



Theatre of Detail

CALENDAR GIRLS PROJECT

April: Kelly Jonasson (Current tenant since 2011)



Image 1: Kelly Jonasson

Image 2: Skins & Frostings, neckpiece, 2014, photography by Grant Hancock

Image 3: Detail of work in progress on Kelly's bench

Anecdote about Kelly's time at Gray Street Workshop

One of the first things I remember when I started at Gray Street was that people would go into other people's spaces and leave little gifts. I started just before Easter and started finding little Easter eggs all over my space! Then a note would appear, a souvenir from someone's travels... People are always leaving supplies they think someone could use, or a book they think relates to their work. I remember feeling straight away like it wasn't as though everyone was focused just on their own work and their own little space, but they were genuinely interested in other's work and how they were going. I think this is one of the things I appreciate and love most about the workshop.

Q&A with Kelly Jonasson

What gives you pleasure in your practice?

Finding a new obsession, normally that is a new material or technique. I think that's because I feel like so many ideas and possibilities have all of a sudden opened up and I can't work quickly enough to discover them all! Also I love making 'discoveries', like a way I might be able to put two different materials or two techniques together that would work both practically and also visually or conceptually.



Image 1: collection of dolls hair samples on Kelly's bench

Image 2: Beehive Brooch, Up-do Brooch, Hair Sprinkles Pin and Hair Confetti Brooch, 2013, Dolls hair, porcelain, ceramic pigment, cotton thread, woollen yarn, stainless steel, sterling silver, Photography by Grant Hancock

What would you like to make that you haven't already?

I'm always wanting to learn new techniques, I'm especially interested in textiles but I have recently become interested in experimenting with animation, sound or photography in some way. I don't know exactly how it will inform or appear in my work, I'm just finding those things exciting at the moment.

Other materials I think I would like to bring into my work more, are wood and non-precious metals. I feel that my textile work needs another material either as an accent or to add a complexity or other layer to the work. I feel that these materials might be an interesting addition to my work.



Image1: Work in progress on Kelly's bench

How do you get from point A – B, from idea to out-come?

With a lot of experimenting and playing with materials and new techniques, laying out work on paper or tissue paper that I also draw onto, and around little objects I have made.

I always work with all of my experiments visible, perhaps putting aside any that don't work at all, or that are going in the 'wrong' direction. Then all the little pieces I make start to sort of overlap or influence the other pieces. I need to be able to see everything at the same time to see that the materials work together, and to tell what variations I haven't yet tried.



Image 1: ceramic elements and working drawings on Kelly's bench



Image 2: detail of Kelly's bench

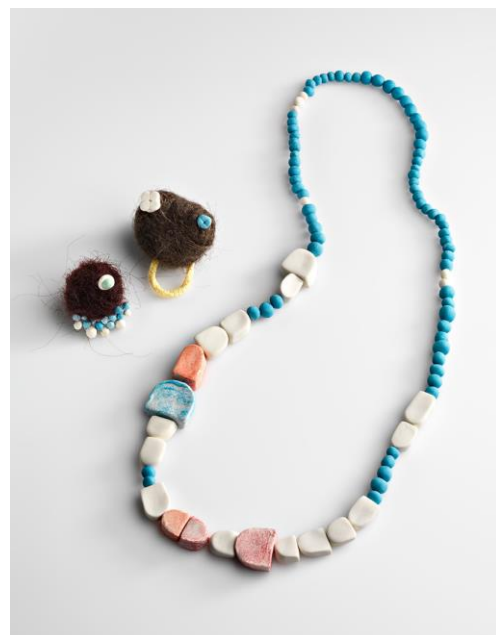


Image 3: Brooches and neckpiece from Kelly's solo exhibition, *pieces of familiar*, 2013

Biography – Kelly Jonasson

Kelly is a current tenant of Gray Street. She joined the workshop whilst still a student, graduating from the University of South Australia with a Bachelor of Visual Art (Jewellery and Metalwork) in 2011. Since then, she was awarded an Australia Council Artstart grant and an Independent Makers and Presenters grant from Arts SA. Kelly presented her first solo exhibition "pieces of familiar" at Gray Street Workshop Gallery in 2013 and toured it to Studio 20/17, Sydney in 2014 and she is currently mentored by Jess Dare.

Her work is finely wrought both in technique and concept resolution and she's often to be found at her workbench, completely absorbed in micro-stitching fine cotton, forming delicate, minute porcelain balls or stripping fine plastic coatings from paperclips.



Image: Skins & Frostings (detail), 2014, photography by Grant Hancock

CV (Selected) – Kelly Jonasson

Education:

2007-2011 Bachelor of Visual Arts (Jewellery & Metalwork), University of South Australia

Professional Experience:

2011-present Access member, Gray Street Workshop
2015 Contemporary Embroidery with Sera Waters, Adelaide Central School of Art
2014/15 Mentored by Jess Dare
2013 pieces of familiar, artist talk, Gray Street Workshop
2012 Residency at Square Peg Studios
2011 Fique Crochet of Columbia with Lady Navaraz Penaloza, Craft South

Grants and Awards:

2014 Art Start Grant, Australia Council
2013 Independent Makers and Presenters: Project Grant, Arts SA
2010 Design Institute of Australia Professional Encouragement Award – Jewellery Design

Solo Exhibitions:

2014 pieces of familiar, Studio 20/17, Sydney
2013 pieces of familiar, Gray Street Workshop, Adelaide

Selected Group Exhibitions:

2015 Soft Landscapes, Gray Street Workshop, Adelaide
2014 Making Friends, Gray Street Workshop, Adelaide
2013 Wear a Piece of Adelaide, TAFE SA, Adelaide
2013 Mixquisite, Studio 20/17, Sydney
2012 The Grass is Greener, Zu Design Jewellery + Objects, Adelaide
2012 Coming up from the South, Crafthaus (online exhibition)
2012 Process – the art of making, Gray Street Workshop, Adelaide

Please visit Kelly's website for the most up-to-date CV and events www.kellyjonasson.com