SELECTED READERS

10

SEVEN 21ST-CENTURY CERAMICISTS

Seven ceramic artists gather at the National Art School ceramics studio to share their six decades of pottery and ceramics experience in Australia and internationally.

20

THE CRAFT MASTERS

Object brings together eight influential women of craft and design in Australia. Jane Burns discusses the very forceful and fruitful years of activity in studio crafts and design over the past 40 years.

32

TAYENEBE

Artist, writer and curator Julie Gough offers her personal perspective on Tayenebbe, which exhibits the work of more than 30 Tasmanian Aboriginal women.

34

FLOATING LIFE

Timothy Marrell discusses the Floating Life exhibition held at the Gallery of Modern Art (GoMA) in Queensland, where Diane Moon is now Curator of Indigenous Fibre Art.

36

THE MENTOR EXPERIENCE

Glass artist Janet Laurence mentored Lee Matthews and a beautiful friendship was formed. Ross Gibson writes.

38

PLASTIC MAORI

Plastic Māori - A Tradition of Innovation presented at The New Dowse earlier this year had the ability to delight and occasionally shock. John Harrell writes.

42

TALKING CURATING

The 2009 annual conference of curatorial representatives from the Australian design and craft sector was held in Melbourne in July. Kate Ford reports.

18

CRAGTS MASTERMIND: JANE BURNS

Grace Cochrane writes about Jane Burns, who has been a passionate supporter and instigator in the crafts movement over the past four decades.

26

THE MARKETPLACE

A snapshot of owners, directors and managers of Sydney retail outlets who represent the hundreds of Australian makers, artists and designers.

28

THE FINDERS KEEPERS

Brooke and Sarah Thornton founded 'The Finders Keepers' independent design and art market in Sydney as an opportunity for emerging designers to showcase their work. Marita Bullock meets the founders.

44

MARINA MURDINGA

Marina Murdinga's woven sculpture is refined and beautiful, and features in Memorigi: Contemporary Indigenous Sculpture. Nicole Poresh, co-curator of the exhibition, writes.

46

SOME THING REMAINS

Robert Cook, curator of THING: beware the material world, reflects on the title, the work and the themes of the exhibition.

52

FUTURE FOCUS

Australian Craft and Design Centres (ACDC) are the lifeblood of Australia’s craft and design community. Catherine McCormack looks at their initiatives and achievements of the past year and the year to come.

56

REVIEWS

Object brings together eight influential women of craft and design in Australia. Jane Burns discusses the very forceful and fruitful years of activity in studio crafts and design over the past 40 years.

ART DIRECTION AND DESIGN

Stephen Goddard

Managing Director,

Jenneyary Contemporary Craft

& Design (Adelaide)

Prentice

David Clark

Talent Living Australia

(Brunswick)

Wes Clarke

Talent Obiectspace (Auckland)

Khara Devonport

Director, Great Western Art

Gallery (New Plymouth)

Melanie Egan

Head, CRAFT, Harbourfront

Dianne Torrance

Jane Capstick

Manager, Museum and Art Gallery of the Northern

Terry Darwin

David Hindle

Chief Curator, Museum of Arts

and Design (New York)

Jane Hiddow

Curator, Modern Glass, Canberra Museum of Glass

(New York)

Claus Krenz

Programme Developer, ThankYouCreate (Wellington)

Kate Hughes

Editor, Artichoke Magazine

Samantha Williams

Curator, Department of Furniture, Textiles and Fashion, Victoria and Albert Museum (London)

SPECIAL THANKS

Emily Mardinly

Curtin

William Thomas

PUBLISHER

Object: Australian Centre for Craft and Design

Director, Steven Puzel

Associate Director, Brian Parkes

Object supports and promotes

design and craft design through exhibitions, education activities, publications and retail activities.

Object: Australian Centre for Craft and Design

415 Bourke Street

Surry Hills NSW Australia 2010

Telephone: +61 2 9381 4555

Facsimile: +61 2 9381 4533

E-mail: object@object.com.au

Website: www.object.com.au

ABN 42 002 037 861

SUPPORTERS AND SPONSORS

Object: Australian Centre for Craft and Design is supported by the Visual Arts and Craft Strategies, an initiative of the Australian, State and Territory Governments. Object is assisted by the New South Wales Government – Arts NSW, and the Australian Government through the Australian Council, its arts funding and advisory body.

Object is a non-profit organisation – exhibitions, programmes and operations are also funded through contributions from foundations, individuals and corporations, and through commercial activities. Object thanks our supporters, partners and donors for their commitment.

We depend on their generosity to continue our mission of supporting and promoting contemporary craft and design.

© Copyright is held by Object Magazine. Reproduction without permission is prohibited. The publisher is not responsible for statements or opinions expressed in Object Magazine, nor do such statements reflect the views of the publisher, its board, or Object Magazine’s Editorial Team.

ISSN 1038-1856 Post Print

Approved PP24258/00126

WARNING

TO MUSEUM READERS

This issue of Object Magazine may contain names and images of deceased Indigenous people.

ISBN 1038-1856

TALKING CURATING

The 2009 annual conference of curatorial representatives from the Australian design and craft sector was held in Melbourne in July. Kate Ford reports.

FEATURES

10

18

20

26

28

32

34

36

38

42

44

46

52

56

46

PROFILES

THE CRAGTS MASTERMIND: JANE BURNS

Grace Cochrane writes about Jane Burns, who has been a passionate supporter and instigator in the crafts movement over the past four decades.

THE MARKETPLACE

A snapshot of owners, directors and managers of Sydney retail outlets who represent the hundreds of Australian makers, artists and designers.

THE FINDERS KEEPERS

Brooke and Sarah Thornton founded 'The Finders Keepers' independent design and art market in Sydney as an opportunity for emerging designers to showcase their work. Marita Bullock meets the founders.

MARINA MURDINGA

Marina Murdinga’s woven sculpture is refined and beautiful, and features in Memorigi: Contemporary Indigenous Sculpture. Nicole Poresh, co-curator of the exhibition, writes.

SOME THING REMAINS

Robert Cook, curator of THING: beware the material world, reflects on the title, the work and the themes of the exhibition.

FUTURE FOCUS

Australian Craft and Design Centres (ACDC) are the lifeblood of Australia’s craft and design community. Catherine McCormack looks at their initiatives and achievements of the past year and the year to come.

REVIEWS

Object brings together eight influential women of craft and design in Australia. Jane Burns discusses the very forceful and fruitful years of activity in studio crafts and design over the past 40 years.

ART DIRECTION AND DESIGN

Stephen Goddard

Managing Director, Jenneyary Contemporary Craft & Design (Adelaide)

Prentice

David Clark

Talent Living Australia (Brunswick)

Wes Clarke

Talent Obiectspace (Auckland)

Khara Devonport

Director, Great Western Art Gallery (New Plymouth)

Melanie Egan

Head, CRAFT, Harbourfront

Dianne Torrance

Jane Capstick

Manager, Museum and Art Gallery of the Northern Territory (Darwin)

David Hindle

Chief Curator, Museum of Arts and Design (New York)

Jane Hiddow

Curator, Modern Glass, Canberra Museum of Glass (New York)

Claus Krenz

Programme Developer, ThankYouCreate (Wellington)

Kate Hughes

Editor, Artichoke Magazine

Samantha Williams

Curator, Department of Furniture, Textiles and Fashion, Victoria and Albert Museum (London)

SPECIAL THANKS

Emily Mardinly

Curtin

William Thomas

PUBLISHER

Object: Australian Centre for Craft and Design

Director, Steven Puzel

Associate Director, Brian Parkes

Object supports and promotes
temporary crafts and

design through exhibitions,
education activities, publications and retail activities.

Object: Australian Centre for Craft and Design

415 Bourke Street

Surry Hills NSW Australia 2010

Telephone: +61 2 9381 4555

Facsimile: +61 2 9381 4533

E-mail: object@object.com.au

Website: www.object.com.au

ABN 42 002 037 861

SUPPORTERS AND SPONSORS

Object: Australian Centre for Craft and Design is supported by the Visual Arts and Craft Strategies, an initiative of the Australian, State and Territory Governments. Object is assisted by the New South Wales Government – Arts NSW, and the Australian Government through the Australian Council, its arts funding and advisory body.

Object is a non-profit organisation – exhibitions, programmes and operations are also funded through contributions from foundations, individuals and corporations, and through commercial activities. Object thanks our supporters, partners and donors for their commitment.

We depend on their generosity to continue our mission of supporting and promoting contemporary craft and design.

© Copyright is held by Object Magazine. Reproduction without permission is prohibited. The publisher is not responsible for statements or opinions expressed in Object Magazine, nor do such statements reflect the views of the publisher, its board, or Object Magazine’s Editorial Team.

ISSN 1038-1856 Post Print

Approved PP24258/00126

WARNING

TO MUSEUM READERS

This issue of Object Magazine may contain names and images of deceased Indigenous people.
Tasmanian Aboriginal baskets are unique. So are the women who make them. The almost immediate effects of colonisation on our people was to reduce our numbers to near non-existence. Two centuries later, more than 30 Tasmanian Aboriginal women and girls are working together to share, learn, recommence and pass traditional kelp and plant weaving skills. Tayenebe - the workshops and the exhibition - celebrate Tasmanian Aboriginal women together. Each basket signifies more than its obvious physical purpose of containing and carrying objects.

The baskets are not empty. They are full of makers, their stories, their thoughts while making. All of the thoughts jump out of the baskets onto all of us.

Verna Nichols, 2008

Almost 80 objects woven over the past two years from more than seven different types of lilies, rushes, sedges and irises, or shaped from bull kelp (Durvillaea potatorum), are exhibited in Tayenebe. The process of making is as important as the works themselves. The baskets represent the restorative experience of weaving, through which reconnection with extended family, Ancestors, skills and knowledge, plants and Country is occurring.

It [weaving] tells me a lot about our early people, about our mothers and families and their movements in the seasons. The plants would be better in some areas than they would be in others, so it identifies movement in the country ... and that's so important, as far as where I've got from first discovering the plant to then discovering more about my own people.

Audrey Frost, 2008

The return to making traditional objects in Tasmania is a powerful affirmation of the resilience of our people and culture. Only 37 historic Tasmanian Aboriginal twined baskets are known to survive in institutions across the world. These feature the s-stitch directional twist, unique to Australia.

The baskets that the women use for fishing have some worth, from the great amount of work that must go into them, and so they place considerable value on them and will only exchange them with reluctance.

Nicholas Baudin, 1802

Our objects of culture, as with our Ancestors, were historically considered so special that they were consistently taken and exhibited. Tasmanian Aboriginal people, post-colonisation, necessarily changed focus from living to surviving, and, more recently, to redressing the plunder of culture and Country by political action. These circumstances left little time for making. Creative work, until recently, has been considered a luxury, and pursued in private - and The Museum, any museum, has been regarded with suspicion.

Tayenebe is a south-east Tasmanian Aboriginal word that means exchange. In this spirit Tasmanian Aboriginal people commenced dialogue with the National Museum of Australia (NMA) in 2003 to assist the NMA in developing an exhibition presenting contemporary Tasmanian Aboriginal culture. A collection of new material culture was made by dozens of contributors, in which the makers' identities, stories and materials were intrinsic. This relationship paved the way for the NMA publication, Keeping Culture, and in partnership with the Tasmanian Museum and Art Gallery (TMAG) and Arts Tasmania the Tayenebe workshops program began in 2006. In 2008 the allied exhibition began to take form, with the appointment of a guest curator and the TMAG as the exhibition host.
I am making these baskets to learn. It's the skill. It's my connecting with culture. It's family. I think that we're weaving family into our basket.

Tahana Rimmer*

The complexity of Tayenebe, for the weavers and their families, and for the museums and galleries involved, gives it its longevity and resonance. The work of Elders, past and present, in the exhibition reminds everyone of the work that has gone before, and directs the responsibility for the maintenance and development of cultural practices to the next generation of makers.

More than anything, Tayenebe is, for the weavers involved, about reconnecting, about being in the right place, physically, emotionally, spiritually. The pressures of contemporary life are suspended for the fingers to be able to work a plant into a vessel.

Your heart's got to be in it. Your heart and soul have to be in it, and if you don't have that all you are doing is just weaving a basket. And it would mean nothing.

Nannette Shaw, 2008*

When Trucanini told her story of how a basket saved her life, little could she have imagined how baskets would resurface to also sustain Tasmanian Aboriginal women generations later. 'Not lost, just sleeping' - in Verna Nichols' words* - the reemergence of these objects, and the skills and knowledge to create them, make manifest how aspects of culture can endure quietly, waiting for their reason to return.

We're weaving our stories into our baskets.

Eva Richardson, 2008

Tayenebe - Tasmanian Aboriginal women's fibre work opened on 6 July 2009 at the Tasmanian Museum and Art Gallery, Hobart, where it runs until 29 November. During 2010-11 Tayenebe tours nationally, thanks to Visions Australia, and to the National Museum of Australia, Canberra; Casula Powerhouse, Sydney; Queensland Museum, Brisbane; Flinders University Museum, Adelaide; and the Koorie Heritage Trust, Melbourne. The exhibition features the work of Sonia Brown, Patsy Cameron, Kylie Dickson, Leonie Dickson, Audrey Frost, Betty Grace, Aunty Dulcie Greeno, Jacqui Langdon, Tanya Langdon, Vicki Maikutena Matson-Green, Fiona Maher, Aunty Muriel Maynard (dec.), Colleen Mundy, Aunty Lennah Newson (dec.), Ila Purdon (Auntie Girlie), Verna Nichols, Eva Richardson, Tahana Rimmer, Zoe Rimmer, Nannette Shaw, Panny Cochrane Smith (dec.), Nayda Smith, Trucanini (dec.), an unknown maker (dec.), Aunty Ida West (dec.) and Vicki West. An 81-page catalogue accompanies the exhibition.

Notes

Julie Gough is an artist, writer and curator who lives in Hobart. Julie's art and research focuses on uncovering and re-presenting often conflicting and submerged histories. Much of Julie's work refers to the impacts of colonialism, and her own and her family's experiences as Tasmanian Aboriginal people.