



Contemporary jewellery and objects





Contemporary jewellery and small objects

CONTENTS

Foreword	5
From the selection panel	6
From the curator	7
Helen Bird	11
Jac Dyson	12
Lois Hayes	15
Catherine Hunter	16
Alicia Lane	19
Catherine Large	20
Samuel Lintern	23
Andy Lowrie	24
Nellie Peoples	27
Clare Poppi	28
Kierra-Jay Power	31
Paola Raggo	32
Elizabeth Shaw	35
Katie Stormonth	36
Rebecca Ward	39
Helen Wyatt	40
Xiaohui Yang	43
Artist Biographies	44
Acknowledgements	52

FOREWORD

The Jewellers and Metalsmiths Group of Australia, Queensland Chapter Inc. (JMGQ), is pleased to present the exhibition *USE*.

The exhibition developed from a JMGQ Board decision to engage an external expert to curate an exhibition which would showcase the extraordinary quality of the works that were being made. The desire was to find a curator who would tease out the ideas that are current to contemporary practice and develop an exhibition that contributed to contemporary discourse. At the time of planning, it was ten years from when JMGQ had last organised an externally curated major touring exhibition, and the hope was that the curator would develop an exhibition that was of a standard suitable to tour. We were fortunate that independent curator and freelance writer Lisa Bryan-Brown was available and interested to take on the challenge. Bryan-Brown developed the curatorial rationale, and jewellers and metalsmiths were invited to respond with expressions of interest. The expressions of interest were juried by a panel of experts, consisting of the Curator, Lisa Bryan-Brown, prominent Australian jeweller, Barbara Heath, and the Chief Executive Officer of Artisan, Claire Sourgnès. The panel selected works from seventeen artists for inclusion in *USE*.

As a not-for-profit volunteer-run organisation, JMGQ is dependent upon the support of individuals, collaborative partnerships with other organisations and, of course, the enthusiastic involvement of its member artists. Throughout the planning and development of *USE*, Queensland College of Art, Griffith University has provided a reliable home base and staff. We are honoured that Museums & Galleries Queensland has partnered with us to develop and manage the tour, ensuring the professional handling and touring of the exhibition. These two partnerships have been crucial to JMGQ's ability to realise *USE* and to deliver the exhibition to so many venues.

We acknowledge the exceptional support of our funding partners: the Australian Government Visions of Australia; the Queensland Government through Arts Queensland; the Australia Council for the Arts; and the vital contribution of all our sponsors and supporters of this important touring project (see page 52).

We trust that *USE* inspires consideration and new ideas.

Dr Elizabeth Shaw

JMGQ USE Manager

Immediate Past President of JMGQ

FROM THE SELECTION PANEL

USE has been developed as a juried exhibition of works by members of the Jewellers and Metalsmiths Group of Queensland

Tools are the key to understanding humanity. As a society develops, so too does its use of tools. We're wholly dependent upon them and use them from one moment to the next. Whether you're popping in a nail, stitching up a hole or just tightening a few bolts, thousands of years of human evolution has gone into what you're holding. Tools have been a vital part of this human experience and we rely on tools to get us through the day. From the beginning of civilisation, we've used them to build and shape our world.

Featuring works by seventeen artists from the Jewellers and Metalsmiths Group of Queensland, *USE* invited members of the Group to respond to tools and processes as a thematic premise. This exhibition invites us to stop and reflect upon ways that tools – and the processes around their use – are the common denominator that defines jewellery and metalsmith practice. Thematically this leads to a diverse interpretation, which is something that was evident when Barbara Heath, Lisa Bryan-Brown and I sat down to shortlist the exhibiting artists. I recall conversations around the definition of a tool and its use. Could we include corporeal works because, after all, our hands and bodies are our number one tools – and we use them so idiosyncratically? What about re-using parts of tools in an artwork? Or, indeed, could an artwork be a tool? We agreed that diversity of interpretation was key, and would ultimately result in a dynamic exploration of the theme.

The final responses to this exhibition brief that you see in *USE* are as diverse as one would expect. The works are defined by considered research, conceptual ingenuity and intrepid technical diligence that challenges and delights. *USE* showcases works from creative practices that look to the past and forge into the future. We see many artists gather and (re-)use materials from the world around them for their aesthetic appeal, conceptual potential, meaning and history. We see process and materiality intertwined. The artists in this exhibition are united by a common interest in manual processes and the value created by an artist's labour and creativity.

Through and in their work, the artists in *USE* highlight the rich cultural and social significance of their chosen materials, including everything from discarded plastics and packaging to cat fur and shells. Every object exhibited is the product of choices (aesthetic, ethical, instinctive, intellectual, emotional) made by the artist. Whilst it may be obvious to state this, these very choices speak profoundly of the artist's vision for the world in which we live (or would like to). Whilst the materials used in these objects are rich in embodied metaphor, this exhibition calls on us to reflect upon the ways that WE are the tools that we employ in our everyday life.

Claire Sourgnes

USE Panel Member

FROM THE CURATOR

The tools that fill the drawers and cupboards of a jeweller's bench are each imbued with the memories of their use. As hammers swing to shape and mark, so too are they shaped and marked by their users, and the materials subject to their blow. Their potential to create is inherent but impotent, unlocked by the skill and drive of the artisan who wields them.

A jeweller's connection to their tools is often intimate and easy, the techniques and 'hold it just so' tricks seemingly a second nature. But this easiness is hard-won, through patience and practice. While humans are predisposed to manipulate tools, the intricate craft of jewellery and metalsmithing requires dedication to mastering a litany of processes, and necessitates the use of many specialised, and some not-so-specialised, tools.

While contemporary jewellery and small objects practices are highly diverse in their forms and motivations, tools are the common denominator which define this field of creative output. From traditional tools like hammers, saws and pliers, to modern innovations like 3D printers and laser-cutting machines, tools are essential in the creation of jewellery and small objects artworks. That is why they provide such a rich and reflexive theme for a group exhibition of works by jewellery and small objects artists.

Featuring works by seventeen artists from the Jewellers and Metalsmiths Group of Queensland, *USE* invited members of the Group to respond to tools and processes as a thematic premise. Juried by a curatorial panel comprised of Claire Sourgnès, CEO of Artisan; Barbara Heath, Jeweller to the

Lost; and myself, Lisa Bryan-Brown, the exhibition's Curator, the works selected for inclusion in *USE* bring compelling and diverse interpretations to this theme.

Some artists utilised actual tools in the creation of their pieces for *USE*. Samuel Lintern's *Loupe* series takes as its point of departure the loupe, a powerful magnifying device used by jewellers and watchmakers to work more easily on a miniature scale. Working with found lenses, Lintern's ring and brooch are moveable and encourage the wearer to use them to analyse their own jewellery, or indeed any surface or object, more closely. Elizabeth Shaw's *Heads* series responds to found antique nails, one of the most ancient, simple and effective joining devices. Embellishing each with a miniature cast silver human head, Shaw's nail-heads are a wearable pun, at once funny and grotesque in both their form and concept.

Many of the artists chose to focus on the important role that their fingers and hands play in their practices. Jac Dyson's *Finger Pockets* are conceived as a kind of armour, inspired by finger pain she experienced from dramatically intense typing in a new office job. Combining knitted silver and porcelain in a simultaneously delicate and robust form, Dyson's chainmail-like *Finger Pockets* serve as a reminder to protect our vulnerable extremities. Andy Lowrie's brooches, *Lucky Hand*, *Wandering Eyes*, *Heavy Heart and Paw*, also contemplate hands and pain, created in response to his personal encounters with withered hands; the gnarled finger of a long-deceased saint displayed in a reliquary, and those of a family member suffering from a degenerative hand condition.

Xiaohui Yang's works also take the hands as their point of departure, considering their physicality and the space that surrounds the body. Interested in the body's intimate spatial relationships, both with adornment objects and also other bodies, her works *Measurement – Distance Between Fingers I–VI and Beyond Reach I–II* toy with notions of proximity and explore the ways in which a hand can interact with space. Helen Bird's *Trace* series, too, contemplates the body by means of extension, cleverly utilising magnets to allow her intricate sculptural pieces to be activated by viewers, in an interactive but only partially controllable drawing machine. Exhibiting the objects alone, removed from their paper and shelf, Bird emphasises their function as drawing implements, contextualised by video documentation of them in action.

Some artists turned to specific environments for inspiration. Paola Raggo's works look to her studio, and incorporate the broken shards of snapped saw blades that are a common waste item for any jeweller. Casting these blade fragments within beautiful swirling coloured resin, Raggo's *Art Studio Waste* series repurposes that which would otherwise be discarded, thereby reinstating value and prioritising the ethos of sustainability. Helen Wyatt's *Broken Window* series responds to a disused power station, a previously functional infrastructure site that has since been outstripped by technology and modern progress. Her brooches and necklace draw their forms from shards of glass found at the site, a reflection upon society's approach to waste and renewal.

Other artists responded to environment in a more general sense. Catherine Hunter's *Colour Restore Tests* series contemplates the impact of consumerism on the

environment and the plight of the Great Barrier Reef, incorporating obsolete technology cables and cheap throw-away plastic items (soy-sauce fish, aquarium plants and coral, acupuncture needle sheaths, imitation crystals and beads) with complex crochet patterns, creating neckpieces that mimic the magnificent, previously vibrant but now bleached and dull corals of the Reef. Lois Hayes's *When the Oceans were Bountiful* neckpiece considers the environmental impact of the evolution of fishing tools, with an ancient traditional fishing trap form on one side and, on the other, modern violent fishing implements. Utilising thick yachting rope, Hayes's work reflects upon the way these different techniques have depleted local fish populations.

Alicia Lane's pair of hand-raised silver cups take their designs from the seed pods of native Australian rainforest trees, their surfaces textured through repoussé and chasing, and darkened with wax. Populations of these trees were devastated by settlement, their timber used to build countless 'Queenslander' homes, which Lane references to speak to the destructive history of colonialism within our nation. Clare Poppi's *Seed Bomb Necklace* kit is a generative necklace that functions as a mould to produce native seed-bomb beads, which can be used for guerrilla gardening or kept as beads and worn as their own necklace. Continuing Poppi's investigation into growing jewellery, the *Seed Bomb Necklace* kit explores how a jewellery wearer could function as a tool for an artist, resolving the work by using it.

Interested in anatomy and natural history, Kierra-Jay Power's series of bronze and silver brooches and necklaces incorporates both 3D printing and

hand-made processes to explore ideas around the museological display of anatomical specimens. Contemplating the relationship between the specimen being displayed and its mount – the architecture enabling its display – Power’s works reflect upon function by considering the ‘skeletons’ that operate to support parts of skeletons (which once operated), flattening the privilege of one over the other.

Some artists focussed closely on the materials involved in creating their works. Rebecca Ward’s pieces combine foraged wood with found plastic debris to create her quirky works – *The Wingle-Wobb*, *Clean Minty Fresh*, *Clean Pinky Fresh*, *I am the Armtree and Ding Dong*, *Roll-On*, whose nonsense forms and titles defy logic and reason. They possess a sense of apocalyptic wonder, their ad hoc bushcraft aesthetic embodying a ‘make do with what you can find’ attitude towards materials and creation. Conversely, Katie Stormonth’s *Blended Modes & Mediums* brooch series is hyper-precise and ambitious in its form and assembly. Stormonth’s intricate works combine laser-cut timber with die-cut metal elements that are textured using a blend of hand and machine processes, and finished with brightly coloured paint coatings.

Precision is also key to Nellie Peoples’ *Signs and Signals* – *Exit* brooch series, which utilises sections of an ‘Exit’ sign hand-painted by her grandfather, taken from his hardware store. The selected elements of the sign are rendered abstract in their isolation but, through Peoples’ precise installation, they collectively imply their former purpose. In this way, Peoples’ work mimics the nature of memory, simultaneously patchy and poignant. Catherine Large’s *Tea Scoops and Sugar Shovels* series

of stout spoon-forms uses buttons drawn from the artist’s extensive collection as their handles. Repurposing these objects, Large transforms each button from a fastening mechanism to a holding form in an intriguing reapplication of domestic usefulness, poetically blending and reconceptualising form and function.

Each of the artists featured in *USE* has struck the common ground between the exhibition’s thematic premise of tools and processes, while creating exemplary works that explore the existing themes unique to the concerns of their individual practices. The works are mesmerising in their intricacy, and the wide variety of techniques and finishes means that there are many layers of technical and aesthetic appreciation to enjoy. In foregrounding the significance of tools, materials, processes and techniques to the field of jewellery and small objects practice, *USE* unites the diverse approaches and concepts of the seventeen artists.

Lisa Bryan-Brown

Curator, *USE*



HELEN BIRD

My work explores the ways in which art objects may function as tools. These intimate and intricate contraptions have been constructed with detailed metalsmithing materials and techniques to create obscure and delicate forms. They seem odd and unfamiliar, with possible iconographic resemblance but no discernible purpose.

In the context of this installation, the pieces provoke questions of object function, chance and play. Inspired by the ballpoint pen, each device houses a steel ball-bearing and is primarily designed to serve as a mark-making tool. The video documentation presents the objects situated in their larger installation. Viewers can be seen engaging in the purposeful act of guiding the abstract pieces across a paper ground to leave documentation of their navigations in ink. I aim to encourage a sense of play and curiosity, and strive to create unexpected moments of movement and interaction. I developed this interactive drawing installation through a series of experiments. This allowed for a trace-focussed context for exploring the function of the art objects as mark-making tools. By separating the objects from their original setting, I hope to also highlight their roles as both tool and artefact.

Trace Series 3, 2015
sterling silver, copper, brass, steel,
magnets, enamel, varying sizes.

JAC DYSON

Working with my hands, I became increasingly aware of their importance. I would often leave the jewellery studio with tender fingertips, small cuts, grazes and dints in my nails. Thinking about my fingers as important tools in my career and in my practice as an artist, I needed to take better care of them.

In the past, I've fabricated shelves and drawers to display and keep safe small items and objects. *Finger Pockets* are to protect fingers. Made from fired porcelain and sterling silver, they are to be worn on the fingers; armour cylinders to prevent damage, or pinned to the sleeve/shoulder as a reminder to respect one's digits.

Finger Pockets Series, 2018
fine silver, sterling silver,
porcelain, varying sizes.





LOIS HAYES

When the Oceans were Bountiful, 2017/18

This work is about the decline of life in the oceans. It encourages viewers to remember that there was a time when people used simple tools to only take what they needed.

When the Oceans were Bountiful, 2017/18
sterling silver, wax cotton thread, agate,
marine rope, paintbrush handles, bitumen
paint, feathers, 900 x 220 x 60mm.

CATHERINE HUNTER

How we use things at present is more poignant than ever with the prevalence of single use plastics, replicated natural materials and new technology creating superseded electronics. It appears we have embraced this mass consumption as the norm.

Colour Restore Tests, 'Test 1' to 'Test 8', are eight mixed media necklaces that use discarded materials in combination with the crafts of embroidery, knitting, crochet, spinning, felting and beading, creating a detailed visual narrative.

Somewhere on this planet, we use plastic to manufacture incredibly detailed replicas of plants, flowers, corals, faux pearl and gemstone beads; even plastic rock crystals for cheap, fast fashion jewellery.

Using these deliberately selected materials, and making something wearable and beautiful, was a therapy of sorts. I stitched all of my environmental worries and concerns into the works as I explored the fragility of habitat and our impact upon it.

One small drop in a very big ocean, hoping to make a ripple by drawing attention to consumerism; all the while whimsically wondering if, with all this technology, could we one day restore colour to the bleached parts of the reef?

Each necklace has an electronics cable as a core, creating a body for the hand-knitted cotton string covering that incorporates deconstructed coloured parcel twine, mohair and spun cat fur.

By using different knitting stitches to make patterns, I have created coral-like textures on these casings.

The necklaces are embellished with hand-coloured polymer clay, felted and spun cat fur, crocheted embroidery thread, mother of pearl, faux pearl, faux moonstone, wood, glass, cable ties, acupuncture needle sheaths, plastic plant parts, plastic shopping bags, straws, plastic aquarium coral, sushi fish, kimono fabric, plastic crystals and marine rope.

Colour Restore Tests 1-8: Test 8 (detail), 2016
knitted cotton string with deconstructed parcel twine, cat fur, USB cable, plastic aquarium coral, marine rope, sushi fish (soy sauce packaging), faux crystal, cable ties, needle sheaths, garlic bag, mother of pearl, rayon tassel, plastic plant parts, 600 x 170 x 40mm.





ALICIA LANE

The seedpod and cone of the Crows Ash (*Flindersia australis*) and Hoop Pine (*Araucaria cunninghamii*) depicted in this work are from trees native to the subtropical rainforests of the east coast of Australia. Their names are a fusion of British explorers and terms that reflect the interconnecting threads of colonisation. The appropriation of 'natural resources' has shaped the Australian people and culture. The colonial economy was developed through logging and the clearing and acquisition of land for agriculture. The timbers of these trees were used to build 'Queenslander' houses, an iconographic feature of the local environment. An ancient ecology was subsumed into colonial and contemporary urban and rural landscapes.

The silver cup, overlaid with these motifs, speaks of European traditions of power, wealth and prestige: a celebration of conquest. It references colonial silverware that celebrated the extraction of resources as metals were mined during the gold rush (a period of massive social and environmental upheaval) and transformed into opulent expressions of dominion over the landscape. The creation of this work depends on

a specific set of tools and techniques that link directly with this historical genre. Steel forms and hammers, hand-made tools and pine resin pitch are combined with physical engagement with technique and material. Focus, precision and the integration of body and mind become, by extension, a tool in the creation of the work.

Although these works resemble tableware, the pointed rims of these bowls defy use. The jagged edges evoke both the cross-cut saws used to fell the mighty giants of the forest and the prickly nature of the Australian bush. They remind us of the conflicted relationship that settler culture has with the landscape. This is a prize that can be grasped only with the simultaneous recognition of growth and destruction, of beauty and loss.

LEFT TO RIGHT

The Impossible Prize #2, 2018
sterling silver, 44 x 85 x 85mm.

The Impossible Prize #1, 2018
sterling silver, 50 x 90 x 90mm.

CATHERINE LARGE

I work with a lot of recycled and reused materials, both precious and non-precious. The scoops and shovels exhibited in *USE* are a continuation of my research into the domestic object.

I have a large collection of buttons, collected, inherited and given to me over many years, some whole and some incomplete, and these form the handles, inviting your thumb to sit comfortably as you form a scooping action.

My material choice of the button tells a story of another use; and the impression of fabric upon the metal surface, predominantly from old cotton and linen shirts, is chosen to reflect this use.

Objects such as these buttons may sit for some time in my studio before it becomes clear how I will approach using them and where they belong in my work. Handling the material and the tools to form the work connects me to a long history of the hand-made; craftsmen using tools and materials available to them to tell a story, to make a useful object or piece of adornment, or sometimes for the sheer pleasure of using tools that bear the marks of extended use and care, and have a history of their own.

My studio is an efficient but compact space, and this dictates a particular approach. Most of the tools I employ are hand tools, many of which were purchased at the commencement of my studies in 1983, and these have become familiar and comfortable, fitting into my hand as though slipping on a well-worn glove. I know exactly what to expect from them, and have built confidence and expertise with these old friends.

It is a contemplative process of considering the objects and materials, taking time to think about the creation of objects and using tools to bring the ideas to fruition.

LEFT TO RIGHT

Tea Scoops and Sugar Shovels

Monochrome #5, 2017/18

sterling silver, fine silver, mother-of-pearl.

Multichrome #3, 2017/18

sterling silver, fine silver, square
yellow plastic button.

Monochrome #2, 2017/18

sterling silver, fine silver, glass.

varying sizes





SAMUEL LINTERN

My pieces are to be worn and interacted with, to provide joy and utility to the wearer in equal measure. They challenge the concept of jewellery being solely a reflection of the raw value of the piece's composition; they illuminate the value of the forgotten and overlooked.

The *Loupe* series continues my practice of incorporating rescued components from long-obsolete optical appliances. Made using fine metalsmithing skills these new, quirky, practical items of wearable relics allow the wearer to interact with the micro world through the incorporation of optical lenses. Lenses allow us to investigate small details, to help us see and read details in text and the world at large, and can provide a curious perspective when viewed in their own context. The pores of your finger are seen in a new light while wearing the *Loupe Ring*, while whichever ring is being worn on your adjacent finger can receive some close scrutiny when the arm is extended to cover it – all made possible by manipulating a re-purposed gear system rescued from a decrepit Soviet camera.

Repurposing discarded optical items provides a new avenue of appreciation for these forgotten treasures. Their only remaining purpose was to decorate some shelf as a vintage display or, worse, destined to live boxed up in a closet – holding a perceived value that is no longer tangible; a memorial to technological obsolescence.

LEFT TO RIGHT

Loupe Series: Loupe Ring, Eyeglass

Loupe, and *Ear Loupe*, 2018

sterling silver, lens element, found

gears (Russian Zorki 4k), found

eyeglass arm, reclaimed photographic

element, varying sizes.

ANDY LOWRIE

As a maker, the value I place on my hands is incalculable. I think about this after a long session in the studio, when they ache from extended use. This pain reminds me of their limits and thus the impossibility of my body functioning forever. My aunt, a pattern maker by trade, has recently been dealing with Dupuytren's contracture, a genetic condition that has been accelerated by years of repetitive manual labour, resulting in a hardening deformation of her hands. Without medical intervention, the limit of her labouring hands has been reached. She now uses their deformity to warn me against relaxed attitudes toward self-care, as though illustrating a cautionary fable with their immovable contortions.

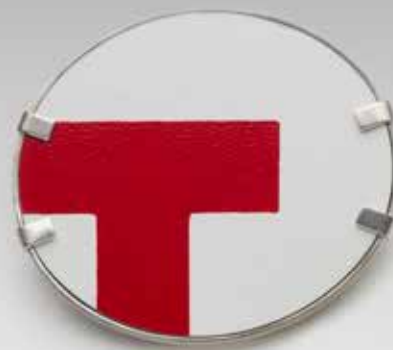
While making these brooches, I was thinking about the transformation of the personal into the public in an object as intimate as a jewel. In them, allusions to the hand that works, the eye that sees and the heart that feels were employed to create my own set of useful objects. They were made with both my aunt and I in mind, as objects that might be sympathetic to an experience, as in the case of my aunt, or to a fear, as in my own. People have long used objects for

similar purposes; ones that are seemingly decorative and without use, but are in fact designed to carry the weight of our passions, fears, superstitions and wisdom, and anchor our memory and experience in the physical world. A private thought shared proudly as a jewel on the adorned body seeks connection and community through acts of interpretation and attraction. No two people will perceive an object in the exact same way, and it will come to represent a multiplicity of thought and experience.

LEFT TO RIGHT

*Wandering Eyes, Paw, Lucky
Hand and Heavy Heart*, 2017
vitreous enamel on steel, copper,
paint, sterling silver, stainless
steel pin, varying sizes.





NELLIE PEOPLES

I first fell in love with metal as a material when I was a very small child. I can vividly remember walking through the threshold of Peoples Hardware, a small unassuming store my grandparents owned in West Brunswick, Melbourne, and being met by the distinct tangy smell of copper and brass. I fondly remember the bright colours of the hand-made steel signs and the shimmer of the keys on the wall.

In the series of brooches, *Signs and Signals - Exit*, I sought to expand on people's archetypal perception of what jewellery is and has the potential to be. The collection of brooches plays on and off the concept that jewellery has the potential to be used as a tool for a sign, and as a signifier for wearers to express themselves or make a statement. The pieces examine the concept of 'use' in the sense that jewellery can be used to send and receive signals.

I utilise my grandfather's hand-made steel signs as a raw material; I literally and figuratively play with both these signs and signals. Often these types of steel signs are used to delineate between the private and public spaces we move through from day to day. The brooches are an examination of the public (the viewer) and private (the wearer) aspects of jewellery. By obscuring the original messages on the signs, there is space for a range of depths of reading of the object, and provokes further investigation of the object.

By using this unusual material, I look to draw viewers into the story of the pieces: what they were, what they are now, and what they could become. These pieces already have a story and a history of their own, yet still invite wearers and viewers to continue to build on that story.

LEFT TO RIGHT

Signs and Signals - Exit #1 - #4, 2018
reclaimed steel sign "EXIT", sterling
silver, stainless steel, varying sizes.

CLARE POPPI

My work investigates how the end-user can become a tool of the artist, both in communicating my intention and also by resolving the artwork through use. *Seed Bomb Necklace* consists of a silver pendant necklace that is actually a two-part mould, with an internal cavity that can create an endless supply of seed bomb beads. The wearer can then create infinite seed bomb necklaces that can be used, thrown, traded or given away.

The user/maker relationship is key - I create a wearable tool with which the end-user can complete the artwork through use. The wearer becomes a tool themselves by disseminating the artwork to a wider audience through wear, use and sharing. The *Seed Bomb Necklace* gives over the making of the jewellery to the wearer, empowering the end-user. The user is not reliant on the maker and is therefore free to create and re-create seed necklaces at their will. This parallels their autonomy in deciding when, where and how the necklace is broken up and dispersed. It is the wearer who brings the static work to life, it is intended to be used.

In this work, the artist relies on the wearer to propagate the work's conceptual intent as much as they propagate the seeds the jewellery contains. The intention of this work is as much about starting a dialogue with the public as it is an attempt to regenerate environments. Seed bombs are not the most effective cultivation technique, and they come with their own set of problems (think 'weed bombs' when inappropriate seed choices are made), however they have the ability to start environmentally-aware dialogues and engage an audience through meaningful interaction.

Seed Bomb Necklace, 2018
sterling silver, hemp, clay, compost, seeds,
string, Pendant 550 x 50 x 42mm.





KIERRA-JAY POWER

The Natural History Museum in Paris, France, is a wealth of scientific and aesthetic resources. The *Galerie de Paléontologie et d'Anatomie comparée* uses the repetition of displayed specimens to offer insight into the body and its construction. The *Galerie* contains over a thousand specimens, from tiny mouse skulls to giant whale skeletons. The proximity of these articulated specimens reveals connections in form and function which span species and individuals. These varying anatomical structures are tools which evolution uses to perform specific tasks. We can learn a lot about an animal's role in an ecosystem simply by studying the tools it has developed. However, we can learn about ourselves as a species by studying the way we collect and curate scientific information.

The scientific and aesthetic value of these concepts and specimens is discussed through the perceived significance and historical value of materials such as sterling silver and bronze. 3D printing provides an opportunity to experiment with 'digital found objects' created and scanned on the other side of the world, freely accessible online as educational tools.

My work celebrates these specimens and their role in forging connections which construct our understanding of the natural world. I combine digital fabrication techniques, such as 3D printing and laser-cutting,

with traditional metal-forming techniques, such as soldering and lost-wax casting, in order to explore the potential of form and the implication of material.

Each specimen in the *Galerie de Paléontologie et d'Anatomie comparée* has been labelled, arranged and articulated by hand. The preparators chose not to hide the evidence of these structures, and so another skeleton emerges – a steel architecture built to support its precious cargo of bone and cartilage. This second skeleton is wired, bolted, screwed and wrapped around the displays to hold them in the position that man or nature intended.

LEFT TO RIGHT

A10987: *Vertebrae*, Figure A: Fragment 75
and A10987: *C. Vertebrae*, 2018
bronze, sterling silver, varying sizes.

PAOLA RAGGO

My current work is driven by concerns about waste; the footprint we leave throughout life and our responsibility for the Earth. Our place on Earth is loaned to us for only as long as we live, before being passed to our descendants. My concern is with the quality of what we're passing on. Will it be broken? Damaged? What is the quality of life we're passing on to the next generation? With irreparable losses in native environments, trees, wild life, insects, the ecosystem will be unbalanced and our descendants will be living with nutritional deficiency, polluted water, contaminated air and new illnesses.

For this project, I worked with traces or imprints of old tools and other random broken things from around my studio - rescuing them from the garbage and bringing them back to life and, in the process, giving them new purpose. From being the waste of my own creative endeavours, they will become the protagonists in a new and glamorous life, as part of a beautiful body adornment.

With this in mind, I am trying to address one of the main problems we all have in the modern world: waste. I want to address the cycle of waste, and communicate my own journey in seeking ways to close the waste loop.

LEFT TO RIGHT

*Art Studio Waste: Reusing
Broken Tools (Saw Blades)*

Brooch, 2017/18
sterling silver, resin, broken saw
blades, 55 x 90 x 15mm.

Green Earrings, 2017/18
sterling silver, resin, broken
saw blades, 75 x 38 x 11mm.





ELIZABETH SHAW

I am interested in the way objects and materials can evoke stories. Of particular interest to me are objects that have been discarded, broken and beyond their intended use value. Most often these are items I find while walking along streets or while digging in my garden. In our society, they are items that are regarded as useless and thus valueless. Philosopher and political economist, Adam Smith, defines valueless as the object's worth within the economic distinctions of having either 'value in use' or 'exchange value'. I am interested in objects that no longer have value in use or exchange value. The broken objects I am working with have moved outside of the economic system of value.

As a fastener, nails have had little variation since their first invention. An ancient Roman nail does not differ considerably from a modern machine-produced one. They continue to serve a vital purpose in a wide range of applications such as horse-shoeing, building, picture hanging, upholstery, but are easily discarded as valueless once removed or if bent while hammering. Yet they are made from a material that has been mined and processed, a material that is both long-lasting and recyclable. The *Nail Head* series developed from my reflection on what is the most ubiquitous item I find.

LEFT TO RIGHT

Heads: Nail Head Ring, 2018

found nail, reused sterling
silver, 30 x 22 x 10mm.

Heads: Nail Head Necklace, 2018

found nail, reused sterling
silver, 60 x 100 x 10mm.

KATIE STORMONTH

Blended Modes & Mediums, a series of five brooches that I developed for the exhibition *USE*, is an examination and reflection on the processes that form my practice. Always interested in developing new methods of working to enhance the effectiveness and aesthetics of the pieces I create, I began an exploration of new technologies that would aid the construction of my works. Embracing the use of laser-cutting has allowed me to create uniform timber components in larger quantities and in a time-effective manner. Adamant that I do not want to rely solely on these machine technologies, my works rather use a combination of the hand-made and the machined.

Through the individual metal components, the hand-made is still ever present. Purpose-made steel tools have been developed for chasing unique patterns and textures into the metal components. Laser-cutting has not only been used to cut the timber components, but also to cut acrylic matrix dies used to form the large base components, and to cut paper stencils to roller impress surface textures onto a selected range of the metal components. This series aims to bring together the strengths of the hand-made and the machine, to work harmoniously together to create intriguing forms that capture the interest of the wearer and the viewer.

Blended Modes & Mediums: Tall, 2018
sterling silver, aluminium, stainless steel,
timber, acrylic paint, 115 x 78 x 35mm.





REBECCA WARD

In these works, my Bushcraft philosophy and process is informed by my growing dread of imminent environmental Apocalypse. Bushcraft is an optimistic and accepting practice that 'makes do' with the basic and natural materials available at hand in order to create objects of use. I wish to apply some of the speculative fictional ideas floating around in popular culture and literature to a future kind of Bushcraft that might really happen, should there be human survivors beyond the Apocalypse.

Geologically, we are said to be in the Anthropocene. Human activity has fundamentally influenced our atmosphere and ecology leading to climate changes and extinctions. It is clear we have used our planet poorly. What started out as simple and relatively harmless 'bushcrafting' with sticks to develop tools has led us here.

Therefore, I imagine a world set in the near future where human-like fossickers try to piece meaning back together in a newly-formed ecosystem of mutated flora, fauna and wasteland. Scratching a meagre existence, the fossickers comb the remains of the Pacific gyre of

plastics, driftwood and other flotsam heaped up on the beaches. Hopeful objects and wearables are constructed from their gleanings using methods of Bushcraft.

I imagine that these nostalgic artworks are produced to carry the stories of the past into a precarious future. The precious components that we so casually discard today are treated with reverence and care in thoughtful, rudimentary constructions. Meaning is dislocated between the original use of the components and how they have been incorporated into new objects. Future anthropologists may surmise that the strangely mashed-up objects are a response to the catastrophic fall of human technology and nature. Perhaps they are a human manifestation of the psychological scar tissue inflicted by humanity on itself. As such, the artworks are follies, albeit hopeful ones.

The Wingle-Wobb, 2018
hardwood sticks, plastic, bamboo,
95 x 145 x 110mm.

HELEN WYATT

The works for *USE* – my *Broken Window* series – draw on the visual elements of a disused coal-fired power station. The site is a rich resource of industrial references, comprising dramatic surfaces, patterns and forms. It also houses life – pigeons have nestled in cracks and weeds; moth vine, privet and fig grow to fill whatever spaces are available to them.

One of the most noticeable aspects of the powerhouse is its array of openings – especially windows – vandalised and broken. Some are barred, others layered with structures revealing structures.

I could look in and through these openings and along lines of sight while stopping to catch the reflected and ‘mended’ aspects of the damaged glass.

The site is contested on many levels – nature and culture vie for the space; its history is profoundly ancient but technologically modernist and outmoded; it is currently an opportunity for developers and for potential urban road expansion while residents appeal for open space and a cultural centre.

The wearable objects I have made bring attention to this place and, I hope, to this contestation.

Each small sculpture reveals a different aspect of the power station’s qualities and relationships. The works are intended to be aesthetically appealing, but they also challenge beauty with surprising juxtapositions and points of view.

My materials are 925 silver, brass, bronze and copper, and contemporary materials such as fly wire screen. The works are constructed using traditional metalsmithing techniques. The techniques of layering, hot and cold joining methods and surface oxidation are exploited to reference the industrial technologies used in the construction of the power station itself.

Broken Window #4, 2017
sterling silver, brass, stainless
steel, 455 x 75 x 7mm.





XIAOHUI YANG

My research focuses on the relationship between jewellery and body space (personal space and interpersonal space). I regard the interactive relationships between jewellery and body space as a dynamic 'Yin Yang' relationship which is not simple unidirectional but complicated bidirectional. On the one hand, jewellery created by human hands records and reflects human culture, beliefs, and attitudes of people towards the body. On the other hand, jewellery affects and reshapes the human body.

The principal question driving my studio research is as follows: How can jewellery be used to detect and interrupt both personal and interpersonal body space? By measuring the distance, sketching the outline and experiencing the interpersonal and personal space, I have examined how jewellery can be used to detect and interrupt the body space. My practice-led research attempts to explore the possibility of making playful, decorative and beautiful objects that also offer frustrating and insightful experiences that inform cross-cultural understanding.

Measurement - Distance
Between Fingers Series, 2017
silver, paper, varying sizes.

ARTIST BIOGRAPHIES



HELEN BIRD

Helen Bird is a Brisbane-based artist. She studied at the Queensland College of Art, Griffith University, and graduated in 2015 with a Bachelor of Fine Art with Honours, majoring in Jewellery and Small Objects. Helen has exhibited in Australia, the United Kingdom and Sweden and undertook an artist residency at the Scottish Sculpture Workshop, Lumsden, UK in 2016.

In her practice, Helen is interested in interactions between the object and viewer,

and the questions this provokes. Harnessing the delicate preciousness of metalsmithing, Helen utilises glimpses of rarity and value in her abstract contraptions to inspire intrigue and to prompt engagement. She explores the processes by which various elements of an art object and its environment come together to influence an observable outcome. In doing so, she hopes to unravel how her sculptural, and often small-scale, art objects may function.



JAC DYSON

Jac Dyson is a Queensland-based artist working across 2D, 3D and digital media. Her work is often small in scale and interactive. Personal narratives inform her practice.

She holds a Bachelor of Fine Art (Queensland College of Art, Griffith University, 2011) and a Bachelor of Animation (Queensland College of Art, Griffith University, 2014). Jac

has exhibited extensively within Australia and overseas. Her work is held in private collections and has been included in Australian and international publications.

Jac actively engages with the work of other artists through her professional roles within galleries and previously as co-director/curator of BUSYBRICK Artist Run Initiative.



LOIS HAYES

Lois Hayes has had a career in the arts and in horticulture for most of her working life in various fields. She has exhibited over many years, in both solo and group exhibitions. She lives and works near Cairns, Queensland.

Lois holds a Diploma of Art and Design from Midland TAFE, WA; a Diploma of Environmental Art from Midland TAFE, WA; and a Bachelor of Art (Art) Hn. from Curtin University, Perth, WA.



CATHERINE
HUNTER

Catherine (Kate) Hunter is a contemporary jewellery and object maker who creates in metals using traditional metalsmithing techniques. She also uses natural fibres with the crafts of knitting, crochet, spinning, weaving, felting and embroidery, all in her micro studio on the edge of a mangrove estuary in Cairns, Queensland.

Born in Coffs Harbour and growing up in the Orara Valley, New South Wales, connected her with nature and the cycles of life, drawing her to the creative arts. Kate found her calling with jewellery and metalsmithing after enrolling in a Bachelor of Design in 1981 at the South Australian College of Advanced Education, graduating in 1984 with distinctions.

Kate has since been employed by small jewellery houses, which has given her opportunities to hone her skills in all aspects of the trade. She has worked in the capacity of jeweller, designer, production development, sales and customer liaison. In addition, she has participated in

many group shows and accomplished two successful solo jewellery exhibitions, *All That Remains*, 2016 and *Lay of The Land*, 2017.

Kate has won a number of awards in the International Opal Jewellery Design Awards and was a finalist in the Cairns Business Woman of the Year awards, Sole Entrepreneur category 2018, acknowledging her art practice as a successful entrepreneurial business.

Kate is also an accomplished seafarer with years of experience in recreational sailing and industrial shipping, taking her to many ports around the world.

Her time spent at sea, 1989 to 2007, has influenced her work and piqued her awareness of global environmental challenges. As a result, Kate's work has a distinctive look, drawing the viewer into a detailed visual narrative about nature's struggles and triumphs, declassifying the medium by incorporating materials not ordinarily associated with jewellery.



ALICIA LANE

Alicia Lane is a current candidate for a Doctorate of Visual Art at Queensland College of Art, Griffith University. She graduated with First Class Honours from Queensland College of Art in 2013, majoring in Jewellery and Small Objects. While she maintains a focus on metalsmithing and jewellery, her work also extends into sculpture and installation, ceramics, painting, drawing, video and sound. Alicia's work generally explores the intersections between human culture and perceptions of the natural world. Her current research project investigates histories embedded

in the urban fabric of South-East Queensland that relate to exploitation of the natural world and how this can inform and affect our collective sense of place and identity. Alicia's work has featured in numerous exhibitions and award shows across the country and overseas. In 2014 her work, *Araucarian Necklace*, was awarded Highly Commended in the Rio Tinto Alcan Martin Hanson Memorial Art Award, and in 2016 her work, *Rainforest Remnants*, won the City of Gold Coast Art Award in the SWELL Sculpture Festival.



**CATHERINE
LARGE**

Catherine Large is a contemporary jeweller and metalsmith based in Brisbane, Queensland. Catherine has a Bachelor of Visual Art from Sydney College of the Arts, New South Wales, and a Masters of Visual Art from Queensland College of Art, Griffith University, and has been making work for over 35 years.

She has been the recipient of a number of grants, both individually and as part of MAD Ethos (Marketing Australian Design Ethos), and has held solo exhibitions as well as participating regularly in group exhibitions both nationally and internationally.

Catherine makes original jewellery, objects and flatware in precious metal, and draws on her experiences of travel and the nature of 'stuff' to inform her work. Her work is held in both public and private collections. She was employed in the Fine Art Department at Queensland College of Art, Griffith University, lecturing in Jewellery and Small Objects for 11 years, from 2008-2019.

Catherine is currently Vice-President of the Jewellers and Metalsmiths Group of Queensland (JMGQ). Catherine's work is available at Studio Ingot, Fitzroy, Melbourne.

Instagram: @catherinelarge_jeweller | catherinelarge.com



SAMUEL LINTERN

Samuel Lintern is a Queensland-based jeweller and photographer. Born in Bulli, New South Wales, he developed his creative practice initially through the medium of analogue photography, then transitioned the majority of his considered work to the medium of small objects fabricated using techniques learned at Griffith University's Queensland College of Art. His practice is broad in the subjects he covers, frequently responding to individual topics or stimuli, usually

within themes of scrutiny and investigation.

He frequently utilises rescued pieces of optical equipment that may otherwise be considered obsolete or beyond repair, combining them with items of more traditional value such as precious and semi-precious metals and gemstones.

Samuel has exhibited in numerous group shows, through both artist run initiatives and as part of the Jewellers and Metalsmiths Group (Queensland and Australia).



ANDY LOWRIE

Andy Lowrie is an MFA Candidate in the Craft / Material Studies department of Virginia Commonwealth University, USA. He moved to the United States from Australia, where he earned his BFA from the Queensland College of Art, Griffith University. His work has been exhibited in the United States, Australia, Canada, Italy and China.

Andy is interested in contemporary expressions of craft that challenge hierarchies of material value and embrace a mindful exploitation of material and process. He considers the body and

its impermanence through a practice rooted in metalsmithing and adornment. In acts of mark-making, surface manipulation and erasure, he explores the potential of process as metaphor. In recent work, he has presented found materials, altered objects and remnants of the making process together with in-progress, studio-crafted objects. In the way that an object can outlast its maker but is never truly fixed in time, place or form, Andy currently finds the idea of an unfinished object problematically compelling.



NELLIE PEOPLES

Nellie Peoples is a designer maker currently working and living in Brisbane, Queensland. She is a member of Bench, a collective workshop space for emerging contemporary jewellers in Brisbane.

In her practice, Nellie focuses on jewellery and small objects. At the core of her practice is the exploration of the connections made between objects and people, and how the object itself plays into those connections by representing on-going narratives. She designs and makes objects that highlight and reflect the conversation that surround the object. A thread that runs through her body of work is that cherished objects have the potential to act as an *aides de mémoires* of special moments, beloved people or particular places. Nellie believes that jewellery

has the potential to be used as a tool for wearers to express themselves, to make a statement or to make something internal external.

The play with line is a constant feature throughout her practice. Adhering to this notion, Nellie pursues technical limits and detailed precision within her work. Both of these become overarching parameters and structures for the design of her objects. All manipulations are still very controlled and are based on technical equations or rules. With a history in design, architecture and visual anthropology, she brings these fields together in her practice, whilst keeping the human body as the basis of her design thinking.



CLARE POPPI

Clare Poppi is an artist who lives and works in South-East Queensland, Australia. Her primary practice is in jewellery and small object making, with a focus on sustainable design and wearables. She uses a combination of recyclable and biodegradable materials, adopting a cradle-to-cradle mentality in her exhibition and production work.

Currently completing a Master of Visual Art at Griffith University, Clare is undertaking research into collaborations between jewellers and wearers with the aim of fostering meaningful

relationships between the wearer and their jewellery collections. Clare's work critiques the fast fashion model and seeks to examine and improve the sustainability of jewellery production.

Clare is a founding member of Bench studio, a collective working space for Brisbane-based jewellers that aims to foster an environment of creativity, support and collaborative practice among members. Bench contributes towards the vibrancy of Brisbane's creative arts scene and aims to promote contemporary jewellery within the broader community.



**KIERRA-JAY
POWER**

Kierra-Jay Power is an emerging artist who lives and studies in Brisbane, Queensland.

In 2018, the artist graduated with a Bachelor of Fine Arts with Distinction and a double studio major in Interdisciplinary Sculpture and Jewellery and Small Objects. She is studying Honours in 2019 at the Queensland College of Art, Griffith University.

Kierra-Jay's work has been featured in group exhibitions across Queensland, Darwin and Melbourne, and is represented in several private collections. In 2017, she received a Research Bursary from the Griffith Honours College, Griffith University, to travel to the Natural History Museum in Paris, France and create a body of work inspired by their specimens.

Her practice is concerned with the potential for sculpture and jewellery to interrogate established systems of knowledge which consciously and unconsciously shape the way we see and understand the world around us. A love of biology, taxonomy and natural history has led Kierra-Jay to examine the tools utilised in both science and art to create and explore meaning.

Her work explores the history and social attitude of human relationships with natural history objects through the transformation of form and material. She is interested in the inbuilt instinct towards natural curiosity, play and beauty.



PAOLA RAGGO

Paola Raggo is a Visual Artist, graduated from the University of Chile in 1992. She started her career in arts as a painter to then become a jeweller after a few years, as she was captivated by the volumetric plasticity, versatility and by the immense variety of materials and creative freedom that jewellery offers. The main themes at the centre of her projects have revolved around environmental, cultural contrasts, human ecology and political issues.

She has participated in several international exhibitions such as *Delirio y Cordura (Delusion and Sanity)* at Velvet da Vinci Gallery, San Francisco, USA, and *Aureus Feeling* at Creativity Oggetti Gallery, Torino, Italy.

Parallel to her artistic trajectory, she has been a teacher for 22 years and co-founded two jewellery schools, Filigrana and Raggo y Correa in Santiago, Chile.



ELIZABETH SHAW

Elizabeth Shaw is a senior Brisbane-based jeweller and academic whose doctoral research, 'Recycled Narratives', investigated the narrative and mnemonic potential of damaged and discarded objects. Ethical and environmental concerns are central to Elizabeth Shaw's practice. Her artwork investigates aspects of societal and cultural values and the meanings associated with objects of material culture. She exhibits regularly, and has been the recipient of awards and grants. Her work is represented in public

and private collections. She is extremely active in initiating and facilitating environmental and ethically focused events to encourage exchange of ideas and participation in a sustainable community of practice. Elizabeth writes and curates, and has served on the boards of state and national crafts organisations and is a member of the Advisory Council of Ethical Metalsmiths. She is a Senior Lecturer in Fine Art and Head of the Jewellery and Small Objects department of Queensland College of Art, Griffith University.



KATIE STORMONTH

Katie Stormonth is a contemporary jeweller based in Brisbane, Queensland, and is one of the founding members of Bench, a collective jewellery studio. She completed a Bachelor of Fine Art with Honours in 2011 and currently works as the technical officer at Queensland College of Art, Griffith University. As an early career artist, she participates regularly in exhibitions locally,

nationally and internationally. Her practice aims to expand the boundaries of wearable body adornment through experimentation of materials and forms. She constructs alluring arrangements of repetitious forms and painted surfaces, highlighting the patterns of bold and decorative chased line work, aiming to provoke the wearer to both see and feel the pieces.



REBECCA WARD

Rebecca Ward is a contemporary jeweller and artist, based in the Sunshine Coast Hinterland, Queensland, where she works from her off-grid solar-powered studio on Stoney Edge Nature Refuge. Her work is 'material focused' and she uses a variety of natural materials and repurposed found objects to create and theme her jewellery and small objects. Rebecca exhibits nationally and internationally, and her work is

housed in the collection of the Art Gallery of South Australia. She also works collaboratively on large-scale public art sculpture projects with her artist partner, Russell Anderson. Rebecca is mother to two young girls, enjoys devising and delivering art workshops for adults and children, and is also much involved with the regeneration of koala habitat on her nature refuge property.



HELEN WYATT

Helen Wyatt is currently completing her Masters of Visual Arts by Research at Griffith University's Queensland College of Art.

Her small wearable objects reference her local environments – places she has lived in for decades, as well as places that she has more recently inhabited. The research process helps her to get to know their defining elements; the visual and symbolic forms, as well as the ways in which culture and nature intersect in those sites.

The White Bay Power Station in Sydney is one such site. It has been a powerful structure, embodying and imposing itself on the history of its Sydney riverside landscape.

During the last five years Helen has had more than twenty group and solo exhibitions, with recent work included in:

- *Triple Parade – Contemporary Jewellery Triennial*, HOW Gallery, Shanghai, October 2018 – February 2019

- *Inhabiting Space*, Port Macquarie Regional Gallery exhibition at The Glasshouse, NSW, curated by Dr Elizabeth Shaw, October – December 2018

Helen's wearable objects have been published in Mark Fenn's *Narrative Jewellery*, and online in *The Contemporary Jewellery Exchange* 2016 and with *Ethical Metalsmiths* in 2015–2017.

Helen curates a 'Micro Gallery' featuring contemporary jewellery and small objects in her shopfront home.

She writes on Visual Arts for ArtsHub, Australia, and has been published in *Garland* Online Magazine; Jewellers and Metalsmiths Group of Australia Queensland (JMGQ) publication *Paillon*; and *KLIMT02*. She has been editor of *Metalsnips* for JMGQ since the beginning of 2017.



XIAOHUI YANG

Xiaohui Yang is a Chinese artist working in jewellery and ceramics. A lecturer in the Jewellery Department at Shandong University of Art and Design, Xiaohui obtained a Master of Arts with Honours degree from the Queensland College of Art (QCA), Griffith University in 2008. She returned to QCA as a visiting scholar in 2015 and is undertaking research towards her Doctor of Visual Art.

Rather than making traditional jewellery, Xiaohui prefers to create objects that promote dynamic responses from the viewer or potential 'wearer'. By drawing on the connection between objects and wearers, she attempts to create visible, touchable, measurable and expressible circumstances of sensory experience to prove that the body and object interact and mutually shape, in a two-way record. At the beginning

of this project, she was particularly concerned with how the objects she makes could trigger cross-cultural understanding and awareness; however, at this stage such cultural interest forms one part of a larger investigation into how the objects she makes are activated by those who engage with their form and materials.

Her works have been widely exhibited in national and international exhibitions, such as 2013 Beijing International Jewelry Art Exhibition. Xiaohui has also received a number of awards, including a Gold Award for work in the 5th China Handicrafts School Exhibition 2009; an Award for Excellence in the 6th China Handicrafts School Exhibition 2011; and the Gold Award for the Design Committee of Qilu Star Design 2012. She was also shortlisted as a finalist in the 2014 Australia China Alumni Awards.

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