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About the authors

ESSAYS

Grace Cochrane is a freelance curator and writer, and curator of *Smart works: design and the handmade*. From 1988 until late 2005 she was curator, and later senior curator, of Australian decorative arts and design at the Powerhouse Museum, Sydney and most recently was the coordinating curator for the permanent collection-based exhibition, *Inspired! Design across time*, in 2005.

Born in New Zealand, Grace Cochrane moved to Australia in 1972. She has a background in art and education and holds a PhD from the University of Tasmania (1999). She is the author of *The crafts movement in Australia: a history* and has contributed to a number of publications and conferences in Australia, New Zealand, England, Scotland, Europe, the United States and Canada. Professional appointments have included membership of the Crafts Board and the Visual Arts Board of the Australia Council, the Australian Artists Creative Fellowship (Keating) committee, the Tasmanian Arts Advisory Board, the Crafts Council of Australia and three university art school faculty committees. She was awarded the prestigious Emeritus medal of the Australia Council Visual Arts/Craft Board in 2001.

Ewan McEoin runs an independent media and marketing consultancy, Propeller. Based in Melbourne, the business focuses on design journalism, editing, publishing and the development of market intelligence specific to the design sector. His clients range from design brands and practices to design institutions and government. In collaboration with Viviane Stappmanns, Ewan developed and edited the *Melbourne design guide 06/07* and aims to produce a similar publication mapping the creative industries for each Australian capital city. With a background in environmental science and seven years' experience as the editor of (*inside*) Australian design review, Ewan is particularly interested in the social, environmental and business ramifications for design in a modern international social and political context. A firm believer in the potential of small creative businesses, Ewan regularly undertakes pro bono work with emerging designers to develop strategy, media planning and product analysis. Ewan

has contributed widely to national and international design journals and sits on several design panels and groups throughout the industry.

Douglas Lloyd Jenkins is currently director of the Hawke's Bay Museum. He is one of New Zealand's most highly respected design writers and is well known to New Zealanders through his design and architecture columns in *The New Zealand Herald*, *New Zealand Listener*, *NZ Home + Entertaining magazine* and journals, and as the face of TV NZ's program *The Big Art Trip*. Jenkins has strong international profile, contributing design criticism both locally and overseas.

He has curated exhibitions on design pioneers such as fabric designer Avis Higgs, ceramics designer Frank Carpay and wallpaper designer, William Mason. He is also author of *At home: a century of New Zealand design*, which won the Montana Book Award in the non-fiction and history category in 2005 and was the basis for a TVNZ documentary series.

CASE STUDIES

Kris Brankovic was Industry Development Manager at FORM Contemporary Craft and Design, Western Australia from January 2005 until December 2006 where he was responsible for FORM's industry development activities. A key achievement involved the creation of a training and professional development model for the design sector, in collaboration with Curtin University, as part of the award-winning Designing Futures initiative. Brankovic has degrees in Arts and Law from the University of Western Australia, and after a six-year association with FORM, is currently pursuing other interests.

Philip Clarke is the inaugural director of Objectspace, a dedicated centre for craft and design in Auckland, New Zealand, supporting exhibitions and the promotion of professional development in the sector. Established in 2004, under Clarke's direction Objectspace has received accolades for its programs. Clarke has worked in the New Zealand arts sector since the 1980s, a staff member of the Crafts Council of New Zealand 1981–84 and Creative New Zealand the Arts Council of New Zealand Toi Aotearoa 1987–2004, and co-editor of *Craft New Zealand*.

Eva Czernis-Ryl has been a curator of decorative arts and design at the Powerhouse Museum since 1988. She has written and lectured widely on aspects of both

contemporary and historical decorative arts and design. Her recent projects have included curating the exhibition *Contemporary silver: made in Italy* and writing the accompanying book (Powerhouse Publishing/Lund Humphries, 2004), and co-curating the Powerhouse Museum's new permanent exhibition, *Inspired! Design across time*, which opened in October 2005.

Merryn Gates has worked in the Australian contemporary art and craft sector for over twenty years. She was assistant director at the University of Melbourne's Museum of Art before being appointed director of the Canberra School of Art Gallery, ANU in 1995. She curated *Latitudes: bullseye glass in Australia* (1998), *The collected works of Neil Roberts* (2001) and she is currently developing an exhibition about F!NK and Co for Craft ACT for 2008. In 2002 she established a business, Services for Art, and now works as an independent curator and writer. She is currently guest editor of *Object* magazine.

Jonathan Holmes is a professor and associate dean (Teaching & Learning) in the Faculty of Arts at the Tasmanian School of Art, University of Tasmania. He teaches art history and theory and has written extensively on the visual arts and crafts in Australia. Holmes is the author of two books on Les Blakebrough, the most recent being *Les Blakebrough: ceramics* (Craftsman House/Object, 2005). He also curates exhibitions, most recently *Senses of place: art in Tasmania, 1970–2005* at the Plimsoll Gallery, University of Tasmania, 2004.

Glynis Jones is a curator of decorative arts and design at the Powerhouse Museum with responsibility for the museum's Australian fashion, textiles and dress collections. She has curated a number of exhibitions including *Sourcing the Muse* (2002) and *Nineties to now* (2003). Jones has also contributed to publications including *Australian fashion: the contemporary art* (Bernard Leser Publications, 1989), *Absolutely Mardi Gras* (Powerhouse Publishing, 1996) and *Documenting subcultural and alternative style in Australia*—International Oral History conference papers (University of Technology, Sydney, 2006).

Alison Kubler is curator (public programs) Queensland University of Technology (QUT) Art Museum and works freelance as a curator and writer through her business

Kubler Consulting. She has a double major in Art History from the University of Queensland and a Masters in Art History from Manchester University, England. She worked for the British Council on the 1995 Venice Biennale exhibition, *General Release*. From 1998 –2003 she was curator at Gold Coast City Art Gallery. Kubler was the editor of *Code: Donna Marcus*, exhibition catalogue, Institute of Modern Art, Brisbane, 2004 and contributed the essay for *Donna Marcus: 99% pure aluminium*, 2003.

Angela Lassig is senior curator of history at the Museum of New Zealand Te Papa Tongarewa. Australian born and educated, Angela worked for four years as a curatorial assistant at the Powerhouse Museum in Sydney, before her appointment as assistant curator of Applied Arts at the Auckland Museum where she worked for 13 years. She has been at Te Papa since 2001 where she specialises in dress and textiles, decorative arts and design. She is currently undertaking research for a major publication by Te Papa Press on contemporary New Zealand fashion.

Louis Le Vaillant is curator of Applied Arts at Auckland War Memorial Museum Tamaki Paenga Hira, New Zealand. In 2004 he received the Clark Collection/Creative NZ scholarship to attend the Attingham Trust Summer School and related internships in the UK. He has recently completed two new permanent collection-based design and decorative arts galleries, *Landmarks* and *Encounters* in 2006 and is currently developing a new permanent Asian Gallery that will open in late 2007.

Bridie Lonie is head of the School of Art, Otago Polytechnic, Dunedin, New Zealand. She has a Bachelor of Fine Art in painting from Auckland University and an MA in Art History and Theory from Otago University, Dunedin. Her research interests include histories of abstraction and its implications for women artists; art therapy and arts access; psychoanalytic theory; medieval art; and public art.

Brian Parkes has been associate director and senior curator at Object: Australian Centre for Craft and Design since January 2000. His major exhibitions for Object include *Akira Isogawa* (2002), *Dinosaur Designs* (2003), *Sydney Style* (2004), *Global Local* (2005) (which toured to the Victoria and Albert Museum, London) and the recent survey of contemporary Australian design *Freestyle: new Australian design for*

living (2006). He is one of ten curators recently invited by Phaidon Press, London, to contribute to *& fork*, a new book to be published in 2007 profiling one hundred emerging product designers from around the world.

Hilary Pedersen is a journalist, feature writer and history graduate with a long time interest in art and the handmade in rural communities. She has co-produced a bi-cultural book *Hakui mothers of Porangahau*, and is planning a companion edition featuring sisters. She was associated with New Zealand's prestigious Norsewear Art Award at its inception.

Catherine Reade is assistant curator of decorative arts and design at the Powerhouse Museum. She joined the museum in 2000 to document the Sydney 2000 Olympic Games collection and has since worked on a number of exhibitions including *Smart works: design and the handmade* (2007) and *Inspired! Design across time* (2005). She graduated with a BA Hons from the Australian National University in 1997, and completed a Master of Arts (modern history) at Macquarie University in 2005.

Harry Richardson is gallery supervisor and publicist at Object Gallery in Sydney, having previously managed the Höglund Art Glass Gallery in Woollahra, Sydney. Having worked in both Australia and New Zealand, Richardson's industry experience includes co-founding and managing a successful contemporary dealer gallery, as well as involvement at annual film and community festivals. He has helped mentor artists and designers, worked in arts publicity, and managed ongoing fundraising campaigns for national charities, non-profit and corporate bodies.

Rigel Sorzano is an object maker and writer based in Auckland. Born in the West Indies, she practised law in London and Auckland before graduating from Unitec, Auckland, with a Bachelor of Design (3D) in 2002. She has written about design for various publications, including *Object* and *Artlink*.

Christina Sumner is a curator of decorative arts and design at the Powerhouse Museum. Her research interests focus on the traditional cultures and in particular the textiles of Western, Central, South and Southeast Asia. She has curated numerous exhibitions for the Powerhouse on the textile and other arts of the Asian region, most

recently *Beyond the Silk Road: arts of Central Asia* (1999), *Trade winds: arts of Southeast Asia* (2001) and *Bright flowers: textiles and ceramics of Central Asia* (2004) for which she co-authored the associated publications.

Astrid Wootton has been general manager at the Design Centre in Launceston, Tasmania since 2003, where she manages the collection and has curated a number of design exhibitions including two national touring shows. She has a PhD from the University of Melbourne and represents Tasmania on Australian Craft and Design Organisations (ACDO), the national peak body for craft and design, and sits on a number of Boards including the Tasmanian Women's Council, Brand Tasmania, Festivale and the Visual Arts Committee of the University of Tasmania.