



SPEAK

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Whitireia Jewellery Student Catalogue 2011 – 2012

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Whitireia Jewellery Students

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SPEAK

To make; to speak. Every action heard; every non-action said. Every decision like a spoken word. So to speak. Speak for yourself, speak by the book, speak out of turn, speak openly, artspeak, speak loud and clear, speak at great length, speak without inhibition, speak distinctly, speak of doing, speak in motion, speak still, speak in different tones, speak without knowing what to say, speak in contradictions, speak chance, speak and be surprised, speak excited, speak like someone else, speak your own language, speak from a different place, speak movement, always speak your mind, speak in verbs, speak adjectives, speak what the eye cannot see, speak only what I want to say, speak with unnecessary noise, speak in whispers, speak simply, speak only what is essential, speak much much more, speak deeper, speak in time, speak in a moment, don't speak at all, speak rhythmically, speak quickly, speak in objects, speak the word you most hate to say, speak; speak while doing other things, speak monotone, speak poetically, speak that which does not have a voice, speak fluently, speak in a microphone, speak with an accent, actions speak louder than words, speak nonsense, speak abrupt, speak in a different language, speak figuratively, speak life, speak in the heat of the moment, speak with humor, always be on speaking terms; speak impulsively, speak spontaneously, speak autobiography, speak many things, keep speaking, you can speak which ever way you want, speak deceptively, speak frivolity, speak an important message, speak but also listen, speak with your eyes, speak to one's memories, speak honestly, speak in a manner of speaking, speak intelligently, speak considered, speak out loud, speak with less control, speak quiet, speak opposites, speak the intangible, speak on the body, speak in material, speak your thoughts, speak your mind, speak out your hands, speak jewellery, speak volumes, speak without end.

Renee Bevan

Contemporary Jeweller and Guest Tutor

Tutor SPEAK

'The tongue, like a sharp knife... kills without drawing blood.' (Gautama Buddha)

Art that speaks sharply is called killer art.

The work from the Whitireia jewellery students in this catalogue speaks with the unique voice of each maker. It speaks of how they are supported to be independent makers without any predetermined direction. On their way they meet people who use the language of art, equipping them to join the conversation. This interaction is always on the move and like a stream, finds new ways to flow.

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In my own practice having something to say helps me find direction. It is a starting point only though, because somehow in art, communication is rarely clear-cut. At its best it raises questions – and that's the positive reality I like to be faced with. I even like to say that when I have all of the answers, art to me, will have no purpose anymore. The idea that art doesn't speak simplistically lets every person find their own reality or truth in the layers of its content.

For some people, formal readings of aesthetics override considerations of content and subject matter, but in my view, all three need to be inseparably connected to create any conversation of interest. The depth of the conversation between artist and audience depends to some extent on what the viewer brings to the conversation. Lisa Walker's brooch, *Untitled 2006 Rubbish from workshop floor*, for example, can only be experienced fully if its aesthetic and conceptual qualities are understood. As the title suggests, it's a brooch made from a pile of rubbish, but this work speaks on many levels. While for some this brooch speaks of nothing but hype, for others it offers a new connection to an accumulated language.

Such diversity speaks and calls upon the individual to act as an individual.
It is the ultimate democracy.

Peter Deckers

Whitireia Jewellery Coordinator and Senior Tutor

Student SPEAK

The year is 2011. Somewhere north of Wellington a group of students, tutors and mentors have gathered with the intention of learning to speak through our jewellery.

The past year has been filled with moments of frustration, panic, desire, passion, experimentation, trials, errors, excitement, laughter and sharing, but mostly ambition.

The following pages are filled with students' solutions to the problems we've faced. Well done beautiful people! We have done well – we have spoken our own personal truths through adornment.

Chloe Rose Taylor

Year 1 Jewellery Student

Adele Carpinter

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This piece is part of a series entitled *Landscape*. The series uses man-made materials that have been lost or discarded, then retrieved by me from local shores. They are of this landscape – as am I.

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Landscape II (brooch)
*Found steel, Nu-gold, sterling silver,
9ct gold, stainless steel pin.*
16mm x 92mm x 10mm

In the *Hostme* series
discarded materials are
transformed into precious
organic forms to be hosted
on the body.

Hostme (brooch)
Found materials, perspex, sterling silver
140mm x 60mm x 18mm



Eleanor Denton

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Jewellery is about the only art form I know of that can be wrapped in a sock for safe keeping.

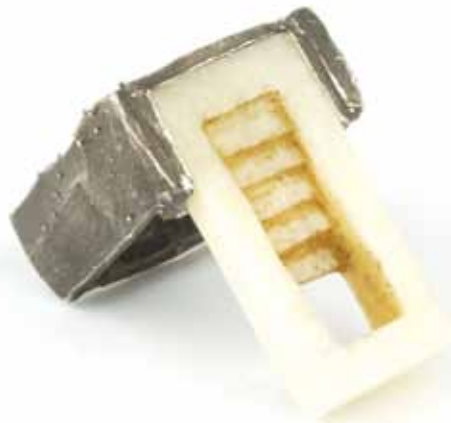
In 1951 my grandparents folded up their lives and made the journey to New Zealand from Ireland on the ocean liner *Oronsay*, abandoning their homeland and moving across the ocean to a land of hopes and dreams.

My jewellery references immigration, Irish mythology and Pakeha-ness.

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In Transit (necklace)
*Copper, muka (New Zealand flax),
greywacke stone*
350mm x 56mm x 12mm





Archaeology I (ring)
Sterling silver, hand carved cow bone



Archaeology II (ring)
Sterling silver, copper, hand carved cow bone

Sheep Amongst the Muka (brooch)
Copper, glass, muka, paper,
sterling silver, stainless steel pin
38mm x 340mm x 15mm



Tamsin Hooper

thooper3@hotmail.com

'I wanted a perfect ending. Now I've learned, the hard way, that some poems don't rhyme, and some stories don't have a clear beginning, middle, and end. Life is about not knowing, having to change, taking the moment and making the best of it, without knowing what's going to happen next.' *(Gilda Radner)*

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Not So Delicate Collection (necklace, brooch, bracelet) Copper

Bind the break II (brooch)
Slate, brass, stainless steel pin
70mm x 45mm



Bind the brake I (brooch)
Slate, brass, stainless steel pin
51mm x 58mm

Milla Khmel

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While researching travelling, the book *Alice in Wonderland* by Lewis Carroll excited me. In creating rings I introduced a mystical aspect to my jewellery by combining different materials in unexpected ways.

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Togetherness I (ring)
Recycled sterling silver



Togetherness II (ring)
Recycled fine silver



Togetherness III (ring)
Copper, sterling silver, gold



Togetherness IV (ring)
Copper, sterling silver, gold

Yozinzy Nachappa

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Unity in diversity is something I learned in my country – India. There, nature, the environment, culture, everything has a colour and essence of its own. But there are things that few want to talk about. For me, it's time we speak. What I convey through my work is a question, which seeks an answer.

Corruption, pollution, child abuse and many other problems are present throughout the world, but who cares about what's happening? Can you say 'I do'?

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Who Cares? (brooch)
*Perspex, copper, sterling silver,
 stainless steel pin*
 90mm x 50mm



A Message (pendant)
Sterling silver, synthetic cord
 55mm x 15mm

Untitled (pendant)
*Oxidised copper, Indian currency,
leather cord*
105mm x 150mm



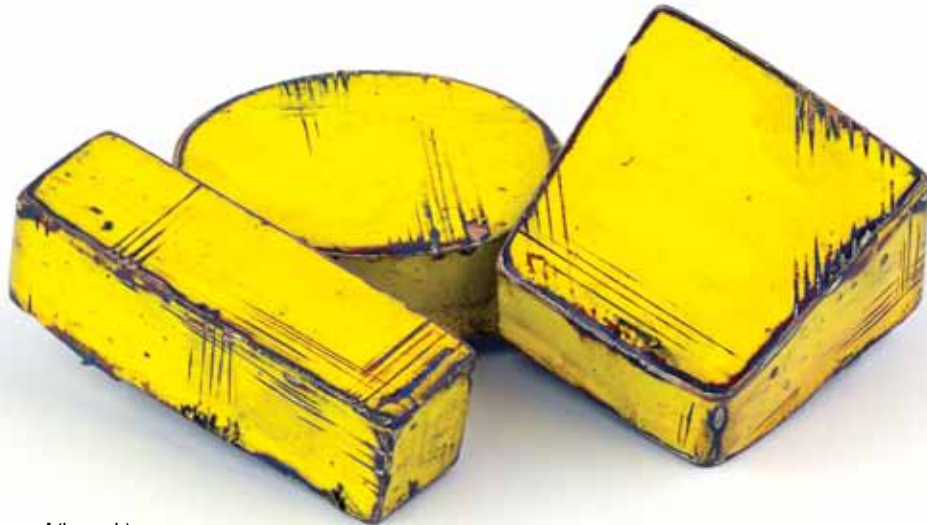
Christine Nightingale

nightingalechris@yahoo.co.nz

Perfectly Flawed

This series of work draws on memories of my Father's workshop. His storage tins labelled with multi-coloured paint, and scraps of metal lying on the ground, are reconstructed in my work as adornments for the body.

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Perfectly Flawed (brooch)

*Copper, sterling silver,
enamel paint*

95mm x 40mm x 25mm



Perfectly Flawed (necklace)
Copper, nickel, enamel paint
330mm long

Helen Punton

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'All that is necessary for the triumph of evil is for good men to do nothing.' (Edmund Burke)

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Untitled (brooch)
Sterling silver, fine silver,
epoxy putty, wire mesh
40mm x 50mm x 18mm



Baked Alaska (ring)
Sterling silver, fine silver, quartz,
enamel paint



Untitled (ring)
Sterling silver, Brass/copper alloy, wire mesh,
enamel paint



Terra (ring)
Sterling silver, lava



Medal I

Brass/copper alloy, nylon
75mm x 50mm x 15mm



Medal II

Brass/copper alloy, nylon
100mm x 40mm x 15mm



Untitled (necklace)

*Nylon, brass/copper alloy,
smokey quartz, thread, jet*
400mm x 110mm x 15mm

Jasmin Scott

www.jasminsparrow.com

I'm forever finding feathers in the strangest places. They don't stay where you want them to; they fly away, have a life of their own, break a huge amount of needles and bring blood to my fingertips. But the challenge just makes the finished piece more rewarding.

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Untitled (ring set)
Copper, rooster feathers



Untitled (necklace)
Feathers, brass
650mm x 40mm



Untitled (pendant)
Sterling silver, dyed rooster feathers
250mm x 80mm



Long Shi

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China produces many of the products in this world. The stamp on the bottom of the plates I've used says "Made somewhere in China". Using that piece to make my jewellery reminds me of home and symbolises the growing connection between China and the rest of world.

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Made by China I (ring)
Sterling silver, chinaware



Made by China II (pendant)
Sterling silver, chinaware, battery
60mm x 18mm



(facing page)

Made by China III (pendant)
Sterling silver, jute, silicone, chinaware
118mm x 130mm x 30mm



Chloe Taylor

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Through jewellery I am able to comment on the world around me. I find inspiration in the absurdity of society's ideals and take great pleasure in poking fun – using my jewellery to do so.

These works reflect my own personal optimism. The rose-tint I live my life by, the paradox of my own rationality.

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Pearls for the Stone Age (necklace)

Pantyhose, bone, oxidised copper
20mm x 390mm



Fleshing Out (brooch)

*Pantyhose, polystyrene balls,
plaster, PVA, brass*
35mm x 55mm





No Peeping in My Rose Garden (blindfold)

Pantyhose, sterling silver, resin, cotton

80mm x 410mm x 15mm



Peep-Show in My Rose Garden (monocle)

Silver, bone, resin

170mm x 45mm x 20mm

Caroline Thomas

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A family tree has many branches, a few of which will wither and die without bearing fruit. These works show that an alternate creativity can still blossom.

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Egg Grenade (ring chatelaine)
Sterling silver, resin, fluoxetine
110mm x 35mm





Phantom (brooch)
*Sterling silver, copper,
 polymer clay, flocking,
 phantom gems*
 60mm x 15mm x 25mm

Strange Fruit II (ring)
*Sterling silver, mild steel,
 polymer clay,
 cubic zirconium,
 phantom gems*



Strange Fruit I (ring)
*Sterling silver, polymer clay,
 flocking, phantom gem*

Mieke de Court

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Ordinary as a consequence of happening frequently and being commonplace.
My work celebrates the otherwise everydayness of life.

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Me One Tuesday Brooch

*Sterling silver, copper, aluminium, brass,
photograph, resin, polyurethane
44mm x 42mm x 4mm*

Sophie on Her Graduation Day Brooch

*Sterling silver, copper, aluminium,
brass, photograph, resin, polyurethane*
42mm x 38mm x 5mm







20 Year Guarantee (brooch series)

*Sterling silver, plaster resin, found textiles,
polyurethane*

55mm x 50mm x 20mm (approx size)

Amelia Pascoe

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What is it that drives us to know the truth of things; or the associated desire to contain, control, collect and categorise? I find it appealing that although at times a target (physical or otherwise) may seem tantalisingly close, some things will remain elusive. These works represent a collection of forms loosely based on traps - animal and other. So are they traps? If yes, how do they work? Who has set them? Who or what is to be caught? Why? Will they work? Would you want them to?

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Untitled (neckpiece and stand)

Wood, brass, steel, hand-plaited cord, bone

Stand: 120mm x 75mm x 45mm

Pendant: 53mm x 25mm





Untitled (neckpiece and object)
*Wood, brass, sterling silver,
hand-plaited cord, bone*
Neckpiece: 580mm
Object: 120mm x 40mm x 55mm



Untitled (brooch)
Wood, brass, steel
85mm x 190mm



Untitled (neckpiece)

Leather, brass, sterling silver, wood, linen thread
80mm x 40mm

Moniek Schrijer

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'All things are imperfect. Nothing that exists is without imperfections. When we look really closely at things we see the flaws. The sharp edge of a razor blade, when magnified, reveals microscopic pits, chips and variegations. Every craftsperson knows the limits of perfection: the imperfections glare back. And as things begin to break down and approach the primordial state, they become even less perfect, more irregular.' (*Leonard Koren*)

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Alibi (bracelet)
Brass, clay, enamel
60mm x 85mm

Ball and Chain (pendant)
Brass, epoxy, enamel, cotton
55mm x 40mm



Spades (pendant)
Brass, epoxy, enamel, cotton
60mm x 85mm



Polarizing (pendant)
Brass, epoxy, enamel, cotton
50mm x 50mm





Sleep with the Fishes (neckpiece)

Concrete, steel, cotton, clay, copper, quartz, aluminium

280mm x 335mm x 115mm.



Sleep with the Fishes (neckpiece)

Concrete, steel, cotton, clay, copper, calcite geode
280mm x 335mm x 115mm.

Camille Walton

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'Everything vanishes around me, and works are born as if out of the void. Ripe graphic fruits fall off. My hand has become the obedient instrument of a remote will.' (*Paul Klee*)

My work explores colour, texture, form, line and surface. Jewellery to me, is creating paintings and sculptures that you can wear and carry with you.





Marie Antoinette (ring)
Bronze, enamel paint, fabric, thread



Valentina (ring)
Sterling silver, enamel paint,
gem, fabric, thread

(facing page)

Gypsy Chain

Copper, sterling silver,
enamel paint, gold leaf
88mm x 8mm

Untitled (ring)
Bronze, gem



Untitled (ring)
*Bronze, enamel paint,
gem, fool's gold*





Untitled (pendant)
Copper, enamel paint, gold leaf
90mm x 40mm x 10mm.

Keri-Mei Zagrobelna

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'Ko taku reo taku ohoooho, ko taku reo taku mapihi mauria'.
'My language is my awakening, my language is the window to my soul'.
(Maori proverb)

I use jewellery as my language and speak through my hands.
My eyes hear my thoughts and translate.



Untitled

Brass/copper alloy
49mm x 63mm

Untitled
Brass/copper alloy
48mm x 60mm



Untitled
Copper
65mm x 54mm



Untitled
Brass/copper alloy
61mm x 57mm



Untitled

Copper

49mm x 60mm



Untitled

Copper

49mm x 59mm





Untitled
Brass/copper alloy
49mm x 63mm

Vanessa Arthur

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My work often focuses on the act of renewal, blurring and exploring the space between the old and worn and the shiny and new. The journey of and our relationship with materials and objects, how and why we discard one and replace it with another.

I am drawn to how we alter our surroundings, intentionally and un-intentionally. How traces of our daily lives within the city collide, often forming random collaborations, creating a constantly evolving landscape.

For Lease - Ph Mark Brooch

*Refreshed ply, laminate,
brass, sterling silver, paint*
90mm x 70mm x 8mm





**Re-set Installation,
Scaffold Necklace**
*Refreshed laminate,
aluminium, paint, brass,
sterling silver*

Re-Set Rings

Sterling silver, laminate

**Shelflife Brooch**

*Refreshed object, faux wood laminate,
wood, brass, sterling silver, paint*
90mm x 70mm x 20mm



Shelflife Brooch

*Refreshed object, laminate, brass,
sterling silver, paint*
60mm x 45mm x 10mm



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99% Preparation Brooch (This will evolve when worn)

Paint, brass, sterling silver
58mm x 58mm x 5mm



Built Up Ring

Sterling silver, faux wood laminate, paint

Carol Dacre

cjdacre.wordpress.com

'Appreciation is a wonderful thing. It makes what is excellent in others belong to us as well.' (Voltaire. 1694 -1778)

Acts of service quietly, and often invisibly, contribute to the health of our society. The 23 necklaces of the *Appreciate* series are to be gifted to people who freely help others. Those attending the exhibition nominated the recipients.

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Appreciate Necklaces

Rubus Fruticosus (blackberry) dye, fair trade silk organza, brass



Rambling (dis)course with many turns

Blind to Papa's symmetry
Forefathers stomp on booted feet
From north to south across the sea
Laden with their hopes and dreams

Cast foreign seeds over Papa's breast
Cuckoo eggs in Kiwi nest
And tangled through the supple jack
a vine of thorns with fruit of black

And planted here for beauty's sake
The spiny yellow termagants
in temperate climes proliferate
Impossible to eradicate

As the years have passed us by
Their fate and ours become entwined
Gorse shelters budding native seed
And berries us do stain and feed

If lessons taught us from the past
keep us connected to Papa's heart
As we step in our ancestors wake
The lightest footprint we will take

by Olivia Giles
(poem inspired by the *Rambling* series of work)



**Dress**

*Rubus Fruticosus (blackberry) dye,
fair trade silk organza*

10metre Arable Necklace

*Ulex europaeus (gorse) dye,
fair trade silk organza*

2metre Human Health Necklace

*Ulex europaeus (gorse) dye,
fair trade silk organza, recycled brass*

Karren Dale

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The hard and the soft of it

I wish to show you something that you recognise Even though you have never seen it before, and you do not know what it is.

56

Untitled (necklace)
*Found plastic, found material, paint,
gold leaf, lacquer, waxed thread.*
90mm x 45mm





Untitled (necklace)
*Leather, found materials, copper,
thread, safety pin*
60mm x 115mm

Untitled (brooch)*Fibreglass, leather, silver, paint*

75mm x 115mm



Time To Be Silent (necklace)

*Discarded fire crackers, clay, paint, glue, copper,
silver, glass, costume jewellery, waxed thread*
50mm x 35mm



Jacqueline Reid

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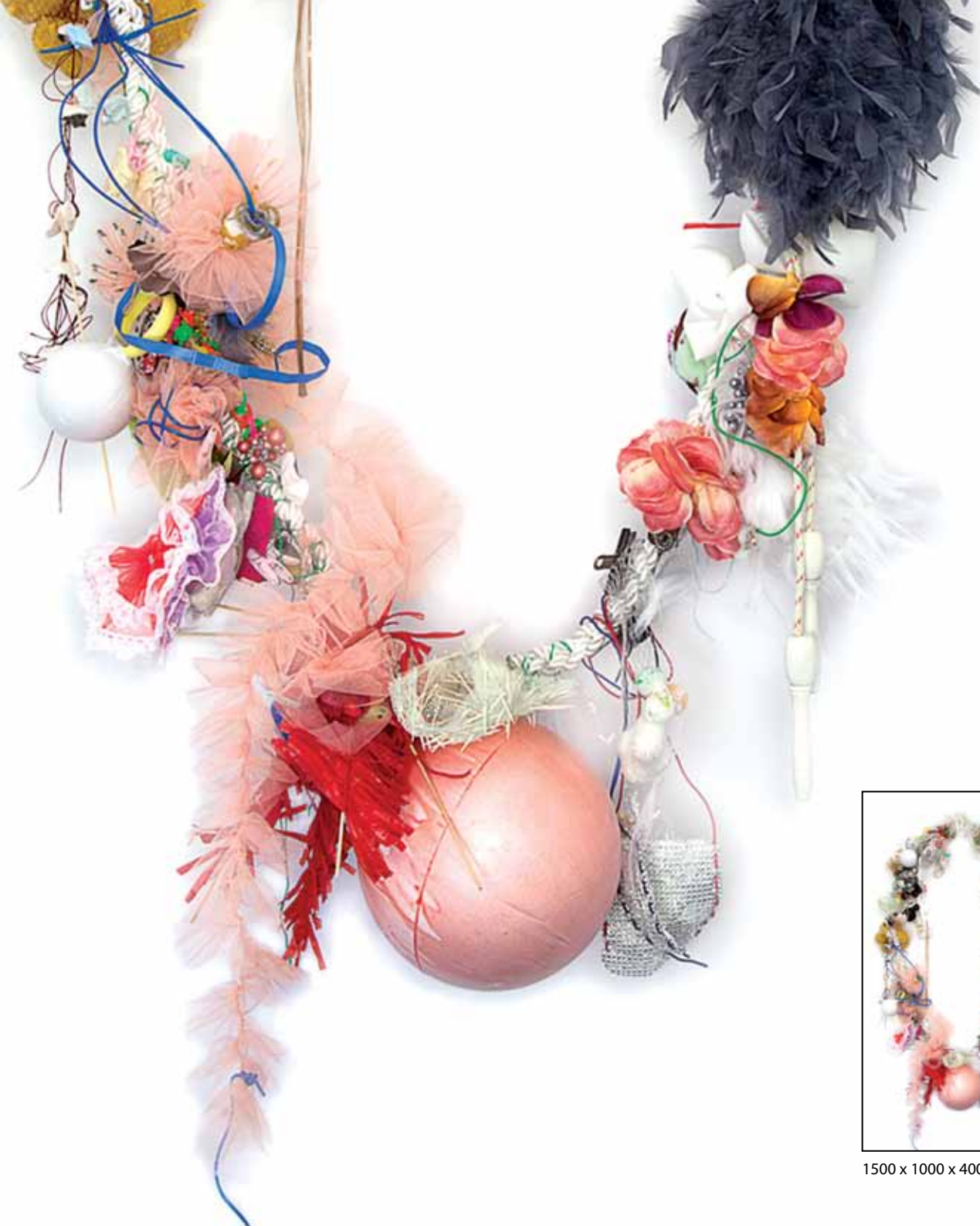
Behind every artist's work are layers of time, talent and tenacity, which are seldom acknowledged within the price.

This work represents the work behind the work. Three years of experimentation converging in one neckpiece, titled with the cost of becoming an artist - \$22,083.57

60

22083.57 (neckpiece)
Organic and non-organic materials
– excludes kitchen sink





1500 x 1000 x 400mm

A material conversation of simplicity and fragility,
spoken to evoke curiosity in the listener.



Untitled (objects)
Silicone
75mm (approx size)



Untitled (rings)
Silicone, elastic
85mm (approx size)

2011 Highlights

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2011 Student Solo Exhibitions:

Amelia Pascoe (Year 2), *Capture*, Photospace Gallery, Wellington, 8 – 30 April.

Karren Dale (Year 3), *A Conversation with Composition*, The Frederick Street Sound and Light Exploration Society (FRED's), Wellington, 14 July

Vanessa Arthur and Ryan Maynard (Year 3), *Re-Set: explorations in collage and contemporary jewellery*, Thistle Hall, Wellington, 26 – 31 July

Carol Dacre (Year 3), *Rambling (dis)course with many turnes*, Starfish, Wellington, 1 – 7 August

Amelia Pascoe (Year 2), *Shadowlands*, Photospace Gallery, Wellington
26 November - 23 December

2011 Student Group Exhibitions:

Magpie Collective: An exhibition of rings by 1st year jewellery students, Whitireia Campus, Porirua, 14 April – 12 May

The New Zealand Jewellery Show (Year 2), Michael Fowler Centre, Wellington, 9 – 11 September

Graduate Show (Year 3) Pataka Museum of Arts and Culture, Porirua, 2 December

Speak (Year 1 and 2), Backwal Gallery, Otaki, 10 – 18 December

Pop-up (Year 1 and 2), Porirua, 10 – 22 December

2011 Student Awards:

Vanessa Arthur: Whitireia Fingers Award, Masterworks Award

Amelia Pascoe: Jewellery Manufacturer's Federation (JMF) Award of Excellence

Jacqueline Reid: runner-up Whitireia Fingers Award

Other Highlights:

Auction 2011: Fundraiser for 2011-2012 Student Catalogue, Betty's Bar and Function House, Wellington, 4 November. *Jewels of Whitireia*: Online Auction, November

Carol Dacre, work published in Le Van, M. (2011). *500 Silver Jewellery Designs: The Powerful Allure of a Precious Metal*. New York: Lark Crafts (juried publication)

Carol Dacre, Animal Fibres: Art Informs Shibori. Hong Kong Design Institute.
14 December - 13 January (juried exhibition as part of 8th International Shibori Symposium)

Jacqueline Reid and Vanessa Arthur 'Best in Show' 2012, ObjectSpace, Auckland

Jessica Winchcombe and Julia Middleton (Whitireia 2010 graduates): Gallery Marzee Graduate Show, Netherlands

Sunni Gibson (Whitireia 2009 graduate): Talente showcase, Munich, Germany

Vanessa Arthur: Deblyn Artist in Residence, Toi Poneke, Wellington

Moniek Schrijer: pechakucha selected by Atelier Ted Noten JEMposium Wellington 2012



Acknowledgements

We'd like to thank the staff of the Visual Arts department at Whitireia, especially those directly involved with the contemporary jewellery programme.

We thank our tutors, Peter Deckers and Kelly McDonald, for their vision and for sharing their skills, knowledge and experience with us. We appreciate the permissive environment they've created that gives us free rein to follow our passions, find our own paths – and to learn from our mistakes.

Matthew McIntyre-Wilson has been our technician and occasional tutor and, as a leading New Zealand contemporary jeweller, has been an inspiration too. Matthew, together with Neke Moa, has also given us exposure to Maori perspectives and techniques. Brian Maher is legend for his unfaltering equanimity and his ability to make or fix just about anything.

Whitireia Visual Arts Fellow, writer, artist, jeweller and ex-student Vivien Atkinson has continued to work tirelessly to support us both in our making and development as artists, but also on a personal level through what can be a gruelling journey at times. We were delighted to have acclaimed contemporary jeweller Sarah Read join Vivien as a second Fellow in the middle of the year.

Guest tutors Neke Moa, Spring Rees, Renee Bevan and Karl Fritsch brought further richness to the course with their different perspectives on art, jewellery and making, as well as their diverse skills, knowledge and experience.

This catalogue was made possible by many donations of superb jewellery for our annual auction. These came from staff, past students and other professional contemporary jewellers – many of whom are our heroes. Their generosity in supporting us as students was deeply humbling. So we'd like to express our sincere gratitude to Debbie Adamson, Kristin D'Agostino, Renee Bevan, Becky Bliss, Warwick Freeman, Karl Fritsch, Sunni Gibson, Christine Imlay-McLean, Sam Kelly, Sophie Laurs, Julia Middleton, Peter Deckers, Cleo Thorpe-Ngata, Zak Pitfield-DeMille, Lisa Walker, Areta Wilkinson, Vivien Atkinson, Owen Mapp, Matthew McIntyre-Wilson, Neke Moa, and Sarah Read. Kim Hill, presenter extraordinaire, as our auctioneer yet again made the auction an entertaining and memorable event for everyone concerned. Thank you.

We'd like to thank our auction sponsors: Whitireia New Zealand, Nicolas Feuillatte, Betty's Winebar and Function Centre, The New Zealand Jewellery Show, and Pete's Emporium.

We'd also like to thank our classmate, Camille Walton, for organising and curating the year 1 and 2 end of year exhibition *Speak*; Michelle Backhouse and Edward Walton for making the BackWal Gallery and their lovely garden available to us for the exhibition (contact: ewalton@clear.net.nz to inquire), and Leo Walton for playing guitar so beautifully during the opening.



