



Nicole Barakat (NSW)  
Suzanne Boccalatte (NSW)  
Julia Charles (NSW)  
Kevin Finn (NSW)  
Selena Griffith (NSW)  
Patrick Hall (Tas)  
Anne Harry (NSW)  
Trent Jansen (NSW)  
Alexander Lotersztain (QLD)  
Rodney Love (NSW)  
Paull McKee (ACT)  
Katherine Moline (NSW)  
Linda Lou Murphy (SA)  
OPOS (Italy)  
Oxidise (NSW)  
Elliat Rich (NSW/NT)  
Swapan Saha (Bangladesh)  
Six Degrees (Vic)  
Stutchbury & Pape (NSW)  
Szuszy Timar (NSW)  
Mark Vaarwerk (QLD)

Curated by Karina Clarke

RE-FRAME

## FOREWORD

Some weeks ago the lens jammed on my usually reliable digital camera. The manufacturer's website indicated that the aging battery could be at fault, but its replacement brought no joy. Further investigation revealed a number of similar complaints from camera users and the revelation that a faulty fuse was a 'known issue' and likely to be the problem. A telephone call to the manufacturer revealed that replacement fuses were not available, but the entire circuit board could be replaced for more than the cost of a new camera. After some contemplation, the nagging distaste at throwing out a perfectly good camera overwhelmed the urge to 'dispose and upgrade'. I chose to pursue its repair. Returning to the internet, I was pointed to a helpful hacker's tutorial detailing the steps required. An hour following this 'leap of faith' the circuit board was out of the camera and the yellow pages open at a diminutive list of electronic engineers. Despite pessimistic expectations I came across an empathetic biomechanical instrument maker who tested the board, confirmed the fault and successfully repaired the fuse with a piece of copper wire of similar resistance. The camera is functioning again, at little cost, imbued with the added value of a satisfying experience.

There is a poignancy in this incident that emphasises both the crude utility of consumer culture and the role that design can play by constructively influencing the production-consumption cycle. *Re-Frame*, the exhibition, posits a range of social and material issues in design, art and craft. To make the world a better place.

*Re-Frame* designers, artists and craftspeople draw attention to values that question mainstream consumptive practices and remind us of the impact of always accepting the status quo. They breathe new life into innocuous objects, bestowing significance on something intended to be transient. For others, the subject of desire encounters reincarnation, where value is ascribed by transforming what was discarded into a thing of new meaning and beauty.

With absurd irony, the robust economic activity and the material success we celebrate, parallels record levels of waste and environmental degradation. Although entropy may deny absolute sustainability, we can choose the speed and means by which we impact on the ecosystem. In the absence of positive leadership from governments on this fundamental question, organizations and individuals are taking on the responsibility of intelligently considering and modifying their own impacts. *Re-Frame* practitioners are amongst them, presenting works of contemplative beauty and utility that question the consequences of our cravings. The works reveal imagination and resourcefulness, offering fresh dialogue across a diverse range of practices. The exhibition includes works that highlight how creative intervention can inform functionality and meaning. They show us the beauty and usefulness that can be found in waste, just as it can be made afresh. More than simply presenting examples of recycling, they inspire us with a passion, sensitivity and motivation to challenge our exploitive, anthropocentric view of the environment.



Alexander Lotersztain in collaboration with the Hlabisa Community artisans, South Africa  
*POD range (3 stools) 2004*, Lillala palm and biodegradable foam inner core, 45 x 45 x 45 cm  
Courtesy Alexander Lotersztain for In Africa Community Foundation



Hlabisa Community artisans, South Africa with *POD range*. Photograph Alexander Lotersztain



*Re-Frame* reflects interests connecting personal, social, technical and material phenomena, examining the nature of populist consumer artifacts, their character and value. This common international ground draws inspiration from the histories of design, craft and art. An egalitarian undercurrent that links two influential figures emerges. By presenting everyday objects as artworks Marcel Duchamp challenged the meaning of both the 'unique' and the 'mass-produced'. His 'ready mades' challenged the status and meaning of art and its production. Similarly, by questioning intention and responsibility, the celebrated designer Victor Papanek confronted the commonly perceived role of the designer as a stylist and commercial problem solver, critically analysing design as a force for good. The vernacular pioneered by Duchamp expands the notions of an object's meaning by sharply referring to the role of context. This even more enabled Papanek's advocacy of the importance of critical exchange and engagement with a philanthropic perspective. In what could be described as a convergence of responsibility and revolt, *Re-Frame* projects design, art and craft beyond mercantile territory.

In the public contesting of ideas, graphic design can be the vanguard for the orthodox and the activist. Its creative successes re-frame mainstream media positions and on occasion stimulate imitative responses from them. Recently, corporations have adopted the language and imagery of green concerns, leveraging them to spruik their credentials and conjure profit. A number of companies now offer small, one off philanthropic gestures in exchange for consumer consent to electronic billing. "Sign up and we will donate \$1 to an environmental cause...do your bit for the environment", the caption shouts. Under the guise of reducing paper, ongoing savings on postage accrue profit for the company. This principal superficially supports a sustainable rationale and barely disguises an ingenuous motive.

Materiality is the stuff of technology, and as such a foundation of sustainability. All things are material. Materials provide the basis for us to envision, communicate and realize ideas. The array of 'new' or 'advanced materials' provides an increasing range of new possibilities for application and broadens the scope of design. In his preface to Manzini's influential text, *The Material of Invention*<sup>1</sup>, Francois Dagognet heralds the possibility of what could be considered a 'new materialism', where materials are used in ways that 'endow matter with speech'. He alludes to the way characteristics of a material can operate in new, personalised ways. Smart materials can change their character in response to environmental triggers, for example photochromic sunglass lenses that darken or lighten in response to light. With the benefits of design the nature of matter becomes more intriguing and more private, enticing us with an intimacy normally reserved for living things.

A growing awareness of the 'personality' of materials may help us understand more about their intimate role in the biosphere and contribute to a better designed technosphere. McDonough and Braungart believe that by adopting the principles of biosystems where "Waste equals food"<sup>2</sup>, recycling becomes an efficient component of a well designed technosystem, free of damaging, unrecyclable 'toxic hybrids'. In the same way that compost enriches a garden, recycling industrial materials can enrich the industrial cycle.



Swapan Saha *Goodyear Slippers* 2006, colour photograph, 84 x 60 cm



Stutchbury & Pape *Deepwater Woolshed, Wagga Wagga NSW* 2001-3, Builder Atlex Stockyards  
Photograph Michael Nicholson. Design team Peter Stutchbury + Sacha Zehnder

For many societies recycling is a necessity, often the result of material shortage. Metal sheet offcuts are made into suitcases in Africa, and in Bangladesh rubber tyres are turned into shoes and new floor mats re woven from unravelled old jumpers. In Senagal, a person who creates from recycled materials is called a 'debrouillard'<sup>3</sup>, one who subverts original intentions and creates value from another's waste (or productive misfortune), capitalising upon it. The term is used with a kind of wry opportunism and a degree of competitive spirit. Australia's rural landscape has its own 'coat hanger wire' vernacular. Inventive examples of furniture, architecture and machinery, stimulated by the combination of remoteness and need, have become icons of national identity. *Re-Frame* architectural works illustrate dynamic structures that breathe new life into shaping space, responding to the building's functional requirements and addressing climatic challenges through the innovative application of technology and materials.

As a creative activity, reframing is widespread. Whether in the design of the things we use or the way they are promoted, a creative dissection, jumbling and reconnection of perspectives can inspire new visions. *Re-Frame* deflects or interferes with conventional practices and revises conceptual understanding. Rather than passively participating in the consumption cycle, it presents studio practice as a force of intervention, a pertinent interpreter and commentator of the domains it occupies.

*Re-Frame* highlights a yearning for more ethical aspects of social and material transformation. Often sublimated in the course of mass consumption, these desires find a growing political focus in urban regeneration, community and environmental values. In consumerism, the purchase and disposal of things is encouraged as a substitute for the sense of fulfilment and identity gained by completing a project from beginning to end. This permits convenience to be mistaken for fulfilment. Challenging this notion, 're framing' requires actions of resourcefulness in conception and application that remind us of that loss of connection. The works in this exhibition reinstate a satisfaction associated with the simpler and more connected acts of living.

**Rod Bamford**

School of Design Studies  
College of Fine Arts  
The University of New South Wales

<sup>1</sup> Ezio Manzini, *The Material of Invention*, London: The Design Council, 1989.  
<sup>2</sup> William McDonough & Michael Braungart, *Cradle to Cradle: remaking the way we make things*, 1st ed. New York: North Point Press, 2002.  
<sup>3</sup> Allen Roberts, 'The Ironies of System' in *Recycled, re-seen: folk art from the Global Scrap Heap*, C Cerny & S Serif, (eds) Museum of International Folk Art, Santa Fe, NY 1996.



Paul McKee *Composition; Bars, Blue/Green II, III* 2002, collected wool blankets, wool thread & Hessian 100 x 100cm



Suzanne Bocalatte *Readymade Makereadies* 2006, offset print onto make-readies (recycled paper), A2 paper





**Julia Charles** *Ava Chair* 2006, Plantation Hoop Pine, Blackbean veneer base, industrial felt, stainless steel, rubber, 56 x 40 x 54 cm



**Selena Griffith** *Fishmass* 2006, Drift net, coat hangers, discarded Christmas decorations, empty sushi fish, wheel rim, 100 x 100 x 250 cm Photograph Julie Crespel Imagin Photography



Oxidise Illuminate 2006, digital installation, dimensions variable



Szuszy Timar Armadillo - Sitting Object 2006, ply, MDF, Eva sheet, 46 x 45 x 22 cm

## RE-FRAME

'The attention given to both matter and its inseparableness from the process of change is not an emphasis on the phenomenon of means. What is revealed is that art itself is an activity of change, of disorientation and shift, of violent discontinuity and mutability, of the willingness for confusion even on the service of discovering new perceptual modes.'<sup>1</sup>

Robert Morris

Through design, the intangible can become real and dreams can be made possible. Furniture, fashion, domestic and industrial products, interiors and exteriors, graphics and advertising each hold the promise of a life filled with style, where everything is available, new and *de luxe*, for a cut price. Keeping up with the Joneses has never been so easy. But reservations about this state of affairs are beginning to emerge. What, exactly, is the price we are paying?

Until recently the question of consumption and its effects was not raised as we lived by the 'consume or destroy' maxim: what you can't consume, destroy (or throw it away.) Even today, we are urged to produce and consume to keep the economy growing so we can produce and consume more. Built-in obsolescence has become so entrenched that we are no longer surprised when a major piece of equipment stops working not long after its warranty runs out. In fact, we have come to assume that this is the natural order of things.

Design as an industry has become complicit in this. Engaged in production and promotion of the latest, 'must-have' gadget and enmeshed in the constant turnover of goods, it is often seen as an advocate for conspicuous consumption. This has proved a terrific partnership for the economy, exemplified by the proliferation of design magazines that display 'absolutely fabulous' lifestyles that change with each season.

However, the urge to create a high turnover of goods, no matter how gorgeous, and higher shareholder profit, no matter what the cost, has resulted in economic wealth burgeoning while other, equally imperative, indicators of society's wealth have been neglected: cultural, environmental and spiritual wealth are suffering. The lifestyle of consumption that we lead, in which design is complicit, is simply unsustainable. The level of waste, by-products, market saturation and environmental damage is becoming intolerable. It is imperative that sustainability – of materials, resources, audiences and desires – become an integral part of creative practice. The way we use, maintain and advocate for our resources, materials and processes is critical.

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**Re-Frame: recycle**

Design has a new, challenging role in the twenty-first millennium. Today, there is an imperative to consider the environment, our cultural capital and our spiritual hunger alongside individual creativity and the bottom line. As well as servicing the consumer industry, designers are also social commentators, challenging the way we see consumption, its excesses, and the waste it produces. Salvaging materials to incorporate into contemporary works is a primary means by which waste can be recycled back into the creative process.

A sub-culture is developing within mainstream design where sustainability underpins practice. The use of industrial refuse is fundamental to this, providing a cheap and readily available resource. It is no surprise that many designers – particularly emerging designers – scour recycling depots for materials. Szuszy Timar, Julia Charles and Trent Jansen are each driven by a concern for the exploitation of resources and pursuit of a rational use of materials, seeking low-impact solutions in their furniture. Timar’s use of recycled ethyl-vinyl-acetate finds an urban parallel to the artist Andy Goldsworthy, renowned for creating sophisticated, fragile structures from natural, found materials. Charles uses industrial felt over plantation hoop pine in her *Ava* chairs, combining a material not generally associated with domestic furniture with pine commonly associated with franchise furniture outlets, challenging preconceived concepts of aesthetics in utilitarian objects. Like Charles, Jansen redeploys materials commonly seen in the public domain, in this case road signs, in his domestic furniture that carry the ‘odd evidence of their life by the roadside’.<sup>2</sup>

The architectural group Six Degrees works specifically with salvaged materials, re-deploying them in projects for domestic, commercial and administrative buildings. Materials considered as waste or scrap are harvested from demolition sites and inserted into contemporary buildings to provide rich textures and details, reminding us that contemporary design rests on many layers of history.

Salvaging is fundamental to the work of jeweller Mark Vaarwerk, who spins throwaway plastics such as shopping bags into lengths of string unrecognizable from their origins, combining these with precious materials. Vaarwerk suggests ‘This contrasts and highlights the different characteristics of each of these materials and the different ways we commonly value and perceive them’.<sup>3</sup> This questions where value is held: in the labour-intensive transformation accomplished by the artist, or by the geological process?

**Re-Frame: use-full/use-less**

Like Vaarwerk, Suzanne Boccalatte, Rodney Love and Katherine Moline also overturn assumptions about use-value through works employing waste products such as hair (a constantly renewable resource), cheap plastic, or thrown away as surplus to requirements. Boccalatte seeks out ‘makereadies’ in an inversion of the Duchampian ‘ready made’ which she then overprints and gives away.<sup>4</sup> Her work ‘Don’t you know who I am?’ plays with social values, the cult of celebrity (affecting designers as much



Mark Vaarwerk *six finger rings, six brooches* 2006, plastic shopping bags, plastic shampoo, orange juice, laundry detergent, dishwashing bottles, milk bottles, sterling silver, largest brooch diameter 3.8 cm largest ring diameter 2.7 cm



Six Degrees Pty Ltd *Richmond House* 2001, Builder Ross Smith, Photograph Trevor Mein



as screen heroes), and point to the lack of social currency in any person who poses the question. Love's works are created by transforming an abject product – hair – into sensuous weavings, while Moline 'draws' with plastic and neoprene, creating objects that provoke and question the value placed on the hand-made.

These artists' works bear comparison to the ancient science of alchemy, the process that (unsuccessfully) attempted to transform base metals lead and sulphur into gold. Artists who transform 'worthless' materials into objects of value, are working in a similar fashion. They operate in an economy where a currency of imagination, skill and innovation enables dross to be transformed into magnificence.<sup>5</sup>

## CULTURAL WEALTH

### **Re-Frame: community global/local**

The manufactured opposition of local and global, the 'haves' and the 'have nots', the 'elites' and the 'battlers' is played out regularly in the media. Globalisation is an issue where first world demands are often met by third world labour. Exploitation, inequity and sub-standard working conditions are the corollary. Into such a binary opposition, some designers find rich inspiration. Swapan Saha lives in and documents Bangladeshi communities and their productivity, where re-engineering materials is a matter of necessity not choice. His photographs document a vital link in the chain where materials are gleaned, cleaned, re-framed and returned to the community to be used again.



Rodney Love *Six Degrees, parts 1-6* (detail) 2004-05, Hair, cotton, 13 x 100 cm each  
Photograph Adrian Cook



Nicole Barakat *Coming Home Story* (detail) 2006, Paper, glass, silk organza, cotton & polyester thread, 32 x 15 x 10 cm

Alexander Lotersztain has worked and lived in many countries. He currently works with the Hlabisa community of South Africa to 'create sustainability among arts & crafts communities with the vision of creating a vibrant and modern African design style'.<sup>6</sup> Such a collaboration has produced hybrid forms that have aspects of both local and global, marrying hand-made with a distinctly independent style. His approach is based on a simple premise: third world issues cannot be addressed without first acknowledging first world issues. As such the two works presented in *Re-Frame*, hand made stools and an industrial production coffee table, point out the polarities of community-based and mass-produced manufacture, but also suggest that the two can negotiate a territory of cultural and environmental sensitivity.

### **Re-Frame: reskill/revive**

Australia's complex relationship with the land is by necessity a practical concern to furniture makers, whose choice of raw materials reflects their environmental position. Anne Harry chooses to work low-tech, with recycled and plantation timbers. Her work reflects the much degraded landscape that is the result of land clearing – a geometric chequerboard of arid land, produced in striking marquetry. Harry's approach to marquetry pays scant attention to the perfection often required by practising hobbyists (imperfections and blemishes abound), and takes it into a sculptural, speculative realm.

Works by designers such as Paul McKee are deceptive in their apparent simplicity. These low-impact textiles refer simultaneously to the minimalism of the late twentieth century, but also to the 'making-do' culture of necessity where, due to a lack of



OPOS  
Ariel Lifschitz  
*Winter Clogs* 2006,  
30 x 10 cm  
courtesy OPOS Italy

resources, objects were created using what was available – not always what was desired. McKee chooses materials from his immediate environment, situating his work within the everyday world and not separated from it. His contemporary ‘waggas’ could be considered the antithesis of currently promoted design culture: downwardly mobile, brushing against the rough crafts borne of impoverished circumstances, and resuscitating men’s crafts from dormancy.

#### Re-Frame: politics

A society celebrating cultural wealth allows for diversity in approach, attitude and speech. Cultural maintenance, as well as reviving practical crafts and skills, requires language to communicate. Kevin Finn’s humorous and biting work tackles the politics of the day. Working for Saatchi advertising agency, he has used his knowledge to create a stark political message that is direct and clear. His posters are a simple, straightforward acknowledgement of the skewed dependency of Australian foreign relations in recent years.



Elliat Rich *KNOTS (a series of six)* 2005, nylon cord, acrylic, silver, magnets, 30 x 20 cm each  
Photograph Alex Kershaw

Perhaps more subtle, but no less critical, Patrick Hall’s *Power Blocks* question history, faith and certainty: ‘the strange campaign map of a war between Black and Red – Capitalist and Communist, Fascist and Socialist, Surplus and Deficit, Left and Right, Yin and Yang, Me and You – an illustration of clashing visions, both grand and intimate’.<sup>7</sup>

#### SPIRITUAL WEALTH

#### Re-Frame: transform

Transformation is a leitmotif throughout *Re-Frame*, where the designer’s skills, imagination and innovation combine with raw materials to produce objects that bear marks of previous incarnations, but are imbued with a critical imperative that challenges values, lifestyles and people’s presumptions. The Italian design group OPOS takes politics, recycling and a unique attitude to materials to produce challenging, iconic works. Existing materials are not necessarily altered, but refocused, so that we see them in a new light. In the process of recontextualising well-known products without much alteration, we, the viewer, are transformed: seeing the object for what it is now, and simultaneously what it once was. It opens an imaginative space allowing us to consider how we may transform our own lives, simply and vibrantly through the objects that surround us.

The knot, another simple, well-known and universally appreciated device is the basis of Elliat Rich’s works. Through living in rural and remote areas of Australia, Rich has been ‘exposed to a culture of resourcefulness’, which, in turn pointed out to her ‘the lack of opportunities for this in an urban or metropolitan environment’.<sup>8</sup> Her works incorporate precious metals and plastics, alongside more prosaic materials water and bread. Rich’s works are active reflections on the passage of time: time that is required to tie, to evaporate, to grow mould. Wearing Rich’s jewelry is to wear an organic, dynamic and changing form.



Kevin Finn *The Australian Bush* 2006, lino/wood letter block print, computer assemblage, 164 x 120 cm



### Re-Frame: perform

Nowhere more succinctly is the connection between design and the audience more imperative than when performed. Three artists, Lindy Lou, Nicole Barrakat and Oxidise make the relationship between designed and lived experience firm. Worn, torn, folded, filmed, their designs have lived and show the stains of living. Neither carrying clean lines, nor sparkling with utopian idealism, these objects were created for a purpose, and now exist as both ghost of that time, and independent of it. They stand nostalgically as markers for a past event (which we may not have been privileged to experience) but carry with them possibilities of future actions.

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Works in *Re-Frame* pose an alternative to the intransigent direction of much contemporary design practice, where designer-celebrities create iconic objects to perpetuate a cycle of desire and possession. Far from being about lifestyle choice, the works in *Re-Frame* have been created as an active response to current design practice and the culture of consumption. These Australian and international designers, artists and crafts-people acknowledge that creating work in a world that is fast-paced, constantly shifting and changing, often disorientating and rapidly dwindling in resources comes with responsibility. Using design to debate these issues and spearhead change, they actively politick through their work and connect with the rising tide of social conscience. Far from a local aberration, practicing ethical responsibility that contributes to our environmental, cultural and spiritual wealth is occurring across the globe, throughout creative practice and by many individuals from grass-roots to multi-national level.<sup>9</sup> *Re-frame* represents this revolutionary phenomenon through displaying innovative works that literally reframe our perceptions about and attitudes towards the role of design today.

### Robyn Daw

Partner, Art Bunker: visual art projects, Brisbane

<sup>1</sup> Robert Morris 'Notes on sculpture 4: beyond objects' *Artforum*, New York, April 1969, pp. 50-4

<sup>2</sup> Trent Jansen, artist's statement, July 2006

<sup>3</sup> Mark Vaarwerk, artist's statement, July 2006

<sup>4</sup> A 'makeready' is the printed sheet used in the final preparation of printing, used to run the press and ensure correct colour. Its use by Boccalatte plays on Marcel Duchamp's 'ready-mades'

<sup>5</sup> Kevin Murray, in his book *Craft unbound: make the common precious*, discusses this concept in relation to crafts practitioners

<sup>6</sup> Alexander Lotersztain artist's statement, July 2006

<sup>7</sup> Patrick Hall, artist's statement, July 2006

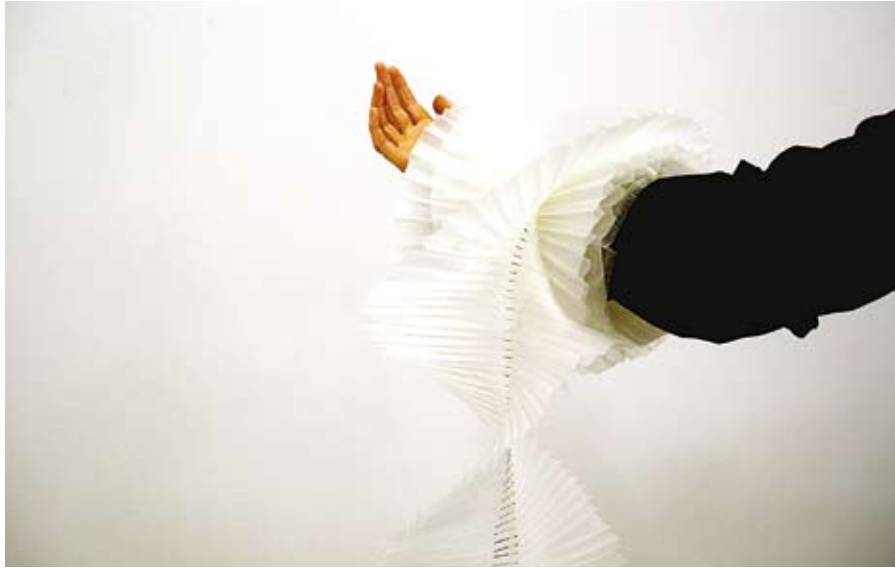
<sup>8</sup> Elliot Rich, artist's statement, July 2006

<sup>9</sup> The proliferation and use of 'green bags' is an acknowledgement that each person can contribute locally to achieve global sustainability.



Patrick Hall *Power Blocks* 2005, collected & manipulated books, Tasmanian oak, plywood, glass, 120 x 120 x 50 cm, Courtesy Despard Gallery, Hobart





Linda Lou Murphy *Ruffwork* (detail) 2006, Fibre textiles, performance, sculpture, sound, dimensions variable



Anne Harry *Dustbowl 8* (detail) 2006, timber, timber veneer, aluminium, 150 x 150 cm  
Photograph Grant Hancock



Katherine Moline *Round the World* 2005, neoprene, 65 x 25 cm



Trent Jansen *Sign Stool (Limited Edition)* 2003, used road signs, 33 x 59 x 41 cm  
Photograph Alex Kershaw

## BIOGRAPHIES

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Swapan Saha (Bangladesh)

Six Degrees (Vic)

Stutchbury & Pape (NSW)

Szuszy Timar (NSW)

Mark Vaarwerk (QLD)

### NICOLE BARAKAT

Nicole Barakat is a visual and performing artist working across a range of media and ideas. She is the creator of *Wife*, a performance identity, porn 'zine, and sustainable design label exploring the politics of queer 'femme-ininity' and subversive domesticity. In 2004 she was a recipient of the Arts NSW (formerly NSW Ministry for the Arts) Western Sydney Artist Fellowship. Nicole is currently teaching textiles in the Bachelor of Fine Arts degree at the University of New South Wales, College of Fine Arts.



### SUZANNE BOCCALATTE

Suzanne Boccalatte has been working in the field of visual communications for over eighteen years. She holds First Class Honours from Sydney College of the Arts, University of Sydney; a Graduate Diploma in Communications Management, University of Technology; and has completed a copywriting course at the University of Technology, Sydney/Ad School. She is a practising visual artist and her work is represented in the National Gallery of Australia and the Powerhouse Museum, Sydney.



### JULIA CHARLES

Julia Charles is a Sydney based designer/maker. Over the last ten years she has worked primarily on one-off commissions for private clients, architects, interior designers and institutions. She has worked collaboratively with artists and designers on installations and prototypes for new designs. She is an Honours graduate from the Royal Melbourne Institute of Technology in the Department of Environmental Design and Construction. Julia worked in landscape architecture prior to making the transition to designing and making furniture in 1995. She trained in furniture making at Sturt in NSW and, with two other graduates, she established Splinter Workshop, a collaborative based in Sydney's industrial heartland of St Peters.



### KEVIN FINN

Over the past decade Kevin Finn has worked at a number of leading design studios in Dublin, Ireland, Wellington, New Zealand and Sydney. He is currently Joint Creative Director at Saatchi Design, Sydney, and has won numerous prestigious national and international awards, including a D&AD, United Kingdom Silver in Typography and a Type Directors Club Judges Choice, USA. He is also founder, editor and designer of *Open Manifesto*, currently Australia's only journal of critical writing on design and visual communications.





### **PATRICK HALL**

Tasmanian artist, Patrick Hall, has worked and exhibited extensively throughout Australia for over two decades. His most recent solo exhibitions include *Word Pictures*, Handmark Gallery, Hobart in 2005 and *Silent Recording*, Contemporary Arts Services (CAST), Hobart in 2003. Patrick was included in the important exhibition *Transformations: The Language of Craft*, National Gallery of Australia in 2005. He completed a Bachelor of Fine Art (Design & Printmaking) at the University of Tasmania, Hobart in 1986. He was a board member, Visual Arts/Crafts Fund, Australia Council from 1999-02, is a current board member, CAST, Hobart, was awarded the University of Tasmania Foundation Graduate Award in 2005. Patrick's works are held in a number of significant collections including National Gallery of Australia, Powerhouse Museum, Sydney, Tasmanian Museum and Art Gallery, Hobart and JETRO – Department of Japanese Trade.

### **ANNE HARRY**



Anne Harry is a graduate of the University of Tasmania's furniture design programme. During her seven years in Tasmania, her work became influenced by the colonized landscapes she saw around her, the logging coupes, mines and the aerial landscapes she viewed travelling regularly between Tasmania and mainland Australia. In 1996 Anne was a part of the *Chicago Fifteen*, a contingent of Australian contemporary furniture designers who exhibited at the *Sculptural, Objects and Functional Art* exhibition in the USA. During her time as Design Associate at the Jam Factory Centre for Craft and Design in Adelaide from 2000, her work developed a deeper investigation into the nature of arid land farming and the impact of land degradation. Her *Dustbowl* series is a direct response initially to the coalmine at Leigh Creek in far north South Australia. The large circular dish is the exact form of a plough disc embedded into the landscape.

### **TRENT JANSEN**

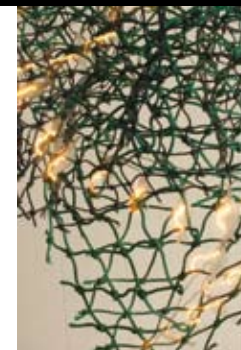


Trent Janesn is a Sydney based designer with a multi-disciplinary and concept driven approach. He has held numerous exhibitions and awards since graduating with a Bachelor of Design from the University of New South Wales, College of Fine Arts in 2004. In 2002 Trent undertook an international student exchange at the University of Alberta, Canada where he experienced a more practical approach to design. Trent has been included in several important

exhibitions. The most recent include *Vogue Living – The New Wave*, at Object Gallery, Sydney in 2006, *Monument Magazine Design EX Exhibition* and Sydney Convention Centre in 2006. His work is sold through Space Furniture, Sydney, Chee Soon + Fitzgerald, Sydney, M.A.D. Make A Difference, Sydney and Collect, Sydney.

### **SELENA GRIFFITH**

Selena Griffith is a Sydney based designer. Her multidisciplinary practice has seen her in the roles of designer, art director, event manager, design manager and academic. This has resulted in a variety of creative achievements producing mass produced products, through to large-scale commercial interior environmental graphics, to one off private commissions. She is passionate about making good design accessible to everyone. She hopes informed and responsible design can help create a society which embraces quality, functionality and longevity as essential tenets above the wasteful economy driven consumption model we, as a global society, practice.



### **ALEXANDER LOTERSZTAIN**

Brisbane based designer Alexander Lotersztain, was born in Buenos Aires, Argentina in 1977 and moved to Australia in 1997. He graduated from the Ort Institute of Technology, Buenos Aires in industrial design and later from the Queensland College of Art, Griffith University. Alexander has received numerous design awards including the Design Institute of Australia Prize for best design student. His extensive international experience includes working for GK Planning & Design, Tokyo and IDEE Headquarters, Tokyo, as well as participating in exhibitions in London, Tokyo, Milan, New York, San Francisco and Berlin. His work is held in the collection of the Pompidou Centre, Paris. Alexander is currently working in conjunction with Import Africa Community Foundation and African Governments to create sustainability among arts and crafts communities as well as collaborating with IDEE/Sputnik, Planex, Franc Franc, Artquitect and Metalarte.



### **RODNEY LOVE**

Rodney Love was born in Perth, where he studied Japanese at Curtin University of Technology, and received a Bachelor of Art (Asian Studies). He lived in Japan for six years. It was in Tokyo that he was first exposed to a significant number of exhibitions of international art, and was inspired to begin his own art practice. He was





influenced by Japanese aesthetic ideas, in particular *wabi-sabi*, which emphasises simplicity of design, use of natural and humble materials, and an appreciation of the patina of age. He moved to Sydney in 1995 where he exhibits and is currently completing a Master of Fine Arts at the University of New South Wales, College of Fine Arts. He was the recipient of the College of Fine Arts Honours Year Scholarship, and the Australian Postgraduate Award, administered by the Art Gallery of New South Wales. Rodney currently lives and works in Sydney.

#### PAULL MCKEE



Paull McKee was born in the small country town of Kojonup in Western Australia. He travelled and worked around Australia for several years before obtaining a first class Honours degree in Visual Arts from the University of South Australia. Paull moved to Canberra to continue his visual arts studies at the Australian National University as well as museum studies at the Canberra Institute of Technology. Paull has also completed studies in conservation of materials at the University of Canberra. He is currently undertaking a Masters of Visual Arts at the University of Wollongong. Paull has exhibited in numerous group and solo exhibitions in Australia as well as being the recipient of several awards including the 2004 City of Hobart Art Prize. Paull is included in several important publications and catalogues. He currently lives and works in Canberra.

#### KATHERINE MOLINE



Katherine Moline has worked as an artist, designer, critic, and curator. She coordinates the Graphics/Media and Honours programs of the Bachelor of Design at the University of New South Wales, College of Fine Arts. Katherine commenced her PhD in the histories of experimental art and design in the School of Art History and Theory, The University of New South Wales in 2004. She is represented by Yuill Crowley Gallery, Sydney.

#### LINDA LOU MURPHY



Linda Lou Murphy is a highly regarded South Australian artist with a reputation for presenting challenging works and attracting capacity audiences to her performance based artworks. She is well known for her participation with *shimmeeshok performance art group*, which she formed in 1998. Linda Lou holds a Bachelor of Visual Art with first class honours from the University of South

Australia and is currently undertaking a Master of Visual Art (Research) at the South Australian School of Art, University of South Australia. She has participated in numerous group exhibitions and events in Australia and has received several grants and awards as well as undertaken residencies in Sydney and Adelaide.

#### OPOS

OPOS was established in 1990 by Alberto Zanone, and since beginning it has been dealing with the scouting of young designers. From 1991 until 2001, OPOS organized the *UNDER 35* contest, which generated new ideas which also found successful and valid commercial applications. A number of prominent people from various industry sectors, ranging from design to architecture, to publishing and communication, contribute to OPOS. OPOS artists featured in *Re-Frame* are Joe Velluto + Eddy Antonello, Marco Cimatti, Tommaso Maggio, A4ADesign + Anna Casiraghi, Ariel Lifschitz, Luisa Corna and Ernest Perera.



#### OXIDISE

Oxidise is the creative partnership of Caroline Falconer and Dave Towey, Honours Graduates of the Bachelor of Design from The University of New South Wales, College of Fine Arts. With emphasis on research and an experimental conceptual process, Oxidise develops design solutions across a range of media areas. The company endeavours to enrich environments by developing ephemeral and sensual design that plays with the transitory nature of our world. Oxidise has completed works for clients around the world including projects in London, Venice, Istanbul, Sydney and Melbourne. In 2006 Caroline and Dave balanced their time between developing new works that combine their diverse skill sets and teaching design subjects at the University of New South Wales, College of Fine Arts.



#### ELLIAT RICH

Born in Paris in 1978, Elliat Rich moved to Burma with her parents and then to Canberra in 1984. Before beginning her Bachelor of Design at the University of New South Wales, College of Fine Arts in 1998, Elliat spent formative years travelling extensively around Australia with her family. In late 2000, she again travelled to inland Australia consolidating these influential experiences into her art practice. Her two part sheltering system that encourages and supports nomadic culture in an urban context, was



shown at Sherman Galleries Sydney and the *New Design* exhibition at Object Galleries, Sydney as well as the prestigious international exhibition Talenté, Germany. In 2004, she moved to Alice Springs where she now works for The Centre for Appropriate Technology (CAT) with Indigenous communities. Eliat has also worked for the Out back Camel Company. She is currently completing her Honours degree in the School of Design at the College of Fine Arts.

#### SWAPAN SAHA



Swapan Saha has been a keen photographer since 1968. He has worked as an assistant in photographic studios, a photographic studio technician, and in print and processing industries in Dhaka, Bangladesh. He completed formal photographic qualifications in 1983 from the Bangladesh Photographic Society. Swapan worked as a freelance photographer in various industries such commercial advertising and print industries as well as in rural development, non-Government organizations and for the foreign ministry of Government of the Peoples Republic of Bangladesh. He became an associate senior grade professional for the Bangladesh Photographic Society in 1991 and appointed teacher to the Bangladesh Photographic Institute from 2000-5. Swapan has exhibited widely in international exhibitions and biennales as well as throughout Bangladesh.

#### SIX DEGREES



Six Degrees Pty Ltd was established in 1994. The work undertaken by the practice varies greatly and includes domestic, retail, commercial, educational and hospitality. They have received a number of awards since 1994, the most recent being the 2005 Public Domain Award - Public House, Interior Design Award - Three Below, Royal Australian Institute of Architects, Victoria, Commercial Interior Award - Three Below, IDEA Corporate Interior, runner-up - Kp Smith. Six Degrees has been the subject of many articles in the mainstream and architectural press, and appeared on the ABC series, *Mind of the Architect*. The directors of Six Degrees are Craig Allchin, Mark Healy, James Legge, Peter Malatt, Simon O'Brien and Dan O'Loughin.

#### PETER STUTCHBURY

In 2003 Peter Stutchbury was the first architect ever to win both the top National Architecture Awards from the Royal Australian Institute of Architects for residential and non-residential projects with the Robin Boyd Award for houses for the Bay House at Watson's Bay, Sydney, and the Sir Zelman Cowan Award for Public Buildings for 'Birabahn', the Aboriginal Cultural Centre at the University of Newcastle, designed with Richard Leplastrier and Sue Harper. His buildings have received numerous Australian architecture awards and have been published internationally. His work is the subject of a monograph 'Peter Stutchbury' published by Pesaro, Balmain, Sydney (2000). Significant buildings include the Design Building and the Nursing Building (with EJE Architecture) and the spectacular Life Sciences Building (with Suters Architects) at the University of Newcastle. The latter was recipient of the 2001 RAIA Sulman Award for the best public building in NSW.



#### SZUSZY TIMAR

Szuszy Timar has practiced as a contemporary jeweller and object designer/maker since graduating from Canberra School of Art in 1988. She has both studied and exhibited overseas and been extensively involved in arts and related industries within Australia. At present she is developing small-scale furniture as a body of work toward gaining her Master of Design at the University of New South Wales, College of Fine. Szuszy lives and works in Sydney.



#### MARK VAARWERK

Mark Vaarwerk was born in Sydney and grew up in the city's western suburbs. As a teenager, living in the Blue Mountains, he had a keen interest in botany, zoology and ecology, although studies in these fields became dissatisfying and were eventually abandoned. Soon after this time a long standing passion to make things was revived by enrolling in a jewellery design course which began his jewellery career. His current focus is on producing a characteristic range of plastic and precious metal jewellery for exhibition across Australia and internationally. Mark currently lives and works in Brisbane.



## NICOLE BARAKAT

*Coming Home Story* 2006  
Paper, glass, silk organza, cotton & polyester thread  
32 x 15 x 10 each cm

## SUZANNE BOCCALATTE

*Readymade Makereadies* 2006  
offset print onto makereadies (recycled paper)  
60 x 42 cm

## JULIA CHARLES

*Ava Chair* 2006  
Plantation Hoop Pine, Blackbean veneer base, industrial felt, stainless steel, rubber  
56 x 41 x 54 cm

## KEVIN FINN

*The Wizard of Oz?* 2006  
paper, card, photography with digital retouching  
164 x 120 cm

*The Australian Bush* 2006  
lino/wood letter block print, computer assemblage  
164 x 120 cm

*A slight difference* 2006  
wood letter block print, computer assemblage  
164 x 120 cm

*The final cut?* 2006  
paper & card model, computer scanned, print  
164 x 120 cm

## SELENA GRIFFITH

*Fishmass* 2006  
Drift net, coat hangers, discarded Christmas decorations, empty sushi fish, wheel rim  
100 x 100 x 250 cm

## PATRICK HALL

*Power Blocks* 2005  
collected & manipulated books, Tasmanian oak, plywood, glass  
120 x 120 x 50 cm  
Courtesy Despard Gallery

## ANNE HARRY

*Dustbowl 8* 2006  
timber, timber veneer, aluminium  
150 x 150 cm

## TRENT JANSEN

*Sign Stools (Limited Edition)* 2003  
used road signs  
33 x 59 x 41 cm

## ALEXANDER LOTERSZATIN IN COLLABORATION WITH THE HLABISA COMMUNITY ARTISANS, SOUTH AFRICA

*POD range (3 stools)* 2004  
Illala palm & biodegradable foam inner core  
450 x 45 x 45 cm  
Courtesy Alexander Lotersztain for In Africa Community Foundation

*Wishbone* 2006  
stainless steel legs, MDF 2-pack top  
80 x 80 x 38 cm  
Distributor and courtesy Planex

## RODNEY LOVE

*Six Degrees, parts 1-6* 2004-05  
Hair, cotton  
100 x 13 cm each

## PAULL MCKEE

*Composition; Bars, blue/green II* 2002  
collected wool blankets, wool thread & Hessian  
100 x 100 cm

*Composition; Bars, blue/green III* 2002  
collected wool blankets, wool thread & Hessian  
100 x 100 cm

## KATHERINE MOLINE

*5000 Times* 2005  
masonite, zinc wire & plastic  
95 x 95 cm  
Courtesy Yuill Crowley

*Round the World* 2005  
neoprene  
65 x 25 cm  
Courtesy Yuill Crowley

*Small World* 2005  
Rubber  
10 x 10 x 10 cm

## LINDA LOU MURPHY

*Ruffwork* 2006  
Fibre textiles, performance, sculpture, sound  
dimensions variable

## OPOS ITALY

Joe Velluto + Eddy Antonello  
*ABC Keyboard* 2006  
55 x 20 x 5 cm  
Courtesy OPOS

Marco Cimatti  
*Dietbelt* 2006  
120 x 3 x 2 cm  
Courtesy OPOS

Tommasco Maggio  
*TODAY Calendar* 2006  
25 x 15 x 3 cm  
Courtesy OPOS

A4design + Anna Casiraghi  
*Seed City* 2006  
20 x 20 x 1 cm  
Courtesy OPOS

Ariel Lifschitz  
*Winter Clogs* 2006  
30 x 10 x 7 cm  
Courtesy OPOS

Ernest Perera  
*Exact* 2006  
20 x 10 x 10 cm  
Courtesy OPOS

Luisa Corna  
*Cloth Bags* 2006  
60 x 40 x 2 cm  
Courtesy OPOS

## OXIDISE

*Illuminate* 2006  
digital installation  
dimensions variable

## ELLIAT RICH

*KNOTS (a series of six)* 2005  
nylon cord, acrylic, silver, magnets  
30 x 20 cm each

*Mycellium Pendant* 2006  
silver, nickel, acrylic & bread  
10 x 10 x 55 cm

*Aqualuma* 2006  
anodised aluminium, pvc, gold, electronic components, acrylic & water  
(bowl) 145 x 145 x 65 cm + (cup) 65 x 65 x 72 cm

## SWAPAN SAHA

*Tyre Project* 2006

*Hand Embroidery Project* 2006

*Tin Products Project* 2006

all colour photographs  
60 x 42 cm

## SIX DEGREES

*Richmond House* 2001  
Builder Ross Smith  
photograph Trevor Mein

## STUTCHBURY & PAPE

*Deepwater Woolshed, Wagga Wagga NSW* 2001-3  
Builder Atlex Stockyards  
Photograph Michael Nicholson  
Design team Peter Stutchbury + Sacha Zehnder

## SZUSZY TIMAR

*Armadillo - Sitting Object* 2006  
ply, MDF, Eva sheet  
46 x 45 x 22 cm

*Zebra - Sitting Object* 2006  
ply, MDF, Eva sheet  
41 x 43 x 18 cm

## MARK VAARWERK

*six finger rings, six brooches* 2006  
plastic shopping bags, plastic shampoo, orange juice, laundry detergent, dishwashing bottles, milk bottles, sterling silver  
largest brooch diameter 3.8 cm largest ring diameter 2.7 cm



**Front cover left to right:**

**Anne Harry** *Dustbowl 8* 2006, timber, timber veneer, aluminium, 150 x 150 cm, Photographer Grant Hancock

**Oxidise** *Illuminate* 2006, digital installation, dimensions variable

**Paull McKee** *Composition; Bars, blue/green II, III* 2002, collected wool blankets, wool thread & Hessian, 100 x 100 cm

**Suzanne Bocalatte** *Readymade Makereadies* 2006, offset print onto make-readies (recycled paper), 60 x 42 cm

**Rodney Love** *Six Degrees, parts 1-6* 2004-05, Hair, cotton, 13 x 100 cm each, Photograph Adrian Cook

**Alexander Lotersztain in collaboration with the Hlabisa Community artisans, South Africa** *POD range (3 stools)* 2004, Illala palm and biodegradable foam inner core, 45 x 45 x 45 cm, Courtesy Alexander Lotersztain for In Africa Community Foundation

**Stutchbury & Pape** *Deepwater Woolshed, Wagga Wagga NSW* 2001-3, Builder Atlex Stockyards, Photograph Michael Nicholson, Design team Peter Stutchbury + Sacha Zehnder

**OPOS** Ariel Lifschitz *Winter Clogs* 2006, 30 x 10 cm, courtesy OPOS Italy

**Szuszty Timar** *Armadillo - Sitting Object* 2006, ply, MDF, Eva sheet, 46 x 45 x 22 cm

**Elliat Rich** *KNOTS (a series of six)* 2005, nylon cord, acrylic, silver, magnets, 30 x 20 cm each, Photograph Alex Kershaw

**Selena Griffith** *Fishmass* 2006, Drift net, coat hangers, discarded Christmas decorations, empty sushi fish, wheel rim, 100 x 100 x 250 cm, Photograph Julie Crespel Imagin Photography

**Swapan Saha** *Goodyear Slippers from the Tyre Project* 2006, colour photographs, 60 x 42 cm

## RE-FRAME

**Back cover left to right:**

**Linda Lou Murphy** *Ruffwork* 2006, Fibre textiles, performance, sculpture, sound, dimensions variable

**Julia Charles** *Ava Chair* 2006 Plantation Hoop Pine, Blackbean veneer base, industrial felt, stainless steel, rubber, 56 x 41 x 54 cm

**Mark Vaarwerk** *six finger rings, six brooches (detail)* 2006, plastic shopping bags, plastic shampoo, orange juice, laundry detergent, dishwashing bottles, milk bottles, sterling silver, largest diameter 3.8 cm

**Patrick Hall** *Power Blocks* 2005, collected & manipulated books, Tasmanian oak, plywood, glass, 120 x 120 x 50 cm, Courtesy Despard Gallery, Hobart

**Nicole Barakat** *Coming Home Story* 2006, Paper, glass, silk organza, cotton & polyester thread, 32 x 15 x 10 cm

**Six Degrees Pty Ltd** *Richmond House* 2001, Builder Ross Smith, Photograph Trevor Mein

**Katherine Moline** *Round the World* 2005, neoprene, 65 x 25 cm, Courtesy the artist & Yuill Crowley

**Kevin Finn** *The Australian Bush* 2006, lino/wood letter block print, computer assemblage, 164 x 120 cm

**Trent Jansen** *Sign Stool (Limited Edition)* 2003, used road signs, 33 x 59 x 41 cm, Photographer Alex Kershaw

## RE-FRAME

20 July – 26 August 2006

## ACKNOWLEDGEMENTS

This exhibition would not have been possible without the enthusiasm of all the exhibitors, the staff of the School of Design Studies, College of Fine Arts, in particular, Jacqueline Clayton, Rod Bamford, Katherine Moline, Wendy Parker, Liz Williamson as well as Annabel Pegus and staff at Ivan Dougherty Gallery.

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**The University of New South Wales • College of Fine Arts**  
Selwyn St Paddington NSW 2021 Australia Tel +612 9385 0726 Fax +612 9385 0603  
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