



OBJECTLAB

SYDNEY COLLEGE
OF THE ARTS



THE UNIVERSITY OF
SYDNEY

CONTENTS

- 01 Welcome to ObjectLab
- 02 Jewellery and Object
- 10 Ceramics
- 18 Glass
- 20 General Information



Cover: Melinda Young, *Pulse Neckpiece*, 2009. Sewing thread, coral, oxidised 925 silver. Photo: M. Young.

Inside Cover: Jane Bowring, *Neckpiece*, 2009. Knitted and oxidised copper, Swarovski crystal. Photo: J. Bowring

WELCOME TO OBJECTLAB

Welcome to Sydney College of the Arts, the Visual Arts Faculty of the University of Sydney. SCA has played an integral role in the contemporary art scene in Australia since it first enrolled students in 1976. Since then the Object Studios of Jewellery & Object, Ceramics and Glass have complemented the suite of studio disciplines offered within the degree programs. Within these Studios students learn from practising artists, developing their knowledge and abilities through a vigorous process of making and enquiry. And our graduates become, themselves, practising artists.

In its inaugural presentation, ObjectLab offers a unique collection of workshops lead by some of our most interesting alumni. Here you will have the opportunity to learn from them and develop your own work under their guidance. The workshops have been developed to appeal to participants with a range of experience from a little to those with some, or even developed knowledge of these disciplines. It is a chance for you to explore something new and expand your creative experience. Through an intensive 10-day workshop, ObjectLab will provide an immersive experience, with the opportunity to also learn more about the ObjectLab tutors and their work, through the daily artist talks.

During ObjectLab SCA opens up its excellent facilities, providing access to fully equipped studios, on the distinctive campus located in Kirkbride, Callan Park, Rozelle. Outside of the workshops will be the opportunity to participate in the excitement that is Sydney in January, with the many exhibitions and cultural events that are part of the Sydney Festival.

I hope that within the scope of these workshops you will find something that sparks your curiosity and encourages your creative impulses.

Dr Karin Findeis

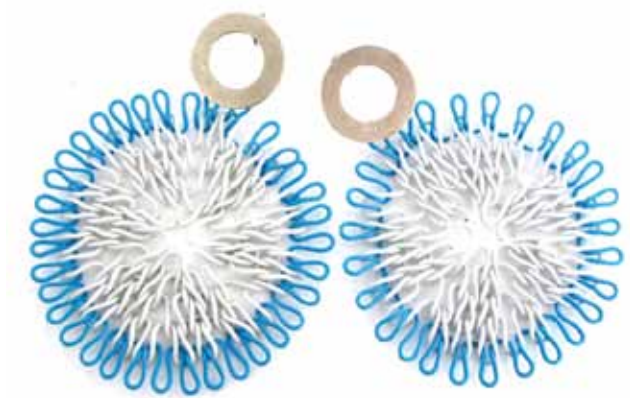
Subject Chair, Jewellery & Object

ObjectLab Coordinator



JEWELLERY AND OBJECT

MADE TO WEAR WITH JANE BOWRING



In this workshop participants are encouraged to reflect upon how objects are worn on the body and how identity might be expressed through the objects that we wear. We will look at traditional forms of jewellery and ask how we might adapt them to fit our own ideas. The task is to develop a small collection of jewellery that expresses your personal aesthetic.

This workshop has a technical focus and introduces basic metal working skills for jewellery. Introductory techniques covered will be wire working, saw piercing, drilling, filing, riveting, soldering, roller printing and finishing methods.

This workshop is designed for participants with little or no prior skills in metal.

Estimated material cost \$20 - \$50 with possible addition if participant wishes to work in silver



Jane Bowring graduated from the Jewellery & Object Studio at Sydney College of the Arts, the University of Sydney, with a Bachelor of Visual Arts (Honours). She has taught jewellery and metal techniques in both community education and at university level through Pine Street Creative Arts Centre in Sydney and COFA, University of New South Wales. In 2010, Jane, participated in the workshop mOve nOw with Ruudt Peters, Amsterdam and travelled to Vienna where she was a studio assistant to Prof Erika Leitner, further developing her intensive work in translating textile techniques to metal. She is currently a resident of Gray Street Workshop in Adelaide and maintains a vibrant production jewellery practice alongside her exhibition work.

Jane Bowring, *Neckplate*,
knitted brass, cord, 9ct gold.
Photo: J.Bowring

JEWELLERY AND OBJECT

UN·NAT·U·RAL | JEWELLERY

WITH MELINDA YOUNG



This workshop will explore and challenge approaches to making, materials & deconstructing the found object, focusing on the theme: 'unnatural jewellery'. Participants will be encouraged to experiment with and deconstruct a variety of found materials whilst developing and working to a theme.

The workshop will introduce two projects:

- Unnatural Materials
- Material Constraints

This workshop aims to encourage participants to:

- Challenge their 'natural' approach to making/jewellery.
- Explore collaborative approaches to making.
- Experience and develop some new approaches to working with experimental materials, colour and constraints.
- Consider and develop a conceptual approach to materials to guide the making process.
- Develop a collection of experimental pieces of jewellery using deconstructed found materials and new techniques, which are then developed into a small body of finished work.
- ...and have fun!

This workshop is suitable for beginners through to experienced jewelers or artists.

Est. materials cost \$20- \$50



Australian contemporary jeweller Melinda Young works with found materials alongside traditional techniques in her work – she has a keen interest in both the subversion of the natural and the role the deconstruction/reconstruction of the found object plays in the development of concept, visual language and narrative. Some of her recent work, in collaboration with Adelaide based Lauren Simeoni, specifically works with artificial plant foliage as a shared material, Young and Simeoni use a shared sketchbook, which is posted back and forth between their hometowns of Sydney and Adelaide as a means of developing both their concepts and technique. This workshop is an extension of the ideas developed by Young and Simeoni as a result of their ongoing collaboration.

Above Left:
Melinda Young, *Flounce*,
artificial plant foliage, coral, dyed mother of pearl, 24ct gold, wood, 925 silver, paint.
Photo: M. Young

Above:
Melinda Young, *Pulse Neckpiece*,
2009. Sewing thread, coral, oxidised 925 silver.
Photo: M. Young.

JEWELLERY AND OBJECT

A JOURNEY INTO NEW ALTERNATE MINIATURE WORLDS OF THE JEWELLERY (AND NON-JEWELLERY) OBJECT

WITH NICHOLAS BASTIN



In this workshop participants will look at the narrative of the jewellery object when situated away from the body and the imaginative context this can create through connecting miniature worlds and alternate realities

The workshop will focus on thematic development, and how a miniature world can be created through the aggregation of new personal objects. We will look at the notion of narrative, and how an object and its associated location can illustrate the character, plot and scene of a non-written personal story.

Participants will experiment with a varying range of materials, depending on the direction of their personal explorations. The workshop will be a thematic investigation through research, drawing and making. The final outcomes will be a small personal collection of objects, both wearable and non-wearable.

Participants should have a basic knowledge of jewellery making.

Estimated materials cost \$40 - \$60



Nicholas Bastin is an artist and designer who makes jewellery and objects based on the fusion of popular culture mythology with historical artefacts. He has recently completed a PhD at the School of Art, RMIT University, where he currently lectures in Gold & Silversmithing. Nicholas has exhibited in numerous international and national group and solo exhibitions, including *By Example*, The Museum of Arts & Crafts Itami, Japan, *Treasure Room: Australia*, Galerie Handwerk, Munich, Germany (2010) and the 2006 Cicely & Colin Rigg Contemporary Design Award at the NGV, Melbourne. He has been the recipient of several awards and grants, including Australia Council New Work Grant (2011) and Skills Development (Tokyo Residency 2004).

Nicholas Bastin, *Mushroom Conglomerate*, 2007-2010. Object, 925 silver, polyurethane resin, epoxy resin, wood.
Photo: N. Bastin

JEWELLERY AND OBJECT

JEWELLERY AND THE SENSES: MAPPING THE FIELD OF EXPERIENCE WITH SHERIDAN KENNEDY



Wearing jewellery magnifies our experience of being alive in a material world. It connects physical body, imagination, spirit. Unlike clothing, it often doesn't conform to fit, and can last for many lifetimes.

This workshop explores, through discussion and practical applications, the ways we can use jewellery to articulate the knowledge that lives in our bodies: in our perceptive faculties, our psyche, and in our physical bodies.

Participants will be invited to make one or more pieces that reflect an aspect of some bodily experience, in the broadest sense. You may work with found objects, re-make old pieces of jewellery, or combine jewellery with other mediums such as photography, video etc. Outcomes are very open but the central theme is a focus on the feedback loop: objects for the body, made by the body. Participants will be encouraged to consider ways of combining jewellery with their other creative interests, and to bring along materials and things they would like to work with.

The workshop is aimed at those with some experience in making jewellery although people with a background in the creative arts, and an interest in learning more about making jewellery, are welcome. A high level of jewellery making skill is not necessary, although some knowledge of metalwork may be advantageous. Some metal techniques such as riveting and forming will be covered in the workshop.

Estimated materials cost \$40 - \$60



Sheridan Kennedy is a Sydney based jeweller with a particular interest in the conspiratorial collusion between bodies and objects. Often combining a fascination for engineering kinetic devices, with the sensual experience of the decorative and the pleasures of fashion, her work explores the seductive interaction between jewellery and wearer.

Her practice includes design commissions, which vary from large-scale public artwork to collaboration with fashion designers. Her artwork has been exhibited both nationally and internationally and is in the permanent collections of both state and national galleries.

She recently completed a PhD in creative arts at the University of Sydney, Sydney College of the Arts.

Above Left:
Sheridan Kennedy, *Coral Mantis*,
2009. Object, 925 silver, coral, scampi claws, labradorite, sea pearls.
Photo: JJ&K

Above:
Sheridan Kennedy, *Mandibulae*,
2005. Earrings, 925 Silver, coral. Photo:
JJ&K

CERAMICS

PRINTING ON CLAY, EVERYTHING YOU NEED TO KNOW

WITH CLARISSA REGAN



Have you a photograph you would like to transfer onto your ceramic artwork? Would you like to learn how to make your own Japanese-style tissue transfer paper? Or how to use a home printer to make your own laser decals to fire permanently on clay? This workshop will be a wonderful opportunity to learn an exciting range of new image-making techniques designed especially for the clay artist.

During this hands-on workshop you will learn how to make your own silk-screens, how to transfer photographs and drawings onto raw clay and bisque, laser toner decals, Japanese tissue transfer paper, the screen-filler method, hand-cut stencils, ceramic pencils, photocopier transfers and mixing your own inexpensive print inks. All the techniques will be easy to transfer to your own studio or home.

We will be building a variety of simple hand-built forms, which will be fired and glazed during the course.

This course is suitable for beginners, as well as more experienced ceramic artists wishing to extend their range.

Estimated materials cost: \$40 - \$60



Clarissa Regan is an artist and teacher who regularly facilitates workshops on using printmaking techniques in ceramics. She has taught her techniques at Campbelltown and Nepean TAFEs, NSW Pottery Supplies, Pine Street Creative Arts Centre, as well as sessional teaching at the Sydney College of the Arts. She also teaches pottery to after-school classes and high school visual design classes. She holds a Bachelor of Fine Arts (Honours) from the National Art School and a Master of Visual Arts from Sydney College of the Arts, the University of Sydney. Clarissa has exhibited widely in both regional and Sydney galleries, and her work was most recently featured in 500 Vases.

CERAMICS

EARTH, FIRE AND FOOD

WITH MITSUO SHOJI



This workshop will present a hands-on total experience with ceramics from the clay to the table. Participants will be guided through the development of both wheelthrown and handbuilt forms along with the creation of high-fired surfaces of slips, glazes and brushwork suitable for the utilitarian object by master potter Mitsuo Shoji. Participants will also gain kiln experience in reduction gas firing. The workshop will culminate in a celebratory feast where participants will use their own fired objects to explore the art of food preparation and aesthetics.

Ceramics + Food is Art. Art is Life.

This workshop is suitable for all levels of experience.

**Fee for ingredients for food preparation \$20 per person -
estimated material cost \$40-\$80**



Mitsuo Shoji is an internationally renowned ceramist who was trained in Kyoto, Japan at the Kyoto City University of Fine Arts. He lectured in the Ceramics Studio at Sydney College of the Arts for 29 years, retiring in 2007, and is now an Honorary Associate Professor. He has been a member of the International Academy of Ceramics, (IAC), since 1980.

Mitsuo has held over 43 solo exhibitions nationally and internationally, most recently at Lesley Kehoe Galleries Melbourne with *Coming Home-Mitsuo Shoji* (2011) and *Between the Language and the Form* at the Japan Foundation Gallery, Sydney, (2010) supported by the Australia Council for the Arts.

During the past 40 years Mitsuo has developed a practice that spans the full spectrum of ceramic form from the domestic thrown object through the sculptural to poetic installations. He says of his work that it fuses a deep love for Australia as well as retaining an abiding passion for my home culture and traditions'.

Mitsuo Shoji's works appear in and are used by famous Japanese restaurants such as Tetsuya's Sydney and 'Waku Ghin' in Singapore, as well as Azuma and Yoshii.

CERAMICS

THE LURE OF LUSTRES

WITH JANE GODBOLD



Seduction is not an option! These glazes are addictive just try to resist!

In this step-by-step workshop each participant will create their own hand built forms for exploring and applying lustre surfaces. Specific lustre glazes will be demonstrated then made, applied and fired by the group. As a group you will make the pigment lustre, learn the technique of application and partake in the subsequent lustre reduction firing. All notes, recipes and brief history of lustre will be provided.

For those who have no experience as well as more advanced ceramic practitioners who wish to pursue a lustre specialism

Estimated material cost \$40 - \$60



Jane is currently studying for her Masters of Fine Arts at Sydney College of the Arts, the University of Sydney, specialising in Ceramics. She also holds a Bachelor of Visual Arts (Honours) in Ceramics from Sydney College of the Arts, the University of Sydney. Jane became interested in and began experimenting with lustre glazes after a trip to Turkey in her final undergraduate year. Since then she has continued to work with and explore these challenging but beautiful glazes in both functional and sculptural works.

CERAMICS

STONEWARE GRAFFITI : CLAY IN THE STREET WITH CANBORA BAYRAKTAR



This workshop will guide participants through the development of a 'signature' relief tile suitable for reproduction, as well as the creation of a collaborative small mural. Participants will learn to make simple plaster moulds suitable for pressmoulding and slipcasting, and how to make their own casting slip, as well as a variety of surface design applications and firing cycles. . The workshop will include presentations that cover information about Street Art, Iznik Ceramics and techniques of mould making and casting and will culminate with instruction in the installation of final works.

This workshop is suitable for those with no experience or limited experience in the field of ceramics

Estimated material costs: \$50 - \$70



Canbora Bayraktar is a ceramic artist from Turkey. He has exhibited his works in several group exhibitions in Turkey, Mexico, and Australia. The inspiration for his works is the almost 700 year-old Iznik tradition of ceramic tiles and plates. After moving to Sydney, Canbora is now trying to reveal his ceramics background on the street, fusing old and new, permanent and ephemeral. His most recent project investigates the possible usage of Iznikware designs as a Street Art element. Canbora is presently studying for a Master of Fine Arts at Sydney College of the Arts, the University of Sydney.

GLASS

SLICING AND DICING – NEW APPROACHES TO FOUND GLASS SCULPTURE.

WITH ELIOT BRAND

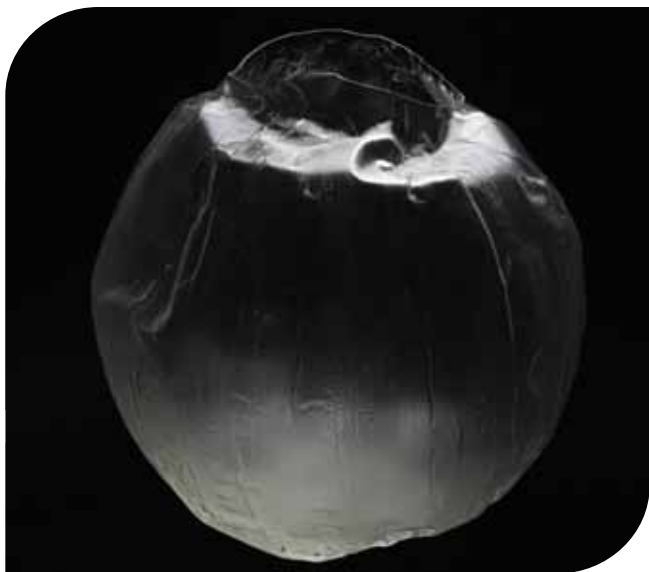


This workshop will demonstrate how to develop sculptural forms from everyday found glass objects. Participants will be introduced to the various specialised areas of the glass workshop, and will be able to complete a number of challenging projects and express their own ideas in this exciting medium.

During their time in the glass workshop students will explore both traditional techniques, such as preparing moulds for the lost wax casting of crystal, and more unconventional methods in glassblowing and kilnforming using bottles, jars, lightfittings, ashtrays – whatever readymade industrial glass objects we can find. We will re-evaluate how we perceive everyday glass objects and “slice and dice” them, apply heat and reform them through experimental processes to create new sculptural objects.

In the class we will discuss our ideas about glass and sculpture. Through informal slide talks and video students will gain a wider understanding of current work in the field. Students can also expect to develop proficiency in the following technical areas:

- Experimental manipulation of found glass in the hot shop
- Lost wax casting in crystal
- Kilnforming and fusing found glass objects
- Sandblasting techniques
- Mouldmaking and experimental re-casting of found objects
- Operation of all equipment in the cold shop (grinding, cutting, engraving, polishing etc.)



Upon completion of the course students will have a well-rounded understanding of how glass works as well as the skills and confidence to use it in their own artwork in the future. We will work toward finishing the objects we make during the course for presentation in a gallery space on the final day.

This workshop is suitable for beginners.

Estimated materials cost: \$50- \$80

Eliot Brand is a Sydney based artist currently completing his Masters of Fine Arts at Sydney College of the Arts. He has worked professionally in glass studios, both in Australia and internationally, for almost a decade. His sculptural work focuses on the process of making and utilises a variety of materials such as glass, timber, steel and bone.

Above and Above Left:
Eliot Brand, from *Volumes One Series*,
2008. Blown glass forms derived from constructed paper objects, text.

GENERAL INFORMATION:

ObjectLab Workshops will be held from January 10 – 20th from 9am – 4pm at Sydney College of the Arts, the University of Sydney, Rozelle Campus.

All workshops are \$770 (GST included)

Some workshops will require additional fees for materials. Exact material costs and details for your workshop will be sent to you upon registration.

Some workshops recommend attendees bring media, tools and materials as indicated in the workshop description.

An Early Bird Discount of 10% is available for payments received before November 1st, 2011.

Registration may be made online @ sydney.edu.au/sca/objectlab. Payment may be made by money order, please see website for details.

Places are held with receipt of payment.

Registration limited (ages 16 and up).

Cancellations received before December 1, 2011 will be reimbursed one half of tuition cost.

Cancellations after December 1, 2011 are not refundable. Accommodation fees are refundable until Jan 4, 2012

ObjectLab is offering one Indigenous Bursary Scholarship based upon the applicant's financial need. The Scholarship will be applied to tuition and accommodation fees. Please indicate your interest in this scheme on your registration form.

Accommodation is provided at The University of Sydney's International House. Fees for a single occupancy room with shared bath and meals included is \$99/day (GST included) and payable with registration. Residents at International House should expect to arrive on Monday, January 9 for check in. For more information about International house go to:

sydney.edu.au/internationalhouse/

ARRIVAL AND REGISTRATION:

It is compulsory for all students to attend the Welcome address and Workplace Health and Safety Induction prior to the commencement of the workshops. This will take place on Tuesday, January 10 at 9am.

ALL PARTICIPANTS ARE REQUIRED TO WEAR ENCLOSED FOOTWEAR DURING ALL WORKSHOPS.

Refreshments are available at the close of each day for participants and facilitators to continue their discussions.

Club ObjectLab, a Disco/Social will be held at International House on Saturday, 14 January. Additional details will be provided upon registration.

ADMINISTRATION

Project Coordinator – Karin Findeis

Management liason – Charlene Griffiths

Coordination Ceramics Workshops: Jan Guy, Subject Chair Ceramics

Coordination Jewellery & Object Workshops: Karin Findeis, Subject Chair Jewellery & Object

Coordination Glass Workshop: Andrew Lavery, Subject Chair Glass

Technical Assistance – Valerie Odewahn (Jewellery & Object); Dee Taylor-Graham (Ceramics); Marcus Dillon (Glass)

Project Officer – Irving Gregory



Sydney College of the Arts

T +61 2 9351 1003 (OBJECTLAB contact)

T +61 2 9351 1104 (SCA enquiries)

F +61 2 9351 1144

E sca.objectlab@sydney.edu.au

sydney.edu.au/sca/objectlab



THE UNIVERSITY OF
SYDNEY



Produced by Sydney College of the Arts,
the University of Sydney
September 2011

ABN: 15 211 513 464

CRICOS: 00026A