

overview

conversations about jewellery in Aotearoa, NZ



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editorial

Auckland Jewellery Geek, Sharon Fitness, goes trainspotting in Munich

Navigating Schmuck Underground

With so many New Zealanders travelling to Munich in March for the annual Schmuck week, Overview Number 12 just couldn't help being very much about our adventures in Germany. It was such an incredible experience for us all so we invited everyone who travelled to write a little something on their adventures.



This station has a map in it

Twelve of the 20 strong NZ contingent converged on the Handwerksmesse to promote the HANDshake Project. We brought it together using the visual language of the Munich Metro Map as a guide to representing the journey of 12 jewellers and their Mentors over the past 2 years. Ten of the Mentees made it over and we met many of the Mentors there.



This station has pictures in it

Handshaker Kristin D'Agostino was also in Munich to be world famous in Schmuck. Fran Allison and Renee Bevan, escorted the four Talente designers (sadly no jewellers this year). Karl Fritsch had two fantastic shows and a birthday party and super hero Warwick Freeman was this Schmuck's 'Classic of the Modern' recipient.



This station is orange with Lynsay in it

Schmuck week was a chance to catch up with our old friends from JEMposium; Manon, Liesbeth, Fabrizio & Sahaja, Marcel, Nano & Claudia, Claire, Karin and others. Long lost Auckland Jewellery Geek Lynsay Raine came over from Belfast, bless her cotton socks, Sam Kelly popped down from Amsterdam and it was so lovely to hang out with the new Munich Academie resident Flora Sekanova.



This station has yellow poles

Schmuck week was also an opportunity to meet new people and by golly did we meet a lot of new people. Lynsay and I met Benjamin Lignel in the beer garden, Debbie met Hanna, Gillian met Estella, Jhana met Suska, Sarah met Sally ... I met Christoph Zellweger, Nanna Melland, Peter Bauhuis, Paul Derrez, Mia Maljojoki, Akiko Kurihara, Otto Kunzli and so many many more.



This station has a train running through it

Kristin and I spied Susan Cohn standing in the snow outside the Karl-Fritsch show at Biro, and decided it would be rude not to introduce ourselves. We invited her to do an article for Overview about her Unexpected Pleasures exhibition that has just finished showing in London. We hope to bring that to you in the next few months.



This station has men wearing lederhosen in it

Ah Lederhosen. I fell in love with the word lederhosen and tried to use it at every opportunity. I was most surprised that these were not just fancy dress items reserved for Oktoberfest. Many Bavarian locals actually wear them on a daily basis – especially on Sundays, creating a visual spectacle of manly men and womanly women.



This station has mice running around on the tracks

One of the highlights of Munich this March was attending Otto Kunzli: The Exhibition and purchasing Otto Kunzli: The Book. All those Ottos we know and love in one room; the Red Dot, One Metre of Love, Oh Say, the postcards, the Ring for Two Persons, Gold Makes Blind, the Mirror glasses, the Mickey Mouse heads, the importance of being there.



This station does not have pictures

Wedding Ring necklace, the Gold Brick and Deutschmark pieces, the wall-paper brooches and hundreds of other pieces I wasn't familiar with from his 45+ years of making. My Favourite piece was an assemblage of rusty steel roughly cut to resemble stars and stripes because it was called UFO (Unidentified Found Objects) potentially pendants, 1992. Potentially fabulous!



This station has big letters in it

Of course Otto wasn't the only big fish in the sea. Our Warwick Freeman held his own with his Klassiker exhibition within Schmuck and in a fantastic presentation called Warwick Freeman: All About Me, which was actually all about New Zealand birds too. We talk to Warwick about his plans for Munich in 2014.



This station has nice metal panels

One very impressive and hard to miss sight in Munich was our very own heavily pregnant Kristin D'Agostino walking around on a mission to see as many shows as possible. We are very glad that baby Otto arrived safely in Auckland on his due date, and not before. Raewyn Walsh asks Kristin all about Schmuck.



This station has a chequered floor

After five years of travelling to Munich as the Talente Scout and Mentor, Fran Allison is handing over the reigns to Renee Bevan, but first reflects about her experiences in Munich, the people, the importance, the best restaurants and her new favourite place to go, the Volkerkunde Museum.



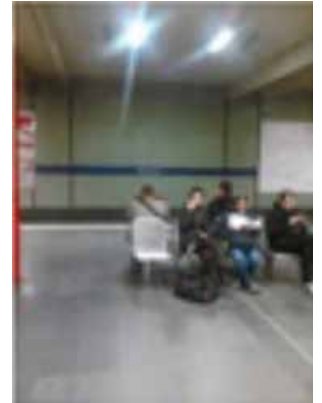
This station has lots of trains in it

On our second to last day in Germany, Fran, Renee and I travelled to Nuremberg to see the Helen Britton show 'The Things I see'. I was pleasantly surprised and really liked her show, having previously lost faith in her work because it seemed a bit samesame. It wasn't samesame at all. I was very inspired by a video grid of things she has seen – moving things.



The people at this station are really bored

Why was it so important for us to go to Schmuck week and meet all these people I hear you ask? Well it is all about networking, connections, mapping relationships, transferring trains of thought, spreading out, seeking new audiences and navigating Munich; the Hauptbahnhof of the contemporary jewellery world.



This station is boring

So as not to bore you with all our talk of Munich, we have also investigated what has been happening at stations in Australasia. Eloise Kitson flew to Wellington to check out Chicks on Speed at The Wellington City Art Gallery and Zoe Brand brings us news from Brandlandia.



This station is getting maintenance work done

We are sad to announce that everyone's favourite urethane, silicone and pigment supplier in Auckland, TopMark Products, has closed down. We will miss Elizabeth's knowledge base immensely. Your new, fledgling supplier is called glen.shield@nuplex.com at 6 Winston Place, Henderson. Phone him on 09 836 9711. If he doesn't have what you need he should be able to get it in soon.



This station has us in it

On behalf of everyone who travelled to Munich this year, I want to thank Creative New Zealand for supporting Handshake, Talente and Schmuck, and all of the people who supported the Handshake Project through the Handshake Raffle and Pledge Me campaigns. It was so important for us all to be there this year and we could not have made it without your support.



- Sharon Fitness

handshake

Handshake meta-mentor, Peter Deckers reflects on the Munich experience



HANDSTAND booth at the Handwerksmesse

The HANDSHAKE project in Munich was primarily occupied with making a strong impression at the SCHMUCK trade fair. We were successful, with the booth having a good presence, and receiving much respectable feedback from experts in field. Almost all the Handshakers travelled to Munich, and stimulated by the presence of so many of their incredibly supportive mentors, they all made excellent new contacts with the wider global network. The international contacts made through Jemposium also came into play. The booth hosted renowned artists, educators, students, writers, jewellery book retailers, gallery owners, museum curators, enthusiasts and collectors. The last visitors to the booth (mostly elderly) came dressed in elaborate clothing and make-up and wearing famous contemporary jewellery pieces, known only from all those important books. It was both exciting and affirming to see the passion they had for our practice.



Swiss collector with a Gillian Deery necklace

The Handwerksmesse (anno 1946) is unbelievably huge, with 6 immense halls filled with 1000+ stands from kitchens, heaters, race cars, fudge makers, high-tech wheel chairs and false legs to violins and raft builders... everything imaginable that could be made by hand was present. The annual fair enjoys a great many international and local visitors (150,000). The Schmuck and Talente stand was at the tail-end of the first hall where the craft arts are celebrated. The HANDSHAKE project was part of this, housed in a section called FRAME galleries. We were together with an exclusive club of respected international galleries like Gallery Ra, Marzee, Platina and Format.



Gallery Platina at the Handwerk Messe



Gallery Ra at the Handwerk Messe

Our 40square metre stand contrasted well with their commercial focus. Our design was well planned with a mockup show at Trio gallery in Wellington, where experts like Emma Bugden and Karl Fritsch gave feedback. HANDSHAKE needed to present as a project with a difference, yet cohesively pull together 12 individual emerging makers from NZ and show their work with both text and images. The design came from the combination of 'mind mapping' and the Munich 'metro map'. Our relatively small budget, needing to transport our booth to the other side of the world, and minimal German assistance at the other end, made it very challenging. But with great energy and creativity, the end result turned out as professionally as we'd intended. Sharon Fitness and some of the Handshakers played a significant role in achieving this, with the effort really paying off. The stand was well visited with people asking lots of questions and showing their enthusiasm for the project and a particular success was noticing that our small object world really impressed many significant international players.

The book, launched at the fair, became a hot, must have item. Reputed booksellers, Yellow Chrome Books and Charon Kransen Art also now have it in their stock. There was much activity and interaction with the public; Jhana Millers cut her credit card brooches on site for free, Sarah Read attracted many new fans with her participatory work, and there was wi-fi access to the HS blog on an iPad as part of the exhibition as well as two artist's/curator talks.



HANDSHAKE book

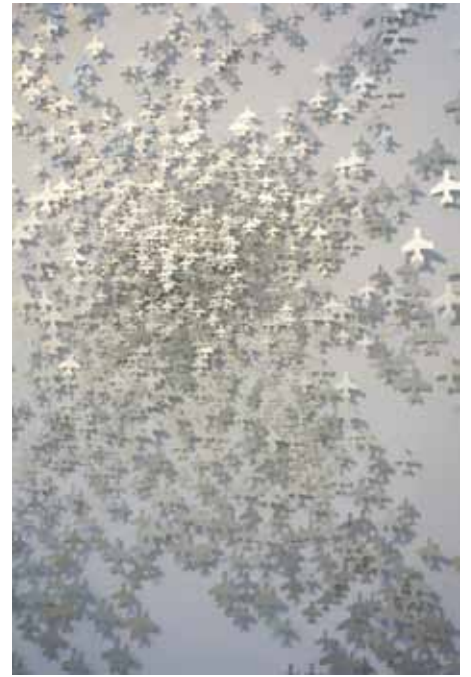


HANDSTAND booth: Artist Talk with students from the Edinburgh School of Art and Sydney School of Art

There was a little time to sneak out to have fun and visit some of the many exhibitions around Munich. The official Schmuck exhibition diagonally across from our stand was a pleasant experience with many works from renowned and less known artists showing off their unique aesthetic qualities. The highlight was seeing new and fresh work from Robert Baines, the airplane installation called Swarm from Nanna Melland and a brooch in real life from Fabrizio Tridenti. We can see images published in the HANDSHAKE book, but seeing the brooch for real was much more satisfying. It was a pleasure to discover that the HANDSHAKE mentors were well represented in Schmuck and proudly, mentee Kristin D'Agostino's work was selected for inclusion in Schmuck 2013. Warwick Freeman was the Klassiker der Schmuck 2013, a title only possible if you are the best in the world. His large cabinet was a combination of both old and newer works. We are most proud to know that he was also awarded the prestigious Federal and Bavarian State Prize, which stands for excellence in top quality craftsmanship. New Zealand was well represented with the Handshake project, Warwick's show, talk and awards, Lisa and Kristin's inclusions in Schmuck, the 3 selected for Talente (non jewellers), Karl Fritsch's solo show at Biro and his almost annual spectacular: Schmuck in der Residenz with Robert Baines and Gerd Rothmann.



Kristin D'Agostino at her Schmuck 2013 exhibit



Nanna Melland

Looking more critically at the overall Schmuck exhibition, most of the work did not push many of my buttons, nor break down any boundaries. This was also the case with the jewellery work included in Talente 2013, which was in sharp contrast to the other media on offer. Nowadays, there is great work coming from schools and young makers, but they were not represented in Talente 2013. Last year's Talente was much more challenging and was even a cut above Schmuck 2012.



Volker Atrops exhibits in his unusual antiques book shop



The SCHMUCK name is also used to describe the bonanza of many satellite exhibitions in and around the city during the Handwerksmesse. These satellite exhibitions can be everything in anything, from artist studios, in old buildings, galleries, an opticians, on lamp posts, etc.



Exhibition at an optician shop



'Nine Jewellers at the bowling alley'

Memorable was the traveling exhibition called 'Suspended in Pink' with a mixture of great qualities, especially the theme of pink/red, which made the show a happy sight. We saw presentations from some international schools, one from Belgium and one from Israel. Both had some highlights, but overall they were lacking in energy.



Suspended in Pink. more



Bezalel Academy of Art and Design, Jerusalem



artist studio exhibition (note the display)



SCHMUCK dinner at the Augustine Keller

Otto Kunzli's retrospective show was the highlight of the Munich shows. The Pinakothek museum is being renovated and a complex scaffolding system has been built as a temporary space, giving the amazing feeling that a museum had been built over the artist's work. The work was set out in simple and clean 6mm mdf and glass floor cabinets seemingly scattered around the room. Most of Otto's famous oeuvre was on display and seeing the work in the flesh was a highlight. There were also surprising new works, with his big book showing even more new works. I happily recognised pictures of work Kunzli had done in 2004 in NZ, with a project called 'Whose Nose', recognising some noses, including my own!



It was impossible to see all of the shows alongside all the HANDSHAKE duties, although we bumped into a few exhibitions around Munich. I have to admit, the ones we saw did not overly excite. The shows were safe repeats from European makers or showed work with predictable and obvious influences of typical school styles. Is the Eurozone recession also creeping into the artist's creativity? There were concerned discussions among some makers and gallery dealers about slack sales and crude financial cuts to art funding. But the Munich Schmuck bonanza is still huge, well visited and is such an opportunity to present something totally different and fresh. Here new ideas can bounce off each other, adding to the rich palette we operate from, but the best show in my opinion was not in Munich, but in Wellington.



Chicks on Speed and Lisa Walker made a weird but convincing installation in the City Gallery recently. The installation was put together organically and in his wall text, even the curator said that he got shaky legs from this way of installing. That text can now be rewritten, with a more deserved focus on the colourful content of the collaboration with its informed but non-academic context. The anti-theory and unique media mash-ups of their making practices and how that relates to the wider art practice is a fresh and interesting area ready to be mined. Could the curator find ways to theorise their non-theory?

In conclusion, I see the SCHMUCK bonanza in Munich as an exceptional experience that nobody should miss. Creative NZ automatically funds those who are selected for Schmuck and Talente. Renee Bevan is the next camp-mother (taking over from the wonderful Fran Alison) and will travel to Schmuck with those selected in 2014. This great platform of support contributes to New Zealand's uniqueness, informing, energising and enabling emerging artists to present themselves on a world stage and really make a difference to their practice and their developing audience.

- Peter Deckers

Note: HANDSHAKE book and project has been generously sponsored by Creative NZ and Whitireia NZ

handshake

The Handshakers who were there tell us about their Munich experience

Sarah Read

Serendipity. A component of my exhibit was quite high-need (the slideshow was tricky to start up and fit back into its frame), so dutifully I trekked -on the amazing Munich subway system- to the Messe each morning to sort this detail, and mostly ended up staying at the Handshake booth for most or all of each day. Consequently, I had my great Munich moments there, hanging out with our work and engaging with the visitors to our booth. Highlights included:

- seeing the response to our work, especially anxious punters desperate not to miss out on Jhana Millers' credit card/brooch deal
- Sahaja (Fabrizio's partner) delightedly wearing Nadene's neckpiece,
- the woman who was filled with wanting when she saw (but could not afford) Sharon's spy-camera brooch and screen pendant
- Meeting Iris' spies (first-year students and recent intern) – all predictably wonderful souls
- the support of strangers, and the support of friends (thanks Fran, Renee, Karl, Warwick)
- spending time with the other Handshakers
- meeting Sally Marsland ...

Lynsay Raine

- Suspended in Pink was a great show great curation, display, catalogue.
- Great talking to people at the HS stand about the whole project, made it all very much come to life.
- Loved Otto's show, reminded me what inspired me to do jewellery and how to make shit that is all about great ideas and looks cool.
- Best Munich moment Getting drunk in a beer garden with Sharon, a much needed break away from all the jewellery mayhem.

Sam Kelly

You really have to go to Munich with an outline how much energy you plan to invest. This applies to meeting people, visiting exhibitions, going to dinners etc. You come away exhausted even at the bare minimum- let alone having a great bunch of Kiwi's and internationals to enjoy low-tax whiskey with. Your brain gets so full and your heart so happy it takes a while to be able to formulate and converse again.

Gillian Deery

Some of my favourite work I saw in Munich was by Mia Maljojoki in her show Life is juicy - How fragile is your day at Galerie Spektrum.

Mia Maljojoki's works Life is juicy - How Fragile is your day #7 and Life is juicy - How fragile is your day #8 from the Galerie Spektrum catalogue accompanying the exhibition.



Jhana Millers

Schmuck week.
Where moments like this happen.



Sharon Fitness

- travelling on almost every train line.
- going to both Ikeas with Peter and Hilda, collecting free Ikea pencils and having beer and pancakes in the cafes.
- playing in the snow.
- setting up the Handshake show - adrenalin city!
- hanging out with Lynsay again - I didnt realise how much I miss her.
- bumping into really important people in funny places.
- impromptu apartment parties with the Handshakers.
- going show hunting with Kristin and bumping into Flora.
- I absolutely loved Akiko Kurihara's show - so surprisingly simple bur extremely smart.
- meeting really awesome people while out show hunting who I kept seeing and talking too for the rest of the week, like Benjamin Lignel in the beer garden.
- Warwick Freeman's All about Me talk.
- Otto's show, Otto's book and Otto's poster and getting a real genuine Otto red dot to replace my imitation Otto red dot.
- going to Karl's birthday party.
- going to Otto's party in the old Underground station in Auckland Jewellery Geek gang patches.
- dinner with Kristin and Renee and Fran at Prince Myshkin.
- trying to get lost in the streets of Munich.
- LEDERHOSEN!
- eating pork knuckles.
- getting very very good at ordering dunkel bier.
- getting so involved in crit sessions with Fran and Renee on the way to Nuremburgh that we didnt realise we had been through any tunnels.
- making a 'How to make a snow brooch' movie
- watching Arsenal vs Bayern Munich in the beer hall on our last night together.
- getting to know the Handshakers really well.
- sharing the love.
- Happening upon 'The Broken Piece of Padded Chair Bit That Lisa Was Going To Send Me But Didnt' Pendant at The Aftermath of Art Jewellery show at Villa Stuck (see Handshake blog Nov 2011). It was so much bigger and better than I had imagined it to be - quite exciting really.
- wearing my Found Sushi Box brooch around the Food Pavillion and then having Paul Derrez saying something excitedly, presumably in Dutch, about my Sushi Schmuck.

Karl Fritsch (mentor)

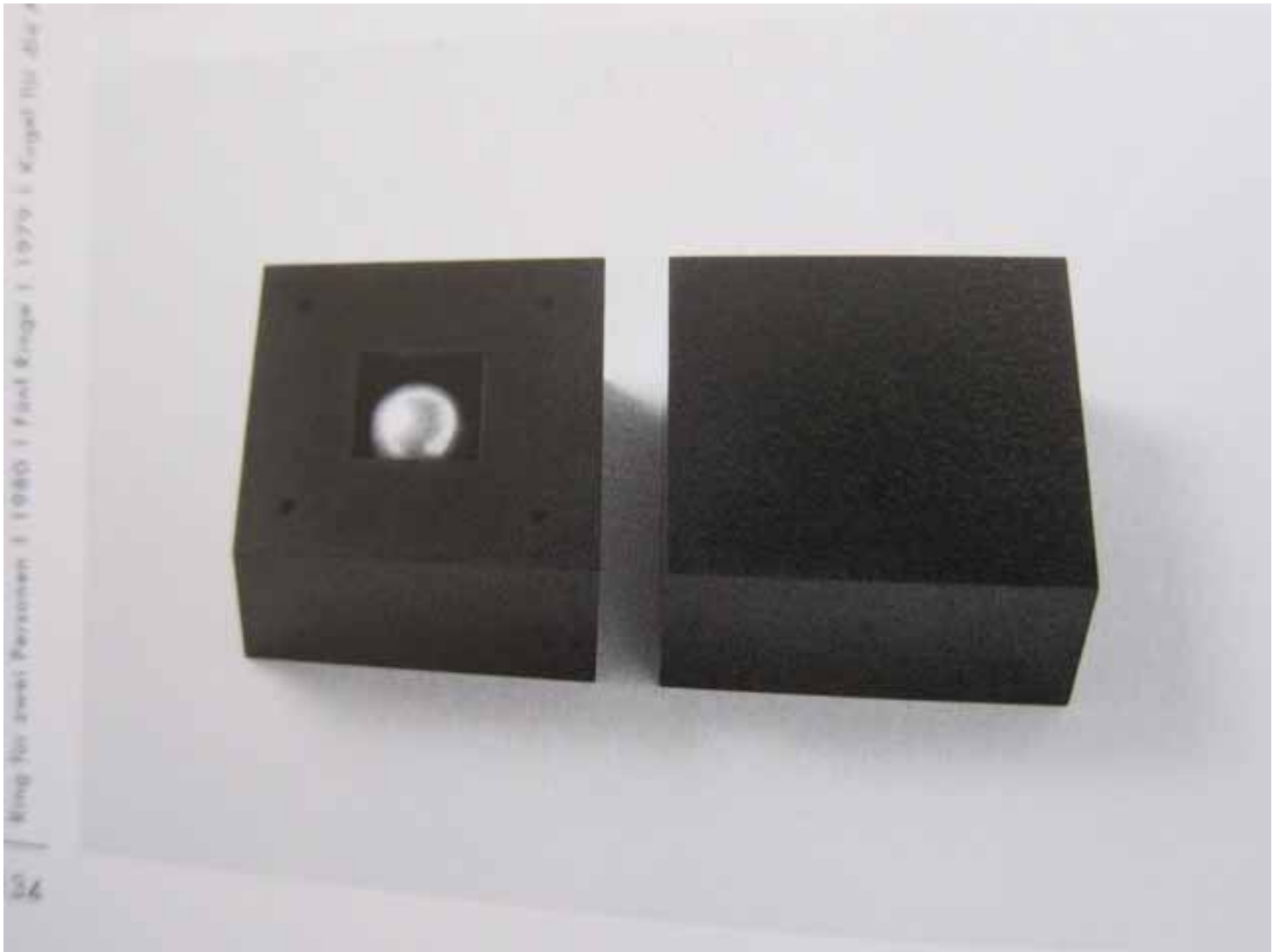
i had a great time in otto`s show .

it was fantastic to see all the pieces in real flesh , especially some of the pieces i only knew from images and text .

for example that golden ball you can wear in your armpit.

i always thought , yep , nice idea , needs to be done , and imagine the rest , but when i saw the golden ball sitting in its black box , i was surprised , it was perfect , i did not need the story , and now i know , if one day i would like to have a golden ball for under my armpit , i want this one that otto made .

i actually want it now !





The Pavilion



Pack down



flora the explorer

Flora Sekanova, now studying at the Munich Akademie, writes a jewellers' guide to Munich

Munich, Academy and I.

I live in Munich. I moved here in September last year after I got accepted to study at the Akademie der Kunst, into Otto Kunzli's class. After spending over 10 years in Pacific, combining here my time in Australia and New Zealand, I returned to Europe in hope to reunite with my European background. But once you live in different cultures and different geographical parts of this planet, there is no really a place which is less or more. Everything somehow mixes into one big bleary picture and you realize that "the one" ideal place doesn't exist or rather that the idea of the one ideal place died with first time you moved to different country with different language.

So I am here in Germany, specifically in Munich which is most likely the richest city of Germany, studying in the most gossiped Art Institution between jewellers around the world. I mean all this sounds like lots to envy or at least be jealous of. And there is actually a bit more as I think of it. Munich is city where people live very cultural life. They do go to museums on Sundays and visit galleries and exhibition opening. They even buy art as many of them have plenty of money to splash around. Also the city is incredibly safe and clean. River Isar is real treasure to them and water is so clean that unofficially you can drink from it. When the sun comes out people go and spend time along Isar, drinking super tasty beer, they play games, have pick nicks or even sun-bake naked. The real treat for me is the biking system through out whole city. If you love these kind of transportation, Munich is really the paradise.

There are some other aspects of living the dream too. One of the facts which is impossible to miss is the language. People speak German. This means if you want to be able to read basic information or even just go to see a movie you better start learning this peculiar language. It takes about one year of attentive study to start understand native speaker. After 4 month of going to language course I came to conclusion that this language needs radical reformation. Unfortunately no one seems to work on it just yet and so I have to live with the hope that one day I wake up and will understand all they say in radio or the weekly meetings of Kunzli class. And this day is coming! ;-)

Most of you might be aware of the study style at the Academy. Basically it is hands on self directed process where no-one really cares if you are doing something or what you are actually doing. Once a year you get to present your work in regular weekly meetings in front of whole class. This consists approximately 25-30 people including the Professor, his assistant and the technician. As a first year student I also got one semester of meeting with professor and his 'helpers' once a week. It is more of a social activity as the small group has a little talk and then one person cooks a dinner for everyone and all the other students can join in.

.... And so life goes on and pieces which starts 'growing' on my desk are the keepers of the time I spent here. In August you will be able to see some of them also in Auckland after they fly half of the Earth to you.

wunderruma

Klassiker der Schmuck 2013, Warwick Freeman, looks to Munich 2014

Introducing the WUNDERRUMA

Warwick Freeman and Karl Fritsch are collating/curating (take your pick) an exhibition of New Zealand jewellery/adornment (take your pick) for showing in Munich in March 2014. It will be shown at Galerie Handwerk, a substantial gallery space in central Munich run by the Handwerkskammer für München und Oberbayern during Schmuck in 2014.

The project is called Wunderruma: from German/Maori/English – wunder, German – ruma, Maori (the transliterated English word for room).

While visiting Schmuck in 2012, Fran Allison, and Karl Fritsch developed the idea of New Zealand jewellery show in discussion with Wolfgang Loshe the director of Galerie Handwerk. Warwick Freeman has since joined the project. The project is supported by Galerie Handwerk and has received funding from CNZ to cover curatorial and management costs plus the considerable costs of packing, insurance and transport. A further amount is being sought from CNZ in a current funding round to produce a catalogue.

WF and KF are working to their own evolving brief. One that is: shaped by their experience as artists (that's jewellery makers), their local and outside viewpoints (they both have both), without recourse to any particular history (but they know some history), intent on creating their own picture of what adornment looks like in this country. Contemporary jewellery production will of course be the predominant source of material but other sources will be considered: historic, traditional, fine art and industrial. WF and KF think that jewellery can be found in many different places and practices.

WF and KF are looking for work that all together will represent a particular, distinctive picture of adornment in Aotearoa in a compelling way.

My introduction to SCHMUCK

This year I visited Schmuck in Munich for the first time this year. The Handwerk Gallery was closed for major renovation but they did the excellent off site show 'New Jewellery for the Gods' in the Staatlichen Antikensammlung. It was one of the many (seems like hundreds) of jewellery shows that are on in the city over the Schmuck week.

During and since schmuck I heard and had a number of conversations about Schmuck's self-referencing nature and what that means to the contemporary jewellery sector. You could say it means nothing - Schmuck is an internal experience for its participants and should be enjoyed as such - a fair enough viewpoint. But you also hear the frustration that the same internal participants have with contemporary jewellery's inability to disperse its influence beyond that self-referencing circle.

I've been thinking about it a bit since and perhaps one source of this problem stems from a failure at a particular level of the practice to engage well with the institutional sector. By that I mean public art galleries. There are exceptions to this but if you look at support being the commitment of curatorial expertise then contemporary jewellery doesn't seem to have much endorsement from the major art and design institutions (unlike many other self-referencing visual art practices).

I think this is partly because as an applied art, jewellery doesn't depend on the institution for authority as it takes it directly from the audience. I think that's how the relationship works with applied art and its audience and it has never relied on the institution to mediate it. Jewellery isn't in a dependent relationship with the institution like a lot of visual art practices so the institution hasn't seen any need to develop a way to handle it - there is no compelling reason for the institution to get between the jewellery maker and the audience. This situation seems to result in a lot of contemporary jewellery being in a state of perpetual auditioning for a part in the institutional art world but never managing to get a call back.

Wunderruma seeks an alternative to showing a current New Zealand version of that frustrated practice.

Sending Wunderruma to Schmuck hardly deals with the problem that contemporary jewellery is too self-referencing. But I have always seen Wunderruma as an exhibition for here. To that end The Dowse Art Museum is also a partner in the project. Not only providing the very necessary logistical support that the exhibition will require around packaging, reporting etc, but also showing the exhibition on its return to New Zealand - from May to September in 2013. The Dowse is incredibly supportive of the Wunderruma project; so far the experience of working with the new director Courtney Johnston and senior curator Emma Bugden has been very gratifying.

Another reason to look at Wunderruma as an exhibition for here as much as it is an exhibition for there is to reflect on the impact of another jewellery show made for international consumption - that ol' chestnut Bone Stone Shell. That exhibition may have visited Singapore, Japan and Australia but in fact it did most of its work, not where it visited, but 'here' in these islands. If the impulse for taking a look at ourselves here has to come from showing up elsewhere then I'm not going to beat myself up about what that means but it is an expensive way of going about it.

A catalogue is being planned for Wunderruma. Another funding application is with CNZ so if it is successful then Wunderruma will have sucked a lot of the funding oxygen out of two CNZ projects.

rounds so I think for that investment we have to expect Wunderruma to deliver something more than just a survey of current New Zealand contemporary jewellery practice. Even if you look at Schmuck as the focus for it then my recent experience there tells me it's not going to make much of an impression in Munich in 2014 unless it has something more compelling to offer. After all contemporary New Zealand practice is getting a reasonable showing at Schmuck already. 2013 saw three New Zealand participants in Schmuck - mine as the featured 'Klassiker' artist and the HandShake project. And you could add to that the independent exhibitions held by Karl Fritsch and Lisa Walker.

The Dowse director Courtney Johnston has referred to Wunderruma being:

“Warwick Freeman and Karl Fritsch.....taking the idea of what ‘contemporary New Zealand jewellery’ is for a little walk.”

I like that description of the exhibitions ambition - Karl and I have no other intention than to see what we find when we take that ‘little walk’.

Warwick Freeman
April 2013

nz at schmuck

Kristin D'Agostino answers a few questions about her experience as a represented artist in Schmuck 2013

RW: Hi Kristin, congratulations on your inclusion in Schmuck 2013! How many pieces did you show?

KD: Hi Raewyn, thanks, five pieces from the Take Away series were shown in the Schmuck show. Whoopie!

RW: You travelled to Munich for Schmuck week, how much stake did you put in being present?

KD: Travelling to Munich was a fabulous experience. I was more interested in going and taking in everything (the shows, seeing work in person, and meeting jewellers galore). I didn't "man" my work at Schmuck so my physical presence might not have added that much to others viewing the show. Basically, 30 hours of travel ...all worth it for the soft pretzels.

RW: Looking through the pavilion, how did you feel your work sat, and did you notice any theme or commonalities with the other jewellery that was there?

KD: In the pavilion the show was set up in a circular fashion. When I first walked through, I was very excited to see which of my seven pieces had been chosen for display. I turned left and thought I would quickly scan the show for my work. But, there were such exciting things to see!! I thought it was a lovely show. A lot of work was included by lesser known makers so you got a sense of their practice. But I am too biased to be a good judge.

Luckily I was recording my internal dialogue with a new iPhone brain-implant-app I downloaded....

"Oh wow here we go.... Wow, Wen-Miao Yeh's work looks like it could be a relative of mine – but in color, fun! Oh my gosh, Estela Saez's work is so much larger than I imagined it. It is even better in person. Oh, nice, Warwick Freeman's "Classic" display looks amazing, great layout! I must remember to tell him how nice it looks, and the groupings are so much like him (turns out it was his display plan). Is that Bruce Metcalf being photographed next to his work?? I am sure it is, I want to meet him, but not now....(I never did get to meet him, shame). Oh, a fun airplane installation and honesty box. I should get one of these. No, ... must focus. I wonder who all these other *very excited* looking people are retrieving their Schmuck catalogues, I should probably stop and introduce myself, they must be in the show. <<I was now 5/6 of the way around the show>> Um, I am in this show right? <<small panic that my work had been excluded entirely and then PHEW, there it was>> Ah, if I had turned right I would have seen it almost immediately. Nice shadows. Oh my gosh is that Christoph Zellweger's work in the next cabinet.... I must go find Karl Fritsch and Lisa Walker's work? Oh looooooooookkkkkk at that....."

RW: *Favourite work in Schmuck?*

KD: Stop you are hurting me.

Favourite work in person: Attai Chan, Estela Saez, Henriette Schuster

Favourite I saw work being worn: Christoph Zellweger's iClassic (iPod carved from stone. It is his nod to the "most worn piece of jewellery these days"

RW: *You also had work at the Handshake stand. Was it helpful to have a double showing? And where did the most useful feedback come from?*

KD: Yes, very much so. The Handshake booth was a very interactive space.

Sadly people were not wearing name tags on their foreheads or even their work so it is hard to know who is in Schmuck. And, believe it or not, my face is not world famous. While I was in the Schmuck pavilion a few different groups of people stopped at my work and had conversations with each otherin German (while I pretended not to noticeall the while, cursing the fact that I don't speak German).

But at the Handshake booth, there were always members of the project present. There were lots of conversations with the public and it was very obvious that you were talking to people who had made the work. In fact, Jhana Millers was sitting in the booth making her brooches for much of the time, so that was really cool. So from that perspective it was very different.

RW: *Schmuck week represents a total jewellery immersion. What inspired you the most and do you think there will be any impact on your practice?*

KD:

- At first I was impressed with the scale. Everyone says it, but the European work was often very large.
- I loved looking at the displays and thinking about which installs highlighted the work vs interesting installations. Mia Maljojoki at Galerie Spektrum and Plateaus Jewellery, (with Barbora Dzura-kova, Patricia Domingues, Katharina Dettar, Edu Tarín) were favourites there.... Also the Otto install was pretty darn amazing.
- As the days went on, I was really impressed by small scale work that packed a big punch. I thought two makers excelled in this area.... Henriette Schuster, "Grow" and Akiko Kurihara "Was that a Cat I saw".
- And lastly, the level of detail and finishing was really high. It was great to see work that looks like it might be made with a passionate impulse, and then on second glance, noticing the hours of work that went into a chord, aka Mia Maljojoki – loved those chords.
- I saw 22 shows which was about half of what Munich had to offer, I am sad I didn't see more. I have lots of "I wishes....

I saw a few shows twice and realised how much more I was able to absorb from a second viewing, especially when it was not “at the opening”.

I had to leave Munich on Sunday –which was just before I hit jewellery overload. (Schmuck lasted until Tuesday.) So, although I missed out on two whole days (I reckon I could have seen the other 25 shows, ah ha ha...) I came back really excited and hyper-motivated. I am not sure of the exact effects on my practice, but I think that my analysis of my own work will become more rigorous based on what I saw.

Thanks for asking
K

Thanks Kristin
R xx



Kristin D'Agostino, Rogan Josh, takeaway containers, stg silver



Swiss jeweller, Christoph Zellweger

talent spotting

Talente mentor, Fran Allison tells us about the last 5 years visiting Schmuck week in Munich

Dr Damian Skinner wrote of Schmuck in 2010:

‘Every year, like locusts to honey or wildebeests to the watering hole, the contemporary jewelry herd swarms en masse to the German city of Munich. They come for Schmuck, a cluster of exhibitions and events that take place each March as part of the International Trades Fair. The Olympics of ornament, the Venice biennale of cerebral bling, Schmuck is a great opportunity to take the pulse of contemporary jewelry.’

From www.artjewelryforum.org/blog/2010/04/07/schmuck-story-i/

How true this has proven to be!

This was my fifth year funded by Creative New Zealand as Talente mentor and scout. Five great years of observing Schmuck and Talente in Munich, grow from an International Trade Fair with 20 satellite jewellery shows to this year 63! Five years with some fantastic moments.

Over the years I have become more critical (a good thing I think) but each year surprises me with yet another twist, turn or take on that capricious and fabulous discipline that is contemporary jewellery.

A few of my highlights this year:

- Otto Kunzli's survey show, so great to see those pieces only seen in books in the flesh.
- The Aftermath of Jewellery (a fantastic install)
- Travelling to Nuremburg with the gals to see Helen Britton's survey show and being seduced by her work AGAIN.
- The historical pacific jewellery collection we were privileged to see in the depths of the Volkerkunde Museum.
- Visit to Peter Bauhuis studio, filled with treasure and arranged for us by our New Zealander on the ground Flora Sekanova now studying at the Munich Academy.
- Dinner at the Prinz Myshkin (of course).

This is my final year as Talente mentor and scout, thank you Creative New Zealand. I hand the baton over to Renee Bevan who will bring her own expertise and vision to the job and I hope will get as much value from this yearly connection with International craft and contemporary jewellery as I have.

- Fran Allison

talent spotting II

New Talente mentor, Renee Bevan tells us about her Schmuck week highlights

- The work of Akiko Kurihara from the show Was that a cat I saw?
- Having the opportunity to see so many Otto Kunzli works in the flesh at The Show, buying my little red dot at The Sale, and getting my hands on a copy of The Book.
- Visiting Peter Bauhuis studio and have him speak to us about so many of his fantastic works and projects such as The Gallium Treasure of Obertraun – Awesome!!!m
- The beautiful quiet simplicity in Henriette Schuster's exhibition Grow.
- Visiting The Volkerkunde Museum (The Bavarian State Museum of Ethnology), a museum for Non-European artworks and objects of cultural value. The Curator took us down to the dungeons so we could see their collection of Pacific Arts. Most of the collection dates back to the 1800's and consisted of a multitude of objects from every island in the Pacific. And this is just one floor that covered one small part of the world! A truly beautiful and amazing collection!
- And then seeing contemporary works that so simply, beautifully and strongly speak of this place - Warwick Freeman's Meister der Moderne exhibition and talk All about me and Karl Fritsch's new stone rings.
- Experiencing the works of Dorothea Pruhl in person and being reminded of their amazing scale and beautiful simplicity.
- Being excited when confronted with new and interesting approaches to install in exhibitions such as Irony Forest, The Lunatic Swing, Aftermath of Art Jewellery, and Plateaus Jewellery Project.
- Karl's birthday party and the Academy party (with its fantastic projections of the best, worst and every other type of dancing imaginable).
- Seeing so many New Zealander's at Schmuck showcasing their work to the world within Talente & Schmuck and through projects like Handshake.
- And having so many jewellery friends there this year to share a chat, beer or meal with in-between all the 'schlooking'.
- Sitting with the jewellers at the beer hall and watching the football with a room full of football mad fans on the final schmuck night!
- Reliving the experience round and round in my head back and in books back in NZ!

- Renee Bevan

chicks on speed

Not worried about a Munich come down, Eloise Kitson was, instead, in Wellington for Chicks on Speed. This is what she saw

While a significant section of the international jewellery community was descending on Munich, Germany, for the largest jewellery fair/exhibition, New Zealand was hosting its own world class event in the form of a collaborative exhibition with our very own jeweller Lisa Walker and the multi-disciplinary group Chicks on Speed at City Gallery in Wellington, TOUCH ME BABY I'M BODYCENTRIC, A MULITMODALPLOSION!. The pairing of a group with music and performance as their central core with a jeweller may seem unusual but is actually quite enlightened. It is only both parties mode of creative expression that differs. Underneath the performance, music, art, fashion, publishing and video versus the jewellery lies a common thread and focus to create with no bounds by being open to any and all things in the creative process. Whether it is the multi-disciplinary approach of Chicks on Speed or the openness to any potential material or process in the making of jewellery of Lisa Walker, there is a shared consciousness and desire to challenge and break with accepted and expected art conventions.

It is no surprise to learn that since they first all met, that is Alex Murray–Leslie (Australia), Melissa Logan (United States) – the two central figures to the various iterations of Chicks on Speed – and Lisa Walker, whilst all three were studying at the Munich Art Academy in Germany in the 1990's, they have worked together collaboratively in numerous ways. TOUCH ME BABY I'M BODYCENTRIC, A MULITMODALPLOSION is the largest collaboration the three have worked on to date, specifically working closely together on the creation of the wall banners adorned with jewellery. This is quite the challenge considering the three are often based in different parts of the world, but one achieved through the existence of Skype.

TOUCH ME BABY I'M BODYCENTRIC, A MULITMODALPLOSION exhibition is a visual and for those at the opening an auditory feast. Jewellery not only floats in space via a complex web of string but on textile collages that are scattered over the walls. One such textile collage is also a sound piece, hiding a network of audio equipment so that it can be played and recorded onto, as happened during several music works performed by Chicks on Speed on the night. I cannot claim to be well initiated with the music/performance work of Chicks on Speed but their performance was enthralling and involved music, dance, video and spoken word all whilst wearing wondrous clothing and negotiating the web of suspended jewellery which at various moments Murray-Leslie and Logan either engaged with, and here I mean reading pages of writing from a necklace, or wore, one on top of the other. The beautiful sheepskin and laptop neckpieces of Walker's are not for the faint-hearted or those physically performing in a crowded room.

During the performance by Chicks on Speed one song/work in particular 'Art Dump' about the existence of an art dump where unwanted art goes to die, a comment perhaps on the fickle nature

of the art world, collectors and consumption, offered interesting parallels to Walker's creative practice where such materials like broken laptops, glue and rubbish swept off her studio floor have been utilised, elevated, and made precious.

The more I recollect the more I believe a repeat visit was required, to properly enjoy the inspired works... a paper dart turned brooch, a mask and neckpiece combo that honours the fight of a fellow collaboration the Pussy Riot and the intriguing interactive sound textile wall piece. There is much to be taken in visually and physically, this is no stay behind the rope exhibition. TOUCH ME BABY I'M BODYCENTRIC, A MULTIMODALPLOSION insists you also negotiate around the space through the web but you are rewarded for doing so. The works and the display are confronting intentionally, we are asked or perhaps forced to as the title of the show states, physically engage with the space and by doing so we are perhaps contributing to the art work, collaborating even. Hm-mmmmm. Clever.

- Eloise Kitson (Managing Director, Masterworks Gallery)

For those that missed the opening performance check out the video on you tube, search Chicks on Speed perform at City Gallery Wellington or follow the link on the City Gallery website: www.citygallery.org.nz



*'Chicks on Speed and Lisa Walker present TOUCH ME BABY I'M BODYCENTRIC, A MULTIMODALPLOSION', installation view City Gallery Wellington 2013. Photo: Justine Hall.
Image courtesy of www.citygallery.org.nz*



*Lisa Walker, 'Pussyriot Mask Necklace', 2013. Image courtesy of the artist.
Photo: Hamish McLaren. Image courtesy of www.citygallery.org.nz*



*Lisa Walker, 'Brooch', 2003. Image courtesy of the artist.
Photo: Hamish McLaren.
Image courtesy of www.citygallery.org.nz*

brandlandia

Our favourite foreign correspondent, Zoe Brand, sends love from Australia

Dear Overview,

I've been thinking lately, what is this thing that has become my life. I wanted to write it a quick note just to let it know how much it means to me. I thought a love letter would be a lovely vehicle in which to express freely and informally my relationship with it, or what I more affectionately call it: CJ (aka contemporary jewellery). I asked some of my good friends to drop a line to their lovers. Attached is what I received.

Kind Regards,
Zoe from Brandlandia

Dearest CJ

Thanks for being the reason I jump out of bed in the morning!
Thanks for being the reason that I look for the edge and want to push past it.
Thanks for being the reason that I have so many BFF's!
Thanks for being the reason I am I hardly content by just 'pretty' things.

Thanks for being the reason I am, who I am.
So much love, now and forever
ZB

Dearest C.J

I have never told you just how much you mean to me, and for that I apologise. I realise I have taken you so much for granted, but on reflection appreciate you mean the world to me. Without you I would have nothing. You give me the reason to get out of bed in the morning. You feed my imagination, you satiate my creativity. You cause me no end of frustration and confusion. You challenge me. You intimidate me. You make me laugh. I also see the jealousy and the possessiveness you can sometimes invoke in others (and in all honesty in myself). You make me want to give up sometimes. But then I see the wonder, and the joy you bring to other people. I remember the importance of creativity and how you bring me and others in touch with our very sense of being. I realise I can never really ever leave you

In so many ways you make people connect, share, learn and enjoy their creativity. And that is what I love about you.

Forever yours
BL

Contemporary Jewellery,
My dear, sometimes I am at a loss for words...
And I love the way I can rely on you to speak for me.
Forever yours,
Nellie Peoples

Dear CJ
Thank you for being you. You excite me everyday and thank you for introducing me to so many of the amazing people you know, they have taught me so much and some have become my very dear friends too. I am so lucky we met.
Let's be lifelong friends!
Yours
MY

Dear CJ
I'm not sure how long this affair can last, as i must commit to others.... and you run so hot and cold. But for now yes -you are taking me to places i've never been, I really really like you.
Unnaturally yours,
Lauren (part-time lover)

Dearest Contemporary Jewellery
You know of the deep admiration I hold for you.
In your rare quieter guise, I adore and relate to you.
I want to hold you close, be near you, be reflected in you.
But your wilder side is bewildering to me.
I wish I could like it more.
I wish I could be like it more.
I have tried. I am yet to succeed.
Can I not be brought into the fold until I am more like you?
Your uncertain lover
MelbourneJeweller

Dear CJ

We haven't known each other that long and I am just beginning to get to know your friends and where you hang out. I have been embraced very warmly by your gang and have really enjoyed meeting you all. What a wonderful group you are, so smart, clever, creative and caring. However, I gotta tell you -you have to get out more and meet some new people. Your circle is getting smaller and older. I worry that unless you broaden your horizons things will not end well for you. All you have to do is reach out and make some new friends. Try a few new things, go to new places. I love you CJ and I only say this out of concern. This is not a break up letter- I will stick by you- you give me so much. I love you CJ and I only say this out of concern for you wellbeing.

Bin xx

'When the bane of one's existence,
provides the pain for one's persistence,
in an activity devoid of practicality,
whereby the time spent in actuality,
could have served the greater good,
do the hours spent gazing at the bench in despair,
remind us that we should be much more aware,
that a proper job would enable our bills to be paid
and our table to be laden with food!!?"

Respected contemporary jewellery,
You keep me grounded.
You keep me in touch with the world of ideas, materials, skills, people, head, hands and heart.
The myriad of forms you manifest
- no know bounds.
Your facility to communicate through your transportability on the body - often enabling others to be deeply touched,
leaves me in no doubt you are a wise and valued cultural phenomenon and a worthy vocation for me.
Vicki Mason

Darling
Having a ball.
Miss you
Yours forever
M xx

“Dear CJ,

I MISS YOU. When I lived overseas, I'd go to an opening, you'd be there. We'd eye each other off across the room, I'd wander closer, we'd get introduced....you know how it went from there. Bold, unpredictable, suprising, so damned witty....I never knew when you'd show up. But now, in Sydney... well, you are hardly ever seen out and about. So what's the problem? Are you depressed? Feeling unappreciated? Sitting at home nursing a hot chocolate and watching box sets? Are people just knuckleheads here? If I see another boring discreet chain I'm going to scream- I wish we could play like we used to.

You, me, our bunch of crazy mates, I reckon we could shake this sorry town like a chihuahua on a defibrillator. We just have to want to do it.

yours, longingly,

M.

Dear CJ,

I finally admitted it to myself the other day. I didn't realise it until I saw you again. Your gorgeous face shining in the sunlight, your radiant smile infecting everyone around you. I knew it for sure – i was in love. Every time I think I can give you up something reminds me of how wonderful you are, how amazing and intriguing you are. So, with this, I give in. You have me. I am ready to live my life with you forever, because I know it's the only way I'll be truly happy.

Yours always,

AP

To my beloved,

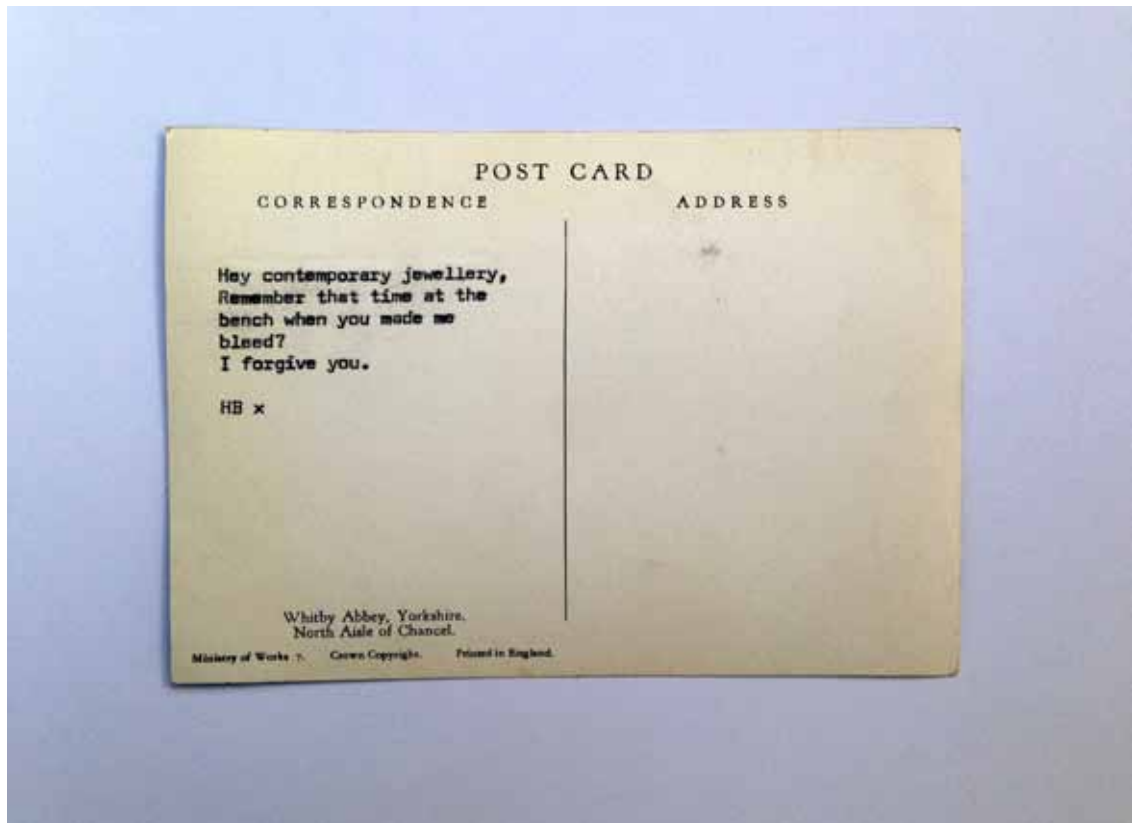
If I were a lamp, my brain the fuel and my heart the flame.
You would be the spark that helps guides me through the dark.

Forever truly JT

Dear cj,

You are constantly on my mind, my connection to you is as convoluted as my heritage. I have a love-hate relationship to you. You take so much and yet at times you give back. For some strange reason it makes perfect sense to confer with you.

Nicole



Jewellery

Sometimes I don't know if I am in love
with you anymore. I want to love you but I'm
confused. I know you so well but still feel unsure of myself
with you. You frustrate & challenge me. Sometimes I think
we're going nowhere, yet we have been through so much.
Love, death, weddings, breakups, heartache, fear soaked
cigarettes & late nights drinking coffee. Watching
the sun rise.
I feel guilty when I'm not with you every day, but
need my space too. Need to do other things.
I don't think anyone understands why we are still
together. Sometimes I think they want us to end.
Sometimes I think I want us to end. I do love you, but
I wish you'd earn more money.
Sometimes I feel like you're against me. But then,
I realise it's just me.
I don't know what to do.

Still Yours, Erin

what's on

Jewellery exhibitions, events, and workshops

Auckland

Masterworks Gallery

May - June

Jewellery Box - Selina Woulfe

June

THINKspace - Amelia Pascoe

June

NECKWARE 10

Fingers Gallery

April

Roseanne Bartley - yesterday, today, tomorrow

June

Tatjana Panyzocki - La vie est dure san confiture

Auckland

Objectspace

May - June

Joyaviva - curated by Kevin Murray

June - July

Handshake

Christchurch

The National

May - June

A Grandfather Recalled

Kobi Bossard Jewellery and drawings by his grandfather

Wellington

The Dowse Art Museum

Until May

Retrospect - curated by Jo Mears

The See Here

April - May

The Noemi

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