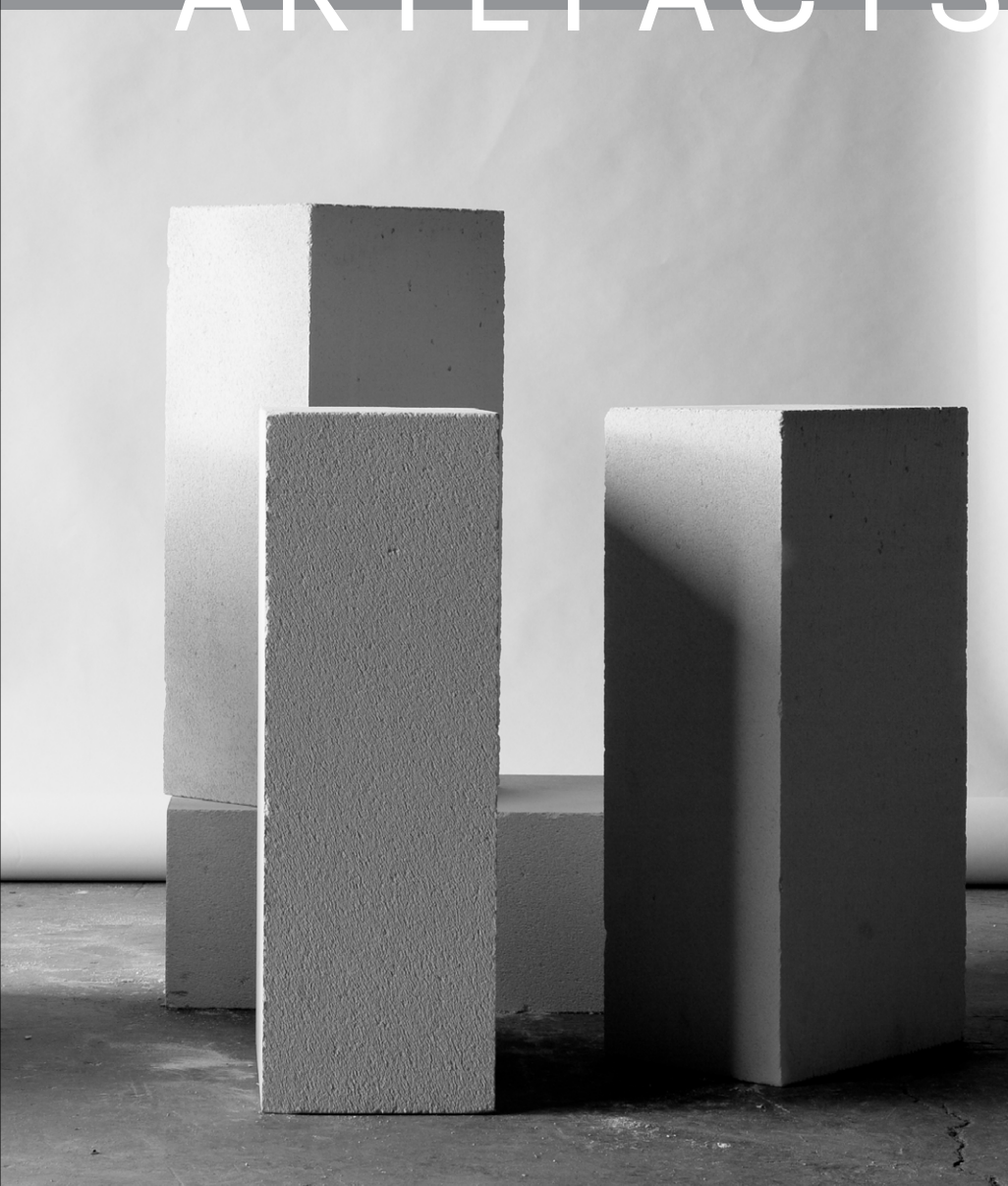


ARTEFACTS



ARTEFACTS

2018 MELBOURNE DESIGN WEEK SATELLITE EXHIBITION

CURATORS:

JONATHAN BEN-TOVIM

MAKIKO RYUJIN

MICHAEL GITTINGS

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PRINTED BY:

Impact Digital

PRESENTED BY:

MEL
BOURNE
DESIGN
WEEK

NATIONAL GALLERY
OF VICTORIA NGV

CREATIVE VICTORIA

PARTNERS:

SAMPLE

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Artefacts is 10 Australian object makers pushing the outer limits of what design can be. Reinterpreting traditional crafts, exploring cultural references or creating new visual iconography, the Artefacts group seek more than just utility.

Artefacts addresses the Melbourne Design Week theme “design effects” by exploring the outcome of design beyond the purely functional. Can design carry social narratives and symbols? Can design challenge our understanding of materials? Can design blur the lines between art and function? Artefacts looks to progress the conversation of what design can be.

Spanning a variety of disciplines and creative techniques, the participants are tied together by a desire to be hands-on and process driven. By presenting work in a gallery context, the participants are free to challenge themselves to explore new territories.

DAN BOWRAN
FRED GANIM
GUY KEULEMANS
JONATHAN BEN-TOVIM
KYOKO HASHIMOTO
MADDIE SHARROCK
MAKIKO RYUJIN
MICHAEL GITTINGS
NICOLETTE JOHNSON
SEAN MEILAK

DAN BOWRAN

These pieces represent the foundation of a series I created during my MA at Royal College of Art, London 2014.

The invention of this unique glass process was triggered by my interest in prehistoric ingenuity and material knowledge. I combined this with ideas of non-linear making while playing with the traditional order of: Master, Model, Mould, Moulded.

Recently I came across the quote “all art constantly aspires towards the condition of music”. For me this points to the powerful connection between music and making art. And to the synergy that comes from working with a material of which you share intimate knowledge.

This reminds me how during my BA in Cinema Studies and Philosophy in the 90s, music intuitively steered an inspiring path. And years later while studying a BA in Glass, in many of my titles can be found a knowing and grateful nod towards the soundtrack of the times. Likewise, in London, scanning through the titles of the glass pieces created during my MA at Royal College of the Arts, there are lines from songs, both heard and invented, which visually portray the ongoing importance of music in making my artwork.

BARDELLING 2014
CAMPING IN THE CITY 2013
CREATURE COMFORTS 2013
LINES OF PROGRESS 2013

Glass



FRED GANIM

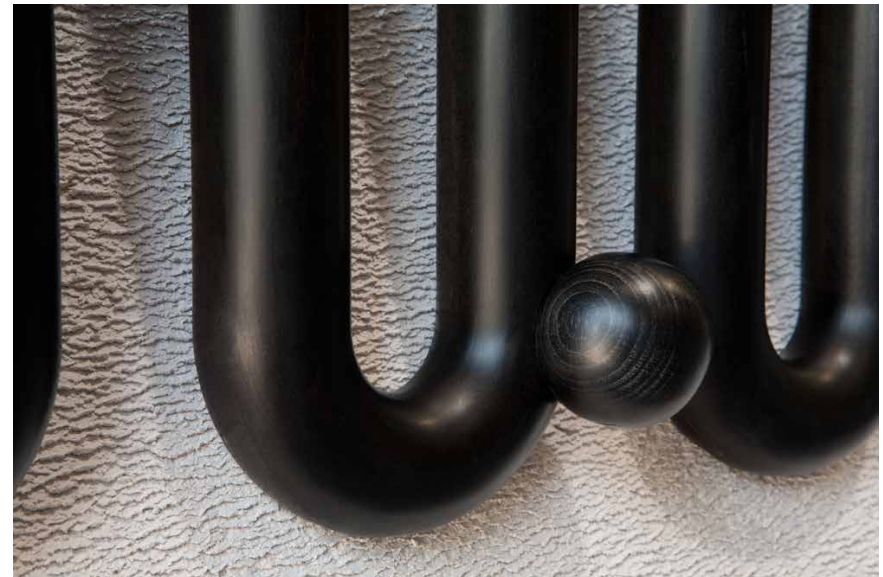
Black notes, is drawn from the wall mounted pegs in which Shakers hung their furniture. The work is a 1500mm prototype for a large scale work that, like the linear lines of shaker buildings, will flow through out a room at shoulder height. Balls of turned timber are sunk into the repetitious curving rail, offering a rhythm to the work, as well as a place to hang.

Ganim is an intuitive designer and a skilled craftsman, and by his own admission formally untrained. His investigation into traditional joinery techniques, joints (a focus detail for Ganim) are made evident and are designed to express the form more coherently in the work. Pieces fully embody craft that hides a complexity of critical thought and contemporary concern.

Freds first solo show in 2015, rather than a collection per se, the exhibition was more of an expression of his arrival as a designer, with the work reflecting a range of different styles. Since then Ganim's furniture has gathered both a strong local following and international attention. His practice is commission based, and his furniture pieces include works acquired by The Gallery of South Australia and The Queensland Museum of Art. Lives and works in Melbourne.

BLACK NOTES 2018

Ebonized European Beech



GUY KEULEMANS & KYOKO HASHIMOTO

Drawing our fears together in the collection of our own domestic waste, our ritual objects are made from concrete and pieces of plastic toys used, broken and discarded by our children.

Hossu 払子 are used to brush away insects from chairs and seating surfaces, so as to avoid the unnecessary death of living beings. The brush fibres are made from the sun-faded remnants of polymer nets we found at the Sydney Fish Markets.

Hohatsu 宝鉢 are the bowls monks use to beg for food and alms. For Buddhists, they signify non-attachment to material possessions.

Juzu 数珠 are the Japanese form of Buddhist prayer beads. Traditionally made from wood, semi-precious stone or ivory, the soft grinding noise that results from the manipulation of the 108 beads in the hand is said to focus the mind on the weaknesses of human attachments and passions. Its traditional tassel is made, like the brush of the hossu, from the unravelled fibres of a discarded fishing net.

Guy Keulemans and Kyoko Hashimoto first met as university students in 2000 and have worked together professionally on and off ever since. Their collaborations include the concept and design of the Berlin studio-gallery *We Are All Made of Stuff* (2010), and *Jugaad Pottery High Tray, Repaired* (2017, with Trent Jansen). Their works *One White Cube* and the *Terra Rings* (2017) were acquired by the National Gallery of Victoria in 2017. Together they were resident artists at *Rooftop Studios* in Berlin (2010) and *JamFactory* in Adelaide (2015), and contributed individual and collaborative works to *Object Therapy* (2016), a multi-state funded research project on creative repair, now touring around Australia.

JAPANESE RITUAL OBJECTS FOR THE TIME OF FOSSIL CAPITAL: HOSSU 払子 2018

JAPANESE RITUAL OBJECTS FOR THE TIME OF FOSSIL CAPITAL: HOHATSU 宝鉢 2018

JAPANESE RITUAL OBJECTS FOR THE TIME OF FOSSIL CAPITAL: JUZU 数珠 2018

Cement, plastic resin and toys, chopped up



JONATHAN BEN-TOVIM

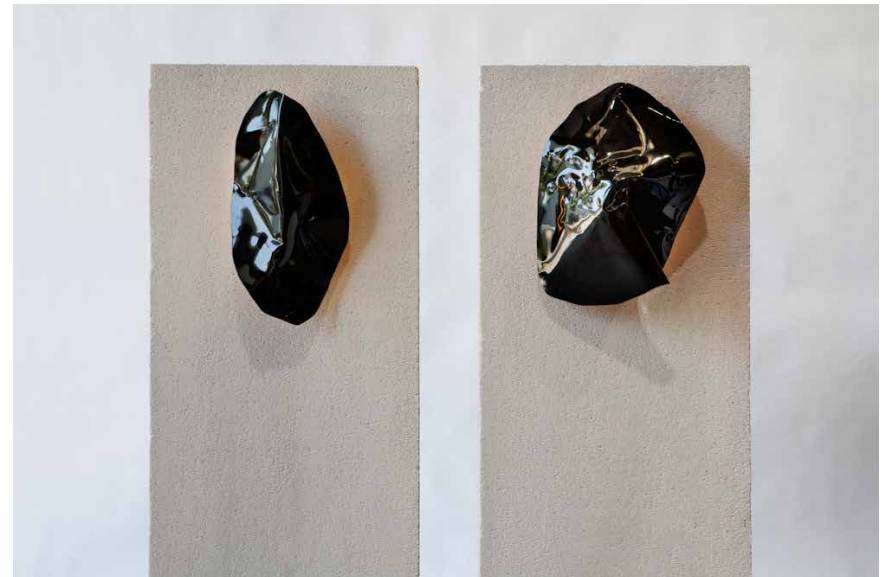
Named after the controversial 1996 David Cronenberg film, Crash is a series of objects that seek to create attraction from the remnants of disaster. What initially appear to be abstract rippling surfaces, are in fact re-purposed sections of car panels salvaged from car wreckers. The most dynamic sections of panel are cut away and sand blasted back to their raw metal state. They are then re-coated in high gloss automotive paint and assigned a new functional purpose. Crash is not an exercise in up-cycling, but rather an attempt to up-end how we relate to a surplus material we usually associate with catastrophe.

Since 2011 Jonathan has run the furniture and lighting brand 'Ben-Tovim Design', with products sold to clients in the UK, US, Japan and throughout Australia. Although predominantly working as a commercial industrial designer, Jonathan has always made room to explore more experimental and academic work alongside his practice. Jonathan has an ongoing fascination with manipulating the social meaning behind existing or unwanted materials. He previous work in this series; the Off-Piste Bench was acquired in 2016 for the NGV permanent design collection.

Jonathan Ben-Tovim was born in Zimbabwe, grew up and studied industrial design in Adelaide and moved to Holland to complete a masters degree at the Design Academy Eindhoven. He is now based in Melbourne.

CRASH BOWL I 2018
CRASH TABLE LAMP 2018
CRASH BOWL II 2018
CRASH WALL LAMP I 2018
CRASH WALL LAMP II 2018

Metal car panels, Perforated steel tube,
LED Lighting components



MADDIE SHARROCK

Maddie Sharrock's 4 sculptures present a modernistic reimagining of ancient relief sculptures, injecting new life into a traditional art form.

The work aims to blend and revise facets of both these contrasting styles and arrive at an unlikely new paradigm using modern design technologies. The result is a collection of work that calls to mind artefacts from an abandoned space colony: both futuristic and historical in nature.

Maddie's sculpture focuses on a unique revision of traditional relief designs, referencing ancient motifs and symbols within modern and daring sculptural forms. Her new collection experiments with balance, contrast and repetition; a number of her pieces are presented in contrasting pairs, presenting either opposing or harmonious forces depending on the viewer's personal translation of the work. The minimalist approach to form leaves much to the imagination, however Maddie's bold style and earthy colourscapes are a heavy presence throughout. Thematic explorations of the human form and the cycle of life and death are hinted at but ultimately left open to interpretation.

Maddie brings the basic materials and processes used in her commercial business, Studio Twocan, and adds Computer Aided Design to the mix, along with a fresh artistic vision.

Since graduating from The Victoria College of the Arts in 2009 Maddie has applied her creativity to various roles and outcomes, searching for a voice and a unique means of expression. For the past 4 years she has focused on layering coloured concrete mostly working from commissions and as a cement ceramicist under the business, Studio Twocan which she ran with her sister, Becc Sharrock. Follow her 2017 solo show, 'Future Relief' at Schoolhouse Studios, Long Division Gallery Maddie is now developing an unconventional process of sculpting using CAD software linked to CNC (Computer Numerical Control) machines. The CNC routers cut precise CAD designs into polystyrene moulds, which are then poured with concrete to set.

She will continue to use coloured concrete creating geological striations through the pieces and imperfections and seamlines are kept as evidence of the process.

MUM'S SPOON 2017
THE KISS 2018
PEACHES 2017

Cement



MAKIKO RYUJIN

Inspired by the ceremonies that I took part in while growing up in Japan, Shinki (Burning Series) is concerned with the uncontrolled transformative nature of fire. Every year the residents of my neighbourhood in Takasaki would gather to burn Daruma dolls. The dolls would crack, split and distort, quickly changing to an entirely new form. This ceremony was undertaken to mark both an end and a beginning, a collective demarcation of time that provides the opportunity for plans to be reborn.

The change that is brought to the bowls by fire is in stark contrast to the controlled transformation from wood to bowl on the lathe. Very quickly, the fire takes hold and consumes the fuel that I have offered it. After spending many hours working the wood into the bowl, I then must release control to fire and let go of the shape that I have created, welcoming whatever the burning brings to the vessel.

Makiko Ryujin a wood turner and photographer based in Melbourne.

Makiko was born in Aizu Wakamatsu in the Fukushima prefecture of Japan, and grew up in Takasaki, in Gumma. Makiko completed a Bachelor of Photography degree in Melbourne.

In late 2014 Makiko started studying woodworking part time with her mentor, Carl Lutz. By mid 2016 she had decided to fully pursue the craft. Makiko found the move from the two-dimensional world of photography to the three dimensional world of woodwork challenging and inspiring. As a wood turner, Makiko calls heavily upon her Japanese childhood. The sacredness and form of the bowls within that culture inform the proportions and design of the objects she turns upon her lathe.

SHINKI (BURNING SERIES #1- #13) 2018

Wood - Pin Oak



MICHAEL GITTINGS

The Franz chaise and S01 are the products of the development of “Metallic Weaving”. Weaving has been a staple of the craftsman and artisan for centuries, usually resulting in soft, pliable and mostly degradable objects. By adapting the woven medium to metals it recontextualizes a traditional craft, forming a new visual language. The resulting play on peoples’ expectations of a woven object and the tactile reality of the object forces the viewer to relinquish those preconceptions of the material.

Michael grew up in Albury in country NSW, and moved to Melbourne at the age of 21. As a young man Michael spent 7 years as a tradesman working as a roofer where he gained an explicit and hands on understanding of metal fabrication and materiality. In 2016 Michael left his trade to explore furniture fabrication, entering the craft as a true ‘outsider’. However Michael has emerged with a bold creative vision, and an unorthodox materials based approach to his craft.

Michael aims to challenge preconceptions around furniture, creating contemporary, yet unconventional pieces. Utilising industrial processes Michael welds, weaves, grinds, pours and grows metal into various functional forms.

Exposures to metal and welding through his work as a roofing plumber and time spent in Melbourne’s industrial areas are key influences in Michael’s work. Drawn to steel and other metals for their versatility and malleability, Gittings manipulates his chosen materials to rethink furniture.

FRANZ CHAISE 2018
S01 SCREEN 2018

Stainless Steel



NICOLETTE JOHNSON

These three works are part of an ongoing exploration of forms inspired by multiple converging themes, including symmetry in the natural world, historical pottery, and the shapes and patterns found in ancient armours.

Protrusions added to the work reference organic matter like spines on cacti, radiating flower petals, and insect antennae. They also borrow from surface decorations found on ancient vessels and garments, such as the decorative spikes on Minoan ritual jugs and the repeating grid patterns of East Asian armour. The process of adding protrusions to a vessel is lengthy and meditative. Rather than using a mold, each protrusion is shaped and applied by hand, an exercise in control and precision. In contrast I prefer to exert less control over the surface finish. As can be seen on Sprouting Vase (Granite) and Crater Vase, by layering two different glazes a sense of movement occurs in the melting of the surface, and unpredictable patterns can arise. The Black Studded Vase, being a solid shade of charcoal, acts as an anchor and counterpoint in the trio.

Nicolette Johnson is a ceramic artist based in Brisbane, Australia. Working primarily in stoneware using wheel throwing and hand-building techniques, Nicolette applies clean, modern lines and colours to re-imagined ancient forms. With a background in photographic art and social documentary, Nicolette began studying ceramics in 2015 and is currently continuing her practice-led exploration into functional and sculptural ceramic artworks.

Nicolette hand-makes and fires each of her one-off pieces in her home studio.

CRATER VASE 2018
SPROUTING VASE (GRANITE) 2018
BLACK STUDDED VASE 2018

Ceramic Stoneware



SEAM MEILAK

Interior habitat is an installation of architectural and geometric plaster sculptures displayed on three furniture inspired structures. A pink buffet style plinth, a black wall unit/room divider surround a table completely covered in a textured grey render. These pieces echo architectural elements, ancient ruins and postmodern pastiche. The larger structures not only support and activate the smaller sculptural pieces but in themselves are integral to the overall artwork. The installation explores the crossover of art, architecture and design, the theatricality and artifice of display, the display of objects in museums and stores and how display informs and to a degree dictates so much of the viewing experience of the object.

Sean Meilak is a Melbourne based Artist. His multidisciplinary practice employs a variety of mediums including installation, sculpture painting, drawing, and video. His work references the architecture of ancient Rome, set design, film as well as modern and postmodern art and design movements such as Bauhaus and Memphis. His work is inspired by architectural and geometric forms, ruins, and explores the psychological, cultural and theatrical aspects of display and the blurred boundaries between Art, architecture, design.

INTERIOR HABITAT: WALL UNIT/ROOM DIVIDER 2018
Plaster, oxide pigment, acrylic paint, pva, mdf

INTERIOR HABITAT: TABLE 2018 (not shown)
Plaster, oxide pigment, acrylic render paint, sand, PVA,
ply wood, cement sheet

INTERIOR HABITAT: BUFFET 2018 (not shown)
Plaster, oxide pigment, acrylic paint, pva, mdf



