

PERFECT

'Perfect Imperfect' is an exhibition of perfectly imperfect objects collected from around the world curated by Karen McCartney, Sharyn Cairns and Glen Proebstel in collaboration with Hotel Hotel

This exhibition springs from the pages of, and launches, a new book of the same name by Karen McCartney with photography by Sharyn Cairns and styling by Glen Proebstel, published by Murdoch Books. It brings together contemporary design with well-worn objects to explore the established aesthetic of wabi-sabi from a new standpoint where craftspeople, designers and artists are combining handmade processes with new technologies for making.

It explores concepts of mutability, ugliness, the unfinished and incomplete, irregularity, serendipity, weathering and decay, tranquility, modesty and contrast. It celebrates objects imbued with these values - their humanity, their poetry, their honesty.

'Perfect Imperfect' includes more than 50 ceramics, art and sculptural pieces, textiles, photography and found objects to form one cohesive study of imperfection, highlighting the beauty of accident, age and patina. Perfect Imperfect' runs from 28th April to 8th May in the Nishi Gallery at Hotel Hotel.

28th April
to
8th May

2016

IMPERFECT



IMAGE BY SHARYN CAIRNS

HOTEL HOTEL IS A HOTEL

A place of collaborative craftsmanship made by artists, makers, designers and fantasists.

Physically Hotel Hotel is a place made by and informed by art and culture. It is also a vessel for ongoing cultural and artistic creation. 'Perfect Imperfect' is one of a number of cultural projects made in partnership with our friends, creatives and co-conspirators.

NISHI GALLERY

Hotel Hotel's Nishi gallery is a unique space dedicated to the presentation of exhibitions that explore our curiosities on local identity, objects and their meaning, the natural and built world, design experimentation and artisanal making.

Nishi Gallery at Hotel Hotel 17 Kendall Lane, NewActon Canberra, ACT

WINE SUPPLIED BY



LIST OF WORKS

SHARYN CAIRNS

'Perfect Imperfect Photographs'
300gsm natural cotton rag paper with archival pigment inks

For this exhibition, Sharyn Cairns has curated a selection of prints from the book 'Perfect Imperfect' with a focus on textural and emotive images.

From left – right

Image 1: Don Cameron, Intricate work by Andre Bogaert, Perfect Imperfect
Image 2: Bea Mombaers, Interior Belgium, Perfect Imperfect
Image 3: Lachaert and D'Hanis: Felted Glove, Perfect Imperfect
Image 4: Nicholas Jones, Paper Detail, Perfect Imperfect
Image 5: Angkor Wat Temple, Cambodia, Perfect Imperfect
Image 6: Mister Finch, Birds, Perfect Imperfect
Image 7: Bea Mombaers, Spoon, Perfect Imperfect
Image 8: James Plumb, Jun'ichiro Tanizaki Quote, Perfect Imperfect
Image 9: Tadao Ando, Japan, Perfect Imperfect
Image 10: Lachaert and D'Hanis, Ruth Gurvich Ceramics, Perfect Imperfect
Image 11: Nicholas Jones, Paper Sculptures, Perfect Imperfect
Image 12: James Plumb, Indigo Fabric, Perfect Imperfect

Each image is available in either size
1465mm x 1100mm, \$1045 (Limited edition of 5)
750mm x 580mm, \$384 (Limited edition of 10)

JAMES SHAW AND MARJAN VAN AUBEL
'Well Proven Chair'
Wood, bio resin

The 'Well Proven Chair' is the result of a fascinating alchemy. Discarded wood shavings from the factory floor are combined with a bio resin that has foamed and set overnight giving the chair an unpredictable volcanic carapace.

Not for sale

JACQUI FINK
'Solace No. 2'
Wool

The wall hanging is a conceptual representation of comfort, consolation and salvation from our harried world. Created from the fleece of a 700 strong flock of merino sheep lovingly tendered by a family owned farm in South Australia. The fleece is naturally coloured, cut into wide sheets, felted and hand stitched to form a single yarn. The yarn is arm knitted one stitch at a time to create the oversized scale. The extreme knitting and oversize scale demonstrates a sophisticated convergence of high quality Australian merino wool and traditional handmade techniques expressed in a contemporary framework.

\$15,000

JACQUI FINK
'Woolie Shuck'
Wool

The hanging chair is an animalistic sensory shuck designed to calm through the therapeutic influence of natural fibres, luscious soft textures and muted hues. Created using traditional handmade techniques, the object is the first in a series of hanging chairs by the artist encased in hundreds of handmade dreadlocks of felted, naturally coloured merino woolen tops.

\$8,000

JACQUI FINK
'Woolie Shag'
Wool

The rug is an animalistic long pile rug designed to assuage an untamed heart and mind through the calming and therapeutic influence of natural fibres and soft textures. Created using traditional handmade techniques, the rug is made from a hand knitted woolen felted frame which is then hand hooked with hundreds of handmade dreadlocks of felted, naturally coloured merino woolen tops in a graduation of muted hues.

\$12,000

DON CAMERON
'Communion'
Print on paper

Church of the Holy Trinity in Vienna, Austria by cubist sculptor Fritz Wotruba (1974 - 1976). Photograph by Don Cameron from his ongoing concrete architecture series 'Communion'.

Not for Sale

'Bakelite Crystallography Models'

A collection of crystal models from the 1930s collected by Don Cameron from Ariane Laue Kunsthandel, Munich.

Not for Sale

HIROKO TAKEDA

'Charcoal Brush'
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The wall hanging is one of a series of textiles made by the artist in various shades of charcoal. The work experiments with structure and materials to create something sculptural. The wall hanging is approached as a crossroad where composition intersects with decomposition. The grid contains order and disorderly elements.

\$4250

SIMON HASAN
'Mass Made Bottles'
Leather

Using a traditional boiled leather technique called 'cuirbouilli', these are the few remaining pieces of a limited batch (30 each size) from a collection called 'Mass Made' produced for exhibition at the Tom Dixon shop in London in 2010.

Tall \$395
Small \$275

JOHN WARDLE
'Jewellery Box'
Tasmanian King Pilly Pine

Constructed from Tasmania King Billy Pine that had been in the cabinet maker's rack for over 30 years. The outer shell of the jewellery box opens at both ends. The handles are sculpted from a single block of timber to enhance the act of operation - one sits flush within the container, the other extends beyond to create variant characteristics from otherwise identical elements. The interior shelves pull out, and apart, to reveal lined sections. The stand, designed as a separate object is supported on legs that chamfer into six facets reducing support to the finest means possible.

Not for sale

NICHOLAS JONES
'Paper sculptures'
Paper

The artist uses books and paper to question the future of the written word. Included in this collection of objects is the 'Perfect Imperfect' book, converted to an artwork by cutting and shaping the cover and internal pages.

'Wormwood' torn paper and linen \$1800
'Solon', cut book, \$1000 (black cover)
'The Perfect Circle', cut book, \$2000 (Perfect Imperfect book)
'Le Dictionnaire Français, carved book, \$1200
'Literal Splice', folded book, \$750 (two elements)
'Dynamic Fold, folded book, \$600
'Zig Zag, folded book, \$600
SHARYN CAIRNS
'Perfect Imperfect Photographs'
300gsm natural cotton rag paper with archival pigment inks

Bea Mombaers, Belgium, Perfect Imperfect
Dried Artichoke Flower, Perfect Imperfect

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750mm x 580mm, \$384 (Limited edition of 10)

MARTYN THOMPSON
'The Green Butterfly'
Cotton

The incidental marks of the artist; paint splatters, stains and specks, are elevated and transformed into woven fabrics that speak to the beauty of unconscious creation. The paint-blotted surfaces left behind from Thompson's creative endeavours have been collected and photographed. These images have then been woven in 100% cotton on a jacquard loom to form abstract fabrics that are exuberant and expressive of the designer's hand.

\$3,200

SHARYN CAIRNS
'Perfect Imperfect Photographs'
300gsm natural cotton rag paper with archival pigment inks

Shadows, Perfect Imperfect
James Plumb, Studio Detail, Perfect Imperfect

Each image is available in either size
1465mm x 1100mm, \$1045 (Limited edition of 5)
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ALISON COATES
'Folded Sculpture'
Palm bark, cardboard, PVC

The kelp-like folds in these organic forms point to the artist's preoccupation with the evocative qualities inherent in certain materials.

Not for sale

ALISON COATES
'Cabinet installation'
Bone, wood, rock

An assortment of bleached bone, sticks, pumice and rock glows white in a gothic Victorian cabinet

POA - For more information see Meg Morton, Nishi Gallery

MR. FINCH
'Birds'
Cotton, wire, plastic

For this work, the artist recreated museum finds. He has replicated bird study skins from cotton, wire and plastic. Each is made from new and vintage textiles and tightly stuffed. The work captures the sad emotions arising in the artist when seeing the skins in the museum.

\$550 each

NECTAR EFKARPIDIS
'Relics'
Ceramic, glaze

Not for sale

SHARYN CAIRNS
'Perfect Imperfect Photographs'
300gsm natural cotton rag paper with archival pigment inks

Nicola Tassie Ceramics, Perfect Imperfect
2220mm x 1500mm, \$1980 (one off)

DOVE DRURY HORNBUCKLE
'Javelina' 'Lonely Castle' 'Palace of Flowers'
Ceramics

The ceramic structures are playful experiment of colour, shape, radiance, texture and hue. The artist's interest lies in how the structures interact – when stacked some pieces scream, others coo. When the individual works are composed together to form a larger system the artist is searching for balance and harmony.

'Javelina' \$200
'Lonely Castle' \$425
'Palace of Flowers' Not for sale

HARRIET GOODALL
'Sculpture'
Various materials

"Everything in this work has been collected and repurposed. The faceted timber is from my husband's old fence posts which I have charred (inspired by the Japanese architectural technique of Shou Sugi Ban) and sealed with beeswax from our hives, the metals were salvaged from scrapyards or fallen farm sheds, the stones and ephemera have been picked up in places of significance to me. It is nature rearranged." – Harriet Goodall.

Charred spotted gum and beeswax (shou sugi ban), reclaimed copper, lead, stone, naturally dyed silk, 70cm x 20cm, \$880
Charred spotted gum and beeswax (shou sugi ban), reclaimed copper, beeswax, stone, ephemera, 40cm x 15cm, \$650
Charred spotted gum & beeswax (shou sugi ban), reclaimed copper, beeswax, stone, ephemera, 30cm x 15cm, \$550

TIM WILLEY
'Pankin' 'Measup'
Wood, wax, oil

These black sycamore vessels, named after English country pottery are carved from sycamore trees that the artist grows, fells, dries and shapes; allowing the shape of the tree to inform the outcome. They are blackened through a firing process, waxed and oiled to characterful perfection.

Not for sale

TRACEY MUIRHEAD
'Charred bowls'
Clay

The black clay that forms these bowls is from the United Kingdom. The artist prefers to manipulate the clay as little as possible, allowing it to find its own expression.

Not for sale

SOFIE LACHAERT AND LUC D'HANIS
'Shards Collection'
Ceramic, glass, silver, carbonium

Shards Collection is a porcelain service based on an old dinner setting that was completely smashed to pieces. "The beginning of something new, unprecedented. Delicate dishes presented on a plate broken in two: one half for each, representation of intimacy, togetherness." – Sofie Lachaert.

Split plate set (2 pieces) X 3, \$190 per set
Wine glass set, \$190
Cup set, \$190

Half side plate X 2, \$105 each
Half dinner plate X 2, \$135 each
Wine glass x 2, \$135 each
Tumbler, \$135 each
Cup (as shown with saucer) \$135
Saucer, \$135
Jug, \$600
Silver dice, \$875
Carbonium, \$425
Changed value candlestick, \$1205

JAMES PLUMB
'Lettered sheet'
Lead

The quote, "Were it not for shadows there would be no beauty", taken from Junichiro Tanizaki's book 'In Praise of Shadows' is beautifully realised by the artist in a pliable lead sheet.

Not for sale

ALANA WILSON
'Conditional Archaeology'
Porcelain, terracotta, mixed stoneware glazes

This work explores both primitive and contemporary aesthetics and experimental glazing techniques in order to embrace elements of texture, decay and calmness.

\$1820

JULIAN WATTS
'Hand carved Tweezer Balls'
Walnut wood

These 'balls' explore the space between sculptural form and functional object. Using everyday items like wooden utensils as a point of departure, the artist follows the formal, functional, and cultural threads of each object to their most extreme, surreal end points.

Large tweezer ball, \$965
Medium tweezer ball, \$770
Small tweezer ball, 385
Extra small tweezer ball, 355
Extra small tweezer ball, 355

Keiko Narahashi
'Untitled' (half bottle)
Ceramic, oxide
'Untitled' (small blue wedge)
Ceramic, oil
'Untitled' (tall wedge)
Ceramic
'Untitled' (white wedge)
Glazed ceramic

Not for sale

MUUTO
'Raw'
Wood, paint

Made from hand carved wood, the 'Raw' candleholder provides a striking perspective on the classic form of the candelabra. Delicate handwork accentuates the textures and natural patterns of the material. Designed by Sweden's Jens Fager.

\$120

LOST AND FOUND BOWL
Wooden bowl mended with staples
Wood, metal

This found object highlights the beauty of imperfection. The crack in the bowl has been repaired with staples giving this vessel character and soulfulness.

\$300

GUY KEULEMANS
'Vase'
Ceramic, photo-luminescence

The designer celebrates the signs of fracture in this broken and re joined glazed ceramic vase. The mend is visually enhanced with photo-luminescence so that the joins are highlighted and damage celebrated.

\$660

GUY KEULEMANS
'Scoops '
Cooper, tin

This work explores the challenge of making the classic 1930s ice-cream scoop. Created originally by Sherman L. Kelly in copper, Keulemans found the volatility of the material made it unworkable. The collapsed, eroded version sits, in contrast, beside the one made whole with tin.

Not for sale