

EYE-CATCH

Jewellery &
Photography
11 June —
16 July 2011

Curated by
Octavia Cook &
Warwick Freeman



[EYE-CATCH]

Jewellery and Photography



[1] **RENEE BEVAN**
Blooming big brooch
worn by Bill Riley
2008
Pigment inkjet print,
1000 x 1500mm
Courtesy the artist
Photograph by
Renee Bevan



[2] **C P BROWNE**
From White family album
c 1890s
Original carte de visite,
64 x 104mm
Courtesy Private
Collection, Auckland



[3] **AMERICAN PHOTO-GRAPHIC COMPANY**
Maori woman, moko
c 1865
Lambda digital print
from a black and white
glass negative,
205 x 105mm
Collection of Museum
of New Zealand Te Papa
Tongarewa
REGISTRATION NUMBER: A.004632

The relationship between photography and art is now a committed one; in fact, it is arguable whether art can exist without it. The artist Julian Dashper emblematically sports an artist's palette on his chest^[30] in order to dispel any confusion about his identity. Dashper circumnavigated the relationship between photography and art in his own practice. He exhibited slides of his work, alluding to the way New Zealanders, down under and off the map, experience international art – principally through viewing reproductions. Like European 'masters' some jewels are only ever seen by a handful of people. And so the photographic representation itself becomes a known and sometimes desired object. Octavia Cook, who along with fellow jeweller Warwick Freeman has curated Eye Catch, recently had herself photographed wearing her Royal Gilded Ectoplasm Brooch^[24] before it left New Zealand with a one-way ticket to Amsterdam. "I like it more in the photograph than in person," she says "That's the weird flipside of a jewel having a different life in a photograph."

Eye Catch is Objectspace's first photographic exhibition. The categories in which the photographs are grouped are porous, their borders open: jewellery in portraiture; as prop; as product line; as self portrait; as emblem; in fictional settings; as artifacts; in the news; and in time and place. Eye Catch is not a definitive collection of jewellery in photographs; it contains what Cook and Freeman caught after trawling, albeit with the gimlet eyes of jewellery practitioners.

Jewellery in Portraiture

There is a degree of riveting going on in Renee Bevan's Blooming big brooch^[1]. According to Freeman, the story goes that the unsuspecting Bill Riley was walking by the studio of jeweller Renee Bevan when she collared him, and said something along the lines of: "Wear this brooch Bill. I want to take a photograph of a man wearing it." If a photograph objectifies the subject, what does the object – or the Blooming big brooch – do to Bill Riley? Subjectify him? At the very least he and the whopping brooch are competing for some attention, and he knows it. Scale as well as attitude is downsized when it comes to the unknown Maori women wearing jewellery of the White Family^[2]. Together with her blooming corsage she is the subject of a pint-sized carte de visite photograph (2.5 x 4 inches). Made of an albumen print, the carte de visite was the first type of photograph produced on paper. Collecting and trading cards of notables – proto-typical celebs – was a nineteenth century pursuit and the European curiosity for "the other" drove a lucrative market in portraits of Maori.

The sitters in^[3] and^[4] are unknown as is their relationship with their photographer. Were they like Bill Riley roped in? The American Photographic Company was the operation and Auckland studio of John McGarrigle, who from the 1860s to 1874 photographed Maori in various outfits – in Euro street wear, in garb of their own tradition and sometimes in a puzzling catholic mix of costumery. The Maori youth is dressed in Roman toga, feathers, and a tiara. From the historic remove of 2011 it is impossible to determine just why.



[4] **AMERICAN PHOTO-GRAPHIC COMPANY**
Maori boy
1869-1876
Lambda digital print
from original negative
from a black and white
collodion glass negative,
205 x 105mm
Collection of Museum
of New Zealand Te Papa
Tongarewa
REGISTRATION NUMBER: C.010170



[5] **RALPH SELDON**
A Study of a Head
c 1920s
Lambda digital print
scanned from a black
and white photograph,
gelatin silver print,
205 x 105mm
Collection of Museum
of New Zealand Te Papa
Tongarewa
REGISTRATION NUMBER: O.019231



[6] **PETER BLACK**
Dr Diana Mason OBE,
SPUC, Wellington, 1978
Pigment inkjet print,
250 x 380mm
Collection of Auckland
Art Gallery Toi o Tamaki.
Copy of original print
enlarged, reproduced
with the permission of
Peter Black and the
assistance of McNamara
Gallery, Wanganui
From: Fifty Photographs:
the National Art Gallery,
Wellington 1982



[7] **PATRICK REYNOLDS**
Mary, Mt Victoria 1993
Selenium toned silver
gelatin print,
475 x 190mm
Courtesy the artist
From: Owners: Jewellery
by Warwick Freeman,
Photographs by Patrick
Reynolds, 1995



[8] **PATRICK REYNOLDS**
Allison, Brooklyn Bridge 1993
Selenium toned silver
gelatin print,
475 x 190mm
Courtesy the artist
From: Owners: Jewellery
by Warwick Freeman,
Photographs by Patrick
Reynolds, 1995



[9] **PATRICK REYNOLDS**
Sarah and Matthew, Grey Lynn 1993
Selenium toned silver
gelatin print,
475 x 190mm
Courtesy the artist
From: Owners: Jewellery
by Warwick Freeman,
Photographs by Patrick
Reynolds, 1995



[10]
SPENCER DIGBY
Her Excellency Lady Freyberg; 13 July, 1946
Lambda digital print from a black and white original negative, 415 x 295mm
Collection of Museum of New Zealand Te Papa Tongarewa
REGISTRATION NUMBER: B.063052



[11]
LIZ MAW AND YVONNE TODD
Self Portrait / Portrait with Face Peel
2011
Colour photograph, 445 x 364mm
Courtesy Peter McLeavey Gallery, Wellington



[12]
LEN LYE
Ann Lye, 1947
1947 / 2011
Digital print of original photogram, 410 x 340mm
Courtesy Len Lye Foundation, Govett-Brewster Art Gallery, New Plymouth

Photography, of course, is often complicit in a feint. Maori depicted as the dying, down-in-the-mouth race ^[5] was a theme which persisted until the 1930s, even though historian Jamie Belich writes in Making Peoples that there was conclusive evidence that the Maori population had by then been increasing for a generation.

WHAT TO LOOK AT?
OR MORE TO THE POINT,
WHAT DO THE
BRUTALISED LIZ MAW
AND HER PHOTO-
GRAPHER YVONNE
TODD WANT YOU TO
LOOK AT ^[11]? SINCE
ANTIQUITY JEWELLERY
HAS FUNCTIONED
AS AMULET, AIMED
TO PROTECT ITS WEARER
FROM TROUBLE OR
THE EVIL EYE. THE
AMULET BOTH DEFLECTS
AND ABSORBS THE
GAZE BY ANNOUNCING
"DON'T LOOK AT ME,
LOOK AT MY JEWEL-
LERY." HOWEVER, AS
ARRESTING AS THE
BLUE NECKLACE IS,
A FACE PEEL WILL
ALWAYS WIN OUT.

There is no diverting of gaze in the case of the distinguished Wellington obstetrician and one-time president for the Society for the Protection of the Unborn Child (SPUC) Dr Diana Mason ^[6]. She bears down on her portraitist, wearing an ensemble in shot-silk. Her earrings orbit; her OBE is lost in the boteh, and worn – perhaps willfully – on the wrong side of her coat. Mason doesn't make it easy for us to focus.

Lady (Barbara) Freyberg's sunburst brooch, on the other hand, directs the eye forthwith to one location where eyes should not be seen to go in polite company ^[10]. When this photograph was taken she was fresh off the boat, the spouse of Sir Bernard who had been dispatched to be Governor General of New Zealand. All grim resignation in this typically spot-lit Spencer Digby portrait she was perhaps already pining for "England's green and pleasant land". Digby was a much sought after Wellington society photographer.

What to look at? Or more to the point, what do the brutalised Liz Maw and her photographer Yvonne Todd want you to look at ^[11]? Since antiquity jewellery has functioned as amulet,

aimed to protect its wearer from trouble or the Evil Eye. The amulet both deflects and absorbs the gaze by announcing "Don't look at me, look at my jewellery." However, as arresting as the blue necklace is, a face peel will always win out.

Jewellery as Prop

Maw's image is in no small way discombobulating because she and her necklace look glamorous (her peel being the price of looking even better in the future presumably, right?). In consideration of jewellery's function as prop, it often fulfills a glamorising role. Yvonne Todd may indeed be taking glamour too far ^[17 & 18], but that is her point. Ann Lye is crowned and rendered ethereal by her husband's photogram ^[12], but her fly away pearls also bespeak glamour. Clifton Firth ^[15 & 16] has nothing like Lye's lightness of touch. His glam was pure Hollywood of the time. His portraits, he said, used light and shade as "an instrument for penetrating surface appearances and revealing the true and proper character of the subject". Was model Tikki Taylor inordinately inquisitive?



[13]
RICHARD ORJIS
The Golden Beehive
2010
Edition: 3/10
Photographic print, 200 x 200mm
Courtesy Melanie Roger Gallery, Auckland



[14]
RICHARD ORJIS
Bed In
2010
Edition: 1/3
Photographic print, 1100 x 1600mm
Courtesy Melanie Roger Gallery, Auckland



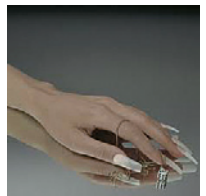
[15]
CLIFTON FIRTH
Head and shoulders of Lavender Sansom wearing black gloves and jewellery
1958
Pigment inkjet print scanned from original negative, 253 x 320mm
Sir George Grey Special Collections, Auckland Libraries
ID: 34-377



[16]
CLIFTON FIRTH
Head and shoulders portrait of Tikki Taylor (later Tikki Newman) with deerstalker hat, magnifying glass and jewellery
1966
Pigment inkjet print scanned from original negative, 253 x 320mm
Sir George Grey Special Collections, Auckland Libraries
ID: 34-428



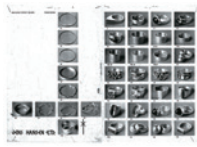
[17]
YVONNE TODD
Pipe Face Prototype
2008
Unique pigment print with collage on Ilford Gold Fibre Silk paper, 459 x 424mm
Courtesy the artist



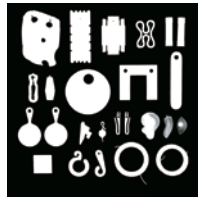
[18]
YVONNE TODD
From The Menthol Series image 1 in a series of 5
1999
Colour photograph, 380 x 380mm
Courtesy Ivan Anthony Gallery, Auckland

Jewellery as Product Line

Product shots of jewellery are far less inviting of analysis; they are blunt in their intent. In the 1960s Jens Hansen's salesman would have carted his product catalogue ^[19] from Whangarei to Dunedin leaving it like a carte de visite at jewellery shops along the way. It was a marketing tool and record for the retailer. Karl Fritsch was still obliged to send out product shots in the 1990s and he opted for plasticine as a backdrop for his jewels ^[22], as opposed to the other materials which have enjoyed periodic popularity. There was sand in the eighties and driftwood in the seventies. Jewels frequently recline on satin ^[refer 41] but contemporary jewellers will tell you that plasticine is better for standing rings up in.



[19] JENS HANSEN
WORKSHOP
Product range catalogue
c 1971
Digital scan and print,
480 x 340mm
Courtesy Jens Hansen
Workshop, Nelson
Photograph attributed
to Mark Adams



[20] WARWICK FREEMAN
Shadow board
2008
Photogram made
with Studio La Gonda,
520 x 520mm
Courtesy the artist



[21] KARL FRITSCH
Onhe title
1995
Pigment inkjet print,
290 x 400mm
Courtesy the artist

BAD PHOTO-
GRAPHY ^[21, 25, 26 & 27]
– WITH ITS CONSCIOUS
JETTISONING OF
FRAMING AND FOCUS –
HAS BEEN AROUND
SINCE THE 1990S.
WALKER (AND FRITSCH)
HAS UNLEASHED IT ON
THE FIELD OF
JEWELLERY. ITS
INTRINSIC ON-THE-
HOOF NATURE AND
HONESTY SUITS WALKER
AS HER PHOTOGRAPHY
LIKE HER JEWELLERY
'KNOWS NO FEAR'. HER
SHOTS ARE PRE-EMPTIVE
STRIKES TO THOSE
WHO WOULD QUESTION
WHETHER HER
JEWELLERY IS
JEWELLERY.

Jewellery as Self Portrait

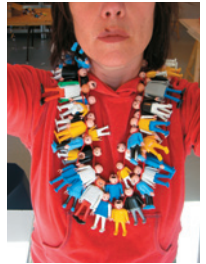
How is it that jewellers see themselves? The artist Theo Schoon ^[23] media-hopped in his career; he was a photographer, a printmaker, a carver, a maker of jewellery. From the 1950s he photographed and documented Maori design for use in his own work. He grew and carved his own gourds; by 1968 he was carving greenstone. In 1973 he wrote *Jade Country*, carefully setting up these photographs of himself, his ring and pendant, for the author shot. Lisa Walker is less studied altogether. Bad photography ^[21, 25, 26 & 27] – with its conscious jettisoning of framing and focus – has been around since the 1990s. Walker (and Fritsch) has unleashed it on the field of jewellery. Its intrinsic on-the-hoof nature and honesty suits Walker as her photography like her jewellery 'knows no fear'. Her shots are pre-emptive strikes to those who would question whether her jewellery is jewellery.

Jewellery as Emblem

Some jewellery aims to dig deep; more burrowing than bauble. Len Lye ^[28] made his 'tiki' in 1922 and it was obviously emblematic of his homeland. Emblems can be discreet. Who knows why Mr Rambotham of Levin chose to attach a tiki to his watch chain in 1935 ^[29]. The act of doing so, though, signals a relationship and seems to invite inquiry: "Ask me about this if you like, while I smoke my pipe." Emblems can also signify allegiance. That allegiance is apparent on both Sir Tipene O'Regan kaumatua, writer, orator, teacher and principal negotiator of the Ngai Tahu Settlement, with his contemporary pendant ^[31] and Hinemoa Elder of Ngāti Kuri, Te Rarawa, Te Aupouri and Ngāpuhi nui tonu, as a fashion plate in the summer of 1992 with her tiki ^[32].



[22] KARL FRITSCH
Ring um Ring
1993
Pigment inkjet print,
350 x 470mm
Courtesy the artist



[25] LISA WALKER
Portrait
2010
Pigment inkjet print,
340 x 460mm
Courtesy the artist



[23] THEO SCHOON
Self portraits made for
the author photograph
used in his book *Jade
Country*
1976
Pigment inkjet print,
composite image made
from the original slides,
280 x 300mm
Collection of Museum
of New Zealand Te Papa
Tongarewa
Courtesy Theo Schoon
Estate, Wellington



[26] LISA WALKER
Portrait
2010
Pigment inkjet print,
340 x 460mm
Courtesy the artist



[24] OCTAVIA COOK
Royal Gilded Ectoplasm
Brooch Portrait
2011
Pigment inkjet print,
594 x 420mm
Courtesy Anna Miles
Gallery, Auckland
Photograph by
Studio La Gonda



[27] LISA WALKER
Portrait
2010
Pigment inkjet print,
340 x 460mm
Courtesy the artist



[28]
PHOTOGRAPHER
UNKNOWN
'Len Lye with Robert Graves in Deya in 1968. Lye is wearing "Tiki" his 1922 carving, which Graves also liked to wear'
From: Len Lye: A Biography, Roger Horrocks, Auckland University Press, Auckland, 2001
Photograph, 110 x 110mm
Courtesy Len Lye Foundation, Govett-Brewster Art Gallery, New Plymouth



[29]
GEORGE LESLIE ADKIN
Mr Godfrey Rambotham of Levin, smoking a pipe and wearing a tiki on his watch-chain
1935
Pigment inkjet print scanned from original negative, 215 x 300mm
G L Adkin Collection, Alexander Turnbull Library, Wellington
REGISTRATION NUMBER: PA1-F-005-354



[30]
ADRIENNE MARTYN
Julian Dashper, Auckland
1987
Pigment inkjet print scanned from original negative, 255 x 255mm
Courtesy the artist
From the series: Artists' Portraits commissioned by Museum of New Zealand Te Papa Tongarewa, 1987

Jewellery in Fiction

In photographic set-ups jewellery has an opportunity to go to unexpected places, to leap frog across time and territories. Fran Allison applies the highly-developed principle of waste not want not, honed by New Zealand women in two world wars and as many economic depressions since the 1880s^[33]. In Rapunzel^[34] Ilse-Marie Erl ranges her jewellery over a body cast as a landscape, albeit a highly distorted one. The treatment has pedigree: writers of erotic literature from Victorian times and before cast the female body as a lush setting. It's a formidable climb to and over Rapunzel. The jewellery is central to the photograph: it just happens to be made of hair, with all that implies fetishistically-speaking. That Erl's piece attaches to the neck confirms it as jewellery.

Staged in the supermarket aisle devoted to cleaning products a woman wears jeweller Pauline Bern's medals^[35], in recognition presumably for services to housewifery. Bern aggressively declares her domesticity and that she deserves 'decoration' as does Mary Curtis^[36]. When doing the housework there is no reason why a woman should not wear her jewels, which if they are made by Curtis owe much to the female domestic arts. In the 1950s magazines abounded with similar images (minus the knowing look) of well-turned out women apparently happily caged in the 'burbs.

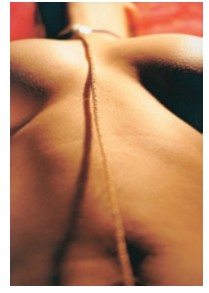
Anna Wallis also gets out and about – she wears a ring of her own making on the piste^[37]. Or not. The photograph of the jeweller was cooked-up with her collaborator Sean O'Reilly. Wallis, an alpine enthusiastic and frequent visitor to Nepal, makes the point that jewellery can be sporty and sportive. Other photographs in this series have her and a friend golfing and playing tennis while adorned, subtly marketing their jewellery to adventurers. Nike Inc. runs similar ad campaigns utilizing the imprimatur of sports stars.

Octavia Cook goes home^[38]. She poses in her parents' lounge, in the house in which she grew up. She doctors the setting, however, importing a mirror (a wedding present) and a print of a palace in Jaipur (where she has visited), placing them among her parents' snaps of grandchildren and ornaments of cats. The mise-en-scene is reminiscent of the royals 'at home'; faked for the common gaze. For Cook the photographs add a shelf life to her jewels; they freeze them in time and establish a provenance of sorts, before they take up with a new owner.

Sofia Tekela-Smith goes wandering ethnographically^[40]. The subject of Enhanced by the fragrances of your presence is one of Tekela-Smith's Pakeha friends. She has said of her work: "My aim is to be the one to take control of my own image making. I've chosen my own "noble savages" and "dusky maidens". While the pearl necklace plays a strategic role –invoking the false modesty of a black velvet painting of a 'dusky maiden', the drama of Tekela-Smith's photograph skews the association.



[31]
JIM BARR
Tipene O'Regan wearing Brian Flintoff sperm whale pendant
1990
Out take from photo shoot for Mau Mahara catalogue, Crafts Council of New Zealand
Pigment inkjet print from slide, 225 x 350mm
Courtesy Crafts Council of New Zealand Archive, The Dowse, Lower Hutt



[34]
ILSE-MARIE ERL
Rapunzel
1999
Pigment inkjet print, 280 x 420mm
Courtesy the artist
From: Les Objets du Desir artist book, self-published, Auckland, 1999, p53
Photograph by Ilse-Marie Erl



[35]
PAULINE BERN
Order of Domestic Order
2000
Pigment inkjet print, 235 x 350mm
Courtesy the artist
Photograph by Sean Shadbolt

[32]
PATRICK REYNOLDS
World Denim Advertisement
1992
240 x 345mm
From: Planet magazine, Summer 1992/93, p26



[36]
MARY CURTIS
Green necklace
2010
Pigment inkjet print, 230 x 350mm
Courtesy the artist
Photograph by Allan McDonald

[33]
FRAN ALLISON
How to make a necklace from a frock
2005
Digital print, 230 x 340mm
Courtesy the artist
Photograph by Deborah Smith

Jewellery as Artefact

A photograph of an artefact is the next best thing to owning one, something that most of us will never do. Photography's job when it comes to artefacts is to capture them.

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The artefact has its story. The auction house ^[45] features frequently as a staging post in its travels. For jewellers, auctions houses are not-to-miss destinations: they may not be in a position to bid, but they can examine and handle, which is verboten at public institutions. At some stage in its life the Air New Zealand souvenir ^[41] would have been regarded as tacky and appropriative. Photographer Fiona Pardington in flipping the tiki on its front to reveal it's behind resting on a bed of silky satin treats it as an authentic artefact of our culture.

The huia is longer gone than the airline tiki. Pardington memorializes the bird ^[42], while also acknowledging, in Freeman's words "that great jewellery tradition of putting caps on dead things". (He also notes that in clamping the bird's beak shut the jeweller has been crafty: the cap affords another end for a catch.)

The artefact has its secrets. Marie Shannon's charm bracelet ^[43] maps a traveller's journey and provokes questions about what took place in Houston, Sante Fe and Wellington? In Mark Adam's and Areta Wilkinson's cyanotype photographs ^[44] tiki reveal their DNA. In this process the photographic paper is coated with a light-sensitive ferric salt. After the print is exposed it is permanently fixed by washing in distilled water. Adams and Wilkinson made their cyanotypes at the Museum of Archaeology and Anthropology in Cambridge, England. Adams is an artist of impressive technical precision, but here he brings back home only shadowy records. The photography paper curls as cradling hands do. Of course, not everyone can read a tiki's shadow – to New Zealanders the shape is commonplace, but to those not of this place it is not.

Jewellery in the news

When jewellery hits the news another kind of transformation occurs. When the Beatles touched down in Wellington in 1964 ^[46] they were welcomed with a haka and a hongi, eliciting the response from drummer Ringo Starr, "We come in peace". News photography has a mythic quality, in its capture of the dramatic moment – "the shot" – it elevates subjects to herodism, despite the playfulness of the outsized tiki.

Paua and greenstone migrated to pop-culture when the king of Hobbion ^[47] wore paua to the motion picture equivalent of the Olympics, and the wizard Gandalf (AKA movie-star Sir Ian McKellen) wore greenstone, telling a journalist: "You can't buy it for yourself. Somebody has to give it to you."



[37] **ANNA WALLIS**
Untitled
1998
Inkjet print, 212 x 205mm
Courtesy the artist
From exhibition: Sports:
Jewellery installation,
by Anna Wallis and Sean
O'Reilly, Kokomo
Haircutters, Auckland,
1998
Photograph by
Muay Parivudhipongs



[38] **OCTAVIA COOK**
Cook & Co Dynasty
(an Amalgamation
of Pedigree) Ivory
2009
Pigment inkjet print,
354 x 294mm
Courtesy Anna Miles
Gallery, Auckland
Photograph by
Edith Amituanai



[39] **OCTAVIA COOK**
An Inheritance of
Monumental Sentiment
2009
Digital print,
419 x 289mm
Courtesy Anna Miles
Gallery, Auckland
Photograph by Edith
Amituanai



[40] **SOFIA TEKELA-SMITH**
Enhanced by the
fragrances of your
presence
2004
Edition: 1/8
Photographic print,
1545 x 1250mm
Courtesy the artist and
John Leech Gallery,
Auckland
Photograph by
Studio La Gonda



[41] **FIONA PARDINGTON**
Plastic Tiki
1999-2000
Silver gelatin print,
544 x 412mm
Courtesy Damian Christie
Collection, Auckland



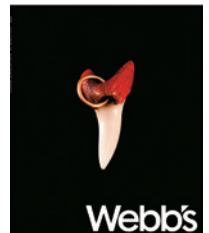
[42] **FIONA PARDINGTON**
Huia beak and claw
(male) provenance
unknown, Okains Bay
Museum, Banks Peninsula
2002
Silver gelatin print,
544 x 434 m
Courtesy Haru Sameshima
and Moyra Elliot
Collection, Auckland



[43] **MARIE SHANNON**
Travel
1993
Silver gelatin print,
selenium toned,
424 x 538mm
Courtesy the artist and
Sue Crockford Gallery,
Auckland



[44] **MARK ADAMS AND**
ARETA WILKINSON
Cyanotype photographs
made at the Museum
of Archaeology and
Anthropology,
Cambridge, UK
2010
Cyanotype photographs,
460 x 460mm framed
Courtesy the artists



[45] **WEBBS**
Auction catalogue cover
March 2011
215 x 255mm
Courtesy Webbs
Photograph by Hum-
phrey Tait, design by
Emma Rosenburg



[46] **MORRIE HILL**
The Beatles arrive in
Wellington on June 1964
Pigment inkjet print from
scanned negative,
325 x 485mm
Morrie Hill Collection,
Alexander Turnbull
Library, Wellington
REGISTRATION NUMBER: F-71857-1/4



[47]
NZ HERALD
Paua and greenstone
outshine diamonds
March 26, 2002
Newspaper cutting,
290 x 230mm



[48]
AARON SMALE
Te Arikini Dame Te
Atairangi Kaahu wearing
Areta Wilkinson brooch
2006
205 x 275mm
Mana Magazine, June-July
2006, Issue 70, p32



[49]
NZ HERALD
Winifred Atwell seated
at a small, circular table
displaying jewellery
1955
Pigment inkjet print from
original negative,
220 x 300mm
NZ Herald Archive,
Auckland War Memorial
Museum
Photographer unknown

Trinidadian pianist Winifred Atwell^[49] was a hot property on the international entertainment circuit in the 1950s before settling in Australia. Her personal style was described as "dazzling"; she was the female Liberace. Atwell was photographed by the New Zealand Herald in 1955 fingering some of her bedazzlers.

Jewellery in a Place and Time

Ethnographic photography posits the image as truth. The subjects of anthropological inquiry in the 19th century^[51] often hung in private libraries, legitimising and soft-peddling their erotic nature^[50].

Noble-savage imagery resurfaced in the 20th century in a photograph of an unknown hunk displaying a Chris Charteris breastplate^[52]. The photograph hung in an exhibition at imperialist headquarters, the British Museum, where some viewers would have been hooked by its romanticism and earnestness. In 2000, aided by sepia tones and costume, Pacific Island artists and jewellers Niki Hastings-McFall, Chris Charteris and Sofia Tekela-Smith^[53] and photographer Lizzy Leckie put their tongues firmly in their cheeks in a response to the loaded visual grammar of the previous century. And finally, in as much as any photograph can be read as true, and despite the colour seeming brighter than real, Glen Jowitt's photograph^[54] is pretty much what you see. A school girl attends the celebrations of Tongan King Taufa'ahau Tupou IV's 85th birthday wearing a necklace made of pandanus seeds.

Frances Walsh

FRANCES WALSH IS AN AUCKLAND BASED ADVOCATE AND WRITER.

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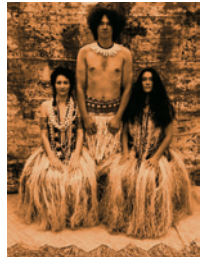
Private lenders: Damian Christie, Haru Sameshima and Moyra Elliot.

The Pictorial Collection staff at Te Papa, Auckland Library, Auckland Museum and The Alexander Turnbull. And especially the jewellers and photographers represented in the exhibition.

Supported by Museum of New Zealand Te Papa Tongarewa



[50]
THOMAS ANDREW
Woman wearing beads
1890 - 1910
Pigment inkjet print from
a black and white
negative, 205 x 105mm
Collection of Museum
of New Zealand Te Papa
Tongarewa
REGISTRATION NUMBER: O.001020



[53]
**CHRIS CHARTERIS,
NIKI HASTINGS-MC-
FALL, SOFIA TEKELA-
SMITH**
1 Noble Savage 2 Dusky
Maidens
2000
Pigment inkjet print,
842 x 624mm
Courtesy the artists
From the exhibition:
1 Noble Savage 2 Dusky
Maidens, New Zealand
and Australia, 2000
Photograph by
Lizzy Leckie



[51]
THOMAS ANDREW
Portrait of an unknown
Samoan man
1890 - 1910
Pigment inkjet print from
a black and white
negative, 205 x 105mm
Collection of Museum
of New Zealand Te Papa
Tongarewa
REGISTRATION NUMBER: O.001088



[54]
GLENN JOWITT
Tonga High School
student
King Tupou IV, 85th
Birthday, Nuku'alofa,
Tonga
2003
Cibachrome,
584 x 404mm
From: Pacific Pattern,
Susanne Kuchler &
Graeme Were, Thames
and Hudson, London &
New York, 2006



[52]
CHRIS CHARTERIS
'Kouma' Pounamu
Breastplate
2009
Pigment inkjet print,
165 x 165mm
Courtesy the artist
From the exhibition:
Continuity and change:
cultural dynamism in
the Modern World, The
British Museum, 2009
Photograph by
Lizzy Leckie

[55]
**VARIOUS ENGLISH
JEWELERS**
Selection of brooches,
loquets and pendants
with photographs
Nineteenth and early
twentieth centuries
Gold and silver, with
enamel, garnet, paste,
pearl and turquoise
Courtesy Private
Collection, Auckland

