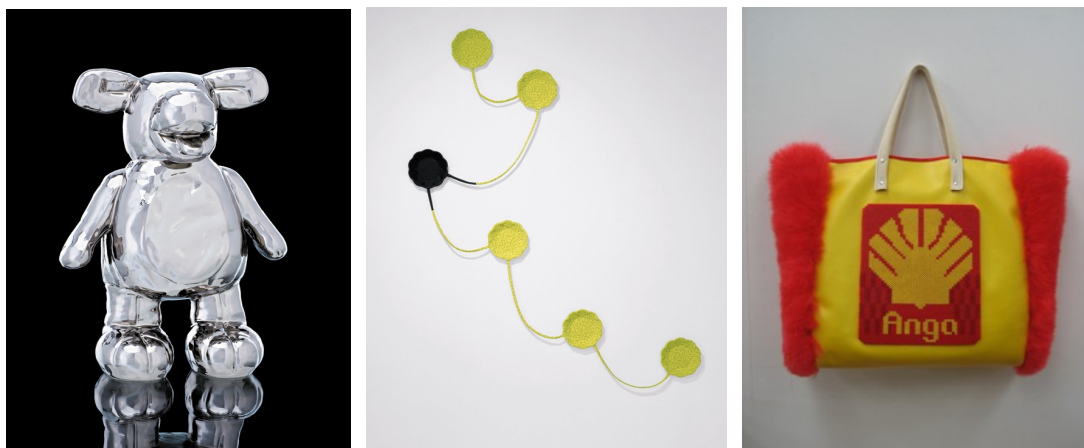


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## Media Release: Exhibition

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### Making and Meaning: Craft in the 21<sup>st</sup> Century



Michael Doolan, *Happily Ever After?*, 2006, polystyrene, polyurethane, automotive enamel. Photo: courtesy Karen Woodbury Gallery  
Lyn Carter, *Daisy Chain with Black*, 2005, fabric with plastic platters. Photographer: Cheryl O'Brien  
Gina Matchitt, *Anga*, 2005, vinyl, sheepskin, plastic beading, nubuck. Photo: Courtesy Auckland Museum

### Object Gallery and Project Space 7 July – 2 September 2007

*Making and Meaning: Craft in the 21st Century* brings together nine artists from Australia, Canada, New Zealand and the United Kingdom. Short-listed by a panel of international curators, the final selection was made by Object's Director, Steven Pozel, and Associate Director, Brian Parkes. These artists, who work experimentally with materials as diverse as glass, textiles, ceramics and found objects, are: **Tom Moore** (AUS), **Michael Doolan** (AUS), **Beth Hatton** (AUS), **Gina Matchitt** (NZ), **Warwick Freeman** (NZ), **Lyn Carter** (CANADA), **Jeannie Thib** (CANADA), **Richard Slee** (UK) and **Ruth Dupre** (UK).

Each one of these artists blurs the boundaries that define the genres of craft and contemporary visual art by making work that defies easy categorisation. *Making and Meaning* will showcase their varied eclectic approaches and hybrid processes.

Toronto-based Jeannie Thib brings pattern into 3-dimensionality, while Melbourne-based ceramicist, Michael Doolan, rivals Jeff Koons for contemporary pop art sensibility. New Zealand's Gina Matchitt's recent tukutuku patterning (cross-stitch weaving) is actually made out of recycled computer keys and the UK's Ruth Dupre makes beautifully collapsed glass forms that owe as much to their installation as to their production. It comes as no surprise that the works in *Making and Meaning* are some of the most visually unexpected and conceptually exciting being produced in the border zones of art, craft and design today.

*Making and Meaning: Craft in the 21st Century* is the first in a series of three biennial exhibitions developed by Object Gallery that seek to challenge the way we think about the distinctions between art forms within our visual culture. A publication will accompany the inaugural exhibition, with essays from Sarah Quinton (Canada), Karl Chitham (New Zealand), Lesley Jackson (UK) and Brian Parkes (Aus).

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THE VISUAL ARTS AND CRAFT STRATEGY

