

# The Complete Questionmark

An Illustrated Catalogue



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WHITIREIA JEWELLERY STUDENT CATALOGUE 2010–2011

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# The Complete Questionmark

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Is there anything more pretentious than the concept of complete? I doubt it, at least not where important things are concerned. The only way to be certain of completely achieving a thing is to know with great certainty the limits of the whole. If I know there are five cookies on my plate, when I have eaten all five I can claim that I have eaten the complete serving. But what if there are more cookies in the cupboard?

In the creative world, there are always more cookies.

Many years ago (at the venerable age of 29), I wrote a book called *The Complete Metalsmith*. The title, which has survived three editions, is either the height of hubris or a bit of a joke. Grant me the courtesy of a smile because I knew full well that no book, and certainly not mine, could be complete. How could it be, when the supply of cookies is endless?

And that, obviously, brings us to Whitireia New Zealand and the book you hold in your hands. Among the questions being explored by this new generation of students is the role and importance of technical skill in contemporary jewellery. There was a time when jewellery could be defined easily by the stuff of which it was made—gold, silver, and precious gems. A jeweller, by definition, was the skilled craftsman who knew how to work those materials, period. Not so today, when art jewellery is as likely to be made of resin, concrete, and feathers. What constitutes complete in this rapidly shifting world?

As our horizons press outward, the territory we survey grows larger. Our definition of complete is an early casualty of our growth, and that seems to me like a very productive place to be.

(PLEASE PASS THE COOKIES.)

TIM MCCREIGHT

A handwritten signature in black ink, appearing to read 'Tim', with a long horizontal line extending to the right from the bottom of the signature.

# What is the question with techniques?

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When learning to make jewellery there is always a debate, how many new techniques and tricks of the trade should be practiced? Without any of these, of course, nothing can be made. But too many of these, or too much of a focus on these, can compromise the art of the maker. For a craftsperson, techniques and their mastery are seductive and necessary to the cause, while to the artist, a means to their end.

Nowadays clever machines aid in, or complete, the production of jewellery. There is no longer any need to emulate any of that by hand. Without technical knowledge, amateurs, when aided by computers and machines, can be jewellers. Similarly, amateurs can be musicians without practicing instruments. This can be debated on many fronts, but the similarity is in the control as an operator, not as a craftsperson.

There is a noticeable shift when technical applications are applied for creative and artistic intentions. For one, the techniques are not asking for attention, other than serving the artistic pathways of the idea. Therefore 'impressive design' has no issues with techniques, compared when virtuosity is applied to impress. We see it too often, where cleverness in the application of techniques overshadows subtlety and the driving concept. When the heart, the hand and the brain work together, allowing all three an equal part in the making process, an instant shift in the end result follows.

What is the obsession with refined craftsmanship? Is this a residue from the past, where the focus on technical mastery created awe-inspiring craftsmanship and was seen as the highest form of virtuous taste? Is this trend not being questioned and revised throughout the world on many fronts by art academies, new movements and younger generations of art makers (Droog, Lisa Walker). Pablo Picasso went through similar investigations, so are we best to ignore the antiquated ideas of those who cannot recognise powerful presence and judge work only for its technical proficiency?

Mastering too many techniques can be likened to an accent you cannot get rid of, where trade training habits interfere with the subtleties and light heartedness of an art making practice. We need to resist the immediate solutions which tend towards industry wide, standard and mundane responses. Here we can learn a lesson or two from makers like Karl Fritsch, who magically fuses his own industry training with sophisticated and creative solutions, achieving original artistic responses.

For these reasons, the philosophy of our jewellery course, suggests that all introduced techniques are employed as a means to solve ideas. In this catalogue, we see that there is a balance in the application of techniques, materials and ideas, leaving us with work designed, not by cookie-cutting operators, not by the repeating of past mastery, but by progressive visions of fresh, innovative and individual artists.

Peter Deckers  
Jewellery Co-ordinator/Tutor/Maker

Kelly McDonald  
Jewellery Tutor/Maker

# Student representation

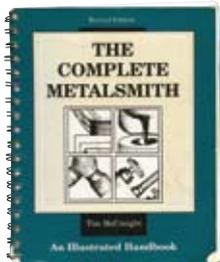
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This catalogue represents several months of intense frustration, many challenges, much enjoyment and confusion and lots of experimentation. Information from students, tutors and varied text, have been collected, edited, re-written and combined with photographs, and are intended to provide a representation of all the hard work students have achieved with incredible support from mentors, tutors, peers, patient partners, family and friends.

Like any catalogue, its value increases as you hold it, look through it, and ponder it. It has been designed to make the information easily accessible while being built to challenge and excite you.

Karren Dale

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With the permission and well wishes of the author, the design of this catalogue, *The Complete Questionmark*, is based on the layout of Tim McCreight's very comprehensive guide to making jewellery, *The Complete Metalsmith*.

Since its first release 20 years ago, Tim McCreight's book has come to be seen as something of a bible for the learning art student and emerging artist and now serves as the only text book required in the jewellery department at Whitireia NZ as well as many jewellery courses around the world.

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*The world can only be grasped by action, not by contemplation.  
The hand is the cutting edge of the mind.*

*Diane Arbus*

# Ideas of unconventional techniques

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## Jewellery making, for Whitireia 2010

A jeweller is the only kind of artist who would saw a large plastic comb in four with a tiny saw blade, file an octagon rock form from plastic, forge a broken aluminium spoon spread flat, attach thin wire in curls to concrete, utilise a large collection of fine threads and string, solder five hundred jump rings to a small gold pig, spend three days preparing miniscule wood shavings for glueing, drill holes into chocolate coins covered in gold foil, dare to go bigger than 30cm, analyse durability till it's coming out our ears,

We are so shit hot.

Lisa Walker

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*Gilded tombs do worms enfold.*

*William Shakespeare, playwright and poet (1564-1616)*

# Completely Awarded

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The 2010 Academic year proved to be an award winning year for students at all levels of the jewellery programme. Recognition has been achieved in the national and international forum of the arts, further showcasing the abundance of talent Whitireia continues to produce.



## **Talente 2011**

Sam Kelly's stunning 2010 work has been rewarded with the opportunity to exhibit at the very prestigious Talente showcase in Munich, Germany. Sam was supported by Creative New Zealand to attend the event, helping to forge many international opportunities.

Sam was also the recipient of the 2009 Julie Obren Award.



## **Masterworks Award**

Becky Bliss received the Masterworks Award. Becky will exhibit at Masterworks Auckland gallery as part of their Jewellery Box programme.



## **Fingers Award**

Jessica Winchcombe received the 2011 Whitireia Fingers Award. Jessica is invited to exhibit new work developed with mentor support, at Fingers Gallery Auckland in 2011. This award acknowledges the innovation of ideas and design, encouraging excellence and an on-going practice.



### **Julie Obren Award**

The Julie Obren Award is presented to a returning student of the Visual Arts Department at Whitireia NZ whose work and work-ethic displays great potential for continued success. Amelia Pascoe's passion for making jewellery to express her ideas was showcased at Pataka in her unique installation of small functional pinhole cameras, ghostly photographs and complementary jewellery. Her beautifully made work connected to strong ideas to impress the judges ahead of the other competition.



### **Resene Award**

This award is given to a returning jewellery student showcasing the best use of colour in their work. This year it went to Camille Walton for her use of colour in her uniquely constructed necklaces.

### **Best in Show**

Graduating students Sarah Read, Sophie Laurs and Julia Middleton were all selected to exhibit in Object Space Gallery's annual exhibition of the best work produced by graduating students around New Zealand in art/craft disciplines for 2010.

### **Winthrop University Guild of Emerging Metalsmiths Award**

Becky Bliss' work *Palimpsest*, was awarded the Sticks and Stones Award for innovative use of materials in the *Reminiscence* exhibition at Winthrop University, South Carolina, USA.

### **The New Dowse Awards 2010**

Jacqueline Reid was recognised as a finalist in The Dowse Awards, with her work from *The Exchange Project* exhibition shown in Sydney in June.

### **2010 New Zealand Manufacturing Jewellers Award**

Zac Pitfield de Mille's skilled technical work was recognised with this year's Manufacturing Jewellers Award in the area of contemporary jewellery.

# Eventfully

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Whitireia's degree programme requires students at all levels to exhibit, which makes for a lively exhibition calendar.

2010 kicked off with 'Literary Gems', which showcased first year students' work in the Whitireia library. The second year students' work was well received at The New Zealand Jewellery Show in Auckland. Third year students' mid-year solo shows occupied a diverse range of venues throughout Wellington, with each opening a tribute to the energy and talent of this graduating class.

Another highlight was The Exchange Project, a Whitireia/Sydney College of Arts collaboration where students exchanged materials and text to be used in the creation of jewellery. The resulting work was exhibited at the esteemed gallery Studio 20/17 in Sydney.



# Auction 2010

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Every year Whitireia jewellers hold an auction to raise funds for the printing and distribution of their catalogue. This event is a night of frivolity where pieces generously donated by practicing jewellers and student works, go under the hammer. Auction '10 was our most successful to date.

We would like to take this opportunity to thank the following jewellers who kindly donated their work:

Sharon Fitness  
Sean O'Connell  
Mel Young  
Sunni Gibson  
Peter Deckers  
Kelly McDonald  
Matthew McIntyre-Wilson  
Owen Mapp

To all those who made purchases at the Auction.

To Kim Hill, who once again generously supported the Whitireia jewellery students by lending us her expertise with the gavel.

The Auction was generously supported by:

Whitireia Faculty of Arts  
Brumby's  
Paekakariki Fruit and Vegetable Supply  
Pack'nSave Porirua  
Whittaker's Chocolates  
Longbush Wines  
Waimata Cheese  
Black Rose Florist Design

We would like to thank our major sponsors who contributed hugely to the success of the night:

Freixenet  
Mighty Mighty  
The New Zealand Jewellery Show

WAIMATA

*Freixenet*

WORLD'S LEADING SPARKLING WINE



# Judith Carswell

My work is a conversation exploring connections that exist between objects, material and memory; the literal and metaphorical shadows of memory, its randomness and its fragile and tenuous links to the past.

each object a memory

a shadow

creating shifting fragments of conversation in my mind

each slightly different from the last

materialising and fading

linking me to my past

and anchoring me in the present

## Technique

Collect thoughts, objects and materials. This ancient technique uses thoughts to create objects of beauty. It is a powerful process involving high health risks for both the head and the heart. It is not to be taken lightly. Work anywhere, with the wind at your back and with the wind in your face.



Re-invented and re-formed memory series



Neckpiece 2  
*Antique bead trim, floristry wire,  
waxed thread, oxidized sterling silver*



Neckpiece 3  
*Antique bead trim, floristry wire,  
waxed thread, recycled wood, paint,  
oxidized sterling silver*



Brooch  
*Antique bead trim, floristry wire,  
waxed thread, sterling silver*



Neckpiece 5  
*Antique bead trim, floristry wire,  
waxed thread, oxidized sterling  
silver*

# Melissa Davey

## Protection Vessels

How often are our precious things stolen or lost? And how do we insure ourselves from also losing the memory of the things we once called our own?

This series was inspired by the act of a midnight theft: a stolen car, stolen jewellery, and the loss of ideas that never had a chance to be realised.

Using donated treasures, these vessels protect and transform personal stories and items into new objects of adornment.

The artist would like to thank the following people for entrusting their treasures and providing inspiration for this project:

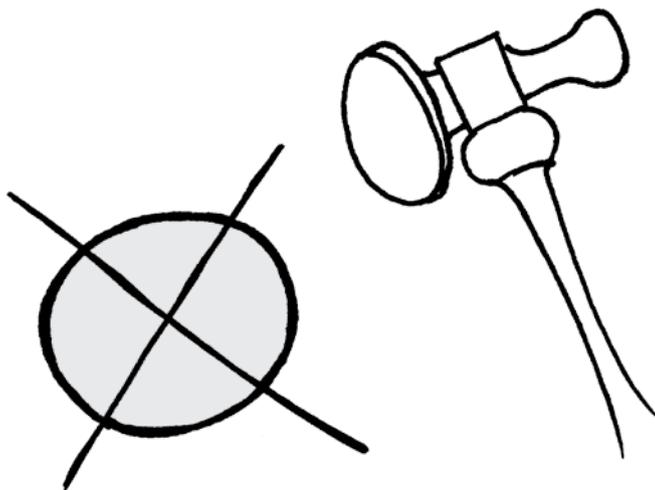
Kelli Rollinson, Sam Kelly, Sheila (Kelly's Mother in Law), Louise Sinniah-Burr, Jacqui Reid, Cynthia and John Davey, Becky Bliss, Sophie Laurs, Laurence Pidcock, Vivienne Atkinson, Helen Clarke, Keri-Mei, Becs Johnston, Jude Carswell, Fiona Clark, Judy (Kelly's Mum), Frances Parker, Jenn and Jeff McEwan, Mieke De Court, Leona Thomson, Matthew McIntyre-Wilson, Kelly McDonald and Peter Deckers. With special thanks to Christine Imlay-McLean.

## Tip

### Brooch backs

Tap wire gently with hammer to impress and flatten wire against bezel.

This will help with soldering.





Protection Vessels  
*Sterling silver, copper, resin, textiles, enamel*



# Mieke De Court

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Metal is my canvas. Silver, brass and aluminium have distinct properties allowing me to choose the right canvas for my image. As our lives move along more quickly by the day, our memories have to fight even harder for our attention. When did you last sit down and leaf through the pages of a photo album?



The re/Collection #7 (left);  
*Aluminium, photograph, sterling silver*

The re/Collection #9 (right);  
*Brass, photograph*



The re/Collection #5 and The re/Collection #8;  
*Aluminium, photograph, sterling silver*



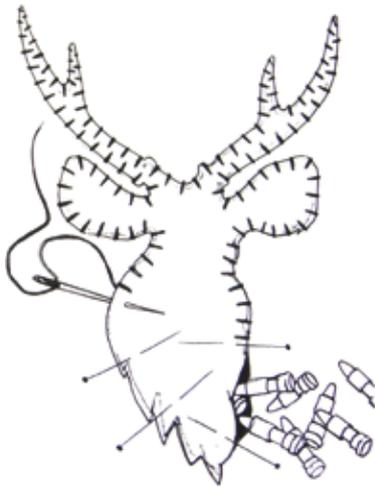
Necklace from The re/Collection #3;  
*Aluminium, photograph, chain.*

# Christine Imlay-McLean

Passing through a hallway  
Buried beneath generational strata lie  
Real  
Human  
Legends  
In peeling back the wallpaper I find  
Each life is poignant  
Each is imbued with a gift  
Some have faith and it becomes their gift

## Stag-stuffing

Cut out front and back stag.  
Overcast edges with wrong sides  
together, leaving an opening for  
stuffing. Fill with lead before  
mounting on wall.



*We Never Outgrew Her Love...*

*Resin, mild steel, copper, sterling silver, paint, thread.  
Fabricated, crocheted.*



Lost Song  
Resin, mild steel, brass, image,  
paint. Photo-etched, fabricated.

Maestro J3/10/06  
Resin, mild steel, copper, image, paper,  
textile, paint. Photo-etched, fabricated.

Blood Ties  
Resin, mild steel, copper, paper,  
image, paint, textile. Photo-etched,  
fabricated.



# Louise Mankelow

In association with:  
The League of Mothers  
Striving for high ideals in the home

Presents:  
“Thank goodness, I was so worried for your foetus!”

As an expectant mother, it seems that everyone considers themselves an expert on my body and my child. Whether it's the real estate agent who wants reassurance that I'm eating whole foods, or the friend who exclaims “Thank goodness, I was so worried for your foetus!” when I turn down a sip of wine – people can't wait to dish out their own little gem of advice. Taking all of this advice on board is unrealistic, especially given the huge amount of information new mothers are expected to digest. My work contrasts the ideals of now, with the equally unattainable ideal of the 1950s housewife and mother.

## Technique

Slot A, into slot B.



Breast is best  
*Sterling silver, perspex, resin, ribbon,  
enamel paint, safety pin*



Avoid cats  
*Sterling silver, resin, perspex, ribbon,  
enamel paint*

“Thank goodness, I was so worried for your foetus!” series



Nose to hose  
*Sterling silver, resin, ribbon*

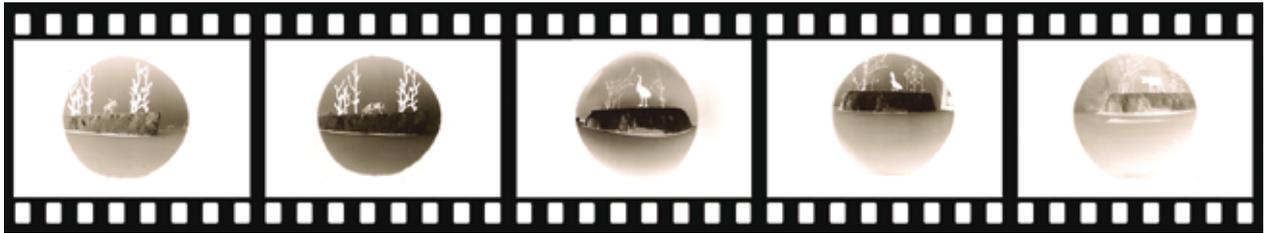
Stitch in time  
*Sterling silver, resin, ribbon*

Avoid reptiles  
*Sterling silver, resin,  
ribbon*

Avoid microwaves  
*Sterling silver, resin, ribbon*

# Amelia Pascoe

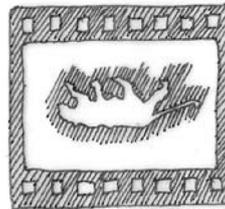
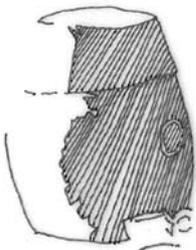
Rumours about the presence in New Zealand of supposedly extinct or phantom animals persist. While evidence to support these claims is often anecdotal, sketchy images are occasionally captured on film. For some, getting proof of these elusive creatures has become a life work ...but what would happen if they succeeded?



Photographs taken with the pinhole cameras: *Silver gelatin prints*

## Capture

1. Take a camera to a remote location.
2. Find an elusive creature.
3. Capture it on film.
4. To tell or not to tell...?





From left:

Pinhole Camera (stone): *Stone, sterling silver, wood, felt, paint*

Pinhole Camera (antler): *Deer antler, copper, felt, paint*

Pinhole Camera (bone): *Bone, copper, felt, paint*



Moa, Moose (female), Moose (male):  
*sterling silver*



Pinhole Camera (silver):  
*sterling silver*

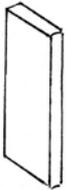


South Island kokako (encapsulated):  
*Sterling silver, plastic*  
Moose (encapsulated):  
*Sterling silver, plastic*

# Zak Pitfield de Mille

Sometimes words do not cut what the hands can.

## Technique



1. Cut a strip of metal to desired size.

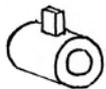
2. Bend strip into the shape of a question mark.



3. Divide the curved section into three and saw out middle section.



4. Solder a small tab onto a piece of chenier the same width as the original strip.



5. Carefully open out curved section.

6. Fit chenier with tab then close outer casing back to original position.



7. With tab as far back as it can go, saw from inside-out to make opening for pin.





False impressions  
*Sterling silver, copper*

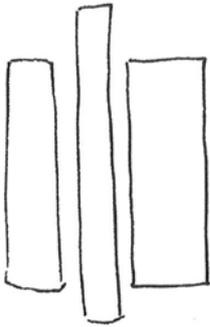
Clockwise from top:  
Sucrose  
*Perspex, sterling silver*  
Glucose  
*Perspex, sterling silver*  
Lactose  
*Perspex, sterling silver*



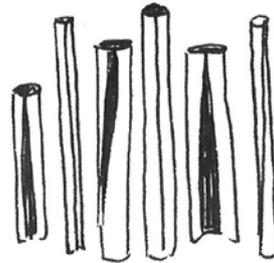
# Camille Walton

I seem to need to work through many ideas before I can mistrust my desire to show off and arrive at a state where I have discovered something that seems simple and true.

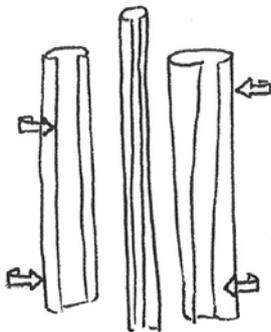
Year 1



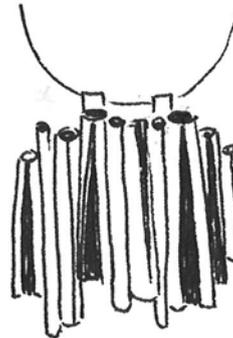
1. Prepare sheet metal with enamel paint and interesting textures.



3. Match tubes by combining colours and textures that set each other off.



2. Roll sheet into uneven tubes.



4. Attach back.



Untitled  
*Enamel paint, copper*

# Keri-Mei Zagrobelna

*He kura tangata, e kore e rokohanga; he kura whenua ka rokohanga.*

**Possessions are temporary things compared to the land.**

I use this whakatauki (Maori proverb) to give priority to my culture's deep relationship with the land.

Permanent and impermanent relationships with environment, species, culture and identity, protection and growth, ensures communication with a new future.



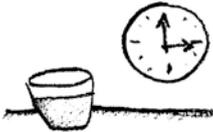
1. Collect selection of seaweed or other organic materials.



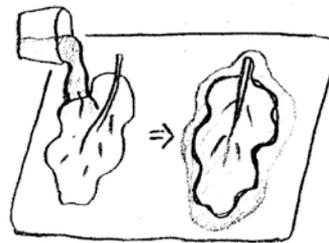
2. Prepare resin by gathering a plastic cup, stirrer and using a 2-part mix of resin and hardener.



3. Mix equal parts resin and hardener in cup and stir thoroughly.



4. Once mixed, leave resin to sit for 60 seconds to thicken slightly.



5. Lay organic materials on plastic sheet and pour over resin to cover entire surface. Leave to set over 24 hours.



6. Once allotted time is up, peel piece from plastic and your preserved material will be ready to use.

Huia brooch #1 (right)  
*Seaweed, sterling silver, resin*

Huia brooch #2 (below)  
*Whale bone, sterling silver, resin*



Tauhou tears  
*Waxeye wings, sterling silver, copper*

# Vanessa Arthur

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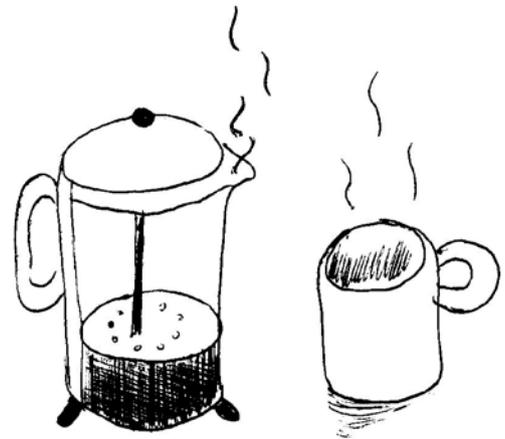
The urban environment offers random meetings of materials, layers, structures, advertising, street art, history and architecture.

These elements provide endless inspiration for my work, much of which is created using formerly new and reclaimed objects.

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## How to procrastinate when studying.

1. Write a list
2. Drink coffee, drink tea, drink wine, eat cake, eat anything!
3. Avoid tutors, critiques and formatives.
4. Take long lunch breaks to talk to friends about how much work you need to do.
5. "Research" on the internet and go off on whole afternoon tangents.
6. Drink more coffee, eat more cake.
7. Accept all distractions, including in-depth unrelated three hour discussions.
8. Completely change concept and refer back to step 1.





Ten in One  
Pendant (Adjustable/Reversible)  
*Reclaimed formica, brass, sterling  
silver, aluminium beads*

Buy one get one free!  
*Earrings – Reclaimed formica, wood,  
brass, sterling silver*



Cutting Shapes pins (Adjustable)  
*Reclaimed formica, copper, sterling  
silver*





Upgrade to three links today!  
*Brooch – Reclaimed formica, plastic,  
925 silver, copper, brass, fine silver,  
stainless steel pin*



But weight, there's more!  
*Necklace – Reclaimed brass, ebony,  
fabric, lead weights*

Multi ring  
*Reclaimed wood, formica, sterling  
silver*



# Carol Dacre

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Temporal Reflections ...

if time has colour?

if time has shape?

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## Gathering

Gather petals and twigs in sunshine

Soak

Simmer

Extract colour



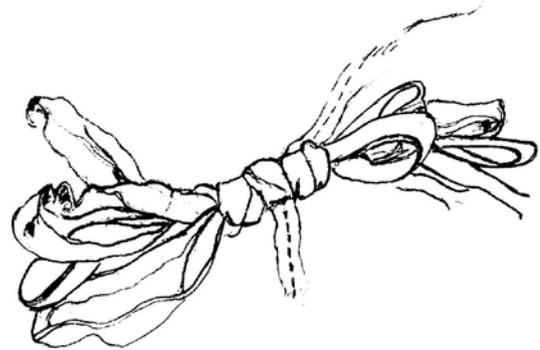
## Transforming

Cut silk

Stitch

Strategically wrap, knot or clamp

Dye



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*Haste in every business brings failures.*

*Herodotus 450 BC*



Temporal Locket  
*Cast and formed brass, silk fibre and eucalyptus leaves*



## Noxious?

Pendant

*Watch face glass, brass, silk and gorse (Ulex europaeus) flowers.*

Tubular Brooch

Locket Brooch

*Cast sterling silver, silk and gorse (Ulex europaeus) flowers*



Left:

Gorse Necklace

*Silk fibre & sterling silver*

*Gorse (Ulex europaeus) and  
pohutukawa (Metrosideros excelsa)  
flowers*

*440mmx45mm*

Temporal Reflection Hangers

*a. Pohutukawa*

*b. Pohutukawa*

*Silk fibre and sterling silver,  
pohutukawa (Metrosideros excelsa)  
flowers*

*All hangers 350mmx80mm*

Right:

Temporal Reflection Hangers

*Gorse dots, pohutukawa and gorse,  
pohutukawa dots, pohutukawa and  
indigo, indigo*

Indigo Necklace

*Silk fibre and camera lens, indigo  
(Indigofera tinctoria)*

*355mmx300mm*

Ikat Necklace

*Silk thread and sterling silver, indigo  
(Indigofera tinctoria)*



# Karren Dale

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My work recontextualises found pieces into new narratives. I work from a social anthropological view, hoping to make new stories and imaginative scenarios whilst keeping in mind where we sit within the modern day. I make pieces unable to be replicated. I give individual personalities to the pieces I make. I enjoy making and hope the work reflects this.



Yellow brooch  
*Sterling silver, builders foam*



Blue brooch pin  
*Wood, dye, material, gold*

## Technique Description:

1. We like to have occasions
2. We like to bring along cake
3. We like to eat the cake, usually with coffee



Right:

Necklace with velvet  
*Organic material, velvet, fake pearls*

Yellow brooch  
*Sterling silver, builders foam*

Blue brooch pin  
*Wood, dye, material, gold*

Necklace with teddy  
*Organic material, wood, textiles,  
found teddy, sterling silver*



# Jacqueline Reid

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One of the benefits of study is having the opportunity to explore. You can take the time to challenge preconceptions and open your world to the new and exciting, while also nurturing established knowledge.

With excitement every piece develops, and constant in this exploration of environment and self is the accumulation of skills that make you... *complete*

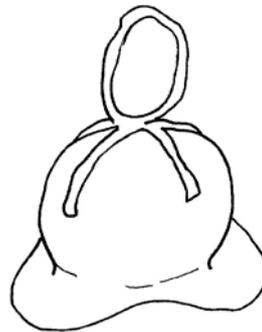
## Technique

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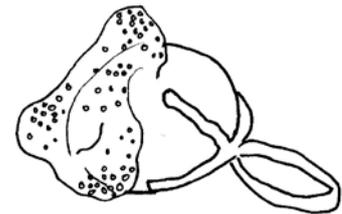
### How not to pour resin



Accurately mix resin 'by eye' and place under lamp to speed up drying.



Pour resin over object and wait. Watch a little, prod a little.



Become completely impatient and pick up. Resin bubbles and changes shape. Call it art.



Clockwise from top left:

Clay Jute Ring

*Jute, clay, sterling silver, resin, paint*

Paper Ball Ring

*Paper, resin, sterling silver*

Clay Feather Ring

*Feathers, clay, sterling silver, resin*



*Copper, silk cocoons, plastic barbs, plastic grass, thread, fabric*

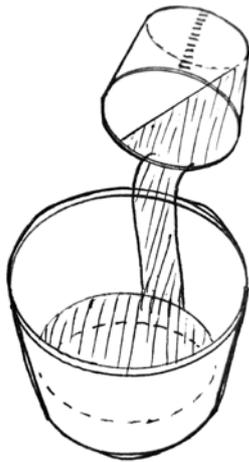
'What do you see?' series



# Anika Bingham

Looking at where we've come from, and where we are going. Taking what was traditional, and redefining. Mixing materials, splicing concepts, and capturing substances in order to mix up previous identity. Identity that's stereotypically given, yet only captures a moment in time.

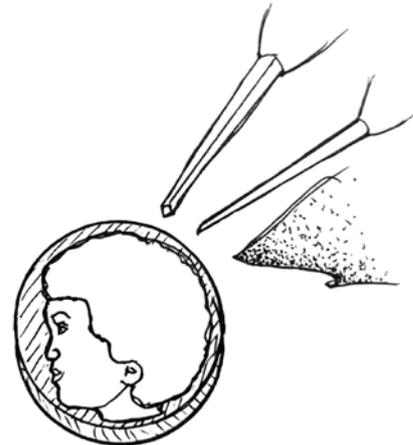
## 'Camefaux'



Step 1: Mix and pour white resin into mould. Repeat with blue resin



Step 2: Mark out profile. Roughly carve with dremel



Step 3: Refine with hand tools. Sand and polish

'Camefaux' series

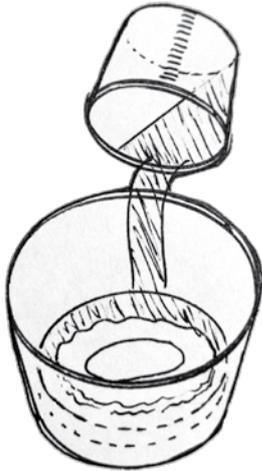


Camefaux series (clockwise from top left)  
Capeo; Camefro; Pomeo  
*Hand carved resin*

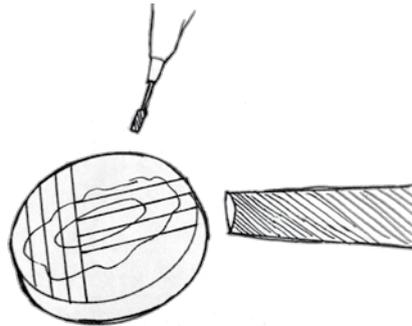
## Dyeing Fusion Series #1-9



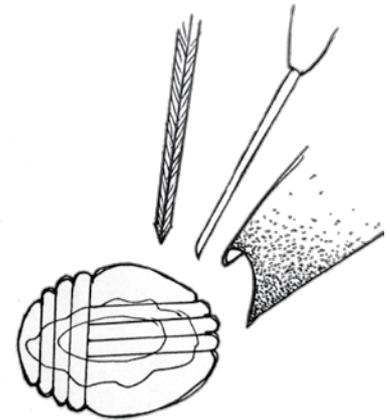
### 'Dying fusion'



Step 1: Pour white base layer.  
Place dyed antler in center, embed  
with resin



Step 2: Round edges of circle with  
file. Use dremel to carve lines



Step 3: Use files and hand tools to  
refine lines. Redye. Sand, polish



*Resin, antler*

# Becky Bliss

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Palimpsest: we all leave a trace. We might move on, but there's always a part of us left behind. Whether a memory, a thing, a photograph, a gene... creating a new layer.



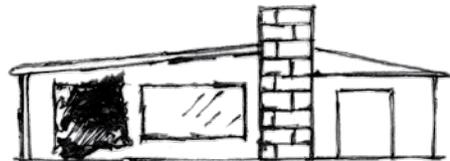
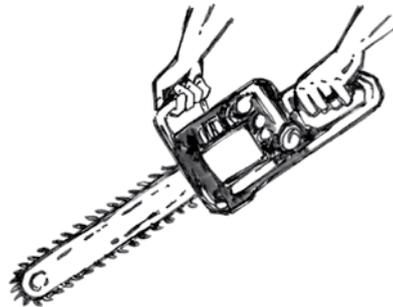
Untitled 4  
*Plaster resin, urethane, paint, silver*

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## Process

Materials: Chainsaw, goggles, house.

Find an old wall, cut out a chunk with a chainsaw, strip off paint and wallpaper, add a brooch back



Traces Series Two



Untitled 1  
*Plaster resin, urethane, paint, silver*



Untitled 2  
*Plaster resin, urethane, paint, tin, silver*

Traces Series One



Untitled 3  
*Plaster resin, resin, silver*



Untitled 3  
*Plaster resin, resin, paint, copper*



Untitled 5  
*Plaster resin, resin, paint, copper*



Untitled 3  
*Plaster resin, urethane, tin, silver*



Untitled 4  
*Plaster resin, tin, silver*

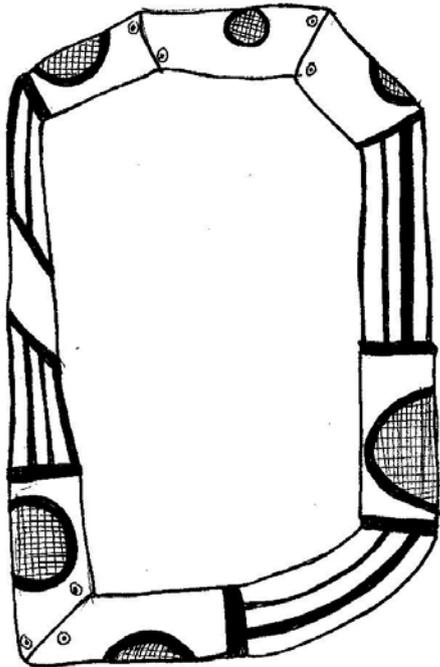
# Sam Kelly

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New Zealand is a nation loaded with cultural history around bone and jewellery. Sam Kelly searches for associations and applications that have not yet been realised in contemporary bone jewellery.

Externally we are built of layers influenced, learnt, chosen and forced on us through our culture, media, religion, government and interactions, but there is also the hidden world of our persona, paralleling the bones hidden within us.

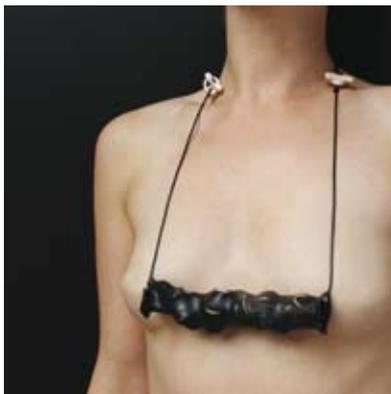
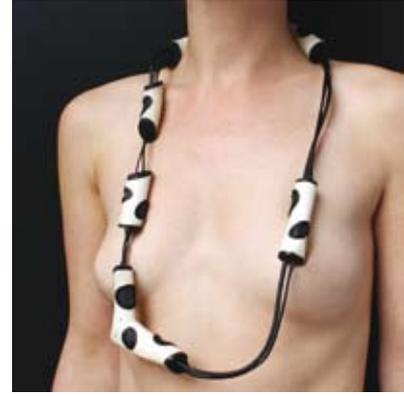
Bone provides the architectural framework of the body. In this same way, Kelly utilises each section of bone for her reflection on individual personas, building a narrative about our social projections versus our personal selves.



- Don't listen to tutors when they tell you to do sketches
- Get frustrated for two years
- Come up with the idea to draw
- Draw a piece
- Make it

Off/On series

*Bone, sterling silver, copper, paint,  
fibre optics, L.E.D lights, electrical  
components, rubber, iron sand, gauze,  
clay*



Just when I think I've got you all  
figured out series  
*Bone, copper, sterling silver, paint,  
gauze, mirrors, rubber, silver leaf, iron  
sand*

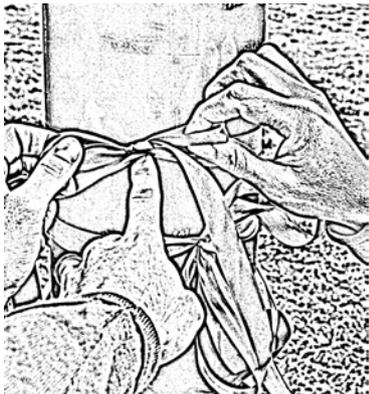




# Alison Laird

“Asking a working writer what he thinks about critics is like asking a lamp-post what it feels about dogs.” – John Osborne

The Lamp-post... tall, strong and majestic. It is the guardian of suburbia. It lights up our streets at night, watching over us, keeping us safe. Hardly noticed by the people who live nearby – unless it's not working properly... But there is someone who does notice the lamp-post, someone who pays intense attention to the lamp-post at any time of the day, whether it is lit up or not...



Translation (iv)  
*Photographic print of installation*

## Translation Series



Translation (i)  
*Photographic print of installation*



Translation (iii)  
*Photographic print of installation*



Year 3



Translation (ii)  
*Photographic print of  
installation*

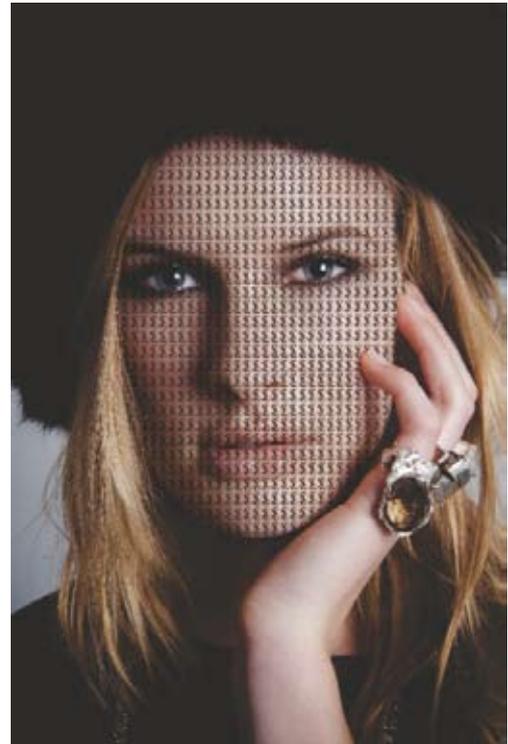
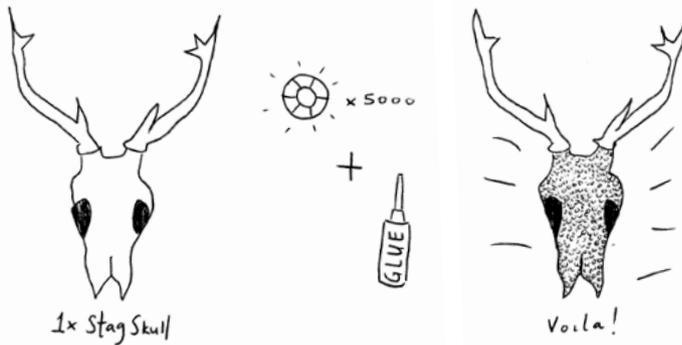
# Sophie Laurs

## WHY SL? - An Experiment in Self-Branding

The world today is saturated with logos. They mark our place in the social hierarchy and uniform the fashion world. The brand is now not only synonymous with clothing, but also with contemporary artists such as Andy Warhol and Damien Hirst. My work exhibits a satirical commentary upon the modern notion of the branded artist, playing upon the vacuous and profit driven ideals of high end fashion labels, using their brand power for my ironic devices.

## DIY Damien Hirst

Find a skull, order a shitload of Swarovski crystals, bejewel lovingly over a number of weeks whilst watching day time television. Voila!





Congratulations SL  
*Leather, resin, electroformed brass, faux  
pearl vintage necklace*



Blingbling  
*Cast bronze with 24ct gold plating*



Best Wishes  
*Leather, resin, cubic zirconia, blackboard paint, brass,  
fine silver, sterling silver*



Thank you for purchasing SL  
*Fabric rosette, electroformed brass, sterling silver, bronze*

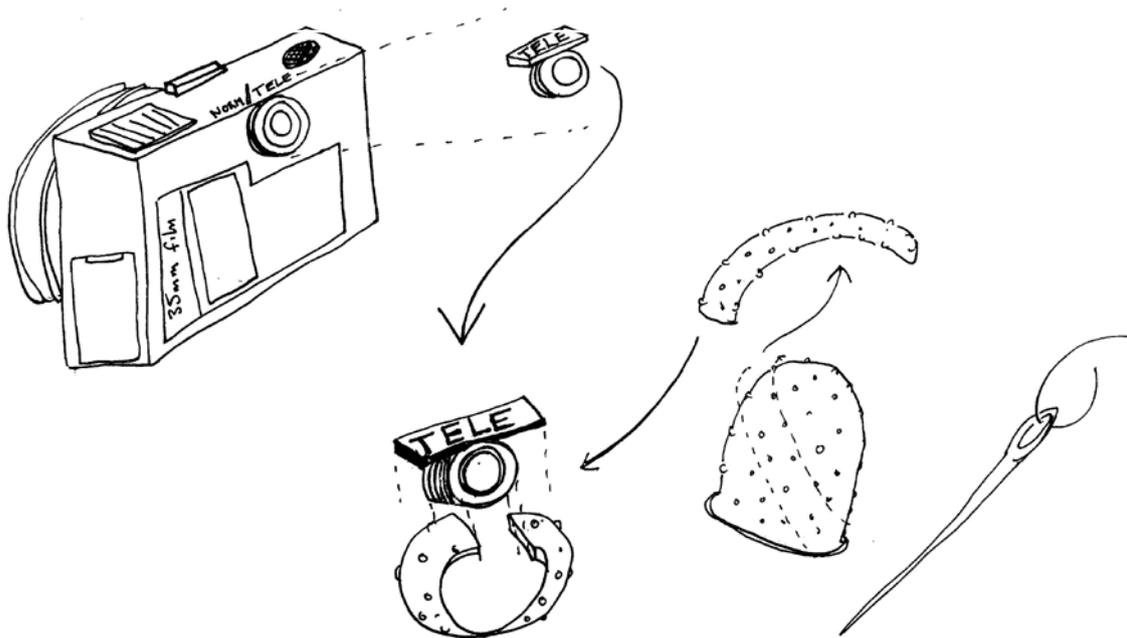
# Julia Middleton

There are recent relics of the apolcalypse of the industrial age. Retrospective formulations, curiosities that engage the imagination of a mechanised mind. These were once new things that have changed and carried us forward to a technological precipice. Now outmoded, the meaning we derive from these objects of the recent past, propels the intellect into discovery of overarching ideas, relevant to our trajectory. This is post-industrial art.

There is a hint of grand religious architecture; the Phoenician sun appears in a fragment of a speaker cone, the dialectical parallel of night in switches and ages of technology past – cast in bronze. This is the architecture of changing society.

## Process

Genetically engineered jewellery. Spliced, reformed. Look at the old outdated junk genes, cut them out, splice together the fragments and what have you got? Some new kind of monster.





Recent Relic 4, 5, 6  
*Bronze, patina, iron powder,  
enamel paint*





Recent Relic 1, 2, 3

*Found objects, enamel paint, iron powder, copper, sterling silver*





# Sarah Read

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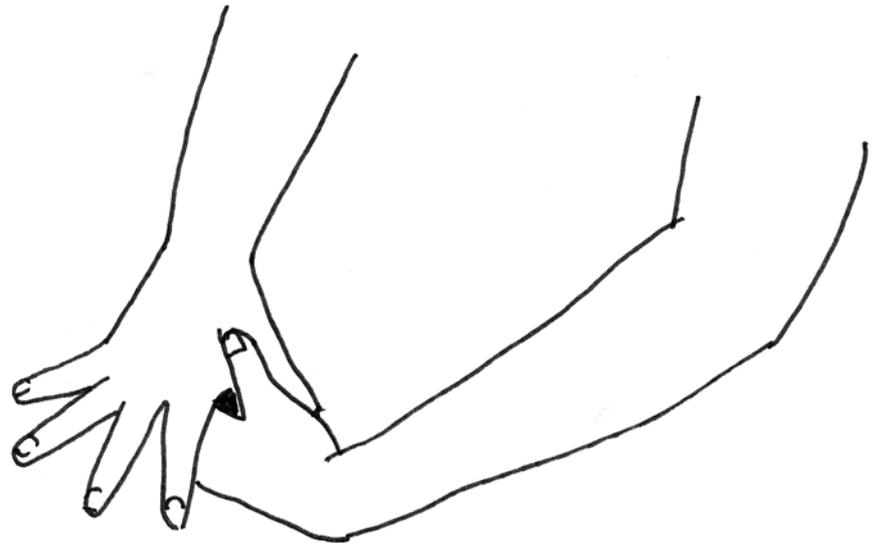
The recurring theme in my work is power and nuance in relationships. I am fascinated by the bonds we form and the way they shape our lives.

My work plays with the conventions of jewellery and the associative properties of materials to evoke intimacy in all its flavours – from protective, through symbiotic, to parasitic and beyond.

This series is about nurturing and growth; watching out for the vulnerable and treasuring the imperfect. My aim was to develop a collection of pieces that, despite being unfamiliar, would trigger our instinct to hold and protect.

## Anneal

1. Grasp the flesh between thumb and forefinger of your right hand with the thumb and forefinger of your left hand
2. Squeeze this tissue whilst slowly closing your fingers and thumb. Hold for 5 seconds
3. Continuing to squeeze, slowly open the fingers and thumb of your right hand. Hold for 5 seconds
4. Reverse and repeat for the left hand

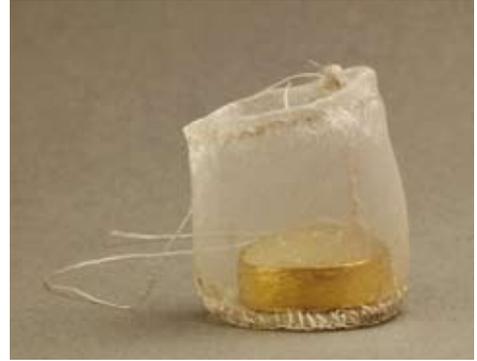




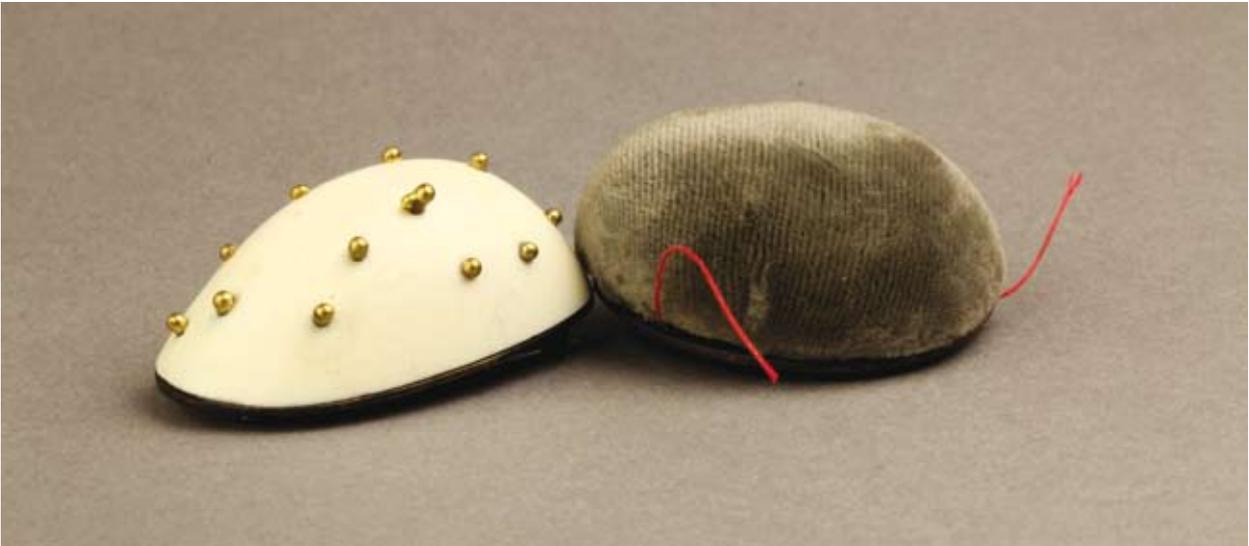
Linger  
*Resin, gold powder, iron powder,  
fibre*



Charm  
*Brass, silver*



Cherish  
*Resin, gold leaf, glass, organza, thread*



Nuzzle  
*Resin, brass, fabric, thread*



Settle  
*Rubber, glue, glass*



Cosy  
*Rubber, copper, paint, silk, fur*



Cosy (view 2)  
*Rubber, copper, paint, silk, fur*



Beckon  
*Rubber, steel, silk, paint*

Fold  
*Resin, bronze powder, fur*



Shelter  
*Balsa, paint, feather*



# Cleo Thorpe-Ngata

“If people are to prosper within the natural world, all the products and materials manufactured by industry must after each useful life provide nourishment for something new.” *William McDonough (1998)*

Intentional obsolescence is built into many of the items we buy, with nary a thought for the materials they are made of, nor what will happen when they are no longer wanted. The ephemeral nature of my work is an investigation of consumerism and disposability.

## Spinning



Spinning  
a gathering of windfalls and  
discards  
dyed with petals and leaves  
twisted, twined, spun  
a delightful tangle to wrap your  
neck  
yours ephemerally,  
xx



Purple twining  
*Pohutukawa* flower dyed silk scraps  
and thread, spun together with gumnut  
beads

Manuka star  
*Manuka seedpods spun together with possum fur  
and pohutukawa dyed silk scraps*





Eucalyptus spun gold  
*Recycled sari silk and eucalyptus leaf  
dyed mohair yarn, spun with gumnut  
beads*



Gumnut tangle  
*Recycled sari silk and pohutukawa  
dyed cotton yarn, spun with gumnut  
beads*

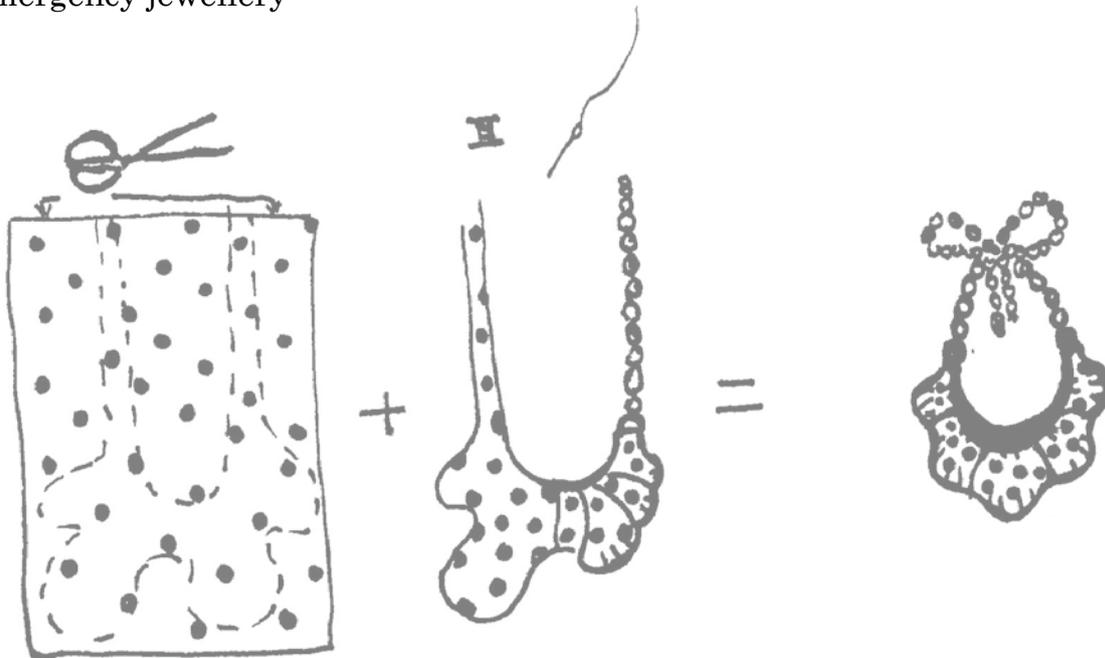
# Jessica Winchcombe

Skin, pearls, leather and silks have evocative, tactile natures. They grow, they change, they evolve through form, through folds, through dying and natural distressing.

I am fascinated by the change of a material's appearance and in this series, my materials open fresh pathways, meandering through new discoveries in layering, textures and forms, offering the viewer an experience not only visually, but also, through touch.....

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

## Emergency jewellery





Folds into form, brooch  
*Blue and green dyed leather, silver, aluminium*



To see form, object/necklace  
*Dyed leather, silver, aluminium*



Stacks and folds object/ necklace  
*Blue and brown dyed leather, plastic, copper*



Growing Form object/pendant  
*Layers of dyed leather, silver and aluminium*



To feel a form, object /necklace  
*Dyed leather, brass, aluminium*

## JEMposium: Jewellery or What

### 4-day International Jewellery Symposium: 10–13 February, 2012

JEMposium brings together experienced and emerging contemporary jewellers – as well as collectors, curators, critics and jewellery enthusiasts from across New Zealand and beyond – to attend a four-day symposium.

JEMposium's keynote speakers and invited guests will present their ideas through a mixture of formal and PechaKucha 20x20 presentations. Taking discussions on jewellery a step further, JEMposium invites audiences to translate the delivered theory into the practice by engaging in masterclass feedback workshops with internationally renowned experts: **Ted Noten (NL)**, **Manon van Kouswijk (NL/AUS)**, **Karl Fritsch (FRG/NZ)**, **Fabrizio Tridenti (IT)**, and **Liesbeth den Besten (NL)**.



Both projects funded by



HandShake is an innovative collaboration between 12 selected New Zealand jewellery graduates and the heroes that inspire them. The invited jewellery graduates have been given the opportunity to select and make work (side by side or, by distance) alongside an established maker as their apprentice.

Sydney is the first city to exhibit the work after the first 6 months of the collaboration.

Exhibition 1: 9–21 August 2011, Studio 20/17, Sydney

**Exhibition 2: 9–11 September, 2011, The New Zealand Jewellery Show, Wellington**

Exhibition 3: 8–21 December 2011, Masterworks Gallery, Auckland

The project uses new technologies to maximum effect, enabling the graduates to develop and refine work alongside their mentors in a virtual studio space with a website window.

HandShake is the brainchild of contemporary artist and jeweller Peter Deckers. At the start of 2011 Deckers invited selected graduate jewellers to name the artists that most inspire them. He then approached these distinguished and internationally-established jewellery and art icons, offering them the opportunity to act as mentors in this collaborative two-year project.

The response was an enthusiastic 'yes' from the 12 idols. The result? A lively website, touring exhibitions, a catalogue, and an exceptional learning experience for all involved.

The works resulting from the first phase of this partnership between mentor and apprentice will be shown in the first HandShake exhibition, which runs from 9 to 21 August 2011 at Studio 20/17 in Sydney, as part of Sydney Design 2011, then crosses to Wellington as the feature exhibition at the New Zealand Jewellery Show on 10-11 September 2011 and finally at Masterworks Gallery, Auckland in December 2011.

Visit the HandShake website to learn more about the project and keep track of the unfolding leaps of progress achieved by the inspired – and inspiring – apprentices:

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

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Design concept and jewellery photography: the jewellery students

Photography (page 6 and 7): Patrycja Szwarczyńska

Coordination in cooperation with Jaqueline Reid and the jewellery students

Design in cooperation with Becky Bliss

