



Unearthed

1 - 31 October 2022

CRAFT

About

Unearthed

In Collaboration with Metro Tunnel Creative Project

Burnt, fired, melted down, and re-imagined. Ten artists transform discarded archaeological fragments uncovered from the Metro Tunnel Project's dig sites in a new exhibition at Craft this October.

Presented in collaboration with the Metro Tunnel Creative Program, artists re-imagine discarded fragments such as broken glass, shards of porcelain, wire, and shells into contemporary objects. From ceramic amphorae, jewellery, furniture, and lighting - reformed and re-purposed, these new works interpret the built history of a city while simultaneously looking toward its future.

As part of the exhibition at Craft and our Craft Contemporary Festival, a photographic series of the artists working with the fragments will be presented as part of the Franklin Street Frames Project, Metro Tunnel Creative Program.

About Unearthed

About the Metro Tunnel Project's archaeological digs

The largest archaeological digs in Victorian history took place in the heart of the CBD as part of the Metro Tunnel Project. More than a million artefacts, some dating back more than 180 years to the early days of European settlement in Melbourne, were found in archaeological investigations ahead of excavation works for the Metro Tunnel. Architectural remains found on site included wheel ruts, cesspits, bluestone footings, and timber structures of cottages, shops, hotels, and pubs. Significant items are now permanently stored by Heritage Victoria for future generations.

Non-significant items are being shared with artists to transform into new craft objects. All items shared with artists are from the period of time post-European settlement. Find out more about the archaeological dig [here](#).



Ruby Aitchison in her studio.
Photographer: Henry Trumble



/ **Ruby** Aitchison

Reworked Line, 2022

Archaeological material provided by Metro Tunnel Creative Program [ferrous fragments], mild steel
\$800
30 cm x 5 cm

Artwork Information

Driven by material experimentation, Ruby Aitchison's process-driven practice explores the juxtaposition of organic material with metal, generating dialogues between materials to develop objects to describe their making.

Her work has been exhibited locally, interstate and internationally, participating in the Marzee International Graduate Show 2012, Netherlands, and Talente 2013 in Munich. She received the Future Leaders award at Fresh! 2014 and more recently was the 2016 Diana Morgan Postgraduate Award at RMIT University.

Aitchison lives and practices in Melbourne and holds a Masters of Fine Art from RMIT University.

"I've enjoyed sorting through the fragments and seeing the rich textures and materiality given to the objects after years of being buried in the soil. The intimacy of these tiny objects, which have these histories of holding together these much larger things, / and now are rusted and more delicate interests me."



Untitled Object 01,
Archaeological material [flooring/linoleum], mild steel
\$800



Untitled Neckpiece 01,
Archaeological material [ferrous fragments], mild steel
\$880



Untitled Neckpiece 02,
Archaeological material [ferrous fragments], mild steel
\$880



Untitled Neckpiece 03,
Archaeological material [ferrous fragments], mild steel
\$900



Untitled Neckpiece 04,
Archaeological material [ferrous fragments], mild steel
\$900



Nail Pendant,
Archaeological material [ferrous fragments], mild steel
\$900



Untitled Necklace 05,
Archaeological material [ferrous fragments], mild steel
\$900



Untitled Necklace 06,
Archaeological material [glass], mild steel
\$1,200



Untitled Necklace 07,
Archaeological material [glass], mild steel
\$1,200



Untitled Necklace 08,
Archaeological material [ferrous fragments], mild steel
\$1,300



Untitled Necklace 09,
Archaeological material [ferrous fragments], mild steel
\$1,300



Untitled Necklace 10,
Archaeological material [ferrous fragments], mild steel
\$1,400



/ Jack Balfour

Moon Vessels 01-19
Porcelain, Archaeological Fragment Glazes
Varied Dimensions

Vases 01, 02 and 03
Porcelain, Archaeological Fragment Glazes
Varied Dimensions

This grouping of vessels is a constructed reflection of Melbourne's past through transformed material. The unearthed fragments were selected for their chemical properties which would respond best through the heat work and firing atmospheres of the ceramic process. Materials including rust, copper wire and basalt provided dramatic colour responses. With glass, slate, mud oysters giving coarse textural surfaces.

Local clay from North and West Melbourne have been introduced to further connect these vessels to Melbourne. By repeating the forms and varying glaze materials collectively they form a chemical survey of what was unearthed from beneath Melbourne.

Jack Balfour is a potter and founder of Neo Ceramics based in North Melbourne. His practice balances functional and sculptural craft and often draws literally and figuratively from the built and natural environment.

Balfour often uses local clays from construction sites, bottle glass, discarded bluestone and ash to formulate glazes and colour clay bodies to establish a sense of connection to place through material and process. He has a particular interest of Korean forms from the Joseon Dynasty and Chinese celadon and Chun glazes from the Song Dynasty.

"Grinding down the hundreds of broken shards and remnants by hand and using them to create unique glazes allows hidden properties to reveal themselves through glazing and firing."

Creating glazes from rusty scraps of metal or broken glass has required a complex process of testing and experimenting. Some of the glazes are subtle; some are more dramatic. Interestingly, it's brought new freedom to the way I work."



Vase no.1, 2022, wheel thrown stoneware glazed in chun with wood ash, basalt, slate and mud oysters.
\$290



Vase no.2, 2022, wheel thrown stoneware glazed in chun with wood ash and basalt.
\$330



Vase no.3, 2022, wheel thrown porcelain glazed in chun with wood ash, basalt and copper wire.
\$380



Moon Jar no.1, 2022, wheel thrown porcelain in praseodymium celadon with basalt.
\$290



Moon Jar no.2, 2022, wheel thrown porcelain in praseodymium celadon with basalt.
\$290



Moon Jar no.3, 2022, wheel thrown porcelain in wood ash chun with basalt and local clay from Baillie Street North Melbourne.
\$290



Moon Jar no.4, 2022, wheel thrown porcelain in wood ash chun with local clay from Baillie Street North Melbourne.
\$290



Moon Jar no.5, 2022, wheel thrown porcelain in wood ash chun with basalt and local clay from Baillie Street North Melbourne.
\$290



Moon Jar no.6, 2022, wheel thrown stoneware with bottle glass.
\$290



Moon Jar no.7, 2022, wheel thrown porcelain in reduced copper wire celadon and chun glazes.
\$290



Moon Jar no.8, 2022, wheel thrown porcelain in rust celadon with speckled slate and basalt.
\$290



Moon Jar no.9, 2022, wheel thrown porcelain in chun and magnesia with vaporised copper wire.
\$290



Moon Jar no.10, 2022,
wheel thrown porcelain in rust celadon with basalt, copper wire,
wood ash and slate.
\$290
10 cm x 10 cm



Moon Jar no.11, 2022, wheel thrown porcelain in reduced copper wire magnesia glaze.
\$290



Moon Jar no.12, 2022, wheel thrown local clay from Baillie Street North Melbourne with bottle glass and basalt.
\$290



Moon Jar no.13, 2022, Wheel thrown porcelain with rust celadon and bottle glass.
\$300



Moon Jar no.14, 2022, wheel thrown porcelain glazed in rust celadon with basalt, mud oysters and wood ash.
\$312



Moon Jar no.15, 2022, wheel thrown porcelain glazed in chun with wood ash, basalt and copper wire.
\$330



Moon Jar no.16, 2022, wheel thrown porcelain with marbled Queen Victoria Market shed 1. Glazed with wood ash.
\$330



Moon Jar no.17, 2022, wheel thrown stoneware glazed in chun with basalt, mud oysters and wood ash.
\$1,300



Moon Jar no.18, 2022, wheel thrown stoneware glazed in celadon with rust, basalt and mud oysters.
\$1,450



Moon Jar no.19, 2022, wheel thrown stoneware with local clay slip sourced from Queen Victoria Market Shed 1. Glazed in nuka with copper wire, slate, basalt, and mud oysters.
\$1,700



Juan Castro in his studio.
Photographer: Henry Trumble



Tourmaline Small, 2022



Tourmaline Large, 2022

/ **Juan Castro**

Tourmaline Small

Archaeological Glass fragments, Resin, brass
\$1,540
1300 cm (H) x 22 cm (D)

Tourmaline Medium

Archaeological Glass fragments, Resin, brass
\$1,760
2000 cm (H) x 22 cm (D)

Tourmaline Large

Archaeological Glass fragments, Resin, brass
\$1,980
2400 cm (H) x 22 cm (D)

Tourmaline Cluster is a light installation inspired by the natural growth of tourmalines, elongated rectangular shapes with organic imperfections. The fundamental idea was to make lights from materials that have been buried on forgotten for decades. Both opposite poles play a juxtaposition in terms of materials due to the fact that the antique glass is made mostly of sand, from the ground where the filigree of tunnels are knitted. This statement also creates a metaphoric contradiction between the bright from the lanterns and the dark from the subterranean quality of the tunnels.

Juan Castro is a Melbourne-based jeweller, object designer, and social and cultural anthropologist with an attraction and curiosity toward adornments he has carried with him since childhood.

The connection between anthropology and contemporary jewellery design arose from his final thesis, which focused on adornments and body modification in different cultures. His work draws on traditional techniques and the inspiration of antique jewellery, all seen from a contemporary point of view.

Having moved from Spain to Melbourne in 2011, Castro holds an Advanced Diploma of Jewellery and Object Design from Melbourne Polytechnic.

“From the moment I learned about the project and the opportunity to respond to these fragments which had been recovered from the archaeological dig sites, I began to think about creating something that was a light source. I felt it would be beautiful to bring light to something that had been in the dark for so long.”

/ **Dale** Hardiman with ACV studio

Pins 1 - 9, 2022

archaeological fragments, brass

\$690 ea

10 cm x 10 cm

Taking cues from the objects salvaged from the Metro Tunnel dig, we were struck by the seemingly informal notations that described the materials by the archeology team, handwritten onto their packaging in a shorthand that was to us cryptic.

Each object is 'set' onto a brass tile, engraved with an almost exact reproduction of the accompanying handwritten text, as a talisman of their collection and demarcation within the strata of the living city that has grown upon them and unearthed them in the pursuit of modernisation.

Upon purchase works can include either pendant chain or broached pin.

Melbourne based designer Dale Hardiman is the co-founder of furniture and object brand Dowel Jones and collaborative project Friends & Associates.

Hardiman explores the social, ecological and political life of materials and the systems through which they are made and supplied by working across various fields including furniture, lighting and accessory design, event and exhibition design, art direction and branding.

In 2021, Hardiman was named 1 of the 100 worldwide game changers in design by Architectural Digest Italy.

Anna Varendorff is an artist and designer working in Naarm/ Melbourne. She works with conceptual jewellery, installation, sculpture, design and production and has amassed an almost cult following for her distinctive curved brass sculptures, created under the name ACV Studio. She has exhibited in Australia and Internationally since 2004 including at the Victoria and Albert Museum, London, the Australian Centre for Contemporary Art (ACCA) and with Local Design in Milan in 2017, 2018 and 2019.

01, 2022, materials]
\$690
10 cm x 10 cm

02, 2022, [materials]
\$690
10 cm x 10 cm

03, 2022, materials]
\$690
10 cm x 10 cm

04, 2022, [materials]
\$690
10 cm x 10 cm

05, 2022, materials]
\$690
10 cm x 10 cm

06, 2022, [materials]
\$690
10 cm x 10 cm

Dale Hardiman in his studio.
Photographer: Henry Trumble



07, 2022, materials]
\$690
10 cm x 10 cm

08, 2022, materials]
\$690
10 cm x 10 cm

09, 2022, materials]
\$690
10 cm x 10 cm



/ Jenna Lee

con/sumption, 2022

fragmented Glass, pages of 'Aboriginal Words and Place Names', bookbinding thread

\$2,900

varied dimensions

Jenna Lee is a Gulumerridjin (Larrakia), Wardaman and KarraJarri Saltwater woman with mixed Japanese, Chinese, Filipino and Anglo-Australian ancestry. Using art to explore and celebrate her many overlapping identities, Lee works across sculpture, installation, and body adornment.

Driven to create work in which she, her family, and the broader mixed First Nations community see themselves represented, Lee builds on a foundation of her father's teachings of culture and her mother's teachings of paper craft.

'While simultaneously being dispossessed from land and waters and having children stolen, our words were served up with no connection to people or place for consumption of colonists in the form of 'Aboriginal Word handbooks'.

The series 'con/sumption' combines pages of these harmful books with remnants of colonial objects of consumption (glass bottles) into transformed and translated forms of cultural pride.

Working with these materials has been a new and exciting challenge – the materials themselves ask me to step outside my traditionally paper-based practice. I had to think of ways the paper from books I work with is connected to these objects through ways outside of just materiality.

I found that it was only on digging through the materials and studying their forms and origins did a clear series form, with the aim of not altering the archaeological remains too much, but rather adding to them to change the way they are read.'



con/sumption (triptych), 2022, Fragmented Glass, Pages of 'Aboriginal Words and Place Names', Bookbinding thread
\$2,900
varied dimensions



con/sumption 01, 2022, Fragmented Glass, Pages of 'Aboriginal Words and Place Names', Bookbinding thread
\$1,000
23cm (H) x 6 cm (D)



con/sumption 02, 2022, Fragmented Glass, Pages of 'Aboriginal Words and Place Names', Bookbinding thread
\$1,000
10 cm (H) x 10 cm (D)



con/sumption 03, 2022, Fragmented Glass, Pages of 'Aboriginal Words and Place Names', Bookbinding thread
\$1,000
16 cm (H) x 10 cm (D)



Claire McArdle in the Craft Victoria Library.
Photographer: Henry Trumble



Gardening Tools Set 01, 2022
\$1,500



Gardening Tools Set 02, 2022
\$1,500

/ **Claire** McArdle

Gardening Tools Set 01

Archaeological fragment pickaxe, Recycled Mountain Ash and recycled messmate, gum sap and wax

\$1,500

varied dimensions

Gardening Tools Set 02

Archaeological fragment pickaxe, Recycled Mountain Ash and recycled messmate, gum sap and wax

\$1,500

varied dimensions

Two sets of gardening tools were forged from a pickaxe found within the dig. Once used to cut through the ground, the steel has been reshaped and these tools can now be used to grow plants and tend to the earth.

There are two sets so that the activity can be shared.

Claire McArdle is a Melbourne-based artist whose practice explores jewellery and objects and the experiences imbued by them. Her works create contexts for conceptual works to influence their perception and are realized through a broad range of materials, including metal, textiles, stone, and wood.

Claire has held over ten solo exhibitions including, three overseas in Estonia, Germany, and Thailand. Her work has been exhibited in Thailand, Hong Kong, USA, UK, Germany, France, Estonia, Austria, and The Netherlands. She has undertaken residencies in Australia, Mexico, Iceland, and Estonia.

"Amongst the fragments was a pick axe head covered in rust, layered rust that fell away to the touch. I've been experimenting and thinking about how to alter this form. It is interesting to take a tool that was used to cut and dig into the earth, to, in a sense, destroy, and for me to remake its purpose. To transition the metal into tools that can care for and tend to the earth."



/ **Tantri** Mustika

Treasured to Trashed: Trashed to Treasured
Clay, Archaeological Glass fragments, Gold Lustre
2022

01 \$1,540
50 cm (H) x 22 cm (D)

02 \$1,100
25 cm (H) x 10 cm (D)

03 \$1,100
21 cm (H) x 12 cm (D)

04 \$990
20 cm (H) x 10 cm (D)

Tantri Mustika is a Melbourne-based ceramicist who makes unique and colourful ceramics by incorporating meticulously hand-stained and marbled clays, mimicking characteristics of natural stones. Her interest in the material capabilities of clay can be seen as a catalyst of her practice; producing small batches allows each piece to be unique and one of a kind through the techniques employed.

Drawn to the mixed-medium remnants discovered within the dig, Mustika has been experimenting with sculptural clay bodies covered by careful arrangements of smaller fragments. Meticulously placing each piece one by one, a terrazzo-like surface evolves through the layering of materials over time.

This series showcases hand formed ceramic vessels encrusted and decorated with fragments of waste materials from a time passed and re-imagine them into something beautiful for a new use.

Whilst still maintaining their original form, the found fragments hold a deep sense of moments passed, of being frozen in time. Each provides curious imaginary scenes and scenarios around who belonged to these fragments, when did they exist as whole objects, and how did they find their way here?

'Working with these found materials has been a unique and rare experience, finding beauty in materials that have long been lost and forgotten.'

ON HOLD



Treasured to trashed: Trashed to treasured no.1, 2022,
clay, archaeological glass fragments
\$1,540
50 cm (H) x 22 cm (W)



Treasured to trashed: Trashed to treasured no.2, 2022,
clay, archaeological glass fragments, gold luster
\$1,100
25 cm (H) x 10 cm (H)



Treasured to trashed: Trashed to treasured no.3, 2022,
clay, archaeological glass fragments, gold luster
\$1,100
21 cm (H) x 12 cm (W)



Treasured to trashed: Trashed to treasured no.4, 2022,
clay, archaeological glass fragments
\$880
20 cm (H) x 10 cm (W)



/ Iluka Sax-Williams with Dan Bowran

'Marririning', 2022

Archaeological Glass Fragments 01 - 05
varied dimensions

Iluka Sax-Williams is a proud Tibrean (Torres Strait) and Taungurung artist. His broad artistic practice involves acts of cultural reclamation, pyrography, traditional dance, and fashion. His work is underpinned by relationships to Country and his love for sharing his culture. He is dedicated to enhancing Aboriginal and Torres Strait Islander representation throughout the creative industries and revitalization of Aboriginal culture in Victoria.

Dedicated to collaboration, Sax-Williams has teamed up with glass artist and teacher Dan Bowran to support the transformation of discarded fragments of glass.

As an artist and audiovisual engineer, Bowran has been working with sound and light as his materials of choice for many years. Now having taken this methodology and adapted it to the physicality of glass his work defines the boundaries, determining the possibilities and providing the structure to explore the innate properties of glass.

'Marririning' means too *'Renew'* in the Taungurung language.

The new Victorian Metro Tunnel project has recovered and resourced thousands of items found from the numerous project dig-sites.

These pieces of old glass work were recovered and given to Iluka Sax-Williams & Dan Bowran to transform into a culturally relevant artistic masterpiece.

Coolamon's are a traditional component used by Indigenous people all over Australia as an everyday item used to hold food, water, resources and cradle young bubup's (babies). Many Coolamon's were shaped by their user from a tree (Scar Trees predominantly) and formed into an oval curved shaped surface that could be held and transported.

Using heating and glass work technology today, we are able to implement new techniques and convert the pieces into a new purpose and feature. Indigenous people understand the natural cycles and processes and are able to manage their own wield of techniques to prioritise the continuation of these cycles gaining knowledge and aiding them through life.



Marrining - Small, 2022, Archaeological Glass Fragments
\$1,650
30 cm (L) x 12 cm (W)



Marrining - Large, 2022, Archaeological Glass Fragments
\$4,400
50 cm (L) x 20 cm (W)



Marrining - Medium, 2022, Archaeological Glass Fragments
\$2,750
30 cm (L) x 18 cm (W)



Marrining - Extra Large, 2022, Archaeological Glass Fragments
\$6,600
56 cm (L) x 20 cm (W)

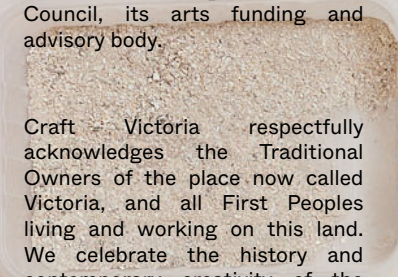


Marrining - Medium, 2022, Archaeological Glass Fragments
\$2,750
40 cm (L) x 15 cm (W)

CRAFT



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Craft Victoria respectfully acknowledges the Traditional Owners of the place now called Victoria, and all First Peoples living and working on this land. We celebrate the history and contemporary creativity of the world's oldest living culture and pay our respects to their Elders past, present and emerging.




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HOURS
Tuesday to Friday: 11am–5pm
Saturday: 11am–4pm
(excluding public holidays)
or by appointment



**Creative
Program**

CREATIVE VICTORIA



COVER: Jack Balfour in his studio
BACK: Juan Castro in his studio.
Photographer: Henry Trumble

