



Artist in focus

David Walker

Anatomy of the object

Foreword

Dr Stefano Carboni
DIRECTOR,
ART GALLERY OF
WESTERN AUSTRALIA

I take great pleasure in presenting *David Walker: Anatomy of the object*. One of Australia's most accomplished and influential craftspeople and designers, we are delighted that David's first solo exhibition in an Australian State gallery will take place in Western Australia.

I have come to admire and be fascinated by David's work, since arriving in Australia to take up the post of Director last year, and am pleased to continue the Gallery's commitment of presenting exhibitions that focus on outstanding individual contributions to visual culture in Western Australia.

David's refined works reveal a highly skilled and thoughtful craftsman whose fascination with form and structure elicits delicate, elegant and functional objects for the adornment of the body and home. I encourage you to look carefully at David's works more than once, as I have done, to fully grasp the beauty and fine nuances of this body of work that spans five decades, and for the way his work delights in the interconnections between art, craft and design. The inclusion of several new works created specifically for this exhibition, shows that we can look forward to exciting future developments in his work.

Many thanks to the private individuals and public institutions who have generously lent works for this show and for allowing us to reproduce their works in this catalogue.

Finally, I congratulate and thank the staff of the Gallery whose energy and commitment reveals itself in this beautifully presented exhibition.



Art Gallery
of Western Australia

Anatomy of the object

At its best, contemporary jewellery imaginatively unites our interior worlds with our bodies and the environment. Located between art and craft, design and small-scale architecture, it has the power to heighten our sense of self and sense of place. Such ideas have been central to the life and work of Western Australian based jeweller and small-object maker David Walker. Over the past forty years, he has transformed the tenets of post World War II modern design – imbibed as a design student in England – in order to address the interplay between the environmental, professional and emotional circumstances of his adult life in Australia. The neckpieces, brooches, pendants, bracelets, trays and lightwraps to emerge from this process of creative evolution are intricate de-constructions and re-constructions of the micro and macro environments. These works are unified by his mobilisation of a series of dynamic oppositions – between structure and emotion, the physical and the ephemeral, the geometric and the atmospheric – with a particular awareness of the demands of the Australian wearer's body.





Walker was born in Manchester, England, in 1941. Given that his early childhood was overshadowed by World War II and its aftermath, it is perhaps not surprising that Walker describes his childhood and early adolescence as unremarkable, neither happy nor cheerless – it simply was. He did, however, show a talent for art. As ‘working class but aspirational’, Walker’s parents recognised their son’s talent, yet despite this, their ambitions for him did not extend to tertiary education, or in any kind of career that did not stem from a trade. Higher education was perhaps not part of Walker’s thoughts either until, during the final two years of his secondary education, his school appointed a professionally trained art teacher who encouraged his students to haunt the art rooms, extending Walker’s mind and nurturing his talent. Walker became interested in excelling in art and began visiting the annual exhibitions of Manchester Regional College of Art, at the time, the largest and one of the most respected colleges of its kind in the country. It was here the world really opened up for Walker; he was introduced to all manner of art forms including architecture, design, printmaking, painting, textiles and ceramics. The existence of these forms was a profound revelation, and for the first time Walker was exposed to professional possibilities.

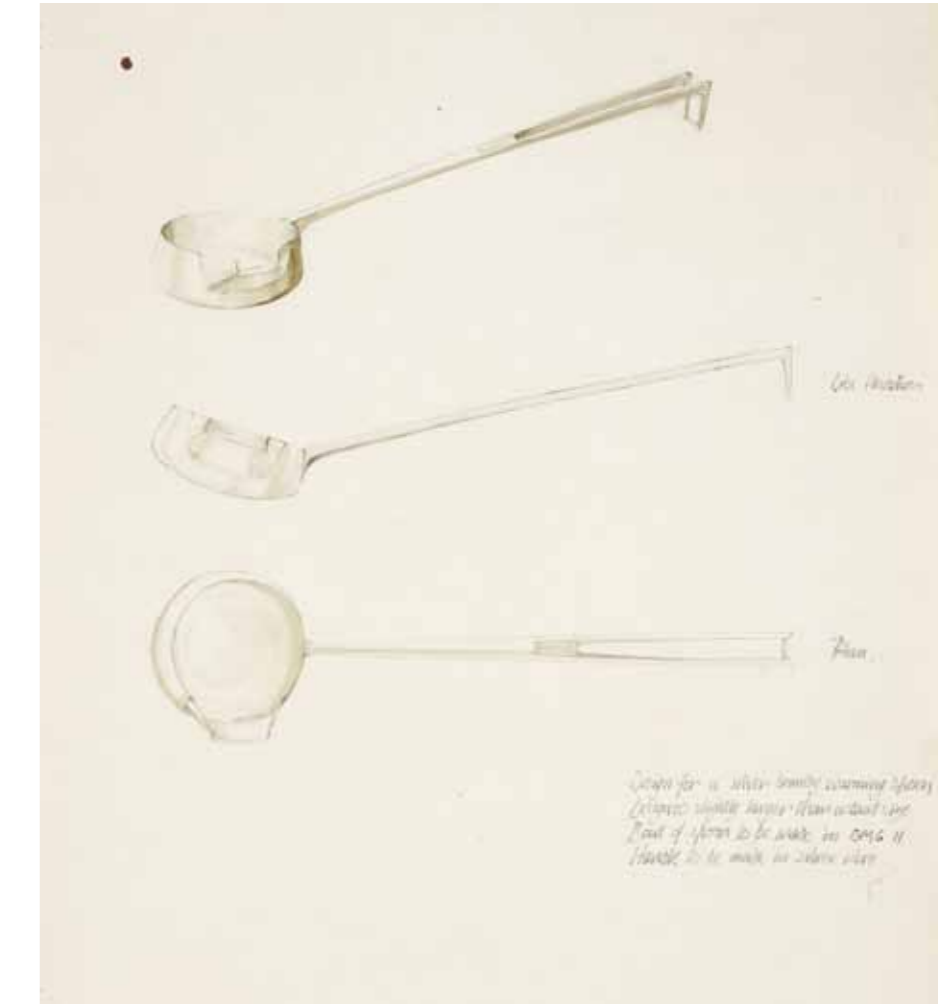


Following this experience, Walker applied to art school. Interestingly, his initial desires to study architecture were thwarted by his lack of enthusiasm for mathematics at school, a key entry requirement. Nonetheless, he secured an interview for the painting course at the highly competitive Manchester Regional College of Art, but by the time Walker had his interview, the painting classes were full. At the College’s suggestion, and in his naïve willingness to accept anything art-related that was on offer, Walker entered undergraduate art school majoring in silver-smithing. The College’s philosophy was closely aligned with Bauhaus principles about the interconnectedness of the various branches of the visual arts and design, including architecture. This was crucial to Walker’s initial development, and would affect his role as educator and arts practitioner throughout his life.

It was during his time at Manchester that Walker produced the earliest pieces included in this exhibition. His work of this time reflects his education by its considered combination of function and aesthetics. *Brandy warming spoon* 1961 is the product of a three-day student examination that bears the hallmark of Scandinavian design. Walker worked to create a lip that would

not spill brandy when pouring and integrated a split handle to help dispel the heat when warming the liquid over a flame. It is exquisite in finish and form. As the major work for his final year, Walker worked over several months to complete *Coffee pot* 1961-62, wanting to ensure that the inside could be cleaned by hand and that the spout’s design averted spillage when pouring. Both works are indicative of a student interpreting the dominant Scandinavian influence of the day, where everyday function was matched by beautiful, timeless forms.

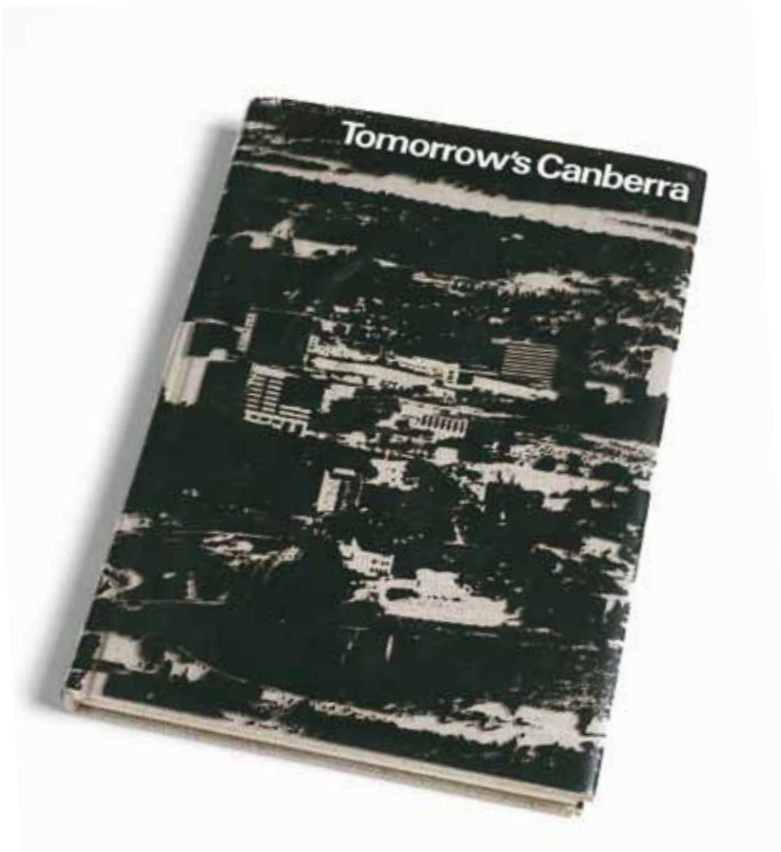
For Walker, the process of design developed out of the practice of drawing. In fact, for him, the pencil itself was – and remains – a design tool. So, while there was a practical advantage to being able to present designs and ideas clearly and professionally to potential clients, Walker’s main engagement with drawing was as a means whereby ideas and thoughts could be crafted with the freedom of the erasable pencil before the object building begins. The accompanying drawing to *Brandy warming spoon* shows the end point of this process. Despite the difficulty in manipulating silver, the spoon is evidence of how faithfully Walker was able to translate his design into the object. Its beautiful realisation as a drawing is a good example of Walker’s highly developed skills in



4
Coffee pot 1961–62

2
Brandy warming spoon 1961

3
Untitled [*Brandy warming spoon sketch*] 1961



5
Tomorrow's Canberra: Planning for growth and change 1969 (Design)

this area, even at this young age, and his early commitment to all aspects of his craft as an object designer.

With developing professional aspirations, Walker was keen to push his education beyond undergraduate studies. A generous scholarship allowed him to continue his training through postgraduate studies in industrial design, which at the time he considered was the area he wanted to pursue professionally. In the course, he was taught a specific 'design methodology'. Walker recalls this as a systematic and clinical way of reducing things to a series of points about a problem, and then carefully approaching the solution intellectually, almost scientifically. Although Walker didn't fully agree with his lecturer's philosophy in this regard – mostly for its lack of human and emotional components – he was happy to be learning and could take what

he wanted from these student engagements. Reflecting on this time, Walker now feels the teaching he received helped anchor his thoughts, giving him something concrete from which to work instead of wandering around in a vague, undirected way. Upon conclusion of his graduate studies in 1963, he began applying for jobs around the country in art schools, as well as posts in industrial design firms. When he noticed an advertisement for a lecturer of design at Perth Technical College, Western Australia, the distance seemed like a small thing to overcome. Following a successful application, and despite being offered an industrial design job in Manchester, the lure of adventure won the day. The actual position was different to his expectations. While believing he had been appointed to lecture in industrial design, Walker soon realised there was no such demand in the small Perth arts community. And so, he found himself teaching design in all courses, including those for art education.

Walker's optimism and commitment to his post led to the opportunity to head up the Graphic Design course. Again, he had drawn upon his experiences in Manchester where he had learnt graphic design principles and applied them to his new environment. When the Western Australian Institute of Technology (WAIT) was established in 1966 Walker's accomplishments as an educator were acknowledged by his appointment as Head of Graphic Design. It was the same year in which the American architect and designer Richard Buckminster Fuller gave workshops and lectures in Perth as part of a national architecture conference. With a keen interest in architecture, Walker attended. Buckminster's ideas of doing more with less, following nature's lead and building lightweight yet stable structures, strongly resonated with Walker and infiltrated his approach to his jewellery making, influencing it from then to this day.

Although Walker found his Perth job both challenging and rewarding, he left for the nation's capital when an opening came up to be the graphic designer at the Australian National University. Once more, the post involved a steep learning curve. Walker taught himself what he needed to know through books and from talking to colleagues and other professionals. He took to it with gusto and found a stimulating environment – generous and encouraging of ambition and good ideas. In fact, Walker loved the job and process of graphic design so much that he thought of starting his own graphic design business on



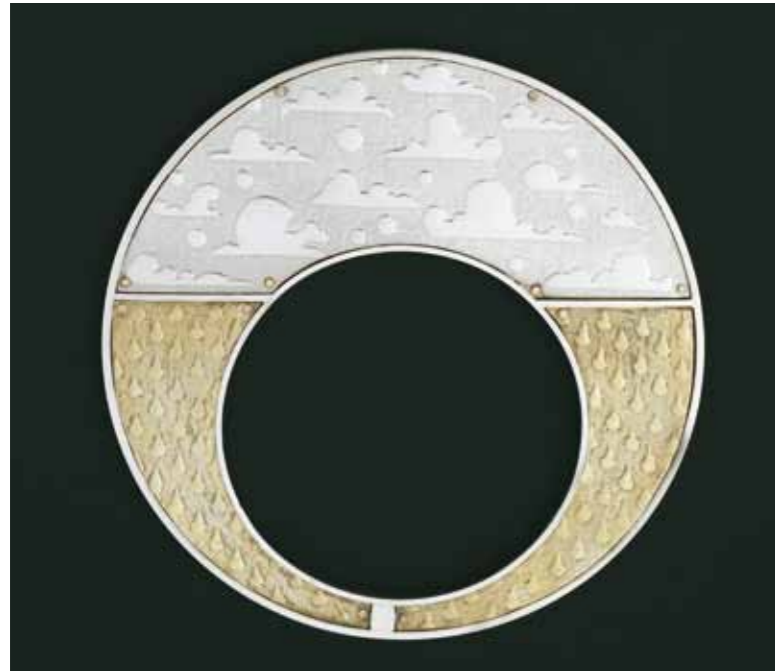
7
Neckpiece 1973



8
 Untitled [*Neckpiece sketch 1*] 1973

the east coast. His design for the book *Tomorrow's Canberra* 1969 shows his success in this area, winning the Book Design of the Year award in 1970. Despite his enthusiasm for graphics and Canberra, Walker's wife (he had married in 1966) was encouraging him to return and Tony Russell, the then Head of the School of Art and Design at WAIT, enticed him back with professional and artistic opportunities.

In another instance of allowing his employment to inspire self-discovery and his own work, he began making jewellery because he had to teach it at WAIT. This drew from Walker his strongest educational philosophy – that, in order to teach proficiently and effectively at the tertiary level, the tutor must be a distinguished practitioner of the craft. It was an ethos that endured from Walker's training, where all the teachers who he held in the



highest regard were also artists in their specialised field. Walker accepted this, and committed to mastering a technique prior to teaching it to his students. He was able to transfer his skills from silver-smithing to the smaller scale of jewellery making, and also accessed textbooks and the expertise of colleagues when needed, intent on learning the technique first, before thinking about ideas. *Neckpiece 1973* is the first piece of serious jewellery to emerge from this process, with Walker working to perfect the process of cuttlebone casting so as to be able to teach the technique to his students.

Towards the end of the 1970s, Walker made a trip to Japan to attend an international craft council conference. There, he met the influential jewellery maker Hermann Jünger, whose friendship over the ensuing years gave him profound insight into the nature of education and practice. It was his first time out of the country in fifteen years and he thrived on the global exchange of ideas and techniques. The visit made him ever more passionate to be a part of an international dialogue and, within an environment increasingly supportive of the arts and crafts, he worked assiduously in his role as educator to maintain this global conversation. The work Walker produced upon his return signals a new clarity in his thinking and practice. Walker had slowly been developing an affinity with the Australian environment since he arrived in the 1960s but this environment, as inspiration, was not something he had consciously woven into his works. Now, returning to it after a period away, he was much more alert to his surroundings and the differences it presented in relation to his English upbringing. The climate, textures, colours and light, the natural and urban landscapes, were acknowledged by Walker as if for the first time. In response, he began what would develop into an unwavering commitment to search for forms that spoke about his experiences of being in, and living within, Australia.

Bangle 1978, *Gondola 1978* and *Neckring and pendant 1979* are amongst the several works in this exhibition that were produced in the period immediately following Walker's return from Japan, and can be seen extending his attraction to the play

13
Bangle 1978

16
Neckring and pendant 1979



14
Gondola [neckring and pendant] 1978

between the smooth finish of the silver and the textured surface of the cuttlefish in *Neckpiece 1973*. With the arrangements of elements, they clearly acknowledge Jünger's practice. They also foreground techniques Walker learnt in Japan, articulated through surface texture, relief forms and the soft colouration of metal. Walker had been drawn to the way he could work much more directly with the material, allowing greater freedom of creativity and experimentation. What results is evidence of the hand of the maker. In this move, Walker promotes originality, skill and individuality – a legacy of his Bauhaus influenced art training – and provides a point of connection with the process of making and the process of living with and wearing the object. It is a reminder of the pieces' relationship to production. A further

significant aspect was an increased lightness in the work. This was a way of dealing with the fact that people in Australia generally, and those in Western Australia in particular, wear light clothes because of the warmer climate and outdoor lifestyle. Given that Walker wanted his work to be worn and enjoyed, it was important to design for the actuality of these sartorial conditions.

This jewellery work of the late 1970s was driven by the motif, as Walker created references to animals and landscapes. *Bird of prey 1979* may well reference a bird of prey, but it also captures the spirit of a moth in transformation. *Icarus 1979* similarly uses a bird-shaped form enclosed in a wire casing that expresses the notion of reach and constriction. *Go west 1978* is an image of a



15
Icarus [neckring and pendant] 1979



17
Bird of prey [neckpiece] 1979

11
Go west [brooch] 1978



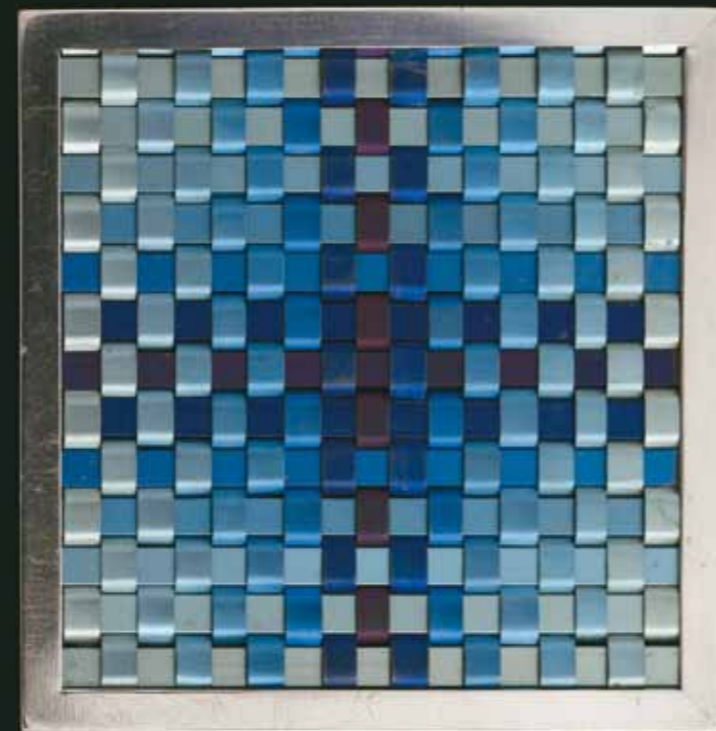
setting sun over a gold landscape, a work that symbolises the location of the material, as well as the maker's (post Canberra) awareness of the divide between Australia's east and west coasts. These works address different ideas and use a range of forms, but are unified by the partly abstracted translation of objects and experiences from the real world. In another sign of

Walker's constant quest to explore ideas and new forms, the visual distinction between these pendants and bracelets and those he produced soon after, is highly pronounced.

The brilliance of iridescent colour combined with the obvious linearity, in pieces such as *Necklace* 1980 and *Crossweave 1*



18
Necklace 1980

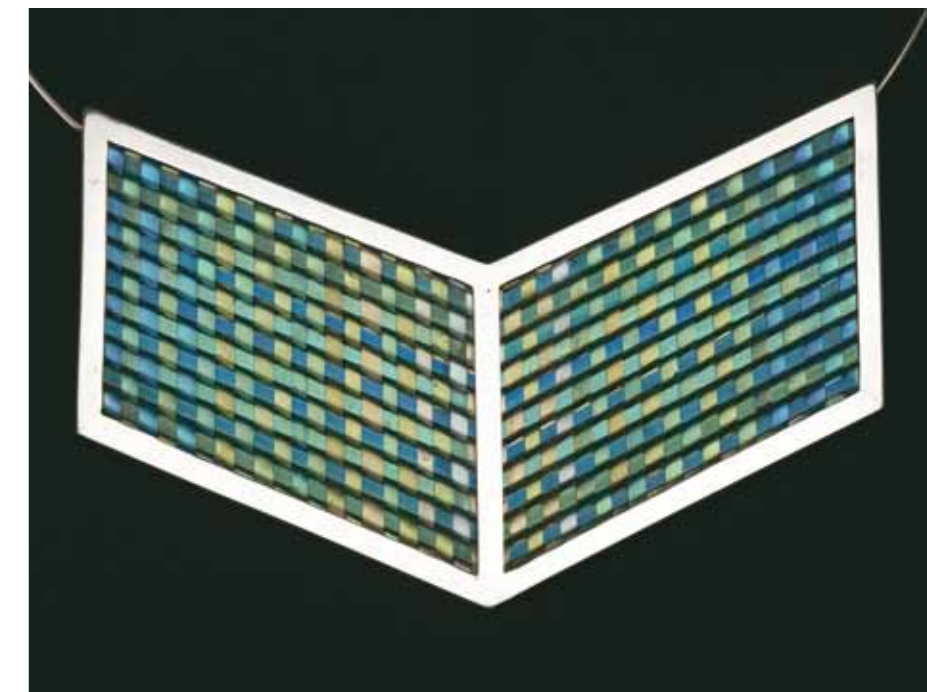


21
Crossweave 2 [brooch] 1980

1980, is an obvious shift. Walker had started to explore colouring possibilities in refractory metals during a sabbatical in London in 1980 and was quick to introduce these lessons into his practice. The resultant fluidity of colour in these works, and in others such as *Pendant 1980* and *Crossweave 2 1980* reveals the adolescent painterly impulses of the maker, as the likes of Kandinsky and Pollock are seen on an intimate scale. The works glimmer and shift; they invite close observation yet reveal themselves from afar and slowly, over a period of time. And yet, despite this apparent spontaneity of colour and softness of appearance, their structure of woven titanium strips is geometric, finely articulated and labour intensive. Indeed, this scaffolding becomes the work's form.

These pieces tend to deal with an abstracted interpretation of places and landscapes. They are distillations of the spirit of places, synthesising the experience and feel, textures and look of a location. Because Walker understood that the experience of any place is essentially fragmentary, layered and complex, his work continued to be activated through multiple parts, textures and overlapping elements. While often the forms devised through making will encourage and inspire different works, the source of ultimate inspiration is the space that surrounds him and his experiences within that space. In this way, Walker's work can be considered alongside work by Australian painters such as John Passmore, Howard Taylor and Brian Blanchflower for whom the visual field is in fact a weave that flickers and changes, more liquid than real. Despite an obvious commitment to producing work that dealt with atmospheric intricacies and change, Walker talks of his work up to the mid 1980s as his 'rational pieces', made to perfect a technique through a series of clearly defined, highly articulated steps and processes. At this time, it was about committing to and mastering a technique in a very deliberate and resolute fashion. He did not allow serendipity and the unconscious to interfere.

There is an incongruity between the linear quality of his geometric pieces and the soft shape of the human form. While this dynamic is strong, Walker deviates from it in *Kit no. 2 1983*, one in a series of pin kits the artist produced in the 1980s. With its arching spider-like legs, it is a work that seeks to mirror, at least in part, the terrain of the body. Made up of two components and having no 'right way up', it also introduces an interactive element that signals Walker's interest in

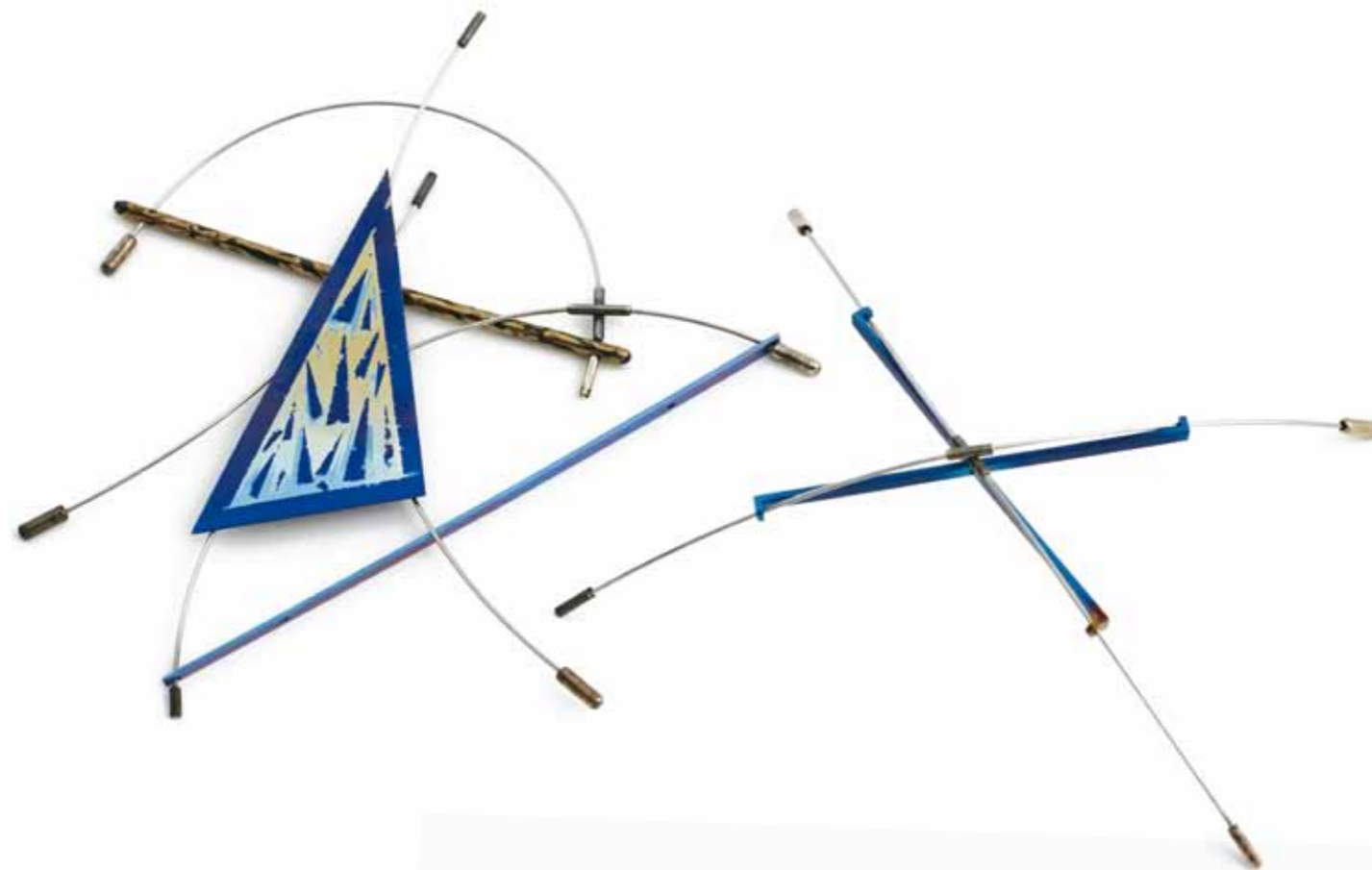


19
Pendant 1980

assenting to the impulses of the wearer. Each piece is attached to clothing with pins, and can be worn either separately, as individual pieces, or combined in a myriad of formations. The two components can also be completely de-assembled, as seen in *Composite kit 4 1984*, and 'remade' with entirely different relationships. This reinforces Walker's conviction that not only is his jewellery made to be worn, but that the wearer has an active role in its presentation which is quite beyond that of the maker. *Intersection pin no. 2 1984* and *Neckring kit no. 3 1984* have similar painterly effects that deal with the same formal issues as these works and the woven forms he made prior to and alongside these pieces. What we see in them is a continued interest in the modulation of colour and surface as a way of connecting with painting traditions that come from his attempts to lighten the objects for the wearer and the viewer. As a result, these works seem to float, rather than hang heavily.



23
Composite kit 4 1984



22
Kit no. 2 1983

24
Intersection pin no. 2 1984





25
Neckring kit no. 3 1984

Another key shift in the 1980s is an increased tendency to a less rational approach to making. *Split brooch* 1986 marks the break from adhering solely to a rational, sequential and purely intellectual way of working. In 1986, the year this piece was made, Walker and his first wife separated. This had an enormous impact on the artist and the consequences for his practice were immediate and remain essential to how Walker allows an idea to develop today. For the first time, Walker allowed emotion to enter his art making process. He no longer shied away from intuition and his subconscious but harnessed these new experiences and used them as motivating inspiration. In line with this shift in his practice, Walker introduced paper into *Split brooch* to reflect his fragile state, and would use this material in future works.

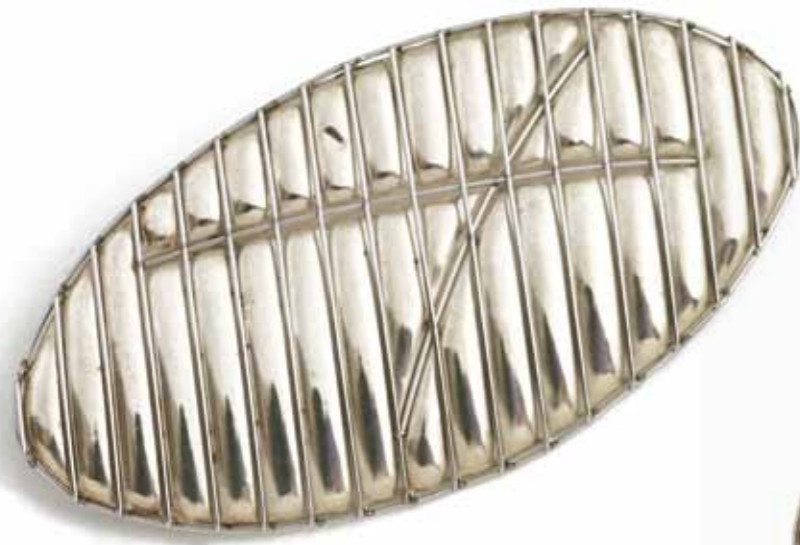


26
Split brooch 1986

The brooch was the first piece Walker made after his marriage breakdown, the title perhaps reinforcing the intensely personal content of the work. Its form then becomes the structure for following works such as *Canoe brooch* 1987, *Undulations* 1988 and *Cut and thrust 1* 1989. While not always personal in focus, these works appear more relaxed and at ease with their material elegance. They refer to landscapes and skin-scapes in a simple and subtle fashion, allowing room for emotional and atmospheric reflections and associations.

The major work *Urban fragments* 1989 builds on these explorations. It is made of seven stainless steel skeletal structures, six of which – like *Split brooch* – have a taut top paper skin layer. This juxtaposition of materials was based

on the way metal is pulled over the skeleton of an aeroplane wing, to create a light and robust form. Accordingly, the pieces in *Urban fragments*, both angular and sinuous, are visually fragile and incredibly light, yet extraordinarily strong. Made with the same material and equipment orthodontists use for teeth braces, the robust structure is in distinct conflict with its delicate paper membrane. The form originally derived from the views Walker had from his studio window in Tasmania during a residency in 1989, as he was drawn to the city's rooftops and the tilting, angular shapes they presented from an aerial viewpoint. The introduction of coloured paper into his practice allowed Walker to transfer the soft Tasmanian light and colour to his work, while continuing a palette used in previous works. While the final seven forms hint at the original inspiration, Walker's



30
Cut and thrust 1 [brooch] Skin series 1989

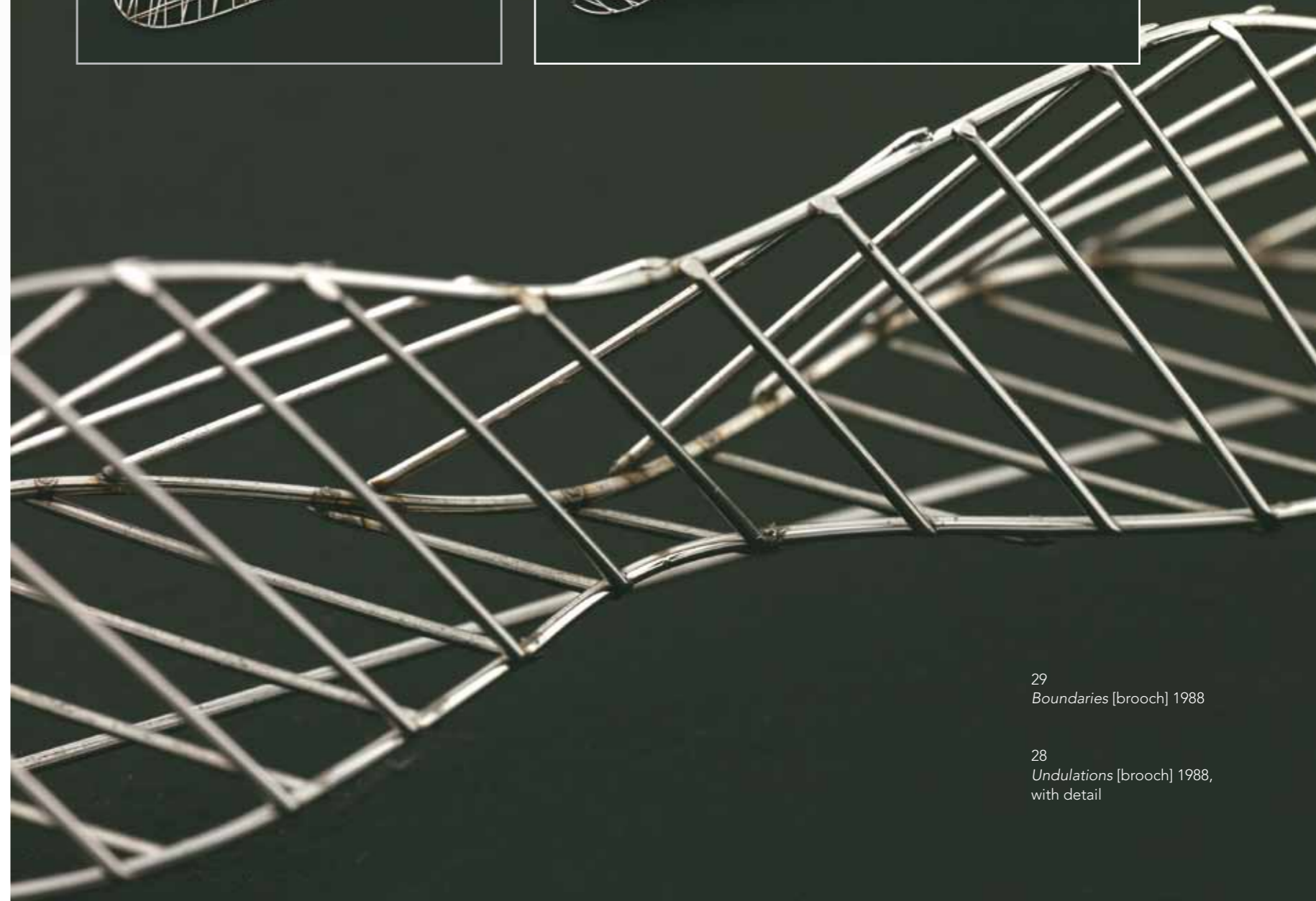
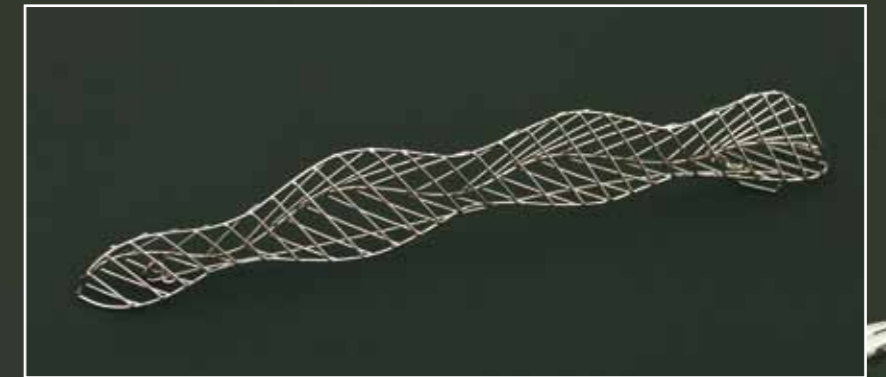
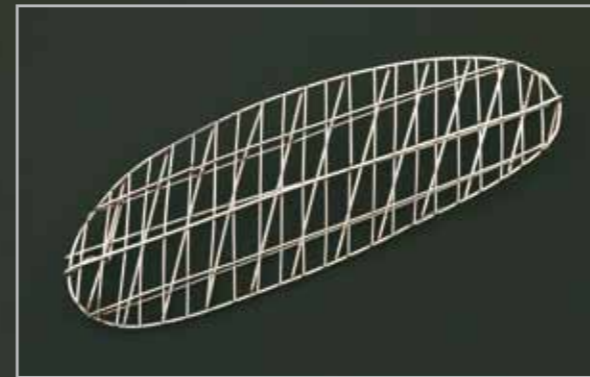
31
Scar tissue 2 [brooch] Skin series 1989

craft is rooted in the creative development, and it is through this process that the initial lure is transformed into something that is barely recognisable yet becomes an inimitable vestige of form and process. This mode is then extended in works such as *Incongruent contact: Shoulder pin and torso pin* 1989 and *Brooch* 1993. These works use the paper surface technique over the skeletal armature to great effect, presenting light objects that draw attention to their construction and supports, as well as the environments from which they emerge.

The motif of the armature is also key to the works Walker made during an Australian Asialink Artist-in-Residence in Thailand 1995-96. As with his Australian works, Walker wanted to express something of the mystery of the landscape and culture within which he was working. He was particularly drawn to the ponds

and waterways at night, enchanted by the distortions and reflections the moon would make in the pools of water, the exquisite construction of hand-made bamboo baskets and the ubiquitous piles of produce in the bustling Thai markets. The artist's abstract interpretation of these local artifacts is expressed in this series, particularly evident in *Market 2* 1995-96, *Fish rack 1* 1996 and *Reflection* 1996. Again we see the artist's mind and body being enveloped by the landscape.

Walker's process of spatial and structural exploration is strongly extended through to the *Space frame* series 2001, however it is the urban, rather than the organic world, that Walker references. In these works we see his fascination with what lies beneath, the internal, raw state of construction driving his practice. Walker's early desire to study architecture and his unremitting search for



29
Boundaries [brooch] 1988

28
Undulations [brooch] 1988, with detail



32
Urban fragments [seven brooches] 1989



33
Incongruent contact: Shoulder pin and torso pin 1989



structural networks and possibilities plays out on a small scale, and in continuation of an earlier, and current, practice, several of these pieces are made up of interchangeable parts, engaging the wearer with the object. In this way, *Space frame 2* and *Space frame 12* can be configured obliquely or uniformly, according to the wearer's desires, while several other works including *Space frame 20*, *25* and *28* can be worn either as a brooch or as a pendant.

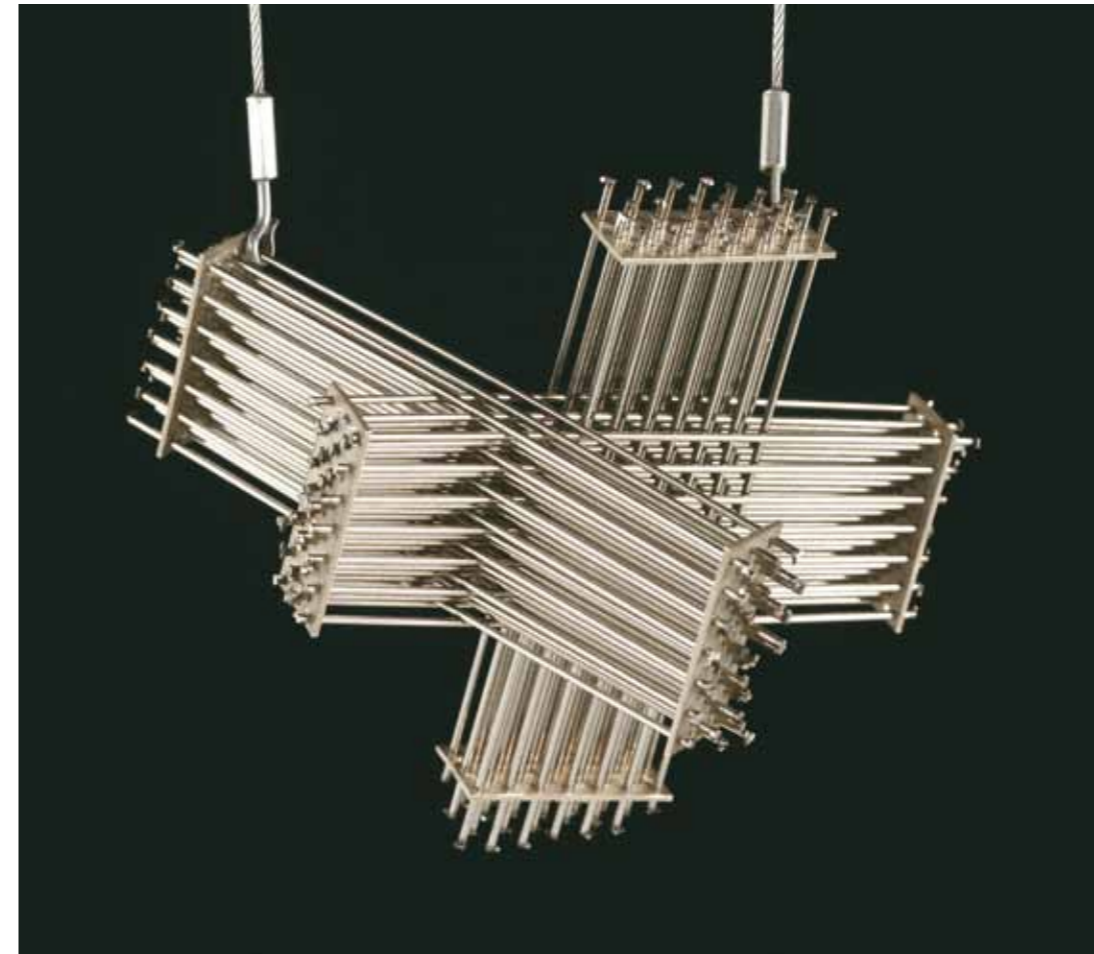
Walker retired from Curtin University of Technology in 1997. This allowed him to concentrate on his art making as he divided his time between home studios in Cottesloe and Denmark,



36
Market 2 [brooch/pendant] 1995-96

40
Generation X [pendant] c.1998

39
Reflection [brooch/pendant] 1996



in Western Australia's south west. His interest in education however, remained strong. As a way of keeping this alive he maintained his affiliations with the board of Craftwest (at the time of its re-branding to FORM) and began mentoring a group of wood workers in Denmark. This engagement was based on his belief that design could be applied to all materials. His brief from FORM was to imbue good design principles within makers who had existing well developed craft skills. The articulated *tres tray* 2001 comes from this period. Though simple in structure it was incredibly demanding to produce and also sees an increase in scale from Walker as he dealt with the idea of producing work



41
Intersection [pendant] 1999

45
Space frame 12 [three ring bead pendant] 2001

46
Space frame 15 [double pendant] 2001



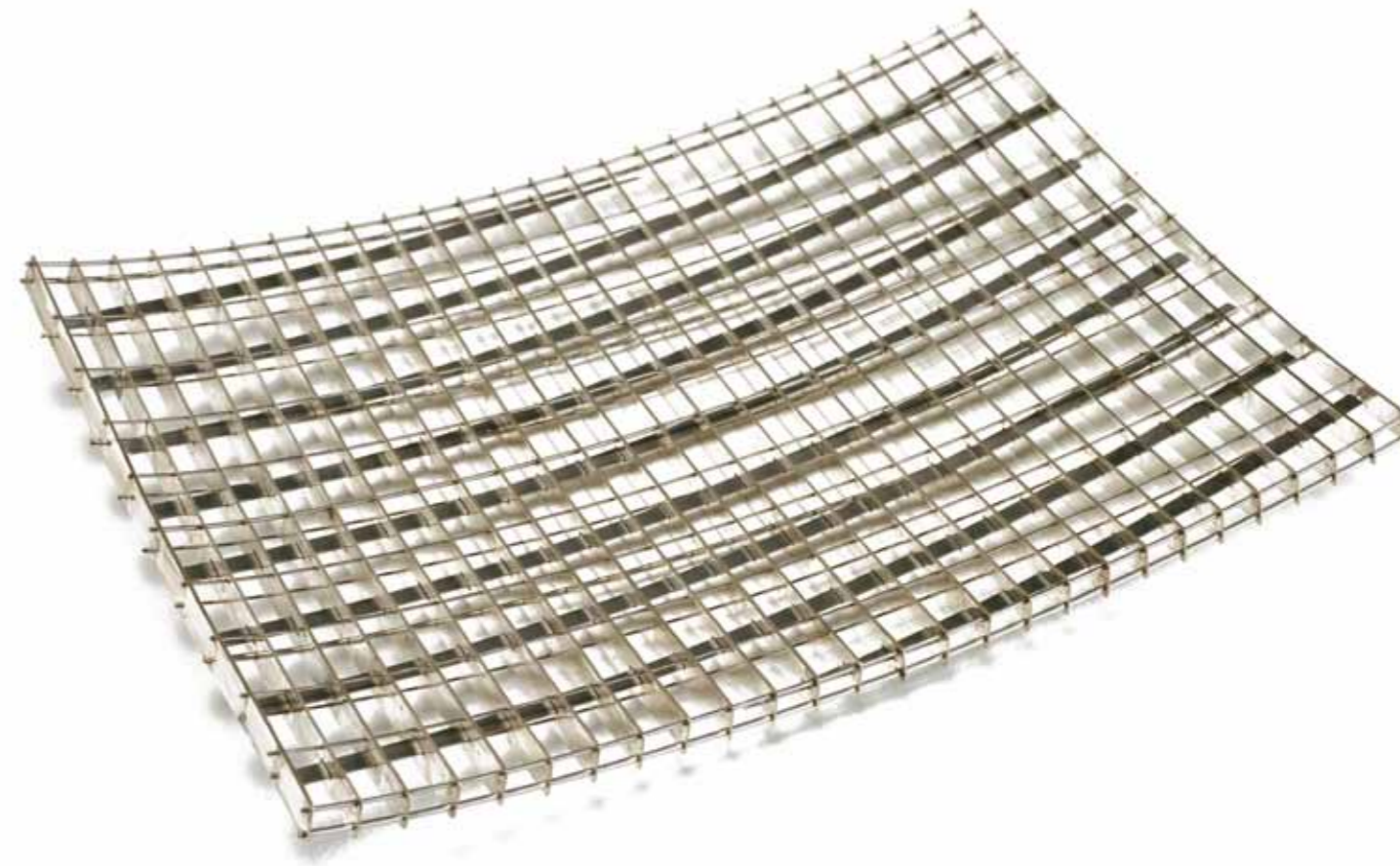
43
Space frame 2 [double pendant] 2001

44
Space frame 8 [triple cube pendant] 2001

49
Space frame 23 [pendant] 2001

outside the ambit of jeweller in his role as mentor. *Lightwrap 1* and *Lightwrap 2* were made soon after in 2004, and show a response to the landscape surrounding Walker's home and studio in Denmark. Inspiration for the works was found in his immediate environment. As Walker says: 'Surrounded by tall tingle and karri trees, where the light is filtered through the forest canopy and bounces off the waters of the Wilson Inlet, the idea developed for a series of lights that explore the changing mood of illumination diffused through filtering screens.' *Tres tray* and the lightwraps, therefore, deal with the modulation of form and the modulation of light and space through that form.

Walker's most recent work extends this commitment, and can be seen as variations on the theme. It is also now about articulating the balance between rational construction and pure emotion. *Memento mori 1* 2009 and *memento mori 2* 2009 are made up of several delicately small, carved painted 'twigs' encased in scaffolding. There is precision and deliberation in their arrangement. Yet they evolved from the horrific bushfires that swept through regional Victoria in February of this year. Walker was haunted by the devastation, and reminded of a time when, on more than one occasion, fires licked at his home in Gooseberry Hill, Western Australia, in the 1970s and early 1980s. Memories of vulnerability and fear resurfaced, underpinned by



42
tres tray 2001

images of the mountainous flames and then the blackened and scarred earth that saturated our television screens. These two pendants are the physical actuality of his emotional response to these events, each representing a different state of destruction.

Similarly, the *Fruit* 2009 series, consisting of four pendants of a larger scale, continue Walker's fascination with forms from the organic world. Still recognisable in their final form, the inspiration for *Fruit 1* to *Fruit 4* came from the shape of an avocado cut to reveal its seed and the space in which it was embedded. These works are clearly developments of his *Space frame* series and the structures beneath works such as *Urban fragments* 1989

and *Brooch* 1993, where the skeletal foundation is a visible and definite part of the finished piece. Similarly, *petit tray* 2009 and *longue tray* 2009 clearly reference *tres tray*, yet their obvious visual point of departure lies in the introduction of the flowing coloured strips of titanium running through the middle, like veins through a body. These labour intensive works are made up of hundreds of parts, and designed to carry a glass or bowl. They transcend utility in the way they fluidly change colour and shape as the eye moves around them. The colours speak back to the woven titanium forms and pin kits, this time held in space frame styled structures, thus showing the flexibility of Walker's practice as it moves back and forth in time.



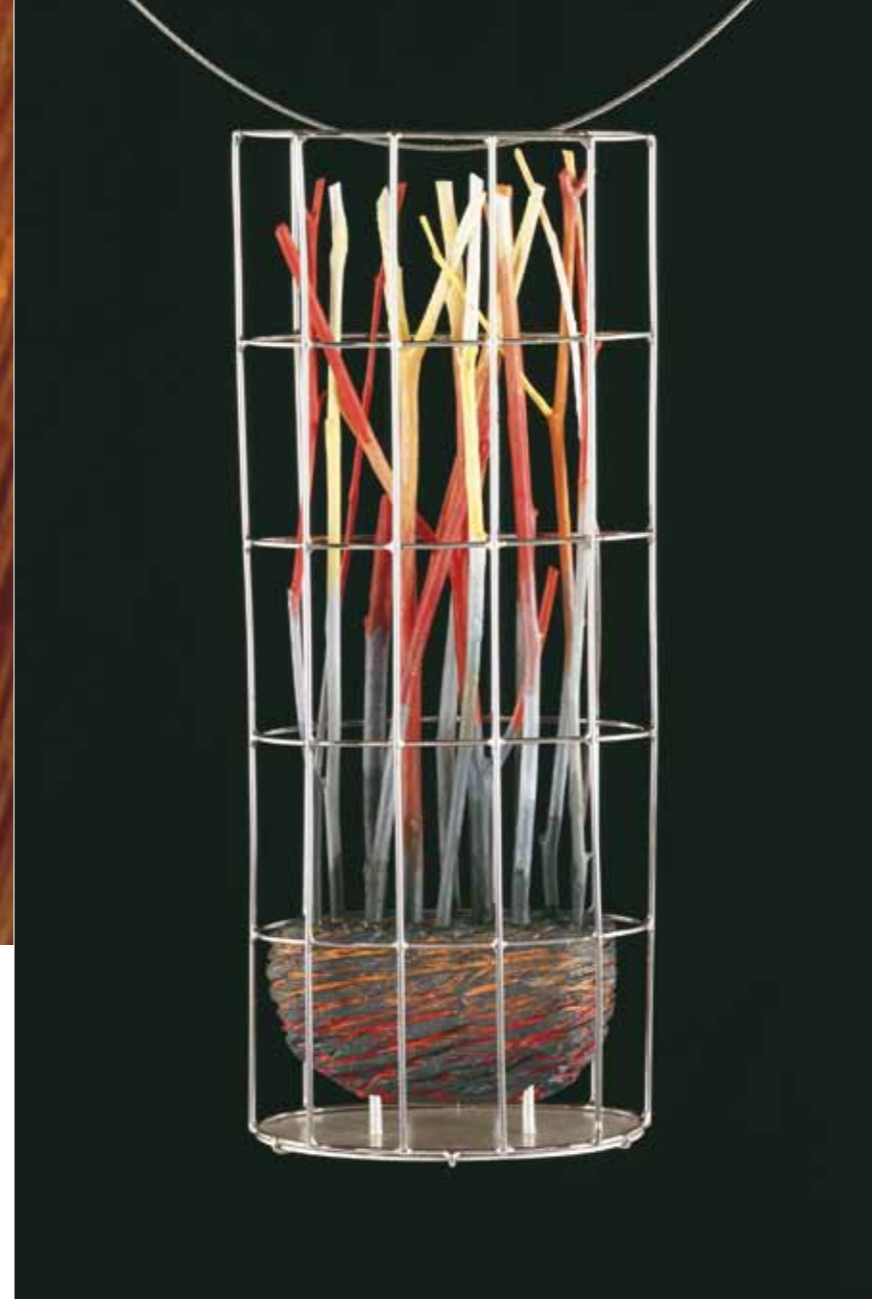
54
Lightwrap 2 2004

Walker's most recent works, therefore, extend his long-time concerns by addressing the interplay of structure and surface, as a way of dealing with his experiences, the local environment and more universal principles of three dimensional production. His journey as a designer has been one of diligent exploration, a calm and gentle investigation into the ways we might adorn ourselves, and the ways these items reflect the specifics of our climate and the modulations of the colours and feelings within it. While his work might be considered a form of painting through jewellery it never strays into the excessive or the overly decorative. In fact, what is clear looking over his work produced so far is its material and conceptual rigour, as he eschews everything but the essence of his idea. Over his career,

Walker's anatomy of the object has been about paring down superficialities to produce work that is evocative of the spaces we move through, that makes us look for the ways our worlds and bodies are structured and that holds these together in the lightest, most subtle of ways.

Lucy Harper and Robert Cook

All biographical material and in-text quotes sourced from conversations between Lucy Harper, Robert Cook and David Walker from July 2008 to May 2009.



59
memento mori 1 [pendant] 2009

60
memento mori 2 [pendant] 2009

Exhibition checklist



David Walker in his studio, Denmark
© Photographer: Nic Duncan

All works are listed by title and date. The descriptions in square brackets have been applied by the artist. Medium is followed by technique where specified by the artist. Measurements are in centimetres, height by width by depth. All works are in the collection of the artist, unless indicated. Exhibition details appear in full the first time cited, subsequent citations are indicated by exhibition title and year.

1
Salt and pepper pots with Rosewood base 1961
925 silver, Rosewood; fabricated
9.9 x 19.0 x 6.7
Exhibited: Graduation exhibition, Manchester Regional College of Art, United Kingdom, 1962

2
Brandy warming spoon 1961
925 silver; forged handle, sunk disk bowl, fabricated lip
27.5 x 7.2 x 3.5
Exhibited: Graduation exhibition, 1962

3
Untitled [Brandy warming spoon sketch] 1961
pencil on paper
53.5 x 38.4 (sheet)

4
Coffee pot 1961–62
925 silver, black nylon; fabricated
25.8 x 20.0 x 12.5
Exhibited: Graduation exhibition, 1962

5
Tomorrow's Canberra: Planning for growth and change 1969 (Design)
book, published 1970, Australian National University Press
30.5 x 22.0 x 2.2
Exhibited: *Book Design Awards 1970-1*, Australian Book Publishers Association, 1970-71; *The History of Australian Book Design*, National Library of Australia, Canberra and touring Australia, 1972; *International Book Design Exhibition*, International Biennale of Graphic Design, Brno, Czechoslovakia (now Czech Republic), 1973

6
Insects and man c.1972
colour screenprint
74.8 x 49.4 (image, sheet)
National Gallery of Victoria, Melbourne. Gift of Dr Ursula Hoff, 1972

7
Neckpiece 1973
925 silver; forged neckring, cuttlebone casting, die forming
34.5 x 23.5 x 3.5
Exhibited: *A sense of touch*, Undercroft Gallery, University of Western Australia, 1976; *More than a maker: Recent objects and jewellery by David Walker*, Erica Underwood Gallery, Curtin University, 6–29 August 1991, cat. 17

8-10
Untitled [Neckpiece sketch 1 to 3] 1973
pencil on paper
33.2 x 20.4 (each, sheet)

11
Go west [brooch] 1978
925 silver, fire gilt silver; fabrication
9.0 x 6.3 x 0.9
Courtesy of Rinske Car
Exhibited: *Jewellery by David Walker*, Fremantle Arts Centre, 21 March-8 April 1979, cat. 35; *Creators*, Eric Car Gallery, Fremantle, 1979

12
Bangle 1978
925 silver; fire gilding, paper die embossing
10.7 x 10.7 x 0.4
National Gallery of Victoria, Melbourne. Purchased with the assistance of the Crafts Board of the Australia Council, 1980
Exhibited: *Jewellery by David Walker*, 1979, cat. 31; *From the West: An exhibition of jewellery from eleven Western Australian artist-craftsmen*, touring Melbourne, Hobart, Sydney, Canberra and Adelaide, 1980-81, cat. DW8

13
Bangle 1978
925 silver; fire gilding, paper die embossing
10.0 x 10.0 x 0.3
Exhibited: *Jewellery by David Walker*, 1979, cat. 30; *From the West: An exhibition of jewellery from eleven Western Australian artist-craftsmen*, 1980-81; *Drawing on the body*, Craft Centre Gallery, Perth, 1984, cat. 35

14
Gondola [neckring and pendant] 1978
925 silver; paper die embossing, die forming, fabrication
17.5 x 12.5 x 1.2
Courtesy of Louise Howden-Smith Private Collection
Exhibited: *Jewellery by David Walker*, 1979, cat. 16

15
Icarus [neckring and pendant] 1979
925 silver, 9ct gold; fire gilding, paper die embossing
23.8 x 13.0 x 1.0
Collection: Felicity St John Moore, Melbourne
Exhibited: *Jewellery by David Walker*, 1979, cat. 13; *Objects to human scale: An exhibition of contemporary Australian jewellery*, Australia Council Crafts Board touring Japan, Hong Kong, Philippines, Republic of Korea, 1980; *More than a maker: Recent objects and jewellery by David Walker*, 1991, cat. 18

16
Neckring and pendant 1979
925 silver; paper die embossing, die forming, fabrication
27.0 x 12.8 x 1.2
Exhibited: *Jewellery by David Walker*, 1979, cat. 24; *More than a maker: Recent objects and jewellery by David Walker*, 1991, cat. 19

17
Bird of prey [neckpiece] 1979
925 silver, 9ct gold; fire gilding, paper die embossing, fabrication
21.5 x 12.8 x 1.3
State Art Collection, Art Gallery of Western Australia, purchased 1979
Exhibited: *Jewellery by David Walker*, 1979, cat. 15

18
Necklace 1980
925 silver, titanium; die forming, electrochemical oxidation, fabrication
29.1 x 7.8 x 0.3
State Art Collection, Art Gallery of Western Australia, purchased 1981
Exhibited: *Wear, ware, where*, Festival of Perth Invitation Metalcrafts Exhibition, Fremantle Arts Centre, 1981

19
Pendant 1980
925 silver, titanium; die forming, electrochemical oxidation, fabrication
19.0 x 15.0 x 0.4
Exhibited: *Australian jewellery*, Australia Council Crafts Board touring Europe, 1982-83, cat. 120

20
Crossweave 1 [brooch] 1980
sterling silver, titanium; die forming, electrochemical oxidation
5.9 x 5.9 x 0.5
Collection: National Gallery of Australia, Canberra.
Purchased from admission charges, 1983
Exhibited: *Wear, ware, where*, 1981; *The crafted object 1960s-80s*, National Gallery of Australia, 26 August–10 December 2006

21
Crossweave 2 [brooch] 1980
sterling silver, titanium; die forming, electrochemical oxidation
5.9 x 5.9 x 0.5
Exhibited: *Wear, ware, where*, 1981; *Drawing on the body*, 1984, cat. 18

22
Kit no. 2 1983
925 silver, stainless steel, titanium; electrochemical oxidation, fabrication
(A) 15.3 x 18.6 x 1.0 (B) 10.9 x 15.0 x 3.7 (two components, assembled)
John Curtin Collection
Exhibited: *The City of Perth Craft Award*, Art Gallery of Western Australia (AGWA), 1983, cat. 116

23
Composite kit 4 1984
925 silver, stainless steel, titanium, with fire gilt silver; electrochemical oxidation, fire gilding
variable size (unassembled)
Exhibited: *Drawing on the body*, 1984, cat. 13; *Flux: International and Australian contemporary jewellery and objects*, Galerie Düsseldorf, Perth, 29 January–16 February, 1986, cat. 214; *Poetry of the object: Contemporary jewellery by David Walker*, Silpacorn University Gallery, Bangkok, 1996, cat. 111



55
Fruit 1 2009

24
Intersection pin no. 2 1984
925 silver, stainless steel, titanium; electrochemical oxidation, fabrication
8.0 x 15.9 x 1.6
National Gallery of Victoria, Melbourne. Purchased with Admission Funds, 1984
Exhibited: *Drawing on the body*, 1984, cat. 20; David Walker jewellery exhibition, Devise Gallery, Melbourne, August – September 1984, cat. 20; *Value added: Contemporary jewellery*, National Gallery of Victoria, 14 February–30 April, 1998

25
Neckring kit no. 3 1984
925 silver, stainless steel, titanium; electrochemical oxidation, fabrication
27.0 x 25.0 x 0.6
Lent by the Powerhouse Museum, Sydney. Gift of the Crafts Board, Australia Council, 1984
Exhibited: *Cross currents: Jewellery from Australia, Britain, Germany, Holland*, Powerhouse Museum, Sydney, touring Australia and New Zealand, 1984-86, cat. 56; *A free hand*, Australian craft survey exhibition, Powerhouse Museum, 1988-91

26

Split brooch 1986
paper, graphite, stainless steel
13.0 x 14.0 x 1.1
Exhibited: *Craft purchase exhibition*, Queen Victoria Museum and Art Gallery, Launceston, Tasmania, 1986; *Contemporary Western Australian jewellery*, San Francisco International Airport, USA, 1993, cat. 3

27

Canoe brooch 1987
copper, stainless steel; chemical patination of copper
2.5 x 10.8 x 1.4
Janet Holmes à Court Collection
Exhibited: *10x9: A decade of craft in Western Australia 1977-1987*, Crafts Council Centre Gallery, Perth, 1987

28

Undulations [brooch] 1988
stainless steel
2.2 x 17.7 x 3.2
Exhibited: *Body language*, Contemporary Jewellery Gallery, Sydney, 1989, cat. 8; *Schmuckszene '90*, Munich, Germany, 1990, cat. 6; *Contemporary Western Australian jewellery*, 1993

29

Boundaries [brooch] 1988
stainless steel
3.1 x 9.3 x 0.5
Exhibited: *Body language*, 1989; *Schmuckszene '90*, 1990, cat. 4; *Contemporary Western Australian jewellery*, 1993

30

Cut and thrust 1 [brooch] Skin series 1989
925 silver, stainless steel; repoussé die embossing
4.8 x 9.4 x 0.9
Exhibited: *Body language*, 1989; *Schmuckszene '90*, 1990, cat. 1; *More than a maker: Recent objects and jewellery* by David Walker, 1991, cat. 22

31

Scar tissue 2 [brooch] Skin series 1989
patinated copper, stainless steel; repoussé die embossing, chemical patination of copper
5.3 x 11.2 x 0.8
Exhibited: *Body language*, 1989, cat. 21; *Contemporary Western Australian jewellery*, 1993

32

Urban fragments [seven brooches] 1989
gold-plated stainless steel, paint, graphite, doped paper
variable size within approx. area of 4.0 x 40.0 x 60.0
State Art Collection, Art Gallery of Western Australia, purchased 1990
Exhibited: *Perth International Crafts Triennial*, AGWA, 14 October–3 December, 1989, cat. 202

33

Incongruent contact: Shoulder pin and torso pin 1989
stainless steel, painted copper, painted doped paper
(A) 17.5 x 7.5 x 8.0 (B) 15.5 x 13.2 x 4.0
State Art Collection, Art Gallery of Western Australia, purchased 1989
Exhibited: *Perth International Crafts Triennial*, 1989, cat. 200

34

Sketchbook 1992 – present
22.0 x 14.4 x 2.7

35

Brooch 1993
stainless steel, oxidised 925 silver, graphite, mixed media
10.0 x 10.0 x 1.3

36

Market 2 [brooch/pendant] 1995-96
22ct gold, stainless steel, niobium; electrochemical oxidisation
6.3 x 8.0 x 2.6
Exhibited: *Poetry of the object: Contemporary jewellery* by David Walker, 1996, cat. 10

37

Fish rack 1 [brooch] 1996
fine silver, stainless steel
4.9 x 4.9 x 1.5
Exhibited: *Poetry of the object: Contemporary jewellery* by David Walker, 1996, cat. 2

38

Fish rack 2 [brooch] 1996
fine silver, stainless steel
5.3 x 6.0 x 1.5
Exhibited: *Poetry of the object: Contemporary jewellery* by David Walker, 1996, cat. 3

39

Reflection [brooch/pendant] 1996
fine silver, stainless steel
7.0 x 8.2 x 2.6
Exhibited: *Poetry of the object: Contemporary jewellery* by David Walker, 1996, cat. 7

40

Generation X [pendant] c.1998
925 silver, stainless silver
6.7 x 7.3 x 4.3
Courtesy of Lesley Morgan

41

Intersection [pendant] 1999
925 silver, stainless steel
7.4 x 8.3 x 4.6
Exhibited: *Millenium and tenth anniversary exhibition*, Galerie Slavik, Vienna, 1999-2000

42

tres tray 2001
925 silver, stainless steel, titanium
20.2 x 28.0 x 3.0
State Art Collection, Art Gallery of Western Australia, purchased 2001
Exhibited: *City of Perth Craft Award*, Craftwest Gallery, Perth, 2001; *WONDERLUST New journeys Your collection*, AGWA, 2008–2009

43

Space frame 2 [double pendant] 2001
18ct gold oncast to steel frame, stainless steel; lost wax casting over steel armature
7.1 x 1.8 x 1.8
Exhibited: *David Walker: Australische Schmuckkunst*, Galerie Slavik, Vienna, Austria, 2001, cat. 2

44

Space frame 8 [triple cube pendant] 2001
18ct gold oncast to steel frame, stainless steel, powder coated stainless steel; lost wax casting over steel armature
3.3 x 3.3 x 3.3
Exhibited: *David Walker: Australische Schmuckkunst*, 2001, cat. 8



62
petit tray 2009
Photographer: Nic Duncan

Acknowledgements



58
Fruit 4 2009

45
Space frame 12 [three ring bead pendant] 2001
925 silver oncast to steel frame, stainless steel, powder coated stainless steel; lost wax casting over steel armature
5.8 x 4.1 x 5.8
Exhibited: *David Walker: Australische Schmuckkunst*, 2001, cat. 12

46
Space frame 15 [double pendant] 2001
oncast 925 silver, stainless steel; lost wax casting over steel armature
6.0 x 7.4 x 3.2
Exhibited: *David Walker: Australische Schmuckkunst*, 2001, cat. 15

47
Space frame 20 [brooch/pendant] 2001
925 silver, stainless steel, powder coated stainless steel
4.2 x 4.2 x 1.6
Exhibited: *David Walker: Australische Schmuckkunst*, 2001, cat. 20

48
Space frame 21 [brooch/pendant] 2001
925 silver, stainless steel, powder coated stainless steel
4.6 x 3.4 x 1.6
Exhibited: *David Walker: Australische Schmuckkunst*, 2001, cat. 21

49
Space frame 23 [pendant] 2001
925 silver, stainless steel; lost wax cast
5.2 x 5.2 x 1.6
Exhibited: *David Walker: Australische Schmuckkunst*, 2001, cat. 23

50
Space frame 25 [brooch/pendant] 2001
925 silver, stainless steel, powder coated stainless steel
6.3 x 6.3 x 1.6
Exhibited: *David Walker: Australische Schmuckkunst*, 2001, cat. 25

51
Space frame 27 [brooch/pendant] 2001
925 silver, stainless steel, powder coated stainless steel
5.3 x 3.3 x 1.6
Exhibited: *David Walker: Australische Schmuckkunst*, 2001, cat. 27

52
Space frame 28 [brooch/pendant] 2001
9ct gold, stainless steel, powder coated stainless; lost wax cast
4.6 x 4.6 x 1.6
Exhibited: *David Walker: Australische Schmuckkunst*, 2001, cat. 28

53
Lightwrap 1 2004
acrylic, steel, copper and polypropylene
(A) 35.5 x 45.0 x 10.0 (surround) (B) 35.5 x 8.0 (lightstick)
State Art Collection, Art Gallery of Western Australia, purchased with funds from the Contemporary Art Group, 2004
Exhibited: *designXchange – a collaborative exploration*, FORM Gallery, Perth, 2004; *WONDERLUST New journeys Your collection*, 2008–2009

54
Lightwrap 2 2004
marri, acrylic, steel, copper and polypropylene
(A) 35.5 x 45.0 x 10.0 (surround) (B) 35.5 x 8.0 (lightstick)
State Art Collection, Art Gallery of Western Australia, purchased with funds from the Contemporary Art Group, 2004
Exhibited: *designXchange – a collaborative exploration*, 2004; *WONDERLUST New journeys Your collection*, 2008–2009

55
Fruit 1 [pendant] 2009
925 silver, stainless steel
9.6 x 9.1 x 3.6

56
Fruit 2 [pendant] 2009
925 silver, stainless steel
10.4 x 9.1 x 3.6

57
Fruit 3 [pendant] 2009
925 silver, stainless steel
11.2 x 6.9 x 3.2

58
Fruit 4 [pendant] 2009
925 silver, stainless steel
11.7 x 6.7 x 3.6

59
memento mori 1 [pendant] 2009
925 silver, stainless steel, Victorian Ash; carved, painted
13.2 x 5.3 x 2.9

60
memento mori 2 [pendant] 2009
925 silver, stainless steel, Victorian Ash; carved, painted
10.6 x 4.9 x 2.7

61
longue tray 2009
925 silver, stainless steel, titanium; electrochemical oxidisation
7.3 x 31.7 x 20.4

62
petit tray 2009
925 silver, stainless steel, niobium; electrochemical oxidisation
6.9 x 24.6 x 20.2

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Lucy Harper and Robert Cook



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Front Cover:
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Space frame 12 [three ring bead pendant] 2001

Back Cover:
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Lightwrap 1 2004

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