

# SIM LUTTIN

## TWO-PAGE BIO

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Born in 1977, Sim Luttin was encouraged to do things in a labour intensive, meticulous way, which was often a long and highly detailed process. Now, years later, she approaches her creative practice this way. Sim currently lives and works in Melbourne, Australia as a contemporary jeweller, craftsperson, and artist, while also working as the Gallery Manager & Curator at Arts Project Australia. Sim has over 15 years experience as a maker, and finds her inspiration in nature and objects located in the everyday.

There is a sense of calm and sophistication in Sim's work: the delicacy of the forms and the attention to detail created in her signature silver and black colour scheme. Her distinctive aesthetic embraces her love of oxidised sterling silver, along with the carefully considered additions of alternative materials, such as wood, graphite, glass, and sublimated aluminium. She transforms the materials she works with into pieces that are creative, poetic, and sensitive. (1)

Nostalgia and melancholy imbue her work, which delves into nuances of the everyday and results in reflections that are conceptually engaging and beautiful. Through her work, Sim challenges her self-imposed paradigms by physically recording and recreating her daily experiences and environment, allowing her time to reflect on aspects of the human condition.

In the mid-2000s Sim began time-based, yearlong piece a day investigations that attempt to find meaning in daily routine. Her object-based practice has expanded to include video and photography that she records on her camera phone. She painstakingly numbers, titles, and organises the images into monochromatic and chronological collections that she archives, forming a rich source of research material to inform new series' of contemporary jewellery.

Sim's practice plots a course across time: examining notions of ritual, personal authenticity, and materiality, she inserts meaning at each point on a highly personal internal map. Her practice is grounded in daily ritual and the first charted position is her gaze: a still or moving image is taken, uploaded, and then distilled. A brief pause allows ideas, motifs and shapes to emerge that are translated into objects. This pause allows Sim to consider what these moments are presenting, searching for meaning in the often mundane, constantly reaching for a connection between instinct (image) and intellect (object). (2)

Sim has exhibited extensively in group exhibitions nationally and internationally including Bundoora Homestead, Melbourne; Powerhouse Museum, Sydney; Latrobe Regional Gallery, Victoria; Museum Bellerive, Zurich; Galerie Marzee, Netherlands; Museum voor Moderne Kunst, Arnhem; Museum of Arts + Crafts, Itami; Velvet da Vinci, San Francisco; SoFA New York and Chicago with Charon Kransen Arts. She has presented seven solo shows in Australia and the USA and has work in the collections of the Art Gallery of South Australia; Bundoora Homestead Art Centre, Melbourne; and Galerie Marzee in the Netherlands.

She is currently represented by Pieces of Eight in Melbourne, and Charon Kransen Arts in New York.

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1. Prof. Randy Long & Dr Nicole Jacquard, 2008
2. Ramona Barry, 2015

## BACKGROUND

In 2003 Sim graduated with a BFA with Distinction in Gold and Silversmithing from the Royal Melbourne Institute of Technology (RMIT) in Melbourne after four-and-a-half years of undergraduate study under Associate Professor Dr Robert Baines. Immediately after graduating, Sim moved to Adelaide in South Australia to undertake a Metals Associateship in the Career Development Scheme at JamFactory: Contemporary Craft and Design.

In 2005, Sim completed a Graduate Diploma in Arts Management from the University of South Australia in Adelaide. The same year, she completed her Metals Associateship at JamFactory: Contemporary Craft and Design, after working for two years in a collaborative environment on studio, public art and commission projects as well as expanding her jewellery practice under the direction of Creative Director Sue Lorraine. She also undertook an Internship at Craft South.

In 2006, Sim received a full scholarship to study Masters of Fine Arts in Metalsmithing and Jewelry Design at the School of Fine Arts at Indiana University in Bloomington where she lived and worked for three years. During that time, Sim was awarded a Women's Jewelry Association Student Scholarship, an Alma Eikerman Award for metalsmithing, and a Technical Assistant Scholarship at Haystack Mountain School of Crafts in Maine, to assist internationally renowned contemporary jeweller Julie Blyfield.

In 2008, after presenting her solo exhibition *The Temporary Nature of Things* at Grunwald Gallery at Indiana University, Sim graduated with a Masters of Fine Arts in Metalsmithing and Jewelry Design under the tutelage of Professor Randy Long and Assistant Professor Dr Nicole Jacquard.

In May 2008, Sim moved back to Melbourne, Australia after receiving an Australia Council Emerging Artist Grant to develop new work. She exhibited the collection alongside her Masters' work in her solo exhibitions *The Temporary Nature of Things* at Pieces of Eight Gallery in Melbourne and *Hint of a Memory* at Metalab Gallery in Sydney.

In 2011, Sim earned an Australia Council ArtStart Grant to develop her art practice, which included the development of a new website (Jan 2012-Sep 2014) and assistance to set up an external studio space in High St, Northcote (2011-2013). She then moved to a warehouse studio and started Studio 184 with a digital artist and printmaker in Christmas St, Fairfield (2013-2015).

In 2012, Sim launched her new website. She had work tour in various national and international exhibitions, including: *Unnatural Acts*, Craft, Melbourne; *InterGALACTIC*, Dunedin Fine Art Center, Florida; *Ontketend (Jewellery Unleashed!)*, Museum Bellerive, Zurich; and *SoFA Chicago* (represented by Charon Kransen), Chicago and New York.

In 2013, Sim exhibited work in Australia as well as internationally, including a solo exhibition *These Moments Existed* at Grunwald Gallery, USA (self-curated); *Tinker Tailor Soldier Sailor* at Toowoomba Regional Art Gallery (curated by Kirsten Fitzpatrick); *I Do. ... Do I?* at Fuller Gallery, Bloomington (curated by Dr Nicole Jacquard); and *Unnatural Acts* in New Zealand.

In 2014, Sim started a new piece-a-day project titled *It's Always Darkest Just Before Dawn*, which she received an Australia Council Mid-Career New Work Grant to develop. In 2015, the solo exhibition was presented at Gray Street Workshop in Adelaide and later that year at Radiant Pavilion in Melbourne.

In 2017, Sim created a new collection of work titled *Momentarily Here*, which plotted a unique course across time—small traces captured on her phone between night and day, home and work, travelling from one place to another. The 2017 project informed new work that Sim created for a two-person show with painter Kirrily Hammond titled *Keepsake* presented at Bundoora Homestead as part of Radiant Pavilion.

In 2018, Sim began a new decade long photo and jewellery project *Memory Palace*, which signalled the beginning of a new decade long, piece a day project that will be divided into ten chapters, each marking one year of a life lived. These curated observations don't attempt to capture the perfect moment in any day; they are an effort to pause, connect and reflect—even for the briefest moment.