

CLINK PROJECT4 - AT THE AUCKLAND WAR MEMORIAL MUSEUM TAMAKI PAENGA HIRA

CLINKProject Jewellery Collective



Figure 1. Andrew Last's response to wooden propeller blades from the First World War; Johanna Zellmer's response to a small, multi-spouted kumete; Susan Videler's response to a whalebone chair

This collaborative article will reflect on an initiative jointly established in 2014 by the jewellery departments of Hungry Creek Art & Craft School (HCAC) in Auckland and the Dunedin School of Art (DSA) at Te Kura Matatini ki Otago / Otago Polytechnic. Every year, both departments join forces to form a new collective of both undergraduate and postgraduate students and staff for an event known as *CLINKProject*, with everybody working collaboratively towards one outcome and a final publication.

Each collective plays with the experience of disruption or intervention, often in the form of unannounced pop-up exhibitions in central Auckland, such as jewellery-making on the street or deploying clear plastic umbrellas as moving showcases. Each year's collective gathers for a frenzied week of brainstorming, planning, collaborative making and public interaction, in an endeavour to share contemporary jewellery with a diverse audience. The first two projects unfolded at the Auckland InnerLink bus stops (2014) and in the courtyards of public institutions such as the Auckland Art Gallery and the City Library (2015). Projects #3 and #4 were working with the challenge of how to enact these driving forces within the context of the public gallery settings of Te Uru Waitakere Contemporary Gallery (2016) and the Auckland Museum in 2017, the latter being the focus for this report.



Figure 2. 'crit' session at Hungry Creek Art & Craft School.

Here, however, three students from each academy were selected to realise the various presentations in their own cities, alongside two supervisors. There are countless other current examples, often emerging in Europe, perhaps the result of the density of different cultures within such close proximity.

And in terms of taking contemporary jewellery to the streets and sharing it with a diverse audience, *CLINKProject* is of course also surrounded by a growing community of peers, such as Roseanne Bartley's "Seeding the Cloud,"¹ Mah Rana's "Meanings and Attachments,"² and the New Zealand group *Occupation: Artist*,³ to name a very few.



Figure 3. Overcoming Isolation and Deepening Social Connectedness Symposium in Toronto; graphic report by Aaron Williamson

In preparing this report and unpacking their shared passion, the project's founders realised that it is essentially based on the philosophy of Community as Practice, as in the notion of 'Ubuntu,' a Nguni Bantu term meaning 'humanity.' It is often translated as "I am because we are," and is used in a more philosophical sense to mean "the belief in a universal bond of sharing that connects all humanity." In New Zealand this concept is mirrored in *manaakitanga*, meaning reciprocity of kindness, respect, hospitality and humanity – nurturing relationships and caring for others and the environment. So essentially, we are talking about a Social Practice.

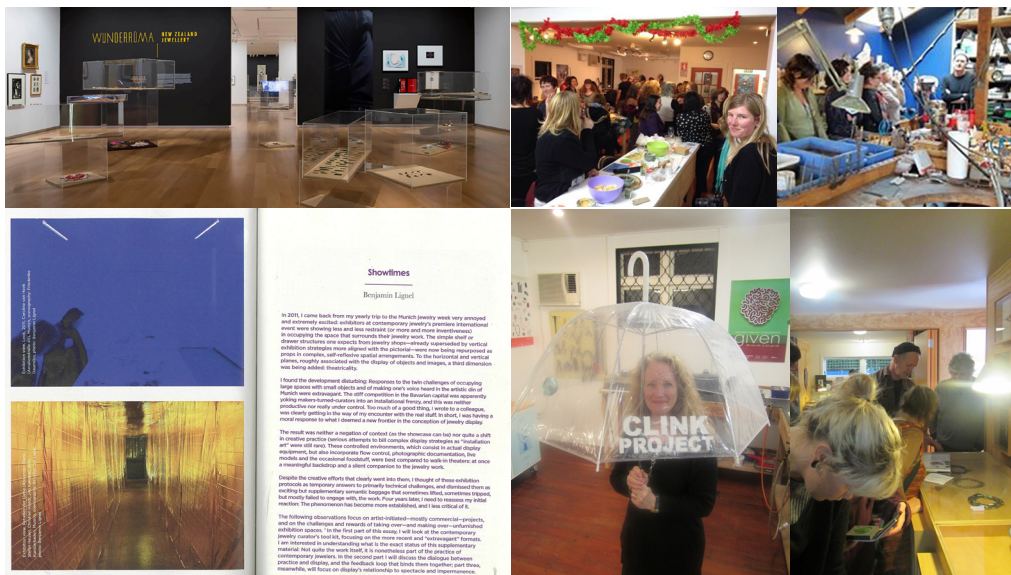


Figure 4. Things around and central to *CLINKProjects*: "Wunderruma" and critical texts; Whau Studios and pin-swaps; Warwick Freeman studio visits.

CLINKProject emerged from a rather improvisational chaos to become a more deliberate chaos over the years. It is motivated by deliberate actions of disruption and intervention. This approach is firmly embedded in art practice, and yet still sits at the fringe of contemporary jewellery despite its inherent socially engaged framework.

A number of events have become central to *CLINKProjects*. These include significant jewellery exhibitions shown in public art galleries, such as "Wunderruma"¹⁴ and "Handshake";¹⁵ the joint reading of current critical texts on craft exhibition practice; the Whau Studios Collective⁶ and pin-swaps;⁷ artist studio visits (such as to Warwick Freeman⁸ and Lisa Walker⁹ and Karl Fritsch¹⁰); and visiting key jewellery galleries in Auckland. All these have been reasons for *CLINKProjects* to date taking place in Auckland. We started the first project in 2014 by joining a pin-swap at Whau Studios. Dunedin students had never even encountered this tradition, but getting everybody to make a pin in three hours collectively was an ice-breaker; and making together became an essential part of future *CLINKprojects*.

CLINKPROJECT4

The invitation to engage with the Auckland War Memorial Museum (AM) came from this initial project as a loose invitation to respond to the museum collection. In early 2017, emails between the collective and the new curator of the museum's applied arts collection, Grace Lai, began to flow. Compared to earlier interventions, it was clear that the museum was a very different beast. Curator Grace Lai was truly amazing in navigating all the obstacles that are part of such an institution. The project unfolded through a series of collective meetings via Skype and was put to the group as an idea. The collective decided to respond to the museum collection through **making**,

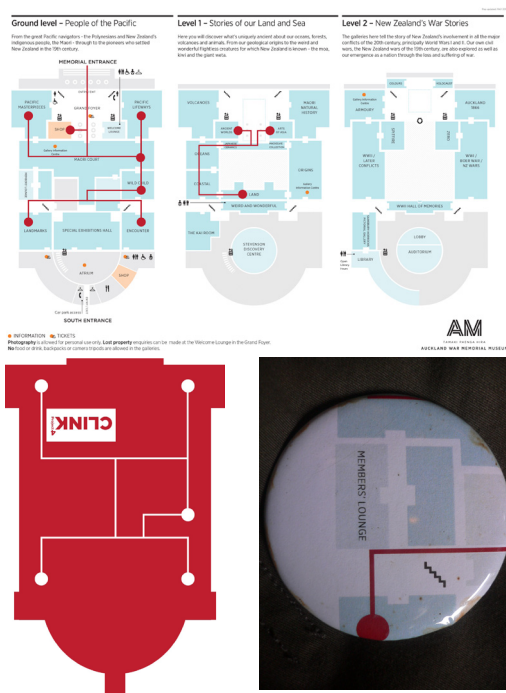


Figure 5. Auckland Museum map. Source for CLINK4 logo.

and resolved to use the existing AM maps to indicate pieces in particular collections that would receive individual jewellery responses. The map became the logo for *CLINKProject4*, while the maps of Level 1 and Ground Level were stamped out into a set of badges for visitors to collect and take away.

The trip to Auckland was broken up by a visit to the Dowse Art Museum in Wellington for the exhibition "Handshake 3: Reflect," curated by Sian van Dyk, followed by a stopover at Karl Fritsch and Lisa Walker's home studios.

At the Dowse, we were met by curator Sian van Dyk and participating jewellers Becky Bliss and Kelly McDonald. Sian spoke of the history of the *HANDSHAKE* project, instigated by Peter Deckers, in which emerging jewellers are paired with a mentor who challenges and extends their professional practice beyond the realms of institutional education. Sian also explained her curatorial decision-making process, focusing on the involvement of the participating artists.

The "Handshake 3" brief was "Reflect." It elicited a variety of responses including videos; blown glass; oversized enamelled rings, bracelets and neck pieces; carved wood; false stones; old memories depicted in print on handkerchiefs washed over and over and gradually fading; and a bookcase crammed with gilded books, stacked with their pages outward, so that the viewer was confronted with a golden reflective glow. None of the *HANDSHAKE* work was conventional jewellery in size or appearance. Its layout was complex, in this long gallery bounded by a concrete block wall on one side and a white wall on the other. Although individual exhibits all radiated an intimate presence, reflecting the persona of the maker, the space and layout did not facilitate relationships or conversations between the exhibits.

Kelly McDonald and Becky Bliss both spoke of the freedom that *HANDSHAKE* allowed them to pursue their own artistic directions, unfettered by commercial or curatorial constraints relating to the gallery. Becky used her installation of stylised, old-fashioned clothes pegs to critique a culture of commodification that makes us dependent on constantly updating (domestic) appliances – spending more money, using more resources and demanding more of our 'leisure' time. Kelly McDonald's *Asomic Echo* consisted of a collection of discarded metal objects, once functional and prized, but now no longer valued; they were arranged on a white board as symbols in asomic language to be interpreted by the viewer, with the aid of a quirky soundtrack by David Long. As invited guests, we enjoyed the permission we were given to engage with the interactive exhibits including Sharon Fitness's give-away orange string, for which we were asked to find a useful object and hang it around our neck, exploring qualities of "jewelleryness."¹¹ Kathryn Yeats's *Lost Ritual* invited the audience to follow instructions and knit a wreath, encouraging us to take the time to think about grief and loss.

Our next Wellington destination was a visit to the house/studio complex of Karl Fritsch and Lisa Walker. The whole group felt privileged to be received with such hospitality, openness and zero pretence. Both artists work in a studio environment where their thinking, material and process are abundantly visible. Despite these spaces being



Figure 6. Kelly McDonald, Becky Bliss, Sian van Dyk and Johanna Zellmer during the collective's visit to "Handshake 3: Reflect" at the Dowse Art Museum in Wellington.

very clearly personal, both Karl and Lisa were completely fine with our group being in their space, handling their taonga and happily answering any of our questions about their work, techniques and ideas. Although their jewellery is far from conventional, both Karl and Lisa made the point that unlike the majority of the HANDSHAKE work, all the jewellery they make is wearable. Later, in Auckland, we went on further excursions, including the memorable group show "Out of Order"¹² at arTHAUS Orakei, an exhibition of works by 12 contemporary jewellers curated by Sarah Walker-Holt, as well as to the Fingers¹³ "Alumni/Update" graduate show, and to Objectspace¹⁴ for the traditional pin-swap. Not only were these exhibitions at either end of the island, they were located at either end of the jewellery spectrum.

In contrast to HANDSHAKE, "Out of Order" was exhibited in the arTHAUS Gallery, a small, well-lit, oddly shaped white space. Sarah Walker Holt, the curator of "Out of Order," met our group at the gallery. Sarah was also one of the participants in the show, as well as a participant in "Handshake 3: Reflect." Although, unlike HANDSHAKE, there was no single theme, a cohesive atmosphere had been created where clever use of metal plinths, a large glass cabinet, an old dental-room cabinet, oddly stacked drawers and slightly off-register wall hangings caught the eye. Makers often repurposed materials; paper clay, folded metal, discarded plastic, paint and graphite on aluminium, cotton and faux flowers, brass, copper, silver and kauri all sat alongside – yet quietly independent of – each other. Invited by the layout to move around each small world and investigate, this was a satisfying and inspirational exhibition put together by a community of jewellers. Caroline Griffin's *Drapus* was particularly attractive – here a visual twist of gathered fabric drawn on aluminium become oversized drapery for the body.

And then Fingers Gallery is always a treat; so much contemporary jewellery, so many novel ideas and materials, all in one place. You would think it would lead to sensory overload and visual weariness and fatigue, but somehow it doesn't. Instead, it creates excitement, a sense of wonder and amazement, and pride at being part of such a lively branch of contemporary art.

The "Alumni/Update" exhibition showcased recent works by Fingers Graduate Award winners from the last nine years, emphasising their continued growth and development. The work was diverse – materials, forms and ideas all very individual to the makers. For some there has been a sea change, in terms of materials or themes, and for others



Figure 7. "Handshake 3: Reflect" at the Dowse Art Museum in Wellington; Karl Fritsch and Lisa Walker at their Wellington home; "Out of Order" at artHAUS Orakei. Photographs: "Out of Order" at artHAUS Orakei, by Sarah Walker-Holt.

there has been a continual evolution and consolidation of their processes and ideas. What was apparent, across all the alumni, is their persistent enthusiasm for extending their practice. As emerging jewellers, makers and artists, it is important for us to understand that ongoing growth and experimentation is needed to maintain a dynamic practice, and these alumni are perfect examples of this. Not standing still, always thinking, trialling and developing their skills, techniques and ideas, culminating in wearable pieces that continue to challenge and engage

And so, in good old tradition we had started out as a joint group in Auckland on Day One by discussing related texts, this time in three groups presenting three texts for discussion to each other. These were:

The excerpt "Custodians" from E Diller and R Scofidio's *FLESH: Architectural Probes* (Princeton Architectural Press, 1998). The text considers the authoritative vision of the museum as a custodian of constructed histories.

B Lignel's "The Shop" – published in *Contemporary Jewelry in Perspective*, edited by D Skinner (Lark Books, 2013) – which discusses our encounters with objects as commodities, and how their perceived value is changed by the type of store that holds them: the shop, the pop-up and the concept store.

And, from the research publication *Schmuck Als Urbaner Prozess*,¹⁵ an excerpt from G Schillig's essay "Mediating Realities and 'Magnetizing Space,'" which considers the substantial role of physicality and materiality in public space and their effect on our bodily perception.

Group A looked at the museum and discussed the concept of museum/ mausoleum; a place for things to die. The spaces that are museums and their functions. A collection of things collected by whom? "A 'rarefied' domain for communion with icons ... and the 'lowly' site for cruising and shopping."¹⁶

The second group discussed humans as sensual and living beings. How do we interact with body and space, where does the body end and the work begin? Where does the body end and the city begin? Ultimately, this involves our relationship with our environments and the sensory spaces in between.

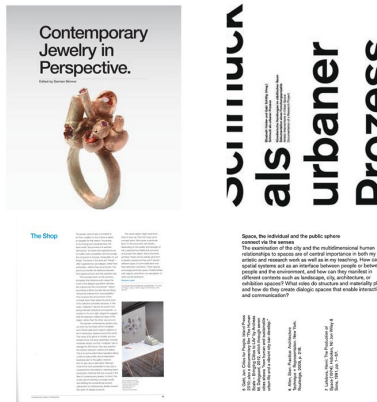


Figure 8. Two of the three key texts informing the emerging projects

The third group discussed the idea of the shop and how different retail spaces are perceived: gift shop, pop-up shop, concept store. Each space encourages a different relationship with the object, and creates different perceived monetary value and status. These spaces encourage us to relate to the object in a certain way and colour our perception of what we are looking at.

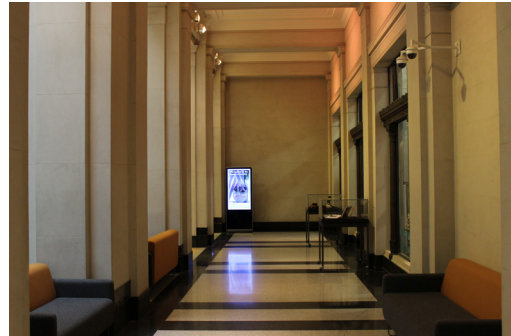
These discussions were valuable because they got everybody talking and thinking about their making and also about the Auckland museum as a venue. It was an encouraging start to the project.

The collective had received permission to access the area outside the Museum Shop for the display, within strict limits. There were four showcases available for the work (after all, this is jewellery, right?). With a museum, the structure – understood both architecturally and politically – can often dictate what the public will view: “as a social construct there are fluctuations between the ‘rarefied’ domain for communion with icons of devotion and the ‘lowly’ site for cruising and shopping.”¹⁶ While this quote, from one of the critical texts chosen for the project, referred to MoMA (the Museum of Modern Art in New York), the collaborators couldn’t help but discuss similarities with their own experience – after all, they had been assigned to a spot outside the shop, with a few showcases.

Grace Lai had scheduled a full day at the museum, which included viewing a selection of works from the archives and a guided tour of the various collections. Based on the tours and discussions arising from these fleeting encounters, participants selected a particular piece or idea or system to respond to.

The following couple of days were spent making individual work at the bench, as well as deciding how to best use the showcases and making logo sandwich boards and badges. After carefully selecting an object from the Auckland Museum to respond to, it was time to set out and make! The school at Hungry Creek impressed with its tidy and very well-organised workshop, filled with great equipment including a dedicated stone room. Ideas flowed quickly, but were soon brought back to the reality of only having two days to make. It seemed to be a common feeling among the group, but it made for a very exciting workshop. Energy was high and, for Dunedinites, the excitement of a big city and warm weather was combined with fabulous hospitality from the students and staff at Hungry Creek.

Running on this adrenaline, everybody was go, go, go for the duration of *CLINKProject*. There was a buzz in the air, everyone working individually on their pieces, yet cohesively as a group. The collective came up with a plan to break into smaller groups and divide up the available time to devote to different aspects of the project – one group on flyers and logos, one on the exhibition set-up, another on badges, and so on. Everybody agreed not to use the showcases as vitrines, but instead to turn them into collection objects by wrapping them in Tyvek building paper in



The small groups allowed people to effectively manage their time, so that everybody was soon able to get back to their making. When the two days were up and it was time to take a look at what everyone had produced, collaborators were absolutely blown away by what they had managed to achieve. It felt a bit like a collective sigh of relief that everybody was able to produce a finished piece of work. The experience of being in a fast-paced workshop, with a great group of people all striving towards a common goal, is something unforgettable. It was an arduous task, but with the synergy of the group the collective was able to pull off something truly special, which they felt proud to have been a part of – intense yet fulfilling.



The dynamics of making work as an individual in a group setting poses many questions for the maker. The two most common questions were: Is my work good enough? and Why does everyone else's work look so much better?



Figure 11. The final display and audience interaction.

The making was staged over two days and participants' work was viewed by the group in the beginning stages. However, commentary was limited and all of the participants were thoughtful and respectful of each other's ideas, process and materials. The group energy gave participants a sense of being 'OK,' allowing them to shed the initial insecurities associated with the insular. The beauty of the work presented for *CLINKProject4* is that the individual works seemed to lose their status as 'single/individual' pieces and gained a collective strength. The individual contributions worked as a group show or collection, exhibited in the Auckland Museum as 'outsider' work on the 'inside' of a structure that can be viewed as monolithic, both architecturally and philosophically.

In order to engage the viewer in the work, a number of strategies were talked through: putting a small reference on the cabinet housing the parent piece, making an identifier on the floor ... However, all these 'interferences' were flatly refused by management.

The group arrived at three strategies for engagement, utilising a roster system to organise division of labour; changing every two hours during the day of the event. Participants could:

wear the logo around their necks as a piece, while handing out flyers promoting the event

take a drawing book and a drawing chair and sit at the relevant cabinet and draw

and lastly, wear the piece they made and stand at the cabinet for a given time

The first day of the exhibition dawned bright and very windy. The collective arrived at the museum an hour before opening time to set up. A creative group effort got underway, whereby we worked together to find the best way to wrap the display tables in the Tyvek material from the archives.

Then the museum opened. While there was limited interest at the start, throughout the morning the group noticed more and more visitors coming up with flyers in their hands – the people assigned to hand out the flyers were

making a big impact! The sandwich boards worn by the group proclaiming “CLINK:ASK ME” were also very useful, because as well as inviting visitors to question us, they identified us as part of the *CLINKProject* collective. Day Two on Sunday was a lot slower – everyone was calmer and had by now gotten a feeling for the event, and were getting used to interacting with passers-by. There was a great feeling of fulfilment on the day, as what the collective had set out to do had gained a good amount of success.

And then it was time to pack up and go home. But there was an unexpected surprise. While we were packing down, curator Grace Lai asked if one of the pieces, *Made to be Used*, could be left in the museum collection permanently, as she said the piece encapsulated the feeling of *CLINKProject4*. This was an exciting end to the journey, especially when she mentioned that there might be opportunities to continue *CLINKProject* at other museums in the future.

The exhibition was very successful and meaningful for everyone – the collective’s jewellery works had been exhibited to people from all over the world visiting the Auckland Museum. The group’s exhibition schedules helped everything run smoothly. Everybody had a great time working on the project, and exhibiting work in such a spectacular location was very exciting and memorable for all involved. On the final day, the collective was asked to fill a spare showcase with all our items for the museum shop to display as they saw fit.



Figure 12. A single showcase loaded with all the items from the exhibition, left to the museum shop for sale.

CONCLUSION

Outcomes that bring *CLINKProject* collaborators together year after year include a heightened confidence in the ability to make, in collaborative work practice, in producing a pop-up exhibition, and in the ability to write up one’s contribution as an academic research output.

Other outcomes include the adaptability and resourcefulness that result from the pressures of real-world commitment, deadlines and the necessity to problem-solve. Not to mention the non-hierarchical nature of the



Figure 13. The CLINKProject collective throughout the years.

projects, enabling participants at all levels of professional experience to make equally valued contributions to a collaborative project. Then there is the power to fail, which is not intrinsic to craft and its history. And last but not least, the fact that through effective collaboration a project may be realised that is greater than the sum of its constituent parts.

As mentioned at the start of this essay, this project was born out of a sense of shared isolation, as well as a passion for education and examining the role of intervention and disruption. The founders' shared passion to teach and develop a conversation around exhibition practice in two New Zealand cultural institutions challenged the students to enter unknown territories. This in turn created a collective conscience around community, craft and making.

Some participants have now been part of the collective on four separate occasions, each time bringing with them prior knowledge which adds value to the group – 'Ubuntu' – "I am because we are." To quote a comment by Monica Gaspar on Caroline Slotte's exhibition "Knick Knacks": "Dust settles on things that do not move."¹⁷ Our intention is to provide more questions than answers. For something to stay current, it must meet the needs of the community that handles it.

The four projects undertaken to date have included many different aspects of current contemporary jewellery practice – for instance: Using cheap costume and pre-loved items to make work (our first pin-swap in 2014 related to projects like "JUNK: Rubbish to Gold"¹⁸ (by Laura Bradshaw Heap, Jivan Astfalk and Rachel Darbourne) and the Ethical Metalsmiths' "Radical Jewelry Makeover"¹⁹

And, of course, passing on a single work to multiple makers has been previously explored in numerous contemporary jewellery exhibition projects around the world, as well as gifting back to the community; Kevin Murray's "South Project"²⁰ is a key example here.

Are we in danger of losing the 'community' or undervaluing the power that such projects have? It is unfortunate that in this age of highly competitive consumerist educational policies, we are experiencing the 'silo effect' of protecting one's own patch at the expense of creating a larger picture. As Rafael Cardoso states in his essay "Craft versus Design: Moving beyond a Tired Dichotomy,"²¹ "for craft to survive in the face of overt consumerism, it must embrace the legacy of its own origin – community and shared interaction."

We indeed need to take care of our local currency through bartering, experiences, stories and performances, as well as through providing opportunities to explore 'craft' activism through shared ownership, shared curation and shared authorship.

CLINKProject4 crossed craft discipline boundaries and once again included a textile artist. The 2017 collaborators and authors were Sarah Atkins, Lucinda Barrett, Dominique Botha, Yeon Joo (Jo) Chung, Clio Hartdegen, Shane Hartdegen, Elicia Hunt, Eilish Jowett, Andrew Last, Yulia Makogonchik, Nikki Perry, Haonan (Jose) Ran, Janette Raven, Kelly Read, Madison Rogers, Susan Videler, Michelle Wilkinson, Anataia Wong and Johanna Zellmer. To find out more about this collaborative initiative between the Dunedin School of Art and Hungry Creek Art & Craft School, see <http://www.thescope.org/> (art & design issues 9, 11 and 13) or <https://www.facebook.com/clinkproject/>.



Figure 14. Renee Bevan, "Stream of Thoughts."

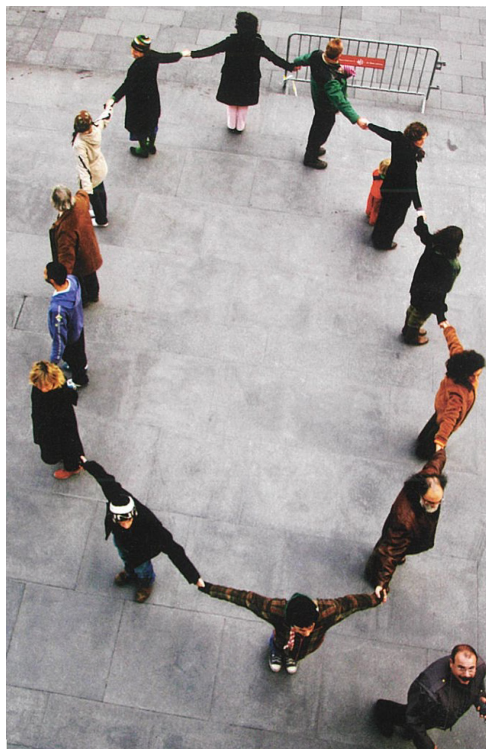


Figure 15(above). Jewelry as a metaphor for creating community Roseanna Bartley. Human necklace: Pendant, (Barcelona Residency, 2005-06), 2007 Edition of six digital photos, each 54x38cm Photograph: Christian Shallert.

Figure 16 (left). Johanna Zellmer's drawing from Kevin Murray's South Ways Wellington Roundtable: Giving Art Away.

- 1 A roving environmental jewellery project devised to activate a creative response to the burgeoning issue of waste plastic within the environment. See <http://seedingthecloud.blogspot.co.nz>.
- 2 "Meanings and Attachments" is an ongoing public-participation project held in different countries with the aim of creating a written, oral and photographic record of people's personal connections to the jewellery that they wear. So far, events have been held in 11 countries and over 2000 people have taken part. "Meanings and Attachments" has worked with many organisations including Tate Britain, The Design Museum in London, The Design Museum in Lisbon, The Design Museum in Gothenburg, The Art Applied Museum in Tallinn, FAD in Barcelona, Kilkenny Arts Festival and The Pratt Manhattan Gallery. See <http://www.meaningsandattachments.com>.
- 3 Occupation: Artist is a Wellington-based group which since 2013 has exhibited widely and hosted local and international artists. See <https://occupationartist.com>.
- 4 Two of New Zealand's leading jewellers, Warwick Freeman and Karl Fritsch, toured the country in search of works that illustrated the nature of adornment and what it has meant to New Zealanders. The result was an exhibition that travelled to Munich, Germany, in 2014, showing later at the Dowse Art Museum in Lower Hutt, Wellington. It was revised for its final appearance at the Auckland Art Gallery, where paintings, photographs, sculptures and drawings were incorporated. See <https://www.aucklandartgallery.com/whats-on/exhibition/wunderruma-new-zealand-jewellery>.
- 5 HANDSHAKE is a contemporary jewellery exchange that links early-career New Zealand makers with established, internationally based mentors. Over two years, participants learn from and collaborate with their mentors as they navigate through a series of exhibitions. See <https://www.handshakeproject.com>.
- 6 Whau Studios is a group of contemporary jewellers, ranging from recent graduates to teachers, academics and established practitioners. Since early 2014, they have been working towards establishing a central location for an Auckland-based contemporary jewellery collective. See <https://www.whaustudios.co.nz/about>.
- 7 An integral aspect of the jewellery community is the coming together to share knowledge between established and up-and-coming artists. This practice breaks down the elitism that often accompanies the arts. Jewellery objects make this process possible through their intimacy, mobility and variability, a collection of traits that is unique to jewellery and its making culture. By making a pin with a brief, and a time limit, a pin-swap puts everyone on an equal footing.
- 8 Warwick Freeman revolutionised contemporary jewellery practice in Aotearoa in the 1980s. His work is characterised by the use of natural materials such as bone, stone and shell. His work has been acquired for major public and private collections both in New Zealand and overseas. His international standing was recognised by the Françoise van den Bosch Foundation, based at the Stedelijk Museum, who named him their 2002 Laureate. In the same year, he received an Arts Foundation Laureate Award in New Zealand. See <http://www.thearts.co.nz/artists/warwick-freeman>.
- 9 Lisa Walker is widely regarded as one of the world's most influential contemporary jewellers. Her work directly challenges accepted notions of what is beautiful or precious, and she is continually pushing towards extremes, breaking down conceptual barriers about what constitutes jewellery. She uses a vast range of materials and construction methods. Her work has been acquired by major public and private collections, both in New Zealand and overseas. Walker has received numerous New Zealand and international awards, including the Dutch Françoise van den Bosch Award in 2009, regarded as the leading jewellery award in the world, and New Zealand's Arts Foundation Laureate Award in 2015. See <http://www.thearts.co.nz/artists/lisa-walker>.
- 10 Karl Fritsch focuses primarily on making rings. His work is characterised by rough finishes, visible fingerprints, the use of oxidised silver and mixing materials such as precious stones, plastic pearls and glass gemstones. Fritsch's influence, along with that of fellow jeweller and spouse Lisa Walker, has been important in the positioning of contemporary jewellery in New Zealand. Fritsch frequently works collaboratively with other artists, including sculptor Francis Upritchard, furniture designer Martino Gamper and photographer Gavin Hipkins. Fritsch's work is held in many international museum collections. See <https://www.karl-fritsch.com>.
- 11 A phrase coined by art historian Liesbeth den Besten, conveying the properties and power of jewellery.
- 12 A group show by contemporary jewellers Lucy Pierpoint, Mandy Flood, Lisa Higgins, Macerana Burnell, Michele Wilkinson, Laura Jer, Caroline Griffin, Tracy Watson, Ingrid Van Hussen, Dorothy de Loutour and Sarah Walker-Holt (curator), held 7-15 October 2017. See <http://arthauso.org/event/out-of-order-contemporary-jewellery>.
- 13 Established in 1974, Fingers is the oldest contemporary jewellery gallery in New Zealand. It has become an institution recognised locally and internationally, providing a platform for many artists' careers.
- 14 Objectspace is a public gallery in Auckland, dedicated to positioning craft, design and architecture within cultural, economic and social frameworks to provoke new assessments of works and practices. See <http://www.objectspace.org.nz>.
- 15 See *Schmuck als urbaner Prozess: Artistic Interventions in Urban Space. Documentation of a Research Project*, eds Elisabeth Holder and Gabi Schillig (Tübingen: Ernst Wasmuth Verlag, 2015), 38-9. This publication presents a research and exhibition project initiated in 2012 by the Design Department of the Düsseldorf University of Applied Sciences and the Stadtmuseum of the City of Düsseldorf. Under the guidance of Professors Elisabeth Holder and Gabi Schillig, students explored the different

manifestations of jewellery or adornment in urban space. The creative and artistic experiments documented here led to new objects, performative systems, actions, temporary or permanent installations and interventions that are based on urban space and transcend the definition of jewellery.

- 16 See E Diller and R Scofidio, *FLESH: Architectural Probes* (New York: Princeton Architectural Press, 1998), 163.
- 17 See Monica Gaspar, "The Currency of Craft," in *Currency* (Gmünden: Think Tank Edition 07, 2010).
- 18 "JUNK: Rubbish to Gold" is a playful exploration of community economies (exchange, giving, bartering, gathering, earning, harvesting), putting on display the process of creating the 'work of art.' During a public performance, 31 jewellers 'gifted' their skills, (re)constructing pieces selected from a mountain of "JUNK," creating re-imagined artworks for an exhibition and auction. See <http://rubbishtogold.com>.
- 19 Developed by Ethical Metalsmiths, "Radical Jewelry Makeover" deconstructs the supply chain and creates an alternative system in the form of a 'public performance' of creative jewellery-making. It brings together volunteer miners – people who dig out and donate their old jewellery – with volunteer jewellers and students, working together as refiners and designers. The project concludes with a public event, an exhibition and sale of innovative, 99%-recycled designer jewellery. People who have donated jewellery receive discounts on purchases, and the profits benefit Ethical Metalsmiths' continuing efforts to promote responsible mining. See <http://www.ethicalmetalsmiths.org/projects>.
- 20 Dr Kevin Murray is an independent writer and curator, adjunct professor at RMIT University and research fellow at the University of Melbourne. He is the managing editor for *Garland Magazine*. From 2000-2007 he was director of Craft Victoria, where he developed the South Project, a four-year program of exchange involving Melbourne, Wellington, Santiago and Johannesburg. Four South Ways roundtables invited artists, writers, craftspersons and designers to actively participate in a constructive forum about alternative practices and spaces for ethical art. See <http://kevinmurray.com.au>.
- 21 R Cardoso, "Craft versus Design: Moving beyond a Tired Dichotomy," in *The Craft Reader*, ed. G Adamson (Oxford: Berg, 2010), 321-32.