



**Obsessed :**  
Compelled  
to make

Gabriella Bisetto

Lorraine Connelly-Northey

Honor Freeman

Jon Goulder

Kath Inglis

Laura McCusker

Elliat Rich and James B Young, Elbowrkshp

Kate Rohde

Oliver Smith

Vipoo Srivilasa

Tjunkaya Tapaya

Louise Weaver

Liz Williamson

*Obsessed: Compelled to make* explores the preoccupations that drive the creative process, providing an insight into the working practices of fourteen Australian artists. Moving beyond the finished work, this project tells the hidden stories of making, uncovering the artists' inspirations, day-to-day studio experiences, years of expertise, and the joys and frustrations of obsession.

[www.australiandesigncentre.com/obsessed](http://www.australiandesigncentre.com/obsessed)

#### TOURING LOCATIONS for OBSESSED

*Obsessed: Compelled to make* is an ADC on Tour national touring exhibition.

Australian Design Centre, NSW 8 February to 28 March 2018

Cairns Regional Gallery, QLD 15 April to 17 June 2018

Artspace Mackay, QLD 22 February to 12 May 2019

Lake Macquarie City Art Gallery, NSW 7 June to 4 August 2019

Glasshouse Port Macquarie, NSW 27 September to 1 December 2019

Blue Mountains Cultural Centre, NSW 7 December to 19 January 2019

Tamworth Regional Gallery, NSW 1 February to 16 March 2020

Lismore Regional Gallery, NSW 27 March to 29 May 2020

JamFactory, SA 25 September to 22 November 2020

Alcoa Mandurah Art Centre, WA 14 December 2020 to 24 January 2021

Ararat Regional Gallery, VIC 20 May to 15 August 2021

Casula Powerhouse Arts Centre, NSW 28 August to 10 October 2021





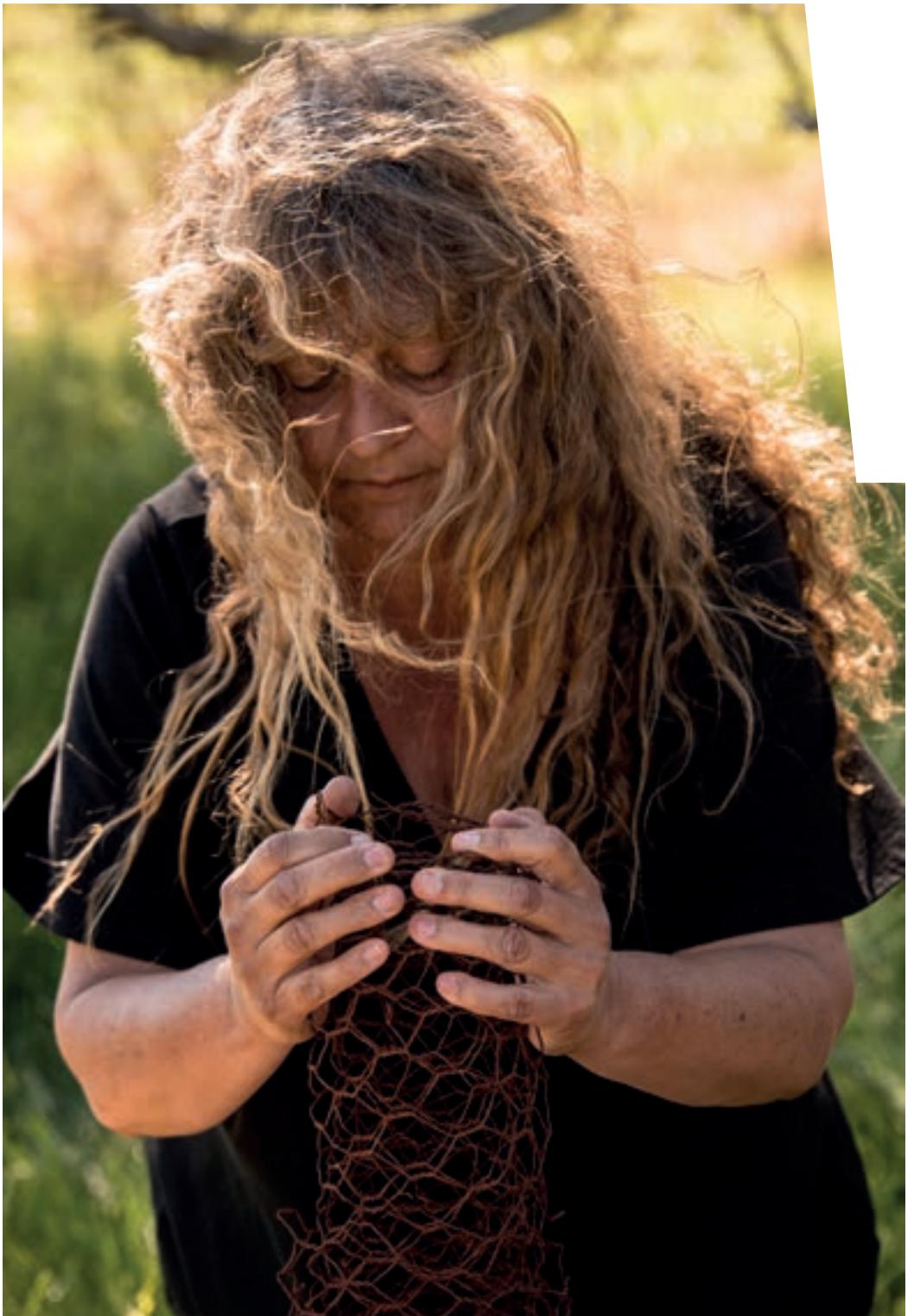
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### Gabriella Bisetto

Gabriella Bisetto has built a career as one of Australia's prominent glass artists. Gabriella's obsession is evidenced by her long-term exploration of how glass can be used to visualise and reinterpret the human body's internal activity as tangible forms in glass. She creates her work by manipulating glass in its molten state to blow sculptural vessels, and by hot sculpting glass to create minimalist forms that tease apart this obsession.

**"My fascination with the process of glassblowing itself has evolved over the decades as I began to utilise it as a vehicle for making work that referenced my other obsession – my fascination with the incredible complexity of the body and its impossibility to comprehend on a singular level."**

Photo (portrait): Angus Lee Forbes. Photo (above): *Sustain*, 2017. Cast, printed and laminated glass. Photo: Michal Klivanek





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## Lorraine Connelly-Northey

Lorraine Connelly-Northey is a Waradgerie mixed media artist who has become known for her oversized woven installations of fibre vessels. Her work reflects the practices of her Aboriginal mother's Waradgerie country and other tribal boundaries, where people, still today, use fibre vessels to collect and carry in their daily lives. Lorraine does not use traditional materials in her work but uses instead recycled, found materials such as rabbit-proof fencing wire and corrugated iron collected from abandoned rubbish dumps. These materials are harsh and seemingly unmalleable but, with physical effort and skill, using her knowledge of weaving techniques, Lorraine transforms them into her works that revise yet resemble the original cultural objects.

**“When I’m off country, I’m a caretaker of another country. I’m a respectful caretaker. It’s very powerful to be able to source material from your own tribal boundaries because the most powerful thing about my work is that I’m taking back country.”**

Photo (portrait): Jules Boag. Photo (above): *Kooliman (Coolamon) Aboriginal Australian Bush Bowl* (detail), 2018. Mixed media of burnt and rusted wires, springs and rusted steel strapping, yellow-crested Cockatoo down-feathers. Photo: Fiona Pulford.





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## Honor Freeman

Adelaide-based ceramic artist Honor Freeman is inspired by everyday domesticity in her work. From recreating in clay a lifetime in old, used-up cakes of soap to making Besser Blocks or light switches from the same material, Honor captivates with her faithful reconstructions of the ordinary. An exhibiting artist since she left art school in 2001, Honor has maintained this love of capturing something of the everyday lived experience.

The rhythm of making enables an accomplished artist like Honor to find a calm place of flow in her work, evoking a comfortable ease in making akin to the domestic comforts of home. An honest and simple beauty comes from using a humble material from the earth and using that to recreate ordinary, everyday objects.

**“Being lost in the rhythms of making is like the in between spaces of long distance travel. It gives the mind space to dreamthink and for new ideas to percolate.”**

Photo (portrait): Angus Lee Forbes. Photo (above): *Evaporate* (detail), 2017. Slipcast porcelain and hand-built stoneware.

Photo: Craig Arnold.





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## Jon Goulder

Jon Goulder is a furniture designer-maker who is widely acknowledged as a master craftsman and creates his one-off pieces, limited editions and prototypes by hand in his workshop in Adelaide. Growing up in Mittagong and Bowral in NSW as a fourth generation furniture maker, Jon's passion for furniture started young. As a pupil of George Ingham, Head of the Wood Workshop at the ANU School of Art, Jon was able to evolve his practice, being constantly challenged to improve his technical mastery while also demonstrating artistic innovation in original designs.

**"I want to do things nobody else would be prepared to do because they involve processes that are too labour intensive or seem like crazy ideas."**

Photo (portrait): Angus Lee Forbes. Photo (above): *Pavilion Chair*, 2018. Press-molded leather, aluminium and timber.  
Photo: Natalie Borgni





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## Kath Inglis

Kath Inglis is a jeweller who has honed her craft through decades of practice working with one material – PVC. The artist expertly dyes, carves and/or fuses this seemingly ordinary sheet plastic to create jewellery pieces with a particular luminosity, eschewing expensive gems and metals. An article in Adelaide Hills magazine describes her work this way: “Inglis follows traditions while gently subverting them, using a cheap, utilitarian material rather than precious metals and gems”.

**“Jewellery drew me in so tight. I loved that it was highly personal but very public. That it was worn on the individual and not on a wall. That it was a potent vessel for story. I fell in love quickly and hard.”**

Photo (portrait): Angus Lee Forbes. Photo (above): *What have you cut out?* (detail), 2017. Hand coloured and cut PVC.

Photo: Craig Arnold.





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## Laura McCusker

Laura McCusker is a furniture designer and maker who is never happier than when she's in her workshop, transforming rough timber into beautifully finished furniture pieces. Working from a converted apple-packing shed in Hobart alongside her husband, she has embraced the beauty of local timbers like Mountain Ash and Stringybark, crafting works that hold a deep connection to place. Authenticity of materials is vital to Laura, who combines traditional woodworking skills learnt at Sturt School for Wood in New South Wales with contemporary cutting-edge design.

**“There’s not very many jobs in which you get to fire on all aspects of what it means to be human. I get to be physically active, analytical and academic, and I get to collaborate and interact with people. I get to be a complete human being.”**

Photo (portrait): Peter Whyte. Photo (above): *Short Black*, 2017. Tasmanian Oak (*Eucalyptus Regnans*). Photo: Peter Whyte.





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### Elbowrkshp – Elliat Rich and James B Young

Elbowrkshp is the studio of Elliat Rich and James B Young, combining Elliat’s conceptual approach to contemporary design and James’s skills in traditional leatherwork and shoemaking. Located in Alice Springs, where their creative studio revolves around a 650-kilogram handmade concrete and steel table, the pair take inspiration from this remote location, including its languages, peoples, cultures.

**Thinking is the backbone to my obsession, working through the mechanics or semantics of an idea in my head. Visualising, conceptualising, bringing memories and experiences to the fore and rolling them all together is a joy.** – Elliat Rich

**Working with my hands started with those camel saddles, a long time ago now, and shoemaking has been an attempt to move into a medium where there is a market for a high-end product that demands precision and skill. It’s very difficult and it is rewarding.**  
– James B Young

Photo (portrait): Angus Lee Forbes. Photo (above): *Larapintine Studies* (detail), 2017. Central Australian Sandstone. Photo: Elliat Rich





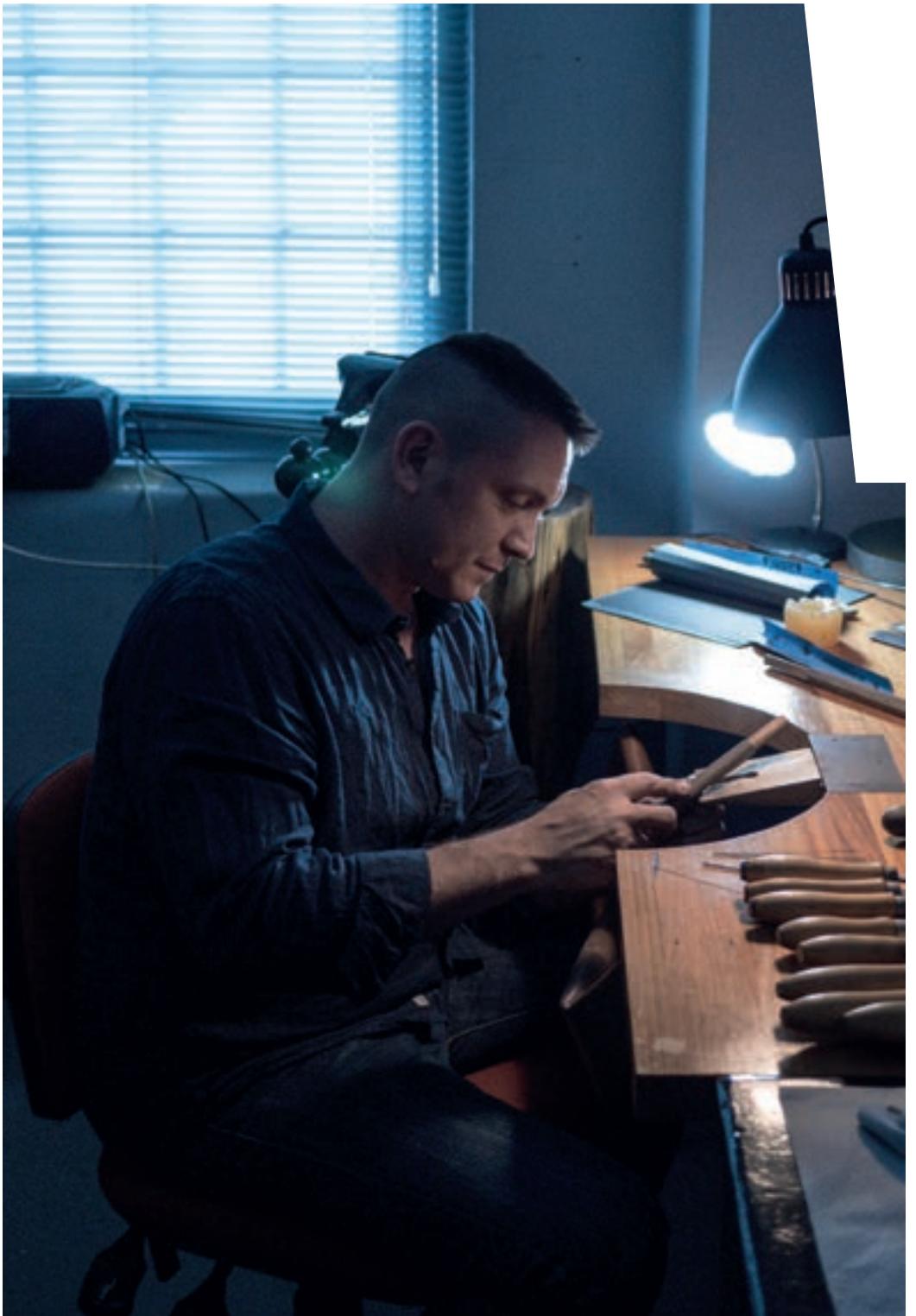
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## Kate Rohde

Melbourne-based artist Kate Rohde makes highly ornate sculptural objects, taking inspiration from Rococo and Baroque decorative art, science, zoomorphism and the Wunderkammer (cabinet of curiosity). Kate's process is complex and time consuming, starting with hand-building forms in clay or plasticine, then creating moulds and casting resin pieces, before sanding and polishing them using power tools in a labour-intensive process that produces spectacular results. Kate works across objects, wallpaper, interiors, jewellery and fashion, but it is her large-scale sculptural pieces that show both the depth of her conceptual originality and the extent of her technical and material mastery.

**“You know how bowerbirds collect blue things? [As a kid,] I wanted everything aqua. Now, working with colours in my workshop, I use the very expensive cobalt teal pigment powder, which is also quite toxic and poisonous.”**

Photo (portrait): Angus Lee Forbes. Photo (above): *Leopard* (detail), 2017. Polyurethane. Photo: Fiona Pulford





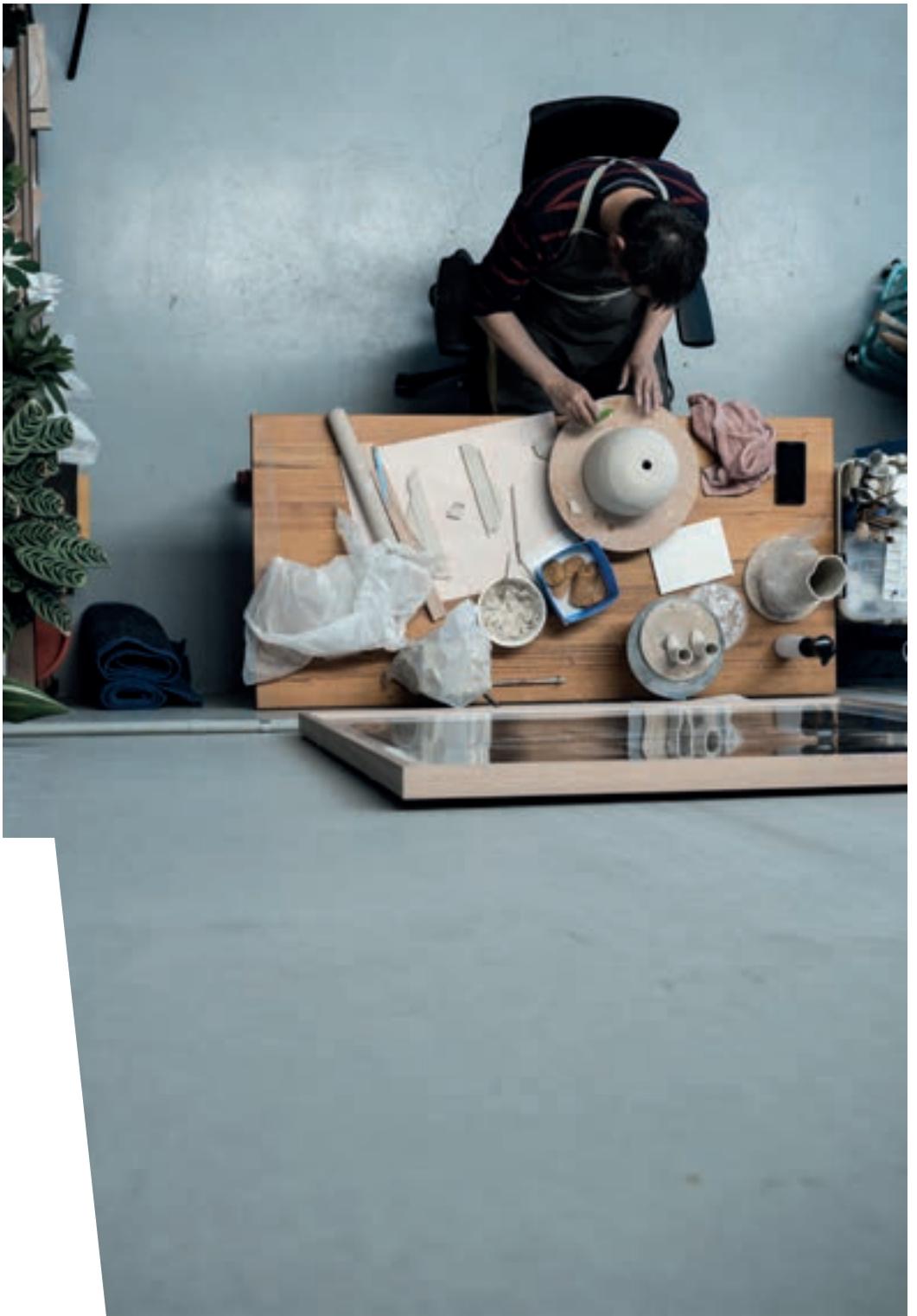
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## Oliver Smith

Oliver Smith was born in Sydney in 1974 and grew up in the Central West of New South Wales. Acknowledged as an innovative and skilled silversmith he comes, perhaps not coincidentally, from generations of jewellers and metalsmiths, including makers of armour. A deep understanding of metallurgy is pivotal to Oliver's practice, built on a working knowledge of gold and silver and expanding to encompass toolmaking and particularly the composition and historical use of steel.

**"An artist's studio is an amazing place, a laboratory where anything can happen. I think a silversmith's workshop is the best version of that studio context, as it functions as an alchemical frame that enables a wide range of making processes to be enacted, and for the artist to transform materials in exciting ways."**

Photo (portrait): Angus Lee Forbes. Photo (above): *Bone, Tooth, Claw* (detail), 2017. Gold, silver, bronze, horsehair.  
Photo: Fiona Pulford





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## Vipoo Srivilasa

Vipoo Srivilasa is a Melbourne-based artist whose friendly, child-like joy for life belies his serious dedication to the mastery of ceramics. Originally from Bangkok, Vipoo moved to Australia about 20 years ago and, since then, has become one of Australia's most widely exhibited artists. Recognised internationally for his technical expertise, his works have featured in a huge number of exhibitions around the world, including 30 solo exhibitions in the last 20 years.

**“Where do my ideas come from? I have been asked this question many times and every time I answer differently depending on the day. Most of the time, I get inspired while I’m working, somehow an idea just pops up: ‘Why don’t I do that? What if I do this?’. But to be able to get this spontaneous idea I have to do a lot of research.”**

Photo (portrait): Angus Lee Forbes. Photo (above): *Hmi Buppha (Bear Blossom)* (detail), 2017. Ceramics, pom pom, Swarovski crystal. Photo: Fiona Pulford





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## Tjunkaya Tapaya

Tjunkaya Tapaya divides her time as an artist painting for Ernabella Arts in the mornings and weaving in the afternoons for Tjanpi Desert Weavers. Tjunkaya is a member of the Pitjantjatjara people. She was born in the desert in the far northwest of South Australia near Attila (Mount Connor). Her mother had walked from Walytjitjata, in the Northern Territory, and arrived at Ernabella Mission at Pukatja shortly after Tjunkaya's birth. Now a senior Anangu woman based at Ernabella in South Australia, Tjunkaya holds senior positions in her community and is a keeper of culture and stories. It is these stories and experiences that she weaves into her work, an important element being to pass on culture and skills to new generations of makers.

**"I am weaving animals to be stitched to my self-portrait, like they are pouring out of me. That's how my weaving ideas come, flowing from my hands and body."**

Photo (portrait): Angus Lee Forbes. Photo (above): *Ngayulu Minyma Tjanpinya, I am a Tjanpi Woman* (detail), 2017. Wool, raffia, tjanpi (desert grasses). Photo: Nadine Taylor. Copyright Tjanpi Desert Weavers, NPY Women's Council.





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## Louise Weaver

Louise Weaver is a Melbourne-based contemporary artist whose experimental approach sees her working across a range of different materials and mediums. While she is methodical in her process, spending concentrated periods of time mastering material processes and techniques, these are always secondary to the concepts that frame the work.

Louise's is a deeply intellectual practice, drawing inspiration from a huge range of fascinating topics including the natural environment and biodiversity, materiality and decoration. Working from her Melbourne base, which she describes as a studio she lives in rather than the other way round, Louise's practice continues to evolve, and her clear, articulate descriptions of her work belie its complexity and her unending passion for it.

**"Often my best ideas occur when I least expect it – when I let things just wash over me – a state that is almost a form of meditation – being open to the question: 'What if?'"**

Photo (portrait): Angus Lee Forbes. Photo (above): *Hearing Trumpet*, 2007–2017. Hand crocheted wool over aluminium, cotton thread, synthetic polymer emulsion, papier-mâché, cedar, gold leaf. Photo: Mark Ashkenasy





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## Liz Williamson

Liz Williamson is a weaver based in Sydney. Creating woven structures has been a fascination, passion and creative practice for her since taking a weaving course in the late 1970s. She is highly accomplished as a weaver, maker, artist, researcher and designer who has her own studio practice alongside her position at UNSW Art & Design and her role advising artisan groups in India.

Working from her home studio, Liz integrates weaving into her day-to-day life mixing designing, weaving, home, garden and travel. Textiles consume her life and she gives generously of her time, experience and expertise.

**“Making is in my fingers and when I’m at the loom, I’m aware of the expertise and precision required to interlace warp with weft to create an envisioned structure.”**

Photo (portrait): Angus Lee Forbes. Photo (above): *Shadow Loops* (detail), 2018. Handwoven cotton, silk, leather and fabric dyed with Eucalypts. Photo: Fiona Pulford.