

**J.**  
**JESSICA WINCHCOMBE**  
**WARWICK FREEMAN**  
(MENTOR)

An inspirational process kicks off. Emails start flowing. There is the silence of consideration, experimenting, and a pinch of doubt. A new idea is introduced; it's followed by questions, responses, and delight. A plan is formed.

My confidence quickly withers when my hands can't seem to grasp the vision. I blunder along until I admit defeat. At that stage, my mentor steps in like a knight in shining armour, and suggests that I look at it from another direction. Light floods back in to the project; the vision comes together and we suddenly realize that we are actually collaborating.

*Jessica Winchcombe*

WORKS

1. Not Made in Fiji, Warwick Freeman & Jessica Winchcombe, 2013 (horse hair, pearls enamel paint)

**K.**  
**GILLIAN DEERY**  
**ESTELA SÁEZ VILANOVA**  
(MENTOR)

Our mentee/mentor relationship has developed through conversations via email, Skype and physically meeting in Munich, in March 2013.

We each bring to the table, individual views on what it means to be a contemporary jeweller; these views inform and assist navigation in our discussions with each other. Our relationship is conversational, reactionary, responsive, sharing, exchanging, giving, receiving, collaborative, and, ongoing...

The intention of our collaboration is to show our "Handshake journey". We chose to display works from Estela's series Good by(e) nest, 2008, as this series was the reason I chose her as a mentor, and therefore it signals the starting point of Handshake for us. Made throughout the project, my works are the result of collaborative discussions around making, resolution, and execution of the works.

*Gillian Deery*

WORKS

1. BALA, Estela Sáez Vilanova, From Good by(e) nest, 2008 (silver, wool, fabrics, wood).
2. NIT, Estela Sáez Vilanova, From Good by(e) nest, 2008 (silver, gold)
3. SEPIA, Estela Sáez Vilanova, From Good by(e) nest, 2008 (silver, wool, fabrics, paint)
4. GBN, Estela Sáez Vilanova, From Good by(e) nest, 2008 (silver, wool, paint)
5. Woven Painted Box, Gillian Deery, 2012 (sterling silver, spray paint, shoe lace)
6. Woven Painted Box, Gillian Deery, 2013 (sterling silver, spray paint, shoe lace)
7. Folded, Gillian Deery, 2013 (sterling silver)
8. Folded Neckpiece, Gillian Deery, 2013 (sterling silver, mixed media)

**L.**  
**SARAH READ**  
**IRIS EICHENBERG**  
(MENTOR)

**Swansong: Sarah and Iris**  
Email exchange May 2013

*1 May, 2013: Iris to Sarah*

Dear, I am working on a parcel for you ...birds golden and dead. I will send you some work, and you can alter it, turn it, break it ... add to it however you want. I mean it. This is the last step and I trust you to do something with me. We will make images of it tomorrow and then it is up to you. Similar pieces will be in other shows and the value of the work is about 8,000 dollars. I want you to treat it as material and [with] no respect to market value. It's yours, do something with it ...

One more thing, on the textile is one version of a bird from me and the embroidery from my mother, trust you with that, xxxxxxi

*3 May, 2013: Iris to Sarah*

parcel packed, take your freedom with the work xxxi

*20 May 2013: Sarah to Iris*

Parcel has arrived x Speechless x

*20 May 2013: Iris to Sarah*

good, beat them up, xxxi

*Sarah Read & Iris Eichenberg*

WORKS

1. Letting go: performance by Sarah. Meteorological balloon, hydrogen, dead birds neckpiece and pendants by Iris, silk. Launch image by Janie Walker. Bird's eye view of New Zealand, seen from the edge of space; image (via weather balloon) by Zac and Josh Lyon
2. Handing on: bird embroidery by Iris, Iris' mother and Sarah (textile, stitchery)
3. Starting fresh: embroidery needle pendants, for Iris from Sarah, with love xx. Swan bone carved by Matthew McIntyre Wilson
4. Fly my pretties (reprise): for the Handshake survivors from Sarah xx (silk, steel, cardboard)

# HANDSHAKE

15 JUNE—20 JULY 2013

The Handshake exhibition is the culmination of the Handshake mentoring project that began in 2011 involving twelve, then emerging, New Zealand-based jewellers. The project initiated by jeweller, teacher, and jewellery activist Peter Deckers, has provided the mentees with the opportunity to work with an internationally renowned artist or jeweller of their choice, as a mentor.

The role of the mentor was to assist the mentee with establishing an ongoing practice that would extend beyond the duration of the project and provide professional support and advice during the process of them developing works for a series of Handshake exhibitions staged in Australia, New Zealand and Germany. While earlier exhibitions presented the work of mentees, the Objectspace exhibition presents works by both mentor and mentee and highlights the collaborative process and unique qualities of the relationships between the pairs.

The Handshake website (<http://handshakejewellery.com>) records the progress of the Handshake participants through blogs that chart the development and exchange of ideas which occurred through a mixture of email, Skype, and studio visits. The newly published book *HANDSHAKE — 12 contemporary jewellers meet their hero* collects text and images from participants and features an essay from leading international jewellery commentator Benjamin Lignel. The book is available for purchase at Objectspace.

In the final phase of this Handshake project each of the current mentees has been given the opportunity to select a new recent graduate, whom they will mentor for of a year, expanding the circle of learning and contributing to the dynamic flow of shared experiences. These graduating mentees-soon-to-be-mentors are a precious jewellery resource generated by Handshake.

HANDSHAKE PARTICIPANTS

Becky Bliss / Fabrizio Tridenti  
Neke Moe / Karl Fritsch  
Gillian Deery / Estela Sáez Vilanova  
Sam Kelly / Octavia Cook  
Jhana Millers / Suska Mackert  
Jessica Winchcombe / Warwick Freeman

Nadene Carr / Lucy Sarneel  
Sarah Read / Iris Eichenberg  
Lynsay Raine / Andrea Wagner  
Kristin D'Agostino / Judy Darragh  
Debbie Adamson / Hanna Hedman  
Sharon Fitness / Lisa Walker



## A. NADENE CARR LUCY SARNEEL

(MENTOR)

My work over the last few years has developed a strong clear style that has been influenced by my mentor Lucy Sarneel. Living on opposite sides of the world and communicating via Skype — I had to be clear about the decisions I made. I would show an image of my work to Lucy and she would somehow connect with it and then we would discuss it. I feel that we are on a similar wave length and her feedback — positive or negative, was of enormous value.

Having someone else question your work allows you to achieve more clarity and depth within your practice. I would begin a work and have in mind what we had discussed; this process helped make the intention behind each new piece clearer. As Lucy says, “...if you believe in it, are convinced of it, others will become too”.

*Nadene Carr*

### WORKS

- 1-3. Found lampshades, Nadene Carr, (found objects, textiles)
- 5-6. Necklaces, Nadene Carr & Lucy Sarneel, (lead, copper, textile, found object)
4. Necklace, Nadene Carr, (recycled copper, powdercoat, car paint, enamel, textiles)

## B. JHANA MILLERS SUSKA MACKERT

(MENTOR)

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

*Jhana Millers & Suska Mackert*

### WORKS

1. Display, Jhana Millers & Suska Mackert, 2013 (digital photographs, sandwich board: plywood, 23ct gold leaf)

## C. NEKE MOA KARL FRITSCH

(MENTOR)

Handshake: a mutual understanding of how each of us processes ideas, harnesses creativity, finds solutions and produces the final pieces. This has taken time to develop through being in each other’s lives and being interested in each other’s work. The project was enjoyable and involved: creating, being spontaneous, and having fun with the materials that inspire us in the moment, and the freedom to express ourselves as individuals whilst producing a comprehensive body of work.

*Whāia te iti kahurangi kia tuohu koe me he maunga teitei!*

This loosely translates as:

*Follow your passion in life, if you falter, let it be to a lofty mountain, but get back up and carry on!*

*Neke Moa & Karl Fritsch*

### WORKS

- Sunkers
1. Sinker 3.5, Karl Fritsch, 2013 (zinc, synthetic zirkonia)
2. Sinker 2, Karl Fritsch, 2013 (lead, cubic zirkona)
3. Sinker 1, Karl Fritsch, 2013 (lead, cubic zirkonia)
4. Sinker 4, Karl Fritsch, 2013 (lead, glass, cubic zirkonia)
5. Sinker ‘Finger’, Karl Fritsch, 2013 (lead, copper)
6. Sinker, Karl Fritsch, 2013 (silver)
7. Sinker, Karl Fritsch, 2013 (lead)
8. Ring ‘Pukana’, Karl Fritsch, 2013 (silver, diamonds)
9. Taumaha, Neke Moa, 2013 (pounamu, fine silver, sterling silver, paint, brass, muka)
10. Kararehe, Neke Moa, 2013 (pounamu, copper, paint, muka)
11. Tiitaha, Neke Moa, 2013 (pounamu, sterling silver, paint, muka)
12. Waka, Neke Moa, 2013 (pounamu, muka, paint)
13. Rama, Neke Moa, 2013 (pounamu, muka, paint, copper)

## D. LYNSAY RAINE ANDREA WAGNER

(MENTOR)

Andrea and I exchanged images from our portfolios and gave ourselves free rein to intervene with each other’s work for the collaboration. In Andrea’s words, rather than ‘pouring my visual signature onto Lynsay’s pieces...I really wanted to pick up on her work and use castings that could have come from me... but with new shapes.’

I used Andrea’s *Subset Synergism* series merged with my own castings and visual imagery. These evolved into drawings that reflect our shared experiences of having cultural identity in multiple countries. *Subset Synergism* explores how different cultures overlap and merge to create more than merely the sum of their parts. I wanted my work to extend this idea and have the collaboration be a reflection on the global nature of the *Handshake* project.

*Lynsay Raine*

### WORKS

1. Collage, Support Network, Lynsay Raine, 2013 (canvas, photos, found imagery)
2. Phase one: deconstruction of Subset Synergism, Lynsay Raine, 2013 (photos)
3. Phase two: Wagner/ Raine archi-decorative morphication drawings, Lynsay Raine (photos, laminate, polymer clay, safety pins)
4. Phase three: Raine subset inspired wearable drawings, Lynsay Raine (photos, laminate, polymer clay, paint, cord)
5. Snooze-Main, Andrea Wagner, 2013 (synthetic resin, paper, lacquer)
6. Yellow, Andrea Wagner, 2013 (synthetic resin, paper, lacquer)
7. BlueLab 2nd, Andrea Wagner, 2013 (synthetic resin, paper, lacquer)
8. YellowPink 2nd, Andrea Wagner, 2013 (synthetic resin, paper, lacquer)
9. Blue Lab, Andrea Wagner, 2013 (synthetic resin, paper, lacquer)
10. Red 1 & Red 2, Andrea Wagner, 2013 (synthetic resin, paper, lacquer)

## E. SHARON FITNESS LISA WALKER

(MENTOR)

Lisa and I have shared an informal mentorship involving email conversations and meetings over cups of coffee and cake. Rather than set concrete rules of engagement, we have been making things up as we go along. The “hyper-experimental-ness” of this project has had a huge effect on my making practice.

Our first attempt at a collaboration occurred when Lisa was going to send me something to work on, but got so attached to it that she couldn’t let it go. I imagined this thing that she was going to send me and made a piece based on her email clues:

there was a broken bit of cushioned chair that was the base lots of different coloured embroidery thread, embroidered in a grid like pattern, squares everywhere very large, about 30 cm × 21 cm.

Of course, the resulting pendants were completely different, apart from the plaited cord.

Our second collaboration piece travelled back and forth over six months. We didn’t discuss it, but just received, altered, and sent it back.

*Sharon Fitness*

### WORKS

1. Making Things Up As We Go Along, Lisa Walker & Sharon Fitness, 2013 (plastic, acrylic paint, silicone, pigments, rubber toy, shrink wrap, cable ties, string)
2. The Piece of Broken Padded Chair That I Imagined Lisa Was Going To Send To Me But Didn’t, Sharon Fitness, 2011 (vinyl, steel, lacquer, padding, embroidery, cotton)
3. Pendant, Lisa Walker, 2012 (chair back, thread)

## F. DEBBIE ADAMSON HANNA HEDMAN

(MENTOR)

Nature surrounds us, in our backyards, on our windowsills, even creeping through the cracks in the pavement, but the artificial wilderness is also growing. It permeates our world, and often filters into spaces where nature once stood. As the line between real and unreal begins to blur, so too does our self-deception. Our romantic views of the natural world, and the relationship we have with it seem to be at odds with some of the harsh realities we face.

These are reflections that trickle through conversations between us and form the basis for this work. For the past two years, we have been sharing thoughts, words, images and even objects. Presented in this exhibition, is a segment of our shared process.

*Debbie Adamson & Hanna Hedman*

### WORKS

- Natural Decay
1. Necklace, Hanna Hedman, 2013 (silver, copper, paint and leather)
2. Necklace, Hanna Hedman, 2013 (silver, copper, paint and leather)
3. Necklace, Debbie Adamson, 2013 (PVC vinyl, rubber)
4. Necklace, Debbie Adamson, 2013 (PVC vinyl, rubber)
5. Necklace, Debbie Adamson, 2013 (rubber)

## G. BECKY BLISS

### FABRIZIO TRIDENTI

(MENTOR)

“Communicating across language barriers becomes a visual experience.” Becky Bliss takes up the challenge from Fabrizio Tridenti to respond to his *Hardware* works he made for his visit to New Zealand in 2012. She has used similar ready-made objects put together with her own aesthetic.

*Becky Bliss & Fabrizio Tridenti*

### WORKS

1. Ring, motorcycle oil filter, Fabrizio Tridenti, 2011 (steel, paper, rubber)
2. Necklace, pipes and rubber band from spear gun, Fabrizio Tridenti, 2011 (rubber)
3. Necklace, exhaust rubber hanger 1 (from auto parts shop), Fabrizio Tridenti, 2011 (rubber)
4. Pendant, pieces from everywhere, Fabrizio Tridenti, 2011 (steel, plastic, elastic)
5. Necklace, raccordo rapido per aria compressa, Fabrizio Tridenti, 2011 (polymer push-in fitting for compressed air)
6. Pendant, Hardware 1, Becky Bliss, 2013 (rubber washer, resin, copper)
7. Pendant, Hardware 2, Becky Bliss 2013 (stainless steel screen, copper, oxidised)
8. Pendant, Hardware 3, Becky Bliss 2013 (computer part, copper, electrical wire)
9. Pendant, Hardware 4, Becky Bliss 2013 (motorcycle oil filter, fuel hose, copper,)
10. Pendant, Hardware 5, Becky Bliss 2013 (motorcycle oil filter, hose fitting, rubber)
11. Pendant, Hardware 6, Becky Bliss 2013 (motorcycle oil filter, plumbing pipe, rubber, copper, oxidised)
12. Ring, Hardware, Becky Bliss 2013 (steel, copper, brass, plastic)
13. Pendant, Hardware 7, Becky Bliss 2013 (camlock, yacht hardware)

## H. KRISTIN D’AGOSTINO JUDY DARRAGH

(MENTOR)

The theme for our collaborative work, *Milk and honey*, emerged from discussions around mothering, feminism, breast feeding, and art. We have found the most fertile ground for collaboration to be when discussing the terrain of physical materials and modes of exchange. It seemed appropriate that the collaboration begin with a named material rather than an aesthetic convention. We experimented with small plastic bowls used as takeaway containers in Japanese restaurants. The takeaway container is already a familiar trope in Kristin’s jewellery, but in this case, the containers are curved instead of straight; opaque instead of transparent. Judy has used the bowls in a totally different way — as begging bowls which continue the discussion of exchange, commodity and

alternative economies. The whole process has been a joyful for both of us and the work echoes this sentiment.

*Kristin D’Agostino & Judy Darragh*

### WORKS

1. OH, Kristin D’Agostino, 2013 (plastic take away container, silver, aluminium, nylon)
2. OH, OH, Kristin D’Agostino, 2013 (plastic take away container, silver, aluminium, nylon)
3. OH, OH, OH, Kristin D’Agostino, 2013 (plastic take away container, silver, aluminium, nylon)
4. OH4, Kristin D’Agostino, 2013 (plastic take away container, silver, aluminum, nylon)
5. OH5, Kristin D’Agostino, 2013 (plastic take away container, silver, aluminum, nylon)
6. OH6, Kristin D’Agostino, 2013 (plastic take away container, silver, aluminum, nylon)
7. Beggar’d, Judy Darragh, 2013 (plastic take away container, aluminum, tape, spray-paint, form, bandage)

## I. SAM KELLY OCTAVIA COOK

(MENTOR)

As *Handshake* comes to a close, two years of mentoring will continue to provide inspiration and knowledge for a lifetime of making. Both Mentor and Mentee have gained kinship, overcome hurdles of life and work together, and swapped tips and tricks. It was felt that our biggest collaboration of all was the information shared over this time. In homage to this and in appreciation of the work conceived during this relationship, it seemed fitting to work with this resource of exchange — our personal emails.

*Sam Kelly & Octavia Cook*

### WORKS

- 1-2. Sam Kelly: significant works from 2011-2013, by Octavia Cook
  - 3-5. Octavia Cook: significant works from 2011-2013, by Sam Kelly
- Emails on paper, May 2013