

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 EDEN ROAD WINES

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 right to left

Image 1: Nicholas Jones, Paper Sculptures

Image 2: James Plumb, Indigo Fabric

Image 3: Lachaert and D'Hanis, Ruth Gurvich Ceramics

Image 4: Tadao Ando, Japan

Image 5: James Plumb, Jun'ichiro Tanizaki Quote

Image 6: Bea Mombaers, Spoon

Image 7: Angkor Wat Temple, Cambodia

Image 8: Mister Finch, Birds

Image 9: Nicholas Jones, Paper Detail

Image 10: Lachaert and D'Hanis, Felted Glove
Image 11: Don Cameron, Intricate work by Andre Bogaert

Image 12: Bea Mombaers, Interior Belgium

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

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.

'Zig Zag', folded book, \$600
'Dynamic Fold', folded book, \$600
'Literal Splice', folded book, \$750 (two elements)
'Le Dictionnaire Français', carved book, \$1200
'The Perfect Circle', cut book, \$2000 (Perfect Imperfect book)

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.

Jug, \$600
Tumbler, \$135
Half side plate X 2, \$105 each
Bowl, \$135
Cup (as shown with saucer) \$135
Saucer, \$135
Changed value candlestick, \$1205
Wine glass, \$135 each
Split plate set (2 pieces), \$190 set
Cup, \$135

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

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

HARRIET GOODALL
'Sculpture'
Various materials

\$950

KEIKO NARAHASHI

'Untitled' (white wedge), glazed ceramic
'Untitled' (small blue wedge), ceramic, oil
'Untitled' (tall wedge), ceramic
'Untitled' (half bottle), ceramic, oxide

Not for sale

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

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

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

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

\$300

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

TRACEY MUIRHEAD
'Charred Bowl'
Clay

The black clay that forms this bowl 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

FOUND BAKELITE MODELS
'Bakelite Crystallography Models'
Bakelite

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

Not for Sale

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

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

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 - 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. John Wardle has filled the interior with a collection of small objects, some created within the office in the form of miniature models of his Shearers Quarters, some joinery prototypes and items found on the properties beaches.

Not for sale

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

James Plumb, Studio Detail
Sharyn Cairns, Shadows

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

MARTYN THOMPSON
'The Green Butterfly'
Cotton

The incidental marks of the designer; 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

ALISON COATES
'Folded Sculpture'
Palm bark

Not for sale

NECTAR EFKARPIDIS
'Relic'
Ceramic, glaze

Not for sale

NICHOLAS JONES
'Paper Sculptures'
Paper

'Wormwood', torn paper and linen, \$1800
'Solon', cut book, \$1000 (black cover)

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

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 that arise in the artist when seeing the skins in the museum.

\$550 each

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

The ceramic structures are playful experiments 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

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

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

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

Bea Mombaers, Belgium
Dried Artichoke Flower

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ALISON COATES
'Sculpture'
Ceramic

Not for sale

HIROKO TAKEDA
'Charcoal Brush'
Silk, mohair, linen, cotton

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

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

Bleached bone, sticks, pumice and rock glow white in a gothic Victorian cabinet.

POA - For more information see Nishi Gallery

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

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

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

PERFECT IMPERFECT BOOK
The beauty of accident, age and patina

A book that takes as its founding principle the Japanese concept of wabi-sabi, advocating the beauty to be found in imperfection, impermanence and the authentic. By Karen McCartney, Sharyn Cairns and Glen Proebstel.

\$59.99 each