



NORTHART Norman King Square Ernie Mays Street Northcote Auckland

**NORTHART** 

August 27 - October 8 2022

### Morph

From Greek morphe, 'form'

Verb: morph

undergo or cause to undergo a gradual process of

transformation.

Suffix: -morph

Denoting something having a specified form or character

Noun: A physical form representing some morpheme in language.

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Supported by





### **HANDSHAKE6 PARTICIPANTS**

**MIA STRAKA** 

**NIKKI PERRY** 

**FRAN LEITCH** 

**JACK HADLEY** 

SIMON SWALE

**SUSAN UIDELER** 

**ANTONIA BOYLE** 

**APHRA CHEESMAN** 

**AMELIA ROTHWELL** 

**MACARENA BERNAL** 

**MICHELLE WILKINSON** 

**NINA UAN DUIJNHOUEN** 

**HANDSHAKE6 MENTORS** 

**ATTAI CHEN** 

**MAH RANA** 

LISA WALKER

**KARL FRITSCH** 

**GABI SCHILLIG** 

**HANNA HEDMAN** 

**IRIS EICHENBERG** 

MANUEL UILHENA

**MONIKA BRUGGER** 

**CATHERINE TRUMAN** 

**MANON UAN KOUSWIJK** 

'MORPH' represents the final body of work created by the twelve participants of Handshake6.

A mentoring programme established by Peter Deckers and Hilda Gascard, HANDSHAKE has for over ten years connected emerging jewellery practitioners in Aotearoa New Zealand with a mentor to help develop their practice over a two year period. Bringing together a diverse range of mentees and mentors, numerous exhibitions and publications have resulted, along with the great many relationships that have helped continue our jewellery community with the wider world.

Handshake6 commenced in January 2020, participants gathering to meet for the first time, for a series of workshops with leading jewellers Iris Eichenberg and Renee Bevan. What began then was an epic journey into the unknown - by March 2020 New Zealand and much of the world was in lockdown due to the global Covid pandemic. Unrelenting, Handshake6 participants continued to build relationships with their mentors, developing work and engaging in a series of workshops with the esteemed Estela Saez Vilanova.

Already the members of Handshake6 have delivered three successful exhibitions across the motu; 'Handshake in Hamilton' was presented at Laree Payne Gallery in early 2020. 'Signing In' presented the first body of new work undertaken by the participants during their mentorship, at Te Auaha in November 2020 - the intended halfway point toward the final exhibition.

But circumstances impacted, and 2021 came and went. Participants were delighted however, to be able to present a snapshot of their work at an appropriately titled exhibition 'Glimmer' at Whirinaki Whare Taonga in May 2022.

Now, in August 2022, two and a half years since commencing, the twelve participants of Handshake6 are delighted to present this concluding body of work.

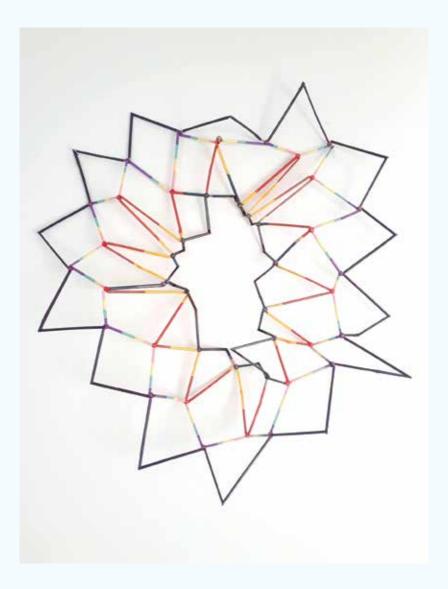
Historically, morph derives from the Greek morph, meaning 'form', 'shape', or 'structure' - all key attributes of jewellery practice.

Morph also refers to transformation, and this exhibition seeks to demonstrate this quality in the development of each participant's practice through their engagement with both the mentors and with each other.

Finally, in linguistics, morph is understood as the smallest unit of language with meaning. As individuals within a collective, we may consider each as a morph - each participant clearly understood on their own terms, but whom collectively express a language greater than the sum of their parts.

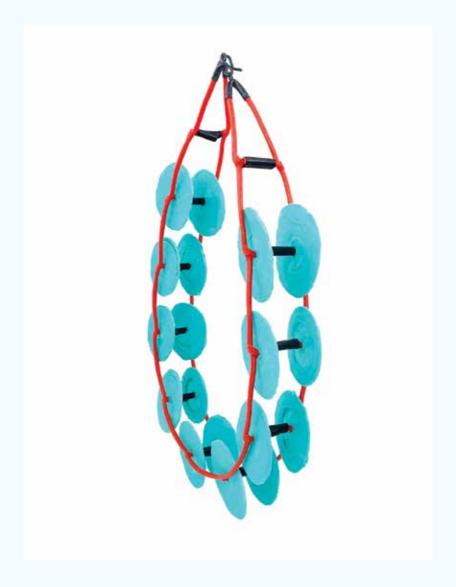
A great many people have contributed to the success of this exhibition and this mentorship. The participants of Handshake6 would like to express their sincere thanks to all to have contributed to their success, most especially: Peter and Hilda for their tireless organisation, to all the mentors, both personal and those who conducted stimulating and engaging workshops with the group, all the staff of the many galleries who have welcomed them into their spaces. And finally - to all the friends and family who have given such valuable support along the way.

Teenaa koutou, teenaa koutou katoa. We hope you enjoy the exhibition.



## **MIA STRAKA**

'September 2020' (2022) Bamboo, enamel paint, brass, braided steel cord L530mm x W480mm x D11mm



# **NIKKI PERRY**

'Luff' (2022) Plastic, heat shrink, sterling silver 680mm x 50mm



# FRAN LEITCH

'Gathered' (2022) Fabric, cord thread 100cm drop x 30cm



# **JACK HADLEY**

'Sorry Ring' (display egg)' (open) (2022) Resin, cubic zirconia, magnets 61mm x 56mm x 61mm (closed)



## **SIMON SWALE**

'The Weight of History' (2022) Jarrah, steel, brass, jute 265mm x 125mm x 165mm



## **SUSAN UIDELER**

'Collar for Delilah or Judith' (2022) Wax, silk, hair 390mm x 120mm



# **ANTONIA BOYLE**

'Dissection' (2022) Bovine bone, sterling silver, stainless steel 300mm x 250mm x 80mm

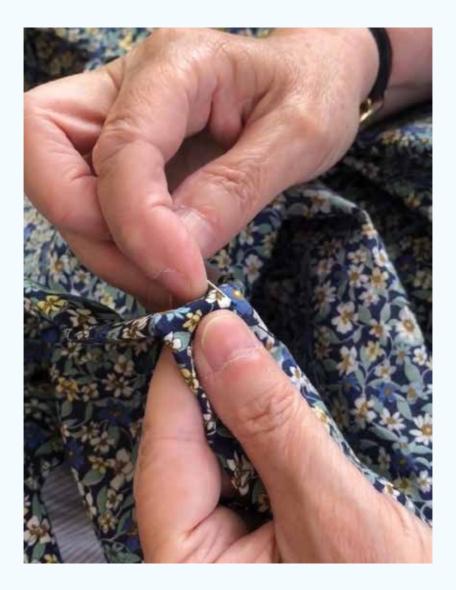


# **APHRA CHEESMAN**

'Chair 1' (2020-2021). Neckpiece.

Mild steel, vinyl, elastic, copper, stainless steel, epoxy clay, cotton thread, furniture paint, furniture wax.

300mm x 550mm



## **AMELIA ROTHWELL**

'A mother's hands' (2022) Video, mobile phone Approx 138mm x 67mm x 7mm



## **MACARENA BERNAL**

'Armadas' (2022) Jewellery object 80 pairs of DIY pearl earrings from Alibaba, resin L250mm x W140mm x H40mm



## **NINA UAN DUIJNHOUEN**

'Untitled' (2022)
Paper, pastel, paper mache, synthetic cord
90mm x 65mm x 16mm



## **MICHELLE WILKINSON**

'Hatch: Chrysalis 3' (2022) Binding wire, epoxy resin, copper Approx 140mm x 60mm x 45 mm

#### MACARENA BERNAL

In these works Bernal unpacks news articles concerning the 2019 - 2020 social outburst in Chile, her country of birth, which led to unprecedented mass protests and violent outrages towards governmental institutions and privileged authority figures.

A resident of New Zealand since 2012, Macarena has a Bachelor's Degree in Visual Arts from Finis Terrae University in Santiago, an Advanced Diploma in Jewellery Practice from MIT, Auckland, a Post Graduate Degree and a Master's Degree from the Dunedin School of Art, Otago Polytechnic. Her practice consists of researching, teaching and making Art Jewellery in her home based studio in Auckland.

#### **ANTONIA BOYLE**

This collection of works examine the fragile barrier of the body, by bringing the internal to the external. The use of bone references both the human body and mortality. The metal in this work expresses medical intervention and how whilst appearing brutal, its function is to aid the body.

Antonia Boyle, based in Dunedin, references mortality and medical intervention after a history of dealing with such matters in personal life. Her work aims to make others feel less alone in their experiences of these traumas and reminds us of our resilience in such times.

#### **APHRA CHEESMAN**

Aphra Cheesman's ongoing series Stuff (2020-2022) looks to the everyday things that accumulate in our drawers, pockets, attics, cupboards and in piles on the street. Observing her everyday environment, she seeks out traces of encounters between people and things, gleaning objects and materials that are worn or decayed with signs of interaction and use. Her work considers the complex networks in which people and things coexist and offers the potential to re-examine both our place within these systems, and our relationships with our things.

Aphra Cheesman is a New Zealander based in Naarm/Melbourne. Her work is often situated within the overlooked and in-between moments of everyday life and she has a daily practice of observing and collecting from which her research and creative works often evolve. She has exhibited in New Zealand, Australia and internationally including in the Marzee International Graduate show (2019, NL) and Talente (2022, DE). Aphra was the recipient of the Talente Gestaltungspreise (2022).

### **NINA VAN DUIJNHOVEN**

'To Cut:'

"A cut is also a break, a release, a change, a sudden movement that is transformative— metamorphosising from one state to another, . . . the cut that binds by being the cut that releases and frees."

(Bruce Ferguson, "Outside of Sculpture, Outside of Drawing and Outside of Time.)

Nina's work explores environmental issues and spiritual beliefs such as impermanence and non-attachment. Paper is her current material of choice to express ideas around ephemerality. She has exhibited nationally and internationally, has won several awards and was selected for Schmick 2020.

#### **JACK HADLEY**

The two works in this exhibition combine disparate aesthetic references. They draw upon the languages of children's toys, Fabergé eggs and the Italian Anti-Design movement.

Jack Hadley is an artist and educator working in Taamaki Makaurau. Sometimes, Jack pretends to be a jeweller.

### **FRAN LEITCH**

I have been making these bags throughout the HS6 as space fillers. I used them to gather and hold collections of teeth, hair, rags and dust, but now they are empty! This emptiness now gathers and holds personal affirmations and intentions ready to be activated and to be manifested at my will...

I have to be honest, I'm not a jeweller, I have no qualification in this field, other than trying to communicate adornment through a different way of making for the past 10 years. My mentor through the HS6 program Iris Echeinburgh has guided me to create work which is simplistically sophisticated and which holds an elegant accuracy communicating the narrative which I have chosen to discuss.

#### **NIKKI PERRY**

"The thing had to breathe, it had to drift, and it had to pretend not to know where it was going."

(Extract from Known and Strange Things by Teju Cole)

Nikki Perry is a self-employed typographer and jewellery artist from Taamaki Makaurau Auckland with an Advanced Diploma in Jewellery from Hungry Creek. She intuitively recontextualises her everyday environment using found material, pushing the confines of scale and beautification. Her mentor for Handshake6 was Munich-based artist Attai Chen.

#### **AMELIA ROTHWELL**

Born in Northumberland, England, Amelia is a contemporary jeweller based in Tamaki Makaurau Auckland. Amelia's practice explores the tactility of materials and their relationship to the body. The body of work she has created during Handshake6 is titled: 'Grief is slow; it hardly moves at all'. Amelia's Handshake mentor was Mah Rana.

Amelia has an Advanced Diploma in Jewellery from Hungry Creek and Manukau Institute of Technology and an MA in Cultural Studies from the University of Leeds.

#### **MIA STRAKA**

In June 2020 I began doing daily data drawings to record my actions and inner state. Continuing for seventeen months, these have informed diagrammatic, three dimensional works which can function as both adornment and object. For me the evening ritual of drawing and reflection became an anchoring practice. These works might be seen as navigational landmarks marking my experience of this tumultuous time.

Self employed since 2004, Mia Straka is a partner at collective jewellery studio Workshop6 in Auckland. Straka's jewellery, sculpture, installation work and interactive projects have been exhibited widely and toured public museums, galleries and libraries both locally and internationally. The artist has run workshops and taught classes both at Workshop6 and various public institutions and galleries. Straka's work is held in the public collection of The Wallace Arts Trust. NZ.

#### SIMON SWALE

This body of work considers history as events represented through images. It considers how certain, even major world events, are largely under represented in relation to others. This work re-presents such events utilising the format of the Viewmaster reel - thereby making jewellery's relationship to the body an occular one. The repurposing of a children's toy here leads us to question the role images play in the formation of historical naratives (and stereotypes) during childhood.

Simon Swale is an artist, designer and educator based in Koputi Port Chalmers. In 2020 he completed a Master of Fine Arts at the Dunedin School of Art with a jewellery project that considered the global cultural economy and examined the production and distribution of consumer goods around the world. Work in this series won both a Marzee Prize at the International Graduate Show and the jewellery section of the ECC New Zealand Student Craft Design Awards in 2020. His mentor for the Handshake Project was Berlin based artist Gabi Schillig.

#### **SUSAN VIDELER**

My final Handshake works demonstrate the morphing of two and half years of investigation into knots, memory and latterly the influence of Clarissa Pinkola Estes. Her book 'Women who run with the Wolves' encouraging us to find the wild women within through story and dreams. The resultant works contain and extend elements that call on the primal, the intuitive and the deep memory held in the feminine psyche.

Susan Videler switched disciplines after finishing a Bachelor of Fine Arts in painting to complete a Master of Fine Arts in jewellery in 2018 at the Dunedin School of Art. She is intrigued by the relationship between mind and body and was drawn to Iris Eichenberg as her mentor.

### **MICHELLE WILKINSON**

I will hold you close while the storm rages inside. Let me be your shelter when you need somewhere to hide.

Michelle Wilkinson is an Auckland based maker who sits at the crossroads of art, science and communication. By incorporating her background in natural history with contemporary jewellery, she creates work that translates scientific theories and research, and lived experiences into objects and narrative encounters with the intention that they will sit with you after you leave the room. She recently completed a Master of Fine Arts at the Dunedin School of Art and has show her work both nationally and internationally. Her mentor for Handshke6 was Catherine Truman









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