically, there were also the events in Brussels – as though it couldn't be stressed enough that Belgium and Europe are not prepared for this new age with its changing awareness.

And it is precisely between both wake-up calls that our journey to New Zealand happened. The first thing that struck me after landing was the air: the thin, thin air which, lighter than light, blew a nice breeze in my face. That feeling stayed with me for three weeks. Of course, Aotearoa is the most beautiful country in the world, but that is also a question of taste and style. What has stuck with me is that it seemed to be stripped of all that weight that we carry with us on the other side: weightiness and seriousness, importance and influence still seem to be weighed up according to the size of the paua shell and the weight of the pounamu stone.

Yet rarely have I seen such commitment as during the HandShake3 masterclass in (wonderfully pleasant) Wellington – from Hilda and Peter who lovingly organise this HandShake cycle, from Judith and Peter who run the Avid gallery with enthusiasm, from Vivienne who assists everyone in word and deed, from Kim who wants to develop Objectspace into a major platform for contemporary craft and design in Auckland, from Sian who is a dedicated curator at The Dowse Art Museum, but especially – especially –

from Raewyn, Kathryn, Amelia, Debby, Nadene, Becky, Sarah, Renee, Lisa, Neke, Sarah, Sharon and Kelly.

I was a little surprised that emerging artists could be as old as me, but their determination to conquer the world with their jewels is all the greater. The masterclass was often about time. Time is mobilised: remaining time, time that is running out, having a nice time. Time is kneaded like a mouldable dough in everyone's life until it folds and gives in to the making of what is most important: jewels. And that demands some organisation, not only for each designer in her own specific situation, but also – together – for the many HandShake events that are lined up.

Writing press releases, sending out invitations, making reproductions, printing publications and building up exhibitions are examples of the trivial necessities which the participants sank their teeth into – down to the bone. Women know how to allocate tasks. So why organise a masterclass around 'Collaborations'?

Because collaboration requires nuance, detail and subtlety. Getting two artists to collaborate is hardly obvious.

Now the feeling outwards can begin, the researching, measuring, comparing, negotiating, encouraging, inspiring, feeding, tuning, etc. The result and process of two collaborating artists is combined in various presentations, because to collaborate is also a subject that more than deserves to be shown in this contemporary age. A wake-up call that can count, not only to confirm the future of contemporary jewellery, but also as an answer to a changing social awareness.

Dear Ben, have you already read Peter Wohlleben's *The Hidden Life of Trees*? I keep thinking about that group of courageous women that I got to know in New Zealand. They are the trees in the forest and, along the smallest hyphal threads in the soil, nutrients are being transported and shared so that each tree is as strong as its neighbour. This is the only way the forest survives. I believe I saw a really beautiful subtropical forest in New Zealand.

h

Hilde De Decker (b. 1965) is a jewellery artist based in Antwerp (BE). She has exhibited internationally and developed a critical design practice that deals with aspects of value, memory and domesticity. Her initial interest in interior architecture still marks her jewellery and objects, in particular when she carefully orchestrates installations and environments.

She was lecturer at the Gerrit Rietveld Academie (2000–2008) and Head of the Jewellery Design department at St Lucas School of Arts Antwerp (2008–2016).

In the Jewellery Design department at St Lucas Antwerp, students are challenged to develop through their work a personal and critical vision on the contemporary jewel as an object that shapes relationships, life and the world. To make this happen, teachers work with a thematic approach in the Bachelor programme where the whole development process is elaborated, from research to publication.

Besides the continued development of the artistic work process, the master's programme focuses on professionalism through internships at venues where the organisational aspect features prominently, such as galleries, museums and cultural institutions.



Hilde De Decker and Sofia Björkman



AVID Gallery, Wellington



# Close Up Full Detail

Prior to my job at Objectspace I was in an academic role at an art school in New Zealand. The school had been founded on the notion of multi-disciplinary practice. Those two and half words were employed often and freely to conjure a world of newly graduating creatives, professionals who connect across disciplines blurring the edges that have traditionally demarcated areas of study (design, sculpture, photography, etc.). Annual marketing campaigns inevitably featured elaborate variations of 'real world' metaphors. In the world of the hot desk and the creative smell-of-an-oily-rag start up, collaboration would be key.

Collaboration too became a maxim in the new worldview of a liberal arts education, where a programme of study's relevance and appeal is measured by its proximity to industry and commerce. Papers were written and taught about it, appearing in most course outlines and project descriptions, details in regard to authorship and distribution of workload were laboured in classrooms. It seemed we were arguing for a collaboration that was unified and harmonious, two-bodies-one-mind type scenarios, looking back student projects were often sprawling messes of democracy and compromise. And for all the effort and the energy of propagating collaboration as a new ideology, we'd overcomplicated a word that in the most simple and understandable terms means some form of working together in the hope that it improves the efficiency of the process and/or the quality of the outcome. Not new or revolutionary but a word that describes the simple complexity of working human relationships.

Had we employed the same focus and energy on the more mundane aspects of what it takes to work in close proximity to other human beings we might have gifted them with tools a lot more useful later in life: How to be honest, how to say no, how to argue your idea, how to not get driven out of your mind, how to adapt to whatever form a collaboration might take and shift your expectations and your end goal accordingly. It might be a unified and mutually creative relationship, but more often than not it sits lower down the curve in the vicinity of finding people you can trust and respect, who have different sets of skills and strengths to you.

Watching the third iteration of Peter Decker's HandShake project come to life it has been a formidable reminder that we are never done with learning how to work together, and we all do it differently. 12 New Zealand based contemporary jewellers, each working with another maker (jeweller, artist or designer) located in any part of the world. The pairing in most instances exists from a prior iteration of the project where jewellers identified and asked their making idols to act as mentors. For HandShake 3 the mentor becomes collaborator. A challenging and complicated framework, but one which has in New Zealand and internationally be heralded for its openness, it's ability to connect practitioners inter-generationally, and to find ways to keep criticality and experimentation alive in a maker's practice once outside of an education system. In these pairings the forces of language, time zones, social hierarchies and culture are all at play, set against a timeframe of deadlines which sees them produce exhibitions and publications in Auckland, Stockholm, Wellington and likely more.

The first of these exhibitions for Objectspace in Auckland, Aotearoa New Zealand in July 2016 is intended as the most open expression of the nature of the process the jewellers have been a part of. An articulation of the back and forth, the two-way conversation, multiple voices and multiple authors – it is the honest and imperfect nature of the HandShake methodology.

As the work starts to arrive, conversations with makers about developments, refinements, edits and improvements are all well underway. And the health and nature of these 12 relationships appear within the projects with all the clarity of someone seeing from a peripheral position. The gambit of relationships are all present, some have achieved an authentic and unified method for making together, some have arrived at a shared strategy that allows the pair to make within the same framework and under the same limitations but with degrees of autonomy. For other jewellers the mentor-turned-collaborator has taken on a role more like an extension of the mentoring voice. Critically engaged, offering feedback and suggestions, a sounding board of the highest order, a guide for all the possible twists and turns in direction a body of work might take. Degrees of enjoyment and success vary; it's the hair pulling nature of human connection. The joy is in this wider HandShake mechanism, a framework that seems to continually renew, and to always find ways to retain and give value to its participants, encounter a HandShaker past or present and they'll speak of the project and process effusively and with affection.

HandShake demands a kind of human participation that will put us in a situation of learning, and it begins right back in HandShake 1 with the act of the jeweller daring to imagine that a person they have admired, idolized or read about only in books might take up the offer of a human connection with someone in the earlier stages of their career. It encompasses any number of definitions for what the nature of collaboration might look like: unified, prescribed, formal, friendly... there's no jazzed up marketing speak here. No guarantees are given along the way either. But in the process of working with someone that we trust and admire and in committing to a process of working together in a way that requires openness and humanity it will enable us to look back again at ourselves close up and in full detail, to see and understand our own work in new ways and to seek out improvement, engagement and progress.

Kim Paton is the newly appointed Director of Objectspace, Auckland. She comes to the position from an academic role as Research Leader at Wintec's School of Media Arts and curator and editor for RAMP. She is a member of the curatorial panel for Urban Dream Brokerage, Wellington and Mesh Sculpture, Hamilton. Kim holds a first class honours degree in Sculpture from Massey University in Wellington and a postgraduate diploma in Management from Waikato University.

**KIM PATON, DIRECTOR OBJECTSPACE**





Debbie Adamson and Nichola Shanley collaboration.



Raewyn Walsh and Henriette Schuster collaboration





Sarah Walker-Holt and Helen Britton collaboration



Amelia Pascoe and Ruudt Peters collaboration



Kelly McDonald



Objectspace



Becky Bliss and Fabrizio Tridenti collaboration



Neke Moe and Karl Fritsch collaboration



Sarah Read and Liesbeth Den Besten collaboration



Nadene Carr and Fran Allison collaboration



Sharon Fitness and Lisa Walker collaboration



Neke Moa



Amelia Pascoe



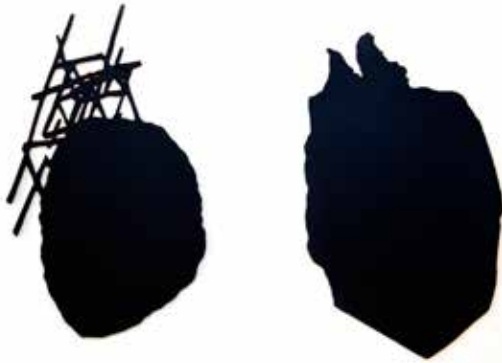


Kathryn Yeats and Ben Pearce collaboration



Nadene Carr and Fran Allison collaboration





Amelia Pascoe



Renee Bevan and Harrell Fletcher collaboration



Kathryn Yeats and Ben Pearce collaboration



## Snake In the Grass

Looking from a distance into the unknown, it's hard not to get trapped in clichés or demons of imagination. New Zealand is for me, a dreamy island behind God's back, floating in beautiful blue waters with its peaks in the clouds. Its jewellery hovers inbetween, found from the shores of the ocean to the ripple of the grasslands – always linked to its natural being ... But is it as harmless as it looks?

I have heard people refer to New Zealand and Estonia as countries you could identify just by seeing their jewellery without actually knowing where the jewellery comes from. There is a remarkable connectedness and a respect towards history and other makers. I can't be sure if this is a result of the family-like size, where intimacy is a normal social standard, or just the fact that there is nowhere to escape from each other. Or is it about being on the periphery; a border sensibility and awareness of our distance from the bigger centres?

I see organicness – regarding the natural world and humans – as one of the main characteristics that connects us. New Zealand's is more vibrant and colorful, Estonia's is much more absent, more melancholic and achromatic. But in both cases it's something basic, almost primordial, an understanding of our own nature through the witchcraft of everyday being. How can we deal with this quality in the 21st century and in our globalized world? How to make it significant and communicative? Can this be one of the lifesavers we could share with others?

Border people seem not to be concerned with power games and hierarchies, we can be our own fools and kings in the village. But there is a snake in the grass despite our distance from the centre. Even being remote, we are still part of the map, part of the game. We want to be taken seriously and want to be understood. How not to melt into mainstream then? How to stay true to our roots?

I believe the sky helps us here. We can build the supermarkets, bigger airports and arenas. But the sky is still the same as 1000 years ago. Just look up.

### TANEL VEENRE

Tanel Veenre (1977)  
[www.tvj.ee](http://www.tvj.ee)

Tanel Veenre lives and works in Tallinn, Estonia. He is educated as jewellery artist (MA) in the Estonian Academy of Arts (1995-2005) and Gerrit Rietveld Academie in Amsterdam (1997-98). From 1996 onwards he exhibits his work that includes jewellery, photography and fashion. He is appointed as professor of the Design Faculty in the Estonian Academy of Arts since 2012. TV has exhibited his works in more than 150 solo and group exhibitions around the world and gives lectures/workshops in Estonia, Brazil, China, Scotland, Finland, Portugal, Spain, Norway, Israel, Sweden, Chile, Taiwan, Thailand, Mexico and Germany. TV is represented by galleries in Sweden, USA, Holland, Turkey, Latvia and Brazil. Since 2013 he runs a jewellery brand TVJ available in several design stores.  
TV is a happy man.

## **HANDSHAKE3: bridging distances in culture, art and mind**

New Zealand is at the edge of the world, travelling at its own undistracted pace, defined by connections to land and a type of magic that comes with freedom and expanse. It links ideas to nature's movement, creating new associations and new ways of doing. The landscape overwhelms and people marvel at its grand manifestations - a phenomenon that acts, regardless of awareness on art making processes and its appreciation. These kinds of experiences can be detected in the work of emerging NZ jewellers. The processes of making are obvious and clearly marked on the end products, where excessive corrections or slick refinements are avoided. NZ jewellery could be seen as 'rough at the edges' or even raw. This unspoken manifesto is not recognised as a movement or trend. It is as it is. However, fine-tuning this remains as difficult as refining highly crafted jewellery. It needs practice and platforms for testing. Here the HandShake (HS) project offers a unique program that builds on individual pursuit and focus, allowing ideas to be tested in a series of exhibitions and feedback sessions from experts, contributing to vast and thought provoking evolutions.

HandShake is a mentor and exhibition program, now in its third iteration. Initially the HS model supports the mentees to develop 'international exhibition readiness'. This is achieved through the two year mentor and exploration period with diverse exhibitions, professional development sessions and feedback opportunities. An extension of this project comes through HS3, where twelve alumni from HS1 and HS2 get the opportunity to develop work for a new series of collaboration projects and exhibitions in well-respected venues.

Gallery Platina's new location in Stockholm is launched with a bang. Preceding the HandShaker's exhibition opening will be JEWELtalk, a jewellery focused symposium. This is a regular NZ event where local artists and enthusiasts present current projects and discuss all things jewellery. It is an ultimate excuse for a party with shared drinks and food, nourishing a growing contemporary art jewellery community.

Following the Platina opening the HandShakers will travel on to Estonia, connecting with their counterparts to share ideas at the Estonian JEWELtalk and continuing international relationship building and extension of the NZ jewellery community, a vital part of the HS project.

HS3 Alumni artists have been occupied with other exciting events deserving a mention. Their first exhibition in July 2016 at Objectspace in Auckland, was a collaboration project mostly with former mentors, where each pair took the artistic 'collaboration' to a whole new level. Currently in the pipeline is another dynamic collaboration with London based Dialogue Collective, where bold warm-up exercises will stimulate final works to be exhibited at the 2017 Munich Jewellery Week. These collaboration projects can be traced on the 'dialoguemeetshandshake' blog, and for more in depth information, there will be a HandShake book to be launched at the prestigious Dowse Art Museum, Wellington, NZ during the final HS3 exhibition in July 2017.

**Peter Deckers**

HANDSHAKE FOUNDER AND ARTISTIC DIRECTOR

Peter Deckers was born in the Netherlands and completed his early jewellery training and art education there. He immigrated to New Zealand in 1985 and completed a Master of Fine Arts degree at Elam, Auckland University, in 2003. His diverse art practice extends from his studio making practice to being an educator, curator and project organiser. He is the founder and artistic director of the HandShake project. His work is exhibited widely and held in private and public collections (including the permanent collection of Te Papa Tongarewa Museum of New Zealand and the Danner collection, Munich Germany).

## *When experiment becomes subject*

Sian van Dyk

Like many public art galleries, The Dowse spends a lot of time watching what happens outside our walls. Every week, the curatorial team leaves the safety of our research folders and computer screens and gets in amongst various art communities that make up our wider Dowse whanau (family), in order to decide how best to tell their stories and continue our own kaupapa (philosophy).

Established in 1971, The Dowse followed a trend to show both “art” and “craft” in its early years. Unlike many of its counterparts, it stayed committed to this course in both exhibitions and collection development, and over the decades brought jewellery, ceramics, abstract art, outsider art, documentary photography, graffiti art, furniture design, conceptual art and installation into our programme. Despite being controversial at times, these were all considered important statements—often pioneered by headstrong directors—that contributed to New Zealand society and deserved a place in our art discourse. In the lead-up to a significant 50th birthday, we have consciously re-evaluated what we stand for, and have come to the conclusion that all these disciplines, and how they interact with other, make us what we are today. Now, as we watch what is happening, we are interested in cross-disciplinary approaches that blur the lines between craft and fine art. We are also interested in statements that encourage both artists and audiences to move beyond traditional value judgements on ways of making, understanding and presenting art.

It is for these reasons that The Dowse welcomed HandShake 3 into our 2017 programme. Modelled on a conventional apprenticeship, this project brings a new perspective by giving mentees a voice through collaboration: offering a solution to an isolated practice—faced by every serious maker in New Zealand—through the internet. What I have found most exciting watching HandShake develop is the emphasis on journey, not outcome. How do you showcase those who engaged with this process the most successfully, without taking away from the spirit of the project? How does experimentation become subject?

We began a series of conversations with Peter Deckers and Hilda Gascard about how The Dowse could work with the HandShake model, and put some guidelines in place to achieve our goal. First, we established that selected participants would have already taken part in HandShake 1 or 2. Second, Peter and Hilda chose a well-rounded selection panel of Sofia Björkman (Platina Gallery, Stockholm), Andrea Daly (senior New Zealand maker), and myself. Last, it was made clear to applicants that while feedback could be sought from mentors and the first HandShake 3 exhibition at Objectspace would be focused on collaboration, participants were expected to be independent and confident makers. Considering this final point in particular, I wanted The Dowse to be able to bring something new to the project.

My observation of the contemporary jewellery scene is that necessity has seen it become enconced in a DIY culture. As a result contemporary jewellers have become very self-sufficient: successfully launching their own exhibitions, publications and development opportunities while maintaining a strong voice overseas. The advantage of working with a public institution like The Dowse is that it brings them into a wider national curatorial, critical and academic discourse, and gives local audiences the opportunity to understand what contemporary jewellery can offer New Zealand art. Participants' previous involvement with HandShake means that on top of their formal study they have 'real life' experience. Their solid grounding in technique has been amplified by mentors who encouraged them to balance practical craftsmanship with a conceptual foundation. This preparation has already been augmented with a series of important master classes and exhibitions, but for the first time, The Dowse is offering the HandShake project a curated experience in a mainstream, public art museum.

An effective way to bring together a group of artists in one space is to offer them a theme. For The Dowse exhibition, I have invited HandShakers to respond to a term—reflect—playing on a quality of traditional or commercial jewellery, but also looking back over a journey or process. As with any show I curate, I bring my own collaborative approach, providing viewpoints on how a work might be negotiated in a space, how our audiences might respond to it, writing interpretative labels and working with the jewellers to decide which of their pieces will sing best under this theme.

Spending time with the HandShakers during JEWELcamp was a fantastic opportunity to get under the skin of their practice and understand what each jeweller hopes to achieve. As the year has progressed I have been following them avidly on their blogs, Facebook and Instagram, watching each find their voice. There is a lot of emphasis on pushing boundaries, letting go, forgetting rules. Like any good experiment, we can plan as much as we like, but there will always be an element of the unknown. Therein lies the true potential in HandShake: a challenge to think ourselves out of traditional boundaries, trust each other and watch what happens.

Sian van Dyk is Curator, Programmes and Events at The Dowse Art Museum and curator of the Handshake 3 exhibition at The Dowse, Reflect, opening in August 2017. Her recent curatorial projects include Movement: Andrew Barber and Jeena Shin, Suburban Dreams, Seraphine Pick: White Noise, Peter Peryer: A Careful Eye, Modern Revivals: Contemporary New Zealand furniture, Cut and Paste: The Practice of Collage, Reweti Arapere: Rangimatua, The Bold and The Beautiful showcasing contemporary neckpieces from The Dowse collection, and Man Made, featuring male artists who engage with textiles in their practice. She enjoys challenging traditional value judgements placed on fine art and craft while exploring the conceptual potential of the latter.

# a story about HS3 2016

Sofia Björkman

In 1998, I graduated from Konstfack University College of Arts in Stockholm. As many others who finish their studies, I had a crisis. It was like coming out to nowhere. Having studied art for 9 years, I had little money, no job, no well-equipped workshop, no tutors and faced a society that mostly had eyes for the digital arena. There was a question: shall I continue or do something else? There was actually no option: as an artist I had to continue. I started to talk with people, discuss possibilities and possible solutions. In 1999, just a year after graduation, I opened PLATINA.

I had several reasons to start up. One of these was to show jewellery to a new public, another to understand the process from idea to customer, and a third to create an opening for international collaborations.

When PLATINA started it was a platform for contemporary jewellery. I thought a gallery would limit the opportunities to work broadly across diverse projects. But the audience and people within the jewellery field wanted PLATINA to be a gallery, so it became one. I was wrong about limitation. In the gallery I have many opportunities to work with all kind of projects. There is much to do and many challenges for these creative activities.

Platina today, is a gallery and studio for contemporary jewellery. Every year there are between 6 to 10 solo and group exhibitions. This involves national and international jewellers, and artists with connections to the jewellery field. I also curate exhibitions outside of the gallery in cooperation with a variety of institutions, including museums, galleries and schools; and deliver lectures and workshops. These collaborative practices create a dynamic scene for the jewellery discourse.

The studio is an important part of my engagement with jewellery. Making is at the centre of the creative process and it is through making, that we also make knowledge. The way I work, is not possible without others. I learned the importance of cooperation early in my career. Being a jewellery artist and running a gallery means operating on many different levels simultaneously. In this exciting dynamic environment experiments are allowed. Today, there are many areas to develop in the jewellery field, there are several problems and awkward questions to work with. To survive as an artist, it's not enough to make good artworks, you need to take risks, be social and involved. If you work with people, are interested in the people and act on this, positive results will occur. It is said that we get happier by sharing and I believe that generosity is a winning concept.

In 2014 I was invited by Peter Deckers, a Wellington based artist, curator and tutor, to be part of the HandShake3 project. The idea of HandShake is to support talented New Zealand graduates after completing their jewellery/art study by asking professional artists to be mentors. This was exactly the kind of project I myself would have loved as a graduate. Now, I think this is a great experience for the mentors and professionals; to be able to take part in another's development and to cross the barriers between generations is rewarding.

With HandShake project3 to be shown at PLATINA, I needed to go to New Zealand to find out what is happening there. The symbiosis of 'give and take', of shaking hands, is a two-way communication. I attended the Jewelcamp, a two-day seminar, where I talked with the participants about collaboration and putting artworks in a context. I also had an exhibition at AVID Gallery, visited galleries and studios and met many people. Before my trip to New Zealand, I knew it was a beautiful country on the other side of the planet. Now, I know it is a lively country with a robust jewellery discourse; much jewellery, many jewellers, studios, galleries, schools, supporters and great knowledge.

The planet is not getting smaller but the opportunities to work around the globe increases. How we talk about artistic work is relevant to how it is perceived. Influences from others become important components of our work, but not to confound with adopting. An artist's language is an abstract mix of references and influences. How art is exhibited and perceived by the audience gives it further meaning. The symbiosis of give and take, shaking hands, also means talking and listening, a fluent dialogue around the globe.

And, what is art for, if not the dialogue?

Sofia Björkman lives in Stockholm, Sweden. After her MA degree in 1998 she started the gallery PLATINA which opened for public in 1999. Since then she has been working as a jewellery artist and curator with all kind of projects that creates scenes for the jewellery field.

Platina is a gallery and studio for contemporary Jewellery with around 40 artists on display. Sofia Björkman has produced and curated about 6-10 exhibitions a year; solo and group exhibitions with national and international jewellery artists and artists connected to the field.



Photo: Urban Jörén.





HandShake 3 Pin Swap party



Fundraising for HandShake 3

# Dialogue - Wash Your Hands Before You Shake

## #sametimedifferentplace

Dialogue Collective and Handshake caught sharing information of a personal nature

Handshake and Dialogue Collective have been getting to know each other in unusual ways. Both groups have been seen setting each other a series of 'mini challenges' through direct exchanges of everyday information.

Initially, participants utilised photography and social media, such as Instagram, to visualise what the individual members of both collectives were experiencing in different places at the same time. The time difference was a key concept that was highlighted at an early stage within the project. As one day finishes another is beginning...

All the participants were asked to take a photograph in the morning and evening everyday for one week. This was done in order to connect during two specific points of the day, regardless of the events during the 12 hours in-between. Members witnessed contrasting daily perceptions

on a global scale. A big red bus might be a common sight for DC members but more unusual in New Zealand, whereas sheep in a lush green field is an unusual encounter for Londoners.

These jewellers began to learn about each other via a pictorial form of speech. But was this a real language? Did they understand each other properly?

A second task was set, involving both groups sharing daily snippets of information via text. Each member offered two phrases per day that reflected their morning/evening experiences. All phrases were displayed together, forming a disjointed, globe-spanning stream of consciousness.

The evolution of these mini challenges began to get the jewellers motivated but they still wanted to learn more. What did they need to start a more tangible dialogue? Nothing seemed to replace a physical conversation in which ideas were expressed in real time.

During the next stage of the collaboration members of both groups responded to ten-second video clips sent from one participant to another. Individuals based their films on daily thoughts, actions, ideas etc. The task required members to respond spontaneously to the previous member's footage with a film of their own forming a movie version of the traditional word game 'Consequences'. As we go to print the video clips are still being batted to and fro across the globe with the ultimate hope that the eventual film will form their first coherent conversation.

## Who Exactly Are Dialogue Collective

Dialogue Collective was formed by a London based group of artists with a background in jewellery and silversmithing. The Collective has presented nineteen events to date. A changing group of artists participate in each event, as well as invited guests, all of who have a connection to London Metropolitan University aka The Cass. The remit is to develop different and interesting ways to create and show jewellery and silversmithing through collaborative making and discussion. Dialogue Collective's aim is to develop ways of bringing contemporary jewellery and objects to a wider audience. All in all not a bad thing!

### The Usual Suspects

Isabelle Busnel, Petra Bishai, Velvet Hart, Victoria King, Timothy Information Limited, Emmeline Hastings, Maarit Liukkonen, Darja Nikitina, Natsuki Sawai, Rachel Terry, Maud Traon, Deborah Werbner, SORCHA WHARF, Aneta Wrobel, Ellie Corp and Buddug Humphreys.

## Are We There Yet?

For Dialogue every project has been a voyage where the destination is unknown. In this journey some new characters accompanied them. They met, shook hands, set off together (despite being 11,426 miles apart) and had a very unconventional dialogue along the way...

## School Field Trip Goes Missing In Munich

### England

**Ellie Corp**  
Consistently talks about what's in her lunch box and how to eat it.



### England

**Velvet Hart**  
Obsessively talks about her first bike with training wheels and tassels.



### France

**Maud Traon**  
Dramatic Tean kaleidoscopic smoke and mirrors.



### England

**Timothy Liksted**  
Information Unresponsive can't get much sense out of him.

### Estonia

**Darja Kikina**  
Shows a deep intrigue for meanings behind plots.



### Wales

**Buddug Wyn Humphreys**  
Daydreams about love spots and tea parties.



### France

**Isabelle Busnel**  
Silicone wouldn't melt in her mouth.



### England

**Sonsha Waarf**  
Sooty teen looking for codes in boys.



### Japan

**Natsumi Sawai**  
Compulsive about colouring her world with crayons.



### Syria/Egypt

**Petra Bishal**  
Always pushing boundaries in class.

### England

**Victoria King**  
Logically always looking for the foo.



### Poland

**Aneta Wrabel**  
Talkative with an unusual allure to Aluminum cans.



### America

**Miss Deborah Werber**  
Enjoys reading stories to calm the class.



### Finland

**Maarit Liukkonen**  
Unusually fascinated for the darker side of grown ups.



### England

**Emmeline Hastings**  
Can be repetitive in looking for patterns.



### Australia

**Rachel Terry**  
Easily distracted, consumes all imaginary and warped friends.

### School Dog

**Mr. Charlie**  
He enjoys cooking his leg at every opportunity.



### School Cat

**Ms. Fish**  
Moody and temperamental about meal times.



## Ask Your Aunties

Is Schmuck a rude word?

**Q:** Since I got back from visiting Schmuck in Munich my family have taken to using schmuck as many times as they can to express their frustration, anger, pain and as an insult to each other. I thought the novelty would wear off but now I'm beginning to think the schmuck has stuck.

**Siobhan Murphy, Essex**

**A:** Oy-yoy-yoy my dear. In Yiddish a schmuck is indeed a rude word but my guess is they don't know which part of the anatomy they are exalting. Why not out-schmuck the little schmucklepufts. Next time you wish to vent a little spleen, call upon the great schmuckzilla and pepper your prose with a shmatta of shmatta and the schmucklepuftlings won't know what the schmuck is happening.

I shouldn't have shown my stickers

**Q:** I was worn out after months of making earrings and weekends selling at fairs. A woman had tried on everything I had. I don't know what happened but I started sticking stickers all over her neck and she loved it. What should I do? Several other women want to commission these 'bespoke neck pieces'.

**Stacey, Stamford**

**A:** You most certainly are in big trouble Stacey. Upload top quality pictures onto your website asap and get ready to ride the wave of success. Fame is a fickle friend and you will need to capitalise on your moment of creativity with some solid internet action. Stock up on stickers and get ready to stick it to them NOW!

## Sceptic Meg Horoscope

**Aries** – Today you will be filled with inspiration. Write down whatever seems particularly significant. Tomorrow you will see how wrong you were.

**Taurus** – Looking forward to your date tonight? Don't be, they have terrible taste in jewellery.

**Gemini** – Having trouble clearing that fog in your head? Maybe you should have spat out that wine at the tasting last night like everyone else.

**Cancer** – You are tempted to only put in a half-hearted effort at your exhibition. Your job has lost its charm and now you feel obliged to make jewellery for your usual clients. Keep in mind that you can only skate by in this manner for so long. You may need to find another job.

**Leo** – Today you feel like you are having quite a tough day in the workshop but not as bad as the day those children had mining the diamonds you are about to set.

**Virgo** – You need to find a new muse, your work has really gone downhill.

**Libra** – Stop uploading pictures of your workshop and get on with some work.

**Scorpio** – Emotionally you need to connect with nature, cover yourself with glue and twigs.

**Sagittarius** – Today you will be seeking approval on your taste in jewellery. This is because deep down you know you have bad taste.

**Capricorn** – Stressed? Just get that perky unpaid intern to finish your work.

They don't need to eat or sleep they can just survive on promises of a better future.

**Aquarius** – Today you won't be able to do anything right. So just get yourself to the pub and worry about it tomorrow.

**Pisces** – Your family and friends have been very understanding while you finish your latest project. Don't forget to give away lots of free drink at your private view.

R Z G N I K A I R O T C I V P U  
Y R R E T L E H C A R Z J S L T  
I R E N B R E W H A R O B E D K  
I I N O S R A C M I T X N B K V  
A N H K P E T R A B I S H A I E  
W Y M K H T H U T O U R J B X L  
A W D U T U A Q N B R B W K V V  
S G N I T S A H E N I L E M M E  
I U Q L M E L L I E C O R P T T  
K D K T E D L G R C I Y Z L U H  
U D H I E E S W R G W K F I T A  
S U S R B P P R U I A C W C P R  
T B D A R J A N I K I T I N A T  
A W S A N E T A W R O B E L I R  
N I N M A U D T R A O N N K Q F  
T F R A H W A H C R O S T T V K

ANETAWROBEL  
BUDDUGWYN  
DARJANIKITINA  
DEBORAHWERBNER  
ELLIECORP  
EMMELINEHASTINGS  
ISABELLEBUSNEL  
MAARITLIUKKONEN  
MAUDTRAON  
NATSUKISAWAI  
PETRABISHAI  
RACHELTERRY  
SORCHAWHARF  
TIMCARSON  
VELVETHART  
VICTORIAKING



**London Day Weather Forecast:** Light rain (total 7mm) Warm 24°C Winds increasing from the ESE.  
**Porirua Day Weather Forecast:** Light rain (total 4mm), mostly Very mild 16°C Winds increasing near gales from the NNW.

## Bullion Prices



	Prices	Change
Gold	1246.00	1.00
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apply\*



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www.dialoguecollective.co.uk

\*Terms and Conditions:  
1. All entries must also have visited the Dialogue website to be eligible to win. 2. The brooch is one of Dialogue Collective's choice and cannot be redeemed for its monetary value instead. 3. No age restrictions apply. 4. Multiple entries are permitted (and actively encouraged). 5. Competition closes on 27/04/2017. 6. The prize must be redeemed within 10 days.

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a preventable  
disease**




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100-200 GILBERT STREET  
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HandShake 3 artists





# Debbie Adamson

I live and work on an island that straddles fault lines, is surrounded by the Pacific Ocean and was quite recently colonised. Like many people inhabiting this place, I have a strong and almost mythic, if conflicted, connection to the landscape (or imagined versions of it). This permeates my jewellery.

I make things so I can see and feel them, gravitating towards bold and generous forms, experimenting with process, and looking for a transformation of sorts. I work a lot with synthetic materials because they are part of a landscape we often forget. I wonder what stories they tell of us now and in time to come?

*Accumulations of  
plastic matter*



*Shell Pendant*  
Necklace  
170 x 120 x 30mm (not including length of cord)



*Absent Presence*  
2014

# Renee Bevan

Collaborate with the past;  
with the future; with life.

I don't want to paint a tree;  
I want my work to be a tree.  
Make something you would  
put in your will.

## 'Things are in the saddle and ride mankind'

(Ralph Waldo Emerson)



Image right: Sean Ataventia

Make objects 'perform';  
make work that moves.  
I want to make work that is  
alive.

Mah Rana once said  
'Jewellery is life'.

I want to put life in my  
jewellery.



Image right: Wono Kim

Images clockwise from top left:  
Harrell Fletcher and Renee Bevan

Harrell Fletcher and Renee Bevan  
*What the moon looked like the evening she was born*  
2016

(Teacup on loan from Anthony Bayer,  
Hector's Watch on loan from Jeff McDonald)



Image right: Jay Moon

reneebevan@me.com

# Becky Bliss



Things don't have to be complicated. I leave the reader to sift through their memory to write the story of what they see from shapes, layers, colour and space.



Simple lines are  
a thing of beauty



Photo: Kelly McDonald

# Nadene Carr



My work is about where I'm at now, in my life. I use my surroundings and respond to them in an honest way. Time is so precious. Life races by too quickly. The race of life - it's an overload of information, materials, and social networking. It can drown a domestic goddess! How I work it is very organic. I respond to my environment by using what's at hand (or under foot) and in the time available. This allows the work to be what it is. It unclaggers all the clutter that can happen with too much thought, making the work clear and strong.



Photo: Eloise Carr



I like Pick'n'Mix



# Sharon Fitness

Since the beginning of time, Sharon Fitness has been fascinated with space and elemental fluidity. Her first experiments with silicone (which came to Earth from space on asteroids millions of years ago) provided many years of bounce and anti-gravitational wobbliness. For years she searched for hidden extra-terrestrial meanings in found materials before becoming obsessed with string, molten metal and naturally occurring jewellery phenomena. After much trial and experimentation Fitness discovered the means to find and capture meteorites and asteroids from space.





Found in Space /

# Kelly McDonald

My work plays  
with ideas  
around utility  
- the quality  
or state of  
being useful...  
or not

My work explores various definitions of the word utility – of functionality opposed to attractiveness, the usefulness of objects – or not and an object's ability to perform several functions over its lifetime.





# Neke Moa

What unites us as people, what guides us through the profoundness that is life on Earth, our struggles, our triumphs, our humanity, our compassion and our diversity?

I am a reflection of my society, my work is an extension, an outlet and an outcome. My main material, Pounamu (NZ, nephrite jade) is culturally charged and relentlessly inspiring. My work is a development of cultural, political, environmental and social interactions. At times on a subtle subversive level and other times screamingly obvious!

He aha te meanui o te Ao nei? He tangata!, he tangata!, he tangata!

(what is the greatest thing in the world? tis people, tis people, tis people!)





freedom



# Amelia Pascoe

My journey to contemporary jewellery has been winding, scenic and rewarding - my adventures, a rich source of inspiration. I have a terrible memory for facts and figures, but I think a lot, love a quirky story, and a good technical challenge. Small details, contradictions and surprises are things I hold dear. A man on the road whispered to me once... Don't make beautiful things he said. Be less rationale he said. Embrace chaos he said. The words, welcome stones in my shoes.





**From so simple a beginning endless  
forms most beautiful and  
most wonderful have  
been, and are being,  
evolved**

*– Charles Darwin*



# Sarah Read

My practice is built on paradox and contradiction. Despite my social reticence I am drawn to projects that involve collaboration or third-party participation. And despite my avowed anti-consumerism – enough stuff, already – I am driven to make... stuff.

And so my work assumes various forms: sometimes performance, sometimes participatory scenarios with elements of social practice, sometimes jewellery or objects. I am ok with this, though it does make for difficult dinner party explanations.

**Let's see what happens this time.**





# Sarah Walker-Holt

In questioning the value invested in the materiality of the everyday, I take minimal and functional wooden objects, made from precious and non-precious timbers, and alter them into something complex and decorative for the body. Deconstruction, construction and engineering shape my approach. I have a slight fetish for mechanisms: I am intrigued by how things work. How I can make them work for me within jewellery, and simultaneously remain accessible to others?





Photo: Sonja Gardien

Can creating similar new forms, from different varieties of material, change how they equate to one another with respect to what they once were?

# Raewyn Walsh

I am a jeweller who lives and works in Aotearoa, New Zealand. The more I am at my bench, the more I realise how this affects my making. My world view is informed by place, and the people in it, and it is through this filter I make work.

## Rock is a rock

Henriette Schuster



raewyn.walsh@gmail.com



is a rock is a rock.



# Kathryn Yeats



*Integument, Storm, Recess, Periphery,  
Interior, Husk, Boundary, Intramural,  
Plastron*

I'm interested in structures, enclosure, protection, and shelter; the workings of time on the monumental and on the minutiae of everyday life; and the control and separation of public and private spaces.



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Hilde De Decker <hilde@hildededecker.com>  
Sofia Björkman Platina <sofia@platina.se>  
Sian van Dyk (sian.vandyk@huttcity.govt.nz)  
Tanel Veenre <tanel.veenre@gmail.com>  
www.tanelveenre.com  
www.tvj.ee  
www.facebook.com/tvjewellery  
Peter Deckers <p.deckers@xtra.co.nz>  
Dialogue Collective website: dialoguecollective.co.uk



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DÖNSGATAN 4B BOX 4114  
102 22 STOCKHOLM SWEDEN  
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