

# de sign ed 2

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ANU School of Art Gallery  
3 - 25 August 2012



Australian  
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# About the School

The School of Art has a reputation as one of Australia's premier visual art and design teaching institutions. This reputation has been developed and maintained through a hands-on teaching program that emphasises excellence in studio practice in combination with a critically informed approach to the field of art and design. The School has an excellent success rate in graduating highly skilled professionals who make a significant contribution as exhibiting artists, curators, writers, scholars and arts administrators. Graduates have achieved national and international recognition and are successful in gaining competitive scholarships and awards.

Undergraduate, combined degree, Honours and an extensive postgraduate program are offered, all taught in the School's specialised facilities by highly skilled staff. A highlight of all of our programs is the access provided to visiting

artists and scholars both within the School of Art and through the University's broader teaching and research areas.

Programs are enhanced by the School's proximity to national cultural institutions, and a strong network of local and regional arts organisations. Close by are the National Gallery of Australia, the National Film and Sound Archives, the National Library of Australia, the National Museum of Australia, the National Portrait Gallery, Canberra Museum and Art Gallery and the Drill Hall Gallery; in addition the School has close bonds to Canberra's well established not for profit art and community organisations.

A special feature of the School of Art is the International Student Exchange Program. Through this program students in their second semester of second year or first semester of third year have the opportunity to study at university schools of art and design in Asia, Europe and North America.

## GENERAL ENQUIRIES

T +61 2 6125 2898

## SCHOOL OF ART OFFICE

T + 61 2 6125 5810

E [enquiries.arts@anu.edu.au](mailto:enquiries.arts@anu.edu.au)

W <http://soa.anu.edu.au>

## ADDRESS

School of Art

ANU College of Arts and Social Sciences

Bldg 105 , Childers St

The Australian National University

Canberra, ACT, 0200, Australia

## Welcome

Welcome to this wonderful exhibition. We are delighted to present this selection of nineteen distinguished designer-makers who are either former students of the ANU, School of Art, or current or former staff.

The ANU, School of Art is renowned for its strength in craft and design disciplines. This exhibition showcases work from all five of our craft and design workshops: Ceramics, Furniture, Glass, Gold and Silversmithing, and Textiles. They have a great deal in common, and it is fascinating to see them brought together in this show.

## Gordon Bull

A particularly striking aspect of the exhibition is its representation of several generations of practitioners: from senior artists like Johannes Kuhnen and Janet DeBoos, who have careers of more than thirty years behind them, to recent graduates such as Megan Jackson, Henry Pilcher and Eliot Bastianon, and all points between. I am sure that you will enjoy their work; the depth of talent represented in the show is extraordinary. The exhibition both celebrates decades of achievement, and shows why we can be confident in the future.

HEAD OF SCHOOL

## About the

## Design Arts

In 2006 the ANU School of Art welcomed its first students into the Bachelor of Design Arts degree. Since then, the Design Arts program has aimed to prepare students for a career as a professional designer/maker in one of the following disciplines: Ceramics, Furniture Design, Glass, Gold and Silversmithing, Sculpture and Textile Design. The Bachelor of Design Arts is a three-year full-time degree with additional options at Honours and Masters (course-work) level.

The School of Art launched this degree as an avenue for students with a strong interest in establishing a sustainable and creative career in their chosen discipline. These students seek to acquire specialised skills in their major discipline together with a higher level of information literacy and the application of current digital technologies and fabrication processes. The program includes theoretical and historical investigations, providing students

with a foundation for developing their own approach to professional practice as a designer/maker.

The course structure and content addresses this model of practice, offering a variety of possibilities to start a career. From studio-based practice to collaboration with the manufacturing industry, the designer/maker will be able to operate

independently  
or as part of a  
team. Graduates'  
success is based

on a deep understanding of the materials and processes of their media, together with knowledge of design development, visualisation, distributed fabrication, presentation and promotion.

This diversity of practice is reflected in the range of objects presented in the 'designed 2' exhibition. The works selected for the exhibition are from graduates and staff of the School of Art. Many are leaders in their field and have helped to define the Designer/Maker model of practice.

**Gilbert Riedelbauch**

Design Arts coordinator  
Head of Foundation Studies

In 1919, Walter Gropius composed his famous Bauhaus Manifesto. It was essentially an educational proclamation calling for a new kind of art school that would dismantle the false hierarchical distinctions between artists and craftspeople in the cause of a new kind of design fit for a new technological age. The Bauhaus placed craft at the heart of its curriculum, arguing that a familiarity with materials and processes was the foundation of any artist's education.

The educational influence of the Bauhaus on the visual arts and design has been enduring and has shaped the structure and philosophy of a number of art schools in Australia, including the ANU School of Art. This influence is still legible in the School of Art's workshop-based structure, its common Foundation courses, and in the strong representation of craft-based workshops in its teaching.

However, the graduates of these workshops inhabit a world unimaginable to the designers and students of the Bauhaus - indeed it is a world scarcely imaginable to the first staff and students of the School of Art a mere thirty-five years ago. The demise of a domestic manufacturing base, the advent of the Internet, the opportunities afforded by computer aided design and new manufacturing processes such as 3D printing present undreamed-of challenges and opportunities to young designers today.

Nevertheless, the students of the Bauhaus and the students of the ANU School of Art would still recognise that they share a common concern: what does it mean to be a designer in a period of unprecedented global technological and political change? In 2006, the ANU School of Art established its Design Arts

degree in recognition of the specific challenges that confront students in its craft-based workshops. It offers students the opportunity to acquire a deep knowledge of materials and making as well as an understanding of the new technologies now on offer to allow them to become the versatile, digitally-literate entrepreneurs they will need to be to survive in the contemporary design world.

The lack of a strong industrial base in Australia has meant that its craftspeople and designers have always had to fall back on their own making skills and resources in order to solve technical problems. In recent years, the term "designer-maker" has been coined to describe the ways in which craftspeople are increasingly also becoming designers, collaborating with industry or creating multiples in practices that are becoming increasingly hybridised, and where the old distinctions between hand-making and industrial processes are becoming increasingly blurred.

The School of Art's Design Arts degree is aimed at this model rather than that of the industrial designer. Whilst it recognises specifically Australian conditions and challenges, it could be argued that the designer-maker model will increasingly be the way in which designers work across the world, as old manufacturing systems become redundant in the post-machine and information age. Design 2, therefore, offers us a glimpse of what the products of designer-makers might look like: objects that have their roots in the past, their mode of making anchored in the realities of the present, but which are always open to the opportunities which the future might bring.

Anne Brennan

# Elliot Bastianon

*Using non-traditional materials in design processes keeps ideas away from well-worn paths and clichéd forms.*

— Josef Albers

I have a strong interest in exploring the language of different materials. Some materials can reveal very quickly what they are capable of, while others keep their potential hidden, waiting to be uncovered. When an approach to design is driven by the material rather than a preconceived form, I believe it forges a greater connection to the world around us, and articulates a more thoughtful relationship with objects of everyday life.

*Persuasion* is an object that has been folded entirely into existence using a single sheet of recycled plastic. Structure is created through the repetitive 'V-pleat' folding pattern, rigidifying the entire sheet, while reclaimed timber beams provide additional strength across the horizontal surface. These create a stark contrast between organic and artificial...traditional and non-traditional. The bespoke stainless steel hardware adds a degree of finesse, which is enhanced by the subtleties of the electric blue rivets.

At its most fundamental level, *Persuasion* shows what a material is capable of doing, rather than what it simply does.



*Persuasion* 2011, EchoPanel®, Oregon, stainless steel, aluminium, 1670 x 430 x 390 mm

Elliot Bastianon is interested in making the most out of the overlooked, and in doing so, he hopes it will direct his making process towards the road less travelled. Elliot believes that a certain type of conversation exists between a well-considered piece of furniture and its owner, and it is this connection he seeks to forge with his own work.





# Sean Booth

Often when coming up with projects to challenge and progress my skills, I'll look for a technical aspect I wish to explore. Technical challenges form a great foundation for developing unique and interesting designs. A technical requirement forces you to really understand the core of the design; it is only then that you can begin to shape the design to become more than just a functional object, one that rises above the norm.

Technical challenges can lead to in-depth research and employment of new processes, and become a driving force of investigation. New knowledge that can be applied to other designs, creating a feedback loop that keeps my practice progressing and evolving. The employment of new technology and manufacturing processes has led to the expansion of opportunities available to me, from custom one-off work to volume production with a high level of accuracy and efficiency.

The *Voyager 1* turntable utilises hand and CNC machining in its design and manufacturing, honing my understanding of the equipment I use and exercising my problem solving skills. A design that could see its many components outsourced to a machining company here or abroad for an international client, with the CAD models easily sent to any modern machining facility anywhere in the world.

The *Voyager 1* turntable is born from such exploration. It is both a tool to develop my skills and an opportunity to enhance my enjoyment of music, as well as others, if they share my enjoyment of bespoke objects that rise above the everyday.



*Voyager 1*, 2012, aluminium, stainless steel, delrin, polyurethane, brass, carbon fibre, nylon, 500 x 350 x 190 mm

Sean Booth's work takes on many varied forms, including sculptural works, domestic and architectural lighting, limited edition series and private commissions. To progress his practice, Sean seeks new techniques and methods to expand his skill base. Sean has exhibited locally, nationally and internationally since graduating from the ANU in 2002, winning awards for his designs and artworks.



# Simon Cottrell

For many years I have been researching the pre-thought processes of creative action, and using such insights towards the making of objects that are both 'of' and 'about' creative progression.

A fundamental foundation for decisive creative action is an understanding of the context in which the outcomes will exist. By this, I am referring to anything between the contexts of the aims of the maker towards the work, through to the manner in which others will engage with and perceive the resulting outcomes. Attentive awareness to these contexts can enable a clearer direction of the cognitive aims applied to the working processes and also to the subconscious flow of intuition within them.

My work moves at a slow and yet thorough pace. I prefer to investigate and thoroughly understand the relational transitions between one piece and the next, rather than shifting quickly onto new ground with every new piece. I have no interest in making giant leaps between one work and another. Rather each piece is a newly evolved singular iteration of an overarching and ongoing aim. Throughout that process these central aims are also evolving and reflectively shifting. I often refer to this progression as improvised, in that each new progression is made with reflection and responsiveness to the cause and effect of all previous actions.

My presentation for this exhibition is a mapping of these ongoing reflections, returns and re-workings spanning the thirteen years between several works. I am aiming to illustrate the evolutionary succession of my approach towards the building of the most recent work. These most recent pieces from February 2012 are an intuitive map and a loose metaphor for these kinds of reflective process in the building of relationships between form, structure, detail and definition within the making of each work.



*Shouldered hippped and pruned 2012, Double drops 1999, monel and stainless steel, 1/1 scale*

Since 2011 Simon Cottrell has been a Researcher/Lecturer in the Gold+Silversmithing studio at ANU. Previously he was a lecturer at RMIT and at Monash University in Melbourne since 2000. He has taken part in over 100 exhibitions locally and internationally since 1996. His works are represented in public and private collections worldwide.



# Cesar Cueva

In my work I use the tools, techniques and language of the modern goldsmith to create small objects to be worn on the body. The body as a site has been a primary focus for my work and has kept it in the context of jewellery which references or signifies a particular time or place.

When working on a new series I allow myself an extended period of time to develop a series of components that share a commonality. Perhaps adopting a new technique, a shift in scale or the exploration of a new technology. For me this period of producing new components is an opportunity to experiment and discover a fresh visual language for my work. Most of these components may never be included in a finished piece but through analysis of form I gather valuable information that will inform the development of that series and into the next.



*Bulb 2012, Monel , 925 Silver , 30 x 25 x 12 mm*

Since graduating in 2003, Cesar has maintained an active and diverse practice. In 2005 he co-founded Metalab Studio and Gallery in Sydney and in 2007 established the Jewellery and Object store COTA - Courtesy of the Artist. Metalab undertakes private commissions for projects ranging from the one off to designing for production.



# Janet DeBoos

These works are ones that have been made for an annual event in Shanghai-The International Year of the (insert animal name from Chinese zodiac) Teapot Exhibition which I have participated in every year since its inception. It is supported by a Chinese seafood restaurant owner who acquires one work from each artist each year, and is building a museum to house the collection when the 12 year cycle is finished. (It is currently in its sixth year.) I am now advisor to this project and also for the publication which will ensue at the end of the twelve year cycle.

Design of these pieces (indeed all my work) seems to spring from a process of not-thinking (or not-designing) and of making. I 'know' teapots from having made so many. I can tell at the making stage whether they will function well or not. I look at the animals during the year so I become familiar with them - as well as the conventions of their representations in another culture. Then I make.

So this work is the result of design-through-making. The repetitive actions of skilled throwing on the wheel allow ideas to generate in such a way that the work almost seems to make itself. The discipline of teapot, combined with the 'design brief' of that year's animal is a kind of external framework by which the success or failure of the work is measured. It is an exercise that is quite outside my usual practice but which informs that practice in unexpected ways.



*Year of the Rabbit Tea Pots, 2011, porcelain with overglaze decals, 130 x 150 x 130 mm*

Janet DeBoose is head of the School of Art's ceramic workshop. Since completing her ceramics training (East Sydney 1970/71) she has contributed to the field through writing, teaching and exhibiting, both nationally and internationally. She is represented in major public collections including the National Gallery of Australia, The National Museum of China in Beijing and the Powerhouse Museum in Sydney. She is a member of the International Academy of Ceramics, Geneva.





# Nadège Desgenétez

An early fascination for the unassuming objects that fill and shape our lives led me to seek a career in the Visual Arts. As I studied and searched for my own artistic path, I found blown glass, almost by accident, and a long apprenticeship began. Designing and making objects for use connects me to the very thing that led me to become a maker. My initial motivation was to understand the object, its role, its aesthetic, and the presence it might assume in a life, to best imbue it with my sensibility and sense of purpose, to best engage with the significance of the day to day. Becoming a glass blower helped me understand my connection to a broad history of the hand made, and making introduced me to an overwhelming sense of immediacy, of being in 'the now'. I discovered a reverence for manufacturing traditions, and an awareness of the responsibility of the contemporary maker in a world where people seldom engage physically in the shaping of their environments.

My practice today engages with a range of considerations, often sculptural, and includes materials other than glass. The functional objects I make are produced in small editions entirely by hand, and are an important aspect of my glass blowing practice. My designs are concerned with function, economy of line, and perhaps aim to engage the user with a certain amount of discovery. Whether colours overlap, inside volumes reveal themselves or lines shift, whether function alludes to the humour or quirk I find in the day to day, or whether the process or material dictate the aesthetic response to a functional qualm, the work in this exhibition I hope will speak of the joy of making, the rigor of the hand, the relevance of the hand made.



Carafes, 2009-present, blown glass, water, 290 x 100 x 100 mm

Nadège Desgenétez is a lecturer in the Glass Workshop at the School of Art at ANU. She started working with blown glass in 1993 in France, and since has worked, taught and exhibited in several European countries, the USA, Asia and Australia.



# Ashley Eriksmoen

As a furniture maker, I look for ways to connect people to their personal spaces. Our everyday surroundings are furnished by objects that are rigid, symmetrical, mass-produced, offer little in the way of a personal connection. Still, there are those objects that resonate because we relate to them directly: What makes one respond in a familiar way to an inanimate object?

This question drove me to become a maker of things. Since it is a conceptual question that drives me, not the technique or a pre-determined aesthetic, the methods of work vary; I appropriate technologies from various disciplines, eras, and cultures, to find the process that is best suited and most appropriate to achieve my often asymmetric and organic forms. Sometimes I plan every detail and execute the project utilizing digital and computer guided methods, while other times I work more intuitively with traditional hand tools.

My grounding in woodworking and fluency in furniture-making joinery is the basis of my structural logic. The quintessential design process remains with me always, shaping my initial concepts and brainstorming ideas with the integrity of compositional considerations and the rigor of fine craftsmanship. Design process is just as essential in one-off hand crafted works as it is in the more mechanized articulations of production work.



*Little Bug Tables 2010, Ash, steel, acrylic, milk paints, 400 x 710 x 1010 mm*

Ashley Jameson Eriksmoen is the head of the Furniture Design Workshop at the School of Art. Eriksmoen has actively contributed to the field of studio furniture both as an educator and as a designer-craftsperson since completing her Masters in Fine Arts in 2000 (Rhode Island School of Design). She has been the recipient of many residencies and grants, including the Norwegian Marshall Fund, and has taught and exhibited extensively in the United States.



# Robert Foster

The act of designing for me has its origins in childhood daydreams, play and making. Design is an extension of something that gives me great satisfaction as it contains many of the elements I was drawn to as a child; they are discovery and invention, expression and visualisation, science and process.

My training as a silversmith gave me a solid base to work from as it allowed me to develop these inherent interests. What drew me towards design was the cross-flow between process and visual language: how discovering a new technique could inform fresh visual expression or trying to find a new visual manifestation could lead to inventing an exciting new process.

Personally I find it difficult to place myself within any classical boundary of creativity. I utilise the knowledge I have as an artist/craftsperson to inform my design work, which balanced with my in-depth understanding of industrial processes has opened an unimaginable new world of possibilities as a visual artist/designer.

My works in this exhibition are a distillation of my combined knowledge and experimentation. My quest to find new visual metaphors, manifest as functional objects (Lights) I have invented a unique method of thermoforming acrylic sheet. *The Droplet Light* began as a one-off work it then grew into a prototype and then developed further into a production piece for F!NK. Then having resolved it's production and seeing the potential of the product, I took the concept and 'genetically mutated' it into the *Murex Light*; in which a simple change in the manufacturing process inspired a leap in the visual language leading to a marked difference in its appearance.

These lights demonstrate how the simple act of play and its continual mutation can eventually lead to the creation of images and objects that enlighten and 'value add' to our environment.



*Siamese Moons - Hanging Lights*, 2011, thermo formed acrylic and stainless steel, 2000 x 1000 x 300 mm

Trained as a traditional Silversmith at the ANU Art of School with honours in 1986, Robert also works in sculptural lighting and furniture. He has the inquisitiveness of an engineer and the creativity of a designer - demonstrating a broad understanding of process as well as an inclination to challenge visual language. His production company FINK & Co founded in 1993 is now considered one of Australia's leading design companies both in Australia and overseas.





# Jon Goulder

Designing and Making furniture and objects is deeply engrained in my family history. I am extremely lucky to have had the sense of touch and the eye for proportion handed down to me. Being a fourth generation designer and maker has enriched my life and will continue to do so throughout my life. My aim is to design and make a body of work that represents a lifelong practice.

I am deeply interested in pathways to economic sustainability for designers and crafts people in Australia.

My work represents the modes of practice and streams of income that have sustained me for over fifteen years. I have developed a practice that is diverse and allows me to revolve in the Arts, Crafts and Design industries.

The work in this Exhibition represents my Limited edition collection (the *Amore Mio*) and my production collection using local industries (*Calypso*). The *Amore Mio* chair is designed to never be copied by industry due to its complex compound joinery and faceted structure. Often production pieces are compromised to suit industrial production. The *Calypso* is designed to walk the fine line between production and artistic integrity.



*Calypso Lounge*, 2009, hemp glass sub straight mould, upholstery, stainless steel, 900 x 2200 x 1200 mm

Jon Goulder has been widely acknowledged for his contribution to the Australian design industry. He is currently the Head of Workshop at Western Australia's Midland Atelier. Jon is the inaugural winner of Australia's most prestigious design award The Bombay Sapphire Design Discovery Award and has held market presence internationally for over fifteen years. Jon's work encompasses design for commercial production to one-off collectables. His work is held in most national collections, most recently the National Gallery of Australia.





# Megan Jackson

My work brings together traditional screen printing processes, hand drawn shapes and patterns and digital technologies to create a signature range of functional, contemporary textiles.

I work with simple but striking shapes to create innovative and engaging patterns. These patterns are screen printed for a range of textile uses including scarves, homewares and upholstery. Utilising a range of muted colours and tones my designs reflect a simplified, abstract aesthetic. Scale and proportion play an important role, forming an interesting dynamic between print and finished product.

My range of screen printed textiles merge the boundaries of art and design, creating a unique collection of products that are valued for both their aesthetic qualities and as a functional product.



*handprinted fabric (detail) 2012, pigment on cotton and silk*

Megan Jackson is a textile designer and artist whose practice is based around the design and development of patterns for a range of applications including textiles. Since graduating with First Class Honours from the ANU School of Art in 2008 she continues to exhibit nationally, and was recently announced as a winner of the *Centenary of Canberra, A Legacy of Good Design* competition.



# Johannes Kuhnen

The link of design and materiality is a cornerstone of the design arts degree at ANU. This important aspect although close to my own training and practice was only recently highlighted in the opening address of Deyan Sudjic the director of the London Design Museum for the Unexpected Pleasures exhibition in the National Gallery of Victoria as the impulse to commission the development of a contemporary jewellery exhibition for the Design Museum. This fascinating exhibition curated by Dr Susan Cohn will open in London in December after its current showing in Melbourne.

My musings on the possible motivations to do this exhibition included the thought that design and material have lately drifted apart. My own artistic practise is based on three major workgroups: the making of wearable objects in the form of brooches, armrings and pendants; the construction of utilitarian objects such as tea and coffeepots, tray and related vessel forms; and the exploration of small-scale production of spectacle frames.

The material, anodised aluminium has been the focus of my work since 1975. This choice was at the time caused by the increase of the gold price and my search for wider colour options on metal. I would not have thought that it would be a dominating element in my work as well as my student's work for such a long time. The use of titanium for the structural elements of the tableware or spectacles is another attempt to escape from aluminium, bringing with it, its own technical and aesthetic considerations.

The use of digital technologies has assisted the latest version of my work in this exhibition, whereas the earlier version relayed on old fashioned machining and more extensive hand finishing.



*Interchangeable Pendant System series 3, prototype 2012, anodised aluminium, titanium, stainless steel, 70 x 45 x 12 mm*

Johannes Kuhnen is the head of the Gold and Silversmithing workshop at the ANU School of Art. His pioneering metalwork has had a considerable influence on craft based design in Australia.<sup>1</sup>

The first version of the interchangeable pendant system goes back to 1999 and was reworked in 2000 with series 2. Better access to more advanced cutting processes make it viable to improve and extend the work. <sup>1</sup> Jan Howlin, *indesign* 45.2011 p58



# Cinnamon Lee

My design practice is motivated by an interest in the potential offered by new technologies within the contemporary crafts. The work I make therefore specialises in combining computer-aided processes in conjunction with traditional gold and silversmithing techniques to explore the boundaries of possibility between the machine and the hand made. I am fascinated by the way in which computer modelling software permits such a flexible, yet controlled manipulation of form in space, and I delight in the level of precision that computer controlled manufacturing technologies are capable of achieving in the production of real objects.

The *Equilibrium* series extends my investigation into the ability of computer-aided techniques to generate complex wearable forms, which would be difficult to produce with the same level of accuracy using traditional means. In this case the ball forms have been derived through intersecting stellated uniform polyhedra with spherical skins. Each individual sphere has been built in two halves using the additive manufacturing process of 3D printing using a polymer. These polymer hemispheres are then lost-wax cast in silver before undergoing traditional hand fabrication techniques to re-join the parts, turning them into wearable objects. The concepts of balance and duality are recurring themes in my work, inspired by a preoccupation with the inexorable twosidedness of all things. The pairs of spheres are therefore intended to suggest a sense of balance through harmonised disparity rather than identical replication, reflecting my conviction in the necessity of contrast in order to achieve true equilibrium.



*Equilibrium* #4, 2010, 925 silver, oxidised, 30 x 70 x 30 mm

Cinnamon Lee is a contemporary gold and silversmith who specialises in custom jewellery and lighting. Since completing her studies at ANU in 2001 she continues to exhibit widely and has had numerous works acquired by public collections including The National Gallery of Australia.





# Rohan Nicol

My creative practice explores the rich territory between craft and design. In this 'space' I am able to work autonomously in pursuit of idiosyncratic objectives often resulting in one-off works, which I produce in my own studio. I also do work in partnership with Australian micro manufacturing firms enabling me to pursue commercial objectives through limited production. Both of these approaches are enabled and amplified through digital technologies and continue to be informed by my background and continuing engagement with the craft of gold and silversmithing.

The lights I have present in this series are exactly specified with CAD software and are entirely manufactured by a third party. I need only make a phone call and they arrive fully assembled in a box. In this manner my intellectual property is embedded into a system of production freeing me from the responsibility of manufacture and enabling me to pursue other interests including one-off work.

I began this series with *Stretchlight*, which represents the phenomena that followed the 'big bang'. We know matter rode waves of energy across space and aggregated through gravitational forces to produce stars - the primary source of light. Second, *Peppered Sunlight* is an allegory for the universal joy we have in experiencing filtered light from our own Sun. The third piece *Split-light*, presents a trilogy of conic forms which reference the black hole, which we know has the power to trap and split light.



*Stretchlight* (pendant light), 2009, ABS plastic, Griplock suspension system, 70 x 530 x 900 mm

Rohan Nicol is a gold and silversmith whose diverse practice encompasses jewellery, accessories, tableware and lighting. He graduated from ANU School of Art in 2003 and returned to lecture in the Foundation and Design Arts programs in 2011. His work is held in public collections including the Powerhouse Museum.





# Henry Pilcher

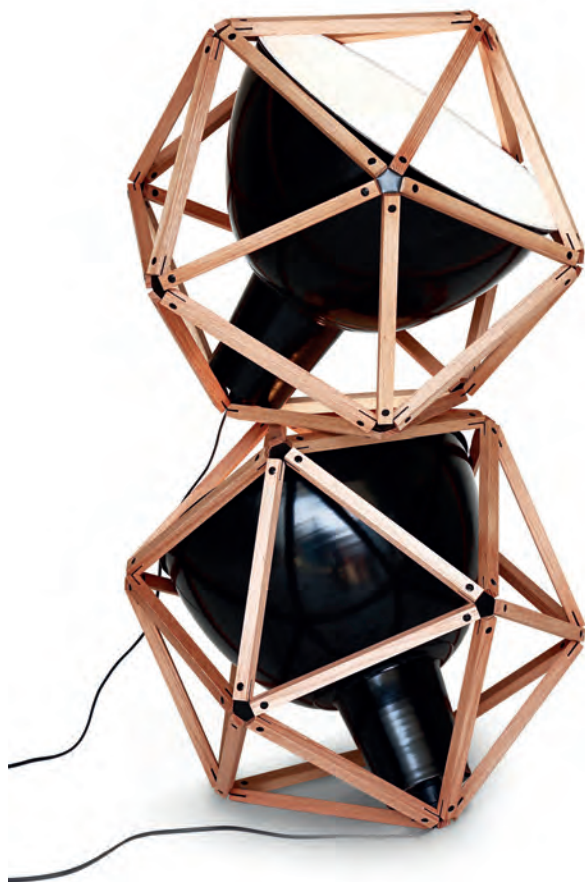
*Block 2*, a light source that has carved a path in my design career. This design was selected from my body of work as it celebrates the marriage of craft and industrial technology. Studying in the Furniture/Wood Workshop I viewed my learning as a craft. To take a timber plane and create a round object may be one skill, but to take on board a new knowledge of industrial technology and create a product for the design scene was the next. The intention behind my *Block 2* light was to create a playful object that implemented both craft and technology discovered in the Furniture Workshop.

The design turns the classic industrial lampshade into a playful, dynamic lighting feature – encasing it in a geometric timber frame. The unique icosahedron frame allows the light to be positioned on one of 20 bases, providing versatile light play in any room. The product's name rises from the warehouse in which the original shade was found – *Block 2*. The frame is a combination of ash timber struts, held together with colour-matched custom aluminium brackets and Chicago screws. The shades are spun in aluminium to replicate the found original and have been powder coated in 4 colours: red, blue black and white. With the ability to be used as a pendant, *Block 2* was designed to be stacked or arranged in countless ways to suit any space.



*Block 2*, 2009, timber, aluminium, 510 x 510 x 510 mm each

Guided by a progressive approach to material choice, Henry's designs are characterised by methods of construction that are sophisticated in innovation, yet pared-back and approachable in aesthetic. Henry draws inspiration from design history and material experimentation to create products that celebrate a marriage of craft and industrial technology.



# Phoebe Porter

Exploring geometric abstraction and bold colour, this series is inspired by the Russian Constructivists who renounced abstract painting in favour of working with industrial materials in space. For them, 'Construction' was seen to have connotations of technology and engineering and therefore to be characterized by economy of materials, precision, clarity of organization and the absence of superfluous elements.

This latest series exemplifies my work, exploring industrial processes and mechanical parts. Each design is reduced to its necessary elements, often using the fastening mechanism as a starting point which then becomes integral to the design.

After experimenting with sketches and paper models, selected designs are drawn into AutoCAD to produce paper templates. I then make actual scale models by hand at the jeweller's bench, where form, scale and function are carefully refined. The final designs are sent as a computer file to be cut from titanium or aluminium sheet, allowing me to speed up the production of multiples. The blanks are meticulously hand finished, folded in a specially made pressing tool and anodised in a range of bright colours.



*Constructivist earrings, 2012 , aluminium, stainless steel, 925 silver*

Since graduating from ANU School of Art in 2001, Phoebe Porter has received numerous grants and awards including a Victorian Premier's Design Mark in 2008. Her work has been acquired by a number of public collections, including the Art Gallery of South Australia and the Canberra Museum and Gallery. Porter continues to exhibit both nationally and internationally.



# Gilbert Riedelbauch

Designing and making are the core of my practice. Finding new forms and variations to existing designs present an ongoing and tantalising challenge. Searching for new ways to give form to material requires the manipulation of both traditional and contemporary tools and processes.

My current designs are located somewhat outside my traditional background as a silversmith and digitally based design and fabrication have become an integral part of my practice. Manipulation of digital technology, material and process work hand-in-hand to progress an idea from the design stage to the finished object. The pleasure is in the making regardless of when and where it happens.

The work in this exhibition is formed by a combination of digitally controlled and manual processes. A CNC router cuts the pattern I designed, this guides the manual deformation of the material into a 3d form. The aluminium composite sheet used is lightweight, durable and colourfast, all qualities that make it ideal for creating lasting, individually designed works.



*Wave 1 gold, 2012, aluminium composite and delrin, 910 x 350 x 75 mm*

Gilbert Riedelbauch is the Design Arts coordinator and head of Foundation Studies at the ANU School of Art. From his studio in Canberra he maintains a professional practice as a designer/maker. His work is exhibited nationally and internationally and held in public collections, including the National Gallery of Australia.



# Blanche Tilden

When I studied at the Canberra School of Art in the early 1990's, Computer Aided Design was not yet available.

I made many hundreds of repeated shapes in industrial materials like stainless steel and titanium through a process of drawing, marking out, centre punching, drilling, deburring, saw piercing, filing and polishing completely by hand.

While working with Phoebe Porter on the General Assembly brooch project, I saw the exciting potential of CAD processes for my existing designs and future work.

My first adaptation of an existing design from completely handmade production to a combination of CAD, machine cutting and hand finishing was the U Ring. Designed in 2002 and originally made by hand using traditional jewellery making techniques, I have adapted and standardized this design to combine titanium parts that are drawn using CAD, electron wire cut, hand finished, and combined with flameworked glass in various colours.

Since this first development using CAD in my practice, I have adapted other existing component parts to be electron wire cut, and successfully explored the possibilities of water jet cutting sheet borosilicate glass components for jewellery.

Using this new technology has had a positive impact on my practice. I now benefit from the developments available to current students through the Design Arts program. By employing CAD and manufacturing methods such as laser, water jet and electron wire cutting, I am free to explore my interest in the relationship between the handmade and the machine made, without having to spend many tedious hours making repeated components.



*U Rings, 2012, flame worked Bullseye glass, titanium, dimensions variable*

Blanche Tilden graduated from the School of Art, ANU, in 1995, with qualifications in Glass and Gold & Silversmithing. Recognised as an innovator in the fields of contemporary jewellery and contemporary glass, Tilden exhibits nationally and internationally, and her work has been acquired by major institutions in Australia and overseas. Tilden is represented by Gallery Funaki, Melbourne.





# Annie Trevillian

I developed a new, ephemeral artwork entitled *Remnants: the layering of time, memory and place in a landscape encompassing family and community*, which appeared at the Valley Ruin heritage site over 3 days in April 2012. The artwork was part of the *What Still Remains* project and appeared in-place at the ruin, which are located on Gungahlin Drive, beside the Burgmann Anglican School.

Funded by the ACT Heritage Unit as part of the 2012 Canberra and Region Heritage Festival *Innovation*, the artwork interpreted the Valley Ruin's important history within the Canberra region.

I designed 16 large format images, which were digitally printed with UV ink onto polyvoile at the ANU Inkjet Research Facility. Through a series of motifs inspired by research into the ruin, my concepts drew on various aspects of the site – including artefacts, buildings and structures, orchard and produce, family, community, animals and farm equipment – to examine the everyday existence of the men, women and children who lived there, including Indigenous and European settlers.

I have a successful track record with three recent projects commissioned for public spaces and a long art career that has used imagery based on my personal collections and memories. The use of original motifs is fundamental to my artistic practice. I use painting, drawing, markmaking, screenprinting, photography and digital technology to create imagery. My output has included large format digital printing using UV inks on canvas, vinyl and polyvoile as well as lasercut corten steel.



*Family: Pantry*, 2012, digital print on voile, 1150 x 2000 mm

Annie Trevillian is a textile designer and artist with strong technical skills and experience in design including digital technologies. She has worked as a community artist, educator, freelance designer and practitioner. She taught in the ANU Textiles Workshop from 1992 – 2011. She has long been associated with Megalo Print Studio and Gallery as an access user, community project artist and board member.



# Henry Wilson

*A3-joint* is an intuitive and utilitarian joinery system. Constructed to connect with a variety of standardised timbers, *A3-joint* allows the user to create structures that are strong and adaptable. Sand-cast in re-claimed metals and almost indestructible, *A3-joint* can be used for work-stands, tables, plinths, stools and shop fit-outs.

The end result of a long meditation on efficiency and purpose, *A3-joint* is an honest contribution to the contemporary design conversation. *A3-joint* unites simple function with limitless form. Use it to make anything you like.



*A-joint*, 2011, aluminium, 200 x 100 x 100 mm

Henry Wilson is a designer whose practise is built around his belief that design should be both built for longevity and honestly resolved. A graduate with First Class Honours from the Australian National University, he also holds a Masters in Man and Humanity from the Design Academy Eindhoven in The Netherlands.

A strong believer in ethical and human-centered design, Henry creates new objects as well as thoughtful and useful additions to existing objects. He has received numerous awards, scholarships and grants for his work and exhibited in Australia, Europe the UK and USA.





Publisher: The Australian National University  
Gallery Program Co-ordinator: James Holland  
Gallery Administrative Assistants: Julie Cuerden-Clifford & Jay Kochel  
Catalogue Design and Layout: Gilbert Riedelbauch

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page 14, John Lee  
page 16, Stuart Hay  
page 18, George Post  
page 32, Chris Orchard  
page 36, Andrew Sikorski  
page 40, Jeremy Dillon

Printing: Union Offset Printers, Canberra  
Edition: 1500  
ISBN: 978-0-7315-3074-8

Street Address: Building 105, Ellery Crescent,  
Acton ACT Australia

Postal Address: ANU School of Art Gallery, Building 105,  
Australian National University ACT 0200 Australia



w <http://soa.anu.edu.au>  
e [sofagallery@anu.edu.au](mailto:sofagallery@anu.edu.au)  
t (02) 6125 5841

