



Mechanical Sampling

PHOEBE PORTER

Craft ACT Craft + Design Centre
31 OCTOBER - 14 DECEMBER 2019

Mechanical Sampling

A EXHIBITION OF RINGS BY PHOEBE PORTER

Mechanical Sampling explores the possibilities of combining machining processes using a lathe with traditional and digital jewellery techniques, to create a series of rings that are invitingly tactile. Made with Porter's signature restraint, the rings combine industrial materials such as titanium, tantalum and stainless steel with yellow gold, silver, and faceted gemstones in a study of balance, geometry and form.

For this series, Porter has taken a sampling approach, combining old and new materials and techniques to create pieces that are informed by the aesthetics of vintage precision machinery as well as geometric abstraction. Exploring processes such as turning, milling, knurling and anodising, the work has textured surfaces and interlocking parts that demand to be touched and worn. These making processes will be revealed to the audience through a video made with her long-time collaborator Andrew Sikorski, which will be shown as part of the exhibition.



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CRAFT ACT CRAFT + DESIGN CENTRE

Tues–Fri 10am–5pm

Saturdays 12–4pm

Level 1, North Building, 180 London

Circuit,

Canberra ACT Australia

+61 2 6262 9333

www.craftact.org.au

Cover: Phoebe Porter, Revolve Ring 4, 2019. Stainless steel, industrial sapphire, 925 silver, turned, hand cut, riveted. Photo: Andrew Sikorski

Revealing the process of design

CATALOGUE ESSAY: ADRIENNE ERICKSON

The process of ideation, experimentation and making has been revealed in the current group exhibition at Craft ACT to show the diversity of paths taken by quite a varied group of designers to develop ideas and create their work. The exhibition allows us to peek through the looking glass into the designer's process, to view the experimentation and intricate attention to detail, combining with remarkable skill in manipulating difficult materials, into the manifestation of a creative vision.

The creative process of the collaboration between Hendrik Forster, a leading silversmith and emerging designer and metalsmith Kenny Yong-soo Son has been extensively documented revealing a cross cultural and intergenerational connection that originally developed over a shared meal of roast pork. The outcome has been titled The Teapot Project, reworking the ubiquitous teapot not just as a functional vessel, but an

object that embodies the history, culture and traditions in a journey both artists were interested in exploring. The designers have used hand crafting and local manufacturing processes to create a collection of multi-faceted teapots that appear to speak a lot about cultural identity and connection of ideas.

Mechanical Sampling, the work of 2019 Design Canberra designer-in-residence Phoebe Porter reveals a different process, a solo journey of experimentation with new and old materials combined with traditional and digital techniques to create very unique outcomes. The video shown with Porters work reveals the precision of machine-made marks with the finesse and attention to detail required to refine hard metal into elegant rings. The process harks back to creating jewelry as treasured objects and not disposable items, the marks of the jeweller staying with the wearer and changing over time. It's a phenomenal



*Phoebe Porter, Circular Solitaire, 2019.
750 yellow gold, champagne diamond. Photo:
Andrew Sikorski*

ability to wield heavy machinery to produce something so precise and elegant, and Porter emphasises the word 'restraint' to describe her approach that results in a robust yet refined collection of work.

Artist-makers Kristina Neumann, Nyx Matthews and Thomas O'Hara have collaborated to 'systematically' create Material Codes, an exhibition that is as much about exploration of materials and process, as it is about outcome. Self-determined instructions have driven the artists process – in O'Hara's work, form is dictated by pattern; in Neumann's, repetition and pre-ordained parameters control outcome; while for Mathews, the final form is governed by a systematic investigation of materials. This is a great framework to expose the individuality of an artist's work, despite a 'code of conduct' and rigidity in approach. It is also great demonstration of the design process in itself, that despite a common starting point, designers will arrive at entirely different destinations that is the representation of their personal vision and narrative.

An epic cross-cultural collaboration underpins the work of 6 Italian and 6 Australian glass designers, who have created worked inspired by the magnificent Murano glass chandelier installed by beloved Canberra architect Enrico Taglietti in the Italian Embassy in Canberra in 1967. Murano glass is synonymous with Italian glass design, and the work of Italian glass designers Zanellato Bortottom Matteo Zorzenoni, Federico Peri, Gala Fernandez, Valentina Cameranesi and Australians Liam Fleming, Mel Douglas, Tom Skeeahan, Elizabeth Kelly, Peter Bowles, Jenni Kemarre Martiniello, creates a dialogue expressing the commonality and points of difference of the established world of Venetian glass and its influence on glass makers in Australia. Enrico Taglietti is one of many architects and designers who emigrated to Australia and informed and influenced the cultural landscape in Canberra, which will continue to inspire emerging and even established designers and artists in the development of their work. Craft ACT has commissioned Annalisa Rosso and Francesco Mainardi known as Mr. Lawrence to curate this exciting and beautiful project as a signature exhibition to express the vision of the 2019 DESIGN Canberra festival theme of utopia.

Adrienne Erickson
*Swayn Senior Fellow in Australian Design,
National Museum of Australia*



*Phoebe Porter, Circular Solitaire, 2019.
750 yellow gold, champagne diamond.
Photo: Andrew Sikorski*



*Phoebe Porter, Multifaceted rings.
Photo: Andrew Sikorski*



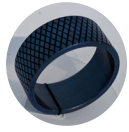
*Ninety Degrees Ring, 2019.
750 yellow gold, champagne diamonds, hand
fabricated. Photo:*



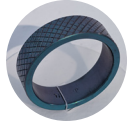
*Ninety Degrees Interlocking Ring, 2019.
Tantalum, turned, milled, hand finished. Photo:
Andrew Sikorski*



List of works



1 *Diamond Cut ring - Blue*, 2019. Titanium, knurled, anodised.
\$560



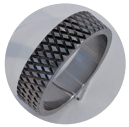
2 *Cross Cut Ring - Green/Pink*, 2019. Titanium, knurled, anodised.
\$560



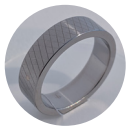
3 *Cross Cut Ring - Beadblasted*, 2019. Titanium, knurled, beadblasted.
\$560



4 *Cross Cut Ring - Deep*, 2019. Stainless steel, knurled.
\$560



5 *Cross Cut Ring - Medium*, 2019. Stainless steel, knurled.
\$470



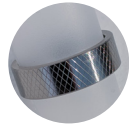
6 *Cross Cut Ring - Shallow*, 2019. Stainless steel, knurled.
\$470



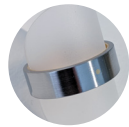
7 *Cross Cut Ring - Sleeved*, 2019. Stainless steel, 750 yellow gold, knurled, hand fabricated.
\$1,800



8 *Cross Cut Ring - Graduated*, 2019. Brass.
NFS



9 *Cross Cut Ring - Fine*, 2019. Stainless steel.
\$470



10 *Cross Section Ring*, 2018. Stainless steel, 750 yellow gold, turned, hand fabricated, riveted..
\$2,000



11 *Angled Pillar Ring*, 2019. 925 Silver, diamond, hand fabricated.
\$940



12 *Pillar Interlocking Ring*, 2019. Tantalum, turned, milled, hand finished.
\$940

List of works



13 *Ninety Degrees Ring*, 2019. 750 yellow gold, champagne diamonds, hand fabricated.
\$1,740



14 *Ninety Degrees Interlocking Ring*, 2019. Tantalum, turned, milled, hand finished.
\$1,220



15 *Ninety Degrees Ring*, 2018. 925 silver, diamonds, hand fabricated.
\$940



16 *Ninety Degrees Interlocking Ring*, 2018. Tantalum, turned, milled, hand finished.
\$1,430



17 *Square Solitaire*, 2019. 925 silver, Australian black sapphire, hand fabricated.
\$970



17 *Circular Solitaire*, 2019. 750 yellow gold, champagne diamond.
\$5,740



18 *Revolve Ring 4*, 2019. Stainless steel, industrial sapphire, 925 silver, turned, hand cut, riveted.
\$1,190



19 *Revolve Ring 6*, 2019. 925 silver, industrial sapphire.
\$1,190



9 *Offset Solitaire*, 2019. Tantalum, salt and pepper diamond, turned, milled, hand finished.
NFS

Biography



Watching Phoebe Porter work is a lesson in pure precision, attention to detail and humility. In any other hands, the tools she uses – a saw, files, drills and a lathe – would do little to achieve the same refined, elegant results of Phoebe’s work. Since 1998, she has been developing her intimate knowledge of materials, often working with titanium, stainless steel and aluminium, which she combines with gold, silver and other precious elements.

These industrial materials are difficult to work with as they are less malleable than silver and gold – their hardness makes them time-consuming and particularly brutal on tools. “Their strength allows me to make pieces that are very fine yet very robust. I exploit the properties of each material in the function of my pieces,” Phoebe explains. “For instance the use of spring-hard stainless steel for my earring wires allows them to keep their shape over many years of wear.”

Photo: 5 Foot Photography