

Instead of making expensive rings or necklaces to wear, Suska Mackert filmed herself in her studio meticulously painting the names of prestigious jewellery houses such as Cartier, Piaget and Tiffany & Co. in gold, silver and black paint.

The duo Conversation Piece have also used moving image as their medium, watching hours of movies in search of jewellery appearances in films such as *Breakfast at Tiffany's* (1961) and *The Hunger Games* (2012).

While Mackert's work shows jewellery as a symbol of status, Conversation Piece's silver screen considers how entertainment—like jewellery—is now consumed as a precious commodity in a time poor society. Together, these works explore the way jewellery subtly infiltrates our lives, offering insight into our obsessions with luxury and popular culture.

Suska Mackert NETHERLANDS **TO BE ON DISPLAY** 2001

digital video; duration 4 mins 10 secs

COURTESY OF THE ARTIST

Conversation Piece **(Beatrice Brovia & Nicolas Cheng)**

BROVIA—BORN: ITALY | LIVES: SWEDEN

CHENG—BORN: HONG KONG | LIVES: SWEDEN

KINO: FILMS FROM THE 30s **UNTIL PRESENT DAY** 2014

digital video on a silver dust screen; duration 8 mins

COURTESY OF THE ARTISTS

'All that glitters is not gold' is a colloquial expression that implies things aren't always as they seem.

These artists play on and challenge our associations with precious materials such as gold and silver by representing them in forms we might not expect.

The black rubber bracelet made by Otto Künzli has a hidden gold centre. Only the wearer knows its precious secret, but if worn long enough, the rubber will gradually deteriorate to reveal the gold. During this time, the bracelet becomes part of someone's life. Taking on new meaning as it travels with them, it becomes more important to them personally than the monetary value of gold.

Ted Noten's silver suitcase is from a series of works inspired by a Jewish man he once met on a train, who spoke of the horrors of World War II and described how he carried gold in his shoes for security. This suitcase is made of 5kg of pure silver, with a strap so that it can be carried around and used in times of strife.

IN CASE

1. **Otto Künzli** SWITZERLAND

GOLD MAKES BLIND 1980

rubber, gold

ROTASA COLLECTION TRUST, USA

2. **David Bielander**

BORN: SWITZERLAND | LIVES: GERMANY

CROWN NECKLACE 2016

patinated silver, white gold

COURTESY OF THE ARTIST

3. **Frank Tjepkema** NETHERLANDS

BLING BLING-PENDANT 2003

gold plated steel

LENT BY THE MUSEUM OF APPLIED ARTS AND SCIENCES, SYDNEY, AUSTRALIA.
PURCHASED WITH FUNDS FROM THE YASUKO MYER BEQUEST, 2013

4. **Helen Britton** AUSTRALIA

GOLDEN GREETING 2017

18ct gold

COURTESY OF THE ARTIST AND GALERIE ROB KOUDIJS, NETHERLANDS

5. **Gerd Rothmann** GERMANY

DIE GOLDENE NASE (THE GOLDEN NOSE), IMPRINTED FROM J. TEUNEN 1984

gold

COURTESY OF THE ARTIST AND ORNAMENTUM GALLERY, USA

6. **Ted Noten** NETHERLANDS

UNTITLED 5KG SUITCASE 2011

5kg silver bar, suitcase handle and strap

ROTASA COLLECTION TRUST, USA

Karl Fritsch

BORN: GERMANY | LIVES: NEW ZEALAND

7. **STEINHAUFEN RING** 2011

silver, glass stones

8. **RING** 2010

silver, iron, brass

9. **TUI RING** 2014

silver, blue, yellow and green cubic zirconia

10. **YELLOW AND GREEN CUBIC ZIRCONIA RING** 2014

aluminium, yellow and green cubic zirconia

11. **RING** 1995

assembled and cast gold

ALL COLLECTION OF THE MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA, EXCEPT
STEINHAUFEN RING COLLECTION OF THE DOWSE ART MUSEUM, PURCHASED 2011

ON WALL

Attai Chen BORN: ISRAEL | LIVES: GERMANY
REDUNDANCY OF MATTER 2006–2012

digital video, one ounce of 24ct gold

ROTASA COLLECTION TRUST, USA

Akiko Kurihara JAPAN
1000G SILVER 2007

silver

ROTASA COLLECTION TRUST, USA

Historically, jewellery symbolised the sovereignty of masculine figures such as kings, but in the twentieth and twenty-first centuries, it is largely associated with the embellishment of the female form. Here artists challenge these conventions, using associations with jewellery and precious materials to comment on feminist concerns such as gender stereotypes, women's rights and labour practices.

Covering the defining features of her face in gold leaf and depicting her fingers as bleeding silver, Tiffany Parbs symbolises the value society places on women becoming mothers, while also bringing attention to the potential loss of self and personal sacrifice in doing so.

The layers of material of Wu Mian's pink object is made from the bras of labourers who work in a gold factory in China. The tag represents the amount of gold scoured from these items of clothing, along with the carpet and gloves of employees.

In the twentieth century, the gold standard—a system used to calculate the value of money and objects using gold bars—stopped being used in many countries. Lisa Gralnik's series 'The Gold Standard' acknowledges this changing nature of value. Here she has replaced a small portion of gold on a plaster cast sink. This act highlights the way domestic labour is undervalued, despite its huge contribution to economies around the world. The quantity of gold is not only symbolic, but also physically represents the ratio of the market value of a sink to the market value of gold per ounce when the work was made.

ON WALL

Tiffany Parbs AUSTRALIA
nullify 2015

22ct gold leaf, thermoplastic, giclée print on aluminium

COURTESY OF THE ARTIST. PHOTO: TOBIAS TITZ

bleed 2013

single-channel HD video; duration 8 min

COURTESY OF THE ARTIST. FILM: BERNIE RYAN

IN CASE

1. **Tobias Alm** SWEDEN
THE CHÂTELAINE 3 2015

gilded silver, velvet, leather, steel

COLLECTION OF CODA, APELDOORN, NETHERLANDS

2. **Louise Bourgeois**
BORN: FRANCE | LIVED: UNITED STATES
CHOKER c.1948–1999

silver

ROTASA COLLECTION TRUST, USA

3. **Pauline Bern** NEW ZEALAND
SCRUBBER 2000

18ct gold

COLLECTION OF THE DOWSE ART MUSEUM, WINNING COMMISSION
OF THE 2000 THOMAS FOUNDATION GOLD AWARD

4. **Wu Mian** CHINA
BRA GOLD 2015

bras, gold, silver, brass, gold plate

COURTESY OF THE ARTIST

ON WALL

Réka Lörincz HUNGARY
PEARL GRINDER 2017–2018

pearl, readymade, textile

COURTESY OF THE ARTIST

Lisa Gralnick UNITED STATES
**THE GOLD STANDARD PART I
(COMMODIFICATION AND SENSIBLE
ECONOMY): #1 SINK** 2010

plaster, 18ct gold, acrylic plaque

COURTESY OF THE ARTIST

Lauren Kalman's work explores how women's sexuality is viewed. The artist draws on the writing of architect and theorist Adolf Loos, whose 1910 lecture 'Ornament and Crime' categorised adornment—including the way women 'decorated' themselves—as naïve and primitive.

Loos' writing significantly influenced early-twentieth century modernist architecture. This period championed innovative ideas of form and function for buildings and the use of new industrial materials, but still viewed public expressions of women's sexuality as deviant.

To emphasise this point, Kalman created a series of photographs that presented women's bodies (including her own) in compromising or vulnerable positions, partially covered with jeweller's brass. Comparing one of these images with a chair that references early modernist design, she shows how attitudes that cast women as objects continue despite progress in industry and technology.

Lauren Kalman UNITED STATES
**BUT IF THE CRIME IS BEAUTIFUL—
STRANGERS IN THE GARDEN** 2016

jewellers brass, replica Bertoia wire
diamond chair, digital print

COURTESY OF THE ARTIST AND SIENNA PATTI, USA

Contemporary jewellery has strong connections with the Modernist movement, which championed personal expression, form and function, and how to convey these qualities through the crafting of materials.

Hermann Jünger—a pioneer in the international contemporary jewellery world—was a professor at the Academie der Bildenen Künste in Munich from 1972–1990. In 1982, Jünger visited New Zealand and held a week-long workshop, which was attended by some of New Zealand's most iconic jewellers, including Kobi Bosshard, Alan Preston, Warwick Freeman and Elena Gee.

Jünger began his own course of study shortly after World War I, when lack of resources saw him undertake more drawing than metalwork. This influenced his belief that jewellery could be more about personal expression rather than commissions for others with precious materials.

His ethos is reflected here in his use of semi-precious stones such as rock crystal and hematite. The works by Daniel Kruger, Georg Beer, Alan Preston and Lynn Kelly are variations of this idea—using natural materials such as jasper (Kruger), kauri gum (Beer), kauri seeds (Preston) and tussock (Kelly) in addition to gold to acknowledge the value of these materials, not only environmentally, but as a medium that gives them the ability to express themselves.

Neke Moa and Chris Charteris are of a newer generation of makers that also work within the traditions of Maramatanga (Māori knowledge) and the Pacific. Both their works contain pounamu (greenstone, nephrite, jade) understood in customary and contemporary contexts by many New Zealanders to be a taonga (treasure) of great cultural and spiritual worth.

IN CASE

1. **Hermann Jünger** GERMANY
BOX WITH CORD AND 12 PARTS 1989

gold, jasper, hematite, rock crystal, carnelian

ROTASA COLLECTION TRUST, USA

2. **Daniel Kruger**
BORN: SOUTH AFRICA | LIVES: GERMANY
BROOCH 1998–1999

silver, 18 and 22ct gold, jasper

ROTASA COLLECTION TRUST, USA

3. **Kobi Bosshard**
BORN: SWITZERLAND | LIVES: NEW ZEALAND
NECKLACE 1996

stirling silver

COLLECTION OF THE DOWSE ART MUSEUM, GIFTED BY THE FRIENDS OF THE DOWSE, 1996

4. **Georg Beer**
BORN: GERMANY | LIVED: NEW ZEALAND
BEAD NECKLACE 1996

kauri gum, brass

COLLECTION OF THE DOWSE ART MUSEUM, PURCHASED 1996

IN CASE

5. **Lynn Kelly** NEW ZEALAND
GOLD AND TUSSOCK NECKLACE 2007

tussock straw, 18 and 22ct gold, waxed thread

COLLECTION OF THE DOWSE ART MUSEUM, WINNING COMMISSION OF THE DOWSE GOLD AWARD 2007, SUPPORTED BY THE DOWSE FOUNDATION

6. **Alan Preston** NEW ZEALAND
KAURI SEED NECKLACE 2006

kauri seed scales, kowhai seeds, muka, gold

COLLECTION OF THE DOWSE ART MUSEUM, PURCHASED 2007

7. **Neke Moa**
(NGĀTI KAHUNGUNI, KAI TAHU, NGĀTI
POROU, TUWHARETOA) NEW ZEALAND
MAURI STONES 2016

pounamu, paint

COLLECTION OF THE DOWSE ART MUSEUM, PURCHASED 2017

8. **Chris Charteris** NEW ZEALAND
NGĀ WAKA 1998

blue whale jawbone, 23ct gold leaf, pounamu, waxed nylon

COLLECTION OF THE DOWSE ART MUSEUM, GIFTED BY THE FRIENDS OF THE DOWSE TO ACKNOWLEDGE THE WORK OF DOFF GENTRY, 1999

Does authenticity and mass production affect our perception of value?

105 seemingly identical donut-shaped bracelets make up this glimmering installation by Su san Cohn. At first glance, each appears to be made of gold, and in their original showing, one was indeed made of pure gold. In fact, some of these bracelets have been coated in 24 carat gold, while others have been gold anodised (an electrochemical process that gives the impression of gold). Others are covered with gold leaf, gold dust, gold paint or are simply raw polished aluminium.

Outside the gallery walls, each bracelet makes an impressive accessory whatever its treatment—bringing to mind the joy people who cannot afford luxury brands might get from wearing an imitation Rolex or Louis Vuitton bag. Through this work, Cohn suggests that authenticity doesn't need to matter.

Noon Passama's bulbous shapes are limited edition brooches with simple button-badge bases, made using industrial techniques such as electroforming, and plated with materials ranging from 14 carat gold and black rhodium to car paint. *Extra Button* honours the accessible nature of the humble button as a symbol of self-expression, contradicting the belief that mass produced items can't convey individuality.

ON WALL

Noon Passama

BORN: THAILAND | LIVES: NETHERLANDS

EXTRA BUTTON 2011–2012

electroformed copper, silver, gold plating,
car paint, acrylic, ready-made button pin

COURTESY OF THE ARTIST AND GALERIE RA, NETHERLANDS

CENTRE OF ROOM

Su san Cohn AUSTRALIA

WAY PAST REAL 1994

fine gold plate, brass, anodised aluminium,
natural aluminium, fine gold leaf, Dutch gold leaf,
gold dust, gold paint

COURTESY OF THE ARTIST AND ANNA SCHWARTZ GALLERY, AUSTRALIA

Blueprint of an Entire Jewelry Collection in 11 Pieces is Liesbet Bussche's comment on an online article called *11 Pieces of Jewelry Every Woman Should Own* written by the Gemological Institute of America (GIA). Despite their emphasis on science and inspiring confidence in diamond quality, this article blatantly encourages women to buy generic jewelry pieces, driven by profit rather than quality or individuality, and perpetuates stereotypes of how women should look and behave.

To highlight this contradiction, Bussche used a photographic method known as cyanotype or blueprint to reproduce the eleven pieces. She says, "A blueprint is the source of everything, the foundation from which tangible form arose. The term 'blueprint' is therefore still used to indicate the document that forms the basis for all subsequent designs." Bussche's blueprints represent the unabashed promotion of consumer culture by large corporations or organisations such as GIA, cautioning us not to take the information they present to the public as entirely reliable.

Liesbet Bussche BELGIUM
**BLUEPRINT OF AN ENTIRE JEWELRY
COLLECTION IN 11 PIECES** 2015

blueprint cyanotypes

COURTESY OF ARTIST AND ARTELLI GALLERY, BELGIUM

HELPERS—Changing Homes investigates the experience of people whose lives are nomadic or uprooted many times. Yuka Oyama's research began with a series of interviews conducted while she was the Te Whare Hēra artist-in-residence here in Wellington. During the interviews, she spoke to participants about their immigration experiences and the objects they carried with them to help create a sense of home. The artist says:

Instead of revealing every private detail, I wanted to commemorate the experiences of my interviewees in an accessible and symbolic way. I decided to orchestrate a filmed performance, where I would turn their objects into wearable sculptures, which they would enact to represent the movements of the hermit crab, a creature who regularly swaps its shell—or home—for a new one.

One of Oyama's interviewees recounted how the sounds, smells and vibrations of motorbikes remind him of India, his country of birth. This form is inspired by his story and is one of seven sculptures created from Oyama's research and the interview process.

Constructed out of cardboard sourced from a moving company, the sculptures' scale meant participants were able to climb into them, becoming a part of the object that characterised their notion of home. The performance was choreographed and filmed on the Wellington waterfront, using the harbour as a symbol of arrival. Scans of the forms of the participants wearing their sculptures were also 3D-printed into pendants to represent personalised souvenirs of home.

Both of these acts—the performance of the sculptures and the wearing of the pendants—reflect the commonality Oyama found in her participants, in that no matter how often they immigrated, their understanding of home was inevitably created through their sense of self.

Yuka Oyama

BORN: JAPAN | LIVES: GERMANY

HELPERS—CHANGING HOMES 2018

cardboard, bamboo, 3D-printed plastic (PLA),
digital video; duration 7 mins

COURTESY OF THE ARTIST

THIS PROJECT WAS MADE POSSIBLE WITH THE PARTNERSHIP OF MASSEY UNIVERSITY WELLINGTON AND WELLINGTON CITY COUNCIL, WHO HOSTED YUKA OYAMA FOR THREE MONTHS ON THEIR TE WHARE HĒRA INTERNATIONAL ARTIST RESIDENCY, AS WELL AS SUPPORT FROM ASIA NEW ZEALAND, THE GOETHE FOUNDATION, FAB LAB, MY PRODUCT LAB AND ALLIED PICKFORDS



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THIRD A.D. Jack Bloomfield

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ACTORS Walter Kawika Aipa, Lucien Johnson, Alex Kondou, Luca Larkin, Adrienne Clare Millwood, Louie Neale, Mathias Molly Catherine Piddington, Sunit Prakash, Vanessa Stephen, Louisa Steven, Chloe Rose Taylor

MUSIC Wachi Daiko

MUSICIANS Narukami Taiko, Jessie Gibbs, Mick Bates, Eric Benett, Logan Bunning, Jeannie Fletcher, Jei Hui, Keisuke Tanaka

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If you were bold enough to wear them, scissors hanging around your neck—even ones with pearls dangling from their sharp edges—feel as if they might hurt you. Having sharp metal points so close to your neck and chest is a disconcerting reminder by Bernhard Schobinger that while we desire extravagant objects and status, leading a material life can be a form of entrapment.

These sentiments are repeated in Hans Stofer's enigmatic brooch titled *Magpie*, which alludes to the similarities between human nature and the bird who is attracted to 'shiny' objects, and Amelia Pascoe's *Fob Brooch*, which has been crafted by the artist to mimic a foot hold or animal trap.

IN CASE

1. **Bernhard Schobinger** SWITZERLAND **SMALL TEARDROP CHAIN** 2014

steel, akoya pearls, gold, Japanese urushi lacquer

ROTASA COLLECTION TRUST, USA

2. **Hans Stofer** BORN: SWITZERLAND | LIVES: GERMANY **MAGPIE** 2002

pearl, rubber, chain

ROTASA COLLECTION TRUST, USA

3. **Ben Lignel** FRANCE **HAPPY FAMILY NHS** 2002

rubber, gauze, ink, screen-printed card, plastic wrapper

COURTESY OF THE ARTIST

4. **Amelia Pascoe** NEW ZEALAND **FOB BROOCH** 2012

wood, steel, brass, sterling silver

COLLECTION OF THE DOWSE ART MUSEUM, PURCHASED 2013

The way we present ourselves is a significant part of our identity: how we understand our place in the world, and in turn, how others come to understand us. But what happens when a dominant culture or a large corporation begins to play a significant part in this?

These sandblasted numbers represent a catalogue number indicating museum ownership. Referencing the idea of labelling and representation, Areta Wilkinson's wearable labels draw attention to the practice of collecting taonga Māori (treasured objects) in Western museums around the world. In many cases, much knowledge has been lost about these taonga: isolated from their people, they lose their customary context. Wilkinson's museum numbers have symbolically been lifted from the taonga, and isolated as a cultural practice of its own. Her intention is to place the institutional culture of museums alongside other customary practices.

In *Praying Madonna Nike*, Gina Matchitt combines religious iconography with the Nike tick symbol. The brooch back has been positioned so that when it is worn, the tick sits downwards to mimic a Māori matua (fishhook). Bringing these three strands together, Matchitt reasserts her identity in a globalised world that favours mainstream religion and branding over cultural identity.

Moniek Schrijer and Sue Lorraine both reference one of the most influential accessories of our time—the smart phone—acknowledging its allure but also questioning its ability to meet our long term needs. Schrijer's hieroglyphic-like emoji highlight the changing nature of communication, while Lorraine's branded butterflies remind us of the fleeting nature of trends.

IN CASE

1. **Areta Wilkinson** (KĀI TAHU)
NEW ZEALAND

96.04.03, 96.04.04, 96.04.07 1996

argillite, perspex, black lipped oyster shell (mother of pearl), sterling silver (oxidised), steel cord

COLLECTION OF THE DOWSE ART MUSEUM, PURCHASED 2006

2. **Gina Matchitt** (TE ARAWA,
TE WHAKATOHEA) NEW ZEALAND

PRAYING MADONNA NIKE 1999

laminated printed card, fine silver, stainless steel wire

COLLECTION OF THE DOWSE ART MUSEUM, PURCHASED 2000

3. **Moniek Schrijer** NEW ZEALAND

TABLET OF 2015

porcelain slate, black nephrite, steel wire, gold plated copper

COURTESY OF THE ARTIST

ON WALL

Sue Lorraine AUSTRALIA

iBUTTERFLY BROOCHES 2013

plastic iPhone 3 cover, mild steel

COURTESY OF THE ARTIST AND GALERIE RA, NETHERLANDS

emiko oye UNITED STATES

**THE DUCHESS 2: FROM MY FIRST
ROYAL JEWELS COLLECTION** 2008

LEGO®, rubber cord, sterling silver, paint

COURTESY OF THE ARTIST

The saying “money makes the world go round” may be a cliché, but it is also an overwhelming truth that most of us must earn money to survive. Commenting on how the cost of accessories can affect our yearning for them, Christel van der Laan has created a necklace from price tags, while Lauren Tickle’s neckpiece is literally made out of money.

Balancing urgency and humour, Zoe Brand’s message is displayed—larger than we might expect for jewellery—on a wearable sandwich board. She says “This work is a witty take on consumerism: how we negotiate being sold to, and participate in consuming.” Through the fragmented reflection of *Ghost Brooch*, Jiro Kamata literally shows how the connections we form with consumer goods can be so all-encompassing that they begin to define how we see ourselves.

IN CASE

4. **Christel van der Laan**

BORN: NETHERLANDS | LIVES: AUSTRALIA

PRICELESS NECKPIECE 2003

polypropylene swing tags

LENT BY THE MUSEUM OF APPLIED ARTS AND SCIENCES, SYDNEY, AUSTRALIA.
PURCHASED WITH FUNDS FROM THE YASUKO MYER BEQUEST, 2012

5. **Lauren Tickle** UNITED STATES

\$63.00 US DOLLARS, CURRENCY

CONVERTED 2016

US currency (two and one dollar bills), silver, monofilament

COURTESY OF THE ARTIST AND SIENNA PATTI, USA

ON WALL

Jiro Kamata

BORN: JAPAN | LIVES: GERMANY

GHOST BROOCH 2016

mirror, quartz coated aluminium

COURTESY OF THE ARTIST

Zoe Brand AUSTRALIA

THIS IS BIGGER THAN YOU 2015

MDF, paint, webbing, galvanised steel, screws

COLLECTION OF SUSAN TAYLOR AND PETER JONES

Environmental sustainability has become an increasingly important consideration in the products we choose to purchase and the way we live. Using discarded materials, contemporary jewellers have begun to make work with an ethos similar to protest buttons, enabling people to wear their cause and show what they value.

In constructing this large collar from handmade, recycled paper in 1984, Jenny Toyne-Wilson acknowledged trees as a limited natural resource that need to be cherished and respected. More recently, plastic bags have become one of the most damaging by-products of our consumer culture. Drawing attention to our existing knowledge, Shelley Norton uses this material to create large, colourful neckpieces, encouraging us to consider how we gauge the value of materials.

Fertilizer Bracelet by Mariana Acosta is made from toilet paper rolls. It reflects a way of life in Mexico that the artist grew up with, which discourages people to be 'un desperdiciado' (a spendthrift—someone who is extravagant or wasteful with money). Acosta says:

The act of finding new purposes and functions for ordinary, everyday objects has been, for generations, in the blood of people who learned to live a life in scarcity for many different reasons, such as life during or after war or because of your country's poor economy. It is a stage of resilience and flexibility attained by the human brain.

ON WALL

Jenny Toynbee-Wilson AUSTRALIA

STRATA NO. 1 COLLAR 1984

grass stems, recycled paper, thread, linen

LENT BY THE MUSEUM OF APPLIED ARTS AND SCIENCES, SYDNEY, AUSTRALIA.

GIFTED BY THE CRAFTS BOARD, AUSTRALIA COUNCIL, 1984

IN CASE

1. **Verena Sieber-Fuchs** SWITZERLAND

SEELENWÄRMER (SOUL WARMER) 2002

wine cork, wire

ROTASA COLLECTION TRUST, USA

2. **Mariana Acosta** MEXICO

FERTILIZER BRACELET 2014

cardboard toilet paper rolls

COURTESY OF THE ARTIST

3. **Shelley Norton** NEW ZEALAND

BREASTPLATE 2014

reconstructed plastic

COURTESY OF THE ARTIST

4. **Darani Lewers** AUSTRALIA

BOOZERS ARE LOSERS 1982

aluminium

LENT BY THE MUSEUM OF APPLIED ARTS AND SCIENCES, SYDNEY, AUSTRALIA.

PURCHASED WITH THE ASSISTANCE OF THE CRAFTS BOARD, AUSTRALIA

COUNCIL AND MONAHAN DAYMAN ADAMS

The 'critique of preciousness' is a foundational theory in contemporary jewellery that leads makers to democratise adornment through the use of accessible materials, so that it can be a form of self expression for anybody, not just the elite or wealthy.

In the 1940s, Bauhaus weaver and teacher Anni Albers worked alongside her student Alex Reed to create a series of necklaces made from materials such as washers, sink strainers and screws. Her inspiration came from one of her frequent trips to Mexico, where she visited a nearby archaeological site in Monte Alban and encountered the use of natural materials in ancient jewellery. She said this experience gave her "the freedom to see things detached from their use, as pure materials, worth being turned into precious objects." Her necklace designs live on in do-it-yourself kits, which can still be purchased today.

Using the mass produced image as her inspiration, Lyn Tune designed a bracelet, earpiece, brooch and ring to be cut out of the humble postcard, making many copies for people to send to loved ones with little cost.

A hei tiki is a customary Māori symbol, often carved in pounamu (greenstone, nephrite, jade) to represent an ancestor. Here, Rangi Kipa has made this customary symbol out of a bright red plastic. Using a contemporary commercial material, Kipa is interested in creating iconography that both Māori and tauwiwi (other cultures) can identify with to help ensure his culture is kept alive and relevant.

IN CASE

1. Lyn Tune

BORN: UNITED KINGDOM | LIVES: AUSTRALIA

**CUT AND WEAR JEWELLERY (BRACELET,
EARPIECE, BROOCH, RING) 1982**

postcards

LENT BY THE MUSEUM OF APPLIED ARTS AND SCIENCES, SYDNEY, AUSTRALIA.
PURCHASED 1986

2. Gijs Bakker NETHERLANDS

DEW DROP 1982

photograph, PVC

LENT BY THE MUSEUM OF APPLIED ARTS AND SCIENCES, SYDNEY, AUSTRALIA.
GIFT OF THE CRAFTS BOARD, AUSTRALIA COUNCIL, 1984

3. Anni Albers

BORN: GERMANY | LIVED: UNITED STATES

NECKLACE c.1940–2018

aluminium washers, dark brown velvet ribbon

COURTESY OF THE DOWSE ART MUSEUM

4. Rangi Kipa

(TARANAKI, TE ATIAWA NUI TONO,
NGĀTI MANIAPOTO) NEW ZEALAND

HEI TIKI (RED) 2003

resin, plastic

COLLECTION OF THE DOWSE ART MUSEUM, PURCHASED 2003

Jewellery is undeniably linked to the body and as a result, contemporary jewellers have come to include it in their subject matter and as a medium in its own right. In doing so, they ask us to consider the relationship between the emotional and the physical.

Nanna Melland's work looks beyond the surface of symbols used in conventional jewellery such as hearts, which have continuously been used by commercial brands. Her charm, made with the heart of a pig, exposes the vulnerability and weight of raw emotion that comes when relationships go wrong. Romance is a big seller of jewellery, but what happens when love does not prevail?

Advertising that idealises beauty and perfection—while simultaneously encouraging people to consume and overindulge—leaves many of us feeling inadequate. Christoph Zellweger's blown glass pendants mimic body fat to represent the invasive procedure of liposuction. The number in the title of his work, 2550, refers to operation protocols and the amount of fat removed from the body.

Mia Maljojoki uses porcelain, strong but delicate clay, to mimic skin—the largest organ of the body that literally holds us together. For Maljojoki, skin symbolises the marks that define us (on our bodies and through our experiences), bearing witness to emotions such as joy, sadness, fear and tranquillity, which she believes are vital to living a rich and fulfilling life.

Nanna Melland NORWAY

HEARTCHARM 2000

digital print on Dibond® ACM

COURTESY OF THE ARTIST

Christoph Zellweger

BORN: SWITZERLAND | LIVES: UNITED KINGDOM

EXCESS 2550 2012

hand-blown glass

COURTESY OF THE ARTIST

Sophie Hanagarth SWITZERLAND

FAMILY JEWELS 1997

beer bottle caps

COURTESY OF THE ARTIST AND ORNAMENTUM GALLERY, USA

Mia Maljojoki FINLAND

EXACTLY #5 2014

porcelain, porcelain pigment, silk

COURTESY OF THE ARTIST AND GALLERY SPECTRUM, GERMANY

To witness the piercing of skin is uncomfortable. Peter Skubic and Selina Shanti Woulfe have both documented forms of body augmentation, calling attention to the powerful messages we can send by the way we adorn ourselves.

When something, or someone, has gotten under your skin, you become deeply affected, often obsessed. This notion was played out by Peter Skubic in the 1970s when performance art came into prominence. In having jewellery surgically inserted under his skin, he showed the extreme lengths people might go to achieve the status that comes with owning exclusive items.

Woulfe's work draws from her heritage through the art of Samoan tātau (tattooing). She describes this as an experience that pushes the person receiving the tātau to practice mind over matter, which "serves as an unbreakable link between the subjects and their ancestors".

Selina Shanti Woulfe NEW ZEALAND **SILVERGRAFT (FEMALE RITUAL I)** 2010

premium metallic photographic prints
mounted on Dibond® ACM

COURTESY OF THE ARTIST

Peter Skubic BORN: YUGOSLAVIA | LIVES: AUSTRIA **SCHMUCK UNTER DER HAUT** **(JEWELLERY UNDER THE SKIN)** 1975

digital prints

COURTESY OF THE ARTIST

Throughout human history, people have worn amulets to ward off harm or bring good fortune. These works explore qualities of strength and weakness, both in the make-up of our bodies and our psyche. In some cases, artists offer solutions to situations that make us vulnerable.

The large, sun-yellow brooch by Benedikt Fischer is his take on the historical breastplate (used across cultures to protect the chest during battle) and is made out of a construction worker's hard-hat. Carrie Dickens' brooch is made with a linked magnetic chain; moulded to nestle on the shoulder and collarbone, it can be nuzzled into to create a sense of comfort.

IN CASE

1. **Carrie Dickens** UNITED KINGDOM **COMFORT ME** 2015

nylon, silver, magnets

ROTASA COLLECTION TRUST, USA

2. **Masumi Kataoka** JAPAN **GUT BALL** 2008

rawhide, liquid plastic, sterling silver, steel

ROTASA COLLECTION TRUST, USA

3. **Benedikt Fischer** BORN: AUSTRIA | LIVES: NETHERLANDS **ABELII ABELII** 2015

plastic (safety helmet)

COURTESY OF THE ARTIST AND GALERIE OONA, GERMANY

4. **Iris Eichenburg** BORN: GERMANY | LIVES: UNITED STATES **VESSEL AND BROOCH** 2012

Sculpey, wool, silver, steel

COURTESY OF THE ARTIST AND ORNAMENTUM GALLERY, USA

5. **Teruo Akatsu** JAPAN **ILLUSION DUST** 1993

dust/silk thread

LENT BY THE MUSEUM OF APPLIED ARTS AND SCIENCES, SYDNEY, AUSTRALIA.
PURCHASED WITH FUNDS FROM THE YASUKO MYER BEQUEST, 2005

6. **Manon van Kouswijk** BORN: NETHERLANDS | LIVES: AUSTRALIA **SOAP** 1995

glycerine soap, freshwater pearls, thread

COURTESY OF THE ARTIST AND GALLERY FUNAKI, AUSTRALIA

7. **Kadri Malk** ESTONIA **LOSSY** 2013

blackened silver, human hair, dark blue water sapphire

ROTASA COLLECTION TRUST, USA

8. **Sonya Clark** UNITED STATES **HERITAGE PEARLS** 2010

found box, human hair, silver

ROTASA COLLECTION TRUST, USA

When we wear a special piece of clothing or accessory, we become more aware of how we act or move in our surroundings.

Carina Shoshtary and Dovilė Bernadišiūtė extend this idea by creating jewellery from their surrounding environments to consider how we relate to the places we move through or live in. Shoshtary's necklace is made with wood from a nearby forest and graffiti paint peeled from the wall of a building in Munich, while Bernadišiūtė's pendant is imprinted from the floor of a local subway station in Stockholm.

With her project *My Shadow Wears*, Roseanne Bartley creates an invitation to explore what she describes as our tacit understanding of jewellery: that we know how to interact with jewellery, even if we've never been explicitly taught about it. Leading people through the streets—or encouraging them to play in an 'arena'—Bartley creates an opportunity for her participants to move around until the objects they come across adorn parts of their shadow. These Polaroids are taken from Instagram posts that previous participants have hashtagged "#myshadowwears". If you would like to try out The Dowse's arena, head upstairs to our family lounge and create your own piece of shadow jewellery.

IN CASE

1. **Carina Shoshtary** GERMANY **CONFUSED BRANCHES 3** 2015

wood, graffiti, silver

ROTASA COLLECTION TRUST, USA

2. **Dovilė Bernadišiūtė** BORN: LITHUANIA | LIVES: SWEDEN **TRACES OF A FLOOR** 2015

hammered aluminium foam, cotton, titanium

COURTESY OF THE ARTIST

3. **Claudie Berbée & Joke Brakman** NETHERLANDS **COLLAR COMPOSED OF BLACK COTTON SQUARES DIVIDED BY PAINTED STRIPS OF GREY AND WHITE** 1984

cotton

LENT BY THE MUSEUM OF APPLIED ARTS AND SCIENCES, SYDNEY,
AUSTRALIA. GIFT OF THE CRAFTS BOARD, AUSTRALIA COUNCIL, 1984

4. **Roseanne Bartley** AUSTRALIA **MY SHADOW WEARS** 2015–present

Polaroid mounted on card

COURTESY OF THE ARTIST

My Shadow Wears

Roseanne Bartley

My Shadow Wears, by Roseanne Bartley, invites us to explore how we understand and interact with jewellery.

In this arena, you can match the objects lying on the grass with parts of your shadow to create your own piece of shadow jewellery! Roseanne and The Dowse invite you to take a photo and put it on Instagram using the hashtag #myshadowwears.

If you would like to see the shadow jewellery other people have created, search the hashtag on Instagram, or head downstairs to the exhibition *The Language of Things* to see other people's pictures.

Sharon Fitness enjoys making and wearing 'ready-mades'—objects she finds that can be worn simply by adding a pin or a cord. While wearing these unusual jewellery pieces, she sparks conversations with people to encourage them to consider the resonance wearable objects can have in our lives.

Here she invites you to do the same thing: look into the mirror and you will see her pieces on display appear on your body. During the weekend, two actors will also be in the gallery, talking about contemporary jewellery, wearing these objects and giving visitors the opportunity to try them on too.

Similarly, using an Instagram account called *Domestic_Jewelry* as their personal gallery, three contemporary jewellery students from The Estonia Academy of Arts began to document themselves wearing objects, appliances and food found in their homes. In doing so, they show how social media allows people to express themselves and that creativity can come out of some of the most mundane places. They say:

Instagram is a space to escape boredom by users consuming content and where artists can meet this need and create content for them. Domestic_Jewelry symbolises the freedom for anyone to experiment and create, find and make meaning.

Sharon Fitness NEW ZEALAND **FINDING JEWELLERYNESS** 2018

mixed media, performance

COURTESY OF THE ARTIST

Ljubov Kedrina, Kaia Ansip, Claudia Lepik ESTONIA **DOMESTIC_JEWELRY** 2016–present

Instagram account

COURTESY OF THE ARTISTS

Over the course of its history, contemporary jewellers have used photography and moving image as an extension of their work rather than simply a documentation. This alludes to the idea that in wearing jewellery, we are also performing it.

Otto Künzli's *The Beauty Gallery* plays on paintings that have decorated the walls of aristocratic homes and palaces in Europe. Depicting the frame as a necklace, he accentuates the difference between the fine arts as something we passively experience, while craft is something we actively participate in.

Otto Künzli

BORN: SWITZERLAND | LIVES: GERMANY

THE BEAUTY GALLERY 1984

cibachrome prints

LENT BY THE MUSEUM OF APPLIED ARTS AND SCIENCES, SYDNEY, AUSTRALIA.
GIFT OF THE CRAFTS BOARD, AUSTRALIA COUNCIL, 1984

Burial Necklace is made from clay from an Auckland cemetery.

Renee Bevan explores how we imbue objects with deep meaning; in particular, how the history of an object or the material it is made from generates significance.

Recipient of the inaugural Blumhardt Foundation residency, Bevan's research has shown how death myths, rituals and processes from around the world often see the earth as an ancestor, and understand that life—represented by our bodies—returns to it, so that new life can begin.

Renee Bevan (COOK ISLAND:
TAKITUMU AND TAINUI) NEW ZEALAND
BURIAL NECKLACE 2018

natural clay, fibre

COURTESY OF THE ARTIST

THIS WORK WAS MADE POSSIBLE
WITH THE SUPPORT OF THE
BLUMHARDT FOUNDATION



BLUMHARDT
FOUNDATION

We are all linked to our ancestors through our bodies, but living in a post-colonial world can also bring a sense of loss and disconnection from our family histories.

Like an heirloom given from mother to daughter to granddaughter, this mass of hair connects three generations. While it looks real, it is made from polypropylene rope sourced from a hardware store, manipulated by Yuni Kim Lang to give it a natural appearance. This visual trick symbolises Lang's own experiences of being a 'Third Culture Kid': a person who has spent significant amounts of time growing up in cultures other than the one they were born in. While they look one way, they have been brought up in and influenced by another.

Ancestry and loss is explored by Jasmine Te Hira from the perspective of Te Ao Māori (the Māori world view) with a hei tiki. This carved form often represents an ancestor of the wearer, which can also be a geographical feature like a mountain or river. Being able to recount one's whakapapa (genealogy) is important in Māori tikanga (custom) as a mechanism to recall one's birth right and turangawaewae (home, place of belonging). Here, Te Hira has made a tiki out of frozen water from the three rivers who form a part of her whakapapa. By melting it on her chest, Te Hira is making a statement about the loss of whakapapa and how painful it can be for indigenous people to make sense of themselves and navigate the predominantly Westernised systems of contemporary life.

Yuni Kim Lang

BORN: SOUTH KOREA | LIVES: UNITED STATES

COMFORT HAIR—WOVEN IDENTITY I 2014

digital print

BLACK KNOT 2013

rope, synthetic materials, digital pigment ink

COURTESY OF THE ARTIST

Jasmine Te Hira

(TE RARAWA, NGĀPUHI, NGĀTI
KUKI AIRANI ATUI) NEW ZEALAND

THE BEAUTY OF INVISIBLE GRIEF 2016

wai, pearls, sterling silver, cord, vitrine, iMac, USB hardware,
single-channel digital video (HD); duration 41 mins 10 secs

COURTESY OF THE ARTIST

This meticulously beaded work gives the impression of a pearl necklace that appears to have been accidentally dropped on a parquet (wooden block) floor. Left behind for us to ponder, it raises questions about how it got there, the person it belonged to and who gave it to them. The artist, Caroline Broadhead, says:

I am interested in the processes of loss and gain, abandonment and recovery, from first hand to second hand, from floor to skin, how an object accumulates a sense of history and what it might come into contact with.

Caroline Broadhead

UNITED KINGDOM

DROPPED NECKLACE 2 2014

glass, string, pearls

COURTESY OF MARSDEN WOO GALLERY, LONDON

These bold pieces celebrate the beauty, quirks and pride of the places these artists identify with.

The yellow ribbon-like folds of Yuri Kawanabe's neckpiece are made with anodised aluminium. Her practice draws on memories of growing up in suburban Tokyo in the 1960s, particularly the excitement she felt when traditional decorations made from perishable materials like paper and bamboo adorned the city during festivals.

IN CASE

1. **Dorothea Prühl** GERMANY
SCHMETTERLINGE BUTTERFLIES 2008

cherry wood

ROTASA COLLECTION TRUST, USA

2. **Yuri Kawanabe**
BORN: JAPAN | LIVES: AUSTRALIA
SUNFLOWER 1994

anodised aluminium

LENT BY THE MUSEUM OF APPLIED ARTS AND SCIENCE, SYDNEY, AUSTRALIA.
PURCHASED WITH FUNDS FROM THE YASUKO MYER BEQUEST, 1994

3. **Lucy Sarneel** NETHERLANDS
UNTITLED 2008

zinc, antique textile, rubber, thread

ROTASA COLLECTION TRUST, USA

In New Zealand, the 'Bone, Stone, Shell' movement of the 1980s included artists such as Warwick Freeman, Elena Gee and John Edgar and was a local contribution to a wider theory called the 'critique of preciousness'. This reflected a conscious choice by jewellers all over the world to move away from traditionally valuable materials and make work that revealed value gained through personal meaning. Here, local makers acknowledged the influence of place by using natural materials unique to the South Pacific.

A generation later, artists like Lisa Walker, Jane Dodd and Kirsten Haydon were making work within a more globally connected context. Walker, who gained an international reputation after studying at the Academie der Bildenen Künste in Munich, pays homage to New Zealand's jewellery history by using plastic shells found in an op-shop. Looking outward, Haydon's enamel aeroplane brooch reflects her artist residency in Antarctica, while Dodd's ensemble of animal body parts recall a trip to Europe, which revealed the cruel decadence of the Rococo age.

In the globalised context of the twenty-first century, artists from the other side of the world have had the opportunity to be influenced by our homegrown jewellery movements. While studying at the Otago Polytechnic in the mid-2000s, Swedish jeweller Hanna Hedman made works coated in scales from a New Zealand Sole fish. Used for their glistening quality and shape, they are also reminiscent of the 'Bone, Stone, Shell' movement in that they create a connection between artist and place.

IN CASE

1. **Warwick Freeman** NEW ZEALAND
LOLLIPOP NECKLACE AND KETE 1983

bone, plastic

COLLECTION OF THE DOWSE ART MUSEUM, PURCHASED 1983

2. **Elena Gee** NEW ZEALAND
**BOXED SET: BROOCHES, EARRINGS
OR NECKLACE** 1983

brass, glass, gilding metal, sterling silver, titanium steel, paua

COLLECTION OF THE DOWSE ART MUSEUM, PURCHASED 1983

3. **John Edgar** NEW ZEALAND
**I AM BOUND WITHIN THIS
LAND AOTEAROA** 1985

argilite, silver, copper

COLLECTION OF THE DOWSE ART MUSEUM, PURCHASED 1985

4. **Lisa Walker** NEW ZEALAND
SHELL PENDANT 2007

plastic, paint

COLLECTION OF THE DOWSE ART MUSEUM, PURCHASED 2015

5. **Jane Dodd** NEW ZEALAND
**TAIL, TONGUE, FLIPPER, COMB, WING FROM
THE SERIES 'ROCOCO REVOLUTION'** 2014

beef bone, dye, sterling silver, cord, boxwood, ebony

COLLECTION OF THE DOWSE ART MUSEUM, PURCHASED 2015

6. **Kirsten Haydon**
BORN: NEW ZEALAND | LIVES: AUSTRALIA
ICE TRAVELS 2006

oxidised silver, copper, enamel, reflector beads, paint, steel

COLLECTION OF THE DOWSE ART MUSEUM, PURCHASED 2008

7. **Hanna Hedman** SWEDEN
PENDANT FROM THE SERIES 'BENEATH' 2006

silver, cotton, silk and fish scales

ROTASA COLLECTION TRUST, USA

Hilde De Decker put rings around young tomatoes for them to grow into and then preserved the results in vinegar. The title of her work *Voor Boer en Tuinder* (*For the Farmer and the Market Gardener*) is taken from a popular Flemish television series about gardening that has been running since the 1950s. Combining these elements shows the intrinsic value placed on enduring rituals such as planting veggies or flowers, not only by people in Belgium, but by anyone with a patch of land to call their own.

Hilde De Decker BELGIUM
VOOR BOER EN TUINDER
(FOR THE FARMER AND
THE MARKET GARDENER) 2013

digital print

COURTESY OF THE ARTIST. PHOTO: EDDO HARTMANN

Luisa Tora and Molly Rangiwai-McHale's work *Dear Culture Vulture* comments on the appropriation of indigenous forms in Western art history. Each skull is named after a non-Pacific and non-Māori art historian who has described the cultural art forms of Pacific and Māori people as 'primitive', while identifying the same forms as sophisticated when copied by artists of European descent.

In contrast, Sofia Tekela-Smith appropriated the kitsch, mass-produced silhouettes depicting native people. In an act of reclamation she created a piece of handmade jewellery for each silhouette in the series to wear, which are representations of herself and her family and friends.

Luisa Tora & Molly Rangiwai-McHale

(NGĀTI POROU, TE AUPŌURI,
NGĀTI KAHU, TAINUI)

TORA—BORN: FIJI | LIVES: NEW ZEALAND

RANGIWAI-McHALE—NEW ZEALAND

DEAR CULTURE VULTURE 2013

plastic, raffia, aluminium

COLLECTION OF THE MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA

Sofia Tekela-Smith NEW ZEALAND

SELF PORTRAIT 2003–2004

fiberglass, acrylic, gold lipped mother of pearl,
ink, waxed thread

COLLECTION OF THE DOWSE ART MUSEUM, PURCHASED 2004

These artists combine customary and Western material and techniques to comment on the treatment of indigenous people in the Pacific.

Lauren Lysaght and Niki Hastings-McFall's works reflect on some of the consequences of colonisation indigenous people faced in the nineteenth century. Lysaght's lei is laced with penicillin capsules, symbolising the stories told of French painter Paul Gauguin passing on the sexually transmitted disease syphilis to Tahitian women, while Hastings-McFall's lei combines seeds with paper from a hymn book in honour of George Westbrook, who criticised the methods used by missionaries in the Pacific as being narrow-minded.

After learning the customary 'grasshopper' (or palm-leaf) weaving technique of her Torres Strait Island people, Grace Lillian Lee decided to pass this knowledge on. Since then, she has empowered Australian indigenous communities to set up community businesses and be involved in fashion performances. In this way, her work as an artist, teacher and business woman becomes a symbol of cultural success in an environment where indigenous people and practices are often demeaned or dismissed.

IN CASE

1. **Lauren Lysaght** NEW ZEALAND **GAUGUIN'S LEI** 1995

resin, plastic, gelatine, chalk dust

COLLECTION OF THE DOWSE ART MUSEUM, PURCHASED 2001

2. **Grace Lillian Lee** AUSTRALIA **THE WEAVE—DOUBLE BEADED** 2017

cotton

COURTESY OF THE ARTIST

3. **Niki Hastings-McFall** (NGĀTI HAMOA) NEW ZEALAND **LEI FOR GEORGE WESTBROOK** 1997

paper, seeds, nylon, ink

COLLECTION OF THE DOWSE ART MUSEUM, PURCHASED 1998

The items you choose to wear can be a way to show which social groups you belong to or what's important to you.

In *The Frankenstein Backpack*, seven artists collaborated to draw connections between adornment and place as markers of identity. Adding found and constructed objects from their day to day experiences to a second-hand backpack, they created a portable installation. The backpack was launched at a Pizza Restaurant in Brunswick East, and each of the artists took turns wearing it during their regular activities. Their unassuming parade of these items became their contribution towards the colorful personality of Melbourne or Naarm.

Peter Tully played a leading role in evolving the Sydney Mardi Gras from a political protest into a celebrated cultural event. These acrylic badges (made between 1976 and 1990) were purposely fashioned with inexpensive materials so that they remained affordable, and implored Australians to be open to accepting the diverse range of people living in the country.

ON WALL

**Clementine Edwards, Debris Facility,
Brighid Fitzgerald, Ruby Fitzgerald,
Rebecca Thomas, Isadora Vaughan**

AUSTRALIA

THE FRANKENSTEIN BACKPACK 2016

leather, mixed media

COURTESY OF THE ARTISTS

IN CASE

Peter Tully AUSTRALIA

1. **K-Y COUNTRY** 1976

acrylic, metal

2. **ULURU** 1980–85

plastic/metal

3. **BROOCH** 1990

acrylic

ALL LENT BY THE MUSEUM OF APPLIED ARTS AND SCIENCE, SYDNEY, AUSTRALIA.
BROOCH AND *K-Y COUNTRY* GIFTED BY DAVID MCDIARMID, *ULURU* GIFTED
BY LINDA JACKSON, 1994

The white ribbon campaign is a global movement that works to end violence against women. Once a year, volunteers hand out ribbon brooches in exchange for donations, and people all around the world wear their ribbons in solidarity. As making political statements through adornment becomes more common, contemporary jewellers have created works that comment on injustice and inequality in the countries they live in or have come from.

The small, intricately-cut coin brooches of Matthew McIntyre Wilson are constructed from New Zealand, Cook Island and British currency. By combining customary symbols like the tiki with those of the British monarchy, they reflect on the history of colonisation—such as the contested purchasing of Māori land by the Crown.

At first sight, a child-sized handbag might seem like a harmless souvenir to pick up on travels through Mexican tourist towns. Kerianne Quick's handbag depicts a young woman working in a maquiladora (border factory) on its front, and another working as a prostitute on its back. This imagery, projected onto a form associated with traditional Mexican craft practices, highlights the relationship between economic migration, exploited labour, and the passing of craft knowledge.

Sana Khalil draws on experiences of growing up in Lebanon. Hammering, burning and cutting out domes from materials like wood, she elicits a sense of violence and references how religious, political and economic powers contribute to war torn countries.

ON WALL

Kerianne Quick UNITED STATES

BOLSA CHICA: TIJUANA 2009

laser engraved and hand tooled vegetable
tanned leather, leather lace, brass

COURTESY OF THE ARTIST

IN CASE

4. **Matthew McIntyre Wilson**

(TARANAKI, NGĀ MĀHANGA, TITAHĪ)

NEW ZEALAND

THE PRICE OF CHANGE 2017

New Zealand, Cook Island and British coins

COURTESY OF THE ARTIST

5. **Joyce Scott** UNITED STATES

JOYCE'S NECKLACE 1990s 1990

beads, mixed media

ROTASA COLLECTION TRUST, USA

6. **Naama Bergman**

BORN: ISRAEL | LIVES: GERMANY

SALT NECKLACE 09 2015

salt, iron, thread

COURTESY OF THE ARTIST

7. **Sana Khalil**

BORN: LEBANON | LIVES: ITALY

NECKLACE 2016

wood, leather, rust, acrylic

ROTASA COLLECTION TRUST, USA