

## Current calls for papers and announcements

### Announcing the *craft + design enquiry* blog site

Readers and contributors are advised that further online information about *craft + design enquiry* is now available on the *craft + design enquiry blog* at <http://craftdesignenquiry.blogspot.com.au/>

### Next issue – *c+de#6* (2014)

The next issue of *craft + design enquiry* #6 (2014) is *Craft • Material • Memory*, guest edited by Anne Brennan and Patsy Hely. Due for publication August 2014.

### Themes for future issues of *craft + design enquiry*

*craft + design enquiry* is open to proposals from readers on ideas for future themes for the journal. Theme ideas should be submitted in writing, including why the theme would be interesting to the craft + design sector (two-page maximum). These submissions may also include suggestions for an editor with appropriate expertise. For further information contact [jenny.deves@anu.edu.au](mailto:jenny.deves@anu.edu.au)

### Calling for papers for *c+de#7* (2015)

*craft + design enquiry* is now calling for papers for issue #7 (2015) for both the *Open Section* and the *Themed Section*. Contributors should follow the steps outlined below to submit their papers.

#### Steps to submitting a paper for *c+de#7*

This issue of *craft + design enquiry* will be published by ANU E Press in mid-2015. The call for papers closes on 30 June 2014. For both the Open Section and the Themed Section of issue #7, contributors are asked to follow these steps:

**Step 1** – Kay Lawrence (Guest Editor) asks contributors to submit an abstract (1 A4 page) from now until 30 April 2014. She will respond promptly to contributors. On the basis of these abstracts, contributors will be invited to submit full papers. Send your abstract to [jenny.deves@anu.edu.au](mailto:jenny.deves@anu.edu.au).

**Step 2** — If invited to submit a full paper, contributors are required to complete and submit their final papers by 30 June 2014. Email to [jenny.deves@anu.edu.au](mailto:jenny.deves@anu.edu.au). Papers must be accompanied by a Lodgement Registration Form.

**For further information** — A Lodgement Registration Form and Author Guidelines is available from [jenny.deves@anu.edu.au](mailto:jenny.deves@anu.edu.au) or, view the *c+de* blog <http://craftdesignenquiry.blogspot.com.au/>

## Open Section — call for papers

From issue #6 (2014), *craft + design enquiry* will include an *Open Section*. Contributors to the Open Section may submit papers exploring any aspect of contemporary craft and design. All papers in the Open Section are peer reviewed and selected for publication in accordance with established *craft + design enquiry* procedures. The submission process is outlined above.

## Themed Section — call for papers

### ***Landscape, Place and Identity in Craft and Design***

#### **Guest edited by Kay Lawrence AM**

*craft + design enquiry* welcomes Kay Lawrence as the Guest editor of issue #7 (2015). Kay provides this outline and invites submissions on the theme — *Landscape, Place and Identity*:

The words used to describe the physical environment and our relationship to it, are always nuanced. The concept of ‘place’ refers to a particular portion of space that may or may not be occupied by people, while also encompassing the idea of dwelling, of living in a particular place. The word ‘landscape’, on the other hand, suggests a slightly different relationship of humankind to the environment. Derived from the 16th century Dutch word ‘landschap’,<sup>1</sup> signifying a unit of human occupation, that is, places shaped by human intervention and use, the contemporary meaning of landscape, ‘natural or imaginary scenery as seen in a broad view’, conceives this relationship in terms of human vision, of looking *at* a landscape rather than dwelling *in* a place. These words posit different relationships to the environment; landscapes encompassed by the gaze or places known through the intimacy of bodily sensation. Both words are culturally inflected. Our understanding of both landscapes and places is shaped by sensory experience as well as by memory and myth, and are thus bound up with complex questions about human identity.

If we accept that ‘identity’ is not a given, but constructed in response to an intricate array of social, cultural, economic and physical forces, then how we think of ourselves as individuals, communities or even nations, will be shaped in part by the places and landscapes where we live, and

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1 S. Schama, 1995, *Landscape and Memory*, New York: Alfred A Knopf, p. 10.

mediated through language. 'Language' here is interpreted broadly to refer to the codified systems of representation used in the practices of craft and design as well as written and oral language.

Craft and design practice, even when speculative, is engaged with the physical world, as practitioners work with its visual, material, spatial and temporal qualities to create objects and environments. Recently Glenn Adamson advocated the usefulness of considering craft as process as well as product. Craft is 'an approach, an attitude or an action ... a way of doing things'.<sup>2</sup> So craft and design in this context can also be considered as *processes* underpinned by particular ways of thinking and making.

This issue of *craft + design enquiry* invites papers that explore and reflect upon these ideas about landscape, place and identity in relation to both Indigenous and non-Indigenous craft and design practice in Australia and globally. Or, to put it another way, writers might wish to consider how craft and design practitioners have employed the visual, material, spatial and temporal processes of their disciplines to interrogate questions of identity in relation to concepts of place and landscape.

These questions are further elaborated below.

The Western landscape tradition is predominantly graphic and, although craft can be pictorial (like woven tapestry), craft also affords meaning through the actual materials used. How does craft reflect or interrogate ideas of landscape (or place) through the use of its physical substance; plant, sand, clay, timber and rock?

Representations of landscape can take on ideological ramifications in the formation of identity. In white Australia, for example, the land has been variously constructed in the popular imagination as beneficent or lacking, dangerous and hostile, sometimes with gendered connotations as a nurturing or devouring mother. The concept of 'wilderness' has also been used to construct an understanding of the natural environment as untouched by people, separating humankind from the natural world and effacing the long history of Australia as a peopled land cared for and shaped by its Indigenous inhabitants. Writers might wish to consider how such tropes of landscape or place have been employed in craft and design to formulate or question concepts of identity, whether individual, community or national.

In Australia, the term 'country', with its many associated meanings that pertain to territory, nationhood and the rural, has taken on additional meaning to signify 'traditional, Indigenous land and sea with its embedded cultural values relating to the dreamtime'.<sup>3</sup> The anthropologist Deborah Bird Rose tells of Indigenous elder, Daly Pulkara from the Victoria River district in far north Australia, speaking sadly and heavily of 'wild' country; country that bears the devastation of misuse and neglect of the introduced pastoral industry. He compares 'wild' to 'quiet' country 'in which all the

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2 G. Adamson, 2007, *Thinking Through Craft*, Oxford: Berg, p. 4.

3 Bill Arthur & Frances Morphy (eds), 2005, *Macquarie Atlas of Indigenous Australia*, Macquarie University: Macquarie Library Ltd, p. 262.

care of generations of people is evident to those who know how to see it'.<sup>4</sup> While craft practices have historically been used to express human connection to place through use of traditional processes and local materials, writers might also wish to consider how the idea of human *obligation* to place, implicit in Indigenous use of the word 'country', is being addressed in contemporary craft and design.

*craft + design enquiry #7*, invites papers reflecting upon these questions from practitioners, researchers and scholars across the broad field of contemporary craft and design practice and theory.

**Kay Lawrence** AM is a visual artist and writer and Adjunct Professor in the School of Art, Architecture and Design at the University of South Australia. She has an internationally recognised textiles practice with work held in many public collections including the National Gallery of Australia. Through her art-making she critically engages with matters of personal and community identity in relation to place, exploring ideas of loss and connection through a practice centred on hand-making and grounded in the materiality and meanings of textiles. She has completed a number of significant commissions for public spaces, and was made a member of the Order of Australia (AM) in 1989 for her work designing and coordinating the making of *The Parliament House Embroidery*. Her scholarly writing on contemporary textiles practice has been published by Berg Publishers, Cambridge Scholars Publishing and Melbourne University Press.

Contributors to the Themed Section of *c+de#7* should follow the **Steps to submitting a paper for *c+de#7***. Submissions close on 30 June 2014.

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4 D. Bird Rose, 2004, *Reports from a Wild Country*, Sydney: UNSW Press, p. 4.