

Di Allison Catherine Badcock Tara Badcock
Julian Bamping Peter Battaglone Jeannine
Binoth Mark Bishop Bismark Metals Carmen
Blyth Bettina Bomford Shirlye Bond Lisa Boyter
Edna Broad Sally Brown Maureen Anne Bryan
Jane Burrell Claire Byers Carolyn Canty Melanie
Honor Clarke Clockwork Beehive Hermie
Cornelisse Rebecca Coote Keith Dougall Ruth
Downham Chanchal Foxen Alexi Freeman
Futago Tracey Grad Angela Griffiths Patrick
Hall Sharon Harrison-Williams Sonia Heap
Belinda Holloway Natalie Holtsbaum Wayne
Hudson Jenny-Lee Hutton Indeco Phillipa Till
Julien Colin Langridge Peter Le Batchelor Fiona
Lee Greg Leong Karen Lunn Penny Malone
Jan Marinos Belinda Marquis Penny McDonald
McLachlan Studio Nataša Milenovic Katrina Mills
James Newitt Linda van Niekerk Dawn Oakford
Nick Randall Design Michael Reeve Resin8
Design Carmen Reuter Ben Richardson Gillian
Riches Leigh Roberts Cath Robinson Denise
Ava Robinson Sharpe Design Richard Skinner
Gaye Spencer Jill Spencer Ruldolf Sibrava Judy
Helen Stone Shauna Mayen Swanson Fiona
Tabart Marcus Tatton Merrill Thompson Lucia
Usmiani Anna Williams Toby Muir Wilson Marty
Wolfhagen Cath Wylie Merinda Young

Good news! Nourish is a free guide to craft and design practitioners in Tasmania. The work presented here is the result of a state-wide call to participate in a handbook of makers, and one that is freely available. Nourish, the second exhibition developed under the Interstate Craft Curators Program supported by Arts Tasmania, creates links between a contemporary art space, designers, craftspeople, architects, jewelers, fashion designers and others in the culture industry, and the diverse audiences who are the consumers of culture.

We hope that Nourish not only throws a special spotlight on craft and design research, production and creation but also encourages the development of this field, and promotes and disseminates awareness of those working in these areas in Tasmania today. CAST has been active in generating exhibitions and publications intended to extend critical debate surrounding practice in these areas. Previous projects such as making relations, Home Again, Sharedrenovation, Topographical Fictions and Divergent Utopias have forged links with the state's designer-maker culture that we hope

will be strengthened and extended by Nourish.

This publication is accompanied by an exhibition at CAST's gallery which acknowledges the need for sustainability, presenting craft and design practice from makers who are concerned to minimise their impact on our environment. The exhibition also crosses boundaries between different forms of cultural practice today, and thereby hopes to invoke discussion on aesthetic, formal and contextual issues pertaining to craft and design in the wider cultural and social spheres.

Michael Edwards, Director CAST
Zara Stanhope, Guest Curator

Diane Allison

Through the uniquely intimate medium of jewellery I seek to express the personal, often working with 'discarded' non-precious materials. Toy fragments, cake decorations, apple seeds, even contraceptive pills have featured in recent works alongside the traditional materials of sterling silver and gold. For me, what is discarded from our everyday lives can reflect aspects of ourselves... a regret, a certainty, a sorrow.

Diane Allison



Eve's Tears 2003
choker
sterling silver,
hand coloured apple seeds
1.0 x 16.8 w x 6.0 cm
photographer:
Peter Whyte

contacts:
03 6234 8974
phishd@tassie.net.au

Diane Allison established her jewellery studio in 1998. Since that time she has exhibited in both solo and group exhibitions including *Making Relations*, Contemporary Art Services Tasmania, Hobart (2006); *Diaspora*, Handmark Gallery, Hobart (2005); *Sculpture Objects Functional Art*, Chicago (2005); Despard Gallery, Hobart (2005 and 2003); *Australian Silver*, Tasmanian Craft Fair, Deloraine, Tasmania (2005); *Design Island* - Contemporary Design from Tasmania, Sydney Opera House, Object Gallery and Tasmanian Museum & Art Gallery, Hobart (2004); *Eve's Tears*, eg etal, Melbourne (2002); *Love's Debris*, Handmark Gallery (2000) and *To Have & To Hold*, Handmark Gallery, Hobart (1998).

As part of the 2002 Art for Public Buildings Scheme, Diane Allison created a sculptural installation, *An Illustrated Alphabet*, for the Mt Faulkner Primary School, Hobart.

Catherine Badcock

Cat-Rabbit toys are based on my own illustrations and all sewn with my own little fingers. Mostly they appear friendly, sometimes sad, and sometimes indifferent. Sometimes they channel characters of the undead, preferring a diet of human flesh and the shadow of night. I create them in my own home out of fur, felt, and cotton before sending them out into the world to fend for themselves. They love to travel, and have embarked on overseas adventures to such far off places as France and Germany. One is currently lost in the post somewhere between Hobart, Tasmania, and Montreuil, France. They can also be found hanging around Pocketspace and Small Rhino in Hobart, as well as battling the creations of fellow toy designers Ghostpatrol and Empire in various exhibitions at the Inflight Gallery, North Hobart.

Catherine Badcock

Zombie Invades 2006
Felt, cotton, stuffing
34.0 x 23.0 cm (irreg.)

contacts:
Cat - Rabbit
0400462887
cat.rabbit.is.fun@gmail.com



Tara Badcock

CURRICULUM VITAE HIGHLIGHTS

- 2007 arts@work Public Art Commission, Tasmania Police and Emergency Services, Hobart
 - 2005 Costume Design, 'Pour le moment sans titre' A2 Company, Paris
 - 2004 - 05 Arts Tasmania Printmaking Workshop Residency, Atelier Lacourière et Frélaud, Paris
 - 2002 Rosamund McCulloch Studio Residency, Cité International des Arts, Paris, France
- Badcock's work is in collections including the Onsekiz Mart University, Turkey; UNESCO Headquarters, Paris and Tasmanian Government, Hobart

ACADEMIC QUALIFICATIONS

- 1994 - 97 Bachelor of Fine Art with First Class Honours, University of Tasmania

SOLO EXHIBITIONS

- 2007 *The Teacosy* Revolution*, Craft Victoria, Melbourne
- 2006 *Débutante*, ConroyMcManus Design Space, Deloraine, Tasmania
- 2005 *Preservation Tactics*, Troia Culture Centre, Onsekiz Mart University, Turkey
- 2003 *Rideau*, for the *Lire en Fête* Festival, Paris
- 2002 *Objets Textiles*, Salle 4 Cité International des Arts, Paris, France

RECENT SELECTED GROUP EXHIBITIONS

- 2007 *Par Avion*, Handmark Gallery, Hobart
- 2006 *Expatica 2006*, Carrousel du Louvre, Paris, France
- 2006 *Making Relations*, CAST Gallery, Hobart & Devonport Regional Gallery
- 2006 *Transport*, Salamanca Art Centre and Burnie Regional Gallery (2007)
- 2005 *Home*, Ice Hotel Suite 303, Jukkasjärvi, Sweden



Teacosy Revolution*

Portrait: *Susannah*

from *The Teacosy**

Revolution Manifesto

2007

Susannah wears German

cotton velvet dress and

Teacosy Number 4:*

Modena

Cosy 2007

Photo: Alan Moyle (photobat.

net), at Peppers Calstock

(www.Peppers.com.au/

Deloraine)

contacts:

Tara Badcock

T: +61 (0)409 242 184

F: +61 (0)363 622 249

paristasmania@gmail.com

172 Exton Road, Exton

Tasmania 7303 AUSTRALIA

c/o Nathalie Latham

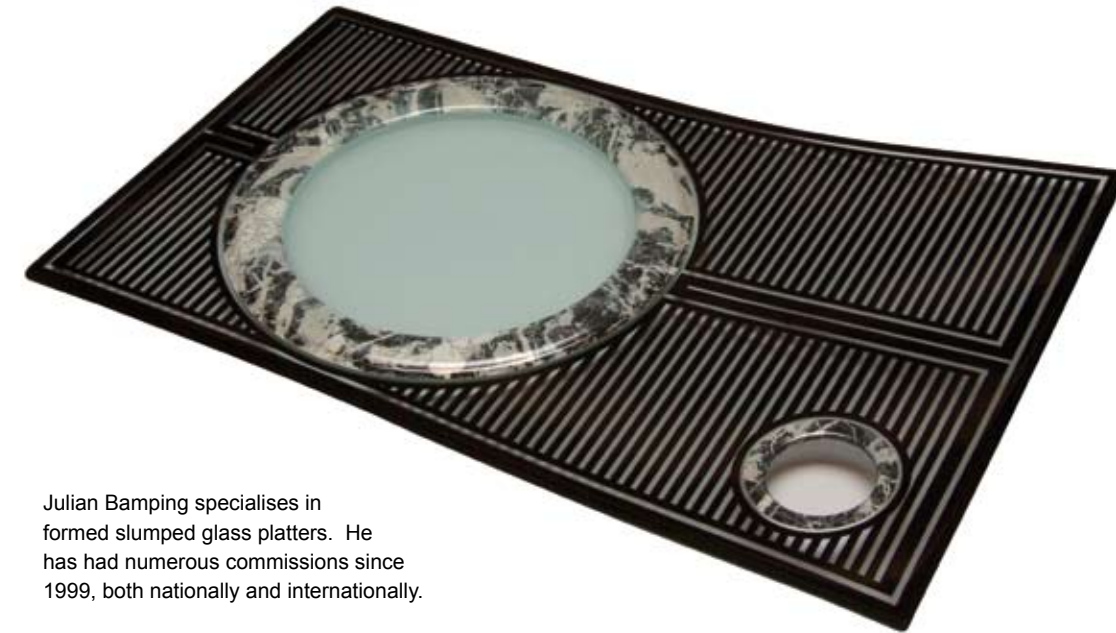
54 rue Botzaris

Paris 75019 FRANCE

www.tarabadcock.net

www.transportshow.info

Julian Bamping



Julian Bamping specialises in formed slumped glass platters. He has had numerous commissions since 1999, both nationally and internationally.

CURRICULUM VITAE HIGHLIGHTS

Bamping's glass won the Artistic Excellence Award at the Tasmania Craft Fair in 2004, and the Craft Arts International Award at this Fair in 2000. He was awarded for Excellence in Innovative Design at Tasart exhibition, Burnie in 1999, and Excellence in Functional Design at the Tasmania Craft Fair the same year.

SELECTED SOLO EXHIBITIONS

- 2002 Art Affairs, Melbourne

SELECTED GROUP EXHIBITIONS

- 2006 Call My Bluff, Deloraine, Tasmania
 - 50 Trees, Academy Art Gallery, University of Tasmania, Launceston
 - 2004 Pride of Tasmania, ?
 - 2003 City of Hobart Art Prize, Hobart
 - 2002 Munich International Fair, Munich, Germany
 - Tasmania Beyond Imagination, Germany
- Julian Bamping is represented by Gallery B.

??
??
??

contacts:

Julian Bamping

03 63622915

469 Weetah Road, Tasmania

7304

c/- Gallery B, Shop 2, 53-55

Emu Bay Road, Deloraine,

Tasmania 7304

Peter Battaglène

I have always been drawn towards anything made by hand (food, pottery, boats etc) and the unique qualities that these objects possess. Hand skill is a risk, with failure and elegance metered out equally.

As a potter, over the last decade my practice with clay has been focused on porcelain and establishing a working relationship with one of ceramics finest materials. Recent opportunities have provided fresh directions and insights into new materials and techniques, shifting my practice from the intimate handheld object to projects of far greater scale.

As contemporary craft shies away from the refinement of hand skills and toward the remote aesthetic of a technological era, I value the independence and autonomy that Tasmania affords me as a maker and the opportunities and challenges that this presents.
Peter Battaglène

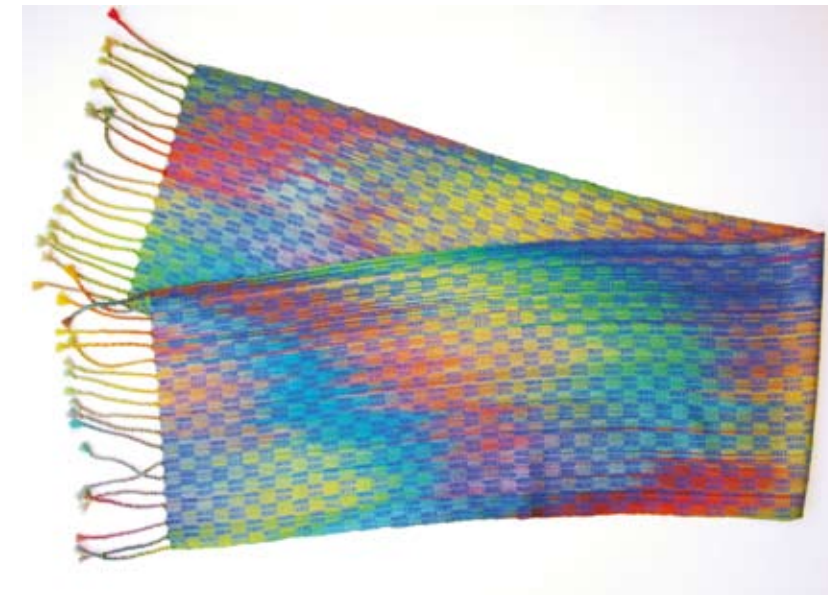


Spheres 2006
cast pigmented concrete and sandblasted pattern
40.0 x 40.0 cm (diam.)

contacts:

Peter Battaglène
Watermark Pottery
watermark@myplace.net.au

Jeannine Binoth



Jeannine Binoth draws on her training in Guatemala, and with a German master weaver at Sturt Workshops to produce fine woollen scarves and shawls. The rich colours of the Tasmanian bush and seascapes inform her use of colour.

Traditional Swedish weave patterns, lustrous Australian merino wool, painted dyes and manipulation of the cloth give Jeannine's woven fabrics a wide variety of colours, textures and pattern.

Jeannine is a resident weaver at Stanley Artworks in Stanley, Tasmania

Hand woven scarf 2007
Pure wool
30.0 x 150.0 cm

contacts:

Jeannine Binoth
03 64583244
jeanninebinoth@hotmail.com

Mark Bishop

Mark Bishop designs and makes functional sculptural furniture to enhance and decorate life.

Undulating bench 2006
Huon pine and stainless steel
50.0 x 45.0 x 175.0 cm
Collection of Tasmanian
Museum and Art Gallery,
Hobart

contacts:

Mark Bishop
Stanley Artworks
03 6458 2000
stnaleyartworks@bigpond.com
15 Church Street, Stanley
Tasmania 7331



Bismark Metalcraft

The aim of my business is to produce fine quality edgedware. Using modern steel, each piece is handcrafted to extremely high standards. The steels used are: ATS34, RWL34, D2, Stavax, Mushet m, 440c and 440b and all blades are heat treated professionally.

Each knife is accompanied by a certificate of origin that indicates its quality as a collector's item as well as a functional item.

Ken Bradford

Various period swords 1993
18 - 38 inches

contacts:

Bismark Metalcraft
Ken Bradford
0407390211
03 63624694
6 Grigg Street, Deloraine Tasmania 7304
www.bismarkmetalcraft.com



Operating since 1988, Bismark Metalcraft stocks both existing pieces and produces:

- > Handcrafted swords and knives
- > Kitchen cutlery
- > Hunting knives
- > Historically accurate swords, daggers and edged weapons
- > Scottish and Japanese swords and daggers
- > Period armour
- > Pocket knives
- > Giftware to order, as well as offering a sword and knife restoration and knife sharpening and repair service.

Carmen Blyth

CURRICULUM VITAE HIGHLIGHTS

- 2006 - 07 Opened gallery Red
2002 - 05 Printmaking for Criterion Street Café, Urban Prowler and Two
2001 - 04 Founder -The Rivulet Print Studio/Gallery, 310 Liverpool Street, Hobart. Gallery and studio spaces, currently accommodating five artists.
Annual participation in Living Artist Week.
1989 - 96 Established the label 'Ollie and I'.
Designed and made linen clothes and hats, and revamped '50's furniture.

ACADEMIC QUALIFICATIONS:

- 1996 - 01 Bachelor of Fine Arts, Printmaking and Furniture Design, University of Tasmania, Hobart
2004 - 06 Jewellery Making, Art, Craft and Design, TAFE, Hobart.

SOLO AND GROUP EXHIBITIONS:

- 2006 *Sculpture to wear*, Colville Street Art Gallery
2004 *New Works*, The Rivulet Studio/Gallery
2004 *Flight*, Rivulet Print Studio, part of Living Artist Week
2003 *Insects*, Rivulet Print Studio, part of the Living Artist Week Red, Rivulet Print Studio
2002, 2003 *Images*, Long Gallery
2002 *Inkedout*, University of Tasmania, Arts in window space, Hobart Fringe Festival
2001, 2002 *Members Exhibition*, CAST, Hobart



contacts:
Carmen Blyth
0419517171
T 62484313
cablyth@bigpond.com
163 Cilwen Road, Cambridge,
Tasmania 7170

Bettina Joy Bomford

A visual artist and trained in graphic art and interior design. My works are in large format of floral or still life using vibrant colours across all mediums, and are used as centrepieces for domestic or commercial application.

Orange wall fruit 2006
Oil on canvas
90.0 x 130.0 cm

contacts:

Bettina Joy Bomford
53 Bass Street Warrane,
Tasmania, 7018
0418284782



Shirlie Bond



left to right:
Lustre bowl 2006
Porcelaineous white stoneware
clay, black glaze, luster
31.0 cm (diam.)
Mountain mist 2006
Porcelaineous white stoneware
clay, sawdust fired
45.0 x 18.0 cm (diam.)
Stones 2006
Porcelaineous white stoneware
clay, applied slip
18.0 cm high
Sugar basin 2006
Porcelaineous white stoneware
clay, stains, glaze
15.0 x 35.0 cm (diam.)

contacts:
Shirlie Bond
03 63342889
c/- the Tin Shed Pottery,
13 Russell Street, Invermay,
Tasmania 7248

Shirlie Bond works in ceramics with marine themes, using lustres for pearlescent effects. She enjoys experimenting with decorative Mocha ware, and her work in this medium is influenced by tree ferns and seaweed. Sawdust firings create earthy-toned ceramics inspired by mountain mists and the natural environment.

Commissions are undertaken for functional ware.

CURRICULUM VITAE HIGHLIGHTS

Shirlie Bond has been working in ceramics for 10 years, and since 1999 her studio has been located at the Tin Sheds Pottery, Invermay. Her works are in national and international collections.

ACADEMIC QUALIFICATIONS

1999 Diploma of Art, Craft and Design, TAFE

SELECTED GROUP EXHIBITIONS

Shirlie Bond has exhibited widely including: *Pride of Tasmania* exhibition, Clifford Craig exhibition, *Agfest* and regularly at the *Deloraine Craft Fair*. Her work can be found in a range of art and craft galleries across Tasmania.

Lisa Boyter



Four vases and a light 2006
etched porcelain
20.0 - 50.0 cm high

contacts:

Lisa Boyter
03 63944595
artisan@artisangallery.com.au
32 Deviot Road, Robigana,
Tasmania 7275

CURRICULUM VITAE HIGHLIGHTS

Lisa Boyter's work is represented in several public collections in Australia and in the Australian Embassy, Beijing, China. Her work was awarded a Craft Arts Award, at the 2003 Tasmanian Craft Fair and Innovative Functional Design Award, at the 2002 Tasmanian Craft Fair.

ACADEMIC QUALIFICATIONS

2004 - 05 Cert 1V Design & MultiMedia, TAFE, Launceston
1993 - 95 Bachelor of Fine Art, Visual Art, Ceramics and Print Media, University of Tasmania, Launceston
1987 - 89 Associate Diploma in Art, Ceramics, TSIT, Launceston
1989 Business Studies, TAFE, Launceston

RECENT SELECTED GROUP EXHIBITIONS

2006 *Form + Function*, Focus on Tasmania, Brenda May Gallery, Sydney
Gold Coast Ceramic Art Award, Gold Coast City Art Gallery, Queensland
2005 *Home Again*, Cast Gallery, Hobart
Shades of White, Handmark, Hobart
Tasart, Burnie Regional Art Gallery, Burnie
2004 - 05 *Gold Coast Ceramic Art Award*, Gold Coast City Art Gallery, Queensland.
2004 *Spring Exhibition*, Stanley artworks, Stanley, Tasmania
Inside Design, Queen Victoria Museum & Art Gallery, Launceston
Tasmanian Ceramics, Freeman Gallery3, Hobart
2002 *Alumni Exhibition*, University of Tasmania, Launceston
Winter Exhibition, Freeman Gallery3, Hobart
2001 *Dichotomy*, Artisan West Tamar Gallery, Tasmania
2000 *Tools of The Trade*, Gallery B, University of Tasmania, Launceston
1990 -1994 Regular exhibitions in Tasmania

Edna Broad

Currently working in ceramics and painting. Ceramics pieces are hand built, asymmetrical and sculptural, with intricate decoration and multi-coloured glazes. Fired at earthenware and stoneware.

CURRICULUM VITAE HIGHLIGHTS

12 wine labels designed for 'Tasmania's Choice', Legana, Tasmania during 2006.

ACADEMIC QUALIFICATIONS

2005 PhD (Fine Art), University of Tasmania, Launceston

Solo Exhibitions

2005 Couched, Burnie Regional Art Gallery, Burnie

2004 From Market Place to Superstore, Gallery A, Academy of the Arts, University of Tasmania, Inveresk

2004 Changing Place Poimena Gallery, Launceston Church Grammar School, Mowbray, Tasmani

SELECTED GROUP EXHIBITIONS

2006 Thistle Gallery, Ross, Tasmania

It's About Us, Launceston: Pottery Then & Now, Queen Victoria Museum & Art Gallery, Inveresk

McKell's Gallery, Pambula, NSW

Red Door Gallery, Launceston

Tasmanian Design Show, Queen Victoria Museum & Art Gallery, Inveresk

50 Trees of Launceston, Design Centre, Launceston

Material Girl 06, Women Tasmania, Moonah Art Centre, Tasmania

John Glover Prize Tasmania, Fall's Hall, Evandale, Tasmania

Festivale's Food, Wine and Design

Challenge, Design Centre, Launceston



left to right:

Floral 2006

handbuilt earthenware, underglazes

8.0 x 39.0 x 32.0 cm

Floral 2006

handbuilt earthenware, underglazes

32.0 x 33.0 (diam.) cm

Box 2006

handbuilt earthenware, oxides, stains, underglazes

11.0 x 9.0 x 8.0 cm

Floral 2006

handbuilt earthenware, underglazes

8.0 x 29.0 x 32.0 cm

Beaker 2006

handbuilt earthenware, oxides, underglazes

11.0 x 19.0 (diam.) cm

contacts:

Edna Broad

(03) 6334 2889

ecbroad@hotmail.com

Studio: Tin Shed Pottery, 13 Russell Street,

Invermay Tasmania 7248

Sally Brown



Spun 2004

calico, steel rod

45.0 x 175.0 x 50.0 cm

Photographer: Gerard Dixon

contacts:

Sally Brown

03 62950335

Sallybrown26@dodo.com.au

7190 Channel Highway, Cygnet, Tasmania 7112

I am an emerging artist practicing in furniture design, sculpture and drawing, living and working in Cygnet. I graduated from the University of Tasmania School of Art in 2004 with an Honours degree in furniture design. My work has been included in many exhibitions, both in Tasmania and interstate. Since graduating I have been establishing my art/design practice and working at creating a distinctive style.

My furniture is very sculptural, with a natural, organic aesthetic. Subtle, natural colours, gentle lines, and an emphasis on texture are typical features of the work. I am fascinated with textiles and textile-based techniques and their potential within an art furniture context. Experimentation with textiles provides the basis for much of my work.

Much of my inspiration also comes from the natural surroundings. I am particularly drawn to details, texture and pattern, and these aspects of Tasmania's environment resurface in my work in an indirect, abstracted way. I am increasingly interested in the re-use of salvaged materials, which can be achieved in a refined, sophisticated way, affording character and patina, and reducing costs and environmental impact.

My work is handcrafted and one-off, however I enjoy creating several pieces along the same lines, re-working and refining a design. It is my aim to design small-scale production pieces in the future. As an artist/designer I aim to produce functional art pieces with a distinctive style, and an organic aesthetic reflective of Tasmania's natural environment.

Sally Brown

Maureen Anne Bryan

Maureen Bryan designs and produces clay forms, for bending kiln-formed glass, and individual works in kiln-formed glass for windows, room dividers, door inserts, light shades and hand basins. Her work appears under the trading name Maudie's Tiles and Mirrors. She also designs and produces giftware, mirrors, tables, small sculptures, light shades and mosaics in glass, clay and metal, and tutors in Kiln-formed glass.



?
?
?
contacts:
Maureen Bryan
03 6431 1447
3 George Street, Chasm Creek
Tasmania 7321

CURRICULUM VITAE HIGHLIGHTS

Bryan has designed and produced giftware for Peppercorn Gallery, Richmond; Burnie Regional Art Gallery and Pioneer Village Museum and Aspect Design Gallery, Hobart. Her tables, mirrors and giftware are also supplied to the Indigo House Giftware and Homeware store, in Burnie. In 2000-2001 she designed and installed mosaics for the external stairway at Creative Paper Tasmania, Burnie.

SELECTED GROUP EXHIBITIONS

2004	Burnie Coastal Art Group Gallery Serpentine Gallery, Burnie Josh's Restaurant, Wynyard
2003	Creative Paper Tasmania, Burnie
2001 - 03	Groovy Penguin, Penguin
2002	Groovy Penguin, Penguin
2002	Creative Paper Tasmania, Burnie
2001	Off Centre Gallery, Hobart
2000	Decorator's Weekend, Home Ideas Centre, Launceston Gumnut Gallery, Wynyard

Jane Burrell

Jane Burrell is a widely published graphic artist who has spent many years portraying Tasmania's famous wildlife and natural environment. Burrell is well known for her posters, stationery, and books for children and adults featuring Australian wildlife. Her captivating work has a scientific basis with a generous dose of whimsy.

Recently Burrell has given a Tasmanian invention, the notepad, a new twist, as a jotta – a memory jogger for those who have ever forgotten anything! The notepad was invented in 1902 by JA Birchall of Launceston who insisted that his British paper supplier shipped his paper gummed at the top for ease of travel. Burrell's jottas enchantingly capture one of Australia's favourite animals, the wombat, with comic IT phrases and biological accuracy.

Most people forget things and have to make lists, and even though we nearly all use computers these days, it's still easier to jot things down on a piece of paper to put it the pocket, and if that piece of paper brings a giggle then so much the better.
Jane Burrell

The jottas make perfect gifts for anyone on any occasion and are ideal to send overseas. A purchase of 36 jottas comes with a display stand.



CURRICULUM VITAE HIGHLIGHTS

GRANTS & AWARDS

2006	Finalist 'Jotta' Memento Australia Awards
1999	Australian Film Commission, Women's Program New Imaging Technologies Support Scheme
1990	Pica Silver Award for Logo Design
1989	Outstanding Achievement in Art award, Tourism Tasmania
1986	Product Development Grant, Tasmanian Development Authority

*Get a jotta, and never
forget to remember!*
2007

40 sheets colour print
80gsm white offset laser,
300gsm white tablex
card, magnet
8.5 x 21.0 cm

contacts:

Jane Burrell
0407843925
t 03 6224 4221
f 03 6227 9441
jane@janeburrell.com.au
www.janeburrell.com.au

Claire Byers

CURRICULUM VITAE HIGHLIGHTS

Claire Byers undertook a weaving traineeship with Robyn Gladewright in 1994. In 2003 she was the textile consultant to 'Beyond Productions' TV documentary

ACADEMIC QUALIFICATIONS

1994 Bachelor of Fine Arts, University of Tasmania

SOLO EXHIBITIONS

2003 *Spike Net Cloud Puff Anemone*, June Marriot Gallery, Territory Craft

SELECTED GROUP EXHIBITIONS

2006 *Who is Pirate Queen?*, Morning toast gallery, Cygnet

2004 *Design Island*, Sydney Opera house Exhibition Hall

2003 - 04 *Young Designers Month*, Mawson's Place, waterside pavilion

2001-2005 *Beanie Festival*, ? where

Claire Byers textiles are available from It Division, Tokyo, Japan; Handmark Gallery, Hobart; Hammer and Hand, Hobart, Tasmania Design Centre, Launceston and Sashiko Designs, Melbourne.



Cloud Puff scarf date?
Superfine merino wool
Photographer: Uffa Shultz

contacts:

Claire Byers
03 62950126
cbtextiles@yahoo.com.au
PO Box 213, Cygnet 7112
www.geocities.com/cbtextiles

Melanie Honor Clarke

CURRICULUM VITAE HIGHLIGHTS

Melanie Honor Clarke designs and hand crafts sculptural jewellery forms, and is currently working at Stanley Artworks, in Stanley, Tasmania. She has produced work for a number of jewellery manufacturers and retailers, and created hand-made 'fashion' jewellery for Melbourne-based international label MIMCO. Clarke's work is represented in collections including that of Her Royal Highness Crown Princess Mary of Denmark.

ACADEMIC QUALIFICATIONS

2002 Advanced Diploma of Engineering Technology, (Jewellery), NMIT, Melbourne

1999 Gemological Studies, (certificate IV – first year), Gemological Institute of Australia, Hobart

1998 Gemstones Fakes & Synthetics, (short course), University of Central England, Birmingham

1993 Post Graduate Diploma of Education, University of Tasmania, Hobart

1991 Bachelor of Fine Arts, University of Tasmania, Launceston

SOLO EXHIBITIONS

2005 West Coast Reflections, Strahan Woodworks Gallery, Strahan, Tasmania

SELECTED GROUP EXHIBITIONS

2002 NMIT Graduate Jewellery, Axiom Gallery, Melbourne

1998 Photography, BBB Gallery, London

1993 Hats off to Mount Lyell—100 years of Mining, Galley Museum, Queenstown, Tasmania

1992 National Contemporary Jewellers Award, Griffith Regional Art Gallery, Griffith, New South Wales

1992 Graduate Metal V, New Collectables Gallery, Perth

1991 Graduate Show, University of Tasmania, Launceston



Pod pendant 2006
Sterling silver, 9ct rose gold
4.9 x 3.2 x 1.0 cm

contacts:

Melanie honor Clarke
0438836129
melaniehonor@yahoo.com
15 Church Street, Stanley, Tasmania 7331

Clockwork Beehive

Mark Cornelius & Dianna Graf

Digital media designers and artists, Mark Cornelius and Dianna Graf have been working out of their Hobart studio since graduating from the University of Tasmania School of Art in 1998.

As well as animation, motion graphics, 3D modeling, DVD interfaces, and video, we do graphic design and web design for forward-thinking corporations and creative individuals, and have recently been working on the design and layout of an artists' book called THE FLOATING ISLANDS.

Together, we have a very broad skill set and we enjoy working on projects that engage both our creative and technical abilities, from designing and making props for IHOS Opera, animated sequences for internationally broadcast documentaries, digital 3D architectural visualisations for the Port Arthur Historic Site, to creating video and animation for Goldie (Metalheadz UK).

We also design and make digital media installations, including sculpture, and sometimes eight or sixteen millimetre film, and custom fragrance, for solo and collaborative exhibitions.

Their animation, video and motion graphics work, presented in custom-built sculptural screens, was selected for the Young Designers Month exhibitions in Tasmania in 2004 & 2005, and for Design Island in 2006. Recurring themes explored in installation works include the synthesis of art, science and technology, fear, hypnosis and illusion.

A feature of our studio practice is that we specialise in non-specialisation which we learned, in a workshop with Arik Levy in 2005, is a virtue rather than a vice for designers. We don't limit ourselves on design projects; we pursue projects that engage our interests and curiosity, in any media.

Mark Cornelius & Dianna Graf



OCHMIUS 2004

single frame from animation sequence
digital Video

contacts:

Clockwork Beehive
0415 709900

03 62314912

contact@clockworkbeehive.com

by appointment only:

Level 2, Suite 3, 203 Elizabeth Street, Hobart,
Tasmania 7000

www.clockworkbeehive.com

Hermie Cornelisse



I have worked professionally as a pot maker since 1991. I also work in the areas of, use as inspiration, embroidered textiles, drawing and painting. The technical and aesthetic knowledge from each of these disciplines creatively motivates my ceramic work, which is often bound up in restrictive technical necessities. I was introduced to the idea of using many mediums as an undergraduate student nineteen years ago at the University of Tasmania, and now find it is the way I work best.

I established my ceramic business in 1997. Currently, I sell and exhibit art works in galleries in Tasmania, New South Wales and Victoria. This year I will be a Master potter at the Gulgong International Ceramic Workshop – Clay Edge and will visit China, supported by Asialink, to live and work for three months at Sanbao Ceramic Art Institute, near the city of Jingdezhen, in Jiangxi Province.

Hermie Cornelisse

Basket

high fired clay and glaze
45.0 x 34.0 diameter (irreg.)

contacts:

Hermie Cornelisse

03 6234 9439

hermielcornelisse@hotmail.com

Rebecca Coote

CURRICULUM VITAE HIGHLIGHTS

Rebecca Coote has produced public art commissions for the Launceston Police Station; Rosetta High School (both 2006); the Tasman Multi-Purpose Centre, Nubeena (2004) as part of the Art in Public Buildings Scheme. In 2005 her work won the People's Choice Award at Young Designers Month.

ACADEMIC QUALIFICATIONS

2005 - 07 **Masters of Fine Art (Research)**, University of Tasmania, School of Art, Hobart (ongoing)
2003 **Bachelor of Fine Art with Honours (First Class)**, University of Tasmania, School of Art, Hobart

SOLO EXHIBITIONS

2006 *Passing Through*, Linden-Centre for Contemporary Art, Melbourne
Mind your step, Inflight Gallery, Hobart
2005 *On the Outer*, Avago Installation Space, Hobart
2003 *Installation 1*, Foyer Space, State Library of Tasmania, Hobart
2002 *Delineate*, Foyer Gallery, Hobart

SELECTED GROUP EXHIBITIONS

2006 *Beneath the Surface*, Hobart and Design Centre Launceston, part of *Design Island*
Making Relations, CAST, Hobart and Devonport Regional Art Gallery
2005 *And then some...*, Inflight Gallery, Hobart
Young Designers Month, Arts Tasmania Hobart; Launceston and Stanley
2004 *Installs*, Long Gallery, Hobart
2003 *Scape*, CAST, Hobart
Urban Suite, Side Space Gallery, Hobart
2002 *Home Stretch*, Fine Arts Gallery, University of Tasmania, Hobart



passing through 2006

kiln formed glass, stainless steel

200.0cm high

Installation view at Linden—Centre for Contemporary Arts, Melbourne

contacts:

Rebecca Coote

0438278867

rc@rebeccacoote.com

www.rebeccacoote.com

Carolyn Canty

I am naturally curious; stimulated to create by visual aspects of my immediate environment. The link to my practice is how I filter and fashion what I see into 2 or 3 dimensions. I don't think I am ever off duty, with the seemingly dulllest moment enriched by what lies around me. Paper table napkins or shopping docketts are frequently my sketch books.

I love the physicality of making objects. I am a builder at heart. Years spent with my grandfather and father in their workshops have influenced my approach to how I do what I do. The obliging nature of plastic clay or the lush, velvety black of an aquatint etching never cease to amazed me.

I have long been involved with ceramic and print materials and processes. My experience is varied, ranging from tertiary qualifications in various forms, artist in residencies, workshops, exhibitions, primary to tertiary teaching, editing, research, and being a loyal member of many relevant professional organisations.

The challenge of interesting the viewer with accessible imagery and appropriate titles is most important to me. However, I always hope to create layered meaning to increase the viewing experience. Whilst I may have serious concerns, I am not angst driven. Humour is never far below the surface of my ceramics or prints. Hopefully I can impart some of my enthusiasm for my craft to emerging artists.
Carolyn Canty



monumento storico (date?)

clay/gold leaf

28.0 x 5.0 x 17.0 cm (irreg.)

contacts:

Carolyn Canty

cantycd@bigpond.com

79 Wells Parade

Blackmans Bay Tasmania 7052

Keith Dougall

Keith was first attracted to glass because of its water-like qualities and pure emotive colours, and began his training at the Glass Workshop of the Canberra School of Art, Australian National University in 1992. He studied under the late Stephen Procter and also worked as an assistant to Klaus Moje, receiving his Bachelor of Art (Visual) with Honours in 1996. Subsequently Keith was awarded a NEIS grant to establish his studio Shadowglass in Canberra, where he produced a number of major architectural works for Canberra buildings and a range of works for exhibition nationally and overseas. These included his trademark Glass Weavings which utilised Maori textile techniques to fabricate hand-pulled and slumped glass canes into innovative hangings with unique optical qualities. Keith also worked with the colourful canes he created in the kiln to produce a range of fused and slumped works.

In 2001 he was awarded a scholarship and Australia Council grant to attend Pilchuck Glass School, United States, where he utilised sand casting techniques for new architectural glass installations exploring themes of spirituality and community. On return to Australia, Keith's studio was destroyed in the Canberra bushfires, whereupon he moved his practice to Poatina, Tasmania and completed further study in Youth and Community Work. In 2003-2005 he was engaged to design and create the Poatina Monument, a massive community project of kiln-cast recycled glass, water and landscapes occupying an area of 400 sq/m. Keith continues his practice in Poatina where he directs the Poatina Artist Colony and is currently working to establish a community arts centre and hot glass facility.



Poatina Monument
(Glass fountains at night)
kiln-cast recycled glass
370.0 x 600 cm (irreg.)

contacts:
Keith Dougall
0402 314 816
03 63978280
keith.dougall@fusion.org.au
1 Franklin Ave, Poatina,
Tasmania 7302



Ruth Farley

CURRICULUM VITAE HIGHLIGHTS

Ruth Farley has undertaken commissions for windows, entrance ways, lamps and objects from Dover District High School; Fintan Downham; Stella Farley; Andrew and Belinda Fenny-Walch; David Franklin; Louise Harrington; Sue Kremer; Kay Stammers; Rohan Thurstans and Ron Wilds. Her work can be found at Regnans Gallery, Woodbridge.

ACADEMIC QUALIFICATIONS

2002	Certificate 4, Assessment and Training
1990	Diploma of Education
1989	Batchelor of Science (Zoology, Geography)

PROFESSIONAL DEVELOPMENT

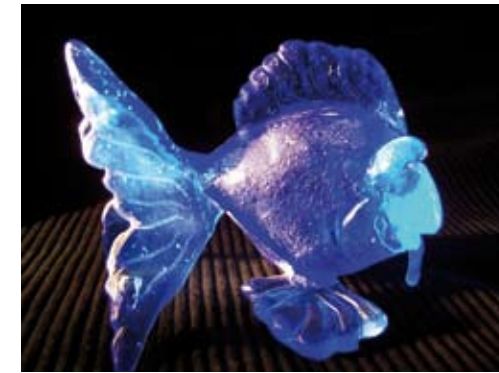
2005	Ausglass, Glass casting, Helen Stokes
2004 - 05	Kiln formed glass
2003	Ausglass, Glass sandblasting and etching Ausglass, Glass casting
2001	Ausglass, Flame working

RECENT SELECTED GROUP EXHIBITIONS

2006	<i>Little Space Gallery</i> , Hobart College, Hobart <i>Morning Toast Gallery</i> , Cygnet
------	---

Happy fish 2006
cast glass
10.0 x 10.0 x 15.0 cm

contacts:
Ruth Farley
0408 674636
(03) 62951518
saddleroad@bigpond.com
369 Woodbridge Hill Road, Woodbridge, Tasmania 7162
PO Box 103, Kettering, Tasmania 7155



I really enjoy expressing my art through the use of glass. Glass is such an impressive medium; it has a hugely diverse range of colors, textures and densities. It can be cut, shaped, sandblasted, etched, turned into a mosaic, fused and slumped, worked in a flame, and then used to catch light and every eye that travels over it. The results can be simply stunning. I have taught many people how to use glass and love the simple delight that they see in the results. I find great inspiration in using images of the natural world around me, especially the marine environment. I have a well established studio and access to commercial workshops for specialty projects. At present I am exploring the flexible uses of kiln formed tiles, the variety of images, colors and simple brilliance of the technique.

Ruth Farley

Chanchal Foxen

My work is about connections and journeys, both physical and metaphorical, a bridging between two worlds. My work represents a reconciliation of the landscape that I carry within me and the landscape with which I am surrounded. Building this connection artistically enables me to maintain a sense of place for myself here in Australia.

The gathering and preparation of the materials that I use develops an intimate connection for me with the place of their origin. The materials that I use inform the objects, they are integral to each other. The meaning, the object and the materials are part of a whole that is bound by the processes of collecting and making.

Chanchal Foxen



Chanchal Foxen has a Bachelor of Fine Art with Honours (First Class) and works as an artist, designer-maker and teacher. She has spent two of the last four years rediscovering her origins while living and travelling in Europe. In 2007 she is taking part in an exhibition at the Design Centre in Launceston during 10 Days on the Island and is completing a work for STRAND *ephemera 2007* in Queensland. Solo exhibitions include *Sense of Place*, artsatwork, Hobart (2003); *Arboretum*, Forestry Tasmania Gallery, Hobart (1999) and *Fibre, Stone & Steel*, Oast House, (1993). Recent group exhibitions have been *Tidal Zone*, Design Centre, Launceston (2007); *Journeys*, Design Centre, Launceston (2006) and *Peppermint Bay Sculpture Prize*, Peppermint Bay, Tasmania and *Floating Islands*, Noosa Regional Gallery, Noosa (2005).

Chanchal has completed two public artwork commissions in Tasmania, been an artist-in-residence for the Dept. of Education and her work has toured in the International Shoebox Sculpture award throughout Asia and the United States. She has work in national and international private collections.

Pod (date?)
Kelp (*Macrocystis prifera*)
70.0 x 90.0 (diameter) cm

contacts:

0422 032 296
(03) 62 391262
sfoxen@vtown.com.au
10 Grays Road, Fern Tree,
Tasmania 7054
Examples of work can be
viewed at
www.visualarts.net.au
www.arts.tas.gov.au
www.hawaii.edu/artgallery/shoobox/artists/pages/Foxen.html

Alexi Freeman

Having practiced as a fine artist, costumier and performance artist in Hobart, Melbourne and New York, the move to start the fashion label Alexi Freeman as a prêt-a-porter women's wear label came as naturally to me as slipping on a pair of thongs.

In 2005 I launched my Autumn/Winter range entitled 'The Torso Collection'; a series of limited edition drypoint etched garments, with fine leather and wool appliqué detailing on silk and cotton jersey. I was then invited to show this collection at Young Designers Month and I immediately started wholesaling the collection to Love & Clutter (Hobart), Lupa (Melbourne) and a capsule collection to Piece (New York), which all sold out, paving the way for my first Spring/Summer Collection for the 06/07 season, which was quickly snapped up by Milly Sleeping (Carlton) and Lola Boutique (Hobart).

My raison d'être is to lure fashion into bed with art, catalyse the rise of understated avant-garde and popularise the notion of urban couture, all the while empowering and paying homage to the modern woman, in all her incarnations. The Alexi Freeman label explores directional elegance for women who are enamored by the past, but lust after the future.

It's versatile clothing for the modern age, where comfort is everything but if it doesn't make you feel sexy, then why even bother? It's a sporty take on film noir, for an old fashioned girl who has just seen colour for the first time and still has stars in her eyes...

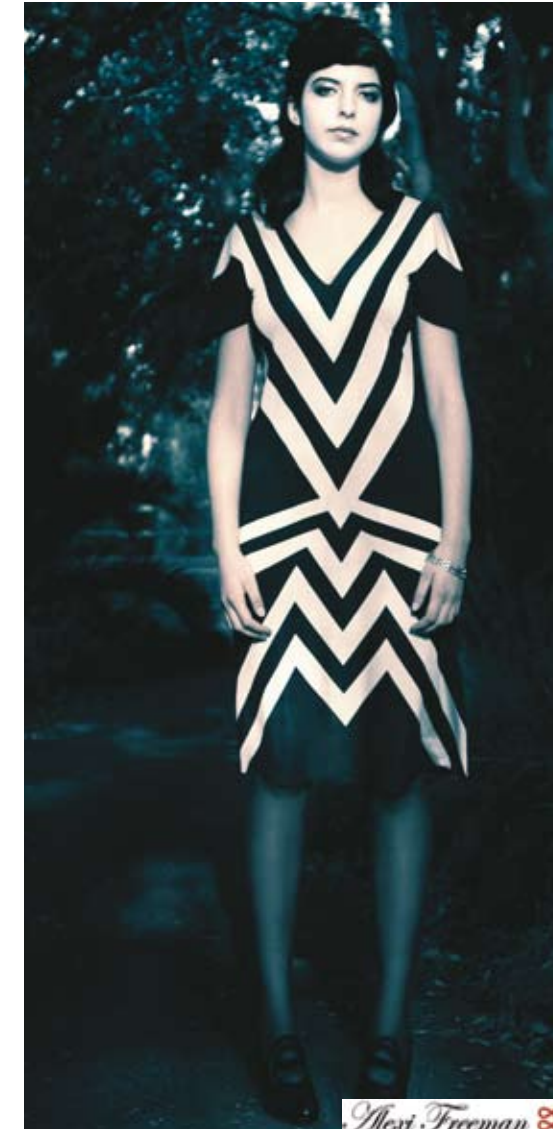
Alexi Freeman

Selected as one of 20 Australian/New Zealand emerging designers for *DEBUT*, Sydney Exhibition Centre, 2007, and *DEBUT*, Melbourne, 2006
Recipient of the Manufacturing Design Fund from Arts Tasmania, 2006
Participated in Young Designers Month, Tasmania, 2005
Launched Fashion label *Alexi Freeman* and *The Torso Collection* at Handmark Gallery, Tasmania, 2005
Bachelor of Fine Arts, University of Tasmania, printmaking, 2004

Flapper dress 2007
silk jersey
photographer: Thorston Richter
Hair and make up: Olivia Still
Model: Emily Webb

contacts:

Alexi Freeman
Mob: +61 (0) 413 355 290
alexifreeman.com
www.alexifreeman.com



Alexi Freeman ∞

Futago

Futago is a small design studio of two designers practicing in graphic and environmental design. Kate Owen has studied architecture, and practiced as a graphic designer for 6 years and Daniel Zika has over 15 years experience as a production manager & lighting designer in arts festivals and theatre nationally and internationally. The scope of Futago's work includes packaging, identity, book design, signage, environmental graphics, interpretation design and public art projects. Working in a small capital city has allowed Futago the opportunity to complete variously scaled projects across a range of mediums and disciplines.

The focus is on producing high quality design, investing time in experimenting with new ideas and pushing design and production boundaries. With this exploratory approach comes a goal of expanding the practice into product design and large installations. We are interested in creating work that stimulates viewers; playing with colour, movement and light. Two recent public art projects, the dynamic and changing installations *Shimmering Plumage* at the Royal Hobart Hospital Geriatric Evaluation & Management Unit Building, Hobart and *E-scape*, Technopark Dowsings Point, (both collaborations with Sarah Owen), push these ideas by using technology to print onto the interlayer of laminated glass and layering of imagery and light. Other projects during 2006 included a collaboration with Peter Battaglione and writer, Gabrielle Balon, to design interpretation for housing development on site of Australia's oldest Jewish Cemetery, *Walford Terraces*, and design of fold out map of public art in greater Hobart and surrounds. Futago is keen to foster collaboration and seek projects where there is an opportunity to engage with other designers and artists.



E-Scape 2005

In-glass imaging, digital print, acrylic
Technopark, Dowsings Point
Collaboration between Kate & Sarah Owen
and Daniel Zika
Photo: Ray Joyce

Contacts:

Futago
Kate Owen & Daniel Zika
design@futago.com.au
Level 2, Biggins Building, 67 Letitia Street,
North Hobart 7000
www.futago.com

Tracey Grady

DESIGNER / ILLUSTRATOR / DIGITAL
MEDIA ARTIST

Tracey Grady moved into graphic design after several years working as a television / radio journalist with ABC and SBS. Her media background combined with her graphics training provides a range of skills covering print and digital design, illustration, broadcast production and copywriting.

Tracey grew up in Adelaide and gained a Bachelor of Arts at the University of Adelaide before spending five years in Sydney, where she obtained a Graduate Diploma in Communication at the University of Technology, Sydney. She moved to Hobart in 1999, where she has trained in the Diploma of Design and Multimedia course with TAFE Tasmania.

Tracey's design interests cover motion graphics, web design, logo design, branding and character illustration / animation. She enjoys creating design works which communicate strong ideas across an ever-expanding range of visual media.



Inside design for a Program / Menu concept for the Tasmanian Tourism Awards (2006), based on a board game for touring Tasmania. The colour palette reflects the event's theme of Fire and Ice.

contacts:

Tracey Grady
0400 344 284
03 6234 4284
info@traceygrady.com
www.traceygrady.com

ANGELA GRIFFITHS

Angela is interested in creating three dimensional forms that trigger emotional responses. Her furniture has been described as unique and original with a highly distinctive sense of fun and individuality. Angela Griffiths is currently completing a double major in Sculpture and Furniture Design at the School Of Art in Hobart.



I am inspired by a number of artists who have taught me to seek the best out of many disciplines. In this way I have the confidence to merge stylish designs with multiple functions, which leads to versatile objects with more than one application. While I prefer my furniture to be useful, it is infinitely more interesting if it is also beautiful to look at and touch.

Angela Griffiths

SELECTED GROUP EXHIBITIONS

- 2007 *The Edge Design and Innovation*
Showcase and Design Competition,
Sydney
- 2006 *Hung Up*, Entrepot Gallery, Hobart
Inside Out, Waterside Pavilion, Hobart
Monumentum, Fine Arts Gallery, Hobart
Fat and Flat, Long Gallery, Hobart
Smalls, Tasmanian School of Art, Hobart
Dogged, Fine Arts Gallery, Hobart
To Be Advised, Entrepot, Hobart

Selected Solo Exhibitions

- 2005 *Semiotica*, Entrepot Gallery, Hobart,
Tasmanian Living Artists Week, Hobart
- 2007 Coordinator, Peppermint Bay Sculpture
Trail, Hobart
- 2006 Curator, Canned, Atrium, Henry Jones Art
Hotel, Hobart
- 2005 Curator, TekEx 1, Tasmanian School of Art,
Hobart
- 2004 Winner, Ceramic and Sculpture section,
Not Yet Famous, Hobart
- 2000 Director, 'Australian Gown of the Year'
documentary film, Melbourne
- 1997 Winner, Human Rights Media Award,
Amnesty International and Hong
Kong Press Club
- 1995-97 Arts Editor, Eve Magazine, Hong Kong

69er Table 2007

high density foam, leather
60.0 x 35.0 x 40.0 cm

The 69er modular unit can be configured in many ways, allowing for multiple combinations either stacked on top of each other or laid end to end. The range of uses is limited only by the imagination of the owner, including side tables, shelving and seating. This compact, multifunctional unit is perfect for apartment living and particularly appeals to those with a sense of fun and individualism.

Standard dimensions: Height: 600mm, Depth: 400mm, Width: 350mm (Customised sizes also available)

Materials: The 69er table can be made from high-density foam, solid timber, plywood, wood veneer or fibreglass resin. When made from foam, the unit is upholstered in unique hand-printed fabric or high-quality leather (as per customer request).

contacts:

Angela Griffiths
0417 503 106
t (03) 6225 1413
Doelk@AngelaGriffiths.com
GPO Box 350, Hobart, Tasmania, Australia, 7001
www.angelagriffiths.com

Patrick Hall

My practice is a varied one and ranges from limited production pieces to public art commissions but my primary focus is one-off furniture pieces for exhibition.

I would describe my working method as an idiosyncratic hybrid; based in craft, informed by design but dealing with fine art concerns. While aesthetic decisions are important, it is the content of a piece that drives its form. Recent work has focused upon the cabinet as a powerful metaphor for expressing the personal. The cabinets are often narratively based and explore our intimate connections with objects. In them found and fabricated sculptural elements are incorporated, usually encased behind glass, and accompanied with engraved narrative text. I think of them as emotional filing cabinets — in a way they are an attempt to store and order the intangible.

Each work usually speaks directly to the viewer. Sometimes this consists of multiple voices linked by a common concept, in other pieces it is a lone voice that almost creates a portrait. I see them as an attempt to illuminate the common poetry of the ordinary. They are simple shapes with sections of intense detail that draw the viewer into an interior world, both actual and metaphoric.

I love folk art, not the faux sort of life-style programs, but objects made by people using the materials at hand in an attempt to explain themselves and the world around them. I am inspired by the "things" we humans make and the way our interaction with them leaves traces and little evidences.
Patrick Hall



?
?
?
contacts:
Patrick Hall
0415510237
phishd@tassie.net.au

Sharon Harrison-Williams

I design, knit, sew and construct objects and wearables for exhibition, competition and sale. Knitting is a process I have practiced almost continually.

I am a four times winner of the Alice Springs Beanie Festival, 2006 being the most recent award, and I also won the Women Tasmania Material Girl Sculpture Prize in 2006 with knitted logs.

My knitted brooches keep the body warm and alter the mind. The yarns I use, some many decades old, have been collected and recycled from various sources.

Sharon Harrison-Williams



Jewellery to keep your body warm and your mind altered 2006

Wool, yarn, silver plated brooch pin
13.0 x 5.0 cm

contacts:

Sharon Harrison-Williams
03 62341814
3 Dalton Avenue, West Hobart, Tasmania 7000

Sonia Heap

Sonia Heap is a costumier, whose work focuses on the juxtaposition of fashion/ dress and costume. She works with strong shapes and exaggerated meanings. As an emerging designer, Sonia has exhibited work in the Fringe Festival Fashion Show 2006 and 2007; and will exhibit in the upcoming Design Island Exhibition *New Horizons*, and *The Infinite Empire* at CAST in Hobart.

Macha 2006

leather, feathers, silk velvet, cotton, steel

contacts:

Sonia Heap
03 62335723
Sonia.Heap@development.tas.gov.au



Belinda Holloway

Belinda Holloway is a former teacher, award winning dress designer, and gallery owner. She is currently studying for a Bachelor of Fine Art at the University of Tasmania Art School, completing a double major in Furniture Design and Sculpture.

My sculptural works are constructed from melted and formed High Density Polyethylene, which I obtain from plastic milk bottles. Decoration is also plastic, mainly kitchen tidy bags, boutique bags or plastic from sauce or shampoo bottles. The material is extremely difficult to control in the making process, however, the textures that are achieved and the sculptural appearance of the resolved pieces are very satisfying.

Belinda Holloway



Polyp 2007

re-moulded milk bottles (High Density Poly-ethylene (HDPE), kitchen tidy bags

Kelp 2007

re-moulded milk bottles (High Density Poly-ethylene (HDPE), kitchen tidy bags

Shark egg 2007

re-moulded milk bottles (High Density Poly-ethylene (HDPE), boutique plastic bags

contacts:

Belinda Holloway
0408109909
26 Allison Street, West Hobart Tasmania 7000

Natalie Holtsbaum

Natalie Holtsbaum is a goldsmith and designer working across a range of media in her jewellery practice, with a focus on engraving techniques. Holtsbaum has worked in Hobart since 2004 and her work can be found at: Handmark Gallery, Salamanca Gallery, Hobart; Design Centre, Launceston; Burnie Regional Arts Centre, Burnie and Alluring Art Online, www.alluringart.com.au

CURRICULUM VITAE HIGHLIGHTS

ACADEMIC QUALIFICATIONS

- | | |
|-----------|--|
| 2005 | Bachelor Fine Art, (Gold & Silversmithing), RMIT, Melbourne, |
| 1999 | Giles Jonnemann Jewellery Workshop, RMIT, Melbourne |
| 1991 - 93 | Associate Diploma of Fine Art, (Gold & Silversmithing), TAFE, Launceston |

SOLO EXHIBITIONS

- | | |
|------|---|
| 2005 | Touching the Moment, Handmark Gallery, Hobart |
| 2005 | Birds of a Feather, Adams Drafting and Design, Launceston |

GROUP EXHIBITIONS

- | | |
|------|--|
| 2006 | Group Show, Handmark Gallery, Hobart |
| 2006 | Beneath the Surface, Design Centre, Launceston |
| 2006 | Beneath the Surface, Mawson's Place Waterside Pavilion, Hobart |
| 2006 | Australia Council Grant Recipients, Plimsoll Gallery, University of Tasmania, Hobart |



Before the blackout 2006

Sterling silver, mobile phone part, plastic figurine brooch

4.5 x 3.5 x 0.5 cm

Photographer: aliasX

contacts:

Natalie Holtsbaum
0431 827 331
03 6234 8977
www.natalieholsbaum.com

Wayne Z Hudson

My work focuses on the vacant space between design and sculpture. I studied furniture design for many years, completing a PhD, and have since taught sculpture for the last four years at the School of Visual and Performing Arts, University of Tasmania, where I am Head of the Sculpture Department.

My work explores gesture and posture associated with the body and object. I have taken the functional role of the seat and developed it into an object that deals with resting the body in a vertical position. The work has been given the generic title of The Leaning Prop. I have a strong passion towards materials such as metals and soft materials, which I manipulate to evoke the tensions between masculine and feminine. Through this interplay I find new opportunities to create sensorial and interactive experiences between bodies and objects. In narrative terms my work reflects past episodes of my life and present day situations. This narrative is intended to evoke an Australian genre embracing rural and urban attitudes. Humour and serious cultural concerns are woven together to respond to Australian metaphorical gestures and postures. My intention is to extend the boundaries of soft and hard materials, which invite visual ambiguity, therefore highlighting the tactile and sensual properties.

Dancing tigress is designed as a vertical prop for resting the body, it also investigates the ambiguity associated with comfort and the sensual affections between masculine and feminine.
Wayne Hudson



Dancing tigress 2005
Silicon rubber, leather, fabric, stainless wire,
steel, aluminium
17.0 x 9.0 x 11.0 cm

contacts:

Wayne Z Hudson
0409313806
WayneHudson@utas.edu.au
241 Invermay Road, Launceston,
Tasmania 7250

Jenny-Lee Hutton

Jenny – Lee Hutton completed a Diploma of Art, Craft and Design (Studio Glass) at Devonport TAFE in 2005.

Currently Hutton is concentrating on cast glass, such as the *Beachcombers collection*. She also produces free from drop troughs, platters and panels.

Commissions welcome. Hutton is represented by Gallery B, Deloraine.

Beachcombers collection (date?)
cast glass

Contacts:

Jenny-Lee Hutton
0437684987
03 64286196
Port Sorrell, Tasmania 7307
c/- Gallery B
Shop 2, 53-55 Emu Bay Road, Deloraine,
Tasmania 7304



INDECO



INDECO was established in 1992 by Patrick Senior and Mieke Senior-Loncin. INDECO is an acronym for INnovative DESign Company.

The entire range of work is designed and hand made by Patrick, while Mieke takes care of packaging and marketing. The main emphasis is on kitchenware including ladles, cheese boards, pepper/salt/herbs, spice mills, coffee grinders, etc.

INDECO work is represented in several public collections, including The Tasmanian Wood Design Collection (Helen Huxley Memorial Acquisition).

In 2006 INDECO won the inaugural Festivale Food, Wine & Design Challenge organised by the Design Centre, Tasmania, and INDECO have achieved Premiers Excellence Awards at The Tasmanian Craft Fair in 2000, 2003 and 2004.

CURRICULUM VITAE HIGHLIGHTS

ACADEMIC QUALIFICATIONS

1985 - 87 Associate Diploma of Applied Design (wood) at Tasmanian State Institute of Technology

SELECTED GROUP EXHIBITIONS

2004 *Design Island*, Sydney Opera House, Sydney; Tasmanian Museum and Art Gallery, Hobart; Design Centre, Launceston

Inside Design 1, Queen Victoria Museum and Art Gallery

2000 *Divergent Utopias: An Exhibition of Contemporary Tasmanian Design*, Cast Gallery, Hobart,

1996 *International Contemporary Furniture Fair*, New York, as part of the Tasmanian Wood Design Collection

1993 *Tasmanian Wood Design Collection exhibition*, Launceston

Boab mills 2006
Sycamore-maple, ceramic mechanism
15.0 x 5.2 (base diam.) cm

contacts:

INDECO

Patrick Senior

03 6394 4052

Swan Point, West Tamar, Tasmania

PO Box 1225, Gravelly Beach, Tasmania 7276

Phillipa Till Julien



Till Julien is a textile designer based in Hobart, Tasmania. Over the past ten years, she has worked in design, exhibiting and attending design workshops in Indonesia, Queensland, New South Wales and Tasmania. Since graduating, she has maintained an active and diverse career that includes being a designer maker, stage manager, art tutor, community art project manager and graphic and costume designer.

Currently she is establishing Vanilla Plum, a textile design business based in Hobart that creates hand silk screen printed designs, textiles and soft furnishings. Her design philosophy focuses on combining elements from the natural environment and placing these forms and patterns into domestic interiors. She often references and transforms symbols, shapes and colours found in the natural environment into innovative textiles and furniture, aiming to produce work with a sense of playful humour and dynamic elegance.

CURRICULUM VITAE HIGHLIGHTS

Since 2004 Phillipa Julien has been producing Vanilla Plum textiles and running a soft furnishings business. In 2004 she was commissioned by Deloraine Hospital to create a wall work.

ACADEMIC QUALIFICATIONS

2005 Certificate Small Business Management, NEIS Mission, Hobart

2001 Certificate 11, Graphic design, TAFE Tasmania, Hobart

1993 - 96 Bachelor of Fine Art (Textile design), University of Tasmania, Launceston

SELECTED SOLO EXHIBITIONS

2002 Buttons, Side Space Gallery, Hobart

SELECTED GROUP EXHIBITIONS

2005 Contemporary Interiors Furniture and Textiles, Queen Victoria Museum and Art Gallery, Launceston
Home Again, CAST, Hobart

2004 Young Designers Month, Morson's Place Gallery, Hobart

2003 First of the month, Design Centre, Launceston

Positive Impact, Academy Gallery, Launceston

Young Designers Month, Morson's Place Gallery, Hobart

2002 Hub, Young Designer's Month, Hobart

Branded, costume design/performance, CAST, Hobart

2001 Hobart Fringe Festival, costume design/fashion parade, Hobart

One Tree Project, Tasmania Museum & Art Gallery, Hobart and touring

2000 Spectacular Speculums, Side Space Gallery, Hobart

?
?
?

contacts:

Phillipa Till Julien

0428193982

03 62299719

Robandtill@bigpond.com

23 Osborne Esplanade, Kingston Beach Tasmania 7050

Colin Langridge

My art practice is primarily sculptural. I often research outmoded methods of construction in wood such as coopering and clinker boat building. I begin with making objects that are close to the original/traditional forms and then extend the technique to create unique sculptural forms. I do this in order to raise the question of being in the viewer who is often driven to enquire 'what is it?' of my artworks.

The artworks are designed to hover between definite or familiar categories of being and to maintain a resistance to closure by the viewer, who I believe is culturally conditioned to seek closure. In philosopher Martin Heidegger's terms, the artworks strive to keep the question of being open. They also act to insert an experience of otherness into our contemporary lives by presenting forms that suggest other times rather than the present. I am interested in creating alternatives with my art practice rather than striving to directly represent aspects of contemporary cultural and in this way I see my practice as a subtle act of resistance to current dominant paradigms.

Colin Langridge

Final Cause 2005

Celery top pine, steel, fibre glass, paint
180.0 x 105.0 x 60.0 cm

contacts:

Colin Langridge
0409315793
03 62315794
langridc@utas.edu.au
26 Mortimer Avenue, Mt Stuart,
Tasmania 7000



CURRICULUM VITAE HIGHLIGHTS

Awarded the British School in Rome Artist Studio Residency, (Australia Council), in 2007. Received the public art commission Sculptural Ship Project at Port Arthur Historical Site in 2006.

ACADEMIC QUALIFICATIONS

2006	PhD, Tasmanian School of Art, University of Tasmania, Hobart
2002	Masters of Fine Art, Tasmanian School of Art, University of Tasmania, Hobart
1998	Honours in Sculpture BA Fine Art, Curtin University, Perth
1991	Bachelor of Fine Art, Curtin University, Perth

SOLO EXHIBITIONS

2006	<i>Nothing Without You</i> , Kelly's Garden, Hobart
	<i>Snag</i> , Kings ARI, Melbourne
2004	<i>Snug</i> , Inflight Gallery, Hobart
1998	<i>Making Space</i> , Moores Building, Perth

RECENT SELECTED GROUP EXHIBITIONS

2007	<i>Port Arthur Project</i> , Ten Days on the Island festival, Tasmania
2006	<i>Object</i> , Devenport Regional Gallery, Tasmania
	<i>Helen Lempriere National Sculpture Award</i>
2005	<i>Peppermint Bay Sculpture Prize</i> , Woodbridge, Tasmania
	<i>Letitia Street Studios</i> , Plimsol Gallery, Hobart

Peter LeBatchelor

In 2006, whilst completing my Diploma of Art, Craft & Design, majoring in Studio Glass, I had the honour of being the featured Emerging Artist of the year at the Tasmanian Craft Fair, Deloraine. Before pursuing Studio Glass, I had mostly worked as a glazier, having entered a glazing apprenticeship at the age of 16, and having had shards of amber Glass embedded in my hands in the early days of my apprenticeship, one could literally say that Glass was in me from an early age.

The same could be said of mountains. Born in the snow capped mountain region of southern New Zealand, and now with my soul implanted in the foothills of the Great Western Tries behind Mole Creek, I love mountains.

Standing at the edge of Lake St Clair in the winter of 2001, faced with the jagged gothic contours of this unique and timeless mountain, I could see Glass. Beautiful transparent Glass. And so the pursuit began. I have cast Cradle Mountain in several designs, using blackwood crystal, grinding, cutting and polishing on diamond wheels to obtain the finished design pictured. I also fuse, airbrush and slump this subject in plate Glass. Over the next years I am working towards creating 'the very large' Glass casting of Cradle Mountain.

Glass to me is one of the most beautiful mediums, deserving of respect, so I always spell Glass with a capital 'G'.
Peter LeBatchelor



Cradle Mountain

12.5 x 5.0 (diam.) x 29.0 cm

contacts:

Peter LeBatchelor
03 63623334
c/- Gallery B
Shop 2, 53-55 Emu Bay Road, Deloraine,
Tasmania 7304

Fiona Lee

Born in Tasmania, Lee graduated with a BFA (Hons) in 2002 from UTAS where she has just completed an MFA. With an interest in architecture and interior design her current practice explores identity and its association with pattern history within the domestic space. Within this element of her practice, she looks at new ways in which audiences experience art, asking them to question the relationship they have with exhibition spaces.

Lee's exhibitions include. *Acidophilus: Live Culture Colonized at the TMAG* curated by John Vella and commissioned by Contemporary Art Services Tasmania (CAST) and the Tasmanian Museum and Art Gallery 2005, *Come with Me* curated by James Newitt for the Tasmanian Botanical Gardens 2006, *Decorama at Inflight*, a solo exhibition at Inflight Gallery 2006, and the *Port Arthur Project*, curated by Prof Noel Frankham and Julia Clark as part of Ten Days on The Island 2007. She has works in private, commercial and State collections.



It's the Vibe 2005
digital print on fabric over Tasmania Museum and Art Gallery bench
Photographer: Simon Cuthbert

contacts:

Fiona Lee
0419 620 563
03 6234 2187
fional.lee@mpx.com.au
PO Box 588, North Hobart, Tasmania 7002

Greg Leong

Greg Leong was born in Hong Kong, where he obtained his first masters degree. He obtained a postgraduate qualification in arts management from the Polytechnic of Central London (1976), and worked in arts administration in Hong Kong until 1981 when he immigrated to Australia. He was the Artistic Director-Administrator of the Tasmanian Arts Council (now Tasmanian Regional Arts) before re-training in 1988 in visual art (Tasmanian School of Art, Launceston). Leong was the head of the Textile Studio at the school 1996 – 2001.

Working in textiles/installation, Leong has exhibited regularly nationally since 1988. His 2001 solo exhibition *Singing History Quilts for New Chinese Australians* commemorated the Centenary of the White Australia Policy. Outside Australia, his work has been seen in Ikeda (Japan), Kuala Lumpur (Malaysia), Bangkok, Hong Kong (a three-person show with William Yang and Lindy Lee, as part of the 2004 Hong Kong Arts Festival) and in London (*Boys Who Sew*, a Crafts Council touring exhibition throughout Britain). His work is represented in national, state and regional art museums and galleries and at the Constance Howard Centre for Textile Research (University of London).

In 2003, Leong launched his stage career in the 'karaoke cabaret' – "Jia" – performed in Australia (including at the Museum of Contemporary Art, Sydney) and in London. "Jia" looks critically at the position of the Chinese in the construction of an Australian national identity - a constant theme of all Leong's work since 1998.



In March-May 2005 Leong was artist-in-residence for the Museum and Art Gallery of the Northern Territory, creating an artwork on the foreshore commemorating the arrival of the Chinese in Australia. In his two recent, major commissions for the Tasmanian Art for Public Buildings Scheme, Leong continues to move away from the ornate, subversively culture-specific surfaces he has become known for, to subtle monotone appliqués in organza on the one hand, and on the other to small scale digital imaging, transfer-printed onto to satin.

Chinese Carousel Lanterns
- *Yellow Portraits* 2004
9 fabric columns, 300.0 x
85.0 cm each (variable)

contacts:

Greg Leong
gleong@tassie.net.au
www.gregleong.com

Karen Lunn

Karen Lunn received her PhD from the University of Tasmania in 2002 and is currently Associate Lecturer in Printmaking at the Tasmanian School of Art. Born of Australian/Croatian parents, her research has explored the role of artefacts, such as photographs and textiles, in the formation and understanding of cultural identity and heritage from the perspective of the first-generation.

Her print-based practice often extends the traditional notion of the print through the generation of 3 dimensional works, and at times utilises hand-made paper that incorporates print processes or print-related techniques. She also works across other media, especially processes that retain a strong sense of the handmade or handcrafted.

In Australia her works have been shown in Tasmania in exhibitions including: *Deluxe*, The Plimsoll Gallery, Hobart (2006); *Timepiece*, CAST, Hobart (2004); Devonport Regional Art Gallery (2005), and in Melbourne at Port Jackson Press in *From a Constructed Tasmanian World* and *The Empress's New Clothes* (2004). In 2005 her work was exhibited in the *IV Novosibirsk Graphic Art Biennial*, in Novosibirsk, Siberia.

In addition to her own art practice, Karen Lunn has been involved in visual arts writing since 2002, and is co-curator of the exhibition *This is not a print show* that open at the Plimsoll Gallery, University of Tasmania, Hobart in May 2007 and tour Australian regional art galleries.



Light Dress 2002
backlit, perforated handmade cotton-rag paper
400.0 cm length (irreg.)

contacts:

Dr Karen Lunn
Associate Lecturer, Printmaking
Tasmanian School of Art, University of Tasmania
Locked Bag 57, Hobart Tasmania 7001
t 03 6226 4354
f 03 6226 4308
Karen.Lunn@utas.edu.au

Penny Malone

The central concern in my work is pattern. I design and hand print repeat patterns as a way of recording and making sense of the world.

My method is intentionally primitive, using repeat placement stencils printing to slowly build patterns layer by layer. This placement process is often carried out hundreds of times in order to create a repeat pattern over a single textile length. I become immersed in the process and the time it takes, and see this as an important factor in that aspect of 'making sense of the world'.

The use of hand cut stencils rather than screens allows me a method of design that is economical in terms of the equipment and materials required for set up, the area of workspace needed and the time necessary to produce sample prints. I then have the option of progressing hand printed designs using commercial production methods.

Pattern motifs in my textiles are influenced by the sheer diversity of the world of everyday things, an eclectic mix of past and present influences both natural and man made. I am particularly interested in textiles for interiors and aim for my designs to take on function as well as have an aesthetic. My intention is to create designs that people feel comfortable living with.

Penny Malone



Wild wallpaper design (sample print)
2006
hand printed pigment on cotton
90.0 x c200.0 cm

contacts:

Penny Malone
03 62782370
penm@southcom.au

Jan Louisa Marininos

Jan Marininos graduated with a Bachelor of Education, majoring in textiles. Tapestry weaving, fabric dyeing and papermaking became her main areas of art practice, and she moved to Tasmania to teach Secondary Art years 7-12 in 1988.

During the years 1989-1996, Marininos gained further experience working with Tasmanian botanist and papermaking chemist and artist, Charles Turner at his Banksia Studio, Sisters Beach. In 1992, she designed a community papermaking studio in Burnie and later worked as volunteer and artist in residence at Creative Paper Tasmania developing handmade paper products and artworks.

Marininos now has been developing, experimenting and exhibiting for 25 years, and has completed several government commissions and been encouraged by winning a number of awards. She runs workshops in papermaking, collage, drawing, Suminagashi/marbling, silk painting, shibori, tapestry weaving and handmade books.

Pulp painting uses paper fibre as both canvas and medium. Processed and dyed fibres are applied to a mould and deckle, and a sheet is made using conventional paper making techniques. The couched sheet becomes the canvas. From here the process is extended from the craft of paper making into the art of painting. The coloured fibres are treated as a medium which can be manipulated in a variety of interesting ways, such as squirting liquid pulp through stencils to build layers and textural motives.

Forests, rolling mountain views and seascapes are a major influence on my art practice. Island life in Tasmania has opened my eyes to its unique and subtle colours and forms in the landscape. I am grateful for the inspiration to express my curiosity with manipulating fibre to form through pulp painting.
Jan Marininos



CURRICULUM VITAE HIGHLIGHTS

SOLO EXHIBITIONS

- | | |
|------|--|
| 2005 | Mylor Cafe/Restaurant, South Australia |
| 2003 | Creative Paper Mill, Burnie, Tasmania
Cradle Mountain Visitors Centre, Tasmania |

RECENT SELECTED GROUP EXHIBITIONS

- | | |
|------|--|
| 2006 | Material Girl, touring exhibition, Tasmania where? |
| 2005 | Emerging Artists, ARTIFAKT, Deloraine, Tasmania
Material Girl, touring exhibition, Tasmania |
| 2004 | Paper People, Burnie Regional Art Gallery, Burnie,
Tas Art, Burnie Regional Art Gallery
An Anthology of Artists, Serpentine Studio, Tasmania |
| 2002 | Predominantly Paper, Creative Paper Mill |

Sea Rhythms 2003
Pulp, dyed cotton
37.0 x 50.0 cm

contacts:

t/f (03) 6445 1398
janmarinos@yahoo.com
13 Bridge Street, Sisters Beach, Tasmania 7321
www.

Belinda Marquis

Both a ceramist and a furniture designer—maker, Marquis recently gained first class Honours in Fine arts at the University of Tasmania and is currently undertaking a PhD. Marquis was a Finalist in Hobart City Art Prize 2004 and Object: New Design 2005 National Graduate Exhibition, where she received the Object Award for Studio Based Practice. Over the past few years, Marquis has frequently exhibited in galleries in Tasmania and Sydney and her work is represented in private collections nationally. Within her multidisciplinary artistic practice, Marquis works across a diverse range of mediums. Her designs centre on curvaceous forms and seductively sensuous surfaces that engender the desire to reach out and touch. Marquis's art practice explores the boundaries between sculptural form, ceramics and furniture design through the creation of works that, whilst addressing utility, have a strong sculptural presence.



Swell 2006
Clay, glaze
30.0 x 40.0 x 4.0 cm (variable)

contacts:

Belinda Marquis
0412073822
bmarquis@utas.edu.au

McLachlan Studio



HUGH & MARY MCLACHLAN
GOLD & SILVERSMITHS

Hugh and Mary McLachlan design and make unique and distinctive jewellery that combines gold and silver, precious stones and pearls with timeless traditional gold and silversmithing techniques. They established the McLachlan Studio in 1980, set in a magnificent park-like garden on the banks of the Meander River near Deloraine.

The McLachlan's travel overseas each year for exposure to the rich heritage, history and traditions, and the stimulating visual images and impressions of a place that inform their work. McLachlan Jewellery is sold only from the McLachlan Studio, the work is represented in several Australian public collections and the client base is national and international and. The McLachlan Studio Catalogue is published annually and in 2003 and 2004 the Studio was awarded the Tasmanian Business Award for Art.

Hugh and Mary invite you to visit their Studio when in Tasmania – take time there to value the creative process and enjoy this inspiring studio experience.

CURRICULUM VITAE HIGHLIGHTS

ACADEMIC QUALIFICATIONS

1978 Associate Diploma of Art & Gold & Silversmithing, Royal Melbourne Institute of Technology

SELECTED SOLO EXHIBITIONS

1998 *Squares & Circles*, Makers Mark Gallery Melbourne; Makers Mark Gallery, Sydney; Handmark Gallery, Hobart
1996 *Alchemy & Other Delights*, Handmark Gallery, Hobart
1995 *Time, Alchemy & Other Surprises*, Makers Mark Gallery, Melbourne; Makers Mark Gallery, Sydney
1984 *Down Under, Down Under*, Makers Mark Gallery, Melbourne

Selected Group Exhibitions

1998 *Then & Now 2*, Metro Crafts Centre, Melbourne Festival of Arts, Singapore
1986 *Schmuck fur Koph und Haar*, Schmuckmuseum, Pforzheim, Germany
1984 *Ornament*, Ornament Magazine, Los Angeles, United States
Contemporary Jewellery, United States and South America, Australia, Europe, Japan, Museum Modern Art, Kyoto and Tokyo
1982-83 *Contemporary Australian Jewellery*, toured England, Europe, Australia
1982 *Skin Sculpture*, toured New Zealand.
1980-81 *Contemporary Australian Jewellery*, toured Japan, Korea, Hong Kong, Philippines, Australia

Hugh and Mary McLachlan
Selected jewellery

contacts:

McLachlan Studio
0418 368 429
03 6362 2171
mclachlanstudio@bigpond.com
www.mclachlanstudio.com.au
PO Box 32 Deloraine, Tasmania 7304, Australia

Nataša Milenović

CURRICULUM VITAE HIGHLIGHTS

Nataša Milenovic has undertaken extensive training in goldsmithing, engraving and opal cutting in Germany and Australia. Commissions include the Collex Recovery Sculpture Project, Glenorchy City Council in 2003. Her work can be found at www.natasamilenovic and at Salamanca Market, Hobart; IXL design, Hobart; Toll House, New Norfolk, Tasmania and metalab, Sydney.

ACADEMIC QUALIFICATIONS

1994 - 95 Werkbund Werkstatt Nuremberg, Germany
1995 - 99 Apprenticeship as Goldsmith, Atelier Eiblmeier, Lenggries, Germany

SELECTED GROUP EXHIBITIONS

2005 *Material Girl*, International Women's Day Art Competition, Moonah Arts Centre
2004 CAST Annual Member's Exhibition, Hobart
Wearable Art Competition, Hobart
Junk Jewellery, Travelling Exhibition,
Tasmania
2003 - 04 Young Designers Month, Mawson's Place
Waterside Pavilion, Hobart
2003 Rescene, Moonah Arts Centre, Hobart
Material Girl, International Women's Day Art Competition, touring Tasmania
+2002 h.e.a.r.t.h.e.a.r.t., Huon Valley Environment Centre
2002 Art from Trash, Moonah Arts Centre, Hobart
h.e.a.r.t.h.e.a.r.t., Battery Point Community Centre, Hobart



I combine ancient goldsmithing techniques with a contemporary and energetic practice - producing jewellery that revels in texture, contrast and simplicity of form. I am inspired by earth - of what is hidden... and what is revealed...

silver/gold jewellery cutting Tasmanian gemstones using Tasmanian special timbers niello mokume-gane
Nataša Milenovic

From left clockwise:

Big and Bold, Double finger ring, 2006, Sterling Silver, 18ct Yellow Gold, Agate from Penstock Lagoon, Petrified wood from Styx River, w4.4 cm x h2.8 cm
Green and Purple, Double finger ring, 2006, Sterling Silver, Serpentine and Stichtite from Dundas, Amethyst from Mount Hemskirk, w4.2 cm x h2.8 cm
Stripie, Double finger ring, 2006, Sterling Silver, Sardonyx from Lune River, w4.8 cm x h2.6 cm

contacts:

Nataša Milenović
0438 526 004
03 6261 3092
namiart@web.de
P O Box 232, New Norfolk Tasmania 7140
www.natasamilenovic.com

Katrina Mills

From a childhood by a quiet winding river to the wild and windy north east of Tasmania, the natural environment has been my inspiration, given me pleasure and peace, and my observations have become intertwined with my work.

Katrina Mills

Katrina Mills lives in Launceston, where she has her studio and exhibition space. Much of her work is undertaken on commission; interaction with the client and the final residence of a work is important in the design process. Mills' work is created from wood, sandstone and bronze.

Her most recent work was created for *Artist of the Month* at the Design Centre in Launceston. Two sandstone spheres, 35.0 cm in diameter each, are covered in a layering of *Apostle birds* and *Purple moorhens*.



Moorhens 2006

Sandstone
35.0 (diam.) cm
Private collection

contacts:

Katrina Mills
0408 564118
(03) 63 441732
437 Hobart Road, Franklin Village,
Tasmania 7249

CURRICULUM VITAE HIGHLIGHTS

Katrina Mills was curator of the Diana Mills retrospective at Yellowhouse Gallery, Franklin Village, Tasmania in 2006. During 1994 - 2000 Mills designed furniture and small items for Hand+++++ and Design Centre galleries

ACADEMIC QUALIFICATIONS

1994 Bachelor of Fine Arts, Furniture Design,
School of Fine Art, Hobart

SELECTED GROUP EXHIBITIONS

2006 Artist of the Month, Design Centre,
Launceston
2005 Stone and Clay, Yellowhouse
2002 - 05 Established Yellowhouse Gallery, Franklin
Village, Tasmania

Linda van Niekerk

Linda migrated to Australia from her Native South Africa in 1974. After a successful business career, she sought to replenish her spirit by switching her attention firstly to a degree in psychology, and then, three years ago, to a long-time passion with jewellery. She relocated to Hobart from Sydney in 2005.

Considering herself a conceiver of wearable sculpture rather than a jeweler, van Niekerk enlisted the help of a private tutor to teach her the technical skills to execute her pieces. Encouraged by her tutor, van Niekerk has followed her own, sometimes unorthodox, approach to design. Her work is bold, visually striking, and each one-off piece has hand made idiosyncrasies.

Her desire is to create simple, elegantly informal, sculptural forms; pieces that do not conform to the dictates of the market place or current fashion. Van Niekerk uses and adapts found vintage or modern objects, humble and semi precious materials. Her aim is for the one-off body sculptures to encourage the wearer to be bold, proud and walk tall.

Although the initial inspiration for any particular piece is the material itself, van Niekerk finds that she is continually drawn to the aesthetic of her ancestral home, Africa. Her attempt is to counterpoint this with a contemporary western sensibility.



Silver Wisk cuff 2006
sterling silver
130.0 (diam.) cm

contacts:

Linda van Niekerk
0411 429 877
linda@misho.com.au
PO Box 274, Hobart
Tasmania 7001

Dawn Oakford

I enjoy the challenge of creating teapots and exploring various combinations of casts to produce unconventional forms that stretch the boundaries of function in some way.

The sources from which I derive my inspiration are many and varied, including images of key characters from such films as, Priscilla, Queen of the Desert and Clockwork Orange. Another rich source is the work of twentieth century artists such as Klee, Kandinsky, Mondrian, Matisse, Marc, Van Gogh and Picasso. Women of interest have also featured – hence a range of “tribute” teapots – Tea with Sonia (Delaunay) and Bizarre (Clarice Cliff).

A recent development in my work has been a series of stacked and tilted slip-cast jugs and vases that explore a “cut and paste” approach to construction and decoration. Modifying and assembling the clay casts animates them in oddly stiff and mechanical ways, a characteristic further emphasised by the fragmented application of pattern derived from such diverse sources as futurist clothing and magazine advertisements.

In tandem with the range of quirky functional items that I make, I have been experimenting further with “cut and paste” structures in the creation of assembled figures (see Cleo, George and Gina in Threads) and also more sculptural plant-like forms (Silvan and The Dreamer).
Dawn Oakford



CURRICULUM VITAE HIGHLIGHTS

ACADEMIC QUALIFICATIONS

1989 - 90	Master of Fine Arts, University of Tasmania
1988	Graduate Diploma of Art, Craft & Design, University of Tasmania
1982	Teacher's Certificate, Education Department of Tasmania
1976 - 79	Bachelor of Arts (Visual Art Teaching), TCAE, Hobart, Tasmania

RECENT SOLO EXHIBITIONS

2005	<i>Eccentricitea</i> Lady Franklin Gallery, Lenah Valley Hobart.
2003	<i>Turning Sideways</i> Forestry Gallery, Hobart, Tasmania. <i>First of the Month</i> Guest Artist for August at the Design Centre, Launceston, Tasmania.

RECENT SELECTED GROUP EXHIBITIONS

2004-06	<i>Gold Coast International Ceramic Award</i> , Gold Coast City Art Gallery, Queensland
2004	<i>Light</i> , Geraldton Regional Gallery, Geraldton, Western Australia <i>In Cahoots</i> , (with Margaret Brown) Wellington Gallery, Hobart

Threads: Cleo, George, Gina 2005

Slip cast ceramic, glaze
35.0 x 12.0 x 9.0 (diam.) cm (irreg.)

contacts:

Dawn Oakford
0421082568
(03) 62285569
dawn_oakford@iprimus.com.au
33 Stratton Avenue, Lenah Valley,
Tasmania 7008

Nick Randall Design

My practice encompasses a broad range of areas in the furniture and design fields. Designs include dining tables, coffee tables, beds, bedside cabinets, screens, chairs, stools, kitchen benches, outdoor furniture, upholstered lounges, café and hotel fit outs, cabinets and lighting in a range of different mediums. Timber veneer is a major feature in my work and I am increasingly specialising in this area.

I am interested in all types of materials but primarily timber and metal. I research and experiment with new and innovative, particularly lightweight but high strength, materials. An example is a dining table top made of veneered high density foam, an incredibly light but also very strong table.

When I have the opportunity to work to an open brief I favour a marine aesthetic, referencing elements from the beautiful forms found on a yacht's hull and rigging. The influence of Tasmania's maritime history and my interest in the sea are combined with the natural beauty of Tasmanian materials to produce furniture with a contemporary look and practical application.



Canti table 2004

Blackwood veneer, stainless steel, plywood, high density foam

75.0 x 90.0 x 270.0 cm

contacts:

Nick Randall Design
0409098245
randallg@bigpond.com.au
27 Tasma Street, North Hobart, Tasmania 7000

Michael Reeve

Growing up on the northwest coast of Tasmania, my self-taught journey and desire to create was channeled at an early age. Following a lengthy career as a commercial artist, I began to explore my new found passion; hand carving and sculpting the melon and honey-scented huon pine, one of Australia's oldest and rarest woods, along with other specialty timbers endemic to Tasmania.



It is said that the best artists in such a field are those that can release the soul of the wood. For several years my work has explored native Tasmanian wildlife, fauna and forms from the natural environment. My recent journey of work on the wooden box form is elegant and whimsical, producing handcrafted and sculptural forms that are both fashionable and unique. My work is imaginative, and relies on technique and functional design. Each vessel is the result of a meticulous relationship with its maker; one of respect, awe and an abundance of concentrated energy. Constantly enraptured in creation, my journey continues....



CURRICULUM VITAE HIGHLIGHTS

Michael Reeve began carving and sculpting wood in 1995, and his work is represented in several public and private collections. In 2006 and 1999 he won The Premier's Award for Excellence at the Tasmanian Craft Fair, Deloraine.

SOLO EXHIBITIONS

1998 *Rotary Exhibition*, Ulverstone, Tasmania

RECENT SELECTED GROUP EXHIBITIONS

199 - 06 *Tasmanian Craft Fair*, Deloraine

2001 - 03 *International Cruise Ships season*, Princes Wharf, Hobart
Tasmania—Beyond Imagination, Mannheim, Germany

1998 *The Examiner Woodworking Show*, Launceston Silverdome,
Taste of Ulverstone, Ulverstone, Tasmania

contacts:

Michael Reeve
t/f 03 62612832
120 White Timber Road, Lachlan,
Tasmania 7140

@resin8 we are design freaks that are passion8 about everything. From concept ideas to construction, design is what keeps us awake at night.

*What goes on at our joint:
creative concepts, interior design, advertising, logo design, corporate identity, websites and digital media, photography and event co-ordination.*

We believe focusing on customer experience to creat8 and communic8 is the key.

Contact resin8 design to find what you want.

What a load of rubbish 2007

milk bottle tops, broken glass, can ring pulls, used magazines
80.0 x 40.0 x 40.0 cm

This image represents how we take the mundane and creatively communic8 it's possibilities

contacts:

whatIwant@resin8design.com
www.resin8design.com

resin8



resin8 DESIGN

Carmen Reuter



The experience: Creating warm glass/sterling silver mesh jewelry is akin to meditation. In the process, tensions between two opposites are resolved... the environment is both chaotic and peaceful, the mind is both empty and intensely focused, the hands are both free and carefully directed, the resulting art glass piece carefully designed and nevertheless surprising.

The background: I was fortunate to travel extensively during my 20s and 30s. Contact with diverse cultures awoke an appreciation of design and color, of the subtle complexities hidden behind elegant, timeless, often deceptively simple forms.

Traveling also gave me an intense awareness of light, its manifestations from subdued to intense, its many moods, reflections, and its sheer power to influence our wellbeing. Glass and its endless play with light fascinated me. The roots of my love for glass were established then, growing – beneath my conscious level – for many years.

Finally, we chose to settle in Australia, later in Tasmania. In this timeless continent, with its pure air and intense light, all those deeply felt connections merged and surfaced.

HANDCRAFTED WARM GLASS & STERLING SILVER MESH JEWELRY
Sterling silver mesh necklaces and bracelets are created with sterling silver wire, finely woven, either freely or around a skin – neutral silicon tubing.

The making process is a partly intuitive, partly experience-based decision on how to achieve the desired end result. Some glass components are created at the torch, with high quality glass carefully selected for its particular characteristics – translucency, color intensity, etc – to bring about the envisioned jewelry piece. Other glass components are created in the kiln, often with dichroic glass, fired at carefully monitored temperatures to enhance the beauty inherent in this type of glass.

left to right:

Sample range 2007

Sterling silver mesh necklace and earrings, with lampworked cube components, shades of amethyst, sterling silver clasp

Necklace: length 46.0 cm; Earrings: sterling silver components, length 5.0 cm

Sterling silver mesh lariat with lampworked spirals and slider, lavender, sterling silver caps, length 36.0 cm

Sterling silver mesh necklace with kiln formed pendant in dichroic glass, sterling silver clasp length 46.0 cm; pendant 5.5 x 3.0 cm

Brooches: kiln formed dichroic glass, sterling silver brooch pin 5.5 x 3.0 cm

Other items (i.e. bracelets, knot lariats and also necklaces in sterling silver mesh without glass components) are available.

contacts:

Carmen Reuter

03-6492 1368

carmenreuter@bigpond.com

c/- Aspect Design, 79 Salamanca Place, Hobart, Tasmania 7000 T:03

62232642

c/- Kirra Gallery, Melbourne, Victoria 3000 T:03 96396388

Ben Richardson

My home and workshop is on the south-eastern edge of Tasmania. On the edge of the southern ocean, this is a place of eroded cliffs, refracted ocean swells, rock stacks and the linear natural and human patterning of the tidal zone.

In my work there is a journey through my place of making – to collect clay, to gather rocks to grind for glaze making and to cut and stack black wattle for firing. This same journey often has a subtle impact on the development of form and surface – it may be from the shape of a water rounded dolerite boulder on a local beach, or rope impressions in soft clay that suggest the natural patterning of wind and sun on sand and water. It may be in the faceted clay that echoes cleaving rock and burred steel.

My way of working has a strong emphasis on woodfiring, partly in response to the revealed potential of the materials, but also to the unique transformative power that this ancient method of firing offers. The challenge is to find a simple and direct way to express the latent potential of simple combinations of clay, stone, shale and wood ash.

I seek an aesthetic response through materials to culture – a connection through all aspects of making to the relationship between who I am and where I live.

As I develop form and surface it is with a sustaining usefulness in mind, but that use is not prescribed, as it is in the creative act of seeing, sensing and using that potency is revealed and renewed.

Ben Richardson

Ben Richardson currently pursues a professional practice in ceramics, and teaching commitments in the Visual Art and Contemporary Craft course at TAFE in Hobart. His professional practice focuses on woodfiring and the use of indigenous raw materials in a place-based approach to craft making.

He was born in Hobart in 1951 and has a diverse professional and teaching background having completed a Bachelor of Economics at the University of Tasmania in 1972, and a Master of Art, Design and Environment at the Tasmanian School of Art, University of Tasmania in 2004. He was a part-time lecturer in ceramics at the Tasmanian School of Art in Hobart from 1985 to 1995.



Channel 2006

foliage vase woodfired ceramic; stoneware clay prepared from local wild clays, glaze from local sandstone, dolerite, woodash 25.0 x 16.0 cm

contacts:

Ben Richardson

0437 489 023

T 03 6248 9023

ridgeline@bigpond.com

1466 South Arm Rd, Sandford, Tasmania 7020

Gillian Riches

UNWHEEL

As the name of my practice, Unwheel implies, I work with handbuilding techniques using earthenware and stoneware clays to make ceramic objects. These are functional, semi-functional and non-functional sculptural ceramics. I use underglazes, oxides, minimal glaze and texture to decorate the pieces.

The techniques I use to build ceramics are pinch pots, coils, slabs, moulds and sculptural modeling.

I have exhibited work in many group exhibitions around Tasmania. I teach in schools, craft groups, welfare groups and give individual tuition and have introduced many people to the joys of making things in clay. Gillian Riches (Spiers)



from lower left clockwise:

Inner Life I 2006, stoneware, oxide

Inner Life II 2006, terracotta, oxide

Vessel 2005, terracotta, oxide and black glaze

Figure 2006, fired stoneware, oxides

Stoppered bottle 2006, fired stoneware, oxide, black glaze

Lidded square box 2006, fired terracotta, oxide

contacts:

Gillian Riches

(03) 6334 2889

c/- Tin Shed Pottery, 13 Russell Street, Invermay, Tasmania 7248

CURRICULUM VITAE HIGHLIGHTS

1972 - 74 Majored in Art at Teachers College

1990 - 1994 Certificate of Ceramics, Launceston TAFE

A member of Northern Potters Society since 1989.

Leigh Roberts

The main focus of my work is on using a range of glass modifying techniques to express concepts and designs in either functional or non-functional modes.

I use fused and slumping processes enhanced with sand-blasting, etching, painting, staining, enamelling and laminating, as appropriate. Mixed media elements are often incorporated, as is LED and fibre-optic lighting.

The imagery employed ranges from figurative to abstract in design, and pieces may be free-standing or wall-hung.

Leigh Roberts

Asking for Trouble - Red 2004

68.0 x 27.0 x 9.0cm

Fused glass panels, glass and painted copper extensions

contacts:

Leigh Roberts

0448481735

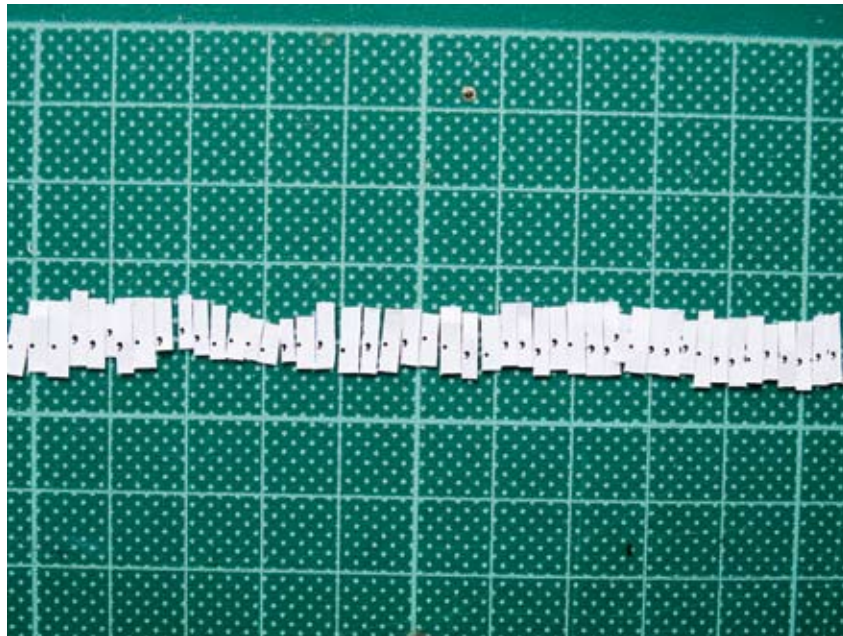
03 62 481735

189 Acton Drive, Acton Park, Tasmania 7170



Cath Robinson

Cath Robinson is an artist and graphic designer who has worked as a freelance for many years. She has studied fine arts, education and multimedia and lectured in graphic design at the Tasmanian School of Art, University of Tasmania 05-06. Robinson is a board member of INFLIGHT artist run initiative, and her most recent exhibitions include *Um and other thoughts*, INFLIGHT gallery 2007, and *text me*, Devonport Regional Gallery, 2006.



Um and other thoughts 2007
(invitation for exhibition)
10 x 7 cm

contacts:

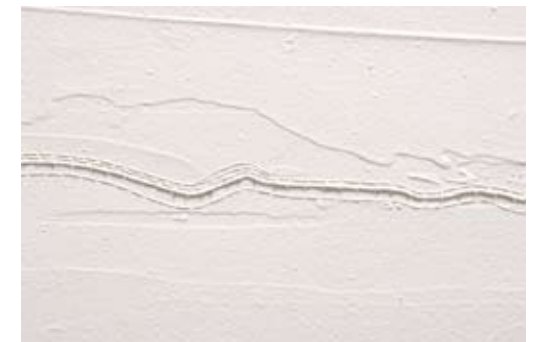
Cath Robinson
03 6231 0173
cathmrob@bigpond.net.au

Denise Ava Robinson

Part and Particle (detail panel xx) 2006
Coralline algae and paint on hand made paper
110 x 40 cm?

contacts:

Denise Ava Robinson
0439826123
03 63826123
dobinson26@inet.net.au
26 Bush Haven Drive, Lulworth, Tasmania 7252



Denise Ava Robinson's work *Part and Particle* (2006) incorporated algae collected from the beach into delicate paper designs.

CURRICULUM VITAE HIGHLIGHTS

Denise Ava Robinson undertook an Arts Tasmania Wilderness Residency at Eddystone Light in 2001. In 2000 she was awarded an Arts Tasmania Mentorship Grant, to work with Robyn McKinnon and Sieglinde Karl.

ACADEMIC QUALIFICATIONS

2004	Certificate of Management, University of Tasmania
2000	Bachelor of Fine Arts (Hons.), University of Tasmania
1998 - 99	University of Hawaii School of Art
1996 - 99	Bachelor of Fine Art, University of Tasmania
1990 - 92	Diploma of Business, Psychology and Behaviour, Diploma of Sales and Marketing Management, NSW TAFE

SOLO EXHIBITIONS

2007	<i>Part and Particle</i> , Burnie Regional Gallery, Tasmania
------	--

SELECTED GROUP EXHIBITIONS

2006	<i>Register: Tasmanian Artists 2006</i> , Tasmanian Museum and Art Gallery, Hobart <i>Making Relations</i> , Devonport Regional Gallery, Devonport; CAST, Hobart <i>Linden Postcard Show</i> , Linden—Centre for Contemporary Art, Melbourne <i>9th International Shoebox Exhibition</i> , Academy of Arts, Hawaii
2005	<i>Living Artists Week</i> , Pt Dalrymple School, Georgetown and Queen Victoria Museum and Art Gallery, Launceston <i>Cross Currents</i> , Linden—Centre for Contemporary Art, Melbourne <i>Isolation Solitude</i> , Salamanca Art Centre, Hobart
2004	<i>John Leslie Art Prize</i> , Gippsland Art Gallery, Sale, Victoria
2001 - 03	<i>Nisart Annual Group Exhibition</i> , Nisart Gallery, Launceston

Brendan Sharpe

I design contemporary furniture from my studio in the historic Georgian township of Richmond, Tasmania. I live beside its convict-built stone-arched bridge, which is the oldest such construction in Australia. I am Tasmanian-born of Celtic parentage and I have chosen Tasmania's relaxed lifestyle after a long time living and working in London.

I design and make work for exhibition, on commission, for limited production and with local manufacturers through my business, Sharpe Design.

I want my furniture to be practical and elegant and I prefer a light-hearted, personal approach to design. My furniture also allows me to share what I value with others and I want my work to give pleasure on an aesthetic, functional and emotional level.

Tasmania's grand natural beauty inspires me and my pieces reflect the unique environment of my island home.
Brendan Sharpe



Entrance table (date?)
Myrtle, Huon pine, aluminium
87.0 x 45.0 x 150.0 cm

contacts:

Brendan Sharpe
Sharpe Design
0417 016 040
t/f 03 62602326
sharpedesign@bigpond.com
www.sharpedesign.com.au
51 Bridge Street, Richmond
Tasmania, Australia 7025

Richard Skinner

I am a designer/maker based in Hobart working in the area of furniture and lighting design. In my designs I explore the derivation of value from the emotional or evocative responses of users, and the poetic potential of the re-contextualising of humble materials. I have recently completed a Master of Fine Art in furniture design, at the Tasmanian School of Art where I researched sustainable approaches to designing and making contemporary furniture and lighting, focusing on reuse. From this research developed recognition of the need to extend the material reuse in furniture design beyond symbolic, one-off objects. I identified factors specific to designing with reuse materials, and used them to guide the direction of the research. Such an engagement with objects and sustainable approaches can be mutually beneficial and lead to aesthetically sophisticated and highly valued objects, which address environmental, ethical, aesthetic and commercial considerations.

Richard Skinner

CURRICULUM VITAE HIGHLIGHTS

ACADEMIC QUALIFICATIONS

2006 Master of Fine Art, University of Tasmania
1987 Bachelor of Fine Arts, University of Tasmania

RECENT SELECTED GROUP EXHIBITIONS

2006 *Making Relations*, CAST, Hobart and Devonport Regional Gallery
Deluxe, Plimsoll Gallery, Tasmanian School of Art, Hobart
2005 *Home Again*, CAST, Hobart
Different Readings, Allport Museum, State Library, Hobart
Designed Objects Tasmania (DOT), Waterside Pavilion, Hobart



Foreground:

3 x *Inflatable seat/tables* 2005
dimensions variable, reused inner tubes and packaging ply
Background from left to right:

Tubescreen 2005

152.0 x 168.5 x 8.3 cm, reused aluminium and PVC tube, alum. tube and flat bar

Wavescreen 2006

220.0 x 168.0 x 37.0 cm, reused packaging masonite, HDPE plastic, plywood

Wavescreen (wall-mounted) 2006

393.0 x 224.5 x 20.0 cm, reused packaging masonite, HDPE plastic, steel bolts, aluminium tubes

Photo by Peter Whyte

contacts:

Richard Skinner
0434 977 383
03 6224 8047
rskinner@utas.edu.au

Gaye Spencer

CURRICULUM VITAE HIGHLIGHTS

Gaye Spencer is an artist, working mainly as a painter and sculptor, currently primarily in Huon pine. She is also a teacher, and from 1994 she has been Head of the Faculty of Creative Arts, Dominic College.

ACADEMIC QUALIFICATIONS

1984 Tasmanian Teachers Certificate;
1983 Bachelor of Fine Arts Tasmanian School of Art

SELECTED EXHIBITIONS

2006 Michel Sourgnès Fine Arts
2005 *Wrest Point Art Award*, Wrest Point casino, (Highly Commended)
2004 *New Works*, von Schroeder Fine Arts
2003 *A New Insight*; Michel Sourgnès Fine Arts, Brisbane and von Schroeder Fine Arts
2002 *Feminine Perspective*, Maria Perides Gallery, Brisbane
Last view, Chapman Gallery, Canberra
2001 *Sculpture by the sea*, Tasmania
Feminine Perspective, von Schroeder Fine Arts, Hobart Summer Festival
2000 *Contemplation*, SOHO Galleries, Sydney
Wrest Point Art Award, Wrest Point casino
1999 *Disclosure*, SOHO Galleries, Sydney
1998 *Impassioned*, Dick Bett Gallery, Hobart
Selected Australian Sculpture, Swing Bridge Art Gallery
1997 *Portia Geach Memorial Award*, Sherman Gallery, Sydney
Skin Deep, von Schroeder Fine Arts, Tasmania
1996 *Australian Contemporary Art Fair*, Melbourne
In Touch..., University of Tasmania
Religions, Beliefs, and Other Matters, Swing Bridge Art Gallery
1995 *The Web of the Magic*, Solander Gallery, Canberra
Journey to the Sea – Retrospective, Swing Bridge Art Gallery
Tasmanian Art Award, Eskleigh
Brief Moments, Swing Bridge Art Gallery, Tasmania
1991 *John Haywood Memorial*, Long Gallery
1990 *Tata Exhibition*, Long Gallery, Hobart



[Huon pine object] 2002

30.0 x 30.0 cm (frame); 15.0 cm (diameter)

Courtesy of the artist and von Schroeder Fine Arts

contacts:

Gaye Spencer
Gaye@vonschroederfinearts.com.au
c/- von Schroeder Fine Arts
Christopher J. von Schroeder
t +61 419 335 735
f 61 419 336 055
agent@vonschroederfinearts.com.au
Arthur Highway, Dunalley, Tasmania 7177
www.vonschroederfinearts.com.au

I Love creating. Clay is a wonderful medium, which can be used in an endless variety of ways. Exploring its possibilities is a continual journey, as are the many natural and man made fibres available to be used with basketry and weaving techniques.

Over the past ten years I have, and continue to, developed my skills in both media. It has been a natural progression for me to combine clay work and fibres. Whilst at TAFE Tasmania in the nineties I began to seriously explore combination pieces, and my desire to use different materials has led me to create work that is individual and unique. I love to use a variety of clay types, both new and recycled. Surface texture, colour, form and differing firing types influence the meld of materials that I use in my work, and these are continuing to expand my creative horizons.

A large part of the enjoyment in working the way I do are the wonderful memories evoked whilst using the various materials, many of which have been collected by myself, family and friends over many hours wandering Tasmania's coastlines and bushland.

My pieces invite the observer to look more closely and the temptation to touch is irresistible. I get a lot of pleasure creating my pieces and delight in seeing the enjoyment that my work brings to others.

Jilli Spencer

Jilli Spencer



Boat basket 2006 - 07

grape vine, cane, beach rope, 11.0 x 20.0 x 40.0 cm (irreg.)

mini garden sculptures 2006 - 07

mushrooms: earthenware, oxides, 10.0 x 8.0 (diam.) - 5.0 x 4.0 (diam.) cm (irreg.)

birds: wood fired stoneware, glaze, 7.0 x 12.0 cm (irreg.)

rocks: recycled earthenware, oxides, dimensions variable

Hand woven fish chime 2006 - 07

Watsonia leaf, cordaline, tall spike reed, iris leaf, ceramic beads 45.0 x 8.0 x 30.0 cm

Conical pots 2006-07

terracotta, coiled and stitched watsonia, red hot poker, strangler vine, seed

pods, linen thread, 10.0 x 9.0 (upper diam.); 17 x 13 (upper diam.) cm

Ceramic shell 2006 - 07

thrown stoneware, stains, oxides, woven wire, 12.0 (diam.) x 24.0 cm (irreg.)

cane necklace 2006 - 07

open weave cane, hand made ceramic beads, waxed linen cord

30.0 cm; pouch 6.0 x 2.5 cm dimensions variable

contacts:

Jilli Spencer
(03) 6334 2889
Jilli_spencer@netspace.net.au
Tin Shed Pottery, Invermay

Rudolf Sibrava

CURRICULUM VITAE HIGHLIGHTS

Rudolf Sibrava's work is represented in public collations including the Devonport Regional Art Gallery and the Australian Embassy, Beijing, China. His work has won awards from the Tasmanian Potter's Society and the Deloraine Craft Fair.

ACADEMIC QUALIFICATIONS

1989 Business Studies, TAFE, Launceston,
1988 - 89 Bachelor of Fine Arts, Visual Art, Ceramics, University of Tasmania, Launceston (not completed)
1986 - 87 Associate Diploma in Art, (Ceramics), TSIT, Launceston

GROUP EXHIBITIONS

2006 *4 Statements*, Artisan Gallery, Robigana
2004 *Tasmanian Ceramics*, Freeman Gallery3, Hobart
2003 *N.W. Art Society Annual Exhibition*, Burnie Regional Art Gallery, Burnie
2002 *Winter Exhibition*, Freeman Gallery3, Hobart
2001 *Dichotomy*, Artisan Gallery, Robigana
1994 *Three 2 One*, Artisan Gallery, Robigana, Tasmania.
1993 *A Visible Trace*, Harrington House, Narellan, New South Wales
1991 *Moving On*, Strickland Gallery, Hobart
New Work, Rudolf Sibrava & Lisa Boyter, Handmark Gallery, Hobart
1990 *Artisan Studio Ceramics*, Design Centre of Tasmania, Launceston
Artisan Studio Ceramics, TSIT Gallery B, Launceston
New Work, Touchwood Gallery, Stanley, Tasmania



Stoneware vases 2006
trichromatic glaze
17.0 cm; 42.0 cm high

contacts:

Rudolf Sibrava
03 63944595
artisan@artisangallery.com.au
32 Deviot Road, Robigana,
Tasmania 7275

Judy Stone

CUERO ART

Living and working on the snowline of White Timber Mountain only enhances my thirst for constant vital change. The magical scenery and weather that encompasses my lifestyle is often transposed through my work.

I am a self-taught artist and have been working with leather for 11 years. After many years auditioning in various arts and mediums, I was finally seduced by the beauty, small, versatility and tactile nature of this wonderful ancient medium.

My progression from traditional leather work to mask making came as a need to be more creative and original, spontaneous, with freedom of design to turn leather into contemporary leather art. This then gives the beholder a unique vision that is open to individual interpretation, mystique and intrigue.

Judy Stone



CURRICULUM VITAE HIGHLIGHTS

ACADEMIC QUALIFICATIONS

1997 Jewellery Design, TAFE Tasmania
1992 Graphic Design, TAFE Tasmania
1989 Screen Printing, TAFE Tasmania
1985 - 86 Fashion Drawing, TAFE Tasmania

SOLO EXHIBITIONS

2000 *Masquerade*, Connoisseurs Art et Cetera, Hobart

SELECTED GROUP EXHIBITIONS

2006 *Arts & Blues Festival*, New Norfolk, Tasmania
2002 - 06 *Derwent Valley Autumn Festival*, New Norfolk, Tasmania
2001 *Beyond Imagination*, Mannheim, Germany and Tasmania
1995 - 06 *Tasmanian Craft Fair*, Deloraine, Tasmania
1995 - 97 *Indoor Working Craft Fair*, Hobart

???

contacts:

Judy Helen Stone
t/f 03 62612832
cueroart@dodo.com.au
120 White Timber Road, Lachlan,
Tasmania 7140
Po Box 598, New Norfolk, Tasmania 7140

Shauna Mayben Swanson

The lockets and birdcages I create are hinged containers capable of holding the precious things people collect and hold important, enabling them to keep their cherished object close to the body. The Locket series represents a small recipe book, containing personal recipes, thoughts and reflections. Like jewellery and other precious objects, recipes are usually passed down from generation to generation and are valued as part of one's family history and traditions.



Love letters is a series of work depicting the emotional importance of treasured letters exchanged between lovers and loved ones. Each letter is taken from the page and formed into three-dimensional handwriting that cannot be read but can be touched, worn and kept close to the heart. Here I have designed a range of jewellery that reflects the beauty of handwriting, with its secrets and messages between the lines. I have incorporated traditional techniques and use precious and non-precious materials. I endeavor to create intimate objects that not only last one lifetime but many.
Shauna Mayben Swanson

Open Lockets, Oregano 2006
cultured green pearls, lemon quarts,
sterling silver.
4.0 x 6.0 x 1.0cm

contacts:

Shauna Mayben Swanson
0402442815
shaunamayben@gmail.com
<http://www.mayben.net>

CURRICULUM VITAE HIGHLIGHTS

Shauna Mayben Swanson has worked on public art commissions including: Coast Park in Semaphore, and a tile project and Dandelion Garden at Lyell McEwin Hospital in South Australia during 2004-05.

ACADEMIC QUALIFICATIONS

- | | |
|------|--|
| 2006 | Masters of Visual Art and Applied Art (Jewellery), South Australian School of Art, University of South Australia |
| 2005 | Masters of Visual Art and Applied Design, South Australian School of Art, University of South Australia |
| 2004 | Graduate Diploma Visual Art and Applied Design, South Australian School of Art, University of South Australia |
| 2003 | Bachelor of Visual Art and Applied Design (Jewellery), AIT ARTS, University of Adelaide, South Australia |

SOLO EXHIBITIONS

- | | |
|------|---|
| 2003 | <i>Winter</i> , Flight Path Gallery, Adelaide |
|------|---|

RECENT SELECTED GROUP EXHIBITIONS

- | | |
|------|---|
| 2006 | <i>Jam Boxes</i> , Studio Works, Retail Gallery, Jam Factory, Adelaide SA
<i>La Fin</i> , Masters exhibition, The South Australian School of Art Gallery, South Australian School of Art, University of South Australia
<i>Illuminate</i> , Light Square Gallery, Adelaide SA.
<i>Provenance</i> , Dame Nancy Buttfield Decorative Arts Award, Ayres House, Adelaide |
| 2005 | <i>Jam Factory Contemporary Craft and Design Biannual</i> , Jam Factory, Adelaide
<i>Waterhouse Prize</i> , Art Gallery of South Australia, Adelaide
<i>Second Floor</i> , Jam Factory, Adelaide
Out of Hand Studio Ingot Melbourne |
| 2004 | <i>Ring In</i> , Jam Factory, Adelaide
<i>Wrist</i> , Craft ACT, Canberra |

Fiona Tabart

Fiona Tabart graduated with a Bachelor of Fine Arts from the Tasmanian School of Art, University of Tasmania, Hobart in 1987. During 1986 - 1990, she has participated in various group exhibitions, locally and internationally. She is a practising artist and founding director and full-time working partner of Inkpot Studios P/L. Established in 1988, Inkpot is a graphic design and screen printing studio.

Necklace in slumped acrylic and brooch in sterling silver (DATE?)

Background: detail of mosaic table top.
Inset: full view of table top.

contacts:

Fiona Tabart
03 6231 0331
inkpot@trump.net.au
Inkpot Studios, First Floor, 123 Murray Street,
Hobart 7000



Marcus Tatton

CURRICULUM VITAE HIGHLIGHTS

In 2006, Marcus Tatton received the Peppermint Bay Acquisitive Sculpture Prize, the Helen Lempriere National Sculpture Award Judges Encouragement Award, and the Sydney Water Environmental Sculpture Award. His work is in several private and public collections.

ACADEMIC QUALIFICATIONS

1989 Bachelor of Fine Art, Furniture Design, University of Tasmania
1986 Diploma of Fine Art, Otago Polytechnic, Dunedin, New Zealand (not completed)

SOLO EXHIBITIONS

2006 *The Wreckage Principle*, Cast Gallery, Tasmania
2004 *Dissatisfied Electrons*, Neika Studio, Tasmania
2000 *Carved Interiors*, Handmark Gallery, Hobart
1998 *Monuments of the Forest*, Centre for Contemporary Craft, Sydney
1996 *The Spirit Within*, Beaver Gallery, Canberra
1993 *Looking into the Trees*, Handmark Gallery, Hobart

SELECTED GROUP EXHIBITIONS

2007 *Helen Lempriere National Sculpture Award*, Melbourne
2006 *Helen Lempriere National Sculpture Award*, Melbourne
Sculpture by the Sea, Bondi Beach, Sydney
2005 *Sculpture by the Sea, Bondi Beach*, Sydney
1995 - 05 *Connections: International Turning Exchange*, Philadelphia.
2004 *Sculpture by the Sea*, Bondi Beach, Sydney
AITURNatives; Form and Spirit, Philadelphia
2003 *Selected Works*, del Mano Gallery, Los Angeles
SOFA Chicago with del Mano Gallery
2001 *One Tree*, traveling exhibition, Tasmania
1999 *SOFA New York City*
Mapping Identity, Centre for Contemporary Craft, traveling Australia
1998 *Ronald Wornick Collection*, American Craft Museum, New York
1997 *Tasmanian Wood Design Collection*, international touring exhibition
1994 *Four Seasons*, Plimsoll Gallery, University of Tasmania, Hobart



contacts:

Marcus Tatton
(03)6239 6803
mtatton@ozemail.com.au
Studio; 1422 Huon Road, Neika, Tasmania 7054
www.marcustatton.com

Merril Thompson

Merril Thompson graduated with a Diploma of Art, Craft and Design in 2001. Her current practice focuses on ceramics and mixed media work, and she shares a studio space at The Tin Shed Pottery in Invermay.

I love playing with clay – it has my whole heart. And I love being practical. Work should be beautiful to look at, but if it also has a function, then I am totally satisfied. The environment is another love, and I believe the earthy, asymmetrical look of my work is a reflection of this. Although I do use the wheel for some pieces, I just love plunging my hands into a ball of clay and seeing where it takes me. My major line is gardenware, both sculptural and functional, and dinnerware that you can use on a patio.
Merril Thompson



Pate leaves 2007

Raku clay, glaze, oxides, 19.0 cm; 15.0 cm; 10.0 cm (diam.)

Enfolded 2005

Planter pot, white clay, glaze, oxides, 12.0 x 18.0 cm

contacts:

Merril Thompson
0410-134-742
03 6327-2160
merrilcam@tadaust.org.au
132 Pomona Road North, Riverside, Tasmania 7250
or The Tin Shed, 13 Russell Street, Invermay, Tasmania
(03 6334-2889)

Lucia Usmiani

CURRICULUM VITAE HIGHLIGHTS

In 2000, Lucia Usmiani was awarded the Mount Nelson Prize by University of Tasmania and the University Medal in 2001. In 2005 she was commissioned to create the work Foyer for the Evans Street IXL Apartments, Hobart.

ACADEMIC QUALIFICATIONS

2002 Doctor of Philosophy, University of Tasmania, Hobart
2000 Bachelor of Fine Arts, School of Art, University of Tasmania, Hobart
2000 Bachelor of Fine Arts with First Class Honours, School of Art, University of Tasmania, Hobart

Solo Exhibitions

2007 *I'd Like To Be*; Lightbox Gallery, Salamanca Arts Centre, Hobart
2005 *Store*, Inflight Gallery, Hobart
2003 *Living Artist's Week*, shopfront Aroma Records, North Hobart

RECENT SELECTED GROUP EXHIBITIONS

2006 *Imagine: The Creativity Shaping Our Future*, Heide Museum of Modern Art, Melbourne
Deluxe, Plimsoll Gallery, University of Tasmania, Hobart
2005 *HWY 1 #2*, 10 Days On The Island, Wynyard
2004 *IXL Art*, Plimsoll Gallery, University of Tasmania, Hobart
Sculpture, Despard Gallery, Hobart
Group Material, Tasmanian Museum and Art Gallery, Hobart
2003 *Where The Heart Is*, Entrepot Gallery, Hobart
2002 *Pattern as Subject*, CAST Gallery, Hobart

Lucia Usmiani is represented by Despard Gallery, Castray Esplanade, Hobart



Store (detail) 2005
PET plastic, monofilament
dimensions variable
Inflight Gallery, Hobart

contacts:

Lucia.Usmiani.utas.edu.au

Anna Williams

I attended the Advanced Collage of Education, at the Mt Nelson campus during the 1970s, where I specialised in ceramics .During this time I was lucky enough to study under Les Blakebrough, Penny Smith and Gwen Hansen. I graduated with a Bachelor of Fine Art in 1977 and successfully applied for a Tasmanian Craft Loan which enabled me to set up a studio. I also attended the University of Tasmania and completed my Bachelor at Education. Between 1979 and 1982 I worked part time as an art teacher and in my studio, producing a range of functional and non-functional pieces.

Early in 1983 I left Tasmania on a yacht to sail up the coast of Australia. During this time I became aware of the marine environment, and spent six years sailing and living next to the Great Barrier Reef, Queensland. Although I was unable to pot, I produced many paintings and drawings which have served as a valuable resource for decorating my ceramics.

I have had several exhibitions, of which the most recent were shared with the photographer Alice Bennett. Our last exhibition was titled Sea Life and was held at the Long Gallery in Salamanca Place, Hobart.

I produce a range of large sculptural work as well as functional wear. My pots are often decorated with marine textures or images of marine life. I also specialise in garden sculptures of birds, such as seagulls and crows.
Anna Williams

Blue Eyed Fish Pot 2006
Wheel thrown stoneware
25.0 x 25.0 (diam.) cm
Anna Williams
Blue eye fish pot 2006
white fired stoneware, underglazes
25.0 x 22.0 (diam.) cm

contacts:

Anna Williams
dasgwil@bigpond.com
www.users.bigpond.com.dasgwil/
0408290831
03 62295115

Toby Muir Wilson



Over the past 30 years Toby Muir Wilson has developed a distinctive design practice. He works either with clients or for exhibition and retail sale, and signature series comprise:

- > blanket chests with mountains and rivers
- > tables with undulating surfaces or texture
- > veneered cabinets with colour and pattern or
- > boxes with piston fit trays

Continual investigation and development of these series using Tasmania's rich variety of timbers has created an extensive portfolio of handcrafted wooden furniture. Toby works from Stanley Artworks, Stanley, Tasmania.

Ocean Beach 2006
Blackwood and Huon pine
40.0 x 60.0 x 140.0 cm
Photographer: Peter Whyte

contacts:
Toby Muir Wilson
03 64583244
tmuir-wilson@bigpond.com
c/- PO Forest, Tasmania 7330

Marty Wolfhagen

Marty Wolfhagen is one of Tasmania's most respected furniture designer-makers. In 1993 Wolfhagen was awarded a Bachelor of Fine Arts degree from the University of Tasmania with a major in Wood Design. In 1994 he worked as a research assistant with Kevin Perkins on a University of Tasmania Veneer Research Project. This research led to his pioneering use of Casuarina veneer.

Wolfhagen's designs are characterised by the combination of this minor timber species with cast metal elements. His furniture comprises limited edition works using the finest Tasmanian timber veneers including Huon Pine, Casuarina and Myrtle, and has been acquired by both public and private collections. Wolfhagen's work is included in the Tasmanian Wood Design Collection and he has been regularly exhibiting in group shows since 1990.

In 2004 Marty's work was selected for the City of Hobart Art Prize, receiving the Moorilla Prize and acquired for the Moorilla Collection. Wolfhagen's work was exhibited in 2005 at the Sculptural, Object & Fine Art fair (SOFA) in Chicago, USA.



Ramification II, in situ, 2006
Materials: Cypress, bronze, stainless steel
Dimensions: H 49.0 x W 46.0 x L 280.0 cm

contacts:
Marty Wolfhagen
0424 060 072
03 6391 2834
mwolfhagen@aapt.net.au
358 Pateena Road, Longford Tasmania 7301

The write/here project

22 MARCH - 1 APRIL, 2007

The write/here project is part community event, part temporary public art project and part media intervention. Installed throughout Hobart during Ten Days on the Island 2007, the project offers a critical exploration of public and personal relationships with Hobart. The artists were motivated by the idea of transforming billboard advertising space from impersonal representations of materialist aspirations and ideals into intimate revelations, which represent the everyday stories and marginalised micro-histories of selected individuals.

Each billboard hosts a single narrative text—a personal response to life in Hobart written by someone who calls this city home. These texts were selected from responses recorded from several workshops and conversations with different community groups: recent arrivals to Tasmania from Iran, Sudan, Sierra Leone and the Congo; Prison inmates; nursing home residents; college students; Aboriginal Elders; as well as anonymous submissions from general public through writing workshops and a web forum.



James Newitt is an artist currently living in Hobart.

Justy Phillips is an artist and writer currently living in Hobart.

contacts:

Cath Wyllie

CERAMIC ARTIST

I have been potting for over 18 years, specialising in wheel thrown forms with crystalline glaze. The work I produce includes a wide range of items in various sizes and colours, such as bowls, vases, teapots, platters etc. I am part owner of 'Tin Shed Pottery' where my studio is located.

I have participated in various exhibitions and have been a winner in the Sydney Teapot Exhibition. My work has been sold widely throughout Tasmania, interstate and overseas.

Work is available from:

Tin Shed Pottery, 13 Russell Street, Invermay, Launceston

Aspect Design, Salamanca Place, Hobart

Artisan Gallery, Robigana, West Tamar, Tasmania

My catalogue, available on request, shows the complete range of shapes, colours and prices (retail and wholesale).

Cath Wyllie

Summer sky 2006

Wheel thrown fine white stoneware, crystalline glaze

37.0 cm high

contacts:

Cath Wyllie

03 6334 2889

cathwyllie@hotmail.com

Tin Shed Pottery, 13 Russell St. Invermay, Launceston,

Tasmania 7248



Merinda Young

Glass is a unique medium with diverse and often contradictory qualities; clear and opaque, fragile and strong, a rigid substance that can express movement. The dichotomies of the nature of glass challenge and provoke my creative effort.

The combinations of colour, texture and most importantly light, challenge and fascinate me and provide endless possibilities for expression. Inspired by the beauty of the Tasmanian landscape, my work celebrates the natural world and our common journey. Often narrative or quirky in style, I use images from nature to comment on our common human experiences.

I seek to encourage people to bring their own understanding and feelings to complete the story portrayed in my work as they journey through the different layers. I hope that my passion for the medium encourages others to share the exciting possibilities of glass.

Merinda Young

CURRICULUM VITAE HIGHLIGHTS

Merinda Young established her studio, Tudor Rose Glass, in 1986 and since that time has enjoyed numerous public and private commissions.

PROFESSIONAL GLASS EDUCATION

2005	Ausglass, Cast Glass, Helen Stokes, Victoria
2003	Ausglass, Cast Glass, Emma Camden, New Zealand Ausglass, Advanced Fusing, Marc Grundsiet, NSW
2001	Traditional stained glass painting, Gerry Cummings, Queensland
1998	Eumundi workshops, Painting & engraving on Glass, Deb Cocks, NSW
1996	NW TAFE Glass summer school, Glass Casting Dick Stumbles, Victoria
1993	Ausglass, Painting on Glass, Maud Cotter, Ireland, Cappy Thompson, United States

SOLO EXHIBITIONS

2005	<i>The Moon, the Fish & Me</i> , Stanley Art Works, Stanley
2002	<i>Overland & Undersea</i> , Stanley Art Works, Stanley, Tasmania

SELECTED GROUP EXHIBITIONS

2002	<i>Contemporary Tasmanian Glass artists</i> , Lady Franklin Gallery, Hobart
------	---

SELECTED RECENT MAJOR COMMISSIONS

2007	<i>Flight</i> , Arthur Support School, Burnie, (Arts in Public Building Scheme), 50 kiln formed and cold laminated glass panels
2006	<i>Floating Downstream</i> , Prison Visitor Reception, Risdon, Tasmania, (Arts In Public Building Scheme), 4 fused and engraved glass panels
2005	10 Murray St Hobart, Tasmanian Government Dept of Finance, kiln formed art glass for 4 elevator interiors
2005	Margate Community Mosaic, Margate Tasmania, one of 5 artists designing and producing 28 square meter project

Imagine a world without rainbows 2006

Kiln formed, hand painted and fired glass platter
60.0 cm (diam.)

contacts:

Merinda Young
03 62297009 (bus.) 03 6267 2562 (home) 03 6229 9223
info@trglass.com.au
c/- Tudor Rose Glass Works, 1/3 Merton Vale Cct., Kingston, Tasmania 7050
www.trglass.com.au

This publication accompanies
the exhibition **Nourish**
at CAST, Hobart
20 April – 13 May 2007

ACKNOWLEDGEMENTS

Guest curator Zara Stanhope would like to thank CAST for the invitation to work on a project designed to promote Tasmanian craft and design. This has been a great opportunity to see a broad range of work and to work with the great people at CAST, without whom this publication would not have been realised. Particular thanks go to Michael Edwards, Director for always being there, and to Philip Watkins, Exhibitions Officer, CAST, and xxx

Thanks to Cath Robinson for the design of this publication.

I would also like to acknowledge the many people who supported Nourish with information and ideas, including: the CAST craft advisory group comprising Hermie Cornelisse, Linda Fredheim, Patrick Hall and Peter Hughes; Professor Roger Fay; Head of School, Tasmanian School of Art, University of Tasmania Professor Noel Frankham; and colleagues Bryony Nainby, Exhibitions Manager at the State Library of Queensland and Malcom Bywaters, Director of the Academy Gallery, University of Tasmania.

A special thanks to Futago, Belinda Holloway, Fiona Lee, Nataša Milenovic, Linda van Niekerk, Anna Phillips, Tricia Swanton, Marcus Tatton, Toni ten Bensel, Andy Vagg, John Vella.

Most particularly I would like to thank the designers and practitioners who participated in this publication for the work that they do and for taking the extra effort to promote their practice to the world.

Zara Stanhope

CAST
Contemporary Art Services Tasmania
27 Tasma Street
North Hobart Tasmania 7000 Australia
T + 61 3 6233 2681
F + 61 3 6233 2682
www.castgallery.org

DESIGN: Cath Robinson
PRINTING: Focal Printing

ISBN: 0 947335 51 X
EDITION: 1,000

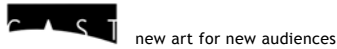
© Contemporary Art Services Tasmania, the artists, designers and authors.

PERMISSIONS AND REPRODUCTIONS
All images © the designers and artists.

Based in Hobart, Tasmania, CAST is a non-profit arts organisation that was incorporated in 1992.
Its primary roles are the development, presentation and touring of contemporary art exhibitions.
CAST is a member of Contemporary Arts Organisations of Australia (CAOs).



**Heide
Museum of
Modern Art**
Heide



Contemporary Art Services Tasmania (CAST) is assisted by the Australia Council, the Federal Government's arts funding and advisory body, and through Arts Tasmania by the Minister for the Arts.

CAST is supported by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.