

VIVIEN ATKINSON

Reminding Myself to Remember
video performance
Videographer: Michael Bridgman

From the beginning, jewellery has acted as a physical reminder of people, times or events. The phrase 'tie a string around your finger' was thought to replicate this.

Vivien Atkinson was born in Melbourne, Australia but is now based in Wellington, New Zealand. She holds a Bachelor of Fine Arts from Massey University, a Master of Fine Arts from RMIT, Melbourne and Bachelor of Applied Arts from Whitireia New Zealand. Her practice is informed by both jewellery and Fine Arts practices, and an interest in research. Her projects often involve memory, identity, social history and relational aesthetics, and are resolved through a variety of media including installation, video, sound work, jewellery and performance.

BECKY BLISS

The Colour of Change, 1900–2020
plaster resin brooches

The Colour of Change, 1900-2020 charts temperature change in the Pacific region over the course of 120 years. (Source: Ed Hawkins/Reading University)

Becky Bliss is a contemporary Wellington-based jeweller. Since graduating from Whitireia New Zealand in 2010, she has taken part in HANDSHAKE 1, 3 and 5 projects, as well as alumni exhibitions in Australia, Germany, Thailand and Sweden. Her work has been selected for Schmuck, Munich, in both 2015 and 2020. Bliss is also a graphic designer and has worked on jewellery publications for HANDSHAKE, *Wunderrüma*, Karl Fritsch and Lisa Walker.

NADENE CARR

Bling Bling
mild steel, lacquer

Mild steel (corrugated iron) gives me an overwhelming sense of familiarity because it's found everywhere in New Zealand. Even my garage, the place where I weld, is made of corrugated iron. With this material, big blobs of welded shapes protrude from planes of steel sheet, capturing an overwhelming insight into the maker's hand. It charges the authenticity of each piece with a vibrational frequency, aligning with the essence of me, the maker.

Using *Bling Bling* as an anchor for this work has opened up all kinds of conversations. The words resonate as more than just slang or sound. They allow room for context, to add more than just face value. For me, it has a mirroring effect, one bling looking into the other. In these works, comparisons - beauty/ugliness, low-brow/high-brow, cultured/uncultured, loud/soft - are left for the viewer to decide what type of bling each piece could be.

Auckland-based artist **Nadene Carr** completed a Degree in Visual Arts from the University of Auckland in 2009. She has shown work both nationally and internationally, including the exhibition *Neckware* at Masterworks, Auckland, 2013, *HANDSHAKE 3, Handwerk & Design Fair*, Munich, 2013, *HANDSHAKE 3* at The Dowse Art Museum, Wellington, 2017 and *Oceania* at the Royal Academy, London, 2018.

NIK HANTON

Belonging and Separateness
sand, wood, textile

We live in a time of rapid population growth yet, as individuals within our society, we grow more and more isolated.

The idea of belonging (being part of something bigger than ourselves) and *separateness* (being dislocated from others) is the concept upon which this totem was built. Within the work, individual units stack to form a larger whole, while each piece can also be worn independently. Materials of

sand and wood reflect views of the beaches and forests overlooking the Manukau Harbour, bringing the outside in and the inside out. Together and apart.

Wellington-based jeweller **Nik Hanton** revisits the age-old techniques of woodwork, reshaping and reframing the material within a modern context. After studying Sociology and Psychology Nik worked for a number of years in a variety of media industries before following her passion for jewellery. Her background in social sciences is evident in her work, which explores themes associated with these disciplines.

KELLY MCDONALD

Who is wearing who?
steel, brass, various

Jewellery's integral relationship to the body is usually well understood, most often from having worn jewellery ourselves. What we rarely consider is jewellery's relationship with the objects and spaces around us, and also what this information offers us about ourselves and the spaces we occupy.

Who is wearing who? presents a collection of wearable jewellery pieces inspired by both the interior and exterior architecture of Te Uru. Visitors are invited to wear these pieces through the exhibition, enabling an engagement with tactile and spatial possibilities, and positioning the relationship of the work as closely as possible to the wearer.

To further this, a live social wall is installed showing images uploaded to Instagram with the hashtag *#whoiswearingwho*, reflecting the online portrayal of physical spaces as a tool for communication, as well as our online relationships to material possessions and to each other.

Please borrow one of these items to wear and record your travels or experiences during your visit to the exhibition. Upload your images to the social wall using the hashtag *#whoiswearingwho*

Kelly McDonald completed a Bachelor of Visual Arts at Sydney College of the Arts in the late 90s. Following concurrent careers working in nursing and within the art department for film and children's television, she moved to Wellington, New Zealand. Kelly is a member of the collective *Occupation: Artist* and a participant in the HANDSHAKE Project. She was a jewellery tutor at Whitireia New Zealand for twelve years and has recently completed a Master of Fine Arts from Massey University.

NEKE MOA

Ukaipo
shell, rope, nails, fibre, wood, pounamu, paint

Ukaipo - mother, source of sustenance, origin, real home.

Explored through beach finds of shell and wood, my new home is captured through pieces of daily activity. Tangaroa and Hinemoana echo and reassure, providing treasures and inspiration.

Hekenga - moving a place to live to another. Each day the beach is walked and searched for totorere, ring shells. Sometimes there are lots and sometimes there are none. Every day is different, the tides, wind, waves, rain and sun. At the end of the day, sunset. A day lived.

Wahi Tapu - Sacred place
A place that dwells inside and out, home.

Kainga - Home
Wherever that may be, find it.

Neke Moa (Ngati Kahungunu ki Ahuriri, Kai Tahu, Ngati Porou, Tuwharetoa) was born in Devonport, Auckland, Aotearoa. Moa is a contemporary jeweller who predominantly works with stone, pounamu and locally

sourced materials. In 2000, she gained a Diploma of Design & Art at Te Waananga-o-Raukawa, and furthered her studies at Whitireia New Zealand, completing a Bachelor of Applied Arts in 2007.

Moa has exhibited widely throughout Aotearoa and internationally as part of; *HANDSHAKE, 2010-2020* (Aotearoa, Australia, Holland, Munich, Prague, Thailand), *Wunderrüma: New Zealand Jewellery 2014-2015* (Auckland, Wellington, Munich) and the Festival of the Pacific Arts, Guam, 2016. She has also shown in *Schmuck, Munich, 2015, Te Ao Hurihuri*, Crypt Gallery, London, 2018 and has recently been chosen to attend the 13th Festival of the Pacific Arts in Hawaii, 2020. For the last three years, Moa has taught shell craft in Fiji and Tonga and continues to teach and learn as part of her art practice.

BRENDON MONSON

Augmented
android augmented reality display

The historical embellishments and contrasting modernity of Lopdell House and Te Uru have inspired the creation of my work, Augmented. Having never visited the area, to me it exists only a digital form: digital photos, online images and google street view. This, in turn, has informed my choice to keep the work at Te Uru purely digital.

The tradition of jewellery is tied to the production of physical objects. The advent of digital and computing tools such as CAD modelling and 3D printing have made digital production common in jewellery practice. The jewellery pieces in Augmented only exist in digital form, prioritising the image over the jewellery object.

With the development of camera technology and augmented reality applications on mobile phones, manipulation of our physical appearance has become commonplace. A face or body can be completely changed, creating a new expression of identity, often detached from reality. By including jewellery within this context, I explore the role it could play in constructing our digital personas.

Brendon Monson is a Dunedin-based artist who has exhibited nationally and internationally. He completed a Bachelor of Fine Arts degree in 2013 at the Dunedin School of Art, where he currently works as a technical teacher and night class tutor.

SANDRA SCHMID

The Complexity of Urban Sprawl
sterling silver, wire, white rock, cotton

With seven in ten people forecast to live in cities by 2050, urban sprawl is a complex phenomenon, affecting more than just population density. The urban sprawl within Auckland raises issues such as habitat fragmentation, housing, pollution, traffic, environmental issues and recently of land ownership.

The Gunter's chain was used by surveyors to accurately measure plots of land for legal boundaries. Invented by Edward Gunter in 1620, the standard chain was 66 feet long with 100 links that could connect to each other through small oval rings.

These chains were formed using both historical and modern census data, visualising aspects of our modern society and challenges ahead. Differences in Māori and European culture were perhaps most marked in perceptions of land ownership and the Gunter's chain stands as a signifier of continued land disputes.

Having immigrated to New Zealand in 2006, concepts of belonging and identity are a constant presence in **Sandra Schmid's** work, explored through various endemic materials and techniques. Schmid completed a Bachelor of Applied Arts majoring in Contemporary

Jewellery from Whitireia New Zealand in 2014. She has also received the Fingers Gallery Graduate Award, won the Australian and New Zealand Graduate Metal Award XIV, and the ECC/Dowse student Craft/Design Award for Jewellery from The Village Goldsmith. Schmid's work has been selected for the Galerie Marzee International Graduate exhibition and has shown in contemporary jewellery exhibitions in Italy, China, Holland, Australia and throughout New Zealand. She was part of *HANDSHAKE 4*, in which she was mentored by Estonian Jeweller Tanel Veenre.

CAROLINE THOMAS

Worth
gold leaf, paint, LED scrolling text

From the outset of this project, I was drawn to Billy Apple's *Cut Away*, installed in the entry level gallery at Te Uru in 2018 as part of Apple's long-running series of institutional critiques, started in the 1970s and still ongoing. With his project, Apple proposed that Te Uru fills in the cut away in the back wall of Gallery One to create extra wall space, and this proposal was initially asserted by painting the cut away red, and a plaque indicating his critique affixed to the wall.

Apple's project provoked me to consider the concept of worth, both the nature of assertive self-worth and the ever-thorny topic of worth in art. Within us, we carry a small amount of gold (AU) as part of the many minerals and elements that make up our bodies. For *Worth*, I have mounted an approximation of this tiny amount, alongside an LED ticker display, applying calculations of each of our collective material worth and pondering on the archetypal phrase, 'worth your weight in gold'.

When the exhibition is dismantled and the gallery walls repainted, this tiny gold square will remain underneath the layers of paint as a permanent part of the building's fabric, a palimpsestic reminder of cumulative artistic affect and of the elusive concept of worth.

Caroline Thomas was born in London, England to New Zealand parents who travelled to the UK in the 1960s and didn't find their way home until forty-odd years later. Caroline studied History of Art at Edinburgh University and Jewellery Design at Whitireia New Zealand. Before discovering the contemporary jewellery drug, Caroline worked for twenty years as an image researcher in the publishing industry, employed by many and varied clients including Penguin Books and Guinness World Records. Caroline now lives and works in Wellington, New Zealand.

SARAH WALKER-HOLT

Activate
plywood, brass, balsawood, ink

As a series of brooches, *Activate* results from applying natural processes to technical drawing tools (French curve, ellipse, ruler and compass) to plywood, with the addition of woodworking tools and printing inks.

As a material, plywood is notable for its strength and durability. Its use has also evolved over time, with distinct trends and varying stages of value - from an elite status as a decorative veneer, down to a structural one often disguised or covered over.

Here, plywood is subject to a unique combination of tools, with preloaded associations and uses. It engages a conversation on how we construct, apply or activate our self-identity and daily bodily actions through the use of what we wear, contradicting both the function and scale for which these tools are normally associated.

Sarah Walker-Holt completed a Bachelor of Visual Arts from the University of Auckland in 2010. She has received numerous prizes including the Fingers Graduating Students Award, 2010 and the New Zealand Contemporary Jewellery Award, 2011. Sarah has exhibited nationally and internationally and was an exhibitor in The Dowse Art Museum's touring exhibition, *Wunderrüma: New Zealand Jewellery* (Wellington, Auckland, Munich 2014-15).

HANDSHAKE 5: in site

For the Auckland edition of the fifth HANDSHAKE series, *HANDSHAKE 5: in site* brings together ten jewellers from across Aotearoa for an exhibition that explores the potential of jewellery in large-scale spaces. While jewellers commonly dress the body as an intimate, typically small-scale process, for this exhibition the artists work with the dynamic architectural spaces of Te Uru's purpose-built gallery as a springboard for ideas - testing the spatial qualities of jewellery; how it interacts with its own surroundings; affects our movements through a room and involves us in contemporary dialogue.

HANDSHAKE was initiated in 2011 by artist, teacher and curator Peter Deckers as a project where emerging jewellers were given the opportunity to work alongside established practitioners for the development of ideas, techniques and exhibitions, facilitating the passing of knowledge, from one to another - mentor to mentee.

After four previous iterations, *HANDSHAKE 5* gathers artists from each past HANDSHAKE project for a showcase that is independent of mentors; no longer emerging, these are now established artists. With materials spanning wood, metal, found object, video projection and virtual reality, *HANDSHAKE 5: in site* presents the culmination of almost ten years of learning through the HANDSHAKE programme, which has provided a platform for individual growth and a broader experience of cultural and artistic exchange.

HANDSHAKE 5: in site features artists Vivien Atkinson, Becky Bliss, Nadene Carr, Nik Hanton, Kelly McDonald, Neke Moa, Brendon Monson, Sandra Schmid, Caroline Thomas and Sarah Walker-Holt.

7 December 2019 - 16 February 2020



Kelly McDonald, *Who is wearing who?*



Nadene Carr, *Bling Bling*



Vivien Atkinson, *Reminding Myself to Remember*



Neke Moa, *Ukairo*



Nik Hanton, *Belonging and Separateness*



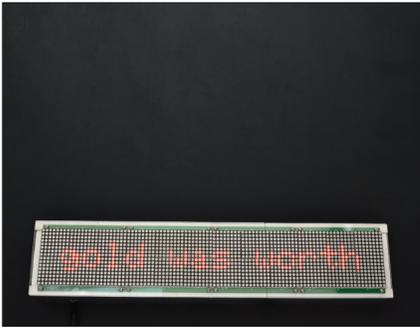
Becky Bliss, *The Colour of Change, 1900-2020*



Brendon Monson, *Augmented*



Sandra Schmid, *The Complexity of Urban Sprawl*



Caroline Thomas, *Worth*



Sarah Walker-Holt, *Activate*

HANDSHAKE was created by Wellington-based jewellery sparkplug, artist, curator, writer and tutor, Peter Deckers. The idea was born out of recognition of the need for ongoing support for talented New Zealand graduates after completing their jewellery art study.

HANDSHAKE reverses the old apprentice model, whereby a mentor works for a mentee to allow the Handshaker to develop their work and ideas as an independent practicing artist.

Each new HANDSHAKE group receives professional development opportunities and an exhibition programme alongside mentor sessions; therefore, no HANDSHAKE exhibition ever looks the same. Each project is recorded and presented on the HANDSHAKE website, which also includes current and past developments. Blog posts, documented exhibitions, publications and exhibition catalogues form a solid archival package that can be shared around the world.

handshakeproject.com

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HANDSHAKE Founder: Peter Deckers
Online Coach: Roseanne Bartley
Studio Visit Coach: Sian van Dyk
Technical Support Coach: Vernon Bowden

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HANDSHAKE 5