

# overview

conversations about jewellery in Aotearoa, NZ



issue #18  
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# editorial

*Situation Critical: Kristin D'Agostino introduces Issue #18 in which the Guild writes about writing, talks about talking, and thinks about thinking.*

Welcome to the 18th issue of the Overview. In this issue you get the skinny on the following:

- An interview with Sarah Walker-Holt
- A photo essay from Areta Wilkinson's PhD presentation
- Wunderruma reflection - Peter Deckers
- Handshake - Wunderdinner
- response to Talkfest
- re: jewellery
- Sharon Fitness talks to OCCUPATION: artist
- Benjamin Lignel NZ reflections
- Benchview - Matthew McIntyre Wilson

New Zealand recently played host to AJF editor, Benjamin Lignel. Our congratulations go out to Monsieur Lignel, Objectspace and Creative New Zealand for a fantastic series of events.

Somewhere in amongst all the festivities involved in hosting our esteemed international guest, the AJF essay on criticality was published. I have always maintained that makers should view writing as a valid avenue to extend their practice. But the question of criticality has presented a road block and is unearthing some deep dark demons in my psyche. To critique or not critique??

Confession #1: I have entered the seventh level of geek-dome where I no longer read fiction, and truly prefer to read art criticism. Some people crave a juicy burger but I want to sink my teeth into a meaty, opinionated article about art history. So here I am and avid art criticism reader, with pen in hand, tasked to write an editorial, at the very moment when there is a general feeling that contemporary jewellery needs greater criticality in writing.... All roads seem to be leading to the embrace of situation critical, but my gut is screaming .... Revolt.revolt.

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So the criticality question has not gone unnoticed over here in guildetteville. It is just that we are makers, interested in jewellery experiments. Experiments with people and objects and ideas between you and me and this here brooch you are wearing and us as a community. And we write about what preoccupies us these days... more zine and mix tape than glossy pages.

At Talkfest, Moyra Elliot summed up what a good critical requires in a nice, concise manner.

According to Elliot, a good review should:

- Describe the work and the show
- Give context
- Provide analysis
- Add an opinion

So I have been trying to reconcile my love for reading critical reviews and my stubborn resistance to writing them... here is the very basic thoughts I would hold myself to:

1. I think a critical review should be written by someone who saw the show/work in person. But our jewellery we would save for another day. It is far, far, far from ready to match this public.
2. The writer should add something (this could be done by a bit of research and elbow grease) or expertise of the writer.
3. Ideally the writer should be able to incorporate an understanding of history/context that the maker is working from.
4. The writer should provide unemotional, intelligent analysis.
5. If the writer is a Maker then technical commentary can be added.

Points 1,3,4 all imply someone local. For makers this quickly enters conflict of interest territory (when you try to represent yourself as an unemotional/impartial judge when you are also playing the game as a maker). I have no issue with Elliot's points 1 and 2 it is adding the opinion that I personally struggle with. And it is not that I lack an opinion, but harsh written criticism does not work so well with my personal MO or the aim of my practice. But I do think it does have a place... and that is in face to face conversation between makers while you are still working out your next big body of work.... Front up, folks and help each other get better.

Confession #2 - Whenever I come across the name of a jeweller, I cannot help but conjure up a picture of the work that person makes. And my personal impression of that work, the affect it has on me. When I pick up a piece of writing, by a maker... I cannot help but bring that emotional/visual filter along. Before I have started reading I have categorized and ranked the writer based on visual making rather than coming in with a fresh slate. I don't do similar things to art historians writing a critique... maybe because I don't have access to that kind of personal/visual information. Yeah ThinkTank – it was a good article BUT did you see how that writer redecorated their bathroom??? I definitely cannot take the article of someone who puts mauve on the walls seriously, ..... No way, no one would ever say that. Why? Because it is not relevant to the writing!

So all this opinion carrying around is just plain naughty but natural and I still do it. And bet you do too. Are we doubly hard on our writer/maker critics? Even though there are different snarls to unpick, I posit that you can still add value as a writing maker without following the critical review formula.

1. Do something unexpected/funny/interesting
2. Hold your community accountable by raising questions
3. Conduct intelligent interviews...

The list goes on. Interestingly presented information without overt opinions is still better than nothing. And I am not ruling out the idea of venturing into situation critical... who knows I may get disillusioned with making or my hands might fall off!! But I am too green and too optimistic for that just yet.

Happy reading.



# report from the south

*Overview is thrilled to share Areta Wilkinson's experience of her PhD examination exhibition. Thanks mate - and congratulations!*

Whakapaipai

Areta Wilkinson

I wanted to share with our Overview whānau some images from my PhD examination exhibition held at Koukourārata Marae, Port Levy NZ, 12 July 2014.

Koukourārata Marae is not found on google maps, the route is not clearly sign posted but if you head for Port Levy on Banks Peninsula the marae there is a lovely old rimu hall adorned inside with photographs not carvings.

Around 50 people assembled for the pōwhiri, a formal welcome to the visiting examiners, supervisors, family, guests, and project participants including jewellers Alan Preston, Pauline Bern, Jane Dodd and Keri Whitiri. Unadorned ply models stood behind seating during this point of the proceedings. After a cuppa tea these silhouettes of men, woman, children and Auntys were re-positioned around the room wearing their jewellery. The exhibition presented new contemporary jewellery works, framed silver bromide photograms and cyanotype blueprints from South Island taonga, and large digital prints of pages from collector Louis Vangioni's register of taonga from Banks Peninsula. Before general viewing I gave a brief floor talk then unexpectedly speeches and waiata (songs of support) ensued.

The PhD exhibition was a first for Massey University, a one-day event that will be shown again at Canterbury Museum in November 2014. The day was all I could hope for and more. The whānau loved seeing the artwork in the marae context, they responded to my kōrero, and recognised the relationship between historic works and their contemporary manifestations. Koukourārata owned it and backed me- it was amazing.

Thanks to Pauline, Alan, Jane, Keri, Caroline Billing and Mark Adams for all your help. Once everything was finally packed away in the trailer we returned to Rāpaki Marae for the night, pooped. Our reward was a delicious roast lamb dinner and a glass of bubbles (thanks Keri). It was lovely to share this experience with my jewellery mates.



*Work installed at Koukourārata Marae and Areta giving her speech.*



*Silver bromide photograms*



*Alan Preston speaking about the contemporary jewellery context*



*Thesis and Hine-tiki*



*Helpers: Caroline Billing, Mark Adams & Jane Dodd*



*Helper: Pauline Bern*



*Talked out. Jewellers waiting to be called for dinner at R-paki Marae*

# ben lignel

*Jeweller, critic, writer, and all round good guy came to Aotearoa as a guest for Objectspace's Talkfest*

Hello Tiki or the privileged tour  
Benjamin Lignel

I landed in Auckland on the 20th June 2014. 48 hours later, Philip Clarke\* and I visit Fingers, and we look at a large pounamu tiki carved by Ben Beattie. I recognise a form I have come across before, which - as far as I understand - enjoys certain privileges that other objects do not. In fact, I have been told to pay attention to it: it is a ubiquitous and emblematic bit of Maori culture, famously re-interpreted by Warwick Freeman: two red zeroes and a green heart that I first saw in Paris, many years ago.

Philip is surprised that such an object should be at Fingers - its website says it is about 'leading contemporary New Zealand jewellery'. A conversation ensues about customary craft, about what constitutes a 'contemporary' work, and Maori clan-based claims of ownership on their cultural heritage. Ngatiawa affiliated Philip outlines a history of New Zealand's biculturalism from the treaty of Waitangi to the recent hoopla when such and such contemporary painter revisited the tiki form in large and less than respectful paintings, and got a bollocking for it. The Maori people, Philip explains, have been acknowledged as the rightful guardians and protectors ('conservators', to use a museological terms) of their cultural heritage: it can't be tampered with, and this guardianship in fact amounts to a form of collective intellectual property.

Really? Yes, really.

I try to find on wikipedia a word that would describe the fact that the Maori cultural revival of the 70s has led to routines of mutual acknowledgement, and high expectations of good behaviour, on the part of Pakeha, towards Maori culture. Given the subject at hand, I start with Iconodulism (Are you kidding me? Can you be any more obscure?) but prefer the more pertinent orthopraxis: "good behaviour".

You, reader, know all this: I didn't, and I am loving it. To my French, and naturally slightly anti-monarchic ears, it is difficult to unglue this form of cultural protectionism (albeit born out of oh-so-legitimate post-colonial redistribution of cultural authority) from more medieval interdictions to fuck with images: draw a moustache on my regal portrait, and I shall have your knees stapled together.

There are two sides to the Kiwi version of *lèse-colonisé*: one, ensuring the respect of the colonized people (that's good) and two, extending that respect to the things they produce. From a cultural point of view, the latter would seem to encourage stagnation: surely, even in this post-modern age, a certain amount of intervention is expected for culture to actually happen?

Philip steps in on the subject of 'cultural maintenance'. He suggests that given that elements of Maori cultural heritage had been trampled on, forgotten and lost, its restoration and revival within Maoridom, and in New Zealand has required a huge collective effort. Such an endeavour can sometimes lead to a certain rigidity of thought as practitioners divest themselves of the coloniser mind-set and attain 'classical' standards.

Meanwhile, back in France, 'multiculturalism' is currently being considered as an alternative to 'assimilation,' (whereby immigrants must forgo their own culture in favour of the French one): the jury is still out on whether we eventually do. A cornerstone of that culture is the republican ideal according to which matters of faith and ritual are considered intensely private (the French revolution - our ideological north - was an anti-clerical one).

France's immigrant population constitutes about 10% of the population. A large part of these communities (some coming from our ex-colonies) was encouraged to settle in France after WWII: cheap labour that 'helped rebuild the country' (what grizzly social conditions are modestly tucked behind this rather euphoric expression, I wonder). The dust of the rebuilding efforts have long settled, but old habits die hard and second or third generation immigrants – with a French passport – continue to be treated as second class citizens. More to the point (for our conversation), public displays of religious belief are forbidden within public institutions: Muslims, Christians or Jews cannot wear a veil/cross/kippah in public: it is considered offensive to the temporal foundation of our nation (wearing a burqa has been found incompatible with the French take on gender equality. It is a fined offence since 2011).

Waking up for my daydream about France's dogmatic brand of egalitarianism, I gradually find the idea of enforcing mutual respect both cynical, and extremely enlightened: I did not have a single conversation in NZ that did not at some point openly acknowledge the speaker's relationship to the other as a matter of on-going negotiation. Would that we could import that.

2.

### Wunderruma

I haven't seen this Wunderruma before (knowing that I saw the other Wunderruma, everyone insists on this: there is a dramatic build-up leading to my visit of the second iteration of the show: spoiler alerts abound, and miraculously, I actually get to the Dowse with no idea of how the show will look). Two things are clear from the onset: this second version is much closer to the two curators' vision, and that version (not the serious and earnest version staged in Munich) has amounted to a coming together for the NZ contemporary jewellery scene.

The debate around the exhibition, and one's experience of it depends on whether you have decided that this is a survey show (with the corollary principle that the selection should be (a) exhaustive and (b) a national best of), and whether you believe that a institutional exhibition on this scale should provide – or attempt to provide - an educational moment.

Let's deal with the first criticism swiftly: to use the curators' own metaphor, they did not fish everywhere and (my addition) did not (always) keep the best-looking fish. I missed the presence of gender-focused practice that would have provided a welcome alternative to the more expected material- and process-based kiwi narrative(s) about place. It would have helped pinpoint how a newer generation of makers, for example Victoria McIntosh, tackles identity differently from their BSS predecessors. And some pieces - like one not so particular ring by Octavia Cook - are unrepresentative of their maker's practice to the point of seeming, well, rather pointless.

Warwick told me that they wanted no highs and lows: that the selection and later, the arrangement of work on the vertical axis, were made with an eye for calibration. This would explain the ring, and the putting of larger neck-pieces on the floor. I don't completely buy the argument's premises, but I can see in the result that their guiding principle was to equalize rather than contrast, and to let analogy be the guiding principle of their clumping system. Unremarkable as a couple of these works are, I like that the curators did not bow to the pressure of turning this into a pageant (the fishing metaphor is helpful there: not just the pretty ones come up).

Lurking behind the partial and occasionally counter-intuitive choice of work is the reassuring notion that the show is not a promotional Noah's ark, sent to posterity from today's New Zealand: it is Warwick and Karl's pick, which means that it is more, and less, than the full picture. It is, to quote Robert Storr on exhibitions, 'definite without being definitive', in the sense that it is the outcome of a set of decisions, accountable to the two makers' curatorial vision, and nothing else (if you stop seeing it as a survey show, you realize that they cast a wider net than they had to.)

3.

## Wunderruma II

My bone is with the paucity of mediation material, and my frustration is proportional to the pleasure I got from the clumps themselves. I fault this choice for being ungenerous or naïve: either the curators did not think to give non-initiates a passing shot at identifying the multiple (and overlapping) conversations they set up, or they assumed the work (and arrangements) to be easy to unpack ('the work speaks for itself': that old dog of a sentence should be shot on sight, when anything more complex than a T-shirt is at stake).

I do take on board that this is a subjective - even poetic - assemblage of works, but that does not quite exonerate the curators from providing some pointers to navigate the thicket of cross-references, mutual pollination, and one-liners that make up the exhibition.

There is a growing trend, in our field, to bill the catalogue as a surrogate wall-text. I do like catalogues (and I particularly like that one, which makes a good case for the last '2000 years of contemporary New Zealand jewellery'). Also, a couple of recent books on the subject of exhibition-making tell me that the freshest curatorial winds blow in the direction of less didactics (don't tell the visitor what to think, she is no sheep!). Still I would remind the reader why wall texts were instituted in the first place:

In 1857, the British House of Commons passed a rule that, in National Museums, objects of art, science, and historical interest would thenceforth be accompanied by "a brief Description thereof, with a view of conveying useful Information to the Public, and of sparing them the expense of a Catalogue."<sup>1</sup>

Surely, the juxtaposition of customary and contemporary craft works could have benefited from more information than simple dates can provide? Maybe a couple of pictures of objects in action could have enriched visitors' experience, by shifting their attention away from 'objecthood,' onto 'jewelryness' (the faithful Overview reader will recognize here Liesbeth den Besten's useful words).

Or not: mediation is often expected to educate, and maybe the new frontier is to re-think that mandate (let them confuse! or Complicate matters!). I don't mind that at all. In fact, I would really welcome a healthy disrespect towards what captions and wall text should say. This may start a conversation about how best to open the jewellery door to non-initiates, without providing them with cookie-cutter answers and definitions.

4.

## Postcards

My trip does not provide many international moments: I am drinking from the cup of Kiwiness, everyday and all day long. I taste Felicity's mushroom soup with Alan P., discuss MP4 players with Sharon Fitness, sup with Damian Skinner, have paua fritters with Philip Clarke (and sushi, and pasta, as well as vast quantities of coffee, dozens of eggs, kilos of granola, and more wine than I can or care to remember). I am given a tour of Bone Stone Shell by Justine Olsen (dear reader, you have obviously seen that exhibition seven times, because you live here. But did you know that the meditative juxtaposition of McCahon's Walk (series C) and Preston's White Foreshore is something to write home about?) I discuss the Art Deco city's earthquake exhibition with the MTG's design curator, Lucy Hammonds, and plumb the depth of Courtney Johnston's unflinching and open-minded support of Wunderruma over Wagyu. I walk the brittle morning grass on Kobi and Patricia B.'s lawn. I visit with Jane Dodd and Octavia Cook, Karl Fritsch and Lisa Walker (rummage through his shelves and her boxes: wee-hee!). I have a sit-down with Victoria McIntosh and a stand-up with Areta Wilkinson (she responds to my half-baked tiki theories with that unforgettable line: "Let's not look at this with your eyes, let's look at this with mine"). I get to see Chch's cardboard cathedral (very pointy) and Fred and Myrtle's paua house (very gaudy). Philip takes me to Fingers, Royal, Whau Studio, Avid, Lure but we miss The National (still undergoing renovation): however Caroline Billings opens her own front door to our early morning knock (Can we look at some jewellery, please? I don't mind if you do!).



Renee Bevan shares happy news and a beer with me (well, she's having tea), and walks me through dangerous darkness to my next port of call. Raewyn Walsh has a show and tell party and with new world flourish, serves a large smouldering fish caught by her husband that morning (probably with a soot-pointed, hand-carved spear). Mr Clarke and Ms Wild invite (at different times) Anna Miles, Richard Fahey, Haru Sameshima, Moyra Elliott, Fran Allison, Mary Curtis, Warwick Freeman, Humphrey Tait for diner. Philip and I get lost on our way to Vivian Atkinson's, do find the SeeHere, arrive early at Otago polytechnics (I am quite sure that the cook at the Mexican restaurant we go to afterwards is, in fact, anything but. I get to sit next to Craig McIntosh and Johanna Zellmer, however, and so I am happy). I spend over 20 hours in the Auckland Museum with the 550+ people who attend either the Objectspace Talkfest or a curatorial masterclass led by a visiting Frenchman, bless them. Nigel Borell, of Auckland Museum, humours my newly minted passion for things Maori, and discusses the museum's tiki collection with me (and, most kindly, with the workshop participants). In addition to his generous welcome, I receive, get given, acquire, abscond, and undeservedly become the proprietor of a lei; several up-cycled bags; a superb piece of contorted lava rock (this is Warwick's gift to my four-year-old: this gets me the biggest hug ever); a copy of Mau Mahara; a laser-cut, gaudy-green MDF tiki (courtesy the MTG shop), and two of Renee's excellent works. (missing: a foxed or even soiled copy of the BSS exhibition catalogue. Will trade for a T-shirt that says "Baguette, Snails and Sniveling" and a signed copy of my forthcoming collection of pasta recipes. Ono.)

I end up wondering about the term 'visitor' (as opposed to guest, or tourist, or invader) routinely used to describe 'people like me'. In theory, the 'or' suffix implies that I was appointed to look around in an active sort of fashion, but that my having a foot on this ground could never amount to having it in this door. Have New Zealanders projected their insider/outsider binary onto me? Whatever just happened, surely, deserve a cosier term than visitor? (in comparison to this extravagantly complete tour, my involvement with any other jewellery scenes seems like a midnight dash at the seven-eleven.)

I decide, to conclude, that I resent visitor and intend to come back, if you'll let me, to lay the foundation for foreign correspondent, or, should I be so lucky, friend.

\* Philip Clarke is the name of the bodyguard who was appointed to ensure my safe passage through New Zealand. He is often greeted in the street of both islands by people of all extractions, with invariable good humour and respect. This leads me to suspect that he possesses a Smith and Weston, and that his erudite knowledge of New Zealand culture, institutions, and people is just the tip of the multifarious skills (which include giving this text a read before publication, thank you Philip!) His official title is director of Objectspace, in Auckland.



*Lisa Walker - little boxes*



*Kobi Bosshard*



*Middlemarch*



*Curatorial workshop*



*Karl Fritsch*



*Philip Clarke and Justine Olsen*



*Sharon Fitness*



*Victoria McIntosh*



*Craig McIntosh*



*Octavia Cook*



*Alan Preston*

# curatorial workshop

*In association with Talkfest, Benjamin Lignel hosts a curatorial workshop. Kristin D'Agostino was there!*

Talkfest was a blast this year.

Like any good fest it started the night before the night before... With Frankenpeer gathering of peers to – encourage making and a “safe audience” with peer feedback and 2 critical encounters.

Hosting Sarah Read – her mission to create a couch surfing network for jewelers.

The Curatorial workshop itself was serious business right from the getgo. You had to submit a written application, there were double the number of applicants as there were spots, there was a participation fee and once accepted you were given pre-homework. Each participant had to give a 5-7 minute presentation about 2 different curated shows. According to the internet a 5-7 minute presentation should be 500 words. Sarah and I worked until midnight the evening before to get down to 2000 words each. Hmmm

The actual workshop was at the Auckland War Memorial... which was very nice but a bit corporate boardroom. A circle might have been nicer. It was the most interesting day I have had in a long time.

- Like a semester of art history condensed into a day. Ahhhhh brain explosion.
- A day.
- Intetesting crowd. We did round the room introductions, name only to save time and actually there were a lot of people I didn't know
- Activity. We broke into groups and had to curate a show on Tiki from the Maori collection at AWM. The results were really exciting.

2 hours overtime, no real reflection on the actual... but extremely stimulating and has triggered lots of thought in other areas of my practice....

We need another day. I learned so much.

It was like a cliff notes to NZ curating... really really well done and still processing it.

# talkfest II

*Raenyn Walsh went to all of the Talkfest events. She didn't say much, but here is what she heard*

“Don’t you think it’s boring how people talk?  
Making smart with their words again, well I’m bored”

Sorry, couldn’t resist the urge to refer to these lyrics from ‘Tennis Court’ by Lorde: she is everywhere these days. But she wasn’t at Objectspace’s third annual Talkfest, and if she was then these words may not have had as much resonance. Talkfest 2014 was not just a group of people interested in contemporary craft ‘making smart with their words’. It represented a willingness of the community to down tools and consider why we do what we do, and reminded us to make sure that those things we do are worth talking about. Talkfest opened with a Pecha Kucha evening where the most memorable presentation came from Tommy Honey who, making good use of synonyms, gave a rapid fire assessment of public sculpture and architecture in Wellington. All disparaging. Pecha Kucha is an interesting format – each presenter is given enough time to say their piece, but not enough to veer off topic. It is obvious that if you have something to say, be succinct because 6 minutes and 24 seconds does not last long.

The rest of the presentations were held over one day – a welcome change from the nightly lectures of previous years that forced a pick and mix scenario – in the auditorium of the Auckland Museum. Keynote speaker, maker, writer, curator Benjamin Lignel was up first with a lecture centering on difference and repetition. That gap between the singular and the multiple is often explored in contemporary craft, but here Lignel cited the work of jeweller Manon van Kouswijk as an example of how these opposing ideas do not have to be mutually exclusive. My understanding was that the repetition he referred to was in the action, and the difference was in the outcome. This reference to process is something we all think about from time to time, some of us all the time, and I wonder if Lignel’s talk was an actual reiteration of his ideas surrounding difference and repetition. We know this kind of making connects us to a craft history and reflects the joy of the handmade - so how do we then make the same thing interesting?

In a way, Linda Tyler’s panel discussion “Ceramics is the new Video” could be considered under the same conditions of Benjamin Lignel’s talk. Three artists and a curator, using crafts in a contemporary art context, veered from visceral materiality (Richard Orjis) to skill (Lauren Winstone) to physicality when Tyler passed around a 3d printed vase by Sorawit Songsataya that looked like a beautiful, other worldly ceramic artefact and that felt unpleasant. When exhibited, it sat alongside a video showing prototype and test pots of a similar ilk. Here repetition came with the many clicks of a mouse and difference in the final printed form. Like Lignel said, repetition and difference can be friends and, as this panel discussion showed, so can art and craft.

In other presentations throughout the day, Pauline Bern showed her jewellery in conversation with objects in the Museum and Warwick Freeman shared what felt like imaginary banter with critics of Wunderruma; the jewellery exhibition he curated along with Karl Fritsch. He claimed to be addressing the collective ‘outraged from Khandallah’ which was fitting given I doubt there were many, if any, critics in the audiences. It was clear that Freeman and Fritsch knew exactly what they were doing and why.

Although there was time given to audience participation, it can be tricky for an audience to respond intelligently without the chance to process the information and ideas presented, and I for one hope that the talking continued long after the day ended. Good job Objectspace!



*Warwick Freeman: wunderrings*



*Pauline Bern: favourite objects*



*Andrea Daly: questions*



*Benjamin Lignel: difference and repetition*

# benchview

*Matthew McIntyre Wilson sends his view from Wellington*

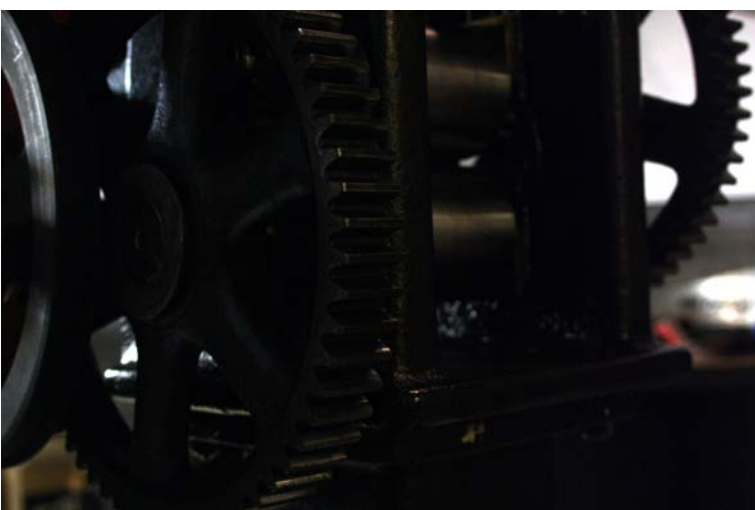
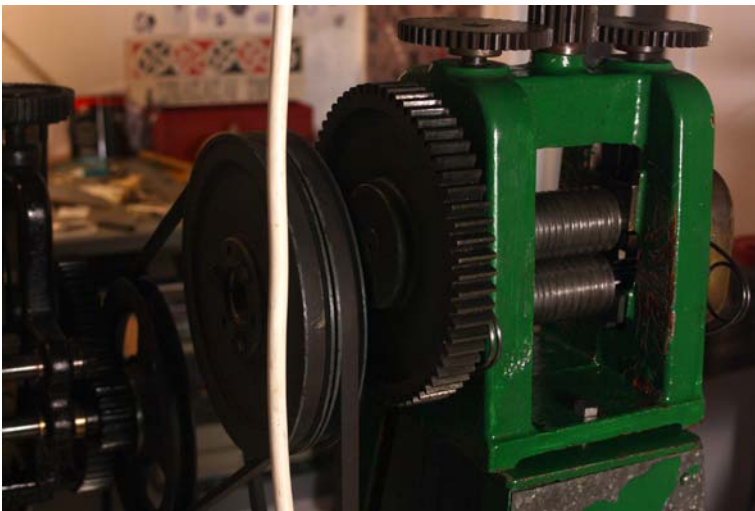
Maker Matthew McIntyre Wilson [Taranaki, Titahi, Nga Mahanga] Ngaio, Wellington.

My practice of weaving in copper and silver originated from an interest in the form and pattern of raranga whakairo. Combined with my formal training as a jeweller, my work continually evolves primarily incorporating these two art forms while constantly referencing my Taranakitanga.

I am currently working towards a solo exhibition at Pataka Art + Museum in Porirua later this year that aims to explore the relationship between object and maker. I have a particular interest in objects housed in museum stores that have no known maker. The execution of these fine objects by unknown makers is a constant source for investigation in my own work.

My favorite tool is hard to pin down but everything I make usually has to run the gauntlet of the roller mill, it is a pretty essential part of all the objects I make.

Matthew's works can be found in public collections such as Te Papa Tongarewa, Museum of New Zealand, Auckland War Memorial Museum and Wellington City Council. His works are also held in numerous private collections in New Zealand and overseas.



# report from Wellington

*Sharon Fitness spoke to Sarah Read and Jane Ritchie about their exchange of ideas, becnchspace, and houses*

**Sharon: Who is the collective behind OCCUPATION: Artist and what do you use your space for?**

Sarah: We're a group of like-minded artists/jewellers who met at the Whitireia jewellery school. The O:A crew is Vivien Atkinson, Kelly McDonald, Amelia Pascoe, Sarah Read, Nadine Smith and Caroline Thomas and we're currently joined once-weekly by Hilda Gascard.



*O:A: Vin, Kelly, Amelia, Sarah, Nadine and Biscuit, Caroline and Winnie*

Our studio is in the Wellington Trades Hall, an iconic city-centre building which is home to a diverse bunch of unionists, environmentalists, rogue radio stations, picture conservators, artists and other good sorts. We use the space as a base for developing our work, for meetings/critique sessions, and for hosting guest artists. We have two adjoining rooms – one's the workshop and the other, The Outer Space, is a project room whose function changes as required.



*The O:A workshop: above, Nadine , below, bench view*



**Sharon:** When I visited the original OCCUPATION: Artist building last year you talked about the relationships you had made with the other shopkeepers in the building. What are your new neighbors like and have any of them shown interest in what you are making and doing in there?

Sarah: Yup, our first studio was a unit in a shopping mall, courtesy of the wonderful Urban Dream Brokerage initiative. The foot traffic and massive glass frontage made it conducive to spontaneous interaction with neighbors and passers-by, and we began to hold shows and events to capitalize on this. This easy contact with the public gave us an unexpected boost; we had some excellent conversations, and we found we really missed this side of studio life when we shifted.

Our new building is more of an office environment and we're tucked away on the second floor. There's general friendliness and a natural kinship between tenants (heart-warming cheers rang down the corridors on the announcement of John Banks' guilty verdict), but essentially there's no public space and if we want visitors we need to draw them in.

It was this impulse that prompted us to develop the Outer Space. We first conceived it as a gallery destination for artists making work not driven by concerns of commodification, but it has evolved to be a more artist-focused venture, where essentially we offer time-slots for occupying the space with no requirement for a specific outcome. This approach recognises that sometimes an artist's greatest need is to ring-fence time out for research/reflection/focus, and also that the nature of exhibiting work has been changed forever by the internet.

In June the first slot went to Fran Carter, who spent a week welcoming visitors to experience *Domestic in Nature*, her cosy exhibition of jewellery and objects, and since then the space has been the domain of our Artist-in-Residence, Jane Ritchie, who is with us for 7 weeks from the USA.



*The Outer Space: above, Fran Carter's show Domestic in Nature, June 2014*



*Jane Ritchie's residency, July and August 2014*



Jane is using her time away from home to explore separation anxiety, so is making works that she will leave behind, and there's been a win-win exchange of technical tips for ongoing discourse/critical feedback. Jane wants to introduce more contemporary thinking into the traditional metals environment in which she works, so she has developed a workshop and used us as a pilot group. Other features of the residency have been Talkfest, studio and home visits, jewellery school visits and artist talks, jewellery exhibition openings + +, curly chips and stout at the Rose and Vagabond, and much pet therapy courtesy Winnie, the gravity poodle.

**Sharon: Are your meetings more likely to include Chips and Beer or Tea and Cake?**

Sarah: Hmm. It varies. Often alcohol is involved (not necessarily beer - Nadine makes a deadly cider home brew), often chocolate... We do have a token unopened packet of rice crackers that appears at every meeting.

**Sharon: How can an interested artist contact you if they want to occupy the space or do a residency?**

Sarah: Our contact details are on our website, <http://occupationartist.wordpress.com/>



*Jane Ritchie's residency, July and August 2014*



*Jane Ritchie's residency, July and August 2014*

**Sharon: When was your first encounter with contemporary jewellery?**

Jane: My jewellery training had a traditional focus, with research into technical design and the history of classic and ancient jewellery. It was only when I was looking for a graduate program that I began to research 'contemporary jewellery'; I wanted to combine my newly-embraced metals practice with my sculpture background, and contemporary jewellery seemed perfect for someone who doesn't always fit in one box or another. So, it was when I was accepted to Cranbrook Academy of Art under artist-in-residence Iris Eichenberg that I really was immersed in contemporary jewellery culture and its relationship to how I was working as an artist at the time.

**Sharon: What gets you excited about making/wearing jewellery?**

Jane: I particularly like wearing work that creates conversation and can have a life of its own. Many can make beautiful objects, well-crafted and appealing to the eye but I enjoy work that makes people interact in a different way, with a dialogue.

My favorite part of wearing jewellery is when you are very aware of what is on you. For example many of my pieces need 'taking care of' or can have a level of interaction.

When it comes to making, uncontrolled variables are a beautiful thing. I often find myself working within a comfort zone when I feel trapped by an idea. Meditative making allows me to relax and reflect on my project while still creating with my hands. I really enjoy this part of my practice and seeing how the two come together in the end.

**Sharon: What have you discovered during your residency at OCCUPATION: Artist?**

Jane: Being far from home offers an opportunity to break rules and question habits. I have challenged myself to utilize materials from NZ and also to leave them behind to live a separate life, out of my control, once I have gone. I had the opportunity to conduct a pilot workshop at O:A where the participants had to face a demon of their own choosing. This exercise was really powerful: everyone embraced the activity and had a positive response to the challenges they gave themselves. I am looking forward to conducting more workshops in the future.

**Sharon: Did you get a chance to see Stone Bone Shell and Wunderruma? As an outsider, what did these exhibitions show you about New Zealand and does it translate to the people you have met here?**

Jane: Yes, the timing was great; Stone Bone Shell was still on when I arrived, and Wunderruma had just opened. When doing my research both in and out of school I got a lot of exposure to the societal and jewellery culture happening in NZ so it was great to see it all expressed through the jewellery and the exhibitions themselves. It was clear to me that all of the artists have a great respect and affinity for the materials and practices shown in both exhibitions.

Having gotten to meet a variety of artists during my time here has allowed me to see first hand how the discussions about materials with cultural sensitivity has been progressing within the jewellery community. They are relevant to me because of the attention to how your placement in the world changes your making or at least your perspective in regards to certain things while still keeping one's own visual language.

**Sharon: If you were to sum up your residency in one sentence what would it be?**

Jane: (I am cheating with a quote with a period in it) "It's true you can't live here by chance, you have to do and be, not simply watch or even describe. This is the city of action - the world headquarters of the verb" (Lauris Edmond, on Wellington. Wellington Writers' walk).



*Jane Ritchie's residency, July and August 2014*

# Wunderruma

*Peter Deckers saw Wunderruma at Galerie Handwerk in Munich and at The Dowse Art Museum ...*

Two Wunderruma's in two locations

I was fortunate to see the Wunderruma exhibition in both locations, the Galerie Handwerk, Munich and at The Dowse, Lower Hutt. Warwick Freeman and Karl Fritsch have put together an impressive collection of work. It was a noble act that two internationally renowned artists would stick their necks out to select and present an introductory show of NZ jewellery aimed towards an international audience. This review will compare the two shows without discussing individual art works.

The process of how the curators went about their task was most interesting. It was not an unfamiliar process to those old enough to remember the famous Dowse Jewellery Biennales and their accompanying curatorial processes. The curator first visited the workshops of the makers, 'doing their research' before making their choices. Warwick and Karl did the same, calling it their 'fishing trip', hunting down the clumps of work they had in mind to make up a show. A Dropbox folder was made available so that all NZ jewellers had a chance to showcase their work for the curators. It was a democratic process that allowed both emerging and established artists to present work for selection. The curators put serious energy into this process, travelling all around New Zealand deliberating on what to include in each clump.

Warwick and Karl fished and hunted through peoples' workshops, went to their galleries and took work from ledges, sample collections and works in development. They went through gallery drawers, workshop displays and museum collections. The breadth of this search led people to expect that the curators would showcase or make a comprehensive representation of New Zealand jewellery, but the audience came to realise that it was more a personal selection expressing the curators' own visions.

The brief was to showcase NZ jewellery in Munich to a world-wide audience. The curatorial choices represented the Kiwi preference for understatement. NZ jewellery is often rough around the edges, low tech, has a backyard shed/number 8 fencing wire attitude and this came through in a majority of works in both shows. It was widely discussed that some of the selected works didn't best represent their makers. This may be true, but what it did mean was that within each clump, the works balanced well with each other, rather than each fighting for attention. Wunderruma is a representative sum of what NZ jewellery has to offer – a cross-section of 2014, including some historical and indigenous works, jewellery made by non-jewellers, the odd student entry and works in development, next to finished pieces from a wide variety of makers. The 200 pieces were evenly balanced: at the end nobody really jumped out. This is probably a first, because a curator's hunt is generally to make a big rumble with specific works rather than to make a loud conversation that includes lots of voices.

Overall the exhibition in Munich received much positive attention. There was an agreement among the Schmuck audience (so far as I could tell) that Wunderruma in Munich was a fresh revelation amongst the 80 or so exhibitions on offer at the annual 2014 Schmuck fair. However, behind the compliments were questions and remarks on the raw or low tech attitudes some of the makers have in their practice. Schmuck attendees (many closely involved with contemporary jewellery either as makers or collectors) are often exposed to legions of technically and conceptually refined jewellery, and possibly saw the show from a modernistic aesthetic. I was inclined to go along with that criticism, but I also thought that it was about the inability to appreciate and accept

other ways of making. The display in Munich invited observation of each of the works separately, while the exhibition at the Dowse showed pieces clustered into groups, making the curatorial statement of the show more apparent. I was glad to have seen both exhibitions as it made clear how curatorial and presentation decisions can make or break a show. In Munich, I was not overly impressed when I saw the curators' selection. The objects lay in their empty cabinets, saying very little. Even Lisa's raw laptop necklace was silent. The curators wanted to showcase the objects and avoided any installations, works with explanations or ideas' based works. With the focus solely on individual objects there was no room for other context or dialogue.

The curatorial concept, which I think unfolded loud and clear in the Dowse exhibition, can be credited to the creative use of displays and the inclusion of the extra work from the Te Papa collection. The experience of the show is experimental and requires patience from the public. No artist names, captions or artist statements are displayed near the work. The absence of artist information and artist names is becoming a trend that I hope will be short-lived. I believe that they are symbiotically connected, that the title and consequently the story behind the work contributes to a much richer experience for the audience.

In my experience, the two Wunderruma exhibitions were two different shows that were almost unrelated, separated as they were by location, content and format. I am still amazed that by adding a few more pieces and a new display presentation that it can make it look so idiosyncratic. The curators selected several historical works from the Te Papa collection to support the contemporary NZ works. The contemporary works from Te Papa worked well in The Dowse show, although I could not see the purpose to include Victorian gold jewellery. For me the main 'grunt' of Wunderruma was made by a few jewellery talents and one or two non-jewellers, mostly from Te Papa's collection. It was unfortunate that Te Papa did not allow the selected work to travel to Germany. Instead, the Te Papa pieces were replaced with New Zealand works from the Bayerisches National Museum. There was a tiki and some other carvings from their collection, but the contribution those works made were unable to pull the contemporary NZ work into context.

The other big difference between the two shows was the display. A playful scatter of dark, waist-high cabinets, were placed over two floors in the newly renovated gallery Handwerk in Munich. The first impression when walking through the gallery's stark modernistic space, was the case's dominant presence. Almost all works had been placed inside the cabinets with the odd piece hung on the few available walls. I expected a jumble of the 200 works on display. Not so – each cabinet displayed a minimum amount of work and most works were placed in a sea of space, nothing felt cluttered. The only viewpoint into the cabinets was from the top. This made the difference in experiencing the work as individual pieces and not as the curator's intention within conversational clusters.

The Dowse display cabinets were placed to form sculptural, light spaces which enabled the work to be viewed from different angles and heights, with bigger works at the bottom and smaller works closer to the top.

The unique positioning of work and use of cabinets made reference to both Karl's usual playful displays and how Warwick is bound by the modernist's grid. This combination and the expertise of the highly skilled Dowse staff situates Wunderruma amongst the best jewellery shows I have seen. The inclusion of some of the pieces was most puzzling and threw up eyebrow raising questions, but I do acknowledge that they are uniquely made in NZ and part of the NZ fabric. Wunderruma is not a showcase of the cream of NZ jewellery, or a showcase of the most prolific NZ jewellery artists, but instead a selected slice of what is around in NZ and therefore a unique time warp notation.

Peter Deckers, August 2014



*Photographs supplied by The Domse 2014*

# Studio Visit

*Guild members Sharon and Raewyn visit Sarah Walker Holt in Kawakawa Bay*

Knock knock.

Raewyn: Hellooooooo!

Oh wow what a view! Here Sharon bought these for ya.

Sarah: Yum, How was the drive – the Vdub go alright?

Sharon: Yeah.

Raewyn: This must get so sunny.

Sarah: It does. Welcome to my humble abode.

Sharon: It is so awesome, wicked!

Sarah: It's a bit rough around the edges – nothing prissy.

Sharon: Yeah but look at this view man.

Raewyn: Ooh nice outdoor bath.

How long have you been out here?

Sarah: 17 years.

Raewyn:....Oh.my.god! How did you get that bike up there?

Sarah: Take a guess... In parts, it is a triumph –looks a bit to gang affiliated for me being a 1973 Chopper (haha) I encouraged Brett to bring it in and use it as the handrail, he would like to bring more bikes in and hang them from the ceiling.

Raewyn: Yeah we saw the scooter in the hallway and thought yup! We are in the right place. And look at all your collections!

Sarah: I know, I am such a hoarder – what do you want to drink? – I had a friend come up the other night and she was like 'god Sarah, your place is like a fricken museum'.

Raewyn: Oh it is. Gumboot is good.

Raewyn: So when Karl and Warwick came out did they go straight into your studio?

Sarah: No they sat right here for a while.

Raewyn: How is the Handshake work coming along?

Sarah: Yeah good, but I haven't made as much as I would like to, even though it's not about quantity and it's progressing quite nicely in theory...

My next skype session with Helen I want to make sure my making has progressed into what we have been talking about . Our skype sessions are long, about an hour and a half. We started off trying to skype every 2 weeks but that is not enough time for me to reflect, respond and reflect again. She is really consistent and obliging.

Raewyn: Have you actually sent her any physical work so that she can see it?

Sarah: No, though I do intend to – just need to work out what.

Raewyn: Some marquettes?



Sarah: Well the last conversation I had with Helen she said not to think of them as marquettes – that they can be more than a test.

Raewyn: But it could be that getting a jewellery mechanism onto it is what takes it from a marquette to a piece of jewellery - which is often a hard solution.

Sarah: Yes and I have such a focus on mechanisms that Helen suggested I start with the mechanism and I remember talking to Debbie Adamson about that because she has done the same exercise. It is quite helpful because I don't want to just stick a pin on the back to become a brooch, or make it into a pendant. Quite often it speaks to you and tells you what it should be, and it could be several different things. I'm excited about starting with the mechanism. Though materials are still very important to me. You could give me a blank piece of paper and I wouldn't know what to do, but give me old rough materials and I won't feel precious about it. I can just go for it.

Raewyn: So, when you have gathered all your materials/utensils from the op shops, do you have any problems just cutting them up?

Sarah: That is why there is some on the wall up here. And that is how I came to these materials. I had already been collecting them and hanging in my kitchen and I was really drawn to the paint and colours on the handles. I also enjoy collecting utensils that I have no idea what they could be used for. Collecting is important to my practice, I find keeping some intact is good for reflecting. I have people all over finding bits for me. Lately though, I have only been using the old Presscraft trays.

Raewyn: So, that is what you are after these days is it.

Sarah: Well, when I first started collecting them they were everywhere and now they are harder to come across.

Raewyn: So how much time do you spend in your workshop?

Sarah: That is hard to quantify because it is all over the place. In theory I try to make Thursday and Friday my studio days. This term I am only working at te tuhi, on Mondays so I am looking forward to catching up with myself. There is no difference between my work, workshop days and my weekends, they are all the same for me.



Raewyn: Right are we following you?

Sarah: Yup. I had to tidy up the steps a bit because they get so overgrown and the foliage attacks.

*As we trek down to the shed, some Police cars race by down in the valley, presumably chasing a baddie.*

Raewyn: Did you build the shed?

Sarah: Yeah Brett built it out of a demo'd house. Probably about 2005. We did need to buy new flooring and Gib for it, I'm lucky it's pretty good. I'd be lost without it.

Raewyn: Wow, you will have to keep him on. Oh my gosh, where do you start?

Sarah: Did you see it when you came up the drive?

Raewyn: Yeah I did but I just thought it was somebody else's house... because it's quite big.

Sarah: It's big from the outside, but it's not that big on the inside. I'm just in the midst of reorganizing – a lot of my jewellery books have gone in the house, up on the mezzanine. I'm actually gonna clear a lot of this out cause I want to get this area set up more like a workshop too. I kind of have a lot of 2D medium stuff for making exemplars for my kids art classes, and drawings I muck around with. I want to bring some bigger machinery in here... a drill press and probably a bandsaw. It's really tight down here round my workbench. The mezzanine up there is just storage.

Sharon: Ah a scroll saw – is this a favourite tool?

Sarah: Um, I don't use it as much as I thought I would.

Raewyn: So do you cut a lot of stuff by hand?

Sarah: Yeah, a lot of the stuff I cut is hard to push through because it has not got a flat surface, so that's why I want the band saw so I can cut things that are awkward and a bit bigger. Like it's hard to push through handles on this.

Raewyn: So... this is all mechanism experimentations? Oh my goodness Sarah! There is a lot to look at here. Where was all this stuff before you had the workshop? Or have you just acquired it all since then?

Sarah: Um, no its just changed with time... I think before I had Zoe and when we lived on the Coromandel, I always had a room of my own. I was making leather bags and stuff and painting but I think it just got to a point where there just wasn't enough room in the house, so Brett built me this – isn't he a gem.

Raewyn: And is this your land too down here, where the caravan is?

Sarah: Yep, it's a half acre. I did have steps coming up here from the bottom but they got wickedly overgrown – very very much neglected.

Sharon: So what is your favourite tool? Did we get to that before?

Sarah: What is my favourite tool? Oooh. I haven't actually thought what my favourite tool is. (I don't like to favouritise, the others might get jealous haha)

(Later as we were driving home we received a text from Sarah saying that her good old jewellery saw is her favourite tool because it introduced her to dissecting found objects)

Raewyn: Gosh it's like a bird cemetery in here.

Sarah: Yeah, it is. I haven't been doing as much beachcombing as I used to...

Sharon: Ha! I love this gadget – a cut up fork to hold your gas torch and flint with.

Raewyn: That's a good idea. Do you know what is in every single suitcase and every single drawer? I mean there is a lot of boxes here ...

Sarah: Pretty much.

Raewyn: You do? Well done.

Sharon: What's this?



Sarah: I picked it up at the local White Elephant. It's a press of some sort and I thought I would be able to put a drill in it but unless it's a drill that has a switch that keeps it on its gonna be to awkward, so I will probably get rid of it. And neither Lee or Brett want to adapt it for me so...

Sharon: Man... Mean! I think you could get one of those Dremmels to fit in there.

Sarah: Well I have just inherited a Dremmel from my dad. Do they have one of those buttons that keep it on? There's the box there....

Sharon: Yeah it looks like the right shape. You could probably just adapt it yourself. Although the press is quite stiff, it might be hard to use.

Sarah: I am actually commandeering my dads drill press which I am looking forward to getting because he's got some vices on it that will allow me to do holes from different angles which will be cool. I will have to have a play around.

Sharon: Yeah... Wicked! What is that bird?

Sarah: Oh it's an owl, a Morepork. The boys found it down on the road, freshly hit, and they rang me "Mum! Mum! There's a Morepork!" and then Cliff the local farmer turned up and he biffed it in the back of my car. So I put it underneath the studio for a while until it decomposed to that point. And then it was the subject of some 2D stuff that I did. It was actually really significant for me because it helped me to understand that I was interested in surface and decay. And that sort of worn out, used and gone sort of aesthetic.

Raewyn: So you make up these vignettes of ...

Sarah: They are just things I've collected, this is from a piece of furniture I've taken apart and I think it's beautiful. Its quite significant for what I'm doing at the moment. And this is just me trying to duplicate the spring peg, you know – how it works.

Raewyn: Yeah, just putting them together is telling a little story. That looks neat.

Sarah: That's out of a cabinet. It unscrews ... so cool.

Sharon: Nice drawers!

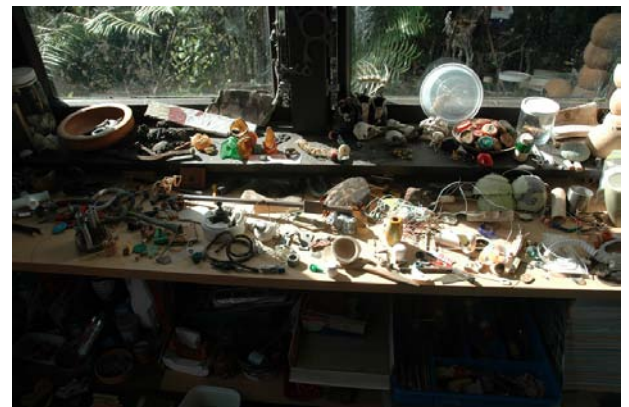
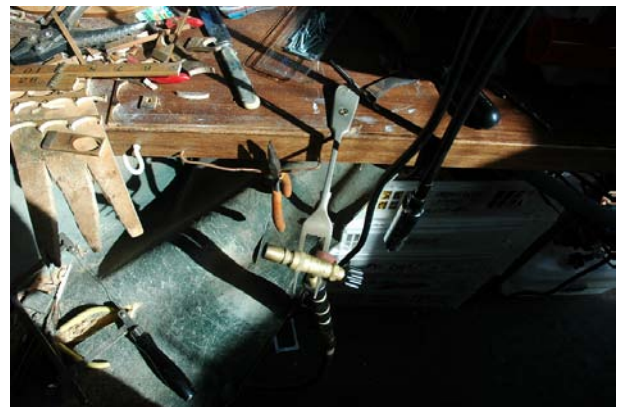
Sarah: Yeah this is my storage – the advantages of having a son that works where – the things they don't want, they throw out...

Raewyn: Gosh, they are handy those plan drawers but they are super expensive aye. And what is this red cord? Have you got any we can look at? The malleable stuff..

Sarah: Um Yeah, that one has got the gardening twine in it, but I went away from that, even though it works really well. I wasn't feeling 100% sure about it That one's got electrical wire in it.

Raewyn: Yeah.

Sharon: So what is your favourite solution to sort of making a pin? Do you favour the nut and bolt thing the most?



Sarah: I have used it a lot. I'm kind of coming back to it now after talking to Helen, but I was feeling really over it for a while. I'm actually working on making my pins at the moment. I was looking at Peter Decker's pins at Avid. Judith was fantastic showing them to me, because Peter is quite into the pin mechanism. . I've actually lost a few brooches, so ...

Raewyn: Because they have fallen off? Your ones?

Sarah: No not mine, other peoples.

Raewyn: It's a problem...

Sarah: actually I did this one before I really started thinking about the traditional pin mechanism. I want to start looking at the mechanism itself, so that is something I'm working out, how to develop my own pin so I know is not going to come off. You have to consider how a lot of other pins are made.

Raewyn: It's often the tension though isn't it.... Oops.

Sharon: Yeah. Ha! That one is funny, as you are holding it, it moves! Woah!

Sarah: People always think they have to get it back to how it was.

Raewyn: So what's this bit on top? Is that silver?

Sarah: It is. I have been laminating silver and brass onto the wood lately, which I have been really enjoying.

Raewyn: Yeah I have seen it, I just didn't know what it was.

Sarah: It's just another way of playing with the surface.

Raewyn: Do you do paper models or anything?

Sarah: No.. basically my... I do little idea drawing sometimes... but generally I make. And it changes as I work. And resolves itself as I am working. I have found I can't predict things because I am working with pieces that move. Sometimes how I think something is going to work in my head doesn't actually work that way in reality. And so I am learning as I go.

Raewyn: In terms of these shapes... have they come from the edge of the tray? Or what dictates these sorts of shapes?

Sarah: Those ones it was probably a little bit of a push from earlier work... I made that one for 'Brace Yourself' [Masterworks' exhibition]. I was thinking about the shape, and I did these earlier ones in a similar fashion, but they were before I started laminating. I made them for 'The National, where I was thinking about the earthquake – hence the colours – the orange and the yellow, and the structure of them is a little bit more architectural I suppose... with the straight lines. And so it was just a shift from that, because I was struggling with that squareness.

Raewyn: So do you spend time making all the components and then build it or do you work on a piece at a time?

Sarah: Ah... I find it easier if I have lots of bits cut up. If I try to work on one piece at a time it can be a bit daunting and you kinda end up struggling.

Raewyn: Yup, you need to have your bits about you.

Sarah: I actually need to come in and spend probably a day cutting up for my next Handshake stuff and just have a whole lot of pieces around that I can play with.

Raewyn: Well, that is awesome Sarah, thank you

Sharon: Oooh, nice steps !

Raewyn: Did you make those?

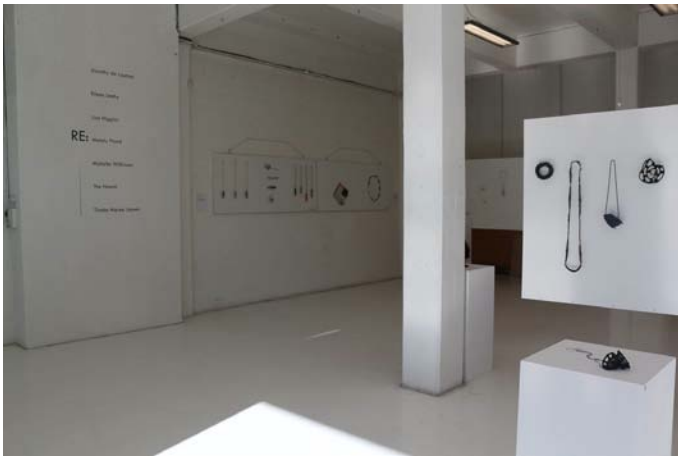
Sarah: Yeah



*Find out more about Sarah Walker-Holt and Helen Britton's Handshake 2 mentorship project here: <http://handshake2.com/2014/05/22/25/>*

# Re: jewellery

7 jewellers from Auckland show jewellery at Allpress Gallery



*Installation view*



*Mandy Flood*



*Eileen Leahy*



*Michelle Wilkinson*



*L-R Mandy Flood, Eileen Leahy, Lisa Higgins, Michelle Wilkinson, Tineke Jansen, Dorothy DeLatour*



*Installation view*

# Brandlandia

*BRANDLANDIA: With Zoe Brand, current student at the Australian National University, beer drinker and bedroom gallery owner and Victoria Cleland, recent graduate from Sydney Collage of the Arts, avid cat lover and aspiring CJ provocateur, begin to chat about how they find themselves in such an industry and how they might just make it though alive....*

ZB: So Victoria, I have a proposal for you, For the next Overview/Brandlandia I thought that you and I could have a conversation. Like a back and forth about the current scene in Australian Contemporary jewellery or something far less precise?! Thoughts?!

VC: I love this idea! And am very excited about it. I think we are in a really interesting time and 'space', so to speak, at the moment. I think we really have to fight for the validity of our profession and passion. I think, outside the classroom, there needs to be some real discussion about how students and recent graduates can survive, and be encouraged to make and write and be part of the community. Anyway, what I'm saying is let's do this!

ZB: Great, right on! Thanks, I think this will be fun! I totally agree that we are in an interesting time however I'm not sure its a case of fighting for validity, but perhaps more a case of education, I guess that might be a slightly different skew on the same idea. I like to think that everyone I meet has the possibly for becoming a new convert, or at the very least showing/telling something about jewellery that might peak their interest, or make them think differently about it. I think sometimes we think it's all a bit too hard to explain what we do and so we keep it to ourselves. Perhaps we just think no one will be interested, or that our friends are sick of us harping on. But I think, you never know who you're going to meet, and who might be surprised and intrigued by what we do. \*Cheerleading poms-poms\* \*High-kicks\* - I digress, so I would love to hear more of your thoughts on what sorts of discussions we should be having in our industry, and how you think we can make them happen.

VC: I agree, education is very important. My mum, who has always loved jewellery, has switched up her antique jewellery for a lot of beautiful contemporary pieces - including a beautiful Lucy Sarneel piece I brought from Marie Jose for her at Schmuck last year (I got props from Otto Kunzli..and a kiss on the cheek). She's become a contemporary jewellery billboard! It's amazing how many people comment on her jewellery (I once counted 12 in 1 day) and are genuinely interested in knowing more. I think there are lots of things we need to be talking about - I honestly do worry about how one can survive in this economic climate as an art jeweller, without sacrificing too much. There must be a way! I often think about organising some sort of bi-weekly/monthly meeting with other jewellers to share experiences over some tea of the realities of working as a contemporary jeweller - no matter what age or stage. Perhaps it could include some small business training or encourage groups of jewellers to do small business courses together. It sounds a bit dull but it's tough out there. Slowly overtime it could develop into a positive tool for discussion. I feel like the industry has a lot of hang ups - what do you reckon?

ZB: to be continued....

If you would like to join our conversation please drop me an e-mail and we'll be happy to hear from you. (Zoe Brand - [zowe@hotmail.com](mailto:zowe@hotmail.com))

# small talk

*Jewellery exhibitions, events, and workshops*

## Auckland

### Masterworks Gallery

August -

Main Gallery - Crig McIntosh

Jewellery Box - Renee Bevan ;Jhana Millers

THINKspace - SooJeong Lee

September -

Auckland Art Fair - Lisa Walker

Main Gallery - Sinead Jury

Jeweller Box - Mary Curtis

THINKspace - Victoria McIntosh

## Auckland

### Fingers Gallery

coming -

Workshop 6 Birthday

### Whau Studios

30 August 2014

Handshake Pinswap

<http://handshake2shop.bigcartel.com/product/pin-swap>



#### PIN-SWAP

Saturday 30<sup>th</sup> August  
 5:30pm @ Whau studio  
 161 Pt Chevalier Road, Auckland  
 \$30 (includes drinks and nibbles)  
 PIN-SWAP will start at 6:30pm  
 Bring one anonymously wrapped pin  
 made within 2 hours.  
 Book through the website to ensure a  
 place  
[www.handshake2shop.bigcartel.com](http://www.handshake2shop.bigcartel.com)

## Christchurch

### The National

September

Robin Bold (AUST)

October

Amelia Pascoe

## Wellington

### The Dowse Art Museum

June - September

Wunderruma

### The See Here

August

Tara Brady

September

Kelly McDonald

# TALENTE MÜNICH 2015

## 1. TALENTE. WHAT IS IT?

Applications are now being sought for Talente 2015. This is an excellent opportunity for the best of New Zealand's young designers and makers to exhibit their work in a large and prestigious European venue.

Talente is one of Europe's most prestigious platforms for young artists in craft/object art, design and technology to launch their creative careers in Europe. In its 34th year, Talente is held annually as part of the International Trade Fair for the Skilled Trades in Munich, Germany.

In 2014, over 600 applications from 35 countries were received. Of these, 100 young artists from 28 countries were invited to show their work, including nine New Zealanders.

## 2. HOW TO APPLY

Applications are made online through a step-by-step process. To apply go to [www.hwk-expo.de](http://www.hwk-expo.de), click on English in the top right corner and Talente 2015. The deadline for applications is the 1st October 2014. Any queries please contact either:

Dr Michaela Braesel at  
[michaela.braesel@hwk-muenchen.de](mailto:michaela.braesel@hwk-muenchen.de)

Renee Bevan (New Zealand mentor for selected artists) at  
[reneebevan@me.com](mailto:reneebevan@me.com)

Talente is open to artists working in the fields of craft/object art, design and technology. The age limit for exhibitors is 33 and for the technology section it's 35. Publicly funded by the event host, shipment and exhibition is free of charge. A high quality catalogue is produced to coincide with the exhibition. Make sure you put New Zealand as your country of residence. Don't miss the deadline.

## 3. QUICK TIPS

Save your application information outside of the website so you don't have to start again if you make a mistake. Photograph your pieces to a high standard and ensure they are the right size for inclusion in your application before you start the application process.

## 4. OPPORTUNITY FOR SELECTED ARTISTS

If your work is selected and you have a clear idea of how you would make the most of the opportunity, you may be eligible for some support from Creative New Zealand to attend the exhibition and opening. More information will be available on Creative New Zealand's website:

[www.creativenz.govt.nz/munich2015](http://www.creativenz.govt.nz/munich2015) after September 2014.

Good luck to all our potential 2015 Talente candidates.  
Supported by:

 creative *nz*  
ARTS COUNCIL OF NEW ZEALAND / TOI AOTEAROA

# SCHMUCK MÜNICH 2015

## 1. SCHMUCK. WHAT IS IT?

Applications are now being sought for Schmuck 2015. This is an excellent opportunity for New Zealand contemporary jewellers to exhibit their work in a large and prestigious European venue.

Established in 1959, Schmuck is the oldest contemporary jewellery exhibition in the world and is one of the most highly regarded exhibitions and awards on the annual contemporary jewellery calendar.

In 2014 guest curator Jorunn Velteburg selected 66 jewellers from 25 countries including two from New Zealand. Each year three exhibiting artists are awarded the prestigious Herbert Hoffman Prize.

## 2. HOW TO APPLY

Applications are made online through a step-by-step process. To apply go to [www.hwk-expo.de](http://www.hwk-expo.de), click on English in the top right corner and Schmuck 2015. The deadline for applications is the 1st October 2014. Any queries please contact:

Eva Sarnowski at  
[eva.sarnowski@hwk-muenchen.de](mailto:eva.sarnowski@hwk-muenchen.de)

Schmuck is open to all artists working in the field of contemporary jewellery. Publicly funded by the event host, shipment and exhibition is free of charge. A high quality catalogue is produced to coincide with the exhibition. Make sure you put New Zealand as your country of residence. Don't miss the deadline.

## 3. QUICK TIPS

Save your application information outside of the website so you don't have to start again if you make a mistake. Photograph your pieces to a high standard and ensure they are the right size for inclusion in your application before you start the application process.

## 4. OPPORTUNITY FOR SELECTED ARTISTS

If your work is selected and you have a clear idea of how you would make the most of the opportunity, you may be eligible for some support from Creative New Zealand to attend the exhibition and opening. More information will be available on Creative New Zealand's website [www.creativenz.govt.nz/munich2015](http://www.creativenz.govt.nz/munich2015) after September 2014.

Good luck to all our potential 2015 Schmuck candidates.  
Supported by:

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