

A large, orange, multi-pointed starburst graphic with a white outline, centered on the page. Inside the starburst, the word "SPECIALS" is written in a large, white, distressed, sans-serif font.

SPECIALS

a HandShake
Alumni
exhibition

21 jewellery artists from New Zealand

Organised by Makers 101 and curated by Peter Deckers

**Münchner Residenz, Einsäulensaal
Residenzstrasse 1, D-80333 Munich**

handshakeproject.com



Makers 101





SPECIALS, a HandShake Alumni exhibition features twenty one jewellery artists from New Zealand.

This one-off exhibition showcases a selection of the best collaborative projects and jewellery objects from the 12 HANDSHAKE exhibitions over the last 5 years.



HandShake1 exhibition
at Schmuck 2013,
Handwerksmesse, Frame
galleries

The HANDSHAKE Project is an art development programme for progressive ideas, new making, exhibition presentation, supportive feedback and extensive networking for emerging New Zealand contemporary jewellers.

The HandShake project first began in February 2011, continuing in 2014 with a second intake of jewellery artists matched with their chosen mentors from all around the globe. Each mentee's development was not only supported by their mentor, but also through a series of developmental opportunities including symposiums, masterclasses and most importantly, a series of exhibitions in several established galleries.

The HandShake model is based on the old apprentice system but in reverse, where the mentor works in a support role for the mentee, with digital media as the vehicle for communication. The mentee has regular feedback sessions



HandShake2 exhibition at Pah Homestead, Auckland (2015)

with their chosen hero-artist through a virtual workshop window using Skype, blogs, emails, workshop visits and even the old-fashioned post. Some also travel long distances to meet with their mentors face to face, building ongoing relationships and connections of invaluable importance. Through contemporary technology and social media the entire world is interconnected in a collaborative pool of knowledge. The HandShake project moves within this, and through blogs and digital communication it allows a large audience to chart the developments in each participant's practice, as they happen.



HandShake2 exhibition at Toi Pōneke, Wellington (2014)



In February 2016 HandShake 2 ended. It made way for a third HandShake project bringing together selected jewellers from the first two projects to develop new bodies of work and a fresh series of exhibitions, with an added focus on collaboration.

The purpose of this HandShake3 programme is to allow the former mentee to become an independent artist, steering their own developments. The mentor now becomes a colleague and in most cases also a fellow art collaborator.

HandShake2 exhibition with mentors (left) and mentees (right) at Avid gallery, Wellington (2015)



The HandShake package is innovative and radically different from everything I've been exposed to in my own learning. There are few opportunities for formal support for the emerging artist after graduation. Their battle is often overlooked and their progression is eroded through the pressures of earning an income while establishing an experimental art practice. The road between graduation and becoming known as an artist can be long and difficult. As an educator I have seen talented students get lost in this transition through conforming to external pressures and unhelpful feedback channels. The HandShake project offers a positive and more direct route through a series of unique opportunities designed specifically for each individual,

where experimentation and development is fundamental for progressive art to thrive.

One new feature of the HandShake project is the opportunity for Alumni exhibitions. The HandShake project and Alumni exhibitions differ in that the latter shows existing work, where the strength, concept and quality of the pieces have already been established. HandShake Alumni however offers curators opportunities to select works and projects from the current and former HandShake artists. The triennial Alumni programme encourages former HandShakers to stay motivated and to keep their art practice active and current.

The HandShake project has only been successful through the generosity of those involved.

The development process of all the HandShake exhibitions can be traced on the three HandShake blogs found via <http://handshakeproject.com/>.

Amelia Pascoe, brooches and objects made from old shoes (2015)



HANDSHAKE future projects:

HandShake 3 exhibitions: Objectspace, Auckland July 2016 | Gallery Platina, Stockholm September 2016 | Collaboration with Dialogue Collective London/Munich March 2017 (tbc) | Dowse Art Museum, Wellington July 2017

Peter Deckers

HS FOUNDER AND ARTISTIC DIRECTOR

Debbie Adamson



Debbie Adamson's jewellery delves into material seduction. Her necklaces and brooches are often large in scale and bold in form, transforming man made industrial materials such as rubber and PVC plastic into naturalistic pieces with rich organic shapes and surfaces. Describing part of the impetus behind her work, she says:

'I find it interesting how we often take souvenirs of the 'natural' world (or our idea of it) and surround ourselves with them even though they can be highly artificial. I think humans have a very compelling and complicated relationship with 'nature' and the environment around us.'

From left:
Driftwood (2016) Pendant.
Vinyl, rubber cord.

Slate (2016) Pendant.
Laminated vinyl, rubber cord.

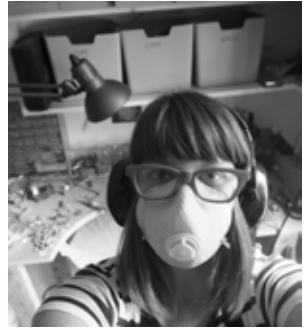
Shell (2016) Pendant.
Laminated vinyl, rubber cord.



Tactile lies

Vanessa Arthur

The Drifting Trove



Buffed ring tray (2015). Aluminium, fine silver, 925 silver, thermo set paint.

An excavation of the everyday and the un-monumental

During my time in the HandShake project and through conversations with David, there has been a shift in my approach and attitude to making. Learning to tighten the gap between doing and thinking, to strengthen my making voice, and to refine the questions I am asking in my practice.

This change in approach has pushed my work in new directions.

The Drifting Trove is a collection of work that records moments in time.

A selection from my on-going excavation of the often overlooked and ever-changing elements within the streetscape. An exploration of the space between.



Renee Bevan



Premonition #1 (Schmuck 2015)
(2014).

Embrace uncertainty, test what is known, work with the unknown.

Can objects be performative, active, alive?

How can one make an object feel, or one feel something from an object, breathe life into an object, bring an object to life?

I want to make an object you would put in your will.

Make visible that which is normally invisible. Work with the paradox; in a space that is and remains invisible.

Sometimes the true significance of things lies in their absence.

Wanting to make work that is alive.

Mah Rana once said 'Jewellery is life'; I want to put life in my jewellery.



Part of an ongoing series in collaboration with
psychic mediums

Becky Bliss

Penumbra series
(2014–2016) Pendant, brooches, pins.
Copper oxidised, rust.



I am interested in what you can't see.

This series titled *Penumbra*, explores shadows, the space between the shadows and the images they create.

The word *Penumbra* is the name of the individual pieces and comes from the Latin, *umbra*, referring to the inner or darkest part of a shadow.



New Zealand light is very hard

Nadene Carr



Untitled (2010) Neckpieces.
Textiles, found objects.

My work is about where I'm at now in my life. I work organically, responding to my environment, what's at hand and to time available. I concentrate on making work that is strong, clear and balanced.



.....like a good poem you have to have the right amount of goodness in it to achieve the perfect ending

Kristin D'Agostino and Judy Darragh

Approaching collaboration was terrifying; Judy Darragh is a big-damn-art world-deal. She showed me, 'kitchen science fiction' maquettes, for the Auckland Art Gallery atrium commission in the works stage. Then the sparkly, domestically, geometrically, hideously, wonderful material found me. Judy came 'round, and we were off like a rocket. There are 38 planned trajectories. I cut forms and delivered them over the hill for Judy-ification. I say fluoro-cheerleader (mother, teacher, feminist, thinker, maker), but she calls herself an old hippy. Thank you, Judy, for a peek at your alchemy; the fearlessness, writing, teaching, walking, advocating, gardening, mothering, challenging, joy, and stream of kick ass shows.

'chattels of the female domain have been transformed into something futuristic'

Niki Macdonald, 2012 from a review of Judy Darragh: Stainless at The Dowse Museum, Wellington, NZ



A Little limbo (2016) Brooch. Vinyl, aluminium, paint, silver.



An alien ate my selfie.jpg

Karren Dale



Untitled (2015) Necklace.
Leather, found plastics, silver 925,
copper, fine silver.

I make because I have to. I am interested in form and our perception of the world around us. These works were made because the materials required that they continue in some way. Not content to just be. Not ephemeral to the end. It was necessary to let the works be subtle reincarnations of themselves. Not so much changing but more allowing them to just be as they once were, with a little extra added. Trying to distill moments, trying to distill perception, keeping things simple so the work can be seen, subtle so the work can be comfortable.



Intuition. Immediacy. Form. Material. Am I?

Gillian Deery



Untitled (2016) Brooch.
Sterling silver, steel.

I am an Auckland, New Zealand trained contemporary jeweller about to move to London.

My making practice comes from a self-knowing stranger who is both me and someone other, existing in a dual space of working within and outside of my knowledge as a maker.

My making philosophy values mindfulness and open ended play. I am particularly interested in the tension between intent and chance happenings and explore this through formal investigations into the materiality of sterling silver metal, colour and attachment to the body.

The making process exists as concurrent conversations with myself, between myself and the materials, and myself and existing notions of wearability and value.



**Do I mean anything to you?
Would you like to wear me?**

Sharon Fitness and Lisa Walker



'The Piece of Broken Padded Chair That I Imagined Lisa Was Going To Send To Me But Didn't'
Sharon Fitness (2011). Pendants.
Vinyl, steel, lacquer, padding,
embroidery cotton.

'Pendant, 2011', Lisa Walker (2011).
Plastic, fabric, padding, embroidery
cotton.



'Pendant, 2013', Lisa Walker & Sharon Fitness (2013). Plastic, acrylic
paint, silicone, pigments, rubber toy, shrink wrap, cable ties, cotton.

My Handshake mentorship with Lisa Walker began with rules of engagement but soon became all about dissolving limitations.

Addendum A: Jump off the plan on a regular basis
(08MAR11)

Addendum B: Why not make everything that pops into my
head (03MAY11)

Addendum C: Follow your instincts and celebrate happy
accidents (30NOV11)

Addendum D: Be both Serious and Not Serious (15JUL12)

The hyper-experimentalism of this project really permeated through my practice as new discoveries, invented procedures and whimsicality injected a plethora of new outcomes and ideas.

as if the work is talking/giving out clues,
adds interest, being poetic (avoid didactic,
prescriptive and literal explanations)



Lisa Higgins



Five of Seven (rectangle) (2015)
Object.
Cinefoil, oxidised brass.

Material led play has become an important part of my methodology. The result is increasing elements of surprise and opportunities to evoke curiosity as to how these pieces came to be created. The playful combining and contrasting of elements is intended to impart a sense of history into that which is new ...to capture the intangible and to give voice to the space between – the visible and the invisible – the real and the imagined.



United by the fragments of our past...

Tineke Jansen

My practice is predominantly focused on women's issues, creating narratives and communicating feminist ideals through fictional characters about egos and identity. I like to invest in humour, frequently employing elements of play within my making. Imagery is important in my practice, both created and appropriated images are commonly shared through a varied series of works. My work relates to the self, self-portrait and self-reflection.

Dark Desiring (Pin Cushion) (2015).
Bracelet.
From the series *Pillow Talk*.



'Maybe I'll be the one to make you forget all about your ambition, and you'll become truly a woman'

Margaret Mayo, *Trapped*.

Kelly McDonald



Papa Toi (2015), Neckpiece.
Wood, steel, 24ct gold.



From left:
Pendants (2015). Greywacke stone, steel; *Lock Plate*. Steel, 24ct gold;
Big Bolter. Steel, brass.



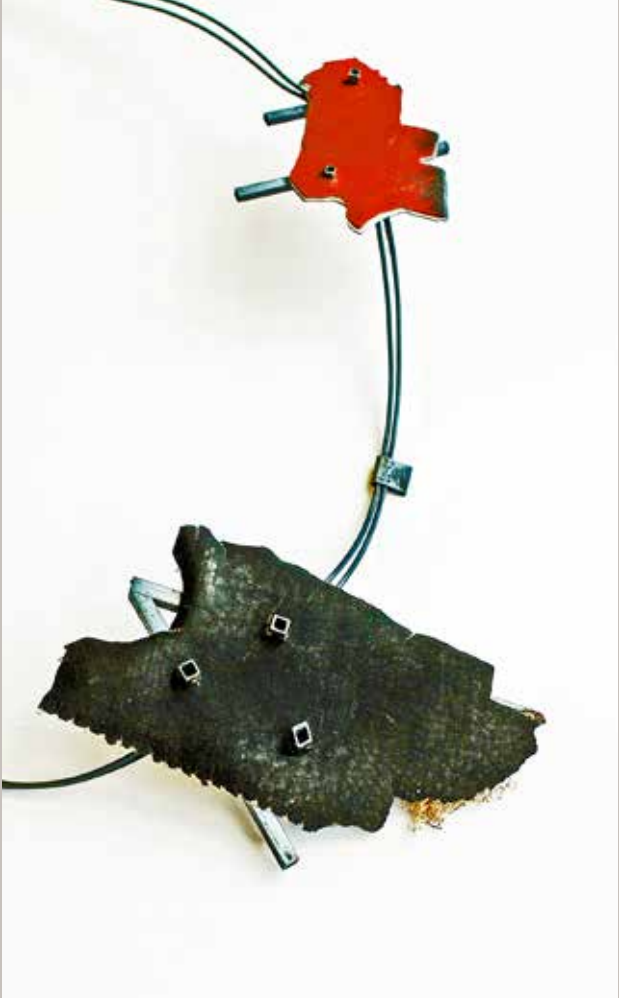
My work plays with utility — functionality as opposed to attractiveness?; purposeful design enabling an object to perform several functions over its lifetime – or not; and electricity as a utility service



Julia Middleton

The work orbits the
body like space debris

'X-H-A' (2015) Neckpiece.
Oxidised sterling silver, vinyl, glass,
iron powder, paint.



My jewellery, as a rule, resonates with conspiracy theories. I often struggle to make for themes that are fluffy or ambiguous and opt to look at the real issues of our world. Consequently in the studio I find myself reusing, reinventing and recycling materials for my pieces, so as to not upset my philosophy of waste not want not. Currently my obsession is with debris floating around our outer atmosphere. Humans, not content with polluting the environment of Earth, need Space to spread out. My jewellery includes fonts, artefacts and textural elements and I explore construction and casting techniques.



Jhana Millers and Suska Mackert

The focus of Suska Mackert's work is on various considerations and investigations concerning jewellery. Her work is concerned, for the most part, with the artistic transposition and application of these thoughts and reflections. Jhana Millers practice explores the place of art and jewellery in a world dominated by money, as well as questioning the way we operate within the difficult framework of a market-driven public discourse. Display is their first collaborative project combining these ideas and approaches within the context of the HandShake project.



Display (2013).
Digital images, sandwich board.
23ct gold leaf, plywood, fabric.

Display is the first collaborative project from Suska Mackert and Jhana Millers in the context of the HandShake mentoring project

Neke Moa and Karl Fritsch



He aha te mea nui o te ao? maku e ki ana, he tangata! he tangata! he tangata!

What is the greatest thing in the world? I will say, tis people, tis people, tis people!

I am a product of my society; I am maori, *tangata whenua*, native to Aotearoa NZ and an activist.

I have been mainly working with *Pounamu* (nephrite jade) over the last ten years, it has kept me intrigued, fascinated and captivated. It was the people from '*Te Ao Kohatu*', the age of stone, who first learnt to work *pounamu*; they were the inventors, experimenters, developers of the ways in which *pounamu* was used and how it came to be the most precious element of all: *Mana* (prestigious) *pounamu*.

I am a part of this *whakapapa* (genealogy); I continue the artistic expression through exploration, experimentation and development of *pounamu* as a material and as a source of inspiration.

My strength comes from my identity through maintaining language, cultural concepts, relationships with *Marae* (community centre), *hapu* (sub-tribe) and *whanau* (family). As the world imposes on our society and crosses our borders, the power of activism in social, environmental and cultural causes is paramount. Local materials and resources are important ingredients in maintaining this identity.

Mau te rourou, maku te rourou ka ora ai te iwi

With your food basket and my food basket we can sustain everyone.

It's about our human connection
Our piece is called 'sunkers'



Amelia Pascoe



Untitled (2015) Objects, pendants. Used innersoles, brass, masking tape.

My journey to contemporary jewellery has been winding, scenic and rewarding, and a rich source of inspiration. I have a terrible memory for facts and figures, but I think a lot, love a quirky story, and a good technical challenge. Small details, contradictions and surprises are things I hold dear. Through Handshake I have been exploring new ways. Ruudt is my conspirator. "Don't make beautiful things" he says. "Be less rational" he says. "Embrace chaos" he says. Okay.

Tread softly because you tread on my dreams

W.B. Yeats



Sarah Read



This Too Shall Pass (2011)

– ongoing installation of fundraising ribbons, attached to postcards.

Woven cotton, silk, steel, card, imitation gold leaf.

The February 2011 Christchurch earthquake killed 185, shattered thousands of homes and obliterated the CBD.

Vanguard jewellery gallery The National was one of many Christchurch businesses that lost their premises but traded on with barely a break. The gallery joined a multitude of art-based groups that staged popup shows and other initiatives across the city, offering diversion, destination, conversation points and a spark of hope.

This Too Shall Pass is my gesture of support for The National and the community it nurtures. It raises money by selling *This Too Shall Pass* ribbons that are:

- assembled by well-wishers who volunteer their time
- sold by galleries that waive their commission fees
- gifted on by purchasers to anyone who could use a little help.

‘Disasters provide a window into social desire and possibility.... We cannot welcome disaster, but we can value the responses, both practical and psychological’

(from A Paradise Built in Hell – the extraordinary communities that arise in disaster, Rebecca Solnit, 2009)



Sarah Walker-Holt



Untitled [Out Spaced 4] (2015)
Necklace.
Kauri, brass, laminate, paint.

Recent foraging for wooden objects has led me to vessels, while still keeping the stimulus/source of my material gathering in the everyday domestic sphere. The majority of vessels are mass produced from developing countries but occasionally I find some engraved with a claim to their native genus, precious to New Zealand's heritage. I am drawn to the irony of finding these vessels side by side and see an unsung hierarchy as I acquire them.

Can creating similar new forms, from such materials, change how they now equate to one another with respect to what they once were?



**How can material equate to form
or form equate to material?**

Raewyn Walsh

Flesh Device (2015) Pendant.
Copper, paint, cord.



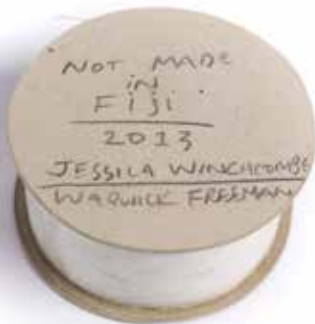
Using the traditional method of silversmithing, I rely primarily on process. The repetitive actions and recurring gestures of hammering metal, slow down time, make room for contemplation, and open up the space to find meaning.

I work intuitively, hammering away until a form emerges and tells me where to go next. Using colour is part of this process, and I find a more identifiable form becomes apparent once a coat of paint goes on. Though still ambiguous – sometimes a piece suggests it could be something even if I don't always know what that something is.

I work intuitively, hammering on metal until a form emerges. I look for that moment when the inanimate becomes animate

Jessica Winchcombe and Warwick Freeman

"Not Made In Fiji" (2013) Neckpiece.
Jessica and Warwick
Black pearls, paint and horse hair.



I enjoy the craft of making, responding to a variety of material results is an interesting journey for me. I like to experiment with tactile materials, limiting my palette, to the boundary's a material may have. By producing large numbers of experimental pieces, pushing and pulling of scale, shape and colour, I find combinations which resonate with me. Working in this manner I am free to explore what my influenced self looks like, liberated to use any material in any way. The editing process is where the strength of a project comes through and where the concept reveals itself.



A collaboration with a primitive nature

Kathryn Yeats and Ben Pearce



Captured Brooch (2016) Brooch. Plaster resin, hemp cord, matai, sterling silver.



Escaped Brooch (2016) Brooch. Plaster resin, linen, thread, steel.

The process begins with letting go of things: experiments, materials and objects which haunt the studio. It begins with making peace with the passing of time spent creating, contemplating, considering.

Anticipation as new things arrive to inhabit the void. Uncovering layers, waiting, considering, digging into the new materials, excavating secrets.

Inclusion and exclusion, what to retain and what to raze. Materials crack and fragment; old stories and new stories settle into each other.

There is tension in taking ownership of what exists, in creating space for the new voice. Objects still carry the record of their past beneath their new façade.

Contemplation, dissemination, anticipation,
excavation, razing, retention, possession,
narration



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