

Collide + Divide Artist Statements

David Liu + Mirjana Dobson

Within their artistic practices, both David Liu and Mirjana Dobson employ forms, textures and compositions found in Nature as design elements for their work.

Drawing on a preoccupation with the complex ecology of our wondrous reefs, Dobson's detailed hand-made ceramic tiles fuse an abstract reference to the recurring rippled surfaces found on underwater corals. In contrast, the unpretentious contours of Liu's work imbues a sense of calm and order that exists in Nature, which echoes his belief that the made objects contain a soul.

Their collaborative timber and ceramic object, the *Orbicella Hall Table* juxtaposes Liu's minimalist design style with Dobson's decorative repetitive mark-making. The inlay of stoneware within the simple angular contours of the timber frame binds the natural elements of clay and wood, highlighting the fundamental relationship that co-exists between earth and tree in the natural world.

Bailey Donovan + Erin Daniell

Daniell and Donovan combine their respective crafts to create a pairing of small sculptural rings and functional vases. The fragility and coldness of glass and bronze are softened by the organic forms and woven details that make up these nostalgic keepsakes. The paired forms intentionally fit together to reflect the unique beauty in its companion. Each colour and pattern combination is chosen to elevate and embrace the domestic. The traditional working of glass blowing and lost wax casting, re-worked in a contemporary setting, evokes a reverence for the past and creates personal meaning regarding physical and spiritual heritage.

Alex Hirst + Daria Fox + Eloise White

Soma is a collaborative manifestation of Fox, Hirst and White in their respective crafts; metal, glass and ceramics. Fox is a contemporary jeweller, incorporating enamel into wearable and sculptural pieces. Hirst is a glass artist that spans glass blowing, casting and installations that encompass utilitarian and sculpture artworks. White is a ceramicist who focuses on hand-built sculptural and functional biomorphic forms.

The three artists have created a dynamic collection of pendant lighting, uniting their individual practices in a design that is suspended between the timeless and the contemporary. Soma draws parallels between the fluid forms of each artist's individual practice and celebrates the natural beauty of the contrasting surfaces of the combined materials and their contrasting. Using the repetition of three throughout the work, Soma is held together in a symbiotic balance of shape and form, the bold tones of black creating a striking silhouette. Each form of the pendant is purposely individualised to create a moody and delicate luminosity.

Polly Dymond + Duncan Young

Combining traditional woodworking and metal smithing techniques with contemporary applications Dymond and Young have created a pair of prototype copper framed stools with woven seats. A shared focus on materiality has combined to elevate the classic functional form, reminiscent of mid century school chairs, into elegant contemporary furniture by use of luxe brushed copper and aged green patina, created with locally sourced sea water from Willunga beach, south of Adelaide. The contrast in weaving materials show the intersection, and departure of the individual maker's practices; seagrass reflecting Young's classic, natural aesthetic while reused hospital oxygen tubing speak to Dymond's preoccupation with single use waste plastics.

Sam Gold + Fran Sykes

A collaborative new body of work with Fran Sykes and Sam Gold explores the dichotomous qualities of clay and wood by seeking to create a unifying element in the production processes of furniture making by Sykes and ceramics by Gold.

In response to the exhibition theme "Bodies holding bodies", artists Gold and Sykes looked at the marks imparted by pressure and movement of one surface against another. Just as the hard wooden surface of a chair stamps an outline into exposed skin, so too can skin make impressions in the soft surface of clay.

Utilising the softness of clay and the solidity of wood as two contrasting materials requires opposing forces to create the same aesthetic: Build clay out into a shape, cut wood away to achieve the same effect.

The Japanese shou sugi ban technique is used to burn, wash and erode wood, mimicking the passing of time to polish finger markings deep into wood and allow this material to impart prints - timber leaving a mark in stone.

The use of fire as a finishing tool for both clay and wood surfaces - gas kiln "fired" ceramic and flame "fired" wood - binds the two distinct practices of furniture making and ceramics together with a common thread.