

World Craft Council Asia Pacific Region - South Pacific Report 2013

Kevin Murray and Lindy Joubert, Vice Presidents WCC APR - South Pacific

Ben Sievewright - Special Projects Director

Australia India Design Platform

Partnerships with artisans in the Asia Pacific region have been very important to the development of craft skills in Australia. The three-year initiative to develop a Code of Practice for Partnership in Craft and Design had its final event in Bangalore in December 2013. This followed a number of roundtables and forums in Brisbane, Sydney and Melbourne. In 2014, the results of these will be gathered into a draft code, which will be used to underpin partnerships in product development, leading to long-term benefits for artisans.

www.sangamproject.net.

National Craft Initiative

In the wake of de-funding of Craft Australia, the National Association of the Visual Arts has been charged with the development of a national craft strategy. There was a survey conducted in 2013. It was expected that there would be a conference in 2014, though this has not been deferred to 2015.

<http://www.nationalcraftinitiative.com.au/>

Semarang International Batik Festival

The World Crafts Council network provides an important link for Australia to its neighbours in the Asia Pacific. Indonesia is recognised as one of the most significant. Two masters of Australian textile craft were invited to participate in the inaugural Semarang International Batik Festival. Liz Williamson talked about their work and gave demonstrations. This event was also attended by the Vice-President Dr Ghada and the President Wang Shen. Overall, it was a great success and bodes well for the future encouragement of this traditional craft.

<http://www.craftunbound.net/report/batik-dreaming-in-central-java>

3D printing at Object

Object Centre for Design in Sydney presented an exhibition exploring the phenomenon of 3D printing. [Ctrl][P] Objects on Demand was a 3D printing lab, an exhibition, and a pop-up shop that explores the What, Why and How of 3D printing.

<http://ctrlp.com.au/>

Melbourne Now

The National Gallery of Victoria hosted its most ambitious ever program of exhibitions and events that profiled the artistic life of the city of Melbourne. Refreshingly, it included many of the craftspersons in Melbourne. This includes many ceramicists, weavers, furniture makers and a separate section for jewellery.

<http://www.ngv.vic.gov.au/melbournenow>

Craft Cubed at Craft Victoria

Craft Victoria hosted its annual festival of craft. This included its normal exhibition program, as well as satellite events through the state of Victoria. Titled A Better Blueprint, the 2013 festival explored the materials, tools, design and skills in contemporary craft and design practice. It included over 100 workshops, events, talks, markets and open studios

<http://www.craft.org.au/see/craft-cubed/>

Amity Exhibition

A highlight of 2013 was the World Crafts Council South Pacific region exhibition curated by Lindy Joubert and Ben Sievwright. This included not only craft masters from Australia but also craft objects from West Timor, Papua New Guinea and Samoa.

The AMITY WCC APR South Pacific Craft Exhibition

George Paton Gallery, The University of Melbourne, Melbourne, Australia.
November 19-21, 2013

The AMITY Craft Exhibition was held at the George Paton Gallery at The University of Melbourne during November 19-21, 2013, curated by Lindy Joubert and Ben Sievwright. Professor Ian Anderson Vice Chancellor Indigenous Affairs at the University and Director of Murrup Barrak delivered a superb Opening Acknowledgement for the event.

Skilled artisans displayed their wares and engaged with the large audience of people who attended the opening night. Guests were treated to a live performance by Samoan artist, Grace Vanilau, and presentations from Lindy Joubert, Martin Fowler, Bo Svoronos, and Alcaston Gallery's Beverly Knight. The exhibition welcomed Indigenous guests from as far away as Elcho Island. The event provided a unique opportunity for the general public and the university community to come in contact with a variety of important artists and their crafts and their role as makers of cultural artefacts. The exhibition hosted ceramics, weavings, fibre art and fibre sculptures from the Tiwi Islands and other Indigenous groups, as well as local and national contemporary craftworks from Australia's best craftspeople. The exhibition provided insights into the ways craftspeople and their artistic forms function as a means of preserving a society's cultural heritage and traditions, as well as how a number of craftspeople are increasingly embracing technology and becoming innovators and inventors of cultural traditions for the future.

The exhibition highlighted the resurgence in appreciation and engagement of the "hand-made" and the cultural practices of people from the South Pacific region. The event was hosted by The World Craft Council Asia Pacific region (South Pacific) in collaboration with Alcaston Gallery, The Footscray Community Arts Centre and Craft (formerly Craft Victoria). Martin Fowler helped design and install the show with Lindy Joubert and Ben Sievwright. Bo Svoronos presented the Footscray Community Arts Centre participants. Sahra Stolz photographed the event and generally at all times. Examples of some of the participating craft artisans are briefly described below.

Kay George is a self-taught artist who has been painting and exhibiting her work throughout the Pacific over the last 25 years.

Kay George first started painting and selling textiles as fabric pieces, wall hangings and clothing in Sydney, Australia and in 1988 moved to Rarotonga, Cook Islands with her husband and fellow artist Ian George. Since then she has worked with interior designers on projects that have featured in significant magazines throughout New Zealand. Kay's work has become focused on layered imagery transposed through the photographic medium. Drawing on the principles that she applies to her textile creations, her recent portraits illuminate the multi layered facets inherent to Pacific culture.

Of her works for the group exhibition, the artist states 'This body of work using digital media demonstrates the layers that exist within the local island community that has over 400 years moved from an indigenous Polynesian people with its own belief systems to a people that have shifted to a zone of mixed cultures, confident in the first world, competent in the digital world, rebranding themselves according to their age group and interests'. Kay George's works are seen in many private and public collections in New Zealand, Australia and the Cook Islands.

<http://www.theartstudiocookislands.com/>

<http://www.textiles.org.nz/>

The Footscray Community Arts Centre presented: SHONA TE HAU from New Zealand, and Australia.

Shona Te Hau is a Maori weaver who migrated from Aotearoa (NZ) to Australia in 1992. Shona has more than 40 years of experience and her first teacher was a local Kuia (female elder) who taught ancient Maori weaving techniques and protocols. She later attended courses run by a young contemporary Melbourne based weaver, Sonny Abraham, who provided a new context and inspiration for her weaving practice.

An active member of the Melbourne Maori community, Shona Te Hau is passionate about keeping alive her oral traditions and has facilitated numerous workshops in schools and community events nationally and internationally. Shona Te Hau works regularly with local weaver Aunty Vicky Morphy Walsh, to develop her knowledge of local indigenous plants and fibres. Her arts practice focuses on purposeful engagement with communities through reciprocity.

https://www.youtube.com/watch?v=FM9mvvO9_Uc

<http://www.maribyrongweekly.com.au/story/1403743/contemporary-pacific-arts-festival-footscray-exhibition-helps-weave-past-and-future/?cs=1846>

The Footscray Community Arts Centre presented: VICKI KINAI from Papua New Guinea and Australia.

Bilum Dress, titled: *FIRST CONTACT* - twisted cotton and bilum weave.

Vicki described how her Bilum dress was inspired by her grandmother's story of when she and her village first encountered white people:

Her grandmother lived in Pimbinaga Village, located southeast of Mt Hagen, in the Western Highlands Province in Papua New Guinea. In the 1940s the village was visited by two white women who were missionaries. Vicki made each part of the dress according to how the white missionaries were perceived and their description from her grandmother. The crafted art work is a reminder that white people were a strange sight and their ways were also

strange. As Vicki says “we now live in a new world but remember the ways of the past very clearly”.

<https://www.google.com.au/search?q=vicki+kinai&tbm=isch&tbo=u&source=univ&sa=X&ei=pLsOU9ODF46hIQWM-oDABA&ved=OCCsQsAQ&biw=1272&bih=788>

The Footscray Community Arts Centre presented: KUI TAUKILO from the Pacific island of Niue.

Kui exhibited her unique and greatly admired work “**Fia inu si nakai a koe?**” (“**Would you like a cup of Tea?**”) - **Woven Tea Set Installation, in raffia.**

Kui was taught to weave by her mother and a multitude of aunties.

“From a young age I would sit and listen to the stories my mum and aunties would share as they wove, laughed and ate. They wove in the caves in the heat of the day. I continue to weave and pass on the traditional knowledge shared by those who have gone before me.”

Because it was expensive to access traditional materials when she moved to Australia, Kui would weave with any materials she could access. Including recycled plastic ties from local factories, cloth, raffia and flax.

“I love creating beautiful pieces out of things that others would consider as rubbish.”

Director of weaving enterprise K.I.N. Designs, Kui has exhibited works in numerous exhibitions including ‘Mis-Design – Pacific Womens’ Weaving Circle’, ‘Sustain’ – Wyndham Art Gallery, ‘FA’ – Pandanus at Newport Substation and ‘New Way – Te Ao Hurihuri’ at the Contemporary Pacific Arts Festival.

In explaining the significance of the work, Kui has stated:

Pacific hospitality is internationally renowned, as children we are taught that the first thing we do when we receive visitors into our homes is that we offer them a cup of tea or refreshments. We learn to serve others as a show of respect and to make people feel welcome in our space.

I have received many people into my home from around the world, who have shared many stories over a cup of tea - their joys, pain, challenges and triumphs. This work honours all of these people, their stories, cultures and the common values that keep us connected.

<http://www.pacificwomensweavingcircle.com.au/exhibitions/>

<https://www.facebook.com/BigIslandCollective?filter=2>

The Footscray Community Arts Centre presented: SANDRA AIKEN (Gunditjmara)

Sandra Aitken is a Gunditjmara artist who was taught weaving by her aunt, Connie Hart, in the early 1990s. Her works include baskets and eel traps, Sandra is also an innovative weaver, creating interesting objects and pushing the boundaries of her practice by crafting domestic items including a vacuum cleaner.

Sandra paints, screenprints and is also known as a tapestry worker. Sandra has woven many items out of Carex Tereticulis Grass, String, Wool, Copper Wire, Whipper Snipper Cord, Hay Bale Twine and other sort of Twines. She mostly enjoys working with the Carex Tereticulis Grass (known as Poonyart or Spear Grass).

Sandra has passed her weaving skills on to her daughters and nieces, as she sees her craft as an important way of maintaining culture. Sandra is an active participant in the WEAVE program.

The Footscray Community Arts Centre presented: GLENDA NICHOLLS (Wadi Wadi/Yorta Yorta/Ngarrindjeri)

Glenda Nicholls is a Wadi Wadi/Yorta Yorta/ Ngarrinjeri woman from the Murray River region. Glenda won awards for her Ochre Net at the 2012 Victorian Indigenous Art Awards, including the Koorie Heritage Trust Acquisition Award; and CAL Victorian Indigenous Art Award for Three Dimensional Works. Glenda is an active participant in the WEAVE program.

The AMITY Craft Exhibition was thrilled to include Glenda Nicholls' work entitled, **Long Green Net**.

I would like to think that this "Long Green net" represents the role women and children had in making nets within a family group. Not only were traditional men keen fisher people but women also. In my early childhood I lived along the Murray River and its tributaries with my family.

Both my maternal and paternal grandmothers were experienced fisher women. One used a handline, and the other used a bamboo rod, with a floating bob, fishing line. Fishing knowledge was handed down by elders and ancestors. When I weave I think of my elders and ancestors who each adapted their fishing techniques to suit their lifestyle.

<http://www.smh.com.au/entertainment/art-and-design/spirited-owl-and-echidnas-net-indigenous-awards-20120309-1upr3.html>

www.arts.vic.gov.au/files/975612ed-e72e-4229-aca9.../VIAA2013.pdf

The Footscray Community Arts Centre presented: DEBBIE FLOWER (Wamba Wamba)

Debbie is a fibre craft artist based in Shepparton in Central Victoria. Debbie works with Gallery Kaiela where she sells her weavings and delivers workshops regularly. Debbie is an active participant in the WEAVE program. AMITY was lucky enough to host several of Flower's woven works, including her renowned and culturally significant **Sister Bag – Raffia and Quanong seeds**.

Gallery Kaiela provides and maintains a shop front and point of sale for local Aboriginal artwork. Through the physical shop and an online gallery Kaiela, markets and promotes the artwork produced by the artists it chooses to represent.

Gallery Kaiela is committed to the promotion and ongoing education about the South Eastern Australian Aboriginal linear art style. The gallery undertakes proactive education and promotion activities that target the general public and art buyers nationally, internationally and locally.

Gallery Kaiela is developing and delivering arts related cultural education to local primary and secondary colleges. It delivers its educational programs to students who visit the gallery and also engages in some outreach delivery where it is impractical to bring students to the gallery.

Gallery Kaiela is committed to seeking out and providing ongoing professional development and skills building opportunities for local Aboriginal artists at all levels.

<http://www.gallerykaiela.com/home.php>

The Footscray Community Arts Centre Presents: WEAVE

WEAVE is a venture funded by Arts Victoria in partnership with Footscray Community Arts Centre. WEAVE aims to raise the profile of Victorian Indigenous weavers and fibre craft artists within the Australian art/craft scene. The formation of the group aims to ensure a support network is created by and for the artists.

With over 25 participating fibre craft artists, WEAVE is the first project of its kind. Bringing together weavers from across Victoria WEAVE encourages growth in artistic practice and innovation with a coordinated approach.

The Footscray Community Arts Centre

Established in 1974, Footscray Community Arts Centre is widely acknowledged as Australia's leading centre for contemporary arts and community engagement. The centre is a unique place of learning and sharing where the dynamic between community, culture and contemporary art is explored and celebrated.

The FCAC Mission is to offer the diverse communities of Melbourne's West a place and an opportunity for cultural expression, participation and exchange.

We work with artists, producers, teachers, students, community groups and cultural facilitators to build communities which are capable, inclusive and creative. To achieve this we put community at the centre of contemporary arts practice, build the creative capacity of communities and practise creative leadership.

The FCAC Vision is that Melbourne's West is widely acknowledged as a ground-breaking, global epicentre for community-propelled contemporary arts practice. The Footscray Community Arts Centre values authenticity, relevance and originality.

<http://footscrayarts.com/>

Munupi Arts Centre, Garden Point, Pularumpi, Melville Island Northern Territory, Australia, presented: ROBERT EDWARD PURUNTATAMERI

Ceramic pots in the *Jilamara Design* from the Tiwi Islands

The Munupi Arts Centre provided the following information:

During ceremony on the Tiwi Islands a series of 'yoi' (dances), are performed; some are totemic (inherited from the person's Mother) and some serve to act out the narrative of newly composed songs. Participants in these ceremonies are painted with turtiyanginari (the different natural ochre colours) in varying designs, transforming the dancers and, in some cases, providing protection against recognition by mapurtiti (spirits). These designs can be applied in different ways and ochre is applied to the body and face. These significant artistic designs collectively are called 'Jilamara' and have been transferred to the collection of pots produced by Robert Edward Puruntatameri .

<http://www.munupiart.com/>

JUSTIN BOEHME (Australia) Gold and Silversmith

Justin Boehme wrote of his work:

I have been manufacturing fine jewellery and casting gold, silver and bronze for the jewellery and fine art Industries for over three decades. All my pieces are created in my casting studio at Red Hill, on the Mornington Peninsula, Victoria, Australia.

My area of expertise is as a precious metal casting technician. I employ the lost wax or cire perdu casting technique to create my work. Since early Egyptian times, man has used this method to make jewellery, statues, architectural bronzes, metalware and more. A wax form is injected or carved and then after several procedures molten metal is poured or thrown into a plaster mould. The individual pieces are subsequently hallmarked, engraved, chased and

polished until finished. The chemistry of metallurgy and patination is a delicate science and a challenging art. My real passion is in pure art; therefore not all my work is mainstream and commercial. It is my desire to leave a legacy of truly original artworks to the future art world.

For the AMITY exhibition three of Justin's pieces were included:

Insect Buddah Sect - a freestanding sterling silver sculpture modelled on the royal crowns of Thailand and Laos and the Chenrezig Buddha of 1000 heads and 1000 arms.

Look Up And Wonder – a bronze belt buckle, and

Untitled (decorated shoes) - leather shoes, sterling silver, brass, and bronze cast elements.

<http://craftechcastings.blogspot.com.au/>

KIRRA GALLERIES presented: NICK MOUNT (Australia)

Nick Mount is one of Australia's most accomplished and celebrated studio glass artists. Approaching his fifth decade working in the field, he has been at the forefront of innovation and achievement since the early 1970s. Mount's earliest and most enduring influences include the US West Coast glass scene and the traditions of the Venetians.

Informed but not confined by tradition, Mount is known for his production, commission and exhibition work. Since the late 1990s the latter has comprised of an evolving series of sculptural assemblages. Ranging in scale and character, they sensitively combine a respect for traditional Venetian glassmaking techniques with a wry Australian wit. Mount's work is represented in major public and private collections and his reputation as a generous teacher, demonstrator and mentor sees him teaching regularly at glass centres around the world. Nick Mount was named as the Object: Australian Design Centre's *Living Treasure: Master of Australian Craft* for 2012.

<http://nickmountglass.com.au/home/>

<http://www.kirragalleriesonline.com/artists/2-glass/94-mount>

GALLERY FUNAKI presented: MARIAN HOSKING (Australia).

Marian Hosking was selected as the Living Treasure: Master of Australian Craft in 2007.

Marian Hosking's career as a silversmith spans several decades and throughout it she has translated her passion for the individuality and essence of the Australian landscape into jewellery. Her work is in many significant public collections and is represented in the commercial gallery sector. Working almost exclusively with silver, Hosking has developed a distinctive vocabulary of techniques including casting, drilling and saw-piercing. She translates specific elements of the natural world into the language of silver, creating jewellery and objects of astonishing beauty.

Her familiarity with local environments has developed alongside her familiarity with jewellery processes, both honed over forty years of travelling and making. Hosking's pieces describe fragments of a whole: we can extrapolate whole landscapes from the silvery specifics of her jewellery – they hint at ecosystems we tend to be barely aware of in the day-to-day of city life. Through her rings, necklaces and brooches, Hosking brings these landscapes to bear on our own bodies. Somehow we are grounded by wearing them, and reminded that we too are irrevocably connected to and dependent on the same complex, fascinating and threatened system. The familiar mustn't be taken for granted.

<http://www.galleryfunaki.com.au/gf/artists/marian-hosking>

ROBERT BAINES (Australia)

Robert Baines was selected as the Living treasure: Master of Australian Craft in 2010.

Professor Robert Baines' work is comprised of three areas: first as an artist goldsmith; second in archaeometallurgy; and third in publishing text and commentary.

In 1979 he received a Winston Churchill Study Grant and this has been followed by a Senior Fulbright Study (1996) and two Senior Andrew Mellon Conservation Fellowships at the Metropolitan Museum of Art in New York (1999, 2002). In 2007 Robert Baines received a senior research scholarship in The Sherman Fairchild Center for Objects Conservation at the Metropolitan Museum of Art in New York. His work as an exhibiting artist goldsmith is collected in prestigious public collections in Great Britain, Germany, France, New Zealand, and Australia.

Exhibiting internationally he is the winner of major international and national prizes such as Bayerischer Staatspreis 2005 gold medal at the 57 Internationale Handwerksmesse, München and in Australia the Cicely and Colin Rigg Craft Award, (1997) at the National Gallery of Victoria; The Seppelt Contemporary Art Award (1998) Museum of Contemporary Art, Sydney. Baines also holds a Master of Arts in classics and archaeology from Monash University. He has made a significant contribution to Australian jewelry, object-making, and international historical scholarship and publishing for over twenty-five years. Most recent books published are *Partyline* (2004), *Bracelet 'Java-la-Grande'* (2006) and *More Amazing Schmuck Stories* (2009).

LIVING TREASURES: MASTERS OF AUSTRALIAN CRAFT

The *Living Treasures* series was launched in 2005 and is an initiative of [Object: Australian Centre for Craft and Design](#). The series is promoted by Craft Australia and supported by the national network of [Australian Craft and Design Centre's \(ACDC\)](#). The *Living Treasures* series celebrates the achievements of Australia's iconic and influential crafts practitioners and promotes the work of Australian artists whose exemplary craft skills have been recognised by their peers. The *Living Treasures* series features the selected artist through a solo exhibition of new work, a major monograph publication, a public lecture program and a national tour of the exhibition. The series also celebrates the short-listed finalists as 'Masters of Australian Craft' and acknowledges the wealth and dynamism they have contributed to the Australian contemporary studio craft movement.

Biennial series

Object Gallery has presented exhibitions by the recognised Living Treasures in 2012 and 2014. The Living Treasures exhibitions are complemented in alternate years with a group exhibition that explores a traditional craft medium: 2011, 2013 have explored clay and wood respectively and in 2015 will explore textiles.

Object - a leading Australian Craft Gallery

Steve Pozel, Director wrote about Object that the gallery is a leading centre for contemporary design and plays a critical role in building a significant design culture for Australia. Object plays a critical role in celebrating the work of Australian artists who embrace the highest degree of craftsmanship and who continually explore material, process and ideas to advance contemporary design practice. He says their program features more than 200 designers annually and has generated over \$1.2m in

revenue for designers through artist fees and the sale of work in the last 5 years. Through their creative programs and partnerships, they reach an audience of more than 390,000 people nationwide each year. Whether presenting dynamic and high quality exhibitions, publishing, retail, digital or educational activities, the Object team are determined to give craft and design the best and brightest voice possible.

<http://www.object.com.au/about/object/>

IGORA DESIGN presented: LUCYNA OPALA (IGORA) (Poland, Australia)

Igora is the creative front of felt artist and wool author Lucyna Opala. Lucyna is of Polish heritage and arrived in Australia 27 years ago. Academically trained as a Botanist and Agricultural scientist she works as a medical scientist since arriving in Australia. Lucyna's early artistic interests were based in knitting, embroidery and installation art, particularly involving items from nature and flora.

Lucyna believes that her relationship with nature is the foundation of her creativity and inspiration. The subject of her works in this exhibition, felting, involves working with wool and silk, a primal material handmade by nature. Lucyna's talents lie in her ability to perceive and transform the wool's own story and interpret it as a tangible artwork. Her latest venture into felt design is a dramatic visual and emotional depiction of journeys into the heart and landscape of Australia - a virtual but touchable escape to the most scenic locations, iconic panoramas and roads less travelled. This collection is one where the images are used as a medium to represent the feelings and affection behind her most precious memories. The unique fabric design transcends the boundaries of wearable art becoming a story locked into fabric.

Igora designs are exhibited in Australia and internationally.

www.igoradesign.com.au

PAM HOVEL (Australia) - a textile artist living on a rural property in Mandurang South near Bendigo, Victoria.

Pam's mud brick home and studio is surrounded by bushland and wildlife and it is this beautiful, natural environment that both inspires her work and provides materials for her textiles.

A lifelong interest in art, textiles and fashion led Pam to discover the ancient craft of felting in 2004 and has continued to develop and promote new techniques ever since. She has won awards for her work in various textile exhibitions and now teaches the craft. Following her creative instincts, she began her search for sustainable art practices with low environmental impact. Only eco-friendly principles and natural, renewable materials are used in her work. All dyes are derived from plants, mostly from surrounding bushland and her garden which hosts many dye plants. Pam embraces the move to ecologically sound, slow and handmade fashion in the textile world which offers her new and exciting challenges for exploration and creativity. In more recent times, Pam has focused on more feminine and highly artistic garments marrying wool and silk in the felt process as well as using raw and wild fibres with dramatic results. These truly organic garments are uniquely beautiful, each created with a relaxed Australian feel and a delight to the senses to wear.

<http://www.rawedgetextiles.com/>

Alcaston Gallery presented: TJANPI DESERT WEAVERS

Tjanpi Desert Weavers is a not-for-profit social enterprise of Ngaanyatjarra Pitjantjatjara Yankunytjatjara Women's Council (NPYWC), an Aboriginal governed and directed Corporation. NPYWC members created Tjanpi (meaning 'grass') to enable women on the NPY Lands to earn a regular income from selling their fibre art. More than 300 Aboriginal women artists from 28 remote communities in the western and central deserts of Australia come together on country to create beautiful, intricate and whimsical fibre art. Tjanpi provides one of the few opportunities for self-initiated income on the NPY Lands and brings Aboriginal women together on country to collect grass, sculpt and weave, sing and dance and keep culture strong.

The AMITY Craft Exhibition was delighted to host four stunning Tjanpi Desert Weavers works:

ANNE DIXON – *Rainbow Basket*, Minarri (greybeard) grass and raffia.

ANGKALIYA NELSON - *Basketpa Ngati (Deep Basket)*, Minarri (greybeard) grass, raffia & acrylic yarn.

JEAN BURKE - *Karlaya (Emu)*, Minarri (greybeard) grass, raffia & emu feathers.

SHEENA DODD - *Tjulpu (Bird)*, Minarri (greybeard) grass, raffia, acrylic yarn & wire.

ALCASTON GALLERY - Director Beverly Knight Melbourne VICTORIA AUSTRALIA

Director Beverly Knight and her curatorial staff are proud to represent important and emerging artists, maintain and develop personal relationships with Collectors, Institutional Curators and art lovers both real and virtual.

The Gallery's role is building pathways for creative practice with financial reward without compromising political and cultural aspects of an artist's oeuvre. Guidance of the international complexities of exhibiting in the 21st century of a virtual and pragmatic collecting society is the foundation of the Gallery's business, bringing artists and collectors together.

<http://www.alcastongallery.com.au/default.cfm?flash=1>

The Australian Tapestry Workshop presented: ANMANARI BROWN'S
Kungkarrakalpa (The Seven Sisters), woven by John Dicks, Pam Joyce and Milena Paplinska.

This tapestry, based on a painting by Anmanari Brown, tells the story of the Kungkarrakalpa, or The Seven Sisters. The artist almost always paints the Kungkarrakalpa as she is intimately connected to the land and its stories. Anmanari Brown was born at Purpurna in the 1930s and is culturally associated with the Pitjantjatjara people of the Northern Territory. She initially grew up in the desert before kartiya (non-Aboriginal people) came to the lands, and eventually settled at Warburton mission in Western Australia. She currently lives in the Ngaanyatjarra Lands in Western Australia, painting with the Papulankutja Artists.

Like many of the senior artists, in addition to painting, the artist works in other art forms especially punu (carving of utilitarian and sacred objects), weaving tjanpi baskets and inma. Her work is in many important public collections including the National Gallery of Australia, National Gallery of Victoria, Art Gallery of Western Australia, and Queensland Art Gallery.

In creating the painting, the artist found herself running out of space before her story was complete. And so she kept on painting, in some cases covering existing images. This created complex colours, with the background colours showing through to the front in some places.

In translating the image to a larger scale, the weavers faced the challenge of capturing the textures and colours of the painting, which was generously loaned to the Workshop by Vivien Anderson Gallery. They have succeeded in making a tapestry that is painterly while still simple and powerful. The completed tapestry was exhibited at the Melbourne Art Fair in August 2012, and is currently for sale.

The AMITY Craft Exhibition also hosted a series of tapestries celebrating the work of **LARA MERRETT**, once again, presented by the world famous Australian Tapestry Workshop. Lara Merrett's '**Light nights**' tapestry #1 and #2 woven by Pamela Joyce; and tapestry #3, woven by John Dicks.

The Australian Tapestry Workshop

The Australian Tapestry Workshop enjoys an international reputation as a leader in contemporary tapestry. Established in 1976, it is the only workshop of its kind in Australia and one of only a handful in the world for the production of hand-woven tapestries. Artists worldwide are discovering how this traditional medium can be used in completely new ways, and the Workshop is in the vanguard of this revival.

Using the same techniques employed in Europe since the 15th century, the ATW's skilled weavers work with artists from Australia and overseas to produce tapestries that are known for their vibrancy, technical accomplishment and inventive interpretation.

<http://www.austapestry.com.au/>

Sally Campbell Handmade Textiles - hand-crafted quilts.

Giving a wonderful insight into her textile range, Sally Campbell explains:

After 25 years as a film designer, during which I made many trips to India collecting fabrics, I finally decided to produce my own collection. My desire is to create beautiful handcrafted textiles and give them a contemporary edge to suit modern environments. All my quilts, throws and cushions are either 'hand-dyed', 'hand-stitched', 'hand-woven' or 'hand block-printed'. Unlike machine-made products, they fade naturally and imperfections are part of their beauty and uniqueness.

I travel to many remote communities, working closely with the artisans. Different areas in India specialise in different crafts. I work with women who create exquisite applique work in the desert near Pakistan, natural dye block printers in Rajasthan, village weavers in Bengal and Hyderabad, and women who do intricate hand embroidery in Lucknow. Like other Western designers working in India, I am hoping to keep these ancient crafts alive as we compete with the manic rush to modernisation. My textiles are carbon neutral and eco-friendly. A percentage of the sale price goes back to the rural communities which make them.

www.sallycampbell.com.au

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M+M COLLECTION. Dr. Martin Fowler and Ms. Megan Fowler - Papua New Guinean Bilums and other contemporary objects

A marvellous feature of the exhibition was an assortment of Papua New Guinean Bilums and other contemporary objects from the **M+M COLLECTION**. The selection included some of the prints acquired from the National Art School (PNG) and, later, bilums, paintings and objects that were commonly available, and found mostly 'on the footpath' in towns, and occasionally from artefact dealer shops, or direct from people in villages —from about 1973 to mid-2013.

The objects selected are of course a specific set of works. Nevertheless, they do give a reasonable indication of the artistic creativity and highly developed and disciplined craft skills displayed in a range of readily available, and sometimes everyday objects to be found around the country of Papua New Guinea. The scale of these objects belies the range and size of much other artistic and crafted production in some parts of the country — like the amazing and very big art objects that some of the traditional men's houses represent, and the costuming, and the music, and the dance paraphernalia that go with celebrations and events all over the country.

The exhibition featured significant artworks from **MATTAIS KAUGE** and his former apprentice **SIMON GENDE**, as well as a vast array of bilums and other culturally significant contemporary objects. **More information on the M+M Collection and the AMITY Craft Exhibition can be found [here](#) and [here](#).**

<http://martinfowler.com.au/tag/bilums/>

ABOUT THE COLLECTORS

Dr. Martin Fowler grew up in colonial New Guinea. Rod Fowler, his father, was first an illustrator and then a medical orderly before, and during WW 2 in New Guinea. He went on to run Aid Post Schools and ran the Art Section of the Department of Information in Port Moresby from the early to mid-1960s. Rod had always sketched, painted and photographed life around him. The kid learned to draw and paint as something that you just did as a matter of course.

Martin was the architect for the PNG National Art School in 1972 and then the National Museum until 1977 and worked with the new National Cultural Council. His wife Megan also worked on these and other architectural projects from 1974-78. They travelled in PNG during the 1970s and again recently 2003-13. The vibrant and important National Art School was part of an Australian supported pre-independence cultural development initiative, which included the building of the National Museum, some other key cultural institutions, and regional cultural centres. These activities were considered crucial to develop unity within, and to help invent a national identity for, the emerging nation.

Upcoming Events

The Australian Tapestry Workshop is pleased to invite you to

FERTILE GROUND

An exhibition of work by Artists in Residence at the Australian Tapestry Workshop from 2012 & 2013

JULIE BRADLEY

NICOLE BREEDON

FLEUR BRETT

CHRISTINA CIE [NZ]

LILY FISH

LUCAS GROGAN

JODI HEFFERNAN

KYOKO IMAZU

KATE JUST

SUE PEDLEY

KRISTIN SÆTERDAL [NOR]

EMA SHIN

HELEN SMITH &

LAUREN CRUICHSANK

PAUL YORE

Please join us for the opening event on Tuesday 11 March 6 - 8pm

RSVP by 7 March to contact@austapestry.com.au

The Footscray Community Arts Centre is hosting **CPAF 2014: Bilum Making Workshop** as part of the Contemporary Pacific Arts Festival 2014. Join Bilum Master Weaver Vicki Kinai in this exciting series of workshops that have been developed by Vicki to teach the ancient technique of Bilums. Over 3 workshops you will learn how to roll your own rope and construct your very own Bilum!

Vicki Kinai is a Melbourne based Fibre Artist, Melanesian Languages and Cultural Trainer, Exhibitor, Performer and Teacher. She hails from the village of Pitwa, located Southeast of Mt. Hagen town in Papua New Guinea.

A master weaver and bilum (string bag) maker, a national icon and symbol for all Papua New Guineans and a tradition passed on to Vicki by her mother, grandmother, and those before them. It is vitally important that this is kept alive no matter where she is. Vicki has adapted the traditional bilum weaving technique to create wearable art and installations. 'Every piece I create tells a story, that connects me to place and land, whether it's a story about my current homeland of Australia or my birthplace of PNG. Every creation has relevance and connection'. The growing popularity of her workshops has Vicky running regular bilum making classes in schools, community and arts centres and galleries throughout Victoria and nationally. Exhibitions include: 'Paradisaea Papuana'; Fo Guang Yuan Art Gallery, Meleponi Pasifika at Smorgon Gallery as part of the Contemporary Pacific Arts Festival 2013 program and 'Sustain' exhibition at the Wyndham Gallery.

WHEN: 6pm-9pm, Tuesdays, 4, 11, 18 March

VENUE: Footscray Community Arts Centre, Jack Kennedy Room

COST: \$ 150 (materials included). [Click here to book.](#)

The Contemporary Pacific Arts Festival 2014 is presented in partnership with Footscray Community Arts Centre and CPAF.

Object: Australian Design Centre presents

New Weave: Contemporary Approaches to the Traditions of Weaving.

6 FEBRUARY – 29 MARCH 2014

New Weave pushes the boundaries of the woven form: artists and designers re-appropriating traditional weaving techniques, using different materials to create intricate and striking wearables, objects and installations. From the sculptural fibre vessels of Lorraine Connelly-Northey to Jenni Kemarre Martiniello's work in glass, to other works in wood, textiles and paper, weaving will leap off the loom and into the future.

Curated by guest curator Lisa Cahill (who co-curated the Australian component of the Triennale of Craft in Kanazawa, Japan for Object) and Object's own Carrie Mulford, New Weave explores the common language of weaving, showing how it can be used to create new forms by hand that are produced in different ways using collaboration, technology and methods of manufacturing.

Featuring the work of: Alana Clifton-Cunningham, Lorraine Connelly-Northey, Edward Linacre, Jenni Kemarre Martiniello, Rachel Park and from Courtesy of the Artist, Pennie Jagiello and Bin Dixon Ward.

Object Address: St. Margarets, 417 Bourke St Surry Hills NSW 2010

Gallery: 11am to 5pm Wednesday to Saturday +61 2 9361 4511 object@object.com.au

Nick Mount: The Fabric of Work. Living Treasures: Masters of Australian Craft, Touring Exhibition.

Wagga Wagga Regional Gallery, Wagga Wagga, NSW
January, February, March

Canberra Glassworks, Kingston ACT
15 May - 20 June

Jam Factory Gallery, Adelaide, SA
11 July -14 September

The 2014 Indigenous Ceramic Art Award (ICAA) applications are now open and Indigenous ceramic artists from across Australia are encouraged to apply.

[Download Application Forms Here](#)

The ICAA encourages and stimulates excellence in this sphere, providing cultural exchange opportunities for Indigenous artists from around Australia and regional Victoria. This biennial award exhibition surveys current Indigenous ceramic art practise, demonstrating current developments in the field, including contemporary and traditional works. Established under the patronage of acclaimed artist Dr Gloria Thanakupi Fletcher, this Award celebrates and supports the rich and diverse use of the ceramic medium by Indigenous artists and acknowledges the special industry of ceramic art.

Shepparton Art Museum is a regional Art Museum with a unique focus. It collects Australian ceramics from the 19th and 20th century and its ceramic collection is one of the best in Australia. SAM's collection of Australian and International ceramics now spans over 3000 works. Due to the Indigenous Ceramic Art Award, SAM now has a growing collection of contemporary Aboriginal ceramics.

An exciting public program of cultural activities also accompanies the exhibition and typically includes: ceramic workshops with artists, exhibition floor talks, ceramic workshops for children, and ceramic workshops for Indigenous men and women. Click here for further information on the 2014 ICAA Cultural Program.

The prizes for the 2014 Indigenous Ceramic Art Award are:

First Prize \$20,000 Acquisitive

Second Prize \$10,000 Acquisitive

Encouragement Award (for a Victorian artist) \$3,000 Acquisitive

Please note below the following important dates;

APPLICATIONS CLOSE

Friday 7th March 2014

ARTISTS ADVISED OF SELECTION

Friday 28th March 2014

DUE DATE FOR DELIVERY OF ART WORKS

5.00pm Friday 25th April 2014

ANNOUNCEMENT AND OFFICIAL OPENING

Saturday 24th May 2014

CULTURAL PROGRAM WEEKEND

Saturday 24th - Sunday 25th May 2014

EXHIBITION DATES

Friday 16th May - Sunday 10th August 2014

ARTWORKS DISPATCHED FOR RETURN TO ARTISTS

From Friday 29th August 2014

Peninsula Woodturners Guild 30th Anniversary Exhibition

Skilled Artisans Display Their Wares

To celebrate its 30th anniversary, the Guild is holding an exhibition on the weekend of 1st and 2nd March 2014, from 10.00am to 4.00pm each day. This exhibition will showcase finished items which are available for sale, in addition to featuring demonstrations of woodturning.

If you can't make it to their exhibition but are interested in finding out more about what the Guild does, they have members at their premises at 390 McClelland Drive, Langwarrin on Monday - Friday, plus Saturday mornings, each week. Visitors are also welcome at the Guild's weekly meeting, held each Wednesday at 1.00pm.

NEW CRAFT @ Queen Victoria Market

NEW CRAFT @ QVM is Melbourne's first monthly, curated art and craft market, at one of Australia's key trading venues.

Featuring Victorian contemporary handmade products, NEW CRAFT @ QVM showcases quality craft objects by more than 80 local makers. Held on the first Sunday of the month, NEW CRAFT @ QVM offers an opportunity to appreciate and buy contemporary craft.

Dates, Time & Venue

NEW CRAFT @ QVM is held in the A Shed at the Queen Victoria Market Corner of Peel Street and Victoria Street, Melbourne VIC 3000 ([map](#))

The market is held on the first Sunday of every month from 9am to 4pm.

Dates for NEW CRAFT @ Queen Victoria Market in 2014

Sunday 6 April

Sunday 4 May

Sunday 1 June

Sunday 6 July

Sunday 3 August
Sunday 7 September
Sunday 5 October
Sunday 2 November
Sunday 7 December

[Read more about NEW CRAFT @ QVM and apply online here.](#)

For more information and contact details:

Lindy Joubert

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