

an ethereal key to the opaque and translucent variations within the gems and their substrates of copper and sterling silver.

There is something digital in the interpretation of the phenomena obscurely hinted at in the titles. Complex memories of places and moments are broken down into their constituent blocks and reassembled to poetically approximate the original in a rough pixelation. The real craft and beauty lie in the ability of Schrijer to condense the essence of these fleeting experiences into tangible material expressions that can fit in the palm of one's hand.

A delicate harmony between the machined and the hand-crafted, the digital and the organic is expressed throughout. The flat, crisp edges of the pendants are softened with their worked and painted surfaces. Gems bought secondhand from trademe, from rock shops, and those created in labs sit within works titled MUD POOL, STROBE, SWAMP LAUREL and BLACK MIRROR (all 2023). An energetically mismatched collection of impressions, we jump from Botany to light displays in one breath, like the chaotic slideshow of disjointed images that comprise my phone's camera roll, unified by their two-dimensional existence in my pocket. The blurred palette of the Port Hills jumps abruptly to the high-contrast environment of a dance party, a friend's face partially emerging from the corner, followed closely by a particularly beautiful flower in the flat Canterbury light. For me, the image as an impression, sublimated abstractions of the passing beauty in life, is what is captured. These works are personal experiences crystallised in a jeweller's materiality; a gift and insight into the poetics of Schrijer's way of seeing and interpreting the world.

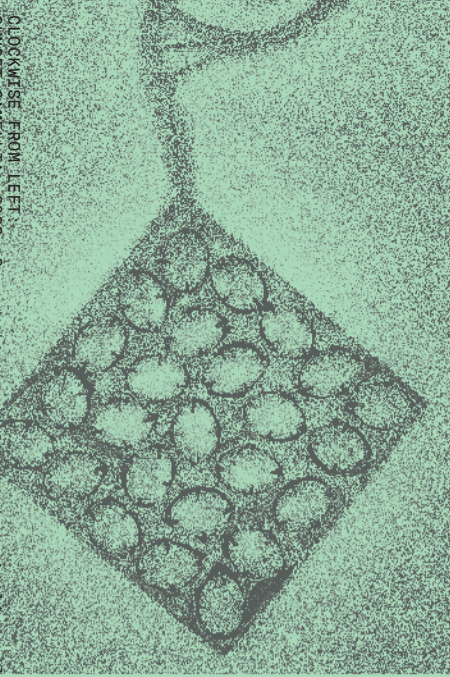
—Grace Ryder

The Port Hills are particularly beautiful at this time of year—uncharacteristically green, a chartreuse hue marbles the hillside with greys, browns, greens and yellows. I pulled over and took a photo from the side of the road in an attempt to capture this fleeting, seasonal beauty. A humble document marking the start of my favourite time of year in the city, before the ground begins to dry out and the colours of Canterbury turn through their chromatic cycle. However, I'm not much of a photographer and, in moving, the hillscape translates into a bright digital smear—not one for taking multiple shots, I pocketed my phone again and drove on. I'll delete this photo in a few months, but for the moment, its colourful blur is there in my pocket, a corrupted but ultimately charming representation of the hills at my doorstep.

Perhaps it's landscapes such as this, imperfectly remembered, abstracted in memory digital and organic, that are captured in the planar compositions of Moniek Schrijer's current exhibition, Scanner. A sand picture, GLITCH (2023), hangs at the entrance, framed in aluminium with engraved lightning strikes. The sand and glitter contained between the flat panes of glass are grey and shimmering, akin in my mind to the Southern Alps after a recent frost, the air glistening in the distance between east and west, but with air pockets hovering near the top of the picture—a slippage or glitch in the natural order.

Sixteen newly created pendants are displayed on a shiny black granite plinth in the middle of the gallery. Some pendants are raised slightly so their gems cast a milky shadow on the surface under them, and in others—such as DEBUTANTE (2023)—the opposite occurs; the granite beneath blackens the cast glass chandelier crystals contained within the painted copper mount, revealing their shapely luminescence against the backdrop. The blackness that holds them, and the shadows cast, offer

GLITCH (2023). White, lab-grown quartz, sterling silver, paint. 165 x 150 x 8 mm.
STROBE (2023). White, lab-grown quartz, sterling silver, paint. 130 x 130 x 5 mm.
HYBRID (2023). Aotearoa pink rhodochryse copper, sterling silver, paint. 285 x 145 x 7 mm.
DEHYDRATED HYDRANGEA (2023). Aotearoa petrified wood, copper, paint, silver. 200 x 130 x 7 mm.



Moniek Schrijer is a contemporary jeweller from Te Whanganui-a-Tara. Recent exhibitions include: THE JEWEL ROOM (City Gallery, Ponke, 2023), THE DEBRIS OF THE AURA (Nelson Jewellery Week, 2023) and SCREENSAVER (Te Uru Waitakere Contemporary, 2022) Her work is in the public collections of Die Neue Sammlung, Munich, Germany, Wellington City Art Collection and Te Papa Tongarewa Museum of New Zealand.

Moniek
Schrijer

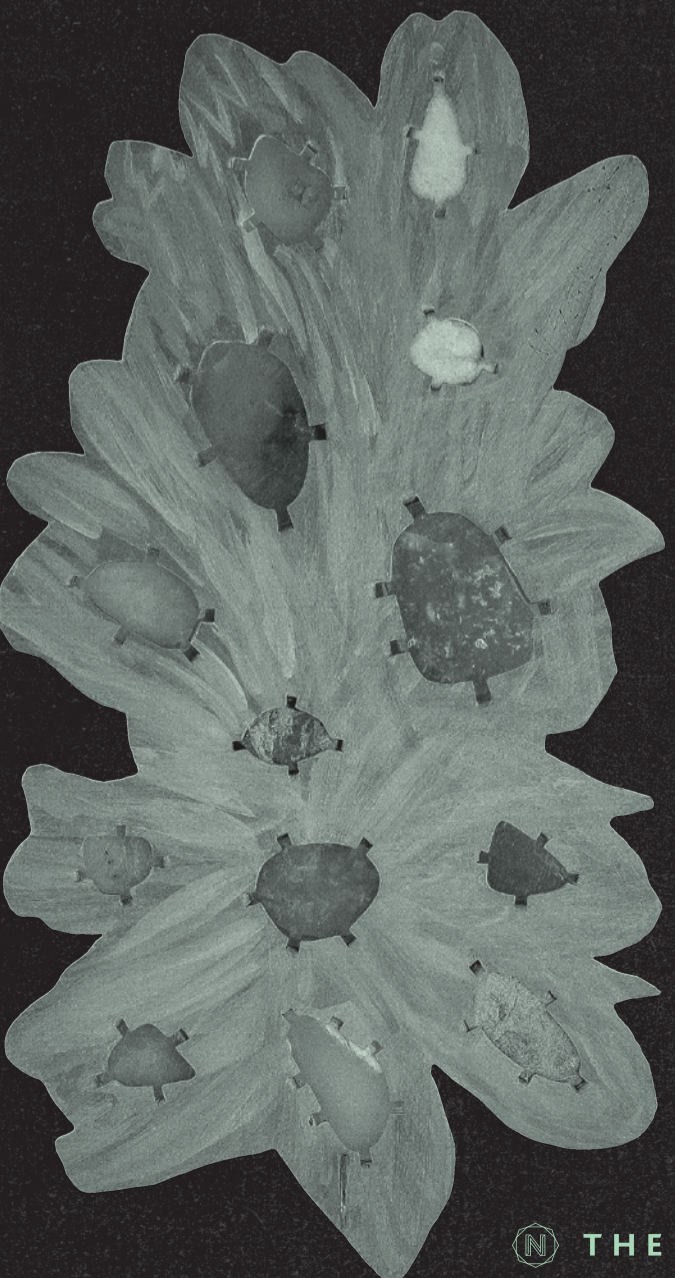
SCANNER

22 AUG

—16 SEPT
2023

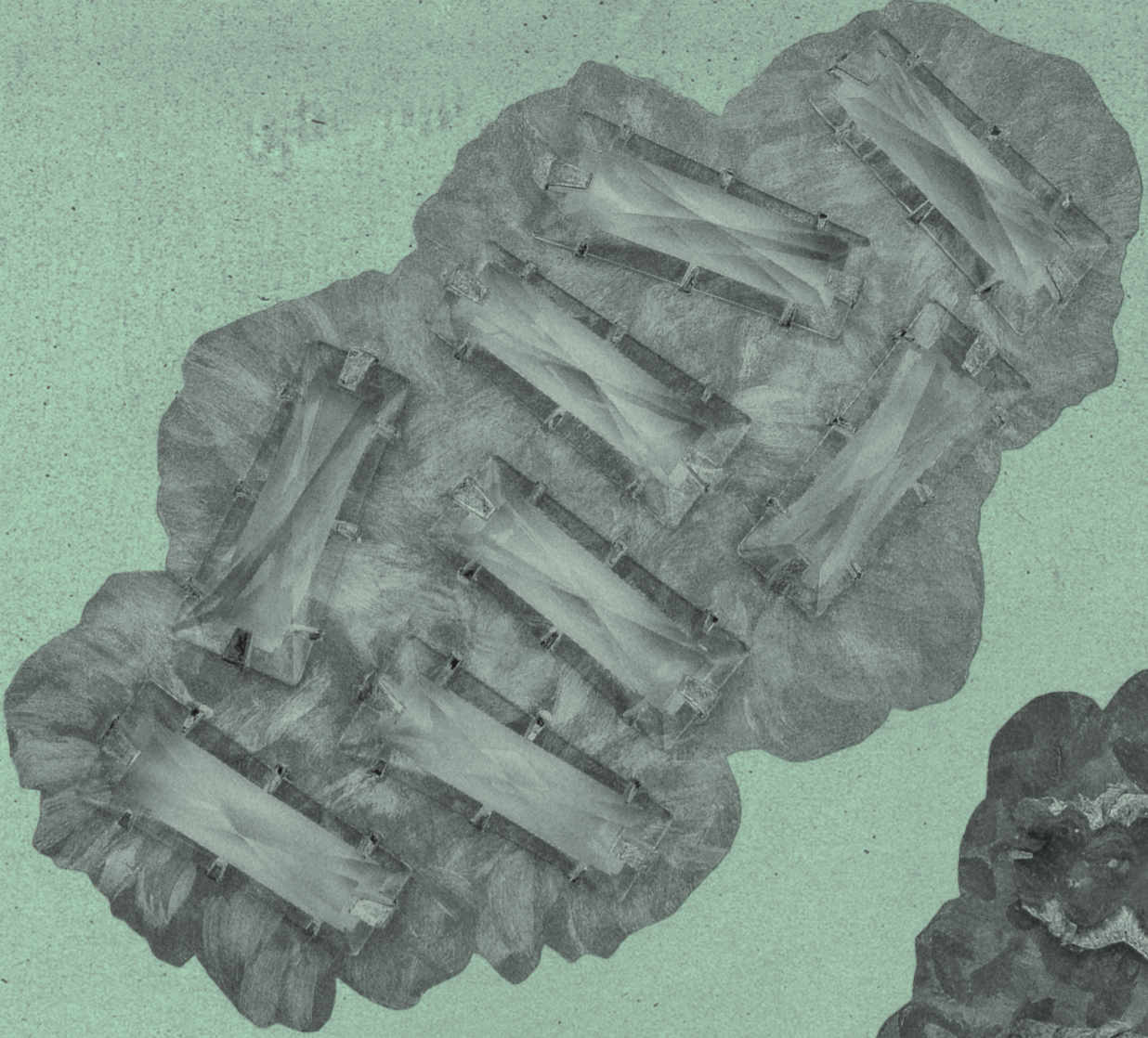
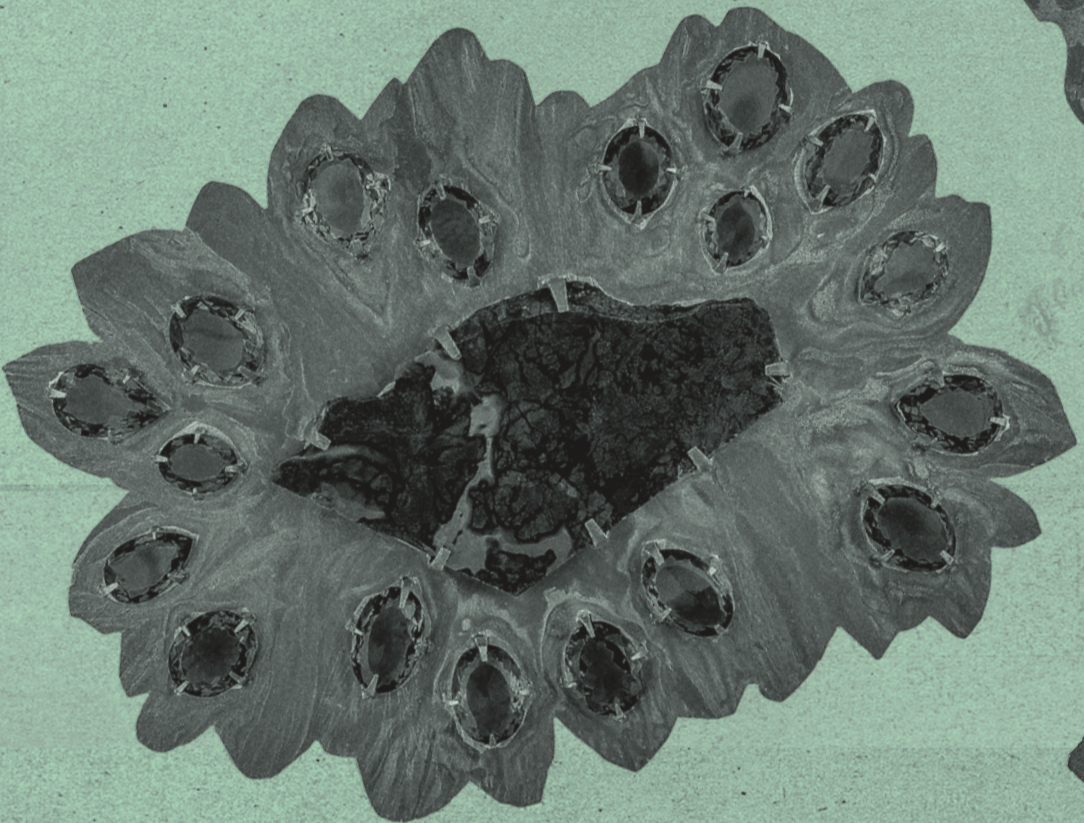
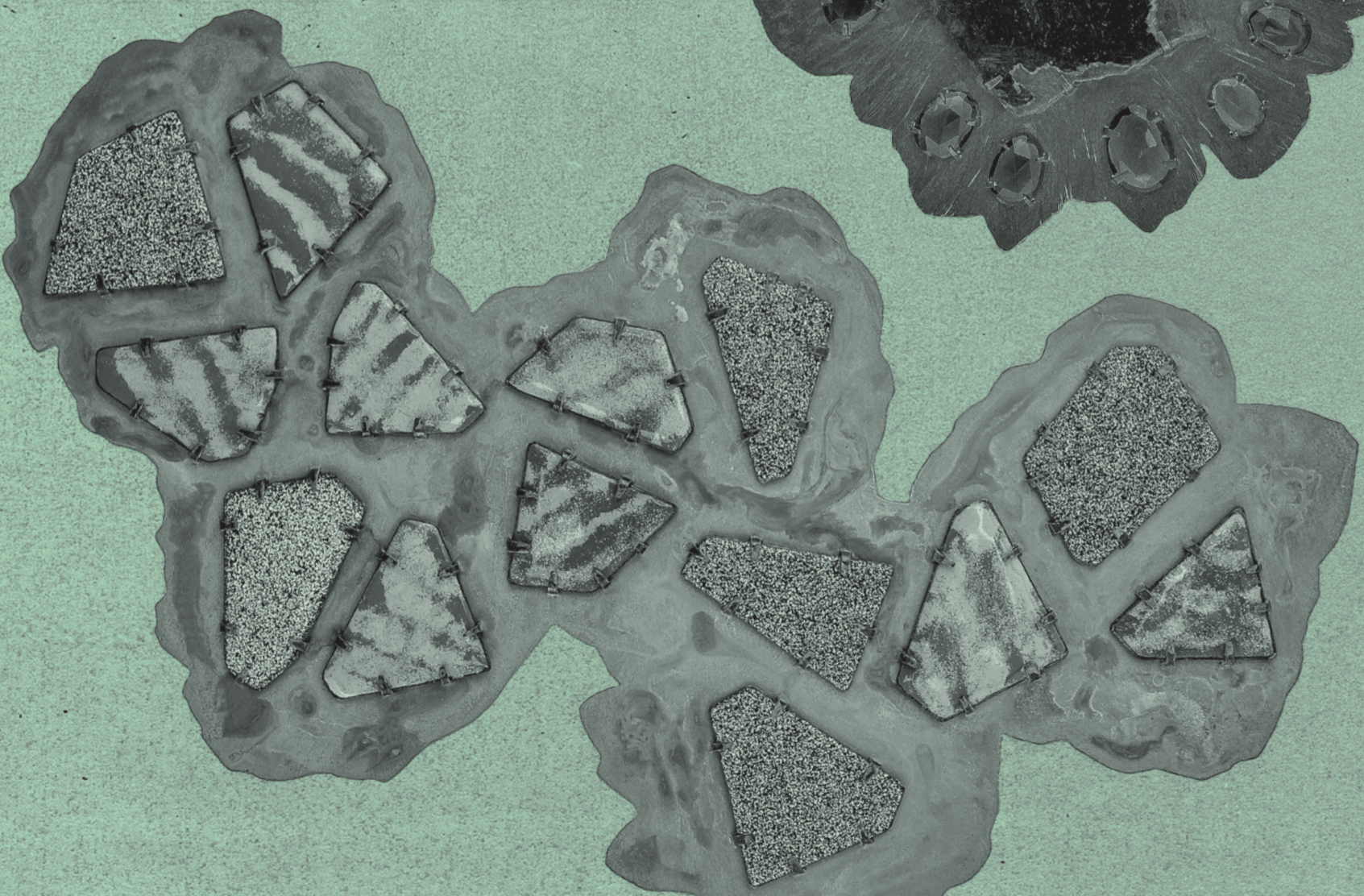
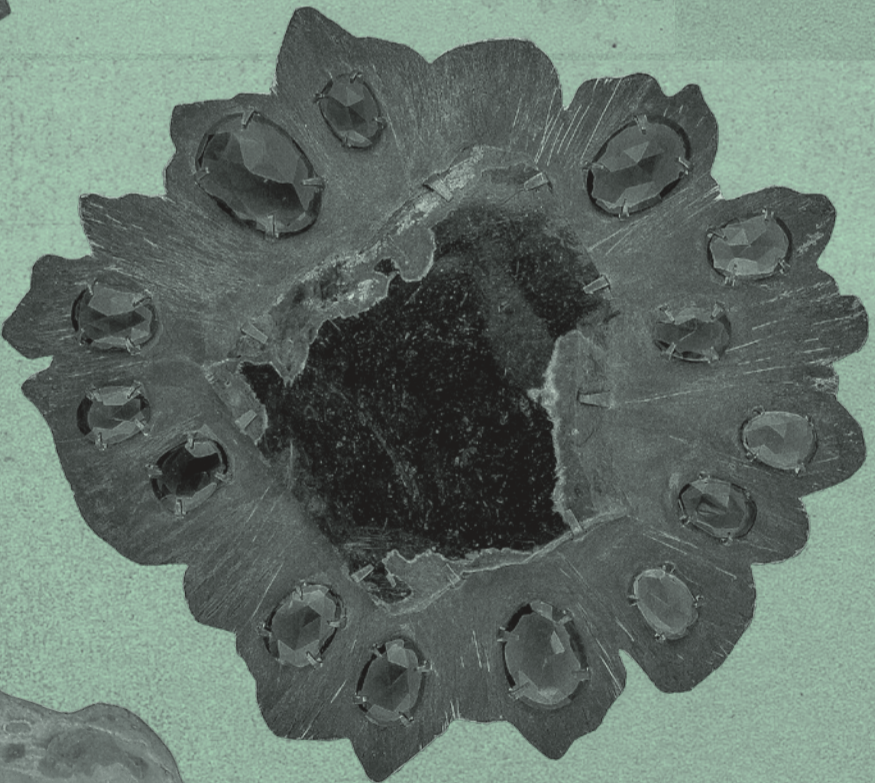
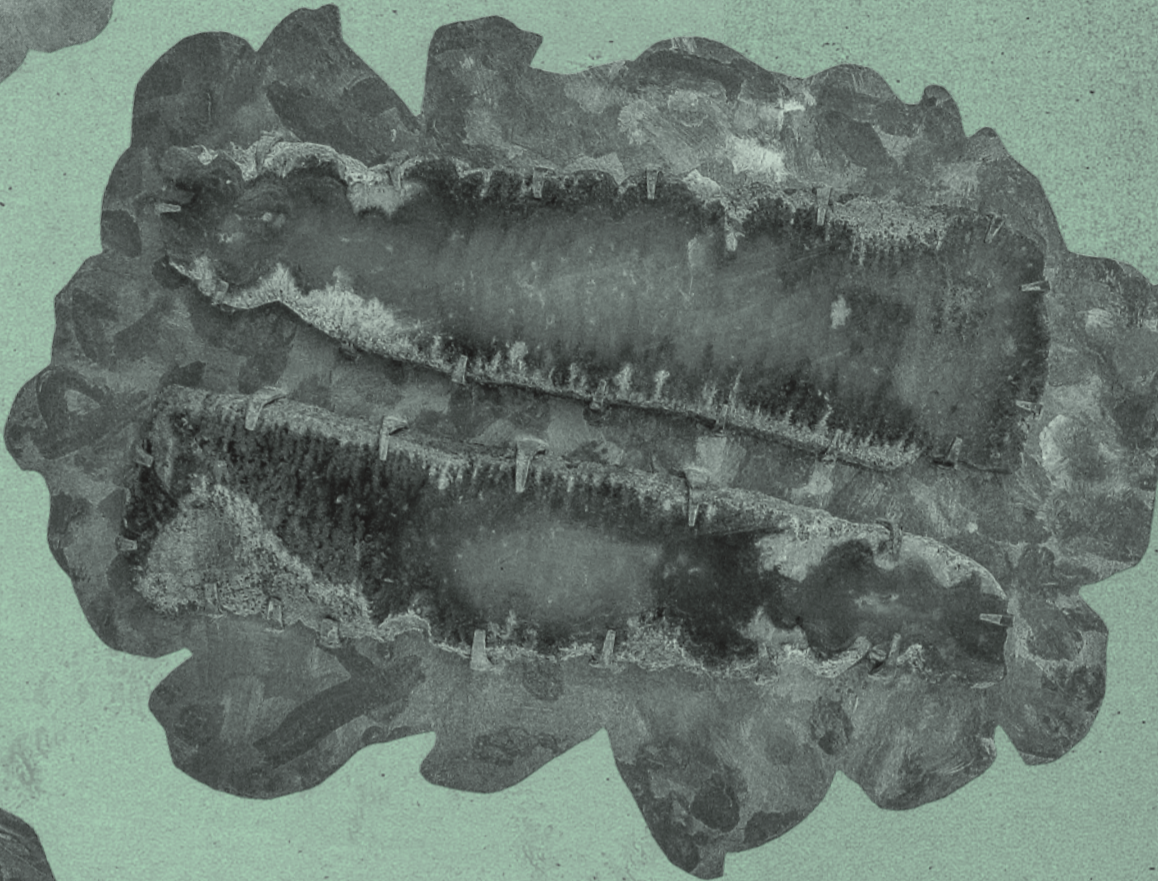
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FRONT & BACK: SWAMP LAUREL, 2023. Aotearoa chalcedony, carnelian, hydrogrossular garnet, quartz, copper, silver, paint. 260 x 150 x 7 mm.

SILVER



FROM LEFT:
DEBUTANTE, 2023. Cast glass chandelier crystals, copper, silver, paint. 260x150x7 mm.
HOBLY POKEY, 2023. Aotearoa agate, copper, silver, paint. 210x150x15 mm.
ANISE, 2023. Aotearoa fossilised wood, whiskey citrine, sterling silver, paint. 135x180x7 mm.
DEHYDRATED HYDRANGEA II, 2023. Aotearoa manuka stone, smokey quartz, sterling silver. 160x140x5 mm.
WHITE NOISE, 2023. Kiln fired enamel on copper, copper, silver, paint. 270x155x5 mm.

Moniek
Schrijer