

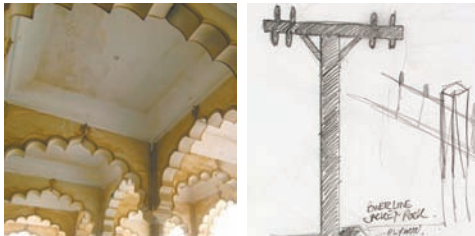
Exploring Design Now

Inspiration - getting and exploring ideas

Where do artists/ designers get ideas?

Example: **The built environment**

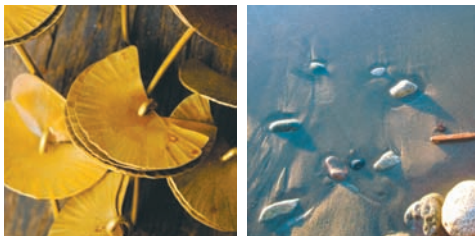
Artists in focus: **David Potts, Meghan O'Rourke**



Potts has sourced ideas and images from suburban Adelaide streetscapes. He finds interest in the commonplace and explores links between characteristic objects (such as Stobie poles) and street culture. O'Rourke's imagination was captured by the designs and ornamental features of traditional architecture seen while travelling in northern India.

Example: **Nature**

Artists in focus: **Michelle Kelly, Vickie Melanson**



The visual richness and diversity of fungi forms and structures have continued to offer Kelly a wealth of ideas.

Images that bear witness to the forces of nature and time passing feature prominently within Melanson's photographic explorations of the world around her.

What different kinds of ideas do artists/ designers have?

Example: **Exploring and expressing self**

Artists in focus: **Maria Parmenter, Takeshi Iue**



Parmenter's slab built vessels and her 'memory vehicles' reference household and family memories. Iue's *Home*, is an expression of a personally felt need for an emotionally calming and welcoming space.

Example: **Beauty** Artists in focus:

Karen Cunningham, Amanda King



For Cunningham the central attraction is the quality of beauty created by glass caught as though in a state of suspended flow or animation.

King's exploration of possibilities has been centered on the visual spectacle of one form contained within another.



Better twist & fresh gather.
Manvers it to close it with :



Example: **Social comment** Artists in focus:

Meghann Jones, Mercedes Mangnall



Jones' *Gunskulls* motif makes strong statements linked to debate in the wider community about conflict and violence.

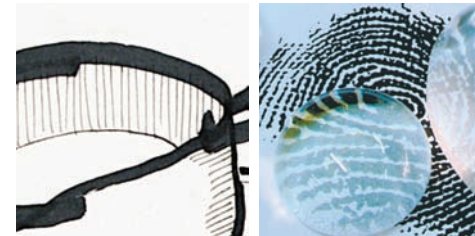
Mangnall through her work engages with questions about what is acceptable or unacceptable in contemporary society.

Visualisation

How do artists visualize and develop ideas?

Example: **Working with materials**

Artists in focus: **Michelle Taylor, Vickie Melanson**



Taylor makes elegant drawings but many key decisions are made by working directly with materials.

In developing concepts Melanson often manipulates glass forms over pictorial images to explore options.

Example: **Visual diagrams and sketches**

Artists in focus: **Michelle Kelly, Meghann Jones**

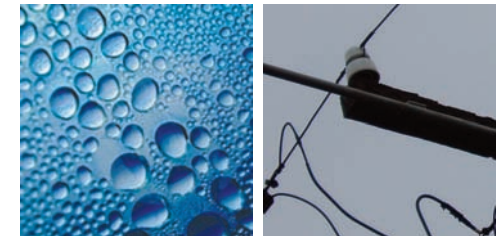


Kelly's sketchbooks contain finely detailed and notional sketches, diagrams and photocopied images, all analysing or depicting different forms of fungi.

Jones maintains visual diaries which act as scrap books for the spill of ideas and gathering of source material. They include photocopies of media images, tonal drop outs and line tracings.

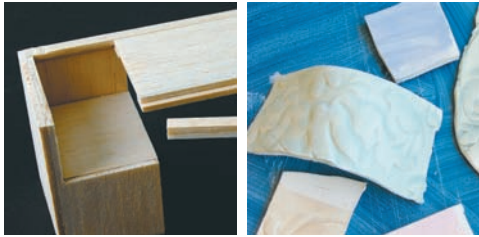
Example: **Photography**

Artists in focus: **Vickie Melanson, David Potts**



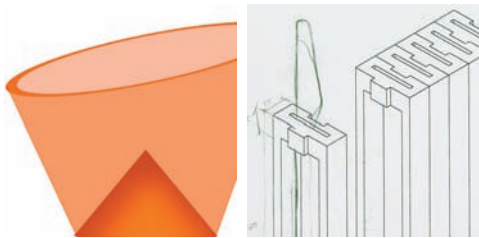
Melanson takes many photographs and makes short videos. The subjects are linked to water and light, reflections, sunlight and rain. Potts constantly photographs aspects and features of suburban streets alert for something "that's different... things that people take for granted."

Example: **Models and samples.** Artists in focus: **Takeshi Iue, Maria Parmenter**



Iue used his own body to 'model' the dimensions for *Home*. He also made balsa wood models of the *Home* concept to help envisage how the final piece would look and function. Parmenter made small tile samples to test surface treatments to be used in her slab built ware.

Example: **Computer**
Artists in focus: **Amanda King, John Quan**

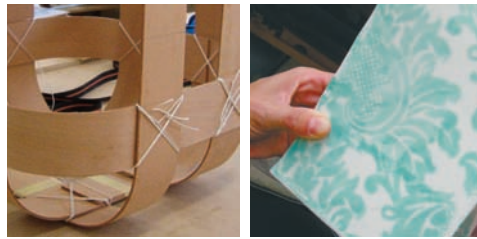


King does all her drawing on computer. The artist comments, "I like working on a computer because in a way I'm like a visual editor." Quan's planning for the production of pieces often involves both free-hand sketching and computer-aided illustration.

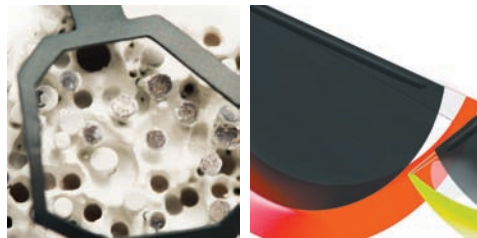
Process
Why do artists prefer or choose particular materials and processes?

Example: **Qualities of the medium**
Artists in focus: **John Quan, Maria Parmenter**

Quan likes the warmth but not the 'clunkiness' of timber, and so prefers to work with laminated timber which as a material offers strength combined with minimal structure. Parmenter's skills in being able to create surface complexity and visual interest help to convey key ideas linked to memory and identity.



Example: **Going with the flow** Artists in focus: **Michelle Taylor, Amanda King**

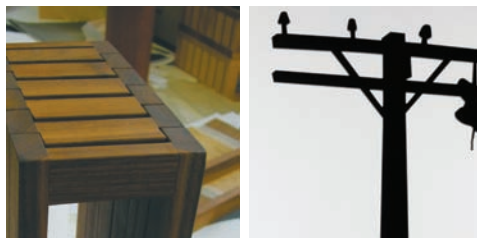


Many of Taylor's brooch and ring settings have been derived by cutting templates in card or metal and bending them into shapes. The artist often works intuitively during this process.

King comments that, "I like to touch the glass as little as possible because it's so beautiful when it's 'done' by itself."

Realisation
What different kinds of objects do artist/ designers produce?

Example: **Design for living.**
Artists in focus: **John Quan, David Potts**



Quan's *Knife block* is a demonstration of the artist's pragmatic attitude; an object which expresses his love of simple but elegant forms but at the same time, designed for everyday use.

Potts' *Stoby Pole (The Hook Ups)* can function as an independent sculptural form but also as a coat rack.

Example: **Design with attitude** Artists in focus: **Meghann Jones, Mercedes Mangnall**



Jones' *Gunsull (built to spill)* comments on a global culture of violence.

In Mangnall's work, contradictions between innocence and violence are deliberately intensified to provoke viewer engagement and response.

Example: **The personal zone** Artists in focus: **Michelle Taylor, Takeshi Iue.**



The importance of human values and rituals in the form of families and friends coming together explains the strong visual presence of circular structures and motifs within many of Taylor's works in the exhibition.

In Iue's *Home*, the arms extending towards each other and joining are symbolic. They represent two people coming together in one place.

Example: **A beautiful thing** Artists in focus: **Karen Cunningham, Meghan O'Rourke**

Cunningham's intention to 'create a sense of the glass as luscious' is supported by qualities of transparency and the simplified shapes of her forms.



O'Rourke's exploration of the optical qualities of metals conveys a sense of beauty reminiscent of opulent court jewellery.

Example: **Humour and satire**
Artists in focus: **David Potts, Mercedes Mangnall**

Potts' *Stoby Pole* series can be taken as satire; elevating the humble/ugly/ ignored Stobie pole to the status of a 'designer-object'.



Mangnall's tattooed bears are a counter-culture gesture to the cult and merchandising of 'cuteness' in world of contemporary pop entertainment and advertising.

