Remains to be seen, worn and heard.

An inquiry into anthropogenic debris investigated through contemporary jewellery objects

A project submitted in fulfilment of the requirements for the degree of Master of Fine Arts

Pennie Jagiello

Bachelor of Fine Art (Sculpture and Spatial Practice) Victoria College of the Arts

Advanced Certificate in Art and Design RMIT University

School of Art

College of Design and Social Context

RMIT University

May 2017
Remains to be seen, worn and heard.

An inquiry into anthropogenic debris investigated through contemporay jewellery objects

Pennie Jagiello
Declaration

I certify that except where due acknowledgement has been made, the work is that of the author alone; the work has not been submitted previously, in whole or in part, to qualify for any other academic award; the content of the project is the result of work which has been carried out since the official commencement date of the approved research program; any editorial work, paid or unpaid, carried out by a third party is acknowledged; and, ethics procedures and guidelines have been followed. I gratefully acknowledge the support I have received for my research through the provision of an Australian Government Research Training Program Scholarship.

Pennie Jagiello

16 May 2017
Acknowledgements

I am forever grateful to the following people, who provided the encouragement, support and guidance that made this research project possible.

My supervisors: David Forrest, Elizabeth Grierson, Jeremy Diggle and Kirsten Haydon.

To the fabulous makers and friends I have met along the way: Ruby Aitchison, Tassia Joannides, Wendy Korol, Chris Woon Bahng, Bin Dixon-Ward, Helen Dilkes, Renee Ugazio, Graeme Croft, Yu Fang Chi, Mary Hackett and Nicole Polentas, and to dearest Pearl Fearn-Wannan.

School of Art lecturing and technical staff at RMIT, including Nicholas Bastin, Robin Bold, Mark Edgoose, Robert Baines, Sam Martens and Jason Wade.

A very big thank you to the incredibly amazing and dear Ruby Aitchison: you are an absolute shining star. Forever thanks for your dedicated assistance with the design of this book and your photography.

To dear Bewley Shaylor, who I met through the Pilbara residency and who has given much of his own personal time to assist and encourage me along the way and gladly helped drag large amounts of anthropogenic debris around.

To Lynda Dorrington, Mollie Hewitt, Victoria Sinclair and all the incredible staff at FORM for inviting me to experience the Pilbara.

Professional accredited editor Mary-Jo O’Rourke AE provided copyediting and proofreading services according to the university-endorsed national ‘Guidelines for editing research theses’, thank you very much.

To my family and friends, who gave endless encouragement and support and with my children: Auntie Cherie, Ninny Nanny Mum, Nanny Fay, Auntie Pauline, Chocia and Ian, Great-Grandma Krystina, Karen Fletcher, Ismail and Tamer Kayhan, Sarah Ross, Sarah Bond, Michelle Cangiano, Katherine Leopold-Seder and Simone Barry.

To my wonderful dad, who drove back and forth across town in between caring for Great-Grandma and has been the best dad, and Poppy to my boys.

To my beautiful mum, who has always supported the paths I have chosen, who has dedicated all her time to help me through this project and devoted all her spare time to me and my boys.

To my beautiful boys, Harvey and baby Vinnie who joined our family late last year, and my partner, Steve Hay, who has put up with mountains of anthropogenic debris at home, who encouraged me to fulfill my dream and undertake this project with the highs and lows that life throws at us all; we have grown and developed over this time. I love you all so much.

Thank you all!
Contents

Title page iii
Declaration iv
Acknowledgements v
List of figures viii

Abstract 2

1. Background 3

2. Introduction 4
   Rationale 6
   Research aims and questions 7
   Jewellery community of practice 8
   Broader art community of practice 14
   Review of literature 18

3. Remains 22
   A history informed by anthropogenic debris 22
   Other nature: The transformation of nature and the great imposter 24

4. Seen 30
   Research locations 30
   Collecting anthropogenic debris 40

5. Worn 44
   Development of works 44
   Methods and techniques 50

6. Heard 61
   Exhibitions 61
   Outcomes 70

7. Conclusion 71

8. References 76

9. Documentation of working processes 79
   Collecting anthropogenic debris 79
   Notebooks 105
   Studio methods and techniques 120
10. Documentation of final works and exhibitions  109
11. Examination exhibition  332
12. Selected CV  437
13. Appendices  440
List of figures

Fig. 1 Honiara beach 2012.

Fig. 2 Honiara beach 2012.

Fig. 3 Bernhard Schobinger, 1983. We are only really free when we are neatly combed. Neckpiece, combs of coloured plastic, linked with cobaltite wires. Image removed due to copyright.

Fig. 4 Bernhard Schobinger, 1997. Hanging scissors, Neckpiece, 925 silver, 2 rose-cut diamonds, Kellar, steel cable. Image removed due to copyright.

Fig. 5 Daniel Kruger, 1973, Wall piece (also wearable as a necklace). Necklace. Image removed due to copyright.

Fig. 6 Daniel Kruger, 1984, Necklace. Necklace, found objects, silver. Image removed due to copyright.

Fig. 7 Gijs Bakker, 2013, Plastic soup, Bangles, plastic straws, gold. Image removed due to copyright.

Fig. 8 Helen Britton, 2011, Necklace, Necklace, gold-plated silver, vintage plastic. Image used with permission.

Fig. 9 Gabriel Orozco, 2012, Asterisms, Installation. marine debris, installation detail, Solomon R. Guggenheim Museum. Image removed due to copyright.

Fig. 10 Fiona Hall, 2007–2009, Mourning chorus, Installation, resin, plastic bottles, electric lights, vinyl, vitrine, installation detail, Heide Museum of Modern Art, 2013. Image removed due to copyright.

Fig. 11 Lauren Berkwitz 1998, Bags, Installation first constructed 1994, white plastic shopping bags, Ian Potter Museum of Art, University of Melbourne. Image used with permission.

Fig. 12 Rosalie Gascoigne, 1986, Inland sea, Installation, corrugated iron and steel wire, courtesy of the artist and Roslyn Oxley9 Gallery Sydney. Image used with permission.

Fig. 13 Anthropogenic debris with human and faunal footprints in sand, 2014.

Fig. 14 Pennie Jagiello, Sea pensive, Neckpiece, 2015, hand cut and carved discarded pens.

Fig. 15 Shell midden, Port Hedland, the Pilbara, Western Australia, 2014.

Fig. 16 The beat of the Pilbara landscape, discarded drums, Western Australia, 2014.

Fig. 17 Plastic wrapped in plastic. Multiple single-use products of convenience are a constant offering such as straws that take longer to manufacture than to use. With a very short life cycle as a product, they exist longer as an ecological disaster.

Fig. 18 Multiple types of single-use products become anthropogenic debris washed ashore with the tides. Jawbone Marine Sanctuary, Melbourne, 2015.

Fig. 19 Collecting plastic Nurdles and silicone fragments washed ashore on Mud Island, Victoria, 2015.

Fig. 20 Microplastic, plastic earbud stem and lighter collected on Mud Island, Victoria, 2015.

Fig. 21 Plastic containers collected at Jawbone Marine Sanctuary, Melbourne, 2015.

Fig. 22 Camouflaged plastic fork among natural tide debris, Point Sampson, Victoria, 2016.

Fig. 23 Plastic shell collected at Jawbone Marine Sanctuary, Melbourne, Victoria, 2015.

Fig. 24 Barnacle encrusted plastic bottle. Crowdy Head, New South Wales, 2013.

Fig. 25 Collected anthropogenic debris. Harrington, New South Wales, 2016.

Fig. 26 Single-use plastic utensils offered at Crowdy Head, New South Wales, 2017.

Fig. 27 Crowdy Head beach overlooked by the surf lifesaving club and café, New South Wales, 2017.

Fig. 28 Homemade crab trap anthropogenic debris, Crowdy Head beach, New South Wales, 2013.
Fig. 28 Salt mining in Port Hedland, the Pilbara, Western Australia, 2014.

Fig. 30 Salt flats and anthropogenic debris, the Pilbara. 2014.

Fig. 31 Discarded construction flags, the Pilbara. Western Australia. 2015.

Fig. 32 Some of the many discarded traffic cones I found in the Pilbara, Western Australia, 2015.

Fig. 33 Rope anchor, the Pilbara, Western Australia, 2015.

Fig. 34 Discarded bottle displaying type of plastic and recycling code, 2015.

Fig. 35 A quadrant used to measure the amount of anthropogenic marine debris on Mud Island, Victoria, 2015.

Fig. 36 Abalone shell. Apollo Bay, Victoria, 2015.

Fig. 37 Aluminium can fragment. Point Hicks, Victoria, 2015.

Fig. 38 Pennie Jagiello, Expanded heiroloom # 23, Pendant, 2016, hand cut and etched aluminium can, deconstructed rope. Image by Ruby Alchinson, 2017, used with permission.

Fig. 39 Discarded aluminium can among natural marine debris, the Pilbara, Western Australia, 2015.

Fig. 40 Pennie Jagiello, Ghost net trawl, Neckpiece, anthropogenic deconstructed rope, fishing net, sinkers, aluminium can, plastic, reclaimed electrical wire, vintage beads.

Fig. 41 Pennie Jagiello, Wreathing, Neckpiece, detail, 2013, deconstructed rope found on beach, reclaimed electrical wire, discarded plastic bags and vintage glass beads.

Fig. 42 Pennie Jagiello, Wreathing, Neckpiece, 2013, deconstructed rope found on beach, reclaimed electrical wire, discarded plastic bags and vintage glass beads.

Fig. 43 Pennie Jagiello, Wreathing, Neckpiece, 2013, deconstructed rope found on beach, reclaimed electrical wire, discarded plastic bags and vintage glass beads.

Fig. 44 Bike reflector fragments anthropogenic debris. 2014.

Fig. 45 Experimenting with alternative methods of joining materials, 2014.

Fig. 46 Iron ore mining, the Pilbara, Western Australia, 2015.

Fig. 47 Pilbara road train, 2015.

Fig. 48 Joining lengths of deconstructed rope, 2015.

Fig. 49 Pilbara homestead with bricks made from the surrounding earth, De Grey Station, the Pilbara, Western Australia, 2014.

Fig. 50 Developing processes and techniques using the surrounding environment, 2014.

Fig. 51 Galvanised steel fragment, 2015.

Fig. 52 Beginning to shape cuff around wood, 2015.

Fig. 53 Testing shape of the formed cuff, 2015.

Fig. 54 Using a tree to form metal, 2015.

Fig. 55 Sections cut from anthropogenic debris. 2015.

Fig. 56 Anthropogenic debris fragment deconstructed and beginning to thread pieces together, 2015.

Fig. 57 Carving the pendant with carved remains ready to be added to threaded fragments to finish the necklace, 2015.

Fig. 58 Anthropogenic debris old and new with coral growth, 2015.
Fig. 59 Connecting fine fragments of broken and deconstructed rope by platting and knotting, 2015.

Fig. 60 Fishing line and deconstructed reflective tape. 2015.

Fig. 61 Using a needle and awl to pierce and thread carved plastic remains, 2015.

Fig. 62 On-site test for sand body of works, 2017.

Fig. 63 Discarded plastic pipe, the Pilbara, Western Australia, 2015.

Fig. 64 First stage cutting forms from anthropogenic debris, 2015.

Fig. 65 Second stage cutting anthropogenic debris to reference the Pilbara landscape, 2015.

Fig. 66 Stage three carving into anthropogenic debris, 2015.

Fig. 67 Retained fragments and fillings form cutting and carved anthropogenic debris, 2015.

Fig. 68 Expended heirlooms # 10 & # 12, Bangles, 2016, carved anthropogenic debris, Worn Land installation detail Perth, Western Australia. Image by Bewley Bill Shaylor used with permission.

Fig. 69 Short term, long term, 13 Neckpieces, 2015, anthropogenic debris of various plastics, installation for Mayoral chain, Craft Victoria, Melbourne, 2016. Image used with permission.

Fig. 70 Pennie Jagiello, Untitled. Neckpieces, various plastic anthropogenic debris 2015, Grey Area installation RMIT, Melbourne, Victoria.

Fig. 71 Pennie Jagiello, Short term, long term, Pendant, various anthropogenic debris, 2015, installation detail, Grey Area, RMIT, Melbourne, Victoria.

Fig. 72 Pennie Jagiello, Melt, future remains, installation detail, 2015. Abbotsford Convent, Melbourne, Victoria.

Fig. 73 Pennie Jagiello, Melt, future remains, installation detail, 2015. Abbotsford Convent, Melbourne, Victoria.

Fig. 74 Pennie Jagiello, Melt, future remains, installation detail, 2015. Abbotsford Convent, Melbourne, Victoria.

Fig. 75 Pennie Jagiello, Melt, future remains, installation detail, 2015. Abbotsford Convent, Melbourne, Victoria.

Fig. 76 Worn Land Four Contemporary Jewellers in the Pilbara. Courthouse Gallery, Port Hedland, Western Australia, 2017. Image by Bewley Bill Shaylor used with permission.

Fig. 77 Worn Land Four Contemporary Jewellers in the Pilbara, installation detail, 2016. The Goods Shed, Perth, Western Australia. Image by Bewley Bill Shaylor used with permission.

Fig. 78 Worn Land Four Contemporary Jewellers in the Pilbara, installation detail, 2016. The Goods Shed, Perth, Western Australia. Image by Bewley Bill Shaylor used with permission.

Fig. 79 Worn Land Four Contemporary Jewellers in the Pilbara. Courthouse Gallery, Port Hedland, Western Australia, 2017. Image by Bewley Bill Shaylor used with permission.

Fig. 80 Point Hicks beach, Victoria, 2015.

Fig. 81 Removing anthropogenic debris, the Pilbara, Western Australia, 2015.

Fig. 82 Bryozoan on Cemetery Beach, the Pilbara, Western Australia 2015.

Fig. 83 Anthropogenic debris, Pretty Pool beach, the Pilbara, Western Australia, 2015.

Fig. 84 Anthropogenic debris, Crowdy Head beach, New South Wales, 2014.
Note to reader:

All images by Pennie Jagiello unless otherwise stated.
My cane, my pocket change, this ring of keys,
the obedient lock, the belated notes,
the few days left to me will not find the time
to read, the deck of cards, the table-top,
a book crushed in its pages the withered
violet, monument to an afternoon
undoubtedly unforgettable, now forgotten,
the mirror in the west where a red sun rise
blazes its illusion. How many things,
files, doorsills, atiases, nails,
serve us like slaves who never say a word,
blind and so mysteriously reserved.
They will endure beyond our vanishing;
And they will never know that we are gone.

‘Things’ by Jorge Luis Borges (1899-1986)
There is no waste in nature
Randy Hayes 2005
Abstract

This research project explores the negative environmental impacts of anthropogenic debris by investigating these found materials within the medium of contemporary jewellery objects.

Contemporary jewellery objects are a powerful artistic medium. We can wear jewellery on our bodies and carry it with us. Jewellery can sit on or through the body, and at the same time extend beyond our bodies. Jewellery objects can resonate their own space, to be watched, observed publicly or privately, inviting the wearer or voyeur to think, to enquire, to remember and to investigate. Jewellery objects arouse curiosity, can whisper, shout out or call irresistibly to be touched or held. Or these jewellery objects can speak without words in a universal language.

As contemporary jewellery objects, they offer a new way in which to present the serious global issue of anthropogenic debris both marine and land-based. This selected interactive medium offers more than words, spreadsheets or diagrams on what has become an area of global scientific investigation, with current information on the quantities and distribution of anthropogenic debris across Australia limited and inconclusive.

This project enables a personal collection of data from an Australian perspective that would traditionally be presented within the scientific community, to be shared with the jewellery community and wider general public as a three-dimensional research project. It allows this personal investigation to highlight how what we discard on a daily basis travels far and wide, impacting the environment, and therefore ourselves.

This research is about ordinary, everyday materials presented to all who use and discard them. Through a body of work constructed entirely from discarded anthropogenic marine and land-based materials collected along Victorian, New South Wales and Western Australia coastal environs, this research aims to re-engage ourselves with the objects we use and discard on a daily basis to highlight these unsustainable ecological concerns.

This project explores material and conceptual relationships between natural and built environs to form connections to and an understanding of where we reside within them, and how the influx of anthropogenic materials in the form of contemporary jewellery objects might incite references to natural places in lieu of natural materials traditionally associated with these areas as a second nature with underlying ecological concerns.

This research seeks to offer conceptual contemplation within a body of work constructed entirely with anthropogenic debris as discarded materials that are subject to negative connotations, how they present themselves as a reflection of our material culture and as the heirlooms of our past, present and future, as remains to be seen, worn and heard.

Keywords: adornment, anthropogenic, art science, Australian, consumerism, contemporary, craft, debris, environment, jewellery, landscape, marine debris, materiality, objects, plastic pollution, second nature.
1. Background

My practice prior to undertaking this research project was developed from a fine arts background, following a Bachelor of Fine Arts in sculpture and spatial practice. I began to wear my sculptures; however, at this early stage I had not developed a conscious understanding of how to explore the ways that my work could interact with the body and, most importantly, why this might be of interest.

While I was interested in making jewellery, to formally study gold and silversmithing had not been a consideration. Instead, developing relationships with jewellers and working in contemporary jewellery galleries became a way to further explore my interest in making jewellery on many different levels. Working in contemporary jewellery gallery settings allowed me to experience the importance of all aspects of this industry. This included retail sales, visual merchandising, interacting with the general public and also jewellery collectors, developing an understanding of customer needs, designing and placing special orders, and building relationships with the jewellery trade industry and suppliers. I had the support of the jewellers and founders of the Melbourne contemporary jewellery gallery Studio Ingot, Sarah Ross and Michael Fletcher, who imparted invaluable knowledge to the beginning of my practice, in a way similar to how many traditionally trained jewellers learnt gold and silversmithing by working under trade jewellers as apprentices. It was within this supportive environment that I was taught the finer details of basic gold and silversmithing. With the combination of the basic jewellery-making skills I taught myself, I was able to combine the metal-working techniques I learnt in my fine arts background with a newly acquired knowledge of how to work with precious metals and stones. However, I was concerned with the processes involved with not only metal-working techniques within my fine art studies, but jewellery-making techniques and the constant refuse that was discarded as a result.

This fostered my awareness of the environmental impacts of this industry, which I was curious to explore further, and also how I could develop an ethical ethos within my practice. This enhanced my underlying interest in found materials as alternatives to those traditionally used within this industry such as gold, silver, diamonds and pearls. This has further developed and enriched my practice, and the ability to develop writing and research skills in areas that I have been passionate about but was unsure of the best methodology to process my enquiries so as to gain definition and clarity in what ultimately became this research project.
2. Introduction

My research is positioned around the ecological impacts of anthropogenic debris both marine and land-based. Anthropogenic debris is defined within the project as human-made materials that have been discarded causing serious negative environmental impacts. The project reuses and transforms this anthropogenic or man-made debris, through the medium of contemporary jewellery and objects. This process and its outcomes highlight and give evidence to the occurrence and effects of anthropogenic waste. My aim is to show how contemporary jewellery and objects can engage with and identify the insidious qualities this synthetic discarded material has on the environment.

Prior to this research project I was inspired by a trip to Honiara in the Solomon Islands in 2012. It was there that I was overwhelmed by the amount of waste that accumulated not only in the streets but also on the beach, as shown in Fig.1 & Fig.2. On my return, this heightened my awareness of anthropogenic debris within Australia along the Victorian, New South Wales and Pilbara coastlines. Located in Western Australia, the Pilbara stretches from the mid-west coast to inland Australia. Together these three locations incited both inspiration and concern within my practice, and I began to investigate how my knowledge of anthropogenic debris could be interpreted by collecting it to consider how it could be used as a material within a body of work. As my research project developed, I decided the primary methodology was to use only anthropogenic human-made materials that I found discarded in the Australian environment, and not to add any new or virgin materials to this body of work.

Traditionally the discipline of gold and silversmithing is associated with mining for natural
materials, and the processes involved in making metals, as well as jewellery practices that use technological processes, contribute to unsustainable environmental damage. It was therefore important to only use anthropogenic debris that I removed from the environment in an effort to protect it as a counterstatement, instead of adding to the harmful impacts as a result of extracting natural resources from the environment by purchasing new materials. These discarded anthropogenic materials have been carefully manipulated with much consideration in order to minimise technologies, in particular avoiding those most commonly associated with the jewellery industry.

This methodology of only using anthropogenic debris aims to raise awareness of the impacts of these discarded materials on the environment, within a body of work that activates and engages critical dialogue around the fact that what we discard does not go away but will remain long after we are gone.

Fig. 2 Honiara beach, 2012.
Rationale

As a universally practised and recognised creative medium, contemporary jewellery objects offer a new way in which to present the serious global issue of anthropogenic debris both marine and land-based. This wearable medium offers a visual interpretation of facts and data with these growing concerns. Higher degree science research projects on the impacts of marine debris are being offered at many institutions with aims to establish facts and data aligned with the distribution factors of marine debris at sea and coastlines across Australia. However, such research specifically targets marine debris with particular attention to the impacts of plastic, not inclusive of anthropogenic debris further inland. My research project presents the types of anthropogenic debris collected across marine, coastal and inland Australia. As a tangible medium, contemporary jewellery objects enable a personal collection of data from an Australian perspective to be observed outside the scientific field and into a new community of practice as three-dimensional research. This becomes a platform for sharing this personal investigation with the general public to highlight that what we discard in the city travels far and wide, impacting the environment, and therefore ourselves. These findings are about ordinary, everyday materials presented to all who use and discard them. This project explores the relationship between natural and built environs to draw connections to and an understanding of how we impact on them.

By constructing a body of work entirely from discarded anthropogenic marine and land-based materials, this research aims for its outcomes to become socially engaging as interactive contemporary jewellery objects. It is not the purpose of the research to provide distraction from the environmental issues at hand as a direct result of anthropogenic debris. The body of work developed aims to become a medium and vehicle not only to incite a wearable narrative, but also to assist in our awareness, potentially activating future change in product design, sustainable materials and practices, our daily choices of convenience and our throwaway culture. Contemporary jewellery’s strong relationship to the body in an intimate, connected and tangible way has enabled this research to communicate these ideas to others in an encouraging and supportive manner, by emphasising that each and every change, no matter how small, is a positive contribution towards a sustainable future.
Aims

The aims of this research project are to:

- make contemporary jewellery objects only using anthropogenic debris that I have collected without adding any new or purchased materials to present a body of work that is redemptive in methodology

- highlight the types of anthropogenic debris that are a direct result of what is discarded on a daily basis, and consider the former purposes and functions of the material objects prior to becoming anthropogenic debris explored within the construction of contemporary jewellery objects

- highlight anthropogenic debris as a common occurrence in the environment to be considered or referred to as second nature and how these characteristics have become an indistinguishable fusion of the natural and human-made

Research questions

My research project has been directed by two main questions that highlight the key areas of concern informing this study:

- How can collected anthropogenic debris be recontextualised through contemporary jewellery objects?

- How can the medium of contemporary jewellery objects activate knowledge of the environmental impacts of anthropogenic debris?
Jewellery community of practice

It is suggested that jewellery and the art of adornment are one of the oldest and most widespread creative mediums practised across most human cultures (Ewington, cited 2013, p. 221), with the oldest shell and ochre bead manufacture believed to have occurred around 92,000 years ago (Bouzouggar et al., 2007). Throughout history, discourse within the context of jewellery is of great and varied length. Like a chain, there are various movements, styles and links, but ultimately the body is viewed as the underlying connection. Particular jewellers have been referenced who touch on similar materiality and conceptual methodologies within context to this research project’s central investigations. With the use of found materials and objects, associations with the everyday object and observations of naturally occurring elements of flora, fauna, landscape and human-induced environmental issues are concerns we share equally within our practices.

Looking on a brief historical summary of contemporary jewellery, the underlying concerns of consumerist culture and political and environmental changes led to radical developments within traditional jewellery training, institutions and individual jewellers. Exploration of new materials, expanding on more traditionally used jewellery materials of precious metals and stones, consequently raised questions such as what is or can jewellery be, its purpose and function, and what is considered precious or non-precious.

During the 1960s a change began to stir within the jewellery realm, and by the 1970s a fundamental development occurred. The founding international jewellers known for introducing the use of found man-made materials and everyday objects that I have explored in relation to this research project include Bernhard Schobinger (b. 1946), Daniel Kruger (b. 1951) and Gijs Bakker (b. 1942). Their introduction of alternative materials in the 1960s and 1970s was considered a radical move away from the more traditionally used gold, silver and precious stones.

Schobinger provides the perfect example of a jeweller who was not only at the forefront of introducing this movement, but also continues to work with discarded man-made materials, providing inspiration within a contemporary jewellery context, using a variety of methods and techniques. These materials have been discovered as found objects, and items such as bolts, nails, screws, broken saw blades, hair combs, broken glass, erasers, hair elastics, spoons, padlocks, children’s toys and curtain rings are some of the many superfluous discarded objects he has utilised within his work.

Fig. 3 Bernhard Schobinger, 1963, We are only really free when we are neatly combed. Neckpiece, combs of coloured plastic, linked with cobaltite wire.

In such jewellery works as Bottlenecklace 1983, Brain saw 1986, Tube top 1979 and Fig. 3 We are only really free when we are neatly combed 1983, the transformation appears in the
lightness of being, in the simple act of being chosen from one material over the next with little manipulation of the selected materials and objects. Some pieces are simply strung together with cord, or bound with wire, or partnered with more traditionally used jewellery materials of gold and silver, and often a simple object may be impregnated with a tiny diamond or pearl.

Fig. 4 Bernhard Schobinger, 1997, Hanging scissors, Neckpiece, 925 silver, 2 rose-cut diamonds as an axis, Keflar, steel cable.

Schobinger also transformed found human-made objects utilising more traditionally known processes associated with jewellery making. In Fig. 4 Hanging scissors 1997, a pair of plastic children’s scissors have been cast in silver. The pivotal axis that once allowed the object to perform its intended function to open and close has been removed and rendered useless; being replaced with diamonds and suspended on a thread, the object is poised ajar, pointing towards the wearer’s throat.

The first piece I discovered of Kruger’s is shown in Fig. 5 Wall piece (also wearable as a necklace), 1973. Made in the year I was born, this jewellery object constructed with two pairs of disintegrating shoes is an interesting comparison to my discovery of Australian photographer Hal Missingham’s Sandal on Eighty Mile Beach, WA, 1971 referenced later in this section, and the shoe fragments and thongs that have been a constant discarded anthropogenic item that I have collected across Victoria, New South Wales and Western Australia.

Fig. 5 Daniel Kruger, 1973, Wall piece (also wearable as a necklace), Necklace.

With his wonderfully vibrant and inspiring pieces assembled with found or reclaimed glass fragments, plastic and metal objects spanning the late 1970s to the 2000s, Kruger’s
gloriously colourful jewellery arrangements predominantly contain the addition of the more popular jewellery materials of gold and silver, and also precious and semi-precious stones, fabrics and mass-produced beads or chain. Numerous alternative skills are deployed such as sewing and bead work generally associated with textiles, and his passion for ceramics, which diversifies his practice in conjunction with traditional jewellery processes, techniques and materials that he employs. While he draws on nature, landscape and history to provide the spiritual and physical material he requires, between the old and new Kruger makes no distinction between natural, discarded human-made materials, gold or silver, as seen in Fig. 6.

Fig. 6 Daniel Kruger, 1984, Necklace. Necklace, found objects, silver.

In the artist’s statement at the beginning of the beautiful publication to accompany his retrospective exhibition *Between nature and artifice* showcasing his unique jewellery spanning 1974–2014, he reflects on where he lives in Bavaria, his methodologies and daily routine, and states ‘Time is structured into a diary and one continually ticks off that which has passed, to plan for the future. Instead of letting nature follow its course, I as a human being, have to order, change, investigate and manipulate. In my small way I contribute to the condition of the world, for better, or worse’ (Kruger, 2014, p.11).

Bakker is one of the fundamental contemporary jewellery designers known for experimenting with industrial materials, and combinations of more traditionally accepted precious metals and stones alongside fake stones in the 1960s and 1970s, and one of the founders of Droog Design in the late 1980s and still in operation today. In one of his many works exploring the question of what jewellery can be, with *Stovepipe necklace*, 1967 he discovered pre-made aluminium pipe could perform its intended function as an industrial fitting with a flexible body and could just as easily follow the contour of the neck, becoming a necklace using an unconventional material.

Continuing today to question the use of alternative materials with environmental concerns, in an essay titled ‘I am a user, not a consumer’ the jeweller and designer states that manufacturers and designers are often swayed from interest in using sustainable materials over economic profit, and that consumers are swamped with the options for sustainable product choices, but that this information appears to harness a sense of consumer guilt associated with overconsumption (Bakker & Schouwenberg, 2013, p. 377).

Again he questions preconceived notions of jewellery, commenting on the impacts of plastic in the ocean. In Fig. 7 with a series titled *Plastic soup*, 2013, bracelets are made from plastic straws that have been melted and cast into gold or silver, with an inner core of woven and twisted plastic straws. However, while highlighting environmental concern, it appears Bakker has utilised new plastic straws instead of those that could be collected from marine
Environ to further support and solidify the subject behind this series, in combination with more traditionally accepted materials of gold or silver, and thus continues to contribute to environmental impacts through the use of his chosen materials and techniques. In an interview he states that, while it is not his position to preach his view of right or wrong, his work offers a platform for discussion when the work displays straws underneath a layer of gold (Venkrova, 2015).

Anything and everything from recycled, found, salvaged, sourced or alternative human-made and naturally occurring materials have been used within contemporary jewellery. The use of found materials often explores issues around value, the environment and the familiar. This research project questions what it says when we draw attention to environmental concerns and still use materials, techniques and practices that continue negative associations and impacts. Within an overview of the contemporary jewellers I have selected to highlight the use of various definitions of anthropogenic materials, it is inspiring to see the awareness of their ecological impacts as a growing concern within the contemporary jewellery community of practice.

Whether anthropogenic debris or found recycled materials are utilised alongside the more traditionally recognised new or virgin materials, this research project acknowledges that every contribution assists in the positive understanding that what we purchase, consume and discard, what and how we make within our practice, is making a significant contribution to catastrophic environmental damage. However, the foundation for this research project is to take this a step further with the aim to accelerate knowledge and education towards change. As long as we continue unsustainable design, manufacture and increased consumption, unsustainable lifestyle choices will continue to result in consequential impacts. Therefore, the underlying concerns that have driven this research project are to highlight these ecological impacts of anthropogenic debris investigated within contemporary jewellery objects, and to challenge the concept of a practice redemptive from beginning to end.

Following these predecessors, jewellers such as Helen Britton (b.1966), David Bielander (b. 1968) and Lisa Walker (b.1967) have continued with the use of found objects within their practice. An exhibition earlier this year, Interstices, Helen Britton 2017 at the University of Western Australia, celebrated 25 years of making by this Australian-born, Munich-based contemporary jeweller. In the accompanying exhibition catalogue, Ted Snell refers to the artist’s treasure trove of collected materials carefully narrated and catalogued while they wait in anticipation to be reinvented from their past histories and contexts (Snell, 2016, p. 2).
Snell and Robert Cook acknowledge the artist's infusion or perhaps explosion of play within her works. Playful combinations of found objects both vintage and new, hand-made and mass-produced components, colours of gloss and glitter, spew forth with her bewilderment of carnivals and ghost trains, to evoke a sense of magical wonder and terror simultaneously. Cook recalls an earlier discussion he had with the artist and how the very thought of her work lends his thoughts to her processes of observation, watching and waiting for discarded materials to present themselves before her eyes, or be washed ashore (Cook, 2016, p. 8).

In works such as *Leftover and diamonds* 2010, *Big bouquet brooch* 2012 and in Fig. 8 *Neckpiece* 2011, Britton displays her delightful and colourful infusion of plastics found or vintage, but also the constant use of gold, silver, precious stones, paint and vintage metal and glass components to form her signature work. It is clearly evident Britton's jewellery is informed by festive celebrations of materials, the everyday object and ornamental arrangements gathered like a carnival costume that sparkles and shines. Of her own work, she says it is a reflection between nature and the artificial construction of her European environment where she resides, which has become blurred, and that real nature next to the second nature of the man-made has been repeatedly redefined in our perceptions of these worlds. Her upbringing in the Australian environment is embedded in her soul and this defines her personal approach, through experience and material investigations, to making her very unique contemporary jewellery (Britton, 2008).

Manon van Kouswijk (b.1967) investigates associations of everyday objects through her methodology in order to make the things we encounter daily more visible (van Kouswijk, 2007). With the exploration of various human-made materials, she manipulates various materials such as paper, ceramic, metal and soap to suggest and question form and function within her contemporary jewellery practice.

Lucy Sarneel (b.1961) is another contemporary jeweller who considers ceremonial associations embedded in objects, jewellery and clothing, with importance given to deeper meanings in opposition to the impersonal and commercial (Kampen, 2017, p. 5). She is
interested in the history of objects and the narrative in traditional textiles and costume. Within her jewellery, antique textiles, embroidery, found objects, wood, paint and her unique use of zinc are beautifully constructed to create neckpieces and brooches with suggestions of worlds old and new.

In reference to my research project’s finding of anthropogenic debris as warning signs, as discarded remains associated with building construction and roadworks, and as environmental warnings, I was reminded of the bold, cautionary streetscape signage references of the Australian contemporary jeweller Linda Hughes. With the use of industrial laminated plastic sheet as her unique signature material and the addition of gold, silver and silk, these graphic and bold neckpieces, brooches and bangles at once do that which they set out to do, making one stop and enquire.

The jeweller and curator Susan Cohn (b. 1952) states that: ‘recycling has almost become mainstream as a mantra in developed societies. Wasted and discarded objects form the background to our lives. Time seems to be measured in the short life cycle or the unexpected durability of the objects we use, own and all too frequently replace. In making there is the potential to restore, resurrect and reinvent the detritus of fast living’ (2012, pp. 52–53). In Cohn’s opinion, the works of contemporary jewellers such as Mark Vaanwek (b. 1973), Willy Van de Velde (b. 1969), Karl Fritsch (b. 1963), Taweesak Molsawat (b. 1968) and Sally Marsland (b. 1969) seem to suggest that there is a currency in rethinking how we care for our environment. It is not just the materials: the ideas are fun, and the elements are commonplace — ice cream containers, milk bottles, construction materials, debris that has washed up on the shore. So many people can enjoy these works — that is to say, by the everyday language of the objects salvaged that the works take on a democratic appeal (2012, p. 54).

Vaanwek is a contemporary Australian jeweller who has developed a unique methodology for recycling objects within his practice. Commonly used disposable materials such as plastic lids, containers and shopping bags have provided Vaanwek with colourful explosions of colour. These recycled materials he uses in combination with more traditionally used jewellery materials such as gold and silver. Similar methodologies and ecological concerns are employed by the contemporary jewellers Roseanne Bartley, Jacqui Chan and Emma Grace in their individually unique practices.

And so this project’s concern with such debate lies in asking, what does it say when we draw attention to environmental concerns but we still employ materials, techniques and practices that continue negative associations and impacts? Within this brief historical overview of incredibly unique and inspiring contemporary jewellers that I have selected to situate this research project’s enquiry within, to highlight the use of various definitions of anthropogenic materials, it is exciting to see the awareness of their ecological impacts as a growing concern within the contemporary jewellery community of practice.

Whether anthropogenic debris or found materials are utilised with more traditionally recognised, new or virgin materials, this research project acknowledges that every contribution assists in the positive understanding that what we purchase, consume and discard, what and how we make within our practice, is making a significant contribution to catastrophic environmental damage. However, the foundation for this research project is to take this a step further with the aim to accelerate knowledge and education towards change. As long as we continue unsustainable design, manufacture and increased consumption, unsustainable lifestyle choices will continue to result in consequential impacts. Therefore,
the point of difference and the underlying concerns that have driven this research project are to highlight these ecological impacts of anthropogenic debris investigated within contemporary jewellery objects so as to challenge the concept of a practice redemptive from beginning to end.

Broader art community of practice

Artists such as Gabriel Orozco (b. 1962) have collected man-made debris from seashores and local surrounds, arranging them in installations in galleries. Shown in Fig. 9 in his installation titled *Asterisms* at the Solomon R. Guggenheim Museum in 2012, Orozco combined familiar sounds to reference the ocean, such as whale and bird songs, with photographs and colour-grouped found objects. The sounds of nature overlaid the amassed objects to create both a juxtaposition and a pairing, which provided viewers with the opportunity to consider the effect of one on the other. These found objects had not been altered in any way, but presented as they were found. Such installations are colourful and are often regarded as showing beauty among the chaos of waste.

Fig. 9 Gabriel Orozco, 2012, *Asterisms*, installation, marine debris, installation detail, Solomon R. Guggenheim Museum.

The British sculptor Roger Ackling (1947–2014) also used found materials and was particularly drawn to driftwood, as well as handmade wooden objects and some other man-made items. With these found objects, he burnt lines into the surface of the materials by reflecting and guiding the sun’s rays through a magnifying glass to create geometric patterns. This interesting process allowed Ackling to apply intensely repetitive detail to found materials by employing the heat of the sun to scar his materials, almost without actually having to physically touch the materials to apply detail.

In a similar way, many of the materials I collected have already received surface ‘treatments’ as a result of the sun and air they have been exposed to for long periods of time. These elements initiate the process of photo degradation, which affects the chemical structure of plastic when heated, rendering it brittle or fragmented, depending on the material composition. Other anthropogenic materials that I have collected have been burnt or melted in extreme heat. In many cases these objects have been subjected to the ‘bogan bonfire,’ a
term I use to describe the act which involves a person’s seemingly irresistible urge to throw objects into a fire to dispose of them. These tend to occur both along beaches and further inland, are easily located from a distance, and usually result in finding the charred remains of plastic, aluminium, glass, metal and processed wood.

Some anthropogenic materials that I have collected from marine environs reveal aspects of where nature has left its mark. Often I have found teeth marks or punctures in both plastic and metal objects from fish or sharks, seaweed, sponges and barnacles that had begun to adhere to the surface of a plastic bottle, polystyrene, rope or fishing rod. Natural elements have also left their weathered marks of lime; sun-bleached colours or faded texts and patterns of product markings, salt-pitted aluminium and rusty iron-rich earth oxides stain surfaces. These have all been retained to engage with and make reference to the locations in which the materials have been collected.

Fiona Hall’s (b.1953) work transforms man-made materials to highlight the constantly changing relationships between nature and culture and environmental destruction. Fig. 10 shows *Mourning chorus* 2007–2008, in which Hall demonstrates the impacts of plastics on both flora and fauna, lamenting species that are or may soon become extinct through human-induced loss of habitat by assembling empty containers and applying handmade bird beaks.

![Image](image_url)  
*Fig. 10 Fiona Hall, 2007–2008, *Mourning chorus*, installation, resin, plastic bottles, electric lights, vinyl, vitrine, installation detail, Heide Museum of Modern Art, 2013.*

The work of the Australian installation artist Lauren Berkowitz (b.1965) explores associations of history, culture, consumerism and memory imbued within disposable everyday objects through the use of collected natural and anthropogenic materials to investigate permanence, ephemeral and environmental concerns (Merewether, 2001, p. 7). Plastic bags, leather offcuts, newspaper, manufactured fruit and vegetable packaging, glass bottles and polystyrene are some of the recycled anthropogenic materials she collects to arrange in installations that are hauntingly beautiful as dysfunctional utilitarian multiples, yet contradictory in simultaneously presenting ethereal and corporeal offerings as objects that were discarded and now once again occupy our daily life, as shown in Fig. 11.
My research project has investigated artists’ work that relates to the Australian landscape and also uses found materials. The Australian artist Rosalie Gascoigne (1917–1999) utilised both natural and human-made materials that she stumbled across from local tips to the Canberra countryside. Gascoigne’s work is not so much about specific locations; however, it was through these materials, which shared weathered appearances inflicted by the natural elements that she was able to convey her surrounding landscape and it is this archetypal element that her work is known for, as shown in Fig. 12.

![Image of Lauren Berkowitz's installation](image1)

**Fig. 11** Lauren Berkowitz 1996. Bags. Installation first constructed 1994, white plastic shopping bags, Ian Potter Museum of Art, University of Melbourne. Image used with permission.

![Image of Rosalie Gascoigne's installation](image2)

**Fig. 12** Rosalie Gascoigne, 1996. Inland sea. Installation, corrugated iron and steel wire, courtesy of the artist and Roslyn Oxley9 Gallery Sydney. Image used with permission.
In discussion of the artist’s work in the article ‘Material matters: The landscapes of Rosalie Gascoigne’, Harriet Edquist (1993, p. 11) suggests the materials Gascoigne uses are ‘...deemed undifferentiatedly “natural” and “of the landscape” – yet the majority of them are the products of industrial processes and human labour’. Within my project, I began to wonder if this has become the quintessential definition of the Australian landscape, through collected and reworked anthropogenic debris, referring back to my research project’s enquiry about man-made debris becoming an ‘other’ or second nature.

While investigating Australian artists of various mediums capturing their native surrounding landscapes through found materials, in particular those similar to the types of anthropogenic debris I was finding, I discovered the photography of the Australian artist Hal Missingham. Missingham’s image of man-made debris on beaches reflected exactly what I was finding on almost every beach I collected anthropogenic debris from. In 1971, two years before I was born and 20 years after plastics began to infrill the environment, *Sandal on Eighty Mile Beach, WA* depicts a lone sandal, slowly being taken over by the seascape. If Missingham left the sandal on site, it is highly likely that it sti exists today outside of the image, and I might just have its pair.

Many thongs are washed ashore or left on the beach, and they have been a frequent type of anthropogenic debris I have come across within the project, as seen in Fig. 13. Being a relatively inexpensive item, they often break and are discarded on site. Due to the curve of the foot and buoyancy of the material, these ‘lost soles’ can travel great distances with the ocean currents. Within the project, they became a metaphor for the ecological impacts of our footprints.

![Image of thongs washed ashore](image)

**Fig. 13** Anthropogenic debris with human and fauna footprints in sand, 2014.
Review of literature

My research project has investigated literature and findings specific to anthropogenic debris, in particular marine debris and the impacts of plastic on these environments, so providing a deeper understanding of this insidious material. Academic reports and data informed the development of an awareness into the depth of the negative impacts plastics are causing when released into the natural environment, such as Plastics and the environment. Anthony L. Andrae and Murray R. Gregory state that for more than a thousand years people have discarded waste across all bodies of water from oceans to lakes and rivers with the belief until recent times that 'because of their geographic expanse the oceans had an infinite capacity to assimilate wastes of all kinds' (2003, p. 379), and that oceans had the ability to look after their own health. However, by the 1960s it was evident that serious environmental concerns were manifesting. This document also provided information on the categories and sources of plastic and other various marine debris, including the four categories that define plastic debris in terms of scale, function and location under the headings of microplastics, mesolitter, macrolitter and megalitter, discussed in further detail later in this research document. Many of the marine debris-based assessments have been located abroad with environmental science publications such as Plastic Ocean, Plastic – A toxic love story, Fictometrics and the floating world, Moby Duck and Paper or plastic to name a few that provided the constructive background to my own research.

Published reports on anthropogenic debris both nationally and internationally have been consulted within the project. Overall there are fewer publications that are centred on anthropogenic debris both marine and land-based gathered from within Australia than international reports, but this is increasing with growing concern for the impacts of anthropogenic debris. Tangaroa Blue is a not-for-profit foundation dedicated to reducing marine debris on regional and national levels and increasing the health of the Australian marine environments. This organisation has provided data that I have found similar to my own findings but purely from a marine perspective.

This research project has explored literature that refers to the Australian landscape, which expanded my own personal experiences within this country, particularly in reference to the broader Pilbara landscape, to diversify the locations of collecting anthropogenic debris. Beginning with reference to coastal experiences and collecting, I explored the Australian classic The confessions of a beachcomber. First published in 1908, a collection of anecdotes by E. J. Banfield on his experiences living on Dunk Island off the coast of Queensland, this is an interesting exploration of an earlier account noting Australian anthropogenic debris. Banfield states that the beachcomber knows not what the winds and tides may have spread out for inspecting and acceptance’ (Banfield, 1977, p. 38). Among naturally occurring debris, Banfield notes the many different types of unnatural debris that the ocean has presented him with, such as a wooden spoon or handle of a canoe, a globe from a lamp perhaps originating from an ocean liner, a fender, an oar or rudder, a tiller, a bottle, a goodly hammer, the stand of a grindstone, a trestle, planks of timber, iron chain, a jolly red buoy and the gilded mast-head truck of a smart yacht. While many items are processed from natural materials such as wood, it is interesting to note that these types of anthropogenic debris are not all safely capable of returning to the earth to decompose, and begin to present environmental impacts noted within the Australian history of anthropogenic debris.
Robert Drewe, John Kinsella, Tim Winton, Don Watson and Nicholas Rothwell provide texts both fiction and nonfiction that could only have been written from direct experience of the Australian coast and country. These site-specific anecdotes as I travelled and evaluated my own expeditions helped in the development of a three-dimensional narrative through the body of work, and informed my research project’s connections and disconnections to coastal, urban and country areas. This also assisted the project’s realisation that as cities and populations grow, we appear to spend more time surrounded by built environs, with less quality time spent on the coast or country. Tim Flannery comments, ‘and with so many of us living in cities, our experience of the natural world is limited. Surely these trends have had an influence on our attitudes towards it’ (2015, p. 16).

In further reference to connections and disconnections to natural and built environs and the products we use and discard ultimately becoming anthropogenic debris, Lmhoif in a chapter in The packaging landscape states that, aside from the decisions we make to purchase a product, from the moment it is expended we are ‘completely divorced from the process of packaging goods, from the impacts associated with raw material harvest and procurement, from those who made them and under what conditions, from the habitats affected along the way, as well as the many intricate levels of assembly and transportation required to manufacture and distribute a final product’ (2005, p. 18).

Anthropogenic debris as contemporary jewellery objects, again in relation to our own involvement with nature, were further examined in relation to the idea that art can assist us as a creative medium in identifying the significance of our experience within and connecting to nature (de Botton & Armstrong, 2013). In Art as therapy, de Botton and Armstrong suggest that the very idea of nature is familiar to us, but it is often difficult to ascertain why (2013, p. 124). In further discussion, they describe our disconnections to how little we know about the goods that we surround ourselves with came to be, and continue that, with what we are exposed to, ‘Our mortality does not call for panic, but for a sense of awe. We should be encouraged to let our eyes wonder over the vast grey swell of the sea. The waters of time will close over us; it will be as if we have never lived and the world will go on in our absence. In the huge scale of things, we are unimaginably small’ (pp.142–45). In The language of things, understanding the world of desirable objects, Deyan Sudjic suggests jewellery, personal possessions, clothing and even furniture are objects that define and gesture as to who we are or are not and the way we measure the passing of time (2009, p. 23).

Sudjic discusses that in consuming goods at such a fast pace, we have begun to lose our sight and our sense of appreciation. Instead, the expectation of and viewing goods and services as entitlements have led to luxury items holding very different meanings today to those in the past. This is ultimately due to how things are made and, within an era of mass production, this began to alter how we perceive luxury items. One of the discarded items of anthropogenic debris I have come across in each of the three Australian states are disposable pens. As I deliberated about this common, item I began to consider potential reasons as to why I came across so many. Firstly, I considered that we live in an age when we rely on hand-held devices and computers as a main source of communication, and we are choosing to or relying less on using our hands to communicate by picking up a pen and writing, so perhaps fewer pens are being used. Secondly, I considered that the overall types of pens that are still in use are predominantly cheap and made of plastic, sometimes handed out as a way of advertising printed with business detail, while others may cost a little more for a felt tip; however, if they run out of ink or we leave them somewhere, they are
disposable without much consideration. Thirdly, I considered the beautiful fountain pen I was given as a young girl to practise calligraphy. Again Sudjic states (2006, pp. 84–85) that the fountain pen was once considered a luxury item, with the tradition of this attractive and expensive item with a sculpted nib often passed down as a family heirloom. But as ballpoint pens became available, as a mass-produced item they were affordable to all, cheap and disposable. The first piece I made with discarded pens that I found on beaches and coastal environs, as shown in Fig. 14, is my necklace *Sea pensive* 2015, which looks at this reference to the common disposable pen, as an inkiess heirloom that we leave behind for future generations.

![Image of a necklace made from discarded pens.](image)

*Fig. 14 Penlle Jagiello, *Sea pensive*, Neckpiece. 2015, hand cut and carved discarded pens.*

These literary observations recall the opening of this thesis with the poem titled *Things* by Jorge Luis Borges, and provided insight not only in this area within the body of constructed works, but also as a topic of enquiry requiring deeper investigation outside the scope of this research project. This research project questions whether what we throw away has more of a connection to and spends more time in the open natural environment than we do. If so, the body of works as contemporary jewellery objects aim to reflect on connections and
disconnections between nature and ourselves, the man-made objects and materials we use and discard daily, and the environmental impacts of anthropogenic debris, becoming what I have referred to within the project as other and second nature, in clarifying the research questions.

Briefly exploring the history of narrative and memory within nature and objects in *The memory code* was of valuable dialogue to this research project, with secondary publications such as *The deepest sense: A cultural history of touch* and *Looking in: The art of viewing* also provided areas for further consideration beyond this research project.
3. Remains

A history informed by anthropogenic debris

Utilising found materials, both natural and man-made, is certainly not new within life or art. From the moment of human existence we developed skills to hunt and gather, make tools and weapons, build and adorn ourselves with materials from our natural surrounds, such as animal skin, sinew, bones, feathers, plant fibres, shell, pigments, clay and stone. Items were used until no longer needed or could not be repaired, and were then discarded. Being natural materials, they could safely return and decompose back into the earth from where they came, as seen in Fig. 15 in a natural seashell midden.

Fig. 15 Shell midden, Port Hedland, the Pilbara, Western Australia, 2014.

Over time, experimentation with natural materials led to the development of synthetic materials, with celluloid the first human-made plastic and bakelite the first truly synthetic plastic, and together these resulted in the natural and unnatural remains that have defined our history in physical evidence.

In What we leave behind, Derrick Jenson and Aric McBay discuss the knowledge we have about past civilisations based on what we have unearthed from their buried waste. They reflect that ‘much of history’ is essentially constructed by historians through the act of reading trash’ and go on to say that ‘oral histories passed down by indigenous peoples are often relegated to the status of allegory or myth, and that which can be told by excavated rubbish
is hard fact' (Jenson & McBay, 2009, p. 17)

Another book that raised questions and added insight to my project is *The world without us* by Alan Weisman. In a chapter about 'Our geological record', Weisman discusses the mysteries of the disappearance of the Maya and how excavations to study this and other ancient civilisations actually reveal more about the current day. Weisman in conversation with the archaeologist Arthur Demarest proclaims that 'archaeology isn't about glittry objects – it's about their context, and we’re part of the context ... we come to study about ancient civilisations but we end up learning about now' (Weisman, 2007, p. 287).

![Image](image.png)

*Fig. 16 The beat of the Pilbara landscape, discarded drums, Western Australia 2014.*

This insight assisted in the development of my own understanding within the project on material remains both natural and unnatural from a material perspective and also reflected on how materials discarded more recently sustain reflections of how we live today and into the future. Collecting discarded anthropogenic debris within the project presented itself without having to dig at all. These materials I discovered were predominantly at ground level or partially submerged, and it was therefore an interesting juxtaposition with how jewellery objects function on the body, in relation to the project’s enquiry into these material relationships both animate and inanimate. While the project acknowledges that natural and built environs must coexist, it reflects on how anthropogenic debris presents conflict, and how my understanding of this can be presented within a body of work.

Related to traditions within the discipline of gold and silversmithing, mining for heavy metals, minerals and stones has draining and toxic effects on the land and its natural resources. In a
similar way, the manufacturing of single-use and predominantly unrecyclable products (in particular plastics) is already showing a toll on the environment. An awareness of these complications for the future has revealed the reality that the success or failure of this interconnection and exchange is directly within our hands, or perhaps on our hands, or even around our necks.

As the project began to further explore the history of the human-made materials we have discarded, our relationships to environments both natural and built and, importantly, to objects prior to and after they are discarded, I looked to other research that discusses objects as didactic reflections in the history of our material world. In *The memory code*, Lynne Kelly (2016) discusses the powerful memory techniques employed by indigenous peoples worldwide and in particular the relationships to objects. Kelly states that effective memory systems allowed ‘people in non-literate cultures to memorise the vast amounts of practical information they need to survive’.

On memory spaces large and small, Kelly discusses how what is often discovered in archaeological settings are groups of objects. Under the subheading ‘Bundles of non-utilitarian objects’, Kelly states that ‘knowledge imbued across a wide range of cultures within material objects, uses bundles of objects to perform as memory aids across cultural history to navigate stories, events, songs and locations, some mythological, and some that narrate in both basic and highly complex systems’ (2016, pp. 52–55). Kelly’s research assisted my project’s conclusion in the belief that contemporary jewellery objects as a three-dimensional language remained the most comprehensive medium to convey my research within the constructed body of work, and the project’s investigations into the recollection of the objects that are anthropogenic debris as a reflection of our material world and as a part of cultural history past, present and future.

Further investigations on these findings would demand a more thorough enquiry outside the scope of this research, and could lead to new explorations complementary to this project and the development of my practice. Through making contemporary jewellery objects, I chose to reflect on the serious global impacts of anthropogenic debris from the research project’s findings of an Australian viewpoint, presented from my personal experience within this research project of the local impacts of anthropogenic debris as the outcomes that will continue to impact and remain on Earth long after we are gone.

**Other nature: The transformation of nature and the great imposter**

With plastic making up the majority of anthropogenic debris collected within this research project, I looked back into the history of this human-made material that transfigured mass production, and irreversibly disfigured the natural world. By the mid-19th century a cost-effective replacement was being sourced for natural substances such as gold, silver, copper, brass and bronze, diamonds, emeralds, and rubies, amber, jet, shell, pearls, gems, ivory, tortoiseshell, bone and wood (Grasso, 2002, p. 13). With the invention of bakelite, the first completely synthetic plastic, in the 20th century, this human-made material was an excellent mimic of these natural materials, often proving difficult to distinguish between real and fake. It was much stronger, lighter and easier to make than to source natural materials, and these desirable qualities launched an era of disposability with mass production.

On plastic, Roland Barthes (1915–1980) states that as a material with endless possibilities in its malleable form, ‘A miraculous substance: a miracle is always a sudden transformation of nature’ (1957, p. 110), stating that while it has skilled and infinite ability to imitate the natural world, that also in its abundant success its negative reality is its commonality. Barthes at the
time was as equally unaware as the rest of the world of the impending environmental impacts of plastic. While the production of plastic boasted its perfection over other materials, the very qualities it was praised for became enormous problems from an environmental perspective, both in chemical and physical mass. The manufacture and production required to process plastics make a large contribution to greenhouse gases and carbon emissions, which are the major contributing factors to climate change. Plastic's initial revered quality of weightlessness as a material, the convenience of unnecessary packaging as seen in Fig. 17, and single-use products have presented unforeseen and seriously negative environmental impacts, shown in Fig. 18.

![Image](image_url)

**Fig. 17** Plastic wrapped in plastic is a common way goods are packaged. Multiple single-use products of convenience are a constant offering such as straws that take longer to manufacture than use with a very short lifecycle as a product existing longer as an ecological disaster.

The many products that both plastics and metals can be formed into allow for different attributes and densities. Once discarded, all lightweight anthropogenic debris can be windsewn across land, while others float along with tides and currents, with heavier materials sinking to the sea floor. Approximately half of all plastics float and these are the most common types used, such as single-use items including bags, toys, soft tubing, containers, lids, various car parts and textile components, rope and polystyrene. While the abrasive movements of waves and sand play a part in breaking up plastic, it is the sun that is the key element, with ultraviolet rays that begin to photo-degrade plastic into fragments, making it weak and brittle on land and sea. The pieces that sink to the bottom of the ocean, mixing with marine sediments, are less likely to be affected by sunlight, and there they remain.
Plastics act like sponges that absorb and release chemicals and POPs (persistent organic pollutants) from polluted sea water, especially Nurdles, and are shipped across oceans, where they regularly leak from shipping containers and are distributed by waves onto coastlines worldwide. One of the most common synthetic materials produced, Nurdles are pre-production plastic pellets in the form of a small bead only a few millimetres in size, shown in Fig. 19. These small beads are melted to form the plastic items we use and have constant contact with on a daily basis. The classifications of size that anthropogenic marine debris is categorised within are: microlitter ranging from extremely fine to coarse sand and microfibers of fibrous shapes up to < 5 mm in length, as shown in Fig. 20; mesolitter ranging from 5–10 mm; macrolitter ranging from 10–15 cm; and megalitter measured in decimetres equivalent to 10 cm or more; the anthropogenic debris I have collected covers all of these classifications (Andrady & Gregory 2003, pp. 362–362).

Fig. 18 multiple types of single use products becoming anthropogenic debris washed ashore with the tides at Jawbone sanctuary Melbourne 2015.
There are many instances in our contemporary world where human-made substances have been substituted for natural ones that had previously been used. One example is synthetic microbeads, which have replaced natural abrasives like almond, oatmeal and pumice that were once the main ingredients of facial and cleaning products (2009, p. 1225). Recent studies show (Bruce et al., cited in Mathalon & Hill, 2014; Browne et al., 2011) polyester and acrylic fibres used in clothing and fabrics such as nylon and acrylic release small particles when washed and have become the most abundant type of plastic. Making up 60% of plastic found at sea and up to 85% of synthetic fibres, this microlitter is present in intertidal zones across shorelines, outweighing all other types of plastic packaging in marine environs. These fibres enter our drains through greywater and sewage, and eventually end up in all waterways including the ocean. Measuring less than one millimetre, these particles are so small they are ingested by the smallest micro marine organism’s zooplankton, mussels and whales, and therefore plastic microfibres are present in the fish we eat. This is not an impact that is visually recognised, but the damage caused as a result is an extensive issue across land and aquatic ecosystems yet to be clearly identified. Microfibres inflict a higher negative ecological threat within marine and lake ecosystems over microbeads, which are round in shape and so much easier to pass through intestinal systems, whereas microfibers become trapped and intertwined within intestines (Bruce et al., 2016).
Another recent report acknowledges that disastrous anthropogenic debris microfibers and micro plastics are now found in most salt harvested for human consumption. There were 17 salt products marketed globally including one Australian brand that were analysed, and the research discovered that samples of these products revealed 72 particles remaining after the salt was dissolved; a large percentage of 41.6 were plastic polymers and 23.6 were tiny pigments in the form of fragments, filaments and film – not in the familiar form of the microbead, which has received widespread media attention (Zubowski.D, 2017).

This negative impact has been acknowledged within my practice, as I have retained any residue created through the making process, continuing to reference the various scales, distribution and types of anthropogenic debris within the constructed body of work. The creation of these human-made materials relied on the extraction of natural resources, resources that cannot be replaced, and these synthetic materials never completely go ‘away’ (Braungart & McDonough 2009, p. 103). At this point there is only a guesstimate of how long discarded plastic will remain. Unless plastic is physically removed, every piece within the past century that has entered the marine environment will remain in some form, either in a physical or chemical state.

Biomimicry looks to nature for inspiration in sustainable solutions for the global challenges of design, manufacture and lifestyles. This is also a way of assisting in reconnecting humankind with the natural world. In an essay Paper or plastic: Searching for solutions in an over packaged world Berryus and Baumeister (2005, p. 76) argue that from ‘ancient pottery to plastic tubs, the trend is clear: we’re a species that copies, stores and shields our treasures
from a capricious world'. Fig. 21 captures one type of the many single-use containers I came across as anthropogenic debris. Benyus and Baumeister continue to state that the ways in which packaging exists in the natural world, such as eggshells and saed-pod casings, fruit and vegetable skins, sea and land-based shells, provide but a few examples of naturally occurring packaging and how these natural containers are designed to return to the earth, completing natural cycles of waste management (2005, p. 79). The anthropogenic debris I collected were often the former shells and containers of our over packaged world and, while it has been observed within nature that these discarded and sometimes stolen human-made goods have been utilised by birds in nest building or a crab replacing its shell with a piece of plastic pipe, even if such items are made to biodegrade, they will never completely or safely return to the earth.

Fig. 21 Plastic containers collected at Jawbone Sanctuary, Melbourne, 2015.

What we make and consequently leave behind us is rapidly increasing in volume and complexity. Our lifestyles choices and the modern convenience of fast foods and single-use packaging due to population growth and the inevitable increase in consumerism with even the processes involved to recycle anthropogenic waste having an environmental impact (Imhcf, 2005), have all led to the heavy weight of our own anthropogenic waste. This research project has investigated the theoretical concept of wearing the issue of anthropogenic debris, a burden to being conceptually worn as contemporary jewellery objects, but also the importance of this investigation in promoting this knowledge in an encouraging and supportive process to incite change.
4. Seen

Research Locations and development of works

In 2012 I went to Honiara in the Solomon Islands to immerse myself among the diverse oceanic artists who had come to the Festival of Pacific Arts to represent their unique crafts. This was to be the starting point for undertaking a research project to develop my practice. My original plans for this project were to research the traditional jewellery and objects of these Pacific cultures and the changes in materials from natural to the introduction of man-made materials, in particular marine debris. However, I became so intensely affected by the amount of rubbish with origins from both land and sea in this otherwise beautiful Pacific island that the direction of the interest changed to focus on this issue.

I was aware of the growing global concerns for marine debris in such areas as the mass accumulation of this rubbish in the North Pacific Gyre situated off the North American coast, known as the Great Pacific Garbage Patch. However, beginning the master’s research surpassed the outline of the project’s initial enquiry following confirmation and towards the mid candidature of this project. The change within the project was on the discovery of the importance of highlighting the connections and disconnections between ourselves, the consumed objects we discard becoming anthropogenic debris, and the environs in which they are found, encompassing both marine and land-based environs. This was to locate Australia within the global concerns of anthropogenic debris.

Research locations were revised during the candidature when Western Australia was added to Victoria and New South Wales, after an invitation to undertake a residency in the Pilbara from 2014–2016, allowing my research to expand to the other side of the country.

Victoria

I collected anthropogenic debris within the project from many sites along the Victorian coastline including beaches across Portland, Warrnambool, Apollo Bay, Barwon Heads, Port Phillip Bay, Phillip Island, Lakes Entrance and Point Hicks. Any anthropogenic marine debris washing ashore in Victoria is potentially coming in with the East Australian current, or the west wind drift from the southern ocean. Materials I collected that originated having spent undisclosed time at sea were mostly discarded or lost fishing paraphernalia. This included nylon line, netting, rope, lures, weights and floats, knife handles, homemade crab traps, parts of and an entire fishing rod. I also discovered many remnants related to the building industry and beverage containers. These were also mixed with an alarming amount of anthropogenic debris that had been discarded on the beach and immediate surrounds, again including fishing-related materials, toys, balloons, bike reflectors, gardening miscellanies, polystyrene, construction refuse, pens, food, beverage and miscellaneous packaging, chewing gum and thongs, with some of these examples shown in Figs. 22 and 23.

At any time during the year, any season or tide times, popular or more remote beaches, there was never a period when I did not come across anthropogenic debris, even if it was a small fragment of plastic or aluminium. At times it may have taken longer to see fragments
which may have been camouflaged into the natural surrounds; however, it was always there. But not when I was growing up.

Fig. 22 Camouflaged plastic fork amongst natural tide debris, Point Sampson, Victoria, 2016.

Growing up in suburban Melbourne meant that going to the beach was a special occasion. Packing for the beach required lots of supplies for a fun and comfortable outdoor adventure. Towels, hats, sunscreen, beach umbrella, a ball, Frisbee, cricket set, buckets, spades and snorkelling gear were all essentials. The hamper was packed to keep the food and drinks cold: a picnic set with sandwiches, fruit and premixed cordial drunk out of aluminium or plastic cups that were meant to be reusable. The day would be filled with swimming and foraging among the rock pools, collecting shells and making sandcastles. Everything we took with us we took home again, leaving only our footprints. Sometimes we would take a shell or two as a memento and a mountain of sand was an inevitable stowaway. I have such fond memories of childhood outings to the beach. It is a place that I carry within me, a natural wonder both exciting in its beauty and alarming in its power. It has been the main point of inspiration for my practice.

However, there came a time when a change occurred. This change was seemingly gradual, then unashamedly obvious. Amidst the natural elements of the Victorian coast, there was an unexpected intertwining that was not present in my childhood adventures. In the beginning I didn't think much of it. Intermittent fragments of rope and nylon line among tidelines of shells, sponges and seaweed could almost be forgiven as accidental remains of fishing activities. In the beginning I picked these remnants up and disposed of them, and I did not give these human-made materials much more thought.
Then, as they were joined by other random items such as food or beverage packing that retained weathered surfaces resulting from exposure to the natural elements, I began to keep a few interesting pieces, beginning a small collection kept among shells, coral and sponges of natural and unnatural materials. This gradual infiltration of, and that sometimes we are oblivious or turn a blind eye to, that which we see regularly has led to the development of a large portion of the Victorian pieces of anthropogenic debris selected, such as in Fig. 24 being white, opaque and clear anthropogenic debris. This in turn references the popular belief that these discarded materials will wash away with the waves or wind, out of mind out of sight; however, as contemporary jewellery objects they return back to where they potentially came from.
New South Wales

Collecting locations within New South Wales included Wollongong, Sydney and Foster, with Harrington and Crowdy Head the most frequented when visiting extended family. When comparing my familiarity with the Victorian coast and with the New South Wales coast, my experience with the mid-north coast provided the excitement of an interstate holiday. The weather, which was usually warm and inviting, made beaches and coastal surrounds popular for extended periods at both peak and off-peak seasons. This provided a direct link within the project to social activities impacting coastal environs, reflected within the types of and quantity of anthropogenic debris collected, such as those in Fig. 25, and this was reflected within the pieces constructed referencing these locations.

![Image of collected anthropogenic debris](image)

*Fig. 25* Collected anthropogenic debris collected and ready to board a flight back to Melbourne, Harrington, New South Wales, 2019.

Anthropogenic debris washed ashore that has been circulating at sea has potentially come in with the east Australian current from the mid-north coast, moving down towards Victoria and Tasmania. Recreational and commercial fisheries being the most frequent activities led to the most constant types of debris stemming from this popular activity. General types of human-made debris associated with beachside activities were also discovered. Most of these items had been left from recent outings, including food, beverage and miscellaneous packaging, like those offered at beachside cafes as seen in Fig. 26, chewing gum, plastic bags, children’s toys, balloons, water sport remnants such as paddles, leg ropes and lanyards, sunscreen, hats and sunglasses, fabric, shoes and thongs. There were also larger items such as tyres, fencing, manufactured wood, plastic and metal, parts of televisions and construction refuse and a crab trap, shown in Fig. 28, providing an overall unexpected and unwanted aspect to a seaside holiday.
Fig. 26 Single use plastic utensils offered at Crowdy Head, New South Wales, 2017.

Fig. 27 Crowdy Head beach overlooked by the surf lifesaving club and café, 2017.

Fig. 28 Homemade crab trap anthropogenic debris, Crowdy Head, New South Wales, 2013.
Western Australia

An invitation to undertake a residency in the Pilbara with FORM, a Perth-based cultural organisation for creativity and artistic practice, began in 2014–16 over three expeditions. As one of four contemporary jewellers invited from Melbourne, the brief was for each artist to make a body of work that reflected the individual’s response to the unique Pilbara environment. The opportunity to immerse myself within another part of the Australian landscape I had not experienced prior to this residency allowed a broader perspective on anthropogenic debris. My first visit to the Pilbara for a month added to my project in several ways: firstly, the impact of the environment on me, with its extreme heat reflected in the colour of the earth, and the expanses of immense dry dusty red land that were interjected with the man-made infrastructure of roadbuilding and mining construction. It was these elements, contrasted with large mountains of white salt that resonated, as captured in Fig. 29. The discovery of the salt-mining and glistening evaporation pools edged with thick crusts of salt crystals, shown in Fig. 30, was a connection between the sea and inland Australia.

Fig. 29 Salt mining in Port Hedland, the Pilbara, Western Australia, 2014.

It appeared that, while my research began based around marine areas, not only was my attention drawn to the industrial processing of salt as a naturally occurring product but, even as my journeys into the Pilbara took me from coast to country, I was still encountering the sea, with the scale of salt-processing plants and also many seashells and coral fragments
further inland. There was an interesting discovery within the research leading to the types of materials that require salt for their production, again linking back to one of the ingredients in

Fig. 30 Salt flats and anthropogenic debris, the Pilbara, 2014.
the composition of plastic. Many of the materials I collected across the Pilbara had been discarded or derived from building and mining infrastructure, remains from previous townships and communities, or distributed across the landscape following cyclones and flooding. Given the expense of the Pilbara, it provided perfect hidden locations for disposing of larger items such as cars, which I frequently came across. Again there were discarded fishing paraphernalia, thongs, polystyrene, pens, food and beverage packaging, which seem to be the most common types of anthropogenic debris across each of the three states I collected throughout this research project.

![Image](image_url)

*Fig. 31 Discarded construction flags, the Pilbara, Western Australia, 2015.*

Tyres and vehicle remains, hard hats, gloves, shoes, traffic cones, bollards, flags and signs were in constant use for roadworks and construction, with examples shown in Fig. 31. They fell off trucks and were scattered across roads and into ditches from inland to inlets. I found many discarded traffic cones in the Pilbara, as shown in Fig. 32; however, the first one I found was submerged on a beach at Warrnambool in Victoria, originally owned by VicRoads with its markings still clearly visible across a faded fluorescent pink surface. We would expect to see these cautionary signs most days in the city or suburbs, but I did not expect them to be a recurring part of the land or seascape.
Fig. 32 Some of the many discarded traffic cones I found from coast to country in the Pilbara, Western Australia, 2015.

Again this reinforced the project’s findings in highlighting that built or remote environs are both constantly blemished by our anthropogenic debris, and these are viewed as constant warning signs worn by the landscape.

On my return to Melbourne, I read my notes and studied the images I had taken, and it was at this point I realised that the anthropogenic debris collected in these areas seemed to choreograph the landscape I had just experienced, reflecting aspects of natural and built environs, colour, texture, light and that Pilbara iron ore dust that you just cannot get rid of as ingrained in the materials I had collected. This provided an opportunity to construct the Pilbara body of work in reference to the Australian landscape from coast to further inland.
The project recognised the need to understand the effects our material society inflicts on the environment as a direct result of single-use design and manufacturing of environmentally unfriendly materials. In observation of our throwaway society, anthropogenic debris requires being remembered for the ordinary, utilitarian objects they start out as in relation to their consequential environmental impacts. To reflect on the importance of a sustainable body of work, the challenge was to transform anthropogenic debris of single-use items into jewellery objects that can be worn numerous times. The aim of the project was to develop the research into a physical, visual and wearable language that is didactic to the concerning impacts, and incites a discourse that does not necessarily require words to describe the body of work, in the universally practised and recognised creative medium of contemporary jewellery and everyday objects.
Collecting anthropogenic debris

It is often believed that much of what is classified as marine debris has come from across the ocean, perceived as someone else’s responsibility. Therefore the oft-thought vastness of the sea having the ability to devour human-made debris that, once out of mind out of sight is no longer a, or our, problem. So when this preconceived idea occurs on a global scale, anthropogenic debris discarded on one side of the world eventually becomes the problem of those on the other side or, in adapting the adage, one man’s trash is another man’s problem.

At the onset of this research project, my interest was solely in the implications of marine debris. As the research project progressed, it recognised that not all anthropogenic materials found as the project’s initial focus could be defined as marine debris. While a portion of materials collected across three Australian states emerged having expended an undisclosed amount of time at sea, as I explored coastal and marine environs a pattern emerged presenting a large portion of anthropogenic debris discarded at and remaining closer to the ocean’s edge. This in turn led further inland, with field trips into the Pilbara from coastline to country and anthropogenic debris. A triangle of repetition was also a pattern that

Fig. 34 Discarded bottle displaying type of plastic and recycling code, 2015.

began to emerge within the project as it developed across the three states of Victoria, New South Wales and Western Australia and across the environs of coast, city and country. This raised an interesting reference associated with the triangle-and-arrow symbol developed in 1970 to represent the different types of plastics that could be recycled, and was the beginning of recycling to be encouraged within households and across manufacturing industries (Moore & Phillips, 2012). Fig. 34 shows this symbol, encasing the number two and the letters HDPE, which stand for high-density polyethylene, indicating the type of plastic that at a quick glance appears to say 2 HOPE.

Other smaller groups contributing to recording of findings of the types and quantity of man-made debris along coastal areas include the Victorian group Scab Duty, with whom I have removed anthropogenic debris from within Williamstown and Port Phillip marine surrounds.
They are dedicated to cleaning these areas every Sunday, and through a Facebook page they advertise the location at which they will meet each weekend morning for an hour. Through this, they aim to engage with the local community to assist with clean-ups of discarded man-made debris. On joining the group, on one occasion there were around 6 others who assisted in collecting anthropogenic debris. It was interesting to see they were in the age bracket of 20–30 years, of a similar age and often friends of the dedicated founder of this group. I noticed that on one particular occasion, local residents in the area walking by were familiar with the group and their work, acknowledged and thanked the group. but did not assist with picking up the rubbish, which was mostly of local origin. Parks Victoria provides bags and sharps disposable containers, and collects these at the end of each clean-up session.

On this occasion I was able to keep the debris I personally collected to use within my body of work, and the remaining debris collected by the group was given to me for use outside of the research project. Again the constantly growing quantities of anthropogenic debris enabled further research to continue outside the scope of this project. It was informative to my project to be a part of a group when all of my collecting anthropogenic debris within the project was performed by myself. The types and quantity of rubbish we collected were recorded and this information was submitted to Parks Victoria and Tangaroa Blue by the group’s founder, providing important evidence to the Australian Marine Debris Database.

On another occasion, I was honoured to join Parks Victoria and Two Bays as a volunteer and citizen scientist aboard the SV Pelican, a 62-foot catamaran. The event, located at Mud Islands, part of the Port Phillip Heads Marine National Park in Victoria, was to participate in the Two Bays Community Monitoring 2015 program on seagrass, marine pests and marine debris (as seen in Fig. 35), shore and seabirds within this sanctuary. This provided another unique opportunity to be involved in assisting with collecting information submitted to management for a scientific report that involves sharing this knowledge with the community.

**Fig. 35** A quadrant used to measure the amount of anthropogenic marine debris on Mud Island, Victoria, 2015

These insightful and inspiring events were participatory, and provided my own project with connections within this field and further developed my understanding of community-based
groups' involvement and awareness of anthropogenic marine debris. However, outside of the event, I wondered how the information could be presented more broadly to the wider community, in relation to the project's needs to establish and elevate connections to ourselves within the environment and the impacts of anthropogenic debris.

The collections of anthropogenic debris showed uniformity within the types of materials found, whether a location was frequented or remote, with plastics being the most prominent material discarded, along with metals and rubber. The findings began to look at ways in which anthropogenic debris could be connected to as the material remains of objects we use on a daily basis. This in turn became a way for the project to return the debris to where it came from, in the form of contemporary jewellery objects.

The materials I collected across each of the three Australian states informed what I made. Colour, texture and form provided contrasts of abstraction amidst nature within my work. Materials at first glance appeared to be natural, but on closer inspection beneath the ingrained layers of earth and erosion of surfaces revealed what has become unnaturally natural, or perhaps a second nature. There were rough and uneven surfaces, unpolished and dirty, surfaces that seemed to be gold or silver, with flashes of mirror-like reflective lustres. Various types of plastic, metal or fabric either camouflaged into the natural surrounds or completely dominated an area. It is surreal to consider that a shiny fragment reflecting the sun on the beach must surely be a seashell, but on closer inspection reveals a discarded aluminium can, captured in Figs. 36 and 37.

![Fig. 36 Abalone shell, Apollo Bay, Victoria, 2015.](image1)

![Fig. 37 Aluminium can fragment, Point Sampson, Victoria, 2015.](image2)

Physically altered by the elements, many surfaces of the anthropogenic debris collected were sunburnt and faded or disfigured. Any trace of natural elements and inflections over time have been retained, but also embellished with carving and scoring into surfaces in reference to the surrounds in which I found them, as shown in Figs. 38 and 39.
Fig. 38  Penny Jagiello *Expanded heirloom* # 23. Pendant, detail, 2016, hand cut and etched aluminium can, deconstructed rope. Image by Ruby Alchison, 2017.

Fig. 39 Discarded aluminium can amongst natural marine debris, the Pilbara, Western Australia, 2015.
5. Worn

Development of works

During the first year of this research project, I used selected reclaimed human-made materials from my studio, including vintage beads and recycled electrical wire. This was a continuation of my practice prior to this research; however, as the project developed and gained clarity in refining the research questions, it became evident that I would only use the anthropogenic debris that I collected during my field trips across Victoria, New South Wales and Western Australia.

![Image](image.png)

Fig. 40 Pennie Jagiello. Ghost net trawl, Necklace, anthropogenic deconstructed rope, fishing net, sinkers, aluminium can, plastic, reclaimed electrical wire, vintage beads.

This important aspect that ultimately became the primary challenge in constructing the body of work was also noted when the contemporary jeweller Lucy Sarneel kindly visited my studio following her workshop, which I attended at RMIT in 2014. On discussing the first pieces I had completed within this research project, seen in Figs. 40, 41 and 42, and listening to the background of the research, Sarneel suggested that she felt these works took an element away from the ethos of my work. She noted further that in reference to the anthropogenic debris I had collected, the samples I had tested and the way the research was developing stood on their own without the need for utilising other human-made materials. This was constructive feedback at a crucial turning point in this research project,
to challenge the constructed body of works to be made entirely from the anthropogenic debris I collected.

Fig. 41 Pennie Jagiello Wreathing. Neckpiece, detail, 2013, deconstructed rope found on beach, reclaimed electrical wire, discarded plastic bags, and vintage glass beads.

Fig. 42 Pennie Jagiello Wreathing. Neckpiece, 2013, deconstructed rope found on beach, reclaimed electrical wire, discarded plastic bags, and vintage glass beads.

Fig. 43 Pennie Jagiello Wreathing. Neckpiece, 2013, deconstructed rope found on beach, reclaimed electrical wire, discarded plastic bags, and vintage glass beads.
It was surprising that, following this decision to discontinue using deconstructed vintage beads as a small addition to the work, I was presented with an anthropogenic alternative when I came across broken plastic bike reflectors on the beach. This provided a replacement and again a reference to the original intention of this object to alert caution and visibility. Using a fine hand-saw to cut small sections of the faceted plastic, it was then a challenge to develop a way in which to fasten these tiny gem-like fragments to another surface, as unlike premade glass beads there was no hole by which to thread these pieces and they were too small to pierce. I began to experiment by embedding the hard plastic into softer plastic, rubber, cork and polystyrene, similar to the way precious stones are set into metal, by allowing the surrounding materials to envelop and contain the small fragments, with test examples seen in Figs. 44 and 45.

My experiences in the Pilbara allowed me to reflect on my observations of Victorian and NSW coastlines. The more I collected, the more I witnessed that these discarded materials were predominantly of local origin, having been left over from beach visits and other social
activities. This observation led to the exploration of these activities and how we might associate with them within the body of work as contemporary jewellery objects. The works I have made observe the contrasts between the natural landscape and imposing construction and infrastructure. Towering Meccano-like creatures or road trains that stretch

![Image](image-url)

**Fig. 46** Iron ore mining, the Pilbara, Western Australia, 2015.

![Image](image-url)

**Fig. 47** Pilbara road train, 2015.

for miles, as captured in Figs. 45 and 46, an interjection of unnatural materials amidst the beautiful landscape, is echoed within the anthropogenic materials and scale of the constructed works on the body. Traditionally a neckpiece or bangle might be slipped onto the
body or fit onto the wrist; however, these works are oversized or undersized and almost appear to wear the wearer. A piece might be too big – the wearer might need to hold onto it to stop it from falling off or unravelling – or a piece may drag along the floor when worn, to convey the endless impacts of a fishing net discarded at sea. Rough edges or wispy ends of plaited twine, like that shown in Fig. 48, paw at the skin or feel like the wind in our hair, rustling spinifex or something unknown that brushes against our legs within the waves, perhaps seaweed, perhaps a plastic bag. This body of constructed work prompts us to reflect on a place new or known, felt or heard of, so as to ask questions, and at times appears to control the wearer.

Fig. 48 Joining lengths of deconstructed rope, 2015.

The research project investigated a variety of almost colourless materials collected in reference to turning a blind eye, rendering the discarded invisible, while at the same right under our feet. This ghost-like association also references ghost nets and the damaging effects of anthropogenic marine debris that are so far from our everyday views and associations. These colourless remains also aim to reflect the cool Victorian climate. In order to convey these impacts so far from our field of vision, contemporary jewellery objects constructed within the project aim to act as a vehicle to bring home these discarded materials, both figuratively and literally, as former objects or fragments that once functioned as part of our daily routines to be returned, seen, worn and heard. Figs. 70 and 71 show these pieces exhibited at Grey Area RMIT and also as part of a collection titled Short term, long term in the 2016 exhibition Mayoral chain at Craft Victoria in Melbourne, shown in Fig. 69 (Craft Victoria, 2016). The artists’ brief to the group exhibition was to respond to the chain worn by the Mayor. The title of this collection was in response to the short-term position of a mayor with the power to address and take action against single-use items that make up the majority of municipal waste, and the long-term effects of these items that ultimately become anthropogenic debris.
The works constructed from my experience in the Pilbara in Western Australia were a way in which to address a new part of the continent. This was a valuable expansion of the research, to broaden my knowledge and investigations on anthropogenic debris across a different part of the Australian environment. The Pilbara is in many ways a sensory place and, with its extreme climate, is felt physically. It is equal parts of dry heat and earthy dust that is inescapable, an experience that is inhaled and felt with every touch, and I aimed to capture this essence of the Pilbara within the work. The body of work resulting from expeditions spanning the Pilbara coast and further inland are collectively titled Expended heirlooms and introduce another personal perspective of the Australian landscape and climate from coast to country.

Across the three sites for collecting anthropogenic debris, the combination of materials that were prominent led to a consolidation of the works constructed. To convey my reflections and experience within the Australian landscape, the main offenders of collected anthropogenic debris and also those that were the quiet offenders, including the studio bench and floor dustpan remains, have been considered within titles for the works. These were considered with some of the working titles in development towards the final body of works, such as These things, Objected vessels, Stilled life, Remains of the day, Second nature, Other nature, Unnatural selection, And so are the days of our lives, Melt, future remains, Expended heirlooms, Worn-ings, 2 HOPE and a play on words from the Australian national anthem with Golden soiled, Girt by anthropogenic debris, Land abounds in unnatural gifts, Informed history’s remains, Of beauty rich and disrepair and Un Joyful stains then let us clean. Alongside the beauty of the Australian landscape, it is necessary to highlight the damage we inflict on a daily basis, beauty and the beast. Nature can exist without us, but we cannot exist without it.

Fig. 40 Pilbara homestead with bricks made from the surrounding earth, De Grey Station, the Pilbara, Western Australia, 2014.
Methods and techniques

The materials that I collected were sometimes fragile and the development of each piece was unique; therefore I allowed the materials to inform the constructed body of work. Photographs documented the site of collection, original state and scale of each object or fragment before further processes took place. The ways in which the materials changed with different natural elements over periods of time meant that much consideration was needed before I began to work with the material, in the same way a stone-cutter would work with a diamond. Due to a material’s fragility, carving, cutting, piercing or stitching a piece might cause it to break, resulting in a return to the drawing board with several fragments instead of one.

![Image](image_url)

**Fig. 50** Developing processes and techniques using the surrounding environment at RMIT, 2014.

Wherever possible I made use of what was around me as alternative tools. At RMIT at the rear of Building 2 in Rodda Lane, I set up a small sanding station to use the bluestone window ledge in Fig. 49 in place of the sandpaper or fine emery traditionally used within gold and silversmithing, and I retained the fragments. Similarly, within the studio I used the same technique, rubbing the components over bricks to remove coarse edges and smooth surfaces, and the use of stones became a way in which to sand, hammer and form anthropogenic materials. In the Pilbara, my studio had a large garden in which I could lay out collected materials. Cutting a section of galvanised steel, I utilised the base of a heavy traffic pole and a piece to fold the metal around the wood with a rubber mallet, to form a cuff that wraps around the wrist. This piece was made in reference to sporadic yellow blooms in the Pilbara among the rolling red landscape, Figs. 51, 52 and 53, and using a tree to form metal, Fig. 54.
Fig. 51 Galvanised steel fragment, 2015.

Fig. 52 Beginning to shape cuff around wood, 2015.

Fig. 53 Testing shape of the formed cuff, 2015.
As carving was investigated, this technique was utilised to incorporate patterns and designs found in nature and the elements surrounding the anthropogenic debris. Part of the carving process was the removal of unwanted material, which generated more debris. I became aware of this debris and decided that every part that was removed would also be reused within the body of work, shown in Figs. 54, 55 and 56. Carving or etching into anthropogenic debris also became a way to reference the removal of natural resources from the earth.

I explored ways in which to relate the various types of objects to their former uses, aiming to initiate associations with both the natural and unnatural through forms and surface treatments. Considering the sites and locations where I had collected anthropogenic debris, fragments appeared to mimic flora and fauna, landscape, climate and human activities.
Fig. 55 Sections cut from anthropogenic debris, 2015.

Fig. 56 Anthropogenic debris fragment deconstructed and beginning to thread pieces together, 2015.

Fig. 57 Carving the pendant with carved remains ready to be added to threaded fragments to finish the necklace, 2015.
Some fragments offered their original design to be exploited, and a clip, handle or various other fixtures could also reference the different functions of these former objects prior to being discarded.

Remnants of barnacles, coral and shells were found growing on some materials collected, and have been left to show both the impacts of debris on nature and how nature is trying to retain a foothold. With the materials collected in the Pilbara, most of these show the unique red iron-ore earth ingrained within, and this has also been left to enhance a sense of place and location. Allowing these materials to retain any natural elements attached or embedded asserts the intertwining of the natural and the unnatural worlds, and how they and we have become inseparable.

![Image](image_url)

**Fig. 58** Anthropogenic debris old and new with coral growth on a fishing hook, 2015.

These various materials can lure one into the work: perhaps a shiny surface may appear to be a glistening shell, but closer inspection reveals a fragment of aluminium can with a sharper surface, rather than the anticipated wave and sand smoothed edge. A necklace thread may be coarse to wear and its scale may result in unexpected weight, and these are some of the attributes within the body of works that reference the impacts of anthropogenic debris not only on the environment but therefore on ourselves.

Sand is consistently associated with coastal environs. Sand can be coarse or fine, and various colours depending on the area and climate. Sand is one of the natural elements we often inadvertently take with us when we leave the beach, as it has the ability to get into everything. With the serious issue of anthropogenic marine debris, plastic in particular has become as prevalent as sand, as with the aforementioned microfibre particles. To further reference these fibres, threads from small rope fragments I collected were utilised by knotting and plaiting these remnants together to form fine neckpieces, with a sample detail in Fig. 59.
While collecting man-made debris along the beach, I often sat with my son to make sandcastles, which at times also presented these discarded synthetic materials. This led to further thought; as the project began to conclude with the development of the constructed body of work, there were remaining fragments yet to be utilised. Some of these were so small it was necessary to develop a technique to include these into the work so that the
research could successfully use any remains that were unavoidably created during the
development of various processes. While I collected anthropogenic microlitter, carved
fragments, cut or broken remnants and filings from swept surfaces were all retained as I
worked throughout the project. These often included natural sand, salt and earth that had
been previously embedded into collected materials.

![Image](image.png)

**Fig.61** Using a needle and awl to pierce and thread carved plastic remains, 2015.

Utilising these fragments with these natural materials within a body of work in itself again
highlighted reference to the microscopic scale of anthropogenic debris and also, importantly,
site-specific areas. This then presented another way to engage the public to interact with the
body of work. As a final experiment, I began to explore contemporary jewellery objects
created with anthropogenic remnants created in the development of the body of work with
sand, salt and earth. This in turn presented the natural environment in which the
anthropogenic debris was not only collected, but also the earth from which the materials
were extracted to manufacture these synthetic materials.

I began to experiment mixing the synthetic micro remnants I had collected with sand, or
rolling shapes into the remnants to encrust them with the fibres and coloured dust. Working
with sand presented difficulties in itself, in obtaining a suitable wet and dry combination that
would hold form. It also meant I would need to use the same sand continuously, as I had
already contaminated it with the anthropogenic remains, allowing for a body of work that
would be in a state of constant flux, evolving with public interaction. I began to experiment
with making sand and ice based objects to be held that reflected the common types of items
I had collected, such as food and beverage packaging, and shapes that could be worn, such
as bangles and rings.
I experimented with sand, fresh and salt water, and salt brine, rock salt and crystals collected in the Pilbara, to explore the consistency of the natural materials mixed with anthropogenic remains. I explored drying these constructed shapes naturally in the open air, and also experimented with cooling the materials in the fridge and freezer. I wanted to obtain a form that would hold long enough to be picked up or placed on the wrist or finger before collapsing, with the possibility of being reconstructed with viewer interaction. This was in order to highlight anthropogenic debris and ecological fragility, exploring relationships between natural and built environments, and engaging ourselves within this process. This process of exploration was to be presented for interaction with the audience during the examination exhibition. This interactive installation will also allow continuation of the research to be explored outside of the project.

The development of works led by the anthropogenic materials collected also informed the body of works as contemporary jewellery objects. Jewellery in its many guises and methods of application on the body has remained relatively unified in form throughout the history of discourse within the context of jewellery. The constructed contemporary jewellery objects I have made investigate these recognised forms, such as pendants, neckpieces, bangles, cuffs and rings, to develop variations on these traditional forms and the expectations one
would normally have in the way these jewellery objects function. Fig. 62 shows the anthropogenic debris collected to make _Expanded heirlooms_ #10, #11, #12 and 13. This simple type of bangle form that has been practised throughout the history of jewellery making would traditionally be worn with the internal diameter of the bangle determining the size and, therefore, where this would sit on the wrist or arm. However, the sizes of these bangles have been determined by the material they have been constructed from. Cut from a discarded plastic pipe, I have allowed the internal diameter to determine the size of these bangles in Figs. 63 and 64, in reference to the expectations we place on objects and choices of convenience. As an industrial material, PVC (or polyvinyl chloride) plastic pipes are used to transfer fluids or enclose electrical cables. Reconstructed as a bangle, PVC is expected to function in a certain way as a wearable object; however, the wearer becomes inconvenienced by the large size and the necessity to hold onto the bangle so it does not fall off, and at the same time the wearer becomes the item carried within the object. The colour of this plastic pipe is usually a vibrant orange; however, this particular piece had been altered by extreme heat fading and also turned a burnt orange from exposure to the sun.

![Fig. 63 Discarded plastic pipe, the Pilbara, Western Australia, 2015.](image)

This bears an uncanny resemblance to iconic Pilbara earth, as shown in Fig.62, and it was almost camouflaged as I drove past it. Due to the length of the pipe, it was necessary to cut it into smaller lengths for transportation, and a portion of the earth was retained to collect the fine particles removed during the action of cutting and carving the pipe, as shown in Figs. 65 and 66.
Fig. 64 First stage cutting forms from anthropogenic debris, 2015.

Fig. 65 Second stage cutting anthropogenic debris to reference the Pilbara landscape, 2015.

Fig. 66 Stage three carving into anthropogenic debris, 2015.

Fig. 67 Retained fragments and filings form cutting and carved anthropogenic debris, 2015.
Fig. 66 Pennie Jagiello, *Expanded heilooms # 10 & # 12 Bangles*, 2016 carved anthropogenic debris, *Worn Land* installation detail Perth, Western Australia. Photography by Bewley Bill Shaylor.
6. Heard

Exhibitions

There have been many opportunities to exhibit my work throughout the duration of this research project. It has been an important method of investigating ways to display my work in different settings and galleries and to different audiences across 16 group exhibitions and awards, so as to make decisions about the final examination exhibition. As the body of works developed, I formed the idea that part of the installation would be displayed at ground level to reference how the materials were collected. Throughout the duration of the research, the methods of display have considered and explored the use of water, ice, salt, sand and earth to convey elements of the natural world intertwined with built environs and anthropogenic debris.

I experimented with the works shown on plinths only a few inches above the floor, which invited the viewer to shift their body towards ground level and to experience the way in which I collected man-made debris, in Close to hand 2014, at First Site Gallery, and Azimuth 2015, School of Art Gallery, both group exhibitions at RMIT.

Mayoral chain 2016 at Craft Victoria in Melbourne was also a group exhibition that installed the collection of my works titled Short term, long term on a low-lying plinth, as shown in Fig. 68, with this exhibition on tour in 2017 at Horsham Regional Art Gallery, followed by Buda Gallery, Castlemaine, in Victoria.

Fig. 69 Penny Jagiello. Short term, long term, 13 Neckpieces, 2015. anthropogenic debris of various plastics, installation for Mayoral chain, Craft Victoria, Melbourne 2016. Photography by Craft.
Exploring other spaces and methods of exhibiting, I investigated the use of the RMIT Grey Area vitrine in Building 24 in 2015, providing further opportunity for feedback on the body of work installed on the wall.

Fig. 70 Pennie Jagiello, *Untitled*, Neckpieces, various plastic anthropogenic debris, 2015, Grey Area installation, RMIT, Melbourne, Victoria.

Fig. 71 Pennie Jagiello, *Short term, long term*, Pendant, various plastic anthropogenic debris, 2015, installation detail, Grey Area, RMIT, Melbourne, Victoria.
In 2016 for my solo exhibition titled *Melt, future remains* shown in Fig. 72, I decided to freeze my work into various sized ice blocks to explore the invisibility of anthropogenic debris in the
various scales and remote areas in which it is found. This method of display raised thoughts on manufacturing human-made materials and how this affects climatic changes and

Fig. 73 Penny Jagiello, Melt, future remains, installation detail, 2015, The Abbotsford Convent, Melbourne, Victoria.

anthropogenic marine debris, as two key issues resulting from human-induced activities in the past, of today and what generations following us will be confronted with in the future. The body of work was revealed throughout the duration of the installation as the ice melted around the works, as captured in Fig. 72, with further images in thesis section 10 Documentation of selected final works and exhibitions. Old wooden pallets used in the installation could be viewed as rafts or vessels, they in themselves a common part of mass production and transportation of goods across land and sea.
Fig. 74 Pennie Jagstic, Melt, futuro remains, installation detail, 2015, The Abbotsford Convent, Melbourne, Victoria.
Fig. 75 Pennie Jagiello, *Melt, future remains*, installation detail, 2015. The Abbotsford Convent, Melbourne, Victoria.
The Pilbara project titled *Worn land: Four contemporary jewellers in the Pilbara* was launched in Perth in September 2016, beginning the exhibition’s national tour, with the Courthouse Gallery in Port Hedland following in 2017. Again the body of work was displayed in reference to location and collecting materials; installed against a background image of the Pilbara landscape covering the gallery walls, the body of works almost disappear into the land the materials were collected from, or stand out as warnings of a natural landscape interrupted. Further images are seen in section 10.

*Fig. 76 Worn Land Four Contemporary Jewellers in the Pilbara, installation detail, 2016 The Goods Shed Perth, Western Australia. Photography by Bowley Bill Shaylor.*

*Fig. 77 Worn Land Four Contemporary Jewellers in the Pilbara, installation detail, 2016 The Goods Shed Perth, Western Australia. Photography by Bowley Bill Shaylor.*
Fig. 78 Worn Land Four Contemporary Jewellers in the Pilbara, installation detail, 2016 The Goods Shed Perth, Western Australia. Photography by Bewley Bill Shaylor.
Fig. 79 Worn Land Four Contemporary Jewellers in the Pilbara, the Courthouse Gallery, Port Hedland, Western Australia, 2017. Photography by Bewley Bill Shaylor.
Outcomes

My research was refined with the understanding of the following primary focal points. These key points continued to stand at the forefront of this research project and, with constant reference to these, the project became streamlined and focused throughout this enquiry. Other areas were discovered not to be relevant for the direction of the research, although they assisted in the initial outset as the project first developed definition and clarity. The overall outcomes express the key points of the research, offering new interpretations of the findings to both the scientific area referenced and within the practice of contemporary jewellery objects.

The key points within the project are:

- investigate the past, present, future and environmental impacts of anthropogenic debris
- challenge the outcomes of this research project to be constructed entirely from the anthropogenic debris collected across three Australian states
- investigate our relationships with, connection to and disconnection to nature, natural and built environments
- demonstrate how anthropogenic materials within the construction of contemporary jewellery objects can be an effective medium to activate and support awareness of how we impact on the environment, to incite change

Anthropogenic debris does not discriminate between locations and it will go where the wind and currents take it across land and sea, and wherever we leave it. Sometimes this takes it far away from our immediate vision, while other times it is right under our feet. This also led to changes of title and questions accordingly.
7. Conclusion

To address the key areas of enquiry, the development of this research project in response to the research questions was resolved through the unpacking of my project’s title, *Remains to be seen, worn and heard.* Through constant reference to the research questions, each subheading has enabled me to clarify the findings within the constructed body of work:

*How can anthropogenic debris be recontextualised through contemporary jewellery objects?*

*How can the medium of contemporary jewellery objects activate knowledge of the environmental impacts of anthropogenic debris?*

*Remains* are discussed in terms of the history of human existence and industrial civilisation, informed by anthropogenic debris, presented from my personal experience within this research project, in discovering that the anthropogenic debris I collected in its abundance has become another type of or second nature. This demonstrates a transformation of nature by anthropogenic debris, as this great impostor mimics the natural like an invasive inanimate species, and emphasises the insidious impacts of anthropogenic debris on the environment and therefore on ourselves. This clarifies that the anthropogenic materials I collected are not only the accumulated remains we leave behind, but also the ‘expended heirlooms’ of our unsustainable consumerism. With such extensive environmental impacts on land and at sea, this may be seen by future generations as naturally occurring debris, as a direct result of the rate at which we unsustainably extract natural resources to make and discard synthetic materials.

*Seen* presents the outcomes of this research project in concrete evidence, with the collection of anthropogenic debris across the three designated locations from coast to country within Victoria, New South Wales and Western Australia. These various discarded synthetic materials were discovered to be unpredictable and unnatural infiltrators, becoming part of the landscape, seen and collected in locations where they should not be found. As the various scales of anthropogenic debris have been addressed, this is conveyed in the body of work in varying sized fragments from the bold to the almost invisible micro particles. This includes the fragments revealed within the sand installation and the works revealed as the ice melts, so as to reference that which is almost invisible to the naked eye and the remote locations which our discarded rubbish infiltrates far and wide. That which is invisible to the naked eye is addressed within the interactive sand works.

*Worn* addresses the development of the works, methodology and techniques of the anthropogenic debris as contemporary jewellery objects. The definition of ‘worn’ is addressed as anthropogenic debris depleted and discarded, weathered and worn, resulting from the natural elements, in the act of wearing as contemporary jewellery objects and wearing the consequences of environmental impacts. The techniques employed within the body of work, such as carving, reference natural and built environs, and the elements that weathered the materials collected from the worn land. This again highlights the impacts of anthropogenic debris on the environment, while importantly ensuring all remains are retained and no longer contribute to these damaging impacts, so as to remain redemptive to the methodology. In addressing the worn-out objects that we engage with on a daily basis before discarding, they are rendered dysfunctional from their former use and are presented, recontextualised, as contemporary jewellery objects constructed entirely with anthropogenic debris to be worn, and to wear out the days long after we are gone. As wearable land or seascapes, these pieces not only become a way of physically carrying and sharing my experience with others but, importantly, taking responsibility for having left more than our footprints behind us.
Heard discusses contemporary jewellery objects as an effective medium to convey the findings of this research project in providing a platform to incite discourse, as a visual and universally recognised creative medium when the works are worn, and as former objects recontextualised to present and project a new awareness and understanding of their former purpose, and having become anthropogenic debris transformed into contemporary jewellery objects. The opportunity to embed another element not often found in contemporary jewellery is presented along with sound. As some pieces are worn or touched, not only do they visually reference naturally occurring forms and elements in response to where they were collected, but some are also heard through the sounds they make. This presents these constructed works so as to convey the threat they impose on the environment, it being hard to distinguish between the natural and human-made, again in intention to activate knowledge of the impacts of anthropogenic debris. With the constructed body of work, I aim to convey a sense of place that references my experience of Australia for its unique, rugged beauty, preserved while worn, not worn out.

Fig. 60 Point Hicks beach, Victoria, 2015.
Fig. 81 Removing anthropogenic debris, 2015, the Pilbara, Western Australia.

Fig. 82 Bryozoan on Cemetery Beach, 2015, the Pilbara, Western Australia.
The body of works exhibited throughout the duration of my research project have allowed the work to extend beyond the studio. This has assisted in presenting to the public, so as to evaluate the voice of the audience in reaction to the works. Exhibiting the body of work has invited the audience to engage with the contemporary jewellery objects by bending down to inspect the work, so as to convey where that which we discard ends up, and also the way in which I collected the anthropogenic debris. As we are drawn down towards the earth where the anthropogenic debris was found, this alters the way we would traditionally view contemporary jewellery objects on a wall or in a cabinet.

For the examination exhibition at Site Eight Gallery RMIT, again the research questions were presented in resolution of an appropriate way to install the constructed body of work. As a visual arts gallery is the most common setting for contemporary jewellery, it was important to present the final body of work at ground level to again convey the research process of collecting anthropogenic debris. A small goods trolley on wheels raised approximately 5 inches from the ground enabled the examiners and the audience not only to participate in viewing the body of work, but also to sit on the trolley and move around to closely interact and inspect the contemporary jewellery objects, so becoming part of the installation.

The use of wooden pallets to display some of the body of work again reflects the methodology of the research project in providing a portable and sustainable installation platform to exhibit these outcomes, which will extend beyond this research project. This method of presenting the research and body of work will continue to establish an innovative platform for enquiry so as to incite discourse within the contemporary jewellery community of practice and the general community. In an encouraging and participatory process, these contemporary jewellery objects will continue to be heard through the discourse of activating awareness on the environmental impacts of anthropogenic debris, positioning Australia within the context of this global crisis.

Fig. 83 Anthropogenic debris 2015, Pretty Poo Beach, the Pilbara, Western Australia.
Barthes considered plastic a transformation of nature with endless capability ‘to become buckets as well as jewels’ (1957 p. 110); however, as this cheap artifice mimics naturally occurring materials, its pretence is negative when it becomes common in its abundance, rather than the rare beauty it aims to replicate. But Barthes also felt that the everyday presence of plastic made it distinctive, and that in its versatility it became almost invisible. While sient, inanimate and at times invisible, my research project presents anthropogenic debris as pervasive in its synthetic nature, and as mimicry of the natural. Returning to the oldest art form practised across almost every culture, my research project presents anthropogenic debris as a solemn statistic that in its materiality will be sustained, perhaps leaving us no choice but to wear the remains of the day, or even jewels made out of buckets. In questioning this, and also the varied ubiquitous materials that anthropogenic debris consists of, with ominous biological and environmental impacts, the outcomes of my research project presented as contemporary jewellery objects are the ‘expended heirlooms’ of our short time on this planet. All that glitters is not gold, and what we leave behind remains to be seen, worn and heard long after we are gone.

Diamonds are forever; so is anthropogenic debris.
8. References


Hardesty.D, 2014, 'Plastic on the coast is ours'. www.csiro.au


Kampen, J, 2017,'Private Territory in Public Lucy Sameel' www.lucysameel.com


Marine Pollution Bulletin, 2009, 'Accumulation of Microplastic on Shores Worldwide'.


Rothwell, R., 2010 ‘Journeys to the Interior’, Black Print, Vic, Australia.


Taffs, H.K & Cullen, C.M., 2005, the distribution and abundance of marine debris on isolated beaches of northern N.S.W., Southern Cross University.


Secondary references


Chatwin, B., 1987, the Songlines’, Jonathan Cape Ltd, Great Britain.


9. Documentation of working processes

Collecting anthropogenic debris
Image list

Collecting anthropogenic debris

All images by Pennie Jagiello, unless otherwise stated

Pgs. 80-103

Images of collecting and collected anthropogenic debris across Victoria, New South Wales and the Pilbara Western Australia
Image list

Notebooks

All images by Pennie Jagiello, unless otherwise stated

Pgs. 105-118

Images taken from selected notebook pages
Studio methods and techniques
Image list

Studio methods and techniques

All images by Pennie Jagiello, unless otherwise stated

Selection of studio processes and various techniques, water and ice experiments.

Pg. 136 Photography by Ruby Aitchison.

Pgs. 138-139 Selection of studio processes and various techniques, 2013-17. Photography by Ruby Aitchison.

10. Documentation of final works and exhibitions
Image list

Documentation of final works and exhibitions

All images by Pennie Jagiello, unless otherwise stated

Selected finished works with working titles are entirely constructed with anthropogenic debris collected throughout this research project.


Pgs. 176-177 *Sea Pensive #1*, Neckpiece, 2015, hand cut and carved deconstructed black plastic pens.


Pg. 203 *Future remains #6*, Bangle, 2015, hand cut and carved plastic, deconstructed reflective tape. Photography by Ruby Aitchison.


Pgs. 258-270 Installation and details of selected works being revealed as the ice melts in my solo exhibition *Melt, future remains*, installation detail, 2015, The Abbotsford Convent, Melbourne, Victoria.

Pg. 271 Installation and details of selected works being revealed as the ice melts in my solo exhibition *Melt, future remains*, installation detail, 2015, The Abbotsford Convent, Melbourne, Victoria. Photography by Ruby Aitchison.

Pg. 279 Installation and details of selected works being revealed as the ice melts in my solo exhibition *Melt, future remains*, installation detail, 2015, The Abbotsford Convent, Melbourne, Victoria. Photography by Ruby Aitchison.

Pg. 286 Installation and details of selected works being revealed as the ice melts in my solo exhibition *Melt, future remains*, installation detail, 2015, The Abbotsford Convent, Melbourne, Victoria. Photography by Ruby Aitchison.

11. Examination exhibition
Image list
Examination exhibition
All images by Pennie Jagiello, unless otherwise stated

Pg.332 Photography by Ruby Aitchison
Pgs.333-348 Photography by Keelan O’Hehir
Pg.349 Photography by Ruby Aitchison
Pgs.350-365 Photography by Keelan O’Hehir
Pg.366 Photography by Ruby Aitchison
Pg.367 Photography by Keelan O’Hehir
Pgs.370-371 Photography by Ruby Aitchison
Pgs.372-381 Photography by Keelan O’Hehir
Pgs.384-387 Photography by Keelan O’Hehir
Pgs.390-391 Photography by Keelan O’Hehir
Pgs.394-395 Photography by Keelan O’Hehir
Pg.397 Photography by Keelan O’Hehir
Pgs.400-419 Photography by Keelan O’Hehir
Pgs.422-423 Photography by Keelan O’Hehir
Pgs.425-426 Photography by Keelan O’Hehir
Pgs.432-435 Photography by Ruby Aitchison
12. Selected CV

Academic achievements

2013 Master of Fine Art by Research, School of Art, RMIT University, completing June 2017.
1995 Bachelor of Fine Art, (Sculpture and Spatial Practice), VCA, VIC.
1992 Advanced Certificate in Art and Design, RMIT University, VIC.

Selected solo exhibitions

2015

Melt, future remains, The Abbotsford Convent, Melbourne, VIC.

Untitled, Grey Area Installation RMIT Melbourne, VIC.

2009 Coral Wreath, Metalab; M2, Sydney, NSW

2005 Bleached, e.g. etal window, Melbourne VIC

2002 Infusions, Studio Ingot, Melbourne VIC

2001 Suspense, e.g. etal window, Melbourne VIC

Selected group exhibitions

2017

Victorian Craft Award, finalist, Craft Victoria, Melbourne, VIC.

Wom Land: Four Contemporary Jewellers in the Pilbara, Courthouse Gallery, Port Hedland, WA.

Civic Pride, Horsham Regional Art Gallery, Victoria.

Mayoral Chain, Buda Gallery, Castlemaine, Victoria.

2016

Wom Land: Four Contemporary Jewellers in the Pilbara, the Goods Shed, Parth, WA.

2015

Flourish, Cota, Sydney, NSW.

Mayoral Chain, Craft Victoria, Melbourne, VIC.

Illuminate, Studio Ingot, Melbourne VIC.

Victorian Craft Award, finalist, Craft Victoria, Melbourne, VIC.

Randomnice, One off Two Contemporary Jewellery, Metung, VIC.

2014

New Weave, Object Gallery, Sydney, NSW

National Contemporary Jewellery Award, finalist, Griffith Regional Art Gallery, NSW
Azimuth School of Art Gallery, RMIT University, Melbourne, VIC

2013
Breathe into, COTA Gallery, NSW
Ocean Blue Growing Green, One Off Two Contemporary Jewellery, Metung,
Contemporary Wearables 13, finalist, Toowoomba Regional Art Gallery, NSW
Close to Hand, RMIT Gallery, Melbourne VIC.

2012
Christmasy summer, OneOffTwo Gallery, VIC
National Contemporary Jewellery Award, finalist, Griffith Regional Art Gallery, NSW
Technique: Contemporary Australian Jewellery, Bathurst Regional Art Gallery, NSW

2011 Pieces of Fate, Pieces of Eight, Melbourne, VIC

2010 aRTECYCLE Art Prize, Incinerator Arts Complex, Melbourne, VIC

2009
Xmas Rocks 2009, Metalab, Sydney, NSW
Explorations 2009, Gaffa Gallery, Sydney, NSW
The Ring, Studio Ingot, Melbourne, VIC

2008
Recycled, Reused & Renewed, Pablo Fanque, Sydney, NSW

2006 City of Hobart Art Prize, Tasmanian Museum & Art Gallery

2005 The Hutchins Art Prize, the Long Gallery, Hobart, TAS

2004 Souvenir, e.g. etal, Melbourne, VIC

2002 Fluid, e.g. etal, Melbourne, VIC

2001
Pulling Strings, e.g. etal, Melbourne, VIC

Darebin Latrobe Acquisitive Art Prize, finalist, Bundoora Homestead, Melbourne, VIC

Selected prizes and awards

2004 Australia Council Crafts Mentorship with Preston Zly, Australian Council

Selected publications

2016
Wom Land Four Contemporary Jewellers in the Pilbara, exhibition catalogue. Form, Perth.

2015
The Craft Companion, R. Barry & R. Jobson, Thames and Hudson.
First steps towards a Schmuck of the South: Review of Radiant Pavilion by K. Murray, Art Jewellery Forum

2014


2013 Treasured Perspectives, Stephen Crafti, the Age, July 14, pg. 9.

2012

Habitus Living, Oct, 2012

CLIMARTE, June update.

Eco Personality - Pennie Jagiello Eco Citizen Australia

2011

Chains, Chains, Chains Lark Books, pg. 135

Pennie Jagiello: Musings on a Sustainable practice Craft Australia

2006 500 Necklaces, Lark Books, New York, pg. 55

Professional practice events

2014–16

Residency. FORM Gallery, Pilbara base, WA.

Message in a Bottle, Workshop. Courthouse Gallery, Port Hedland, WA.

Message in a Bottle, Workshop. OBJECT Gallery, NSW

Milk Bottle Aquarium, Melbourne Now Kids Workshop Program, NGV, VIC.

2013

Message in a Bottle, Workshop. One off Two, Nungerner, VIC

Waste to Wealth Festival, Artist demonstration, Kuwait City, Kuwait

Arts Victoria Artist in Schools Program, Mullum Primary School, VIC

2012 Message in a Bottle, Workshop Northcity4, Melbourne, VIC
13. Appendices
Worn Land
FOUR CONTEMPORARY JEWELLERS IN THE PLEARA
Contents

Introduction ................................................................................................. 3

Artists

Yoko Inagaki .......................................................................................... 6
Nicky Hepburn ......................................................................................... 9
Patricia Jagdiani ....................................................................................... 14
Natalie Miles-Pikarko ........................................................................... 17

Little Sensations
By Mollie Hewitt .................................................................................. 21

Worn Land: The body in place
By Travis Kelcehue ............................................................................... 37

Finding a new language: encounters with the land
By Maya Webster .................................................................................. 47

Acknowledgements .................................................................................. 56

All artwork photographs are by Andrew Brooke.
Screening Media Photography unless otherwise noted.
Introduction

Worn Land explores the disorienting intersections of loss and displacement that can accompany an experience of place. Yoko Fujita, Vicki Hopkins, Petrina Pigalle, and Natalie Milose-Palukanka have created works in response to their residencies in the Pilbara, and the results engage with an unapparent and resistant landscape through explorations of materiality and scale.

Since early colonisation, Australian landscapes have frequently been conceived of as actively resistant to Western knowledge and the non-Indigenous body, a trope that persists even in contemporary explorations of remote and regional Western Australia.

Worn Land emerged from FOAM’s regional artist development and residency program. In 2018, FOAM invited the artists to undertake residencies in the Pilbara and co-convened series of workshops with the local community. The artists were chosen because of their innovative and unique approaches to materials. The workshops they conducted were aimed at teaching local creatives cost-effective and unique ways to incorporate jewellery and object making skills into their practice. Each of the artists also spent time with the Spinifex Hill Art centre and learnt from Boorawine, sharing their artistic skills and inspiring from the knowledge and generosity of these Pilbara Aboriginal artists. These experiences and the influence of Boorawine are embedded in the works and narratives that the artists have created for this exhibition.

FOAM has the great privilege of being able to introduce local, national, and international artists to Western Australian regional and remote landscapes. The results of these introductions are always surprising and delightful as each artist has their own unique approach to evoking and communicating their experiences.

Throughout their residencies in the Pilbara, Fujita, Hopkins, Pigalle and Milose-Palukanka ventured into some of the most isolated parts of northern Western Australia. Working both with and in response to materials found within these places, the residencies have developed experimental works that explore the relationships between the body and these remote environments.
Yuko Fujita

Yuko graduated with a degree in Japanese literature in Japan before coming to Australia to study jewellery. She first studied at RMIT and later completed a Bachelor of Fine Arts (Gold and Silversmithing) at RMIT University. Yuko’s work has also been exhibited in Tokyo, New Zealand, and Japan. Yuko perceives the world, whether a single object or an event, as made of simple, routine incidents or fundamental elements. However, the combination of these components in sequence of events create complicated, unique, unexpected world and this leads to different experiences.

She learnt this concept through observing nature, particularly the exploration of the botanical forms. She enjoys utilising what she sees in nature to shape a new identity in her work. She borrows from her literary influences, using visual language and materials - found objects as well as gold and silver – to tell a story. Yuko extricates elements such as shape, colour, and texture from nature. She relies on her intuitive approach to the characteristics of the material to realise images, emotions and stories in obscure metaphorical forms so that viewers can engage with the work with their own interpretations.

Artist Statement

Giant rusted iron machines situate in the ground, and the blue sky rising endlessly upwards.

Yellow delicate velvets like tiny petals, and red hearts, dry soil.

A single mound stretching to the horizon, and high wall of rock.

The people who have lived there for generations, and someone like me who has just set foot onto the land.

Industrial and organic, monochrome and colour, linear and curved, single and multiple, dull and bright, tiny and massive, the familiar and the unexpected.

Something that made a significant impression in the Pih Aura was the unexpected harmony created by the contrast. I was moved by how powerfully these contrasting elements in our surroundings can affect us. I incorporated this experience in the approach to creating my work.

My work is about admiration and respect for nature. I believe that I owe to the sublime beauty of the landscape in Pih Aura. I visualised their whispering in figurative wearable objects so that we can feel the connection.

The repetition and the variation of simple elements in my approach to making reflect that everything shares a common thread that links them together as an integral part of the Pih Aura despite the diverse appearance.
Nicky Hepburn

Nicky Hepburn’s work combines a sense of play with a love of diverse materials. She often uses found materials to create the initial pieces from which she develops her work. Investigating and collecting objects from the natural environment informs her aesthetic, drawing the viewer to the subtle narratives of her work. Her work is based on her response to the textures, patterns, details, light, shape, colour and forms of the landscape and natural environment. Reframing found objects such as shell art and shellfish on the tide line, fish scales, bones and feathers, her work is an observation and celebration of cycles and natural occurrences encountered in the landscape.

In 1986 Nicky completed her Diploma of Glass and Silversmithing at EMIT then completed a Bachelor of Education in Arts and Crafts at the University of Melbourne specialising in woodwork and textiles. After spending a number of years teaching, living and making in Ballarat, she returned to Melbourne in 1993 and has been exhibiting, making commissions and producing ranges from her studios in Melbourne. She has exhibited widely both nationally and internationally.

Artist Statement

Piggyback, long horizons, red, red dirt, this is what we all see, but I try a chance to see lots more.

First I saw the small details, the make-up, the material of the country. Then I saw the country as a journey. Journeys through the short, four wheel drive vehicles kicking up dirt, isolated towns, long sheep, horses, ships and people.

Investigating the natural environment, walking the land and examining the material on the country. While I walked, I noticed the plants, the shells, the rocky hills of the Burrup Peninsula. The changing cycle of terrains, minerals, wood with blood in its veins. I saw country split into gorges hiding lush green heavens, spindly carpets, rainbow skin, and a stillness, a raw proud beauty that pervades the landscape.

In response to the strength and beauty I discovered in the land, I used organic materials in many of my works, urging to shift the emphasis away from the use of precious metals.

My work for Westland is a response to the material of the landscape. The colours, textures, light, forms and details of the Pilbara.
Pennie Jagiello

Pennie Jagiello is a current candidate in the Masters of Fine Art practice based research at RMET following a Bachelor of Fine Art Sculpture at VCA in 1995. A residency in the Pilbara with FORM has seen her research expand over three expeditions as part of the estimating project. Pennie is currently represented by five galleries, and has held numerous solo and group exhibitions across Australia. In 2004 Pennie won the recipient of the Australia Council Grants Fellowship, and has been shortlisted for various jewellery awards throughout her career. She runs workshops, represented Australia at the Arteba in Brazil in 2013, and teaches short courses at RMET.

Artist Statement

These pieces are part of my ongoing research that explores anthropogenic debris investigated through jewellery and object. My work is informed by the juxtaposition of the unnatural remains of our built environment within natural environments, the crossover within them and how we are fused in between. All materials and objects have been collected across the Pilbara from coast to inlandcountry with no other materials added. These random materials determine what to make and can be as fragile as the envirion in which they are found. I am aware certain techniques I use can create more debris, therefore these remains are retained, becoming part of the work. The decision to only work with found materials invites challenges to my practice and allows me to work in ways that seek alternatives to the use of new and variant materials. My methodology demands minimal technology eliminating processes generally associated with jewellery making that are mostly unsustainable and harmful to the environment.
Engagement bracelet by Trevor Jones,
found materials, plastics, expo 2015.
Natalia Milsoz-Piekarska

Natalia Milsoz-Piekarska is a Melbourne-based jeweller working in both exhibition and production pieces. Her work is both political and poetic, engaging with themes of identity, the body, and the human condition. Her work explores the relationship between the body and the object, focusing on the idea of the body as a canvas for exploration. She uses a range of materials, including silver, gold, and bronze, to create pieces that are both wearable and visually striking. Her work often explores the idea of the body as a site of resistance, and she uses her work to challenge traditional notions of femininity and masculinity.

Artist Statement:

I am interested in the relationships we form with objects, be they sentimental, spiritual, or habitual. I explore these ideas within all of my work.

Natalia Milsoz-Piekarska, 2016. Photograph courtesy of the artist.

For a beautiful visual landscape, walking without any goals, strolling and the desire to wander simply authorize a transfer of material powers to scenes, to the tactile quality of the ground, of walls, of plants. So many enthralling states of matter.

Little Sensations
By Millie Heath, Curator

Post impressionist painter Paul Cézanne spoke about his painted depictions of landscapes and scenes as "sensations." These words convey an appropriately humble approach to a subject: as powerful and sublime as the landscapes of Western Australia’s remote North West.

During their time in the Pilbara, artists Yoko Fujita, Nicky Houghton, Tennis Jäggi, and Natalie Milsom-Kuhawe travelled throughout the County of six Aboriginal language groups, 5 States, and four National Parks and local reserves. They were present in this landscape, immersed in its nature and stories, its authority and vulnerability, its traditions and inheritances. They shared their bodies in relation to this place and erected a series of contemporary jewellery pieces that call upon these sites to respond.

Travelling through the Pilbara, we were privy to an extraordinary experience which demonstrated the power of the landscape to adapt, to subdue its authority. During a second visit to the region in 2014, artists Nicky Houghton and Tennis Jäggi joined the once-weekly excursion out of our base in Port Hedland. The Pillar plains viewing the city of Karratha from the Barrow Rambler and the Pillar hole at a vast expanse of salt in various stages of production. For four hours we drove through the vast fields of salt being harvested by large machines, reaching for the red edges where the tills meet the natural landforms. On this tour of Dampier Salt operations, our guides were the company’s acting superintendent and business improvement advisor, Jean and Bob. They told us with great pride that ‘when all of the other resources being sent out from the Pilbara’s ports are depleted, we will still be mining salt. This is because; they said, we do not work on a mine. We work on a farm, we grow salt here.’

The role of the landscape context by Dampier Salt is significant, and the intensity to this place an its scenarios exceeded more than 50 years ago. In the 1970s the natural materials were focused on the mangrove called. Since that time, mangrove beds have moved into the area and tried times—there is no escaping what the water is pumped in to regenerate these processes of salt evaporation and ground— is heavily populated by protected Goose and Markets. Worms of redfish cruise like sharks. This constantly breaking the surface of the water, alongside a glimmering school of brown bead above from the water streaming into the mouth. A prawn slate past, untainted by the endless amounts of food beneath him. On the other side of the boundary, where nature is controlled, a school of unusually large Mangrove jack heroise around the pump, and masses of muller and striped mull fish skirt the shore. Ever Dampier Salt was relented to attempt to return this area to its original state; it would only be detrimental to the life that now calls this area home. The very makeup of the ecosystem of this place has adapted in a few brief decades to ensure that life can not only survive but also prosper here. The land is overwhelmingly powerful despite significant intervention and influence. It is forceful in its resistance to our being there.
In his essay ‘Scapland’ (Jean-Patrick Lebrun) explores a complex and intimate relationship with landscape. He speaks of our bodies, the lives and centres of our faces in particular, in a landscape that can only be known through material experience. He calls this monstrosity—Latin for ‘monstrosity’—by quoting From Kant: ‘the soul into something quite different to what it is, apart from itself differently’.

Lytton’s concept is an act of concealing the process of being resident in a body that is itself a resident in the Pilbara. The scale of the Pilbara, in both time and space, is central for many. The sight of the land and the way in which she has the capacity to draw us to consist in a point of reference. Not only a metropolitan, Melbourne-based artist, a residency in remote Western Australia takes on a completely new place. And because of this dislocation from the known, the artist is in a position to see things differently. Is it in this landscape that discarded rubbish, the most common of shells and stones and worn fragments of timber suddenly become emblematic of the land and their experience there.

Natasha Albury-Pilcherak’s words, for example, celebrate the startlingly bold and contrasting colours that can be found in the Pilbara’s skies and plains. Her series of brooches are hand painted, and arranged with the grain of the wood aligned perpendicular. Individually, these colours would have little meaning to each other, but together they speak directly to the chore of day over the port on the Pilbara’s eastern coast, or the stark landscape on the Pilbara’s western coast. Natasha Pilcherak has created work that could only have been created as a result of her profound distance and disconnection from home. With a different perspective, the latest form of objects, materials and light can change and their meanings become mutable. This mutability is what artists’ residencies and their processes of creatively responding to landscapes mean significant.

Bent metal, cast, plastic, rubber—these are the materials that Prentes Ippolito found and placed on the doorsteps, fences, bushes and beaches across the Pilbara. She explains, ‘Bent metal and found Pilbara derivatives for her artworks, creating chains out of decontextualised, embalmed with hand wrapped and upcycled plastic tubing. These found materials resemble all of the bodies that have moved through this changed landscape. Her own personal debris is rendered vulnerable and impermanent in the hard landscapes of the Pilbara. The timeliness and quietness of the exhibition new work as soft and tangible are transforming at an almost primary stage, being taken away by rust, heat and wind. Nothing will last but bodies, their truths, their directions, have a hope of remaining present in a landscape that casts us out.’ This is what Lytton describes.

![Image](https://placebo.graphics/placebo.png)

Ophelia Smapoln’s jeweller’s works articulate a deep desire to connect with landscape, to capture its essence, the raw delicate and organic natural materials in many of her pieces, creating corkscrew out of red dirt, rings out of tin, bone-like black coral. She memorialises the tallest peak of red, the highest peak of red, by shaping chisel around it and gluing it on a ring. Smapoln’s pieces are like Cooper’s ‘little sensations’, humble and respectful; recognitions of the impossibility of capturing such an ancient and complex landscape in aetic form.
Take Ptitis’s skillfully crafted works call out to be worn. The soft tones of her painted silver pendants, and the tactile gains textiles work into our skin belong against our skin. Although the scale of her work may surprise us, they are larger than expected, and when hung around our neck the works become us with a weight of responsibility for the landscape which inspires them. Through the beauty of her jewellery we are transported, and incorporated into landscape, known or unknown to us.

In ‘Ngapal’ Lyrard recognises that any relationship to landscape involves loss, and the evoking of death. What is special about ‘Wora Land’ is that jeweller, and especially work that is so intuitively responsive, as a meaningful way of expressing this perpetual mourning over our lack of embeddedness to Australian landscapes.

Though invoking a strong sense of displacement, the jewellery and objects in ‘Wora Land’ pull us into a three-way conversation between the Pibara landscape, the jeweller’s body (their hands in particular), and our own bodies. These artists make works not to be sat on a shelf and looked at, but to be worn, to be against our skin, and to interact with our bodies and the world in the expression of our identity, and our perpetual belonging and not belonging.

The beauty of ‘Wora Land’ is in its capacity to make us feel simultaneously immersed in, and completely apart from the dramatically ancient Pibara landscapes. Pitsia, Hepburn, Jigblia, and Milvert-Pukara each paid respectful and brave tributes to this region and in doing so make us privy to their little

Bones become rocky outcroppings.
Teeth become gravel and boulders.
Hair becomes the earth.
Blood becomes the sea.

Nora Creation Myth

1. Lyrard, Ian Francis. ‘Ngapal’. The Interview.
3. Ibid, p 82.
5. Ibid, pp 187-8
Hematite Red, Lucy Rhyti, 2012
Hematite Black, Lucy Rhyti, 2012
Worn Land:
The body in place

By David Bellamy

Bodies are variously treated from Worn Land, and yet, with every curious glance, they make their presence felt. The bracelets, rings, and neckpieces suggest constraint and wrenching of the neck, weight pulling down on dashing the brushes against the chest, amnesia of the fingers through, sometimes visible, sometimes hidden, materials. While the jewellery sits in isolation, raised in status by its placement on the wall or on shelves, the objects evoke a ghostly body, imprinted, marked, and felt by the jewellery.

This present absence body doesn’t exist in isolation. Worn Land insists on the place where the anti-experience phenomena, and transformed the experimental into objects. The walls of the exhibition are transformed into the red and yellow hues of the Pilbara, and establish a relationship between the objects, the experiencing body, and region. This relationship, at times explicit, at times tenuous and searching, infers the entire exhibition, and figures place as that which is made meaningful by bodies, and the relationship between bodies and place made tangible by jewellery.

The Pilbara is popularly identified with industry, the vast iron ore operations, which is immediately understandable to anyone who has witnessed the awe-inspiring scale of the region’s mining operations. Yes, as Worn Land records, it is so much more. It has a landscape that touches and affects, it has a history of people moving through it, shaping it, exploring it, ‘the musing’ is very to relatively new, and its obscurity in the Pilbara unobscures it accuracy. Aboriginal people have been present in the Pilbara and shaped its landscape for tens of thousands of years, and non-Indigenous people have transformed it into pastoral land for hundreds of years. The Pilbara is also beyond mining, and the stories it has told are distilled into intimate decal on Worn Land.

Incorporating found objects within paintstakingly hand-crafted objects, the jewellery in the exhibition evokes the oppressive heat, the ever present red dust, the rusting and peeling of paint, the tactile weight of objects picked up, handled, observed, kept. This sense, the tangible, the experiencing body, and hot, dry, red and yellow dusty place, coalesce into Worn Land, an exhibition that records, through jewellery, type of map of these four jewellers’ experience of the Pilbara.

The story the work tells aren’t always comfortable, they are about the presence on the body and the spirit that the Pilbara conjures up, the physical discomfort the resulting subjectivity of the landscape and the desire to belong in an otherwise that won’t be demonstrated. This desire to belong will always be frustrated, thwarted, which means that the jewellery in the exhibition records an attempt to belong, as it assesses the body with the remainder of the Pilbara. Nicky Phippins said of the landscape that it is ‘a land I never see, suggesting both its strangeness and its resistance.

FORM residency program is designed to provoke these types of relationships by placing artists in specific places and with specific communities, work ensures that records an experience. In particular, for a decade FORM has been in the fortunate position of being able to offer artists unique access to one of Australia’s most remarkable regions in the Pilbara. Artistic work that evokes an experience with place underpins all of FORM’s artistic endeavor and it is through this lens that Worn Land can be viewed.
Finding a larger language:
encounters with the land

By Maja Webster

There is shadow under this red rock,
(Comes in under the shadow of this red rock).
And I will show you something different from either
Your shadow at morning striding behind you
Or your shadow at evening rising to meet you;
I will show you fear in a handful of dust.

T.S. ELIOT, THE WASTE LAND

When I walked, the land walked me. All of my senses
were engaged. The space I moved through was thick with
quality unlike anything I had ever experienced elsewhere.
It was as if the Pilbara pushed back on me. And I saw
it pushing back on the people I travelled with, how the
conversations got deeper, more exploratory; how we all
altered our reactions with appreciation and without
judgement.

I’ve travelled north in the company of
writers, artists, makers, and photographers.
I’ve sensed the effect the country has on them
after a couple of days, the slightly dazed and
reflective demeanour, the slowing of speech
and movement, and I recognize it, because it’s
not dissimilar to the wondernment the region
evokes in me. How it affects the artists
of Now Land may be inferred by the colours,
shapes and texture of the jewellt they’re
engaged the rawness of the Pilbara distilled
into beads, brooches, and rings. To paraphrase
T.S. Eliot, whole worlds in a handful of(red)
dust. Artefacts that at first glance look as
if they could have taken root among the
spinifex, awaited discovery in the shadow of
a warehouse, or broken through the pison after
a pooling of rain. Can these pieces really be
hand-made?

It’s a challenge sitting at a desk in Perth, close by
a suburban railway line, to describe just how it feels to
encounter the magnificence, the otherness, of Western
Australian outback. Every time you go into a lands
like the Pilbara or the Kimberley, it feels as though you
go to for the first time. Western Australian outback—
both the north and south of the State—seems to have
limited capacity to confound, to confound, and to th

I’ve written about the gorges and rivers of the Pilbarra,
and the Kimberley, and the karri forests of the Great
Southern. I’ve compared the searing swelter of
which of Exmouth Gulf with the steady rains of the north. I’ve
tried to climb up through Marts country north of Norse
and you come back tinged with this redness your
shorthand your looks, your perceptions; it may look as though
it would not, but it won’t really. You’re forever changed. The
land does indeed get into and under your skin.

To the east, there’s a warning welcome desert dust
that looks like the parched tangerine of the world, so dry do
appear. To the west, the Indian Ocean glitters. Pilbara sun,
it brightens the skin, scours the eyes. When the
cyclones come, townspeoples and coastlines can no
be realigned overnight by the might of the wind and
rain. It’s a place of extreme scale, climate, longevity, endurance

Country like this can only be approached with
humility, with awareness of humankind’s smallness
and insignificance when compared to the landsc
age and scale. Sund on the tip of a gorge in Kajong
National Park, and see a whole hemispheric centre
of gravity, swing to the centre of material past—
don’t think of what lies below—and look up to
where the earth can span open to the sky. Dust
in the mouth of the earth. Experience the spatial
distance of the desert. Then write, paint, or
make; attempt to express both the effect
of the land in colours and words and stuffs.

Being both a writer and an investigator, I’ve
tried to capture what happens to someone like
me when faced with such powerful and ancient
countries. I’ve sought there an instinctive response:
The Pilbara makes you want to find another language
bigger than the one you use everyday. It challenges me to find
a vocabulary which measures up to the scale of
the country, its scope, its inhuman.

For sure, an encounter with this place
pushes an accrual practice irrespective of genre,
in new directions. Elisional shift, the eye
of the mind relevant to accommodate more
distance, more depth. Y’llke a lengthening of
stride, a realization of balance, an adjustment
of temper and control; or accelerating to
attract. It may seem strange to be making
metaphors based on the body and its systems,
but this what the land seems to require; its
power is processed through perception as
much as perception.

The Pilbara taken present of yourself, you
become so intrigued in what you see, what you
feel, what you touch, that it takes a little while
for yourself back into the shape you were
before. In fact, if you are lucky, you cannot.
Baba, Nicky Hopkins, sterling silver, 14 karat gold vermeil, style
Under the variegated paperwhites, MashaShared. sterling silver and acrylic necklace, 2016. Photograph by Bruce Shepard.

The long detatchable earrings, Yatala. Sterling silver, acrylic, and colored paper, 2016. Photograph by Bruce Shepard.

By de Vries: Toste P筈as, gomerro brandy.
Acknowledgements

FORM would like to acknowledge our regional partners who made the delivery of artistic programming in the Pilbara possible. We gratefully recognise our Principal Partner NRMA Pilbara over the past ten years. FORM and RHP Limited have delivered strong community and artistic outcomes across Western Australia together and projects like We Are Land are a meaningful outcome of this partnership. We also extend our thanks to our major programming partner over this project, the Pilbara Development Commission through the Department of Regional Development, Western Australia, and Catalyst – Australian Arts and Culture Fund through the Australian Government’s Department of Communications and the Arts.

There are a few people who have been least visible and yet critical to the initiation and delivery of this project. Firstly, thanks go to Victoria Sinclair, who kindly extended the introduction to the artists here in this project, and also to our dedicated project photographer Jewely Shaylor.

Jewely’s stunning landscape photograph of Millstream Chichester National Park forms the background for the installation of the exhibition. He has been an indispensable part of this project from the beginning, documenting the residency process, hosting field trips, and sharing in the creative process.

Thanks also go to the generous community members who shared local knowledge and information with the artists while they were visiting the Pilbara. This includes the Spinifex Hill Artists, and also BIU Uranisma, who gave Rever and Stacey some beautiful insights on a tour of Roebourne and Coolgardie in 2014.

Finally, and most importantly, FORM gratefully acknowledges the passion, dedication, and great talent of the exhibiting artists Yoko Fujita, Nicky Hopson, Promie Jagalla, and Natasha Mclean-Piekarska. It has been a privilege to work with these sensitive and amiable artists who have undermined and expressed the complexities and beauty of the Pilbara so beautifully. Thank you.
AZIMUTH

Close your eyes and imagine you are standing in the Simpson Desert. Imagine looking towards the horizon, slowly rotating your body 360 degrees, and following the horizon with your eyes. It may appear as though you are in the centre of a large circular plane where the boundary between pink sand and blue sky forms the horizon. You can imagine that if you shift to another location, the apparent horizon that bounds the site of the planet you can see, will shift with you.

Let’s use your horizon in the Simpson Desert as a reference. Imagine you are looking directly at a small rocky outcrop on the horizon. Draw an imaginary line from the centre of your head, extending towards the distant outcrop. How does your distance sound attracting your attention and causing you to turn your head to the right or locate the source of the sound. Draw a second imaginary line, extending from the centre of your head in the direction of the sound source.

The angle generated by these two imaginary lines extending towards different locations on the horizon (your horizon) is called azimuth. Your azimuth is relative to a thing or perhaps a sound; may be different to azimuth generated by its relation to the thing.

Turning to the exhibition AZIMUTH, we each bring our own angle, our own perspective, point of view and interpretive experience to the event. When looking, we continually re-calculate our azimuth, navigating the art works in the exhibition in terms of potential angles of relation, experience of localisation, measurement convention, concept, idea, and sensation. There are perhaps multiple angles of encounter, encountering each other; there are no absolutes.

With this in mind, we now look at the work of 17 artists in the exhibition, each with backgrounds in gold and silversmithing and ceramics—historically separate disciplines, which now converge in the School of Art at RMIT. These art works propose that you slow down and spend time with each piece, to contemplate, to experience, to generate relations between pieces, and between your substance and the substance of the work.

In AZIMUTH your attention may be drawn to the molecular and molar of event. The molecular may be an artist’s intention or particular decision to make process evident; in surface, or to leave evidence of the technology or method of making. Or it may be a juxtaposition of shiny and trust, machine-made and hand-made; or utilisation of a repetitive motif or action to generate surface, form, and composition. The molar of event may be the composite of works you encounter as you enter the exhibition space, the way a work is spatially located or its shape composition. The molar of event may be the way a work challenges the notion of boundary between you and object’s thing/surface/form, or the sensation and affect generated by a work.

Multiple art practices are here brought together in academic research and studio practice within MFA and PhD programs in the School of Art. There is an emphasis here on studio practice and practice-based... practice as... and practice-led research. These artists investigate topics ranging across materialism, the generative, geometries, the intimate and personal, the mercurial, experiential, philosophical, contingent, and for speculation on or ambiguous wearability.

In the exhibition AZIMUTH we are “right in the middle”, as Brian Massumi says, where there is the possibility that “something is going on”. So what is going on?

Helen Dikes, October 2014

**Ruby Aitchison**

**Unfolded**, 2014.
Object: Mild steel, eggplant. 40 x 85 x 140mm.
Photography: Andrei Volek.

The performative nature of autonomous organic matter is manifested in this object by juxtaposing contingency with a fixed component. Material deconstruction is uncovered and revealed, presenting a tactile description of the organic material's plasticity and flux. A speed and immediacy of making has been conducive to allowing for the methods of material in combination with mindfully treated metal components. The quintessential is a dialogue between materials where you can trace the effect as they interrupt and adhere to one another.

**Natasha Avila**

Brooch: Brass, Perspex, stainless steel. 80 x 80 x 30mm.
Photography: Natasha Avila.

My work explores the characteristics of the reflected image within the context of the wearable object. Simple geometric forms and reflective surfaces emerge in the work providing a metaphor for psychological and emotional human reflection. These forms and the viewer's reflected image coexist to raise questions of our surrounding perception. The mirrored surfaces construct impermanently reflected environments that transmit ever-changing visual statements.

**Sun Woong Bang**

Object: Jewellery. ABS, 925 silver, alcohol ink. 164 x 96 x 35mm.
Photography: Sun Woong Bang.

My work explores new ways of creating "re-contextualized" object artworks informed by a study of relics from nomadic tribes – Celts, Scythians and Sillars, ancient Koreans. I investigate methods for combining and juxtaposing 2D digital printing and handmade processes derived from traditional Gold & Silversmithing techniques to make art objects. Also, I examine relationships between virtual travel and fictitious accounts that evoke complexity of transculturality. In addition, my use of imagination to suggest the possible connections of the three cultures opens up a reconsideration of transculturality from a position of an artist rather than an historian, and this is employed to give me freedom to address my understandings of transculturality.

**Jacqui Chan**

**Situation Palestine**, 2010.
Photography: Jacqui Chan.

**Situation Palestine** is a series of brooches that were produced while I was in Ramallah, Palestine in 2010. My research explores how jewellery can be produced from, and how it operates within, the urban milieu. I approach making as a "saprophytic" process, inspired by saprophytes, organisms that live on decomposing matter and feed nutrients back into their ecosystems. My practice recombines processes of walking and exploring urban locations, gathering waste materials, transforming them into wearable formations and circulating them back into the city through wearing. This approach enables new possibilities to emerge through engagement with a particular milieu.
YU FANG CHI

The Worm Eating Itself—Cangoa, 2014.
Ring/Wire Size: 180 x 140 x 140 / 60 x 60 x 60mm
Photography: Yu Fang Chi

In The Worm Eating Itself—Cangoa series, I trace the shapes, wrinkles, and palm crevices of my bare hand with repetitive wire-worked techniques. Silver wires are twisted and woven, which like a flowing lace river across my skin and records the history of my body.

The hollow and lace-like jewellery resembles a second layer of skin, which is enhanced and restricted at the same moment. Wearers are reminded to reflect upon and experience the still ceremony, while the endings of white threads of my art jewellery disturb the sensation of consciousness on the wearing body.

HELEN DILKES

Uniformity: self-intersecting form with hole, 2014
form. Birch, water-based lacquer, 285 x 285 x 180mm
Photography: Jeremy Dillon

Uniformity: self-intersecting form with hole is an actual object, that draws my attention from the general ongoing activity in the world; draws attention to surface, boundedness, volume, weight, interaction, layering, the quality and quantity of a thing – the spatial and temporal. What is going on here? Is there any sensation, movement, affect, in me between me and the object? What is the nexus between me, object and space? The idea I am a unity that is multiple and a multiplicity that is one (Heine Bergson, 1911) encapsulates a sense that I am one body, yet there are many sensory and other inputs that compose me and my experience at any one time in this multi-layered and reworked world.

BIN DIXON-WARD

Grid Container, 2014.
Container/Object: 315 nylon, ink, 120 x 120 x 120 x 100mm
Photography: Andrew Walding

In my work, the grid becomes a formal property that at the same time can be infinitely permeable and malleable. The street grid pattern is the planning foundation of many modern cities across the world, but when people begin to interact, they cut corners, they build structures that do not conform, and infrastructure intersects at irregular angles. The grid begins to break down, to crumble and erode.

"I have also thought of a model city from which I deduct all others," Mauro answered. "It is a city made of exceptions, exclusions, incongruities, contradictions." (Italo Calvino, Invisible Cities, 1974, p.64)

MARY HACKETT

Spit, 2018
Object: Mild steel. 200 x 200 x 200mm
Photography: Antony Walding

Spit is the viewpoint I have as a metalworker when watching the shocked reaction of a yellow hot steel ball as it is dropped into cold water; it splits, fizzes, and sputters until the heat is gone and it is left quiescent at the bottom of the tank surrounded by cold skin. This is not what others will see through as they experience Spit, but I don't mind, as everyone's point of view is not the same.
ROBYN HOSKING


LINDA HUGHES


BE CAREFUL WHERE YOU STEP


PENNIE JAGIELLO


TASSIA JOANNIDES


Lady V investigates the potential for banal materials to suggest a seductive narrative: referencing the gendered and sexualised body, the work seeks to extend thinking around contemporary notions of the body, sexuality and femininity. These themes emerge from my concerns about the representation of female, in particular its contradictions and deceptions.
WENDY KOROL

Touchable, 2014.
Object: Copper, vitrino murrle, porcelain
79 x 275 x 60mm.
Photography: Andrew Walkeg.

Essential, although often unspeced, objects such as handles are the key to the physical touch and movement of the hand. Most frequently the bare hand I make conceptual when I touch familiar objects. That most people would come into contact with every day without noticing or being aware of them at the time, even though that contact is a physical nature.

NICOLE POLENTAS

The familiar salt - narrated by the odd Greek, 2014.
Handmade, 925 silver, copper, resin, bone, bronze, silver wax,
Grecian coffee, sm, sand, salt, paper, graphite, aluminium.
Photography: Silver wool, 500 x 800mm.
Photography: Michael Lee.

The necklace embodies the actions of sea - a multivocal construct of Greekess, Reflection and personal experience intersect and blur reality. Whereby the jewellery becomes an elevation of the phenomenon of sea.

THE PEARL OF NUTFIELD

Gargoye Squidder, 2014.
Squidder, 925 silver, rubber, 150 x 90mm.
Photography: Andrew Walkeg.

My current work is exploring the experience of the need to protect either oneself or thou in need of one’s care, in essence my work draws upon the notion of protection. But protection sometimes requires an element of threat to keep danger at bay. In these pieces I am using worm and bug-like forms that are deliberately unappealing. They are intended to perform the function of a gargoyle, a warning to keep your distance. These worm form part of a series of wearable body armor in the traditional sense, but artworks constructed to provide protection against attack.

RENEE UGAZTO

When I hurt you I am hurting myself, 2014.
Detail of a drawing and etched, wax, ink, 750 post, toxic steel.
Drawings: available.
Photography: Ronke Ologbo.

A necklace made of fire and precious metal imposes the conditional relationship between two protagonists. When I hurt you I am hurting myself. It tells the story of the anticipation of the act of wearing or perhaps the anticipation of being worn. If worn the fire work away the metal, burning the wearer or precious metals. If worn the fire work away at skin, embedding the filaments within.

When I hurt you I am hurting myself exposes the implied conditions in the act of wearing or more aptly wearing jewellery out.
SARAH WALLACE

Abstract Concrete, 2014.
Resin, concrete, resin, steel, 0.25 silver, Kodak 80 x 80 x
10mm.
Photography: Andrey Wallis

Dynamic interaction between the visible, external surface and the obscured, secretive internal space of hollow objects is the primary focus of my work. Volume is explored through intersecting angles in abstract hollow forms that reference minimal concepts and modernist architecture.

Industrial materials are re-interpreted when used to construct intimate, hollow forms. When these materials translate into a conceptual object context, close examination reveals the different characteristics and nuances to emerge. Subtle textures, colour and volume add to the complexity.

Partial obscuring of the internal volume encourages the audience to change their viewing perspective to discover the constructed spaces.

AZIMUTH
12 - 21 November 2014
School of Art Gallery
Mullard Building, Level 2
Mullard Street, Melbourne, VIC, 3000

GALLERY

Curator: Ruby Arthington
Exhibition Design: Robert Chant
Catering: Louise Holloway
Printing: Redwood Print

Special thanks to Mary Jackson, Yi Jiang, and Sarah Wallace for their assistance with organisation, and to the rest of the team. Thanks to Holga Coppin and Nick Baten for their support in Azimuth's mission.

Supported by

RMIT University
RMIT University
RMIT University
RMIT University
RMIT University
She said she knew to see people wearing and enjoying her art but hoped they understood the deeper message behind her work.

"It is my focus to highlight the issues that affect our marine environment; what they historically and currently endure and what this means for the future," Bonnie said.

"I hope that my work is worn with thoughtful pride, not just worn to enjoy but also to engage us to wear, think, and act."

From a young age, Bonnie said she had always been interested in creating things.

"I grew up dancing which meant lots of sparkly costumes that my mum lovingly and painstakingly sewed for me, and I would collect all the stray sequins and beads from between the chair and floorboards to make things with," she said.

"My dad is also an amazing illustrator and so I guess my love for the arts stemmed from there."

Fortunately for Bonnie, she had never anticipated thinking she would make jewellery.

She said during her first year of her Bachelor of Arts she finished making a small sculpture and put it on her arm.

"The rest is history and I just started to wear the things I was making," Bonnie said.