

NGĀ

HOKO

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Ngā Hokohoko: Bicultural Transference

The exhibition *Ngā Hokohoko* explores the kaupapa of hokohoko—exchange, trade, barter—within the contemporary jewellery community in Aotearoa. It proposes hokohoko as a framework for bicultural dynamics and features the work of Pauline Bern, Matthew McIntyre-Wilson (Taranaki, Ngā Māhanga and Titahi), Neke Moa (Ngāti Kahungunu, Kāi Tahu, Ngāti Porou, Tūwharetoa), Alan Preston, Joe Sheehan and Areta Wilkinson (Kāi Tahu, Kāti Mamoe, Waitaha). As seen through the practice of several of the most innovative jewellers from the past 40 years, *Ngā Hokohoko* charts connections and contrasts in materials and pivotal influences such as mātauranga Māori and Pasifika adornment.

Ngā Hokohoko embodies this kaupapa, from Wilkinson's luxurious gold *Hine-Āhua and Huiareai* (2013) to Preston's *Pāua Chain* (1994), and demonstrates how we have shared ideas, materials and techniques. Māori makers such as Wilkinson and McIntyre-Wilson both explore mātauranga Māori through precious metals, like gold and silver, rather than customary Māori materials such as pounamu and bone. These makers communicate their whakapapa by engaging in knowledge and processes

grounded in Te Ao Māori, strengthening connections to past makers, tīpuna, known and unknown.

In contrast, Preston and Bern articulate their love of making through natural materials such as shell, native seeds, found objects and fibre, with silver and gold accents, to communicate their cultural location in Aotearoa. Moa and Sheehan both centre on pounamu, however their practices emerge from divergent perspectives. Exhibiting the work of these six artists together activates a conversation. *Ngā Hokohoko* presents an essential, nuanced understanding of indigenous materials and practice, reflected in the work of Māori and Pākehā makers.

This exhibition distils ideas from a talk Preston and Wilkinson presented in 2016 at the Schmuck jewellery symposium in Munich, *Contemporary Jewellery Aotearoa New Zealand: Māori, Oceanic and International practices underpinning Fingers development for 40 years*. Their lively presentation was a tūturu kiwi-iwi PowerPoint, complete with hongis and waiata, exchange of jewellery pieces and quirky slides displaying New Zealand. It also showed the longstanding friendship of the jewellers, interwoven with tikanga Māori.

This was a groundbreaking moment for New Zealand jewellery, making public this unique dynamic and bicultural whakapapa.

In their talk, Preston and Wilkinson referenced the wider social and political history of New Zealand, presenting everything from former Prime Minister Rob Muldoon in *The Rocky Horror Picture Show*, to the Rainbow Warrior bombing and anti-Springbok tour protests, showing how contemporary jewellery was shaped by this cultural and political history. The duo presented a distinctive bicultural approach and context. Completing the tikanga, the kiwis in the audience stood and sang a waiata with the presenters. Wilkinson reflects:

...the audience were treated to a non-eurocentric view of adornment practice presented in a unique way... we demonstrated our tikanga and this collective identity and that was Māori and Pākehā together.¹

Also, all of the jewellers in *Ngā Hokohoko* have connected at leading contemporary New Zealand jewellery gallery Fingers in various ways: as exhibiting artists, teachers and students. Since the co-op beginnings in 1974, it has played a central role as the

'jewellery marae'. It has remained a focal point, as a retail store and a gallery to exhibit work, invigorated by both graduates, local, and international jewellers. The contemporary jewellery community in Aotearoa is a tight knit group. Connections and relationships are made and reinforced over the years—a whakapapa of layered relationships, ideas, and discussion. Opportunities and mentoring are provided by generous established makers, facilitated through Fingers.

During the late 1970s and early '80s, New Zealand contemporary jewellery practice had a particular emphasis on materials such as bone, pāua, pounamu, and stone, and acknowledged the adornment traditions of Māori and Pacific peoples. Aotearoa had an aesthetic that manifested an identity, self-defined and located here. While emulating the criticism of preciousness from contemporary European jewellery practice, the shift in Aotearoa was to natural materials. As writer and curator Damian Skinner has noted, "They turned to natural materials and the example of Māori and Pacific adornment to transform the international critique of preciousness into something unique and distinctive to New Zealand".² Māori and Pasifika practice were inspiration for Pākehā makers, but at the time

there were only a few Māori and Pasifika practitioners working in the contemporary jewellery community, such as Inia Taylor and Chris Charteris.

In the same period, our colonised silence gave way to turbulent changes. New Zealand was bombarded from within and without; we were finding ourselves and our identities, cutting the apron strings to 'Mother England'. The 1970s saw Māori assert mana motuhake through hiko and protest. During the 1980s, Pākehā nationalism was defined by our anti-nuclear stance and anti-Springbok tour protests. These upheavals were in many ways divisive, but the disruptions also had a unifying effect, particularly the 1981 Springbok rugby tour that brought Māori and Pākehā together standing against the apartheid regime in South Africa.

Simultaneously, the exhibitions *Bone* (1981) and *Pāua Dreams* (1981) were held at Fingers, important precursors to the later *Bone Stone Shell* (1988) that was commissioned by the Ministry of Foreign Affairs and Trade. However, the only Māori maker to be included was Taylor. A defining moment for New Zealand contemporary jewellery, this exhibition and catalogue travelled throughout New Zealand and internationally to Australia and

Japan. It featured jewellery of our time that demonstrated "resonant symbols of identity, for a generation who wanted to understand themselves as citizens of Aotearoa a bicultural nation".³

The work from this exhibition has subsequently raised questions around what it means for Pākehā makers to use indigenous materials and design forms, yet *Bone Stone Shell* was the juncture of a burgeoning contemporary jewellery whakapapa. Not until the 1990s were contemporary Māori jewellers making an impact, when new jewellery graduates such as Wilkinson were beginning to present indigenous perspectives.

Tūrangawaewae (1998), ten years on from *Bone Stone Shell*, was the third jewellery biennale held at The Dowse Art Museum. Curated by Māori artist Richard Bell, *Tūrangawaewae* focussed on the concept of identity, both personal and national. The exhibition questioned whether we had a definitive jewellery identity. Bell was earlier inspired seeing *Bone Stone Shell* in Sydney, but sought to include a more diverse pool of makers including Māori and Pasifika practitioners such as Charteris, Wilkinson and Pacific Sisters. Since this time, the whenua

for contemporary jewellery has continued to strengthen through more Māori graduates and perspectives from makers such as Mōa and McIntyre-Wilson.

This journey can be seen in the work of Preston, whose career spans more than 40 years. He grew up fascinated by the Pacific jewellery in Auckland Museum; during the 1980s he used natural materials such as pāua and pearl shell, and his jewellery paid homage to resplendent Pacific breastplates. For Preston, a love of Pacific adornment was solidified through a number of trips: a visit to Fiji in 1979, then Papua in 1980 for the Festival of Pacific Arts, and lastly with fellow jeweller Warwick Freeman to Fiji in 1983. He states:

I went to Papua in 1980 to the South Pacific Festival and saw the amazing way that people ornamented themselves—the bone work that I did for that show drew on things that happened there and still does.⁴

The Fijian government asked the visiting jewellers to teach jewellery making to Fijians through workshops as part of a bilateral aid program. In preparation, Preston and Freeman took images of historic Pacific pieces in the Auckland Museum. Preston says,

I was doing my own version of Pacific adornment. The reason that I had made it was to bring attention to that work that's in the museums, why aren't people making contemporary adornment that relates to these pieces...⁵

Preston's cultural understanding and respect for tangata whenua is evident. Working alongside jewellery lecturers Wilkinson and Bern at Unitec Institute of Technology, he was always generous with his time, expertise and manaakitanga. Wilkinson states, "As an Adjunct Professor, Alan was like the kaumātua, not only for the jewellery students but the Design School also."⁶

For over 27 years Wilkinson's (b. 1969) jewellery practice has investigated the intersection of contemporary jewellery practice and Māori philosophies. Growing up in the far north, and then training at Unitec School of Design, Wilkinson always retained her Kāi Tahu connections, developing a practice that is heavily informed by Kāi Tahu whakapapa and mātauraka Kāi Tahu. In 2007, Wilkinson returned to Te Waipounamu to her tūrangawaewae, strengthening her whānau connections. The artist delved deeper into her Kāi Tahu whakapapa and centred this

knowledge through a creative process that produced a new body of work, *Whakapaipai—Jewellery as Pepeha* (2013). This work formed a major part of her PhD in Creative Arts.

In 2010 the artist embarked on a fellowship with the Museum of Archaeology and Anthropology at University of Cambridge, visiting several times until 2017. The museum collection houses a number of Kāi Tahu taonga that the artist researched. Wilkinson and her partner, photographer Mark Adams, utilised a cyanotype photogram process that records shape and she acknowledges a potential transference of the taonga. Wilkinson emphasises that she makes the images in collaboration with Adams and the taonga.

During this process of making cyanotypes, the artists found that the sun's angle changed quickly and this distorted the outline, creating tonal change at the edges. The void or shadow in the image allowed the jeweller the conceptual space to conceive of new work that has a direct kōrero with mahi of tīpuna. She says, "The photogram is the shadow, the space that the taonga occupied, an absence that registers as a white negative shape sometimes tonally graduated."⁷ These images were the foundation from which to develop three

dimensional pieces in precious metal. Wilkinson and Adams also spent time with the taonga, giving attention by handling and taking them outside into Te Ao Mārama. Through this process, the artist demonstrates a continuum of making and learning from taonga made by tīpuna. These concepts and techniques are informed and reinterpreted in the present. She says, "... there was a consolidation and even a self-motivated strategy to really articulate a Māori methodology in terms of my practice that included kōrero from others."⁸

Mōa Hunter Fashions (2017) is a series of work selected for the 9th Asia Pacific Triennale of Contemporary Art at Queensland Art Gallery and Gallery of Modern Art in 2018 and relates to early Te Waipounamu adornment found in New Zealand museum collections. With *Whakapapa I* and *Whakapapa II* (2017), the jeweller referenced archaic technologies and used customary hammer stone tools specifically gathered from Waimakariri and Rakahuri rivers. The smaller hand held kōhatu kuru are used like a hammer and the larger kōhatu become anvils. The artist works the metal, piercing, annealing (heating), then texturing silver and gold metal with hammer stones. She says, "I was looking at the past artworks and tools and processes by ancestors and having

a conversation across time with those early makers.”⁹

As a young adult Bern (b. 1952) travelled extensively and returned to New Zealand in 1981 after 15 years away. The self-taught jeweller contributed to shows such as *Pāua Dreams* (1981). She says, “coming back I didn’t feel I had to claim being a New Zealander, it was so obvious.”¹⁰

From 1988 through the 1990s, Bern taught jewellery at Unitec and mentored a number of successful jewellers, including Wilkinson. As a self-described ‘localist’, Bern collects materials from her immediate environment—the kitchen, the garden and the beach—to make brooches and rings of shells, sea glass, seeds and wood combined with silver and gold. For the series *Mend* (2001–ongoing), Bern collects shells that she ‘mends’ with domestic materials such as buttons, brightly coloured wool and cotton. *Mend* demonstrates a considered reworking of forms and materials that reference the domestic environment.

Bern then developed *The Ring Project* (2006) as a way of reflecting further on her experience and surroundings. The work consists of multiple rings made from found objects. Settings are

made with industrial plastic, shanks with coloured fishing line, added glints of gold and silver. Bern’s more recent *Carapace* (2015) draw on threads from her previous work. Silver wire posts anchor multiple small shells or metal slivers on the reverse of larger shells, and both sides can be shown. They resemble a boat or rock encrusted with barnacles, although these handmade metal and shell clusters are designed to be worn on dry land.

Over the years, Bern has developed strong relationships with her students, such as Wilkinson who was a student and then a colleague. Bern also acknowledges that her practice would not have developed the same without teaching and that students “kept pushing me along”. Similarly, Bern cites the Pacific jewellery collection in Auckland Museum as an influence on her work. As a jewellery tutor, she would always take her students along: “... I always made the students look at the combination of natural materials, the elegant simplicity of joining stuff together, that formal aspect definitely has been an influence.”¹¹

Wellington-based McIntyre-Wilson (b. 1973) trained as a jeweller at both Whitireia Polytechnic and Hawke’s Bay Polytechnic. He

started out making mokume gane (Japanese metal fusing technique) in silver and copper, and later began learning traditional Māori weaving techniques from master weaver Rangi Kiu (Ngāti Kahungunu ki Wairoa). The jeweller then combined the disciplines of jewellery and raranga (weaving), often responding to taonga Māori in museum collections. He talks about studying a kete of Rangi Kiu in the collection at Auckland Museum: “I finally drew the pattern, rather than working off the photograph... I suppose it’s in that moment where I realised that if I can draw it, I can weave it.”¹²

McIntyre-Wilson uses thin strips of rolled copper and fine silver to produce intricate objects including tatua, cloaks, armbands, and kete. He is adept at learning patterns and creating his own through experimentation and innovation, continuing to explore raranga practice and produce ingenious patterns and objects, drawing patterns as part of the process for designing new ones.

Price of Change (2012–ongoing) is a shift of direction from McIntyre-Wilson’s previous work. These brooches feature multiple combinations of figures and text cut out from New Zealand, United Kingdom and Cook Islands coins. The works create narratives referring to our

colonial, political and cultural histories. The motifs from familiar coins are reconfigured in unexpected ways, to create various hybrid figures. “In New Zealand where there is such a turbulent history between the Crown and Māori there are numerous stories and perspectives to be told.”¹³

Taking another approach, McIntyre-Wilson created an exceptional, contemporary example of a pākē, from recycled electrical cabling and fine silver wire. The base of the cloak consists of whenu, vertical warps of multi-coloured electrical cabling, with aho of copper to join the alternating bands of red, yellow, blue and green. For the hukahuka on the outer surface of the cloak, the plastic insulation was stripped off the cable to reveal the copper wire. To make hukahuka the short metal strips are folded and the attached to the pākē by whatu aho pātahi. He explains:

That process of stripping it, getting the copper out of the cable, rolling the wire out and then reattaching it back into the PVC... an interesting parallel of preparing harakeke, extracting the fibre out of the leaf.¹⁴

Originally pākē were made from gathered leaves and fibre such as harakeke, tī kōuka and neinei to make waterproof rain capes. The retted or stripped natural fibres acted like spouts to channel the water away from the wearer. Inspired by an early pākē passed down from his great grandfather, this piece could be viewed as a play on the transfer of 'currency' generated by reclaiming Pākehā materials to make a contemporary taonga.

Of a similar generation, Moa (b. 1971) has developed a strong relationship with pounamu. As a child growing up in Te Waipounamu and visiting greenstone factories in Hokitika, Moa was amazed by pounamu. The artist talks about her lifelong aroha for the stone and sees her journey to become a jeweller as a gradual progression. Moa's affection for pounamu comes from a physical and spiritual connection, drawn to it through whakapapa, which in turn directly informs her practice. A desire to give the wearer a sense of belonging and connection to Aotearoa, Moa envisions that owners will interact with works by holding and contemplating, or wearing them on a cord.

... the material pounamu is such a loaded material for everyone. For me a natural attraction being Ngāi Tahu... then I learnt

to work it and it constantly surprises you, you get a real feeling for it... I am the maker or the creator but there is always someone else next who is going to be wearing it and energising it.¹⁵

While living in Dunedin aged 18, the artist's mother suggested she do a bone carving course with Chris Charteris. The course at the Edward Street technical college on Saturday mornings developed her carving process. Later, Moa completed a hapū and iwi course at Te Wānanga o Raukawa, in Otaki, as well as learning weaving with Diane Prince and Pip Devonshire. While weaving, the artist says she was also learning to be creative and being around some intensely artistic wāhine. Moa then went on to study jewellery at Whitireia Polytechnic with Peter Deckers and McIntyre-Wilson as her tutors.

Moa has participated in many of the Handshake international jeweller exchanges organised by Deckers. The jeweller finds the experience enriching, travelling to Munich to engage in the contemporary jewellery world, but being inspired to be true and authentic to her own practice.

... they (Handshakers) have their own styles and ways of doing things and that's what sets them apart. ... what sets us apart is *not* following what they are doing—be inspired by your environment... just find your own style.¹⁶

Moa has recently been working with Tangata Pasifika in Tonga, Samoa and Fiji. Over recent years, the artist has trained shell carvers and mabe pearl growers to make quality shell jewellery as a way of creating a sustainable local livelihood. This practice of engaging on an international stage, yet drilling down into what it means to be from Aotearoa and part of Te Moana-Nui-a-Kiwa is a consistent thread of not only Moa's practice, but all the artists in *Ngā Hokohoko*.

Sheehan (b. 1976), the final artist included in the exhibition, was a student of Bern and Wilkinson's, graduating from Unitec Jewellery Design in 1996. Before study, Sheehan trained in the family stone carving business. His own practice is an ambivalent critique of familiar forms in pounamu. Sheehan attempts to disrupt the typical hei matau, hei tiki and koru to present a contemporary Pākehā depiction of pounamu. Sheehan cleverly manipulates pounamu into unexpected forms sourced from

common mass-produced objects such as audio cassettes, television remotes, lightbulbs, and ballpoint pens. The artist questions customary designs and blurs the boundaries between precious and throwaway.

... my work provides an opportunity to gain leverage in relation to ideas of place and identity. Good artwork should operate like a big mirror, so that the viewers can see not only themselves, but those around and behind.¹⁷

His work *Reserve* (2013) transforms internationally sourced and New Zealand nephrite, or pounamu, into pristine replicas of the standardised ingots. Pounamu has always been valued and traded by Māori for its use in tools and adornment. The juxtaposition of pounamu as an ingot explores bicultural meanings of significance and value imbued through materials. *Reserve* speaks to the works of gold in the exhibition about the cultural and monetary value of materials.

In bringing together the work of these six artists, *Ngā Hokohoko* takes us on a journey of jewellery in Aotearoa New Zealand over the past forty years. The turbulent 1980s saw radical changes in our social and political

landscape that stimulated a coming of age: we wanted to signify our place here as a bicultural nation, rejecting European traditions and conventions. Jewellers such as Preston and Bern were inspired by the history of making by Māori and Pacific artists, and many contemporary jewellers began recognising the value of local natural materials such as shell, bone and stone. Fingers gallery became an established hub for the jewellery community. As tertiary craft-design courses began in the 1980s, Preston and Bern were important jewellery tutors and mentors that taught a new a generation of jewellers. A trading of ideas, transference, whether consciously or subconsciously, ngā hokohoko was beginning between teachers and students. Tuākana and tēina relationships were developing through direct and indirect exchange. During the 1990s, New Zealand jewellers began to be shown internationally at Schmuck in Munich, while in Aotearoa, graduates such as Wilkinson, Moa and McIntyre-Wilson continued to strengthen contemporary jewellery practice and delved deeper into mātauranga Māori. During the 21st century, whanaungatanga was developing across generations via discussions, exhibitions, and collaborations, contributing to the strength of the contemporary jewellery whakapapa. The wairua of this legacy, as

distilled and emulated through Wilkinson and Preston's presentation at Schmuck, is an aroha for jewellery making and materials, shared through whanaungatanga.

Gina Matchitt

Blumhardt Creative NZ Curatorial Intern 2019

List of Works

Pauline Bern

Carapace, 2015
pearl shell, silver, cord
Private collection

Carapace, 2015
tuatua shell, pearl shell, 22ct gold, cord
Private collection

Carapace, 2015
oyster pearl shell, tuatua shell, sterling silver, cord
Courtesy of the artist

Morning Star, 2014
shell, mother of pearl shell, oxidised sterling silver
cable, 9ct gold, sterling silver
Collection of Te Papa Tongarewa, Museum of New
Zealand, purchased 2014

Mend 2009–2019
shell, mother of pearl shell, buttons, cotton, thread,
wool
Courtesy of the artist

The Ring Project, 2006
scoria, sandstone, mudstone, ceramic, found
glass, industrial plastic, stainless steel, diamond,
pohutukawa wood, nylon thread
Collection of The Dowse Art Museum, purchased 2006

Matthew McIntyre-Wilson

The Price of Change, 2012
metal coins, cupronickel, aluminium-bronze nickel,
copper plated steel
Collection of The Dowse Art Museum, purchased 2019

Gold Kete, 2018
24ct gold
Collection of Te Papa Tongarewa, Museum of
New Zealand, purchased 2017

Tatua, 2007
copper, fine silver, waxed cord
Collection of Te Papa Tongarewa, Museum of
New Zealand, purchased 2008

Tatua, 2007
copper, fine silver, waxed cord
Collection of Te Papa Tongarewa, Museum of
New Zealand, purchased 2008

Kete, 2010
copper, fine silver
Collection of Te Papa Tongarewa, Museum of
New Zealand, purchased 2011

Pākē, 2009
copper, fine silver, PVC
Collection of Te Papa Tongarewa, Museum of New
Zealand, purchased 2011

Neke Moa

Mauri stones, 2017
pounamu, paint
Collection of The Dowse Art Museum, purchased 2017

Naumai, Welcome to Māori Land, 2012
pounamu, paint, copper, cord
Courtesy of the artist

Rongo, 2015
pounamu, paint, muka, toroa bone
Courtesy of the artist

Alan Preston

Breastplate, 1987
black lipped oyster shell, vau, 'āfa
Collection of Te Papa Tongarewa, Museum of New
Zealand. Gift of the Friends of the Museum of New
Zealand Te Papa Tongarewa, 1993.

Breastplate, 1987
abalone shell, vau, silver
Collection of Te Papa Tongarewa, Museum of New
Zealand. Gift of the Friends of the Museum of New
Zealand Te Papa Tongarewa, 1993.

Pāua Chain, 1994
pāua shell
Collection of The Dowse Art Museum, purchased 1994

Breastplate and Pendant Set, 2007
gold lipped oyster shell, fine gold, vau
Collection of The Dowse Art Museum, purchased 2007

Karaka Berry Necklace, 2013
karaka berries, gold, muka
Collection of Te Papa Tongarewa, Museum of New
Zealand, purchased 2014

Seed Necklace, 2019
kowhai seeds, nikau seeds, vau, 24ct gold
Courtesy of the artist

Joe Sheehan

Reserve, 2013
Canadian, Russian and New Zealand jade
Collection of Te Papa Tongarewa, Museum of New
Zealand, purchased 2013

Areta Wilkinson

Hine-Āhua and Huiareī, 2013
24ct Tai Poutini gold, 22ct gold, legal ribbon, muka
Courtesy of the artist

Hei Tiki, 2019
oxidised sterling silver, silver
Courtesy of the artist and The National Gallery,
Christchurch

Hei Tupa, 2013
oxidised sterling silver, polyester
Collection of Te Papa Tongarewa, Museum of New
Zealand, purchased 2015

Hei Tiki, 2013
silver, enamel
Private collection

Whakapapa I, 2018
Waimakariri and Rakahuri river stones, tree stumps,
kōkōwai
Courtesy of the artist

Whakapapa II, 2018
24ct Ōtakou gold, 24ct Te Tai Poutini gold, fine silver,
sterling silver
Courtesy of the artist

Glossary

| | |
|---------------------------|---------------------------------------|
| ‘afa | coconut husk fibre |
| aho | weft |
| aroha | love, hope |
| hapū | sub tribe, tribe |
| harakeke | flax |
| hei matau | hook pendant |
| hei tiki | figure pendant |
| hīkoi | walk |
| hongī | to press noses in greeting |
| huia | extinct native bird |
| hukahuka | tangle of two strands |
| iwi | tribe, extended kinship group |
| Kāi Tahu/Ngāi Tahu | South Island Māori tribe |
| karaka | native tree with large orange berries |
| kaumātua | older person of status |
| kaupapa | purpose |
| kete | basket |
| kōhatu | stone, rock |
| kōkōwai | red ochre |
| kōrero | talk, speak |
| koru | curled shoot, Māori spiral design |
| kupu | word |
| mahi | work |
| manaakitanga | hospitality, kindness, support |
| mana motuhake | self determination |
| marae | courtyard in front of the whareniui |
| mātauraka | knowledge |
| mātauranga | knowledge |
| muka | inner flax fibre |

| | |
|----------------------------|--|
| neinei | native tree grass |
| pākē | rain cape |
| pāua | abalone |
| pounamu | nephrite jade |
| raranga | weaving |
| taonga | treasure, socially and culturally valuable objects |
| tatua | belt |
| Te Ao Māori | the Māori world |
| Te Ao Mārama | the world of light |
| tēina | younger brothers, sisters, or cousins |
| Te Moana-Nui-a-Kiwa | the Pacific Ocean |
| Te Waipounamu | South Island |
| tikanga | correct procedure, custom |
| tī kōuka | cabbage tree |
| tīpuna | ancestor |
| tuākana | elder brothers, sisters or cousins |
| tupa | scallop shell |
| tūrangawaewae | place to stand |
| vau | hibiscus fibre |
| wāhine | women |
| waiata | song |
| wairua | spirit, soul, attitude, feeling |
| whakapapa | genealogy |
| whānau | family group, extended family |
| whanaungatanga | relationships |
| whatu aho patahi | single pair twinning |
| whenu | strand |

Notes

1. Areta Wilkinson in conversation, 11 August 2019.
2. Damian Skinner, *Pocket Histories*, San Francisco and Boston: Velvet Da Vinci, The Society of Arts and Crafts, 2010, p. 7.
3. Finn McCahon Jones and Damian Skinner, *Fingers Jewellery for Aotearoa New Zealand*, Auckland: David Bateman Publishing, 2014, p. 49.
4. Alan Preston in conversation, 6 August 2019.
5. Ibid.
6. Areta Wilkinson personal correspondence, 28 January 2020.
7. Nigel Borell, *Whakapaipai Jewellery as Pepaha* by Areta Wilkinson, Auckland: Objectspace, 2015, np.
8. Areta Wilkinson in conversation, 11 August 2019.
9. Ibid.
10. Pauline Bern in conversation, 4 August 2019.
11. Ibid.
12. Matthew McIntyre-Wilson in conversation, 2 September 2019.
13. Susan Cummins, 'Matthew McIntyre-Wilson: Nga Mahanga: The Twins', *Art Jewelry Forum*, 25 July 2012, <https://artjewelryforum.org/matthew-mcintyre-wilson-nga-mahanga-the-twins>.
14. Matthew McIntyre-Wilson in conversation, 2 September 2019.
15. Neke Moea in conversation, 1 November 2019.
16. Ibid.
17. Susan Cummins, 'Joe Sheehan: The Quick and The Dead', *Art Jewelry Forum*, 12 August 2015, <https://artjewelryforum.org/artists/joe-sheehan-the-quick-and-the-dead>.

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Alan Preston, *Pāua Chain*, 1994.
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Areta Wilkinson, *Hei Tiki*, 2019.
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