

Zara Collins

Education

1998 Bachelor of Visual Arts, Sydney College of the Arts, Sydney University, NSW

Selected Solo Exhibitions

2005 *Beijing Takings*, Pyrmont Studios Gallery, Sydney, NSW
 2004 *Dreams of Spring*, Purple Space, JamFactory Contemporary Craft and Design, Adelaide, SA
 2003 *Takeaway*, Gallery 4A, Sydney, NSW
 2003 *Finders Keepers*, Zu design jewellery + objects, Adelaide, SA

Selected Group Exhibitions

2007 *Young Glass 2007*, Ebeltoft Glass Museum, Denmark
 2006 *Ranamok Glass Prize 2006*, Australian touring exhibition
 2006 *Baubles, Bangles and Beads*, Australian touring exhibition
 2006 *Heart of Australia*, Adelaide Festival Centre, Adelaide, SA
 2005 *29th Alice Craft Acquisition*, Alice Springs, NT
 2004 *Talente*, International Trade Fair Award and Exhibition, Munich, Germany
 2004 *Australian Jewellery Showcase*, Hong Kong, Shanghai, Beijing, China
 2004 *40*, Object Galleries, Sydney, NSW
 2004 *Reflections*, Wagga Wagga Art Gallery, NSW
 2003 *Cities of Gold and Silver*, Craft ACT, Canberra, ACT
 2003 *SALA Festival*, JamFactory Metal Studio Showcase, Adelaide, SA
 2003 *28th Alice Craft Acquisition*, Alice Springs, NT
 2002 *SOFA*, Glass Artists Gallery Exhibit, Chicago, USA
 2002 *27th Alice Craft Acquisition Award*, Alice Springs, NT
 2002 *Contemporary Wearables 01*, Australian touring exhibition

Selected Awards and Grants

2007 Finalist, *Young Glass 2007*, Ebeltoft Glasmuseet, Denmark
 2006 Finalist, *Ranamok Glass Prize 2006*, Australian touring exhibition
 2004 Recipient, Australia-China Council Residency, Beijing, China
 2003 Recipient, Pat Corrigan Artists Grant, NAVA

JamFactory Contemporary Craft and Design

19 Morphett Street, Adelaide, South Australia 5000, Tel +618 8410 0727, www.jamfactory.com.au
 Gallery Manager: Debbie Pryor, Gallery Assistant: Margaret Hancock

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Katrina Freene

Education

2002-2003 Design Associate, Metal Design Studio, JamFactory Contemporary Craft and Design, Adelaide, SA
 2000 Bachelor of Applied Arts, Jewellery and Metalsmithing, University of South Australia, Adelaide, SA

Selected Group Exhibitions

2006 *Catch On*, Zu design jewellery + objects, Adelaide, SA
 2006 *Gaffa Profile Week*, Gaffa Gallery, Sydney, NSW
 2006 *Wishlist Craftsouth Members Show*, Pepper Street Gallery, Adelaide, SA
 2006 *Profile show*, soda + rhyme, Adelaide, SA
 2005 *New*, Zu design jewellery + objects, Adelaide, SA
 2005 *Wishlist Craftsouth Members Show*, Adelaide, SA
 2004 *Two Degrees South*, Fingers Gallery, Auckland, New Zealand
 2004 *Design Down Under*, South Shore Art Centre, Boston, USA
 2004 *JMGA Conference Exhibition*, RMIT gallery, Melbourne, VIC
 2003 *JamFactory Biennial*, JamFactory Contemporary Craft and Design, Adelaide, SA
 2003 *Dame Nancy Buttfield Award For Decorative Arts*, Ayers House Museum, Adelaide, SA
 2003 *Cities of Gold and Silver*, Craft ACT, Canberra, ACT
 2003 *40 Watt*, Purple Space, JamFactory Contemporary Craft and Design, Adelaide, SA
 2003 *28th Alice Craft Acquisition*, Alice Springs, NT
 2002 *Little Kingdoms*, Mezzanine, Melbourne, VIC
 2002 *Gwiazda STAR Etoile*, Zu design jewellery + objects, Adelaide, SA
 2002 *3+*, Gallery onefivesix, Sydney, NSW
 2002 *Metal Element*, Quadrivium, Sydney, NSW
 2001 *If the Shoe Fits*, Zu design jewellery + objects, Adelaide, SA

Selected Awards and Grants

2003 High Commendation, *Dame Nancy Buttfield Award For Decorative Arts*
 2001 Recipient, Pat Corrigan Exhibition Grant
 2001 Recipient, Project Development Grant, SAYAB

Cover image: Zara Collins, *Shanghai Gossip*, (detail), 2007, recycled lampshades, fabric, fringing, braiding, variable dimensions, photography by Andrew Frolows

sandra elms design





In *Le Boudoir Secret*, Zara Collins and Katrina Freene have crafted an exquisite setting for their new collections. As spies in the house of love, they have imagined a nostalgic place – an echo of a singsong house on the Lane of Lingering Happiness in 1930s Shanghai, or perhaps a high class maison close in Paris’s notorious Rue Pigalle.

He lights a cigar and sinks into plush satin cushions.

In evoking an archetypal ‘She’ as inhabitant of this mythic space, the artists provide seductive and luscious treasures to adorn this intimate setting.

Both Zara and Katrina are seduced by the charm of the old – salvaging and transforming the detritus of bygone eras into contemporary pieces.

While working together at JamFactory’s Metal Studio in 2003 they shared a passion for scouring op shops for inspiration and absorbing and re-imagining aesthetic traditions from different cultures. This shared approach draws these two artistic ‘bower birds’ together and it lies at the heart of this collaboration.

Zara has an enduring love affair with Asia.

Her pieces pay playful homage to the art and culture of the region. In *Gifts for Murasaki* three small broken cloisonné containers in lu minous red, gold and cobalt blue are refigured into beaded lassos that swing seductively towards the torso.

Shogun’s Lament is a collection of bold printed brooches in silver and brass that

Zara Collins (from top), *Cloisonné Rings*, 2006, found objects, silver
Mandarin Memories... (cloisonné and silver lasso), 2006, cloisonné chopsticks, silver
Fallen Honour (rings), 2006, found objects, silver
 Variable dimensions, photography by Andrew Frolows

echo traditional Japanese and Chinese decoration. *Forbidden Pleasures...* entices us into the sensual world of the Chinese pillow book. Here the artist has moulded sinews of copper wire into the wickedest of delights. Fine wires suspended delicately inside glass panels arouse our curiosity.

In *Shanghai Gossip* Zara rescues floor lamps and shades, re-inventing them as gorgeous ladies of the night, resplendent in brocaded scarlet, pink and aubergine fabric.

Katrina’s aesthetic travels from China along the fabled Silk Road to the Middle East. Her ‘She’ is a 1920s Mata Hari, draping herself in translucent scarves, bold bangles and Persian-inspired pendants.

He longs to slip behind the velvet curtains, to watch as she gilds herself with the scents and trinkets of the night.

Pretty in Persia is the artist’s cheeky take on a region often associated with tumult. In this collection, Katrina slices vintage trays, embedding them behind brass plate carved into elaborate Middle Eastern designs. A jade-eyed tiger peers from an ornate cage in one piece, while in another, two 1950s starlets pose and wink from a heart-shaped pendant.

Continuing her sassy appropriations, Katrina transforms commonplace romantic tokens – signet rings and solitaires – into brash but beguiling oversized bangles. *Heart on your sleeve* and *Solitaire* conjure up the world of childish dress ups – when little girls teeter in their mother’s stilettos and drape themselves with cascades of pearls and diamante bracelets.

Le Boudoir Secret provocatively dallies with the seductive process of body adornment. She – the Boudoir’s muse – may never appear but her essence is tangible. Her presence and desires implied by the jewels and objects of *Le Boudoir Secret*.

Lindl Lawton and Zara Collins

Katrina Freene, *Pretty in Persia*, series of neckpieces and rings, 2006
 recycled printed tin, brass, silver, variable dimensions
 Photography by Katrina Freene



Le Boudoir Secret
 Zara Collins and Katrina Freene

24 March –
 27 May 2007



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 Contemporary Craft and Design