



clocked off .04

'Out of hours' creations by the studio
of Taylor Cullity Lethlean

Cover image: Metropolis
is a 1927 German expressionist
film directed by Fritz Lang

T|i|C|k|L|e

About TiCkLe

Tickle is **Taylor Cullity Lethlean**'s vehicle for research, discourse, collaboration and innovation.

Tickle aims to challenge, generate, capture, disseminate and archive, through a wide range of media and sources research investigations, manifestos, exhibitions, lectures and symposiums and other such investigations and events undertaken by Tickle.

Tickle will generate a discourse that informs the practice's work and creates a dialogue between Tickle and the broader design disciplines.

Tickle is to be facilitated through a culture of staff involvement, shared discourse and formed alliances.

Tickle is to be facilitated through the identification and establishment of project / research relationships.

Tickle will speculate on the future of landscape architecture and emerging practice, and how TCL may continue to contribute meaningfully and challenge existing paradigms.

Introduction

“Clocked Off”

Showcasing the creative pursuits of the TCL studio once they have left work for the day.

On a warm December evening, colleagues, clients and friends gathered in the ground floor gallery of Taylor Cullity Lethlean’s Melbourne office for Clocked Off. Organised by Natasha Morgan and curated by Emily Taylor, this expose of work provided staff the opportunity to display their ‘out of hours’ creations, and extend their creative development as designers.

An engaging spectrum of artistic mediums were on display including bronze casting, clothing patterns, painting, ceramics, photography, found objects and digital projections. Some staff’s secret and not so secret lives as fathers, fire twirlers, explorers and concert violinists began to emerge.

Director, Perry Lethlean, said the exhibition was not only a great party, but revealed the wonderful creative talents of the staff that extend far beyond the realm of Landscape Architecture.

The Clocked Off exhibition was one of many events that TCL will host under the umbrella of T|l|C|k|L|e.

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Melbourne

Exhibition Opening





CLOCKED OFF: TCL Staff Exhibition

Angela Valamanesh

It is often the case that throughout the process of a PhD the candidate is so embedded in the project that all ideas are filtered through the lens of the research. In my case looking at and investigating the first images from microscopes has made me aware of how versatile many of the early 'scientists' were.

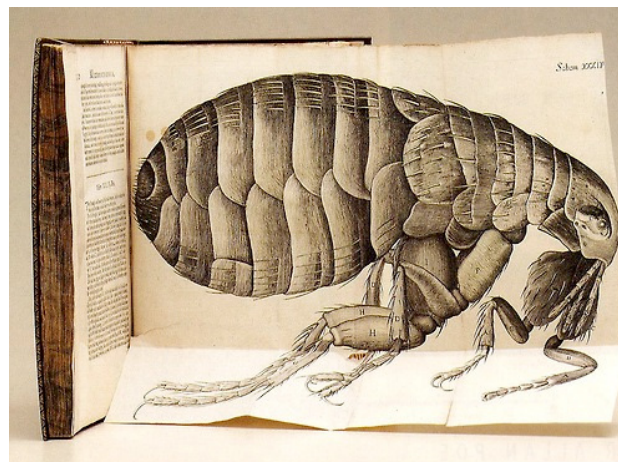
For instance Robert Hooke (1635-1703) the English microscopist and natural historian who published *Micrographia*, one of the earliest books of science, is also described as a natural philosopher, architect and surveyor of the City of London after the great fire. In addition to producing *Micrographia* which contains his copious texts along with his wonderful drawings including the famous foldout of the flea, he managed to learn Latin, Greek and Hebrew, be interested in painting and pursue a number of acrimonious disputes over claims to various inventions. He was a polymath.

So the 'after hours' exhibition I encountered at TCL, where art works were made by landscape practitioners, was a reminder to me that in the past our work was not so specialised and our ideas not as compartmentalised. Although art has always been inspired by landscape and it is not difficult for us today to envisage an interaction between art and landscape architecture, in Hooke's day it also engaged with science. In my mind these interactions

between art, architecture, landscape architecture and even science can only be beneficial. They offer opportunities for cross-pollination and its enriching side effects; a chance to add something new to ones practice.

There are various forms of contemporary art practice where landscape and art are inextricably linked, where art may be site specific and linked to the environment. When art engages with landscape, and thus a wider audience, it is of course often much richer when co-produced with a team of experts from the field of landscape architecture. This is generally an opportunity for not only enhancing the outcome but also our individual practices and bring us out of our niches. It is chance to learn from others.

... in the past our work was not so specialised and our ideas not as compartmentalised.



LEFT: Engraving of a flea from *Micrographia*. Robert Hooke, 1665.

RIGHT: Image from *Ova*, Kate Cullity.



The other filter that I viewed 'clocked-off' through was one that questioned the notion of landscape. At around the same time I was asked by the Fleurieu Biennale at McLaren Vale to give a talk about my practice and had to think hard about how it could possibly be linked to landscape. Their intention was to investigate our view of landscape and hence possibly attract a broader interest in their art prize.

Again, being engaged with the microscopic, I wondered if a change of scale to the miniature would encompass a panorama or a landscape of a different kind. Does landscape only apply to planet Earth? Is a moonscape a kind of landscape? What about aerial landscapes with no view of horizon or sky or the views of some Australian Aboriginal art works as seen in desert painting? The other thought I had was in relation to a landscape of the mind, or an artist's psyche 'inscape' where landscape becomes a mindscape or vice versa.

In the case of this exhibition where we see art produced by landscape architecture professionals I wondered about the influence of their occupation on their contributions. Do questions of what constitutes landscape arise? Kevin Taylor links the landscape of the Flinders Ranges to the stars. And what leads one to this profession? The accompanying exhibition notes written

by each clocked-off participant, and their art work, told me that in addition to their landscape training some previously studied fine arts, photography and sciences. They subsequently developed interests in travel and language, performance, music, sport, bonsai, knitting and sewing, collecting and dogs.

This exhibition showed not only a healthy engagement with art but also a curiosity about the world around us that would presumably be present in the professional practice of each participant. It is this curiosity and a sense of wonder that keeps our practices alive and to engage with disciplines outside of our usual networks is enriching. Indeed there should be more of it.





The Beginning

Agata Kminikowska

I recently joined TCL, and it has given me the opportunity to participate in projects that represent my personal interests in design. Having explored these design interests in the past through my own projects, I enjoy the challenge and the social interaction. It has motivated me to explore a formal education in the field. This is the beginning.....



'Agata is wonderful. She brings us treats to fatten us up and takes care of things around the office. On the night of the Clocked off exhibition she taught us Polish by writing Polish words on a big poster and on badges with pictures of lions on them. It was nice for people to have something to take home with them. I still don't know what it said on the poster. For all I know it could have said she hates us all.'
Nicky Mc Namara

Od niedawna pracuję w TCL.
Praca, którą wykonuję
daje mi możliwość i udział
w zdobywaniu i polepszaniu
moich umiejętności w temacie,
który mnie interesuje tj.
Budownictwo indywidualne
(prywatne).

Ja lubię wyzwanie i atmosferę
jaką panuje u nas w pracy.
To mnie motywuje do dalszej
nauki w tym kierunku.

To jest dopiero początek.

Untitled

Alexandra Lock

Lost in thought.

Traversing the city.

Within a ghosted urban topography.

A moment in time.

My way forward.



Untitled

Alexandra Lock



Gadfly

Andrew Blight

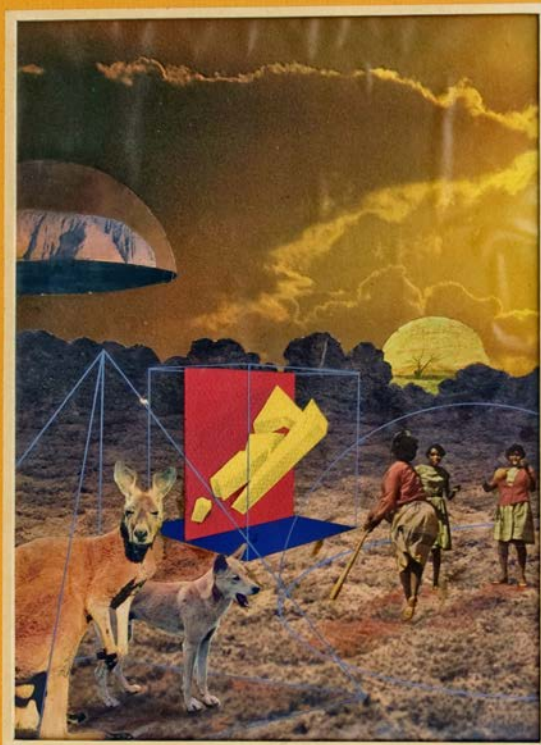
Fig. One who torments or worries another. Also (after L. oestrus) an irresistible impulse. 1649. (The Shorter Oxford English Dictionary, Third Edition, Oxford University Press, 1973.)

Diversions that have proven to be an irresistible impulse over recent decades include golf, gardening, gastronomic pursuits and games of footy at the 'G'. I also enjoy going to galleries showing art and photography but I wouldn't be rushing to go and see the sort of stuff I am showing here.

Other interests not starting with the letter 'g' are travel, movies, reading and other sports of all kinds.

'Andrew noted in his own description that he wouldn't be rushing to see the kind of work he was exhibiting in the 'Clocked Off' exhibition. However, the work he was exhibiting is a primitive form of Photoshop that so many of us are so fond of today. Immaculately trimmed dingo and kangaroo sit amongst an indigenous style background, whilst Ayers Rock floats about the skyline.'

Andrew described a great many interests beginning with the letter 'G'... but the secret insight the collage gives us into Andrew, aside from being a master of alliteration, is that he was in fact a master of Photoshop before it became digital.' Lisa Howard



Snaphappy

Cam Morris

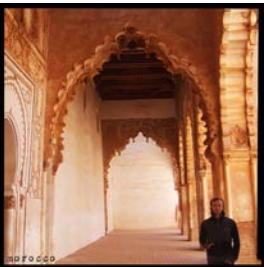
I love to travel. Day trips, weekends, holidays, long stints abroad....whatever.

I like the notion of leaving it all behind for something different, even if only temporarily.

I don't take travel too seriously. I never finish photo albums or manage to document my trips in any particular order. In fact, most of my photos end up on my pin board or on the fridge for a year or so, before becoming superseded with a more recent memory and relegated to one of the countless shoeboxes that occupy my kitchen cupboard. From time to time I revisit these shoeboxes and enjoy the dislocated adventure of my past trips. Nostalgically leapfrogging from one happy snap to the next is somehow therapeutic.

'If a picture paints a thousand words then Cam has a lot to say in many interesting, colourful, humorous and engaging moods, methods and stories. The collection of photographs in layers in a box and flying sporadically and indiscriminately onto the wall exemplifies the myriad of varied tales embellished, fictional and true that Cam narrates both verbally and through photographic impressions distilled from moments during auspicious and exciting events, travels, and life.'

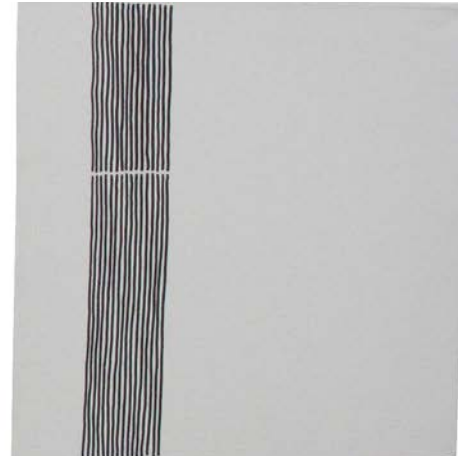
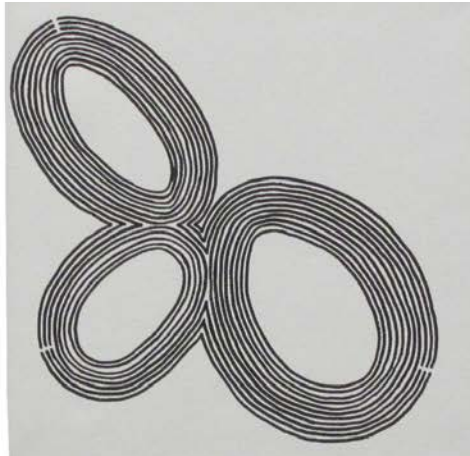
Nick Loschiavo



Sidetracked

Carina Green

Often I am sidetracked...These pieces show how life can flow with many endings and beginnings. Broken and restored paths create a rhythm. Many paths, though they diverge, can often exist parallel to one another. Although we are often sidetracked, this can lead us to where we really needed to go.



In The Mix

Carina Green

Escaping through music, living through music, coming home to music. Everyone has special place for music in their lives. Rather than polished pieces, these songs have a raw quality which represent my relationship with music. To me, music is grounding, a foothold for my life. These songs capture the sounds of friends jamming together, experimenting with their love of their art. More than mere songs, these pieces represent exploration through music. While taking us on a journey, music can also bring us back home. It's all in the mix.

"No One's Gonna Love You"

Written by: Band of Horses

Performed by: Carina Green (Vocals), Michael Grose (Acoustic Guitar), Daimon Green (Bass Guitar)

Raw recording and mix by: Daimon Green

"I Thought I Knew You"

Written by: Carina Green, 1999

Performed by: Carina Green (Vocals), Daimon Green (Lead Guitar and Bass Guitar)

Raw recording and mix: Daimon Green

"Non Ne Me Quittes Pas"

Words and music by Patrick Sorrentino

Produced by Patrick Sorrentino, Jamablue Productions 2004. Carina Green (Vocals)

My Dogs

Cathy Prigent



Lachlan

The dog was created specially for children. He is the god of frolic." - Henry Ward Beecher



Scottie

"Calm and gentle, soft and wise, a collie's love is in his eyes. Give him love and a pat or two, and he'll be there to worship you".

~ Belinda Halesand



Nellie

"My little dog---a heartbeat at my feet." - Edith Wharton

"A dog wags its tail with its heart" - Martin Buxbaum



Tysy

"He is your friend, your partner, your defender, your dog. You are his life, his love, his leader. He will be yours faithful and true to the last beat of his heart. You owe it to him to be worthy of such devotion". ~ Author Unknown

It all began with a small black, white and silver cocker spaniel over 20 years ago. Over the years I've had quite a collection of pets but that little black, white and silver dog was the start of it all. All the dogs each have their own personalities and quirks. Tysy likes to make sure that everyone is safe and taken care of - before he spins around chasing his tail and trips himself over. Lachlan is very playful and loving, and likes to make sure that everyone knows just how much he loves them by climbing all over them, sitting on them and grinning at them. Nellie is very maternal and sweet, hates to see anyone upset and takes her role very seriously. Her favourite job is to get the morning paper off the lawn. Scottie, who recently passed away was full of love for everyone he ever met, he was known as 'The Singing Collie' because he would bark joyful welcomes to anyone who visited our home. His gentle, calming presence was so strong that I still feel it sometimes.

Scanage

Chris Johnstone

Pud and I were attempting to study and talking and in best of the procrastinative moments in between games of table tennis, we both recognised a moment full of possibilities which was quickly labeled 'Scanage'. This piece of work is my first attempt at realising some of those ideas in a purely self referential manner. It poses a series of questions that intrigue and delight me about my life, the world I exist in, and how I see it or how I think I do. I have lived in landscapes as long as I can remember and they have been the consistent element that centres me in a way I cannot yet articulate. The 'Scanage' piece is a way that I can attempt to explain or breakdown what the questions revolving around my connection to landscapes are. 'Scanage' is a reading or facsimile of the two dimensional point of view which we know, understand and use to read and describe landscape. This position in my mind is inadequate. My perception of landscape is as one three dimensional body moving through an environment that is made up from other entities in a constantly shifting and reconfiguring of the relationships between these entities to create the experience. Some of the entities I refer to are three dimensional, some are two dimensional, some are ephemeral, some are emotional and some are perceptive. I started with the left hand side, apparently the creative one for a right hander.



Recollection

Damian Schultz

The most valued possessions from my family. It is not the tools themselves but the knowledge and memories shared with them



Mabel

Damian Schultz

After years of abuse and eventual neglect, my ongoing renovation of Mabel, will eventually see her pass the chequered flag again in style.



Jewellery Box

Elly Russell

Patterned incisions on the punch cards meticulously code my mother's data.

Her archaic boxes of PhD cards, once in sequence, contained the botanical data she collected - data like the DNA encoding my genetic information.

The intersection of science and art has been intrinsic in my life. I'm interested in the role of genealogy, the environment and memory in shaping identity, personally what I do as a landscape architect and young woman.

The Jewellery box is a collection of pieces made from found and sentimental objects of personal significance. Exposed rather than contained in the box, the work displays individual themes of classification, natural beauty and the everyday.



The House

Emily Taylor

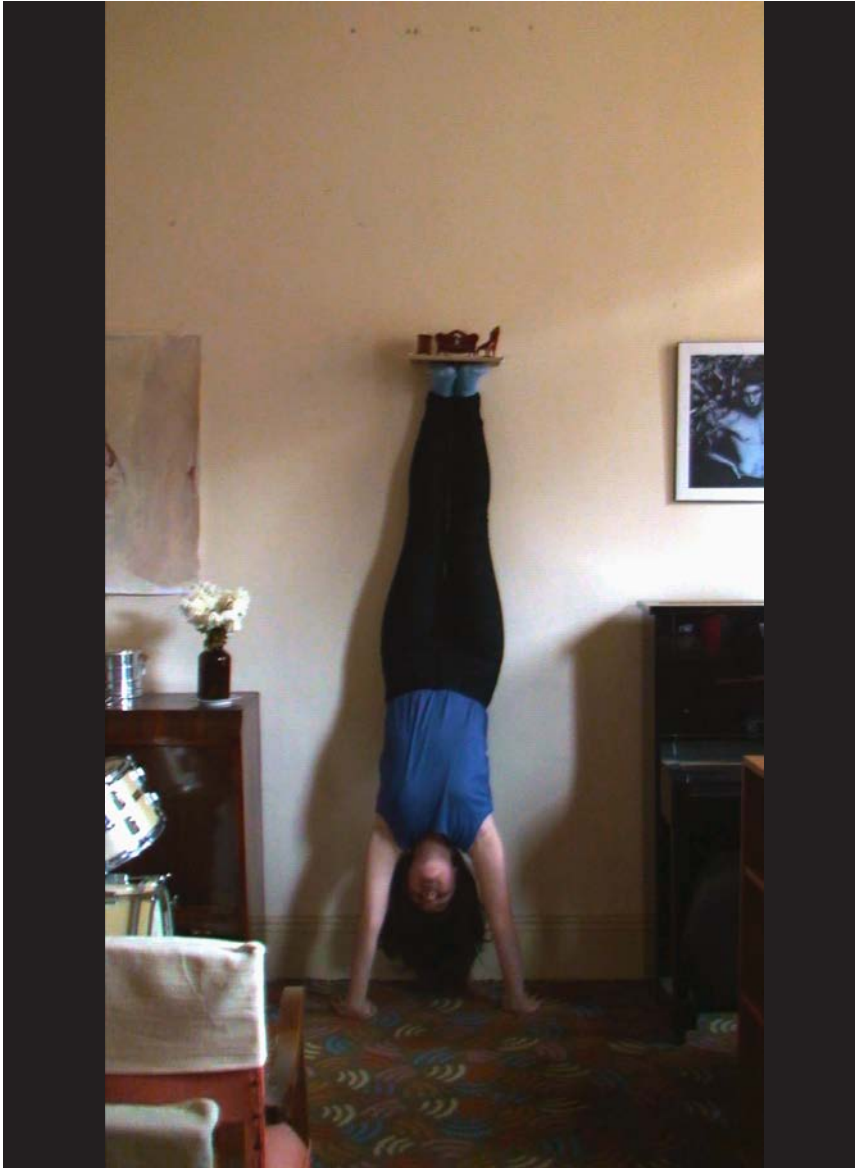
Outside TCL I study fine art and have just finished honours majoring in Photography at the Victorian College of the Arts. Within my practice I am exploring themes of isolation and containment within domestic spaces. I use scale as a tool to manipulate handmade spaces and deceive the viewers of the work into a false reality, or dream like state, where anything is possible.



The House

Emily Taylor

My work plays with notions of reality and its ability to present temporal shifts and cycles, focusing on domestic settings. There is an element of the absurd in my work. The work has a richly detailed aesthetic, which plays a crucial role in seducing spectators into the intimate realms of my personal realities and their re-enactments.



By The Roadside

Emily Ogilvie

Cracks. Rust. Forgotten. Found.

I love finding broken beauty in the common and every day; foraging amongst crinkled scrap metal, admiring the patterns that arrive on a washed up anemone shells, jogging along tinkling rivers, building waxy topography out of melting candles or telling long winded stories in musty, rural op-shops. My interest is in ephemeral pieces that change over time.

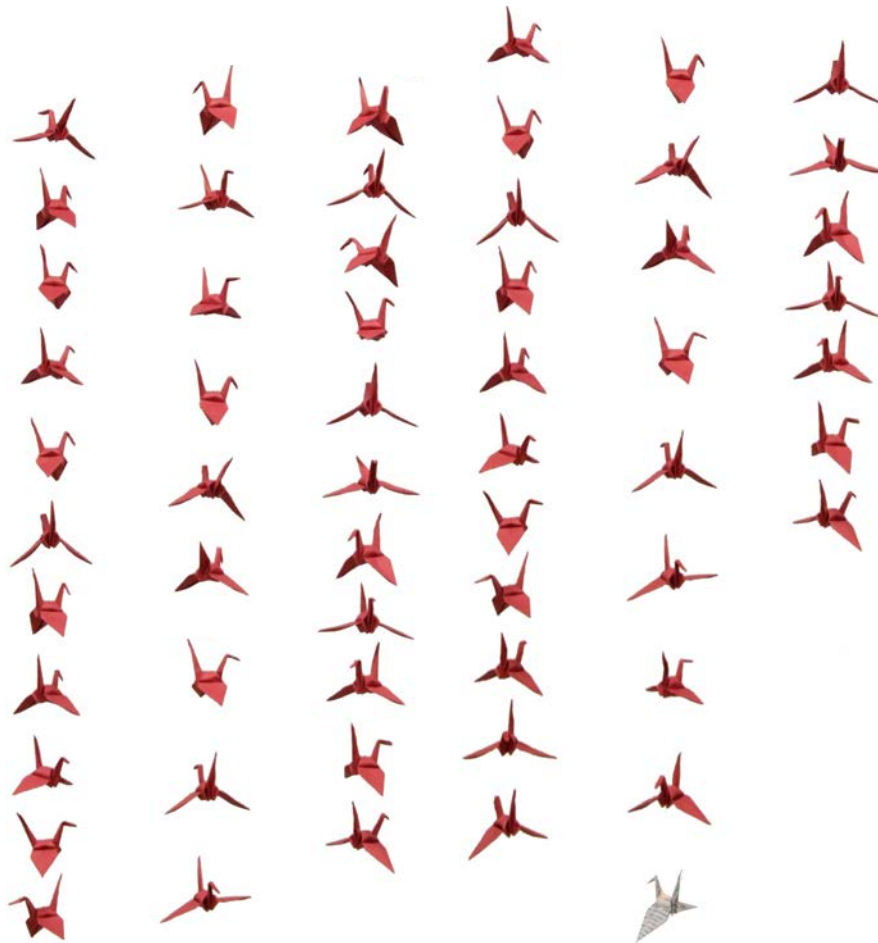
I find Soft Edges curious. A supposedly inanimate object with a former life of instruction and strength. In its decay, a texture has formed resembling the cracked earth landscape in which it may have once stood. Removed from its context, the bold text seems naked and unassuming; is it referring to our character, the Australian landscape, or the soft edges of our memory? For me, it speaks to all these things.



'Soft Edges. I rubbed my waist and hips self consciously while wistfully recalling days of youth and vigour. But I digress. Where did this sign come from? Was it meant to alert people to soft edges? Do we prefer hard edges now?

I imagined this sign, once located lopsided upon a roadside. A roadside on the Paris to Dakar...in fact, a duneside. Rally cars driven by men of European extraction tearing across the desert. Frontier landscapes ripe for exploration and exploitation...or exhortation? Soft Edges. Edges for preservation and timid exploration. How different would the world be had we explored it in this way? Exploration, followed by Exhortation and therefore Preservation.'

Noelle Teh



Sen ba zuru - saku sei chuu

"1,000 paper cranes - in the middle of creating"

Emma Deane

It is said that the "one who folded 1,000 cranes was granted a wish"...

There was a period of time in which I was in need of a wish being granted as well as exploring notions of self reflection - a 'me' more capable of achieving great things.

Rather than lose myself in obsessive thought or destructive patterns, I kept my mind calm and my hands busy folding crane after crane. Before too long I had gifts to give people. From something frightening and lonely came a great reconnection back into life, family and joy. Always a work in progress but no longer lost...wish granted.

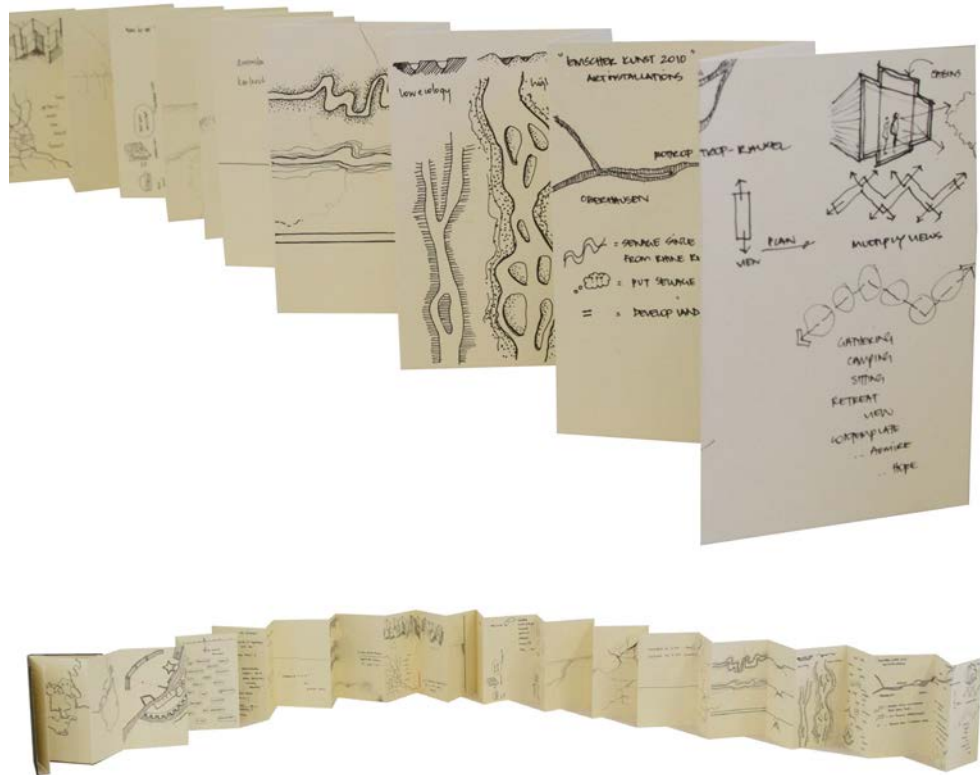
Mapping Transect

Emma Wood

As I cannot be there tonight (I am currently 'Clocked-Off' on leave) I have sent you a book of mappings*.

Traversing Denmark, Germany, Switzerland and The Netherlands on a tour with QUT and KIT Universities, I am observing the relationships between water and landscapes. These maps are an archive of reflections; the lines, cuts, light, reveals, words and phrases are mnemonic devices that try to communicate the movement and shifting nature of landscape. My ongoing intrigue into philosophy encourages an exploration of the 'map as a multiplicity and not a trace'.

Each sketch is a visual cue to re-place me within a specific place and time. To you, they may seem abstract or without context yet they may be familiar in some way; perhaps a river, a coastal flat or port comes to mind?



Sky Hooks

Grace Lin

The topsy turvy balance between imagination and reality; floating snippets of my world, poised at odds against gravity. Dreaming, experiencing, exploring; this piece combines my love for collected objects, inspiring places intertwined with recollected memories.



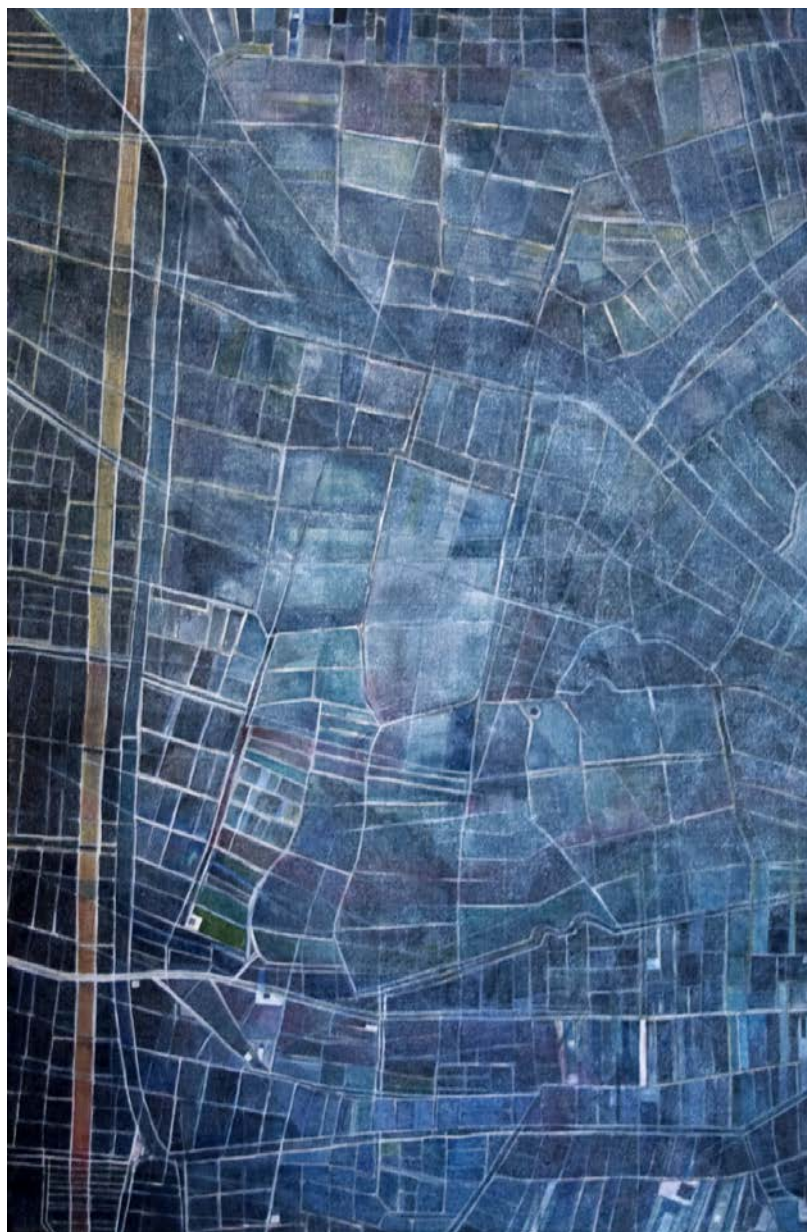
Salt Fields

Qigu Township, Taiwan

Grace Lin

Beginning from a curiosity of my family history and an exploration of landscapes my father experienced growing up in the south of Taiwan. Inspired by aerial photography; a manipulated waterscape of salt fields of Qigu township in Tainan County, a region central to Taiwan's salt production industry. Seeing, searching, exploring, and distilling from above and from afar. Speculating on forms at once regular and organic, making reference to the forms created in the crystallisation of salt.

Techniques explored through painting include the layering of translucent forms, mark making, and retention of the history of the painting process through to its completion.



Her Majesty's Theatre

Isy James

I love art and architecture... what can I say!

After 'clocking off' from a day at TCL, I walk past 'Her Majesty's Theatre' on my way home. Its yellow walls dominate the street façade and I often speculate on its colourful role in Adelaide's theatre history.

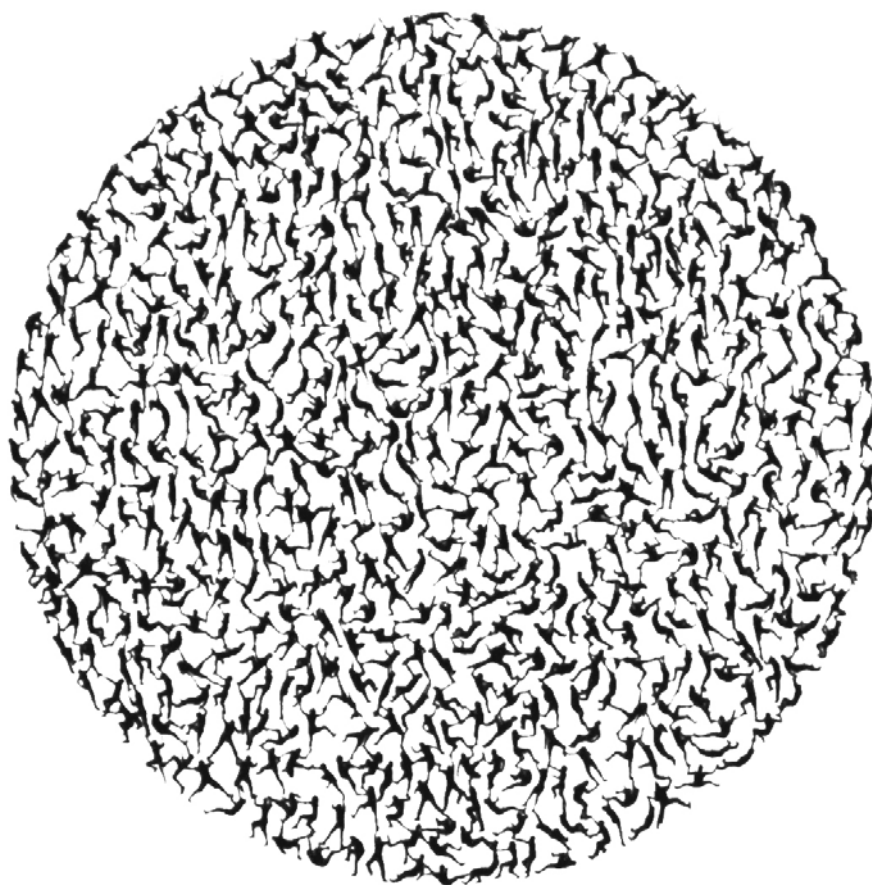
For a number of years now I have exhibited works in portraiture here in Adelaide. Recently I have begun working with the unique styles and drama of historic architecture within my paintings and love experimenting with contrasting variables within my painting styles. Manipulating a graphic structured composition with humanised thick and fast line work, inspired by the likes of Andy Warhol and Reg Mombassa.



Free Climbers

Jason Avery

Inspired by those who risk their lives in acts of stupidity to climb big mountains. This piece was brought about by an interest in extreme sports and the ongoing human quest to achieve the unachievable and reach the ultimate goal.



Here & Now, There & Then

Jessica Baldwin

A growing curiosity of my genealogy gave me the inspiration to rediscover snap shots of my family members from dusty boxes in hidden cupboards.

The photographs date from different periods, and from their amateurish snapshot aesthetic they form part of a family album featuring my mum, dad and grandparents at different stages in their lives. I've always wondered how it would be if time was altered so that I could meet them all back then, or vice versa.

The photos have been reconstructed to eliminate the background so that they read as a series of portraits without context, whether it be here and now, or there and then.



She Dreams She Waits She Remembers

Jess Baldwin

Art has always been a strong thread in the fabric of my family. My passion for illustration, painting and design has been a dominant part of my life from the time my art-teacher father taught me how to hold a pencil. I have an fondness for sketching faces and figures, as opposed to inanimate objects, because I find that capturing an expression or a movement, to me, provides a more personal and emotive connection with the artwork itself. Each individual has a unique beauty which is something that I try to express and enhance through colour and figurative line work.



2009, コンビニ (KONBINI)

Joe Morgan-Payler



4 colour prints

450mm x 320mm each

Outside of TCL Joe:

- Grows Bonsai
- Makes
- Prepares for zombie apocalypse
- Rock climbs
- Collects solar desk ornaments
- Paints & draws
- Learns Japanese
- Drinks
- Explores
- Takes photos
- Admires robot toys

Ova

From The Reproduction Series 2009

Kate Cullity

My favorite subjects at school were biology and art. I loved looking down the microscope into another world, one of beautiful patterns and connections. I particularly liked drawing the stylized images of plants and animals as seen through the microscope.

When studying biological sciences at University this intrigue of the microscopic world grew, particularly with the introduction of the electron microscope which allowed far greater magnification.

My mother would say while I was a studying 'a picture is worth a thousand words' and I would often find myself repeating her phrase, especially in my time as a high school biology teacher and later as a tutor in design.

Over the years through my study of landscape architecture and visual art I have also become fascinated with the abstraction of elemental landscape, the power of repetition, patterns and multiples and the play of light and shadow.

Somehow these preoccupations coalesce and evolve towards an exploration of human reproduction and non- reproduction to produce

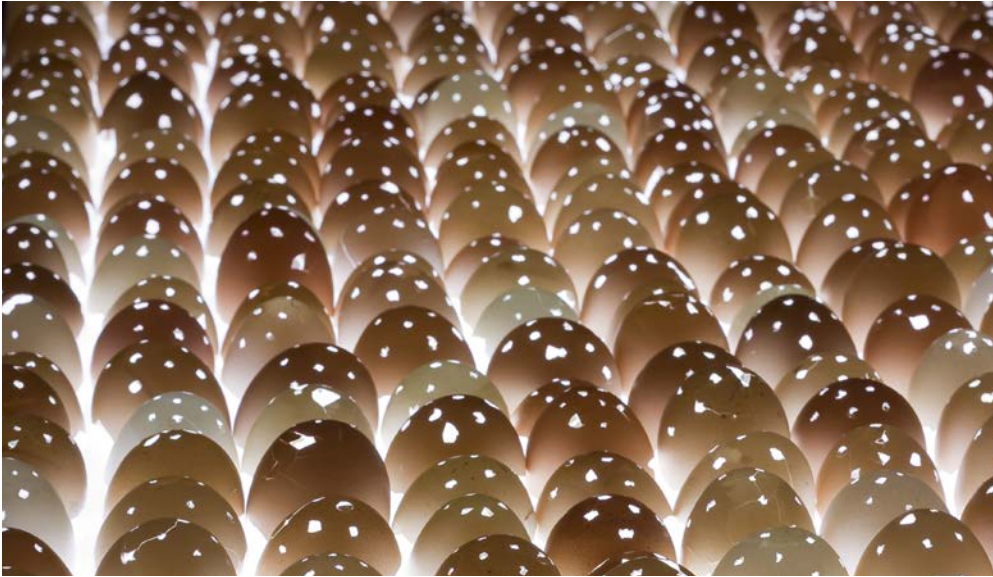
The Reproduction Series Ova. A work inspired by an electron microscopic image from Grey's Anatomy of a human unfertilized egg or ova.



'This work is a play on words while also giving an insight into worlds we cannot see. 'Reproduction' references human reproduction as well as patterns, abstraction and repetition in design and nature, and both of these aspects come through in the final piece. The use of an 'unfertilized' egg contradicts the title, but a different type of reproduction is represented through the pattern of the identical shapes against whiteness. This interplay of language, image and pattern creates an evocative piece with layers of meaning.' Kate Dekok

Broken

Kate Cullity



Cont.

Katherine Dekok

The evolution of the landscape changing through the perspective of a journey. Rhythm and pulses. Familiar landmarks.



'Impressions of Kate's work: mysterious and quirky, subtle but cheeky and playful; expresses Kate to a tea, I think! A considered piece, well articulated. Simple and imaginative. Hills with delightfully detailed foliage and contouring, and almost dancing happy feet. This would be a beautiful concept for a book for children and adults alike based around Kate's theme of personifying familiar landscapes as wondrous beings with a life of their own. ' Grace Lin

Journey

(The Giants Under The Mountain Go For A Walk)

Kate Dekok



As a landscape architecture student, I am used to looking at the landscape in a certain way, while outside my studies, my art lets me add a different kind of imagination into the landscape. This work was inspired by holidays to Port Elliot, S.A., when I was young. On the drive we used to pass a range of undulating hills, and I was convinced that the ridges and valleys were formed by giants sleeping under the blanket of the hills. I like to think that they chose that as their resting place on a journey across the countryside. This is how they live when they're on the move.



*Those who live in the shadow
of gravity employ the secrets
of lightness to survive.*

*The feathery canopy of Red Gums dance
along Parachilna Gorge, adjacent the
crumbling escarpments heavy
with their own weight.*

Gravity

Kevin Taylor

Looking at the Flinders Ranges is like looking at the stars. It is impossible to conceive of the time scale in which they have existed. Once high mountains they are gradually crumbling back down to earth. I love walking through them, alongside rearing escarpments and ephemeral creeks. Yet it is the trees that always amaze me. Cypress Pines, Eucalypts and Acacias somehow force their way up between rocks and make it to the sky. They seem tenacious and leathery, yet their foliage is delicate and light. The eons embedded in the rocks and the transitory life of the trees combine to create a rejuvenating experience. I always return with new energy and hope.

'My first impression is market promotion ad for green product such as mineral water or bamboo/timber floating floor targeting at the massive metropolitan area in China. Then, I realize, as a person has been growing roots in overcooked civilization for decades, my thought is way too 'complicated' in front of the natural innocence. Viewing this art work without any thoughts related to \$\$\$ or strategies, I really appreciate the contrast of the textures between the rough, solid cliff and vibrant wiggly native plants.'
Ying Qian

Rising

Kevin Taylor

I like to dream.

The place I dream about the most is the desert; the red sand, the sky, horizon.

Something when walking through the city I imagine a thread that connects the plains of Adelaide with the deserts to the north.

I've placed the circles of sand to remind me of the expansive calmness of the desert each time I enter and leave the studio.

Special Thanks to Sam

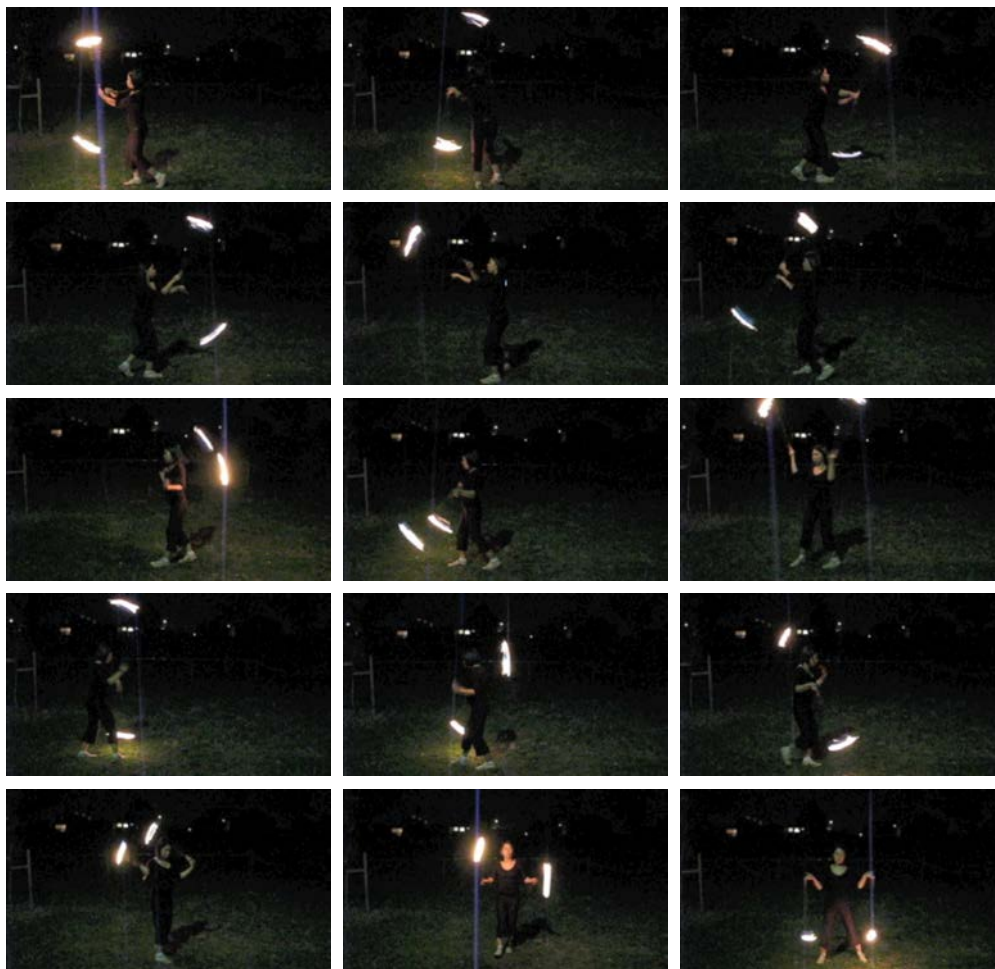


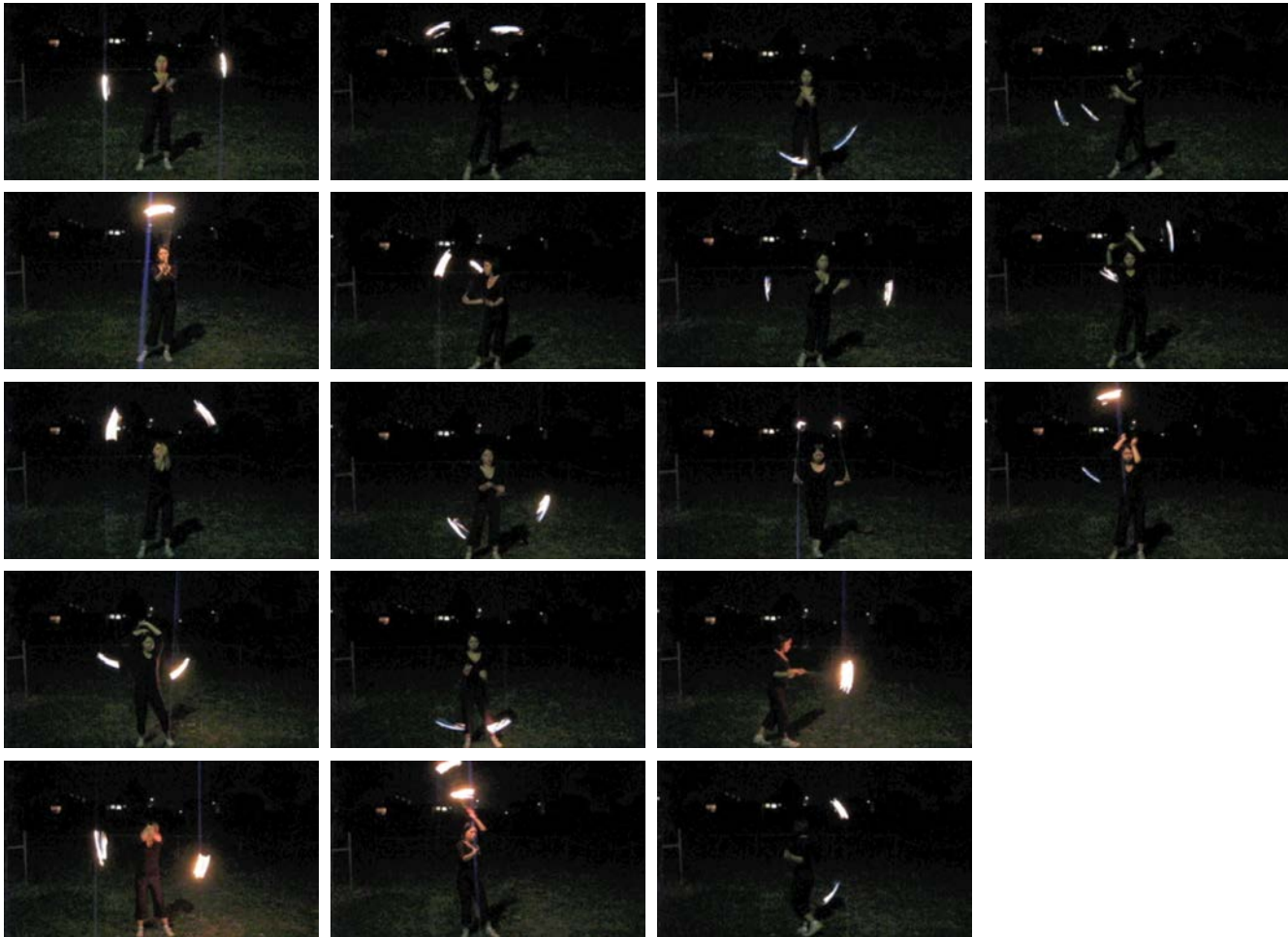
Fired Up!

Lin Tan

'Fired up' is a performance piece using fire (poi) as an instrumental part of the dance routine. Poi originates from the performing art of the Māori people in New Zealand. In the Māori Language poi can mean the physical object, the choreography or the accompanying music.

Fire poi is constructed from chain, with Kevlar blend wicks that can be soaked in fuel and set on fire. This choreography comprises forward and backward spins, weaves, reverse weaves and butterflies to name a few moves. I have been spinning poi for the past three years and have only recently started formal lessons. This piece is a work in progress, and now, I invite you to come along on this wild, fiery journey with me.





Unsewn

Lisa Howard

Measure, Snip, Tack. 87, 63, 88.

As a child I would watch my grandmother (Mama) sew, and picked up the knack of piecing together garments, matching seams and recutting old clothes into new.

These days I horde fabrics, fasteners, buttons, binding, threads, trimmings... and large rolls of brown paper. I've measured every inch of my torso, and enjoy creating both fanciful and functional apparel.

Occasionally it turns out disastrously, other items I wear once and discard, some ideas never leave the page, and many items get worn over and over again.

This work is a collection of my pattern pieces.



Cumulus

Natasha Morgan



Recently Tuesday night has become painting night, where in Des Norman's studio, I immerse myself the in the smell of turps, linseed oil and freshly baked cake.

As long as I can remember my grandmother painted. She took much joy in speculating that I was following in her footsteps, but never hesitated to tell me, in her thick Serbian accent and broken English, the success and failures of the work I began to show her. She would tell me that I should paint beside her so she could tell me when and where I was going wrong.

I know that if she could see this piece she'd ask me why on earth I chose to paint a dark smudgy sky. She'd tell me I should have painted a nice countryside with rolling hills and a few cows in the foreground. But, she would no doubt finish the 'constructive criticism' with... "Of course you know you're lucky you get your talent from me."

'Sensitive and skillful, the ominous clouds stretching off the canvas drew big crowds on exhibition night. Natasha's patience and dedication both to her painting and her beloved grandmother (Baka), goes without question. I think Baka would have been proud.' Emily Ogilvy

Afield

Nathan Dunn

My passion isn't photography but travelling to see new places. Unfortunately photographs never really do a place justice, but they are a great trigger for memories. I've been lucky enough to go to some beautiful places and get some nice photographs. Makes coming home that little bit easier....even if I am leaving.



Uno Spuntino

Nick Loschiavo

La vita è un percorso lungo e molto diversa.

Di quando errano nati, mei bellissimi figlie sono state meravigliose.

Questo libro di memorie è uno esempio della fortuna che mi ha succeduto alla mia vita. E per quello mi riempie il cuore ogni giorno con felicità, gioia e amore per mia divertente, scherzoso, bella, amoroso, amichevole, forte famiglia.

Il mondo ha trovato tre altre stelle e vivono con me.

'So I knew he was a family man, but this little snapshot of Nick's family life redefined the term in my books. Entitled 'The Fabulous Four' the hand crafted photo album, lovingly created by his daughters gave insight into a world of family holidays and happy events. The photos featuring Nick, Teresa and the girls were animated by super cute pop-out love hearts, flowers and colourful bows in the frames. The piece confirmed my suspicions that behind his intimidating eyebrows, Nick is a real teddy bear at heart.' Elly Russell



'Untitled'

Nikki McNamara

Before landscape architecture I studied sculpture and had an interest in rough, heavy and bold forms working mostly with welding steel, casting in bronze and carving wood.

Outside work I spend time in the garden and most of the sculpture I make now is from pieces of wood I collect. I use an angle-grinder with an arbour-tech blade to carve. I enjoy working in 3d and thinking through making, in contrast to working in 2d on the computer and making considered design decisions.

This piece is a bronze cast I made years ago. It is a pair of pants arranged as I have just stepped out of them. It captures a moment in time and a disposable form, then through the process of bronze casting solidifies the form and holds the trace of the moment. It also records the presence of a person without depicting a figure. Figures and faces are my main subject matter so I enjoy the diversion.



The Material Figure

Noelle Teh

In the time that I manage to selvedge [sic] between working and dull domesticity, I like to refashion myself as a seamstress. My penchant for fabrics and patterns has been supported by my education in appreciating the value of form, function, colour, texture, and transparency.

When I'm clutching reams of fabric in the store, my desperation for more material leads me to stitch together dubious arguments on their importance using theoretical catch phrases; striations, tactility, fluidity, elasticity, permeability, urbanity, ad infinitum/ nauseum /excessum.

The individual creations, though rewarding, are hardly an indication of my addiction. This piece is a selection of fabrics both new and vintage which have coloured my life meter by meter.

Echinodermata necklace provided by Elly Russell

'Hello madam, how are you? Are you enjoying the party? I see you have stationed yourself to take best advantage of the passing drinks and nibbles?.... May I compliment you on such a wonderful outfit, whoever was your designer? Um, oh....Yes....Really?....Is that so?....Yea right!.....Well nice to meet you and I hope you enjoy the rest of the evening.....Hey Noelle, have you met the chick by the door? Yea, the one with the amazing dress layered with intricate colours, textures all bound into a strong and reflectively considered garment.....But you should really go and have a chat, that chick is headless.....' Chris Johnstone



Fertile Deposits

Perry Lethlean

Did you know that in some islands north of Australia 'napee' means hanging garden?

When I'm clocked off I spend all my time with a certain wunderkind, who has at last count managed to see off some 5400 nappies over the last two and a half years. That's an impressive legacy, and I'm proud of his output, yet it's also probably creating landfills the size of Doncaster out west somewhere.

It led me, in the early delirious mornings, to imagine new ways of using these brilliant little receptacles.

PS: Unfortunately, I made the 'napee' and hanging garden bit up.

'A perfectly counter-balanced nappy mobile full of mossy quirkiness. Gives an insight into the amount of huggies little Louis goes through. Mental image of Perry wielding a point six artline in one hand drawing up visions for tomorrow's cities while deftly changing soiled nappies with the other!' Lin Tan





Nuku-Nuku

Rui Seguchi

My mother taught me to knit when I was a child and it came back to me in the past couple of years. My seasonal approach and time spent unpicking makes my knitting rather a slow process. When I find time on a cold winter night to sit down with a ball of yarn and a set of needles, I become lost in a moment of tranquility, feel completely empty, or am filled with random thoughts that appear and disappear. I treasure these moments. The outcomes of these are little creations that keep me warm.

Nuku-nuku (ぬくぬく): Japanese word describing cosy warmth.

A Slice Of Garden

Sally Craven

This exhibit takes a series of 180mm x 841mm slices of some of the most beautiful gardens which I visited in Lake Como, including Villa del Balbianello, Villa Carlotta and Villa D'Este. As landscape architects we have the power to create influential places that will shape people's memories and emotions. A series of Haiku poems capture what I imagined may have taken place in these gardens.

Lush wet green
high tea in the garden
iced blue mountains.

Card games at noon
limoncello summers
a long courtship.

Lost in the grotto
hidden intrigue
royal carpet of moss.

Pink gelato lips
a stolen kiss
dappled magnolia shade.





Violin

Scott Adams

A violin is a beautiful object that is a vessel to carry a person's expression. The violin in this case was made in the 1910's in

France. I don't know the history of where it has been, who had played it or what was played. Now I am its player, its hidden history fascinates me.

The movie files are of a South Melbourne Symphony orchestra concert which I performed in last weekend.

Music is an escape, when you concentrate on playing the music there is no room for any other thoughts. This is a wonderful place to be.

'Typically minimalist – coming from a guy who seems to have every minute of his spare time filled with active pursuits like rock climbing, trekking, or, as shown in this 'art work' – music!

The presence of the sheet music and the violin carries a suggestion that something DaDa-esque is lurking. What we see instead is a quietly understated video of Scott doing something he clearly loves, playing classical music in an orchestra.

Knowing Scott as a work colleague for close to 10 years, I'd heard that he would spend one or more nights during the week 'just playing music with some other people'. I imagined a few other guys, possibly one or more also bearded or with long-ish hair, sitting around jamming on guitar, banjo, ukulele or mouth organ and having a few ales.

How nice to have that illusion shattered with a quite different realisation. ' Andrew Blight

Recreated

(aka Bubble & Squeak)

Simon Brown

For recreation, I like to play. My favourite playmate in the world is Mackenzie. She likes to play too. So we built a playhouse...a tree house...a cubby house. She calls it 'Bubble & Squeak'. Because it's made entirely (almost) of leftovers, the offcuts, of our own home renovation.

Rafters and battens come from the old shed, fibre cement sheet offcuts make a patchwork of wall claddings, the old front door's red 'glass' panel makes a great new arched window, structural cross bracings are the crossbar from an old swing and a curtain rod, even the paint scheme is a recycled idea found on holiday in New Zealand.



Tank

Simone Bliss



To collect.

Whether it be information, thoughts, stray
animals that need a temporary home,
worries, or odd
pieces of flotsam or jetsam.

This box is about the imagination, it's about
our perception
of the world, our surroundings and the
marks that we
leave within it for the future to see.

'Simone's work displaying a glass fish tank filled with black and white fish was playful and imaginative. The pattern making in black on the outside of the tank drew me away from just the fun of the fish and made me wonder about how this pattern was changing their perception of the world. Where the fish seeing a world of changing black patterns depending on which way they swam? This made me also think about the patterns in the landscape made by Simone's work as a landscape architect and the changes that she is making to other peoples perceptions of space.' Emily Taylor

Memories Of China Series

Ceramic Bowls And Plate

Ying Qian

Concentrating on ceramic work is a current pastime which juxtaposes my memories of China with my experience in Australia now. I love the feeling of working without any plans and predetermined structure, which allows me to balance the usual constraints inherent in my daily working life, with my training in fine art. The skills I learned when I was young now find a voice beyond my formal training. I am grateful for the opportunity to express myself in this way in my new country.

'These beautifully delicate and evocative ceramic works by Ying prove that she is both a skilled ceramicist and extremely proficient with a paintbrush. She has shown great integrity to her heritage by producing high quality works which are significant to Chinese culture in their materiality and design. The composition of the fish balanced against the white space and combined with the fluent strokes of their long flowing fins, create the illusion that they are swimming in small pools of water – a permanent 'fishbowl'. Ying's ability to translate her memories of China into charming artworks is commendable.' Jess Baldwin



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