



AUSTRALIAN
CONTEMPORARY

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CO||ECT 2007



Vito Bila | Scott Chaseling | Kirsten Coelho | Sally Marsland

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OBJECT 2007

A selection of new works by four outstanding Australian craft practitioners. Though working in diverse mediums – metal, ceramics, glass and mixed media – each artist explores possibilities for vessels and hollow forms.

Vito Bila (metal) offers an encounter with the sensuousness of fine silver in beautiful streamlined vessel forms and hollow ware that seem to defy utilitarian application yet invite touch and delicate use.

Scott Chaseling (glass) pulls out all the stops to create large vessel forms swirling with pattern and mosaics featuring fused pictorial elements that bring us up close to narrative scenes of figurative action.

Kirsten Coelho (ceramics) reaches sublime equilibrium in her contemplative pots. Confident in the space they inhabit, their eternal qualities of balance and stillness counterbalanced by poignant marks of change, her works find beauty in autumnal rust and the decay of iron.

Sally Marsland's (jewellery/objects) sense of investigative play guides her interpretations of empty rounded shapes – holes – as departure points for extending the boundaries of what might be expected of jewellery and wearable objects.

Short interpretive essays have been commissioned from four authoritative writers – Claudia Terstappen muses on symbolism, quiet reflections and gentle silence in the work of Vito Bila; Kirrily Hammond discusses graphic and painterly qualities and traces elements of storytelling in Scott Chaseling's glass vessels; Wendy Walker identifies tensions between permanence and change in Coelho's on-going evolution of classical Chinese and Korean antecedents, while Michael Graf describes the random poetics of creation so important in Marsland's co-joined, cross-sectioned and interlocked groupings of objects organised by shape, colour and use.

Accompanied by images of each artist's work and biographical information, this catalogue provides the specialist collector and broader audience with documentation of a rewarding encounter with Australian contemporary craft and design.

Stephen Bowers
Australian Contemporary

Vito Bila

Silent objects of being

At first sight Vito Bila's objects are quiet. There is a peaceful silence about them. They are pure, unpretentious and aesthetically pleasing.

Bila uses traditional silversmithing techniques to form vessels from thin gauge fine silver and copper. They look like "early forms", rejecting colour and rich ornament. Their function is not his primary concern, placement and relationship are more important.

Bila's vessels are a form of miniature architecture condensed from memory, reflecting observations, imagination and feelings growing out of his longstanding and deep relationship with nature. He mentions rocky outcrops, stands of trees, bodies of water and the black residual from bushfires – yet his works do not attempt to imitate nature but evoke thoughts corresponding to natural phenomena.

Bila's work is rooted in process and touch, the objects are about his experience in the landscape itself. His vessels possess and transmit qualities of the natural environment; temperature, tactility, texture, weight and darkness or lightness of surface. Some works capture the satin black of burned wood. This black, achieved by oxidisation, denies reflection of its surroundings; it swallows the light like a deep cave. Even the hammered surface becomes absorbed by the matt darkness. On other pieces lines or drawings are delicately chased into the metal with a fine punch. These calligraphic acronyms seem to walk across the silver, leading the eye around the skin of the vessel, interrupting the meditative continuum of the hammered coat, reminding us of scars or human traces.

Bila turns his experience of the land into form, selecting and isolating important aspects for translation. The multiple layers of his observations – his memory of colours, structures, compositions, smells and shapes – involve forgetfulness and loss, preserving only parts of his experience. It is through this abstract process of selection and loss that Bila's experience is resurrected in his forms in a way that is not literal or sterile but poetic and powerful.

Claudia Terstappen studied German Literature, Philosophy and Fine Art in Germany and has been exhibiting her work and lecturing internationally. In 2004 she was appointed Professor of Fine Arts at Monash University in Melbourne.



Scott Chaseling

Contained narrative



previous page: *Stand II*, 2005, hand raised silver and copper, tallest 110 x 55
above: *In the Landscape* (detail), 2005, hand raised and chased silver and copper, tallest 135 x 75
Photographer: Terence Bogue

Scott Chaseling's glass forms are vessels that both contain and convey the artist's thoughts, feelings and personal memories. Images of loved ones and self-portraits can be found scattered on exterior surfaces, as well as hidden deep inside his colourful forms amongst complex patterning.

Chaseling's glass works offer wonderful opportunity for discovery. His comic-book style drawings of eating, creating art, travel experiences or daydreams appear amid irreverent and colourful designs. From open bowls to tall, secretive, cylindrical forms, each shape encourages careful investigation to find clues that might connect the individual narratives contained within.

Trained in sculpture and with a long history of working with glass in an international arena, it is the natural medium of choice for Chaseling, providing him with an alternative canvas upon which to illustrate a myriad of topics, from commentaries on current political issues to personal narratives to which we can all relate. The exquisitely crafted vessels act as vehicles to express the artist's observations and responses to the world around him. Just as cathedral stained glass windows venerate saints or tell biblical stories and serve to inspire the masses, the painted images in Chaseling's vessels commemorate the people and the transient moments of everyday life.

There is a *joie de vivre* in Chaseling's kaleidoscopic and confident use of colour; an energetic personality shines through and a lively sense of humour is communicated through playful imagery. Inspired by the painterly, eclectic styles of Jean-Michel Basquiat and David Salle, Chaseling skilfully incorporates disparate images, patterns and personal symbols in a jumble of colour and movement. You might discover an assembly of small creatures traversing the surface like space invaders from a computer game, combined with more formal stripes and blocks of pure, vibrant reds and greens. Forms are further animated by inclusion of symbols reminiscent of street signs or graffiti, creating collaged narratives of contemporary life.



Widely recognised as a highly skilled glass craftsman, Scott Chaseling has exhibited internationally for over twenty years. His distinctive works are a combination of centuries-old glassmaking traditions and a contemporary, graphic sensibility that is widely understood and admired. Chaseling's vessels carry a wealth of stories in their surfaces; excerpts from life are immortalised in glass to celebrate the beauty in everyday moments.

Kirrilly Hammond is an artist and Assistant Curator at Monash University Museum of Art. Recent curatorial projects include *15 Minutes of Fame*; *20 Years of Pop Prints* at the National Gallery of Victoria and *Reverie* at the Switchback Gallery, Monash University.



previous page: *Amongst The Masses*, 2006, painted, fused and blown glass, 550 x 220

right: *Rising Bubbles*, 2006, painted, fused and blown glass, 550 x 270

opposite page (left to right):

Woven Ways, 2006, painted, fused and blown glass, 550 x 220

Phoenix, 2006, painted, fused and blown glass, 550 x 220

Photographer: S. Poetzsch

Kirsten Coelho

A retrieval of rust

At her 2006 exhibition *Iron Autumn* in Sydney, Kirsten Coelho's existing repertoire of works in porcelain was notably enriched with the addition of several fluid new forms – capacious shallow bowls, lidded containers, long-necked vases – that incorporated an enhanced curvaceousness. Whilst preparing the new body of work, Coelho had been privileged to view the ceramic collection of a close friend, who had spent the 1950s and '60s in the artistic community at St. Ives, where she worked for a time at the Leach pottery. It represented a strand of British influence, to which Coelho had also been directly exposed when she lived in London (1991-1998), making and teaching ceramics at Clapham Arts Workshop.



In the period following her return to Australia, the distinctive porcelain vessels of Coelho have become associated with a rhythmic purity of line (that eschews hard edges), a clarity and generosity of form, as well as an array of rich and subtle glazes. Faithful to their classical Chinese and Korean antecedents, Coelho's functional pieces nevertheless possess a contemporary sensibility, conferred by a characteristic weightiness that in no sense diminishes their refinement and an assured and dramatic juxtaposition of iron oxide glazes. Pale celadon interiors have customarily provided a foil for the molasses brilliance of temmoku or abstracted copper-red glazes, reminiscent of a blazing sunset on a summer-bleached Australian sky.

In her latest work, however, Coelho has principally restricted her vocabulary of glazes to a simple, matt-white (but nonetheless warm) glaze, in order to highlight her experimentations with iron oxide. 'It is the canvas,' says Coelho, 'on which the mark of the iron can have a greater impact.' These ongoing investigations have shifted beyond discreet surface punctuations of iron inlay to include banded rings of iron around jars and straight-sided vessels and the pigment-drizzled rims of vases and bowls.

An unexpected impetus for her latest body of work is a trio of chimneys – each cylindrical section delineated by saffron rivulets of rust – that soars above the semi-industrial landscape Coelho passes on her way to work. The title of her 2006 Sydney exhibition, *Iron Autumn* was taken from one of John Ruskin's series of lectures (1858-1860), in which he alluded to rusted iron, not as metal that is spoiled or in some way defective, but rather as iron that breathes – a noble living organism. Certainly, in Coelho's elegant porcelain vessels, rust (iron oxide) has become exquisitely transformed.

[Wendy Walker](#) is an author, curator and art critic with more than two hundred published articles, catalogue essays and reviews. She is the Samstag writer-in-residence at the University of South Australia.



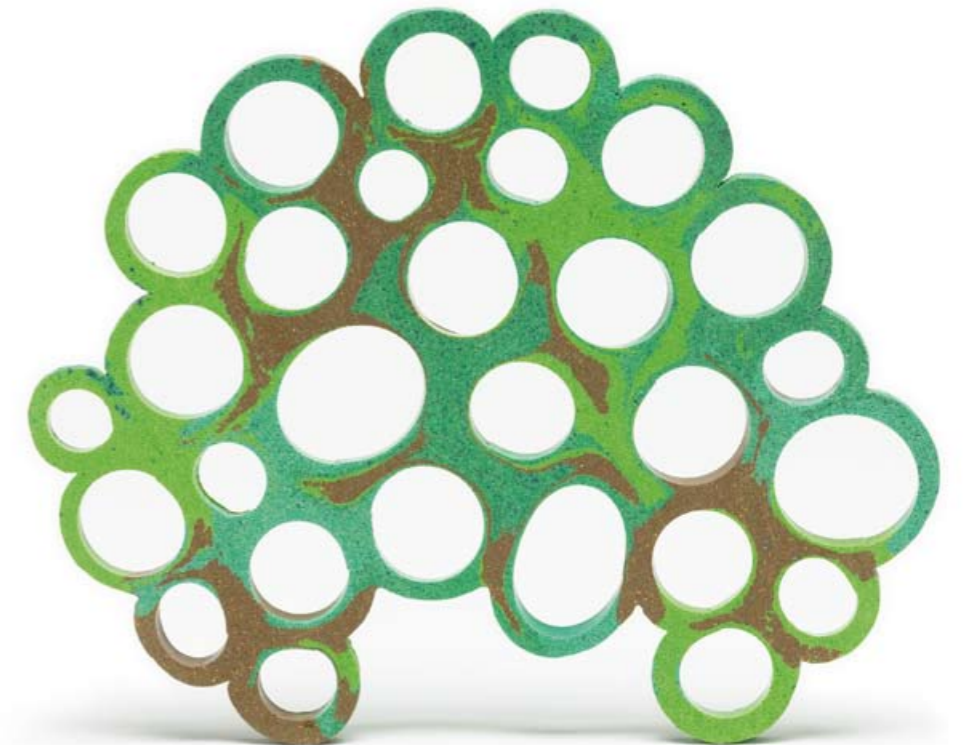
Sally Marsland

Jewellery made with holes

Tweaking a minimalist mode with great insight, Sally Marsland's collections of objects are made to physically adorn and imaginatively enhance.

Never seeking large gestures, her work is like a poem by e.e. cummings: everything appears in lower case. This is evident in the sometimes abject nature of the materials she employs, plus the canny use of found objects. A pair of hollow bones, or a discarded wooden object, sits alongside the more familiar materials of the contemporary jeweller. "If one has enough milk in the house, one doesn't go to the grocery store", observed the composer Stefan Wolpe about his own working habits. Likewise, what is immediately to hand can be transformed by Marsland's exacting vision to arrive at an object with the *right* contour, density of colour, surface texture.

At times, failed objects clutter her workroom, fruit of the wager with unpredictable materials and uncommon procedures. This wager, however, has nothing to do with the use of chance for its own sake. Marsland's rigorous working means are reflected in the pithy descriptions of each object's making: sets of procedures that lay bare the mystery of their creation, further aided by formal groupings, or families, of objects organised by shape, colour or use.



previous page left: *Vase and Bowl*, 2006, porcelain, matt white glaze, iron oxide, vase 260 x 110, bowl 270 x 750
previous page right: *Tea Cups and Saucers*, 2006, porcelain, matt white glaze, iron oxide, cup 70 x 90, saucer 30 x 150
above: *Ginger Jar*, 2006, porcelain, matt white glaze, iron oxide, 210 x 130
Photographer: Grant Hancock

Consistent is a use of rounded shapes – clustered (flat or hollowed out), co-joined, cross-sectioned, interlocked – mostly with that defining hole. A further crucial element is the structural use of colour, which delineates contours, demonstrates the insides and outsides of objects, orchestrates shape.

Two former projects are crucial in relation to this: the reduction of colour to its essentials in *Almost Black*, 2001, and the juxtaposition of colour in the exuberant *Flat Colour* works, first shown in 2002. These characteristic working habits are manifest in *Jewellery made with holes*, and combine to produce a marvellous effect of heightened visibility. I become acutely aware of the effect of the vibrant holes that pierce *Pendant – poured, cut and joined*, although equally, I'm bewildered that what I believe to be a wooden object is actually a synthetic resin. And when Wolpe's grocery store beckons, Marsland doesn't bring back milk, but rather, gold. Gazing at her *Necklace – drawn, cut and drilled and joined*, I feel as if I'm looking at gold for the first time with all its storybook allure. Picturing it outside its display case, and around a favoured neck, I can well believe that its maker once came from a place called Mount Beauty.

Michael Graf is a Melbourne based visual artist.



previous page: *Jewellery made with holes, Brooch – poured, pushed and cut*, 2006, polyurethane resin, 115 x 90 x 5

left: *Jewellery made with holes, Pendant – poured, cut and joined*, 2006, polyurethane resin, nylon thread, 95 x 75 x 25

right: *Jewellery made with holes, Bracelet – poured, cut and interlocked*, 2006, polyurethane resin, 35 x 103 x 90

far right: *Jewellery made with holes, Necklace – found, cut, painted and threaded*, 2006, found wooden vessels, paint, nylon, 160 x 120 x 60

Photographer: Jeremy Dillon

Vito Bila

Selected CV

Solo Exhibitions

2005 *In The Landscape*, Craft Victoria, Melbourne, VIC, Australia
2002 *New Landscape*, e.g.etal, Melbourne, VIC, Australia

Group Exhibitions

2006 *Poetica*, Object Gallery, Sydney, NSW, Australia
2006 *Accadamici*, Plimsoll Gallery, Hobart, TAS, Australia
2005 *Accadamici*, Faculty Gallery, Monash University Melbourne, VIC, Australia
2005 British School at Rome, Rome, Italy
2005 *Ernest Leviny Commemorative Silver Exhibition*, touring Castlemaine, Hamilton City Gallery, Ballarat Gold Museum and RMIT Gallery, VIC, Australia
British School at Rome, Rome, Italy
2004 *Bloom*, Contemporary Southern Wearables, Gallery OXOXO, Baltimore, USA
2003 *Metal Elements VI*, Quadrivium Galleries, Sydney, NSW, Australia
2003 *6th Australian Craft and Design Showcase*, Glen Eira City Gallery, Melbourne, VIC, Australia
2003 *Ernest Leviny Commemorative Silver Exhibition*, Buda Historical Home, Castlemaine, VIC and Kosminky's, Melbourne, VIC, Australia
2003 *RMIT/Sangmyung University Faculty Exchange Exhibition*, Seoul, Korea
2001 *Fresh!* 2001 Craft Victoria Multiplex Student Awards, Craft Victoria, VIC, Australia
2001 *Alice Springs Craft Acquisition Award*, Alice Springs, NT, Australia
2001 *PREtext CONtext SUBtext*, First Site RMIT Union Gallery, Melbourne, VIC, Australia

Awards/Grants

2004 Australia Council for the Arts, New work development
2004 Australia Council for the Arts, Rome Studio Residency
2003 Commendation, Ernest Leviny Commemorative Silver Exhibition
2002 Australia Council for the Arts, Skills and arts development
2002 Craft Victoria, Small Grants Public Presentation Scheme
2002 Robert Colvin Photography Award
2001 Fresh! Craft Victoria Multiplex Student Awards
2001 Johnson Matthey Award for Excellence in Silversmithing RMIT Graduate Show

Collections

Art Gallery of South Australia, Adelaide, SA, Australia
Hamilton City Gallery, Hamilton, VIC, Australia

Scott Chaseling

Selected CV

Solo Exhibitions

2006 *Imagined Vignettes*, Leo Kaplan Modern, New York, USA
2006 *Next Chapter*, Habatat Galleries, Florida, USA
2005 *Scott Chaseling*, Habatat Galleries, Chicago, USA
2004 *Suspended Sentence*, Leo Kaplan Modern, New York, USA
2003 *New Narratives*, Leo Kaplan Modern, New York, USA
2002 *Scott Chaseling*, Beaver Gallery, ACT, Australia
2000 *Points Of Place*, Bullseye Connections Gallery Portland, Oregon, USA

Group Exhibitions

2006 *Next Chapter*, Sabbia Gallery, Sydney, NSW, Australia
2006 *Palm Beach 3*, Leo Kaplan Modern, Florida, USA
2006 *Eccentric Vessels*, Habatat Galleries, Michigan, USA
2004 *CoJ ject*, Glass Artists' Gallery, Victoria and Albert Museum, London, UK
2004 *Bombay Sapphire Glass*, touring UK
2004 *SOFA Chicago*, Beaver Gallery, Chicago, USA
2004 *Vetri. Nel Mondo. Oggi*, Venice, Italy
2003 *International Survey*, Glass Inspirations, Bergdorf, Switzerland
2003 *International vessels*, Kentucky Arts + Crafts Foundation, Kentucky, USA
2003 *World Craft Forum*, Invitational exhibition, Kanazawa, Japan

Awards/ Grants

2005 Award of Excellence, Toledo Museum of Art, Toledo, USA
2004 Australia Council for the Arts, New work development
2004 1st Prize, Ranamok Glass Prize
2002 Gold Medal, Bavarian State Prize, Munich, Germany
2002 Rosalie Gascoigne Award, Canberra Arts Patrons Organization
2002 The Canberra Critics Circle Award
2002 artsACT Grant
2001 1st Prize, The Vicki Torr Memorial

Collections

21st Century Museum of Contemporary Art, Kanazawa, Japan
Australian National Gallery, Canberra, ACT, Australia
Queensland Art Gallery, Brisbane, QLD, Australia
Australian National Glass Collection – Wagga Wagga Art Gallery, NSW, Australia
Canberra Museum and Gallery, Canberra, ACT, Australia
Museum of American Glass, New Jersey, USA
Ranamok Glass Collection, Sydney, NSW, Australia
Toyko Verre Company, Kawasaki, Japan
Tulane University, New Orleans, USA

Kirsten Coelho

Selected CV

Solo Exhibitions

2006 *Iron Autumn*, All Hand Made Gallery, Sydney, NSW, Australia
2005 *New Work in Porcelain*, BMGART, Adelaide, SA, Australia
2004 *Destillare*, Craft Victoria, Melbourne, VIC, Australia
2004 *New Work*, All Hand Made Gallery, Sydney, NSW, Australia
2002 *Ellipse*, JamFactory Contemporary Craft and Design, Adelaide, SA, Australia

Group Exhibitions

2006 *One*, Drill Hall, Adelaide, SA, Australia
2005 *Crockery*, University of South Australia Gallery, Adelaide, SA, Australia
2005 *Gold Coast International Ceramic Award*, Gold City Art Museum, QLD, Australia
2005 *WishList*, CraftSouth, Adelaide, SA, Australia
2005 *A Strange Brew*, Purple Space, JamFactory Contemporary Craft and Design, Adelaide, SA, Australia
2005 *City of Hobart Art Prize*, Museum of Tasmania, Hobart, TAS, Australia
2004 *100 Hat Pins For Lucie Rie*, Craft Queensland, Brisbane, QLD, Australia
2004 *Betwixt Cup and Lip*, Mura Clay Gallery, Newtown, NSW, Australia
2004 *Beakers, Mugs and Cups*, JamFactory Contemporary Craft and Design, Adelaide, SA, Australia

2003 *Four Decades of South Australian Ceramics*, Ceramic Art Gallery, Paddington, NSW, Australia
2003 *All Will be Revealed*, Skepsi on Swanston Gallery, Carlton, VIC, Australia
2003 *Shh...*, Dogdragon Gallery, Port Elliot, SA, Australia
2003 *Jam Exhibition @ Bendigo*, Ignition National Ceramics Conference, Bendigo, VIC, Australia
2003 *Future Function*, Manly Art Gallery, Manly, NSW, Australia
2003 *Ritual Of Tea*, Object Gallery, Sydney, NSW, Australia
2002 *Impact*, Q Theatre Gallery, Adelaide, SA, Australia
2002 *Tea Tree Gully Art Prize*, Tea Tree Gully, SA, Australia
2002 *Ritual Of Tea*, JamFactory Contemporary Craft and Design, Adelaide, SA, Australia
2001 *SA Ceramic Award*, Central Gallery, Norwood, SA, Australia
2000 *Purple Space*, JamFactory Contemporary Craft and Design, Adelaide, SA, Australia
2000 *House*, University of South Australia, Adelaide, SA, Australia

Awards/Grants

2006 Australian Council for the Arts, New work development London Studio
2006 Excellence In Object Award, *One* Exhibition
2005 Arts SA, New work development
2005 Josephine Ulrick Ceramic Art Award for Excellence
2005 24th Gold Coast International Ceramic Art Award
2004 Australian Council for the Arts, New work development
2002 Winner, Wheel thrown ceramics, Tea Tree Gully Art Prize
2002 Arts SA, New work development
2001 Judges Commendation, SA Ceramic Award

Collections

Art Gallery of South Australia, Adelaide, SA, Australia
Gold Coast City Art Museum, Qld, Australia
Tea Tree Gully City Council, Tea Tree Gully, SA, Australia

Sally Marsland

Selected CV

Solo Exhibitions

2005 *Why are you like this and not like that?* Galerie Ra at KunstRai, Amsterdam, Netherlands
2004 *Why are you like this and not like that?* Gallery Funaki, Melbourne, VIC, Australia
2003 *Coloured Bodies*, Gallery Leivo, Stockholm, Sweden
2002 *Flat Colour*, Gallery Funaki, Melbourne, VIC, Australia
2002 *What and how*, Galerie Ra, Amsterdam, Netherlands
2001 *Almost Black*, Gallery Funaki, Melbourne, VIC, Australia
2001 *Almost Black*, Jewelers' Werk, Washington, USA
2001 *Coloured Bodies*, Gallerie Biro, Munich, Germany

Group Exhibitions

2006 *Colin and Cecily Rigg Contemporary Design Award*, National Gallery of Victoria, Melbourne, VIC, Australia
2006 *Galerie s o at CoJ ject '06*, Victoria and Albert Museum, London, UK
2005 *Uncanny*, Artspace, Auckland, New Zealand
2005 *Galerie s o at CoJ ject '05*, Victoria and Albert Museum, London, UK
2005 *Make the Common Precious*, Craft Victoria, Melbourne, VIC, Australia
2004 *Salon International*, Muenchener Rathaus, Munich, Germany
2003 *Inner luxury. International contemporary jewellery*, Caixa Forum, Barcelona, Spain
2003 *Chained*, Galerie Sophie Lachaert, Ghent, Netherlands
2003 *Metal Element 5*, Quadrivium, Sydney, NSW, Australia
2003 *Subtle Body*, JamFactory Contemporary Craft and Design, Adelaide, SA, Australia
2002 *Goldfields Ozgold 2002 Award*, Quadrivium, Sydney, NSW, and touring Australia
2002 *Schmuck 2002*, Internationale Handwerksmesse München, Munich, Germany
2002 *Sommerfestival Internationale Schmuckkunst*, Galerie Slavik, Vienna, Austria
2002 *Gold Virtuosi*, Vicenza Fair, Venice, Italy
2001 *Mikromegas*, Bayerische Kunstverein, Munich touring New York, US, Geneva, Switzerland, Sydney, NSW, Australia, Auckland, New Zealand

Awards/Grants

2002 Goldfields Ozgold Award
2002 Herbert Hofmann Prize
2002 Highly Commended, Schmuck, Munich, Germany
2002 City of Hobart Art Prize
2001 Arts Victoria Grants, Export and Touring development
2001 Australia Council for the Arts, New work development

Collections

Museum für Angewandte Kunst, Frankfurt am Main, Frankfurt, Germany
Neue Sammlung, Munich, Germany
Powerhouse Museum, Sydney, NSW, Australia
National Gallery of Victoria, Melbourne, VIC, Australia
Queensland Art Gallery, Brisbane, QLD, Australia
Toowoomba Art Gallery, Toowoomba, QLD, Australia
Hiko Mizuno College of Jewellery, Tokyo, Japan
Curtin University, Perth, WA, Australia
National Gallery of Australia, Canberra, ACT, Australia
Art Gallery of South Australia, Adelaide, SA, Australia
Stichting van den Bosch-Foundation, Stedlijk Museum, Amsterdam, Netherlands



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ICI presents the work of Australian craftspeople in major events including CO[JECT (London), Talente (Munich) and SOFA (Chicago) and is managed by JamFactory Contemporary Craft and Design in cooperation with Australian Craft and Design Centres (ACDC).

JamFactory is one of Australia's leading centres for the development and presentation of contemporary craft. In addition to production studios in glass, metal, furniture and ceramics, JamFactory's galleries and shops offer audiences opportunity to experience the best in contemporary craft and design. Artists are at the core of JamFactory's operations and it offers placements within a two-year professional development program for emerging artists and studio services for established artists.

In developing its exhibitions for the ICI program JamFactory seeks curatorial advice from the national network of Australian Craft and Design Centres.

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Craft Australia – Catrina Vignando

Craft Queensland – Chetana Andary

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Vito Bila – Claudia Terstappen

Scott Chaseling – Kिरrily Hammond

Kirsten Coelho – Wendy Walker

Sally Marsland – Michael Graf

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All measurements shown in millimeters, height x diameter, or height x width x depth

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cover: Vito Bila, *Stand II*, 2005, hand raised silver and copper, tallest 110 x 55

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