

SLOW MAKING



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Slow Making is a collection of encounters made up of personal stories articulated and explored through materiality and social engagement. Curated by Andari Suherlan, the show explores the works of jewellery artist Vivian Qiu in collaboration with interior designers Suriana and Leslie Ham. Inspired by the Slow Art movement, *Slow Making* investigates relationships between the ways of looking and creating that promote mindfulness and well-being in a desensitised digital and post-pandemic age.

The first part of the exhibition is the presentation of Vivian Qiu's art practice, which explores sentimentality and self-healing through materials such as her rice fabrics, copper ribbons, and soil. She captures her highly personal experiences and intimate emotions in the sixteen works, displaying her life's narratives through its titles. Her collection reiterates jewellery making as an art practice that is activated and contextualised by the body and its wearer.

Not only does the exhibition acknowledge the body as means of activating and contextualising jewellery designs, but the exhibition also recognises physical presence and participation of audiences that challenge boundaries between jewellery objects and its viewer. Through carefully considered spatial design and public programs, audience engagement is emphasised to allow opportunities for connection with the self, materials, and others. This includes two workshops and an interactive work inspired by the artist's ongoing project 'Life Line', that visitors can contribute to the greater narrative of shared experience.

Cover Image:
24 Solar Terms
2023
rice fabric

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DEFINING JEWELLERY

Jewellery is meant to evoke feelings in the wearer and the viewer. It may be comfortable or irritating. It must do something to the wearer and the audience that reads the object.. - Vivian Qiu

Background

Jewellery is a multi-faceted and vibrant art form, which exist at quite different levels of commerce, design and fine art. To many people today, jewellery is known as objects of commercial ornaments that date back to ancient civilisations. However, little are known about the development of jewellery design as a contemporary art practice. The Avant Garde movement had great influence in the way jewellery is perceived and understood. Jewellery within the fine arts emerged between 1960 and 1995, when the world sought to push boundaries of existing ideas, processes, and forms. This radical movement which sparked exciting experiments in jewellery design was to go beyond the ornament and into ways of celebrating freedom and the expansion of expression.

Jewellery and the Body

Although the form, materials, and understanding of jewellery in the ancient and modern eras has changed drastically, jewellery remains as a practice which symbolises and represents the wearer. Designed in relation to the body, jewellery brings to the fine art discussion a distinct and direct sensibility of relationships between object and the body.

Vivian Qiu's jewellery designs are in constant dialogue with the body as its framing device to explore identity and meaning. Even when these jewellery objects are presented outside the body, it remains connected to its surrounding environments and speaks to its viewer.

Cradling you gently in the palms of my hand
2023
grass, soil, rice, flour, pigment



INTENTIONAL EXHIBITION DESIGN

Art inspires and influences interior design. Within the context of an art exhibition, interior design serves as a supportive framework that helps the art fulfill its intended purpose within the space, thus creating a harmonious and engaging experience throughout the area.

- Suriana

Designing *Slow Making*

Slow Making was designed to create a space which gives people access to connection, promote mindfulness, and investigate relationships between ways of looking and creating.

Balancing curatorial values, artist's intents, and desired audience engagement is paramount in designing the exhibition. However, the designers' priority also lies in the visitor's ability to closely observe the artwork, given its intricate details and smaller scale, fostering an appreciation for the artistry and the slow-making process.

Within the gallery space, the strategic use of white, vacant walls enhances the viewing experience, allowing for pauses between artworks, promoting focused contemplation. Thoughtful lighting is employed to create a warm and welcoming atmosphere. The designers also address challenges, including the creation of customised tables for interactive artwork, artwork arrangement, and budget constraints, ensuring a professional outcome while maximising the use of existing resources.



Wear your ancestor
2023
grass, soil, rice, flour, pigment



Cradling you gently in the palms of my hand
2023
grass, soil, rice, flour, pigment



24 Solar Terms
2023
rice, embroidery floss



Almost Congee
2021
rice, embroidery floss



My Mum's Comfort Recipe I
2020
rice, embroidery floss



My Mum's Comfort Recipe II
2020
rice, embroidery floss



Experimental Processes
2021-2023
various medium



Life Line
2023
yarn



When rice meets salami
2023
rice, embroidery floss, coffee, metallic thread



Self Healing is an intimate thing I
2023
aluminum, brass, steel



Maze
2022
sterling silver, steel ball



'Relationship is either for a reason, a season, or a lifetime'
2022
sterling silver, steel pin, electrical wire rubber



Home is where the heart is
2022
copper



Adult's Eyes
2022
copper, beads



Noise
2022
copper



Lightheartedness
2022
copper, metal



SENTIMENTAL MATERIALS WORKSHOP

How do we make connections through storytelling?

Join artist Vivian Qiu to explore materiality, sentimentality and storytelling through the body and adornment. In this workshop, participants will be invited to share personal resonances and experiences while activating their senses through material encounters with rice, soil, and grass.

This workshop invites us to reflect and connect with the self and others in an open and creative environment.



EXPLORING LIFE LINE WORKSHOP

How can we capture life's fleeting moments, stories, and sensations?

Artist Vivian Qiu invites audiences to enter an interactive creative experience of creating new connections with the self and others. This workshop is inspired by Life Line, Vivian's ongoing project that records her personal memories and experiences through the intertwining of materials she encounters in her life.

Participants will learn the technique of Japanese Kumihimo braiding as a way of capturing life's passing moments.

Gallery visitors are invited to take part in creating their own Life Lines and/or a communal Life Line which represents the greater narrative of shared experiences throughout the exhibition period.





Our Team

Artist
Vivian Qiu

Curator
Andari Suherlan

Interior Designers
Leslie Ham & Suriana

Photographer
Geraldine Lewa

RMIT Culture
Louise Meuwissen, Julia Powers, Erik North

