

# overview

conversations about jewellery in Aotearoa, NZ



issue #22  
June 2015

*cover image: Mel Young*

# editorial

*Raewyn Walsh gets a little bit excited about contemporary jewellery...*

Struth.

If you were a reader of mainstream media over this, and maybe another, lifetime you could be forgiven for believing that trans-tasman relations were based on rivalry and poor sportsmanship. But not here at guild HQ - we love our Australian buddies and dedicate this issue to activities across the ditch. Even our intrepid jewel fan Jules has a fantastic time in strayan jewellandia. Gray St Workshop lets us in on their thirty year celebrations and shennanigans, and the view from Lauren Simeoni's bench shows us how great them sheliars are. We also bring news from Bridget Kennedy, Mel Young, and Claire McArdle. Claire also makes up half the brain power behind Radiant Pavilion which commences in Melbourne on September 1. More information for ya here:

<http://www.radiantpavilion.com.au>

Never ones to forget our roots, there are plenty of shennanigans on our home turf as well. If you are in Auckland, a visit to Obejctspace to Dr Areta Wilkinson's PHD exhibition is a must. This marks a significant moment in our jewellery history in Aotearoa by bringing *indigenous knowledge to jewellery discourse and presenting a view on contemporary jewellery from a Ngai Tahu/Maori perspective*. (paraphrased from accompanying bulletin *Whakapaipai* by Areta Wilkinson.) Take some time there and be reminded of the power of jewellery and the necessity for rigourous enquiry. Wilkinson's slab of a thesis would require cups of tea and an armchair but *Whakapaipai* by Areta Wilkinson is only five bucks and worth it. Respect Areta. Read on and you will find a thoughtful review by Courtney Wentz.

We are also thrilled to bring news from the Dunedin School of Art. Pam McKinlay sends a report from the Artist in Residency program where Karl Fritsch and Gavin Hipkins work on their continuing collaboration. More from the south in issues to come!

And what about Wunderweek in association with Wunderruma which opens at the Auckland Art Gallery mid-July? While Warwick and Karl work hard to showcase our jewellery, guild members Kristin and Sharon have put together a program of pop-up shows and events in support of Wunderruma and clustered, primarily, around K Rd. Affiliated galleries and jewellery studios will also be hosting events and exhibitions during this time and we look forward to a frenzy of jewellery mania in July. For those who remember their jewellery hangover from Jemposium: steel yourselves and order another round!

Sharon has created a website with more information: <http://wunderweek.weebly.com>, and the next (printed) issue of Overview will come with a map and list of events. Brought to you on July 17 2015.

chur.



# Gray Street Workshop

*Sue Lorraine from Adelaide's Gray Street Workshop celebrates 30 years of making*

2015 is a significant year for Gray Street Workshop as it marks the 30th year that we have been running as an artists' studio in Adelaide, South Australia.

Established in 1985, Gray Street Workshop has been providing support, opportunities, promotion, mentoring and studio space to emerging, mid career and established artists working in the field of contemporary jewellery and object making for three decades. The philosophy of the current partnership remains true to the objectives of the original members, Anne Brennan, Catherine Truman and myself (Sue Lorraine) and that is to encourage a rich and thought-provoking range of professional experiences and exchanges.

After 30 years the workshop has plenty of reasons to celebrate and that is exactly what we are doing with an eighteen-month program of scheduled exhibitions and events. The current workshop partners Jess Dare, Catherine Truman and I kicked off the celebrations with an exhibition. Theatre of Detail is both the title of our exhibition and the banner for the full program of Gray Street Workshop celebratory events.

The Theatre of Detail exhibition premiered in our gallery in March 2015 during Adelaide Fringe Festival, and as with any good celebration involved a party, speeches, party lights, live music, slide show, gourmet BBQ, a spectacular cake and perfect summer weather that kept the crowds happy late into the evening.



*cutting the cake*

The exhibition is comprised of new work by each of the partners. Catherine Jess and I share a fascination with the natural sciences, narrative and ceremony and under this loose structure we have each developed bodies of work that are uniquely personal yet strangely complimentary. The exhibition highlights the breadth, depth and differences in our respective practices, an enchanting spectacle; a Theatre of Detail.



Jess's collection of work in the exhibition is titled Offerings, and draws on her recent Asialink residency in Thailand, where she was researching, documenting and learning the traditional craft of Phuang Malai (floral garlands). Her new work blends contemporary jewellery concepts with traditional techniques and forms. Jess's trademark technique of flameworked glass is used with restrained refinement in the work titled Meditation Malai a circle of repeated plant sprigs, a virtual garland, possible and impossible at the same time. At the other end of the scale is Grand Gesture a work heavy with intent and heavy in weight, is made up of individually cut and folded brass units that when strung form a natural spiral that snakes the length of the necklace.



*Jess Dare, Meditation Malai*



*Jess Dare, Grand Gesture*



*Grand Gesture, detail*

Like Jess, Catherine had also just completed a residency, hers a bit closer to home, in the Microscopy Suite at Flinders University, Adelaide. Catherine was drawn to the parallels in the making processes that happen in the studio and the processes used by medical researchers when preparing specimens for microscopy. In Preparation for Seeing is the title of Catherine's body of work and she has captured the theatre of the lab on film and intricately embellished objects. Cell Culture Glove is a still life of objects presented on a light table. The work references the refractive and reflective qualities of the microscope, and the culturing of living cells. One of the components of this work is a cotton glove encrusted with hundreds of small glass balls. The result is a transparent skin that magnifies both the path of the light and the weave of the glove, making it difficult to bring the surface of the glove into focus.



*Catherine Truman, Cell Culture Glove*



*Cell Culture Glove, detail*

For the exhibition I created a body of work titled Models of Light. Reminiscent of a 50's laboratory aesthetic the models, part science, part engineering, part specimen and part whimsy solidify the intangible and fleeting phenomena of light. Using heat coloured mild steel and a simple colour palette of semi-opaque polypropylene sheet from old office folders I have made a series of six models.

The pink, yellow and orange discs in Sun burst pay homage to the Pop art of the 70's, while overlapping discs in blues and grey set the tone of Filtered. Accompanying the models are a series of Light spot brooches, again using polypropylene sheet, a chance to play with colour and hues for the sheer pleasure of it.



*Sue Lorraine, Sunburst*



*Sue Lorraine, Light Spot brooches*

The Theatre of Detail exhibition will be at AirSpace Projects Gallery, Sydney in July, to coincide with the 16th JMGA conference Edgesboardersgaps, in Melbourne at the Funaki Project Space as part of the Radiant Pavilion – Melbourne Contemporary Jewellery and Object Trail, in April 2016 at the National in Christchurch and in September 2016 it's off to ATTA Gallery Bangkok, Thailand.

Our exhibition opening in Adelaide was quickly followed by the Theatrette event, a temporary 24-seat theatrette in our driveway. Sim Luttin, a Melbourne based jeweller and curator was invited by Gray Street to compile two programs of films in relation to the body and the current discussion on the context of contemporary jewellery.

Provocations – Inimitable voices, the body and progressive thinking was the title of the program and Sim described it as a selection of films “aimed at provoking questions about art and craft practice, the body, its boundaries and new ways of thinking”. For me the highlight was the feature film Louise Bourgeois: The Spider, the Mistress and the Tangerine and I was fascinated by the short video on the Turquoise Mountain jewellery school in the Old City of Kabul. Sim put together a broad selection of films and video that had wide appeal and provoked quite a lot of post screening conversation.

Over the past 30 years through our access bench facility, we have had the privilege of working with more than 90 jewellers from all around Australia.

For many we have provided the bridge between formal education and establishing their own professional practices. In all instances there has been generous and mutual support, encouragement and motivation through the challenges, joys, hardships and great successes that come with a career in jewellery.



*Theatrette*

The workshop has eight permanent bench spaces occupied by the three current partners and spaces for up to five access tenants. We also have a large round day-bench that can accommodate four jewellers on a short-term basis.

To further celebrate the diversity in practices and personalities of our past and current tenants we are also running an alumni project. Titled Calendar Girls the project is a yearlong program of monthly features showcasing the work and working methods of twelve Gray Street alumni and culminating in an exhibition of new work by all twelve artists in March 2016. Artists participating in this project have been selected because of their individual approaches to concepts, materials and techniques, the vibrancy and merit of their work. To date we have featured artists; Kath Inglis (SA), who dyes, carves and fuses PVC, Kelly Jonasson (SA) who makes intricate work combining porcelain and textiles, Michelle Taylor (VIC) who works with painted carved and constructed wood and Lynn Kelly (NZ) who combines found materials and metals using traditional techniques. You can follow the Calendar Girls project on our Website, Facebook and Instagram. The project involves short time-lapse films, probing questions, personal stories and beautiful work.

When we asked Erin Keys (NSW) about her time at Gray Street for the Calendar Girls project, she had this to say, “Gray Street is family! It’s never been about just sitting at the bench; working then going home. Everyone’s lives and practices are integrated and important and it is what makes Gray Street such a powerful place to be. Gray Street is truly unlike any other workshop that I have worked within. The mix of each generation of makers and their personal quests are exciting and inspiring.” Erin is our Calendar Girl for July and at the same time will be exhibiting a new body of work, made in response to her recent residency in India, in our gallery.

We also run an exciting program of exhibitions at Gray Street. Sim Luttin’s exhibition *Its Always Darkest Just Before Dawn* has just concluded, Erin’s upcoming show *Fallen Collections* is in July, Vicki Mason is exhibiting in September and an exhibition curated by Lisa Furno of the work of New Zealand jewellers is scheduled for October.

Gray Street’s relationship with the New Zealand jewellery community began in the early 90’s when, over 10-year period, we had an informal exhibition and residency exchange program with Fluxus, Dunedin, we have exhibited at the Dowse, Lower Hutt and individual members have given workshops, participated in forums and conferences and generally soaked up the generous hospitality. Some New Zealanders have even crossed the Tasman to work and exhibit with us. Recently Gray Street tenant Lisa Furno was in the North Island doing a residency at Manukau Institute of Technology and this has rekindled our contact with the New Zealand community, we look forward to building on this relationship.

We think Gray Street Workshop is a pretty wonderful place. It’s a workshop, a home and an incubator for exploring ideas and building relationships and while we are always busy, we are also always available for a cuppa and a chat...

Sue Lorraine

June 2015

Gray Street Workshop	<a href="http://www.graystreetworkshop.com.au">http://www.graystreetworkshop.com.au</a>
Airspace Project	<a href="http://airspaceprojects.com">http://airspaceprojects.com</a>
JMGA 2015 Conference	<a href="http://www.edgesbordersgaps.com.au">http://www.edgesbordersgaps.com.au</a>
Radiant Pavilion	<a href="http://www.radiantpavilion.com.au">http://www.radiantpavilion.com.au</a>



# bridget kennedy

*Bridget Kennedy finds the time to run Studio 20/17, Sydney and write about her residency at Hill End where she gets the chance to refresh her thinking and reflect on her jewellery practice*

Over a year ago I received news that the application for my month long residency at Hill End had been successful. This bit of gold on the horizon promised to be a wonderful start to 2015.

The artist in residence program is managed by Bathurst Regional Gallery and provides an opportunity for creative development in the unique environment of Hill End and its surrounds. There are two residences available, Murrays Cottage, where Donald Friend used to live, and Haefligers Cottage, which once belonged to the artist Jean Bellete and her husband Paul Haefliger. I stayed at Haefligers, a small wattle and daub building with a detached studio. The contents of the house comprise mainly of the original furniture and belongings of the Haefligers.

The time spent there was memorable in many ways. What stands out, upon reflection, is solitude, space, silence and uninterrupted time – a rarity in busy Sydney, with two kids and two businesses on the go. The opportunity to spend whole days not talking to anyone, not thinking about anything but my own practice, or whatever I wanted to think about, was an incredible gift. There was no television, very little lighting at night and a heavenly silence.

With a population of only 75, when I first arrived I felt like an interloper, acutely aware I was the new stranger in town. I found myself going for a walk at dawn and dusk and spending much time in the studio exploring ideas that had been simmering in the back of my mind for a while.

My walks provided me with freshly picked berries, figs, apples, pears and tiny sweet plums. During my time there the remaining plums on the trees dried and shrivelled in the summer heat. At the time, this reminded me of how important it is to grab the moment and opportunities when they arise, to embrace them, as they too can shrivel and die unless given the chance for fruition.

It was quiet. The silence enabled me to hear the bees buzzing loudly in the clover when I took my early morning walks. Or maybe it was that my mind also had time to quieten and become more open to sounds that are normally drowned out by both internal and external noise.

The land has a rich and layered history beyond its natural rural evolution and the historical human intervention in the earth fascinated me. As I walked, I was acutely aware of the ground beneath me – how it had been heaved, smashed and churned over. There are pits and potholes of old mines scattered throughout what, in some areas, looks like a moonscape. Hill End is an historic gold mining town and at one time it was a bustling, crazy melee of thousands of people turning over every inch of soil looking for the gold that would change their lives. Some say there is more gold still in Hill End than was removed from it and on weekends the roads become (slightly more) busy with 4WD vehicles filled with optimistic tourists keen to fossick for gold just outside of the historic town. Previously plots of land were marked out, tightly held and disputed, but now those boundaries are left to decay. Fallen fences are a reminder of history and the passage of time. The remaining buildings have a weathered patina with the colourful and subtle palette that only time can bring.

In the last half century, many artists have made Hill End their home and in the quiet of the street, as I walked, there was an awareness of much happening behind closed doors.

The time spent there was simple and grounding. I was able to spend time with myself without the pressures of external schedules or the expectations of other people. It seemed to help me find my natural rhythm and I found I wanted to walk more, make more, eat less. I woke refreshed each morning. I had no urge to relax at the end of the day with a glass of wine, or reward myself with a hit of sugar. It just seemed unnecessary. Whilst in my practice in Sydney I appreciate input and collaboration, my experience at Hill End led me to consider that there is a need for the space that solitude provides and where thoughts can meander and solidify.

I took to the residency a number of projects that I was already working on (I like to keep my hands busy) but I had no expectations nor pressing need to finish any. I worked on simple pleasures like crocheting a bag and a series of colour studies from recycled materials, using the rich and lush colours in the local environment from which to draw inspiration.

I felt drawn to the many broken rocks that form the landscape, and spent time walking and collecting these as well as materials like bags of kangaroo poo and coloured soils. I started another wax work of multiples and rediscovered a childhood love of clay. The projects were varied and the mental and physical space allowed me to spread out. The residency left me refreshed, full of new ideas that I will meander through with time, along with insights and developments to enhance my existing practice.

In the coming months, the olives and quinces in the garden will be ready for the next lucky artist residents.





# jewellery in melbourne

*Thanks to Claire McArdle we get a personal tour of jewellery life in Melbourne*

Whenever I am in a new city I look up all the places where jewellery can be seen and then try to go to all of them. This has varying degrees of success, somewhat due to my terrible sense of direction but also my special talent of turning up on public holidays or when galleries are closed for an install. But in spite of this today I have decided to take you on a tour around the jewellery happenings in Melbourne. (Don't worry I double checked they were all open.)



I set out from my studio high up on the 7th floor of the Nicholas Building. Yes that is someone's rooftop garden. And yes I've wondered if I could make the jump across without ending up bloodied in a dumpster in the alley below. But no I haven't tried it...yet.



This is the Nicholas Building. ([thenicholasbuilding.blogspot.com.au](http://thenicholasbuilding.blogspot.com.au)) A hotbed of creative types with room after room of galleries and studios dedicated to all manner of media, including many jewellers. Once a year most of the occupants open their spaces to the public (usually around August). The artists sell their work, hang round for a chat and share a glass of something with interested parties. It's always a good opportunity to see someone's working space as well as the fruits of their labour.



My New Zealand friend and I hit the streets, documenting the occasion with a classic Zoe Brand feet photo. Our journey was off to a promising start. But our time together was short lived and soon my New Zealand friend had abandoned my exterior self to go an exciting journey of its own.



First stop was e.getal (egetal.com.au) tucked away in its semi subterranean location.



There were still some pieces from 'Impressa' (Anna Davern's latest exhibition from a few weeks ago). They are brooches of her latest reworked images, sliced up and then fastened back together.



While there's no official exhibition on at the moment, there is a prominent display of paper work by Catrine Berlatier on the back wall.



Next up was Pieces of Eight (piecesofeight.com.au), hidden down another of those secret alley ways that Melbourne is so famous for. The window display always has an element of spectacle, especially on this occasion. This one was done for the Jenny Kee exhibition 'A New Beginning'.



This collection sits above the jewellery cases where they often display object work. They are by Meredith Turnbull and while not actually jewellery they certainly have a jewelleryness about them.



One last shot from the inside looking out.





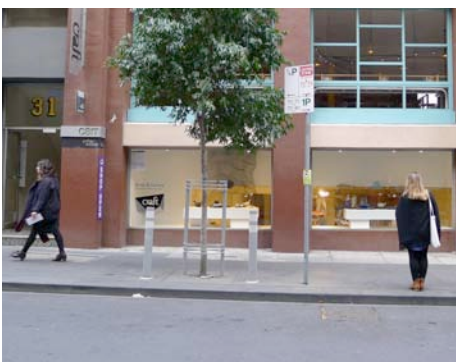
And then we come to Funaki ([galleryfunaki.com.au](http://galleryfunaki.com.au)). Peeking in through the front window you get a tantalising glimpse of the storage cupboard, home to some secret treasures.



The current exhibition is 'Surfacing' with work by Sara Gackowska and Patrícia Domingues. They were the joint winners of the emerging prize in the Mari Funaki Award for Contemporary Jewellery. I don't think they had ever met before this exhibition and yet their work sits very well together in the space. Under the exhibition are the drawers where there's a sighting of Warwick!



And let's not forget the David Bielander holding this mass of winter flora.



Then it was on to Craft ([craft.org.au](http://craft.org.au)). Taking these photos makes me realise that a lot of Melbourne is on slight angles.



This exhibition Leaders has just been installed. The opening is next Saturday if you're in town. They are all Victorian makers working in different crafts.



This is a piece by jewellery and object maker Nick Bastin. 'Disguise as a Mint Packet with a Secret Road (2015 Action Figure series 1), 2015, 18ct gold, sterling silver, aquamarine, smokey quartz, stainless steel, polyurethane resin, epoxy resin, plastic gemstone, hologram sticker, polymer clay, cardboard. 100X90x70mm





Then we stroll up the edge of the city, past parliament and that nice ice-cream shop and into Fitzroy to Studio Ingot ([studioingot.com.au](http://studioingot.com.au)), where works by Kath Inglis were standing out against the winter gloom which has come so quickly and hit so sharply this year. They are hand carved and dyed PVC.



And just to finish off, a little bit of Linda Hughes.



Further down the road in Brunswick is Northcity4 ([northcity4.com](http://northcity4.com)). I couldn't make it there today but I asked Anna Davern to send through some pictures of this happening place. Home to classes, exhibitions and most predominately, studios. What a delight it is to see other people's working spaces and get a glimpse into their secret world of making.

And here ends our Afternoon Jewellery Jaunt, a slideshow from a holiday we never went on together. If you want to see more, come to Melbourne and we can do it all again. I'd probably suggest the first week of September; I hear that there will be a very special event happening then! \*brazen wink\*

# mel young interview

*Kristin D'Agostino talks to Mel Young about her residency at Broken Hill. Inspiring stuff.*



*big sky*

Kristin: Hi Mel, tell me about the structure of your recent residency? Did you go on a residency in Broken Hill and then leave and go back for a second residency?

Mel: I initially went to Broken Hill for almost 2 weeks last year, my Mum and my 3 year old son came along too – which was cool and meant that things ran a little differently perhaps than if I had been on my own. We did lots of touristy things and went to a lot of museums – which are pretty amazing – Broken Hill is a major mining town (The Silver City).

I also spent a lot of time while Miles (my son) was asleep wandering around the town taking photos of the patina of the place, so much of the town is faded and falling into disrepair now. I went there for the first time 11 years ago for my friend's wedding, I was only there for a few days then and it was amazing, I always wanted to go back. It is so beautiful there. Of all the places I have been in Australia, the country out there really resonated with me....

It really stayed with me somehow.

Not only because it is so different from the city; so beautiful and open as opposed to the clutter of the inner city suburb where I live. I don't know if you have the expression, "big sky" in NZ, you would totally have it in the States

Kristin: Yes, we have that saying in the States.

Mel: Broken Hill is big sky country. It is so vast and amazing. So, that was such a great experience last year. Then the plan was to come away and make work for a show this year, which happened in April. I went back for a week, I took Miles again and my in-laws came. The first time they went to Broken Hill was 50 years ago when they first got engaged; they really love the country out there too, so they were excited to come back and we had an awesome time although I didn't see very much of them, I was working, installing most of the time, but we managed some adventures.

Kristin: Were the workshops held each time you went?

Mel: Yes I held workshops both times. Last year I did them in the middle of the residency, at the exactly half way point, actually. There was a kids one and a "grown-ups one" (hee hee) Um, you know... grown-ups/adults/practitioners. The kids one was great, working with kids is always awesome - we did some really fun stuff with balloons. The "grown-ups" one was amazing because the participants were all artists from a variety of practices (painting, basketry, jewellery); I really like it when there are makers from many diverse backgrounds. I had met two of the artists Wendy and Anne prior to the workshop, they took us out bush one day... I will tell you about that in a minute!

... so the workshops were really good and the artists who came were amazing

I learnt new ways of making string!

Back to the bush adventure with Wendy and Anne... There is this amazing place, Willyama Common, on the fringe of town that is now common, regeneration land. It was used as the town dump until the 1930s. It's full of old bottles, broken plates and old ceramics... it's incredible. You come in now and there are emus and kangaroos running around. It is this incredible landscape. People go out there and fossick and sell on old bottles and what have you. Every time there is a big wind storm or rain (not very often!), more layers are exposed. Amazing layers. The history of a town up to a point is just ...there....

I collected heaps of stuff from there that I used for the exhibition work.

But also where I live in Sydney there is an amazing flea market Miles and I go to every weekend. It is part of our little weekend routine. I also found a lot of things there that I have included in the exhibition that spoke to me about the experiences of Broken Hill. It was really nice to kind of bring a bit of where I live into the work because it is about both places, in that sense. You kind of go away... and there's things like "Oh there were all of these things there" and "seeing that reminded me of something"... when you use found objects and make with narrative intent, it's really open ended – I guess. Because it is also about what the viewer or wearer brings to the work. But also the maker is kind of like a medium, an eerie in-between the weird found thing; the link, the act of finding then making or re-making is the transition point.

Also, the titles are part of the imagined narrative. It is in all of the work; this imagined narrative of the people who might have lived in Broken Hill. The whole show had a male/female dichotomy. Get a grip is a good



*Mel Young, Get a Grip*

You can see the development of the entire show, from whoa to go on Instagram. We also got a Country Arts Support Grant from Regional Arts New South Wales and then used the Instagram photos as part of the Grant acquittal. It was an interesting way to use new technology and social media to connect, especially as much of the work in the exhibition is essentially a reflection on the history of the place made from materials found in the old town dump! With the stuff from the dump it's a real transition because nature has been there too. I went there this April too, as we were walking out there we were talking about the objects wondering about their stories like – "Who owned this?, What was this?... and I have to show you the best thing I found.

example, some of the handles were from tools and some from the kitchen. The masculine/feminine thing is in every mini-collection that comprises the exhibition. It was a strong theme I got from the place. Broken Hill is a mining town – a hard town to make a life where the men go off down the mine, work on the railways. The show is about the stories that might have happened behind closed doors, what it might have been like.

I learned a lot from the museums and in conversations with people and some reading that I did. Although, I didn't want to overdo that aspect... I wanted the work to have a bit of poetry to it hence the title 'silver city dreams'. Cathy, the Gallery Director, and I decided to communicate by Instagram. We decided on the name of the show first and created a hashtag #silvercitydreams. I took about 3000 pictures while I was there.



*tulip*

Kristin: what is it?

Mel: It is SUPER fine.... See how thin it is? It is glass and it's somewhat intact. It's a tulip bulb. From a glass flower arrangement maybe? Anyway, clearly it appeals to me for obvious reasons. And I brought it home so carefully. It is the most enigmatic object - it absolutely fascinates me.

Kristin: that sounds amazing. .... Ooooh. Did Miles like it in Broken Hill?

Mel: He loves it there. He couldn't wait to go back and collect more bones and rusty things. About three months before we went this year he was telling his grandparents about how we were going to collect bones and rusty things & bottles.

He was saying, "Grandma you can collect the bottles, granddad you can collect the rusty things, I'll collect the bones". So he really loved it. I am raising a fellow scavenger, clearly!

Kristin: the show looked amazing, as well.

Mel: Thank you, I was really happy with it (which is unusual).

Kristin: It's a huge amount of work, Mel.

Mel: Yeeessss... and I didn't put everything in, in the end, I edited it. I put about 2/3rds of it in. I always do that. I always make too much work and then it's good to be able edit it in the space when you are installing. Putting any collection of work together for a space you don't know and can't visit is hard. Like when Lauren and I did the Fingers show – we visited it the year before and took pictures of it and measured it and everything....

But we still couldn't quite plan it out exactly. Once you get to a gallery you kind of install it 'live' which is fun and scary all at the same time. In this case I

remembered the Broken Hill Regional Art Gallery space as being bigger than it was, so I made sure I had LOTS of work! The building that the Art Gallery is in is an old hardware store. It is amazing; there is all this beautiful old woodwork and a grand staircase. My exhibition was in the first gallery and then there are another 5 gallery spaces, which have changing exhibitions as well as an incredible permanent gallery collection. Broken Hill has a really strong history of art reflected in this wonderful gallery.

Kristin: I am going to switch gears here... tell me what you are up to lately?

*scavenging*

Mel: I am working on a few exhibitions and the upcoming JMGA Conference edgesbordersgaps being held in Sydney (which will be awesome – everyone should come!), I am on the conference organizing committee.

Lauren and I are having a little exhibition and holding an Unnatural jewellery workshop at the conference. They are always fun to do and it's been a while since we have worked together, I'm excited! The people who participate in the workshop will be able to participate in the exhibition with us if they would like to... it's called the Garden of Unnatural Delights. We have always wanted to show in a flower shop or somewhere that is not a gallery. For this show we are installing in the kitchen garden at the pub where I live. The garden is glassed in on two sides and you can see it from the bar area and the fine dining restaurant. We are doing some crazy al-fresco Mel and Lauren unnatural weirdness. I just started working on it, going back to my usual neckpiece making rhythm/formula (picking up a piece off the wall)

Kristin: Oh, I was eyeing that as we were talking about. Oh, are those lettuces?

Mel: There is a really great toyshop near us and they sell fake fruit and veg, and you know you have to usually buy the bag with the meat and don't get to choose, but here they have this huge basket and you can choose what you want - they were selling it all individually! Very exciting! So I went yesterday and I laid it all out on the toy shop floor, making up how the necklaces would be, you know - the grapes next to the eggplants. There is a garlic and onion one, a gherkin and pear one... I also have massive bugs. Plastic everything as the work will be installed outside in winter - they have to be weatherproof.

Kristin: I can just imagine you in that toyshop, I love it.

Mel: That is what I am doing at the moment. The Broken Hill exhibition work was very serious – serious themes and materials like chain made from bullet casings and antique lace... so this work is like the release valve - really a bit silly and fun. Lauren tells me she is making strange blobby things – tree growths. So we are going to go out and bejewel the garden and the workshop participants will do an exercise that goes out in the garden too.

It should be really fun!



*Mel Young, Waltz brooch*

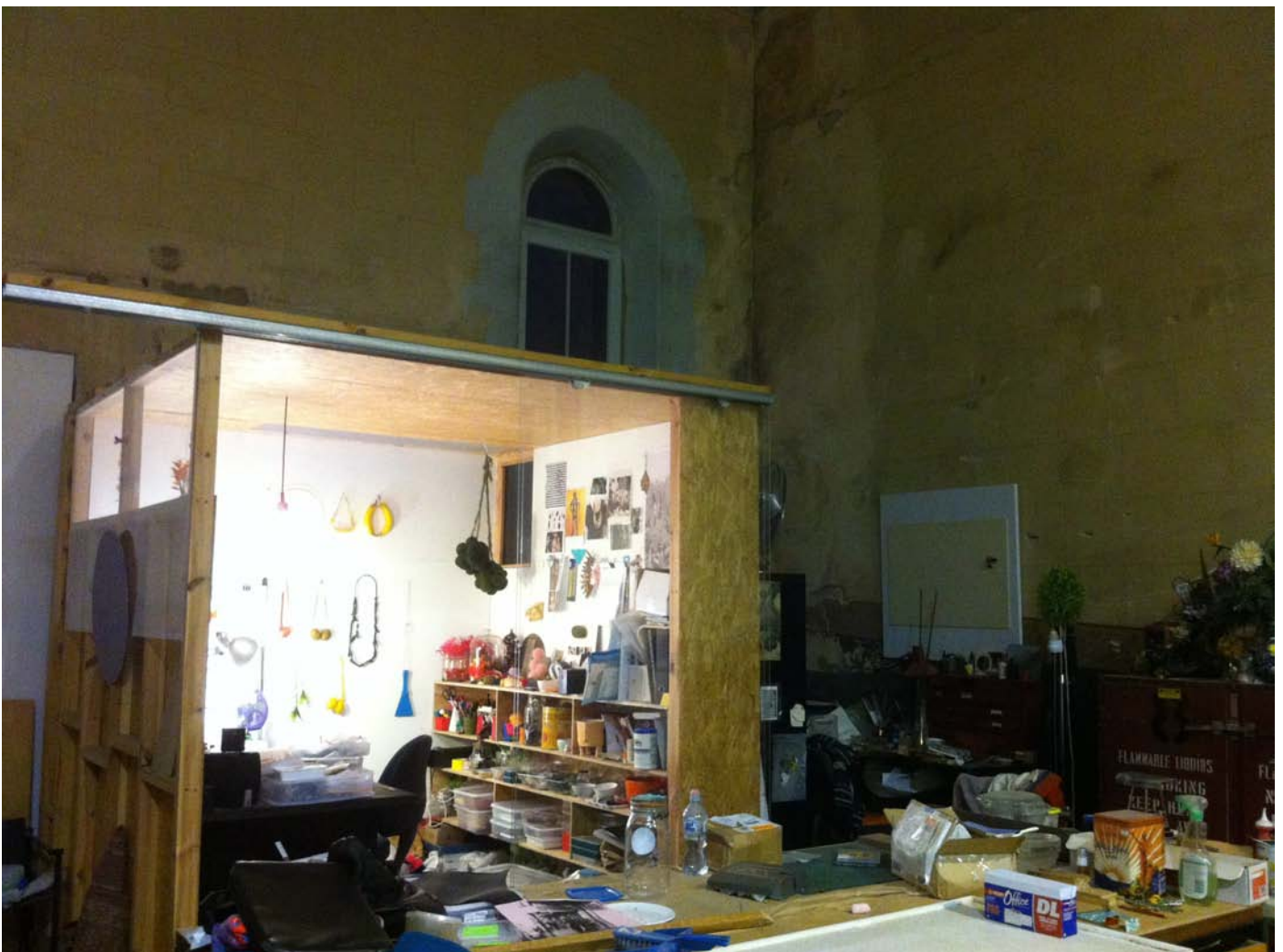
*Mel Young, Lid and Ring neckpiece*

# benchview

*She goes alright does Lauren Simeoni...*

So this is my workshop... 'Gate 8 Workshop'. It's an old baptist church that is now shared with 3 glass artists (Jess Loughlin, Deb Jones + Christine Cholewa), one graphic designer (Rachel Harris) and 2 jewellers (Katrina Freene and myself). I have a 'pod' in the main workshop to contain all my frou frou and to keep warm (the glass girls were all born in a barn!). I love working with these artists because we all work on varied projects other than our crafty field - i.e. public art, installations, within art/education institutions. And we also share a family-type philosophy that if one artist is really inspired to create, or work on a particular project we will help support them to the best we can. They support my mess. I rarely sit at a my proper jewellery bench anymore, but have a few benches with yummy collections of crap that i fiddle with. I forget how cold metal is when i go to saw some chenier after i've been melting artificial aquatic plants.

I'm working on a few exhibitiony + workshop type projects including an unnatural garden project/installation in a beer garden with my long time jewellery sista Mel Young (this corresponds with a workshop for the Sydney JMGA cONFERENCE in July <http://www.edgesbordersgaps.com.au/unbullnatbullubullral-jewellery-with-lauren-simeoni-and-melinda-young.html>). I'm also trying to make a few new pieces experimenting with porcelain and plastic.





I tried to find a photo of the six Gate 8 artists, but I found this... each year we have a group exhibition at our local pub (we take it in turns to curate - last year I gave everyone a circle to respond to relating to the workshop), this was Rachel's montage of us including our 'babies'.

If you're ever in the Adelaide drop by for a squiz and a cold one; or hot if you prefer.



# Review

*Courtney Wentz reviews Whakapaipai: Jewellery as Pepeha by Areta Wilkinson*

Whakapaipai: Jewellery as Pepeha

By Areta Wilkinson

Objectspace

6th June 2015 – 4th July 2015

Recently opened in Objectspace, Whakapaipai: Jewellery as Pepeha, takes a journey into the personal relationships and connections of Maori items of jewellery and the significance behind these pieces. Whakapaipai is Maori for jewellery, and combining with taonga, sacred, or taonga tuku iho, heritage, each piece takes on a whole new meaning and significance. Areta Wilkinson purposes the idea that each piece can act as a pepeha as it is worn and experiences the journey of the wearer, sharing the legacy. A pepeha is a form of introduction, where the speaker announce their lineage through mountains, rivers, oceans, Iwi (tribe), Hapu (subtribe), Marae (meeting house) then themselves. Represented throughout her work are these connections, and Wilkinson is solidifying Maori culture in New Zealand jewellery practice.

Objectspace specialized in craft works, contemporary jewellery, fine arts and design, which is well suited to Wilkinson's work as she combines traditional Maori adornment with contemporary materials. Wilkinson, of Te Hapu o Ngati Wheke, Kati Irakehu and Kai Tahu descent, brings elements of Maori custom and culture to the forefront, purposing the idea that these items of personal adornment, can act as a pepeha. Maori culture is largely oral with some sacred, toanga, items and symbols that are synonymous such as the hei tiki. The material in the exhibition is part of Wilkinson's doctoral thesis in fine art with collaborative work with photographer Mark Adams, who created silver bromide photograms and cyanotype blueprints of Kai Tahu taoka (treasured items).

The curated exhibition is located in the main gallery, with the center filled with larger than life sized wooden cut out clusters of people who are adorned with pieces crafted by Wilkinson. They are all recognizable figures and each individual has some connection to Wilkinson's project, however they are not named in the wall labels. The first of the cutouts that greet the viewer is apparently Wilkinson herself, adorned with Hine-Ahua and Huiarei, both 2013. Hine-Ahua made from 24 carat gold with the silhouette of a hei tiki, it is a complex work that is referencing different aspects of Maori culture. Continuing with the pepeha, Hine-Ahua references the creation stories and narratives from individual tribes, yet it is not an inanimate object as it is believed that sacred objects have mauri, (life force), and according to Nigel Borell, Hine-Ahua should be treated "as a living entity in its own right". The choice to use gold instead of a traditional bone or stone is highlighting Wilkinson's research into early Kai Tahu narrative as wherro, gold, is unique to that tribe, with very few other accounts of the metal being used. Kai Tahu is a South Island tribe that had contact with the Otago gold rush of the 1860's. This is also situating Maori jewellery in a global context, as traditionally Western jewellery is centered round precious metals and stones, predominantly for show. However Maori personal adornment carries a far deeper meaning, with importance put on the craftsmen, with a different focus on material, such as stone or bone. The cord is made of gold fibers of the harakeke (flax) plant with the fibers from historical legal documents. This combination of materials is provocative, as harakeke was an important material to tribes with almost everything made from the plant, in addition to having a medicinal application; it became a trading commodity during colonization. Yet the historical legal documents show the tumultuous relationship between Europeans and Maori. The cord combined with the 22 carat gold tag, carefully etched with feather lines is called Huiarei, which references the traditional use of bird feathers in adornment.

Silver Bromide photograms line both sides of the exhibition space, framed in simple black frames; they are not specially lit, which requires the viewer to individually approach each image to see clearly what it is. The process of creating photograms is reliant on the transparency of the object. Amongst the specimens were shells, necklaces, hairpieces and a hei tiki. The effect of the photogram gives each item the effect that they are glowing, or emitting something from its center, or core, which bring the audience back to the central concept of Wilkinson's exhibition, that each piece has their own life force, history and taonga. The effect of the photograms gives the impression of a memory of the object, as taonga can relate to an object or to a specific memory.

There is relatively limited information on the pieces in the exhibition apart from a large A2 tear away information sheet which provides the viewer with some background information on Wilkinson and the basic concepts in Maori culture and personal adornment. The wall labels are kept to a minimum as exemplified by the photograms, as there is no description or name of the piece that is on display. Only the identification catalogue number, what institution it is from and the location it was found are included. Pieces are from all around New Zealand, showing the breadth of collection.

The viewer encounters larger than life size figures on painted black wood cutouts wearing Areta's contemporary interpretations of traditional Maori pieces of adornment. This is a fundamental aspect of Wilkinson's work, as the pieces are supposed to be worn, felt against the skin, and experienced with the person wearing it. Displaying the pieces on the cutouts help to reinforce this idea, as apposed to being displayed behind glass in a cabinet with focused lighting like an ancient artifact. Transforming Maori oral culture into contemporary jewellery pieces, Wilkinson is communicating Maori culture in ways that a greater public can understand and appreciate. Most New Zealand families would have a family heirloom that has a story that belongs with it; Wilkinson is using contemporary pieces to announce that same lineage and heritage that her ancestors and herself use, to reinvigorate Maori personal adornment.

Whakapaipai: Jewellery as Pepeha

Areta Wilkinson

Objectspace

6th June 2015 – 4th July 2015

Next touring:

The Dowse Art Museum

1th August 2015 – 18th October 2015



# report from dunedin

*By Pam Mckinlay*

## DIE AUSGRABUNG

Karl Fritsch and Gavin Hipkins

Bright fine gold,  
Bright fine gold.  
One a pecker,  
Tuapeka,  
Bright red gold.

Chorus from the New Zealand folk song, Bright Fine Gold

Excavation is a prominent association of the Otago landscape, and in particular, Central Otago. Historically, the land has been shifted, shafted and sluiced – dug out and mined in search of that elusive precious metal. Prospectors fought the brutal weather (and each other) for a few ounces of gold and claims from the 1860s on. Mining towns and communities appeared out of nowhere, and were deserted at the same extraordinary rate, leaving evidence of once-settlements, cottages, terraces, waterways, and dam remains.

The Otago landscape was the starting point for Die Ausgrabung – our latest collaborative exhibition of new work made while we were in residence at the Dunedin School of Art. The German term Die Ausgrabung translates literally as The Excavation, but this translation feels a little too awkward, and we prefer to think of the title as connoting a broader ‘dig’. The plurality of this (cultural) dig is multi-layered.

To start, the photographer was out there in the field making trips to sites as far apart as Middlemarch and Cromwell, gathering material to leave in the cottage studio for the jeweller to dig into and embellish. In this sense, the photographer’s role is one akin to visual archaeology, drawing the landscape, rocks, and surface details with a mechanical tool used in this capacity since the nineteenth century. Yet the photographer also ventured into other sites. Specifically, the commodity landscape that is the late-twentieth century phenomenon called the ‘Two Dollar Shop’. In this site, objects were gathered not for their function, but for their aesthetic interest, their commodity form, for their contemporary status as signifiers of globalisation and late capitalism: evidence of another passing cultural moment in historic decline. Supplementing these analogue and digital images are photographs taken from the WD Trotter Anatomy Museum at the University of Otago of nineteenth-century wax and porcelain models, as well as twentieth-century plastic models: bones and skeleton parts – what you’d expect to discover from a generic, and imagined, excavation.

On arriving at the studio, the jeweller discovered piles of photographs waiting to be attacked. How to treat these new forms? How to commence this ausgrabung? This was the first time colour prints had entered the collaborative project — now in its fourth year. The material included the regular silver gelatin analogue prints (as with the on-going Der Tiefenglanz project), but also included new surfaces: plastic billboard prints, and ultra-flimsy newsprint photos. Recognising the later fragile prints needed a more substantive structure, the jeweller started his own object collecting in junk shops, sourcing all manner of bric-à-brac, forming collections of curios including decorated wooden bowls and serving trays, to kitsch porcelain and plastic figurines.



*Die Ausgrabung, installation.*

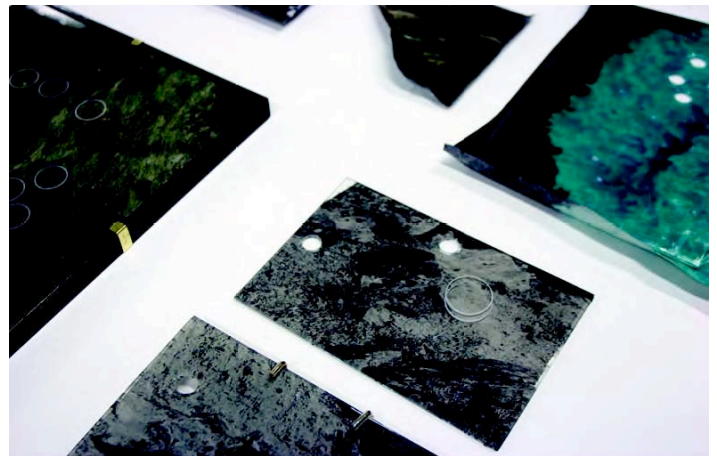
Closer to home, the site of the art school itself also became a place for collecting source material. From the sculpture and jewelry departments, argillite rocks with extracted cores, aluminum moldings, and remnants of student and staff bronze castings, were gathered. Actual rocks and shells were found from local Dunedin beaches and became support for prints wrapped around, and glued to, these three dimensional surfaces – gift wrapping gone wrong. A final layer of digging unfolded when the drill, and other workshop tools, met these humble objects – the shrill piercing of glass and jagged slicing of plastic. From these multiple digs, hybrid artefacts have been created and finally put on display in the faux neutral exhibition space of the art gallery. The gallery site is the last vestige of pretend authority for the altered readymade. The piles of prints, isolated artefacts, and clustered displays are testament to one more pseudo-scientific and idiosyncratic presentation of an imagined civilization.

German born, Karl Fritsch, studied at the Goldsmiths' College in Pforzheim and at the Academy of Fine Arts in Munich. He was the recipient of the Herbert Hoffman Prize from the International Craftsmen Trade Fair in Munich and the Most Promising Award for Applied Art from the City of Munich. Fritsch's work is included in several important European museums such as the Stedelijk Museum in Amsterdam and the Museum fur Kunst und Gewerbe (Museum of Art and Crafts) in Hamburg. His work is also collected by Museum of New Zealand Te Papa Tongarewa and MOMA New York. Karl currently lives and works in Island Bay, Wellington, New Zealand.

Gavin Hipkins is an Auckland-based artist who works with photography and film. He has exhibited widely in New Zealand and Australia and his works have been included in major curated exhibitions in the USA, UK, Germany, Brazil, and Italy. He represented New Zealand at the 1998 Sydney Biennale and the 2002 Sao Paulo Biennale. In 2010 his 80-part photography work 'The Homely' featured in the exhibition 'Unnerved: The New Zealand Project' at the Gallery of Modern Art, Brisbane. He lives and works in Auckland, New Zealand where he is Senior Lecturer and Associate Head of School at Elam School of Fine Arts, University of Auckland.



*Die Ausgrabung, installation.*



*Die Ausgrabung, installation.*

# R.A.W

## [reactions after Wunderrūma]

curated by Jo Mears

<i>Vanessa Arthur</i>	<i>Maca Bernal</i>	<i>Becky Bliss</i>	<i>Zoe Brand</i>
<i>Nadene Carr</i>	<i>Fran Carter</i>	<i>Diane Connal</i>	<i>Suzette Conradie</i>
<i>Deborah Crowe</i>	<i>Kristin D'Agostino</i>	<i>Cath Dearsley</i>	<i>Sharon Fitness</i>
<i>Mandy Flood</i>	<i>Lisa Furno</i>	<i>Caroline Griffin</i>	<i>Nik Hanton</i>
<i>Lisa Higgins</i>	<i>Neke Moa</i>	<i>Shelley Norton</i>	<i>Sarah Read</i>
<i>Spring Rees</i>	<i>Jane Ritchie</i>	<i>Tui Slater</i>	<i>Nadine Smith</i>
<i>Frances Stachl</i>	<i>Mia Straka</i>	<i>Caroline Thomas</i>	<i>Luisa Tora</i>
<i>Melinda Young</i>	<i>Sarah Walker-Holt</i>	<i>Lisa Walker</i>	<i>Raewyn Walsh</i>

Gallery One Oh Eight, Suite 108, Ironbank Building,  
150 Karangahape Road, Auckland Central

Saturday 18th July to Tuesday 21st July 2015

Hours: Saturday/Sunday 10:00am to 5:00pm

Monday 10:00am to 4:00pm

Tuesday 10:00am to 2:00pm



WUNDERWEEK

AUCKLAND  
ART GALLERY  
TOI OTAMAKI



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[www.wunderweek.weebly.com](http://www.wunderweek.weebly.com)

[www.aucklandartgallery.com](http://www.aucklandartgallery.com)

[www.kroad.com](http://www.kroad.com)





**What:** LECTURE/SEMINAR Thinking Out Loud

**Who:** David Clarke

**Where:** Manukau Institute of Technology,  
Faculty of Creative Arts,  
50 Lovegrove Crescent, Otara, Auckland

**When:** Sunday September 20th 4.30pm

'This lecture will be a journey through my experiences and share my questioning within my practice and beyond.

What I will deliver is a personal reflection on the traditions of silversmithing. Reviewing the importance of making, the obsession with skills and tools; revealing the essential act of experimentation and play that is central for my practice.

I will also explore why I position myself the way I do within the world of metalsmithing. The lecture will offer by example, the playful manner of my making, allowing precious metals to be destroyed, redundant objects to be reinvigorated and illuminating why I twist or break rules of tradition.'

**Cost:** Free

**Contact:** [fran.allison@manukau.ac.nz](mailto:fran.allison@manukau.ac.nz)  
ph 9688000 X 8191



**MANUKAU  
INSTITUTE OF  
TECHNOLOGY**  
Te Whare Tokiura o Manukau

# small talk

*Jewellery exhibitions, events, and workshops*

## Auckland

### Masterworks Gallery

June 4 - 24

Main Gallery - Shelley Norton: Plated

Jewellery Box - Josh Lindstrom

June 28 - July 22

Moniek Schrijer

THINKspace - 'Set' MIT Diploma students

### Fingers

July 17 - August 7

Wundermeke

## Auckland

### Auckland Art Gallery

July 18 -

Wunderruma

### Wunderweek

more info to come

[www.wunderweek.weebly](http://www.wunderweek.weebly)

### Objectspace

June 6 - July 4

Areta Wilkinson

Whakapaipai: Jewellery as Pepeha

September 12 - October 21

The Vault: Vintage Paua Shell Jewellery from the 1930's to the 1970's

## Christchurch

### The National

June - July

Elfi Spiewack

Osseous

## Sydney

### Stanley St Gallery

July 9

Handshake2 group show

### Gaffa Gallery

July 9 - July 20 Attitude as Form, Gaffa Gallery, NSW

### edges borders gaps

16th JMGA Conference

July 10 - 12

## Wellington

### The Dowse Art Museum

February 21 - July 5

The Bold and the Beautiful  
neckware from the collection

August 1 - October 18

Areta Wilkinson

Whakapaipai: Jewellery as Pepeha

### The See Here

June 7 - July 4

Kelly McDonald

### Avid Gallery

July 21 - August 4

Peter Deckers

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**ISSN 2230-5416**