



SHIFTS IN JAPANESE MATERIALITY

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JULIE BARTHOLOMEW

KYOKO HASHIMOTO

GUY KEULEMANS

RUI KIKUCHI

LIAM MUGAVIN

YUSUKE TAKEMURA

BIC TIEU

CURATED BY BIC TIEU

INSPIRATION AND TRANSFORMATION IN THE OBJECT SCENE BETWEEN AUSTRALIA AND JAPAN

THE JAPAN FOUNDATION GALLERY
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CONTENTS

Introduction	05
Essay	07
Julie Bartholomew	11
Kyoko Hashimoto	13
Guy Keulemans	15
Guy Keulemans + Kyoko Hashimoto	17
Rui Kikuchi	20
Liam Mugavin	22
Yusuke Takemura	24
Bic Tieu	26
Event Program	28
Credits	29

INTRODUCTION



BIC TIEU

This is a group exhibition to be held at the Japan Foundation in their Chippendale gallery from the 2nd February to 16th March 2018. The title for this exhibition is titled *Shifts in Japanese Materiality: Inspiration and Transformation in the Object Scene between Australia and Japan*. The exhibition has also been accepted as part of *Sydney Design Festival 2018* program. The *Sydney Design Festival* is presented by the Museum and Applied Arts Sciences (MAAS) and this Festival will run between 2 -11 March 2018.

The development of this project started with a question about Bic Tieu's practice as a Sydney jewellery and object designer working with Japanese lacquer. She questioned this connection of using Japanese material and how it has influenced her practice. In developing this view, Bic Tieu looked at the conceptual terrain between Australia and geographical regions of Japan. Ambitious to see how other practitioners within this dialogue connects to this idea, a group exhibition was proposed. The project was initiated when the Japan Foundation and MAAS accepted the ideas to be presented as a group exhibition with workshops, artist talks and demonstrations.

This exhibition represents the material dialogue of Japan and Australia from various experimental and craft design practitioners. The works engages the terrain between these geographical regions and how it has influenced both local and transnational practitioners. The term 'terrain' is used metaphorically to discuss the connections between the field of practitioners from Australia and Japan from which experimental design and craft practice arises. It also refers to the material landscape, that is the range of materials used by Australian and Japanese practitioners. These ideas explore the aesthetic connections between these actual and metaphorical terrains is the key concept that drives this exhibition.

The works represented are from the field of ceramic, furniture, glass, jewellery and object. It will engage the perspectives of each practitioner to the synergy of Japanese material cultures in relation to Australian practice.

The six practitioners will be presenting new and current work from their practice:

Julie Bartholomew (Contemporary Ceramic, Canberra)

Kyoko Hashimoto (Contemporary Jewellery based in Sydney)

Guy Keulemans (Experimental Designer, Sydney)

Rui Kikuchi (Contemporary Jewellery based in Kyoto Japan)

Liam Mugavin (Furniture based between Sydney & Japan)

Yusuke Takemura (Contemporary Glass, Canberra)

Bic Tieu (Contemporary Jewellery & Object, Sydney)

The works presented will explore the curatorial theme through scholarly research and imaginative perspective, direct experience and the sensibilities that arise from inhabiting the in-between: the flow and space between the cultures and places of Japan and Australia.

What is engaging about this underlying theme within the designer's exploration is the important issues which are expanded upon. Themes of sustainability, consumerism and cross-cultural identity are discussed respectively in the material dialogue. This ever present energy reveals the importance of the in-between in relation to cultures and transnational influences as a source of creativity.

The goal for this exhibition is to expand the dialogue on the links between Australia and Japan craft and design practice in reference to the exhibitors. Within this framework, there is opportunity to explore and contemplate the works in order to understand the tide of material thinking between Australia and Japan. In order to enhance engagement with the community, an additional program of workshops, talks and demonstrations are planned around this exhibition timeline.

ESSAY



DR NICHOLAS BASTIN

Japan has long been a wealth of inspiration for creative people, and those that are influenced, often seem to be in a way that is singularly committed and passionate. It is a culture that embraces the object; the handcrafted from historical tradition, to the mass produced commodity that litters the contemporary sphere. In his book *Japanamerica* author Roland Kelts describes three major periods, or 'waves', when Japanese culture distinctly pervaded aspects of western culture. Kelts' book was published in 2006 and at the time of writing, Kelts asserts that we were in the 3rd wave at the beginning of the 21st Century, when anime films, such as those of Hayao Miyazaki, reached a broad international audience outside of Japan. And of course this influence has been reciprocal.

Julie Bartholomew explores this cultural melding in her series *Koppori*. The iconography of multi national conglomerates and celebrity become visual components of a patterned surface mixed with traditional Japanese motif on the form of the Koppori, traditional Japanese footwear. There appears to be no hierarchy between Japanese patterning and that of the logos of big global fashion houses and brands. Both motif types seem to co-exist equally, suggesting the indelible stamp that a pervasive internationalism has pressed on a traditional culture and the indistinguishable fusing of the two.

Another ubiquitous footprint of contemporary culture, is the production of non-degradable rubbish such as plastic. Kyoko Hashimoto's sublime jewellery resonates with a tranquility that belies the origins of her material. She endeavours to make sense of the world by taking the discarded plastic toys and embeds them in concrete receptacles, thus creating miniature, petrified and portable landfill through the creation of buddhist prayer beads, *Nenju*. The jewellery objects Hashimoto creates show us an imagined future where the skeletal by-products of consumerist waste have transmogrified to a humble material that has become almost mystical.

¹ Roland Kelts, *Japanamerica: How Japanese Pop Culture has Invaded the US* (New York: Palgrave Macmillan, 2007), 5.

This exploration continues in Kyoko Hashimoto's collaboration with Guy Keulemans, resulting in the sculptural object paired down to one of its purest forms; the cube. However the pristine surface is corrupted by 'breakages' that expose an entropic, rotten interior; a discord of multifarious solidified waste substances. This plasticised mulch, concealed within a classical form, suggests that we could be viewing the future in the object. We see the wasteful by-products of our contemporary culture that have become fossilised, and in full circle, are now synonymous with the original source of prehistoric creatures whose remains ultimately produced the petroleum that is used for the manufacture of plastic.

In his individual works, Guy Keulemans adopts the role of conservator as well as artist/craftsperson, staving off the inevitable anguish of the breakage of a treasured ceramic vessel, by enacting the process of damage as the final stage in the manufacture of the artwork. Keulemans takes ceramic vessels, as per his artist statement, 'thrown and fired to bisque by Kiyotaka Hashimoto', and systematically breaks them, reassembles the components, and finalises and enacts the object as both artwork and museological artefact. Rui Kikuchi also creates a museum of sorts in her *PET Series*. At first read of the title, I instinctively mistook the term to the animal type of pet, as opposed to the abbreviated, more sinister term, for a particular type of plastic used in the manufacture of plastic drink bottles. Kikuchi creates zoomorphic specimens of toxic and beautiful gelatinous zooplankton that could have possibly been borne from an oceanic rubbish dump. These vivid luminescent 'jellyfish' are visually endearing but suggest a deadly venomousness that is synonymous with the long term pollutant effects of the material itself.

If we move on to land, the furniture of Liam Mugavin is imbued with the presence of architectural structures long past. Through the sublimation of reclaimed timbers, Mugavin creates chairs that are both functional furniture and contemplative sculptural form. He highlights the economic conditions of his material; *Reclaimed Douglas Fir*, acknowledging its previous life and cause

of dilapidation, whether that be from natural disaster, economic decrepitude, or economic prosperity. He accepts that in the distant scheme of things, this intervention and reinvigoration of the material is temporary, and the natural predication and inevitability, is that all things must die.

Yusuke Takemura's uses the transparency of glass to unlock and visualise the intangible aspects of a personal expression to explore a sense of self. The form is ghostly and I cannot help but think of Japanese Anime (here I am projecting my own interests in Japanese culture) and that the enlarged, almost alien skull-like forms are a holographic projection abstracted self portrait made corporeal.

Bic Tieu also explores transparency of material but through her personal approach in the application of Japanese lacquer. Tieu creates an intimate personal expression through the use of the peony motif, a symbol that commonly appears in traditional Chinese art. In this instance, the peony flower has been stylised, dissected and rearranged into new abstracted forms. To me this work also portrays a sense of landscape. The textural qualities of Tieu's work could be almost interpreted as topographical, rendered from the eye of the omnipotent wearer as small enigmatic terrains. Perhaps this is due to Tieu's inquiry into the history and development of lacquer through Asia, to ultimately focus on Japanese lacquer and to expand on this through contemporary practice. The lacquer process itself becomes a metaphor for cultural dialogue between Japan and Australia.

In all, this exhibition has combined a group of artists/craftspeople who are connected, not just through an engagement with Japanese culture, but through an approach to a specialised material culture. Their experiences of residing and/or travelling in both Japan and Australia has eventuated as a hybridisation of approaches through which questions of consumerism and our personal relationships to a contemporary material culture have been proposed. The result is a collection of exalted works that encapsulate the wonderment of the object, derived from a fascination and adoration of both Japan and Australia.

Dr Nicholas Bastin is an artist who makes objects and jewellery, and lectures in Gold & Silversmithing in the School of Art at RMIT University, Melbourne.

EXHIBITORS



JULIE BARTHOLOMEW



VERSACE KOPPORI (OVERLEAF)

2018

CLAY

21h x 16w x 29d cm

PHOTOGRAPH: COURTESY OF THE ARTIST

NIKE KOPPORI

2018

CLAY

22h x 16w x 29d cm

COCA COLA KOPPORI

2018

CLAY

22h x 16w x 29d cm

The relationship between bodies and an increasingly commodified global culture is central to my ceramics practice. Dominant ideologies such as white hegemony, are integral to a global consumer world and impact on trans-national urban environments. An engagement with material processes and object making reflects on transnational forces of consumerism and searches for recalcitrant and subversive synergies as indicators of distinct expressions of cultural difference. This approach questions the consumption of global consumerism as simply an imposition of one force upon the other. The co-existence of traditional and contemporary forms of female body presentation for instance, offers new possibilities for embodiment and the positive value of difference.



KYOKO HASHIMOTO

NENJU (OVERLEAF)

2018

VARIOUS TYPES OF PLASTIC FROM OLD AND
BROKEN TOYS, CONCRETE, SAND, RESIN AND SILK.

EACH BEAD APPROXIMATELY 2.4cm ø.

PHOTOGRAPH: COURTESY OF THE ARTIST

NENJU BALL RING

2018

VARIOUS TYPES OF PLASTIC FROM OLD AND
BROKEN TOYS, CONCRETE, SAND, RESIN AND SILK.

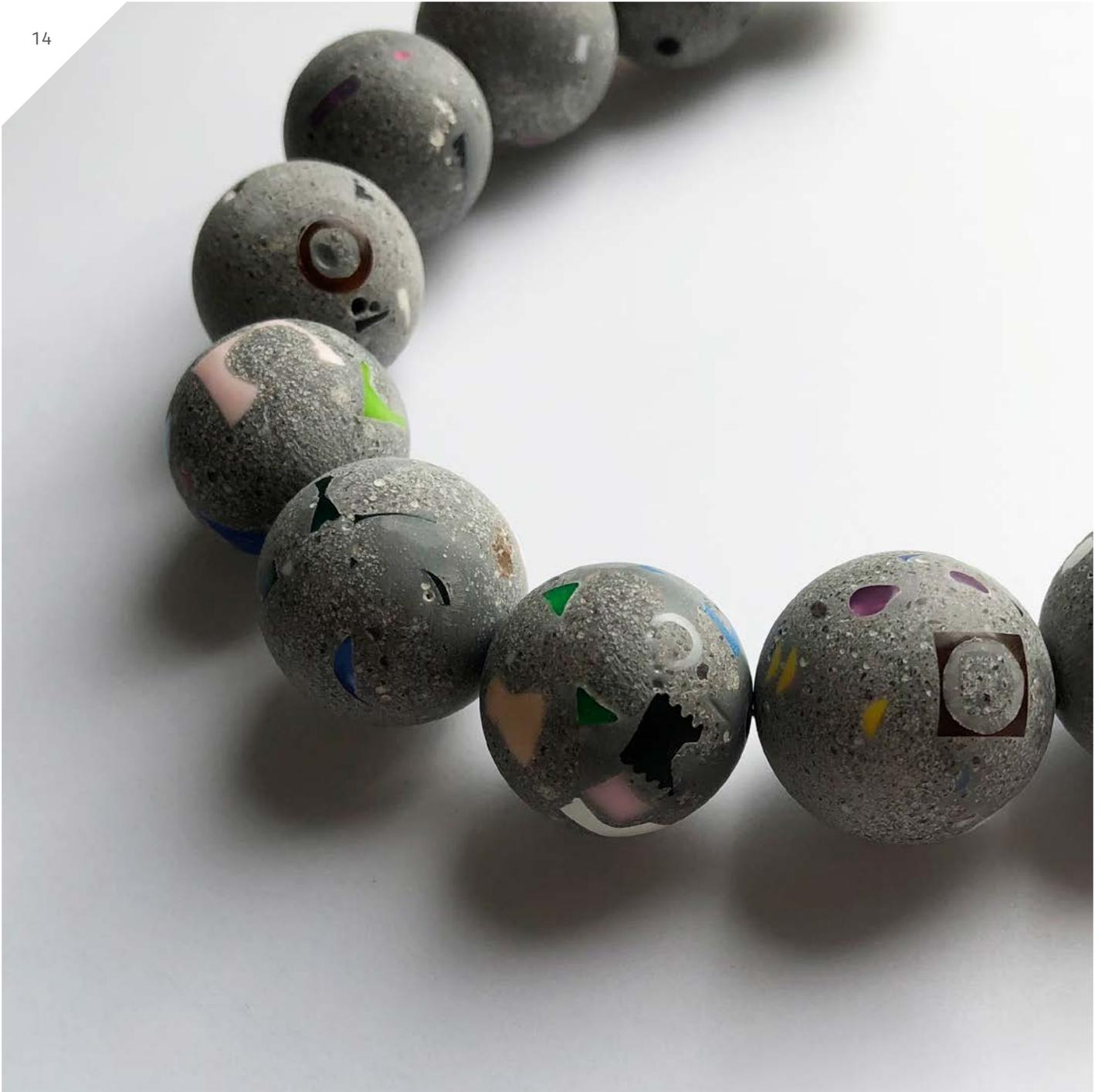
EACH BEAD APPROXIMATELY 2.4cm ø.

Japan, as an island nation, had a natural limit to its resources. Now, in the global economy, Japan is the biggest importer of natural gas and the second largest importer of crude oil. Both are used to produce goods made from synthetic plastics, of which Japan is the world's eighth largest exporter. This ranking might not include the export of petrochemical feedstock, the raw chemicals used to make plastic pellets, or the pellets themselves. Due to accounting and terminology complexities of global trade, it's hard to know.

And it's hard to know where any particular plastic product really originates. A plastic toy might be stamped 'Made in China', but this only refers to a final manufacturing stage. Before that, the pellets or chemical feedstock likely came from Japan, though perhaps Germany or elsewhere. And before that, the fossil fuel raw material could be Middle Eastern crude oil or gas from the North Sea. Or gas from Australia, as Japan is Australia's biggest buyer.

Given the significance of global material flows and their dominance over traditional craft materials in both volume and economic value, I question whether I can meaningfully define 'Japanese materiality' in contemporary terms.

Nenju are the Japanese form of Buddhist prayer beads. Traditionally made from wood or stone, the soft grinding noise that results from their manipulation in the hand is said to focus the mind on the failures of human passions. The Nenju presented here are made from the materials of plastic toys used, broken and discarded by my children.



GUY KEULEMANS

THROWN AND FIRED TO BISQUE BY KIYOTAKA HASHIMOTO

ARCHAEOLOGIC VASES (SERIES 3) (OVERLEAF)

2015

CERAMIC AND PHOTOLUMINESCENT GLUE

24.5h x 14ø cm

PHOTOGRAPH: COURTESY OF THE ARTIST

ARCHAEOLOGIC VASES (SERIES 4)

2018

CERAMIC AND VARIOUS MATERIALS

VARIOUS SIZES FROM APPROXIMATELY

24h x 14ø, to 32h x 20ø cm

Archaeological conservators repair broke artefacts with special techniques guided by their ethical sensibilities. For example, they might use transparent and reversible glues that are invisible to the naked eye, but become visible under ultraviolet light. The purpose is to represent their intervention honestly, and reversibly if needed, to interested colleagues and future researchers.

Historically conservators have shifted their approaches to prior repairs. For example, glues and staples, were once deemed aesthetically objectionable and were removed in perplexing attempts to present ceramic objects as originally made. Nowadays, contemporary conservators tend to preserve such features as visual evidence of the human use and wear that objects experience.

Archaeologic uses this context to present a speculative scenario for an ultra-low energy society; a scenario in which the material value of ceramics are appropriately valued in terms of the intense power need to fire and harden clay and glaze. Just as with traditional Japanese ceramic repair known as *kintsugi*, in this scenario cracks, fissures and the episodic life of shards are not rejected or hidden, but valorised as points of cultural compression. For *kintsugi*, this cultural compression indicates a concern for a way of life contingent to the experience of earthquakes and the perception of concussive forces shared by broken and repaired ceramics. In Archaeologic the crack is presented as illuminated warning for an imminent, existential environmental threat. The rebinding of shards is presented as concern for the repair of the social and material cultures required to manage this threat.



GUY KEULEMANS + KYOKO HASHIMOTO



These cubed-shaped objects are part of a broader attempt to uncover the extended relations of materials. It is a polemic against the hylomorphic style of design and production that conceptually separates form and material (a style that draws the eye towards surfaces, hiding the interrelated, complex, and often polluting, burdensome materialities of real world production).

This is not just a story of ecological effect, but ecological origin: so much of our material resources come from animal and plant based sources. Concrete comes from limestone that comes from the crushed bodies of sea animals, sedimented into rock over millions of years. Spray paints and plastics derive from petrochemicals, extracted from petroleum that is refined from crude oil, made from millions of years of dinosaur bones, ancient planktons and plants, compressed underground. What we consider the common and artificial materials of the built environment, truly originate in the life and death of animals.

The expression of material production conditions, the scope and scale of materials and processes required to produce an object, should not be limited to the superficialities of external surfacing. Yet, this is conventional practice. Many designers obsesses over surfaces, and use the design of superficiality, reflection management technique and the characteristics of smoothness and gloss to direct attention to surfaces, but at the cost of knowing what's underneath, in the insides. For limiting the comprehension and sensibility of the material processes and energies required to produce objects, it should be condemned.

Drawing from our theorisation of Japanese ceramic mending, in which the tracing of cracks and fissures diagram the vicissitudes of life and experience, we propose to bring into sensation an ecology of material relations in the form of an emergent ledge, cracking through a vertex, framed by white surfaces, a hint and hue of complexity and chaos.

GUY KEULEMANS + KYOKO HASHIMOTO

TWO WHITE CUBES (OVERLEAF)

2017

EACH 36h x 36w x 36d cm

TASMANIAN OAK¹, MDF², POLYURETHANE SPRAY
FOAM & PAINT³, CONCRETE⁴, VARIOUS OTHER PAINTS⁵,
SILVER LEAF, SHELLAC⁶ AND PVA GLUE⁷

PHOTOGRAPH: COURTESY OF THE ARTIST

- ¹ a type of wood, a composite of lignin (organic cross-linked phenolic polymer) and cellulose (organic polysaccharide compound) in a porous, fibrous structure found in tree stems and roots
- ² medium-density fibreboard (unknown wood or paper fibres¹ in a resin binder, typically urea-formaldehyde⁸)
- ³ isocyanate (treated amines extracted from ammonia⁹ and phosgene¹⁰) and some kind of polyol resin¹¹ with dimethyl ether (dehydration of methanol¹²) with or without a hydrocarbon propellant¹³
- ⁴ cement¹⁴, sand (various granular minerals, commonly silica and calcium carbonate¹⁵) and aggregate (various rocks and minerals from an unknown source)
- ⁵ unknown petrochemical¹³ polymer colourants, plus some metals, with or without a hydrocarbon¹³ propellant.
- ⁶ the resin secreted by the female lac bug (*Kerria lacca*) and ethanol (either fermented sugar yeasts or an industrial petrochemical¹³)
- ⁷ polyvinyl acetate (ethylene¹⁶ reacted with acetic acid¹⁷)
- ⁸ urea (organic compound made from ammonia⁹ and carbon dioxide) and formaldehyde, an oxidised methanol (carbon monoxide and hydrogen, a petrochemical gas¹³, reacted with zinc and copper catalysts)
- ⁹ a naturally occurring substance now most commonly sourced as a byproduct of coal-fired power plants¹³
- ¹⁰ an industrial reagent made from carbon monoxide and chlorine gas (made via the electrolysis of salty water, a process that also creates caustic soda, or lye).
- ¹¹ an alcohol with multiple hydroxyl groups (likely petrochemical origin¹³)
- ¹² synthetic gas made from a hydrocarbon feedstock, either natural gas¹³, coal¹³ or a biofuel source
- ¹³ fossil fuel (the bodies of plants, animals and other living organisms anaerobically decomposed over millions of years underground)
- ¹⁴ cooked and crushed limestone¹⁵ with a pozzolanic material (probably fly ash, a coal¹³ fired power plant byproduct)
- ¹⁵ calcium carbonate (shells, corals and the bodies of other sea animals composited into rock over half a billion years or so)
- ¹⁶ fractionally distilled petrochemical hydrocarbon¹³
- ¹⁷ also known as vinegar, produced by the natural fermentation of plant products or synthesis from a petrochemical¹⁶ using a palladium catalyst



RUI KIKUCHI

PET SERIES

2015

RECYCLED PET BOTTLES AND SILVER

SMALLEST 5 x 3 cm

LARGEST 25 x 20 cm

PHYSIS SERIES (OVELEAF)

YEAR 2010 - 17

OLD STEEL NAILS AND 18K GOLD

ALL WITHIN 25 x 25 x 2 cm

PHOTOGRAPH: COURTESY OF THE ARTIST

GRASSES OF RESILIENCE

2017

BRASS AND METAL LEAF

ALL WITHIN 10 cm ø

Living things in nature tend to 'rematerialize' continuously in a perfect cycle.

Living, dying and then returning to the earth, there is a perpetual rebirth into something totally different and wonderful.

The man-made however, is not as nature. They are manufactured, used then forgotten or discarded – only deteriorating and not regenerating – left to linger awkwardly.

The old steel nails left by my late grandfather are such objects. While having the look of tools, in neglect they are without function in their intended purpose, and have subsequently lost their meaning to exist.

In my series *Physis*, I have transformed old nails left by loved ones into various jewellery with an organic quality using the process of forging. In the heat and pressure the metal undergoes it reminds me how magma stirs again and again beneath the earth's crust, churning minerals and life.

The theme of 'materiality' also continues in the series called *PLAnta*, where I have repurposed PET bottles into unexpected forms. Each jewellery piece is meticulously hand cut then dyed into bright colors, reminiscent of exotic undersea creatures. They are then finished and riveted into hand-made metal settings, emphasizing each unique feature.

The third group of works, *Grasses of resilience* are brooches based on original patterns designed using *kirigami* or cutting paper process – one of many national craft activities enjoyed in Japan. The designs are based on plants and 'weeds' that are not highly regarded, but nonetheless possess great fortitude in survival. Each are stunningly colored in collaboration with a master metal leaf artisan using Nishijin *hikihaku*, one of the techniques used in obi belt weaving in Kyoto.

Here, as with the nails and PET plastic, it is my hope that all unvalued materials are seen in a new light with each resource being cherished and reborn.



LIAM MUGAVIN



HOUSE CHAIR SERIES (EDITION OF 5) (OVELEAF)
2017
RECLAIMED DOUGLAS FIR
EACH CHAIR APPROXIMATELY 80h x 45w x 45d cm
PHOTOGRAPH: NANA KAZAMA

The *House Chair Series* is an exploration of materiality, form, cultural context and critical regionalism. The work carries on from a project for the Australian Embassy of Tokyo and Echigo Tsumari Artfield, completed in mid-2017 for the Australian House in Urada-machi, Niigata prefecture.

The chair designs aim to be un-presuming, subtle and unconfined by convention. They are expressive of cultural narratives in Japan and Australia, regarding materiality and impermanence. In the use of reclaimed timber, there is minimal intervention, allowing the material to speak and the designs to tell their own stories. The geometric forms and proportions are dictated by the material itself, rather than factors imposed by the designer/craftsperson. The designs are therefore dependant on the inherent physical and metaphysical qualities of the material. Although the use of materials conveys their heritage, the designs refrain from appearing rustic and instead create a contemporary aesthetic. In this sense they can

be viewed as examples of critical regionalism that strive “to become modern and return to sources”. This has been achieved by simply cutting the timber in half to expose the new, unnamed surface. When viewed from one side, only the newly exposed surfaces are visible. When viewed from the opposite side, only the patinaed faces are visible. This effect gives way to a contemporary aesthetic that expresses intrinsic qualities and cultural heritage of the materials.



YUSUKE TAKEMURA



SELF-PORTRAIT (WHERE IS MY MIND?)

[DETAIL] (OVERLEAF)

2018

BLOWN AND CARDED GLASS

62h x 30ø cm

PHOTOGRAPH: COURTESY OF THE ARTIST

UNTITLED

2016

BLOWN AND CARDED GLASS

44 x 16 x 16 cm

The work in this exhibition explores how my senses of Japaneseness were built by seeing and contemplating my work.

My current project is focused on self-confirmation(exploration), and asking myself what is me. Clear glass is a very mysterious material, yet, it is a perfect material for me to work with.

I overlap the mysterious feeling of overseeing solid clear glass and thinking about my mind to which seeing solid clear glass doesn't give you the solidness of glass. The appearance of the transparency of glass is almost weightless. Whilst my mind seems like existing, I compare and extend to the metaphors of this medium. What I see is just my body(shell), not my mind.

I have been also interested in the Japanese term of *kogei*. This word in the Japanese language is a name and category given to Japanese craftsmen working with traditional craft materials and processes.

I have lived in Australia for over ten years now and I feel stronger the sense of Japanese craftsmanship within my works.

I believe the more I create, contemplate and develop new works, the better I understand myself.



BIC TIEU



MAPPING FLORAL IMAGERY: MOON SEA LIGHT SERIES

2017

STERLING SILVER, FINE STERLING SILVER, URUSHI,
COPPER, GOLD LEAF, MOTHER OF PEARL
AND STAINLESS STEEL

ALL WITHIN 6 x 4.5 x 2.8 cm

MAPPING FLORAL IMAGERY: FLORAL MAPS (OVELEAF)

2018

STERLING SILVER, FINE STERLING SILVER, COPPER,
URUSHI, PAUA SHELL, EGG SHELL, STAINLESS STEEL
AND SILVER LEAF

ALL WITHIN 7 x 6 x 0.5 cm

(NOT INCLUDING PENDANT CHAIN)

PHOTOGRAPH: GAVINO PILI

Lacquer is an ancient material which originates from China over 500 years ago. Through trade and exchange the medium has crossed borders to East and South-east Asia. Within each geographical region the material was adapted, applied and interpreted to its national stylistic language. Similarly, the intersection and exposure of my Chinese Vietnamese heritage of lacquer and exchange of learning Japanese lacquer has transpired the medium in a contemporary context. Japanese lacquer (*urushi*) is revered for its unique and distinctive gold application. The presentation of Japanese lacquer in my works is used as a medium to articulate the boundaries between these geographical points. The lacquering methods are explored for its visual identity and surface qualities to reflect movement and migration between the connections of Japan and Australia.

The series of wearables and objects explores structures, forms and cavities which navigates the eyes and hand around the use of space. These spaces are developed from the basic drawing of a peony flower. That

is, using the mapping parameters of graphic to develop forms which are then reconstructed to create vessel like structures. This process of experimentation using the line and plane allows for dissection and reassembling. The forms which emerged from this exercise echoes the studies made from my collection of my primary Chinese and secondary Japanese amulets which are connected to Buddhist philosophy. On a deeper level, these cultural context reveals exploration about culture and identity through juxtaposing identifiable symbolism and traditional materials of the orient to articulate movement and transnationalism via the motif of a peony structure.

The jewellery and object's surfaces reveals an engagement with Japan's materiality of lacquer. That is from traditional value and how it continues to shift through transnational encounters. When looking at these objects within the material dialogue, things are re-imagined and re-interpreted giving to ideas on a narrative platform.



THANK YOU



Thank you to all the contributions from everyone involved with the materialisation of this exhibition. Fore mostly, I would like to thank all the designers/artists (Julie Bartholomew, Guy Keulemans, Rui Kikuchi, Kyoko Hashimoto, Liam Mugavin and Yusuke Takemura) who have been excited to engage with the curatorial theme, *Shifts in Japanese Materiality*. Thank you for your special energy to create and present new and loan current works which engages on the concept of how contemporary design practice are influenced by the material dialogue between Australia and Japan. I would also like to thank the team at the Japan Foundation Gallery in Sydney for hosting this exhibition and providing an exhibition venue. I especially would like to acknowledge Alison Groves for her vital role in the development of this exhibition. It has been great working with Alison on this project.

Many thanks to the other contributors for their time and energy. I would also like to especially thank Stephen Goddard for designing an accompanying eCatalogue. Without his generosity, this would not have been possible. Special thank you to Martin Boehnel for building the exhibition furniture design at exceptional speed. Thank you to Nicholas Bastin for his perspective with the catalogue essay.

Lastly, but not the least, I am super grateful to my friends Gavino Pili, Rose Downie and the Japan Foundation staff for volunteering their time and help with painting and exhibition installation. What would I have done without your help. Thank you to Kudos Gallery for loaning the three exhibition furniture pieces for the duration of this show.



EVENT PROGRAM



AT THE JAPAN FOUNDATION,
SYDNEY

FEBRUARY 2 (FRIDAY)

Opening night
6.30pm-8pm

FEBRUARY 3 (SATURDAY)

Talk-Demo: Jewellery making with Rui Kikuchi
1pm-2.30pm

MARCH 3 (SATURDAY)

Japanese eggshell lacquerware workshop by Bic Tieu
10.30am-1pm

MARCH 8 (THURSDAY)

Designers discuss Japanese materiality
6.30pm-8pm

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