



Theatre of Detail

CALENDAR GIRLS PROJECT

February: Kath Inglis



Image 1: Kath Inglis (Self Portrait)

Image 2: Gold Doily Cuff, 2014, coloured, cut, carved and heat fused PVC + 925, Dimensions: 65mm diameter x 40mm, Photographer: Craig Arnold

Kath talks about her time at Gray Street Workshop

As much as I enjoy a lovely view from a window - it really is the last thing that you need when you are trying to work. Especially if you find it difficult to suppress the desire to daydream out of them like I do.

I think this is one of the reasons that my time at Gray Street Workshop has been so fruitful and rewarding...no windows! Eyes, conversation and focus turn to the inward space - within the workshop walls and within the maker. The convergence of hand, tool, material and mind is central - a space with windows could only distract.

The most important day of my making life happened in my first week at Gray Street Workshop as a recent graduate way back in 2001. The morning started out well - but not long after lunch I nearly blew the place up while attempting to etch metal. Everyone had to down tools for the rest of the day so toxic gas could find its way out through the roller door (no windows, damn it!). I was mortified and shaken - but this is exactly what I needed. That afternoon I had a big rethink about my direction in making. Metal wasn't doing it for me anymore - it was dirty, loud, hard. Later on, while getting supplies for dinner at my local supermarket, I happened upon a roll of clear plastic used for covering tables. I had walked past that roll of Polyvinyl Chloride (PVC) just about everyday without noticing how beautiful it was - it was dazzling in the sunlight. I fell instantly in love - it was probably a rebound thing but so what!



Image 1: Detail of carved Polyvinyl Chloride (PVC) on Kath's bench



Image 2: View out the window from Kath's studio at the Hahndorf Academy

Q&A with Kath Inglis

What gives you pleasure in your practice?

I love transformation. Polyvinyl Chloride (PVC) is a rather mundane material, but through simple processes of colouring, cutting, carving and heat fusing, the resulting surface reflects and plays with light. It transcends its humble beginnings to become precious.



Image 1: Detail of carved Polyvinyl Chloride (PVC) on Kath's bench



Image 2: Doily Brooch, 2014, coloured, cut, carved, heat fused PVC + stainless steel, Dimensions: 50mm diameter x 10mm Photographer: Craig Arnold

How do you get from point A - B, from idea to outcome?

I have a visual diary, but I am rather crazy with it...I don't work in a linear way - I will write something down half way through the book - then later it will be turned upside down - then I will be at the front. I rarely draw pictures - it's mostly words. When I try to find something I wrote previously, I am forced to go through other ideas - this helps to build unexpected connections - work more creatively. I go straight from the words and ideas to making with the material. The interaction between the hand, tool and the material also informs the direction of the pieces I am working on.



Image 1: Detail of carved Polyvinyl Chloride (PVC) on Kath's bench

Image 2: Rock Cuff, 2014, coloured, cut, carved, heat fused PVC + 925, Dimensions: 65mm diameter x 30mm, Photographer: Craig Arnold

What usually goes through your mind when you are making?

Depends what I am making...when I am using the carving tools, my mind is pulled into the moment of making. This work is very focussed as a slip of the tool can ruin a piece or acquire an injury.

When I am making findings or stitching pieces together - I can relax and think about anything and everything... I try not to think about politics too much because I don't like to make while angry - I don't want it to leech into the jewellery.



Image 1: Detail of carved Polyvinyl Chloride (PVC) on Kath's bench

Image 2: Mine the River Neckpiece, coloured, cut, carved PVC + stainless steel, Photographer: Craig Arnold

Biography - Kath Inglis

Raised in Darwin, Kath Inglis moved to Adelaide to study contemporary jewellery. After graduating from the South Australian School of Art in 2000, Inglis continued to develop her practice by working from a number of studios, including Gray Street Workshop, JamFactory Metal Design Studio and soda and rhyme a studio and gallery established in partnership with Naomi Schwartz. Kath now lives in the Adelaide Hills with a work bench located at the Hahndorf Academy

Kath Inglis is a material based maker in that significant relationships are formed between the material, maker and tool. Since 2001 her practice has focussed on the manipulation and transformation of a commonplace material, Poly Vinyl Chloride (PVC). The material is initially coloured then small pieces are removed from the surface through a process of hand cut incisions and carved patterns. Transformed from its prosaic 'natural' state, this new material glitters with a play of light and reflection.



Image: Kath Inglis (Self Portrait)

CV – Kath Inglis

(Gray Street Workshop tenant during 2001 and again in 2004) Please visit Kath's website for the most up-to-date CV www.kathinglis.com