Engaging with contingency in the creation of object

A project submitted in fulfilment of the requirements for the degree of Master of Fine Art (Research)

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SUMMARY

This research has explored the interplay and dialogue between two materials, mild steel and vegetable matter, with a specific focus on eggplant. The two materials have been combined/juxtaposed and transformed into a fixed state through dehydration. A playful and experimental methodology has encouraged the expressive nature of matter in its encounter with metal. This is captured in the form of small-scale, hand-held, tactile and intimate objects and jewellery pieces. The forms are revelations of the characteristics and contingencies of eggplant, within a juxtaposing steel structure, and convey information about the matter’s transformation. These works relate to the body through physical resemblance and proximity, and they inspire an empathetic and emotional connection to the body, the hand and the skin. With this relationship to the physical body, as well as being handcrafted objects, they sit within the context of contemporary object and jewellery making.
This project has led me to develop a body of objects and jewellery that are rudimentary, irregular, intricate, textured, and reveal evidence of the material’s vitality and flux within the making process and its conditions. My practice embodies the skills of object and jewellery making, but the materials are unconventional and processes of making have been subverted and re-established.

Vegetable matter is a ubiquitous material and has been revitalised beyond preconceptions of its usual purpose within both wearable and non-wearable art objects. These objects function on an intimate level and provide new readings of matter in a direct, immediate and tactile experience. The temporal organic matter has an emotive connection to the skin through its likeness, which reflects the conditions it has undergone, its relation to humans and its parallel vulnerability.

This project explores the possibilities of eggplant as an impermanent material by prolonging its life, but also hinting at its risk of dissolution. Via a process of dehydration, the eggplant undergoes a transformation where the contingent matter is exposed to the flows and conditions of time in a specified environment. At the same time, it is juxtaposed with a fixed element – a metal structure that creates friction and provides direction. In this encounter, the metal structure both challenges and supports the eggplant, whose fluctuations are captured in its conversion to a fixed state where its degradation is slowed down.

The unpredictable and contingent nature of the organic substance, which I have engaged by juxtaposing it with metal, has led to the production of a vast body of work exploring their encounter and the specific material qualities.
RESEARCH QUESTIONS

• How can I evince the entropic activity of organic matter in object-based and wearable works?

• How can I create a balance through the juxtaposition of material contingency with a fixed structure?

• How does the use of organic matter sit within the context of contemporary jewellery and in relation to the hand?

AIMS

• Demonstrate and reflect upon the activity and performance of organic matter

• Combine this matter with a metal component to coerce it and form an amalgamation

• Explore and consider the interplay and repercussions of juxtaposing these types of materials

• Develop both wearable and non-wearable objects that embody discovery and innovation of material beyond its usual context
My research into the qualities of organic matter emphasises my material and process as subject matter, and employs juxtaposition as a strategy to develop new amalgamations and original forms. Arising from the history of craftsmanship involved in gold and silver smithing, there exists a tendency to rely on and profess the skilful control of the maker in contemporary jewellery and object making. In this research, I have looked at more objective methods of creating forms through the employment of an indeterminate material and the use of dehydration. By actively juxtaposing these contrasting materials and engaging external conditions and forces within the dehydrating environment, I have constructed a platform that is open to further learning about material and its potential. This has been done through disruption of regular or traditional patterns in the vegetable matter, and then prescribing conditions for the material's recuperation. This method of making has looked for unforeseeable outcomes, has rewarded me with eccentricities and discoveries about eggplant's abilities, and has been the impetus for my research.

My aim has been to revitalise ordinary matter, imbue it with new importance and meaning, and offer others the opportunity to reconsider the presence of a familiar material. By renewing interpretations of organic matter beyond its expected purpose within the context of object and jewellery making, I have initiated a discourse surrounding the use of ephemeral materials in a medium that is usually based around permanence. Rather than just using metals, or even semi-durable materials like plastics, I have pushed the boundaries even further by using materials that are transitory, as they degrade even faster. This has extended and contributed to the knowledge and application of organic materials within the object and jewellery sphere.

In this project, I have inaugurated a method for using organic material that not only requires less artistic control than traditional craftsmanship, but also seeks the participation of the material itself. Rather than controlling the matter I have guided it, and then placed the whole object within the conditions and functions of the oven's environment (with its heat and compressed air) for the final and most significant stage of form development. I have experimented with many variations of matter and form, and combinations with metal to
establish a good understanding of how the constitution and disposition of each unique vegetable determine the overall outcome. This has enabled me to construct situations of materials (forms and combinations) with an idea of how the matter might respond. Although there are contingencies in the organic, the objects are more than just a result of chance as they are composed specifically to target particular acts or to test certain qualities of the material. This informed undercurrent of consciousness and intentionality that traverses my playful experimentation is what differentiates my work from the sole employment of chance.

By considering the location of my objects on or near the body, my practice has sought to reassess and broaden the forms that jewellery can take. My work has found ways that it can exist both as an independent object and also in relationship to the body through proximity, touching, wearing or implied wearability. My objects and jewellery, whose function is to relate to the body, further develop consideration and discourse of the associations that can occur between the material of which objects are made and the material of the body. My motivation has been to consider jewellery's potential; as a wearable object, in its capacity for eliciting meaning from physical form and materials, in its relationship to the body, and within the varying contexts and environments it exists in beyond the gallery.

My objective has been to widen the audience for contemporary jewellery and to introduce others to the idiosyncrasies of contemporary jewellery. This has been done through the use of ubiquitous materials that can be appreciated by a more general public as well as those familiar with the medium, and also by researching and referencing a broader range of artists and writers both within and beyond the field. Researching across mediums has helped me to introduce new ideas into my practice, but also to understand the specific reason for locating myself within contemporary object and jewellery making. By acknowledging the history related to contemporary jewellery, I am in a position that enables me to comment on themes related to wearable and non-wearable objects, such as the shift away from durable and precious materials. Themes within my work arise from, but also transgress, the boundaries of jewellery. My works have a singular presence within the jewellery and object realm, where they can be interpreted in relation to the collective critique of conventional materials, but can also be appreciated for their original artistic statement without prior knowledge of the medium's history.
SITUATION OF PRACTICE
Jewellery today embodies the shift away from traditional gold and silver smelting skills and the intrinsic value of materials, and holds a place in art where it sits as a medium that displays creative expression. A reference to the history of jewellery craftsmanship and preciousness remains an underlying value, but contemporary jewellery places emphasis and value on the originality and singularity of the object. Still with their nostalgic attachment to material, jewellery objects have a slightly different function and may include other mediums such as installation, photography, video and performance. Furthermore, contemporary jewellery places less emphasis on the practical function of a piece and is instead interested in other concerns, for example, artistic merit or portability.

1. Skinner and Murray, Place and Adornment, 7.
2. Den Besten, On Jewellery, 9; Skinner, Contemporary Jewelry in Perspective, 10. Other names include: ‘art jewellery’, ‘contemporary jewellery’, ‘studio jewellery’, ‘author jewellery’, ‘design jewellery’ and ‘research jewellery’. I will be using ‘contemporary jewellery’ as the broadest term to encompass all the particulars of each of these other terms, and often simply refer to the physical work as ‘objects’. By traversing both of these terms, I will be referring to both wearable and non-wearable forms.

Jewellery’s unique relation to people, its requirement for the body as part of the work and its communicational qualities make it unlike any other medium. There is a sensibility towards materials, surfaces and details that the viewer can experience in an intimate mode that is made possible in contemporary jewellery. The medium of jewellery encourages interaction and provides a situation for making connections between objects and their audience in multiple contexts, both within and beyond the gallery. Outside the gallery there are no boundaries between object and person, and there is closeness through proximity and immersion, and consequent intimacy tends not to occur in the constraints of a gallery situation.

My own position in contemporary jewellery has a lot to do with my intimate connection to material that stems from an education in gold and silver smithing where intricate, technical making based on a haptic knowledge of materials is highly valued. Although similar in many ways, in contrast to traditions of the medium, my practice relinquishes some authoritative control. My work accepts and even desires the spontaneity of material tendencies and the performance of my methodology becomes as important as technique.

Whether my works are wearable or non-wearable, both kinds of objects sit within the scale of jewellery, but are less practical and conservative than many conventional pieces. Instead, my works may operate as jewellery through their association with the body. They have a relationship that is established ‘between its conceptual/material manifestations and the human body – relationships which clearly situate this work within the territories of jewellery’. Made from a material that makes reference to human skin, my objects inspire an empathetic connection to the body, the hands and the skin through their scale and materiality.
BROADER RESEARCH CONTEXT
Given that my methodology is very much about following and working with the organic material, I have looked to artists Robert Morris and Lee Ufan, who both discuss ideas about the meaningful participation of material in their own practices.

Robert Morris’ book *Continuous Project Altered Daily* has been an important reference point for his thoughts on approaches to making and the experiencing of sculpture and objects, as well as theories on the ‘anti-form’.

Morris was most interested in direct revelations of pure matter, rather than matter that is laboured over to form works. This kind of making involves selecting matter that cannot be completely determined or controlled by the artist, and the resulting work is an expression of the matter’s individual materiality.

4. ‘Anti-form’ art developed in opposition to formalism, choosing instead to focus on process and materiality. Forms were often derived from the materials’ inherent qualities to present direct revelations of matter itself, beyond the personalism of the artist’s hand. Morris, *Continuous Project Altered Daily*, 44.
Lee Ufan has also been an important reference point for his practice, which seeks to open the way for ‘art to operate as an “encounter” … a direct phenomenological experience of matter and existence’.

This has aided my speculation on the meeting of two contrasting materials, as well as how my work may be experienced.

Ufan worked alongside other Japanese artists in a group called Mono-Ha (School of Things), where they explored their shared interest in the interrelation of a bodily act or gesture and the way something was encountered. Their intention was not to create works that merely presented things; ‘rather it was an attempt to bring action and things together in such a way that a nonsubjective world could be brought into being through revelations of space, conditions, relations, situations and time’.

Ufan’s work *Relatum* (formerly titled *Phenomena and Perception B*) ‘presents a situation, a set of relationships between three distinct but common materials, and the interactive physical event of their contact’. This work involved dropping a large rock onto a pane of glass. The artist provided the ‘act’ and ‘situation’ that brought these materials together and determined their relationship. In this encounter, one material ‘reflects’ the other, which brings the two materials closer, harmonising their union. A complementary union of materials such as this is something I have aimed to create in my objects, and I have endeavoured to merge my materials to a point of solidarity.

I have been informed by Ufan’s process of a simple artistic act or arrangement of common materials to draw attention to the complexities of the specific material interaction. My work specifically considers how material reacts to my own gestures and, under the forces of nature that I have engaged, explores the linkage of two materials’ encounters and offers a tangible object through which others can perceive these things.

Figure 1. Lee Ufan, Phenomenon, 1968, steel, glass, stone.
6. Ibid., 112.
To contextualise my work in a broader field related to materialities, I have looked at Richard Serra’s and Eva Hesse’s work, and also that of Robert Morris, who has also been a valuable reference for his interest in Georges Bataille’s notion of ‘base materialism’ and theories surrounding ‘anti-form’.

Richard Serra’s work evolves around his use of metal, and the physical and emotional qualities of materials that he employed in the development of his sculptures and installation work. Serra’s use of large sheets of steel, many of which are rusted, are useful to contextualise my use of metal; however, I have been especially interested in his methods of construction and the work’s presence. Of particular interest are Serra’s Prop Pieces, which were made from huge sheets of lead, and held balanced and upright solely by their own weight. In this work, the ‘dichotomy between the stability of the material and its potential for disorder is reflected in the structure of the works’, whereby the potential for the lead’s collapse is insinuated by the same weight and force of gravity that holds it together. The potential for its subsidence creates an emotive tension between the individual pieces, which introduces the idea of duration and time as its precariousness holds the viewer in suspense. The dual functionality of the metal’s weight, which both enhances the structural stability and also instigates tension towards speculative collapse, is evident in my work also. However, rather than two durable materials, I am using one that is resistant to force and one that is vulnerable to agency, and the objects disclose evidence of the vegetable’s consequential variation and weakening through its interaction with the steel.
I have considered Eva Hesse’s work from my own viewpoint and with my particular interest in her materials, which often have fluid, skin-like and ephemeral qualities. My reading of her work has been informed by considerations of her works that have undulating, wrinkled and textured surfaces with connotations of human skin. Even though Hesse’s works are made from synthetic materials and are not intended to be representational, they are ‘constantly thwarting a ready iconography of the body in favor of effects that palpably ground it in an irreducible and extreme materiality’.10 When looking specifically at the material qualities of latex, eggplant and human skin, I have become aware of their commonalities. They all contain pores, wrinkles and scars, which disclose information about the material’s life, including events and conditions that have had an effect. Although all of different origins and constitutions, they hold a vulnerability which can be associated with human skin and provide a point for a viewer’s connection with the work.

Figure 3. Eva Hesse, Expanded Expansion, 1969, fibreglass, polyester resin, latex and cheesecloth. 10. As suggested by Briony Fer in Sussman, Eva Hesse, 79.
EXPANDED JEWELLERY PRACTICES

Here I have aimed to demonstrate what contemporary jewellery and object making can be, by examining the works of artists who have pushed the boundaries in scale, material or wearability, while maintaining a connection to the medium in some way. The work of Lisa Walker is often so sculptural that it is barely wearable, but this notion as well as her discussion of material value has an individual voice in contemporary jewellery. In addition to Walker, Otto Künzli also reconsiders the value that surrounds jewellery by turning away from it. However, their objects now present a new value in their artistry. I have looked at a number of artists whose work involves similar methodologies for uncovering material properties and performance, such as Bernhard Stimpfl-Abele, Hilde De Decker and Hannah Joris. These artists also work directly with vegetables.

In thinking about the assumptions of value that jewellery as a medium elicits, Otto Künzli seeks to achieve a sense of humbleness in his jewellery objects, where the prestige of a high-value material is muted. Denying and concealing the monetary value of material and medium are a common aspiration in contemporary jewellery making as a means of reclassifying jewellery as autonomous art objects rather than objects of value. Künzli’s Gold Makes Blind is a classic example of this perspective and was made in order to subdue the oppressive weight that gold holds in jewellery.11 This work consists of a solid, pure gold ball completely encompassed within the rubber of a bangle and evident only through its protrusion. Therefore, the purchaser of this work would be buying into the belief that the gold is actually present.

Lisa Walker’s oversized and sculptural works are ‘at once jewellery and then again clearly transgressing the boundary to fine art’.12 Her work comments on the sense of value in her over-the-top, vulgar but joyful, wearable objects via the use and celebration of discarded, non-precious materials that are representative of our over-accumulative culture. Furthering this, she also ‘mistreats’ her material combinations with non-traditional jewellery.
techniques such as gluing. Her audacious pieces contest the aesthetic conventions of jewellery and have a strong voice in contemporary jewellery, while still adhering to the practical necessities that make an object wearable.

The physical definition of jewellery is limitless … You could make a piece that is made up of a string embedded into the earth, the earth is the end of the pin, and the other end of the string is worn by someone.13

Künzli’s series of 24 photographs of Arbeit für die Hand (Work for the Hand) investigated the different ways these objects can be worn in, on or around the hand. This situation requires the wearer to adapt their fingers to house and ascertain the jewellery, rather than the object being designed to fit the hand. Künzli used photographs as a way of investigating and analysing the relationship of jewellery to the body. They simultaneously helped the artist work through his ideas and documented a range of the infinite possibilities within the objects’ intended context to inform the audience.14

Similarly, the photographs of my works held in the hand are searching for connections between body and form, or body and material. They show the maker’s act of thoughtful looking, discoveries of surface similarity, and demonstrate the relationship between the objects’ form and how they can fit to the shape of the hand. My photographs demonstrate ways that objects can interact with the hand and contextualise them as objects for the hand.

Bernhard Stimpfl-Abele’s work demonstrates imaginative material investigations of ubiquitous organic matter, which are resolved in a static jewellery object. His series Organic Metal was developed in an attempt to capture a moment in time of the process of material’s transformation, encompassing organic matter within metal to fix it.15 Similar to this example, my own selection and use of contingent matter aims to emulate a sense of transformation; I am including metal as an element to reinforce the organic matter, both physically and in strengthening the integrity of the humble material.
Hannah Joris also explores temporal, transformative organic matter in her work for its ability to ‘deform, decay, dry, wrinkle and shrivel’, which is the element of the concept that draws references to human flesh and skin, and expresses its vulnerability. In her use of potato, Joris has imposed an initial form on the raw material, which, even through the process of dehydration, remains true to this framework established by the artist. Other works by Joris are more directly identifiable with human substances and their conditions. They are considered for their relationship to the body that wears it as ‘they confront us with our mortality, but are simultaneously cherished by the body they are reunited with’.

To discuss the relationship between the fixed and the organic substances that I am using, I have discovered connections with the work of Hilde De Decker, who adorned home-grown vegetables with silver rings. Through experimentation, De Decker invested herself in the process of cultivating plants, the end product being various vegetables that are held in at the centre by the ring and expand outwards in their regular fashion. Her determination, as described by Marzee Magazine, was ‘making vegetables grow exactly as you want them, getting to know their tricks and traits’. Understanding the materials’ traits and combining them with a fixed material or structure is precisely my aim, allowing for the fortuities of the matter’s development.
Within contemporary jewellery there is also the kind of work that embodies the ideas of wearability and adornment, but does not necessarily have material form. Susanna Heron, Gijs Bakker and Tiffany Parbs provide examples of these, and show how a timeframe is placed upon the existence of these jewellery pieces because the ‘material’ of them has an embodied potential to dissolve.

Susanna Heron explores the theme of transience with the creation of the photographic work *Light Projection*. These pieces involved the artist standing behind projections and arranging her body to ‘wear’ this ephemeral jewellery.\(^{20}\)

Gijs Bakker made *Schaduwsieraad* (Shadow Jewelry) by wrapping wire very tightly around parts of the body and then removing it to leave an imprint on the skin.\(^{21}\) The indentation that held the shadow became the jewellery.

Tiffany Parbs also worked directly on the body to create temporal jewellery, using the material of the body to give shape to the jewellery. She made *Blister Ring* by burning the skin with hot wax, which swelled up and took on the form of a ring sitting upon the finger, although it was in fact inseparable from it.\(^{22}\)

In all three cases, the body’s presence was essential to the existence of the jewellery. Without the body as a platform or as a substance for the work, the jewellery could not have had a tangible form.
This project has entailed practical research investigations of vegetable matter combined with steel, to explore ideas surrounding base materiality and process within the context of object and jewellery making. I have tested various materials and combinations, assessed their potential and considered methods to best showcase this in my work. My experimental practice has involved play and risk-taking to develop both objects and jewellery that visualise the organic material’s volition in relation to a fixed framework. By working in a way that allows for the materials’ emergence, resulting forms are spontaneous and individual, and do not have the appearance of being overly crafted or manufactured.
INITIAL EXPERIMENTATION

At the beginning of this project, I planned to include multiple organic materials and so I conducted a wide range of experiments. I looked specifically at common substances and discovered each of their individual properties and specific requirements for shaping and combining with metal. After experimenting with potato, beetroot, apple, eggplant, various dough compounds, salt, salt compounds, rice, etc. I separated them into three categories: vegetable, compound and mineral.

Within all three categories I selected one material that would embody and represent the qualities of the group. These were: eggplant, basic dough (flour and water) and salt. Each one of these materials has distinguishing capabilities and I discovered that each requires different treatment when combined with a fixed structure or component.

The allure of vegetables has always been their unpredictability, which is a result of the matter’s variable constitution and the subsequent flux that occurs in the matter’s movement during dehydration. Eggplant was specifically chosen for its sponge-like quality that enables it to shrink quickly, as well as its tough skin. The outer skin clings onto anything beneath it and has the potential to reveal not just itself, but what is underneath; while the inside, which is sponge-like, shrinks quickly and intensely.
In order to develop the knowledge and skill base required to bring out the most interesting qualities in the material, I chose to focus solely on eggplant, as it is the most unstable and unpredictable matter to contrast with the structural stability of metal.\(^{23}\) The shifting of material mass – inwards, over and around the metal, and sometimes inwards upon itself, during the vegetable’s shrinkage in the dehydration process is the movement that I am interested in accentuating. This movement and the contingencies that arise are precisely what this project consciously aims to engage. This is executed through deliberate experimentation; forming the vegetable and then combining it with specific metal elements to test its response. Eggplant is especially conducive to this experimental working method as it is non-precious, semi-malleable and available in abundance.

\(^{23}\) The other materials, such as dough and salt, responded too easily to my touch. I found their malleability too controllable and their reaction to the metal too accepting of the union. I wanted something that had its own rigorous agency, which was responsive to juxtaposition but able to be strategically coerced.
Having gained a thorough knowledge of the eggplant’s physical properties and tendencies during experimentation, I developed an aptitude for anticipating it. However, I can only speculate the outcome to an extent, because each individual eggplant has its own variables (size, skin thickness, density of flesh), so each eggplant forms in a different way. This understanding of materials has allowed me to build support systems in a specific way or form eggplant that pre-empts its transformation, which respectfully utilises the eggplant’s potential and develops a most harmonious amalgamation. My aim is to always be conscious while making and to make through the materials. This is a kind of haptic making, but one that has a pre-emptive awareness.

As the dancer thinks from the body, so the artisan thinks from materials.24

Susan Cohn recognises that ‘Materials, especially, will always impose their own demands. Jewellers have a unique understanding about the character of different materials, including how they will react through making processes’.25 This results from an investment into processes on such a small and intimate scale, where detail is worked with directly. In this instance, makers are attuned to their materials, which each have different qualities. Certain materials (for example, metal) are not passive to just any kind of manipulation and must be worked or manipulated in accordance with their individual properties (metal can be cut, bent, drilled).

My ingrained understanding of materials is both a consideration and an inspiration. My actions upon the eggplant and the way that I combine it with metal are done with unstated respect towards the material’s natural dispositions and through replications of the natural process of dehydration.

25. Cohn, Unexpected Pleasures, 37.
In the initial stage, time is spent reducing large sheets of metal into much smaller pieces in varying shapes and sizes. Metal components are made by bending, welding, soldering the metal. The fabrication of the metalwork is then followed by cleaning the metal in boiling water (which is where the rust develops) and then heating it again with a torch to blacken it. The first stage within the studio is almost entirely controllable, as the metal’s strength is only altered with determination and specific tools and equipment.

The second stage, which is facilitated by the preparation of metalwork in the previous stage, involves a fast-paced approach of quickly bringing the metal and eggplant together. This stage involves cutting the vegetable into a form and then implementing the metalwork in an amalgamation. My intent for the final composition of the piece often occurs during the actions of holding, cutting and combining of materials. This stage is within the realm of controllability as I make decisions that will influence the form. Instantaneous decision-making is used to achieve the appearance of rawness and to originate new forms and situations, but this making is strongly informed by my underlying knowledge of the way eggplant shrinks and responds to metal.

Given the nature of my practice, there is often an ambiguity between experiments and finished works. Outcomes of this quick and intuitive method, or on-the-spot problem-solving, are usually both surprising and successful, and often inspire re-execution in future works.

The ultimate stage of dehydration, which occurs in the oven and sees the object’s completion, is the slowest. It is there that the materials interact and merge to form the final object, which expresses this process of transformation.

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26. Inserting multiple components is often very time-consuming, but the initial decision for the overall form and method of inserting them is spontaneous.
27. Objects are left in the oven to dehydrate for up to and beyond 24 hours.
Although I specify the environment, the object is released from my control and admitted to the conditions of the oven. This affects the vegetable’s susceptible constitution in unknowable ways, as it involves allowing gravity to orchestrate the material’s mass.

The encouragement of contingent matter to take an active role in the creation of a piece is, in some ways, a contradiction to the usual command of expertise within traditional gold and silver smithing practices. In other ways, it contributes to the appropriateness of contextualising myself within contemporary jewellery making, where artists frequently look to redefine jewellery by opposing traditional methods and materials.

When Robert Baines speaks of Karl Fritsch’s methods of making, he says: ‘It’s a cultural system of conversion, the transformative process, the “cooking” of the jewellery … His jewellery account assimilates and reconciles different conditions’.28 In a completely different material, and quite literally, my works similarly undergo this process of transformation. The conversion of organic matter from its original raw state to its new condition as dehydrated matter has occurs due to the expulsion of moisture and absorption of heat. Through forming the eggplant, fusing it with metal and then placing it in conditions for its dehydration, I have developed unified objects that reconcile and reflect all these things.

FORMING

I have developed strategies for forming the eggplant to animate its movement. An example of one of these strategies is opening up the eggplant and taking out its internal support, which provokes the eggplant’s ability to hold its own form. By hollowing out the eggplant, the form becomes vulnerable to gravity and incidents of the dehydration process, as the walls become thinner and weaker and there is an increase and exaggeration of the movement of mass as it slumps upon itself or stretches tightly across the metal. Through this process I have pushed the material and form to its structural limits, ‘inadvertently undermining the durability’\(^{29}\) of the eggplant.

Conversely, by combining it with metal I have provided support for the weakened eggplant by using the metal to give internal and external strength. In this amalgamation the metal structure is largely in command of the amalgamation, as its fixed form is impenetrable by the vegetable’s strength. The metal holds its own form and often holds the eggplant in position also. When the metal is in smaller components, they are of a lighter weight and the eggplant tends to pull them inwards. In each circumstance, the eggplant draws inwards and adheres to the metal, so it is the metal and its placement that I use to prescribe the form’s outcome. The specific way I position the metal within or around the vegetable matter suggests the direction and tone for their union.

\(^{29}\) Ann Temkin in Sussman, Eva Hesse, 291.
Within my practice, time is a contributing factor to the process and existence of the work and it comes in multiple forms. Within the production of the work there exists the thinking/making that involves laboured time and the dehydration that requires isolated time. Once a piece is completed, the final object speaks of the temporal changes it has undergone, as well as insinuating the degradation that is still to come.

My process of dehydrating is an artificial reconstruction of a natural process of drying out. If left unaided vegetables naturally dry out, although this is likely to take a long time. If not in a dry environment, vegetables are vulnerable to the development of mould due to the presence of moisture, which eventually consumes their substance. By determining the conditions for a faster and more effective dehydration, I have prevented any opportunity for moulding within the dry environment of the oven. In my process of dehydrating, the eggplant discharges moisture at a faster speed, in a sterilised environment, maintaining its pristine surface but now with the inclusion of wrinkles and rolls from its shrinkage.

Having undergone this conversion, the objects reflect the shrinking that occurs in their dehydration process within their surface. The objects now sit in between past and future material change. The seemingly inevitable surrender to time's passage is disrupted in an attempt to interrupt temporal progression.

When talking about this ephemerality, Hesse says 'Part of me feels that it's superfluous ... Life doesn't last; art doesn't last. It doesn't matter'.30 This expresses a similar feeling to the way I consider the materials of my work. The raw and contingent qualities of the organic material are what captivate me and motivate me to explore its ways of influencing how it forms. Its durability is subordinate, but the eggplant's surprising strength is favourable, especially for its performance as wearable object. Although I have prolonged the eggplant's existence through dehydration, preconceptions of the eggplant's short lifespan in everyday life stirs uncertainty. I believe the ambiguity surrounding the eggplant's durability, especially in the context of jewellery, is part of what inspires contemplation and encourages discovery of it through touch.

The risk of decay in my works arising from the organic nature of the eggplant depends largely on the material's particular constitution within each piece, which is based on circumstances of its actuality. Factors that contribute to the possibility of its degeneration include the material's thickness, how it is combined with structure and whether this interaction has made sections weaker or stronger, and also the conditions of its location that may have an effect on it. Eggplant includes both the outer skin, which is tough and leather-like, and the internal ‘flesh,’ which is fluffier and prone to falling apart (which the skin is designed to protect). Each with a different makeup and subsequent qualities, the inside and outside degrade at different paces. The strength and degradability of the eggplant are also affected by the metal structure that I have combined with it. In some areas where the eggplant has gripped the surface, the matter has thinned and is consequently weaker, but this is reinforced by the strength of the metal behind it. Moreover, this metal support also presents a contradiction in that its hardness could also be the thing that harms it when dropped. This is just one example of the stability of eggplant and mild steel, but every object has numerous factors in each individual configuration.

MAT E R I A L S
In this project I have looked for an occasion whereby “the inanimate becomes not just animate, but wilful”. Through my manipulation of the eggplant, I have drawn attention to the idiosyncrasies, the unexpected strength and the potential for the use of this material.

As a perishable material, eggplant is especially vulnerable to conditions and force, and records visual traces of process, manipulation and its transformation. It also has qualities that are not visible to the eye, such as weight, hardness, elasticity, plasticity, acidity and its ability to absorb or desiccate. I have discovered these qualities through experimentation, but others can also ascertain them through touch and close observation. Every material has its own individual constitution and favours certain processes; although a material may be used for its elasticity and smoothness it may also be vulnerable to shrinking and consequently cracking. My understanding of this has led me to seek processes that are most suited to strengthening but also inspiring the eggplant’s development of form.

Glenn Adamson expresses his surprise that metal is still so frequently used in contemporary jewellery, saying that it lacks imagination given it is such a traditional material for jewellery, and especially due to its sharp and unfriendly qualities when intended for contact with the skin. Although I use metal in my jewellery and objects to provide structure and strength, it is encased in eggplant, which softens it and makes it more attuned to the body. The eggplant resembles skin both aesthetically and also in properties, and creates a harmonious relationship between the materials of the object and its wearer.

M E T A L

To contrast, complement and support the contingent eggplant, I have combined it with mild steel, which is a stable, structural element. In the making process, metalwork is fabricated with the known tendencies of the eggplant in mind, and decisions about the arrangement and construction are based on my idea of how I expect it to respond.

Ufan’s definition of structure is ‘an active entity that reveals the world in a fundamental and vivid manner [and] can be described as a great intermediary that clearly shows and conveys the gestures and conditions of the way of being of everything as it is, of the world just exactly as it is’.\(^\text{33}\) It is this idea of structure, rather than a physical construction, that the metalwork performs in my objects. Placing it within the chaos of the eggplant has been my strategy for stimulating matter’s activity and directing the form within its conditions that pinpoint for the viewer the particular movements that are a result of the two materials’ juxtaposition.

I have used two strategies for combining the steel with the eggplant and each functions differently in the interaction. The first is fabricating structurally fixed metalwork that is often intricate and created from smaller metal elements. Being fixed, these hold their shape when placed with the eggplant, so I tended to use them on the inside to provide a stable form for the eggplant to shrink inwards to and around.

The other strategy involves cutting or forming a number of small components that are used in multitude inside or around the eggplant to build up strength. Their small size and their lightness means that they move and rearrange themselves within and following the inclinations of the organic mass during the dehydration, invoking a flexible and variable arrangement. These components effectively accentuate the movement of the eggplant’s surface and mass, as the components follow the flow of the shifting starch as it draws inwards.

Concerning the metal’s surface, there exists a mottled red/orange, powdery substance. This is the rust that has taken over the surface. Rather than evoking a ‘fear of disuse, inactivity, entropy and ruin’,\(^\text{34}\) which is the common opinion in the technological mind, it is here regarded for its ability to distance the steel from the pristine condition of manufactured material. The rust connects to the organic in my jewellery objects through mutual degeneration, albeit over different timeframes. It is what enables a harmony between two dissimilar materials, both in the physical notion of deterioration and in the aesthetics of markings and colouration.

ORGANIC AND METAL COMBINED

Through the use of both structurally stable metal forms and small metal components, I have investigated variables within the marriage of metal to a susceptible vegetable matter. Tension between materials develops in the meeting of materials and oscillates during dehydration and, dependent on the specific composition, creates an occasion where the steel hinders or coerces the vegetable along a particular course. This interplay between materials is one of ‘perpetual flux between the organic and the inorganic, between the soft and the hard’.35

The metal intercepts the organic, interrupting and provoking the natural inclinations of the eggplant during the shrinking process. The strain and stress placed upon the organic stir the push and pull of the organic as it responds to the metal. This friendly competition results in traction, where the eggplant pulls over the metal and fixes itself tightly around it. The anxiety that I have instigated within the eggplant’s constitution informs its response to the way it forms, and this is what develops the originality that is unlike ordinary dried remnants. The eggplant’s form and surface expose the matter’s directional pulling, smooth areas that cover metal components and heavily shrunken areas where it is, or once was, hollow.

In spite of any friction that has occurred in the materials’ interaction during dehydration, my aim has been to achieve congruity in the union, where one material leads and introduces us to the other. For example, where the form is revealed through the skin, although you may not see the metal itself the organic permits you to trace where it travels beneath the surface. The elements of a piece (materials, forms and processes) have been bound together to make one new whole sensation.

In the production of my work, there is often excess organic matter removed to form and hollow out the vegetable. I have experimented with ways of using this by-product, which included blending it to a pulp to make paper and combining it with other ingredients to then bake it. I also threaded thinly cut pieces onto cotton thread, which resulted in a simple, bead-like necklace that was lightweight and easy to wear.

Rust is the other substance in my work that can be considered a by-product of the metal. Mild steel has a large iron content and when it is exposed to moisture it corrodes, which is a type of deterioration beginning on the surface layer and gradually deepening.

Yet, the more I think about steel itself … the more rust becomes the fundamental property of steel.36

In my own experience of submerging metal in water, a vibrant orange layer of rust appears very quickly over the course of the day.37 When left for a long period of time it darkens to brown, and when heated to a very high degree it turns red. I have specifically chosen to maintain this rust in all of my finished works as a revelation of steel's materiality.

To further include the rust in my works, I experimented with removing the substance and applying it with water to materials such as paper, cotton and linen, which absorbed the colour. This introduced a new material that complemented my existing aesthetics and concepts, and which I primarily used as the base cord for my neckpieces.

37. Soaking the metal in boiling water is a necessary step to remove the flux paste, which is painted on the metal to keep it clean during soldering.
WEARABLE AND NON-WEARABLE OBJECTS
My body of work consists of pieces ‘generally small in scale, definitively object-like, potentially handleable, often intimate’\(^{38}\) that embody knowledge of medium and applied intervention to express the materials and processes in the work. Whether works are wearable or non-wearable, all are related to jewellery through their relationship to the body.

My wearable objects primarily take the form of neckpieces and are made from multiple components that allow movement and flexibility in the whole piece. The jewellery object is well suited to hanging from the neck, but can also be handled and placed across two hands. As Peter Dormer explains, ‘wearability is a design problem’\(^{39}\) that entails consideration of its intended function and context. In my case this has required attention to certain qualities such as movement, lightweight materials, appropriate durability and relative size so as not to obstruct the wearer.

My non-wearable objects do not rely on the body and can be presented alone, but their meaning is enhanced when the connection is made to human skin and they are placed on the terrain of the skin. Since there were fewer physical requirements for their attachment to the body, they are consequently less contained and more expressive. Some forms have an overall softness and are kind to the skin when placed on it, while others may be sharper and demonstrate more material activity, but require care when handling.

\(^{38}\) Morris, Continuous Project Altered Daily, 25.
\(^{39}\) Peter Dormer in Cohn, Unexpected Pleasures, 110.
SCALE OF WORK

The scale of my work is derived from the sizes and shapes in which the eggplants were found, while also taking into account the appropriate size for relating to the hand. This is something either a bit smaller or larger than the hand itself, and that can be cupped or held across two hands. The small scale of my objects and jewellery, compared with large-scale sculptural works, means that in the making process every detail is attended to and these details are consequently of great importance when viewed. As the size of a piece is reduced, the details of surface, colour and material are magnified within the piece.\(^40\) During dehydration the vegetable’s size and substance are reduced, and instead new wrinkles and textures emerge as momentous details.

My works present a visual and tactile explanation of the minor events during the making, all within the compact scale of objects and jewellery. The objects are ‘self-contained worlds [and] bodies that combine ideas and physical matter’.\(^41\) The objects provide insight into the moment of making and possess evidence of the energy and force of their transformation, detailing the aftermath of selected processes and/or conditionings.

\(^40\) Morris, Continuous Project Altered Daily, 14.
\(^41\) From text by Lee Ufan in Munroe, Lee Ufan, 106.
When considering the way objects ‘function’ or my intention for them, I have considered the body they are relating to, and how I wish for them to make connections to the body through touch and intimate observation. More movement of the body is required in the production of three-dimensional works as there are multiple sides and spaces to attend to. The body is also called for when encountering them, as it must move around to witness all dimensions of the work. My aim has been to create a situation where the viewer is simultaneously aware of their own skin and the object’s materiality.

In order to experience the effect of my objects, which are of a small size, the viewer must minimise the distance between themselves and the object to fully witness it and all its details. Morris suggests that through this diminishing of distance, surrounding space becomes unimportant and the new focus is now within the intimate space of the object, and the internal relationships pull the viewer in. Enclosing, rather than expansive, space is what renders it a private object for viewing. In this intimate zone, which belongs solely to the viewer, sensations such as colour, texture, form, mass, material and their interrelation can be not just seen, but experienced.

Morris recognises our grounding in this world and how our body is subject to gravity, as are all objects.

\[\text{With the sense of weight ... goes the implicit sense of being able to lift ... of the possibility for handling, stability or lack of it, most probable positions etc. Objects project possibilities for action as much as they project that they themselves were acted upon.}\]

This suggests that objects which occupy the same space as the viewer and follow the same laws of gravity are by their very nature prompting us to pick them up to test their grounding. Through handling we can ascertain the object’s boundaries and further recognise its weight and existence parallel to our own.

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42. Morris, Continuous Project Altered Daily, 13–14.
43. Morris, Continuous Project Altered Daily, 90; Adamson, The Craft Reader, 545.
44. Morris, Continuous Project Altered Daily, 90; Adamson, The Craft Reader, 545.
Made with and by my hands, the objects in this body of work hold the value of my invested feeling, emotion, time and labour. This investment in the work can be relayed through the objects and felt by viewers, further establishing their personal and intimate nature.

Eggplant, as the material of the object, directly connects to the body and instigates an affinity through their comparability. Eggplants and human skins have common qualities such as protector, and container of moisture and nutrients, but they are volatile and vulnerable as they can be cut and pierced and are pliable. As a result of these qualities, both materials ‘bear physical traces of age, use and abuse. They record the passage of time [and] are simultaneously solid and permeable’. Skin is the thin material that protects us and is the avenue through which we interact. It is accordingly valuable as ‘the body’s most intimate border. But as a perimeter it is also provisional, mercurial, precarious’. This articulates the empathetic approach that occurs towards materials and objects such as mine.

Briony Fer refers to ‘touch as the privileged site of bodily empathy’ as a consideration of how an encounter with an art object could be ‘defining a kind of corporeal experience that was heightened by an awareness of surfaces that were particularly familiar to our sense of touch’. Gerd Rothman pairs our own sense of familiarity with objects with our inclinations towards adornment, in his observation of found connections between materials, forms and the body.

Everyone is familiar with putting something on your finger. It doesn’t matter whether it’s a ring pull from a beer can, silver paper fashioned into a ring, a springy rubber band, an onion ring, a piece of wire, a curtain ring or a flower between your finger.

My wearable and non-wearable objects each function in a different way, so each has been explored differently in relation to the body of the maker and of the viewer. The recognisable form of jewellery directly suggests that the objects will be placed in contact with the wearer, either on or next to the skin. An object that is wearable can provide a more encompassing experience, as the wearer is in direct, intimate contact with the material, forms and themes of the work. Jewellery objects are open to a hands-on, playful approach, which aids the discovery and experiencing of these things. Through touching my objects and listening to the sounds that the touching makes, the wearer will discover that the eggplant’s skin is brittle, hollow, but tough. They can feel the weight of the metal that supports it, observe the intricate texture of the eggplant’s inside and smell its faint aroma.

This can also be experienced in my non-wearable works, but as autonomous, standalone objects they do not have the implied function of handling. Although they may be less evident in their association to the body, they must still be considered in relation to it. Their connection develops instead through interpretation of the link between the skin of the eggplant and human skin. Throughout my research I have photographed objects together with the hand to demonstrate the similarity between these surfaces, as well as to observe how the form fits with the hand.
In contemporary jewellery, there is a common use of both metal and plastics due to their hardwearing natures. All materials will eventually degrade, but there are varying timeframes for the degeneration of each material. In terms of jewellery materials and on a relative scale of time taken to degrade, metal is the slowest, closely followed by plastics, then plant-based materials such as wood and textiles, and finally organic substances such as vegetable matter. The quickest to dissipate are the aforementioned ephemeral ‘materials,’ such as light or shadows.

Durability is often considered a necessity for jewellery, as its transportable function entails travelling on the body and within society, meaning that materials are vulnerable to the conditions of various environments. Along with many other contemporary jewellers, I argue that durability is not essential and less permanent or ephemeral jewellery can be regarded for reasons beyond its durability. Impermanent jewellery is a statement that contradicts the traditions that strive to defy the wear and tear of everyday life. The use of non-durable or contingent materials enables the development of original pieces of artistic merit imbued with the concept of their expressive or temporary materiality.
The documentation of my process and the works, each within differing contexts (the studio, the maker’s hand and presented on a white backdrop), has been a useful tool for the project’s development. I have taken photographs of objects both before and after their dehydration, which has provided a record of the materials’ transformation. Photographs are used to give visual information about the connection between object and the hand or body, but they also reflect the scale and the context of its making. Photography has primarily occurred in the reflective stage, where the object was placed back in my hand – the avenue through which I am familiar with them. The action of focusing and framing the object in an image aided me in making the connections between skins, and I semi-consciously began to shape my own hands in ways that mimicked the eggplant’s form or wrinkles.

Photography has provided another avenue for communicating the information of my work to an audience, as I have been able to magnify and isolate sections of a piece and direct observation to them. I have used photography as a way of linking objects and the body together to demonstrate the wearability of the jewellery pieces and also the suitability of objects as items to be held. My images record the harmony between the eggplant’s surface and the skin of someone who wears or holds it. This fuses together the object, the concept and the immediate setting of the body, to provide a full understanding of the piece’s intention.\textsuperscript{52}

\textsuperscript{52} Cohn, Cohn, 2.
IN THE STUDIO
THE DEHYDRATION PROCESS
WITH THE BODY
DEVELOPMENTAL WORKS
EXHIBITIONS
Azimuth
12–21 November 2014, School of Art Gallery, RMIT University, Melbourne, Australia
An exhibition that I curated which included 17 artists working within gold and silver smithing and ceramics at RMIT University, and explored the way each individual views and experiences the world.
Impermanence
1-6 September 2015, Upstairs Gallery, Melbourne, Australia
An exhibition with Thomas O’Hara showing both jewellery and small objects that explored the inherent transient and imperfect tendencies of natural materials. Work was presented on a landscape of salt, a substance that both preserves and corrodes, and also has a predisposition for variance.
(This event was part of the Radiant Pavilion: Melbourne Contemporary Jewellery and Object Trail, 2015 program)
Danger: Research in Progress
5 September 2015, Kaleide Theatre, RMIT University, Melbourne, Australia
A seminar and pop-up exhibition that I organised to present the work of 16 RMIT postgraduate artists from the field of contemporary jewellery and object making.
(This event was part of the Radiant Pavilion: Melbourne Contemporary Jewellery and Object Trail, 2015 program)
MILD
1-28 February 2016, Black Finch, Melbourne, Australia
A window exhibition with Cara Johnson that demonstrated each artist’s exploration of a material’s fragility and its amalgamation with mild steel in wearable forms.
FINAL WORKS
In this research, I have thoroughly investigated the individual but convergent materialities of both eggplant and mild steel. Prolific experimentation has led to an appreciation of the use of ubiquitous and degradable matter in objects and jewellery, and its prospective use in the medium. This project has provided me with valuable time to develop a large body of work that has brought unique forms to fruition.

Through processes of combining two unlikely materials, I have discovered new forms and ways of enabling each material to support the other. I have also developed strategies for preparing and combining them that are precarious and tempt collapse, which results in vigorous movement during the dehydration process. Rather than creating spontaneous encounters of materials, my practice pre-empts or seeks specific consequences that may result from the combinations. Objects have not been made by chance, but neither have they been specifically calculated; they are the result of thoughtful dexterity and mental awareness of material, which has enabled me to coax forth specific qualities and occasions.

When reflecting on this large group of work, I have reconsidered my original disinclination to make ‘bodies of work’ but, rather, one whole breadth of interrelated objects and jewellery. This project has shown that despite my disposition, objects seemed to develop in batches, each batch being an exploration of a particular action, where that same action was repeated in different iterations. These batches are not disparate from the greater body; they are streams of making with particular intentions.

With the advantage of the full knowledge and skills developed in this research, as well as reflections upon it, the final works made in this project are simultaneously the most ambitious and the most resolved. They address the unwanted implications of harshness, where the once-protruding metal is smaller, less obtrusive, and remains hidden beneath the skin of the eggplant to create softer, more harmonious connections. Later works also further push the eggplant to collapse by entirely removing the internal support of the eggplant to create thinner walls that are most prone to leaning, falling, sagging, slumping or caving in. This brought forward the idea of removing the metal altogether and seeing what happened when there was no metal to hold it in place. The final and conclusive forms most successfully demonstrate the movement of material, as forms are more gestural and show how the organic matter has shifted and actively responded to the process. This makes reference to the matter’s temporal vulnerability.

The sensitivity of the organic material has drawn considerations regarding the specific likenesses to human skin, showing its appropriateness for the medium of jewellery and objects. The connection of an object to the body is the foundation of contemporary jewellery and my practice has further considered this relationship by discovering alternative methods of making this association. In the case of my works, the relation between object and the body is sometimes established through wearability and other times the link is the way the form fits in the hand. In each association with the body or the hand, there is an affinity with and empathy for these objects. The qualities and subsequent appearance of the eggplant skin can be compared with human skin as both show the effects of time.
Given the small scale of the objects, the installation of my final exhibition has played an important role in leading, introducing and providing a context for the works. Previous exhibitions, such as *Azimuth* and *Impermanence*, were designed for their particular themes, and strategies of installing were used to unite works by the different participating artists. For this exhibition I took inspiration from these examples, incorporated some of the successful elements and reproduced them in a way specifically tailored to support my single but extensive body of work.

My practice has followed a spontaneous and intuitive approach, so I considered this an aspect of the installation of my work which parallels my process of making. The layout of the tables/planes for displaying my work was designed to be flexible, so I could arrange them on-site, intuitively and according to the necessary groupings. Works were loosely grouped in types of objects (jewellery objects or autonomous objects) or collected to present common intentions in the making, such as hollowed-out forms or internal or external metalwork. Within these groupings, final works followed an approximately chronological narrative, demonstrating their interrelation and creating a flow through the space.

Depending on the type of object, I used methods of installing to emphasise their function (related to the meaning within the work of its intention for wearability) and to allow the works to be viewed around all sides. The objects in this exhibition were positioned on a flat surface, where their physical properties of weight, mass and proportion were discernible. Jewellery objects, specifically neckpieces, are less physically grounded as portable objects, given their intended setting is hanging around a person’s neck. For this reason, these objects were hung to resemble their orientation as jewellery objects.

Given the important and central role that experimentation has played in the progression of my work, I presented a selection of my developmental works in the centre of the gallery. These works were tightly clustered, without hierarchy, in mass and on a low table. The multitude of works that arose from my experimental practice were located here to reference their significance and constancy to my research, and final works revolved around them as the outcomes. Although the developmental works were central within the space, they did not necessarily hold the focal point due to their low height, and attention was directed to the final works displayed around the outer edges of the space. All final objects, whether on a plane or hanging, were raised to the height of the viewer and lit with strong lights to raise the visibility of the surface detail that is so important to the works.

The tables that the objects were displayed on were designed and constructed utilising similar forms and materials to the work, but in a minimalistic, clean way that prioritised the works. The table legs that I welded were made from a thick mild steel plate and were of a similar shape to the metal strips used for metal components in my artworks. I allowed them to softly rust and retained evidence of their handling, but recessed them beneath the wide expanse of the tabletop.

Among the tables, vertical planes made from a soft, paper-like fabric were used as a backdrop for neckpieces, creating loose divisions in the gallery space. The fragility of these backdrops reflected notions of the eggplant’s dual fragility/durability, as their semi-opaque quality gave them a visual density. The permanent solid pole in the centre of the gallery that usually characterises the space was alleviated in this exhibition by creating three repetitions matching the pole’s dimensions in fabric to disperse the focal point and diversify the viewer’s path. By visually breaking up the expanse with these vertical panels, spaces became more attuned to private viewing, and within these spaces works could be viewed closely, each one considered for its individuality and also within the body of work as a whole.
1. Various developmental works, objects, rings, neckpieces, 2014-2016, salt, eggplant, mild steel, stainless steel, cotton thread

2. Untitled, object, 2015, eggplant, mild steel
   Untitled, object, 2014, eggplant, mild steel
   Untitled, object, 2014, eggplant, mild steel
   Untitled, object, 2014, eggplant, mild steel
   Untitled, object, 2014, eggplant, mild steel

3. Untitled, neckpiece, 2015, eggplant, mild steel, linen cord

4. Untitled, object, 2015, eggplant, mild steel
   Untitled, object, 2015, eggplant, mild steel

5. Untitled, object, 2015, eggplant, mild steel

6. Untitled, pendant, 2015, eggplant, mild steel, linen thread
   Untitled, pendant, 2015, eggplant, mild steel, linen thread
   Untitled, pendant, 2015, eggplant, mild steel, linen thread

7. Untitled, object, 2015, eggplant, mild steel

8. Untitled, two objects fitted together, 2015, eggplant, mild steel

9. Untitled, necklace, 2015, eggplant, mild steel, linen thread

10. Untitled, object, 2016, eggplant, mild steel
    Untitled, object, 2016, eggplant, mild steel
    Untitled, object, 2016, eggplant, mild steel

11. Untitled, 2016, eggplant, mild steel

12. Untitled, object, 2016, eggplant, mild steel
    Untitled, object, 2015, eggplant, mild steel
    Untitled, four objects, 2016, eggplant, mild steel
    Untitled, object, 2016, eggplant, mild steel

13. Untitled, object, 2016, eggplant, mild steel

14. Untitled, object, 2016, eggplant, mild steel

15. Untitled, object, 2016, eggplant, mild steel

16. Untitled, 2015, necklace, eggplant, mild steel, linen cord

17. Untitled, 2016, necklace, eggplant, mild steel

18. Untitled, object, 2016, eggplant, mild steel
    Untitled, object, 2016, eggplant, mild steel
    Untitled, object, 2016, eggplant, mild steel
    Untitled, object, 2016, eggplant, mild steel
    Untitled, object, 2016, eggplant, mild steel
LIST OF WORKS

All art works and photographs are the work of the artist, unless otherwise stated. Images details are listed from left to right, top to bottom.

Two objects, each one: *Untitled, object, 2016*, eggplant, mild steel, approximately 65 x 55 x 50mm

In the hand: *Untitled, object, 2015*, eggplant, mild steel, 40 x 165 x 90mm

Detail of: *Untitled, object, 2015*, eggplant, mild steel, 108 x 136 x 48mm

Eggplant sample, 2015

Detail of: *Untitled*, eggplant, mild steel, 72 x 98 x 100mm

Samples in the oven before their dehydration, 2014

Single component for necklace, 2015, eggplant, mild steel

Sampling organic materials, 2014, swede, turnip, sweet potato, apple, eggplant, beetroot, mild steel

At the bench
Adjusting the torch, preparing the metal by painting it with flux, soldering

Laser welding, components in the welder, working hands

Bending strips of metal to form the metal structure

The completed metal structure

Works in the oven, after dehydration

Before and after dehydration:

Oxidising (blackening) metalwork

In the kitchen, combining eggplant and metal components to form works

Detail of: eggplant samples, 2016

Detail of: *Untitled*, object, 2015, eggplant, mild steel, 55 x 84 x 115mm

Structure, 2015, mild steel

Fresh eggplants
Finding/making connections between the eggplant and the hand

Colouring with rust, 2016, linen thread, rust powder

Colouring with rust, 2015-2016, linen thread, linen cord, linen canvas, rust powder

Observing/considering how small, fragile objects are held delicately and carefully

Untitled, object, 2014, eggplant, mild steel, 60 x 80 x 130mm

Another view of: Untitled, object, 2015, mild steel, 55 x 140 x 47mm

Rusting steel samples, 2015, mild steel, water, salt
Rusting steel sample, 2015, mild steel, water

Detail of: Untitled, necklace, 2016, eggplant, mild steel, 1000mm circumference
Photography by Jeremy Dillon

Studio at RMIT University

Studio and process
Reflections on processes/forms/materials

Transformation of matter - before and after dehydration

Preparation for dehydration

Transformation of matter - before and after dehydration

Reflections on processes/forms/materials

Transformation of matter - before and after dehydration

Reflections on processes/forms/materials

Transformation of matter - before and after dehydration

Reflections on processes/forms/materials

Transformation of matter - before and after dehydration
Exploring the body as context and the wearability of jewellery

Reflections/observations of how objects relate and fit to the hand

Neckpieces that are held

Exploring the body as context and the wearability of jewellery
Two views of: Untitled, object, 2016, eggplant, mild steel, 60 x 74 x 78mm

Group of two objects: Untitled, bangle, 2015, eggplant, stainless steel, 85 x 80 x 28mm (left) and Untitled, bangle, 2015, eggplant, stainless steel, 80 x 70 x 40mm (right)

Another view of: Untitled, object, 2015, eggplant, stainless steel, 72 x 92 x 85mm

Untitled, object, 2015, eggplant, mild steel, 22 x 54 x 48mm

Untitled, object or ring, 2015, eggplant, mild steel, 24 x 49 x 42mm

Two views of: Untitled, object or ring, 2015, eggplant, mild steel, 30 x 47 x 34mm

Untitled, object, 2016, eggplant, mild steel, 52 x 83 x 64mm

Untitled, object, 2016, eggplant, mild steel, 70 x 60 x 55mm

Two views of: Untitled, object, 2016, eggplant, mild steel, 60 x 74 x 78mm

Group of two objects: Untitled, bangle, 2015, eggplant, stainless steel, 85 x 80 x 28mm (left) and Untitled, bangle, 2015, eggplant, stainless steel, 80 x 70 x 40mm (right)

Untitled, neckpiece, 2016, eggplant, linen thread, 920mm circumference

Untitled, brooch, 2015, eggplant, mild steel, stainless steel, 35 x 47 x 68mm

Photography by Jeremy Dillon

Untitled, object, 2014, eggplant, mild steel, 40 x 240 x 105mm

Untitled, object, 2014, eggplant, mild steel, 10 x 330 x 105mm

Untitled, object, 2015, eggplant, mild steel, 18 x 22 x 25mm

Untitled, object, 2015, eggplant, mild steel, 40 x 75 x 40mm

Untitled, two objects, 2016, eggplant, mild steel, each approximately 30 x 190 x 30mm

Untitled, five objects, eggplant, mild steel, each approximately 35 x 40 x 70mm

Untitled, two objects, 2016, eggplant, mild steel, each approximately 27 x 120 x 35mm

Untitled, five objects, 2015, eggplant, mild steel, each approximately 13 x 63 x 13mm

Untitled, object, 2015, eggplant, mild steel, 48 x 260 x 54mm

Untitled, object, 2015, eggplant, mild steel, rust powder, 80 x 155 x 110mm

Untitled, object, 2016, eggplant, mild steel, 120 x 115 x 95mm

Untitled, object, 2015, eggplant, stainless steel, 72 x 92 x 85mm

Untitled, object, 2015, eggplant, stainless steel, 23 x 88 x 68mm

Another view of: Untitled, object, 2015, eggplant, stainless steel, 72 x 92 x 85mm

Untitled, two objects, 2016, eggplant, mild steel, each approximately 27 x 190 x 30mm

Untitled, object, 2014, eggplant, mild steel, 40 x 240 x 105mm

Untitled, object, 2014, eggplant, mild steel, 10 x 330 x 105mm

Untitled, object, 2015, eggplant, stainless steel, 720mm circumference

Untitled, object, 2014, eggplant, mild steel, 40 x 240 x 105mm

Untitled, object, 2014, eggplant, mild steel, 10 x 330 x 105mm

Untitled, object, 2015, eggplant, mild steel, 18 x 22 x 25mm

Untitled, object, 2015, eggplant, mild steel, 40 x 75 x 40mm

Untitled, two objects, 2016, eggplant, mild steel, each approximately 30 x 190 x 30mm

Untitled, five objects, eggplant, mild steel, each approximately 35 x 40 x 70mm

Untitled, two objects, 2016, eggplant, mild steel, each approximately 27 x 120 x 35mm

Untitled, five objects, 2015, eggplant, mild steel, each approximately 13 x 63 x 13mm

Untitled, object, 2015, eggplant, mild steel, 48 x 260 x 54mm

Untitled, object, 2015, eggplant, mild steel, rust powder, 80 x 155 x 110mm

Untitled, object, 2016, eggplant, mild steel, 120 x 115 x 95mm

Untitled, object, 2015, eggplant, stainless steel, 72 x 92 x 85mm

Untitled, object, 2015, eggplant, stainless steel, 23 x 88 x 68mm

Another view of: Untitled, object, 2015, eggplant, stainless steel, 72 x 92 x 85mm

Untitled, two objects, 2016, eggplant, mild steel, each approximately 27 x 190 x 30mm

Untitled, object, 2014, eggplant, mild steel, 40 x 240 x 105mm

Untitled, object, 2014, eggplant, mild steel, 10 x 330 x 105mm

Untitled, object, 2015, eggplant, stainless steel, 720mm circumference

Untitled, brooch, 2015, eggplant, mild steel, stainless steel, 35 x 47 x 68mm

Photography by Jeremy Dillon

Untitled, neckpiece, 2016, eggplant, linen thread, 920mm circumference

Untitled, object, 2015, eggplant, mild steel, 12 x 150 x 72mm (top and bottom, left side)

Two different views of: Untitled, object, 2015, eggplant, mild steel, 12 x 150 x 72mm (top and bottom, right side)

Untitled, neckpiece, 2015, eggplant, linen thread, 720mm circumference
Untitled, object, 2016, eggplant, 65 x 144 x 119mm
Untitled, object, 2016, eggplant, 75 x 124 x 135mm
Two views of: Untitled, object, 2016, eggplant, 53 x 105 x 124mm
Two views of: Untitled, object, 2016, eggplant, 43 x 124 x 120mm
Untitled, object, 2016, eggplant, 50 x 120 x 72mm
Untitled, object, 2015-2016, eggplant, mild steel, 35 x 60 x 40mm

Azimuth, 12 - 21 November 2014, School of Art Gallery, RMIT University, Melbourne, Australia
Photography by: Linda Hughes

Impermanence, 1 - 6 September 2015, Upstairs Gallery, MU Shop, Melbourne, Australia

Installation of pop-up exhibition and flier outside the venue for Danger: Research in Progress, 5 September, 2015, Kaleide Theatre, RMIT University, Melbourne, Australia

Mild, 1 - 28 February, window exhibition, Black Finch, Northcote, Australia
Image on left side.
Photography by Raymond De Zwart

Untitled, rings, 2015, eggplant, mild steel, each one approximately 25 x 27 x 27mm
Untitled, rings, 2015, eggplant, mild steel, each one approximately 25 x 27 x 27mm

Untitled, pendant, 2015, eggplant, mild steel, linen thread, 180 x 170 x 50mm (dimensions of pendant only)
Photography by Jeremy Dillon

Components and full view of: Untitled, pendant, 2015, eggplant, mild steel, linen cord, 1200mm circumference
Image on right side: photography by Jeremy Dillon

Untitled, neckpiece, 2015, eggplant, mild steel, linen cord, 920mm circumference
Photography by Jeremy Dillon

Components and full view of: Untitled, neckpiece, 2015, eggplant, mild steel, linen cord, 1200mm circumference

Detail and full view of: Untitled, neckpiece, 2015, eggplant, mild steel, linen cord, 875mm circumference
Photography by Jeremy Dillon

Components for: Untitled, neckpiece, 2015, eggplant, mild steel, linen cord, 1200mm circumference

Detail and full view of: Untitled, neckpiece, 2015, eggplant, mild steel, linen cord, 880mm circumference
Photography by Jeremy Dillon

Components and full view of: Untitled, neckpiece, 2015, eggplant, mild steel, linen cord, 1200mm circumference
Image on right side: Photography by Jeremy Dillon

Components and full view of: Untitled, neckpiece, 2015, eggplant, mild steel, linen cord, 770mm circumference

Untitled, pendant, 2015, eggplant, mild steel, linen thread, 100 x 90 x 50mm (dimensions of pendant only)
Photography by Jeremy Dillon

Untitled, pendant, 2015, eggplant, mild steel, linen thread, 120 x 160 x 35mm (dimensions of pendant only)
Photography by Jeremy Dillon

Different views of: Untitled, pendant, 2015, eggplant, mild steel, linen thread, 200 x 80 x 15mm (dimensions of pendant only)
Photography by Jeremy Dillon

Different views of: Untitled, pendant, 2015, eggplant, mild steel, linen thread, 120 x 50 x 45mm (dimensions of pendant only)
Photography by Jeremy Dillon

Components and full view of: Untitled, pendant, 2015, eggplant, mild steel, linen cord, 1200mm circumference

Different views of: Untitled, neckpiece, 2015, eggplant, mild steel, linen cord, 1200mm circumference
Photography by Jeremy Dillon
Components and full view of: Untitled, object, 2014, eggplant, mild steel, linen thread, 930mm circumference
Image on right: photography by Jeremy Dillon

Untitled, object, 2014, eggplant, mild steel, 68 x 114 x 78mm

Different views of: Untitled, object, 2015, eggplant, mild steel, 180 x 70 x 56mm

Different views of: Untitled, object, 2015, eggplant, mild steel, 43 x 114 x 72mm

Different views of: Untitled, object, 2014, eggplant, mild steel, 50 x 85 x 68mm

Untitled, object, 2014, eggplant, mild steel, 68 x 72 x 64mm

Untitled, object, 2014, eggplant, mild steel, 72 x 65 x 65mm

Detail of: Untitled, object, 2014, eggplant, mild steel, 42 x 70 x 65mm

Untitled, object, 2015, eggplant, mild steel, 57 x 140 x 72mm

Different view of: Untitled, object, 2015, eggplant, mild steel, 125 x 68 x 72mm

Untitled, object, 2015, eggplant, mild steel, 62 x 98 x 118mm

Different views of: Untitled, object, 2015, eggplant, mild steel, 68 x 114 x 78mm

Untitled, object, 2014, eggplant, mild steel, 180 x 70 x 56mm

Untitled, object, 2015, eggplant, mild steel, 108 x 136 x 48mm

Detail and full view of: Untitled, necklace, 2016, eggplant, mild steel, 1200mm circumference
Photography by Jeremy Dillon

Untitled, necklace, 2016, eggplant, mild steel, 1000mm circumference
Photography by Jeremy Dillon

Untitled, necklace, 2016, eggplant, mild steel, 1020mm circumference
Photography by Jeremy Dillon

Different views of: Untitled, object, 2015, eggplant, mild steel, 125 x 68 x 72mm

Different views of: Untitled, object, 2015, eggplant, mild steel, 57 x 140 x 72mm

Photography by Jeremy Dillon

Untitled, object, 2015, eggplant, mild steel, 1000mm circumference
Photography by Jeremy Dillon
Different groupings of four objects, each one:

- Untitled, object, 2016, eggplant, mild steel, approximately 65 x 55 x 50mm

- Untitled, eggplant, mild steel, 72 x 98 x 100mm

- Untitled, object, 2016, eggplant, mild steel, 48 x 174 x 102mm

- Different groupings of four objects, each one: Untitled, object, 2016, eggplant, mild steel, approximately 65 x 55 x 50mm
Untitled, object, 2016, eggplant, mild steel, 105 x 95 x 92mm
Photography by Jeremy Dillon

Different views of: Untitled, object, 2016, eggplant, mild steel, 50 x 111 x 92mm
(top and bottom right)
Photography by Jeremy Dillon
Different view of: Untitled, object, 2016, eggplant, mild steel, 105 x 95 x 92mm
(bottom left)
Photography by Jeremy Dillon

Untitled, object, 2015, eggplant, mild steel, 25 x 160 x 100mm

Photography by Jeremy Dillon

Group of five objects (from pages 257-264), 2016
Photography by Jeremy Dillon

Different views of: Untitled, object, 2016, eggplant, mild steel, 110 x 130 x 110mm
Image on right, photography by Jeremy Dillon

Final exhibition installation, table number 1 in view

Final exhibition installation, works on table number 1 in view

Floor plan of gallery, with tables/areas numbered to represent the chronological ordering of works.
Plan drafted by Anna Black

Shadow detail of final exhibition installation

Panorama of final exhibition
Photography by Keelan O’Hehir
Final exhibition installation, works on table number 2 in view

Details of final exhibition installation

Final exhibition installation, three different views of work in area number 9

Final exhibition installation, three different views of area number 9

Final exhibition installation, three different views of work in area number 3

Final exhibition installation, works on table numbers 13, 14 and 15 in view

Final exhibition installation, works on table number 12 in view

Final exhibition installation, works on table number 10 and 8 in view

Final exhibition installation, works on table numbers 7 and 15 in view

Final exhibition installation, works on table number 14 in view

Final exhibition installation, work on table number 13 in view

Final exhibition installation, works in area number 6 in view

Final exhibition installation, three different views of work in area number 9

Final exhibition installation, table/area numbers 7, 8, 9, 10 and 11 in view

Final exhibition installation, table/area numbers 16, 17 and 18 in view

Final exhibition installation, table/area numbers 5, 6 and 9 in view

Final exhibition installation, works on table numbers 7 and 15 in view

Final exhibition installation, table/area numbers 16 and 18 in view
Figure 1.
Lee Ufan, Phenomenom, 1968, steel, glass, stone
Dimensions: Steel and glass plates: 1 x 140 x 171 cm each, stone: approximately 40 cm high
Copyright: © Lee Ufan
URL: http://web.guggenheim.org/exhibitions/leeufan/series/mono-ha
(image removed due to copyright restrictions)

Figure 2.
Richard Serra, Equal (corner prop piece), 1969-70, lead antimony
Dimensions: Plate: 122 x 122 x 2 cm, pole: 210 cm long x 11 cm in diameter
Copyright: © 2016 Richard Serra / Artists Rights Society (ARS), New York
URL: www.moma.org/collection/works/81819?locale=en
(image removed due to copyright restrictions)

Figure 3.
Eva Hesse, Expanded Expansion, 1969, fibreglass, polyester resin, latex and cheesecloth
Dimensions: 309.9 x 762 cm overall
Copyright: © Eva Hesse
URL: www.guggenheim.org/artwork/1648

Figure 4.
Otto Künzli, Gold Makes Blind, bracelet, since 1980, rubber, gold
Dimensions: 79 x 78 x 14 mm
Photography by: Otto Künzli
Courtesy of: Otto Künzli
Copyright: © Otto Künzli
Figure 5. Lisa Walker, *Untitled*, brooch, 2006, rubbish from workshop floor
Dimensions: Not specified
Courtesy of: Lisa Walker
Copyright: © Lisa Walker

Figure 6. Otto Künzli, *Arbeit für die Hand*, 1979, photographs
Dimensions: Not specified
Photography by: Otto Künzli
Courtesy of: Otto Künzli
Copyright: © Otto Künzli
URL: www.stedelijk.nl/en/artwork/3785-arbeit-fur-die-hand

Figure 7. Bernhard Stimpfl-Abele, OM03, brooch, 2010, copper/bread, water-formed bread
Dimensions: 200 x 200 x 100 mm
Photography by: Federico Cavicchioli
Courtesy of: Bernhard Stimpfl-Abele
Copyright: © Bernhard Stimpfl-Abele
URL: http://klimt02.net/jewellers/bernhard-stimpfl

Figure 8. Hannah Joris, *World Bank (L’ironie d’une Sainte)*, necklace, 2010, 14 karat gold, sweet Asian potato
Dimensions: 400 x 180 x 50 mm
Photography by: Hannah Joris
Courtesy of: Hannah Joris
URL: www.die-neue-sammlung.de/press/?page_id=5298&lang=en

Figure 9 and 10. Hilde De Decker, *For the farmer and the market gardener*, 1999, materials not specified
Dimensions: Not specified
Courtesy of: Hilde De Decker
URL: www.hilededecker.com/works/for_the_farmer_and_the_market_gardener/

Figure 11. Susanna Heron, *Light Projection*, 1979, materials not specified
Dimensions: Not specified
Copyright: © Susanna Heron and David Ward
All rights reserved DACS 2013
Courtesy of: Susanna Heron and David Ward
URL: http://susannaheron.com/editions/the-light-projections/

Figure 12. Gijs Bakker, *‘Schaduwsieraad’* (Shadow Jewelry), 1973, materials not specified
Dimensions: Not specified
Courtesy of: Gijs Bakker
Copyright: c/o Pictoright Amsterdam/Stedelijk Museum Amsterdam
URL: www.stedelijk.nl/en/artwork/44108-schaduwsieraad

Figure 13. Tiffany Parbs, *Blister-ring*, 2005, blister, skin, digital print
Dimensions: 330 x 470 x 35 mm
Photography by: Terence Bogue
Courtesy of: Tiffany Parbs
Copyright: © Tiffany Parbs
BOOKS


**JOURNALS**


**WEBSITES**


CURRICULUM VITAE

Ruby Aitchison
www.rubyaitchison.com

ACADEMIC HISTORY
2014 - 2016  Masters of Fine Art (Research), RMIT University
2012 – 2013  Bachelor of Fine Art (Object Based Practice) Honours, RMIT University
2009 – 2011  Bachelor of Fine Art (Gold and Silversmithing), RMIT University

EXHIBITION HISTORY
2016  Mild, Black Finch, Window Exhibition, Melbourne, AUS
      National Contemporary Jewellery Award, Griffith Regional Art Gallery, NSW, AUS

2015  Woollahra Small Sculpture Prize, Woollahra Council Chambers, Sydney, AUS
      Impermanence, Upstairs Gallery, MU Shop, Melbourne, AUS
      Danger: Research in Progress, Kaleide Theatre, RMIT University, Melbourne, AUS

2014  Azimuth, School of Art Gallery, RMIT University, Melbourne, AUS
      Honours Travelling Scholarship Prize Exhibition, School of Art Gallery, RMIT University, Melbourne, AUS
      Fresh!, Craft Victoria, Melbourne, AUS
      Silver, D11 Gallery, Docklands, AUS

2013  Oomph!, First Site Gallery, RMIT University, Melbourne, AUS
      Good as Gold, Fortyfivedownstairs Gallery, Melbourne, AUS
Talente, Internationale Handwerksmesse, Munich, DEU

2012  *It’s Got Legs*, RMIT Postgraduate and Alumni Award Exhibition, School of Art Gallery, RMIT University, Melbourne, AUS
       *International Graduate Show*, Marzee, Nijmegen, NL

2011  *It Was Like a Fever*, No Vacancy Gallery, Melbourne, AUS

2010  *It’s Got A Nice Ring To It*, First Site Gallery, RMIT University, Melbourne, AUS
       *Romantica*, Shabana Jackson Gallery, Fitzroy, AUS

2009  *Found in Translation*, School of Art Gallery, RMIT University, Melbourne, AUS

**SEMINARS**

2015  *Danger: Research in Progress*, Kaleide Theatre, RMIT University, Melbourne, AUS

**CURATORIAL PROJECTS**

2015  *Danger: Research in Progress*, Kaleide Theatre, RMIT University, Melbourne, AUS

2014  *Azimuth*, School of Art Gallery, RMIT University, Melbourne, AUS

**AWARDS**

2014-2016  RMIT Postgraduate Scholarship, RMIT University

2014  Future Leaders Award, Craft Victoria

2011  Koodak Award for Top Student, RMIT University

2011  Klepner Limited Series Prize in Gold and Silversmithing, RMIT University

**RESIDENCIES**

2013  Maggie Fairweather Residency, RMIT University

**WORKSHOPS**

2016  Peter Hoogeboom, ‘Ceramic Wearables,’ RMIT University, Melbourne

2015  Jiro Kamata, ‘Mirror, Mirror on the Wall,’ RMIT University, Melbourne
       Peter Bauhuis, ‘holes – edges – transitions,’ RMIT University, Melbourne

2014  David Bielander, ‘Inszenierung,’ RMIT University, Melbourne

**PUBLICATIONS**

Edgoose, M (ed.), *It Was Like a Fever*, RMIT University Gold and Silversmithing & Too Bright Publishing, 2011


**COLLECTIONS**

W.E. McMillan Collection, RMIT University, Melbourne.
EXHIBITION DOCUMENTS
Azimuth

RUBY AITCHISON, NATASHA AVILA, SUN WOONG BANG, JACQUI CHAN, YU-FANG CHI, HELEN DILKES, BIN DIXON-WARD, MARY HACKETT, ROBYN HOSKING, LINDA HUGHES, PENNIE JAGIELLO, TASSIA JOANNIDES, WENDY KOROL, NICOLE POLENTAS, THEPEARLOFNUTFIELD, SARAH WALLACE, and RENÉE UGAZIO

Azimuth makes reference to the ‘points of view’ from which we view, experience and create in the world. This exhibition brings together a group of contemporary object makers who explore the trajectories of practices borne out of ceramics, and gold and silversmithing traditions.

Wednesday 12 November to Friday 21 November 2014
OPENING Wednesday 12 November 5–7pm

Image: Helen Dilkes, Unity/multiplicity...self-intersecting form with hole, 2014. Birch, water-based lacquer, 285 x 265 x180mm, Photography: Jeremy Dillon

RMIT School of Art
GALLERY

RMIT Building 2, lv 2: Bowen Street, Melbourne, VIC, 3000
ADMINISTRATOR Andrew Tetlow
SPECIAL PROJECT OFFICER Verity Hayward
TECHNICIAN Dylan Hammond
INTERN Alex Maloney
EMAIL schoolofartgalleries@rmit.edu.au WEB schoolofartgalleries.csc.rmit.edu.au
TELEPHONE 03 9925 4971 OPENING HOURS Monday to Friday 10AM to 5PM
MANAGED BY RMIT School of Art SUPPORTED BY 🐘 Baddaginnie Run
Impermanence uncovers “a beauty of things modest and humble...a beauty of things unconventional”.¹
Ruby and Thomas create tactile jewellery and small objects, using natural materials with inherent transient and imperfect tendencies. Their works are rudimentary, irregular, intricate, textured, subtle and individual. Presented together in Impermanence, they demonstrate the variation of each material and its ability to change through different processes.


DANGER:
RESEARCH IN PROGRESS
Saturday 5th September, 4.30pm

Kaleide Theatre
Building 6, 360 Swanston St
Melbourne 3000

16 rapid-fire presentations by artists from the field of contemporary jewellery and object making. Each artist will deliver a 3 minute presentation about their work in relation to the theme of practice as research. The seminar will be accompanied by a pop-up exhibition in the foyer, which will play host to further discussion and drinks following the presentations.

Exhibition open for viewing from 4pm.
Seminar begins at 4.30pm sharp.

ARTISTS
Ruby Aitchison
Natasha Avila
Sun-Woong Bang
Yu-Fang Chi
Helen Dikkes
Mary Hackett
Robyn Hosking
Linda Hughes
Pennie Jagiello
Tassia Joannides
Djurdjica Kesic
Wendy Korol
Amanda Lo
Nicole Polentas
Renée Ugazio
Bin Dixon-Ward
Mild describes the quality of Ruby Aitchison and Cara Johnson's jewellery, which is both temperate and temporal. Ruby's work captures matter's movement during the encounter of juxtaposing materials, while Cara portrays a narrative of place that connects maker, matter and land.

Their works coincide through the amalgamation of a degradable material together with mild steel, and their shared value of the fragility and potential for decay. Mild reflects upon this empathetic approach that is open to the material's own exertion.

MILD
RUBY AITCHISON & CARA JOHNSON
The Mayor of Woollahra
Councillor Toni Zeltzer
invites you to the
presentation of

The Woollahra
Small Sculpture Prize

Friday 9 October at 6:00pm
Woollahra Council Chambers,
536 New South Head Road,
Double Bay.

Discover some of the world's most exciting contemporary small sculptures as judged by
Dr Michael Brand, Director of the Art Gallery of NSW,
Penelope Seidler AM, Arts Patron and Director of Harry Seidler & Associates; and,
Barbara Flynn, International Curatorial Advisor.
Featuring 43 innovative and diverse works by artists from across Australia, UK, Brazil and Finland.
All works are available for purchase.

RSVP Friday 2 October
9591 7135 or
sculpture@woollahra.nsw.gov.au

Exhibition continues
Saturday 10 to
Sunday 25 October 2015
Weekdays 9am to 5pm and weekends 10am to 4pm

For further information on The Woollahra Small Sculpture Prize visit:
sculptureprize.woollahra.nsw.gov.au

Woollahra Council would like to thank the following 2015 sponsors and supporters

Principal Sponsor
Mark Morgan Real Estate is proud to support the arts in Woollahra and the 2015 Woollahra Small Sculpture Prize

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Get creative this year with our FREE talks, workshops and activities
Artist talks
Saturday 10 October,
2 - 4pm
Woollahra Small Sculpture Prize at night
Thursday 15 October,
6 - 8 pm
An evening of Art and Architecture
Wednesday 21 October,
6 - 8pm
Tea Topps with Lisa Giles
Friday 23 October,
10am - 11:30am

Weekend family workshops
Weaving and surface design techniques
Sunday 11 October,
1 - 3pm
Crochet with waste
Saturday 17 October,
1 - 3pm
Three dimensional paintings
Sunday 18 and 25 October,
1 - 3pm
Fish sculptures
Saturday 24 October,
1 - 9pm

For more information or to book visit:
sculptureprize.woollahra.nsw.gov.au
Ruby Aitchison

Engaging with contingency in the creation of object

Opening: 5 - 7pm, Thurs 21 July
Hours: 11am - 5pm, Fri 22 July

RMIT School of Art Gallery
Building 2, Level 2
Bowen St, Melbourne 3000

Untitled, 2016, eggplant, mild steel. Photography by Jeremy Dillon