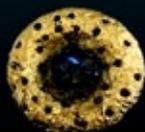


# Forgeries



forgeries



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## Foreword

Forgeries seems a strange beginning for a collection of student jewellery: as jewellery students we are encouraged to search for different ideas, strive to create unique and original works, yet also to explore the context of our practice, to look backwards to other artists expressions in order to find a path forward. During the past year of study we have learned from and been inspired by a diverse range of jewellers who have chosen to share their insights with us. The body of work presented in this catalogue is our reaction to the current landscape of contemporary jewellery and a personal expression of our research and ideas developed over the course of the year. A forgery is a homage to the work of an artist, a recognition of their value, talent and importance. The cover of this catalogue features our 'forgeries' a light-hearted acknowledgement of some of the jewellers who have inspired us.

Kathryn Rebecca Yeats

## *The genuine Genius, the Copycat, the Imposter or all three*

The exposure of a forgery is highly traumatic for art lovers. The realisation overthrows the mythical relationship of authenticity and truth. This realisation reveals that people and their actions are mediated to change by and through their objects. Some people are shocked, others are amused. Either way it can leave a long-lasting impression.

Although illegal, forgery is commonplace. Forgery and the faked products, counterfeiting and fraud obviously have financial rewards as their motive. For the diehards the rewards outweighs the risk of prosecution with its resulting social and financial penalties.

When an art deceit is acknowledged, in a split second, the meaning of an artwork transforms from genuine to fake, from having provenance to having none. The only thing that does not change is the physicality of the object. We can say that the mental experience of art is perception, which is profoundly mediated by certain knowledge. It is rather strange to know that art has been found to be the top investment of all speculative markets, knowing also that the value of art is based on perception. With the huge financial rewards created by this sort of critical mass, the impostor engages in his activity with an increasing refinement. The presentation, process and craftsmanship in particular, are driven by the increased sophistication of scientific detection methods.

Art has many facets in its production process: originals, copies, reproductions, mass productions, second originals, limited editions, in the style(s) of, imitations, restorations, replacements, appropriations, originals derived/originated from originals. Historically art objects and forgeries have always existed since their symbolic value is rewarded, from relics to signed urinals.



Star formation, Anonymous, 2001

Forgery is derived from the word forge...the process of hammering metal to shape objects. In the old guild system the apprentice had to copy his master. This can be found even today, not only with metalsmiths, but also in the practice of successful artists including the late Henry Moore, or Andy Warhol who explored the boundaries between the historical exclusivity of art and the mass-production of popular culture. The contemporaries - Jeff Koons, Sol Lewitt, Wim Delvoye, James Lee Byars, Haim Steinbach and Billy Apple - make hardly any work personally, but work in the conceptual realm and employ others to produce their ideas.

No work arrives from nothing. Each work (including forgeries) communicates its culture and position. Newton's Third Law of Motion states that for every action there is an equal and opposite reaction, in other words: no Post-modernism without Modernism and the Industrial Revolution. There would be no students without the masters, no culture without society, no new ideas without history, no work without the client.

Additions to the local and international formulations of both contemporary house styles and historical styles can all be interpreted as forgeries of the 'initial intent'. Only the true creative, unlike the forgers, can add to the origins of the 'initial intent', invigorating and expanding its path, moving it forward and inspiring others to follow.

Peter Deckers

Artist/jeweller/tutor: forging ideas into objects

My practice draws from areas including contemporary conceptual installation, jewellery design, domestic craft and reading.

This work began with an interest in exploring Lacan's theory of the Mirror Stage and the use of mirrors in infant's toys.

The focus broadened to include other key theorists and each is linked in a playful irony to a contemporary arbiter of behaviour.

Vivien Atkinson

*Untitled*  
Limestone,  
latex, ribbon,  
sterling silver



I live in beautiful New Zealand but my people didn't always. They came from across the oceans in search of a better life.

This work celebrates where we have come to while remembering the journeys of those who have gone before.

The candle today is often connected with celebration and joyous events.  
Was it used the same way all those years ago?

Handle with care .....this better life.

Amanda Roberts

*Handle with care:*  
Silver, wax, paint,  
candlewick, waxed  
thread



*Melting Moments Part II.*

As an Artist residing on the Kapiti Coast, I am affected by fluctuating water, quality and availability. The community expects that there will always be a supply of clean water.. Disruption to the service makes us realise the importance of this commodity. My growing awareness of the preciousness of water has led me to focus on the problem of climate change and its effects on our values and expectations. Our ever-increasing knowledge leads us to think we can change anything we want to. From gene splicing across animal and plant kingdoms, cloning of complex life forms, cryogenics (our obsession for longevity), to the perfect egg timer. Scientists studying ice and sediment core samples look to the past to foretell the future. We are unmoved by their predictions. What seems to be missing is our ability to see the cause and effect within our immediate surroundings. Global warming is staring us in the face, yet we are unwilling to make the changes we know will protect the environment.

I am conscious that methods and materials I use have an impact on the environment, but I persist and give you Pearls of Wisdom and Gems of Information.

Gayle O'Connell

*Pearls of wisdom, Gems of information,  
Sterling silver, freshwater pearls, lab. spinels, amethysts, 22 ct. gold, pink sapphire, garnet*



*Rocky Bay*

Twisted rock.  
Layered, fractured forms.

Gravity. Wind,  
tide, time.

Structure broken  
down to elements:

facets, pattern.  
Geometry.

*This work is an exploration, a direct response to the local landscape. It considers aspects of geometry, pattern and structure: an interpretation of the geology, separating and linking components, creating new forms.*

Jude Perry

*Untitled,  
Sterling silver,  
bronze, mixed  
media*



I designed and made all the pawns individually.  
Usually a chess set would have eight pawns all the same and of simple design.

The pawns exist to be sacrificed. In a similar way,  
soldiers die in war and are forgotten in the history  
text books.

Even a worm will turn.

Don't look down on the weak ones  
They won't be forgotten.

Masayoshi Yoshino

Chess,  
sterling silver,  
garnet



My work has a rough textural quality with the hand-crafted mark of the maker displayed as feature characteristic. I utilise the raw elemental feel of rocks, trees and natural objects in conjunction with a sense of urban cityscapes and human construction.

This work is exploring the complex relationships and struggles with ourselves, others and the surrounding environment.

**“I enquire now as to the genesis of a philologist and assert the following:**

- 1. A young man cannot possibly know what Greeks and Romans are.**
- 2. He does not know whether he is suited for finding out about them.”**

Friedrich Nietzsche

Aidan Griffin

*Chess,*  
Sterling silver, dia-  
mond, sapphire,  
ruby, pearls,  
pounamu



I exist in dream state, trying to escape an overpowering experience - immobilised by sleep.

The 'Great Escape Series' highlights the struggle to contain complexities of human condition against societal bounds.

Fragile external structures have a tenuous hold on lively internal debate - a lifelong gestation of subconscious thought and emotion in need of release.

Likewise 'Home' (photo inside cover)- archive of sentiment, buried memories and excess, in fact anything that once held meaning or value, I cannot discard or part with. From time to time I empty it's contents and play with the furniture - but one would be deluded to believe we could ever be entirely 'free' from what we once owned.

**"Ladies and Gentlemen, I am now locked up in a handcuff that has taken a British mechanic five years to make - I do not know whether I am going to get out of it or not, but I can assure you I am going to do my best."**

Harry Houdini, 1904

Spring Rees

*Escape lock it,  
Out brooch,  
Copper, sterling  
silver, paint*



This body of work is a combination of personal memories and the familiarity of New Zealand homes, buildings and architecture. I have explored the aspects of these which play an important role in my childhood. The connections have been made through the buildings in relation to my family history.

For this series of jewellery I have worked with metal and different types of fabrics. I am constantly amazed at how these two materials complement each other, and find great satisfaction working in this way.

Nicole Clark

*Barn*, Sterling silver,  
felt, fine rafia  
*Villa*, Sterling silver,  
felt  
*Home*, Sterling silver,  
felt, fine mesh



This is an exploratory body of work looking at the origin of identity based on the following themes:

The presence and absence of role models involved in childhood.

The positive and negative influence dolls and celebrities such as Barbie have on young girls, and how this has changed over time.

The possible consequences for children when fathers are absent and the female perspective predominates.

*Thana Millers*

*Absence series, No. 8, Copper, woven braid*



Born in Devonport, Aotearoa, 1971  
 Lives and works in Otaki, Kapiti Coast.  
 Iwi: Ngati Kahungunu, Kai Tahu, Ngati Porou, Ngati Tuwharetoa

What is it that distinguishes us from the next person or culture? Do we want to stand up and be proud of who we are? What better way to make our intention known than to adorn ourselves in jewellery that draws people's attention and engages their energy.

Within our cultural systems of beliefs, we place value on objects and materials, which we decide, are precious, practical and worthwhile of attention. These beliefs encompass the physical, spiritual, mental and human elements of our being. We place our values on these materials, they exist and are appreciated because of human attachment.

Medals of valour, survival; memorabilia of an event which has effected and influenced us. These medals represent a snippet in time, place and the power of human presence within the environment..

Kia maumahara  
 Ki tou mana ahua ake!

1. *Mauman*,  
 Russian Jade, coal, sterling silver,  
 flourite, fabric, whale bone
2. *Pangopango*,  
 Black Jade, black pearl shell, ster-  
 ling silver, cz, fabric, whalebone
3. *Iiiti*,  
 Pounamu, slate, 9ct gold, fabric,  
 star ruby, whale bone



Neke Mōa

*Presence: Artefacts of process and memory*

My collection is based on an imagined material history, on the creation of fictional artefacts. Each piece is abstracted from an object which inhabits the space of the body, an object of use kept in the pocket or handbag, but removed from its function, rendered absurd and unusual. Working processes (stitching, wrapping) and time based processes (rusting, staining) are an important part of this work.

In a modern industrialised environment we are surrounded by an abundance of ephemeral objects, objects to be used and discarded without thought. My pieces are intended to renew some kind of enchantment with the familiar, a sense of nostalgia for a more simple life where objects have value beyond the immediate.

Kathryn Yeats

*Presence,*  
Fabric, thread,  
mild steel



These works observe patterns of memory and self.

I investigate the animistic response that very young children have to their dolls, and the melding, or the metamorphosis of “child thought” (imagination joining facts together without logic/knowledge) and “adult thought” (joining facts together without imagination).

These brooches are in a sense, keys to memory, per-

*Vaune Mason*

*Souvenirs,  
Fabric, 9ct gold*



# Contacts



**Aidan Griffin**  
021 1219316  
aidangriff@yahoo.com

**Amanda Roberts**  
021 0336614  
boacon.amanda@clear.net.nz

**Kathryn Yeats**  
021 403151  
kathryn@kathrynyeats.co.nz  
www.kathrynyeats.co.nz

**Gayle O'Connell**  
04 2992066  
sb3@xtra.con.nz

**Jhana Millers**  
021 1670896  
jhana\_millers@yahoo.co.nz

**Jude Perry**  
027 6789333  
P.O. Box 50-212,  
Porirua

**Masayoshi Yoshino**  
mayusama@hotmail.com

**Neke Moa**  
021 1346442  
nekemoa@gmail.com

**Nicole Clark**  
027 6281395  
n\_clark\_@hotmail.com

**Spring Rees**  
021 2160993  
springtime@paradise.net.nz

**Vaune Mason**  
vaunemason@gmail.com

**Vivien Atkinson**  
vivien-atkinson@xtra.co.nz

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