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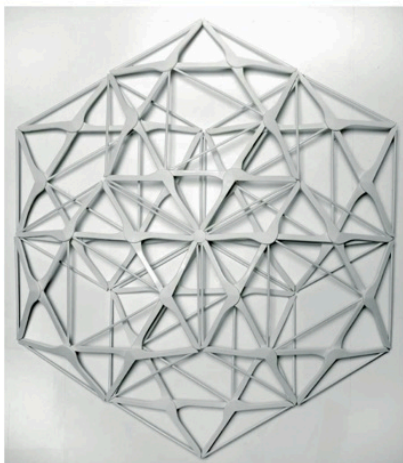
Some works are very personal. **Helen Pynor** creates sculptures in knitted hair. 'In knitting these strands together, history, memory and time are metaphorically entwined into a matrix. Up close, the sculptures reveal a surface of densely interconnecting threads, suggesting the minutiae and endurance of everyday living. Seen from a distance the works take on a spectral quality, blurring the distinction between presence and absence, past and present, flesh and memory.'

Expressions of personal identity submitted by these artists have been a revelation. **Lyndal Hargrave** explains how 'For as long as I can remember, my art practice has served as a filter between the outside world and my inside world. I realize now that the act of making the artwork informs my ideas rather than the other way round. Working intuitively results in a continuous stream of surprises that in retrospect mirror the pressing issues surrounding me at that time.'

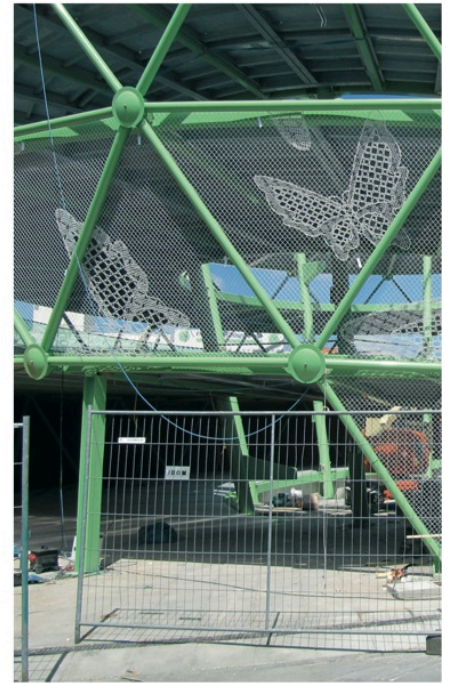
Mavis Gunambarr describes the Australian place where her works originate. 'The pieces created embody the spirit of North East Arnhem Land as they use all natural materials which are collected from the environment, painstakingly prepared and dyed using plants. Stories are told, laughter is shared as the women weave and in this way the pieces embody these things. In essence rather than interpreting origin, they embody it.'

PREVIEW

In the exhibition there will be one hundred and forty finalists. It will include large-scale screens, garments of linked silver, and a bracelet, laser cut from a scribble. Materials such as mulberry paper painted with persimmon juice, echidna spines, fine threads of glass - all these you will see in the exhibition at the Powerhouse Museum, Sydney in July 2011. ■



Top: Helen Pynor/AUS, knitted woman hair
Centre: Lyndal Hargrave/AUS, "Sacred Geometry"



Lace Fence: "Fiets Appel", 2010, bike parkade in

"LACE FENCE" BY DEMAKERSVAN

This young designer collective, consisting of Joep and Jeroen Verhoeven and Judith De Graauw, quickly achieved success after completing their design studies in Eindhoven. While still a student, Joep was commissioned to add something new to the product range manufactured by an industrial manufacturer. To complete his graduation piece, he visited a wire fence factory and was so impressed by the braided structures he encountered there that he conceived the idea of adding lace designs to these. To this end, he enrolled in a bobbin lace-making course to learn the manual bobbin lace-making technique and translate it into wire fence structures. He produced his first wire fence lace on commission in 2003, in close co-operation with his brother and Judith De Graauw. The Demakersvan company was established in 2005, and is now in a position to make individual lace fences for anyone, or to insert lace sections into industrially produced chainlink fences.

The metal lace is produced by using a hammer, nails and wire on a wooden board in place of pins and textile threads on a lace pillow. Initially the trio attempted to design a machine for the purpose, but gave up on the idea as the investment required would have been too high. Instead, they now employ Indian iron braiders working in concrete construction who produce their orders manually; designs are soldered into existing fence material. The designer group perceives its range as niche products, and offers remarkably low prices, ca. Euro 140 per square metre. Very small orders of less than 25 m² are subject to a surcharge of ca. Euro 500. Their workshop in India employs as many as 25 workers. Their Dutch design studio does not use permanent staff, but works with freelancers and





Alphen a. d. Rijn/NL Photo: Demakersvan

LACE IN TRANSLATION

AN EXHIBITION IN PHILADELPHIA

Beatrijs Sterk



Cal Lane/CDN: Oil drum into a 3D lace creation Photo: Nancy Packer



Tord Boontje/NL: Dress made of natural material Photo: Studio Tord Boontje



From left: Jeroen Verhoeven, Judith De Graauw and Joep Verhoeven Photo: Demakersvan

trainees. The group dispenses with marketing and sales agents, relying instead on exhibition contacts and word of mouth. Their credo is the same as that of their Eindhoven academy which aims to educate "concept oriented thinkers and problem-solvers". The three designers draw satisfaction from being able to work for design centres and architects who co-opt them for building hospitals, bicycle parking, bridge railings etc. They work with the testing institute of Delft University to ensure they meet all building safety standards. The individual solutions they offer are often less expensive than industrial products.

Museum projects in Demakersvan's "Lace Fence" series include the major 2008 "Kantlijnen" lace exhibition held in Bruges and the exhibition mentioned to the right at the Philadelphia Design Center. In the latter, they exhibited a fence measuring 2.3 m in height and 53 m in length that ran along the approach to the exhibition building, a Hollywood style farm. Joep proudly told that people would get out of their cars especially to look at their white-coated fence, not realising that it represented an enlarged bobbin lace. Inspiring people's imagination is the true motivation of this designer group (<http://www.lacefence.com>).



Above left: Lace Fence as installed at the Design Center Philadelphia 2009 Photo: Kerry Polite

Left (page 28): Lace Fence, "Het Podium" 2009, facade of a building, The Hague Photo: Demakersvan

From 24th September 2009 until 3rd April 2010, the Design Center of Philadelphia University, USA, now regrettably closed, showed the "Lace in Translation" exhibition in homage to a collection by the Quaker Lace Company, which operated from the 1890s to the 1990s. The display featured 150 lace fabric samples and some 1,000 original designs for the mill's Bobbinet machines. Thanks to a donation of US \$ 200,000 by the Philadelphia Exhibitions Initiative, it was possible to invite three individual artists or designer groups to draw inspiration from this historic lace collection.

Canadian Cal Lane used the occasion to transform an oil drum into a three-dimensional lace creation. The design studio of Dutch designer Tord Boontje, who lives in France, has made an international name for itself by producing lace-like structures from Tyvek; in Philadelphia he employed natural materials such as grass and raffia for compositions in knotting and basketry technique. The third party was the Demakersvan group who presented a project area entitled "Lace Fence".

Lace Fence, factory in Bangalore/India, 2008



The exhibition was accompanied by a 108-page catalogue, entitled "Lace in Translation" and publ. by the University of Washington Press, Seattle, USA (www.washington.edu/uwpress); available from book shops (ISBN 13-978-0-615-29643-2). ■