

Came  
me  
o

## Foreword

In ancient times, cameos were used to depict an ethic or moral, or to make a statement about ones faith or loyalties.

Typically, these portrayals could be recognised: early Greek and Roman carvings featured gods/ goddesses and biblical events. Later, they featured living heroes or rulers.

Queen Elizabeth is a fine example of this tradition, as she progressively ages on our coins.

During the Renaissance, art patrons paid their way onto religious scenes. No less than three generations of the de' Medici family feature in Botticelli's *Adoration of the Magi* in recognition of their financial contributions to art.

Painters like Michelangelo began discreetly including themselves in their paintings; Caravaggio was less discreet, his own face appearing as that of Bacchus.

Cameos extended to film and television, and celebrities' often unbilled appearances were publicity stunts that helped 'put bums on seats.'

Like painters, directors began playing hide and seek with their audiences, casting themselves in whimsical small parts to add a personal signature. Our own Peter Jackson, who plays a peasant eating a carrot in *Fellowship of the Ring*, Hitchcock, Tarantino, Scorsese....to name but a few.

As my own interest in jewellery grew, I began to watch for some of the unmistakable signature work of my peers and contemporaries. I have lost track of the conversation with my friends at coffee, instead

my attention drifts to the gesticulating hands of the animated woman across the other side, trying to catch whose ring she wears. Similarly, at films, I notice choice of adornment over storyline!

I guess I am seeking out the jewellery stars of our time, and wondering what I can do for my work to achieve celeb status!

By putting ourselves 'out there' we are in a sense auditioning for a part in *somebody's* life feature, allowing others to peer into our private worlds, beliefs or values.

Hopefully, our work will succeed us and become treasured family heirlooms, loved and coveted, a small part of ourselves continuing to resonate.

As we strive for recognition of who we are or what our work will represent, the essence of cameo thus seems a good fit.

One final note, the cameo appearance has also been a useful tool in acknowledging an original artist's contribution to earlier works or to honour specialists for work in their particular fields. In this same spirit, a number of stars have been invited to drop-in on our 'special feature' so watch out for their words of wisdom.

On behalf of the 2008 vintage of Whitireia Jewellers a heartfelt thank you for sharing your knowledge, support and inspiration. Enjoy the show!

Spring Rees

*" In the multi-national jewellery conglomeration that is Cook & Co Octavia Cook merely plays a cameo role."*

Octavia Cook

*My cameo role as tutor to the jewellery students is truly an experience of self. The task I have set myself is to open each student's utmost potential, but such an ambitious act can only succeed if the intention is pure.*

*How much can the student take in, without losing track of their own self?*

*A student can easily be seduced by ideas and experiences from their intense research. The difficulty they face is how to balance all these external influences with their own discoveries. It is critical that they build upon their own interests, knowing that only true individual artistic cameos can contribute to a culture and make history. The work in this catalogue is the result of intense energy, passion and vision.*

*I sincerely believe that the 2008 students have begun a journey of transformation, shaping their own artistic cameo with the help of all the people involved with them. Those involved can be proud of the fertile shadow left behind by their cameo appearance evident in this catalogue.*

Peter Deckers  
JEWELLERY COORDINATOR

*My ' Cameo Appearance ' with the jewellery students of Whitireia both during the 2007 and 2008 National Jewellery Showcase was a great experience and alot of fun. They are a delightful bunch, full of enthusiasm and passion; I wish them all success and happiness for their future endeavours and very much look forward to seeing what they continue to produce working as practising jewellers*

Renee Bevan

*In the making of work one needs to fully embrace the old adage that it is as much about the journey as the outcome. I always believe that anyone involved in the arts spends a dangerous amount of time on their own, thinking.*

*Thinking about themselves, their culture, the world, the universe, life itself. Inside ones own head is often an incredibly murky place to be. It is made worthwhile literally through the gems of understanding or recognition that seem to briefly flicker. To try and grasp these ideas with any clarity and then give them physical form allowing the ideas to fly is the ongoing adventure. This is often impossible which is why it is so important to embrace the challenge of the journey. I suspect that these moments of clarity are accompanied by some rewarding chemical release in the brain which also seems to make this pursuit of giving the momentary physicality very addictive. This gathering of eclectic knowledge and the links between ideas that individuals forge and then form into objects is exciting both for the maker and for us viewers, especially when there is recognition of something of ourselves in the work. As a lecturer and maker, the gift of the cameo appearance is the energy exchanged through a sharing of ideas, witnessing the excitement of the chase and the solidifying of ideas by a new group of makers.*

*'long live the cameo'*

Andrea Daly  
Karl Fritsch



VANESSA ARTHUR

We start our lives with a clear site on which we construct our identity.

This is a constantly evolving process.

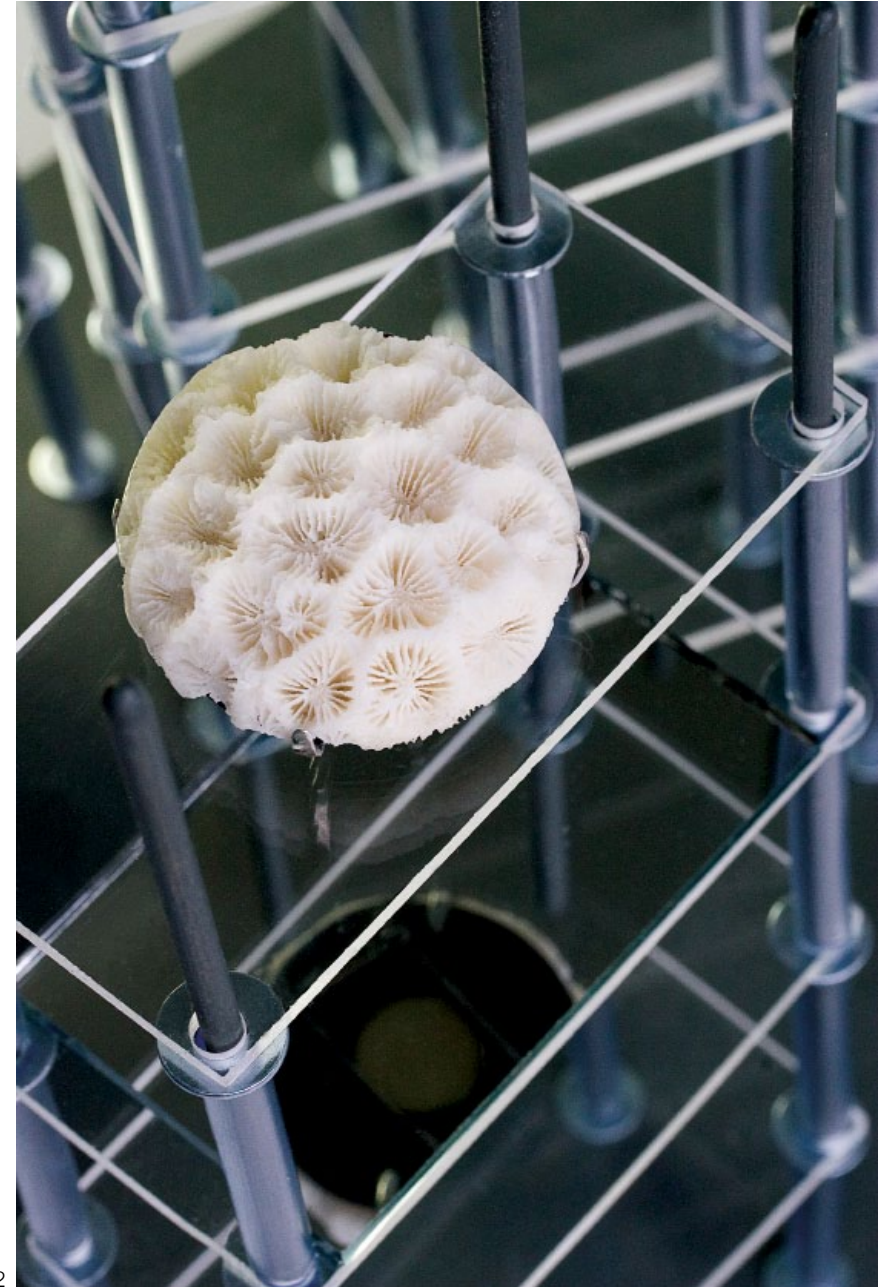
My work represents many aspects of my life, which are the building materials used in my identity construction.

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Year 4

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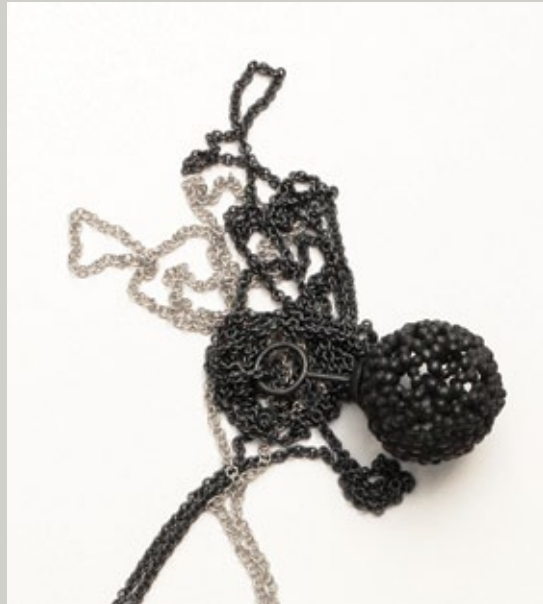
BECKY BLISS

The influences that exist within a family are an important part of what defines us.

A person with a complex personality can have a profound effect.

We all have several sides of our personalities: the public, the private; the deep, the flippant; the things we share and the places we let no-one into.

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Year 5

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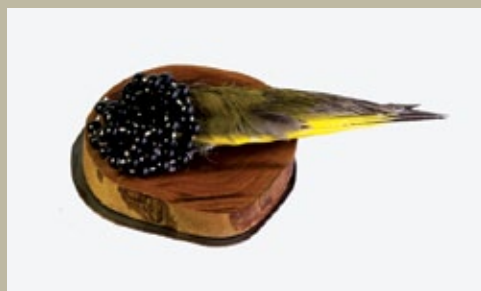




KARREN DALE

I want something to hold. Can I possibly make something that I may want to hold onto? Something warming, something organic and something of interest? I appreciate artists who think. Artists who look beyond themselves for inspiration. The world around. The history. The who and the where and why. The what is for the taking. The artistic taking.

The idea I have is to make. To breathe into something. To make something you may want to touch. To make something you may want to hold. To make something you want to keep. Something to have and to hold, to touch and to wear, to keep and to love. Something reliable because not everything else always is.



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Year 5

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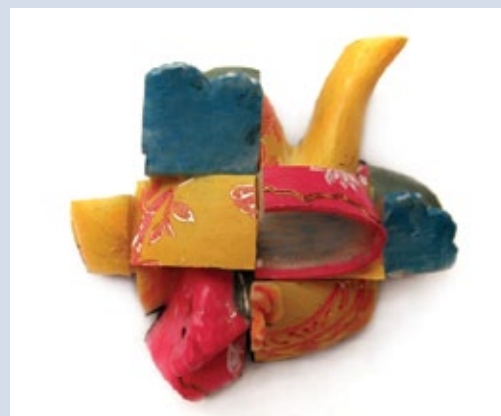




MIKU ISHIGAME

I have been exploring the use of found objects, manipulating them and combining them with traditional jewellery techniques to create interesting contemporary works.

The process also deals with issues of value and preciousness and makes reference to various artistic movements.



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Year 5

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MAMTA GODARA

Year 5

“Rangoli”, is Sanskrit for the creative expression of positive feelings through use of coloured pattern. It is a significant ritual offering of welcome, joy and happiness.

My necklaces, by use of materials that have iconic associations with India, allow the wearer to participate in the expression of these. It is a way for me to share aspects of my colourful culture while the fragility of the work reflects its preciousness.



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SAM KELLY

I have a preoccupation with stealing. Not actually doing it, but understanding why others do and where a thief might draw a line in the sand. This preoccupation originates from having my house broken into and my belongings stolen, including jewellery that was very precious to me. Stealing isn't limited to objects, and a thief isn't limited to a common burglar.

Individuals, corporations, or systems can steal the physical or the psychological, provoking questions around how to protect oneself. My response involves jewellery that can be seen but not directly touched. It can not be taken without causing visual, physical pain as it is screwed into the wearers skin. How far do we go to keep secure the things that are precious to us?

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Year 5

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SOPHIE LAURS

Year 5

Forgotten in the earth.  
A shimmer in the soil  
spurs the memory  
of lost treasure. A  
grandmother's precious  
rings are unearthed,  
revitalised and  
reinterpreted by the  
elements. An imprint  
is taken and the rings  
are reintroduced in  
a uniquely modern  
context.



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The pieces do not  
retain their original  
dimensions, yet their  
spirit and soul remain.  
Shadows of the past  
are cast and recast.



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JULIA MIDDLETON

*Cutting Through the Matrix* Brooch series: The TV set has become so ubiquitous that its power as an object is forgotten. It becomes an extension of our own minds as we watch. TV programming and advertising has been used since its beginnings to steer the public by creating culture and manipulating the individual. The *Cutting through the Matrix* brooches series represents my research that goes beyond mainstream media propaganda.

By re-placing the object, miniaturised and kitsch retro, it begs the question of its place in our own lives, now. Further, when we see what lies behind and inside the screen.

My desire here as an artist, is to align my concepts as close to the truth as possible and translate these through my jewellery practice

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Year 5

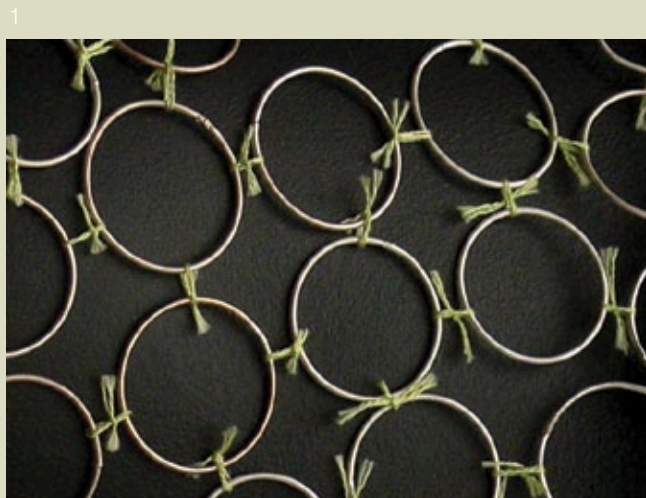
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GALA VAN OMMEN

My work is based on the lines of an original Russian ringed link chain, which is a family heirloom, passed down to my mother. It has become a reflection of the intricate connection of my family line.



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Year 5

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JESSICA WINCHCOMBE

Stemming from research into my family castle in the town of Winchcombe, England, I have produced 6 rings.

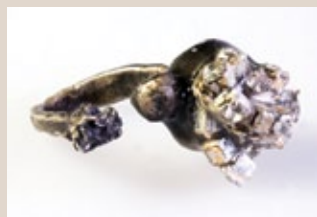
The Winchcombe castle often plays host to notable art exhibitions attended by the rich and famous and regularly provides the location for events such as star studded weddings. I dreamed of connecting myself to the castle and exhibiting my work there.

My pieces allude to traditional jewellery yet are also small sculptures in their own right, designed to appeal to a glamorous star, who avoids fashion trends and seeks the original. With names like "insecure no longer" and "in the depths", my work also talks about the social aspect of becoming famous and seeking out originality and authenticity.

The rings transform inexpensive materials, such as resin, plastic, cubic zirconias, old jewellery and spray paint into something precious, showing beauty in their form, rather than their wealth, and creating a group that stands alone in originality like the Winchcombe castle and myself.



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Year 5



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Two thousand years ago, Roman historian Pliny the Elder recounted a Greek myth about a Corinthian maiden, Dibutade by name, who was distraught at the thought of her lover going away to war. She wanted to keep him close, at least a remembrance of him, while he was away.

Finally she hit on a way to retain an image of him. She placed him next to the wall and traced his shadow cast by a single candle in the room.

The resulting silhouette was believed by the Greeks to be the origin of drawing.

The story has fascinated me for many years not the least because the name of the maiden has survived in the Spanish word for drawing, 'dibujar'. This reflects both my primary discipline as well as my culture.

The silhouette was also the form that Classical Era cameo broaches took from their invention in Alexandria, Egypt, three hundred years before Pliny. We owe our contemporary concept of the cameo from the classical revivals of the Renaissance and Nineteenth Century. In the Twentieth Century the concept was transformed by the predominance of motion pictures to suggest a brief appearance, an image byte.

In all instances the manifestation of what exists in nature already, the signified, is represented by the sign, the image, the appearance. Whether physical or imagined it is this unique ability to conjure, however briefly or diminutively, beyond nature that sets us apart from every living thing on earth.

Rudy Whitehead-Lopez

The word cameo unlocks a personal narrative - it evokes memories of the carved cream and mushroom-pink fragment of shell mounted in rose gold worn by my mother. Not a particularly valuable ring. Its memory hints at the nostalgic passing through the generations of precious touchstones linking ourselves to the previous owners. I didn't get to keep and wear it, but it is in safe hands. My elder daughter recognised its strength and has had it since my mother's death. What does this sentimental story have to do with my cameo appearance at Whitereia - you may not get the tenuous link, but knowledge and friendship are a little bit like my Mum's ring - made more precious by the links they form between people.

Vivien Atkinson

I made my own cameo appearance at Whitireia in October this year. What I saw was a depth of exploration and experimentation, diversity of ideas, and in the workshop I could sense a real passion for making. In my dictionary, under 'cameo' it says: something small and well executed. It couldn't sum it up better really.

Kay Van Dyk

The big necklace with the plastic ice cream caused a bit of consternation in our household. Maioha, who is almost three, kept trying to eat it. We play 'Kihī te taonga' (kiss the treasure) with my Jason Hall stone pendant, but your necklace pushed him right over the edge. He got quite agitated, licking the ice cream and trying to bite the red plastic bits as well. His father had to come and pull him off me, as it was getting out of control. It is certainly the most passionate response I've ever encountered to your work. I managed to wipe all the spittle off, but if it comes back with teeth marks, you will know Maioha found the necklace in my cupboard and managed to finish his work!

Damian Skinner from a conversation with Lisa Walker

I have a vague memory there was a band in the 1970s called Cameo. It's also a chain of cinemas in Scotland.

I like how something that is seemingly unrelated can be made, with the help of a pun in this case, to reference jewellery. It's what we do - we take random ideas and materials, and make them work as jewellery.

I'm out of touch with what is being made for this exhibition, but I'm guessing the theme is describing the layering of ideas, materials, techniques and practice that have made up the student's year, and a paring back to reveal the level of accomplishment the experience will have given them.

Belinda Hager

Over this last year I have been privileged to be part of the learning process and the journey that is jewellery at Whitireia. The students have shown a focus and directness, and a hungry need for learning.

Collectively there is an investigative nature to their making and research, where the strength of concepts are well supported with crisp fresh ideas, innovative resolutions and considered crafting. And at all times, there is humour. I am very proud to be associated with the students and the fruits of their year.

2008 has been a collaborative effort, and Cameo is testament to this, with tutors as important to the student, as students are to the tutor.

Kelly McDonald



HANNAH EFFORD

*Growth evokes brutal wonder, cruel within corroded rubble we burrow to justify random existence but delight in the emergence of viscous weight.*

Many cultures speak of 'the creator', 'mother earth' or of 'being made in the image of god'. Instinct is nature's way of wiring a species to survive, but humans have developed intellect and make informed choices. Our desire to create is instinct, what and how we choose to make is up to us.

We create therefore we are.

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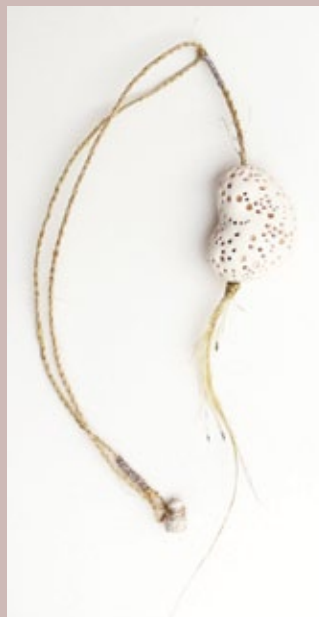
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Year 6

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SUNI GIBSON

After making work for a museum collection, I became haunted by the notion that particular pieces of jewellery, housed in such institutions, will never be worn. From this, I began investigating various ways in which the viewer is permitted to experience such objects and concurrently developed work questioning ideas about the roles and relevance jewellery has in popular culture.

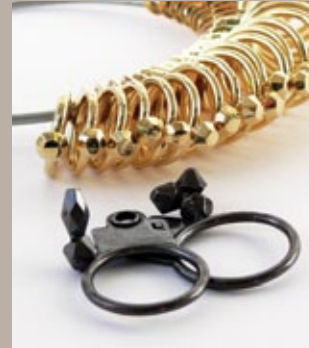
My work examines the historic and contemporary role of jewellery to act as a signifier of status and character and the value placed on particular materials and jewellery icons.



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Year 6



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ALISON LAIRD

#### Natural Twist

What direction my life  
takes depends upon  
how flexible I am.

If I allow myself to  
follow the natural path  
of life,  
by surrendering to  
what is,  
I twist and turn along  
the way.

When I allow myself to  
let go of control,  
life becomes more fluid,  
passionate and fulfilled.

My work is a reminder  
to allow the flow of life  
to happen...  
accepting the natural  
twist.

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Year 6



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SARAH READ

Year 6

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Presence and absence,  
longing and belonging.

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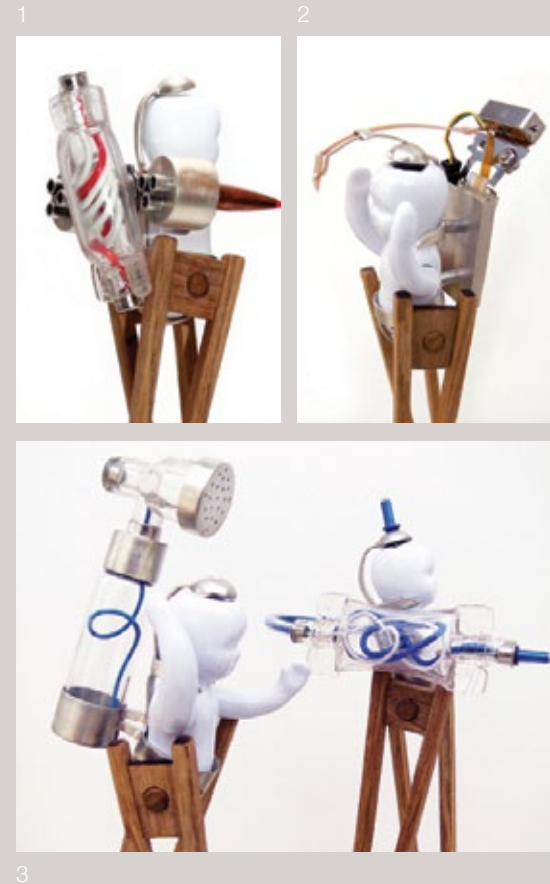


NADINE SMITH

Teetering on the brink of the future, these sculptural creations playfully manipulate the idea of machines as extensions of our bodies, hinting at the lengths we will go to to preserve our physical being. From preservation, it is a short step to enhancement, even complete replacement of our fragile biological selves with superior mechanical constructions.

The views on what's acceptable are the topic of continuing debate - from the abomination of Frankenstein's monster to the superbly adapted post-humans of science fiction. As advances in technology are made to sustain life, new dilemmas will be raised. Tread carefully humanity, the abyss could be closer than you think.

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Year 7

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TARA BRADY

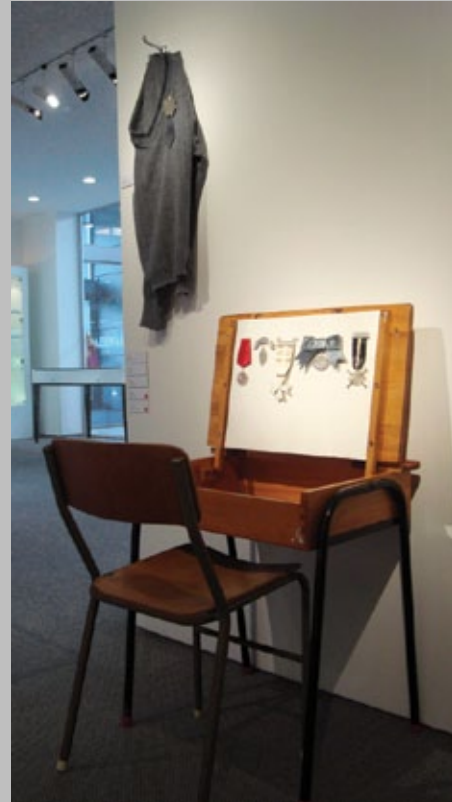
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Year 7



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Does everybody  
deserve a medal?

Is mediocrity a fate  
worse than death?

An egalitarian view  
holds that each person  
in society adds value  
and represents a niche  
that can be filled by no  
other.

The ordinary man,  
the underachiever,  
the motivationally  
challenged, the  
everyday hero...

I salute you.



## JHANA MILLERS

A brilliant Illusion  
or  
Necessary Luxuries

As consumers, how do  
we choose?

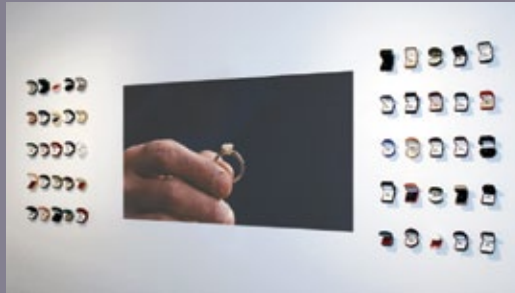
"To complete the  
diamond invention,  
De Beers had to  
control demand as  
well as supply, and  
this required some  
manipulation of the  
psyche of the diamond  
buyer. What was  
necessary was the  
creation of a mass  
mentality in which

women would perceive  
diamonds, not as  
precious stones that  
could be bought or  
sold according to  
economic conditions  
or fashions, but as an  
inseparable part of  
courtship and married  
life".

Edward Jay Epstein

Year 7

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## SPRING REES

“Half Cast” explores multiple facets of my own identity as Chiwi (Chinese-Kiwi), the visible and invisible aspects of belonging.

Visibility: overt Asian aesthetic, the amplification of ethnicity demonstrates what most of 'us' contend with daily, preconceived notions of who we are based on our features.

Beyond the surface, 'Chinese-ness' is reflected more strongly by how we think and live. Centuries of custom and knowledge or perhaps genetic instinct have shaped our values and philosophies, pervading all we do.

This series is based around the eye of the Dragon, the oldest, most potent of Chinese symbols; the strength of this symbol reinforces my cultural beliefs.

The eye is a metaphor for my art practice, ritual and ceremony playing a key role in the concepts behind the making and intent of each piece.

These are Invisible qualities crucial to my work.

Essentially amulets, some integrate historical or common charms to evoke protection and blessings; for example, jade and Pounamu or coins, both Chinese and kiwi.

Others simply contain symbolic remnants of 'things' like chopsticks, ensuring we eat well, or lucky red packets to attract wealth and good fortune.

As is the nature of duality, materials can cross traditional boundaries or contradict each other; more often than most, they co-exist in harmony.



Year 4	pg	Year 6	pg
<b>Vanessa Arthur</b>		<b>Hannah Efford</b>	
1 L to R: <i>Where the heart is...</i> , <i>Fire up</i> , <i>Big bang</i> , <i>Whekau</i> , <i>Imagine that</i> wood, coral, found objects, stone, plastic, copper, stg silver, laminate, glass	4	1 <i>Lust for life 4</i> (detail) - resin, glass, pigment, plastic	26
2 <i>Big bang</i> – coral, copper, stg silver, laminate	5	2 <i>Lust for life 1</i> (detail) - concrete, glass, gold leaf, flax cord, resin	26
		3 <i>Lust for life 3</i> (detail) - porcelain, muka, fine silver, cubic zirconia	26
		4 <i>Lust for life 2</i> (detail) - stg silver, limestone, glass, gold leaf	27
<b>Year 5</b>		<b>Suni Gibson</b>	
<b>Becky Bliss</b>		1 <i>Stack ring</i> - porcelain, stg silver	28
1 <i>Fault lines 1</i> – oxidised stg silver	6	2 <i>Diamond rings</i> - porcelain, stg silver	28
2 l to r: <i>Fault lines 3</i> – oxidised stg silver, silk, beech	7	3 <i>Ring sizer #1 and #2</i> - copper, gold plating	28
<i>Fault lines 2</i> – oxidised stg silver, silk, ebony		4 <i>Puddle</i> - porcelain, indian ink	28
		5 <i>Ring sizer #1 and #2</i> - copper, gold plating	29
<b>Karren Dale</b>			
1 <i>Modern day amulets 3</i> , detail – Bird wing, fake pearls, wood, stg silver	8	<b>Alison Laird</b>	
2 <i>Modern day amulets 3</i> , detail – Bird beak, fabric, stg silver	8	1, 2 <i>A natural twist 3</i> – stg silver, nephrite jade	30
3 <i>Modern day amulets 3</i> , detail – Bird parts, fabric, found object, stg silver	9	3 <i>A natural twist 4</i> – stg silver, nephrite jade	31
<b>Miku Ishigame</b>		<b>Sarah Read</b>	
1 <i>Teapot brooch</i> - recycled teapot, brass, copper, stg silver	10	1 <i>Brooches from the Anagram series</i> (golden cluster) - resin, brass, gold,32 leaf, stg silver, paint	
3 <i>Teapot brooch</i> – recycled teapot, brass, copper, stg silver, mokume	11	2 <i>Brooches from the Anagram series</i> (light cluster) - resin, brass, silver, 33 paint, diamond	
<b>Mamta Godara</b>		<b>Year 7</b>	
1 <i>Untitled</i> - clay and spices (Turmeric, saffron, mustard, chilli powders)	12	<b>Nadine Smith</b>	
2 <i>Untitled</i> - <i>Elegant jewellery</i> – clay, spices, thread, enamel paint	13	1,2,3,4 <i>Tall Order</i> – stg silver, doll parts, recycled dialysis and computer parts, rimu, pine base	34-35
<b>Samantha Kelly</b>		<b>Tara Brady</b>	
1 <i>Untitled</i> – brooch, perspex, steel	14	<i>Break me down easy</i>	
2 <i>Untitled</i> - brooch, perspex, watch cogs	14	1 <i>Everyday hero</i> – stg silver, enamel paint, ribbon	36
3 <i>Thief</i> – perspex, copper, rose thorn, deer antler, gold leaf, aluminium, watch cogs, screw, stg silver, steel, garnet	15	2 <i>Has potential</i> – stg silver, ribbon	36
<b>Sophie Laurs</b>		3 <i>Break me down easy</i> (installation view)	36
1 <i>unearthed 1-7</i> , installation view - oxidised silver, baby's tears	16	4 L to R: <i>Cs get degrees</i> , <i>Could try harder</i> , <i>Space Cadet medal</i> – silver, enamel paint, ribbon, brass	stg 37
2 <i>unearthed 1-7</i> – oxidised silver	16		
3 <i>unearthed 1-7</i> – oxidised silver	17	<b>Jhana Millers</b>	
<b>Julia Middleton</b>		<i>A Brilliant Illusion</i>	
1 <i>Virus ten</i> – matai, perspex, copper, stg silver	18	1 Installation view - second hand ring boxes, film montage, engagement rings	38
2 <i>Virus eight</i> – matai, perspex, copper, stg silver	18	2 Film Montage - <i>Diamonds are a girls best friend</i> (film still)	38
3 <i>Hypnosis</i> – matai, perspex, copper, stg silver	18	3 <i>Will you marry me?</i> - second hand ring box, engagement ring	38
4 <i>Virus</i> , installation view – matai, perspex, copper, stg silver	19	4 Engagement rings - laser cut jewellery catalogues	39
<b>Gala Van Ommen</b>		<b>Spring Rees</b>	
1 <i>Verbonden (Connected) 1</i> – stg silver, cotton thread	20	1 <i>Sage</i> - brass, glass, wool, thread, colour pencil	40
2 <i>Verbonden (Connected) 2</i> – polymer clay, cotton thread	20	2 <i>Tiger</i> - Stg Silver, fine silver, brass, tin, quartz, cord, paint	40
3 <i>Verbonden (Connected) 3</i> – polymer clay, cotton thread	21	3 <i>Turquoise Opulence</i> - 24ct gold pl.brass, turquoise, painted plastic, stg Silver, organza, cotton	40
<b>Jessica Winchcombe</b>		4 <i>Sea farer</i> - copper, RNZN button, colour pencil, cord, paint	40
<i>From the depths</i>		5 L to R. <i>Turquoise Opulence</i> , <i>The Olde Dragon</i> (brass, eye of Sheba stone, paint), <i>Golden Bones</i> (9ct gold, 12ct gold filled wire, wood, red packet), <i>Tiger</i> , <i>Lively Chiwi</i> (bronze, tin, black M.O.P. crystal, fine silver), <i>Glamorous 2</i> (brass, coin, paua, paint, sequins), <i>Pearl reflection 2</i> (bronze, MOP, garnet, aluminum), <i>Fire</i> (obsidian, paint, cord, brass), <i>Eat well</i> (24ct gold pl.brass, cotton, wood chopstick, paint), <i>Forest &amp; Bird</i> (Copper, pounamu, 2c coin, cord, colour pencil, paint), <i>Abundance 2</i>	41
1,2,3,4 - Rough diamonds, small diamonds, oxidised silver, resin, glass, diamantes, cubic zirconia, enamel paint, found object,	22-23		

Acknowledgments

We would like to acknowledge with deep gratitude the many people who offered their help and support throughout the year.

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