

//BEST//IN//SHOW//

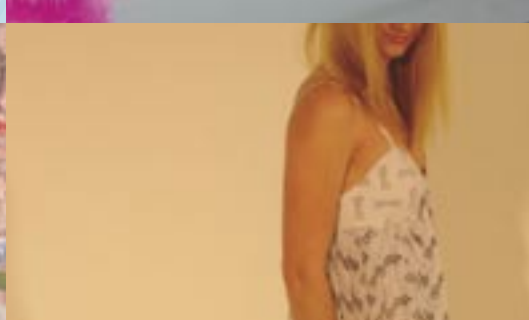
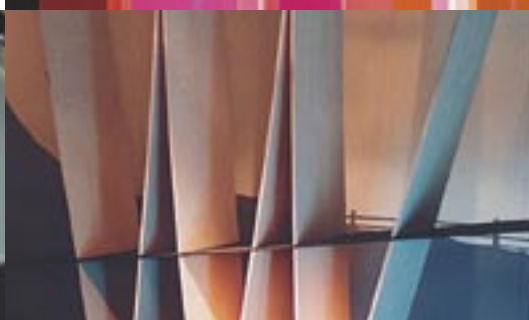
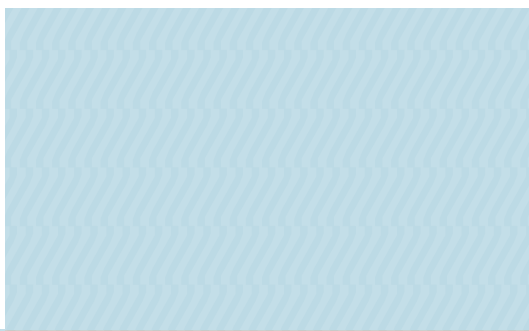
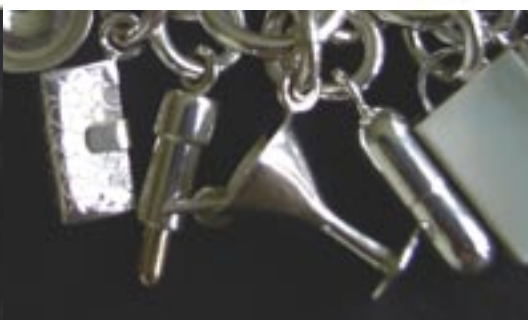
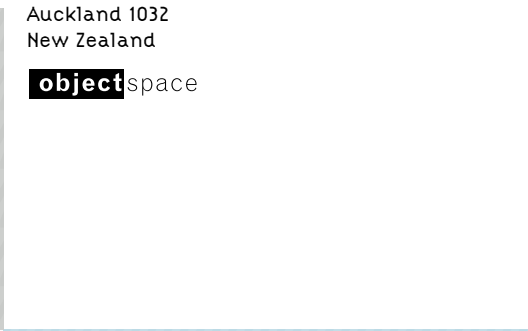
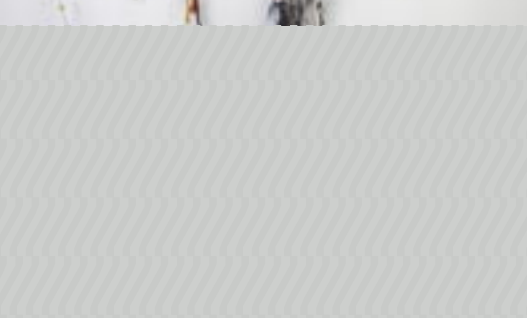
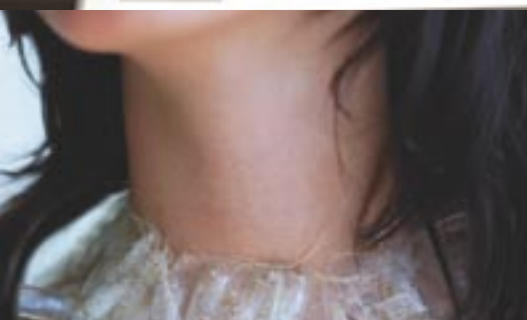
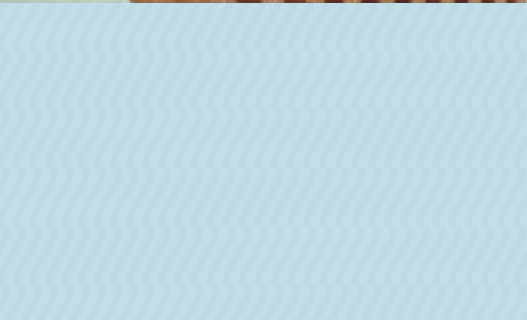
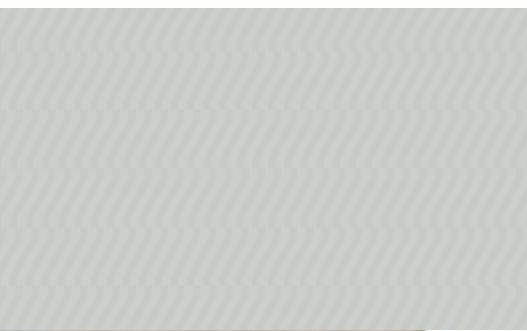
Published on the occasion of //BEST//IN//SHOW//
at Objectspace March-April 2005

Objectspace is a dedicated centre for innovative craft and design that puts objects into play in the culture

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//BEST//IN//SHOW//

Objectspace is committed to introducing innovative and experimental objectmakers and their work to a broad audience. Best In Show profiles over 20 new designers and makers trained at Auckland University of Technology, Manukau School of Visual Arts, Unitec and Whitecliffe College of Art and Design, all of whom are rated by their lecturers as people to watch. The designer/makers featured graduated in 2004 and were represented in the graduate shows at their own institutions. With at least six institutions teaching in the applied arts and design fields in Auckland, and four institutions graduating students, it is a challenge for all but the most determined to get around a number of shows to see what the latest crop of maker/designer graduates are doing. One institution's end of year show is called Labyrinth

and 'labyrinthine' is a good description of the business of getting around Auckland and seeing all the end of year shows!

I would like to thank all the maker/designers featured for so enthusiastically responding to the opportunity to participate in Best In Show and to wish them the very best in their careers as designer/makers. In 2004 we approached contributing institutions and asked them to select outstanding graduates whose work was located in the fields of craft or product design. I would like to thank Mary Curtis at Manukau School of Visual Arts, Mark Jackson at Auckland University of Technology, Douglas Lloyd-Jenkins at Unitec and Caroline Powley at Whitecliffe College of Arts and Design for selecting Best In Show.

In the object making sector much has been said about the state of tertiary training. Best In Show is not aiming to take a position on what is in or out, good or not good but to provide a snapshot about what emerging maker/designers are making. We'll leave you to draw your own conclusions.

Best In Show is an important opportunity for Objectspace, as a new initiative, to work with Auckland tertiary institutions. Our intention is to continue to use the Best In Show format to introduce new designers and makers graduating from tertiary institutions in other parts of the country as well Auckland.

Philip Clarke // Director

Chris Birch // 021 031 1829 // chrisbirch@xtra.co.nz

My main area of interest is the design and construction of various pieces of furniture. I endeavor to investigate values of simplicity, function and aesthetics.

Brown bench
Meranti plywood
2004
Courtesy of the artist

UNITEC

Andrew Curtis
Mike Grobelny
Lucy Luxton
Daniel Radford
Nikki Soons
Anna Ward

Lucy Luxton // 021 158 0069 // lucyluxton@hotmail.com

I am attempting to create installations that require people to think, and interact with the environment that surrounds them. The Boxes are to sit within a suburban landscape. The space within each is given to an Artist/Designer/Sculptor to create an installation. The only way to experience the work is a view through a small awkwardly placed window.

Urban Platform
Tracing paper,
photographs, pencil
2004
Courtesy of the artist

Anna Ward // anna_ward01@hotmail.com

I think people are perfectly marvellous, I really do Cliff, don't you? I don't think people should have to explain anything. For example, if I should paint my fingernails green, oh and it just so happens I do paint them green, well, if anyone should ask me why I say: "I think its pretty".'
Sally Bowles Cabaret (1967)

Perfectly Marvellous
Acrylic nails, sterling silver, gilt chain
2004
Courtesy of the artist

Finale
Engraved acrylic nails, silk organza, cotton, faux pearls
2004
Courtesy of the artist

Carina Bradsma // 021 137 8346 // carina_brandsma@hotmail.com

My work explores the designer's role and relationship to other artists, designers and their work. My work involves the practice of sampling and manipulating another artist's work in order to form an extended visual narrative. Through the initial de-construction, and then re-assembly of the artists work I also explored the issue of authenticity, as I claim the work as my own.

Copyrights XIII
Book
2004
Courtesy of the artist

Apryl Reilly // 021 141 6684 // apryl_reilly@hotmail.com

My work expresses traits of two opposing styles from the past, Modernism and Victorian. These fragments are configured into something new and unique. By placing them onto the body the wearer takes on their exceptionality.

"Less is more" - Mies Van der Rohe (1923)
"Less is bore" - Robert Venturi (1966) Series

Three Brooches
Bronze, silver, stainless steel, white paint
2004
Courtesy of the artist

Untitled
Bronze brooch, silver, white paint
2004
Courtesy of the artist

Untitled
Photograph
2004
Courtesy of the artist

Kerin Brooking // 021 396 356 // kerinbrooking@hotmail.com

Having been trained in the fields of graphic design, fine arts, fashion and photography, my work is a combination of all of these. I have a very strong interest in graphic and fashion design and have combined these to create the Hunter brand. Hunter is a brand representative of life and our constant search for answers. There has been a positive response to the Hunter brand and it is fast becoming a reality.

Hunter Label
Blazer, badges and singlet
2004
Courtesy of the artist

Joan Thurston // 09 358 0036 // thurscon@xtra.co.nz

The materials and processed I use make associations to skills handed down through generations. These skills and processes carry their own history. I view my work as exploring the possibilities and boundaries of what craft based work might be in a visual culture today.

Stop & Smell the Roses Series

Beyond Paradise
Fabric, wool, ribbon and wire
Dimensions variable
Courtesy of the artist

Mimosa
Fabric, wool, plastic bags, ribbon and wire
Dimensions variable
Courtesy of the artist

Christian Hurzeler // 021 057 4288 // christianh@slingshot.co.nz

My approach to design is to keep nonessential elements to a bare minimum with the emphasis of the piece being simplicity, functionality and the establishment of a relationship between the user and the product. As a furniture designer I strive to create pieces which have a simple aesthetic, which are made from sustainable materials and that reflect my own interpretations of contemporary furniture.

The Plywood Collection: table, chair, armchair
Fijian Kauri 25mm Ply, Fijian Kauri
2004
Courtesy of the artist

Andrew Curtis // 021 309 403 // andrewdcurtis@hotmail.com

A central concern of my work is to design objects that embody conceptual ideas through a language of aesthetic beauty, whilst still retaining real world functional integrity. Objects have both a relationship to the body and an awareness of the space in which they sit.

Pink Screen
Acrylic
2004
Courtesy of the artist

Daniel Radford // 021 157 6514 // dradford@peachysoft.com

Latitude is an investigation into the manipulation of planar forms. The graphic qualities of the long grain lines, and the contrasting stains are used to emphasise the way in which the forms are held. I am a firm believer in form. To me an object should have an aesthetic function, the ability to fulfill a need outside its physical use.

Latitude
9mm Planet Ply
2004
Courtesy of the artist

MANUKAU SCHOOL OF VISUAL ARTS

Colleen Altegracia
Carina Bradsma

Forina Fan
Ross Malcolm

Apryl Reilly
Victoria Sinclair

Forina Fan // 021 359 091 // forina_fan@hotmail.com

I am an international student graduating with a Bachelor of Visual Arts from the University of Auckland, major in jewellery. In these pieces I have explored ideas surrounding communication, both private and public. 'Soap Opera' speaks about the sharing and exchanging of information and the passing on of emotion that happens in everyday life. In the work 'I Wash My Hands of You' an inner silver sleeve represents the good in a relationship; the soap contains the bad and can be washed away.

Soap Opera
carved soap cog with silver ring holder
2004
Courtesy of the artist

I Wash My Hands of You
silver ring inside carved soap cog
2004
Courtesy of the artist

Victoria Sinclair // 09 845 8590 // 09 521 2613
6 Virginia Ave, Kingsland

Through investigations into stereotypes of female sexuality and the constructions which surround femininity, I have re-appropriated and played with these stereotypes, through a female gaze. My objects portray the surfaces of femininity through clinical and exaggerated forms.

Injection with three rings at base and fluffy extension
2004
Courtesy of the artist

Brooch with very long satin extension
2004
Courtesy of the artist

Emma Green // 021 769 388

Misfits identifies with Westwood's punk era reflecting on current anarchic Auckland street culture infused with today's cell-phone-addicted society.

Misfits
Silk screen on polyester/silk.
2004
Courtesy of the artist

Naomi Warren // 021 717 776 //

The Price of Beauty Collection is an abstraction of traditional Italian mourning dress. The Morte gown uses symbolism through the imagery of roses, the universal responses to red and black, and the drapery of the garment to represent sensuality, love, and death.

Morte: The Price of Beauty Collection
Black silk, lace, dupion silk roses.
2004
Courtesy of the artist

Chris Birch

Christian Hurzeler

Rebecca Fredericks

Rebecca Fredericks // 021 265 9984 // rebecca_fredericks@hotmail.com

My studies have led to a keen interest and passion in a wide variety of art and design, set design, lighting, computer animation, installation, fashion and architecture. The pieces of works exhibited here focus on my interest in the many overlaps between fashion and architecture.

Thread A garment detail. A surface to define space.
Furnishing fabric
2004
Courtesy of the artist

Mike Grobelny // 021 777 224 // plebstar@yahoo.com

Simplicity of form and function is an integral part of my design process. By using renewable and natural materials over synthetic ones, along with organic forms, it removes some of the impersonal qualities of minimalist design. Whilst learning to develop design principles, I found areas I could apply to every aspect of my life consciously or subconsciously, to personalize and improve objects of everyday interaction. Ideas such as eco-design, resourcefulness and simplicity have been key issues to help bring direction to my practice.

Links
Chromed steel and upholstery
2004
Courtesy of the artist

Nikki Soons // 021 145 8636 // nikkisoons@gmail.com

This work takes a tongue in cheek look at today's 'modern' woman. I'm interested in communicating the idea of materialism and wealth through the excessive use of symbolic charms and plan to keep working with this idea.

Material Girl
Sterling silver, rose gold, 9ct/18ct yellow gold, enamel paint
2004
Courtesy of the artist

Shoe bracelet
Sterling silver, gold leaf, enamel paint
2004
Courtesy of the artist

Colleen Altegracia // cham020@ec.auckland.ac.nz

This work was one of three outcomes of different pathways of my exploration of repetitive processes performed by hands and the use of immaterial objects during my studies for a Postgraduate Diploma at Manukau School of Visual Arts, 2004. This year I will be continuing this interest as part of my studies for Masters at Elam.

Tissue
Perspex, steel, Chicken claw, skin fingernails, silica gel, embroidered and knotted tissue
2004
Courtesy of the artist

Ross Malcolm // 09 629 0877 // johnrossmalcolm@hotmail.com

My current aim is to explore the functions of jewellery at a personal, intimate level. I am constructing a body of work specifically intended for friends and family members that creates a dialogue between aspects of my memories, my work and the intended recipients.

Colour code
polyplex resin
2004
Courtesy of the artist

Taken gestures
(fejoa leaves) copper, silver, goldleaf
2004
Courtesy of the artist

Daily bread
plastic tags, plastic tube
2004
Courtesy of the artist

WHITECLIFFE

Kerin Brooking
Emma Green

Lisa McLeod
Joan Thurston

Naomi Warren
Courtney Webb

Lisa McLeod // 021 549 974 // lisamareemcleod@hotmail.com

The book depicts the journey I have taken in attempting to find what I define as purity. I have used period costumes, bonnets, corsets and Victorian decorative design to depict the restraints that shape my appearance into my ideal of a pure female form. I'm interested in making more books.

The desire to obtain purity
Hand bound book
2004
Courtesy of the artist

Courtney Webb // 021 299 5600 // courtney@autopilot.co.nz

My work explores the representation of the female within contemporary society by juxtaposing the traditional practice of cross-stitch with the contemporary artform of Japanese Manga comics.

Kaname
Embroidery floss on Aida cloth, Perspex frame
2004
Courtesy of the artist

Colonel
Embroidery floss on Aida cloth, Perspex frame
2004
Courtesy of the artist

Pop up
Embroidery floss on Aida cloth, Perspex frame
2004
Courtesy of the artist