

overview

conversations about jewellery in Aotearoa, NZ



Year of the Snake

A Group Exhibition

Fran Allison
Renee Bevan
Octavia Cook
Suni Gibson
Ross Malcolm
Matthew McIntyre-Wilson
Shelley Norton
Lauren Simeoni
Lisa Walker
Anna Wallis
Melinda Young

21 Feb —
21 Mar
2013

Opening Thurs
21 Feb, 5–7pm

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editorial

Kristin D'Agostino introduces the Year of the Snake issue of Overview

Happy Chinese New Year! As I was moving studios I came across my tattered old copy of the Chinese Zodiac Book for Jewellers. I thought I would share this year's fortune with you in the rare case you have misplaced your copy:

Year of the Water Snake

Water Snakes are influential and insightful makers. They manage multiple projects well and tend to be assets for the greater jewellery community. They are quite motivated and intellectual, very determined and resolute about success. They will have what they desire no matter the price of gold. They are affectionate with their families and other jewellers but do not show this side of their personality to gallerists or metal suppliers. This is the year they are going to write that article that they have been meaning to for the Overview!

We fare well the large number of New Zealand jewellers attending Schmuck in various forms. We are especially proud to print what we all know and love, that Warwick Freeman is this year's, "Classic of the Modern". Travel guide, Karl Fristch took time out of his busy schedule preparing two shows to provide Sharon Fitness with his personal Sausage Tour of Munich. Peter Deckers and the Handshake team sets sail for Schmuck to launch the beautiful new Handshake book, a thing of beauty (full disclosure the Jewellers Guild of Greater Sandringham are heavily and happily involved in said book). Bon Voyage dear travelers.

In Australasian news, we thought we would start a lead up to the JMGA conference by spending some time talking about collaborations, participation and exchange in jewellery. This issue we talk to Lauren Simeoni and Melinda Young about the evolution of their collaborative endeavors. We make a short trip to Brandlandia to catch up with Ms Zoe Brand. And Sarah Read discusses her project: Look No Hands, the See Here's inaugural residency scheme.

Retrospect, Curated by Jo Mears is in its third incarnation at TheNewDowse in Upper Hutt until May of this year. This is a personal highlight for me. My love affair with TheNewDowse started the year I missed the Unitec class trip down to view the jewellery collection. I went on my own excursion after the fact, and didn't get the behind the scenes tour, but saw the Jum Nakao, A Costura Do Invisive show – which is still rocking my world (that was 2008). So it was especially thrilling for me to attend the opening of the Retrospect show last month! Hip hip hurray.

Back in Sandringham, Raewyn Walsh has gathered various opinions on this year's Best in Show what it is, and what it means. Sharon Fitness is packing her bags for Munich to be the Handshake-installer-extraordinaire. Kristin D'Agostino is not going to have a baby in Germany – she is just visiting. Be sure to say hello, if you are in Munich. You might just get a special surprise if you do.

Munich Sausage Tour

Sharon Fitness asks Karl Fritsch where to find the best sausage in Germany

For the first of our new series of 'What's Hot There' articles in Overview, the Jewellers Guild of Greater Sandringham decided to discover the best things to do in Munich given that more than a dozen New Zealanders are heading to Schmuck week any day now. Who better to tell us all the best things to do in Munich than former resident Karl Fritsch.

Karl's Sausage Culture Tour of Munich:

I definitely will go to the horse butcher at Viktualienmarkt, that is right in the center and close to Blauer Bock where CNZ shouts the rooms for the kiwi delegation, and there I will have a 'Knackwurst with a Semmel' (boiled sausage) 35 meters from there heading to Marienplatz. The next must have sausage is either a 'Rote' or a 'Weisse' this time BBQéd sausage that comes in a bun at the 'Grillspezialitäten' corner, and you have to eat the Bavarian classic 'Leberkäsesemmel', this is the best 'Brotzeit' food which you eat whenever you are hungry again after breakfast and you can have your first weissbier with it, (try sweet Bavarian mustard on it) that will keep you going for a few Schmuck shows.

Munich is no place for vegetarians, so just before 12 o'clock you can have some 'Weisswurst' and they are very good at the 'Weisses Brauhaus Im Tal', and they have also one of the most beautiful weissbier you can get.



So a bit of culture, there are some great museums.

One of my favorite museums is the Lenbachhaus, where they have a fanatic collection of the 'blue rider' group (Kandinsky, Klee, Münter, Macke) images you have seen a lot, here is the real thing, and the cafe in the Lenbachhaus is actually run by Herman Jünger's son Christoff. Say hello and you are a jeweller from New Zealand. Not far, sort of across the road is the Glyptothek, a museum of Greek and Roman sculpture, built by King Ludwig. Amazing beautiful quiet atmosphere amongst those sculptures (nice break from the jewelry madness), then also across the road is the Kunstbau, they built the underground train station in the wrong spot and now it serves as an art space. Also, there is a combi ticket with Lenbachhaus. Usually they show a very good contemporary art show, and you can imagine it is a strange place.

All the Pinakothek's are great, the old one, the new one and the modern one, many originals of famous paintings you will recognize, but another special is the Residenz, it is the former royal palace, they have a Schatzkammer – treasure chamber that has an amazing range of old jewelry. Check out how work changes through centuries and how technique improves but not necessarily to the advantage of the pieces, lots of crazy stuff, also check out the other rooms of the castle, just to get a idea of how the monarchs lived, amazing rooms, and table setups.

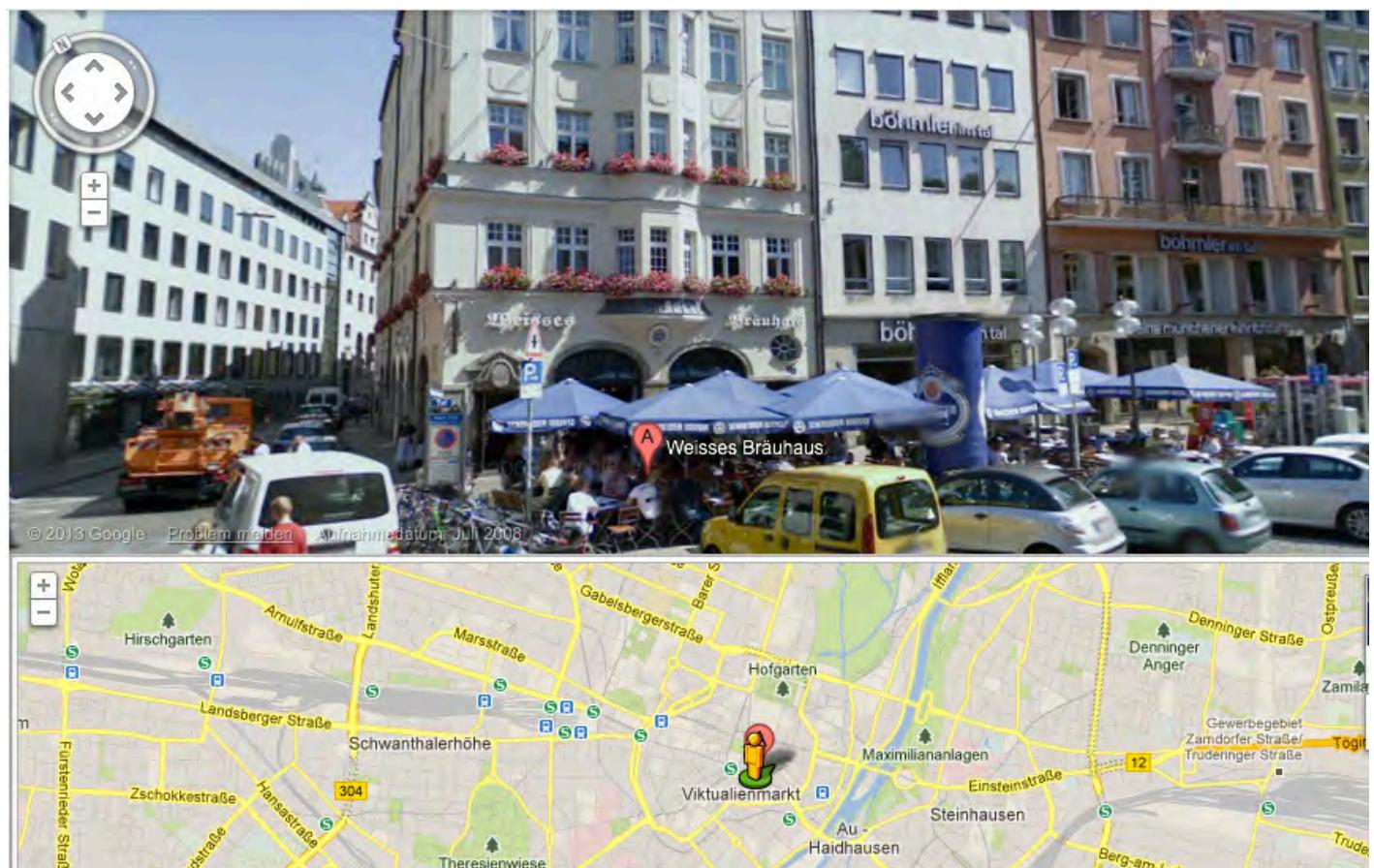
If you have not had enough looking at stuff, check out the Deutsches Museum, it is huge and you find everything there, all real things, airplanes, boats, cars, a mine, an observatory

And after the art and culture shower go to the Volksbad to have a real bath. It's a beautiful Art Nouveau bathhaus. It has a lovely swimming pool, not the modern noisy style, it's the real thing, and you can have all sorts of saunas and steam rooms etc. That is always my treat on the day I leave.

Or if you like it more modern there is a place at Hotel Bayrischer Hof called Blue Spa, quite good too on top of the building, have a look over the roofs of Munich. You can have all the bath treats and enjoy the company of rich people who stay in that hotel and check them out, maybe, some potential customers.

And give yourself some time to just wander around, actually there is a beautiful little Barock church in Sendlingerstr. 62, built by the Adam brothers, just between the normal buildings, easy to miss but inside a real treasure with glass coffins and more total decoration!

That might do for a start.



Handshake

The Handshake book is launched in Germany this month

THE HANDSHAKE BOOK: twelve jewellers connect with their heroes

The 112 page full colour **HANDSHAKE** book features essays by Benjamin Lignel and Raewyn Walsh, and interviews with work of all participants.

The twelve Handshake jewellers are presenting their unique project at the International Handwerk and Design 2013 Messe, Munich (Schmuck/Talente). The show features the breadth of the mentorship not only the work, and attempts to convey how the pieces came about. The Handshake book will be launched in Munich during this event on March 6th. (1:30 Messegelände München, Halle B1/939)

Jessica Winchcombe about her mentor Warwick Freeman:

“My works are ever evolving delights, gaining momentum with each step of the Handshake project”. Being guided by Warwick Freeman is a journey of close consideration, reflection and smile wrinkles”.

NOTE: Jessica was selected for the prestigious 2011 International Graduate Exhibition at Gallery Marzee, Nijmegen

Lynsay Raine about her mentor Andrea Wagner:

“Over the last two years I have been mentored by jeweller Andrea Wagner. She encouraged me to experiment with new materials and learn that to focus on a key thread in your work allows freedom to let further ideas unravel naturally. Since having Andrea as my mentor I have been welcomed into some exciting projects and gained good media attention for my work. The best part is that I feel I am building a good signature in my work and know when it is time to step in or out of my making comfort zone.”

Note: Lynsay was selected for the prestigious 2012 Talente exhibition, Munich.

Artists involved in the **HANDSHAKE** project:

Nadene Carr connects with Lucy Sarneel

Sarah Read connects with Iris Eichenberg

Sharon Fitness connects with Lisa Walker

Neke Moa connects with Karl Fritsch

Jessica Winchcombe connects with Warwick Freeman

Kristin D'Agostino connects with Judy Darragh

Debbie Adamson connects with Hanna Hedman

Lynsay Raine connects with Andrea Wagner

Becky Bliss connects with Fabrizio Tridenti

Gillian Deery connects with Estela Saez

Sam Kelly connects with Octavia Cook

Jhana Millers connects with Suska Mackert

Overall curator and organiser: Peter Deckers

Handshake is funded by:



Buy The Book



This 112 page book documents Handshake, a mentoring project unique in the contemporary art world. Twelve jewellery graduates were given the opportunity to make work alongside their jewellery heroes from around the globe. Handshake takes advantage of new technologies that enable the graduates to develop and refine work alongside their mentors in a virtual studio space.

At the beginning of 2011, artist Peter Deckers selected recent graduates and asked them to name the artist who most inspired them. He then approached the distinguished, internationally established jewellers and art icons, offering them the opportunity to act as mentors in a collaborative two year project.

The response was an enthusiastic 'yes' from the artists. The result? A lively website, touring exhibitions, an exceptional learning experience for all involved, and now, this book.

Available now from selected galleries, www.pledgeme.co.nz/798 (until 6 March) and from jembooks@xtra.co.nz ISBN 978-0-473-22701-2

Naturally Collaborative Tendencies

Kristin D'Agostino asked Lauren Simeoni and Mel Young how their collaboration works

KD: Do you see the collaborative method of working as defining your practice or simply an aspect of projects you undertake? In other words, do you see your collaborative adventures as side projects or the main part of your practice?

L: The last few years I have had less time for making therefore I have spent most of my time with a focus on the unnatural collaborative projects. Opportunities of making for myself have been highly influenced by this collaboration but I can see a slight difference in the work I make outside the collaborative project.

M: I see the majority of my work being collaborative – either with Lauren or with curators who invite me to participate in their specific projects. I enjoy working this way – it is stimulating and always exciting. I guess you could say that the outcomes of collaborations define what my practice is and where it ventures.

We both like working to a brief and continually set ourselves new ones!

KD: What traits define a successful collaborative project?

It's a bit like being married! Honesty is crucial. Good communication is important and a willingness to trust in each other. In our collaborative entity we are a bit like the two halves that make the whole – our skills and personalities complement each other and enable us to bounce well off each other. We have become a well-oiled machine.

KD: How has your involvement in collaborative/participatory projects changed your jewellery practice? Why have you chosen to undertake such projects?

Originally we embarked on our collaborative project six years ago as a personal challenge, to enliven our practices, with no idea that this would become so enmeshed. In terms of changes to our practice, Lauren has found herself working with completely different materials and in a less formal manner. Neither of us thought that we would ever use so many beads...

KD: Is this a sustainable method of practicing?

Totally. As this is an aspect of our own independent professional lives, we live in different cities and are now expert delegators which means that we are able to support each other and the project through life's ebbs and flows. Also we have been incredibly blessed in the warm reception to our work together and things seem to have flowed more or less organically for us.

KD: How have you communicated the back story to your work?

Gosh these are good questions!

We have always had a strongly thematic byline to our collaboration – we attempt to communicate this through the titles and installation of our exhibitions for example. We have told the story of 'us' through our blog and generally support our exhibitions with workshops and artist talks that enable us to share our story further.

For us, our work is conceptual at its heart, however we are happy for it to be enjoyed on a purely superficial level as well!



Unnatural Tendencies at Craft, Melbourne, December 2012

Look, No Hands

On a beautiful day in Wellington Kristin D'Agostino caught up with Sarah Read to discuss her recent project "Look No Hands", where she occupied The See Here as the gallery's inaugural Artist-in-Residence.. The conversation was not what you would call linear, and was not recorded but has been reproduced here (with supplemental information from Sarah and sarahread.com). Enjoy.

Sarah Read: LOOK, NO HANDS: A CREATIVE RETREAT

"The paradox of an artist's life is that in order to prepare for production, the artist must engage with time in a non-instrumental way, while this engagement at all times can represent a fundamental distraction from production."

From How to be an artist by night, Raqs Media Collective, 2009

As the inaugural beneficiary of The See Here's Artist-in-residence scheme, I have opted to use my four weeks as an opportunity to focus on my creative practice. Seeking the kind of time that can be "a vessel and receptacle for learning", I entered into the residency with no expectation of specific outcomes, just a desire to ring-fence some guilt-free time for reflection, for contemplation, for investigations that do not necessarily demand results.

Statement on sarahread.com

Sarah has generously shared an email she sent to her Handshake mentor, Iris Eichenberg regarding the experience: Look, No Hands: A creative retreat. As benefactor of a fictitious residency award, I spent four weeks as Artist-in-residence at The See Here (a window-gallery in central Wellington). In contrast to Free Time, which acknowledged the breadth of roles in my life, Look, No Hands gave me permission to simply be an artist. The last time I had this luxury was Cranbrook, and this residency was a continuation of my modest 2-night occupation of Cranbrook Metals (so modest it may have passed you by). The backdrop text in all the images is from the book Art School, Propositions for the 21st Century that I discovered in Metals, and the title relates directly to a question you asked me: "Can you begin a process without knowing where it goes?"

The retreat was my attempt to be open to my situation and follow wherever it led me; the challenge was doing this under the public gaze. My starting point was realising that I need to change the way I work - two years after graduation, I'm living the dream, with exhibitions and exciting ongoing projects, but actually it's mostly lonely, expensive and stressful - not really a sustainable long-term lifestyle. I need to re-discover the joy and light.

It took me a week before I could bring myself to occupy the window space (daunted by the feeling of exposure and by the oppressive parking building opposite), but once installed, with the basics (books, mostly; a few tools), I loved being there. I spent my time reading, thinking, working at my bench peg, interacting with passers-by, receiving visitors. I was sad when the month finished and I had to leave.

The following is a loose record of what was discussed when Kristin and Sarah sit down to discuss the project further.

Week 1 Re: FOCUS:

While she moved in, Sarah created an installation featuring Renee Bevan's necklace (with Bevan's blessing of course). Read chose to focus on Bevan because of her ability to "travel" and push things further. She pushes boundaries with every work she does. Read blocked out the window except for Bevan's "What you see is what you get" piece which allowed the viewer to peek through to the See Here space. Read affixed to the wall a quote she discovered while visiting Iris at Cranbrook:

While there may be no escape
from what exists,
entire worlds can also
open themselves out
or be prised open
from the coordinates of
a street corner
or a cul-de-sac.

--from How to be an artist by night
Raqs Media Collective 2009

She saw the installation as a reminder of what she loves in other people's practices, especially those who continually 'keep moving'.

K: So in the second week you moved in?

Week2: OCCUPATION (Artist)

In the second week the window was cleared and the viewer was able to see the entire space. If you were to walk along you might have seen the quote on the wall, with the words "Comfort Zone" affixed onto the window. As well as the label "the artist is: IN/OUT". You might have noticed a shelf full of books, some hand tools, a rug, a lamp, bean bag, pillows, a few drawers and Sarah may or may not have been sitting at her makeshift bench, working or reading a book.

S: This was my time to figure out what changes I needed to make in my practice. I took to the space only things I wanted from my studio. I used a shelf for my bench and brought my bench peg. Having realized how much I have been missing the activity of making things that people want to wear, I came up with the idea of working under a pseudonym, and I started cleaning up and finishing silver jewellery that a local gallery was keen to stock on behalf of my alter-ego.

It was good to be out of my house, (where Sarah's studio is). I started to hang a sign "Back in 10 minutes" when I went out to get coffee. I brought books I have read and loved and books I wanted to read. People were stopping a lot. Surprisingly, given my social reticence, I didn't feel exposed and actually loved that people wanted to watch what I was up to K: Did you acknowledge the people when they stopped?

S: Sometimes, depending. People wanted to see the titles of the books I had in the space or read the quote. If I acknowledged them, they seemed to feel that they couldn't look at the books, they felt obliged instead to meet my eye, and often just moved on. If I was working, people would stay longer if I didn't look at them. (When I did engage viewers) most people smiled and were really warm. People (took time to) read the poster and they would give a thumbs up.

Hilda visited for one hour for a coffee – Peter was there briefly so he could document the visit. She loved it so much she came back for a whole day. Others came to visit too, and it was interesting to discover how being in the space engendered intimacy. Everyone who entered the space felt comfortable and safe, despite being in clear public view; I think because of the tiny size. There was a feeling of being contained and limited.

When we were in San Francisco we visited Alcatraz. It was wonderful; the cells are all personalized, with amazing stuff in them; musical instruments, chess sets, paints, crotchet projects they were these amazing small spaces which paradoxically exerted a powerful pull.

Week 3: Dwelling (upon)

In the third week, Sarah spent a full 24 hours in the space.

I loved the simplicity (of the See Here space) especially for a mother who is also juggling other roles; a space just for you.

I started researching why I dislike my house so much. I began reading about regret. I do not regret much in life..... but for me our current house gives nothing back; I realized I need to find a workspace away from home.

WEEK 4: Telling it how it is

In the fourth and final week, Sarah started to use the artist is in/out status messages to share thoughts with the public and further explore the public/private slow of information.

The artist is: OUT: Back in 10 mins x

The artist is: OUT: Working from home x

The artist is: loving being in this space

The artist is: not unfriendly (just really shy)

The artist is: still missing her DOG every day

And it has been 4 years now....

The artist is: STILL trying to shift that last 5kg (for like the last 25 years)

The artist is: quite lonely, to be honest

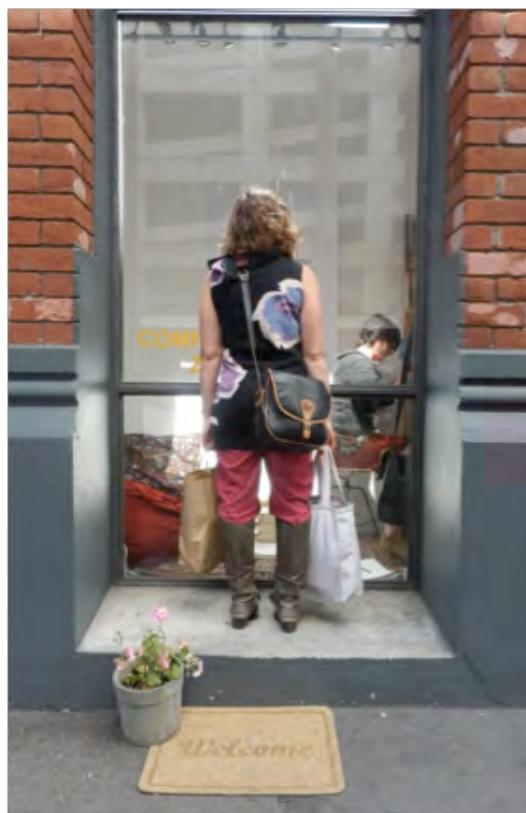
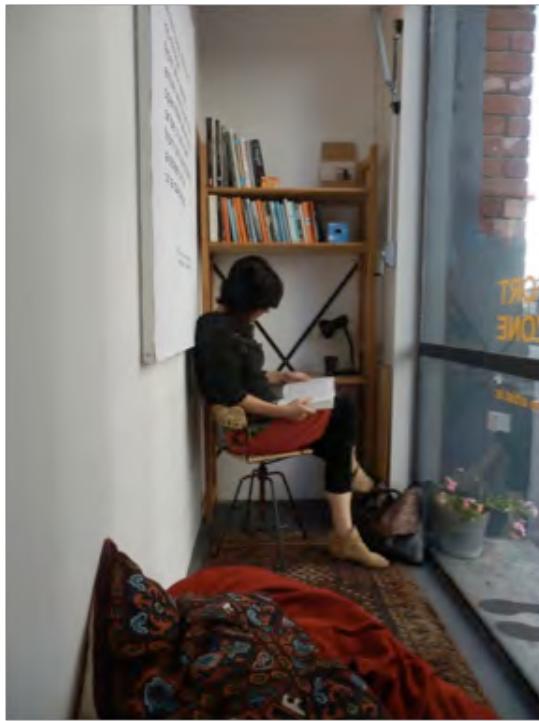
The artist is: Thinking of Scott and his family (with love)

The conclusion to Sarah's email to Iris sums the project up.

..The project was warmly received, and it's had some great real-life effects - it was seen by the organisers of Urban Dream Brokerage, a local initiative to persuade landlords of unleased buildings to allow artists to utilise the space, and on their invitation I've applied - with three kindred spirits - for a city centre studio - free, social etc - through their scheme. We should find out later in Jan whether we have secured a place; if not, I think we'll try elsewhere, as we're all excited to end our respective isolation and explore the creative possibilities of sharing studio space. So, 2013 is looking infinitely brighter and more joyous already..

Also, I researched residencies around the world, and am very motivated to get out there. There are very few opportunities here in NZ, and hardly any funding to get overseas, so i am going to need to be inventive (which is where the Idea for Munich comes in).

The Idea for Munich became Sarah's new 3-year project Home from Home, your artist in residence for 3 days, which you can see at thehomefromhomeproject.com.



Best in Show

Raewyn Walsh takes a look at the annual graduate exhibition, Best in Show at Objectspace in Auckland

When we think of Best in Show, it is those slightly madcap dog shows that come to mind. Like the mockumentary of the same name dog owners, who look and act like their pets, prepare their charges for glory in a public arena where judges look for qualities such as a full coat and a cheerful attitude. Of the dogs that is. While the Best in Show exhibition, cannot lay claim to the exaggerated eccentricities highlighted in the film, this month at Objectspace we can see work that reflects the characteristics of graduate makers who, no doubt, are as obsessed with their pet projects as the dogs and their owners.

Objectspace has been hosting Best in Show for nine years, and with each event comes a consistently high standard of work that covers jewellery, textiles, ceramics, typography - and more. The showcase presents a kind of greatest hits of new makers and gives them the opportunity to show their work in an environment where the audiences reach goes further than the usual, art and design school roll call of classmates, tutors and family.

The Objectspace website states:

“The selection for 2013 features the work of 21 students from the Auckland region. Representing the fields of ceramics, fashion, graphic design, jewellery, product design, and textiles, these students have addressed a range of ideas, including individual and local identity, mobility and health, impermanence, and the relationship between traditional and innovative technologies. Across these various disciplines, the students have created works, which are characterised by innovation, command of a medium or process, and strong visual impact.

The depth of enquiry and quality of the work is indicative of the students’ commitment to their chosen areas of practice. Future plans for the next several years include: travel, collaboration as a form of sustainability, establishing new businesses, and participating in artist residencies. Objectspace is delighted that a number of previous Best in Show exhibitors have gone on to receive prominent opportunities at both a national and international level. The level of craftsmanship and sophistication in the work of this year’s selected students bodes well for similar success in their futures also. “

Graduate jewellers have always enjoyed a strong presence in Best in Show and we thought we would take a look at why this is. In 2013 four of the 21 represented makers studied jewellery; Mandy Flood (Unitec), Dorothy DeLatour (Unitec), Tineke Jansen (Hungry Creek Art and Craft School) and The Noemi (Hungry Creek Art and Craft School). A look at the Objectspace archives tells us that the percentage of jewellery graduates showing at Best in Show has a strong history:

- In 2012, four of eighteen makers were jewellery graduates
- In 2011 seven of the sixteen were jewellery graduates
- In 2010 seven of seventeen makers were jewellery graduates
- In 2009 eight of fourteen makers were jewellery graduates
- In 2008 five of fifteen makers were jewellery graduates
- In 2007 five of twelve makers were jewellery graduates
- In 2006 four of fourteen makers were jewellery graduates
- In 2005 four of twenty makers were jewellery graduates

Best in Show 2013 is no exception. Objectspace Programme Manager Jaqui Knowles, who curated Best in Show together with Objectspace curator Ioana Gordon-Smith, answered a few questions about this:

RW: Best in Show has works from the Auckland region only this year – why is that?

JK: Last year, two new staff at Objectspace (myself and Ioana Gordon-Smith) initiated a different approach to the selection process – partly in response to the available resourcing, which determined the grad shows that were able to be visited. We felt it was better to have a broad selection of Auckland works, rather than presenting what would have been essentially an Auckland show, but with just a token representation from a couple of other centres.

RW: Best In Show comes not long after the graduation showcases where work is presented to industry and family. What else do you think Best in Show offers graduates?

JK: Presenting work to the wider public in a context removed from the tertiary institution provides students with the sense of where they might fit within the broad sector of craft and design; they have the opportunity to observe how their ideas are received by a broad range of visitors – not just industry and family. The exhibition offers students the chance to meet other graduates and also offers some professional development opportunities too. For example, those in BIS can opt to speak publicly about their work, and on occasion are asked to respond to enquiries from the public. I note that in the short time the exhibition has been at Objectspace, it has really hit home with a couple of the graduates that the time when they need to think about making and self-promotion – well, it's begun!

RW: Do you have any idea of what percentage of Best in Show candidates are still making in 5 years?

JK: No, but it would be good for more research to be carried out in that area. It would be a great focus for a future exhibition too – especially in light of some of the trends and changes in tertiary education and the restrictive nature of the current economic climate. We do, however, keep track informally of what individual practitioners are doing. Many of the students included in Best in Show go on to have success in external events such as Talente in Germany etc.

RW: Best In Show and Objectspace can be considered as part of a support network for new graduates, where else would you recommend they look for support?

JK: The transition from a relatively safe environment into ‘the real world’ can be difficult. I think it’s important for recent graduates to network with a range of people and organizations in order to establish long-term relationships that will facilitate this transition and continue to support them throughout their careers. Support networks comprise tutors, mentors, collectors, industry contacts, but the support of peers is also really important. I note the collegiality that exists among jewellers; they have established a community that shares encouragement, resources and also spurs stimulating dialogue.

A number of students have spoken of wanting to work collaboratively. It’s possible that this approach will provide them with some added resilience and creative drive – perhaps it will reinforce their ability to be flexible and responsive, regardless of the environment in which they are working.

Mandy Flood, one of the jewellery graduates represented at Best in Show also answered a few questions:

RW: Congratulations on your inclusion in Best in Show. How do you think this exhibition will benefit your career and practice?

MF: Thank you it is a great thrill still.

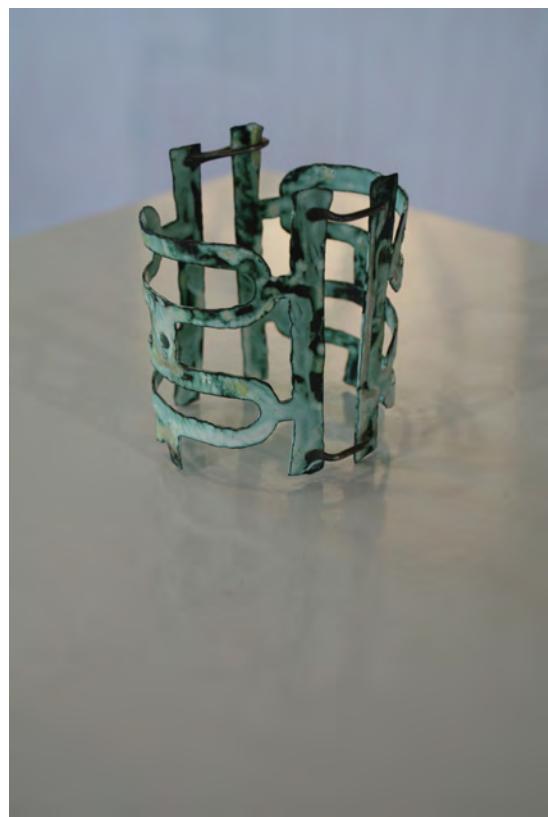
The benefits from this inclusion are the obvious ones such as exposure to a wider viewing audience along with being part of a curated show which is quite different from the experience of putting on our group grad show. Then there will be the ‘unknown’ benefits. The ones that might arise sometime further down the track and in reality who knows what they could be.

RW: Jewellers have always had a strong presence at Best in Show. Why do you think this is?

MF: Why the strong presence of jewelers at Best in Show? That is a tricky one, as all the students selected showed high levels of finish and innovation in their work. Honestly, I can't really explain why especially as all the selections are independent of the institutions. But long may it continue as it showcases the interesting and varied practices that are outcomes of the various courses presently running.

RW: Has there been any ripple effect from your and your peers inclusion in BIS?

MF: No ripple effects as such apart from a few friends visiting the exhibition with comments such as; 'Oh so that's what you have been up to for 3yrs'



RW: Now that you have left Unitec, what measures have you put in place to ensure you keep making (workshop, peer group, exhibitions)?

MF: Yeap the leaving of the 'cell' was a big move. I am fortunate to have some space at home and my cell mate is setting up a big space in her garage so that will be great for us to keep in touch and meet up with other graduates. I have also been selected to exhibit at 'Graduate Metal 13' in Brisbane this July. This is another great opportunity to get my work out there.

RW: Are you interested in further study?

MF: My idea of further study is really a case of hands on practice in making some work that might be somewhat commercial ie some pieces that can be sold to pay back some of the bills!!! Also to be perfectly honest I need to invest some time into my family. They are very proud of their mom, but also somewhat over me only giving them 1/10 of the attention they think they deserve.

In addition to *Best in Show*, jewellery graduates also have the opportunity to exhibit in the first year out from study as part of the Masterworks Gallery Jewellery Box Prize, and the Fingers Gallery Graduating Students Award. Supporting new jewelers in this way is central to the ongoing viability of contemporary jewellery in New Zealand and reflects the standard of teaching in our tertiary institutions. Great jewellery does not materialise out of thin air and the supporting infrastructure: tertiary schools, peer groups, and gallery support, help sustain contemporary jewellery and its associated activities.

Brandlandia

Our favorite foreign correspondent Zoe Brand reports in from Australia

Snakelandia or Australia's deadliest jewellers: The ones to watch out for!

So I have come to the conclusion that pretty much everything in Australia can kill you. If it's not the people, it's the weather and animals and more specifically the killer snakes also known to many, as Australia's emerging jewellers.

The Australian emerging jewellers are many; this is just a small sample of the ones to watch out for in 2013

Some of the most lethal and feared Australian emerging jewellers are located in Melbourne. They are studious, intelligent, feed exclusively on coffee, are often diurnal, and inactive during hot weather. The ones to look out for are: Jill Hermans, Claire McArdle, Inari Kiuru and Bin Dixon-Ward.

The so-called Sydney siders, (Sydneyranus sidersllatus) are an extremely alert species, with good heads, strategy and immaculate execution, Ones to keep an eye out for: Sian Edwards, Vernon Bowden, Bridget Kennedy and Danae Natsis.

The name of types of jewellers called Death Adelaideirs speaks for itself - some species are amongst the most fatal of Australian emerging jewellers, but it's best to consider them all dangerous, however they are a very witty, cheerful and hard working pack. Be extremely careful to look out for these: Peta Kruger, Alice Potter and Lisa Forno.

The Sarah Murphy (Sarustrelaps Murphysuperbus) is a rare snake, found in inland in Australia's capital, Canberra. Its technique is the most splendid.

Remember if you do happen to come across an emerging jeweller in the wild, be sure to offer it a beer and friendly smile, this will calm their nerves and you never know, it might be the start of something wonderful!

An excellent way to see Australian snakes but still stay safe is to visit Australia's many galleries, or look them up on the google machine.

Jill Hermans - <http://www.jillhermans.com/>

Claire McArdle - <http://clairemcardle.com/home/>

Bin Dixon-Ward - <http://bindixon-ward.com/>

Inari Kiuru - <http://www.inarikiuru.blogspot.com.au/>

Sarah Murphy - <http://sarahmurphy.net.au/>

Sian Edwards - <http://squarepegstudios.com.au/tenants/sian-edwards/>

Vernon Bowden - <http://www.vb.id.au/>

Bridget Kennedy - <http://www.bridgetkennedy.com.au/>

Danae Natsis - <http://danaenatsis.com/>

Lisa Forno - <http://lisafurno.tumblr.com/>

Alice Potter - www.alicepotter.com

Peter Kruger - www.petakruger.com

Text appropriated from:

<http://www.gondwananet.com/australian-animals-reptiles-snakes.html>

small talk

Jewellery exhibitions, events, and workshops

Auckland

Masterworks Gallery

February - March

Jewellery Box - Eileen Leahy

March - April

Jewellery Box - Raewyn Walsh

February - March

THINKspace - Sarah Walker-Holt

Auckland

Objectspace Gallery

February - March

Best in Show

Fingers Gallery

February - March

Lynn Kelly, *Central*

Christchurch

The National

February - March

Year of the Snake

Group Exhibition

Wellington

The Dowse Art Museum

February - May

Retrospect

curated by Jo Mears

The See Here

February

Holding it all in

Vaune Mason

March

Jhana Millers

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