

**containment** / **uncontained**



**exhibition zine**

**HAND  
SHAKE** *dialogue*  
collective

**LEMB**  
**CÓNTEMP**

**Radiant Pavilion**  
**Melbourne Contemporary Jewellery**  
**and Object Biennial**

**04 to 12**  
**September 2021**



# **Containment/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.

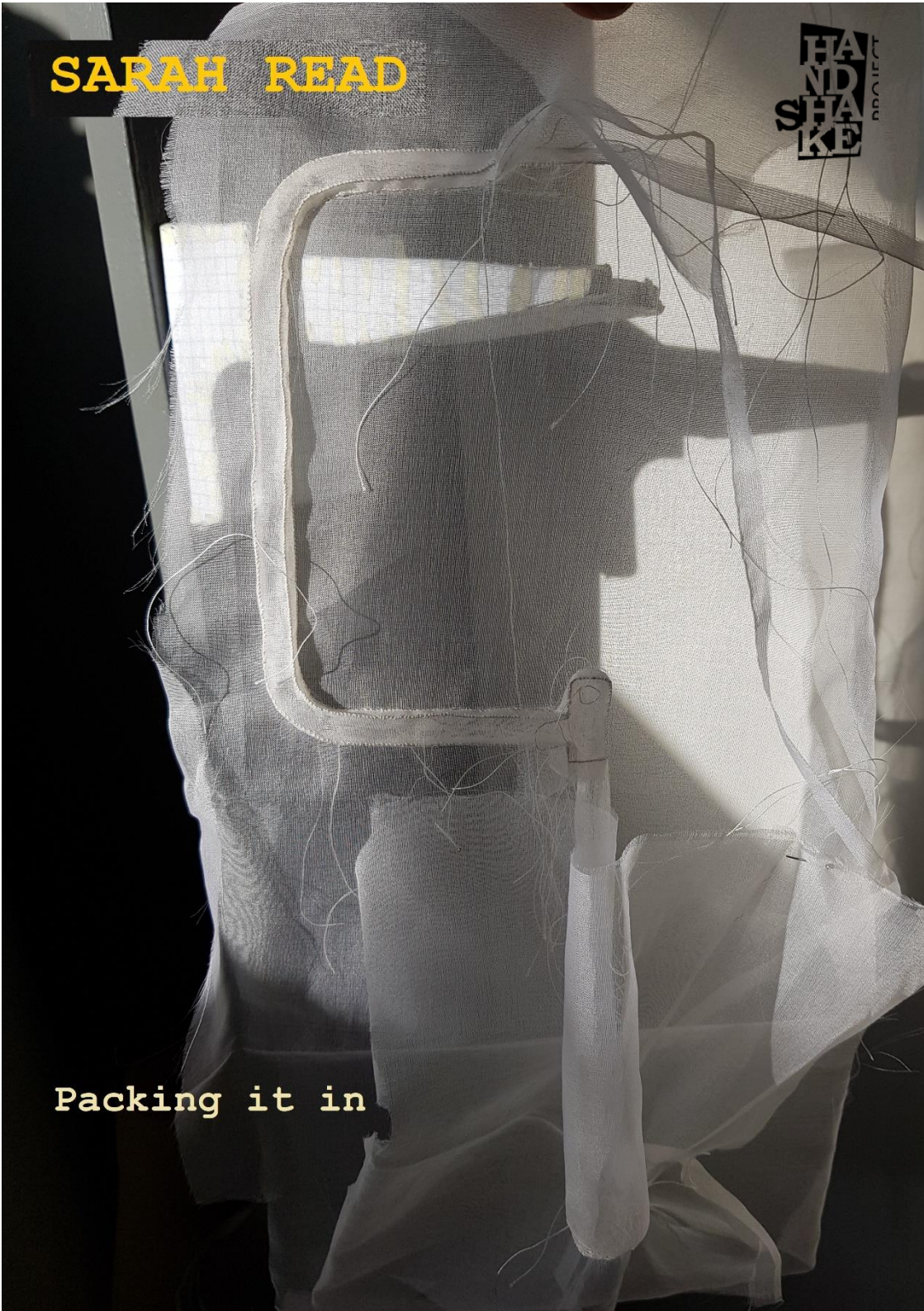
While we continue in our attempts to nail jelly to the wall, it is obvious that COVID has disrupted traditional ways of presenting jewellery. The resultant uncertainty is presenting us with the challenge and opportunity to explore the notion of what a jewellery 'exhibition' is and what happens when jewellery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



SARAH READ

HAND  
SHAKE  
t  
t  
c  
n

Packing it in



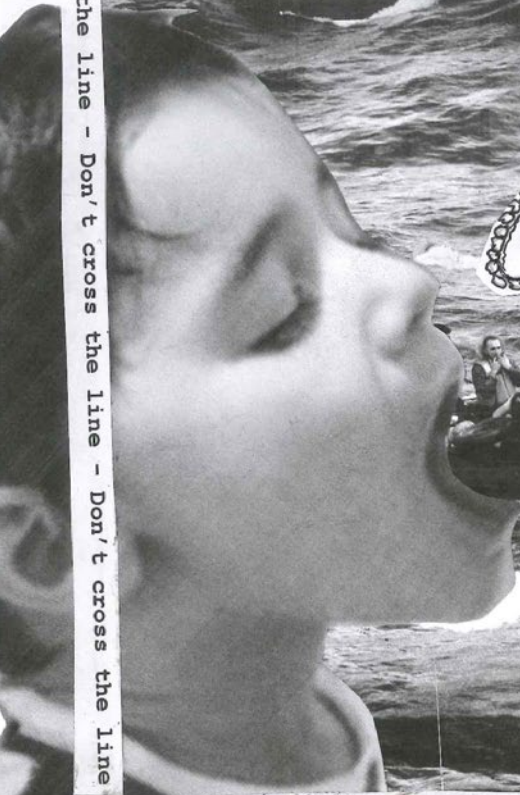


Don't cross the line - Don't cross the line - Don't cross the line

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**

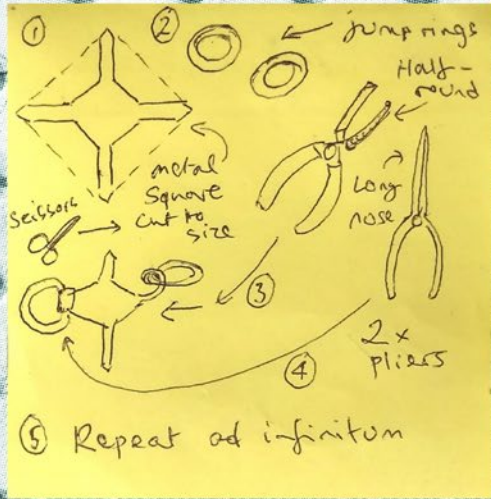


RELIQUARY

BY

CAROLINE

THOMAS



CONTAINING  
PRECIOUSNESS

HAND  
SHAKE  
PROJECT





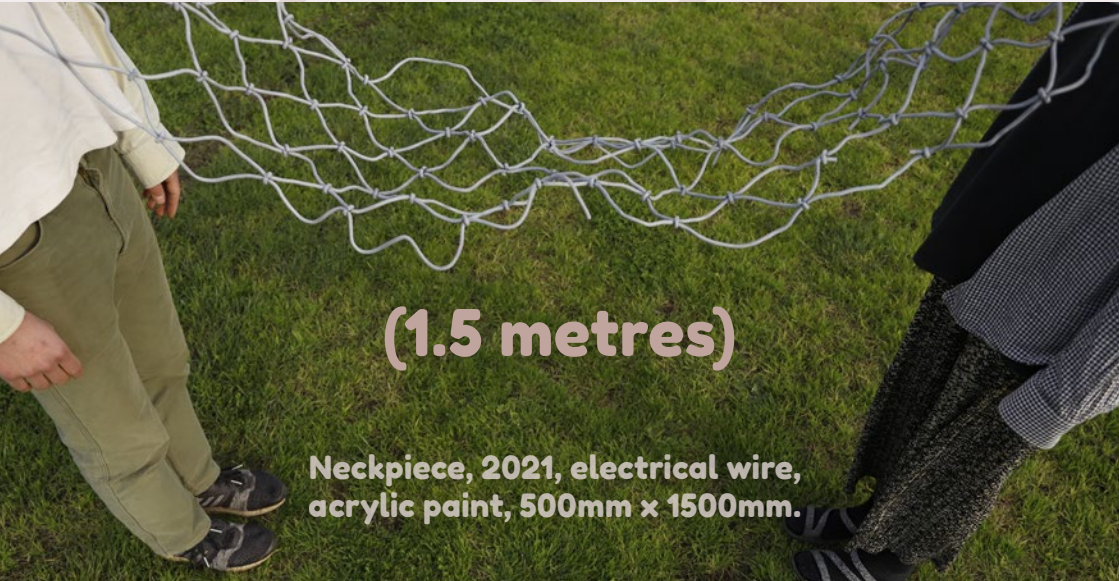
*dialogue*  
collective

**Maud Traon**



Aphra Cheesman

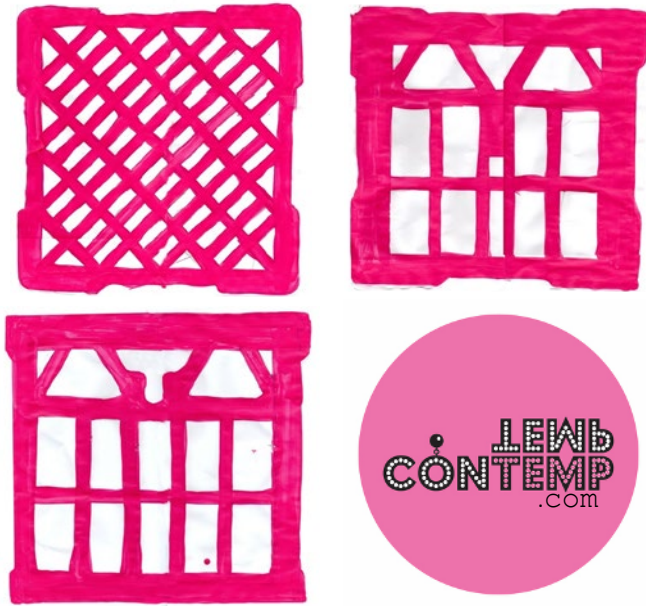
Jewellery often acts as a connector. Between the person necklace, connects the wearers while also separating them by 1.5 meters – the recommended social distancing space. Made from electrical wire... Connection between cables and though screens this sense of separation and containment becomes easier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

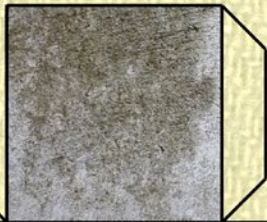
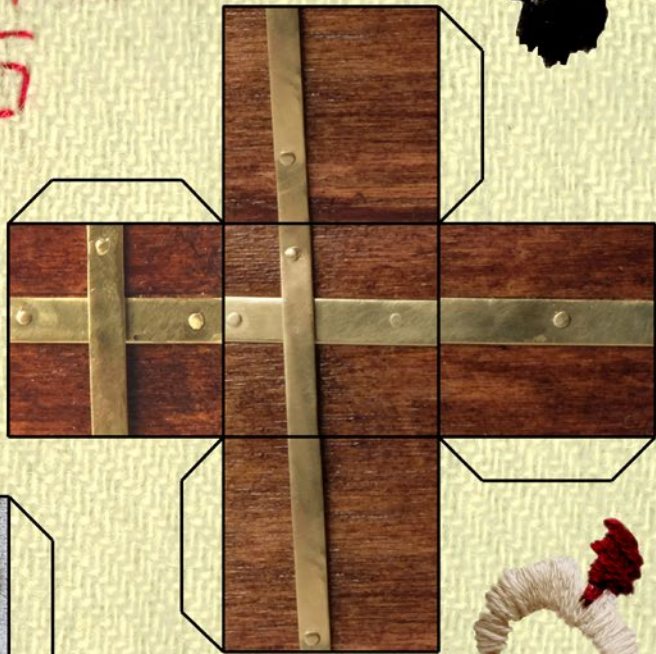
In the meantime, our connections are with and between the people who make gems. Our shared language is planning - often contingencies - our shared love is the jewellery object - our shared frustration is how to share that love when an object's presence is restricted.

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 4<sup>th</sup> 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

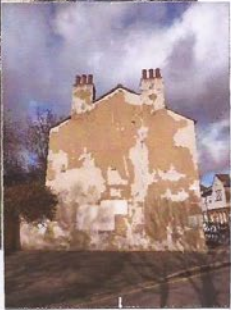




CONTAINMENT WITH FREEDOM



FREEDOM WITH CONTAINMENT



HAND  
SHAKE

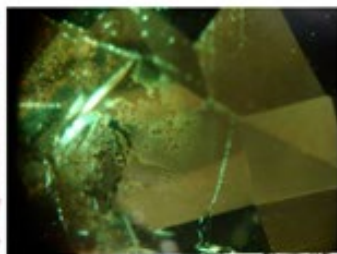
While we were confined to our homes over the level 3 and 4 lockdowns, our means of communication and supply became physical daily highlights.

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







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.



ooking at  
t are you  
ng at? w  
e you foot  
what  
ooking at



*dialogue*  
collective  
**Timothy  
Information  
Limited**

# Nina van Duijnhoven

HAND  
SHAKE  
PROJECT

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!

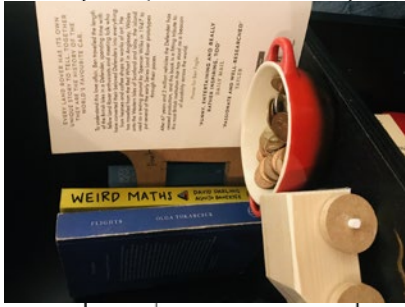
Nina: You're supposed to be about constriction and restriction.

Chain: Restriction is not always a negative, it forces you to go deeper,  
to look for other possibilities.





relief contain  
 freedom rain  
 people vein  
 rotten mundane  
 object dwarfs  
 sketchbook doors  
 sands force  
 walls morph  
 urges clock  
 candles shark  
 minimalist mark  
 puzzles dot.



# Doorstep Delivery

HAND  
SHAKE  
PROJECT

contact-  
-less

mandyflood21



Please Rinse



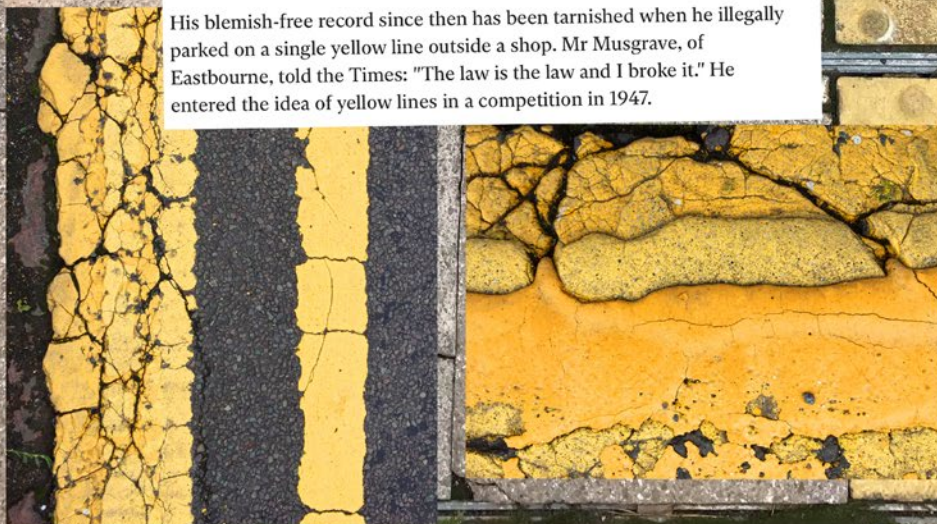
dialogue  
collective  
**SORCA**

## 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.



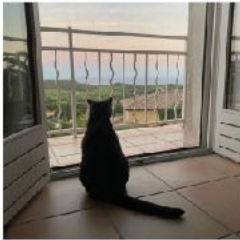






Cat Containment masterclass  
with Caradoque and Percevalle

dialogue  
collective  
**Isabelle  
Busnel**



# Nadene Carr

Title:  
Capsuled Time

Materials:  
Copper, textiles  
& found objects

Measurements:  
13 cm x 7cm



Beauty and ugly are not opposed but related, co-dependent aspects. With this series of work I am looking at containment, making use of what's around me during this unusual time. Turning everyday objects around me into another life. Making a safe container to hold an inner sanctuary of uncertainty.



Brendon Monson

HAND  
SHAKE  
PROJECT



Milk crate:  
De/re-constructed

dialogue  
collective

**Petra Bishai**

**Will  
Someone  
Please  
Press  
Play?**

## **My Top 10 Mixtape 2020/2021**

- The Darkness That You Fear -**  
**The Chemical Brothers**
- Everybody's Happy Nowadays -**  
**The Buzzcocks**
- Argos Farfish - Sharhabil Ahmed**
- Station to Station - David Bowie**
- Journey - Essam Rashad**
- Something For The Pain -**  
**She Drew The Gun**
- Gnossienne No.1 - Erik Satie**
- Better Place - F.A.D**
- The Passenger - Iggy Pop**

**STOP**