

JEWELLERY OUT OF CONTEXT

An exhibition of New Zealand artists



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Open 7 days



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Jewellery Out of Context (JOC) is an exhibition of 24 submissions created by 31 New Zealand artists (immigrants, emigrants, migrants, and natives to New Zealand). The exhibition was held at the Muse, Ultimo, Sydney in early 2006. The artists explore the relationships and transformations of jewellery in its wider context.

The JOC brief is open-ended, with the aim to reveal and unravel the many facets related to the formation and organisation of the jewellery discourse. This exhibition aims to provoke the jewellery community by deconstructing and reassembling its most elementary principle—‘made to wear’. Instead this exhibition is put together as a playful token for its own centralised existence, like: *‘jewellery’ has a good look to itself, or ‘jewellery’ dresses up for its own party.*

The motivation to include in the ‘call for entries’ multi-disciplines relates also to the aims of the 2006 Jewellers’ and Metalsmiths’ Group of Australia (JMGA) theme, which is *‘to take makers, collectors, critics and thinkers out of the comfort zone of their normal environments and place them ‘on location’; a hypothetical site where speculation, inspiration and the accidental can emerge and diverge, questioning the place of the production of meaning and the meaning of production’*. In the JOC exhibition a combination of the craft, design and fine art practices can be detected side-by-side, the cross-breeds and the purebreds.

This exhibition has no format, other than to celebrate jewellery and its related world. What is precious and what is non-precious seen through the eyes of artists will transform relationships and positions of normality. It is made special by the reflection of who we are and what we like to be. This exhibition invited artists to look beyond, but not away from the phenomena of object ornamentation and object psychology. Trends and fashions occupy the object maker in its transfixed craft art practice, which is shared closely but not exclusively by the fine art temperaments.



Combining the art and design practices with its craft linkage, presented with and by each other, with no particular hierarchical order, will open up debate about both practices and provide opportunities for new ideas. The aim was to include and provide possibilities and opportunities for experimentation and creative partnership among the JOC artists. The functionality of the object and its occupied (small) space expand on the notion of psychology of proportion and onto the psychology of the owner and the onlooker. Bringing-in bigger scale workers (sculptors and set designers for example) in the big space of the Muse will further deconstruct the way jewellery has been (re)presented.

The JOC curators’ interests and their own practices evoked the combined ideology. Their partnership formulated the following statement:

*The exhibition title – **Jewellery Out of Context (JOC)** – reveals the curatorial position and the curators’ question for ideas that re-appraise, reconsider and extend the field of jewellery. This formed the basis/brief for original and innovative proposals and has been the criteria for selection.*

This exhibition is asking its artists to examine the ‘jewellery phenomenon’, and the surrounding discourse and to reappraise it through the process of creative interrogation, intervention and ‘re-contextualisation’.

By mirroring or reflecting on the relationship between what ‘is said about jewellery’, ‘how it is described’, and what the expectations are of such a constraining descriptor, a more discursive investigation can be opened up and new conceptual issues considered.

PETER DECKERS (*Curator*)

INTRODUCTION

Your Place or Mine: Jewellery Out of Context

The production and reception of craft in the twenty first century occurs within a significantly changed creative context. The practitioner knows that technical knowledge alone does not contribute in major ways to cultural change and that challenges to aesthetics, symbolic and utilitarian functions are useful tactics to engage in a broader critique. While there are still many valuable activities that reflect twentieth century design principles, style, and technical expertise, an opening out of the field has seen groups of artists raising the profile of contemporary practices within the field of the applied arts. These individuals are well aware of discourse that attempts to canonise and marginalise and have by necessity become exponents of a more inclusive interdisciplinary (and more subversive) approach

The exploration of a wide variety of stylistic and conceptual possibilities alongside renewed critical debate has resulted in a seismic shift of production (and perception) in contemporary New Zealand craft. While the visual and applied arts no longer have immutable boundaries—no one definitive stance—craft has taken a great deal longer to find its place, its conceptual niche within contemporary practice. The popular truism that modernism reinforced the devaluing of the field and postmodernism made the art/craft divide irrelevant is still contentious territory for many.

‘The salient points of postmodernism—to decentre the subject, to deemphasize the object, to mix forms and disciplines for the sake of disruption at times and to liberate form itself at others—have dramatically changed the ways in which students see the world and how they approach their work.’

— Carol Becker: *Zones of Contention*, 1996



Those artists who determinedly engage at a conceptual level have few opportunities to explore contexts other than what they have known, or possibly what they are known for. Despite the recognition gained and the advanced level of research and production reached, what is expected of them from the professional world is far from provocative, challenging or experimental. There are artists in New Zealand who have been able to keep a ‘foot in both camps’ and show installation work in public museums at the same time as engaging in the production of objects for the market place, but mostly their activities have been kept separate and inviolate. Once an awareness of the potential to direct one’s own research is formed (and to subvert that of others), so too is the understanding that there must be shift from production to knowledge.

It is this domain that *‘Jewellery out of Context’* is firmly situated and where questions of the transgressive possibilities of jewellery can be raised, where individual aspirations can be extended and how, by adding narrative, subjectivity, lyricism and allegory, the viewer is invited to add to the context and meaning of the exhibition.

DR CAROLE M SHEPHEARD (*Curator*)

ANDREA DALY 10

The ex-voto (sticking plasters) can be decorative or allow the wearer to take part in their personal moment of penance when removing them from a hairy patch of the body: they then function as your own Memento Mori displaying body detritus and yet possibly hold the key to your resurrection through the attached traces of DNA.

ARTI SANDHU 12

Haar-shringar Jewellery concepts for the ‘modern’ Indian woman, where animals, lamp posts, scooters, rickshaws and other images (all taken from Delhi’s chaotic roads) hang off a tangled network of electricity cables all illustrated combining photography and textile craft techniques to form a collection of (un?)-wearable necklaces and brooches.

CHELSEA GOUGH & GABBY O’CONNOR 14

Jewels grow and spread like an untamed virus, not on our adorned selves, but on the very objects that we fill our homes with....

COLLEEN ALTAGRACIA, ROSS MALCOLM & CAROLYN MILBANK 16

If your beads could talk what stories would they tell?

DEBORAH CROW 18

Bling, bling! Mirror boxes present jewellery items as objects of desire.

EMILY BULLOCK 20

Continuing my interest in isolating parts of the body, I re-appraise the line between clothing, decoration, theatre, adornment and art.

FRAN ALLISON 22

How to...make a rabbit from a sock...make a necklace from a frock is about the handy habit of recycling. It is part homage to the domestic crafts of the past and in part homage to the need in all of us to make and wear decorative objects.

GINA MATCHITT 24

My current work translates well known brands, both local and international from English to Maori, the logos made of beads, are attached to designer/kitsch bags are comments on the relationship of language to economic power.

H&M 26

*COLON-DASH-CLOSING BRACKET
Just passing thru, cause my most satisfying relationship is with my cellphone :-)*

ILSE-MARIE ERL 28

A number of imprinted sterling silver fetishes climb up a wall and keep getting rearranged by jewellery lovers to tell different stories.

JASON HALL, HARU SAMESHIMA & JAMIN VOLLEBREGT 30

Bone Stone Shell is an installation which brings together furniture, jewellery and photography to historicise the way in which indigenous materials were invested with preciousness, and adopted in a narrative of national/local identity that was a key concern for jewellers in the 1980s in Aotearoa.

JENNIFER LARACY 32

A digital photographic piece highlighting the propaganda and commercial allure surrounding jewellery and the decay and degeneration of these ideas within contemporary jewellery today.

LANG EA 34

Romancing the stone is a collection of ten short personal stories behind ten precious stones. The stories illustrate survival, humanity and cultural identity, captured on a DVD format - within the realm of a visually, abstract documentary genre.

LÉOLA LE BLANC 36

The Route of all Evil is an interplay between issues of ornamentation, narcissism and hedonistic characteristics related to the body.

LISA WALKER 38

A collection of about 200 handmade objects consisting of jewellery and pieces that may become jewellery.

NIKI HASTING McFALL 40

Brooches made from luminous glow-in-the-dark plastic flowers embellished with beads and objects I have collected over the years. Fabricated from children’s toys, dust-gathering paraphernalia that ‘may come in handy some day’ and other non-precious materials these works engender delight or nausea with not much middle ground in between.

PIPPI TETLEY 42

Playful interactive jewellery displayed to challenge traditional notions of the place of jewellery in art.

RENEE BEVAN 44

The artist challenges and reconsiders traditional jewellery objects through examining their myths and traditions; transforming these objects into contemporary artefacts that fabricate and displace authenticity and histories.

SANDRA BUSHBY 46

Moving through craft practices from goldsmith to embroidery I have used the hand craft of embroidered stitches to recreate historically innovative Tiffany jewellery designs.

SHELLEY NORTON 48

The artist looks at culturally constructed stories of what jewellery should be, exploring along the way how we make meaning. By using the discarded wrappings of the desired object, grow unbridled and unfettered thoughts.

STELLA CHRYSOSTOMOU 50

HOLE investigates the power and meaning jewellery exerts through its absence.

TONY DEGOLDI & GRANT CORBISHLEY 52

“Yee Haaa! Howdy partners! “Dressed to Kill - this town ain’t big enough for the two of us!” is a collaborative project investigating relationships between production, purpose, display, documentation , performance and adornment.

TRACEY CLEMENT IN COLLABORATION WITH MELLISSA LAING 54

A Leading Role is a cheeky look at the role jewellery plays in pop culture, from B-grade flicks to Hollywood blockbusters.

VICTORIA McINTOSH 56

My Invented History combines found objects, textiles and my hair, I set about creating heirlooms to an imagined past.

ANDREA DALY**Ex-voto**

The spiritual experience belongs to a form of knowing that sits outside of the Western dogma of empirical knowledge. Neuroscientists can trace and mark brain activity as a person achieves transcendence. Information registered by the brain during this occurrence, like encounters validated by empirical science, rely on the same chemicals and neuron firings to register them and give them form in our brain.

There is a tension between that which is measurable and logical and the possibility of the uncontrollable mystical experience. We have adopted a human-centred view of knowledge that often sacrifices the mystical and mysterious. This work, however, acknowledges the human desire, whether to be found at the edges of scientific research or within transcendence for the unknown, for the existence of something greater than the individual self.

As a symbol, the sticking plaster acknowledges the human body. It conveys on the one hand ideas of pain, damage, and fragility; and on the other, protection and healing. The mundane object becomes combined with fragments of traditional religious images. An interweaving of texts begins.

The ex-voto plasters can be decorative or allow the wearer to take part in their personal moment of penance or ecstasy when removing them from the body. They then function as your own Memento Mori displaying traces of body detritus such as hair, skin cells and blood; and yet possibly they hold the key to your future resurrection through the attached traces of DNA.



Ex-voto, 2005

Sticking Plasters, sticking plasters and stickers

ARTI SANDHU

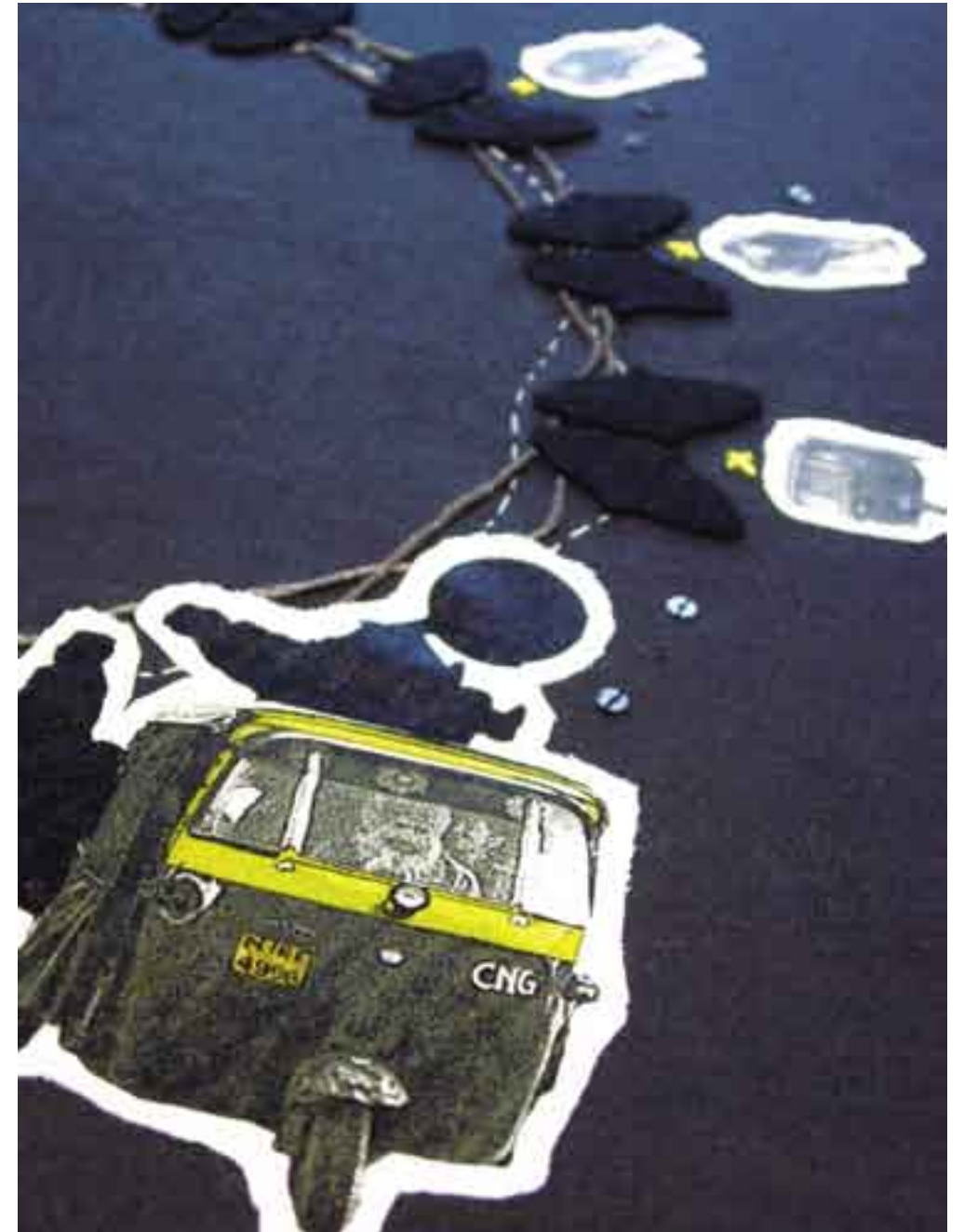
HAARSHRINGAR SERIES

Indian's are renowned for their love of ostentatious, expensive and over-embellished jewellery. While older, more traditional forms of jewellery are still popular, most modern designs focus on portraying the wealth of the wearer rather than their identity. Thus jewellery not only plays the role of decoration but is also a powerful tool in creating and maintaining class distinctions in Indian society.

The idea behind the Haarshringar Series was to defy the norms of body adornment and propose new ideas and styles for jewellery that could perhaps be seen as more accurate representations of 'modern' India. Images of India taken by the artist have been used as motifs for decoration in this series of textile pieces that combine photography and textile craft techniques to form a collection of (un?)-wearable necklaces and brooches.

Parts of lampposts, animals, scooters, rickshaws etc. form brooches of crowded clusters hanging off neckpieces made of a tangled network of electricity cables. In keeping with tradition, the neckpieces are named (like some older pieces of traditional Indian jewellery) according to their value. For example, Nowlakha Haar literally means 'worth nine lakh (900,000) rupees'.

NOW-LAKHA HAAR
(900,000 RS. NECKLACE)
HAAR SHRINGAR SERIES, 2005
*Mix media, Digital photography,
graphic collage, textile print and
embroidery on cotton-tussar*



CHELSEA GOUGH AND GABBY O'CONNOR

I THINK YOU'RE GROWING ON ME

Jewels grow and spread like an untamed virus. Not on our adorned selves, but on the very objects that we fill our homes with.

‘We are interested in the activity of jewelling, the verbs to jewel, adorn and decorate.’

Decoration exists only in the presence of a vessel/body/subject/host, the surface of which it inhabits. Like a virus, jewellery relies on other life by clinging to the forms of its host. In this work jewels are sprouting from the fibres of the upholstery, growing like fungus—erratically spreading, clinging, hugging, and blooming from the personality of their host. The lounge suite is being adorned in a matter that would more easily befit the body, rendering it unusable for its original purpose, and therefore removing the body from the work entirely. Reference is made to the obsessive nature of home/interior decoration as a means of personal expression and the relationship this activity has with the need for a comfortable, functional home.

Another aspect of the work is the removal of the usual associations that jewellery has to wealth, preciousness, status and eternity. Like costume jewellery, the creation of this work also stems from the prohibitive costs of jewels and precious stones. Both artists have a history of using cheap, readily available domestic materials in their work, often elevating the materials from their originally humble uses. The use of mundane domestic materials, and the simple construction of this work relates to ideas about childhood dress-ups, make-believe, made-up personal narratives and fantasies.

Jewellery is adornment is decoration is fantasy.



I THINK YOU'RE GROWING ON ME, 2005-2006

Furniture, pins and thread

**COLLEEN ALTAGRACIA. ROSS
MALCOLM AND CAROLYN MILBANK**

RECALL

The project began with an invitation being sent out calling for participation by way of lending a threaded, beaded necklace together with a history or story associated with it. What a threaded, beaded necklace meant varied from one person to the next. The written stories received were all quite different and varied too. A lot of the pieces had been tucked away in a drawer, rarely worn or seen but weighted by some hidden association which was not usually shared by their owner.

We would like to thank the following friends, artists and makers for their response:

Abby Parker, Ai Ling Tan, Andrew Mackintosh, Amemie du Plessis, Anne Whineray-Smith, Annie Bradshaw, Annie Hall, April, Brenda Milbank, Carolyn Murray, Clive, Dallas Malcolm, Diane McKenzie, Ema Tavola, Emma Page, Emma Powrie, Deborah Turpen, Eileen Leung, Gae Webster, Gillian Clark, Heather, Gwyn Porter, Heather Ellsion, Hungwei Chuang, J Parker, Jackie Whitmore, Jee Hea Lim, Joan, Joseph White, Judi Allan, Judy Burbrough, Julie Leach, Kate Johnson, Katie Malcolm, Katie Thornton, Kay McKenzie Cooke, Kelly Spencer, Loloma Andrews, Lynn Symons, Marie Reid, Marilyn Bakker, Margaret Hamill, Mary Clist, Mary Dawson, Mary Parker, Megan Hansen-Knarhoi, Meiling Lee, Merril Besant, Michelle James, Neil McLennan, Pam Bathgate, Pam Macfarland, Pamela Baker, Pat Bonnette, Pauline Perkins, Peter Hamill, Philip Clarke, Philippa Drayton, Rae Gibson, Raven Malcolm, Rebecca Hugnagel, Richard Orjis, Sandra Govender, Sally Richardson, Sue, Susan Cato-Symons, Sylvia Haliman, Tony Brown, Trish Anderson, Valerie Moran, Venessa McNamara, Victoria Murray, Violet Oliver and the anonymous contributors.



RESPOND-RESPONSE, 2005

Mixed media installation

DEBORAH CROWE**INDEX OF REFRACTION/SHINY THINGS THAT PEOPLE WANT**

This body of work is informed by: flicking through my friend's Harpers Bazaar magazines over the last few years, observing bling earrings worn by my students over the last few months, experiencing an all-consuming obsession after trying on a Karl Fritsch brown diamond ring last month, noticing in myself a rather unnerving growing attraction to things sparkly.

Building on my preoccupation with illusions of light and space, these mirror boxes and their contents present jewellery objects as objects of desire. Incorporation of what is now commonly referred to as things 'bling' is used to exaggerate how we covet jewellery and how the coveting of such objects can occupy limitless space in our minds and a number of social structures.

Traditionally, faceting is used to exploit optical properties of a precious stone in order to increase its appearance of brilliance. In this series of work, fabricated jewel-like frameworks reference both popular and exclusive purveyors of 'bling'. Small interior spaces are constructed, reflected and refracted to represent an infinite fantasy, an obsessive frame of mind and a self-confessed attraction and appreciation of being seduced by jewellery.

Courtesy of the artist and Vavasour Godkin Gallery, Auckland, New Zealand.



INDEX OF REFRACTION/SHINY THINGS

THAT PEOPLE WANT (detail), 2005

Mixed media

EMILY BULLOCK

Using beads and feathers I build wearable pieces influenced by theatre and sculpture, rather than traditional European jewellery techniques. As with many jewellers, the human body is my canvas: I interpret body parts as a painter would, reinterpret and do not aim to replicate them.

German jeweller Gerd Rothmann also isolates parts of the body to create works in their form. For *Jewellery Out of Context*, I have continued my work on the breast. The breast and nipple have been displayed and depicted for centuries in art history, but rarely by jewellers. In our society we hide them in the bra, yet the bra enhances them by making them bigger or sometimes smaller in order to titillate, or to imitate the youthful form. They can be taboo but are objects of constant exposure in the mass media. Only the perfect pairs are uplifting, separate and firm; my work challenges their desirable shape. It shows their beauty and celebrates the differences we have and the beauty of all bodies. I want to open an upfront debate or discussion with the viewer on this part of the body that is normally concealed.



MENOPAUSAL NIPPLES, 2005
Beads, feathers and mixed media

FRAN ALISON**HOW TO MAKE A NECKLACE FROM A FROCK**

I remember seeing an anthropologist's photograph of a New Guinean Wabag man wearing a Griffins biscuit tin on his head. I also have a memory of a child proudly wearing a lampshade to school.

How to make:

A handbag from teabags

Stilts from golden syrup tins

Puppets from sawdust

Money boxes from Milo tins

An apron from flour bags

A rabbit from a sock

A necklace from a frock

Our ability to source and wear a variety of different things is a constant delight and inspiration to me. Explorations into the interface between clothing and jewellery, use and decoration are ongoing. As Julian Schnabel says: 'I work with things left over from other things'.



HOW TO MAKE A NECKLACE FROM A FROCK, 2005

Mixed media. Photographer Deb Smith

GINA MATCHITT

Mikaere Puke translates from Maori to Michael Hill, known as the self-made millionaire with a chain of jewellery stores in Australia and New Zealand.

Matchitt plays on the associations made with jewellery such as wealth, glamour and power but also considers the ambiguities involved in making and selling jewellery to the masses. The large bag form comes from a body of work exhibited in September 2005 called 'Where Everyone Gets a Bargain'. Low-rent meets Louis Vuitton in the form of nine designer 'shoppers' made of glittering vinyl, possum fur, sheepskin and iron-on plastic beading. In Mikaere Puke, vinyl is replaced with the black velvet of jewellery cases.

Each bag with its luxurious specs features the Maori transliteration or translation of a basic retail outlet. Matchitt hones in on the local livery of the grocery, petrol, alcohol and takeaway industries. Kaitaone is Foodtown, Te \$2 Toa is the \$2 Shop, and Te Whare-whereo is the Warehouse, all of which feature alongside Hamipeka Kingi (Three Kings), Miti (meat) Kingi (Burger King) and Waipiro (rotten water) Kingi (Liquor King).

A supermarket in Tokomaru Bay where the pakeha owner has translated all store signage into Maori, was one of a number of inspirations for this collection of Maori Fendi. Matchitt wonders about the connection between economic power and control of the language and considers the possibility of Maori language surrounding everyone every day, just as French and English have in bilingual Canada since the 1970s.

Courtesy of the artist and Anna Miles Gallery, Auckland.



MIKAERE PUKE, 2005

*Velvet, possum fur, leather, fabric, leather
jean rivets, plastic beading, diamantes*

H&M**COLON, DASH, CLOSING BRACKET**

We took our lead from two contrasting socio-cultural contexts: firstly nomadic peoples, who for centuries have safeguarded their possessions and status by securing it to their bodies as jewellery; and secondly, more recent Western-orientated cultures with their fascination for ever-accelerating fads around body adornment, objects which are often used intentionally as signifiers of social positioning. Where certain objects from the first culture could be passed on for generations, in the second culture you wouldn't be caught dead with many artifacts if they were a year old. Working with this notion of the ephemeral versus the sempiternal we want to instigate questions about banality, and the mental and bodily attachment - and even coalescence - that we form with our gadgets, technological jewellery.

We bought two anonymous second-hand mobile phones and so inherited a place in unknown peoples' phone lists. We responded to those strangers txt'ing us. By using txt language with its socially determined forms of diction, we seemed to establish a certain bond and we were able to engage in a communicative relationship. The highly-coded, efficient txt language took us to a culture reminiscent of primitive, mono-syllabic grunting.

A stolen cellphone landed in our front yard. In an attempt to identify the rightful owner, we scrolled through the memory of the phone. The 'dark' material we found was of great interest to the Criminal Investigation Bureau of the Police.

This project reflects our experiences as we submerged ourselves in gadgets as body adornment against the backdrop of a rapidly developing world of mediated communication with its sometimes sinister possibilities.

H&M is a collaboration between Hanne van Beek and Matthijs Siljee.

TRUI & HOODWINK, 2005
Concrete, wax, wool, rubber, mechanical,
electronic and wireless componentry.



ILSE-MARIE ERL
THIRTEEN LITTLE FETISHES

The Skull yelled, 'I'm off the wall!' and leapt into a passing pocket. It was warm and cosy but too dark. Surreptitiously, the Skull managed to wrap around the gorgeous neck, gleefully dangling.

'Hey guys, this is the way to go! I'm jumping and jangling, the soft skin feels great and I'm seeing the world! I'm being exposed to curious company, inquiring eyes and playful hands. I'm alive!

'Last night was fabulous, plenty of action, a lot of heat, great smells and sensations. Movement and music, energy—I was really involved, vibrant and sparkling. I heard some great comments about me and felt fantastic. It beats the wall!

'Okay, your turn. I guess I'll have a breather, but I don't want to!

'So the Poodle made a dash for the next suit—a bit boring to start with but then he went on a date, and she was so impressed with me that it got quite exciting. I ended up having a great time. The suit was really happy and I might not return ...'

Back on the wall they were sad about the gap, and quite envious. They were curious about the life of adventure, comfort and company, the fulfilment of one's dreams—a destiny that the Poodle had achieved. There was a communal sigh. The Heart flung itself off the wall in despair.

'Have you seen the missing Heart?
 'or the Butterfly?
 'the Amphora?
 'any signs of the Shark?
 'or the Hand Bag?
 'the Angel Wing?
 'Did you come across a Stiletto?
 'or a Cross?
 'the Tiki by any chance?
 'the Swan?
 'or the Apple Core?'

THIRTEEN LITTLE FETISHES, 2005
Sterling silver, safety pins



**JASON HALL. HARU SAMESHIMA
AND JAMIN VOLLEBREGT**
BONE STONE SHELL

Bone Stone Shell makes reference to three moments in the history of contemporary jewellery in Aotearoa:

The first is the Rock Hound movement of the 1960s. In what might be considered a 'prehistory' to contemporary jewellery practice, local semi-precious stones were collected, polished, celebrated and transformed (however crudely) into decoration and adornment.

The second is the 1980s, a decade that opened with *Paua Dreams* (1981) at Fingers Jewellery Co-operative in Auckland, and closed with *Bone Stone Shell* (1988), a major exhibition that toured Australasia. These shows were critical in the transformation of local materials like argillite and paua into signs of a national identity which celebrated 'being pakeha' and living in the Pacific. Following the critique of preciousness sweeping international contemporary jewellery in the 1970s, local jewellers turned to materials like paua as an alternative to silver, gold and precious stones. But unlike international jewellers who were trying to do away with the concept altogether, jewellery in Aotearoa worked hard to inscribe a new sense of preciousness into local materials.

The third moment is the present, in which the complex cultural politics of Aotearoa have begun to unravel the claims of identity constructed by jewellery in the 1980s. *Bone Stone Shell* has turned into a history that some find problematic and others irrelevant. While the nature and even existence of a 'bone stone shell' philosophy is disputable, the practice of jewellery in the 1980s and its particular transformation of local materials into signs of nation and identity is now available as an ideology that can be unpacked and negotiated.

As an installation, *Bone Stone Shell* speaks to these three moments and the history they describe. Updated instructions for a polished stone coffee table published in a Rock Hound text of the 1960s, postcards from the same period, unfinished paua souvenirs, and bone carvings which are signs of unsettled identities are used to explore the various ways in which jewellery constructs identity, and the paths by which indigenous materials become major players in the national identity game.



SHELL TABLE, DETAIL 2005

European beech, American white ash, plywood, Perspex,
Māngū and Ahi Aalto Toi Māori paint, paua shell, silver

JENNIFER LARACY

RING

This ring was found on the roadside, its history unknown. The traditional engagement ring has many connotations: femininity, romantic love, fidelity, proposal, marriage, and status. These messages are fed to us through commercial propaganda that tells us how jewellery should be in regards to aesthetics, value and status. Some of these ideas no longer fit and beg to be thrown off, reworked and reappraised.

The deconstruction of this symbol not only evokes a feeling of loss on a sentimental, social level but refers to the breakdown of traditional concepts within contemporary jewellery-making.



LANG EA

ROMANCING THE STONE

Most of us have owned, if not personally then within our extended family, at least one precious stone for some reason or another, its translucent and sparkling beauty never fading to the naked eye.

Often we believe that when something is priceless then it has a valuable price tag. However, together with the wealth and power that precious stones might represent for those who own them, there are often stories and fables attached to the stones that can be more valuable to the owners than the stones themselves. It can be a story or a history, perhaps only known to the owner or a fortunate few, which makes it priceless to them—regardless of its monetary value.

We know that story-telling connects human beings to each other in emotional, spiritual and physical ways, no matter who they are or what culture they are from. We also know that by telling stories we may learn to understand the nature, behaviour, values and beliefs of others and make it easier to accept our differences and respect those who are not so similar to us.

Every culture seems to have a fascination with precious stones. People from all around the world will often go to great lengths to own one. Hence the stories and the histories behind precious stones are often ones to which we can all relate and through them, connect with each other.



ROMANCING THE STONE, 2005
Still image from the movie Romancing the Stone

LÉOLA LE BLANC

THE ROUTE OF ALL EVIL

The Route of all Evil interrogates decoration, ornamentation, and jewellery. It is a collection of partly cast individual urethane faces reflecting our notions and needs to adorn ourselves. The self having become a public object, we are what and where we are seen. Here the use of women's lips and noses serve as contemporary icons of ornamentation emphasizing our ongoing interest in manipulating of the body. These casts mimic real life in attempting and often resulting, in flawed and disastrous conclusions, to capture beauty, youth, and an ever changing formula of attractiveness. In the end the 'jewellery' object is about looking and being looked at. It is an interface for groups seeking some form of validation in socio-cultural systems based on often discrete rules of interaction.

Body adornment and ornamentation today has exceeded the mobile object. Socio-cultural evolution has not eliminated our need for embellishment as believed by Adolf Loos, author of 'Ornament and Crime', who believed that ornamentation would cause objects to go out of style and become obsolete and that it was a crime to waste the effort needed to add ornamentation. He also proclaimed ornamentation immoral and degenerate. Ornamented objects do go out of style; however, our desire for ornamentation is unwavering. Cost and time have never hindered us from coveting, using and making ornaments/adornments, which I term jewellery. Jewellery serves as a form of visual language and icon that exist within cultures as a stylized representation that society makes of itself, either nationally, parochially, politically or gender based. These icons permeate our present visual language and are understood and accepted differently by both the maker/wearer/viewer. Meaning in jewellery objects helps us localize the self in a system of social and cultural relationships. Today, we transform our bodies and re-write them into markers of self determination.

Adolf Loos: the new vision. Joseph Rykwert. Studio International, 1973, Volume 186, Number 957.



THE ROUTE OF ALL EVIL, 2005
Urethane PMC 780 Dry

LISA WALKER

This is a jewellery 'installation'. For my end of study exam at the arts academy in Munich I decided to show everything I had made in my six years of study— countless pieces—some jewellery, some experiments, some objects that may become jewellery. The academy context suited this installation.

I think that the jewellery discourse exhibition concept of Peter Deckers is a suitable context to show a similar body of work, though I struggle with that decision—in fact maybe this is the perfect place to show strong, resolved, finished pieces of jewellery that sit *unquestionably* in a jewellery context.

I have, however, decided to show my ongoing, personal discussion process with jewellery. There are unresolved and undecided moments in this installation. This is an insight into, and perhaps a celebration of, my love affairs, battles, triumphs and struggles with jewellery.



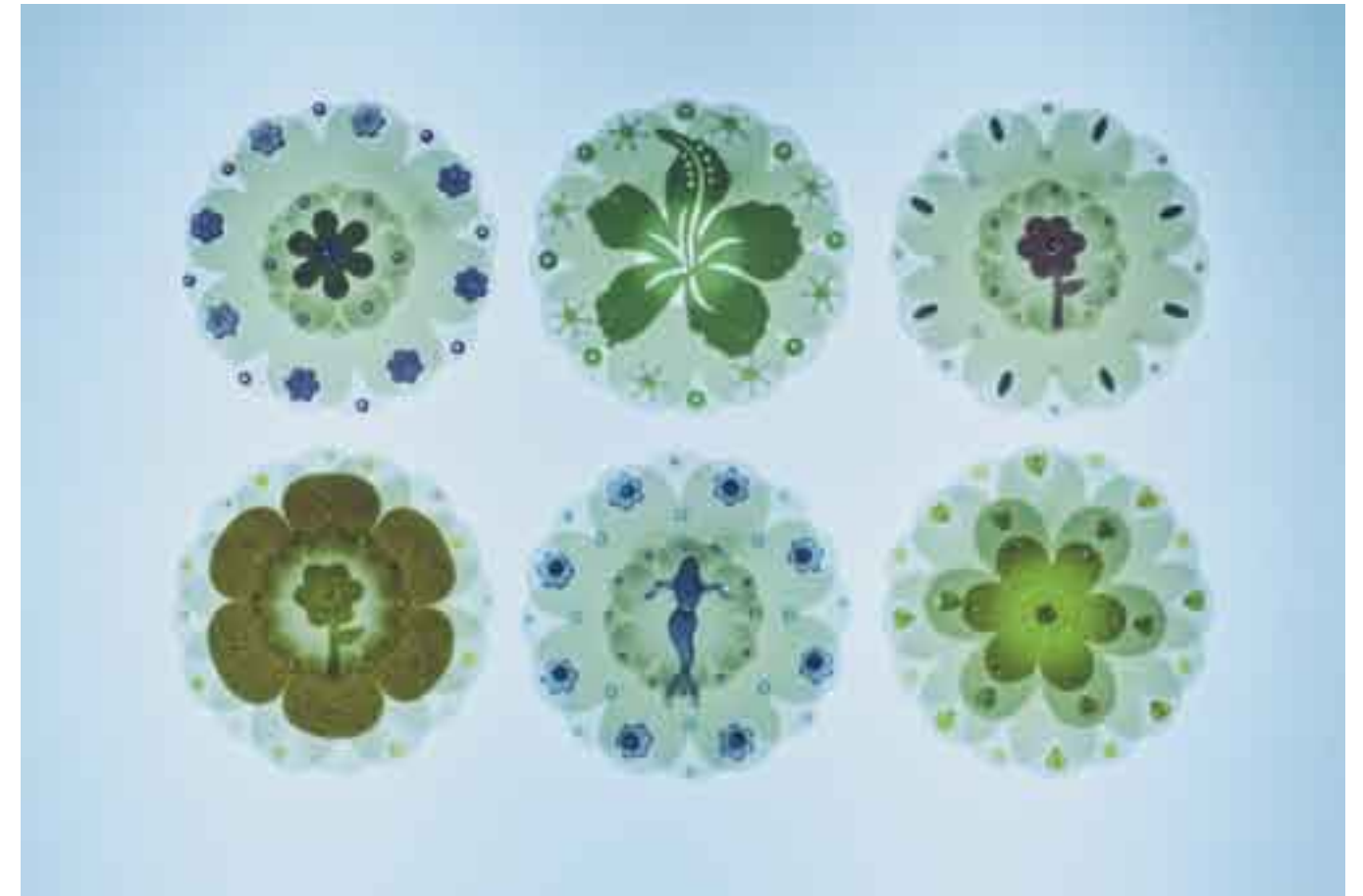
NIKI HASTINGS MCFALL

ICED VOVOS

‘Well, you only make junk jewellery’ (Maternal grandmother speaking of my work). ‘Oh yes ... well, of course—that’s the Islander coming out in you’ (Maternal grandmother’s usual response to any behaviour of mine with which she disagrees).

Whilst studying and researching Pacific body adornment, specifically the lei and breastplate forms, I came to notice two rules of lei making. One is the use of any materials or motifs that are present in abundance within the immediate environment. The other is the use of multiple repetitive units. These principals continue to inform my working practice no matter what the scale or the media I employ.

These brooches are made from luminous glow-in-the-dark plastic flowers embellished with beads and objects that have been collected over the years for no other reason than their aesthetic appeal. Fabricated from children’s toys, dust-gathering paraphernalia that ‘may come in handy some day’ and other non-precious materials, these works are the result of the dismantling of my jewellery studio and are in defiance to my original jewellery training. Ordinarily, my work is conceptually driven, and material and form follow these concepts. However, this series of work is a direct response to materials as opposed to an outcome of any conceptual approach and as such are a kind of rebellion against the way I was trained and have worked for the last ten years. They are a form of ‘anti-jewellery’ declining to use the precious, ignoring any conventions of scale, manufacture or material, and are generally received as either unspeakably hideous or splendidly hilarious.



PIPPI TETLEY

BAUBLES

People have been adorning themselves for millennia. Some of the reasons can be culture, decoration, wealth, memory, position in society, membership to a group, sentimentality, and expressing taste or individuality. People hang paintings on their walls with similar motivations. These reasons for adornment are still valid today and will be true in the centuries to come.

This work is an engagement style ring with a tapered shank and changeable ‘stones’. The ‘stones’ are resin balls about the size of a large marble. These balls are able to be screwed onto the ring shank where the more traditional diamond usually sits. When not being worn the range of resin balls are displayed in a multi-compartment ‘drawer’ that hangs on the wall. This drawer holds the balls and the ring.

The drawer on the wall plays on the fact that jewellery is commonly put back in the drawer when not being worn: too valuable to leave lying around, yet not considered worth displaying. Jewellery is a visual art form in the same league as other more commonly recognized art forms such as painting, photography, sculpture, moving image, fashion and print. Having the drawer on the wall I am extending jewellery beyond the body and beyond its traditional context by presenting it in a non-traditional manner and space.

My predominant objective is that the jewellery I create must be wearable, fun and interactive. It must also have a strong aesthetic off the body (extending it beyond traditional jewellery concerns). It is also very important to me that the wearer has a decision over the way they wear the piece. They can decide how they want to wear the piece and can change their mind and alter the work accordingly.

A note of thanks to John Tetley and Bob Hopson.



BAUBLES, 2005

Sterling Silver, Fine Silver, Resin, Found Objects, Wooden Shelf

Photographer Mark McLean

RENEE BEVAN
LOST & FOUND SERIES 2005

Reproducing and reconstructing traditional jewellery objects into a contemporary context, these pieces address issues of preservation, reproduction and the fake. By interfering and displacing their chronology, the mass-produced jewellery object now gains a somewhat fictitious sense of authenticity, individuality and antique worth. This highlights the systems used to perpetuate conventional jewellery myths and how it forms a system of beliefs surrounding traditional jewellery and its worth.

Jewellery that promises myths such as 'forever' and 'eternity' has survived when all other signs of its history have gone. What appear to be lost or discarded, fossilised and excavated, are now immortalised and preserved memories and promises. However, this is fake: all of these objects are reproductions, none are genuine, most are reproductions of new unworn pieces; few are reproductions of owned pieces. Most of these objects have no stories; the only stories they know are from the generations of objects before them—those from which they have been cast.

Utilising this longstanding history of casting as a form of reproduction, I give the indirect mass-produced jewellery object, indirect mass-produced experience, through this derivative process. Many of the pieces use the original form of attachment as the key to function; the hole within the ring and clasp, the jump-ring on the locket. Some of these pieces can not be worn, which not only highlights the making process and a continuation of reproduction, but also discusses the frustrated museum object or family heirloom, not worn but that which sits in the drawer paralysed from function.

Assuming position of archaeologist, I reproduce from that which is already reproduced, excavate false history and perpetuate long-standing jewellery myths. Subsequently the traditions of reproduction, copyright and the fake, entrenched in traditional jewellery, are utilised to reconsider and reappraise this medium.



LOST & FOUND SERIES 2005, 2005
 Silver, bronze; oxidised, gold-plated
 Photographer Mark McLean

SANDRA BUSHBY

To activate a discussion of the jewellery phenomenon I have placed jewellery out of context by presenting ideas that reassess the field of jewellery, its parameters, limitations and diversities, through the formal use of embroidery as jewelled objects.

I have moved through craft practices from goldsmith to embroidery. The handcraft of embroidered stitches is used to recreate historically innovative Louis Comfort Tiffany jewellery designs. Raised cup stitch and satin padded stitch reinterprets Tiffany's precious and semiprecious stones such as opals, sapphires and garnets, thus presenting the viewer with conflated ideas of embroidered stitches and jewels.

Each necklace and brooch object is made for a public gallery situation or an archive for a museum rather than a consumer item for personal adornment. To conceptualise this idea, I have placed the stitched objects in a make-believe retail situation reflecting ideas of personal versus public ownership. Twelve necklace and brooch objects are situated in an installation setting, referring to the concept of the Tiffany & Co retail shop. I have included make-believe retail accessories such as felt scissors, felt boxes, felt tissue paper and erased felt price tags.



EMBROIDERED TIFFANY NECKLACES, 2005

Mixed media

SHELLEY NORTON
PURE THOUGHTS, 2004

The general concept that underpins my work is the notion of meaning and how we construct it.

Manufacturing meaning is a fascinating business. In trying to comprehend the absurdity of human existence, we construct stories that both define and constrain us in what can be jigsaw-like precision.

Jewellery with its serious games of signification around wealth and status provides a huge area in which to start questioning and opening up paraspaces from which to examine these myths.

Homely knitting and plastic bags are not historically associated with jewellery. Shredded and knitted, the discarded container becomes the object.

This series observes that today's consumables are a dominant part of how meaning is constructed. In reconstructing the discarded wrappings of the desired object I am entering this conversation. Beyond the playfulness, subversive thoughts may grow unbridled, unfettered by binary opposites deep in the unconscious mind. Thoughts manifesting in colourful voluptuous curls ... pure.

PURE THOUGHTS, 2004
Plastic bags, hand knitting
Photographer Trish Mackey



STELLA CHRYSOSTOMOU
THE HOLE PROJECT

‘Where’s the jewels?’

The **HOLE** Project subjects conventional visual communication to strenuous challenge and questions the object’s usefulness as a bearer of meaning. It addresses the perceived place and meaning of the object through absence and memory in an exhibition context, and in wider social and psychological spheres. The object has a vital role in art and our exhibition experiences—what happens when the object is missing?

HOLE has three distinct parts, each addressing a different type of absence. ‘Hidden’ explores expectation and the power to withhold conferred by possession. ‘On Loan’ discusses ownership in relation to jewellery and other objects, and examines our behaviours in this context. ‘Lost’ focuses on loss, grief and abandonment, raising questions about possession and dispossession.

‘Hidden’ is represented by a series of works that are encased in a wall. These objects are inaccessible, although they are present in the gallery. The works in ‘On Loan’ and ‘Lost’ are neither present nor available. The ‘On Loan’ series consists of ten pairs of jewellery. These works have been lent to unsuspecting participants who are in turn requested to lend one of their pair. The ‘Lost’ objects are literally lost.



TONY DEGOLDI AND GRANT CORBISHL

DRESSED TO KILL, THIS TOWN AIN'T BIG ENOUGH FOR THE TWO OF US!

A collaborative partnership between Tony Degoldi (Theatre Designer) and Grant Corbishley (Visual Artist). Their focus is double barrellled. The investigation of the relationship between jewellery and violence is one, and an investigation of possible collaborations the other.

The title alludes to the relationship between jewellery/object and violence. The cowboy prepares to kill by adjusting his cufflinks and patriotic tin lapel badge. However, the violence has been pre-empted because before the fight begins these objects have been coveted as badges of honour, trophies, symbols of righteousness and sold as souvenirs.

This project began with a conversation about the designer/artists personal experiences of jewellery and costumes and how their mums created cowboys suits on the old singer. The process began by collecting relevant materials including such gems as a studio photograph of Tony's grandfather and friends dressed as cowboys taken around 1905, and a 1950s Super 8 home movie of Grant in his homemade cowboy costume. The fascination with cowboys was passed down through the generations from the pulp fiction of the late nineteenth century, the early silent westerns of Tom Mix and Hop Along Cassidy, the heroics of John Wayne films, and Lone Ranger reruns on TV. Then the late 70s arrived! The era of kids playing cowboys was gone, replaced with ray guns and laser swords.

However the cowboy has re-emerged, riding over every horizon proclaiming democracy through the barrel of a gun. The innocence of child's play has been hijacked. It seems to us that the present-day fixation of presidents to continue to present the cowboy (goody) and Indian (baddy) is a cover-up and oversimplification of the complexity of new rightwing politics and warfare.

The work was developed by first gathering a wide range of objects that had connections with cowboys, Singer sewing machines, war and child's play. The decision not to create exquisitely crafted elements was made, instead creating work where the crudeness of mass production and the historical inaccuracy of the dress-ups mimicked the 'reality'. For example, the obviously crude restaging of studio photographs and manufacture of 'trinkets' raises questions about the place of the production of meaning.



DRESSED TO KILL—THIS
TOWN AIN'T BIG ENOUGH
FOR THE TWO OF US!, 2005
Mixed media installation.

**TRACEY CLEMENT IN COLLABORATION WITH
MELISSA LAING**
A LEADING ROLE

I have been researching the role that jewellery plays in popular culture, specifically in the movies, from B-grade flicks to Hollywood blockbusters. While the general public may consider jewellery to be a marker of status and wealth, or even merely decorative, filmmakers seem well aware that jewellery is a potent nonverbal form of social communication; a symbol of identity. My DVD loop focuses on the leading role that jewellery plays in the movies.



VICTORIA MCINTOSH

MY INVENTED HISTORY

‘Adopted persons’ fantasies serve a different purpose to those of the non-adopted; they are an attempt to repair one’s broken narrative, to dream it along.’¹

A compulsive collector and hoarder by nature, my hunting grounds are the wide and varied secondhand shops of Dunedin. Often stained and marked, my treasures arrive speaking of a past life, but their origins are unknown. In this body of work I set about creating heirlooms to an imagined past. Wanting to represent both my genetic and nurtured stories, I combined the domestic objects I found with my own hair. Icing nozzles became hat pins, pastry boats became brooches.

‘...as I selected my memories, altered some events, exaggerated others, refined my emotions, and so gradually constructed the imaginary country in which I have sunk my roots.’²



1. Liffton, Betty Jean 1994, *Journey of the Adopted Self* (page 62), Harper and Collins

2. Allende, Isabel, 2003, *My Invented Country* (page 165), Harper

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