

LEARNINGS

Handshake4

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# INTRODUCTION

## To Learn or To Unlearn

The twelve artists of HANDSHAKE4 [HS4] present their year-long developments in the exhibition LEANINGS: Handshake4.

LEANINGS showcases the work from twelve individual jewellery journeys. During 2017 each artist developed their ideas with the support of an appointed mentor. HANDSHAKE4 artists were selected from a New Zealand-wide open call, by Dutch jewellery master Ruudt Peters. The HANDSHAKE Project is in its fourth iteration and is the brainchild of Wellington jewellery activist Peter Deckers. HANDSHAKE is all about experimentation and pushing boundaries. Over two years, HANDSHAKE4 participants learn from and in some cases collaborate with their mentors through a series of exhibitions and workshops. New work is developed and made for each exhibition. LEANINGS is the first exhibition in their HS4 journey.

To find out more about the HANDSHAKE Project, visit **[www.handshakeproject.com](http://www.handshakeproject.com)** where you can also read about the individual artists and their mentorship journeys.

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If we could put Wairua (life force energy) into a physical element what would it touch, taste, smell, look or feel like? And what would be the price.....



Fig. I Keri-Mei Zagrobelna, *Lost in Translation*, cassette tape, silver, gold ink, enamel

## List of Works

- I.a *Wairua*, 2017, Pendant, Oamaru stone, plastic bags, copper, silver; 235x110x70mm
- I.b *Tahutahu*, 2017, Pendant, silver; tohora (albatross feathers), clay, enamel, nylon hair; 400x85x35mm
- I.c *Help me carry this*, 2017, Earring, compound rock, silver; copper, nylon hair; enamel, 550x300x90mm
- I.d *Lost in Translation*, 2017, Brooch, cassette tape, silver; gold ink, enamel, 60x100x10mm
- I.e *Untitled*, 2017, Brooch, silver; clay, enamel, 45x45x15mm
- I.f *Gently does it*, 2017, Pendant, mother of pearl, silver; clay, kowhai seed, nylon, 200x17x15mm
- I.g *Awe*, 2017, Pendant, lapis lazuli, silver; copper; tohora (albatross feathers), nylon hair; 400x85x35mm

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## Artist Statement

This series of work is my material efforts to translate my own personal experience with Wairua. It has been made through a process of research and conscious thought making. Wairua is the maori word for “life force”, it is a non-tangible, spiritual energy that for centuries has been a part of many global indigenous cultures from around the world. This energy can also be transferred or felt across great distances such as my experience with the Handshake Project in regards to communications with an overseas mentor. Some individuals describe that they can feel wairua physically. Each material piece has been specifically chosen to describe a “feeling” of wairua, jewellery being the translating vehicle to wearing this energy whilst other pieces are reactionary caused.

Mentor: Jasmin Matzakow, Germany/Sweden

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Mentor: Jasmin Matzakow, Germany/Sweden

## Symbiosis

Silently a flowers blooms,  
In silence it falls away;  
Yet here now, at this moment, at this place,  
    The whole of the flower, the whole  
    of the world is blooming.  
This is the talk of the flower, the truth  
    Of the blossom;  
The glory of eternal life is fully shining here.  
    Zenkei Shibayama



Fig. 2 Kim Whalen, *Symbiosis*, 2017

## List of Works

- 2.a *Symbiosis*, 2017, Necklace, mānuka seed pods, harekeke, 130m
- 2.b *Symbiosis*, 2017, Film, 2.52 minutes

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- 2.a *Symbiosis*, 2017, Necklace, mānuka, seed pods, harekeke, 130m
- 2.b *Symbiosis*, 2017, Film, 2.52 minutes

## Artist Statement

*Symbiosis* gestated over a period of seven months living in a little hut, completely off the grid, in the wild native bush land of Karekare, New Zealand.

This talisman is offered in a spirit of gratitude—to give back to nature. We forget how precious everything is. Life, time, nature.

And although we all know that the over-consumption of natural resources is not so slowly but surely laying waste to this Earth, there is no equilibrium; no giving back. We consistently neglect our responsibility to participate lovingly in the living cycles of nature.

Crafted from harakeke and the seed-pods of mānuka, all of which were found, gathered, drilled, and knotted into a 1300 cm long string of seed beads, *Symbiosis* is a talisman to honour not only the healing mānuka, but the very Earth itself. It is a talisman to awaken us to the mortality of everything that lives and grows; everything that is borne, sustained, and reclaimed by the earth.

In fashioning this talisman, the body and its movements become ritual conduits for spreading the seeds of new life across the land. Its purpose is not only to honour nature through an act of giving, but ultimately to inspire people to live more symbiotically with our precious planet. For just as we must return our bodies to the earth upon death, in life our primary lesson is to dance in her sacred embrace.

Mentor: Beatrice Brovia, Italy/Sweden

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## Headful and Handful

These three dimensional jewellery drawings are an attempt to depict our heads and our hands, the original creative tools, in the period of time before our thoughts coalesce and objects get made.



Fig. 3 Caroline Thomas, *Headful*, 2017, Object, black annealed tie wire, pewter, sterling silver, binding wire, silver plated wire

### List of works:

- 3.a *Headful*, 2017, Object, black annealed tie wire, pewter, sterling silver, binding wire, silver plated wire, 110x170x200mm
- 3.b *Handful*, 2017, Objects, Object one - brass wire 40x50x80mm, Object two - sterling silver, 200x200x1mm

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### Artist Statement

My art practice is hugely informed by my many years of working as an image researcher in both the UK and NZ. This job requires a keen and discerning eye, an excellent visual memory and a whip-smart ability to accurately represent words and ideas with pictures. During my making process, I use materials as a visual vocabulary. Often the resulting piece reveals its meaning at the end; less frequently, an idea leads to the choice of material I employ. In both cases, materiality leads the way and for me, the process of making is as important as the end result.

Mentor: Nicolas Cheng, Hong Kong/Sweden

<http://www.nicolascheng.com>

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## Altered States

Change the way you look at things and the things you look at change.



Fig. 4 Nadine Smith, *Altered States*, 2017, photograph

## List of Works

4. *Altered states*, 2017, Sculpture/Dioramas, recycled paraphernalia including metal from cooling systems and plumbing, camera, doll and mannequin parts and other scavenged stuff; sterling silver, brass and copper tube; electronics, lighting and power supply; Electronics and lighting: Thanks to my partner David Jurke

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## Artist Statement

We are all learning to live with the tensions wrought by our own technology, over-population and its effects on our environment. My pieces consider the fragility of life and life supported: the boundary between what's natural and what isn't is getting hazier.

In creating dioramas utilising the paraphernalia I have gathered, objects and materials come to life, as I superimpose a playful new layer that is open to interpretation. Humour and whimsy often cover something darker underneath - as I play with ideas of a mechanised, somewhat dark-looking world, there is light and we all have a part to play.

Mentor: Regan Gentry, New Zealand

[www.regangentry.com](http://www.regangentry.com)  
[www.nadinesmith.co.nz](http://www.nadinesmith.co.nz)

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## Within this skin



Fig. 5 Kylie Sinkovich, *Breastplate #1*, 2017, ceramic, pewter, stg. silver, muka fibre, jetsam nylon

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- 5.a Sway, 2017, Neckpiece; ceramic, stg PMC (precious metal clay from reclaimed sources), stg silver; muka fibre, jetsam nylon, stg. silver; 135x55x5mm (not including cord)
- 5.b Involution, 2017, Neckpiece; ceramic, stg PMC, muka fibre, jetsam nylon, stg. silver; 140x65x70mm (not including cord)
- 5.c *Breastplate #1*, 2017, Neckpiece, ceramic, pewter; stg silver; muka fibre, jetsam nylon 290x170x65mm (not including cord)
- 5.d *Breastplate #2*, 2017, Neckpiece, ceramic, pewter; stg silver; muka fibre, jetsam nylon, 250x240x45mm (not including cord)
- 5.e *Breastplate #3*, 2017, Neckpiece, ceramic, pewter; stg silver; muka fibre, jetsam nylon, 270x190x235mm (not including cord)

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## Artist Statement

What we may perceive as solid or unchanging, is vacillating all around us. Beyond the seasons, beyond our awareness, things are changing faster than we can perceive. Environmental events that cannot be reversed are influenced by our own action or inaction.

Within whichever skin you reside, what would it mean to physically carry one's own personal material responsibility in this world? What if each day we had to bear ecological fragilities to be made aware of them? It is significant that these forms have been moulded on a human body, enabling wearers to walk in the shoes of Mother Earth, feeling the weight of sacrifice and damage she bears in the name of 'progress' and globalisation.

This current body of work engages with the delicate balance between increasing wandering polar jet stream patterns and current global warming ramifications. The act of repair as a catalyst for cultivating care converges within this environmental theme.

Mentor: Benjamin Lignel, France

[www.kjsinkovich.nz](http://www.kjsinkovich.nz)

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## Shards

Rearranging the shards in a broken world



Fig. 6 Sandra Schmid, *Fractured Moments*, 2017, Bracelet, shibuichi, silk,

## List of works

- 6.a *Beauty within*, 2017, Pendant, shibuichi, silk, 130x130x45mm
- 6.b *Fractured Moments*, 2017, Bracelet, shibuichi, silk, 60x60x60mm

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## Artist Statement

While media circles images of terrorism, attacks, tension, disasters, poverty, war and refugees, our micro world might be shattered by death, illness, loss, loneliness and pain. Sometimes we cautiously pick up the broken pieces and carefully reassemble the shards. Feeling happiness, moving forward, doesn't make the broken pieces any less cutting. By acknowledging the pain, even in joyful times, we remind ourselves that life exists in a delicate balance.

To symbolise the fragility of our micro world and the global situation the pieces hang on a silk string according to a German saying "Die Welt haengt an einem seidenen Faden" (The world has a silk thread).

Mentor: Tanel Veenre, Estonia

[www.tanelveenre.com](http://www.tanelveenre.com)  
[www.sandraschmid.co.nz](http://www.sandraschmid.co.nz)

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## What About that Pink Volcano?



Fig. 7 Katie Pascoe, *Atolls*, 2017, Earring, copper, enamel, sterling silver,

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Fig. 7 Katie Pascoe, *Atolls*, 2017, Earring, copper, enamel, sterling silver,

## List of Works

- 7.a. *Looped*, 2017, Necklace, cotton, 540x380x30mm
- 7.b. *Red Plume*, 2017, bracelet, copper, enamel, 70x60x55mm
- 7.c. *Pink and White I*, 2017, Necklace, copper; enamel, leather, 230x135x1mm
- 7.d. *Pink and White II*, 2017, Necklace, copper; enamel, leather, 300x135x1mm
- 7.e. *Atoll I*, 2017, Ring, sterling silver; black pearl, 35x20x12mm
- 7.f. *Atoll II*, 2017, Ring, sterling silver; black pearl, 30x20x10mm
- 7.g. *Lava Coolings*, 2017, Earrings, enamel, silver, 40x90x1mm
- 7.h. *Co-ordinates*, 2017, Earring, copper; enamel and sterling silver, 90x10x1mm
- 7.i. *Atolls*, 2017, Earring, copper; enamel, sterling silver, 70x20x1mm and 85x35x1mm
- 7.j. *Pink Dust*, 2017, Necklace/Object, enamel, brass, 130mm diameter

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## Artist Statement

This body of work began in a very different place to where it finished. Moving through different studio exercises that involved constraints with time, colour, form, and making jewellery with certain people in mind led me to a variety of materials and techniques. At some point I started to collect old enamel objects that were hammered, cut, and reformed new by heat. The alchemy of enamelling became addictive. Graphic lines, organic textures and feminine energies began to merge. These pieces are made with the body in mind but locate themselves in some mythical south seas where pink volcanoes exist.

The Finnish architect Alvar Aalto likened the creative process to a fish that starts upstream, matures as it travels downstream and ends up fully-formed miles away in a far deeper body of water. The important part of growing ideas is time.

Mentor: Francis Upritchard New Zealand/UK

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## Machine Man made



Fig. 8 *Pink*, 2017, Brooch. satin, polyester cord, brass, stainless steel

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## List of Works

- 8.a *3000+layers*, 2017, Necklace, satin, polyester cord, 300x200x25mm
- 8.b *Flaccid*, 2017, pendant, marble, satin, polyester cord, 3d printed plastic, 90x35x35mm on adjustable cord
- 8.c *Pink*, 2017, Brooch, satin, polyester cord, brass, stainless steel, 60x65x40mm
- 8.d *Blue*, 2017, Brooch, satin, polyester cord, brass, stainless steel, 45x55x40mm
- 8.e *Bust*, 2017, Brooch, 3d printed plastic, satin, polyester cord, brass, stainless steel, 120x60x30mm

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### Artist Statement

3D scanning is now commonly used to document and archive artifacts from history. Digital scans of sculpture and architecture have become available in the public domain. With this information and some imagination the past can become flexible, making it possible to create new contemporary form from antiquity.

I have always been intrigued with digital manufacturing. I am interested in how these digital tools can be used with a craftsman's sensibility. By merging traditional jewellery techniques with the processes of 3D printing and laser cutting I bring into question my role as a maker.

Mentor: Aaron Decker, United States

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## We Make Sacrifices Here

This work is part confession, part celebration of my rural experience as a maker

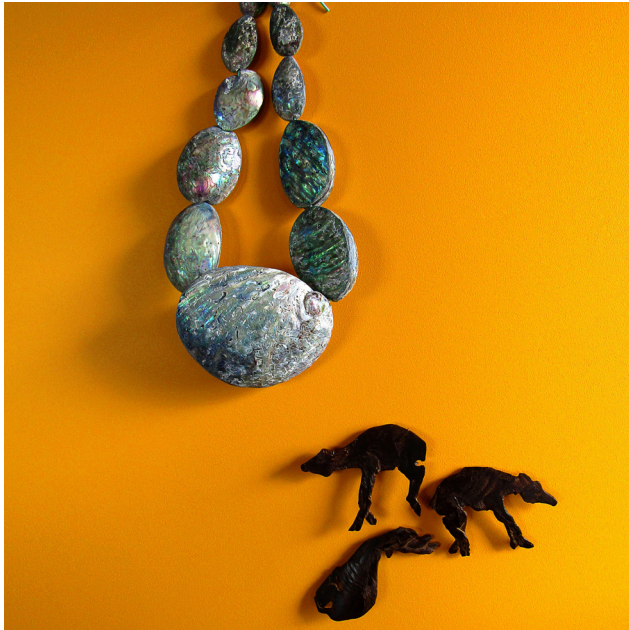


Fig. 9 Jennifer Laracy, *Spring tide*, 2017, Necklace, paua, plastic, 600 x 90 x 48mm *Slink run*, 2017, Brooches, bakelite, sterling silver, steel, 105 x 79 x 3mm.,

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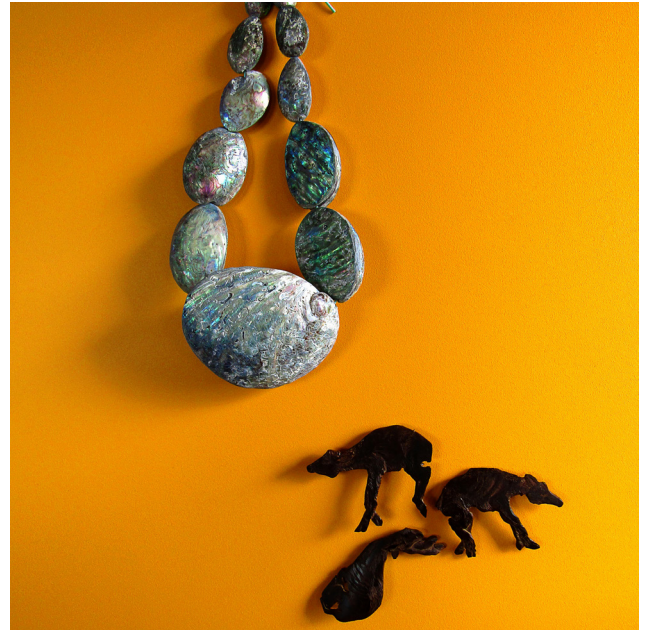


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- 9.a *Spring tide*, 2017, Necklace, paua, plastic, 600x93x48mm
- 9.b *Dividend*, 2017, Pendant, paua chip, resin, stg silver, steel nylon cord, 160x13x4mm.
- 9.c *Great wave*, 2017, Brooch, bale wrap, steel, 200x190x32mm.
- 9.d *Succession plan*, 2017, brooch, bale wrap, steel brass, 48x93x50mm.
- 9.e *Burn out*, 2017, Pendant, bale wrap, brass, 8x26x66mm.
- 9.f *Local basket case*, 2017, Necklace, wicker, flax cord, 1000x48x30mm.
- 9.g *Reluctant housewife*, 2017, Brooch, potato, stg silver, steel, 31x35x43mm.
- 9.h *Anchor chain*, 2017, Chain, plastic, heat shrink, 3200x40x7mm
- 9.i *Slink run*, 2017, Brooches, bakelite, stg silver, steel, 160x79x3mm
- 9.j *Squid ring*, 2017, Ring, marine plastic 135x59x5mm
- 9.k *Cast iron provenance*, 2017, Brooch, Oaonui factory remnants, stg silver, steel, 66x42x17mm

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- 9.i *Slink run*, 2017, Brooches, bakelite, stg silver, steel, 160x79x3mm
- 9.j *Squid ring*, 2017, Ring, marine plastic 135x59x5mm
- 9.k *Cast iron provenance*, 2017, Brooch, Oaonui factory remnants, stg silver, steel, 66x42x17mm

#### List of works continued

- 9.l *Father was a grafter worked his fingers to the bone*, 2017, Brooch, fossil specimen, beach pebble, stg silver and steel, 58x51x18mm
- 9.m *Short forecast*, 2017, Brooch, black coral remnant, stg silver, steel, 70x26x12mm
- 9.n *Desperate measure*, 2017, Brooch, aluminum, 85x 65x50mm
- 9.o *Mortal coil*, 2017, Bracelet, aluminum, 60x80x15mm
- 9.p *Just because your out numbered doesn't mean you're wrong*, 2017, pendant, coral, stg silver, 57x 45x17mm
- 9.q *Wasteland*, 2017, pendant, stg silver, 49x30x 2mm
- 9.r *Fix yourself up girl*, 2017, Wish Object, cow hair embroidery cotton 63x52x50mm
- 9.s *Home kill*, 2017, Pendant, pig tusk, silver, 128x25 x17mm

#### Artist Statement

Using materials gathered from my local environment and a provincial vernacular '*We make Sacrifices here*' speaks about toil, isolation and making do. The development of this work has been cathartic and signifies for me a personal transition into a new contemporary jewellery landscape.

My thanks goes to Judy for her support throughout this journey.

Mentor: Judy Darragh, New Zealand.

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### Hot off the Bench

I can't believe this is an issue

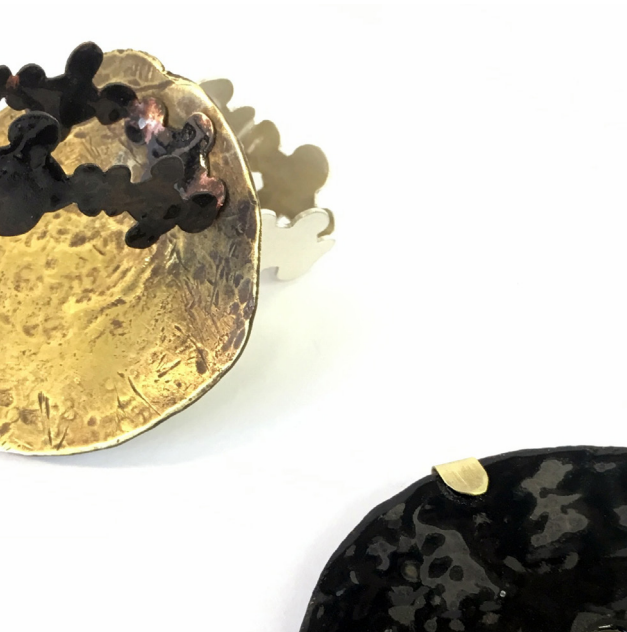


Fig. 10 Mandy Flood, *Hibakusha Survivor*, 2017, handwear; brass, enamel, copper; fine silver; 08:15hrs, 2017, enamel, mother of pearl, copper; fine silver;

### List of Works

- 10.a *Permanent Shadow*, 2017, Hand wear; wood, copper; enamel, silver; brass, 60x30x15mm.
- 10.b *Black Rain*, 2017, Hand wear; enamel, copper; silver; 55x33x20mm.
- 10.c *Enola Gay*, 2017, Hand wear; wood, copper; enamel, silver; 38x20x20mm.
- 10.d *Little Boy*, 2017, Hand wear; wood, copper; enamel, silver; 50x20x20mm.
- 10.e *12,500 ton load*, 2017, Hand wear; wood, silver; 32x25x20mm.
- 10.f *08:15hrs*, 2017, Hand wear; enamel, mother of pearl, copper; brass, fine silver; 65x10mm
- 10.g *Hibakusha Survivor*. 2017, Hand wear; brass, enamel, copper; fine silver; 50x60mm

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Seventy-two years after Hiroshima was devastated by a nuclear bomb, the world still lives under the shadow of the bomb. Permanent shadows were left throughout the city after 'Little Boy' unleashed its 12,500 ton pay load. The beauty of a shadow is its intangible, transient nature. The reality of permanent shadows haunts this collection of work.

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## Placebo Effect

A beneficial outcome from inert treatment



Fig. II Nik Hanton, *Spell*, 2017, Brooch, hardened leather; wood

## List of Works

- II. 20 x *Placebos*, 2017 Brooches, hardened leather; wood, 70x70x20mm -90x90x50mm

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The placebo effect is a beneficial outcome from an inert treatment. The individual believes it is functional but it is, in fact, their acceptance of its efficacy that creates the improvement in condition. Although we all react differently to its influence, none of us are immune from its effects.

Mentor: Vincent Pontillo-Verrastro, United States

[www.nikhanton.com](http://www.nikhanton.com)

[www.vincentpontilloverastro.com](http://www.vincentpontilloverastro.com)

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## Confabulation

Familiar but not quite right.



Fig. I2 Vivien Aitkinson, *Confabulation 1*, 2017, vintage baking tin, vintage EPNS candelabra parts, epoxy, brass,

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### List of Works

- I2.a *Confabulation 1*, 2017, vintage baking tin, vintage EPNS candelabra parts, epoxy, brass, 185x280 x205mm
- I2.b *Confabulation 2*, 2017, vintage EPNS dish, vintage chrome plate, brass, 235x320x140mm
- I2.c *Confabulation 3*, 2017, vintage baking tin, vintage EPNS, sterling silver, 305x320x140mm
- I2.d *Confabulation 4*, 2017, vintage EPNS tray, vintage brass, copper, 360mm dia. x 6mm
- I2.e *Confabulation 5*, 2017, chromed brass, brass 310x250x90mm

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## Artist Statement

There was a time when the family's gleaming silver-plate was proudly displayed in the china cabinet. Aspirational objects in their time they inflected special celebrations and high holidays with a sense of being lifted above the everyday.

I have retrieved silver plate from a metal recycler who piles it into an oily 44 gallon drum – from a kind of sublime to another kind of ridiculous.

I have called the pieces confabulations – making reference to the use of the term in psychiatry –bizarre fabrications made unknowingly and sincerely from the jumbled memories and experiences of the past.

**confabulation** (verb: **confabulate**) is a disturbance of memory, defined as the production of fabricated, distorted, or misinterpreted memories about oneself or the world, without the conscious intention to deceive. [1] People who confabulate present incorrect memories ranging from “subtle alterations to bizarre fabrications.” [2]

1. Fotopoulou A.; Conway M. A.; Solms M. (2007). 'Confabulation: Motivated reality monitoring'. *Neuropsychologia*. 45 (10): 2180–90. PMID 17428509. doi:10.1016/j.neuropsychologia.2007.03.003.
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## Acknowledgements

**'Leanings'** is the first exhibition for HS4, a group of individuals who have come together as part of this unique project, created and led by Peter Deckers. It is through the generosity of support from the jewellery community, both in New Zealand and abroad, that this mentorship initiative has been able to thrive. The financial support the project has received from Creative New Zealand is very much appreciated and without the additional support of family, friends, mentors and galleries we would not be at the beginning of this journey. Thank you.

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