

containment / **uncontained**



exhibition zine

SHAKE *dialogue*
collective

LEMB
CÓNTEMP

Radiant Pavilion
Melbourne Contemporary Jewellery
and Object Biennial

04 to 12
September 2021



Contained/Uncontained (@hsdc.colab)

is the third collaboration between Handshake (Aotearoa NZ) and Dialogue Collective (UK). For Radiant Pavilion 2021 we're teaming with TempContemp (AU) to present jewellery provoked by ideas of containment and freedom.

The project's trajectory to date embodies the challenges of working across borders and within communities during a global pandemic.

At the end of 2020 New Zealand and Australia, unlike the UK and most of the rest of the world, were living relatively normal lives, unconstrained by masks, lockdowns and constant testing. We were optimistic that Radiant Pavilion would be its usual feast of exhibitions, installations and convivial happenings. For our exhibition we envisaged taking to the streets of Melbourne using TempContemp's collection of gold-coloured crates as a morphing jewellery transportation and display platform which we'd relocate and reconfigure to performative effect.

However, at the time of writing, New Zealand is in lockdown, the Delta variant is raging in Australia and the UK has passed its 'freedom day' and is working out what that means. None of us know how contained or open our lives will be when Radiant Pavilion is scheduled to open in September 2021, and indeed, whether the event will be able to happen at all.

Currently – and we all know how quickly things can change so this plan is necessarily written on sand - our exhibition is formed of a series of A0 posters which will be pasted around the streets of Melbourne while Radiant Pavilion is on. We are also producing this zine, which will be published online and, hopefully in the future, in a physical format.

We are also in negotiation to have a physical exhibition in Wellington, New Zealand at the beginning of 2022, although, given the shapeshifting flux of the times we live in, this plan too is ever-changing.

While we continue in our attempts to nail jelly to the wall, it is obvious that COVID has disrupted traditional ways of presenting jewellery. The resultant uncertainty is presenting us with the challenge and opportunity to explore the notion of what a jewellery 'exhibition' is and what happens when jewellery is 'uncontained'.

SARAH READ

HAND
SHAKE
PROJECT

Packing
It
In

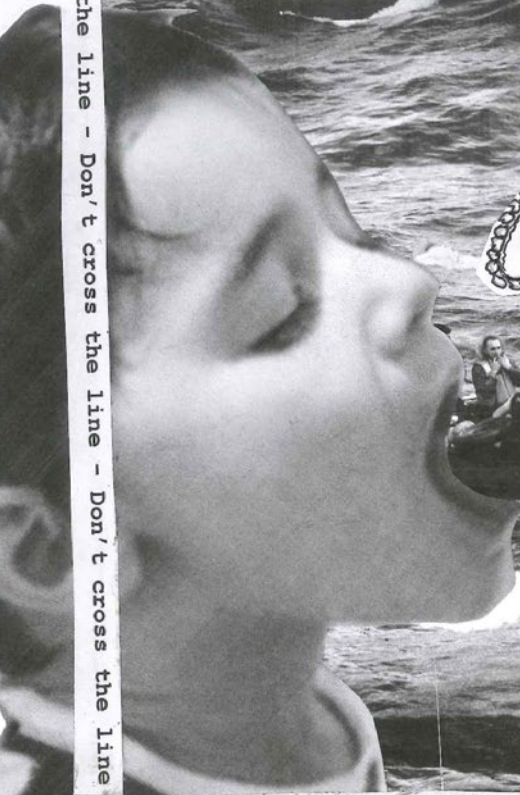


Don't cross the line - Don't cross the line - Don't cross the line

Whoever has a tongue shall cross the sea - Whoever has a tongue shall cross the sea

Don't cross the line - Don't cross the line - Don't cross the line - Don't cross the line - Don't cross the line

**PRITI
PATEL**
**WHAT LINE
WILL YOU
NOT CROSS?**



Whoever has a tongue shall cross the sea -



dialogue
collective

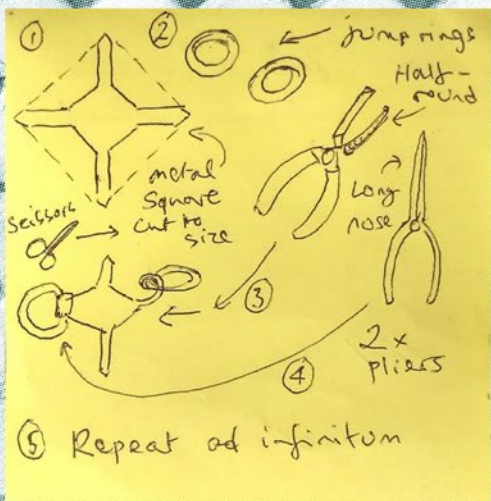
Velvet Hart

RELIQUARY

BY

CAROLINE

THOMAS



CONTAINING
PRECIOUSNESS

HAND
SHAKE
PROJECT



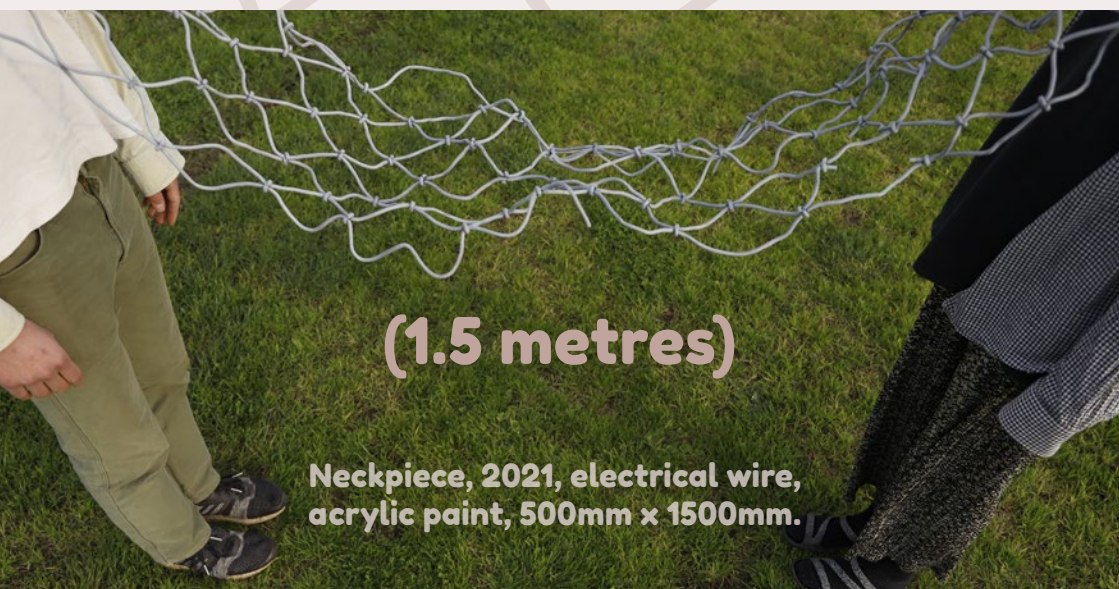
dialogue
collective

Maud Traon



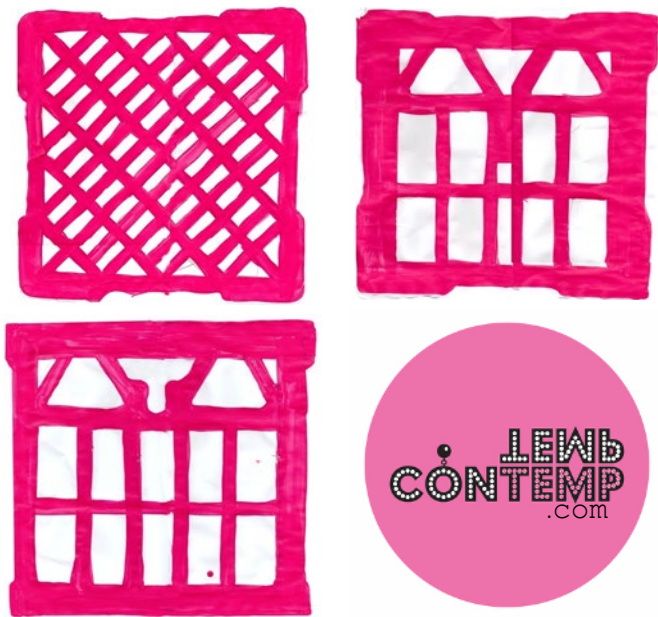
Aphra Cheesman

Jewellery often acts as a connector. Between the person necklace, connects the wearers while also separating them by 1.5 meters – the recommended social distancing space. Made from electrical wire... Connection between cables and though screens this sense of separation and containment becomes easier but far from the real thing.



(1.5 metres)

Neckpiece, 2021, electrical wire, acrylic paint, 500mm x 1500mm.



@TempContemp

proudly pays homage to the not-so-humble milk crate: known in the TCverse as a golden bearer of wearable curiosities and essential to our co-exploration with **H.S.D.C** of a bejewelled experience of COVID containment.

T.C. was a bricks and mortar gallery that became a diaspora: the crates, currently stored in Laila Marie's shed, represent our launch pad and landing beacon, awaiting the Mothership TC to return to groundedness. We remain uncontained. Our last two, now three, exhibitions have been digital, 2-dimensional dreamings of objects - we've lost physical contact, but still dream in tangibles of touching and wearing and wait for the time that connectedness can reoccur.

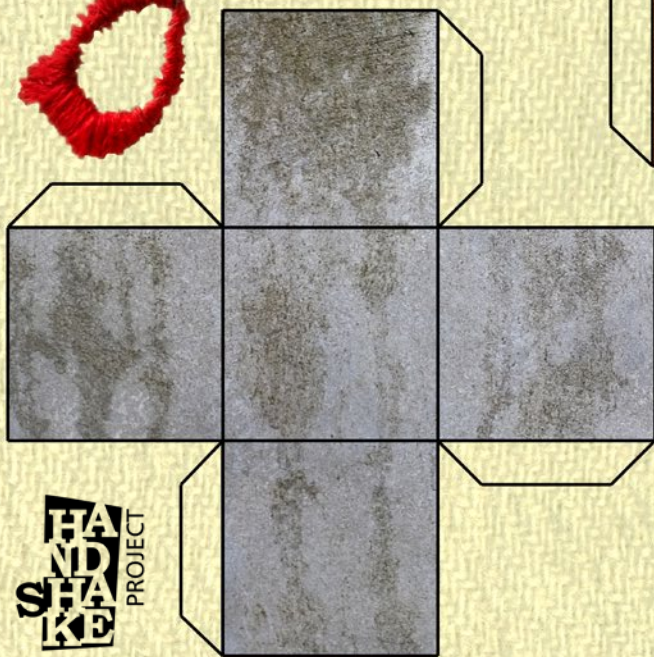
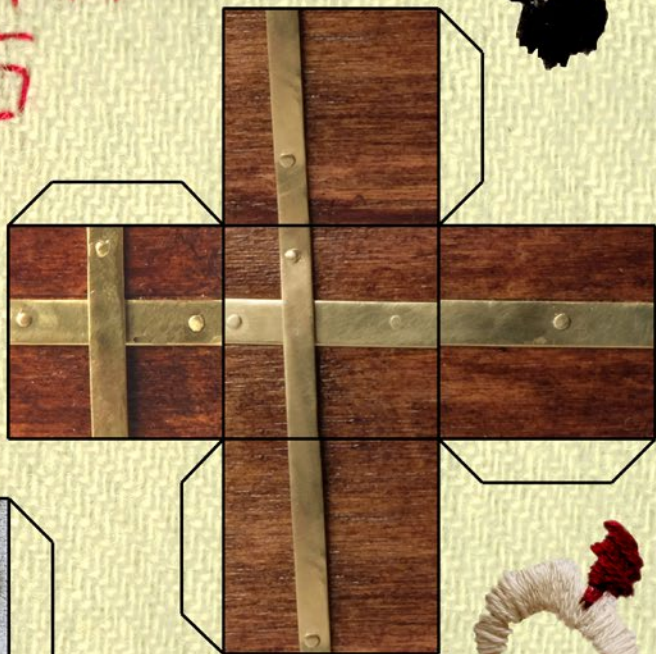
In the meantime, our connections are with and between the people who make gems. Our shared language is planning - often contingencies - our shared love is the jewellery object - our shared frustration is how to share that love when an object's presence is restricted.

The golden crates of @TempContemp will return, to present jewels of 3-dimensionality as well as the vessels that contain 2-dimensional form. The crates themselves are infinitely portable - we could land anywhere in the world. The Mothership hovers in the 4th dimension for Radiant Pavilion 2021, touching down/up on walls around Melbourne town as we cheer on **Handshake and Dialogue Collective**.

Free your jewelleryesque mind.

Post No Bills, Bill.

KATHRYN YEATS

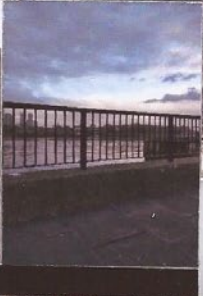


**HAND
SHAKE**
PROJECT

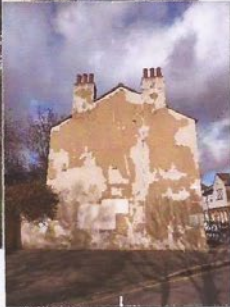
PRINT AND CUT-OUT COMPONENTS
FOLD, SHAPE, GLUE AND COMBINE
RANDOMLY OR WITH INTENT
ADD A PIN OR A STRING



CONTAINMENT WITH FREEDOM



FREEDOM WITH CONTAINMENT





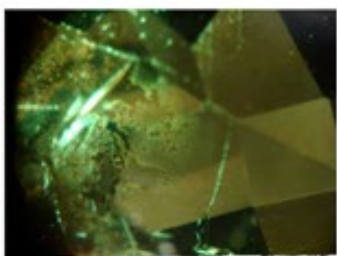
HAND
SHAKE

While we were confined to our homes over the level 3 and 4 lockdowns, our means of communication and supply became physical daily highlights.

This series of works uses the rural letterbox as a metaphor of our link to family, friends and community.

CON- TAINED-CON- TAINMENT

Becky Bliss



dialogue
collective
**Annelisse
Pfeifer**



NIK HANTON

The ball and chain was a historical restraint applied to prisoners. It contained individuals within a specific space and restricted their movements, while still enabling them to work.

During Lockdown, the restrictions placed on society could be seen as operating in a simiasdlar way. They contain individuals within a specific location and limit their movements inside it, while often expecting them to continue to work.

Despite New Zealand's "go-hard and go-early" approach, cracks have appeared in the system. It appears containment is not always entirely possible.


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what
ooking at



dialogue
collective
**Timothy
Information
Limited**

Nina van Duijnhoven

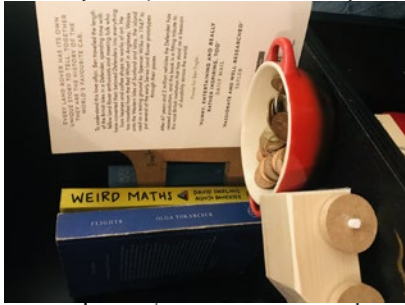
HAND
SHAKE
PROJECT

A woman with blonde hair, wearing a grey long-sleeved shirt and brown jeans, stands against a brick wall. A purple paper chain is draped around her neck and waist, forming a continuous loop. She has a neutral expression and is looking slightly down.

Chain: I am glad you made me.
Nina: Really? Why?
Chain: I am a happy chain.
Nina: You're not supposed to be a happy chain.
Chain: Haha... did I fool you!
Nina: You're supposed to be about constriction and restriction.
Chain: Restriction is not always a negative, it forces you to go deeper,
to look for other possibilities.



relict contain
freedom rain
people vein
rotten mundane
object dwarfs
stretch doors
sands force
walls morph
urges clock
candles shut
whimst mark
puzzles dot.



Doorstep Delivery

**HAND
SHAKE**
PROJECT

contact-
-less

mandyflood21



Please Rinse

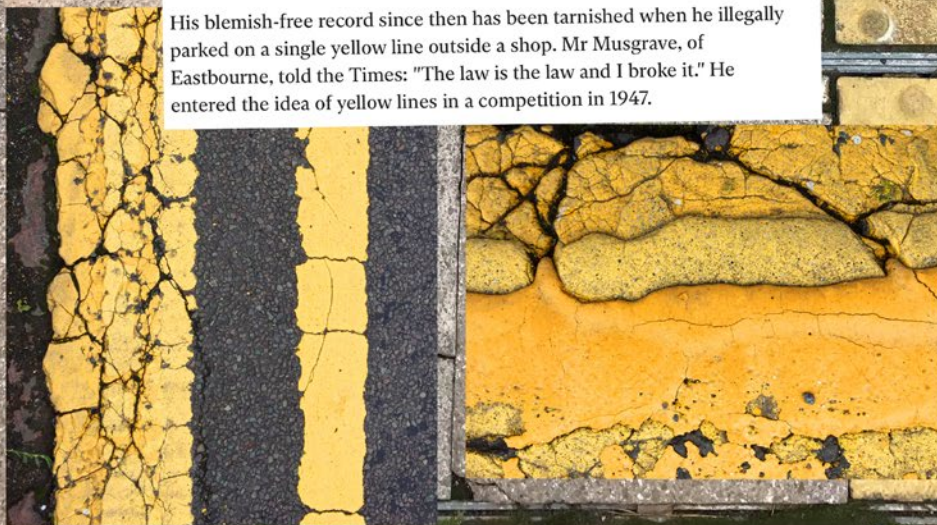
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collective
SORCA

Black day for inventor of yellow line

Thursday 24 April 1997

Britain's motorists were tasting sweet revenge last night after the inventor of double yellow lines finally fell victim to his own creation, picking up his first parking ticket. George Musgrave, 81, came up with the idea for yellow lines on the sides of roads to increase traffic safety 50 years ago, winning him a pounds 2 prize from his local council.

His blemish-free record since then has been tarnished when he illegally parked on a single yellow line outside a shop. Mr Musgrave, of Eastbourne, told the Times: "The law is the law and I broke it." He entered the idea of yellow lines in a competition in 1947.



Cat Containment masterclass
with Caradoque and Percevalle

dialogue
collective

**Isabelle
Busnel**

