A woman inhabits a hotel room. It is unclear who she is or why she is there. Is she travelling? Holidaying? Doing business? Visiting a lover…or all of these things? She changes the room around daily, trying to instill familiarity into a new environment. She has brought treasures from home: jewellery, textiles, objects to give the space a sense of place and familiarity, things that hide and distract from her own displacement. The room displays a collection of mementos, a sense of luxury; objects that provide visual joy and a reflection on places, loves, activities…but they could also easily be left behind. The Abandoned Boudoir is an exhibition that aims to create a sense of place outside of its place(s) of origin.

The Abandoned Boudoir is an Australian art and design exhibition devised as a ‘pop-up’ display for selected international art or design festivals to be installed in a hotel room, anywhere in the world. Existing hotel artwork, bed linens, objects, furniture and lighting in the room are removed and replaced by Australian crafted objects. During the display period, the installation will undergo subtle changes to reflect the moods of its inhabitants, functioning as a ‘living’ exhibition for visitors to inspect.
“This is the only time I have seen her caught like this, caught in a History (of tastes, fashions, fabrics); my attention is distracted from her by accessories which have perished; for clothing is perishable, it makes a second grave for the loved being. In order to ‘find’ my [grandmother] fugitively alas, and without ever being able to hold on to this resurrection for long, I must, much later, discover in several photographs the objects she kept on her dressing table, an ivory powder box (I loved the sound of its lid), cut crystal flagon, or else a low chair, which is now near my own bed, or again, the raffia panels she arranged by the divan, the large bags she loved (whose comfortable shapes belied the bourgeois notion of the ‘handbag’). Thus the life of someone whose existence has somewhat preceded our own encloses in its particularity the very tension of History, its division. History is hysterical: it is constituted only if we consider it, only if we look at it - and in order to look at it, we must be excluded from it.”

Camera Lucida,
Rolande Barthes

Dedicated to my Mother and Grandmothers who instilled in me the romance of travel.

Curator: Marisia Lukaszewski
aestheticalliance*

Presented by: Asialink
University of Melbourne

1. Roland Barthes, Camera Lucida (Flamingo 1984), p.64.
I awoke in a room once when I was travelling…

my bleary early morning focus settling on the overhead light fitting.

It was white, etched, frosted and translucent in parts, throwing refracted morning light around the room. Murano. Sculptured, hand-blown, beautiful gleaming glass. By seeing this one object I could have been sure I was in Italy.

But I wasn’t, I was in Tasmania, Australia.

In my travels from Australia to Europe I am attracted to the small random differences of my foreign surroundings or the surprise of familiarities in comparison to my Melbourne home. Not only are there the people, the sights and smells, constantly reminding you that you are elsewhere - there are also the objects.

In Europe, the windows have shutters in addition to glass to dull the sense of the street below, or ones that roll and allow in fragments of light and are security all at once. Brass doorbells, gleaming from the touch of a thousand presses. Doors with their palette of fading and shedding paint, reflecting their centuries-old existence, with handles that move a different way and needing a key that has to be turned four times to securely lock it. Antique pensione furniture, warms and relaxes me in its worn and comforting embrace after negotiating the paving stones on the street below or staircase steps; sculpted by the wearing and grinding memories of shoes.

"Returning to London, that same day I went straight to the National Gallery and began to wander the rooms. Having travelled alone from bleak, isolated little Perth (Australia) I found being amongst such a surfeit of historical art, moving and curiously troubling. It was oddly reminiscent of a childhood holiday to the Western Desert, where the scale of the landscape filled me with despair. Giddy after only a few minutes there, I rounded a corner to be unexpectedly confronted by Holbein’s ‘The Ambassadors’, a favourite painting. No doubt severely jetlagged, I found myself inexplicably weeping on seeing it. It remains the most powerful experience I have had in visiting a gallery in my travels.”

Andrew Nicholls, 2010
“Another hotel room. Strange how they are all so much the same, so anonymous and interchangeable. The air-conditioning unit releases a continuous low drone, sealed windows and drapes buffer all outside sounds, it is like a cocoon in here. Can I be bothered to unpack my bags just yet? What for? I won’t be here long enough. I look out of my window to gain some sort of bearing of where I am, people are walking out in the brightly lit street even at this hour... On the coffee table is an ashtray, beside it the obligatory hotel literature pack advertising the usual tourist destinations and local restaurants. Like a cutlery drawer brimming with odd flatware, hotel clients around the world are an assemblage of people that at a casual glance have a degree of sameness. But closer observation reveals quirks and details that make them unique...”

Beatrice Schlabowsky, 2010

I notice cups made of local clay, a hand-blown water jug or a cut crystal bowl shimmering in a shop window. I am attracted to the way objects are displayed, what the Italians refer to as the ‘bella figura’, luring you into a momentary desire of purchase. The desire to obtain travels with me as I stare at the array of glamorous shoes in shops or to the packaging of groceries, sweets and soap. In a Paris Monoprix I found myself attracted to the packaging of a deodorant spray. The container was tall and tapered, in matt gold and dusty pink, it was fifties retro-esque but the contents were sweet and new. I bought three just so that at home,

I could re-live the memory of that moment, far away from Paris.
I travel with a few mementos of my Australian home. Perhaps just my jewellery, secured in a box my Polish grandmother gave me. A box that travelled with her, hurriedly packed as she relocated pre-war, from Warsaw. Sometimes, a green leather bound travelling clock from my maternal grandmother, comes too.

Objects that travel with me help make a place, my own.

“...I can’t remember too much about the next hour or so, but my clearest memory of the whole night is turning round and making eye contact with a young woman putting on a tartan coat; three quarter length, sky blue. From her movements I knew straight away it wasn’t hers. She looked a bit unsteady on her feet. She pulled the lapels tightly around her throat, lowered her face slightly and raised her eyebrows at me, like a child begging for an expensive toy. I turned away. I turned back a couple of seconds later, she was gone. I was in Corniche about three months later and I saw the coat hanging up, £1,750. It was a very impressive item, beautifully made, tiny stitches, silver lined, thin belt and silver buttons that I remembered noticing on the night, quite magnificent. I bet she loves that coat, it really suited her.”

Stewart Russell ~ Spacecraft
Like a bowerbird I try to obtain a souvenir of a place or a time, some bought, others, purchased with my eye, destination to destination. The snapshots I acquire reflect what catches the attention of my heart, mind and will in a future glance, remind me again of that place, that moment, that view, that building passed…past. What I reflect on in this exhibition, is how a sense of place can be displaced, like a person.

The artworks and design pieces seen in The Abandoned Boudoir are in effect specific to the artists’ or designers’ memories; how they ‘travelled’ to realise the end form or idea. They are Australian made in the makers’ identity. With these objects, these clothes, I dress a room and furnish our idea of the additional identity of the persona that inhabits it. This is what we all do, where we dwell.

‘She’ could be anyone of us; romantically itinerant, homeless or constantly mobile due to business. ‘She’ embraces the temporary, yet the objects in this exhibition are meant to insinuate a need for continuity and familiarity. Despite creating a new identity where we travel to, our possessions are innate to where we have travelled from. ‘She’ personifies in many ways an ideal traveller, no real obvious goal, no final destination…just a suitcase of memories.

Marisia Lukaszewski
Curator

Sci-fi Necklaces
(2010)
Tessa Blazey
~ Glitzern

Margaret Dress - Unité
(2010)
Stewart Russell
~ Spacecraft

Tribal Head brooch (2010)
Jeremy Bryant ~ Glitzern
"The trinkets I collect when travelling are memory triggers. They summon sounds of goats with bells around their necks, tastes of powdery sweets, the smells of the beach and the feeling of snow and gravel crunching under my shoes. The utilitarian and found objects I collect, jolt back the memory of the everyday activities and scenes. Mementos that differ slightly from place to place, enough for me to notice and remember when and how I stumbled upon them, yet not enough for anyone else to realise their uniqueness and value. The functional form of the matchstick is timeless in its simplicity. A universal item. These pieces travel quietly seeking a home across the ocean with someone wishing to remember the present."

Tae Schmeisser, 2010

Participating Designers

Ruth Allen

Leaves 2010
Hot Formed Glass
6: 1 x 5 x 25cm

Synergetic 2010
Hot Formed Glass
Amber 52 x 18 x 16cm & Clear 53 x 20 x16cm

House Of Baulch for Glitzern

Black Spektra Clutch 2010
Lucite, Electro Plated Metal Chain
Dimensions variable

Black Orb Handbag 2010
Lucite, Electro Plated Metal Chain
Dimensions variable

Jet Black Facet Ring 2010
Black Lucite, Glass Stone
Dimensions variable

Spektra Neckpiece 2010
Black Lucite, Plated Brass Chain
Dimensions variable

Spektra Earrings 2010
Black Lucite
Dimensions variable

Green Facet Ring 2010
Green Lucite with Green Cubic Zirconia
Dimensions variable

Tessa Blazey for Glitzern

Powder-Coated Bracelets 2010
Black, Red, White - Powder Coated Brass
3: Dimensions variable

Sci-fi Necklaces 2010
Red, Black, White - Acrylic & Silver
3: Dimensions variable

Jeremy Bryant for Glitzern

Lens Earrings 2010
Aviator Lens, Swarovski Crystals, Silver
Dimensions variable

Tribal Head Necklace 2010
Balsa Wood, Swarovski Crystal, Bugle Beads
Dimensions variable

Tribal Brooch 2010
Balsa Wood, Swarovski Crystal, Silver
Dimensions variable

Tribal Head Earrings 2010
Balsa Wood, Swarovski Crystal, Silver
Dimensions variable

Long Plank Earrings 2010
Balsa Wood, Swarovski Crystal, Silver
Dimensions variable

Lilly Pad Necklaces 2010
Sequins And Bugle Beads
6: Dimensions variable

Anna Davern for Glitzern

Rocks Necklaces 2010
Sublimate Printed Steel & Silver
2: Dimensions variable

Rocks Earrings 2010
Sublimate Printed Steel & Silver
2: Dimensions variable

Alexi Freeman

Mini Flapper Scarf 2010
Hand Printed Merino Wool Jersey
Dimensions variable

Mini Flapper Pencil Skirt 2010
Hand Printed Wool Cashmere
Dimensions variable

Mini Flapper Blazer 2010
Hand Printed Wool Cashmere
Dimensions variable

Mini Flapper Leggings 2010
Hand Printed Nylon Lycra
Dimensions variable
Andrew Nicholls  
Botanical series: Introduced Species Trio - Cane Toad teacup, Patterson’s Curse saucer and Rabbit side plate. 2004  
Decal print on Spode bone china  
Teacup: 6 x 11.5 x 10cm  
Saucer: 2 x 14 x 14cm  
Plate: 2 x 19 x 19cm

Andrew Nicholls for Third Drawer Down  
Some Demons, White Australians 2009  
Queen-size reversible duvet cover, hand-printed on 100% cotton, single thread yarn  
210 x 210cm  
‘Sometimes I Catch Him Looking…’ Lapkin 2007  
Screenprint on Linen  
4: 52 x 50cm

Mark Phelan for Phil Stokes Studio  
Femme 2010  
Liquorice Lead Crystal  
23 x 23 x 7cm

Lisa Oaten & Claire Selby - Studio Periscope  
From Woop Woop 2010  
Modular Tablemats (twin-sets) in 3 designs; Gummutts, Wattle & Bottlebrush  
Screenprint on recycled cork composite  
Photography; Albert Comper  
Dimensions variable

Stewart Russell & Kate Daw  
Double Portrait 2008  
Printed Pigments On MDF Ply  
240 x 120cm

Stewart Russell - Spacecraft  
Aesthetics Of Saving 2010  
Found Chair, Upholstery, Patchwork, Screen Printing  
93 x 80 x 70cm

Stewart Russell - Spacecraft  
Set Of Round Artpay Tiles 2010  
Mixed media  
Dimensions variable

Margaret Dress – Unié 2010  
Cotton  
Dimensions variable

Andrew Nicholls  
Botanical Coat 2010  
Angora Wool  
Dimensions variable

Black Gather Dress W/Snap Belt 2010  
Cotton/Polyester Mesh And  
Silk Crepe De Chine  
Dimensions variable

Black Singlet Dress Slip 2010  
Hand Printed Rayon Jersey & Cotton/ Polyester Mesh  
Silk Crepe De Chine  
Dimensions variable

Lilac Gather Gown W/Snap Belt 2010  
Cotton/Polyester Mesh And  
Silk Crepe De Chine  
Dimensions variable

Black & White Singlet Dress W/Tassel Belt 2010  
Digitally Printed Silk Jersey  
Dimensions variable

Adam Goodrum for Vert Design  
Boab 2010  
White Soda Glass decanter  
90.2 x 30.5 x 30.5cm

William Griffiths for Glitzern  
Chandelier Earrings & Stand 2010  
Silver, Copper Stand  
Dimensions variable

Miles Johnston for Phil Stokes  
Blue Vase 2010  
Blown Glass  
50 x 20 x 13cm

Robyn Lea  
Le Donne del Monde 2010  
A series of photographic images & collages on paper  
Dimensions variable

Beatrice Schlabowsky  
Ensemble De Nuit 2010  
Glasses, Fine Silver  
Dimensions variable

Mark Phelan for Third Drawer Down  
Some Demons, Tea-towel 2006  
Tea-towel - Screenprint on Linen  
70 x 50cm

Blitz by Fez 2010  
10 Person Setting - Knife, Fork & Spoon Sets: 18/8 Stainless Steel, Enamel  
Approx 21 x 2 x 3cm

Tres Tray 2010  
Nickel Silver, Enamel, (1 White, 1 Green)  
35cm

Dreamworld Ash Tray 2010  
Glass, Fine Silver  
Dimensions variable

Tae Schmeisser for Glitzern  
Matchstick Necklaces 2010  
Silver & Enamel  
Dimensions variable

Raining 2010  
Mild Steel, Polymer Wool, Fine Silver, Glass  
60 x 23 x 30cm

Like Lost Sock 2010  
10 Person Setting - Knife, Fork & Spoon Sets: 18/8 Stainless Steel, Enamel  
Approx 21 x 2 x 3cm

Tres Tray 2010  
Nickel Silver, Enamel, (1 White, 1 Green)  
35cm

Dreamworld Ash Tray 2010  
Glass, Fine Silver  
Dimensions variable

Tae Schmeisser for Glitzern  
Matchstick Earrings 2010  
Silver And Enamel  
Dimensions variable

Matchstick Bangle 2010  
Silver & Enamel  
Dimensions variable

Lina Skudra  
Mask 2010  
Cotton, Linen  
Dimensions variable
Andrew Simpson - Vert Design

Stilla Decanter 2010
Glass
Dimensions variable

Fishbowl 2010
Glass
Dimensions variable

Glass Coat Hangers 2010
Glass, metal
6: Dimensions variable

Tea-Cha’s Pot 2009
Polypropylene
5.5 x 13 x 10cm

Green rice cups 2008
Glazed porcelain
6: 10 x 10 x 12cm

Cap And Jug 2010
Soda Lime Glass
13 x 16 x 40cm

Philip Stokes

White Amorphous 2010
Blown Glass
28 x 25 x 25cm

Clear Streaming Pair 2010
Blown Glass
34 x 51 x 26cm

Clear Amorphous 2010
Blown Glass
49 x 25 x 25cm

Capri Blue Urchin 2010
2010
Blown Glass
13.5 x 20cm

Red Lustre Amorphous 2010
Blown Glass
18 x 24cm

Red Hot Pocket - Large 2010
Blown Glass
40 x 25 x 13cm

Blue Hot Pocket - Large 2010
Blown Glass
30 x 24 x 12cm

White Hot Pocket - Small 2010
Blown Glass
21 x 14 x 12cm

Red Fly Away Platter 2010
Blown Glass
9 x 60 x 43cm

O.T.T By Lia Taberer for Glitzern

Cocktail Rings 2010
1. Sterling Silver, Yellow Synthetic Diamond,
   Black Nickel Plating. 2. 18ct Gold Plated Silver
   With Synthetic Stone. 3. Chrome Plated Sterling Silver & Synthetic Stone.
   Dimensions variable

Metal Manicure 2010
Gold Nails On Black Polymer Hand Stand
   Italian Brass
   Dimensions variable

Jess Wotton - Woot ’n Wright
A Shop Called Milton

Big Don Satchel 2010
Burgundy Leather With Melbourne City Print
   Dimensions variable

Mini Donald 2010
Burgundy With Botanical Gardens
   Nyrex Scape
   Print on Leather
   Dimensions variable

Mini Donald 2010
Blue Unique With Pots In Bloom
   Print on Leather
   Dimensions variable

Woot’n Wright Notebook 2010
Leather Cover printed with Melbourne City Prints A4 Size
   Dimensions variable

Amy Wright - Wunderplant
A Shop Called Milton

Unique Scarlet Pimpernel Wunderplant Cushion Range 2010
Textile
35 x 50cm

Wunderplant Unique Table Cloth And Matching Napkin Set 2010
Textile
Approx 200 x 150cm

Mustard Seed Yellow Pots In Bloom Print Wunderplant Cushion Range 2010
Textile
3: 50 x 50cm

Hydrangea Blue Native Floral Print Wunderplant Cushion Range 2010
Textile
3: 50 x 50cm

Wunderplant Unique Table Cloth And Matching Napkin Set 2010
Textile
Approx 200 x 150cm

Sleeping with Milton 2010
Cotton Pillowcases
2: 47 x 75cm

Amy Wright - Wunderplant
A Shop Called Milton

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Acknowledgements

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