

Contemporary Jewellery in Context

a Handshake blueprint

Edited by Peter Deckers

arnoldsche ART PUBLISHERS

Contemporary Jewellery in Context

a Handshake blueprint

Contributors

Kim Paton

Liesbeth den Besten

Sian van Dyk

Peter Deckers

Benjamin Lignel

Edited by

Peter Deckers

arnoldsche

Contents

Introduction	4
1 Education: <i>The Conditions for Learning</i> by Kim Paton	6
2 Making: <i>Jewellery Making</i> by Liesbeth den Besten	20
3 Curation: <i>Reflect and Respond</i> by Sian van Dyk	46
4 Exhibition: <i>Show it All</i> by Peter Deckers	56
5 Collaboration: <i>Je t'aime, moi non plus</i> by Benjamin Lignel	74
Collaboration exhibition at Objectspace Auckland 2016	103
Endnotes	
Munich Jewellery Week 2017	118
About the Handshake project	123
Biographies	125
Acknowledgements	126

HANDSHAKE in context – the interlinking magnifier for contemporary jewellery

This book unpacks the creative jewellery paradigm into its widest context. The writers here have teased out a series of related topics from and within the diversity of international contemporary jewellery, its artisans and practices. A spider web of connections brings a palette of issues, stories and approaches that ties art and craft processes to their presentation within the contextual restrictions of the 21st century. These topics are highlighted through the lens of the Handshake project, a New Zealand initiative.

The Handshake project links learning and presentation with practice and networking. Selected jewellery artists develop ideas and artworks for a succession of exhibitions with the assistance of a chosen or appointed mentor. After a two-year mentorship, a fresh selection of candidates from the previous Handshake projects will get new opportunities to develop work for a number of artistic challenges, including collaborations and national and international exhibitions. The progressive nature of the programme aims to develop independent makers with an innovative and energetic practice.

Education: *The Conditions for Learning* by Kim Paton

Situated within the shifting and unstable landscape of formal education for craft-based practice in New Zealand, this chapter uses Handshake as a lens with which to examine the principles that might encourage the optimal conditions for learning. Tracing the major period of development of contemporary jewellery in New Zealand, Kim discusses Handshake's reinterpretation of mentor- and apprentice-based models of learning within a broader framework that encourages experimentation and embraces the increasing fluidity of the parameters of contemporary craft.

Making: *Jewellery Making* by Liesbeth den Besten

By recognising the invigorating role of the wearer, jewellers have changed their making process. Liesbeth's chapter shows that today's contemporary jewellery is as much a social and human activity and endeavour as it is an artistic accomplishment.

Curation: *Reflect and Respond* by Sian van Dyk

Sian's curatorial methodology for the exhibition *Handshake 3: reflect* at The Dowse Art Museum explores how contemporary jewellery can be displayed and interpreted by asking Handshake 3 participants to respond to a provocation about the self-reflexive nature of contemporary jewellery, both in content and installation. Sian also considers how this field can be brought to a wider audience.

Exhibition: *Show it All* by Peter Deckers

Exhibitions are the lifeblood of each jewellery artist. Throughout history their practice has shifted, from the body to the museum and now virtual. The Handshake project magnifier highlights some of these international shifts, and samples their connections, issues and trends.

Collaboration: *Je t'aime, moi non plus* by Benjamin Lignel

Using Richard Sennett's *Together* as a point of departure, Ben's essay looks at the social and creative precedents that inform the idea of collaboration in the arts today and at the way the Handshake project has channelled the promises it holds.



Warwick Freeman
Story of the Hook, 2013
 Oxidised silver, 750 gold, nephrite, fine gold, whalebone
 Photo by Roy Tremain

The Conditions for Learning

Kim Paton

In a recent conversation with New Zealand jeweller Warwick Freeman, he gave away a piece of advice that I immediately regretted not learning in my first years of art school. He said something like, 'Ideas belong to you only if you are able to execute them.' Freeman was referring to the craftsman or maker needing to understand the kinds of work that are available to them, given the set of attributes they possess. The specific balance of knowledge, experience, technical ability and temperament that is unique to each of us will lend itself to different kinds of outcomes and success. We can imagine the possibilities of an idea all we like, but if our will and expertise don't allow us to bring it into being, then it isn't ours to keep. It is a germane and useful comment, opposite to the notion of someone who is an expert at what they do applying their skill freely in whichever way they choose. It establishes that, with the benefit of time, the expert has learnt the extent of his or her own limitations.

The way we learn can be a strange and idiosyncratic thing, often long, repetitive and accumulative, and then, in rare circumstances, it is electric and instantaneous. There is power in having someone you admire, and know to be wise, share something valuable with you that they once learnt themselves – like in that conversation I had with Freeman. Equally the opportunity to sustain and develop a relationship that encourages a kind of intergenerational connection, and that is conversational, critically engaged and generous, is distinct for its basis in the demonstrable and democratic qualities of learning that underpin apprentice- and mentor-based modes of education.

The Handshake project, created by jeweller and educator Peter Deckers, could be described as a framework for encouraging these conditions for learning. This mentoring system pairs New Zealand-based jewellers, just out of tertiary education, with their creative idol. Within this framework early-career jewellers are matched with a powerhouse of expertise and esteem within their given discipline area – Karl Fritsch, Liesbeth den Besten, Ruudt Peters and Lisa Walker to name a few. The mentorship extends over years and is complicated by regular and demanding deadlines for its participants. Deckers says the pedagogy supporting Handshake is based on the old apprentice model but attuned to the mentee's needs:

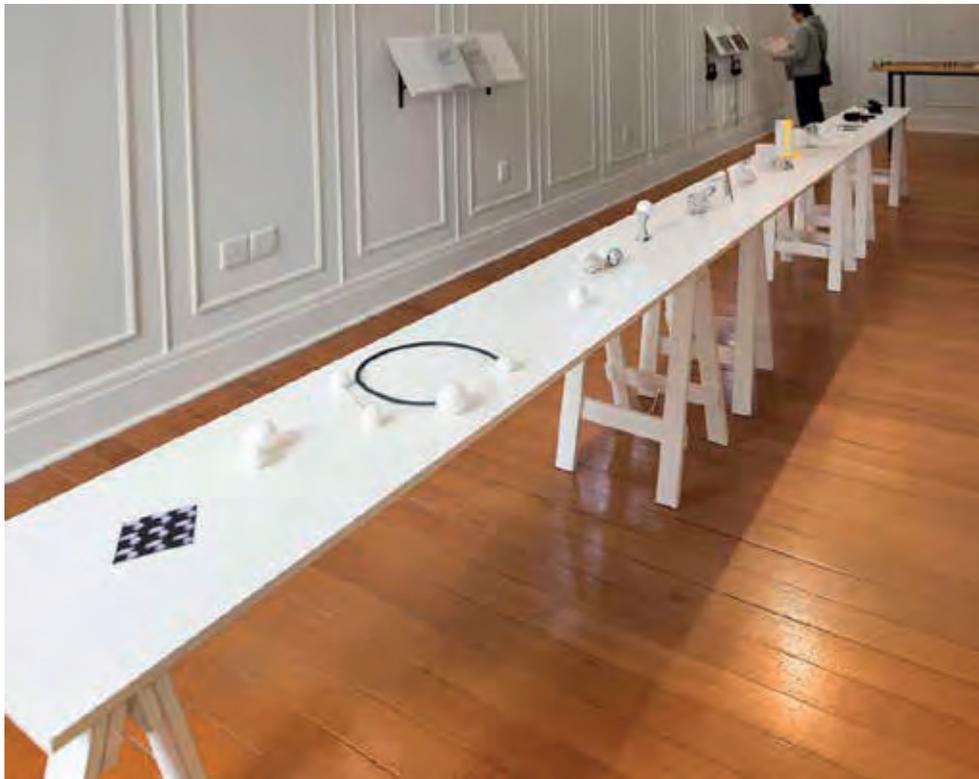
With so many good makers around the globe, and technology that allows you instant access to everyone and everything they do, we now have the benefit of choice ... For the first time in history the continuing 'student' is not prey to the random local educationalists, but is connected with somebody within electronic reach, who has similar or complementary interests and shares their love for object-making.¹

For Deckers, the calibre of the mentor is instrumental. In a world where communication can be instantaneous and not limited by location, Handshake begins with the act of the aspiring professional jeweller daring to imagine that a person they have admired, idolised or read about only in books might take up the offer of a human connection with someone in the earlier stages of their career.

EDUCATION



1



2

Amelia Pascoe
1 #0047, 2016
 Concrete, paper, steel

2 Installation at Objectspace, 2016
 Concrete, aluminium, brass, paper, clay, steel
 Photos by Amelia Pascoe



1



2



3

1 Kathryn Yeats and Ben Pearce
Transplant, 2016
 Installation at Objectspace
 Photo by Peter Deckers

2 Ben Pearce
 Photo by artist
3 Kathryn Yeats
 Photo by artist



Anonymous

Horsehair armband, 19th century
 Horsehair, trade beads
 AM14884. James Edge-Partington Collection. Presented by Dr Thomson
 Wilson Leys Memorial 1924
 Photo by Haru Sameshima
 (Scan provided by Warwick Freeman)

MAKING

Jewellery Making

Liesbeth den Besten

'Contemporary jewellery is autistic' – this famous statement by Ted Noten is reworded in Gert Staal's 'In Celebration of the Street, Manifesto of the New Jewellery.'¹ According to Staal's text, contemporary jewellery has been a lost cause since jewellers started to have artistic aspirations. Until that time, 'The goldsmith followed the market and was – depending on his talents and skills – able to influence the tastes and fashions of his time; in exceptional cases even successfully introducing an indelible signature that bore the hand of the maker. Modern jewellery lost this simple logic along the way.' Contemporary jewellery, Staal continues, is

Striving for a safe ... enemy-free existence that is thoroughly uninteresting since it is validated only by those few square inches necessary for its own conception. If it wants a chance of survival its maker will have to step out into more dangerous terrain. Return to his craft, if only to forget it. That means ditching forty years of dogma but getting in return centuries of conformism and defiance that will doubtlessly prove a far richer source.²

This text is one of the few (apart from technical how-to guides) that actually addresses the making of jewellery in a critical way. Making is presented as a problem in itself. To sum up, Staal's criticism is of contemporary jewellery's isolationism, navel-gazing and the limited physical space of its creation which is tied to the bench. Noten took this criticism to its utmost conclusion in 2015 when he moved his complete studio to the museum for the *Non-Zone* exhibition,³ which included a metres-high *Tower of Babel* built from his inventory – a striking image of artistic confusion.

Hoping that a void space lacking of demanding tools, machines and benches would stimulate him artistically, he eventually decided not to move his studio back to its original location. Instead he gave away, sold and unloaded his tools and other studio remnants, and continued working in the void. It is one of the few examples to my knowledge of a jewellery artist who, feeling the restrictions of his trade, erases his world in a radical move of liberation.



The Bold and the Beautiful, installation view, 2015
 Courtesy of the Dowse Art Museum
 Photo by John Lake

Reflect and Respond

Sian van Dyk

Placing contemporary jewellery within the white-cube setting of a gallery can be problematic. A ring too big to wear doesn't necessarily sit comfortably on a plinth; a necklace hung on the wall like a painting won't always be as powerful as when it adorns a person; and an oblique, gimmicky display technique can engulf a brooch and detract from its meaning. The consequence of showing contemporary jewellery in the gallery context risks the misunderstanding of its use and function. How do you exhibit an object that derives its meaning from a relationship with the body, yet which – in its most contemporary form – also belongs to a self-reflexive practice inflected by social and art historical narratives?

A project such as *Handshake* provides insight into the DIY culture that has formed in the contemporary jewellery world: perhaps as a result of the above tensions that can't always be addressed within the museum environment. It does not, however, always result in an exhibition that informs its visitors about contemporary jewellery. As a public art museum curator who takes pride in being fluid and working with a wide range of disciplines, I'm interested in using thoughtful installation methods to activate contemporary jewellery within a wider art discourse for our audiences. This means continuing to address the push and pull between experimental display that may enhance or detract from contemporary jewellery's relationship to the body, and the pristine white cube that allows it to exist as an object within its own right.

Curating *Handshake 3: reflect* gives me the opportunity to consider these matters and tease out their relevance in a project that involves 12 other unique voices. This essay lays out my methodology by exploring a small group of exhibitions and how they dealt with the installation and interpretation of contemporary jewellery. Through it, I consider how to bring the worlds of contemporary jewellery and public art galleries closer together.

Exhibiting formulas

I curated my first contemporary jewellery exhibition *The Bold and the Beautiful* with keenness for subject matter rather than a seasoned understanding of its installation. This exhibition of audacious neckpieces told the history of contemporary jewellery in Aotearoa New Zealand through its modernist influences: the Bone, Stone, Shell movement and the critique of preciousness. Responding to the need to curate a cost-effective craft-based exhibition from The Dowse collection for our hallway gallery, I organised the works in a loose chronological order that also considered materials and aesthetics. They were sewn onto black boards and placed vertically into standard wall cases.

The Bold and the Beautiful fits into a common formula prescribed for displaying contemporary jewellery, which harks back to some of the earliest exhibitions in the field. *Modern Handmade Jewelry* at The Museum of Modern Art in 1946, for instance, investigated the use of mid-century materials to portray jewellery as something other than traditional or mass produced. This exhibition was created under the mandate that it be aesthetically pleasing but low cost. Standard cases were designed and made, and these works were also displayed vertically and shown in a marginal space: the foyer of the auditorium.¹

CURATION

Show it All



Kelly McDonald
Manifesto, 2014
 Rubber, leather, aluminium, paper, copper,
 silver, brass, steel, gold, wood, stone, plastic
 Photo by artist

EXHIBITION

The exhibition paradigm definitely shifted in the 21st century. The 20th-century kings and queens of the art world sat on the throne of public exposure, while everybody else had to wait their turn – if they ever got one. Often an emerging artist needed first to be introduced into that world. There were no fast lanes or shortcuts. It was all hierarchical and self-regulated. But during the digital revolution these stringent structures and regulations came loose. It shifted the modernist ideology into a more subdued version of itself that allowed the audience and sub-cultures to become engaged, resulting in new platforms for representation. Catalogues, books and other forms of publishing are no longer the domain of big firm publishers, expensive designers, and highly skilled and well-equipped photographers, but are within the scope of the bedroom artist having a go on their computer, using their own high-resolution cameras, with access to self-publishing platforms and social media as their publicist.¹ This exploded the diversity of the art world and for better and worse the artist pool.

Music went through a similar shift in representation, however, musicians could stay on their digital launch pad with their digital recordings, but visual artists need opportunities and also other avenues for experimentation and representation. The few jewellery gallerists in the world became overstocked with artists and the few dedicated museums could stage only a few shows a year, which often were curated exhibitions with a proven audience. Alternative web- and blogsites came to the rescue. Alternative spaces for exhibiting also popped up.² One convincing example comes from the center of the jewellery movement bubble: Munich's annual Schmuck week. Here, we see a pilgrimage undertaken by the contemporary jewellery world, visiting 80-plus uncurated and a handful of curated exhibitions spread all over Munich. Most are by emerging artists and the few top gallery exhibitions are for the more established artists. International gallerists travel from afar to present their top artists at the Schmuck fair. It attracts international collectors who are willing to invest in the odd masterpieces. It also attracts curators, experts, writers, educators, artists, students and enthusiasts.

These week-long celebrations fringed by new-ideas' exhibitions are important events for passionate visitors and those who make a living from contemporary jewellery.³ We can detect from all the energy and commitment of the many involved or visiting that the contemporary jewellery world is not in decline and that it is carving out a bright future.

In the midst of this revolution the Handshake project originated, with its connections between developing ideas, mentor feedback and testing via a progressive exhibition programme. Through digital media face-to-face workshop meetings were made possible and this new form of communication created a new way of learning.



Jhana Millers and Suska Mackert

Display, 2013

Digital image, sandwich board (23ct gold leaf, plywood, fabric)

Photo by artists

Display is the first collaborative project between Jhana Millers and Suska Mackert, produced as part of HS1.

COLLABORATION

Je t'aime, moi non plus

Benjamin Lignel

'The twentieth century perverted collaboration in the name of solidarity'

Richard Sennett

The nature of collaboration – its scope – must take on board the social context that it is responding to: Richard Sennett's recent publication on the subject of cooperation, *Together*, describes the benefits of sympathy (rather than empathy) within the context of Western political history (and history of politics).¹

Sennett's publication was my companion during research for this essay, a fact that I'd like to foreground because it exemplifies one type of companionship largely ignored by commentators on the subject: an intellectual collaboration with someone who is absent from the process (Mr Sennett, in this case). I have read his book, and had conversations with it in the margins of the text, where it talked to me even as I pushed back against some of its premises.² His thesis touches on questions of technical and social skills, of communication, of social and political progress. He suggests that cooperation is a remedial template for 21st-century social dead-ends: he attends to this complex social question with a foregone ethical conclusion, presuming that goodness is on the side of those who 'share' and 'make together.' I propose instead to treat collaboration as a means but also a *dissecting tool*: the logistical and philosophical challenges posed by it are a good lens through which to look at the invention of the self as artist.

The question of artistic collaboration, today, concerns the way creative professionals are trained, the way they produce things (the economics of that production), but also the way these things are shown, consumed and documented. Handshake (HS) is notable for attending to all those aspects of the question, and for having tested two types of collaboration. I wrote an essay in 2013 about the first kind, a mentoring programme that paired recent jewellery graduates with creative mentors of their choice and led to a first mentee-mentor collaboration, and exhibition project, at Objectspace.³ I would now like to take on board the programme's third iteration, HS3 (2016–17), which once again invited past mentors and mentees to produce work in collaboration – but this time as 'equals.' HS3 participants are all graduates from previous editions and, to some extent, they perceive this iteration as post-post grad study, ushering in their promotion to 'peer' status. Let's see what new cherry this has put on the Handshake cake.

Becky Bliss and Fabrizio Tridenti

Silent Conversation, 2016

Using silence and interpretation as a framework, Becky Bliss and Fabrizio Tridenti's *Silent Conversation* references the inherent difficulties of language. Rather than conveying meaning with words, they have made use of silence and other forms of communication and interpretation. Taking an image from their shared time together in Italy as a starting point, their communication has continued as a means of image exchange. Industrial forms, brutalist architecture and concrete feature repeatedly in their back and forth, and inspire the work that each has made. Uncanny similarities and nuances of material and form are evident in both makers' works.



Becky Bliss and Fabrizio Tridenti
Silent Conversation, 2016
Mild steel, concrete, paint, wood, grosgrain
Photo by Peter Deckers



Sharon Fitness and Lisa Walker

Sharon Fitness and Lisa Walker went op-shopping together, 2016

A cursory read of the title for Fitness Walker's series and we get a good picture of the preamble. Strange and unholy unions occur between forms and things recognisably second-hand. Forlorn and forgotten knitting, dubious souvenir art, preloved clothing and children's toys with all the markers of years of play and wear are reconfigured into jewellery forms. These pendants and brooches are at once crazy and outlandish, and yet their unlikely compositions unify materials and forms with seemingly nothing in common. The result is funny, playful, resourceful and empowering; there is no immutable hierarchy possessed by any given object, it ebbs and flows with the care and admiration given to it by its owner.



1



2

Sharon Fitness and Lisa Walker
FITNESS WALKER, 2016

1 Brooch, 2016: special stars, possum fur slug, rock mice, shell mouse, brass
2 Pendant, 2016: plastic bag, wooden blocks, cotton cord
Photos by Sharon Fitness

Amelia Pascoe and Ruudt Peters

On the origin of species, 2016

Following a pseudo-scientific methodology that adapts elements of Charles Darwin's evolutionary theory, jeweller and former scientist Amelia Pascoe has created a series of test works that transform and change with each iteration.

Having provided an image as a starting point for Pascoe's material exploration, her Amsterdam-based collaborator Ruudt Peters was then invited to influence outcomes at certain points in the process by introducing mutation events. These mutations took the form of instructions issued to Pascoe, altering the course of the making process.



Amelia Pascoe and Ruudt Peters
On the origin of species
#0053 #0054 #0055, 2016
Concrete, aluminium, brass, paper, clay, steel
Photos by Amelia Pascoe

Kelly McDonald and Kirsten Haydon

Tool as a Jewel — The Evolutionary Pinch, 2016

Expanding on previous investigations into notions of utility, economics, the natural environment, and the object, Kelly McDonald's *Tool as Jewel* explores the human connection to tools, which has spanned millions of years. Using the lost wax casting method, a process relatively unchanged for over 5700 years, McDonald has made 152 sterling silver and steel rings based around the opposable finger and thumb — the most useful human adaption in relation to tools. With philosopher Sondra Bacharach, writer Kirsten McDougall, jeweller Kirsten Haydon, photographer and graphic designer Juliet Black, and editor Mary-Jane Duffy, the catalogue *Tool as Jewel* brings together writing and reflection on McDonald's area of research.



Kelly McDonald and Kirsten Haydon
Tool as a Jewel — The Evolutionary Pinch, 2016
Macrocarpa, silver
Photo by Peter Deckers

Debbie Adamson and Nichola Shanley With Aaron Beehre

Proof that we exist, 2016

By opening up the details of their shared process, Debbie Adamson and Nichola Shanley affirm the relationship developed through collaboration as constitutive in and of itself, a territory neither either/or, not you or me, but a new body of practice which emerges through exchange. We. In this work the daily textures of the makers' everyday experience – the slippage of moments, mood and memory – move in and out of reflections regarding their making processes. At one point Adamson paraphrases the notion of jeweller Kobi Bosshard that there must be room remaining in a piece of jewellery for the wearer to inhabit.

In a sense Shanley and Adamson's development of a diary form mirrors this, allowing audiences to come close to the nuance of the work which vibrates at the intersection of making and daily life.



Debbie Adamson and Nichola Shanley, with Aaron Beehre

Proof that we exist, 2016

1, 2 Book sample pages, paper

Photos by artist

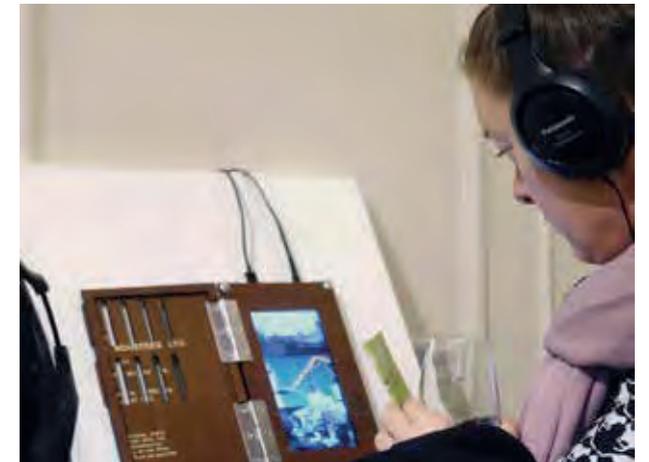
3 Exhibition view

Photo by Peter Deckers

Sarah Walker-Holt and Helen Britton

Build it Up/Tear it Down, 2016

Taking shared experiences working with film and mechanics as a starting point, Sarah Walker-Holt and Helen Britton's collaboration reflects a mutual commitment to a making process that uses a set of simple rules. Working in recycled materials, Sarah in wood from an old radiogram, and Helen in metal from a junk store car radio, each constructed book-like casings, almost identical in form. A series of films plays inside each digital book, where single take video of industry is contrasted with nature, forming slow contemplations of the everyday.



Sarah Walker-Holt and Helen Britton

Build it Up/Tear it Down, 2016

Installation views

Mixed media

Photos by Peter Deckers

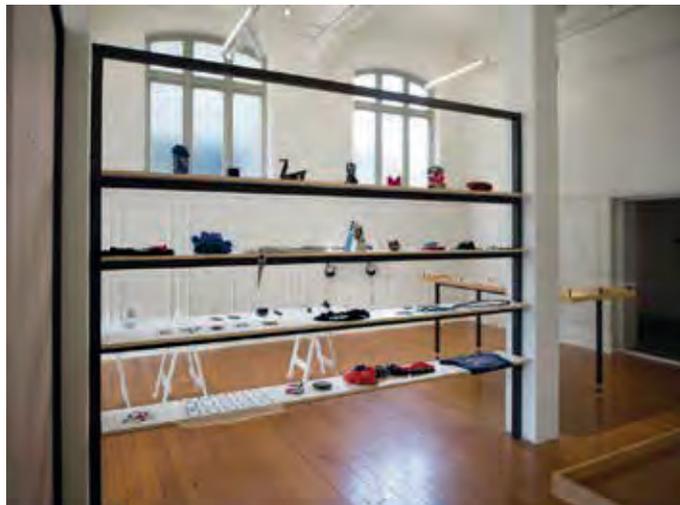
Nadene Carr and Fran Allison

Things that might one day become jewellery, 2016

A series of tests, soft sculptures and maquettes sit on four long shelves, each taking their material form from found T-shirts through acts of deconstruction and remaking.

Nadene Carr and Fran Allison's title for their work alludes to the experimental nature of this body of testing, exploring the uncomfortable space that exists between jewellery and clothing or textile forms. Choosing a garment as their starting point, they have employed a set of strategies and challenges for making, thinking and exchanging ideas which guide the process.

Things that might one day become jewellery allude to time spent by the artist or maker out of public view, testing, retesting, walking the line that sits close to failure but allowing space for resolution and progress.



Nadene Carr and Fran Allison
Things that might one day become jewellery, 2016
 Installation view, with work detail
 Mixed media
 Photos by Peter Deckers



1

Neke Moa and Karl Fritsch

The legend of the Pounamu fish, 2016

Stories, myths and legends are at the heart of culture. Passed down through generations, legends grow and develop their own nature with each retelling and interpretation. Our ancestral connection through whakapapa makes these stories more personal and powerful. Neke Moa's work explores the legend of the Pounamu fish. She and collaborator Karl Fritsch have, in documentary style, created their own interpretation and story loosely based on several myths that tell versions of this legend. This in turn provides Neke a basis on which to respond through a series of carved works – specimens and artefacts that contribute to the future and longevity of the legend of pounamu.



2

Neke Moa and Karl Fritsch
The legend of the Pounamu fish, 2016
 Pounamu (NZ jade), stone, kauri gum, bronze, antler, video
 1 Photo by artist (video still)
 2 Photo by Peter Deckers

Raewyn Walsh and Henriette Schuster

Gold im Mund (gold in mouth), 2015/16

When Raewyn Walsh first met Henriette Schuster she gave her a rock with the note 'I collect rocks' (a notion borrowed in part from Warwick Freeman). For Handshake this small gesture is extrapolated within a theme of silence, allowing room for different interpretations to collect around the work.

Raewyn makes rocks, a universal motif which speaks to ancestry, collecting and memory, and the long history in New Zealand of using stone as a material. Casting them in resin brings a surreal and surprising lightness to the work. Henriette uses words to represent silence, writing verse in German accompanied by an English translation; Raewyn in turn undertakes her own translation. The three versions of the text are all present, highlighting the gaps that exist within language where shifts in meaning and understanding might occur.



2



1



3

Raewyn Walsh and Henriette Schuster

Gold im Mund (gold in mouth), 2015/16

Resin, copper, paint

1 Raewyn Walsh and Henriette Schuster, *Objectspace view*, 2016

Photo by Peter Deckers

2, 3 Raewyn Walsh, *Rock brooch*, 2016

Photos by artist

Sarah Read and Liesbeth Den Besten

On Jewelleryness: Touch, 2016

Sarah Read and Liesbeth den Besten's collaborative process has focused on the discussion and exchange of ideas around notions of jewelleryness. Rather than physical jewellery forms, they have explored experiences imbued with jewellery-type qualities such as sensory actions of movement and touch, and the nature of human connection. Their work invites the viewer to engage in an act of jewelleryness – to touch. Rubbing the immaculate black tabletop reveals a rich collage of research, ideas and exchange – fragments of the connection that has manifested between Read and Den Besten over time.



Sarah Read and Liesbeth den Besten

On Jewelleryness: Touch, 2016

Touch-activated ink

Digital image by Kate Whitley

Photos by Peter Deckers

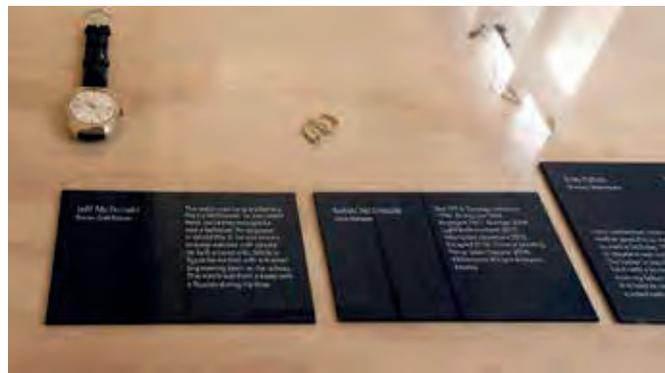
Renee Bevan and Harrell Fletcher

What the moon looked like the morning she was born, 2016

A project that gathers weight and strength based on the back and forth. An idea that emerged from conversation and exchange between Renee Bevan and Harrell Fletcher relies in time on exchange and contributions from friends and strangers. The outcome is left to chance, an accumulated collection of jewellery and objects loaned by neighbours from Objectspace's business community and from further afield. Displayed alongside an explanation of an item's significance, *What the moon looked like the morning she was born* speaks to the simple humility of an object to conjure and maintain emotional connection and meaning beyond its material form.



1



2

Renee Bevan and Harrell Fletcher

What the moon looked like the morning she was born, 2016

Mixed media with contributed found objects

1 Photo by artist

2 Photo by Peter Deckers

Kathryn Yeats and Ben Pearce

Transplant, 2016

For *Transplant* the formula is simple. Two second-hand chairs. Kathryn's a stuffy dated floral number straight from a grandmother's living room. Ben's a simple stool on wheels, truly tired and worn out. Using only the shared materials from the furniture, degrees of deconstruction and rebuild have taken place. For Kathryn strange charred grafts suggest negative space bracing the chair in its new configuration. Small rock formations teeter on the deconstructed frame of Ben's stool. Both are a revelation of the transformative power of matter in the hands of the maker.



1



2

Kathryn Yeats and Ben Pearce

Transplant, 2016

Mixed media

1 Photo by Peter Deckers

2 Photo by David de Castro



handshakeproject.com

About the Handshake project:

The Handshake project (HS) selects emerging New Zealand jewellery artists and allows them to develop ideas and work for a succession of exhibitions with the assistance of a chosen or appointed mentor. After two projects, a 'best of' from the previous Handshakes has the opportunity to develop new work for a number of exciting challenges that include collaborations, and national and international exhibitions. This programme aims to build independent makers who have an innovative and energetic practice.

Handshake is a space where established artists hand over some of their quality knowledge to those asking for a 'hand'; it is a two-way project that encourages symbiosis and give and take.

The project began in February 2011, and was created by Wellington-based artist, curator 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 or art study. Handshake reverses the old apprentice model, whereby a mentee works for a mentor – here the mentor, through feedback and support in the development of ideas and presentation, works more for the mentee.

Handshake puts on a series of exhibitions for each project. These are unique, purpose made and a natural progression of each makers' work from their former exhibition. Each project is recorded and reflected on a dedicated website: handshakeproject.com.

Liesbeth den Besten

Liesbeth den Besten (Amsterdam) is an independent art historian who is working internationally as a writer, curator, advisor, jury member, exhibition maker, teacher and lecturer in the field of crafts and design, especially contemporary jewellery. She has curated exhibitions for different museums in the Netherlands and abroad, and teaches jewellery history at Sint Lucas Academy in Antwerp. Liesbeth is member of the Art Jewelry Forum board (www.artjewelryforum.org) and the former chair of the Françoise van den Bosch Foundation (www.francoisevandenbosch.nl). She is the author of *On Jewellery*, a compendium of international contemporary art jewellery (Arnoldsche, 2011), and has contributed to many other publications. Together with Ruudt Peters she recently initiated SSC (the Society of Jewelry Collections), with the ultimate aim to create a secure and sustainable place for private jewellery collections in the Netherlands.

Peter Deckers

Peter Deckers, a Dutch-born New Zealander, is a jewellery activist, educator, organiser, curator, writer, maker and contemporary artist. Peter is the jewellery coordinator and a part-time art lecturer and senior tutor at Whitireia NZ, Porirua. Ideas that make distinctive conceptual connections with jewellery are the inspiration for his practice, which includes his making processes, and is often expressed as installation work. He founded and developed the award-winning Handshake project, an international mentor and exhibition programme for emerging New Zealand makers (2011–present), and which is the subject of this book.

Sian van Dyk

Sian van Dyk has been curator, programmes and events at The Dowse Art Museum since 2013. Her recent curatorial projects include *Richard Stratton: Living History*; *James Greig: Defying Gravity*; *Andrew Barber and Jeena Shin: Movement*; *Seraphine Pick: White Noise, Suburban Dreams*; *Peter Peryer: A Careful Eye*; *Modern Revivals: Contemporary New Zealand Furniture*; *Cut and Paste: The Practice of Collage*; *Reweti Arapere: Rangimatua*; *The Bold and the Beautiful*; and *Man Made*. In 2015 Sian was the inaugural recipient of the Creative New Zealand Craft/Object Art Curator to Munich award. She enjoys challenging traditional value judgements placed on fine art and craft while exploring the conceptual potential of the latter.

Benjamin Lignel

Benjamin Lignel is an artist, writer and curator. He was the editor of Art Jewelry Forum between January 2013 and December 2016, and edited three books under AJF's imprint, including the first book-length study of jewellery exhibition making. Benjamin is guest teacher at the Akademie der Bildende Künste (Nuremberg) and Alchimia (Florence), and is currently working with co-editor Namita Wiggers on a publication about jewellery and gender. He lives in Montreuil, France.

Kim Paton

Kim Paton has been the director of Objectspace since 2015. Previously she held an academic role as research leader at Wintec's School of Media Arts, and curator and editor for RAMP Gallery and RAMP Press in Hamilton, New Zealand. She has held positions on curatorial panels for Urban Dream Brokerage, Wellington; Mesh Sculpture, Hamilton; and Auckland Council. Kim holds a first-class honours degree in sculpture from Massey University in Wellington and a postgraduate diploma in management from Waikato University. She has curated projects for galleries and institutions throughout New Zealand, and has written extensively for publications and artist's catalogues.