overview

conversations about jewellery in Aotearoa, NZ

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editorial

Kristin D'Agostino lets us know what is happening in this issue

Kia ora and holy moly, the generosity of Overview contributions never fails to amaze me. We have some great foreign correspondents this issue. Caroline Thomas has interviewed David Clarke in London!! Maca Bernal talks to Walka studio and Mariah Tuttle of Current Obsession sends her thoughts about social aspects of this trade. In case you have not been able to whip up and down our fair shores, Stella Chrysostomou has kindly provided images and an essay from Playthings in Nelson, we get a peek at the Handshake show at Objectspace, and Clink #3 at Te Uru. We meet continue the meet and greet galleries series highlighting Kim Paton at Objectspace. It has felt like a busy and momentous few months. Areta Wilkinson opened Korero Mai, Korero Atu at the Auckland Museum, Handshake came to Objectspace, Neke Moa graced the walls of Masterworks, Raewyn Walsh and Shelley Norton had a show at the National, Fingers hosted the graduate show, Sarah Watters and I have work alongside the amazing ROOTS collective at the Maritime Museum, Dunedinites popped up at Te Uru in the form of CLINK #3 and Johanna Zellmer opened her 'forged' show at Objectspace.

The Overview would like to extended it congratulations to Craig McIntosh as the recipient of Dame Doreen's Gift. Fare well and safe travels to our Handshakers heading to Sweden for a show at Platina.

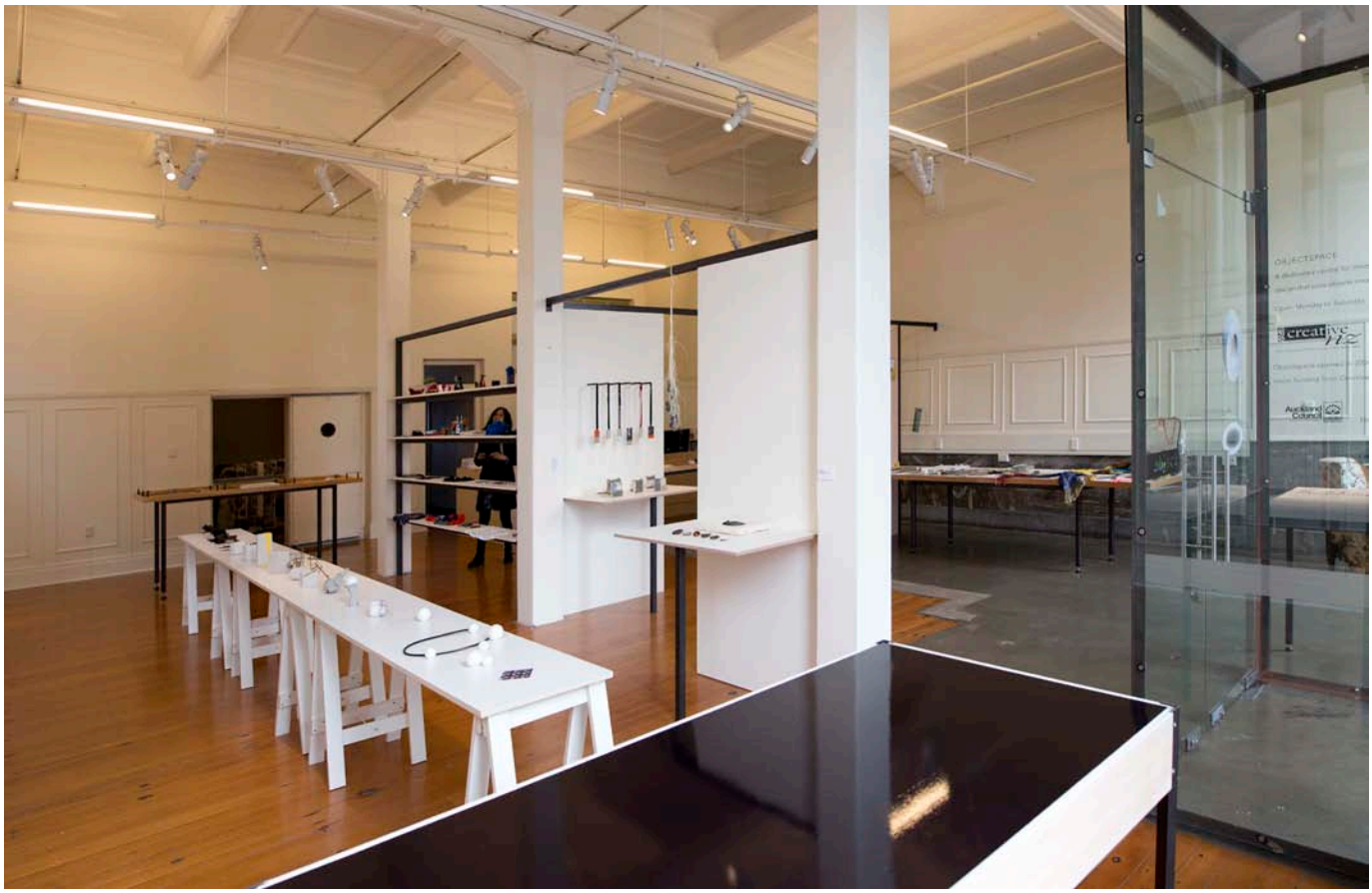
This flurry of activity culminated with the Objectspace National Craft Applied Art and Design symposium. The weekend opened at the Auckland Museum with a Smart Talk – Object Unrest. Wallace Chapman, Johnson Witehia, Sean Mallon, Elispeta Heta, and Damon Salesa rocked the sold out audience. Crackling fast and wonderfully Pacific, it set the tempo for the rest of the weekend. It was all at once a cultural celebration, gesture of appreciation and conversation full of tension. The evening started with host Wallace Chapman asking for examples of special objects. Lovely stories were shared. Unsurprisingly, the panel took on weighty topics like the housing crisis and its effect on south Auckland communities. As it was an Objectspace talk, Chapmen kept pulling it back to personal objects. Subsequentially, political topics of critical importance unfolded in a very personal way while being chaired by a media celebrity. It was an unusual mix, amazingly exhilarating, full of big questions and thought provoking. One strong theme of the impermanence of objects in the Pacific was clarified for me. The climate, insect, storms, etc. have trained many island cultures to value people not the objects. I do not think I was alone in returning home to check if it was possible to audit one of Damon Salesa's classes at the University of Auckland. His insights into the conversation were fascinating. I felt like I could listen to him for hours. Salesa shares his work and talks here: https://damonsalesa.wordpress.com/

On to Saturday, the keynotes were all fantastic, but this year it was the panel discussions that really struck a chord with me. I love how these events consistently resonant and extend at least one little part of my practice.
Barbara Garrie, an archivist from CHC spoke about the "archive as disruption". She discussed "Circle" the feminist publication that includes a warning label on the front –specifying its intended readership – and the complexities that raises for after time has elapsed for an archivist. It made me wonder if the Overview had a similar label, what our line would be? For believer's eye only!
Although unfamiliar with her work at the beginning of the day, I was won over by this opening line…. "You are sitting in a kava bowl made of Fiji hard wood and you're welcome..." Narrative maker, builder of communities of resistance and artist Luisa (Keteiyau) Tora. She picked up on the theme of the archive in relaying advise her mentor had given to her. Luisa was told (I am paraphrasing), "If you cannot find yourself in the narrative, make it, write it and share it!" I recognised strong jeweller tendencies in Jasmine Te Hira with her strong consideration of the body. She is a recent graduate from Unitec, that considers herself a multimedia artist, and film maker. A line in her speech read, "The body archives experience". To end the day, Pravu Mazumdar took the stage. His essay was from his recent book, still only available in German. I loved it, particularly the moment discussing reflection, gold and the sun. It left me shimmering and I am still processing it. He easily performed one of the best question & answer sessions ever!

Nga mihi,
Kristin

handshake3

The Handshake Mentoring Programme morphed into a collaborative show at Objectspace in July.



installation view

Kathryn Yeats (NZ) and Ben Pearce (NZ)

Sarah Read (NZ) and Liesbeth den Besten (Netherlands)

Neke Moa (NZ) and Karl Fritsch (NZ)

Debbie Adamson (NZ) and Nichola Shanley (NZ)

Sarah Walker-Holt (NZ) and Helen Britton (Germany)

Renee Bevan (NZ) and Harrell Fletcher (USA)

Nadene Carr (NZ) and Fran Allison (NZ)

Raewyn Walsh (NZ) and Henriette Schuster (Germany)

Sharon Fitness (NZ) and Lisa Walker (NZ)

Fitness Walker (detail)

Amelia Pascoe (NZ) and Ruudt Peters (Netherlands)

Becky Bliss (NZ) and Fabrizio Tridenti (Italy)

Kelly McDonald (NZ) and Kirsten Haydon (Australia)

playthings

It was all fun and games at The Refinery Art Gallery in Nelson when curators Ann Braunsteiner, Lee Woodman, and Stella Chrysostomou focussed on the conceptual and the contemporary jewellery show

PLAYTHINGS – A Spin on the Merry-Go-Round of Contemporary Jewellery.

Jewellery is in good heart in New Zealand. Of all the craft practices, it is jewellery that has the strongest dialogue, one that has evolved, stretched and keeps pushing boundaries. It has gone from being serious and grown up to infantile to more profound than one may always want. Questioning itself and pushing the wall down and kicking in the doors.

Jewellers, those obsessive makers who fixate on every millimetre and spin out over fire stain and any imperfection, have thrown their toys out of the cot and looked up several times in the past few decades to say, "hey what's it all about?". The questions keep coming through our educational institutions, galleries, symposiums, co-op studios and workshops, through our artists and their work. Up and down the country, from Northland to Otago, dedicated tutors, established and mid-career artists and committed students are jumping on the merry-go-round we call contemporary jewellery. And we are not just talking to ourselves, or to our friends next door, we are taking our conversations to the world stage, connecting with our jewellery peers in Europe, Australia and the Americas. The fascination with this place at the edge of the world (yes, despite the global economy and the world wide web, we are still seen as something exotic – not always something we relish) brings an eye to our craft practice which enables us to observe ourselves through several lenses. And it is this talent for observation, our particular way of seeing, that situates us firmly in an ever-developing dialogue through our jewelled objects.

PLAYTHINGS came about through the collaborative efforts of Ann, Lee and Stella, who had a conversation and decided to start a dialogue with a Nelson audience about what contemporary jewellery can be; to expand understanding of this craft practice; to engage an audience with curious, humorous and thought-provoking objects that are to the viewer ostensibly jewellery – but not as they know it. The PLAYTHINGS jewellers are from throughout New Zealand: some are mid-career, honing their craft, making sure and adventurous work; others are finding their way through their student studies, testing the ground. Adventures involve taking risks, and sometimes that may mean crashing off that merry-go-round to land on ground that spins underfoot. Seven of these twenty-two jewellers are Nelson-based and it is exciting to see their response to the PLAYTHINGS concept. They approach with different making styles and as such engage their audiences in a variety of ways. There isn't a one-rule-fits- all methodology here and we are pleased to see this.

Disruption and the Jewellery Object

So why PLAYTHINGS? Jewellery is a word that conjures immediate visions of diamonds, gold and dollar signs – status, value and preciousness. What else does it say? Sentiment, memorial, tradition, time. Of all objects in art practice, it is jewellery, due to its intimate relationship with the body, that easily travels outside the 'art gallery' – in fact some would say due to its 'common' nature. It has no place speaking in the art world (except when it's the darling of the art world). It is a commodity, something to own and sell, something to value monetarily or be an emotional measurement. But it is, in fact, this ability to speak to us that gives it voice, the common constrictions that define it that intrigues those of us who play in this field. While we may harvest from other art or craft methods – we sometimes even dabble in 'fine arts' (and in this show we see jewellers using installation, photography, and other fine art practices to converse with audience via their objects) – it is jewellery that speaks to us most clearly:

we understand it immediately, whether we are maker, wearer or audience – it has a common language. And it is this common language that PLAYTHINGS fools around. That may sound fickle, but an overwhelming aspect of the work in this exhibition is its ability to be both wonderfully serious in intent and incredibly funny in outcome. What happens in a disciplined environment if we invite chaos to be a guest? The jewellery-making process is pedantic and particular: the scale of the jewellery object demands a high degree of control, precision and attention to detail; it is dominated by technical procedures such as soldering, annealing, stone-setting, filing and polishing; and its materials are traditionally 'precious' – gold, silver and rare gems.

Materials, what are they good for?

An aspect to be considered was the exploration and collision of materials with the making process. Looking at the work in PLAYTHINGS, there are common themes in material choice. Several artists use 'found objects' and detritus. In the installation work of Kelly McDonald and in Raewyn Walsh's Jewellery Things, we are exposed to the magpie qualities of both these jewellers, seeing the worth in found, abandoned and gifted materials. And whilst these two jewellers use similar methods, the collections have different purposes and speak to us with their own rhythms – with their own personal songs. McDonald's work is more urban and industrial, re-imaging the purpose of utilitarian objects whilst retaining their former purpose; whereas Walsh's collected objects feel like a walk on the beach, or more accurately saunter around her workshop, her hand instinctively reaching for a 'precious gem' – what she calls the unmade or failures. Both McDonald and Walsh then arrange their 'finds', sometimes altered, reconstituted as new objects. Others use their non-precious materials in a traditional manner, employing conventional methods of making yet still playing with us, altering our interpretation of the jewelled object. Materials carry with them their own words. Kay van Dyk's use of the plumb line and lead weight suggests the builder and the meticulous nature of creating, reflecting her own care as a jeweller, and more interestingly, her pieces play with the concept of weight, asking us to contemplate the nature of this aspect in the jewellery object. What would it feel like to wear this necklace? Would I move differently? In the work of Didi Be, we see a direct use of non-precious organic materials to create rings that are reminiscent of childhood play and spontaneous making. Be is purposely asking us to abandon the stone as precious gem and see the 'value' intrinsic in her choice of materials, in a recognisable jewel that can be worn and admired in its own right. Amanda Flood uses slotted spoon and fish slices – they are immediately recognisable. She does not hide or alter these utensils to a great degree, but changing their purpose and using a jewellery method – in this case enamelling – repositions her utilitarian objects and asks us to take them seriously as decoration. Fran Carter and Mia Straka both search out detritus from the beach and from their urban environments. Straka uses a 'scribble' technique: taking her rubbish from heap to mantle, what once was useless becomes displayable. Carter's approach is a little different: it has a conscious and ethical component. Not wishing to consume any further materials, Carter has collected and sourced scrap from builders and tradespeople and asked for donations of broken or unwanted silver jewellery. By using casting, these materials are melted down and reformed into the new work.

It Ain't Worth Much

Contemporary jewellers and collectors of objects have been questioning the ideas of 'value' for several decades, and this discussion flows from, and is reflected in, our socio-political environment (think the 1% debate, What is money?, commodity trading…) and the ethical questions related to the jewellery trade (blood diamonds, mineral extraction). As artists, we question the commodification of our tradition. When we throw our pre-conceptions about value into the air, what happens is often surprising and confronting. PLAYTHINGS jewellers use and misuse the rules to challenge our preconceived ideas of what is 'good' jewellery. Deborah Walsh is a rule breaker. Her work for PLAYTHINGS attracts and repulses us equally, as does the mystery behind Kim Brice's work. They ask us to puzzle it out. We will be rewarded by mindful investigation. What do these artists say to us through their jewels? Do they intend to shock? Their intention is to make us fascinated and discomforted simultaneously. Eventually we are in on the joke, a member of the club that gets the ironical positioning. Is this our new status symbol - intellectualised rather than worn glittering on our finger or around our neck?

Washing Out the Traditional

Working traditionally, in the sense that form is recognisably 'jewellery', Caroline Griffin, Nik Hanton and Tineke Jansen push against the confines - not so much breaking rules as bending them – a type of washing and cleansing that does away with expectation and asks the wearer to embrace something familiar, but different. Caroline Griffin, one of the few jewellers in this show to be working solely in metal, creates folded metal rings that on first glance look fairly traditional, but her manner of making is unexpected. They have the qualities of playing with paper, a kind of 3-D drawing. The artist's intention is clear – her maker's hands are obvious – the process rules the outcome. Nik Hanton delves back to ancient methods, using leather and binding, calling us to dig into our ancestral roots. Hanton juxtaposes this sentiment with clean, sparse modernist lines, honing her work down to the necessary, with minimal decoration – seemingly meaningful markings – creating her own ritualistic talismans. In contrast, Tineke Jansen's work is more playful, with retro romantic fiction imagery, decorated with worthless baubles. Playing with concepts of femininity and fiction, Jansen makes these fake moments, where soaring romances are hung out on the line to be seen and admired, into enticing, pretty, overtly decorated necklaces that bring a wry smile to our lips, rather than a kiss.

Smiling with the Jewellery Object

There is much humour in contemporary art – PLAYTHINGS teases with its name and invites the participants to live up to the premises of play and chaos. The participants have responded with verve. Irony can be off-putting as an art concept: it relies on degrees of understanding or formal knowledge or language. Much of what we say, as artists, is layered and is a telling upon a telling. As such, unless we tell it well, the message will be lost. As a viewer, we cannot understand – nor should we want to – everything inherent in an art work with a cursory glance. Dependent on our own particular visual languages, we all come to an exhibition with a toolbox that carries some similar equipment but, even better, our own special tools. Because of this, we can have a shared experience coupled with a very personal response. As mentioned earlier, jewellery has a common language of form (ring, bracelet, necklace, brooch), material (metal, stone, bone), and of content (status symbol, significant marker, fashion accessory). With these tools we can start a dialogue, even when the first question is – Is that jewellery? PLAYTHINGS invites this question with open arms. In so doing, the jewellers have communicated a sense of fun through their objects – jewels that in turn toy with us, the audience.

Sarah Read is obsessed with gold-leafing. Walking on Sunshine, a group of gold-leafed tin-can stilts, brings to mind the 1985 hit song of the same name by Katrina & The Waves: "I'm walking on sunshine(whoa ah), And don't it feel good". And this project does feel good. Tin-can stilts stir childhood memories and take us back to a what we think of as a simpler time of home-made entertainment. But the juxtaposition with that gold leaf leave is a bit confounding and makes us a little nervous – should we be playing with these precious objects that so obviously call out to us to jump on and walk around? Cans of sunshine – if you could bottle it you could sell it. Read's messages are layered: not only does she discuss value, tradition and the inherent nature of what jewellery is, by creating these jewelled objects, she also wants us to participate, to awkwardly move around, altering our body's movement and hence bringing into play that other aspect of jewellery: its relationship to the body. Sharon Fitness plays another game: a game of look-and-see. Fitness creates a change in point of view: the observer looks out from the jewellery. The recordings anthropomorphise the object: an observation of the observed jewellery observing other jewelleries.

Time to Play

Play leads us to new discoveries. As children we play to learn, as artists we need to play to unlearn. We play to discover something new about our materials and our responses to our working environment, to disarm ourselves, to be vulnerable. Often our best work comes from playing quietly in a corner of our workshops or kitchen tables. At other times it comes rushing headlong at us like a game of bullrush with nowhere to hide, just a force to tackle.

It also comes through a three-way dialogue or exploration between maker, object and audience. In the gallery space, objects can engage directly with an audience in a conscious manner through performance and participation. Sharon Fitness's work speaks to us and Sarah Read invites us to get up on our feet. Macarena Bernal's interlocking links let us sit down and enjoy making our own jewellery. Bernal's brightly coloured links are reminiscent of building blocks and toys of childhood. They invite us to be mechanical and build to our liking, allowing us choice and an expression of our own taste. Trading your wares with Katie Pascoe is an interactive process which creates an immediate and on-going dialogue. Pascoe asks us to give her something important or precious. In return we can choose one of her jewels to take home. Pascoe, once she has a new range of objects, crafts these into new wares, ready for a future exchange. But what will we give? Will it truly be precious to us, and how do we feel about giving? In many cases, jewellery is a gift. To give to a stranger is more confronting, making us question our reasons for giving and how we feel about letting go of an object that has memories attached to it – memories that maybe only the giver knows. Are we happy for the object to abandon its history?

Capturing the Moment

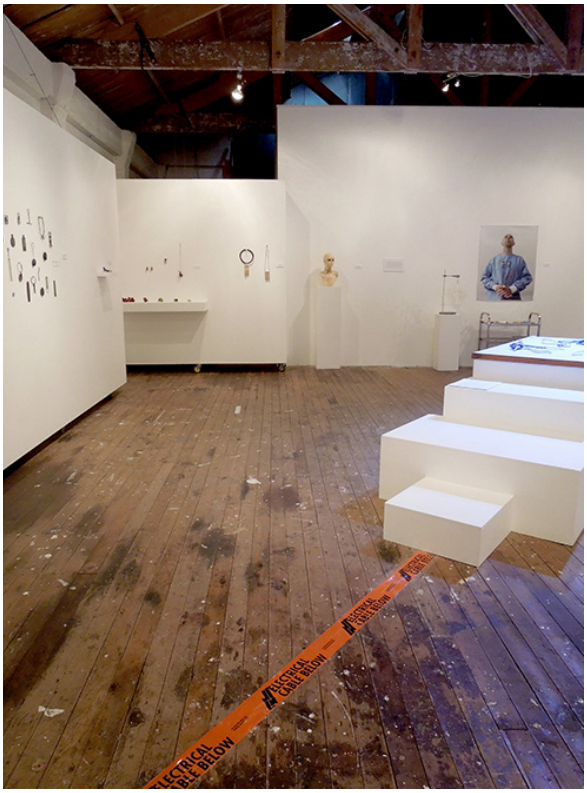
We can capture moments via our experiences of them, and by immortalising them in print. Jennifer Laracy's print of a squashed ring is one such moment. Captured by the click of a camera, the artist by chance has observed a moment that we can but speculate on. The ring is much like any another massproduced ring – we see gold and diamonds, maybe only diamantes – an engagement ring, possibly. Was the ring thrown down in a fit of anger or sadness at a failed relationship? Was it a precious lost thing? It has been abandoned one way or another and crushed by a heavy weight, looking decidedly run-over. The way in which this ring can tell a story is overpowering – a lone object can such vocabulary! Nadine Smith's Cross-Over takes two worlds and conjoins them to create an experience for the audience. Including medical paraphernalia and interspacing jewellery tools in the mix, we are temporarily confronted with a scenario that refuses to make sense: our languages for health and art need to adjust to one another. Smith remakes the paraphernalia into new, often very beautiful, objects that we covet. Her photographic work then cements the cacophony of information into something new and bold. Feedback in a literal sense underlies Salina Sly's work. Playing with our sense of visual curiosity, we are drawn to this neckpiece to find that we are in fact experiencing an aural response. An immediate feedback to our presence.

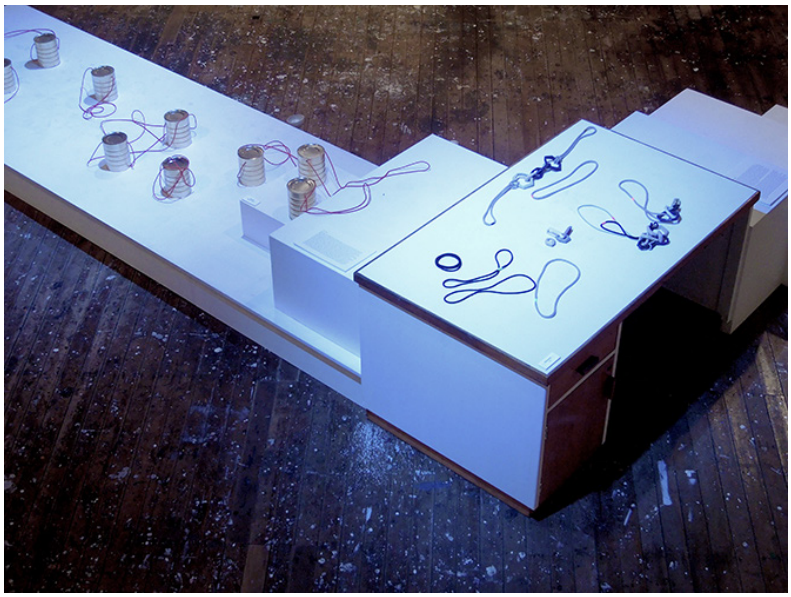
Parody, is it good for us?

What is it about taking a risk, that sometimes we just go too far? It is out of these accidents, moments of chaos, that we discover where we are going or might venture. Nadene Carr's bright shouting monuments are asking to be taken notice of – there is nothing shy or retiring about this jewellery – like the largest diamond on the finger in a room of large diamonds, they say 'pick me' even though you know they're made of stuff found at hand and underfoot, that they're objects that have had other, more utilitarian, purposes, that have turned into parodies of their former selves. Caroline Thomas doesn't shout loudly with her work, but the sense of play and immediacy of material is very much at the surface We need to abandon all preconceived notions of the size or the wearability of jewellery. Trolove risks divorcing the body from the work and invites us to find a new way to interact with her jewellery.

PLAYTHINGS gives you a ride on a merry-go-round. As you spin by, consider the jewellers. They are standing by now, their middle fingers in the air. Are they merely testing the wind?

Stella Chrysostomou
12 July 2016





Installation views
images suppled by The Refinery Art Gallery

mister clarke

Not content with spilling wine on David Clarke's work, Caroline Thomas spills the tea on his studio and work practice.

A meeting with Mr Clarke at his London workshop 5th August 2016

The first time I met David Clarke was in 2015 at Radiant Pavilion in Melbourne at the opening of his exhibition with Vito Bila and Peter Bauhuis. In a spectacularly clumsy move I managed to upend a glass of wine (thankfully white) over Clarke's work. I was mortified by my cack-handed idiocy but the British silversmith's reaction to my gaffe made me realise I could not have chosen a better artist's work to baptise with alcohol. Clarke just laughed and made me feel like I had enhanced his exhibit rather than potentially ruined it.

Meeting Clarke in his London workshop was like meeting an old friend. He has an easy, charming accessible personality and it's easy to see why he is such a sought after and inspirational teacher, running many successful workshops around the world and working as a visiting professor and lecturer to several international institutions. I attended Clarke's workshop, Feed Me! at MIT in Auckland in 2015 and can firmly attest that this experience continues to provide me with invaluable fodder for my own practice.

Clarke explained that he does not rely on his teaching as a source of income but instead practises as a teacher because he enjoys it and because it gives him a kind of respite and breathing space from intense periods of creativity in the workshop. Clarke says he particularly enjoys teaching because it's 'all of your shit and none of mine'. After a period teaching others, Clarke says he often returns to his workshop and has a prolific concentration of creativity alongside studio mates and fellow makers in metal Simone ten Hompel and Adi Toch.

Clarke is very unsentimental about his work. Once it's complete it's almost of no interest to him any more. He does not keep examples for his own collection and is more than willing to contemplate melting work down if it's not selling or provoking further discussion. He dislikes the idea of his work sitting in storage, petrified in aspic and away from view. He is currently engaged as Artist in Residence at Tunbridge Wells Museum, Art Gallery and Library where, together with bookbinder and friend Tracey Rowledge, they are sifting through hundreds of objects donated to the museum over many years, for final exhibit in a new wing. Clarke is determined not to create a hierarchy of objects whilst curating the final display and has a vision of creating a multi-layered context where all the pieces co-exist and speak to one another as equals.

Despite not owning a smart-phone, Clarke is an enthusiastic exponent of social media. Many of his pieces are promoted via Facebook and Clarke is very aware that this medium exposes his work to new audiences that may not have otherwise been aware of it. At the same time, he recognises that contemporary artists have to continually navigate a precarious path between the two giants of social media and art galleries, both of which he acknowledges are imperative to the continued success of any modern maker.

Clarke's workshop is situated on the fringes of Islington, by the Regent's Canal in north London, one of a number of units housed in an early nineteenth century redbrick factory. Like much of London, cranes and construction sites dominate the landscape, looming over the remaining lower rise buildings of London's industrial past. On my visit to this inspiring space, I was privileged to see a few examples of Clarke's work in various stages of completion. Clarke often uses ready-mades in his pieces, including vintage silverware boxes, one of which had just

come back from having a new hinge installed. Entitled 'Remain', partially in honour of the recent EU referendum vote, Clarke briefly talked me through the process behind the piece and how a couple of happy accidents during the making served to enhance the end product.

A group of pewter bunnies were lined up in one corner of the studio, waiting to be combined into a work to be called 'Clusterfuck'. The bunnies were cast from a china model owned by Clarke's late mother and Clarke told me a story about a dinner party his mother hosted when the artist was a child, where she served rabbit and forgot to remove the shot from the meat. Clarke has a strong memory of his mother showing him the lead shot on the plates at the end of the meal, a memory which continues to inform his work years later.

Clarke explained that he does use a certain amount of sketching to inform his making process and has a pile of notebooks and sketchbooks which provide him with a continual source of inspiration. However, Clarke said that he doesn't like to rely on sketches and similar preparatory studies too closely, as he finds such methods too prescriptive and potentially ultimately detrimental to the spontaneity and serendipity of his making process.

As we neared the end of our conversation, Clarke spoke enthusiastically about his recent trip to New Zealand and described the jewellery community in Aotearoa as being unique in his experience, for the support and inclusiveness Kiwi artists share with one another. In the next couple of years he will be spending time in both Taiwan and China where he will be holding more workshops and encouraging fellow makers, in his characteristically inspirational, unconventional and iconoclastic manner, to challenge everything they have been taught in pursuit of their own individual voice.

studio exterior

studio interior

studio interior

Remain, David Clarke

Remain, David Clarke

walka studio

Jeweller Maca Bernal travelled to Chile and finds old friends of Overview, Nano and Claudia. Kia Ora and keep up the good work

As part of my annual trip home to Chile, I had the pleasure of visiting WALKA Contemporary Jewellery Workshop and WE WALKA Jewelry School, located in Santiago. www.walka.cl

At the door I was greeted by Pina, resident dog, who knows more about contemporary jewellery than any of them, so they say. Nano Pulgar and Claudia Betancourt are two individuals who are partnered by the love of hand made, both traditional and new. They both descend from a long line of craftspeople, being designers themselves, having developed their own line of handcrafted jewellery to be promoted as official national craft. WALKA is a house where some rooms are to live in, and others are to work in. It is cozy, and contains all the necessary tools and equipment to become proficient at the art of making. But it is the discussions that take place in those rooms what mattered to me the most. So I asked them how it all started.

Nano remembers reading a text by Caroline Broadhead in the book "New Directions in Jewellery" that changed the rules of the game for them. This, together with experiencing first hand in Santiago the exhibition "Make the common precious" by Kevin Murray, made them realize they needed to develop jewellery that was personal and therefore more relevant.

Since then, they have read entire libraries looking for answers and knocked on several doors.

In the year 2007 they packed up WALKA and traveled to Australia. Nano worked for "The South Project" directed by Magdalena Moreno, finding cultural connections between countries of the South, and Claudia worked for kiwi artists residing in Melbourne Roseanne Bartley and Vicky Mason. And that's how, one day, they jumped across the ditch to NZ, where they were Alan Preston's guests to a hangi, had endless conversations with Ilse Marie Erl and Karl Fritsch among others.

These guys are a never-ending source of stories about jewellery like the time Mari Funaki showed them her entire collection piece by piece, or the time Nano knocked on Ted Noten's atelier's door and Ted looked into his eyes and told him he was a "brave man".

It is in all these conversations with other jewellers from far far away that they have found a serene tone of humbleness, one that only comes with experience.

Now, the work; the work is solid, it talks about recovering old traditions and welcoming them to the now. They offer a wide variety of hand made wedding or engagement rings, made in precious metals some sporting upside down or raw stones. Collections of jewellery made with "cacho" or ox horn, material that Betancourt's family has been working with for 3 generations, and "crin" or horsehair, both historically used in Chilean crafts, this time with a modern new twist.

That is their bread and butter, then there is a whole separate "Art Jewellery" side.
This is the side I'm going to focus on with work like "Everyone and Everywhere is an Island" their latest project.

A Collaboration with Märta Mattsson and Klara Brynge, questioning identity and place through jewellery and objects, showing last month in Gallery Four, Göteborg, Sweden, and as part of Schmuck Week In Munich, in February 2017.
What you can see in this show is the result of a collaboration between the 4 artists during a trip to Easter Island.

WALKA through WE WALKA Jewellery School invites 3 jewellery artists every year from around the world to come to their School, exhibit their work, teach a workshop, do some public lectures, all for the sake of spreading contemporary jewelry in Latin America.
These artists are prompted to travel up and down Chile, eat the food, soak in the scenery and experience the country in its fullness. This resulting in some excellent work and some incredible stories to tell.
So having discovered that we are all islands living in islands, together but independent, this show was born. In it, elements from the Chilean culture are portrayed by Märta Mattsson in her necklace "mask" made from sheepskin and goatskin. And WALKA's ox horn cluster brooches "Andes" stand alone like real archipelagos, but together form a long mountain range.

For images and info please visit http://klimt02.net/events/exhibitions/everyone-and-everywhere-is-island-four

Their long list of shows includes cities like Melbourne, LA, New Delhi, Texas, Mexico DF, Shanghai and London among others. Their CV is vast, and their future brilliant.

I write this article with great gratitude. What they are doing in Chile is a labor of love. It is of much relevance, because they are responsible for generating talk about Contemporary Jewellery, in a place where Contemporary Jewellery barely exists. They learn from those who have more experience and pass on the knowledge to the future generations. This is how they grow and become. As a Jewellery School, their mission is to share knowledge, and to generate space for conversations. But most importantly it is to be happy…very happy

- Maca Bernal

"Andes" by WALKA for Everyone and Everywhere is an Island

www.walka.cl
www.martamattsson.com
www.klarabrynge.com

clink 2016

More from the CLINK project collective - getting stronger every year

CLINK Project is a contemporary jewellery collaborative that was established in 2014 jointly by Hungry Creek Art & Craft School and the Dunedin School of Art. The project manifests as an annual gathering in Auckland for a frenzied week of brainstorming, planning, making and debate. Key driving aspects are collaborative making and public interaction in an endeavour to share contemporary jewellery with a diverse audience.

CLINK plays with the experience of "disruption" or "intervention", often in the form of unannounced pop-up events in the centre of Auckland, such as jewellery making on the street or deploying clear plastic umbrellas as moving showcases. In 2016, CLINK #3 is working with the challenge of how to enact these driving forces within the context of the public gallery setting at Te Uru.

The gallery's window, changing room, stairwell landing and basement seating areas will become interconnected CLINK Project spaces from 24 August to 30 September, with live events on Wednesday 24th and Thursday 25th August 2016.

This year's CLINK Project intervenes with expectations of authorship. During this bustling week, jewellery pieces will be created collaboratively by the 16 group members, each taking turns in working on, extending and changing the pieces circulating among them. Objects generated will be unpredictable and driven by each maker's inherently different methodology. Making will unfold over two days in the traditional jewellery workshop/studio setting at Hungry Creek and then move into the public sphere at Te Uru on 24-25 August. The mode of making will change in response to the four different spaces to be occupied. The exact nature of public interaction will vary from space to space and will be revealed during the CLINK #3 collaborative brainstorming week. The manifestation of objects and interventions generated by the diverse makers during CLINK #3 will be accessible to the public until the end of September.

This year CLINK #3 crosses craft discipline boundaries and includes a textile artist for the first time. The collaborators are Kanisha Aldred, Sarah Beaumont, Antonia Boyle, Emily Brain, Tayla Edmunds, Rob Fear, Ildi Juhasz, Brogan Nutall, Andrew Last, Eileen Leahy, Catherine Randall, Meg Van Hale, Susan Videler, Ali Wallace, Michelle Wilkinson, Johanna Zellmer.

CLINK Project is a collaborative jewellery initiative between the Dunedin School of Art and Hungry Creek Art& Craft School in Auckland; https://www.facebook.com/clinkproject.

To see more about this collaborative initiative between NZ jewellery schools visit http://www.thescopes.org/ (art&design issues 9 + 11).

images by CLINK Project Collective

blumhart foundation

doing the good work for the craft sector

At the Objectspace National Symposium, Philip Clarke announced Dunedin jeweller Craig McIntosh as the first recipient of a new national award from The Blumhardt Foundation. The Blumhardt Foundation, established in 2003 by renowned potter and arts educator Dame Doreen Blumhardt, represents a commitment to advance the craft/object art sector in New Zealand.

McIntosh was granted Dame Doreen's Gift, an $8,000 no-strings-attached cash award, in recognition of his outstanding contribution to the sector. A widely respected artist with an international exhibition track record, McIntosh is recognised for developing a wholly new approach to stone carving, the subject of his recently conferred Masters in Fine Arts degree from the Dunedin School of Art.

McIntosh says: "Dame Doreen's Gift for me couldn't have come at a better time. It is enabling me to move forward with projects in a way that would not have been possible without the freedom this gives to invest both time and resources."

McIntosh was selected by Foundation trustees in consultation with a number of national sector leaders.

Dame Doreen's Gift is one of a suite of new initiatives announced by the Foundation that will increase the opportunities for New Zealand craft/object art practitioners and those working in the sector. These include the Blumhardt Residency and the Blumhardt International Residency, the only New Zealand artist residencies for craft /object art practitioners, and a biennial Blumhardt Lecture. The Foundation's existing funding initiatives – the Blumhardt Foundation Curatorial Internship and the Blumhardt Grants – are ongoing.

The Blumhardt Foundation is New Zealand's only charitable trust dedicated to supporting contemporary craft/object art. The Dowse Art Museum director Courtney Johnston says: "The Dowse has been working in partnership with the Foundation closely for a decade. Their new initiatives complement all the work we've been doing together and fill some real gaps in the sector. It's tremendously exciting to see support from a philanthropic organisation widen the field of opportunities available to our jewellers, ceramic artists and all craft/object art practitioners."

The Blumhardt Foundation will present its new funding initiatives at 4pm on15 September 2016 at the Dunedin School of Art.

Further information:
The Blumhardt Foundation's new initiatives are available at www.blumhardt.org.nz

Blumhardt Foundation
Contact: Kaye McKinlay
info@blumhardt.org.nz
021 395 100

Craig McIntosh, mcintoshcraig@hotmail.co.nz
is represented by The National www.thenational.co.nz and Masterworks Gallery www.masterworksgallery.co.nz

Craig McIntosh

Pendant, Craig McIntosh

always blow on the pie

American jeweller, Mariah Tuttle on building better communities together

With a Little Help From My Friends:
Building a Broader Community One Conversation at a Time

In my early twenties, I was living and studying in San Francisco. Randomly, a co-worker invited me to go with her to Socratic Dialogues that were held monthly at a small teahouse downtown. The teahouse was in an old, dark Victorian building, but if you walked through to the back, it had a large, airy garden space with tables and jumbled plants. We would grab our tea or espresso and sit in a large circle, with approximately twenty other people, and basically talk for a few hours. The events had a moderator, who was the organizer of the series, but the crowd and topic changed from month to month. In fact, the variation in the conversations was the standard I came to expect and enjoy.

I became intrigued by the format, and started taking workshops on Socratic Dialogues and learned how people used variations of the format in everything from classrooms, addiction centres, and corporate meetings, to a range of public venues similar to the teahouse.

The part that attracted me the most about the guidelines for these discussions – and what was maybe a fresh counterpoint to my studies – was the expectation for participants not to use readings, philosophers, or other referential information as the foundation of our contributions to the talk. The conversations were not meant to be scholarly diatribes. Instead of hearing about how well versed we might, or might not be, in philosophers, poets, and known intellects, we explored the universal traits of our own personal experiences. This was key. The group chose a question or topic to explore at the beginning of each session. Sometimes, the moderator would have suggestions, sometimes people came with subjects timely to the news or mood of the day, and other times the topic developed organically. Usually the question centred on responding to broad definitions: What is immoral? What is freedom? What is trust? Regardless of the topic or question chosen, our responses and conversation examples needed to be real and experienced first hand by the person offering it. We were discouraged from creating hypothetical situations to explore our ideas, instead, we should keep it bound by our own familiarities. This 'limit', if we could push past it, actually freed us to explore ideas untethered to traditional scholastic constructs.

The conversations weren't perfect. Sometimes they were boring or got derailed by people who just wanted to hear themselves talk. The structure, or guidelines, weren't always the same, or always as productively moderated. In fact, I came to understand that the effectiveness of a strong moderator - one who could both cultivate curiosities while keeping the focus streamlined - is what differentiated a successful dialogue from an interesting, but rambling conversation. Regardless of format, the discussions were definitely only some of the many explorations of what a Socratic Dialogue could be. But those late afternoons at the teahouse - the afternoons that sometimes ran into the dark but invigorating night - instilled in me a love of bringing together a motley assortment of people trying to push ideas from neutral grounds into the unknown.

So what do these quasi-nostalgic Socratic Dialogue descriptions have to do with jewellery?

One of the most intriguing traits of the power of jewellery is that it can be like those conversations: our associations can be very personal and very universal. We can discuss readings of course, eschewing them is not the point, but we can also explore the collective foundations and mythologies that ground us and push us forward.

Besides pursuing broad exchange and analysis, the impetus of those monthly conversations at the teahouse was also to build community.

We might feel insular, but the global jewellery community is rich and strong. Beyond yearly treks to Munich each March there are so many examples of conferences and formal events: SNAG in the United States, the growing amount of 'Jewellery Weeks' around the world, the burgeoning Radiant Pavilion in Australia. There are localized factions like those built up around specific galleries from Marzee to Fingers, or smaller events from Zimmerhof to the Yuma Symposium. Art Jewelry Forum and Klimt02 are examples of our virtual interconnectedness. These are all variations of fostering connection.

Current Obsession is another example of a relatively small group of people who get together and try to create links with others involved or interested in contemporary jewellery. It began as a blog by a young, spirited woman who wanted to showcase people that interested her. Her stories, interviews and images became so popular that the blog eventually developed into a website, which in turn became a magazine and now a cross-disciplinary platform. This is not a commercial for Current Obsession. It is an example of inquiry, dialogue, and an increasing sophistication of how we are learning to document and share our experiences and build a new language to push jewellery forward.

Current Obsession recently created Social Club, a programme to support and generate discussion and community, to encourage informal, dynamic conversations that could take place worldwide, guided by a desire for creative inquisitiveness and an ability to document the experience. Where forums, conferences, and formal panel discussions broaden our ability to highlight and pursue theoretical discourse within our field, the Social Club is meant to provide a platform to underscore the relevancy of the more informal and organic inquiries that happen around the workbench or at the brewpub. Ideally, by highlighting both forms of dialogue, we can help cultivate the next generation of writers and speakers in our field.

The CO Social Club pilot took place during Munich Jewellery Week 2016. For one hour each morning, people enjoyed cappuccinos and croissants, met new friends: other students, curators, and emerging and leading artists in our field, and participated in discussions on artist-run exhibitions, self-publications, and creating and linking dynamic collectives around the world. Four more will take place in late 2016. There will be Editions in San Diego/ Los Angeles, Auckland, Stockholm and San Francisco, with more loosely planned for early 2017. Each variation is distinctive in the subjects explored, the people involved, the tone of the event, and the choice of how to document and share the experience. We each have unique blends of making, thinking, educating, curating, writing and connecting to both jewellery and the community at large. The conversations and Social Club Editions should mirror the variety and breadth of the artists included.

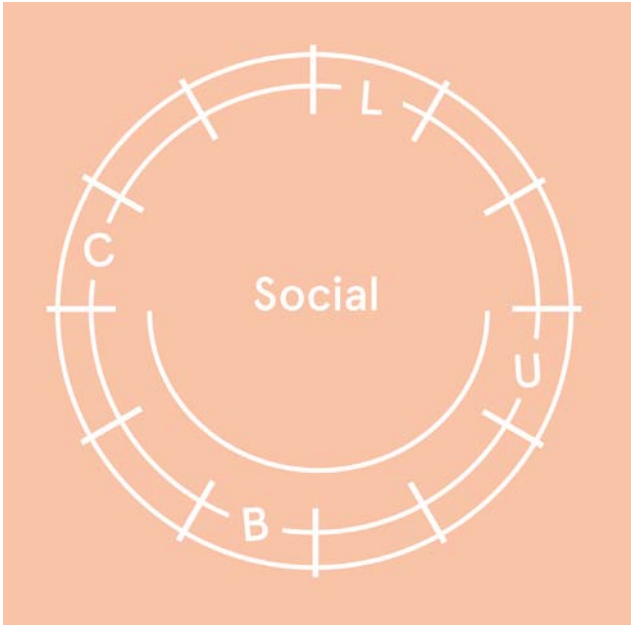
One simple but important point I learned from my early explorations in Socratic Dialogues, was that groups could repeatedly explore the same questions and the resulting definition we might agree on at the end of the night would be different every time. Does that invalidate the previous deliberations and definitions? Of course not. It simply accentuates the breadth of ideas and potential. Hopefully, the combination of fostering homegrown discussions in the various jewellery hubs around the world, coupled with the encouragement to document the experience in a creative and thought-provoking way can encourage a new form of exploration and a new form of sharing.

There are no right answers. No dissertations. No previous articles or essays to respond to, if you don't want to. Instead, these are conversations between a variety of people on a variety of subjects. Maybe future Social Club Editions become subtle prodders for a group of students to think in a new direction. Maybe they become mirrors

for the true questions a collective of jewellers sharing a studio are asking. Maybe they provide an excuse to meet up with some old friends over a bottle or wine or two.

The next Social Club Edition may simply begin with you getting a group of friends together and asking, 'What is jewellery?'

- Mariah Tuttle is an American jeweller, writer, and Editor-At-Large for CURRENT OBSESSION. She also founded punchbowl projects as an umbrella for her curatorial and peer-promoting adventures, like the current pop-up series: Gateway Drugs.



meet the team: objectspace

In Part two of meet the team, Kristin D'Agostino asked Objectspace director Kim Paton some hard hitting questions about life and work.

Kim Paton

How did you come to Objectspace?
I come to the role at Objectspace from academic roles, most recently as research leader and lecturer at Wintec's School of Media Arts in Hamilton and prior to that I taught at Massey University in Wellington. I have a sculpture degree and used to have my own practice, but as my keenness and interest grew in curation and management I decided to focus wholly on the latter. I had always loved Objectspace from a distance and admired it as cultural institution. Now I get to love it up close and every day.

If you had a magic wand that could grant skills....what new skill would you acquire?
Mechanics, ceramics, joinery. I could go on..

What are you reading at the moment?
In the lead up to the symposium I reread Jorunn Veiteberg's Craft in Transition. It's become a bit of a handbook for me, it's the best articulation of the territory contemporary craft occupies that I have read.

What is something that has surprised you about Objectspace community etc?
How large and diverse it is. We too often migrate to notions of harmony and unity when we think of a community, but it is more likely to be fragmented and disparate – made up of a lot of interesting people meeting at a point that is relevant to them. It is a terrific thing to watch that occur in different mutations with each exhibition.

What is your favourite band of the moment?
Tough question, I wanted to say something sophisticated but Beyonce's Lemonade is on the top of my playlist at the moment.

please send one inspiring image - detail, landscape, painting, squiggle..... what-ever you like?
Craig McIntosh's rock, photographed on meeting him at the Dunedin School of Art in late 2015. It speaks of the extraordinary relationship between the matter and the hand, and of Craig's extraordinary work of course.

What is your favourite objectspace show ?
Ruth Castle's show was the first show that opened after I started at Objectspace. I love it for its grace and humility and for Warwick Freeman's exhibition design and Damian Skinner's good words. But it also demonstrated the importance of Objectspace as a record keeper and witness of practice, it is possible that if that show were to have not occurred that no survey would ever be made of Ruth's work – I find that proposition to be sobering.

announcement I

SCHMUCK MUNICH 2017

1. SCHMUCK. WHAT IS IT?

Applications are now being sought for Schmuck 2017. 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 2016 guest curator Peter Skubic selected 66 jewellers from 22 countries including two from New Zealand. Each year three exhibiting artists are awarded the prestigious Herbert Hoffman Prize. One of these was awarded in 2016 to New Zealand jeweller Moniek Schrijer.

2. HOW TO APPLY

Applications are made online through a step-by-step process. To apply go to www.hwk-expo.de, click on English in the top right corner and Schmuck 2017. The deadline for applications is the 1st October 2017. Any queries please contact:

Eva Sarnowski at
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.

Good luck with your applications!

announcement II

TALENTE MUNICH 2017

1. TALENTE . WHAT IS IT?

Applications are now being sought for Talente 2017. 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 36th year, Talente is held annually as part of the International Trade Fair for the Skilled Trades in Munich, Germany.

In 2016, over 600 applications from 36 countries were received. Of these, 102 young artists from 26 countries were invited to show their work, including five New Zealanders.

2. HOW TO APPLY

Applications are made online through a step-by-step process. To apply go to www.hwk-expo.de, click on English in the top right corner and Talente 2017. The deadline for applications is the 1st October 2016. Any queries please contact either:

Dr Michaela Braesel at
michaela.braesel@hwk-muenchen.de

Renee Bevan at
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.

Good luck with your applications!

small talk

Jewellery exhibitions, events, and workshops

Auckland

Masterworks Gallery
Victoria McIntosh
Burnt
7-27 September 2016

THINKspace
Lisa West
Counter Histories
7 - 27 September 2016

upcoming
Zoe Brand
23 November - 17 December 2016

Jewellery from Aotearoa/Regard Sur La Nouvelle-Zealand
23 November - 17 December 2016

Auckland

Objectspace
Johanna Zellmer
Forged
20 August - 21 September 2016

Beauty is in the Street
20 August - 24 September 2016

Fingers Gallery
Annual Group Show

Anna Miles Gallery
Warwick Freeman
Just Monkeys
9 October - 5 November 2016

Wellington

The See Here
Caitlin Devoy
Subtitled
21 August - 17 September 2016

Lisa Martin
September - October 2016

The Dowse Art Museum
Solo 2016: Six Wellington Artsist
feat. Karl Fritsch
18 November 2016 - 23 April 2017

Christchurch

The National
Moniek Schrijer 27 Sept
Julie Blyfield (at Objectspace) 30 Sept
Manon van Kouswijk 25 October
Julie Blyfield (The National) 22 Nov

Dunedin

Dunedin Public Art Gallery
Ridiculous Sublime
feat. Jane Dodd
2 July - 24 October 2016

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