

List of Works

[1] **RENEE BEVAN**
Blooming big brooch worn by Bill Riley 2008
Pigment inkjet print, 1000 x 1500mm
Courtesy the artist
Photograph by Renee Bevan

[2] **C P BROWNE**
From White family album c 1890s
Original carte de visite, 64 x 104mm
Courtesy Private Collection, Auckland

[3] **AMERICAN PHOTOGRAPHIC COMPANY**
Maori woman, moko c 1865
Lambda digital print from a black and white glass negative, 205 x 105mm
Collection of Museum of New Zealand Te Papa Tongarewa
REGISTRATION NUMBER: A.004632

[4] **AMERICAN PHOTOGRAPHIC COMPANY**
Maori boy, 1849-1876
Lambda digital print from original negative from a black and white collodion glass negative, 205 x 105mm
Collection of Museum of New Zealand Te Papa Tongarewa
REGISTRATION NUMBER: C.010170

[5] **RALPH SELDON**
A Study of a Head c 1920s
Lambda digital print scanned from a black and white photograph, gelatin silver print, 205 x 105mm
Collection of Museum of New Zealand Te Papa Tongarewa
REGISTRATION NUMBER: O.019231

[6] **PETER BLACK**
Dr Diana Mason OBE, S.P.U.C., Wellington, 1978
Pigment inkjet print, 250 x 380mm
Collection of Auckland Art Gallery Toi o Tamaki. Copy of original print enlarged, reproduced with the permission of Peter Black and the assistance of McNamara Gallery, Wanganui
From: *Fifty Photographs: the National Art Gallery, Wellington 1982*

[7] **PATRICK REYNOLDS**
Mary, Mt Victoria 1993
Selenium toned silver gelatin print, 475 x 190mm
Courtesy the artist
From: *Owners: Jewellery by Warwick Freeman, Photographs by Patrick Reynolds, 1995*

[8] **PATRICK REYNOLDS**
Allison, Brooklyn Bridge 1993
Selenium toned silver gelatin print, 475 x 190mm
Courtesy the artist
From: *Owners: Jewellery by Warwick Freeman, Photographs by Patrick Reynolds, 1995*

[9] **PATRICK REYNOLDS**
Sarah and Matthew, Grey Lynn 1993
Selenium toned silver gelatin print, 475 x 190mm
Courtesy the artist
From: *Owners: Jewellery by Warwick Freeman, Photographs by Patrick Reynolds, 1995*

[10] **SPENCER DIGBY**
Her Excellency Lady Freyberg, 13 July, 1946
Lambda digital print from a black and white original negative, 415 x 295mm
Collection of Museum of New Zealand Te Papa Tongarewa
REGISTRATION NUMBER: B.063052

[11] **LIZ MAW AND YVONNE TODD**
Self Portrait / Portrait with Face Peel 2011
Colour photograph, 445 x 364mm
Courtesy Peter McLeavy Gallery, Wellington

[12] **LEN LYE**
Ann Lye, 1947
1947 / 2011
Digital print of original photograph, 410 x 340mm
Courtesy Len Lye Foundation, Govett-Brewster Art Gallery, New Plymouth

[13] **RICHARD ORJIS**
The Golden Beehive 2010
Edition: 3/10
Photographic print, 200 x 200mm
Courtesy Melanie Roger Gallery, Auckland

[14] **RICHARD ORJIS**
Bed In 2010
Edition: 1/3
Photographic print, 1100 x 1600mm
Courtesy Melanie Roger Gallery, Auckland

[15] **CLIFTON FIRTH**
Head and shoulders portrait of Tikki Taylor (later Tikki Newman) with deerstalker hat, magnifying glass and jewellery 1966
Pigment inkjet print scanned from original negative, 253 x 320mm
Sir George Grey Special Collections, Auckland Libraries
ID: 34-377

[16] **CLIFTON FIRTH**
Head and shoulders portrait of Tikki Taylor (later Tikki Newman) with deerstalker hat, magnifying glass and jewellery 1966
Pigment inkjet print scanned from original negative, 253 x 320mm
Sir George Grey Special Collections, Auckland Libraries
ID: 34-428

[17] **YVONNE TODD**
Pipe Face Prototype 2008
Unique pigment print with collage on Ilford Gold Fibre Silk paper, 459 x 424mm
Courtesy the artist

[18] **YVONNE TODD**
From The Menthol Series image 1 in a series of 5 1999
Colour photograph, 380 x 380mm
Courtesy Ivan Anthony Gallery, Auckland

[19] **JENS HANSEN WORKSHOP**
Product range catalogue c 1971
Digital scan and print, 480 x 340mm
Courtesy Jens Hansen Workshop, Nelson
Photograph attributed to Mark Adams

[20] **WARWICK FREEMAN**
Shadow board 2008
Photogram made with Studio La Gonda, 520 x 520mm
Courtesy the artist

[21] **KARL FRITSCH**
Onhe tile 1995
Pigment inkjet print, 290 x 400mm
Courtesy the artist

[22] **KARL FRITSCH**
Ring um Ring 1993
Pigment inkjet print, 350 x 470mm
Courtesy the artist

[23] **THEO SCHOON**
Self portraits made for the author photograph used in his book *Jade Country* 1976
Pigment inkjet print, composite image made from the original slides, 280 x 300mm
Collection of Museum of New Zealand Te Papa Tongarewa
Courtesy Theo Schoon Estate, Wellington

[24] **OCTAVIA COOK**
Royal Gilded Ectoplasm Brooch Portrait 2011
Pigment inkjet print, 594 x 420mm
Courtesy Anna Miles Gallery, Auckland
Photograph by Studio La Gonda

[25] **LISA WALKER**
Portrait 2010
Pigment inkjet print, 340 x 460mm
Courtesy the artist

[26] **LISA WALKER**
Portrait 2010
Pigment inkjet print, 340 x 460mm
Courtesy the artist

[27] **LISA WALKER**
Portrait 2010
Pigment inkjet print, 340 x 460mm
Courtesy the artist

[28] **PHOTOGRAPHER UNKNOWN**
'Len Lye with Robert Graves in Deya in 1968, Lye is wearing "Tiki" his 1922 carving, which Graves also liked to wear'
From: *Len Lye: A Biography*, Roger Horrocks, Auckland University Press, Auckland, 2001
Photograph, 110 x 110mm
Courtesy Len Lye Foundation, Govett-Brewster Art Gallery, New Plymouth

[29] **GEORGE LESLIE ADKIN**
Mr Godfrey Rambotham of Levin, smoking a pipe and wearing a tiki on his watch-chain 1935
Pigment inkjet print scanned from original negative, 215 x 300mm
G L Adkin Collection, Alexander Turnbull Library, Wellington
REGISTRATION NUMBER: PA1-F-005-354

[30] **ADRIENNE MARTYN**
Julian Dashper, Auckland 1987
Pigment inkjet print scanned from original negative, 255 x 255mm
Courtesy the artist
From the series: *Artists' Portraits* commissioned by Museum of New Zealand Te Papa Tongarewa, 1987

[31] **JIM BARR**
Tipene O'Regan wearing Brian Flintoff sperm whale pendant 1990
Out take from photo shoot for Mau Mahara catalogue, Crafts Council of New Zealand
Pigment inkjet print from slide, 225 x 350mm
Courtesy Crafts Council of New Zealand Archive, The Dowse, Lower Hutt

[32] **PATRICK REYNOLDS**
World Denim Advertisement 1992
240 x 345mm
From: *Planet magazine*, Summer 1992/93, p26

[33] **FRAN ALLISON**
How to make a necklace from a frock 2005
Digital print, 230 x 340mm
Courtesy the artist
Photograph by Deborah Smith

[34] **ILSE-MARIE ERL**
Rapunzel 1999
Pigment inkjet print, 280 x 420mm
Courtesy the artist
From: *Les Objets du Desir* artist book, self-published, Auckland, 1999, p53
Photograph by Ilse-Marie Erl

[35] **PAULINE BERN**
Order of Domestic Order 2000
Pigment inkjet print, 235 x 350mm
Courtesy the artist
Photograph by Allan McDonald

[36] **MARY CURTIS**
Green necklace 2010
Pigment inkjet print, 230 x 350mm
Courtesy the artist
Photograph by Muay Parivudhiphongs

[37] **ANNA WALLIS**
Untitled 1998
Inkjet print, 212 x 205mm
Courtesy the artist
From exhibition: *Sports: Jewellery installation*, by Anna Wallis and Sean O'Reilly, Kokomo Haircutters, Auckland, 1998
Photograph by Muay Parivudhiphongs

[38] **OCTAVIA COOK**
Cook & Co Dynasty (an Amalgamation of Pedigree) Ivory 2009
Pigment inkjet print, 354 x 294mm
Courtesy Anna Miles Gallery, Auckland
Photograph by Edith Amituanai

[39] **OCTAVIA COOK**
An Inheritance of Monumental Sentiment 2009
Digital print, 419 x 289mm
Courtesy Anna Miles Gallery, Auckland
Photograph by Edith Amituanai

[40] **SOFIA TEKELA-SMITH**
Enhanced by the fragrances of your presence 2004
Edition: 1/8
Photographic print, 1545 x 1250mm
Courtesy the artist and John Leech Gallery, Auckland
Photograph by Studio La Gonda

[41] **FIONA PARDINGTON**
Plastic Tiki 1999-2000
Silver gelatin print, 544 x 412mm
Courtesy Damian Christie Collection, Auckland

[42] **FIONA PARDINGTON**
Hua beak and claw (male) provenance unknown, Okains Bay Museum, Banks Peninsula 2002
Silver gelatin print, 544 x 434 mm
Courtesy Haru Sameshima and Moyra Elliot Collection, Auckland

[43] **MARIE SHANNON**
Travel 1993
Silver gelatin print, selenium toned, 424 x 538mm
Courtesy the artist and Sue Crockford Gallery, Auckland

[44] **MARK ADAMS AND Areta Wilkinson**
Cyanotype photographs made at the Museum of Archaeology and Anthropology, Cambridge, UK 2010
Cyanotype photographs, 460 x 460mm framed
Courtesy the artists

[45] **WEBBS**
Auction catalogue cover March 2011
215 x 255mm
Courtesy Webbs
Photograph by Humphrey Tait, design by Emma Rosenburg

[46] **MORRIE HILL**
The Beatles arrive in Wellington on June 1964
Pigment inkjet print from scanned negative, 325 x 485mm
Morrie Hill Collection, Alexander Turnbull Library, Wellington
REGISTRATION NUMBER: F-71857-14

[47] **NZ HERALD**
Paua and greenstone outshine diamonds March 26, 2002
Newspaper cutting, 290 x 230mm

[48] **AARON SMALE**
Te Arikini Dame Te Atairangi Kaahu wearing Areta Wilkinson brooch 2006
205 x 275mm
Mana Magazine, June-July 2006, Issue 70, p32

[49] **NZ HERALD**
Winifred Atwell seated at a small, circular table displaying jewellery 1955
Pigment inkjet print from original negative, 220 x 300mm
NZ Herald Archive, Auckland War Memorial Museum
Photographer unknown

[50] **THOMAS ANDREW**
Woman wearing beads 1890 - 1910
Pigment inkjet print from a black and white negative, 205 x 105mm
Collection of Museum of New Zealand Te Papa Tongarewa
REGISTRATION NUMBER: O.001020

[51] **THOMAS ANDREW**
Portrait of an unknown Samoan man 1890 - 1910
Pigment inkjet print from a black and white negative, 205 x 105mm
Collection of Museum of New Zealand Te Papa Tongarewa
REGISTRATION NUMBER: O.001088

[52] **CHRIS CHARTERIS**
'Kouma' Pounamu Breastplate 2009
Pigment inkjet print, 165 x 165mm
Courtesy the artist
From the exhibition: *Continuity and change: cultural dynamism in the Modern World, The British Museum, 2009*
Photograph by Lizzy Leckie

[53] **CHRIS CHARTERIS, NIKI HASTINGS-MCFALL, SOFIA TEKELA-SMITH**
1 Noble Savage 2 Dusky Maidens 2000
Pigment inkjet print, 842 x 624mm
Courtesy the artists
From the exhibition: *1 Noble Savage 2 Dusky Maidens*, New Zealand and Australia, 2000
Photograph by Lizzy Leckie

[54] **GLENN JOWITT**
Tonga High School student King Touppou IV, 85th Birthday, Nuku'alofa, Tonga 2003
Cibachrome, 584 x 404mm
From: *Pacific Pattern*, Susanne Kuchler & Graeme Were, Thames and Hudson, London & New York, 2006

[55] **VARIOUS ENGLISH JEWELLERS**
Selection of brooches, lockets and pendants with photographs Nineteenth and early twentieth centuries Gold and silver, with enamel, garnet, paste, pearl and turquoise
Courtesy Private Collection, Auckland

EYE-CATCH

Jewellery & Photography
11 June —
16 July 2011

Curated by
Octavia Cook &
Warwick Freeman



[EYE-CATCH]

Jewellery and Photography

The relationship between photography and art is now a committed one; in fact, it is arguable whether art can exist without it. The artist Julian Dashper emblematically sports an artist's palette on his chest^[30] in order to dispel any confusion about his identity. Dashper circumnavigated the relationship between photography and art in his own practice. He exhibited slides of his work, alluding to the way New Zealanders, down under and off the map, experience international art – principally through viewing reproductions. Like European 'masters' some jewels are only ever seen by a handful of people. And so the photographic representation itself becomes a known and sometimes desired object. Octavia Cook, who along with fellow jeweller Warwick Freeman has curated Eye Catch, recently had herself photographed wearing her Royal Gilded Ectoplasm Brooch^[24] before it left New Zealand with a one-way ticket to Amsterdam. "I like it more in the photograph than in person," she says "That's the weird flipside of a jewel having a different life in a photograph."

Eye Catch is Objectspace's first photographic exhibition. The categories in which the photographs are grouped are porous, their borders open: jewellery in portraiture; as prop; as product line; as self portrait; as emblem; in fictional settings; as artifacts; in the news; and in time and place. Eye Catch is not a definitive collection of jewellery in photographs; it contains what Cook and Freeman caught after trawling, albeit with the gimlet eyes of jewellery practitioners.

Jewellery in Portraiture

There is a degree of riveting going on in Renee Bevan's Blooming big brooch^[1]. According to Freeman, the story goes that the unsuspecting Bill Riley was walking by the studio of jeweller Renee Bevan when she collared him, and said something along the lines of: "Wear this brooch Bill. I want to take a photograph of a man wearing it." If a photograph objectifies the subject, what does the object – or the Blooming big brooch – do to Bill Riley? Subjectify him? At the very least he and the whopping brooch are competing for some attention, and he knows it. Scale as well as attitude is downsized when it comes to the unknown Maori women wearing jewellery of the White Family^[2]. Together with her blooming corsage she is the subject of a pint-sized carte de visite photograph (2.5 x 4 inches). Made of an albumen print, the carte de visite was the first type of photograph produced on paper. Collecting and trading cards of notables – prototypical celebs – was a nineteenth century pursuit and the European curiosity for "the other" drove a lucrative market in portraits of Maori. The sitters in^[3] and^[4] are unknown as is their relationship with their photographer. Were they like Bill Riley roped in? The American Photographic Company was the operation and Auckland studio of John McGarrigle, who from the 1860s to 1874 photographed Maori in various outfits – in Euro street wear, in garb of their own tradition and sometimes in a puzzling catholic mix of costumery. The Maori youth is dressed in Roman toga, feathers, and a tiara. From the historic remove of 2011 it is impossible to determine just why.



[30] **ADRIENNE MARTYN**
Julian Dashper,
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1987

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Courtesy the artist
From the series: Artists' Portraits commissioned by Museum of New Zealand Te Papa Tongarewa, 1987



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From White family album
c 1890s
Original carte de visite, 64 x 104mm
Courtesy Private Collection, Auckland



[24] **OCTAVIA COOK**
Royal Gilded Ectoplasm Brooch Portrait
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Pigment inkjet print, 594 x 420mm
Courtesy Anna Miles Gallery, Auckland
Photograph by Studio La Gonda



[3] **AMERICAN PHOTOGRAPHIC COMPANY**
Maori woman, moko
c 1865
Lambda digital print from a black and white glass negative, 205 x 105mm
Collection of Museum of New Zealand Te Papa Tongarewa
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[1] **RENEE BEVAN**
Blooming big brooch worn by Bill Riley
2008
Pigment inkjet print, 1000 x 1500mm
Courtesy the artist
Photograph by Renee Bevan



[4] **AMERICAN PHOTOGRAPHIC COMPANY**
Maori boy
1869-1874
Lambda digital print from original negative from a black and white collodion glass negative, 205 x 105mm
Collection of Museum of New Zealand Te Papa Tongarewa
REGISTRATION NUMBER: C.010170



[51] **THOMAS ANDREW**
Portrait of an unknown Samoan man
1890 - 1910
Pigment inkjet print from a black and white negative, 205 x 105mm
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1 Noble Savage 2 Dusky Maidens
2000
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Woman wearing beads
1890 - 1910
Pigment inkjet print from a black and white negative, 205 x 105mm
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[54] **GLENN JOWITT**
Tonga High School student King Tupou IV, 85th Birthday, Nuku'alofa, Tonga
2003
Cibachrome, 584 x 404mm
From: Pacific Pattern, Susanne Kuchler & Graeme Were, Thames and Hudson, London & New York, 2006



[52] **CHRIS CHARTERIS**
'Kouma' Pounamu Breastplate
2009
Pigment inkjet print, 165 x 165mm
Courtesy the artist
From the exhibition: Continuity and change: cultural dynamism in the Modern World, 2009
British Museum, 2009
Photograph by Lizzy Leckie

Trinidadian pianist Winifred Atwell^[49] was a hot property on the international entertainment circuit in the 1950s before settling in Australia. Her personal style was described as "dazzling"; she was the female Liberace. Atwell was photographed by the New Zealand Herald in 1955 fingering some of her bedazzlers.

Jewellery in a Place and Time

Ethnographic photography posits the image as truth. The subjects of anthropological inquiry in the 19th century^[51] often hung in private libraries, legitimising and soft-peddling their erotic nature^[50].

Noble-savage imagery resurfaced in the 20th century in a photograph of an unknown hunk displaying a Chris Charteris breastplate^[52]. The photograph hung in an exhibition at imperialist headquarters, the British Museum, where some viewers would have been hooked by its romanticism and earnestness. In 2000, aided by sepia tones and costume, Pacific Island artists and jewellers Niki Hastings-McFall, Chris Charteris and Sofia Tekela-Smith^[53] and photographer Lizzy Leckie put their tongues firmly in their cheeks in a response to the loaded visual grammar of the previous century. And finally, in as much as any photograph can be read as true, and despite the colour seeming brighter than real, Glen Jowitt's photograph^[54] is pretty much what you see. A school girl attends the celebrations of Tongan King Tāufa āhau Tupou IV's 85th birthday wearing a necklace made of pandanus seeds.

Frances Walsh

FRANCES WALSH IS AN AUCKLAND BASED ADVOCATE AND WRITER.

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Private lenders: Damian Christie, Haru Sameshima and Moyra Elliot.

The Pictorial Collection staff at Te Papa, Auckland Library, Auckland Museum and The Alexander Turnbull. And especially the jewellers and photographers represented in the exhibition.

Supported by Museum of New Zealand Te Papa Tongarewa



Jewellery as Artefact

A photograph of an artefact is the next best thing to owning one, something that most of us will never do. Photography's job when it comes to artefacts is to capture them.

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The artefact has its story. The auction house [45] features frequently as a staging post in its travels. For jewellers, auctions houses are not-to-miss destinations: they may not be in a position to bid, but they can examine and handle, which is verboten at public institutions. At some stage in its life the Air New Zealand souvenir [41] would have been regarded as tacky and appropriative. Photographer Fiona Pardington in flipping the tiki on its front to reveal it's behind resting on a bed of silky satin treats it as an authentic artefact of our culture.

The huia is longer gone than the airline tiki. Pardington memorializes the bird [42], while also acknowledging, in Freeman's words "that great jewellery tradition of putting caps on dead things". (He also notes that in clamping the bird's beak shut the jeweller has been crafty: the cap affords another end for a catch.)

The artefact has its secrets. Marie Shannon's charm bracelet [43] maps a traveller's journey and provokes questions about what took place in Houston, Sante Fe and Wellington? In Mark Adam's and Areta Wilkinson's cyanotype photographs [44] tiki reveal their DNA. In this process the photographic paper is coated with a light-sensitive ferric salt. After the print is exposed it is permanently fixed by washing in distilled water. Adams and Wilkinson made their cyanotypes at the Museum of Archaeology and Anthropology in Cambridge, England. Adams is an artist of impressive technical precision, but here he brings back home only shadowy records. The photography paper curls as cradling hands do. Of course, not everyone can read a tiki's shadow – to New Zealanders the shape is commonplace, but to those not of this place it is not.

Jewellery in the news

When jewellery hits the news another kind of transformation occurs. When the Beatles touched down in Wellington in 1964 [46] they were welcomed with a haka and a hong, eliciting the response from drummer Ringo Starr, "We come in peace". News photography has a mythic quality, in its capture of the dramatic moment – "the shot" – it elevates subjects to herodism, despite the playfulness of the outsized tiki.

Paua and greenstone migrated to pop-culture when the king of Hobbiton [47] wore paua to the motion picture equivalent of the Olympics, and the wizard Gandalf (AKA movie-star Sir Ian McKellen) wore greenstone, telling a journalist: "You can't buy it for yourself. Somebody has to give it to you."



[45] WEBBS
Auction catalogue cover
March 2011
215 x 255mm
Courtesy Webbs
Photograph by Humphrey Tait, design by Emma Rosenburg



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Plastic Tiki
1999-2000
Silver gelatin print,
544 x 412mm
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Huia beak and claw
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Silver gelatin print,
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Courtesy the artist and
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Cyanotype photographs
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Paua and greenstone
outshine diamonds
March 26, 2002
Newspaper cutting,
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[49] NZ HERALD
Winifred Atwell seated
at a small, circular table
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Pigment inkjet print from
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NZ Herald Archive,
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REGISTRATION NUMBER: O.019231



[6] PETER BLACK
Dr Diana Mason OBE,
SPUC, Wellington, 1978
Pigment inkjet print,
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Copy of original print
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[10] SPENCER DIGBY
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of New Zealand Te Papa
Tongarewa
REGISTRATION NUMBER: B.063052



[12] LEN LYE
Ann Lye, 1947
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Digital print of original
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Courtesy Len Lye
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[15] CLIFTON FIRTH
Head and shoulders
of Lavender Sansom
wearing black gloves
and jewellery
1958
Pigment inkjet print
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Sir George Grey Special
Collections, Auckland
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[17] YVONNE TODD
Pipe Face Prototype
2008
Unique pigment print
with collage on Ilford
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[16] CLIFTON FIRTH
Head and shoulders
portrait of Tikki Taylor
(later Tikki Newman)
with deerstalker hat,
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[18] YVONNE TODD
From The Menthol Series
image 1 in a series of 5
1999
Colour photograph,
380 x 380mm
Courtesy Ivan Anthony
Gallery, Auckland

Photography, of course, is often complicit in a feint. Maori depicted as the dying, down-in-the-mouth race [5] was a theme which persisted until the 1930s, even though historian Jamie Belich writes in *Making Peoples* that there was conclusive evidence that the Maori population had by then been increasing for a generation.

There is no diverting of gaze in the case of the distinguished Wellington obstetrician and one-time president for the Society for the Protection of the Unborn Child (SPUC) Dr Diana Mason [6]. She bears down on her portraitist, wearing an ensemble in shot-silk. Her earrings orbit; her OBE is lost in the botch, and worn – perhaps willfully – on the wrong side of her coat. Mason doesn't make it easy for us to focus.

Lady (Barbara) Freyberg's sunburst brooch, on the other hand, directs the eye forthwith to one location where eyes should not be seen to go in polite company [10]. When this photograph was taken she was fresh off the boat, the spouse of Sir Bernard who had been dispatched to be Governor General of New Zealand. All grim resignation in this typically spot-lit Spencer Digby portrait she was perhaps already pining for "England's green and pleasant land". Digby was a much sought after Wellington society photographer.

What to look at? Or more to the point, what do the brutalised Liz Maw and her photographer Yvonne Todd want you to look at [11]? Since antiquity jewellery has functioned as amulet, aimed to protect its wearer from trouble or the Evil Eye. The amulet both deflects and absorbs the gaze by announcing "Don't look at me, look at my jewellery." However, as arresting as the blue necklace is, a face peel will always win out.

Jewellery as Prop

Maw's image is in no small way discombobulating because she and her necklace look glamorous (her peel being the price of looking even better in the future presumably, right?). In consideration of jewellery's function as prop, it often fulfills a glamorising role. Yvonne Todd may indeed be taking glamour too far [17 & 18], but that is her point. Ann Lye is crowned and rendered ethereal by her husband's photogram [12], but her fly away pearls also bespeak glamour. Clifton Firth [15 & 16] has nothing like Lye's lightness of touch. His glam was pure Hollywood of the time. His portraits, he said, used light and shade as "an instrument for penetrating surface appearances and revealing the true and proper character of the subject". Was model Tikki Taylor inordinately inquisitive?

WHAT TO LOOK AT?
OR MORE TO THE POINT,
WHAT DO THE
BRUTALISED LIZ MAW
AND HER PHOTO-
GRAPHER YVONNE
TODD WANT YOU TO
LOOK AT [11]? SINCE
ANTIQUITY JEWELLERY
HAS FUNCTIONED
AS AMULET, AIMED
TO PROTECT ITS WEARER
FROM TROUBLE OR
THE EVIL EYE. THE
AMULET BOTH DEFLECTS
AND ABSORBS THE
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ALWAYS WIN OUT.

Jewellery as Product Line

Product shots of jewellery are far less inviting of analysis; they are blunt in their intent. In the 1960s Jens Hansen's salesman would have carted his product catalogue ^[19] from Whangarei to Dunedin leaving it like a carte de visite at jewellery shops along the way. It was a marketing tool and record for the retailer. Karl Fritsch was still obliged to send out product shots in the 1990s and he opted for plasticine as a backdrop for his jewels ^[22], as opposed to the other materials which have enjoyed periodic popularity. There was sand in the eighties and driftwood ^[refer 41] in the seventies. Jewels frequently recline on satin ^[refer 41] but contemporary jewellers will tell you that plasticine is better for standing rings up in.

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 JETTISONING OF
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 HAS BEEN AROUND
 SINCE THE 1990S.
WALKER (AND FRITSCH)
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 'KNOWS NO FEAR'. HER
 SHOTS ARE PRE-EMPTIVE
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Jewellery as Self Portrait

How is it that jewellers see themselves? The artist Theo Schoon ^[23] media-hopped in his career; he was a photographer, a printmaker, a carver, a maker of jewellery. From the 1950s he photographed and documented Maori design for use in his own work. He grew and carved his own gourds; by 1968 he was carving greenstone. In 1973 he wrote *Jade Country*, carefully setting up these photographs of himself, his ring and pendant, for the author shot. Lisa Walker is less studied altogether. Bad photography ^[21, 25, 26 & 27] – with its conscious jettisoning of framing and focus – has been around since the 1990s. Walker (and Fritsch) has unleashed it on the field of jewellery. Its intrinsic on-the-hoof nature and honesty suits Walker as her photography like her jewellery 'knows no fear'. Her shots are pre-emptive strikes to those who would question whether her jewellery is jewellery.

Jewellery as Emblem

Some jewellery aims to dig deep; more burrowing than bauble. Len Lye ^[28] made his 'tiki' in 1922 and it was obviously emblematic of his homeland. Emblems can be discreet. Who knows why Mr Rambotham of Levin chose to attach a tiki to his watch chain in 1935 ^[29]. The act of doing so, though, signals a relationship and seems to invite inquiry: "Ask me about this if you like, while I smoke my pipe." Emblems can also signify allegiance. That allegiance is apparent on both Sir Tipene O'Regan kaumatua, writer, orator, teacher and principal negotiator of the Ngai Tahu Settlement, with his contemporary pendant ^[31] and Hinemoa Elder of Ngāti Kuri, Te Rarawa, Te Aupouri and Ngāpuhi nui tonu, as a fashion plate in the summer of 1992 with her tiki ^[32].



[19] **JENS HANSEN WORKSHOP**
 Product range catalogue
 c 1971
 Digital scan and print,
 480 x 340mm
 Courtesy Jens Hansen
 Workshop, Nelson
 Photograph attributed to
 Mark Adams



[25] **LISA WALKER**
 Portrait
 2010
 Pigment inkjet print,
 340 x 460mm
 Courtesy the artist



[29] **GEORGE LESLIE ADKIN**
 Mr Godfrey Rambotham
 of Levin, smoking a pipe
 and wearing a tiki on his
 watch-chain
 1935
 Pigment inkjet print
 scanned from original
 negative, 215 x 300mm
 G L Adkin Collection,
 Alexander Turnbull
 Library, Wellington
 REGISTRATION NUMBER:
 PA1-F-005-354



[22] **KARL FRITSCH**
 Ring um Ring
 1993
 Pigment inkjet print,
 350 x 470mm
 Courtesy the artist



[26] **LISA WALKER**
 Portrait
 2010
 Pigment inkjet print,
 340 x 460mm
 Courtesy the artist



[31] **JIM BARR**
 Tipene O'Regan
 wearing Brian Flintoff
 sperm whale pendant
 1990
 Out take from photo
 shoot for Mau Mahara
 catalogue, Crafts Council
 of New Zealand
 Pigment inkjet print from
 slide, 225 x 350mm
 Courtesy Crafts Council
 of New Zealand Archive,
 The Dowse, Lower Hutt



[23] **THEO SCHOON**
 Self portraits made for
 the author photograph
 used in his book *Jade
 Country*
 1976
 Pigment inkjet print,
 composite image made
 from the original slides,
 280 x 300mm
 Collection of Museum
 of New Zealand Te Papa
 Tongarewa
 Courtesy Theo Schoon
 Estate, Wellington



[27] **LISA WALKER**
 Portrait
 2010
 Pigment inkjet print,
 340 x 460mm
 Courtesy the artist



[32] **PATRICK REYNOLDS**
 World Denim
 Advertisement
 1992
 240 x 345mm
 From: Planet magazine,
 Summer 1992/93, p26



[21] **KARL FRITSCH**
 On the title
 1995
 Pigment inkjet print,
 290 x 400mm
 Courtesy the artist



[28] **PHOTOGRAPHER UNKNOWN**
 'Len Lye with Robert
 Graves in Deysa in 1968,
 Lye is wearing "Tiki"
 his 1922 carving, which
 Graves also liked to wear'
 From: Len Lye:
 A Biography, Roger
 Horrocks, Auckland
 University Press,
 Auckland, 2001
 Photograph, 110 x 110mm
 Courtesy Len Lye
 Foundation, Govett-
 Brewster Art Gallery,
 New Plymouth

Jewellery in Fiction

In photographic set-ups jewellery has an opportunity to go to unexpected places, to leap frog across time and territories. Fran Allison applies the highly-developed principle of waste not want not, honed by New Zealand women in two world wars and as many economic depressions since the 1880s ^[33]. In *Rapunzel* ^[34] Ilse-Marie Erl ranges her jewellery over a body cast as a landscape, albeit a highly distorted one. The treatment has pedigree: writers of erotic literature from Victorian times and before cast the female body as a lush setting. It's a formidable climb to and over Rapunzel. The jewellery is central to the photograph: it just happens to be made of hair, with all that implies fetishistically-speaking. That Erl's piece attaches to the neck confirms it as jewellery. Staged in the supermarket aisle devoted to cleaning products a woman wears jeweller Pauline Bern's medals ^[35], in recognition presumably for services to housewifery. Bern aggressively declares her domesticity and that she deserves 'decoration' as does Mary Curtis ^[36]. When doing the housework there is no reason why a woman should not wear her jewels, which if they are made by Curtis owe much to the female domestic arts. In the 1950s magazines abounded with similar images (minus the knowing look) of well-turned out women apparently happily caged in the 'burbs.

Anna Wallis also gets out and about – she wears a ring of her own making on the piste ^[37]. Or not. The photograph of the jeweller was cooked-up with her collaborator Sean O'Reilly. Wallis, an alpine enthusiastic and frequent visitor to Nepal, makes the point that jewellery can be sporty and sportive. Other photographs in this series have her and a friend golfing and playing tennis while adorned, subtly marketing their jewellery to adventurers. Nike Inc. runs similar ad campaigns utilizing the imprimatur of sports stars.

Octavia Cook goes home ^[38]. She poses in her parents' lounge, in the house in which she grew up. She doctors the setting, however, importing a mirror (a wedding present) and a print of a palace in Jaipur (where she has visited), placing them among her parents' snaps of grandchildren and ornaments of cats. The mise-en-scene is reminiscent of the royals 'at home'; faked for the common gaze. For Cook the photographs add a shelf life to her jewels; they freeze them in time and establish a provenance of sorts, before they take up with a new owner.

Sofia Tekela-Smith goes wandering ethnographically ^[40]. The subject of *Enhanced by the fragrances of your presence* is one of Tekela-Smith's Pakeha friends. She has said of her work: "My aim is to be the one to take control of my own image making. I've chosen my own "noble savages" and "dusky maidens". While the pearl necklace plays a strategic role –invoking the false modesty of a black velvet painting of a 'dusky maiden', the drama of Tekela-Smith's photograph skews the association.



[33] **FRAN ALLISON**
 How to make a
 necklace from a frock
 2005
 Digital print, 230 x 340mm
 Courtesy the artist
 Photograph by
 Deborah Smith



[37] **ANNA WALLIS**
 Untitled
 1998
 Inkjet print, 212 x 205mm
 Courtesy the artist
 From exhibition: *Sports:*
 Jewellery installation
 by Anna Wallis and Sean
 O'Reilly, Kokomo
 Haircutters, Auckland,
 1998
 Photograph by
 Muay Parivudhiphongs



[34] **ILSE-MARIE ERL**
 Rapunzel
 1999
 Pigment inkjet print,
 280 x 420mm
 Courtesy the artist
 From: *Les Obiets
 du Desir* artist book,
 self-published, Auckland,
 1999, p53
 Photograph by
 Ilse-Marie Erl



[38] **OCTAVIA COOK**
 Cook & Co Dynasty
 (an Amalgamation
 of Pedigree) Ivory
 1999
 Pigment inkjet print,
 354 x 294mm
 Courtesy Anna Miles
 Gallery, Auckland
 Photograph by
 Edith Amituanai



[35] **PAULINE BERN**
 Order of Domestic Order
 2000
 Pigment inkjet print,
 235 x 350mm
 Courtesy the artist
 Photograph by
 Sean Shadbolt



[40] **SOPIA TEKELA-SMITH**
 Enhanced by the
 fragrances of your
 presence
 2004
 Edition: 1/8
 Photographic print,
 1545 x 1250mm
 Courtesy the artist and
 John Leech Gallery,
 Auckland
 Photograph by
 Studio La Gonda



[36] **MARY CURTIS**
 Green necklace
 2010
 Pigment inkjet print,
 230 x 350mm
 Courtesy the artist
 Photograph by
 Allan McDonald