

DRAHN

DRAWN

INTRODUCTION

Published by the 2007 Jewellery students @ Whitireia Community Polytechnic, Porirua, New Zealand.

Copyright © 2007 Jewellery students, Whitireia Community Polytechnic, Porirua, New Zealand.

The moral rights of the jewellers have been asserted.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form by any means - electronic, mechanical, photocopying, recording or otherwise - without prior permission from the publisher.

ISBN: 978-0-473-13020-6

This catalogue brings together a diverse group of students. The strands that represent our differences are drawn together in our common desire to study jewellery design from traditional techniques to experimental contemporary object making and installation practice.

The environment is one of support and encouragement, nourishing both body and mind. This unity does not lead to a dull uniformity of production, on the contrary it fosters the confidence to pursue work that expresses our different aesthetic, philosophical and material concerns.

The work in the following pages represents students at different levels of study from first year Diploma to third year Bachelor.

Vivien Atkinson

D R A W N

Great art always draws upon facts activated by good research, passion and vision. Great art has deep layers in which the ideas are drawn together, communicating new positions, formulations and readings.

As we draw upon things, we are bound to submit to something more prominent and intriguing. Students draw out the space between the imaginary and their inquiry. This condition relates to how the creative working process is itself drawn into a voluntarily self-imposed submission, anticipated by discovery, inspiration and aspiration, mingled with the reflection of interrogation. Such a complex process draws the line between edges of reality and the unknown.

Artists have many ways of 'originating' ideas. Many processes are drawn upon - pen and paper, (re)search, noesis into what went before, formulating, interpreting and questioning, playing with the ideas, playing with the materials, thinking through the actions of the hands, interrogating the questions, testing the philosophy, exploring poetic options, problem solving the complex simplicities, searching for 'acceptance'. These are vulnerable processes with risks of being lost.

Artists are the contemporary explorers of the new frontier - the unexpected, unexplored edges of the human mind. Great discoveries are presented as logical progressions, understandable insights, drawn from sign and language, producing 'coded or formularised neutralities', called art. The excitement of the artist's discoveries draws the connection between what society is and society can be.

These generalised descriptions draw upon the jewellery objects made by Whitireia's jewellery students for the 2007 graduation exhibition at Pataka Museum of Arts and Culture, Porirua (north of Wellington). The jewellery students are drawn towards all kinds of new influences crossing their paths. Everything to rejuvenate the existing ambiance is drawn into reform. Great inspiration always shows traces of "the conglomerate", linking together thoughts of many, drawing on both history and future.

The 2007 Permit jewellery conference in Auckland, attended by several Whitireia students, focused on current trends and situations presented by two members of the European ThinkTank introducing new thinking and pathways in Europe.

Nothing lives in isolation. Broad acceptance by the New Zealand public has made contemporary jewellery practice flourish. It has broken free with ease from its commercial counterpart and rooted itself solidly into the world of applied arts. The New Zealand contemporary jewellery community is very active and draws together their concerns and enquiries through the many exhibitions, publications and conferences. Its strong presence inspires talented new jewellery artists to be involved, to participate, drawing on and making history. Success lies in the unidentified and seldom explored crossroads of art and the body.

Contemporary jewellery draws an intimate line, activated by its maker between the body and the idea, interpreted by the wearer.

Jewellery always has functional duties. Jewellery artists are aware of this restriction. Unlike painting, the jewellery object traditionally links the owner's body and mind. It formulates intimacy and gives way to personal choice and position, drawing in all those who come into contact with it. "Show me your jewellery and I'll tell you who you are." [1]

Peter Deckers
Jewellery coordinator/senior tutor
November 2007

[1] Dr Antje von Graevenitz



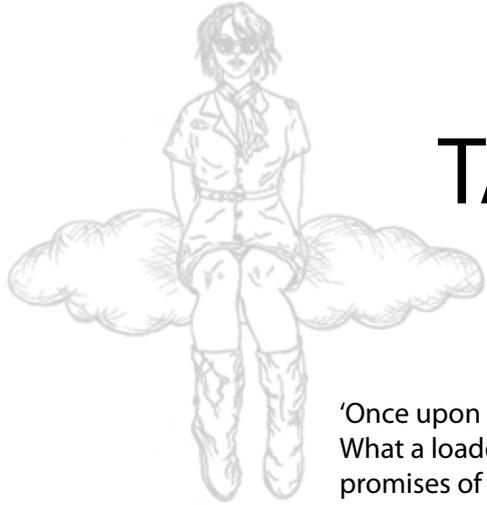
VIVIEN ATKINSON

Contemporary jewellery practitioners can choose to examine serious issues through their work. I am interested in exploring the way memory of place is often invested in tawdry souvenirs or banal mementos – a shell, a museum ticket, a book of matches. With the global proliferation of slow- or non-degradable litter and the universal trade in consumables, how does the litter from various countries appear side by side, and is it able to hold/ begin a narrative of its place of collection?

The jeweller so often designs and creates in isolation – my work is based on conversations and contacts made through friends and family with travellers or people living overseas. In a collaboration litter is sent to me collected from locations around the world. Where possible, conversations come with the collection so I am taken on a journey and hopefully my work with the litter and its use on cut-out country shapes reflects my reaction to both the litter and the conversations. It is a work in progress.....

'Untitled (.....178 to go)
Various litter, photo etched
copper, adhesives, copper
chain, nylon thread, mdf





TARA BRADY

'Once upon a time...'

What a loaded sentence. It taunts us from childhood with promises of good conquering over evil, true romance and sugary sweet endings.

Once upon a time though, these fairytales were folk stories orally handed down by women to the younger generation. These fables were far more sinister, cruel and gruesome, reflecting the harsh realities of life in hard times. Often tales told illuminated the relationship between the human and the natural world and the strange warping of both.

This work explores the darker side of these lost folk tales and the disturbing elements that are contained just beneath the surface.

'Puma Head Chandelier Necklace'
Sterling Silver, Diamonds

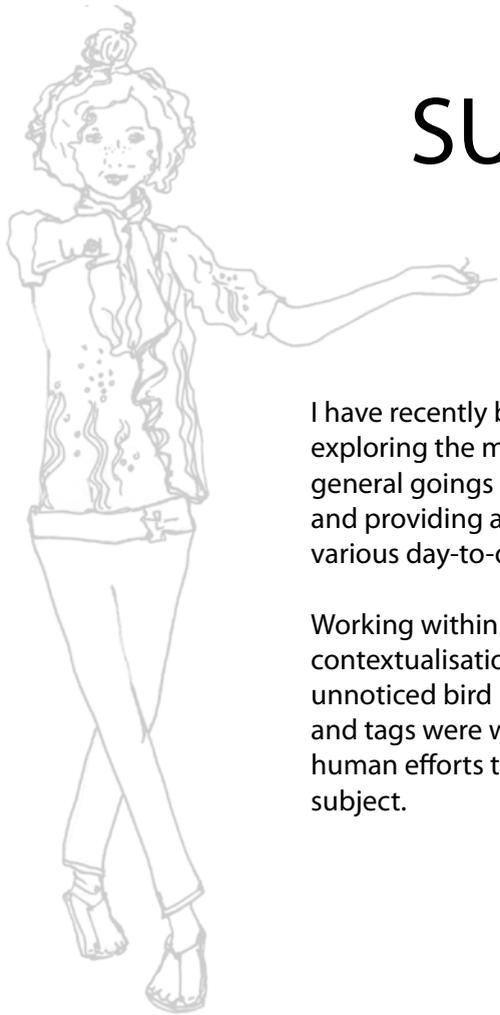


SUNI GIBSON

I have recently been taking extreme pleasure observing and exploring the multiple facets of my environment and the general goings on of the community. Particularity interesting and providing a rich resource of inspiration for my work are the various day-to-day interactions and attempts to communicate.

Working within the Origins brief led me to a playful re-contextualisation of the surprisingly ordinary and often unnoticed bird band. As far as I could make out these bands and tags were without doubt a jewellery like manifestation of human efforts to catalogue, track and observe their chosen subject.

'Untitled'
Stg silver, fine silver, copper,
18 ct gold plating, cord.





SPRING REES

The vacuum or void - stillness amidst chaos, a fortification against the overflow of emotion.

A ghostly face floating within a misty enclosure displays outward calm - devoid of feeling, protection from predators, my shield.

Self imposed tranquillity - a reserve of power / core essence harnessed to be released at will.

'Seeking Mauri'
Glass, fine silver, organza



Neke Moa

In my research I have explored the effects of petrol/oil internationally and in Aotearoa. My jewellery work reflects the themes of economic control, environmental racism, terrorism and destruction of ecosystems.

We are directly affected by the wars and power struggles of the countries which possess oil and those that want to control it. This affects us all cross-culturally whether we are Maori, Asian or Pakeha. We as a nation of fuel consumers are dictated to and influenced by these multi-national powers.

My body of work is about the Matriarchs that have battled and been battered by those that want to control the oil. The Women that protested against the inhumane treatment of their families by the oil companies, the destruction of ecosystems that helped to sustain a community for generations, war and oppression by governments that only care about their economic growth. These women are the survivors, the fighters and the victims. I pay homage to them.

Kia maumahara
Ki tou mana ahua ake!



'The seven sisters - Matriarch series'
Stg. Silver, cz's, diamonds,
sapphires, wax cord, gold, paint,
chrysophase, brass, copper



NADINE SMITH

Emerging from a fundamentally humanist philosophy, my work references our unthinking reliance on an increasingly fragile world. The human body, and its relationship with the ever developing technological environment in which it exists, creates possibilities for enhancement or re-creation of our environment, our lives, even ourselves. Here I begin to explore life support or creation within technological surroundings, allowing my mind to wander along a path that has seemingly no end.

To some extent we already live in an age of technological dependency, but what are the limits? Already the line between mechanical and biological has become blurred. By creating an environment that suits us, are we making ourselves incapable of coping with anything else? If our technology fails or turns on us, do we have any defence?



'Untitled'
Stg. Silver, dialysis
tubing, test tubes, plastic
plants, spagnum moss,
fibre optics



KATE SYMMANS

Another reality

They are going about their lives as you are with yours. The titles are a fragment of speech or a thought going through their head. These pieces are about being able to wear another reality around with you, a separate life you can draw from and get lost in when it's needed.

The structures show that even the finest of realities still have flaws and characteristics of the reality that created it.



1. "C'mon mate!"
 2. "You lying, cheating..."
 3. "Parsh me anudder drink"
- Stg. Silver



JHANA MILLERS

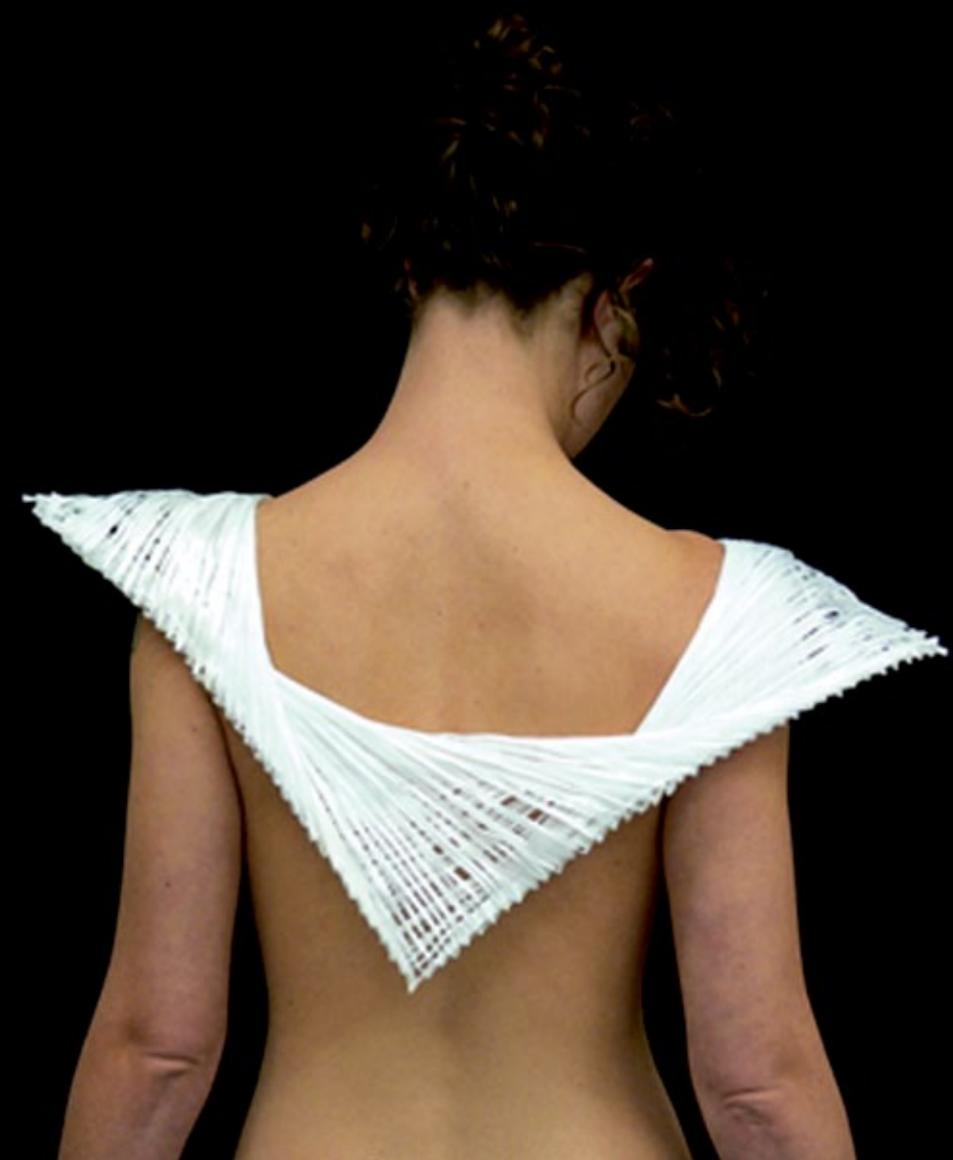
My work explores my personal experiences as a child and an adult, containing issues of sentimentality and nostalgia utilising methods historically associated with feminine conventions.

This series of work is a reconstruction and amalgamation of the dated home hobby craft activity 'string (pin) art' that became a phenomena in the 1970s, and Elizabethan ruffs of the 1500s that showed the status and wealth of the wearer. This combination of concepts, making processes, historical and new materials questions and challenges the current and very topical notion of the value and status of craft as an identity that is undefined in contemporary art society.

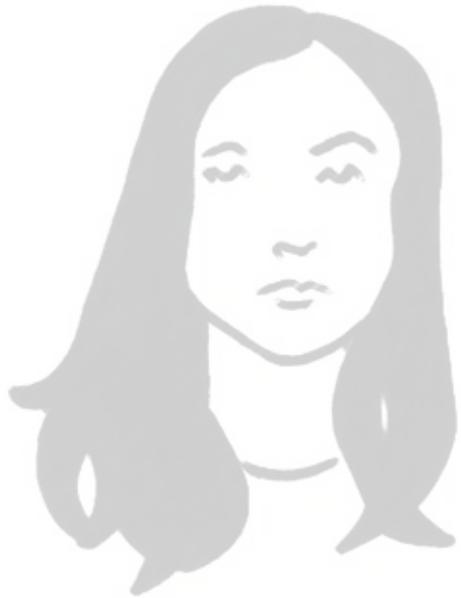
These pieces are fragile, tentative, tactile mimicking the changeable nature of art and life.



'Untitled' - series, (Ruff)
Braiding, resin, silk, gel
medium, ribbon, PVA, Linen
thread, plaster, cotton,
leather, alganate



JANE KENT



You'd like me to say a few words about my work? But which ones and why? Perhaps someone else's, or shall I use my own?

Metal, a needle and thread, photos and print, links and layers, bonding and binding, fabric and fragments, trickeries and time.

Come now, a girl can have some secrets can't she?

'Untitled'
Stg. Silver, thread, fabric



HANNAH EFFORD

My relationship with the earth stems from my birth and growth in Aotearoa, from growing up with the stories of the land and the knowledge of my dependence on her for survival.

My Celtic ancestors revered the spirits of the natural environment and, as far as deities go, I find the earth very easy to believe in - but I have been born into a material world and am still finding my way back.

The rivers in my veins first flowed in yours
You feed me, cradle my body against you
And my tides are yours

So why do I watch,
Behind a window
As my siblings fight
For a strip of your flesh?

Like you,
I am afraid.



'People who live in glass houses shouldn't throw stones'
Stone (Scoria, schist, basalt, jasper), glass, feather, leaf, adhesive, waxed cord.



AIDAN GRIFFIN



What is this need for decoration? From the elegance and melodrama of Art Nouveau, to the sparse imposing blocks of Modernism, the Applied Arts have traversed many lines and attitudes on decoration or indeed, in not decorating.

In the fine tradition of appropriation, my pieces incorporate elements of tradition from Art Nouveau, manufactured jewellery and textile design. However all these aspects are filtered through my own personal design aesthetic and philosophy that breaks templates to create my own expressions of decoration.

'Untitled'
Stg. silver, rubies, sapphire



CONTACTS

Vivien Atkinson
vivien-atkinson@xtra.co.nz



Nadine Smith
pigletinspace@gmail.com



Kate Symmans
k.symmans@hotmail.com

Jhana Millers
jhana_millers@yahoo.co.nz



Tara Brady
lunarcnz@yahoo.com



Suni Gibson
sunibutton@hotmail.com



Jane Kent
janeofkent@hotmail.com

Spring Rees
spring.rees@gmail.com



Hannah Efford
bonsaitrifford@gmail.com



Neke Moa
nekemoa@gmail.com



Aidan Griffin
aidangriff@yahoo.com

ACKNOWLEDGEMENTS

The students would like to acknowledge with special gratitude Peter Deckers for his dedication in providing quality tuition and boundless support.

We are grateful for the guidance and skills shared with us by Owen Mapp, Chris White, Deb Donnelly, Kelly McDonald, Ceallaigh Norman and Effie Milos.

To the visiting guests Karl Fritsch and Lisa Walker, and tutors - Areta Wilkinson, Lena Marsh, Sally Laing, Phillipa Gee, our thanks for inspiring us with new techniques and alternative perspectives.

We would also like to acknowledge the generosity of all who contributed to the fund-raising jewellery auction, in particular Chris White, Peter Deckers, Owen Mapp, Matthew McIntyre Wilson, Phillipa Gee, Suzanne Tamaki, Kate Alterio, Kristelle Plimmer, Kelly McDonald and Katherine Yeats. Also, Maurice Bennett, for the fine Bennetts beer, the Whitireia Jazz Band and the Whitireia Hospitality Department.

We are highly indebted to Regal Castings Ltd and AGR Matthey NZ Ltd for their professional services and financial support for the printing of this catalogue.

We recognise the valuable team involved in the catalogue production:

Vision and Production - The 2007 Whitireia Jewellery students

Catalogue design and compilation - Jhana Millers

Assistants - Peter Deckers, Abby Helasdottir and Vivien Atkinson

Photographers - Nadine Smith and Hannah Efford



Our special thanks to Matthew McIntyre Wilson, our technician for his invaluable advice and patience.



AGR Matthey



The Jewellery students would also like to thank Whitireia Community Polytechnic and Pataka Museum of Arts & Culture

