



**Lisa Walker: *Unwearable*
List of Works**

Sheep:

Every year I go back to New Zealand. It's very present for me that I'm a foreigner in Germany, and there's often this homeland lust. Germans often feel they have to mention sheep when I say I'm from New Zealand. They're often surprised when I say that we have cities too! Sheep have become my personal NZ symbol, they've missed out a bit on becoming big icons like Vegemite, jandals, or kiwifruit.

If the metal brooch had been plastic I couldn't have broken the sheep's legs like that, so you could say the nature of the material dictated how it turned out.

Lisa Walker, 1997

1. Lisa Walker

Brooch

1997

plastic, silver, steel-wire

NFS

2. Lisa Walker

Sheep Truck

1997

silver, enamel paint

NFS

3. Lisa Walker

Brooch

1997

plastic, silver

NFS

4. Lisa Walker

Brooch

1997

silver, brass filings, fake grass, glue

NFS

5. Lisa Walker

Brooch

1997

enamel paint, rubber, plastic

NFS

6. Lisa Walker

Brooch

1998

silver, gold, plastic, enamel paint

NFS

7. Lisa Walker

Brooch

1999
silver, rubber, horsehair, iron wire
NFS

8. Lisa Walker
Brooch
2001
plastic, silver, gold, enamel paint
NFS

9. Lisa Walker
Brooch
2005
gold
NFS

10. Lisa Walker
Brooch
2005
plastic, fabric, acrylic paint
NFS

11. Lisa Walker
Brooch
2005
plastic, wood, acrylic paint
NFS

12. Lisa Walker
Necklace
2005
silver, glue
NFS

Before Munich:

In 1991 I set up a basic jewellery workshop in the central Australian desert. The work I began there, mostly inspired by the colours, textures and forms of the desert, has strong connections to what I'm working on now.

The five 'single' pieces are a continued development of that work, incorporating eighteen months of discovery at my work bench, and influence from my new environment – Auckland city and the West Coast beaches and bush.

The 'grouped' pieces sprang from a desire to miniaturise the single forms I had already been working with and experiment with grouping them.

Lisa Walker, 1993

A while ago I desperately wanted to solder - lots and lots of soldering. And I thought, shit, what does this mean? Has all this other work I've been doing just been a means of getting me further in my metal work? But after a couple of weeks I stopped soldering and went back to the other pieces. This happens now and then – a metal lust – but it doesn't worry me any more. Instead of glue I have solder, and instead of wood or plastic, etc, I have metal, a whole different scene. The metal pieces I do now are very different than those I made a few years ago.

Lisa Walker, 2000

1. Lisa Walker
Brooch
1992
copper, patina
NFS

2. Lisa Walker
Brooch
1993-95
silver
\$1200

3. Lisa Walker
Brooch
1993
silver, steel wire
NFS

4. Lisa Walker
Brooch
1993-95
brass
\$1200

5. Lisa Walker
Brooch
1993-95
brass, silver
\$1200

6. Lisa Walker
Brooch
1993-95
copper
\$1200

7. Lisa Walker
Brooch
1993-95
silver
NFS

8. Lisa Walker
Brooch
1993-95
copper, silver
\$1200

9. Lisa Walker
Brooch
1993-95
copper, silver
NFS

10. Lisa Walker
Brooch

1996
silver
\$1200

11. Lisa Walker
Object
1996
copper, silver
\$1200

12. Lisa Walker
Brooch
1993-95
copper
NFS

13. Lisa Walker
Brooch
1993-95
copper, silver
\$1200

14. Lisa Walker
Brooch
1996
silver, brass
\$1200

15. Lisa Walker
Brooch
1993-95
copper
\$1200

16. Lisa Walker
Brooch
1996
copper, silver
NFS

17. Lisa Walker
Brooch
1996
silver
\$1200

18. Lisa Walker
Brooch
1996
Silver
\$1200

19. Lisa Walker
Brooch
1996
brass, silver, steel
\$1200

20. Lisa Walker
Brooch
1996
silver, copper
\$1200

21. Lisa Walker
Brooch
1996
silver
NFS

22. Lisa Walker
Brooch
1996
silver
NFS

23. Lisa Walker
Brooch
1996
silver, iron wire
\$1200

24. Lisa Walker
Brooch
1996
silver
\$1200

25. Lisa Walker
Object
1996
Silver
\$1200

26. Lisa Walker
Brooch
1996
silver
\$1200

After Munich:

Glue was one of the first new materials I worked with. It's pretty much a goldsmith's cheat material, you're not really meant to use it, and if you do then very secretly. I had to 'unlearn' everything I'd learnt in my jewellery training (which was quite formal, when we needed silver we had to melt our own granules and make sheet or wire, lots of forging, I learnt a big respect for metal and its working processes). I made lots of stuff just out of glue, bashing and squeezing it just before it dried, scraping the drips off my table, things like that.

Lisa Walker, 1996

The haberdashery, fabric and hobby departments of big department stores have lots of great weird materials (it's also comfortable to shop there with the friendly old women behind the counters and the slow relaxed atmosphere), like all the things for handmaking teddy bears or dolls. Some materials I have no idea what they're normally used for. Sometimes it's because I

don't understand the German on the packets, or I don't bother to find out, they just look like groovy materials.

Lisa Walker, 1998

27. Lisa Walker

Brooch

1996

plastic, sand, glue, shell, wood

NFS

28. Lisa Walker

Brooch

1997

leather, fabric, rubber, thread

NFS

29. Lisa Walker

Brooch

1997

glue, enamel paint, silver

\$1200

30. Lisa Walker

Brooch

1997

silver, rubber, fabric, thread

\$1200

31. Lisa Walker

Brooch

1997

rubber, aluminium, enamel paint, sand, sticky tape

NFS

32. Lisa Walker

Brooch

1998

glass, sand, glue, wood

NFS

33. Lisa Walker

Brooch

1998

fimo, leather, cardboard, copper

\$900

34. Lisa Walker

Brooch

1998

cardboard, glass beads, thread

35. Lisa Walker

Brooch

1998

shell, rubber band

NFS

36. Lisa Walker
Brooch
1998
silver, cardboard, glue
\$1200
37. Lisa Walker
Brooch
1998
leather, shell, glue, glass balls
\$1200
38. Lisa Walker
Brooch
1998
silver, ceramic, glue
\$1200
39. Lisa Walker
Brooch
1999
thread, glue, felt
\$1200
40. Lisa Walker
Brooch
1999
rubber, thread, gold
\$1200
41. Lisa Walker
Brooch
2000
rubber, plastic, stones, string, wood, glass balls, silver, sand
\$1200
42. Lisa Walker
Brooch
2000
metal
43. Lisa Walker
Brooch
2000
wood, silicon, wax, enamel paint
NFS
44. Lisa Walker
Brooch
1998
fabric, plastic, thread, gold
\$1200
45. Lisa Walker
Brooch
1998
silver, glue, plastic

\$900

46. Lisa Walker

Brooch

2000

steel wire, sticky tape

\$1200

47. Lisa Walker

Brooch

2000

plastic, safety-pin, enamel paint, sand, wood, plastic, glue, silver

\$1200

48. Lisa Walker

Brooch

2001

cardboard, glitter glue, glass balls, silver

49. Lisa Walker

Brooch

2000

fabric, thread, stuffing gold

50. Lisa Walker

Brooch

2001

sticky tape, stones, wood, enamel paint

51. Lisa Walker

Brooch

2001

silver

52. Lisa Walker

Brooch

2001

canvas, ink

53. Lisa Walker

Brooch

2004

silver, lacquer, plastic, sand, iron wire, safety pin

54. Lisa Walker

Brooch

1998

silver, glue, fabric

\$1200

55. Lisa Walker

Brooch

2003

tin foil, peanut shell, glue

\$1200

New Zealand Materials:

The rubber covered mussel shell brooch. I worked in a cafe in Munich where New Zealand mussels were on the menu. 'The only thing you should ever do to a shell is drill a hole through it', I was told in my jewellery training years ago.

Quite a bit of New Zealand applied art is about using natural materials. Nearly all of this is about the respect of nature. It drives you nuts after a while. You do have other choices when you work with those materials. You can be a bit mean and nasty (if it suits), ironic, challenging. Maybe there's more to say than just respect for nature.

Lisa Walker, 1997

56. Lisa Walker

Necklace

2006

mixed media

NFS

57. Lisa Walker

Pendant

2002

wood, paua, glue, enamel, linen thread

\$1200

58. Lisa Walker

Brooch

2001

mussel shell, rubber, wood, glue

NFS

59. Lisa Walker

Brooch

2003

mussel shell, plastic

NFS

60. Lisa Walker

Brooch

1998

mussel shell, rubber

NFS

61. Lisa Walker

Brooch

2002

plastic, paua, glue

\$1200

62. Lisa Walker

Brooch

1998

mussel shell, tin foil, plastic

NFS

63. Lisa Walker

Brooch

1999

shell, lacquer
NFS

64. Lisa Walker
Necklace
2006
iron wire, various stones, rubber, glue, plastic
NFS

The Shapes I Used to Like:

I embrace now the forms I have always known.

From about 2006 there were older themes still being used. I have more demands on how a piece should look now. The strength a finished piece has, the quality it has, its presence, has become more important than before. The newer pieces I'm hesitant to put into the groups I began 8 or 10 years ago. They still have those initial starting points lurking around, but the emphasis in making them has changed. I'm just as interested in the presence and quality a piece has now, this is just as important as what I want to say.

Lisa Walker, 2007

65. Lisa Walker
Bone
2008
bone, embossing powder
NFS

66. Lisa Walker
Brooch
2007
wood, tape
NFS

67. Lisa Walker
Necklace
2006
fabric, thread, stuffing
NFS

68. Lisa Walker
Necklace
2007
wool, plastic, glue
NFS

69. Lisa Walker
Brooch
2007
wood, paint
NFS

70. Lisa Walker
Brooch
2007
plastic, glue
NFS

71. Lisa Walker

Pendant

2007

plastic, steel, glue, gold leaf, linen, thread

\$1800

72. Lisa Walker

Necklace

2007

feathers, glue, string

\$2700

73. Lisa Walker

Brooch

2007

plastic, lacquer, bone, silver, shell

\$1800

74. Lisa Walker

Brooch

2008

plastic, wood, glue, silver

NFS

75. Lisa Walker

Necklace

2006

cardboard, ink, plastic, ceramic, wool, fabric, thread, shell, lacquer, glue

NFS

76. Lisa Walker

Brooch

2008

fur, gold

NFS

77. Lisa Walker

Brooch

2007

pliable cement, silver, lacquer

NFS

78. Lisa Walker

Brooch

2008

plastic, paint

NFS

Under the Influence:

I consciously worked with 'influence', purposely using elements from other peoples's work in my own. This was exciting at first.

Lisa Walker, 1998

79. Lisa Walker

Brooch (Bettina Speckner)
2000
rubber, silver
NFS

80. Lisa Walker
Brooch (Yuka Oyama)
2000
fabric, plastic, thread
\$1500

81. Lisa Walker
Brooch (Karen Pontopidan)
2000
silver, gold
\$1800

Rubbish Brooches:

I worked with some materials from the rubbish bin in my workshop. I wouldn't usually do this as for a material to actually reach the rubbish bin, really means it's rubbish.

Lisa Walker, 2004

82. Lisa Walker
Brooch
2003
mixed media
NFS

83. Lisa Walker
Brooch
2007
mixed media
\$1800

Objects That Are Too Big To Be Jewellery:

The large new pieces that can't be worn have come about as a reaction to my feeling of having to prove myself that I'm a real jeweller for so many years. I've proven it now, so perhaps I can try something else, or stretch jewellery's limits in another way. I also now see my work as falling into the art bracket, so what does that awareness do to my work's development? Other artists work in a variety of media and fields, can I do that too? Am I allowed to make an object that suggests jewellery but isn't a piece of jewellery? I've always been so careful to land within the jewellery square, this has been very important for many years. What happens when I start to step outside of that? Where or how or when does the issue of sculpture come in? Do I have to be so careful? I have a lot of questions, and these pieces are about those questions.

Lisa Walker, 2008

84. Lisa Walker
Necklace
2008
fabric, ink, thread, paper, stuffing
\$1800

85. Lisa Walker

Brooch
2008
wool, silver, lacquer
\$2400

86. Lisa Walker
Brooch
2005
cardboard, paper, ink
\$1200

87. Lisa Walker
No title
2008
rubber, fur, plastic, freshwater pearl shell, cardboard, wood
\$2400