## Jewellery Community

lewellers and workshops already established by 1976 include Kohi Bosshard Dunedin since 1060's lens Hansen Gold & Silversmith workshop, Nelson 1968 Fingers Collective, Auckland, established 1974 Lapis Lazuli (Daniel Clasby, Michael Ayling), Auckland, 1975

Iuxus Workshop set up in Dunedin (Kobi Bosshard, Steve Mulqueen)

Compendium Gallery taken over by Pamela Elliott

Norkshop by Professor Hermann Jünger of Münich Art Academy, in Nelson

IMPULSE AND RESPONSE exhibition of work from Jünger workshop

Hungry Creek Craft Workshop set up

6 NZ iewellers attend JMGA conference. Melbourne Details Group formed Conference to discuss Details education proposal

Hendrik Forster workshop in Nelson

Fisher Gallery set up (becomes te tuhi the mark in 2001) Daniel Clasby's Access Workshop set up

Auckland War Memorial Museum

launches jewellery case David LaPlantz workshop

Dowse Art Museum launches monthly contemporary jewellery display, BODY ADORNMENT

Craft Design courses start at tertiary institutions oughout the countr

Details Exhibition at Auckland War Memorial Museum

Onno Boekhoudt workshor

Hendrik Forster workshop

lewellery Unlimited collective set un

BONE STONE SHELL exhibition opens (first international touring show of New Zealand contemporary jewellery)

Masterworks Gallery opens

Helen Aitken-Kuhnen workshop

Robert Baines lecture

Last issue of **DETAILS NEWSLETTER** 

Workshop/Symposium at Larnach Castle with Otto Künzli

The Crafts Council closes

whibition of current work from the ded the Larnach Castle symposium) ONTHS LATER (C



BONE STONE SHELL works and red by Te Papa Tongarewa Auseum of New Zealand

QEII Arts Council becomes Arts Council of New Zealand oi Aotearoa (Creative NZ

## Warwick Freeman's OWNER'S HANDBOOK exhibition opens at Auckland War Memorial Museum, and tours till 1996 (first solo show of contemporary New Zealand Jewellery at the Museum)

Introduction

Another reason for this profile **GROWING UP: 20 YEARS OF** THE UNITEC JEWELLERY STUDIO comes at a time when craft and design related practice has reached new heights of public appreciation and the craft/art crossover has become commonplace. Jewellery practitioners are currently one of the strongest and most dynamic groups within the New Zealand craft sector. Through the establishment and ongoing support of a number of significant iewellerv initiatives over the last twenty years we have come to recognize the essential place contemporary jewellery practice has within a wider visual arts context.

Growing Up

## is the strength of tertiary jewellery programmes and those that are the driving force behind them. One mark of success for graduates is the ability to establish and maintain a practice after leaving the nurturing folds of the learning institution. A difficult task for many, as the often sobering statistics will attest to, as only three percent of visual arts graduates remain actively engaged within their field of study. As **GROWING UP** demonstrates the United jewellery studio has produced more then its fair share of dedicated and enduring practitioners over the years that both defy the trends and create ever increasing markers for the measurement of success

Auckland, 1986. The Hydra sign blazed red at the top of College Hill, the giant Kiwi peered from its perch on the Kiwi Bacon building, and the first intake of students was entering the new Craft Design Course at Carrington Technical Institute. After building up a range of skills, they would specialise in craft disciplines such as glass, ceramics - and jewellery. The history of the United Jewellery Department was about to begin.

Prior to 1986, tertiary craft education in New Zealand was limited. Full-time courses in ceramics and weaving existed at Otago and Nelson Polytechnics; there were also courses like the trade jewellery course at Manukau Polytechnic, but otherwise there was 'very little full time education available to the craftsperson, or potential craftsperson ... For established craftspeople not interested in basics, the occasional weekend school [was] usually the only education available ... '1

This was an issue for all craft disciplines, but jewellers had no teaching studio network, nor a national organisation to foster communication, education and development.<sup>2</sup> Most were self-taught, and the 'occasional weekend school' was one of the few ways they could learn advanced skills and interact with practitioners from other parts of the country. As Kobi Bosshard put it, 'I was working in relative isolation and so, I expect, was everyone else.'3

A 1982 workshop in Nelson by Hermann Jünger of the Munich Art Academy, followed in October 1983 by an exhibition, IMPULSE AND **RESPONSES**, marked the beginning of an end to that isolation. The events stimulated not only creativity, but also 'an awareness ... that in order to encourage ... professional development, craft jewellers should become a visible group with a voice to express their concerns and wishes'.4

A visit by six New Zealand jewellers to the JMGA<sup>5</sup> conference in Melbourne in 1984, fuelled the recognition that it was time to take a focused approach to this, and ignited the determination and confidence to address it. The **DETAILS** group was formed and, with its eponymous newsletter, quickly became a nucleus of the community.

Amongst other things, **DETAILS** provided a two-way point of access between jewellers and the wider arts community, including galleries and museums. The period from 1984 to 1986 saw the advent of jewellery displays at the Auckland Museum and the Dowse (1985); the DETAILS group show (1986); workshops with international practitioners;<sup>6</sup> and planning for **BONE STONE SHELL**, New Zealand contemporary jewellery's first international touring show.

The immediate focus, though, was on education. The jewellers, confronted at the 1984 JMGA conference with the highly developed Australian training structure, had seen a desperate need for a 'comprehensive teaching/learning programme',<sup>8</sup> and the **DETAILS** members propelled themselves energetically into the education discussion between the craft sector, tertiary institutions, and the Government.

The Crafts Council had been pushing for tertiary craft education since 1980. Their ideal was a central, advanced training school, preferably in Auckland, 'providing training to a very high level in all disciplines'.<sup>9</sup> The interests of the tertiary institutions, however, and the Government's emphasis on job creation and increased craft production,<sup>10</sup> resulted in a different model: a two year Craft Design Certificate, with an elective further two years of specialist training at Diploma level, run at eleven institutions around the country.

In 1994, Carrington changed its name to Unitec, introduced the Bachelor of Design degree, and moved the administrative and twodimensional elements of the Design School to the newly acquired Carrington Hospital Building, which then became Building One. As with the 1988 move into Building 76, this involved the trauma of taking over a building occupied by a psychiatric institution. Otherwise, it was a signal of success, reflecting the increased size of the Design School, which could no longer fit into Building 76. But relocation to the opposite end of campus also signalled a split between craft and other parts of the

The new Three-Dimensional major of the Bachelor of Design degree effectively superseded the Craft Design course, which was discontinued at the end of 1994. For a time, its craft disciplines continued as specialisations within the Three-Dimensional major, but after 1996 it was no longer possible to specialise at degree level at United, in any craft discipline other than Jewellery. In 2006, Jewellery and Object are the only pathways in the Three-Dimensional major of the Unitec Bachelor of Design.

Craft Design courses gradually disappeared, either closing, or evolving

selves; there were too many of them, competing for too few students, and insufficient resources. Drop-out rates were high, graduate numbers low, and student performance variable. These issues were attenuated by funding changes in education, encouraging polytechnics to focus on

From this perspective, the tertiary institutions used the Craft Design courses to reposition themselves away from their trade workshop foundations into a more lucrative visual arts market. Art and design were on the ascendancy, and craft had lost the ground made in the 1980's. We won't go into that debate - not because it isn't still raging, but because for the Jewellery Department it was more a case of two

In the 1990's, craft 'lost specialist staff, specialist support programmes and a specialist national voice.'13 The Crafts Council, faltering under financial instabilities, closed for good in about 1991. The subsequent evolution of the QEII Arts Council into Creative New Zealand in 1994, saw the position of Crafts Advisor subsumed into that of Visual Arts Advisor, and disadvantageous changes made to funding strategy, such as the discontinuance of the equipment subsidy. Addressing these difficulties led, however, not to the creation of another 'specialist national voice', but to the PERSUASIVE OBJECT conference in 1998, JAM, and ultimately

Similarly, the **DETAILS** group and newsletter came to a natural end in late 1990, but the jewellery community has carried on ever since without any formal representative structure. Rather than an organisational hierarchy. **DETAILS** established a network of iewellers, then placed Carrington Technical Institute established (with courses from ATI) John Waters is lecturer in

United

Architectural Studies Department

John Waters is Head of Building Services, which goes or

to form part of new Applied Arts Department in 1984 1982

1983

1976

1980

1981

1985

1988

1989

1990

1994

Applied Arts Department formed, comprising Building 1984 Services and Diploma in Design; John Waters i appointed as Head of Departmen

1986 Carrington (majors in Metal (Jewellery), Glass, Leathe Fibre and Clay)

> Peter Woods and Elena Gee are Jewellerv tutor John Meyer is Metal techniciar

Pauline Bern appointed to teach

Design School separates out of Applied Arts, moves to Building 7

Tania Patterson graduates, first Craft Design Diploma graduate in Jeweller

> Lex Dawson appointed Craft Design Programme Co-Ordinato

1991

1992 iture approved by NZOA

Carrington Hospital Building become

Head of Design School; Michael James appoin Head of Design School late 1994

intake into Craft Design course, which is superseded by the Bachelor of Design as from the end of 1994 (apar from transitional arrangements

some jewellery taught, but not as major

Design School splits, 3D stays in Building 76 remainder goes to Building 1

(first Jeweller in residence

Bachelor of Design Furniture major becomes known as Three Dimensional, covering all craft 1995 specialisations including Jeweller

> (technician 1997 – 2002) Jane Dodd graduates

Areta Wilkinson appointed Jewellery lecture

Gina Matchitt graduates Jasmine Watson graduates

Mounsey, <u>Craft</u> <u>New Zealand: A Study</u> <u>Craftspeople and Their</u> <u>Training Needs</u>, Vocational Training Design School. Council, Wellington 1983, Appendix 1.

The diversity of practice

illustrates the wealth of

opportunities available to

jewellery trained makers,

exhibition works, from

from high quality commercial

ranges to conceptually driven

custom made collaborative

the iconic works made for

modes of production are

mutually exclusive. All of

ranges for fashion houses to

international movie produc-

tions. However, none of these

the iewelers in the exhibition

traverse a number of these

areas in order to extend

their practice and create a

sense of financial sustain-

limited market.

ability in a small and often

represented in GROWING UP

Adjunct-Professor Alan

Preston and other staff

of the most well known

emerging contemporary

the achievements of the

and its numerous former

talents in the New Zealand

Jewellery Scene. The role of

this exhibition is to celebrate

course, its many contributors

students and to highlight the

quality of training which has

equipped the makers in **GROW**-

skills to persevere and succeed

in their individual practices.

Karl Chitham

ING UP with the necessary

members over the years, have

taught and supported many

However, it is not enough to

exhibit a collection of works

from former students. This

exhibition seeks to make a

clear distinction between

those that have simply trained

in jewellery skills and those

that have pursued a rigorous

and actively-engaged career

as practitioners. Each of the

exhibition are represented

throughout their careers. This

training received during their

time at Unitec; the develop-

and techniques; and the

identity as a practitioner.

Philip Clarke, Crafts

Council NZ, 'Craft

Education At

Scotts & Peter

of the Craft Industry

Catherine Lomas,

An Exhibition of

October, 1983

Kobi Bosshard,

the New Zealand

lssue 1, 1984.

Jewellers and

Metalsmiths

Heinrich Forster

LaPlantz (1985),

Onno Boekhoudt

Bone Stone Shell: New

Jewellery New Zealand

Ministry of Foreign

Affairs, March 1998

New Zealand

Peter Woods.

Issue 1, 1984.

of Wanganui

Introduction to

Details Newsletter

John Scott, Principal

Regional Communit College, in Memo to TIA Executive

ommittee and

on Art, Craft and

12 March, 1985,

Russell Marshall,

Education, Press

Release 14 June

1985: "The potentia

ue of the craft

industry for employ ent and as a majo

earner of local and

overseas funds is

recognised...with the

funding of Certificate

November 1985,

Details newsletter.

1985, p5

ssue 10, December

McDermott Miller

Ltd, <u>New Vision:</u>

A Critical View of

the Visual Arts

<u>Infrastructure</u>,

Creative New Zealand, April 1998,

ibid, P28)

p55 (in this context

Fine Arts, Craft Arts

McDermott Miller

Ltd, op. cit. p78

Douglas lloyd

Jenkins, quoting

Philip Clarke in

Objectspace director

Watch This Space',

New Zealand Listener August 2004

Areta Wilkinson

letter 19 October

sue 31, late 1989

Keely McGlynn,

1989 in Details,

Pauline Bern,

8 May, 2006

2006

In conversation

with the author,

Auckland, 27 May,

JOT, sponsored by

Academy, successor

Künzli of The

Munich Arts

interview with the

uthor, Auckland,

and Design Arts, see

sual Arts' includes

para 2.2.

Minister of

Design Steering

Principals reporting

Group Meeting held on 26 February 1985,

(1986)

(1984, 1986); David

ibid.

wellery Scene'

Impulse and Responses;

Goethe-Institute,

Wellington, 15 – 27

A Personal View of

ontemporary Jewellery,

Present' in Neil

ment of individual ideas, skills

building of a reputation and

reflects the pedagogy and

by numerous works from

makers selected for this

Unitec wasn't alone in making this kind of change. Over the 1990's, the

Details Newslette into 'broader based fine or visual arts diplomas or degrees'.12 Catherine Lomas There were several reasons for the shift. One was the courses them-Group of Australia

visual arts degree courses attracting more students.

steps forward, one step back.

to the establishment of Objectspace in 2004.

it within a larger network of craftspeople, designers, artists, students, workshops and institutions.

4 year Craft Design Diploma courses start at Sally Vinson is Craft Design Programme Leade

1987 Carrington changes name to Carrington Polytechnic

Jewellery on the Craft Design course

John Waters is Head of Design Schoo

Areta Wilkinson graduates (also gains degree in 2001)

Bachelor of Design degree with majors in Interior and

**GROWING UP: 20 YEARS OF THE UNITEC** JEWELLERY STUDIO 22 JULY - 19 AUGUST.2006 CURATED BY KARL CHITHAM

Carrington changes name to Unitec Institute of Technology

Faculty of Architecture and Design (Building

Dr. Peter Rutland appointed as Acting

First intake of Bachelor of Design degree students, las

A new 3 year Diploma in Craft Design is introduced

Stephanie Lambert residenc

PERSUASIVE OBJECT conference held at United

**PRETTY** exhibition and catalogue organised by Workshop 6 (innovative group show by the first tertiary trained generation of jewellers)

Royal Jewellery Studio opens

JAM (Jewellery Auckland Month)

Dowse Thomas Foundation Gold Award inaugurated, awarded to Pauline Bern

JIM (Jewellery International Meeting) vith Mari Funaki of Gallery Funaki, Melbourne, and Paul Derrez of Galerie Ra. Amsterdam

Lisa Walker and Karl Fritsch tour

Narwick Freeman named 2002 Arts Laureate by Art Foundation of New Zealand

oanna Campbell awarded Dowse Thomas Foundation Gold Award

DETAILS 1999 publication

JOT Symposium with Otto Künzli organised by Objectspace

Objectspace opens

Fluxus closes

wellery Out of Context exhibition in onjunction with JMGA 2006, Sydney, curated by Carole Shepheard and Peter Deckers

Oceana Gold Awards inaugurated; Areta Wilkinson awarded Premier Award, Anna Wallis (Workshop 6) and Jonathar Hopcroft Merit Awards, Suzanne Day Student Award

ourses in craft The jewellers supported use of regional resources, and they saw eduucation..." cational benefit in keeping senior and junior students together.<sup>11</sup> With Ray Mitchell & Gavin the commencement of the Craft Design courses, they could begin to feel Hitchins, report on that the future of contemporary jewellery had been set on the right track. Details National Meeting 29-30

If the Craft Design course wasn't unique to Carrington, Carrington itself was unique: founded in 1976, it shared its location at the Whau inlet, off Oakley Creek in Mt. Albert, with Carrington Psychiatric Hospital and Oakley Hospital. In 1986 these psychiatric institutions still occupied the buildings known today as Building One, Student Services, and Building 76, and Carrington's nascent School of Design was based at the Design Village, a cluster of re-locatable huts adjacent to where the main Unitec Library now stands.

The first year of Craft Design students were taught glass, clay, fibre, leather and jewellery, (then called metal). In what would be a leitmotif of Carrington life, not all the buildings were ready; the students had to go to Auckland Studio Potters for classes in ceramics, and to either Daniel Clasby's or Peter Woods' workshops for jewellery.

By 1987 there were new buildings, and jewellery classes were taken by Peter Woods, Nick Charlton and Eléna Gee in the Metal studio. Secondyear student Tania Patterson, majoring in Jewellery, would go on to graduate in 1989 – one of only two graduates from the Carrington Craft Design course that year, and the first to receive a Diploma in Jewellery.

In 1988, Pauline Bern joined Woods and Charlton as a Jewellery tutor at the re-named Carrington Polytechnic. Soon afterwards, the Design School relocated into Building 76, a forbidding edifice until then occupied by the M<sub>3</sub> ward of Oakley Hospital for the Criminally Insane. This move is still remembered as emotionally disturbing, the afflictions of the inmates all too clearly reflected in the physical state of the building. But after a cleansing ceremony, the Jewellery department settled into what was to be its home – and Bern's - for the next eighteen years, and counting.

While over the past twenty years many practitioners have given much to the Unitec jewellery department – teaching, mentoring, sharing experience and knowledge – none would doubt that Bern has been its single greatest resource. From 1990, she ran the Jewellery department the Goethe-Institute on her own, dividing her time between lecturing and her own studio was attended by Otto practice. A self-taught jeweller, she discovered a love of teaching, which combined with a strong craft ethic, created a rigorous yet flexible learning environment in which students were challenged as to Hermann Jünger. well as encouraged.

In this lateral model of interaction, creative opportunities and engagement can enter at any receptive point. Objectspace, for example, can be seen as 'a hub' from which 'to champion and connect up New Zealand's object makers, collectors and their supporters'.14

The United Jewellery Department successfully claimed its place in this network long ago. Craft is our chosen career,' declared students Wilkinson and McGlynn in 1989, 'and we aim to dig it out of the mud!'  $^{\rm 15}$ That statement of intent was followed up by the establishment of Workshop 6, and events such as 1998's **PRETTY**, which took iewellery exhibitions into a new dimension.

From 1994 onwards, residencies by New Zealand and international jewellers, student and staff exhibitions, and workshops by international practitioners became regular features. Work from United jewellers now features in galleries, museums and private and public collections, across New Zealand and overseas; and the Unitec Jewellery Department is a hub of its own, championing its students and making them a significant part of the community in which they will eventually practice.

What form will that practice take? The philosophy in the Unitec Jewellery Department has always been that concept and making are inseparable, intertwined entities, and that creative vision is enriched by exposure to other voices and disciplines.<sup>16</sup> At the same time, craft shows its viability in its willingness to adapt to contemporary life, and as Bern says, you learn as much as you teach.<sup>17</sup>

With Adjunct Professor Alan Preston, and Bern and her former students Wilkinson and Jonathan Hopcroft, as Department colleagues, there's a history here. But history isn't merely the past; it's also a continuity between past, present and future, as those attending 2003's JOT might have reflected.18

See you in 2026, then. It should be an interesting twenty years.

Rigel Sorzano / 1 June. 2006 el Sorzano is an object maker and writer based in Auckland.

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8 Ponsonby Rd Auckland	T 09 376 6216	Objectspace acknowledges	The Cube
PO Box 68-726	F 09 376 6246	its major supporters:	The ASB Trusts
Newton	E info@objectspace.org.nz	Creative New Zealand	Auckland City
Auckland 1032	www.objectspace.org.nz	Bensen Block	Lion Foundation

1996	Glass, ceramics and fibre no longer available as specialist areas of study at Unitec, although glass and ceramics still available as electives
	Joe Sheehan finishes
1998	Jewellery becomes specific pathway within Three-Dimensional Major of BDes
	Ilse-Marie Erl graduates – first Bachelor of Design graduate in Jewellery pathway
	Cynthia Cousens residency
1999	Pauline Bern appointed Jewellery Pathway Leader
	Octavia Cook graduates
	Tatjana Panyoczki graduates
	KINK, first Jewellery graduate show to take
	place outside the Jewellery department.
2000	Ilse-Marie Erl appointed Jewellery technician and lecturer
2001	Areta Wilkinson graduates with degree
2001	Joanna Campbell graduates Jonathan Hopcroft finishes
	Grant Thompson residency Karl Fritsch workshop
2002	Alan Preston appointed Adjunct Professor of Jewellery
	Anna Whitley graduates
	Jewellery Student of the Year Award inaugurated with sponsorship from Masterworks
2003	

Unitec Technical Institute now known as 2004 Unitec New Zealand Areta Wilkinson appointed Jewellery

Programme Co-Ordinato

Anna Ward graduates

Catherine Truman workshop

Roger Bateman appointed Head of Design School 2005

Bachelor of Design Three-Dimensional major now 2006 offers only Jewellery and Object pathways

> Pauline Bern appointed Jewellery Programme Co ordinator, Areta Wilkinson on residency leave

Pauline Bern and Areta Wilkinson are Jewellery lecturers Jonathan Hopcroft is Jewellery technician and lecturer