

## CLINKPROJECT7:VIRAL

Andrew Last

# CLINK PROJECT



CLINKProject is a contemporary jewellery collective that was jointly established in 2014 by Dunedin School of Art and Hungry Creek Art & Craft School, now part of the New Zealand School of Art and Fashion. The project manifests as an annual gathering for an intense week of brainstorming, planning, making and debate. In 2020 *CLINKProject7* 'went viral' in Wellington with an event day held on Sunday 20 September: *CLINKProject7* performed temporary exhibits at the Dowse Art Museum at 11.30am and then again at St Peter's Anglican Church's Willis Garden Room at 3.30pm.

CLINKProjects began with Shane Hartdegen (Hungry Creek) and Johanna Zellmer (Dunedin School of Art) meeting at a Wellington jewellery expo. Recognising that both their educational communities suffered from a sense of isolation, a resolution was made to collaborate, foster confidence through solidarity and create a presence in the small pond of contemporary jewellery in Aotearoa.

Throughout the seven-year history of CLINKProjects, disruption and intervention have been key strategies. The quotidian expectation of a curriculum calendar is put aside for a week or two and replaced with the energy and risk of being compelled to resolve a substantial project in collaboration with complete strangers.

Hierarchies are levelled, with second, third and fourth year students, postgraduates and lecturers all having equal representation and participation in project decisions.

The default visual arts gallery paradigm has been challenged, both as a destination for jewellery work and as an encounter for a jewellery audience. Work has been presented as street intervention (CLINKProjects one, two and five) and institutional interventions (CLINKProjects three, four and six). In the institutional sites, jewellery has infiltrated informal spaces – stairways and toilets (#3 at Te Uru), interspersed with permanent collection items (#6 at the Grainger Museum) and, for #4, in the foyer of the Auckland War Memorial Museum.

In all events, the presentation phase of the project existed initially as a pop-up exhibition of short-term duration. Two of the institutional hosts, Te Uru Gallery and Auckland War Memorial Museum, held onto work after the conclusion of the event. In all instances, the project has been given a more enduring record through publication.

*CLINKProject7* was presented to adventitious gallery/museum visitors (Dowse) and an invited audience in a semi-public space at the St Peter's Anglican Church courtyard. In all CLINKProjects jewellery appears in unexpected places, with makers and audiences simultaneously present. The directness of such real-world interactions qualifies academic understandings of how jewellery engages with that world.

Like other pre-planned events across the globe, *CLINKProject7* was a contingency response to the limitations imposed by Aotearoa's Covid-19 management strategies. The original location for the project was to have been Canberra, in conjunction with the Jewellery and Metalsmiths Group of Australia (JMGA) conference.

With the abandonment of the JMGA conference and the impossibility of international travel, the collective selected Wellington as a location – accessible, but not home ground to either of the participant groups. We reconfigured the theme and title of the project to "Viral," an obvious response to Covid-19 times, but also allowing possibilities of broader interpretation.

Unlike most previous CLINKProjects, we pre-made works and left the resolution of their presentation to be workshopped face-to-face and on-site.

At short notice, Toi Pōneke offered us a space to complete our on-location planning and preparation.

Similarly, Dowse Museum and St Peter's on Willis generously offered us spaces to present the work to public audiences.



Figure 2. *CLINKProject7* participants in transit.

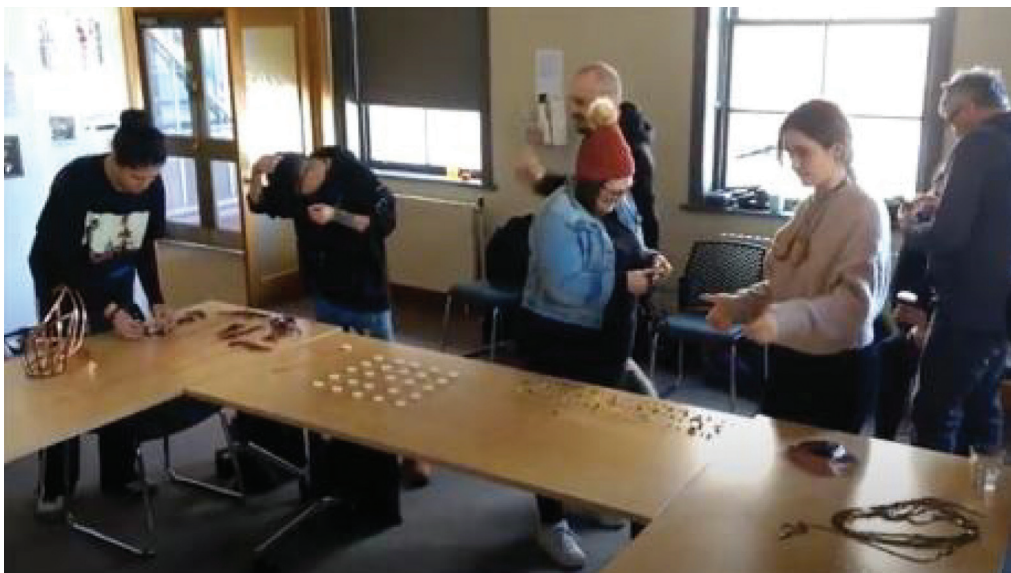


Figure 3. Toi Pōneke Workspace, Wellington.



Figure 4. Dowse Museum courtyard.



Figure 5. St Peter's on Willis.

Presentation of the work was the same for each location. The first phase was performative; two participants elected to be hosts or models. They were wrapped head-to-toe in numerous windings extended from an 8-metre long bolt of grey cloth. Each successive winding concealed a jewellery work fixed to the cloth. A pair of long, narrow tables were pre-placed within the exhibition space.

The performance was heralded by a karakia tīmata, followed by an ambient sound-work prepared by Felix, Shane and Adair. The solemn and eerie hosts were led to the head of each table by two Covid-masked participants. The cloth wrap was carefully undone by the first participant as the hosts were slowly spun around on the spot. The revealed jewellery works were removed from the cloth and then worn by the participants. The free ends of the cloth were progressively laid out on the tables.



Figure 6. A "host" being wrapped and adorned.

For each successive unwrapping, another two participants emerged from the background and took the place of those preceding them. The final unwrapping revealed the hosts wearing their own works and with the cloth now stretching out to cover the entire length of the tables. As the sound-work ended, each participant removed their jewellery, placed it on the table and stepped back, inviting the audience to engage with the now static display and the makers.

The performance was intended as a mimesis of the mechanism of viral transmission – many being infected by each host and the 'virus' spread into the community.

Both exhibition locations had in common a semi-outdoor setting – each was unroofed, but bound by perimeter walls. Tawhirimatea, the atua of weather; bestowed remarkably benign weather on us – dry, warm and, for the windy city of Wellington, calm.

Three of the four perimeter walls in Dowse Museum's courtyard were glazed, with one opening to the entrance foyer. We had anticipated drawing an audience from Dowse's weekend visitors. Victoria McIntosh's coincident underwear embroidery workshop occupied the room behind another of the courtyard's glass walls and granted us an additional jewellery-focussed audience. The static display stayed up for two hours before karakia whakamutunga and a lightning bump-out to make the next gig at St Peter's two hours later.

The backdrop of the venerable timber structure of St Peter's was in contrast to Dowse courtyard's generic industrial architecture. The former's arched trefoil windows added to the sense that the space was a haven of sorts. In contrast to the Dowse, the audience was drawn to St Peter's via word of mouth and social media promotion. The positive reception the collective received at Dowse generated a more assured second installation and presentation.

Among the audience for the St Peter's event was Charlotte Davy, head of the Art team at Te Papa. Charlotte remarked that the quality of the work shown (and the event itself) exceeded several recent exhibitions she'd seen that similarly responded to the strictures of Covid-19.

In its seventh incarnation, CLINKProject had evolved to a standard of professionalism that contrasted with the chaotic experimentation of the first events. Seven of the 19 participants had previous CLINKProject experience, with co-instigator Johanna Zellmer a veteran of all seven events. The experience of those familiar with CLINK, as well as their clear choice to return, provided reassurance for those new to the experience. Pre-making works with a decent lead-in time before the actual event allowed space for development, care, professionalism and pride to be embedded in the work.

The breadth of responses to the "Viral" theme tempered the social and media fatigue associated with Covid-19. By September, participants were able to tap into positive aspects of the Covid-19 phenomenon including:

- our unity as a team of five million
- values of care and empathy
- recognising the ills produced by the frenetic pace of urban living
- the demonstrable ability for society to make rapid and profound changes in the face of disaster.



Figure 7. St Peter's courtyard from Willis Street.

As a strategy to communicate the depth of content and concept brought to the work, all participants had prepared artist statements to be compiled into a catalogue. During the four days of the event, this catalogue was edited and printed by a subcommittee of the CLINK crew. Copies were available to audiences at both Dowse and St Peter's venues. The catalogue information, as well as the ongoing visitor stream to the CLINKProject Facebook page, have lent a durability to the fleeting exhibition events. The catalogue contents are reproduced (in edited form) below this report.

On the Monday after the exhibition event the collective had the privilege of visiting Te Papa and the studios of Lisa Walker & Karl Fritsch as well as Joe Sheehan. Justine Ohlsen, curator & part of Te Papa's art team hosted the group for a behind-the-scenes engagement with some of Te Papa's contemporary jewellery collection. Justine explained some of the history & strategies behind Te Papa's jewellery acquisitions as well as walking us through her most recent curatorial project, a history of modernism in NZ architecture.

All three jewellers we visited were amazingly generous in sharing their workspaces and professional knowledge. Lisa and Karl opened their home, which included a table of give-away publications from their staggering exhibition lists. Visiting their studios in a converted house next door allowed us a candid insight into the way these artists integrate the demands of their domestic and professional lives.

Joe Sheehan demystified some of his prodigiously skilful stone carving work by explaining the gear and techniques he uses. His passion and curiosity for stone was infectious, motivating many participants to further this aspect of their own practices.

CLINKProject7 refined and built on the six-year history of collaborative events that explore diverse ways of embedding professional practice in contemporary jewellery curricula.

The intensity of the event and the effort taken in its preparation offer participants experiences not possible within the confines of educational institutions.

With the benefit of a six-year history, the organisational structure underlying critical project decisions has been refined to minimise anxiety and timed to stage satisfying resolutions for the finale of exhibition.

Being granted studio visits and insights into Te Papa's jewellery collection made contextual sense in terms of a professional trajectory after the achievement of a successful public exhibition.



Figure 8. Justine Ohlsen at Te Papa.

With the project staged in the middle of the final academic semester, students gained huge confidence for their end-of-year exhibitions and assessments.

Although these events are hugely demanding of both participants and organisers, the legacy of their seven-year history will have a continuing resonance in the practices of the hundred or so artists involved. The recurring reality of participants choosing to be part of many CLINKProjects is a testament to the breadth and value of these experiences.

## SHANE HARTDEGEN & JOHANNA ZELLMER

### *Symbiotic Interferences*

Hi Jo

It is a strange idea to collaborate when the world seems so isolated.....

Thanks for the pins! What a surprise to open the parcel and find to my delight, red headed pins with beautiful little discs that all at once tell me of another life and world..... It is Sunday and I need to return something to you tomorrow as we agreed.

Collaboration sounded like a good idea at the time I am not so sure now.... No, wait! I was wrong, it is great, I see little faces in the rubber bits you sent me, I know you worked so hard to thread them now I take some of them to pieces. I have put them into the silver object, looking for mutation. For me, the following words connected to CLINKProject7's theme *VIRAL* and to my experience of collaboration:



*Vernacular, Intervention, isolation,  
improvisation, authorship, pushing  
accountability, artist-genius, leaving  
language, limitations and loading.....*

*I love to see the way you think...*

*Thanks, my dear friend.*

Dear Shane

I am sitting here threading little rubber plugs onto a silver wire; can't help but think of Warwick Freeman's *face aches* brooches, love those! Funny, how we both inadvertently resolved to using rubber as a material: Your carved rubber tyres connected to personal narrative and national history, mine being minute seals used in the process of DNA sequencing.

One way or another our individual paths have brought us to this Island in the Pacific... I feel that the work that emerged over these 8 weeks reflects this sense of our own morphed identities; my words might be



*Recognition, passion, pushing*

*Staking a claim, marking the ground,*

*Stacking, re-enacting, intruding*

*Laughter, desperation, bewilderment, and trust*

In hope that our many small pins will be finding host bodies for many years to come.

Love, Jo

## BRENDON MONSON

### #Vial2020

Repurposed medical testing vials, painted resin 3D prints, cord.

Worn as pendants, #Vial2020 operates as contemporary memento mori – reminding us of the vulnerability of human existence. The jewellery offers a talismanic function to ward off known and unknowable evils emerging during Covid-19.

#Vial2020 is filled with 3-D printed miniatures inspired by microscopic imagery of viruses and bacteria. This imagery is sourced from the flood of online images representing viruses. The digital realm plays an important role in this project. By asking the audience to post an image on their social media in exchange for a pendant, Monson also explores the notion of something going viral online. During this uncertain time, an online presence is crucial. Varying phases of Covid-19 lockdown often entail cancellation of shows and events where a maker's work will engage its audience.



## ARIA STEELE-MACINTOSH

### Post Transmission

*Post Transmission* is a series of handmade postcards encased in pockets, displayed on a pink fabric hanging. The cards are painted, embroidered, scratched into and glued to create designs reminiscent of the coronavirus under a microscope.

The phrase “please leave something in exchange” is hidden behind each postcard. It is revealed when the participant removes a postcard, prompting them to leave something behind in the pocket – whatever they have on them at the time.

When it leaves the pocket, the postcard becomes a metaphor of the way a virus can spread. The postcard can be posted anywhere in the world; the participant decides whether it sits on the fridge, gets sent to family overseas, or even ends up at the rubbish tip. As the maker, I have no control over where my work or touch will travel, thus representing the lack of control inherent in the spread of a virus.



## JACK WOLF

### *Virus*

Series of 8: resin, tissue, ink, cotton, steel

VIRAL INVASION! VIRAL INVASION! VIRAL INVASION! The alarm system bleats out its alert, a siren droning through the night. Wolf leaps for his gloves, his mask, throws open the windows and doors to escape, but it's too late. It's too late. It's too late. Toxic fumes emitted from an uncontrolled resin virus rapidly proliferate before his horror-struck eyes. Nothing can be done now but to watch the sickly takeover: Where did it go wrong?

It began as an innocent puddle of goo, but somewhere deep inside a chemical reaction erupted between cells and infected colours spurt and spill through, crawling and mutating into diseased tissue, hunting for more flesh to infect. Dark spots appear and multiply, spatters from the inside, when will it rest?

The writhing mass of diseased tissue starts to grow limbs. A monstrous four arms and five legs, three eyes, swiveling in their sockets, boring holes into Wolf's soul. He cowers in the corner, but can't tear his eyes away. The room is inescapable. All he can do is watch, helplessly. The *thing* begins to rip its limbs off. Screeching, bubbling resin pours out of its mouth. Dividing, fragmenting and tearing itself apart. And dreadfully, each of its selves begins to grow and twist and deform, becoming creatures in their own right.

**Snap.** His growling, wolfish instincts awaken at last, deep down in his core. He leaps on the virus, risking his life for all. He rages and howls all through the long night. With courage and glee, he succeeds, he succeeds! There they now rest, frozen and solidified, strung up in the morning light. Strangely, in the light they almost sparkle, colourful and bright. Thank gods they were stopped, stilled; quite beautiful now really, in their own dangerous way.



## ZENA WALSH

### *Holster*

Brass, epi-pen, nylon cord

Aside from the obvious medical reference, the connection to the viral came in a roundabout way. I started thinking about computer viruses, in particular a type called a Trojan horse – something malicious hidden inside something seemingly innocuous.

Connecting this to jewellery led me to the idea of a poison ring, an ordinary piece of jewellery with a nasty secret. What if I made the opposite? An antidote ring, perhaps – a piece of jewellery with medicine inside.

My best friend has multiple allergies, always having to be wary of foods and carrying an adrenaline shot, so I immediately thought of an epi-pen.

I chose to leave the top and bottom open, so the pen is still usable. The blue top piece is designed to be pulled out, then the orange end pushed against the thigh, exposing the needle. I etched part of the instructions onto the brass casing, both to assist with use and mimic the outside of the epi-pen. The bright orange cord matches the orange end and also serves to draw attention to the device, acting as a sort of medical alert.



## FELIX MORRISON

### *Faith in Strangers*

*Faith in Strangers* is an interactive work exploring themes of 'viral' and synthesis. The concept was originally inspired by the two-way mirrors commonly put in interrogation rooms, drawing a comparison between these mirrors and our cell phones.

Not only do we submit to a blatant violation of privacy with the use of our data from companies such as Instagram, but we also offer these corporations our free labour as they monetise the data they collect.

In response to this, I have used devices and software from these same corporations to subvert the culture of surveillance capitalism, ubiquitous in all our pockets.



GLORIA PEREZ-CLARK

*Ring: Supplication, 2020*

Wood, brass, sterling silver, pearls.

The act of earnestly asking for something – humble request or prayer:



*Supplication* is a response to the theme “Viral” as part of *CLINKProject7*. The immense effect that the pandemic is having on our lives is clear to see. Daily we encounter images from around the world showing us what people are going through. This is a global event that we are enduring as a collective, and it is through the sheer numbers affected that we can appreciate the magnitude of it.

For me, there is no other image that can better represent this in a tangible way than aerial images of mass graves. It was looking through these eerie images that made me realise the fragility of life and our own mortality.

It was in reflecting on such images that *Supplication* was created. A offcut from a manuka tree was taken from my own land

and used as a base. While the tree’s growth rings subtly represent time, it is through the deliberate indentations made in the wood, replicating Covid-19 graves, that one can gather a hint of the extent of the global tragedy unfolding. Past, present and future. We are born, we live and we die – the reality is that inevitably one’s destiny is to pass. Death is the one universal, inescapable commonality that binds us all.



“DE TERRA VENIMUS, AD PULVEREM REFEREMUS, MMXX”

“From earth we came, to dust we shall return, 2020.”

The term ‘supplication’ also denotes petitioning, or a form of prayer. In Christianity, the prayer of supplication is made to restore health by, or on behalf of, the sick. Taking this meaning into consideration, eight strategically placed rings allow one to make the gesture of uniting one’s hands in prayer. Furthermore, as you lace your fingers through this armature there is an unavoidable feeling of obstruction of movement, a sense of helpless restraint that eventually succumbs to a humble acceptance.

By invoking multiple metaphors, the subtle nuances in this piece convey something of the rollercoaster of feelings that we are all experiencing right now.

*“Death is not the opposite of life, but a part of it.”*

Haruki Murakami

## KATARINA TIO

Sterling silver and blue silk thread

Responding to "Viral" was a challenge for me as, in such circumstances, I immediately go to a selfish place. I wanted to create a piece about other people and not just myself. Our Prime Minister is always reminding us to be kind and understanding towards friends and strangers in this uncertain time, and hearing her say this would always bring me back to my Christian upbringing. I would think of the verse from *1 Corinthians*: "Love is patient, love is kind ..."

I wanted to create something almost commercial when worn, something where you would not see the meaning unless you were 'in the know.'

The blue thread is symbolic of the times – we are not perfect, we make mistakes and mend relationships, both with God and with the people we are around.



## CORINTHIANS

### 1 Corinthians 13:1-8

- 1 If I speak with the languages of men and of angels, but don't have love, I have become sounding brass, or a clanging cymbal.
- 2 If I have the gift of prophecy, and know all mysteries and all knowledge; and if I have all faith, so as to remove mountains, but don't have love, I am nothing.
- 3 If I dole out all my goods to feed the poor; and if I give my body to be burned, but don't have love, it profits me nothing.
- 4 Love is patient and is kind; love doesn't envy; Love doesn't brag, is not proud,
- 5 doesn't behave itself inappropriately, doesn't seek its own way, is not provoked, takes no account of evil;
- 6 doesn't rejoice in unrighteousness, but rejoices with the truth;
- 7 bears all things, believes all things, hopes all things, endures all things.
- 8 Love never fails. But where there are prophecies, they will be done away with. Where there are various languages, they will cease. Where there is knowledge, it will be done away with.

## KELLY READ

### *Don't gamble with germs!*

Using found objects, I made a necklace with dices, each with a hole drilled into it.

I then 3-D printed the container; which contains soap and a plug to hold it in place.

The plug pulls out to reveal a small piece of soap and a warning about germs.



## MADDISON BARKER

### *Iterate, Tessellate, Mutate, Irritate*

Plywood, brass, nylon cord and wool

The pendants in this series of work are made from triangular units of plywood. The first is made of two units, the second of three, and the third of four. Each pendant has a lively, smoothed, outer face and a sharp angular side that rests on the body.

The fourth pendant is made from 21 triangles, and the points of the sharp side all rest on the surface of the wearer's chest. Like a virus, the work has multiplied and mutated, specifically targeting a vulnerable area of the body. The pendant is uncomfortable, making the person wearing it constantly aware of its presence.

Each pendant cord is made of five strands of wool, echoing the layering of the plywood and complementing its colour and grain.



## FIONA BUNN

### *In its Grasp*

Copper

This piece took shape through group discussions; research; investigating similarities and contrasts; playing with materials; and exploring forms, patinas, finishes, layers, connections and disconnections, weight and heft. In the process, the form mutated from a neckpiece to bangles.

In the "Viral" context, I am drawn to circular shapes suggesting bubbles, with no beginning and no end, along with the quiet, invisible and ongoing "new normal" and waves of contagion sweeping across the globe. The indefinite uncertainty we face.

The subtle colour changes and tarnishing of copper over time, the fingerprints left when touched, suggest an organic infectious agent.

The bangle controls movement, bestowing a second thought to everything before we touch; a loss of freedom; and the duality of being disconnected and connected. Working with scale brings to mind the growing weight of our current situation; the replication of form is drawn from the self-copying reproductive strategy of a virus.



## NONA SHACKLETON

### *Blue Wave Scroll*

### *Splitting Image Mirrors*

Drawn to ideas of phenomenon and sensation in relation to “Viral,” I have been exploring the sensory aspects of screen-based media, along with the notions of glorification and hero worship in relation to screen culture. *Blue Wave Scroll* represents the breakdown of these elements into their descriptive components, and *Splitting Image Mirrors*, a reflective reminder of the self, is projected within the rhizome.

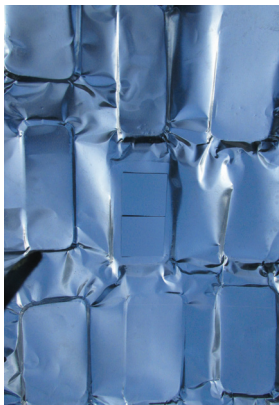
Noticing the high sensitivity of my eyes post lockdown, resulting from increased screen usage and the contrasting effects of spending time in the bush, I was led to consider the elements of screen ‘sensation’ – the effect of bright lights on the eye, the capacity to take in increasing amounts of imagery at once, and how imagery becomes blurred or abstracted as a result.

This work utilises the blue, multi-purpose kitchen cloth, a familiar staple of a language of cleanliness we have become accustomed to – a roll to be wound up and then undone by the user; mirroring the cyclic notion of scrolling.

Having an interest in colour and the visible light spectrum, I have been responding through embroidery to the ability of ‘red,’ lower energy, visible light to counter HEV (High Energy Visible) or ‘blue’ light – drawing parallels between this and the supposed ability of anti-viral software to combat a computer virus versus the reality of a laggy, clogging program that is supposed to offer a ‘solution.’

Inspired both by the experimental art collective Random International and artist Rachel Whiteread, both works are iterations of the mould, using the rectangle format. Extending my investigations into “filling the gap” and “*objet petit a*,” or “the unattainable object of desire” in Lacanian theory, I am experimenting with the hollow surface in relation to the mould to explore its mass-productive, everyday characteristics. I am interested in devices as extensions of the body and the acceleration of information distributed through them, as well as the addictive nature and emotional emptiness that comes hand-in-hand with screen-mediated interaction.

The shimmering and reflective qualities of aluminum and mirrors, endearing for the user, require light for activation and distortion.



RACHAEL CHAPMAN

*The Mutation of the Mask*

Copper

For me, the adoption of mask-wearing in public was the most visible cultural change in this Covid-19 world. In Auckland, we have had to make peace with their use in everyday life.

*The Mutation of the Mask* is a large-scale construction that came about as part of a process of making and responding to DNA-inspired forms, coupled with tangential mask research. To begin, I looked into mask wearing for health protection, which grew to encompass the cultural and religious differences that affect perceptions of their benefits in the East and the West, as well as the rise of fashionable masks, Covid-19 masks and related mask poetry.

Choosing to make this piece out of copper reflects the plethora of questionable information on the internet about how we protect ourselves. There are companies promoting copper-infused masks for their antimicrobial properties; others refute these claims, saying they could cause allergic reactions. There is so much information available to us, yet the truth is hard to define.

The finished piece expresses the real-world discomfort of wearing a mask daily, as well as such masks' affinities with armour and the prison-like aspect of them.

\*\*\*

I have a background in music as a singer/songwriter, which I couple with a love of festivals and avant-garde fashion. This connective vein of inspiration runs through all my work and melds with a deep-rooted love of urban architecture and life.

For me the structures, doorways, windows, stairwells, hallways – these linear aesthetic repetitions that house life – hold so much opportunity. Also arresting are the tangle of motorways that carve up our cities – on a week-day rush-hour they are strangled and gnarled, yet become beautiful, free-flowing arteries of connectivity at other times. These dichotomies, the light and the dark of urban living, can be frustrating and, conversely, enthralling and invigorating.

At the end of my making and research process I summed up the essence of my experience with the following poem, which was spoken as part of the *CLINKProject7* exhibition.



*The World is Wearing Masks*

Rachael Chapman

The world is wearing masks

Some are seen

Some are façades

Some are sinister

Some are kind

Some are protective

fabric armour

peace of mind

The world is wearing masks

We hide our anger

Hide our fears

While we face regrets and fend off death

They hide despair

They absorb our tears

Is Mother Nature flexing muscles?

Testing our resistance?

Damning our persistence?

Returning to us our pestilence?

Which mask do some leaders wear?

Taking poetic license, spinning lines

Is this virus something sinister?

Political posturing, turned to terrorising

Theories conspiring to place blame

Fingers pointing like blades of shame.

The world is wearing masks

Until we fill the gaps with truths

Until we overcome,

We live our lives in reclusion

Behind. The. Mask.

What's behind your mask?

## ANDREW LAST

### *Contact*

*Contact* is made from pounamu, carved into the ubiquitous form of a hand-sanitiser pump nozzle. Placed on a sanitiser bottle at the entrance to an exhibition venue, *Contact* performs its day-to-day function while metaphorically referencing a touchstone, absorbing mauri from all who touch the pump. This touch and subsequent cleansing invite reflection about states of restriction and normality (tapu and noa).

The pounamu utilised for *Contact* was a koha from a colleague. Alistair's father was a rockhound, and this material was passed to Alistair as part of his father's estate. The first work I made from it was a cabochon set in a silver ring. The ring was made in jeweller Kobi Bosshard's workshop and follows a traditional way of hand-working championed by Kobi. I offered to koha the ring back to Alistair, who received it gratefully, enacting a reciprocity that becomes a part of the stone's biography.

*Contact* also functions as a pendant, with the cord retracing the flow of sanitiser through the nozzle's interior channels. When worn, *Contact* offers a reminder of the body's susceptibility to the entry of virus via touch or inhalation. This awareness generated by the jewellery might be considered a talismanic function. Removing the nozzle from its usual context obscures immediate recognition, but it is somehow familiar.

A scrutiny of the pendant reveals the elegance of the intersecting surfaces and the careful transitions from top to side to base. Its elegant form pays tribute to the work of the industrial designers who invest time and creativity in humble, utilitarian objects, so often overlooked after their function has been performed. Transmutation from a mundane object into carved stone is a strategy that gives a nod to contemporary jewellers such as Joe Sheehan, Warwick Freeman and Craig McIntosh – a methodology that is particular to jewellery from Aotearoa.



## DENISE CALLAN

### Grace

I lie awake at night searching through what the word “viral” stirs in me.

How will I respond to it? What eventually becomes clear is that the infection among us is multi-faceted. It's the compounding effect of all these factors that consumes me in the dark. It is biological. It is chemical. It is environmental. It is political. It is social. It is financial. It is psychological. It is religious. It is spiritual. It is us.

Humanity.

It's a slow and reluctant revelation. One I cannot un-see. It seems the more we seek to save ourselves, the more we destroy each other. The more enlightened we become, the more unsatisfied we are. Is there any hope? Is the hope I have found pertinent to everyone? Or do they find it quite the opposite?

Grace is my panacea – Grace given freely that I may give.

Not because of me, but in spite of me.

This work has led me to an intimate understanding of Grace and all that it encompasses.

These amulets are a physical representation of something unseen. Thus, I have chosen to use pre-existing languages of form and texture referencing medication and the familiar lifesaver candy. The tactile properties of gypsum cement, from which these items are made, represent medicinal qualities. The red cord signifies connections, not only between us, but between us and our maker.

Through the process of experimentation, I have striven for each piece to be a perfect reflection of the purity of Grace. I have, however, had to learn to accept their imperfections.

They will never be perfect, nor do I want them to be. They each have their own markings and flaws, making them unique, yet the same. Now, as the maker, I see the beauty in that.

I can accept that they too are battle-scarred. I can see them through the eyes of Grace.

I offer them freely as a reflection and a reminder of the hope of Grace.



## GEORGIA CASTLE

### *Cordyceps Brooch*

Cast sterling silver, steel

*Cordyceps* is inspired by a type of fungi whose spores infect an insect host and begin to control its mind, sending the insect to the highest point, where the light shines, so the *Cordyceps* fungus can thrive and continue to release and spread its spores. I also learned from a biology teacher (during her evening jewellery class) that this design strongly resembles a multipolar neuron from the peripheral nervous system – an essential but unseen communication device within our bodies, similar to the spore within plants and fungi.



### *Twist Necklace*

Copper, aluminium, steel, nylon

Focusing on the notions of virality and the rhizome, I took the basket fungus (*Ileodictyon cibarium* or *tūtae kēhua*) as my inspiration for this necklace. I collected a specimen from the ground and allowed it to dry before cutting it into a few pieces. I then photocopied and enlarged them before cutting them out to create these flat forms. I had fun with the process and playing around with the arrangement so as to abstract it from its natural structure.



JO BRADBEER

### *Viral Chain*

2020 will always be remembered for Covid-19. I have been particularly struck by the tragic number of deaths resulting from the global pandemic. There are so many deaths each day that the deceased are reduced to mere data. The statistics are chilling, particularly as limited testing and differing criteria for attributing the cause of death means that the data is undoubtedly inaccurate.

In New Zealand, each death as a result of the virus is reported as the loss of a loved one, a person highly valued by their family and community. The relatively small numbers infected in New Zealand means that it is still a virus with personal meaning – it infects us and it kills us. We are connected – the statistics are still people, not just numbers. However, the massive global impact of the virus makes it difficult to mitigate the disconnection between statistics and the reality of the lives affected.

Viral Chain is a record of 2020; each link shows the date and the cumulative number of deaths from Covid-19 globally. The chain starts with "Ring a Ring a Roses," an ominous reference to deadly pandemics of the past, like the soundtrack of a scary movie hinting at things to come. However, the data rapidly replaces the song, and the numbers increase exponentially.

The heavy brass chain lies on the chest and around the throat as a metaphorical and physical reminder of the weight of the tragedy of this pandemic. It also makes the wearer more aware of their breathing, a deliberate reference to the one of the main symptoms of the virus.

The chain is ongoing – a new link for every day that someone dies from Covid-19.



**Andrew Last** (ORCID ID: <https://orcid.org/0000-0001-5394-8418>) is a Senior Lecturer in the Jewellery Studio at Dunedin School of Art, Otago Polytechnic. Originally from Australia, he holds a Master of Fine Arts degree in Gold and Silversmithing from the Royal Melbourne Institute of Technology and undertook a craft traineeship in 1988 with leading Australian jeweller, Susan Cohn. He is experienced working with Māori and taonga Māori. Andrew has a diverse maker practice which overlaps with design. Andrew draws on his combined experience as an educator and practising artist to advise students to be suitably ambitious both academically and in their artistic development.



*CLINKProject acknowledges:*

St Peter's Anglican Church, Wellington  
The Dowse Art Museum  
Dunedin School of Art  
New Zealand School of Art and Fashion  
Toi Pōneke, Wellington