Cross-Pollination

[2012]

University of New South Wales
College of Fine Arts
School of Design Studies
Curated by Dr Katherine Moline and Wendy Parker

Alana Clifton-Cunningham
Nikki Di Falco
Paula do Prado
Lynda Draper
Brenda Factor
Trent Jansen
Mark Ian Jones
Guy Keulemans
John Henry Martin
Barbara Martusewicz
Jesse O’Neill
Susanna Strati
Bic Tieu

Curatorial Assistant Alison Groves
In association with RED OBJECTS
School of Design Studies, COFA, UNSW
Katherine Moline / Karina Clarke / Jacqueline Clayton / Liz Williamson / Wendy Parker / Rod Bamford
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Wendy Parker
Postgraduate Research Coordinator
School of Design studies
COFA, UNSW

Guy Keulemans
WWILMA, 2010-2011
wood, expanded foam, tape.
Dimensions are dependant on the demographic factors of its participants.
Cross-Pollination:
The Productive Tension Between Design, Craft and Visual Art

Dr Katherine Moline

The apparent conflation of design, craft and visual art to a single practice can be argued to reduce the depth of understanding about diversity in creative practices and the myriad differences between them. Instead of minimising the different histories and traditions of these domains, this exhibition attempts to bring them together and raise questions about the overlaps, cross-overs and cross-pollination in interdisciplinary practices. Selected from the postgraduate program in the School of Design Studies, COFA, UNSW, the curatorial premise of the exhibition aims to articulate how contemporary practitioners and researchers are identifying, elaborating or rejecting converging and diverging trajectories in design, craft and visual art.

Controversy over the symbolic function that particular objects perform has plagued debate about ambiguous objects that no longer fit traditional taxonomies of design, craft and visual art. Things are now difficult to categorise when the traditional association of design with function and how objects and devices extend human capability no longer encapsulates design. For example, Designs for an Overpopulated Planet: Foragers (2009) by Anthony Dunne and Fiona Raby go beyond the standard definitions to test aspects of design's functionalist ethos. Similar categorical confusion emerges when visual art practices, such as Andrea Zittel’s A-Z enterprise, critically reflect on contemporary life while most resembling designs for domestic furniture or clothing. Equally, the convergence of high and low tech or handmade craft and machinery further compounds the difficulties in identifying distinctions between practices in the creative fields. Where do designs such as jewellery based on bioengineering, for example rings made of specially grown bone in Biojewellery (2008) by Ian Thompson, Nikki Stott and Tobie Kerridge, fit?

While design was once preoccupied with specifying the materials, shape and function of objects for mass manufacture, craft was seen as the preserve of hand-made small batch production, and visual art was seen as the domain of the unique object. Such conventions have now become a mish-mash. Visual art continues to produce multiples and editions, while design develops one-off prototypes, and craft explores digital production. Practitioners who were once identified as craftspeople are now known as designer-makers involved in the new craft, while designers produce one-off prototypes under various banners, including anti-design, critical design and experimental design, and visual artists examine design's effects in design-art, and collaborate with craftspeople, or employ their expertise, for the production of artworks. In addition, the often labour-intensive materials associated with traditional craft, such as ceramics, metals and textiles, are as often replaced by found materials, or mass-manufactured materials, such as plastic, usually associated with design, and manipulated with digital technologies rather than handwork techniques.

Articulating the transpositions of materials, processes and approaches from one field to another and the resulting combinations has preoccupied many in the creative arts. For example, visual art curators Barbara Bloemink and Joseph Cunningham curated an exhibition of domestic home-wares such as chairs and lights, designed exclusively by artists, titled ‘Design = Art’, claiming that design is not greater, nor lesser than, art.1 In a more recent exhibition, design curator Gareth Williams focused on the narrative potential of design when it is combined with the decorative arts. He emphasised storytelling across divisions in the fields he summarised as “art = individualism”, “craft = making”, and “design = managing production”.2 While visual arts curator Michael Petry did not refer to equations in his recent study of artists who collaborate with craftspeople, like Bloemink, Cunningham and Williams, he recognised that the division between design, craft and visual art has been formulated on the separation of intellectual and manual labour since the Renaissance.3 Such categories of labour relate to whether or not products of artists, craftspeople and designers could be practically used in daily life.

While they agree on when this split occurred, Bloemink and Cunningham, Williams and Petry emphasise its significance for different disciplines. Bloemink and Cunningham are most interested in artists who design, while Williams focuses on designers who employ crafts in often highly embellished designs, and Petry celebrates the work of artists who collaborate with or employ crafts people. Rounding out the different perspectives that each field brings to their recent intermingling, design curator Paola Antonelli draws attention to the revision of definitions of use in design practices, and how design is shifting from its defining characteristic as a problem solving activity to a problem creating activity.4 From the perspective of craft, Glenn Adamson reconsiders the moral reform of much craft revival since the Industrial Revolution as the basis for celebrations

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4 See, for example, the recent exhibition: Born Out of Necessity: Contemporary Design and the Myth of Problem Solving, curated by Paola Antonelli, www.moma.org/explore/inside_out/author/pantonelli [last accessed 14 May 2012].
of “the quiet virtue of the well-made thing”. While it may seem pedantic to quibble over definitions and question the blurring of distinctions between these fields, defending differences matters when categories affect how a work’s aesthetic and intellectual value is judged as the spaces and contexts of creative practice are transformed.

One work in the exhibition ‘Cross-Pollination’ that draws attention to the theme of differences between design, craft and visual art is Viente Negros by Paula do Prado (2011). It is constructed as an appliqué of multiple silhouette heads that are sewn onto a background of striped green fabric. Occupations such as musician, “artesana”, “musico”, “zapatero”, “profesora”, “negocio”, are listed in Spanish under each head. In the lower right corner products such as sugar, coffee, tobacco, cacao, cotton, diamonds, silver and gold are listed as if they are ingredients for a cake. A second glance reveals that rather than a list of ingredients the text summarises the resources in third world countries that have been exploited for first world gain. On her background as a Uruguayan-Australian, do Prado celebrates that her work is often seen as “messing with expectations”. Here, she can be taken to refer to how her work provokes audiences to rethink race, ethnicity, and opportunity. The juxtapositions of roughly painted text, blanket stitching, and mass-produced fabric draws together references to visual art, craft appliqué, and materials sourced from one home of accessible design, IKEA. In this arrangement do Prado connects craft and mass culture without relying on the labour of making described by Adamson, at the same time as challenging any expectation that visual art is identifiable by its materials, or that design is the preserve of the wealthy first world.

Another reflection on craft production that historically connects it to mass production is Jesse O’Neill’s letterpress prints Type Drawing 1 - 3 and Smoke Proof 2. Like do Prado’s inclusion of a genealogy of her ancestors’ and relatives’ occupations, O’Neill’s prints refer to the impact of industrialisation on the craft of letterpress printing in colonial Australia. As a designer revising graphic design history, O’Neill’s work explores some of the lost crafts of letterpress printing, such as checking a typeface design by creating a proof with smoke rather than ink. In analysing the few remnant specimen books in which type makers and printers advertised their wares and services, O’Neill captures the changing role of letterpress typesetters from their self-perception as the preservers of art to the more menial role of factory labourers. Reflecting on the historically remote skills of typeface design gives pause for thought given the high speed production processes now associated with visual communication. In the process O’Neill crafts prints with lost techniques that evoke the extraordinary skills that Petry sees as now prized in visual art as much as in craft and design.

Like O’Neill’s remobilisation of skills in typeface design, designer John Henry Martin is concerned that the advent of digital production has witnessed a loss of expertise in colour reproduction. To address the tacit knowledge of colour reproduction in print technology, Martin documents the knowledge of print technicians reproducing colour. Based on his exploration of how colour was modified according to the different requirements of print technologies, such as lithography and offset for fine art and commercial contexts, his research draws together design, craft and visual art as he tracks how different technologies came to be associated with different categories of printing.

Bic Tieu’s research in Vietnamese and Japanese lacquer traditions has resulted in hours of intensive labour working with minute flakes of lacquer. Within William’s vision of the merger of contemporary craft and design, works such as Natsume with Sakura Design (2010) draw on Tieu’s skills as an artisan in material processes so exacting that they take years to master for the sake of the surface of one small object. Like the recreation of historical letterpress techniques and the documentation of expert colour reproduction in print, Tieu’s lacquer work preserves ancient craft practices. A significant difference, however, is that in contexts such as Japan, the distinctions of high art and low craft do not prevail. Instead, functional crafted objects, such as a bowl, may be regarded with the same esteem as a masterpiece of sculpture or painting.

In contrast to O’Neill’s, Martin’s and Tieu’s re-creation and preservation of diverse material techniques, Mark Ian Jones casts a critical eye on the historical construction of professional identities in visual art, craft and design. He explores the stereotypes of craft production in Scandinavian and Swedish glass design developed during the 1950s and via close analysis of documents and interviews articulates how this practice was strategically framed and orchestrated for commercial promotion. In many ways Jones’s research presents a significant intersection of design, craft and visual art as it emphasises the crafting of personas in the mid century design industry in Scandinavia in order to promote their work.

As storyboard artist for films such as Moulin Rouge and Romeo and Juliette and more recently The Great Gatsby, Nikki Di Falco presents her studio research in the shared imaginative practices of authors and filmmakers when cities are reinvented for film. In a loop of four segments that capture camera movement, titled Veracity (2012), Di Falco’s vision of New York represents the city as a dark maze through which car headlights guide the viewer into a citadel of light. As the camera searches...
Like Di Falco's animation, Barbara Martusewicz's artists book There is Nothing a Letterform Doesn't Tell Us About Its Time (2012) explores the collision of design, craft and visual art when issues of authorship are considered in design. In reflecting on her practice as a graphic designer, Martusewicz's book reworks her father's material archive of his experiences as a photographer, translator and print designer in Poland and Australia. At the same time the book presents a narrative of the changes in graphic print production and their effect on the appearances of letterforms. In many ways the designed book draws a parallel between her father's experience of immigration and the shift from analogue to digital print technologies that have changed the processes of graphic design. The book presents magnified details of different print production technologies including religious scripts from 15th century Europe, out of register offset prints of maps, identity documents and news commentary regarding European immigration to Australia in the 1950s. Unlike O'Neill's reflections on the downgrading effects of the changes to the labour conditions of letterpress printers from craftsperson to factory worker in colonial Australia, Martusewicz reflects on the opportunities for designers that the shift to digitisation brings about and the possibilities for new spaces and practices that enrich previously isolated domains.

Challenging the definition of design as a preoccupation with use, Objects for Atheists: Ladenkastboekenplank (2009 - 2012) by Guy Keulemans also explores the spiritual connotations of objects. Unlike Strati, Keulemans' intention in creating a set of drawers that can also function as a bookshelf is to explore what kind of object an atheist might require to manifest his or her beliefs and practices. At first glance the design makes little sense. Why are all the cupboard drawers different sizes? Is there a practical reason why a cupboard needs to have different sized drawers or is it the product of overly specialised purposes? While Keulemans sees the design as exploring how non-religious people might institutionalise their beliefs in ritual objects, it can also be seen within Dunne and Raby's definition of critical design: "design proposals [that] challenge narrow assumptions, preconceptions and givens about the role products play in everyday life." In this case, Keulemans' cupboard tests the assumption that only religious devotees require objects that represent their beliefs, and can be interpreted as an ordering system for organising thoughts.

In sharp contrast to the logical structures of Keulemans' set of drawers/bookshelf, Lynda Draper presents a site for contemplation. As an artist deploying craft materials, she sees her ceramic sculpture Home Altar (2010) as "embodying the cross-pollination between craft, design and visual art." While drawing on the labour intensive traditions of ceramics craft history, her tabletop tableau of fantastical creatures emerging from a forest initially delight. Closer inspection reveals characteristics of masks. The ambiguity and sense of loss is powerfully expressed in a cascade of attached shapes that seem to fall from one of the totems as if tears. Symbolising grief as one of life's rights of passage is, as Williams notes of many elaborately finished objects, motivated by desire to disengage from the everyday and negotiate complexity. What complicates clear categorical divisions here is that Strati exploits technology associated with crafts such as jewellery to construct a work of visual art.

‘the artists, designers and craftspeople in ‘Cross-Pollination’ preserve and expand traditions while generating new spaces and practices that enrich previously isolated domains.’

9 Lynda Draper, Interview with the author, April 2012.
that these are not innocent woodland creatures from fairytales but strange spooky hybrid beings that are far from the associations of comfort that craft has historically been thought to provide. Draper’s dark imaginings of what might happen if nostalgic markers such as garden ornaments go wrong is conceptually reminiscent of the amplification of meaning when symbols of bonding, such as wedding rings, are constructed from human bone as in Biojewellery. Both Home Altar and Biojewellery subtly hint at desires and anxieties about the possibilities and unexpected combinations the future may bring.

While Draper’s exquisitely ghoulish scenes both delight and dismay, Alana Clifton-Cunningham claims her aberrant knits for hand muffs, shrouds, neck pods and arm slings for Second Skin (2006-2009) blur the distinctions between fashion and art. From another perspective Clifton-Cunningham’s sculptural designs re-imagine granny-craft and question the convention that knitting is the domain of lumpy home-made jumpers. Instead, Clifton-Cunningham turns knitting into a technique for the production of kooky garments. While one item in the series, knitted underwear, is reminiscent of clothing worn by the contrite to pay for sins past, Clifton-Cunningham’s designs embellish the body and rework craft traditions into designed knitwear fetishes of sculptural proportion. If, as Antonelli suggests, design’s primary task is to facilitate people adjusting to and accommodating change, Clifton-Cunningham’s knits evoke a playful approach to the negotiation of change and innovation.10

The level of finish in Trent Jansen’s furniture designs parallels the craftier techniques of Draper and Clifton-Cunningham. While Jansen’s designs such as Sign Bench (2004) found a new purpose for discarded materials such as street signs and created surprising juxtapositions by contextualising materials in new ways, Jansen’s more recent designs such as Nuptials Pendant (2011) explore high-end finishes and forms. Jansen sees this shift as a continuation of his commitment to minimising waste by developing designs with which consumers might develop lasting relationships and therefore keep longer. From a historical perspective there are certain formal characteristics in Jansen’s design approach that appear to be in dialogue with furniture designs such as Aggregated Stacks (2011) by visual artist Andrea Zittel.

Finally, artist and jeweller Brenda Factor presents a collection of dog heads as if they are trophy prizes for different pedigree animals. Each coloured with a different shade of blue, the 16 heads of Dogs of Doom (2010) continue the themes she explored in My Family and Other Animals (2009). The dogs are disturbing because although an initial reaction to the work may be delight at the different coloured little heads, when presented with such an army of animals, the viewer might hesitate and approach with caution. Factor sees the minor imperfections in each of the heads as a challenge to mass production. In many ways this exemplifies what Adamson has described as the new “amoral” craft, by which he means craft that no longer directly protests mass production but is also engaged in contemporary issues of desire and alienation.11 In relation to the overlaps and cross-pollination occurring in design, craft and visual art, Dogs of Doom can be interpreted as a reflection on the dangers of obsessive categorisation. From this perspective, the combination of designed plastic mass manufacture and the small jewel-like heads foregrounds the productive tensions of the formal, conceptual and historical distinctions between design, craft and visual art.

Rather than see the turf wars between design, craft, and visual art as so bitter they must be fought to the end, or, equally as bad, where the differences between the three fields are glossed over for the sake of expediency, this exhibition draws attention to how practitioners and researchers are productively rethinking traditional divisions and hierarchies. While some works in the exhibition are engaged in reshaping the intersection of craft and visual art, others are testing the limits of design in relation to craft and applied art. With different perspectives they reflect and in some cases update how artists work with design, as described by Bloemink and Cunningham, and how designers investigate the narratives of decorative arts or craft that Williams and Adamson see as foundational to many recent design and craft practices. Other works presented in ‘Cross-Pollination’ raise issues around the hierarchies of craft and visual art. Such traditions are connected to the organisation of modern society, as Petry notes, and when placed alongside designs that question the standards and definitions of use described by Antonelli several issues arise. Together in their re-imaging of the combinations of concept, technique and context in addressing contemporary concerns, the artists, designers and craftspeople in ‘Cross-Pollination’ preserve and expand traditions while generating new spaces and practices that enrich previously isolated domains.


Alana Clifton-Cunningham

Alana Clifton-Cunningham is a fashion and textile designer based in Sydney and has been a full-time academic within the Fashion and Textile Design course at the University of Technology, Sydney since 2000. Her area of specialisation examines the perceptions of contemporary knitting, and interrogates the notion of ‘deconstruction’ by looking beyond traditional knitted coverings for the body. To date, Alana has completed a Master of Design (Hons) through the College of Fine Art, University of NSW.

The perception of knitting has shifted over the last twenty years, with designers now exploring non-traditional materials, forms and processes. Knitwear practitioners are crossing over and often working within multi-disciplinary areas of design. While these designers are exploring new technologies such as machine knitting processes, the qualities of the ‘hand-made’ are still often evident through utilising hand-assembly and post-production methods of making. The work presented examines knitting as a form of constructed textiles and explores the integral relationship it has with fashion and textiles, as well as the interplay between design, craft and art. Second Skin explores contemporary knitwear design functioning within the ‘high-fashion’ area of design. It challenges traditionally established rules and perceptions, and potentially blurs the boundaries of what is considered fashion design, into art. While conceptual fashion design has always been a debateable issue among fashion scholars as to whether it can be viewed as fashion, anti-fashion or possibly art, this work observes the influences of modernity and deconstruction in relation to knitting.

Knitting has the ability to be manipulated and molded into two and three-dimensional forms through the knitting/making process. It is highly versatile and can be highly patterned and textured, making it a unique medium. Through hand and machine knitting methods of making, the work interrogates the notion of ‘deconstruction’ by looking past the traditional knitted coverings for the body. Knitting here functions as a vehicle for ‘deconstruction,’ with familiar garment structures transformed into disarticulated ‘body pieces’.

Through hand and machine knitting techniques, Second Skin appropriates patterning techniques from the tradition of scarification to place knitting at the forefront of a politics of the body. The work interprets body scarification in the form of tribal markings, which allows each piece to transform into a second skin that conveys interpretive narratives and visual messages. The ‘body pieces’ incorporate elements of mixed media and new technologies including laser cut timber veneer and leather, and explore juxtapositions such as hard and soft, rough and smooth, mass and gradation.

The traditional practice of body scarification is a tactile language inscribed onto the surface of the skin. In some cultures scarring signifies a ‘rite of passage’: sexual maturity, the journey from childhood to adulthood, or social acceptance. Other forms of scarification serve the purpose of tribal identification, spiritual protection, or aesthetic beautification.

*Within textiles is art and science, craft, technology and design, industry, history, culture and politics. For humanity itself, textiles has been both an enemy and a companion, it has made and broken communities.* Gale and Kaur (2002) The Textile Book, p. 3
Nikki Di Falco

Nikki has worked in film for fifteen years within the Art Department and also as a Storyboard Artist. Films include Romeo + Juliet, Moulin Rouge, Australia and most recently The Great Gatsby. She recently completed a Master of Design (Hons) in the School of Design Studies, COFA, UNSW.

Veracity is an exploration of the creation of cities for film. In this work I explore authorial intention, technique and distortion in film cities. The work focuses on New York City as a prototype city for film and refers also to Invisible Cities by Italo Calvino. The images for this film were created in Photoshop as storyboards and edited in iMovie to create an HD quicktime film. This process is based on techniques I use in my film work as a storyboard artist.

Nikki Di Falco
Veracity, 2012
Film still
1920 x 1080px; 4min
Image courtesy of the artist
Veinte Negros brings together several references to (slave) labour, work, self and black identity. The narrative(s) arise from a layering of these references and on a free association between the text and visual elements. The twenty-five painted black heads/busts in the work are of my own silhouetted head and shoulders, a recurrent motif in my practice. Each bust has been labelled with a profession that my family members have undertaken including; cook, nanny, porter, musician, seamstress, student, servant, psychologist, teacher, cleaner, shoe repairer and artisan. The repeated black bust alludes to the racist and derogatory term Cabecitas Negras (little black heads), commonly used in Latin America to describe the farm hands and day-labourers of Indigenous or African descent who migrated from Brazil, Argentina and Uruguay to work on the estancias or large cattle farms.

The title Veinte Negros is taken from a song of the same name that my father performs and which he co-wrote with Carlos Robello in the 1980s. The song was released as part of the Interpretaciones record in 1982 by my father and his then musical group Pareceres. The lyrics directly reference the socially and politically controversial destruction of Medio Mundo. My grandmother Elsa told me the true story of Medio Mundo, a well known conventillo or tenement house, home to a group of families, mostly African descendant Uruguayans. Medio Mundo was then a culturally and historically significant and symbolic site for Afro-Uruguayans to meet and play candombe, a style of music (not to be confused with Candomblé a religious tradition) with its origins in the African Bantu tradition. In what is now considered one of the many human rights abuses perpetrated as part of the civic-military dictatorship that took place in Uruguay between 1973 and 1985, the inhabitants of Medio Mundo were forcibly removed on the third of December 1978. Rather than preserve the site as part of Uruguayan cultural heritage, the local council had declared the rundown site unsafe and in danger of collapse, despite public outcry. Two days later the conventillo was demolished, its inhabitants were given no relocation or financial assistance and were essentially left homeless.

Veinte Negros serves as a reminder of past injustices but also as a celebration of survival. The work alludes to the textile tradition of ‘story cloths’ and ‘memory cloths’ that document collective narratives, family and personal stories, legends and everyday life occurrences. Made from a range of different appliquéd and sewn fabrics, story cloths have provided a form of expression for different cultures and an alternative historical document for marginalized narratives. In this case Ikea fabric (symbolic of democratic design) has been used as the base cloth, embellished with small items such as buttons, textile notions and small religious medals gifted to me by my grandmother and aunts in Uruguay. I wanted to reclaim ‘lost’ family narratives and acknowledge the interconnections between family and Uruguayan history.
Lynda Draper is an artist and educator who lives in the Illawarra region of NSW, Australia. She is primarily an object maker working in the Ceramic medium. Lynda has received numerous national and international awards and grants including a New Work and a Skills and Development grant from the Australian Council for the Arts. Awards include the:  Premier Acquisition Award at the 54th International Competition of Contemporary Ceramic Art, International Museum of Ceramics, Faenza, Italy; 16th International Gold Coast Award, Gold Coast Regional Gallery and the sass & bide COFA Art Award, COFAUNSW. In 2010 she completed a Master of Fine Art in the School of Design Studies at COFA UNSW with the assistance of a Planex scholarship.

My practice explores otherworldly scenarios linked to notions relating to nostalgia, the uncanny and mortality; often representing a journey within the dualisms of life and death, reality and fantasy, past and present, comfort and pain, self and other. Creating these ceramic works plays a role in the mediation between loss and change.

Home Altar grew from an interest in the metaphysical aspects of the domestic souvenir. This work evolved in reply to the evocative nature of a group of souvenirs collected from my childhood home prior to its sale and demolition. This Australian suburban house built during the 1950’s and its artifacts reemerged into my life as extraordinary, familiar yet strange, triggering an overwhelming nostalgia that crept into unease. On reflection, this work arose from an unconscious reaction to the insecurity in the present, to a sense of alienation, to the passing of time and to an uncanny sense of death.

The realisation of the installation Home Altar embodies the cross pollination between craft, design and art. Initially the work evolved from the realm of the subconscious resulting in a responsive body of artworks. Contextualizing the work by examining a broad range of art practice, theory and psychoanalysis has been invaluable for it has provided focus, confirmation, structure and insight. This research has been significant in the comprehension of the phenomena evoked by material culture of my childhood home, in particular identifying the conflicts between the secular and the sacred forces and the strange conflation of influences that impact on the subconscious. These phenomena continue to effect the modern imagination. My research explored the threshold between the conscious and unconscious imagination in relation to religion and art.

The analysis of these domestic souvenirs within the context of design history also gave insight into understanding my relationship to these objects. This group of mass-produced kitsch artefacts carry with them personal memory and ideologies from a period of time in Australian history. They are a reminder of how the Australian way of life has been redefined by the amount of cultural, social and technological change. These objects that I have collected from my family home have changed meaning with the passing of time, reflecting change and restoring a sense of continuity. They not only assisted in my reconstruction of the past but also gave an insight into understanding the power of material culture in life’s journey.

Lynda Draper
Home Altar, 2010
Glazed ceramic
135 x 150 x 60 cm
Photo courtesy of the artist
Brenda Factor

Brenda Factor is a designer and visual artist living in Sydney. Moving from large-scale inflatables to small-scale wearable pieces, Brenda’s practice is very broad and defies categorisation. In 2011 she set up SquarePeg Studios in Sydney and achieved a long held dream to develop a supportive, creative and vibrant space for contemporary jewellers in Sydney.

Brenda completed a Master of Fine Arts at the College of Fine Arts in the School of Design Studies (UNSW) in 2009, before working as a sessional lecturer in COFA’s Jewellery Department.

In the Dogs of Doom, part of an ongoing series of silicone ‘portraits’, Factor continues to explore the idea of what makes an object a piece of jewellery, a painting or an installation.

Drawing upon the idea of the hand made, she casts and hand tints each silicone animal so they become repeated ‘almost-identicals’. And through multiples, humour and shades of blue the Dogs of Doom are a reflection on the nature of happiness.

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Brenda Factor
Family Portrait (trophies), 2009
silicone and pins
dimensions variable
Photograph: Luminere Imaging
Trent Jansen

Trent Jansen (1981) graduated from the College of Fine Arts at the University of New South Wales in Sydney in 2004 with a Bachelor of Design. Jansen’s practice is for the most part focused on creating honest and poetic sustainable design, developing pieces that aim to maintain a lasting relationship with their user. This work becomes a life long companion instead of a disposable thing, fostering meaningful relationships through the honesty and personality that this work possesses.

Trent Jansen’s awards include: Space+Edra Design Residency in 2010, Bombay Sapphire ‘Design Discovery’ Award in 2008, the Spiral ‘Rendez-vous’ Japanese Manufacturing Residency in 2006, the Australia Council for the Arts ‘New Work’ Award in 2005 and the Object ‘New Design’ National Graduate Award in 2004.


The Sign Bench 450 is fundamentally a sustainable piece of furniture design. Constructed from re-used road signs, the rubber feet and rivets are the only new materials used in the manufacture of this piece, so the burden placed on our natural resources is lessened.

The re-used road signs used to construct the Sign Bench 450 come complete with all the characteristics of their previous use, including colourful vinyl labels and the odd evidence of their life by the roadside. This not only provides character but tells the life story of this road sign, serving its public duty on the freeway.

The Nuptial Pendants were designed as a sustainable piece of lighting, aiming to be involved in a lasting personal relationship with their owner, fostered by the human characteristics that this piece possesses. The Nuptial Pendants hope to play an important role in the life of their owner, thus becoming sustainable instead of disposable.

The Nuptial Pendants were designed as an expression of the beautiful intimacy that exists between two people that have been together for a very long time. Like an elderly couple that have spent their lives together, just as in love as the day they met. When two people commit themselves to one another completely, this is a unique bond.

The Nuptial Pendants are two identical, cotton lampshades that appear to have been fused together as life-long companions.

The Sign Bench 450 and Nuptial Pendants are in production with trent jansen.

www.trentjansen.com
My doctoral thesis focusses on English language discourse on Swedish and Scandinavian Design during the 1950s and the reception and profile of the Swedish glass artist, Vicke Lindstrand. The principal aim was to reconstruct the context in which narratives and rhetoric emerged and to analyse its effect on Lindstrand, between 1950-1970. Swedish and Scandinavian design are described in terms of a pared-down, clichéd aesthetic associated with 1950s ‘Scandinavian Design’, now held as a ‘construct’, continuously emphasising the same preeminent exemplars. Informed by extensive field study in Sweden, detailed archival research, informant interviews, object and text analysis, I examine this ‘construct’ in two parts.

Firstly, I investigate the disproportional impact of a small actor-network associated with twentieth century English language discourse on Swedish and Scandinavian design. I argue that this demonstrates the pervasive influence of the construction of a national ideal (Swedish design) that was loosely translated to fit a regional ideal (Scandinavian Design) by the formation of an exclusive filter that determined the fit of what was included in the promotion of a cohesive identity. This filter emphasised an ideology that shaped perceptions and has influenced the subsequent reception and visibility of individual designers. Not all designers were treated equally. Nationalist, regionalist and internationalist influences had an impact upon the critical reception of their work further complicated by past associations. The actor-network operated at the level of what I term selective solidarity, which was exclusive rather than inclusive. Secondly, I examine the consequences of this fit through an analysis of the position and reception of Lindstrand.

Preeminent exemplars, familial influences and the agency of an actor-network were profoundly influential in shaping perceptions and determining taste in 1950s Sweden, presenting a filtered view of design from the region. Lindstrand was strongly affected by the activities of this network. An interesting outcome of this study was the realisation that our understanding of Swedish design is incomplete, and that there is another more pluralist aesthetic concealed behind that officially promoted and exhibited during the 1950s. This investigation brings unique and unprecedented readings of a peripheral individual in the context of English language representation, and of the Scandinavian milieu.

Mark Ian Jones is a practising Chartered Architect and academic with an interest in object design from Scandinavia. Since 2005 Mark has been engaged in research into twentieth century Swedish and Scandinavian design discourse, and the influence of discourse and rhetoric on global perceptions of design from the region. His research has received support from a number of prestigious institutions in Sweden where between 2008 and 2011 he was Guest Researcher at the Department of Art History, Uppsala University under a Swedish Institute Guest Scholarship. In 2012 he was awarded a Ph.D for his thesis, On the periphery: An examination of Mid-Twentieth Century Swedish Design and the Reception of Vicke Lindstrand

Mark Ian Jones

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Guy Keulemans

Guy Keulemans is a multi-disciplinary designer working in product design, graphics and installation. In his practise he produces critical objects informed by history, philosophy and experimental methodology. Major themes are repair (and destruction), generative processes, and the environmental concerns of production and consumption.

He holds a Masters in Humanitarian Design from the Design Academy Eindhoven and a Bachelor of Design (Hons) from University of New South Wales’ College of Fine Art, where he currently lectures and studies for a PhD in experimental product design. Guy has exhibited in museums and galleries in the Netherlands, Germany, Austria, Poland and Australia, including ARS Electronica, the Marres Centre for Contemporary Culture, COCA Torun and Platform 21.

Ladenkastboekenplank is a hybrid chest of drawers/bookshelf on spherical industrial castors. It can be rotated easily away from the wall to access the hidden bookshelf, or used free-standing as a movable partition. Drawer opening is frictionless, made possible by a novel rail and groove system in a small containment space between the drawer and the case.

Objects for Atheists is a furniture research project synthesising a historical study of religious aesthetics with an ethnographic study of online atheist groups. The concept of producing furniture characteristic of the atheist worldview was met with diverse reactions, including open interest, curious skepticism and even incredulity - perhaps because the historically clear relationship between religion and aesthetics was not equivalently recognisable for atheism. The resulting furniture attempts to express this conceptual ambiguity into a likewise ambiguous form, variably suggestive of certain atheistic traits. The features are open to interpretation, but include indications of taxonomy, the finiteness of death, curiosity and the ethical concerns of privacy and secrecy. It is these complex associations which transition the project from the normative practice of design into the experimental realm of visual art.

In parallel with conceptual issues resulting from the ethnographic research, various technical aspects were developed in a manner consistent with the principles of craft, however adapted for computer aided design and manufacturing. The furniture is constructed from sustainably harvested bamboo with dovetail joinery, no nails nor screws and very little glue, producing a durable object which can be fully or partially disassembled for repair. Though the digital-craft aspects, such as tolerances, grain directionality and CNC tool-paths, took weeks to resolve in the design phase, the actual manufacture was completed in just a few days.

Guy Keulemans
Objects for Atheists, Ladenkastboekenplank, 2010 - 2011
Natural and heat compressed bamboo, copper knobs, polymer drawer rails and steel castors.
1500 x 930 x 530 mm
Photo courtesy of the artist
Do we need a philosophy of colour technology? Automation of reproduction technology will relegate graphic design to the ranking of visual art, a fate that crafts such as weaving, ceramics and glass have suffered. The twentieth century saw the demise of specialist fields such as drafting, woodcut, engraving, etching, letterpress, gravure, lithography, photography and web. Software will democratise graphic design processes, allowing everyone to be a graphic artist. The automation and democratisation of colour reproduction have come to fruition and digital workflow changes the graphic designer’s role. This change makes apparent the history and effect of colour reproduction; it is an unexplored discipline, the printed word thus far dominating graphic art theory and history.

If your average human is to be a graphic artist, our accumulated colour cognisance requires sharing. Technological change indicates that colour reproduction had traditions, methodologies and expertise not widely known. It is the aim of this paper to lay bear this colour history.

Colour and light in science, philosophy, optics, printing, visual arts, photography and graphics have culturally fixed and reductive histories, requiring recovery, examination and collation. When a technology becomes successful, it becomes invisible; its processes are blackboxed and visible to specialists alone; only inputs and outputs are generally apparent. A colour technology history requires these blackboxed processes to be unpacked. Primary sources in this history such as research papers, biographies, and trade journal accounts of methods demonstrate an unbroken continuum of human thought and invention that is traceable to thought’s earliest recording. Corporatised promotional guides are biased, although they appear scientific, and knowledge is presented as a body of unquestionable facts. Art histories mark the end of the pursuit of verisimilitude as coinciding with the invention of photography, however, graphic art imaging inherited and pursued this endeavour. Automated exactly repeatable colour verisimilitude was its nirvana, achievable through mathematicophysical descriptions of colour science and measurement. This code, subsumed into our machines, along with our technorealistic faith in technology, has eliminated all scepticism regarding colour realism.

This timeline is not a definitive history of colour reproduction, the methodology is impressionistic with the aim to show the link between a fifteenth-century hand-coloured woodcuts and CIELAB’s imaginary primaries and opponent colour space through to computer-to-plate technologies.
Barbara Martusewicz

Barbara Martusewicz is a graphic designer who has recently completed a Research Masters in Design (Hons) at COFA, UNSW, focusing on authorship and design, and artists books. For her research project, she designed an artists book on the theme of typography. There is nothing a letterform doesn’t tell us about its time. With a background in Visual Arts history and teaching, she came to Design with an appreciation of the cultural context and meaning of graphic styles which underpin their application in visual communication.

She has worked as a graphic designer in both cultural and corporate fields, following an early career as a teacher of Visual Arts. Since then she has taught Graphic Design at various universities, and continues to work on commissioned projects while maintaining an engagement with visual arts, for example, in 2010 and 2011 she contributed typographic designs to photographic images by Anne Zahalka for her Homeground series.

The prints in this exhibition are enlarged pages selected from my artists book, titled There is nothing a letterform doesn’t tell us about its time, which I designed as part of my research masters degree. In it I explored the notion that the appearance of letterforms, including their design, the manner of their material production or reproduction, and the materials on which they appear, give visual clues about the time and place of their origin. To illustrate this idea I used letterforms and images selected from a collection of my father’s print and photographic ephemera. They function as artefacts, which trace a story of migration from Europe to Australia, and a career in graphic communication. Letterform details, both hand-generated and typographic, were reproduced and juxtapositioned with supporting contemporaneous photographic images to create a narrative viewing experience in book form.
Craft is a shifting sign within design practices. It is the visible evidence of the hand within designed artefacts, which in different periods of design history has either been foregrounded or repressed. Craft’s status within design relates to the values that designers perceive in their own hand work.

The Type Drawing series is based on the evidence of hand labour in the work of late nineteenth-century typographic design, an industrial practice based on the letterpress method of printing and the hand-composition of types. The works are drawn with the front face of pieces of foundry type. They give visual form the material and craft processes that defined typographers’ compositional work, but which are obscured by the printing press, making this a craft process that could only be fully recognised by the initiated. The drawings visualise as white lines the nicks in the front face of these types, which the typographer’s fingers run along during the task of typesetting. By feeling the nicks, typographers’ would know they were using the correct typeface and that the letters were in the right orientation – it was a knowledge gained not by the eye, but by the work of the hand.

The Smoke Proof drawing is produced with a different method. Here, it is the feet of the types that is shown instead of the face, creating an image of the under-side of a type forme (the opposite side to the typefaces that were finally printed). Here, the marks are not made with ink but with smoke, calling on one of the traditional practices of the pre-modern trade. To check the design of a typeface, typographers and typefounders would sometimes make a ‘smoke-proof.’ This involved holding the piece of typemetal over a flame to produce smoke that would build up as soot on the type. The piece of metal could then be pressed by hand into paper to leave the mark of a letter. It was a method for clarifying or checking a typeface design that did not require the cumbersome additional work of running a press.

Each of these drawings avoids the presswork that is required to produce printed text with types, focusing instead on the hand work of typographers in preparing printed designs. The drawings visualise traces of the craft work employed in an historical industrial process of design.

Jesse O’Neill researches typographic design history. He is a Ph.D. candidate in the School of Design, College of Fine Arts, examining 19th century Australian type specimens. In 2010 he was appointed the State Library of N.S.W.’s Merewether Scholar, to study the early convict printing trade in Sydney.
Susanna Strati

Objects by Susanna Strati explore expressions of personal identity through a vocabulary of grief and mourning. Imagery and idiom echoed through objects are drawn from broken narratives. The theme is interrelated with the artist's Southern Italian cultural background where there has been a strong tradition of ritualised mourning. Saw pierced olive and Cypress metal-silhouettes are presented as slices of the southern Italian hillside, while subject matter incorporates occasions such as burial and the wearing of black by women to signify a period of mourning. Objects associated with these are also included such as ex-voto and memento mori. More recently her work explores the use of lamentation by women in traditional cultures, and the importance of grief sharing at public events.

Strati has participated in both international and national exhibitions and has been granted awards and residencies, including an Australia Council Residency at the British School at Rome, an Australia Council Grant for research in Central and Southern Italy and an Australian Post Graduate Award for research. She is a lecturer in the School of Design at the University of New South Wales, College of Fine Arts, and is currently completing a PhD in the School of Design Studies.

Affecting Gestures comprises a series of objects that explore the use of Catholic religious artefacts used in traditional women's improvised grief performances including, coffers, ex-votos and the veil. In addition the work investigates matter linked to memory and sentiment and imbedded in objects as a way of exploring Southern Italian identity. As the work relies on its associations with the sacred, and an implied performativity of the devotional object in a ritualised space, the work also investigates ways that laborious acts, skills and careful methods of construction can assist to locate and contextualise objects.

Here the term performativity refers to a heightened engagement of an improvised act where the body, or body and object are employed in either private or observed performance, having the potential to impact affectively in the social domain. In this instance, 'labouring' refers to both the painstaking, and time consuming processes engaged in the hand crafting that accompanies the making of religiously inspired pieces, having the power to invest materials with a quality beyond their physicality. As well, it alludes to the emotional, physical, repeated, and embodied acts exhausted in doing grief work. A dialectic of the private and public is also explored in the work, and though a live performance as part of an exhibition may not always take place, objects are nevertheless presented as conduits that can be perpetually enacted or mediated through and witnessed. For this reason, it is the implied act, placement and enactment of the work that traverses Strati's current practice between the object, the objects installation and performance.

As material expressions of suffering and reverie, the works intention is to narrate social memory, to commemorate and to create a political space for understanding broader inequalities in Italian society.

Susanna Strati
Affecting Gestures, 2011 - 2012

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copper, lead, steel, graphite, pigment, bone, glass, hair, frankincense, olive oil, wine, communion wafer, silk cocoons, silk, paper, surgical staples, buttons, scissor, pins, ribbon, holy water

dimensions variable

Photo courtesy of the artist
Using lacquer as a device to bridge the terrain between jewellery and object has been critical to my research practice. Asian lacquer is a traditional craft expressed with diversity, its stylistic specificity is dependent on its particular geographic location in Asia. These investigations started with a Design Masters (Hons) centred on research into Vietnamese lacquer. This research process required field trips to Vietnam with a residency in Hue to understand and learn these undocumented processes and traditions. At the conclusion of the Masters a desire to gain particular insights into other lacquer traditions led to several residencies in Japan expanding on the specific knowledge and skills of this lacquer tradition.

The art of Japanese lacquer combines an extraordinary technology with an exquisite and distinctive use of imagery. What makes this craft so attractive is its lustrous metallic appearance and subtle sculptural surface design. It is these elements, which have captured me. I have an inquisitiveness to learn more about this way of making objects. In studying the art/craft of Japanese lacquer, specifically makie, I wanted to utilise the sensibilities and techniques in my practice of contemporary jewellery and object making. This focus has introduced new concepts to making within the cross-disciplinary fields of design, craft and visual art.

Combining the skills from a traditional craft for the making of jewellery and objects allows for new interpretations. It allows for a new methodological approach to develop and produce a new visual surface design language.

Kougou is the word for a small Japanese box. This project is my second Japanese traditional lacquer ware made at the Kitamura Koubou. The project is inspired from two classic floral patterns. The graphic is torn wallpaper to reveal the layer underneath. The base of the box and background shows damask floral design. The top layer or torn wallpaper is a classic traditional floral pattern of peonies and leaves. All the surfaces are covered with makie and the techniques utilised include; togidashi, kakiwari, takamkie, nurikomi, usumakie, shukinji, nashiji and kinbuchi.

Bic Tieu

Bic Tieu is a Sydney-based contemporary jewellery, object designer-maker, very much influenced by the sensibility of the aesthetics in Asian art. Her works investigates these visual languages and from this conceptual base reinterpret these esoteric ideas within the parameters of contemporary jewellery, wearables and small objects. The original impressions are synthesised through the exploration of traditional art methods and digital technology combined with Japanese lacquer application to create forms and surfaces that merge these ideas together. Bic completed a Master of Fine Arts in the School of Design Studies, COFA, UNSW.

Bic Tieu
KOUGO, 2010
urushi, gold powder on box
81 x 68 x 2.1 mm
Photo courtesy of the artist
List of Works

Alana Clifton-Cunningham
Second skin: arm sling, 2006
100% Australian wool (8 ply), laser cut leather
Hand knitted 55 x 68cm

Second skin: gloves, 2007
100% Australian wool (5 ply), laser cut leather
Machine knitted 15 x 104cm

Second skin: hand muffs, 2007
100% Australian wool (5 ply), laser cut leather
Machine knitted 15 x 90cm

Second skin: neck pods, 2007
100% Australian wool (5 ply), laser cut Tasmanian oak timbre veneer
Machine knitted 36 x 80cm

Nikki Di Falco
Veracity, 2012
Film still
1920 x 1080px; 4min

Paula do Prado
Veinte Negros, 2011
Acrylic, Posca pen and appliqué on striped IKEA fabric, found and gifted objects, beads, cotton thread
115 x 200cm

Lynda Draper
Home Altar 2010
Glazed ceramic
135 x 150 x 60 cm

Brenda Factor
Dogs of Doom, 2009
Silicos and pins
Dimensions variable

Trent Jansen
Sign Bench 450, 2008
Used road signs
1120 x 450 x 445 mm

Nuptial Pendants, 2011
Steel and organic cotton
835 x 490 x 500 mm

Guy Keulemans
Objects for Atheists, Ladenkastboekenplank, 2010 - 2011
Natural and heat compressed bamboo, copper knobs, polymer drawer rails and steel castors.
1500 x 930 x 530 mm

Barbara Martusewicz
Dislocation, 2011
digital print
290 x 412 mm

Subject, 2011
digital print
290 x 412 mm

Passage, 2011
digital print
290 x 412 mm

New Ground, 2012
digital print
290 x 412 mm

Reinvention, 2012
digital print
290 x 412 mm

Jesse O'Neill
Untitled (Smoke Proof 2), 2011
Smoke on paper
270 x 286 mm

Untitled (Type Drawing 1), 2011
Ink on paper
1072 x 781 mm

Untitled (Type Drawing 2), 2011
Ink on paper
1072 x 781 mm

Untitled (Type Drawing 3), 2011
Ink on paper
1072 x 781 mm

Susanna Strati
Affecting Gestures, 2011 - 2012
Copper, lead, steel, graphite, pigment, bones, glass, hair, frankincense, olive oil, wine, communion wafer, silk cocoons, silk paper, surgical staples, buttons, scissors, pins, ribbon, holy water
Dimensions variable

Mark Ian Jones, John Henry Martin and Bic Tieu's research documented by posters developed for the exhibition
Abridged Biographies

Alana Clifton-Cunningham
2008  Master of Design (Hons), School of Design Studies, COFA, UNSW

Selected Exhibitions
2011  Tamworth Textile Triennial (selected as one of 25 artists) – on tour nationally until 2013
2011  Wangaratta Contemporary Textile Award (selected artist) (selected as one of 30 artists)
2010  Seoul International Fashion Art Biennale (South Korea – Invited Guest International Artist)

Nikki Di Falco
2012  Master of Design (Hons), School of Design Studies, COFA, UNSW
1994  Bachelor of Design (Hons), School of Design Studies, COFA, UNSW

Selected Films and Awards
Storyboard Artist, Oscar and Lucinda (1996); Assistant Designer and Storyboard Artist, Romeo and Juliet (1994-1996);
Assistant Art Director and Storyboard artist, Moulin Rouge (1999-2000); Storyboard artist, Australia (2007-2008), The Great Gatsby
(2011-2012)

Australian Postgraduate Award Scholarship
2010 – 2011

Art Directors Guild of America
Excellence in Production Design Award
For “Moulin Rouge” 2002

Lynda Draper
Master of Fine Arts (Hons), School of Design Studies, COFA, UNSW

Solo Exhibitions
2010  Sam. Shepparton Art Museum, Home Altered
2010  Galler Smith, Home Altered Melbourne
2008  Galler Smith, Kangaroo, Melbourne
2006  Stall Downer Fine Art, Sydney

Selected Group Exhibitions
2012  Man and Beast, Rex Irwin Gallery, Sydney
2011  SOFA, Chicago, USA
The Narrative Knot, Manly Regional Gallery
In Clay, Hazelhurst Regional Gallery

Awards, Grants and Scholarships
2011, 2010, 2007 Woollahra Small Sculpture Prize (Finalist)
2008  Planex Scholarship COFA UNSW
2007  Coexa Art Prize, Merit Award
Elected member of the International Academy of Ceramics

Paula do Prado
2010  Master of Fine Arts (Hons), School of Design Studies, COFA, UNSW
2009  Bachelor of Fine Arts (Hons), COFA, UNSW

Selected Solo Exhibitions
2012  Mellorado, Galler Smith
2010  Where Yah From?, Galler Smith
2009  It’s a (bloody) good time to be Black, Galler Smith
2008  Textiles, Galler Smith

Selected Group Exhibitions
2011  Breached Colonial Commissions - Sydney and Melbourne, Australia.
2010  3d Stencil Melbourne - State of Design and Format Furniture, Melbourne, Australia.

Awards
2010  Space+Edra Design Residency with Massimo Morozzi.
2008  Australia Council Milan Studio Residency.

Trent Jansen
2004  Bachelor of Design, School of Design Studies, COFA, UNSW

Selected Group Exhibitions
2011  Breached Colonial Commissions - Sydney and Melbourne, Australia.
2010  3d Stencil Melbourne - State of Design and Format Furniture, Melbourne, Australia.

Awards
2010  Space+Edra Design Residency with Massimo Morozzi.
2008  Australia Council Milan Studio Residency.
Mark Ian Jones
2012 PhD, School of Design Studies, COFA, UNSW
2006 Master of Design (Hons), School of Design Studies, COFA, UNSW

Selected Publications
2012 Nordic Committee for Art History, 10th Nordik Conference, Presentation / Representation / Repression, October 24th – 27th 2012, Stockholm University, Stockholm, Sweden. Session chair
2010 Hallenbladiska Fonden Sweden, grant for PhD research in Kronoberg

Guy Keulemans
2010 – PhD candidate, School of Design Studies, COFA, UNSW
2009 Master of Humanitarian Design, Design Academy Eindhoven, Netherlands
2003 Bachelor of Design (Honours), School of Design Studies, COFA, UNSW

Selected Exhibitions
2012 Stories in Form (designing with Henry Wilson), Object
2011 NNancy installation for the foyer of the PYD Building, Waterloo
2011 WWilma (2), installation for “Tag! Base! Hide & Seek”, City Gallery in Tarnow, Poland
2011 WWilma, installation for “Tag! Base! Hide & Seek”, Centre of Contemporary Culture, Torun, Poland

John Henry Martin
2012 – Master of Design (Honours) candidate, School of Design Studies, COFA, UNSW
1992 Post Graduate Diploma Visual Art (painting) COFA, UNSW
1985 BA Design (Visual Communication) Sydney College of the Arts

Barbara Martusewicz
2012 – Master of Design, School of Design Studies, COFA, UNSW
1988 Diploma of Graphic Design, Randwick TAFE
1980 Graduate Diploma of Education, Sydney Teachers College
1979 Bachelor of Arts, University of Sydney, with majors in Education and Fine Arts
1980 Graduate Diploma of Education, Sydney Teachers College

Jesse O’Neill
2007 – PhD candidate, School of Design Studies, COFA, UNSW
2006 Bachelor of Design (Honours), School of Design Studies, COFA, UNSW

Publications

Scholarships
2010 Merewether Scholarship, State Library of New South Wales
2010 Design History Society Student Conference Grant
2007 - 2011 Australian Postgraduate Award

Susanna Strati
2009 – PhD candidate, School of Design Studies, COFA, UNSW
2007 Masters of Fine Arts Research, School of Design Studies, COFA, UNSW
1995 Master of Art, School of Media Arts, COFA, UNSW
1990 Bachelor of Fine Arts, School of Art, COFA, UNSW

Selected Solo Exhibitions
2007 In Black, Kudos Gallery, College of Fine Art, UNSW

Selected Group Exhibitions
2011 Sculpture 2010 Brenda May Gallery, Sydney
2010 Sculpture 2010 Brenda May Gallery, Sydney

Selected Awards
Australia Council Professional development grant, Central and Southern Italy.
Alumni Award, University New South Wales, College of Fine Arts.

Bic Tieu
Master of Fine Art, School of Design Studies, COFA, UNSW
Bachelor of Design, School of Design Studies, COFA, UNSW

Selected Exhibitions
2010 Urushi Mojiban (Watch) Design / Tenshodo-Ginza Tokyo Japan

Awards
2010 Mr and Mrs Gandel Private Sponsorship for Japan Residency at the Kitamura Studio.
2010 The Asialink 2010 Visual Arts Residencies for Japan Grant for a Japan Residency at the Kitamura Studio.
2010 Hermanns Imports Scholarship for support to undertake residency at the Kitamura Koubou Studio in Japan.
Research in Experimental Design: Objects (RED Objects) is a collaboration of practitioners and researchers exploring the relationships between design, craft, visual art, and their commentaries. Based at the School of Design Studies, College of Fine Arts, UNSW, the group comprises of Katherine Moline, Karina Clarke, Jacqueline Clayton, Liz Williamson, Wendy Parker and Rod Bamford.

[www.redobjects.unsw.edu.au]