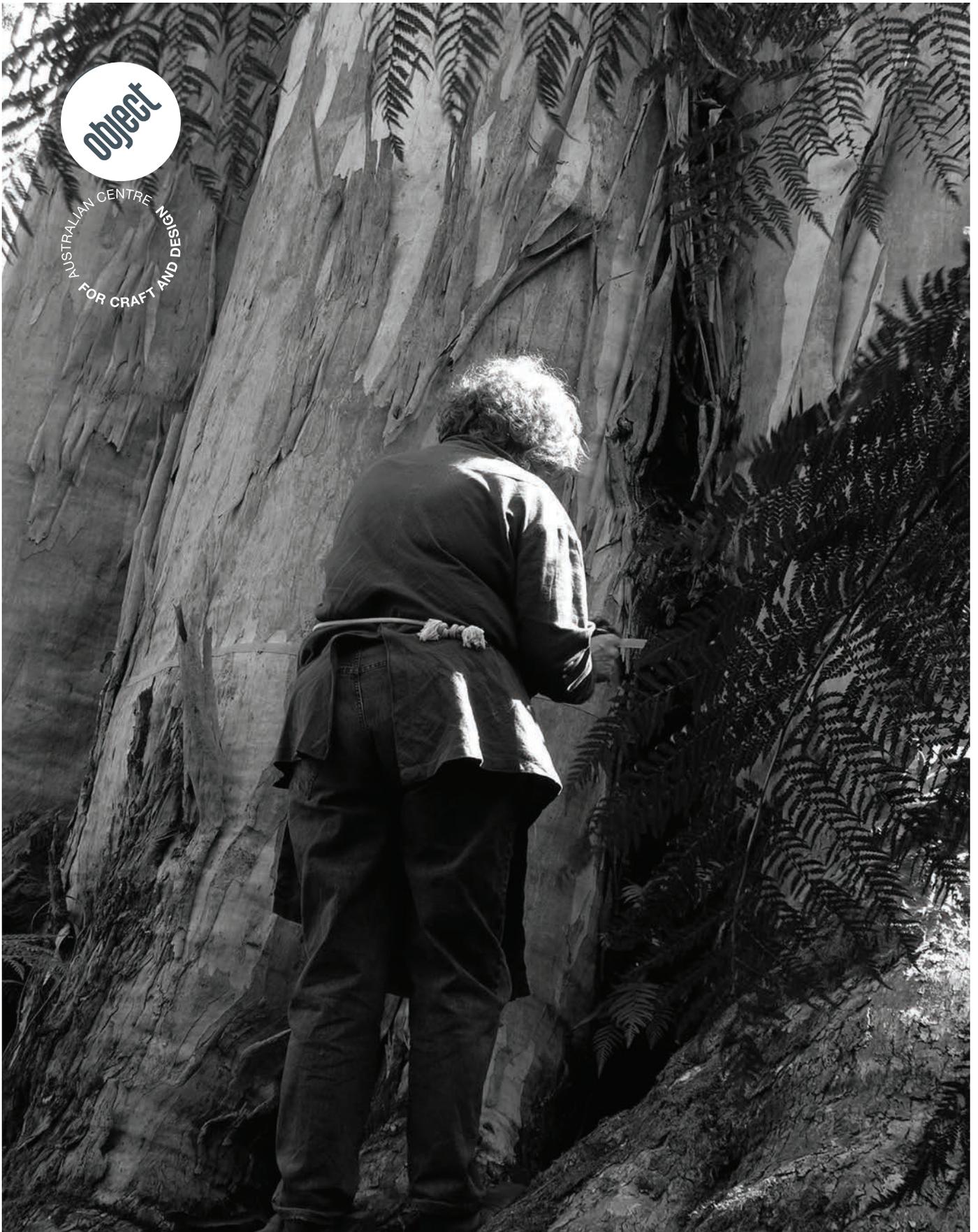




AUSTRALIAN CENTRE
FOR CRAFT AND DESIGN



Marian Hosking: Jewellery
Living Treasures: Masters of Australian Craft
Education Kit



Marian Hosking: Jewellery Living Treasures: Masters of Australian Craft

Living Treasures: Masters of Australian Craft is a major commitment by Object to celebrate the achievements of the most influential and iconic figures within the Australian crafts movement. Each year we plan to present a solo exhibition of new work by artists whose mastery of skill and contribution to the sector is worthy of broad national recognition.

Another important objective for *Living Treasures* has been to tour each of the exhibitions to regional and metropolitan venues across Australia. With valuable support from the Commonwealth Government through the Visions of Australia program, the *Marian Hosking* exhibition will be toured by Object to Bathurst, Grafton, Melbourne, Perth, Geraldton, Adelaide, Dubbo, Cowra, Brisbane, Lake Macquarie and Launceston.

Marian Hosking has been a highly visible and vital contributor to the contemporary crafts movement and was certainly a fitting choice as one of the first three *Living Treasures* artists. She has consistently produced some of the most refined and beautiful and evocative work in the genre of contemporary jewellery and silversmithing, and has also been an influential mentor and educator.

Steven Pozel

Director

Object: Australian Centre for Craft and Design



Education kit developed and written by Sherryl Ryan, Education Consultant for Object: Australian Centre for Craft and Design.

Interview with Marian Hosking by Claudia Terstappen.

Design and layout by Object

Photography by Claudia Terstappen, Julian Hosking, Sandra Brown and Debbie Pryor.



Living Treasures is presented by Object Gallery in collaboration with Craft Australia and is supported by Object's National Exhibitions Strategy funded by the Australia Council. This exhibition is also supported by Visions of Australia..

The creation of this education kit was made possible through the generous support of the John T Reid Charitable Trusts.



Top: Marian Hosking taking a wax impression of the Tall Tree, over 150 strips of pink wax were heated and pressed against the tree to gain an impression. The wax strips were cast in 925 silver by the lost wax method.
Photographer: Claudia Terstappen.



Teachers Notes

This online education kit accompanies the *Marian Hosking: Jewellery* touring exhibition and exhibition catalogue.

Object Gallery and the touring venues Bathurst Regional Art Gallery, Grafton Regional Art Gallery, Craft Victoria, FORM Gallery, Geraldton Regional Art Gallery, Jam Factory Contemporary Craft and Design, Dubbo Regional Gallery & Museum, Cowra Regional Art Gallery, Artisan, Lake Macquarie City Art Gallery and Queen Victoria Museum & Art Gallery want to engage with lecturers, teachers and students and other public audiences in a dialogue that includes thinking, experiencing and learning beyond the square. Included in this kit are website links, these allow learners the opportunity to research beyond the immediate exhibition into the greater world of the artist Marian Hosking.

The *Marian Hosking: Jewellery* education kit includes a conversation between Marian Hosking and Claudia Terstappen offering an invaluable insight into the development of the artist's 40 year career.

The kit includes learning activities pre and post-visit and within the exhibition space, to suit a range of learning styles. Students and teachers may view the kit online prior to their exhibition visit and selected pages can be printed at school or home and completed at the exhibition venue as a sustainable option. This education resource can be used post exhibition as an education and research tool and will be on the Object website permanently.

There is no set way to use the *Marian Hosking: Jewellery* kit; there are also no absolute right answers. Questions are open to interpretation and allow for students and audiences to work at their own level.

There are some partner activities included in the kit. We suggest that you read through the education kit and then decide how to incorporate the relevant learning activities into your exhibition visit.

Throughout the kit you will find reference to R, Q, P symbols, they refer to;

R
= research
= pre-exhibition visit

Q
= question
= in-exhibition

P
= product
= post-exhibition visit



Marian Hosking's career as a silversmith spans several decades and throughout it she has translated her passion for the individuality and essence of the Australian landscape into jewellery. Her love of the natural environment started very early – during numerous childhood outings led by her mother, a keen conservationist, 'in search of wildflowers and diverse ecosystems, along roads that often bogged the car.'



After graduating in 1969, Hosking travelled to Europe where she studied at the Fachhochschule für Gestaltung in the jewellery city of Pforzheim, Germany:

'It was a very exciting time to be at the school because jewellery was breaking away from its commercial trade roots and the school attracted students from Europe, Asia, Africa and South America. During this time I consolidated my desire for a creative career where I could realise my own ideas. Metal was my chosen medium and I have never strayed very far from it.'

Returning to Australia in 1973, she moved to Wagga Wagga to teach at Charles Sturt University. She recalls that 'it was this relocation back into rural Australia that reinforced my need to work with my immediate environment... I moved away from the simple modulation of hollow geometric silver forms to selecting fragments of the landscape which I was living in and travelling through each day.'

Back in Melbourne in 1975 Hosking established her own workshop. Five years later she became a director and founding member of Workshop 3000 'a well-equipped and centrally located access studio where jewellers could rent space and share ideas.'

It was a vibrant studio where many significant jewellers worked and exhibited.' Since 1984, after the birth of her second child, Julian, Hosking has maintained a solo studio practice.

Her work is in many significant public collections and is represented in the commercial gallery sector – in Australia at Gallery Funaki, Melbourne and in Europe at Galerie Ra, Amsterdam.

This exhibition is the culmination of two years' intensive work. The works are very specific – particular plants, translated into silver, represent particular places: 'I see my pieces as signifiers of place ... I am not so interested in a pictorial space, but rather in capturing a slice or fragment of a larger whole to trigger a memory in the viewer of a larger vista or place.'

Top: Tall Tree, with wax, Gippsland
Bottom: Marian at the tall tree, Gippsland



Round Leaf Gum Brooch 2006

As well as being a leading contemporary jeweller and senior academic, Hosking is a past President of Craft Victoria and 'a sometimes active member of the Jewellers and Metalsmiths Group of Australia (JMGA).'

Hosking has long understood that 'craft practice is about acquiring skill, it takes years to build fluency of technique and familiarity with materials.' For many years she has taken on the role of mentor to a number of emerging craft practitioners including some funded by Australia Council Studio Traineeship grants.

Throughout her career Hosking has continued her own study, gaining a Master of Arts from the Royal Melbourne Institute of Technology University in 1996 and currently nearing completion of a PhD at Monash University with the working title *Souvenir, Motif and Allusion: historical precedents in jewellery made since white colonisation.*

Her work for this focuses mainly on Australian flora and considers the use of botanical specimens in art and jewellery to express Australian identity.

Hosking's commitment to her creative practice, to exhibiting, to study and to the importance of teaching to foster 'an approach that values individual creativity over commercial jewellery' is driven by her passion for 'the visibility and importance of contemporary jewellery.'

She achieves the balance by 'working very hard and being disciplined in the time I spend in my studio.'

The book, *Marian Hosking: Jewellery*, produced to accompany this exhibition, containing essays, an interview with the artist and many colour images of her work, is available for purchase at each touring venue.

Melissa Boyde



R

Go to Marian Hosking's website – click on creation, then explore the whole site.

How does the design of Hosking's website present her marketing or branding style?

<http://www.marianhosking.com.au/main.htm>

Q

Explore the *Marian Hosking: Jewellery* exhibition before taking a more focused look at each of the cabinets in the exhibition.

How does the curator reflect the artist's work through exhibition design?

What kind of atmosphere has been created?

Write notes to reflect your thoughts on the exhibition design.

P

Marian Hosking studied at the Fachhochschule für Gestaltung, Pforzheim, Germany from 1971-73.

Find out more about this international school of design and the city of Pforzheim from the following site.

What are the advantages of studying overseas?

http://www.hfg-gmuend.de/hochschule/geschichte/index_en.html



The works in this case represent, in silver, plant specimens the artist has photographed or collected in and around the Buchan Caves Reserve and Cape Conran Coastal Park in East Gippsland. Gum Tree twigs, Boronia, Trigger Plant (*Stylidium*), Kunzea and Vine have been translated into silver necklaces, brooches and rings.

Three pieces are based on ferns specific to the area. 'I like using similar species from different locations - ferns are internationally recognisable but also very locality specific.'

The bark in *Burnt Tree Vessel* has been created using the lost wax method of casting. This 'ancient and basic' technique involves making a model in wax.

In this instance the artist used silicon to make an impression from a fragment of a recently burnt tree and then poured wax encased in refractory plaster. The wax was then burnt out and molten silver forced in to fill the cavity where the wax had been.

The silver used was 925 silver, an alloy of 92.5% pure silver and 7.5% copper.

Top: Burnt tree vessel
 Middle: Gum Twig Chain 2007
 Bottom: Gippsland Fern Brooch (round) 2007

Top: Gippsland fern brooch 2007

Top: Round Leaf Gum Brooch 2006



R

Silver

As well as the ability of silverware to contribute to such analysis of post-colonial identity, the defining condition of the medium for Hosking is its ability to literally embody sentiment.

This is the cornerstone of a personal identity – whether that be the imperialist bravado of the owner of an epergne, or the emotional bond signified by a wedding ring. Marian Hosking exhibited in an exhibition Australian Silversmithing at the Victoria Albert Museum in London in 2000.

Go to the RMIT website below and read a catalogue essay by Professor Raymond Stebbins on the history of 'Australian silver from Settlement to Federation. Consider how this history is reflected in Hosking's work.

<http://www.rmit.org.au/browse;ID=kt1swv0w9fiw>

Q

Consider Claudia Terstappen's perspective on Hosking's work while you walk through the exhibition. Write a short response. 'Hosking is a collector, keeper and conservationist. She looks at nature to understand its power and complexity.

She reconsiders the beauty of shapes, structures and surfaces of organic forms and looks at their role and importance in the natural chain of life.

Her selection of motifs can be compared with the use of a zoom lens in photography. The object appears enlarged and isolated in the frame. The distance between viewer and object has been reduced to an intimate status, giving the viewer an acute sense of observation. This both limits our experience and our ability to interact with a whole scenario.

Our vision is fragmented so that the single object becomes the focus of our attention, fostering a more contemplative approach.

P

Visit op-shops or your parents or grandparent's trinkets to see if you can find Silver objects including cutlery. Photograph or draw the pieces, focusing on the form and the detail or decoration. Collect some pieces of flora from your environment coastal, bush or suburban and coat them with silver paint.

Produce an installation of the pieces that you have made and exhibit them in different contexts, ie site specific (where you found them) in a kitchen or part of the house, in a classroom or corner of the school. Document your installations.

Keep a process diary or journal documenting your ideas and consider the different meanings that can be construed when exhibiting your installation in a range of contexts.

How could this change the meaning of your work to an audience? How does the use of silver affect the meaning of your work?

Coastal Box cabinet

Exercise #3

This cabinet samples and explores the crowded shelves, drawers and chests of Hosking's studio.

It reveals how she uses a continual process of searching, selecting, collecting and juxtaposing to develop ideas and concepts for her work.

'I collect and retain source material until it can be fed into my wider oeuvre at a later time. This includes photos, drawings and images ... I also include the man-made, and non-precious materials, without applying a hierarchy of collection.'

Gathered together in this cabinet are several dozen objects both found and made. Many of them are reminiscent of things that wash up on the beach.

There are elements cut from bought and found materials such as plastic, linoleum and stones riveted to ring shanks. Transformed in this way these diverse, everyday materials become re-valued.



Top: Agate Round Brooch
Middle: Orange Botanic Garden Brooch
Bottom: Round Leaf Gum Brooch 2006

Top: 5x Periwinkle Shell Shard Rings and Two Barnacles
Middle: Brachychiton Brooch 2007
Bottom: Twig Brooch 2007



R

Go to the Victoria Albert Museum website below and research contemporary jeweller Jan Yager's Invasive Species Tiara.

What similarities are there between Hosking's approach to object making and memory?

Victoria & Albert Museum -
Jan Yager's Invasive Species Tiara

http://www.vam.ac.uk/collections/fashion/object_stories/tiara/index.html

Q

Walking around the exhibition select a variety of works in the Coastal Box and sketch them in the boxes provided on the following page.

Write descriptions of the pieces underneath.

P

Create your own collection of man-made and natural objects from your environment.

Spend some time to transform some of these pieces into jewellery.

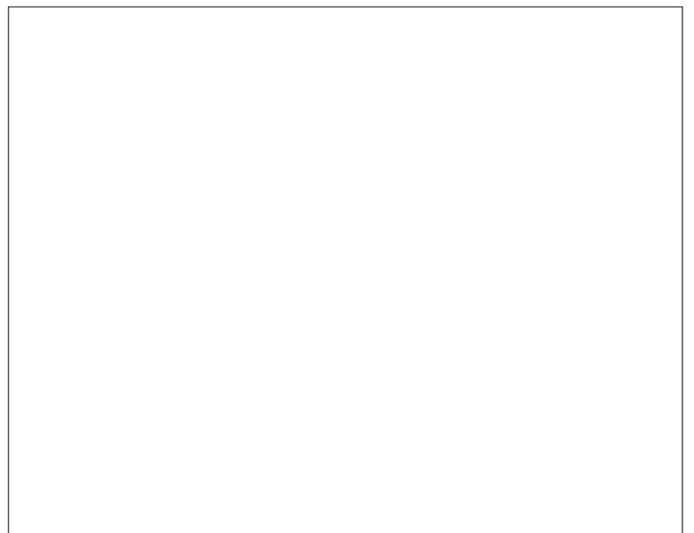
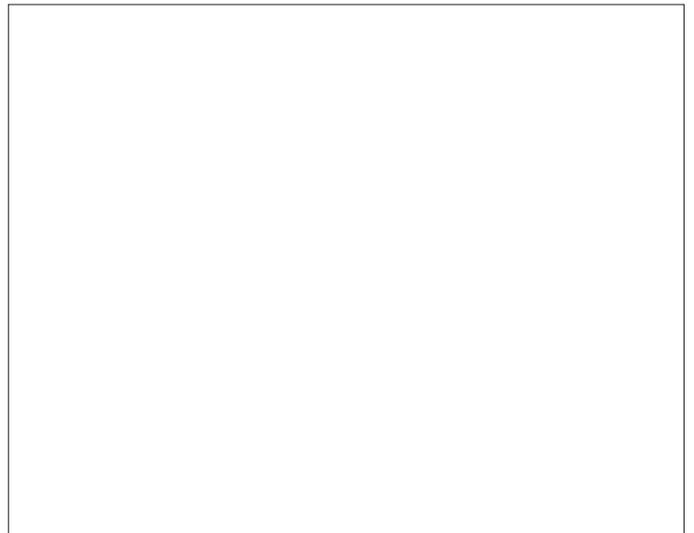
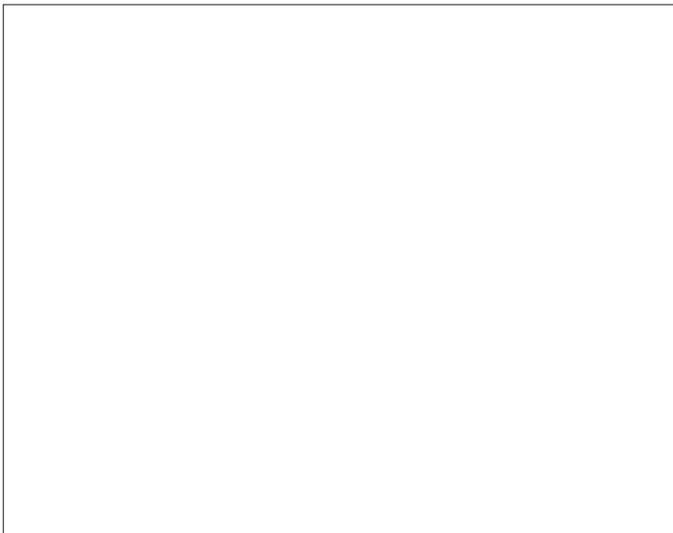
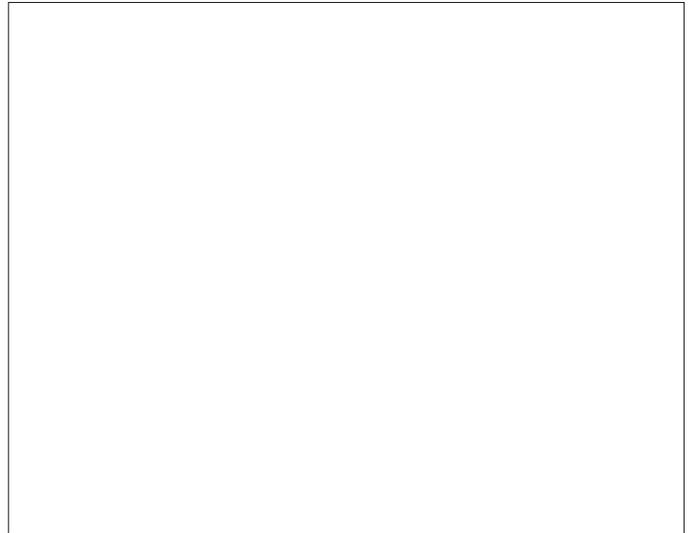
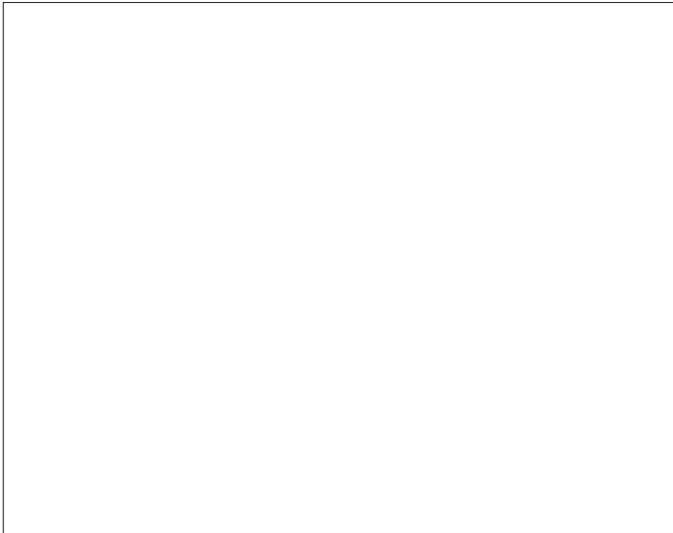
Take inspiration from Marian Hosking and Jan Yager's work.

Take digital photos of the works and the collection and design a powerpoint presentation ensuring that it reflects your personal approach to the work.



Coastal Box cabinet

Exercise #3



Sydney Heathland cabinet

Exercise #4

'Through representation and display – including wearing – you can heighten the status of a particular object. It is transformative.'

At the edge of Sydney's northern suburbs lies Ku-ring-gai Chase National Park with over 1000 native plant species some of which are endangered; in 2006 the park was added to Australia's National Heritage List. Amongst the diverse range of landscape and vegetation is the heathland on the sandstone ridges which has an abundance of wildflowers.

This cabinet contains works emanating from heathland plants including *Grevillia Cayleyi*, under threat from the spread of housing and listed as an endangered species; Coral Fern, common but difficult to cultivate, and the more common and robust *Boronia*.

'By careful selection and translation into a wearable silver object, I elevate a plant that may be often overlooked. Not merely because of the value of its materials but by highlighting it in isolation away from its normal place.' For Hosking 'formal graphic qualities are as important as the selection of a botanical specimen or motif.'

Techniques of drilling and saw-piercing sheet silver are central in her practice. *Banksia Brooch* is an example of overlaying several sheets of saw-pierced motif.



Top: Sydney Coral Fern Brooch 2006
Bottom: Gum Nut Chain 2006

Top: Woody Pear Brooch 2007
Middle: Grevillea Caleyi Brooch 2007
Bottom: Round Boronia Brooch Victoria 2007



R

Go to the Royal Botanical Gardens website and investigate flora.

Find particular species that would have a 'graphic quality' if transformed into jewellery.

http://www.rbgsyd.nsw.gov.au/plant_info

Research related science topics if Botany is of interest to you on the following Royal Botanical Gardens website.

http://www.rbgsyd.nsw.gov.au/science/hot_science_topics

Q

'Through representation and display – including wearing – you can heighten the status of a particular object. It is transformative.'

To what extent is this statement true?

Walk through the Marian Hosking exhibition and note down particular pieces of jewellery or objects in which the status of an object has become heightened.

Draw some examples of these works on the following page.

P

Make some objects or pieces of jewellery inspired by Marian Hosking's Exhibition.

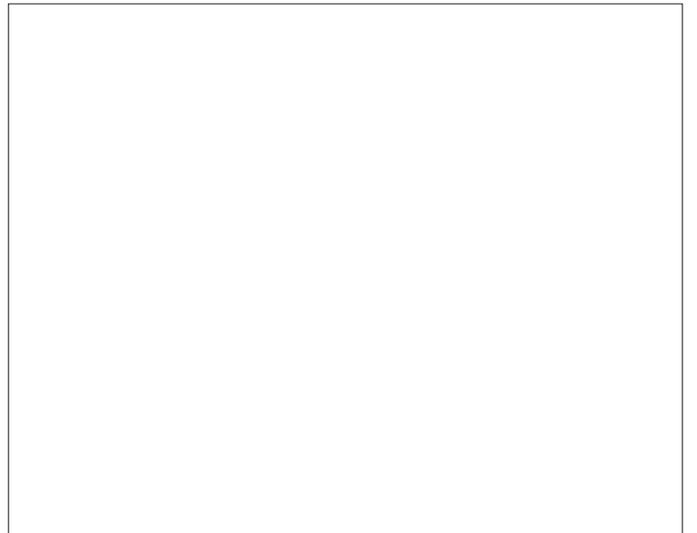
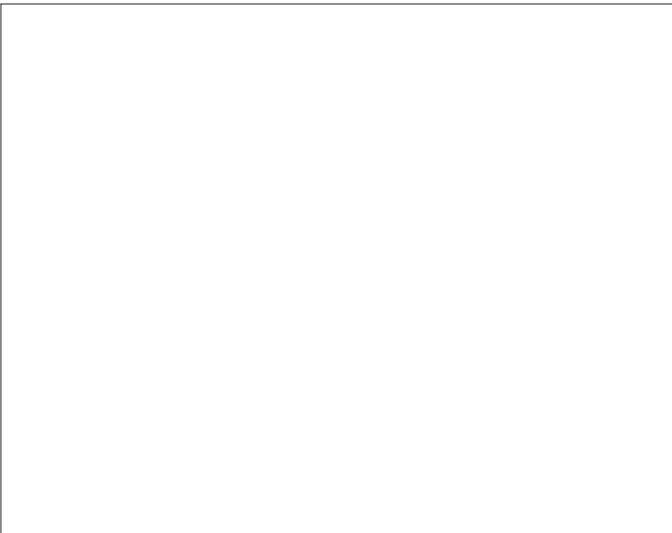
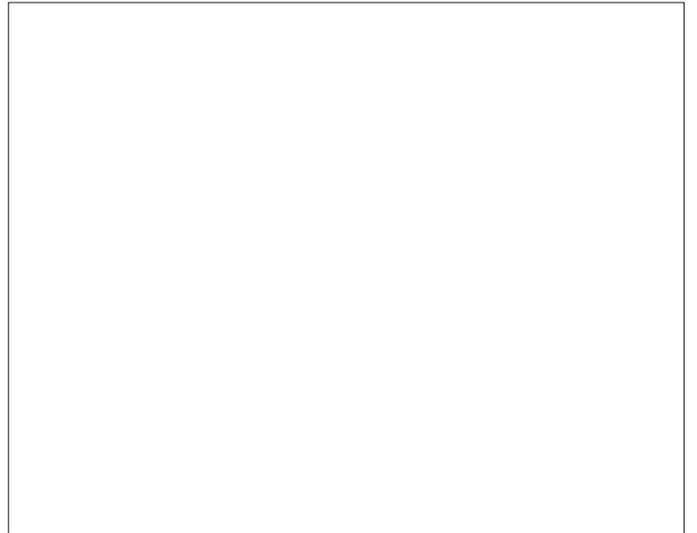
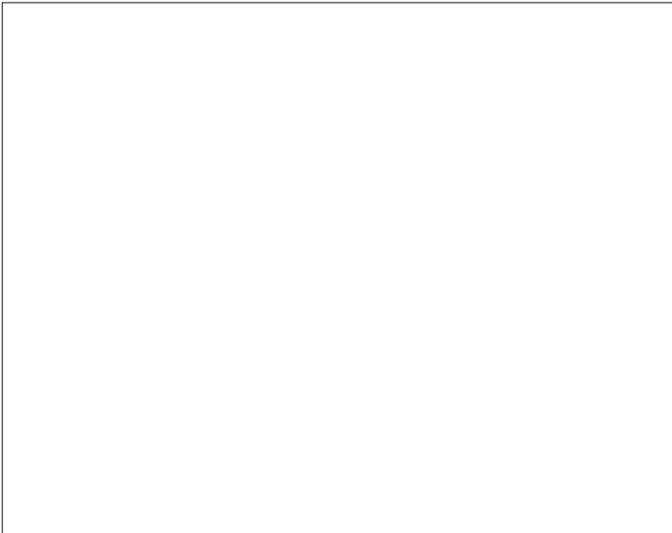
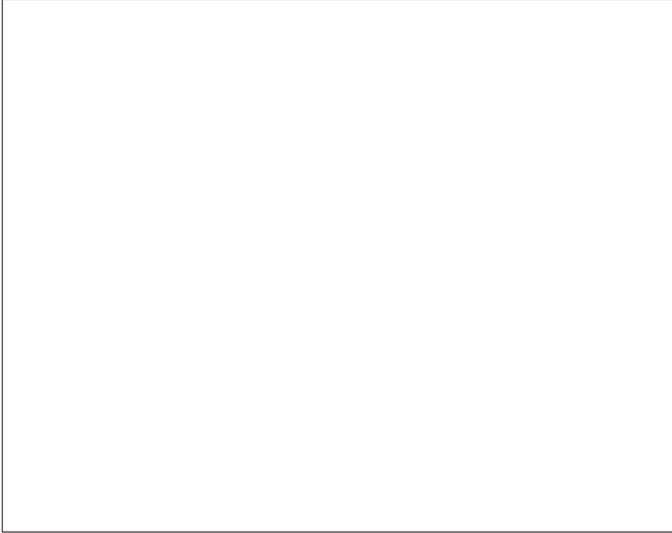
Try casting or stencilling objects onto black contact on cardboard to create graphic qualities through the use of simple materials.

Attach pins to the pieces so that they can be worn.



Sydney Healthland cabinet

Exercise #4





Hosking first visited Central Australia as a child in 1958 with her mother and sister as part of a group of field naturalists and birdwatchers: 'This was a very influential trip for me ... we made an overnight walk through Kata Juta with only an aerial photograph as a map, and we never found the permanent water that was supposed to be there.' She returned in 2000, renewing her acquaintance with some of the Hermannsburg potters with whom she ran a jewellery workshop.

Hosking has found the Olive Pink Botanic Garden at Alice Springs a significant resource for Australian indigenous plants which survive well in low-rainfall areas: 'I gravitate towards places where women have worked, from colonial times on, describing, documenting and collecting plants.' Another valuable source has been the Australian Arid Lands Botanic Garden at Port Augusta, which has an annual festival to celebrate the 'desert-loving' *Eremophila* species.

Salt Box, has a cast silver impression of a salt lake as its base, and saw-pierced Myall trees on its lid. Hosking pierces the silver sheet, using a small press drill to lighten and enliven the surface.

Because silver is a lustrous white metal, light is trapped and bounces off the surfaces created by the holes. Bead rivets are used to join the piece together. With these techniques Hosking brings new approaches to the traditions of crafting tableware.

Top: Woody Pear Brooch, 2007
 Middle top: Desert Wattle, 2006
 Middle bottom: Vaculum Vessel, 1999
 Bottom: Eremophila Brooch No 1, 2007

Top: Eremophila Chain, 2006
 Bottom: Heart-Shaped Round Leaf Gum Necklace, 2006



R

Marian Hosking's work reflects her interest in women who have been documenting and collecting native Australian plants since colonial times.

Research the Olive Pink Botanic garden on the website below

<http://www.opbg.com.au/>

Research Olive Pink at the University of Tasmania website

http://www.utas.edu.au/library/exhibitions/olive_pink/index.html

Research the Arid Lands Botanic Garden at Port Augusta and the Olive Pink Garden at Alice Springs.

<http://www.australian-aridlands-botanic-garden.org/index.htm>

P

"My mother, Bea Hosking was a keen conservationist and loved the Australian Landscape. She often took the family on trips. Before she owned a car this was restricted to the school holidays when she could borrow my father's car and take her three children, her mother, Gran Bowman, and often cousins or friends to a small cottage in Hall's Gap. From there we would drive in search of the best wildflowers or a new walk along roads that often bogged the car."

Excerpt from Interview with Claudia Terstappen from *Marian Hosking: Jewellery* catalogue.

"An example of my mother's quiet influence can be explained by the way she would suggest a 'drive' in the country at times when I was not very happy. We drove to one of her favourite wildflower locations: the whipstick country around Bendigo."

Bee Hosking, Marian's mother took her on nature field trips through her life.

How does Marian Hosking's personal experiences and research into women such as Olive Pink inform the idea of memory in her work?

Create a powerpoint presentation to answer this question.



In late 2005 Hosking, accompanied by colleagues Claudia Terstappen and Greg Wallis, walked into the East Gippsland forest where one of the last tall trees of Victoria still stands. Once abundant, most of the tall trees have been destroyed by fire and logging.

As a tribute to the surviving tree Hosking created a commemorative piece, *Tall Tree*. The 500 year old Eucalypt measures 5.5 metres in diameter above its wider buttressed section and 20 metres in circumference. Terstappen filmed Hosking as she made impressions with pink jewellers' wax around the girth at the base of the trunk.

Later, the cast silver sections, made in the studio by the lost wax method, were re-joined to create a life-size impression of the tree's girth. Terstappen's film of Hosking on the walk in and as she took the wax impression can be viewed in the exhibition.

Working on a large scale has been a new direction for the artist. Asked if this was a turning point, she responds: 'Yes, the freedom to make something that talks about scale in relation to the human body, but does not need to be worn or handled, and working closely with other artists has been very stimulating. My work is usually self-referential, in that I need to experience and observe before I make. My distress at hearing about the loss of our last very tall trees led to the *Tall Tree* project.'



Top: Taking a wax impression of the Tall Tree, over 150 strips of pink wax were heated and pressed against the tree to gain an impression. The wax strips were cast in 925 silver by the lost wax method. Photographer: Claudia Terstappen.

Top: Marian at Tall Tree, Gippsland. Photographer: Claudia Terstappen

Bottom: Marian making pink wax impression around Tall Tree, Gippsland, 2005. Photographer: Claudia Terstappen.



R

Read the excerpt *Boxes and Treasures* from Claudia Terstappen's essay *Dialogue with nature* in the Resources section of this Education Kit.

What symbolism does the concept of the ring have in the history of jewellery and culture and the history of the tree?

Q

Study the Tall Tree installation in the Marian Hosking exhibition. Pay attention to the traces and markings on the silver. Is it unusual to see a work such as the Tall Tree project made by a jeweller?

Consider the placement of the work in the Gallery how does the ring represent the memory of the tree? Write a paragraph about the installation of the work in the Gallery space from a curatorial perspective. How does the curator reveal the meaning of the work?

P

Research the local tree species in your environment or take a bush walk and find a tree. Using a large aluminium foil strip, take an imprint from around a native tree.

Document the work, including the detailed markings that are imprinted upon the foil when you remove the strip from the tree. This would work as a small group or class project.

Exhibit the work together taking into consideration the exhibition site, documentation of the process, exhibition title and information about the species of trees included in the project. This project could tie in with Global Warming.