OPEN HEART

Contemporary New Zealand Jewellery
INTRODUCTION

For a decade the Dowse Art Museum has both collected and exhibited contemporary jewellery. Exhibitions such as Pakohe, Cross Currents, American Jewellery Now and the Body Adornment series of 1990-92 have all served to highlight a continuous interest in body adornment.

For this reason it appears appropriate that the Dowse should now initiate and host OPEN HEART: Contemporary New Zealand Jewellery. This is a landmark exhibition: it represents the first in what is and will become a New Zealand Jewellery Biennial.

Invited by the Dowse to curate this exhibition, Auckland based jeweller Eléna Gee has selected a superb range of objects featuring artists who extend the language of jewellery through exploration and risk-taking. A magnificent jeweller herself, Eléna has made a personal selection. The focus will change with each new exhibition and new curator.

This exhibition will tour to both Auckland and Dunedin and there is no doubt that its impact will be felt on both jewellery and public alike for years to come.

Thanks need to be extended to Eléna Gee for her absolute commitment and inspired selection of work in bringing OPEN HEART together. Thanks too, to all the artists taking part in the exhibition and for their never-failing ability to make our hearts beat just that little bit faster. Special thanks to Kerry Atkinson for his generous support of this exhibition and for ensuring that Joan’s work is seen and acknowledged as it deserves to be. Finally, thanks to the Director and staff of the Dowse Art Museum for your enthusiastic support of OPEN HEART.

Laurence Hall
Curator, Dowse Art Museum
OPEN HEART

Contemporary New Zealand Jewellery

20 November 1993 - 13 February 1994
DOWSE ART MUSEUM. LOWER HUTT

25 March - 24 April 1994
FISHER GALLERY. MANUKAU

7 May - 5 June 1994
OTAGO MUSEUM. DUNEDIN
OPEN HEART

OPEN HEART is an exhibition focusing on exploration and risk-taking, the thirteen jewellers being selected for this aspect of their work. The title refers both to the intimate and personal nature of some of the exhibits and to the jewellers’ exposure of the processes involved in creating their work. These processes are illustrated in the exhibition by material such as written statements, preparatory sketches and test pieces.

The longest established jeweller in this exhibition is Kobi Bosshard, who came here from Europe in 1961. He has had considerable influence on New Zealand jewellery, and is a founding member of Fluxus, the Dunedin workshop/gallery, an important centre for jewellery. His silver brooches are now set with beach pebbles as mementos of loved places, rather than gemstones. Peter McKay initially trained with Kobi Bosshard, but the stories he tells with his jewellery are entirely his own. His miniature fictions in metal have the power, if not the size, of monuments.

Jacqueline Beri and Ann Culy have both worked at Fluxus. Jacqueline Beri’s love of paua and sensitive use of the malleability of metal is shown in her dramatic and expressive necklaces and rings. Ann Culy’s painting background shows in her small contemplative brooches. Their silver surfaces are painted with hammer and torch, lines drawn in with a jewellers saw. Her “accidental” marks are gestures carefully decided and precisely placed.

Joan Atkinson’s approach to jewellery making, altered in recent years while she was studying painting. This is very personal work, experimental and inventive, stretching the possibilities of jewellery beyond the boundaries of wearability. She never had time to finish her five heart pendants of rose thorn wood, to bandage the thorns, as she intended, in cloth. This was her metaphor for the wish to soften the pain of living and dying. Joan Atkinson died of cancer on 29th May 1993.

Auckland’s Fingers Gallery, started by a group of six jewellers in 1974, has had a profound effect on New Zealand jewellery. The work of four of the present partners appears in this exhibition. Warwick Freeman’s apparently simple pendants are forms pared down to their essentials, the result of well resolved ideas and restrained execution. His fish image, by now a decorative arts cliché, is even more drastically dismembered into basic components of tooth, fin, tail, eye. Cliché is obviously the kind of risk he revels in. Fingers jewellery initially inspired Matthew von Sturmer to seek some training with Warwick Freeman. Now a designer/maker of baroque metal objects, he in turn trains others, continuing the contemporary tradition.

Andrea Daly is a current Fingers partner who first became interested in jewellery through her awareness of the gallery. This eventually led to her training in Australia. Her intriguing group of large, heavy stones, for holding against and weighing down the body, are a departure
from her usual work. When the "wearer" puts down the stone, it's surface is revealed as carved, thus creating the illusion that the body, arm, hand have pressed on it their imprints. Paul Annear continues to make work characterised by an unrestrained use of the broken, the irregular and the accidental, as symbols of human frailty. Yet his explorations of dreams and myths achieve objects of power and beauty.

The splendid large shell pieces by founding Fingers partner Alan Preston clearly show the influence of Pacific Island ideas. Like most jewellers in the '70s he assumed the necessity of basing his work on metal, but over the years became more aware of Polynesian attitudes to materials. These attitudes are demonstrated in the work of Richard Bell, whose jewellery is part of his wider involvement in contemporary Maori art. His ideas are presented through pieces composed of a variety of beautifully interpreted natural materials, linked by the common element of finely worked muka. Each piece illustrates its own story.

The works of the four previous artists display some characteristics distinctive of New Zealand. One example is the incorporation of stone cutting techniques. These characteristics were emphasized in a previous significant exhibition of New Zealand jewellery, the 1988 Foreign Affairs/Craft Council exhibition BONE, STONE, SHELL. This impressive show toured Australia and Asia but was seen here only in Wellington. The considerable differences between this show and OPEN HEART result from both the five years passed, and BONE, STONE, SHELL's focus on these three materials, traditionally used by the Maori. Some jewellers, represented in both exhibitions, make very different work now. Two other national exhibitions organised in 1986 and 1988 by Details, the jewellers and stone and bone carvers organisation were more valid precursors to OPEN HEART.

Formerly, only limited training was available for aspiring jewellers. Most had to rely on self teaching. This situation changed in the mid '80s with the start of the Polytechnic Craft Design courses. Some of the jewellers in this show have taught at the Polytechnics. Others have trained at them. One of the latter is Kim Brice. This year he is pursuing further study in Europe and has sent back a group of brooches, windows framing the fragmentary images of a very personal story. Another is Lisa Walker whose delightful exploitations of the workings of chance on metal parallel the workings of chance in nature. The questioning attitudes of such younger jewellers and their readiness to take risks with their work guarantees a dynamic future for contemporary jewellery in New Zealand.

Paul Annear

What could be a representation of a dead baby in a canoe. An uneven pounamu disc on a stand. A racing car (perhaps a child’s toy). A bangle in the shape of a wristwatch inscribed NO TIME. A brooch with the appearance of a half-moon. A chunky silver bangle and a heavy tubular stone bangle. A long jade pendant. Red, blue and green brooches with gold frames, quite small. Another brooch rather like an old mirror with the suggestion of a face looking out. Gold and silver rings with red, blue and green stones. Something of a mystery.

BROOCH "MOONLIGHT", SILVER, PEARL SHELL, GOLD PLATE. 100X46MM.
"BIRTH AND DEATH", CERAMIC, 380X150MM. "BLUE LIGHT" BROOCH, 40X40MM. AND RING, 25X25MM. SILVER, GOLD PLATE, LAPIS LAZULI. BANGLE, SILVER. 85X85MM.
I am discovering the different levels and layers of self disclosure through a diary of moods, events and incidents. Some pieces that I have made are very accessible to the viewer - the information is readily translated to the viewer. These I have wrapped up and stored away. The next pieces I have made have much more "coded" marks. They are therefore more private, but can be enjoyed freely by the viewer. So I can share without divulging my secrets.
"DIARY PIECES", WOOD, STONE, PAINT, GOLDLEAF, HEIGHT 170-200MM.
My work is about story telling, using body adornment as a way of relating the stories of my people and my life. I use the materials of my tupuna - stone, shell, wood and harakeke - as these are the gifts given freely from Papatuanuku, Tane Mahuta, and Tangaroa.

The kaupapa of these works is Te Aho Tapu - The Sacred Thread. This comes from traditional Kakahu and Taniko weaving and describes the first row which, once laid down, dictates all that follows. The muka cords are the dominant theme in most of this work. They are a metaphor for this process, connecting the past with the future through the present.

The colours used in the cording and the number and placement of taonga are symbols, all contributing to the whakapapa or process of the work. My process in creating the work is intuitive and spontaneous, letting the materials speak to me within the context of the story.
NECKLACE "KO TAINUI TAKU WAKA", POUNAMU, MUKA CORD. 190MM. ACROSS
This exhibition, I found, pushed me beyond my present boundaries, allowing me to express more fully my own intuitive feelings towards the materials I use, for which I have the greatest affinity. Paua is my main source of inspiration. I found that it releases fantasies that I love to weave upon the world we see, and the world of shadows.

All the pieces have incorporated poured globules of molten silver and copper, either forged or rolled, as the initial instigator in the process of creating the form. Its course after that depends on how I’m feeling from then to its completion.

My emotions were the most powerful part in developing an idea, joy being the main emotional expression for my jewellery. Paua with its infinate colour and texture expresses this completely. When I determined each piece was complete I allowed it to speak for itself, to describe its own existence.
NECKPIECE, "CELEBRATION", COPPER, SILVER, LINEN THREAD. 200MM. ACROSS.
for his own shop my grandfather produced during the months of July and August 1909 22 mens’ rings, 15 brooches, 52 ladies’ rings and 15 pairs of earrings, all in 18ct gold .....
BROOCH, "PEBBLY BEACH", SILVER, PEBBLE. 61X38MM. BROOCH, "SOUVENIR", SILVER. 48X27MM.
For this group of work I have used postcards as my starting point. From these I chose parts which inspired me. By isolating parts of an image you change its focus and feeling. I’m interested in expressing emotions and experiences by using simple imagery. These snapshots are framed fragments taken from a moment of time. Portraits of memory; lust, love, longing.
BROOCHES, "FRAMED FRAGMENTS", WOOD, PHOTO, SILVER, PAINT. 50X50MM. EACH.
Ann Culy

• making symbolic objects to wear.
• marking occasions, events, challenges.
• recording an experience with stone and metal.
• playing with preciousness and gems.
• stones I resonate with talk out to say who they are.
• small brooches I keep as a reminder, having the energy and focus I look for, an exquisite tension between idea and materials.
BROOCHES, SILVER, GOLD, OPALS, MOONSTONE. 18-55MM. ACROSS.
"Everyone has their own cross to bear".

How does someone who is weighted down emotionally/psychologically, move, stand? Can you recognise someone who is self-flagelating, being a martyr, depressed? I wanted to make work that interacted with the body with some degree of control over the wearer.

These three body held pieces are made from stone. Stone carried as weights in competitions of strength, heavy, placed in the sack to weigh it down for drowning purposes. They are each made to be held on a specific part of the body. Places that relate to where women carry weight; the hip, the stomach, the shoulder.

The person takes on the weight and the body changes, rebalances itself to be able to continue functioning. The body stoops, hunches with the weight, however the weight also has been modified to fit a specific body area, so the body takes on the weight and the weight takes on the body.

The weights being borne by a female body is photographed and enlarged, describing the weights' relationship to the body. Though the model works to carry the weights, unlike real life these weights can be put down.
PHOTO "WEIGHTED", 920X473MM. OF "WEIGHT STOMACH", SOAPSTONE. 350X200X120MM.
ON ISLANDS, COASTLINES AND SHARKS

"If you're taking creative risks you've got to be prepared to do stuff that doesn't work, that looks bad or immature. A lot of people are frightened by that - they can't risk being humiliated. With some film makers, there's a certain stage where they're vulnerable, but they're actually looking to arrive at an island where they can be safe - and their work becomes gutless. You have to be courageous enough not to get to that island."

Jane Campion, from - Film in Aotearoa 1992

"The natives, given time, with the help of an atlas, come to recognise in the features of the coastline a face of their own, a puzzled mirror for a puzzling globe."

Allen Curnow, from - "An Excellent Memory" 1979

"I was swimming in the harbour of your smile splashing in the ocean like a child I didn't know what dangers lurked there just beyond the way . . . shark attack."

Tim Finn, from - "Shark Attack" 1981

"PENDANT, "HOOK", BONE. 75X25MM.
PENDANTS, "BITS OF FISH", "TOOTH", GOLD, IRON, "TAIL", PAINTED BONE, "FIN", STAINLESS STEEL, "EYE", LEAD CRYSTAL, OBSIDIAN. 30-70MM LONG.
Some of my efforts in making jewellery over the last couple of years have been directed at formality and monumentality. I am interested to see what will happen when an image, often impressive through sheer size, is reduced to the size of a wearable brooch.

The "corvus mortuus" brooch is basically a mausoleum for a raven. I suppose we have all seen the poignant figure of a dead sparrow at some time or other. I hoped that by using the raven, sinister and un-met bird, and the heavy architectural surround, I would have a badge suitable for the President of the "Dead Raven Club".

In the series of meta-physical hearts, I have used the heart form as a container for a collection of "sculptures". The raven comes from a late medieval Italian fresco, the horse and rider from Paolo Uccello's "equestrian monument for John Hawkewood", also I have used a Brancusi like column and frozen fountain balancing a spiral. I suppose I had in mind the sort of time-less atmosphere present in Georgio De Chirico's meta-physical paintings of earlier this century.
BROOCHES, "METAPHYSICAL HEARTS", SILVER, COPPER, GOLD. 35X33MM EACH.
Alan Preston

Since 1979 the work I have been making has reflected concerns about Pacific adornment and a sense of time and place in Aotearoa. The work has been influenced by materials and traditions of adornment used in the past, by indigenous materials not used for adornment and by contemporary traditions. This work continues these ideas.

Initially, there were some small shell chains made in the Anglo-Saxon tradition of seafarers who would make these sorts of things in bone or wood. The centre shapes from these chains inspired ideas for flower necklaces which refer back to Pacific motifs again. The large chain in turn generated a large lei from its middles, and so the chain continues.
"FLOWER" NECKLACE, (DETAIL) BLACK LIPPED OYSTER SHELL, SILVER, VAA CORD. FLOWERS 45X45MM.
Matthew von Sturmer

My interest in jewellery stems from my fascination with the sense of preciousness available through scale, material, shape, and texture. The jewellery I like to make is assembled from collections of related shapes and forms. Each piece comes together component by component, I don’t know what goes where until it finds its place, I try to create a working process that lets me play.
BROOCHES, SILVER, GOLD, RUBIES, SAPPHIRES, WHITE AND GOLDEN SAPPHIRES. 170 AND 150MM LONG
In 1991 I set up a basic jewellery workshop in the central Australian desert. The work I began there, mostly inspired by the colours, textures and forms of the desert, has strong connections to what I'm working with now.

The five "single" pieces are a continued development of that work, incorporating eighteen months of discovery at my work bench, and influence from my new environment - Auckland city and the West Coast beaches and bush.

The "grouped" pieces sprang from a desire to miniaturise the single forms I had already been working with and experiment with grouping them.

All this work has little soldering. I prefer to stretch and manipulate sheet metal rather than add to it, leaving few hidden seams or solder joins.
"FOLDING" BROOCHES, SILVER, BRASS, COPPER. 70-150MM, LONG.
WORKS IN THE EXHIBITION

PAUL ANNEAR
1 Birth and Death, ceramic
2 World, disk on stand, pounamu/jade, cast iron
3 Racing Car, stainless steel, paint
4 No Time, bangle, silver
5 Moonlight, brooch, pearl shell, silver, gold plate
6 Bangle, silver
7 Tubular bangle, jade
8 Pendant, jade, plaited polyester cord
9 Red Light brooch, silver, gold plate, jasper
10 Blue Light brooch, silver, gold plate, lapis lazuli
11 Green Light brooch, silver, gold plate, chrysocolla
12 Face in the Mirror, brooch, silver, gold plate
13 Red Light ring, silver, 18ct gold, jasper
14 Blue Light ring, silver, gold plate, lapis lazuli
15 Green Light ring, silver, 18ct gold, chrysocolla

JOAN ATKINSON
1 Diary Pieces, twigs, stones, paint, gold leaf, ribbon
2 Unwearable Statement from the Rose Garden of Life, rose wood, rose thorns, paint
3 Childhood Dreams, necklace, plastic, wood and metal toys
4 Mouthpiece, brooch, wood, silver, paint

RICHARD BELL
1 Hawaiki Nui, Hawaiki Roa, Hawaiki Pamamoa, necklace, silver, muka
2 Nga Ture o Te Ariki, necklace, pounamu, muka
3 Tangi Nui, earrings, paua, silver, muka
4 He Taonga Mahara i Hawaiki, necklace, shell, muka
5 Ka Napa Napa, necklace, paua, pearl shell, gold leaf, muka
6 Te Aniwaniwa, armlet, tortoise shell
7 Ko Tainui Taku Waka, necklace, pounamu, muka
8 Turangawaewae, necklace, stone, muka
9 Te Aho Tupu, necklace, muka
10 Te Hari, Te Mamae, Te Ngaro, pendant, whale tooth, silver, muka

JACQUELINE BERI
Trained in Dunedin at Fluxus workshop. Founding partner of Lynx Jewellery Gallery, Christchurch. 1991 received major workshop grant from QEII Arts Council.
1 Celebration, neckpiece, copper, silver, linen
2 Dreams, neckpiece, silver, paua, linen
3 Rope neckpiece, copper, brass, silver, linen
4 Sleepers, earrings, paua, silver, linen
5 Celebration, earrings, copper, silver, linen
6 Ring, paua, silver
7 Stars, earrings, silver, copper, paua
8 Ring, silver, paua
9 Holding it Together, ring, silver, paua
10 Protection, ring, silver, copper, paua

KOBI BOSSHARD
B.1939 Switzerland. Trained as a goldsmith with M. Burch-Korrodhi in Zurich from 1956 to 1960. Came to New Zealand in 1961 and has exhibited throughout New Zealand and in Australia since 1968.
1 Disc, silver
2 Set 87, ring, two earrings, silver
3a Describing a Stone/Template, silver
  b Describing a Stone/Profiles, silver
  c Nephrite Pebble
4a Pebble Beach, brooch, silver, pebble
  b Souvenir, brooch, silver
5 Bruce Bay, brooch, silver, pebbles
6 Bruce Bay, brooch, 22ct gold, pebbles

KJM BRICE
1-10 Framed Fragments, wood, photo, silver, paint

ANN CULY
1 Women in Windows, pendant, silver
2 Large Porthole, setting brooch, silver
3 Fish, brooch, silver
4 Fish, badge, silver
5 Brooch with moveable figure, silver
6 Ingot brooch with three figures, silver
7 Ingot cross with window, brooch, silver
8 Setting brooch, boulder opal, silver
9 Small Porthole, setting brooch, silver
10 Brooch, spectrolite, silver
11 Setting brooch, silver, fine silver, 24ct gold
11 Setting brooch, opal, silver, fine silver, 24ct gold
13 Setting brooch, moonstone, silver
14 Setting brooch, opal, silver, fine silver, 24ct gold

ANDREA DALY
1 Weight Shoulder, soapstone, with photograph
2 Weight Stomach, soapstone, with photograph
3 Weight Hip, soapstone, with photograph

WARWICK FREEMAN
1-4 4 Bits of Fish, pendants
- Tooth, pure gold over iron core
- Fin, stainless steel
- Tail, painted bone
- Eye, lead crystal, obsidian
5 Hook, pendant, bone
6 Pine, pendant, petrified kauri
7 Red Squared, pendant, jasper
8 Koru Whistle, painted wood
9 Sperm, pendant, pearl shell
10 Block, pendant, petrified kauri
All pendants on braided polyester cord

PETER MCKAY
1-3 Corvus Mortuus, brooches, silver, gold, copper
4 Open Heart, brooch, silver
5-7 Meta-physical Heart, brooches, silver
8 Equestrian Statue, brooch, silver
9-12 Meta-physical Heart, brooches, silver, copper, 24ct gold

ALAN PRESTON
B.1941. Te Awamutu. After initial jewellery classes, largely self taught, having attended workshops and symposia in Aotearoa and exhibited regularly both here and overseas since 1975. Partner in Fingers Jewellery Gallery, Auckland since 1974.
1 Paua Chain, paua shell
2 Flower necklace, paua, vau cord, fine silver
3 Flower necklace, paua, vau, silver
4 Flower Necklace, black lipped oyster shell, vau, silver
5 Flower Necklace, black lipped oyster shell, paua shell, vau, silver
6 Flower Breastplate, black lipped oyster shell, vau, fine silver
7 Flower Breastplate, gold lipped oyster shell, vau, fine silver
8 Flower Breastplate, coconut shell, vau, fine silver
9 Flower Breastplate, coconut shell, paua shell, vau, fine silver
10 Flower Breastplate, paua, vau, fine silver

MATTHEW VON STURMER
1 Brooch, silver, 24ct gold, sapphire, ruby
2 Brooch, silver, 24ct gold, ruby, sapphire
3 Brooch, silver, 24ct gold, citrine, ruby, sapphire, golden sapphire
4 Brooch, silver, gold, sapphire, ruby, white and golden sapphires
5 Brooch, silver, gold, sapphire, ruby, white sapphire

LISA WALKER
1 Speared Brooch 1, copper
2 Speared Brooch 2, silver
3 Speared Brooch 3, brass
4 Speared Brooch 4, silver
5 Speared Brooch 5, brass
6 Folding Brooch 1, brass
7 Folding Brooch 2, silver
8 Folding Brooch 3, copper
9 Folding Brooch 4, brass
10 Folding Brooch 5, silver
You are warmly invited to attend the opening of

OPEN HEART

Contemporary New Zealand Jewellery

7 pm Friday 19 November

DOWSE ART MUSEUM Laings Road Lower Hutt