

ENDEMIC EARTH

1 — 15
MAY 2019

CONTEMPORARY CERAMICS INSPIRED
BY TASMANIAN BOTANICALS



Telopea truncata by Sarah Rayner

Curated by Amber Creswell Bell and Caroline Davies Choi



1. PENELOPE DUKE

Penelope Duke is a New Zealand born ceramicist based in Melbourne, Australia. Using textured stoneware clays Penelope creates functional ceramic pieces intended to be useful as well as beautiful.

It was the search for stillness that drew Penelope to ceramics and the potter's wheel, and that now reflects heavily in the simple quiet forms and muted colours. Shadows, light and the bold art deco architecture of the maker's New Zealand upbringing play a big part in influencing the designs. Each body of work is designed around functionality, usability and simple beauty, and are intended to be used daily within the home.

ARTIST'S STATEMENT

After the Fire is a collection of vases designed to pay homage to the burnt Tasmanian hills following a rough summer, and to showcase the local banksia flowers and foliage—whether they have survived the heat of the summer...or not.

As an increasing number of endemic plants are struggling with the heat of our modern Australian summers, I have looked at the preservation and presentation of the ones who passed away.

Rather than dwelling on the morbid realities of the rising summer temperatures it is my intention that the work will instead be perceived as solid and calming, a reminder to the viewer of the peace that comes from taking the time to observe the simple marvels of the natural world, whatever their form.

Focusing on the captivating play between light and shadow, and through the use of positive and negative space the pieces are designed to either be linked together in a group, or to stand alone.



1. *After the Fire*- Vases A, B, C

Stoneware clay and matte black glaze

A \$280

B \$280

c \$280

2. SARAH RAYNER

Sarah Rayner draws much of her inspiration from the cyclic metamorphosis of plants. She is inspired by their ingenuity and tenacity, the clever methods they have evolved to attract pollinators and the defence mechanisms devised to ward off parasites and predators. Her particular interest lies in the reproductive organs of plants, primarily the Gynoecium which is a collective term for the parts of a flower that develop into the fruit and seeds. Sarah sculpts collections of objects, underpinned by an interest in museology. Her current medium of choice- porcelain- has a beautiful duality, fragility and strength with an almost bone like quality making it a perfect medium in which to represent her translations of the natural world.

Sarah graduated with a Bachelor of Arts honours degree from the University of Southern Queensland in 1997, majoring in Textiles.

ARTIST'S STATEMENT

Telopea truncata is endemic to Tasmania. The origin of its name derived from the Greek word *Telopos* meaning "seen from afar" which is exactly what happens with its stunning inflorescence of scarlet red in stark contrast to the surrounding green foliage. *Telopea truncata* blooms consist of a loose cluster of individual florets. The early developmental stages of the florets are amazing little structures with a bulbous tip from which the style and stigma energetically burst and fold back to reveal the stamens. Once pollinated a seedpod develops which splits along one side to release numerous winged seeds.

The entire reproductive cycle of the *Telopea truncata* has informed and inspired this Flowerbone series. By closely scrutinizing the structures, examining the form, textures, cracks and crevices and the way layers peel back to reveal sensuous interiors, I have translated my observations into ceramic sculptural forms. The resulting objects are simultaneously familiar and strange ... slow, contemplative and meticulous in their construction with many layers of musing stored within.

2. *Telopea truncata* Flowerbone series 1-6

porcelain

#1 \$400;

#2 \$500;

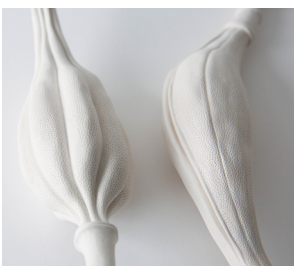
● \$500;

#4 \$450;

● \$500



Telopea truncata (l-r) #2, #4, #5, #1, #3





3. GRETEL CORRIE

Gretel Corrie is a Sydney based ceramicist who creates objects that inhabit a space between the functional, the imperfect and hand-made. Drawn mainly to stoneware and porcelain as materials in her practice, Corrie's work is both an ode to the specific physicality of the ceramics she utilises and the endless possibilities of typically ignored forms that make up the everyday.

ARTIST'S STATEMENT

A few years ago I hiked the Overland Track and among snow, rain and cold, the Tasmanian wilderness provided much inspiration for me.

'Forms from an uncultivated upland series' takes inspiration from *Gymnoschoenus sphaerocephalus*, commonly known as buttongrass. Buttongrass moorland can be found in the Cradle Mountain National Park area and that's where I was able to experience this environment and species of tussock-forming sedge first hand.

3. *Forms from an uncultivated upland I-III*

I, II stoneware; III porcelain

I \$400; II \$150, III \$100



4. JULIE PENNINGTON

Julie Pennington is a ceramic artist living in Canberra, Australia. Porcelain sculptural work is the focus of her practice, with a particular interest in texture, light and space. Julie worked in the fields of education and textiles, before discovering clay and completing a Diploma in Ceramics in 2010. Residencies at Sturt Craft Centre Mittagong, and Can Serrat in Spain, were instrumental in focusing Julie's attention on the direction she wanted to take her ceramics practice. She has exhibited in many group and selected exhibitions, as well as a solo exhibition in 2016. Julie has been a finalist in a number of ceramic competitions, and was the winner of the Significant 3D Award in the Stanthorpe Art Award in 2016. Most recently Julie received the Scott Brickworks Award at the 2018 North Queensland Biennial Ceramic Awards.

ARTIST'S STATEMENT

This work for Endemic Earth takes inspiration from the many and varied forests of Tasmania, which play a significant part in the identity of Tasmania. Having only spent a brief time in Tasmania, my work is about an imagined experience of the environment, and draws on past feelings and memories. Forests, from the soaring tree trunks to the beautiful details in the forest floor, provide a rich source of inspiration for my love of pattern and texture. My process involves hand rolling and texturing fine coils to build forms, some pieces in this series also have the addition of impressed patterns created from lino cuts. The play of light on the different textures, as well as the dark and white clay, is evocative of the glimpses of light and shadow on tree trunks. Similar to the experience of being in a forest, these vessels also change depending on their placement in relation to each other, as well as the environment and lighting in which they stand.

4. *Forest Series I-V*

porcelain (I, III, IV), Feeney's chocolate (II, V)

I \$350

II \$360

III \$360 each

IV \$330

V \$330





Cyathea



Allocasuarina



Black Peppermint

5. MILLY DENT

Milly's practice explores the relationship between the fluid and the static, the pure and the damaged. The artist's material of choice, porcelain, allows her to push her practice to its limits creating works which challenge conventional expectations of tableware as well as the possibilities and limitations of porcelain.

ARTIST'S STATEMENT

This body of work explores the unique texture and form found in plant life native to Tasmania. Exploring the possibilities of working with porcelain, these vases highlight fine details from moss, bark texture and growing forms of Tasmania's endemic plants. The series speaks to the complex matrix of repetition that appears in the natural world, and unveils this beauty and complexity.

Cyathea

porcelain, clear gloss glaze
\$150

Allocasuarina ●

porcelain, clear gloss glaze
\$180

Black Peppermint

porcelain, clear gloss glaze
\$250

Leptospermum

porcelain, clear gloss glaze
\$260



Leptospermum



6. CATHY FRANZI

Dr Cathy Franzi is a visual artist engaged with ideas of nature and the environment. Through the materiality of ceramics and its possibilities for form, surface imagery and installation, she explores ways to express cultural values attributed to Australian plants, including scientific ones. Her work is underpinned by research in the botanical sciences, natural history collections and fieldwork on location. Franzi has received numerous awards, most recently the 2018 Ignition Award for Ceramic Excellence. Her work is held in collections such as Manly Art Gallery & Museum and Parliament House Art Collection.

ARTIST'S STATEMENT

Tasmania's environment and flora make my heart sing! Compact and diverse it has many surprises, joys and wonders. In making this piece I had in mind a solo walk in Mount Field National Park in mid-summer. How special it was to see glimpses of rich red through Eucalypt Woodland as I climbed gradually up into the higher alpine area of Lake Nicholls. The Tasmanian Waratah was in full bloom, wild and protected in this location.

Lake Nicholls ●

porcelain
\$2600





Breeze



Gust



Storm vessel I



Storm Vessel II



Storm Vessel III

7. CHRYSTIE LONGWORTH

Originally trained at Sydney College of the Arts as a printmaker, Chrystie has been somewhat obsessed with clay for the last 13 years, reveling in the medium and its endless possibilities. All Chrystie's works are made in a studio between high cliffs and the sea where verdant flora and fauna are a daily inspiration and functional and decorative ceramic pieces fit seamlessly into a slower, more considered pace of life.

Finalist- Little Things Art Prize 2018

ARTIST'S STATEMENT

Using Tasmania's Triglochin Procera (commonly known as Water Ribbons) as a starting point, I was compelled to look at both the form of this native wetland species as well as its importance to the environment and its historic use as a food source for the indigenous people of the region. The result is a collection of vessels that incorporate the movement and lines of Water Ribbons, focussing the energy of the piece to one area, as if growing towards the sun. The matte, unglazed terracotta of three vessels reference the ground ovens used to cook the plant's tubers, a nutritious addition to the local Aboriginal diet; while the glossy white surface of the largest work speaks of light reflecting off water in the plant's natural wetland habitat.

Breeze / Gust

terracotta

\$170 each

Storm vessel I

stoneware, glaze

\$240

Storm vessel II / Storm vessel III

stoneware, glaze

\$90 each



Ericaceae Platter



Ericaceae Vase

8. ROSE JENSEN-HOLM

Rose's work is inspired by the surfaces of the natural landscape as well as the ancient vestiges of faraway civilisations. To realise her inspiration, the artist uses a blend of wheel throwing and hand building techniques, often combining both skills depending on the desired outcome. This approach means that her work retains an organic quality, whether it is present in the shapes and forms, or evoked by the surface colours and textures. Rose utilises both stoneware and porcelain clay – sometimes combining them – which allows manipulation differences in surface treatments when applying textures and glazes.

ARTIST'S STATEMENT

For Endemic Earth, the artist created two ceramic pieces inspired by the Richea Draco-phylla (Pineapple Candleheath), a tall woody native Australian plant which is endemic to the rainforest and sub-alpine south east area of Tasmania. The short, rice shaped petals of the flower have directly inspired the carving, colour and shape of the platter, while the vase was made to showcase the flower when in bloom.

Ericaceae Platter

stoneware

\$185

Ericaceae Vase

stoneware and porcelain

\$295



Tasmanian Blue Gum #3, #2, #1 (l-r)



Tasmanian Blue Gum #1, #2, #4 (l-r)



9. KEIKO MATSUI

Keiko Matsui is a Japanese born, Australia based ceramic artist. She works predominately in porcelain and creates functional and non-functional objects. Her work is quite Japanese in many ways, however it is influenced by the Australian environment she has been living for 20 years. Keiko lives and works in the Central Coast, New South Wales.

Key Awards:

2018, 2014, 2012 Winner(Ceramics), Gosford Art Prize

2013 Finalist (1 of 4 artists), Vitrify Alcorso Ceramic Award, Tasmania.

2013 Emerging Artist Prize, Clunes Ceramic Award, Victoria

2011 Finalist, John Fries Memorial Award, Sydney, NSW

2009 Winner, Fete Picasso – Small Art Objects Prize, A.I.R Vallauris, France

2008 The Viewer's Choice Award, The Woollahra Small Sculpture Prize, Sydney, NSW

ARTIST'S STATEMENT

I enjoy working with fine porcelain. It is extremely sensitive and responsive to the human touch when it's soft. When fired, it becomes translucent and very strong. The nature of clay is endlessly fascinating. For Endemic Earth, I chose and challenged the most eternal and simple form using Australian porcelain, and I handpainted Tasmanian blue gum which is Tasmania's State flower and one of my favourite plants in Australia.

Tasmanian Blue Gum 1-3

porcelain, gosu cobalt, and glaze

1 \$440

2 \$450

3 \$460 each

10. KATE WISCHUSEN

Kate Wischusen graduated from a Bachelor of Arts (Fine Arts) Honours, Object based Practice at RMIT in 2014 and creates objects and jewellery that explore the permanence of memory and the role of the souvenir. Working predominantly in porcelain, mild steel and enamel, Kate's work references archived markings in the rural and urban landscape, and in buildings of personal significance. In 2014 Kate's work was selected to be shown at Talente in Munich, Fresh! in Melbourne and the Galerie Marzee International Graduate Exhibition, Nijmegen.

ARTIST'S STATEMENT

My practice focuses on the documentation and recreation of time and place through souvenir objects. These three porcelain vessels were made in reference to the surfaces and markings of the Huon Pine trees in Tasmania, the moss that carpets the base of the ancient trees, the soft honey colour of the wood, the imperfections and knots in the slow growing trunks. Each object is thrown on the wheel in fine white porcelain and glazed with an ash glaze. The fine cracks in the glaze surface and the shifts in colour and texture suggest time and memory, and each vessel acts as container and memento for the unique Huon Pine.

Moss vessel

Porcelain, Shino and Ash Glaze.

\$280

Pine vessel

Porcelain, Shino and Ash Glaze.

\$240

Conifer bowl

Porcelain and Limestone Glaze.

\$320





11. PHOEBE KRETSCHMER

Phoebe Kretschmer is an emerging ceramic artist currently based in South Australia. Growing up she always loved drawing and getting her hands dirty. Her interest in design was sparked while undertaking her degree in Interior Architecture, graduating in 2011. The final year of the course offered a furniture design studio, which was where her delight in creating three-dimensional objects first stirred. In late 2014 she moved to Vancouver, Canada, where she attended her first pottery lesson the following year. She hasn't looked back since. Time in Canada was used to gain pottery skills and knowledge while she worked in a small Japanese studio, making and teaching under the guidance of her mentor, Hide. In November 2018, she returned home to Australia with her new skills and determination to pursue her creative practice.

Phoebe finds joy in human interaction with the earth, the immediacy of the clay's transformation and that through the medium moments can be frozen in time. Much of her inspiration comes from organic forms, patterns and the natural world.

ARTIST'S STATEMENT

Fire consumes the forest in a dance of life and death- from the path of destruction, new life grows. The flames open the tough woody capsule of the eucalyptus tree, releasing seeds onto the new nutrient-rich seedbed below. The seeds impregnate the earth: saplings sprout, gum-nuts form, flowers bloom. Then, leaves brown, bark sheds, a fire ignites, a capsule is triggered, a seed is released- the cycle repeats and life starts again. 2019 has already seen a multitude of bushfires across the Tasmanian landscape. I wanted 'Adaptation' to be a commentary on the interdependence of these fires and the endemic eucalyptus species which have adapted to this destruction for their regeneration. I chose to embody this connection by applying an unwashed ash glaze on the flowers' strands- ash denoting death, the opening flower revealing new life.

Adaptation #1- 3

Dark chocolate clay, white clay, shino glaze, metallic glaze, unwashed ash glaze, resin and liquid gold

#1 \$450

#2 \$150

#3 \$150



12. HANA VASAK

Hana's approach to designing her vessels merges foundational techniques of hand building, carving and slab construction. Drawing inspiration from sculpture, natural forms, ancient pottery and her travels, Hana creates small collections of individually hand crafted sculptural vessels that are unique in both shape and form.

ARTIST'S STATEMENT

This small series of works emulates the *Dodonaea Filiformis*, an endemic Tasmanian species belonging to the *Dodonaea* family. The beautiful foliage and leaf forms are alluring, the pods have a translucent delicate nature, assembled together in rich coppers to deep reds when matured and as they begin to flower they imbue soft earthy tones.

A small collection of these would sit in my mothers studio, dried up with the dark seeds in bedded within them- they would provide endless inspiration for many of her works. I felt an instant connection when I came across this plant, lending to a meaningful making process. These pieces instil the plants unique beauty abstracted in both colour and form.

Flowers of dodonaeas I & II

stoneware

\$95 each





13. KATARINA WELLS

Katarina's aim is to express a sense of balance and harmony through her work. Pieces are hand built over a period of a few days, to allow the clay to stiffen sufficiently, before adding more coils. This slow process fosters an organic growth, allowing time to step back and observe where a piece intends to go.

Raw oxides and porcelain slip, finishes that allow the tactile clay surface to remain, are used on many of her vessels. For Katarina, inspiration is found in the natural world- the colours and textures of rocks, seedpods, wasp's nests or shark eggs found on the beach. Growing up in Austria, the artist moved to Australia in her early twenties. In 2000 she completed a studio ceramics course at Brookvale TAFE and has been exhibiting her work since 2007. Katarina lives and works at Clareville on the Northern Beaches of Sydney.

ARTIST'S STATEMENT

When I was in my early twenties, I was lucky enough to spend almost a year living on the north coast of beautiful Tasmania. It was like an extended honeymoon, since during that time my husband and I married in a tiny wooden church in Penguin, just the two of us. In those months we spent countless hours bushwalking, and for me, having grown up in Austria, the Tasmanian flora was (and still is!) absolutely magical. 'The Two of Us' represents my husband and me walking through the gorgeous Tassie bush

The Two of Us

stoneware, oxide glaze, porcelain slip
\$280 each



14. LUKE O'CONNOR

Luke O'Connor, is a Sydney based artist who works primarily in the ceramic medium. Within his work the Vessel form is used as a site of experimentation. Approaching making in a playful manner his sculptures incorporate a combination of throwing on the potter's wheel, coiled hand building as well as haphazard clay additions. While referencing the utilitarian language embedded in the history of ceramics the work remains formally and functionally ambiguous. Conceptually his practice plays to notions of queer adversity, to celebrating scars and dissociating enchantment from conventional ideals of perfection.

2019, 'Do you hear the people sing', Metro Arts, Brisbane

2018, Churchie art prize finalist, QUT Art Museum Brisbane

2018, 'Its all about the decoration' Avid Gallery, Wellington, NZ

2018, Hunks, Solo exhibition, Wellington St projects, Sydney

ARTIST'S STATEMENT

The works presented in this exhibition were inspired by the color and form of the Tasmanian Waratah.

Red and Green Vessel with lustre & chunks (Tasmanian Waratah)

stoneware, glaze, lustre
\$480

Mini Red and green vessel with lustre and lichen (Tasmanian Waratah)

stoneware, glaze, lustre
\$300



15. PHILIPPA TAYLOR

British born, Australian studio potter Philippa A Taylor, has her own distinctive approach to clay. She studied a B.A Craft in 1994 at Monash University and completed her honours in 1997. Her thesis was based on research into high fired Celadon glazes on stoneware vessels decorated with hand carved botanical motifs.

Now with a passion for the British ceramic tradition, Scandinavian designs and Japanese decorating techniques, her work is both functional and sculptural. Combining her traditional understandings with a contemporary ceramics approach, Philippa works from her environmentally sustainable suburban home studio, by the Bay in Melbourne.

She exhibits work frequently in Art Awards and recently was a finalist in the Clunes Ceramic Award and Manningham Ceramics Award in 2017. Earlier in her career, her work was acquired by Dame Elizabeth Murdoch.



Adorned Vessel 1

stoneware & porcelain
\$600



Adorned Vessel 2

stoneware & porcelain
\$450

Endemic Leaf Vessel

stoneware & porcelain
NFS

Endemic Leaf Bowl

stoneware & porcelain
\$350

16. TIMNA TAYLOR

Carefully crafted functional forms, with painted patterns inspired by the Australian bush are features of Timna's fine tableware. Designed to amaze, intrigue, challenge and amuse they are a pleasure to use. Timna's interest in ceramics was first kindled by Margaret Tuckson's collection of New Guinean pottery. Later, excited by the pots of Maria Martinez she started making coil built, burnished pots sawdust-fired in a metal garbage can. After acquiring an old gas kiln, and finding plenty of second-hand ceramic texts in old op shops to help her, she embarked on her glazing adventures in raku and then earthenware.

Timna's philosophy that 'beauty is sanity' is the driving force behind her work.

With raku, Timna likes experimentation to be the teacher, gaining knowledge from her mistakes. "I like to take my work to the edge and see it survive".

ARTIST'S STATEMENT

I made pots to paint landscapes on, however the functionality of the pots is equally important to me. Making a rough form first, I refine it by carving, incising or scratching the surface. This enables a greater depth of expression when the glaze (my paints) are applied. At the present time it is raw, asymmetrical forms that interest me.

This vase is for displaying the renewal of life from a blackened landscape..so any new leaves that burst forth can be used.

After the Fires

stoneware
\$350





Coastal #1



Coastal #2



17. ULRICA TRULSSON

Swedish born artist Ulrica Trulsson began to work with ceramics in Melbourne, completing her studies at Holmesglen in 2011. The following year she relocated to Adelaide to begin an Associateship at JamFactory Contemporary Craft and Design. There she enjoyed the support of this acclaimed organisation and mentoring from highly respected ceramic artists Kirsten Coelho and Prue Venables. Trulsson is now based in Brisbane where she is pursuing her practice from her home studio. Her work has caught the attention of many curators over the last few years, and she has exhibited in solo and group exhibitions in galleries across Australia. Trulsson's practice is characterised by refined structural elements, intriguing glazed surfaces with changing colours and textures, and a preference for utilitarian vessels.

ARTIST'S STATEMENT

The simple forms of these bottles and their surfaces with shifting colours makes me think of wet sand lapped by waves rolling in, or of stones washed over by the sea. They would be fitting for the display of a small Casuarina branch picked up wandering through coastal heath. A description of the Necklace Sheoak of Tasmania (*Allocasuarina monilifera*) by the Launceston Field Naturalis Club reads: "Branchlets jointed, slender and minutely ridged, blue-green. Leaves in whorls, visible as scale-like teeth at the joints, their bases fused." The colour of the Sheoak, the shape of its leaves and texture of the cones would be beautifully displayed in these humble vessels.

Coastal #1

glazed stoneware
\$550

Coastal #2

glazed stoneware
\$550



No1 Vase



No3 Vase

18. ANDREW HALFORD

Andrew Halford first trained with the Japanese potter Shiga Shigeo in his Sydney workshop. After travelling and then working with Les Blakeborough at the Sturt workshops, and later working for two years in a commercial pottery, he went to further his studies in Japan. He spent five years in Japan, working in Mashiko with Shimoaka Tatsuzo, who specialises in inlay work, and Shimada Haruo from the Shimane Prefecture, who is noted for his large storage jars made by the coil-throw method. Returning to Australia in 1979, Andrew Halford took over Shiga Shigeo's workshop and started his own production of domestic and individual wares. During this time Andrew has trained a number of apprentices. He says about his work, "My work is based on a tradition of technique, learned both in Australia and Japan over a ten year period."

"I strive for perfection of craftsmanship to the point where I need not be conscious of my hands, but let the clay flow naturally; at this point a potter can begin to develop the eye and the spirit and achieve harmony and balance. When this happens, these qualities should be easily and clearly interpreted and appreciated by others. Then the work speaks for itself."

ARTIST'S STATEMENT

During a life time of making, skills and aesthetics drift slowly together as pure and sure as the ocean swells.

Kaigan:

No1 Vase

Lustre Glaze Sagger Fired porcelain
\$385

No2 Vase

Lustre Glaze Sagger Fired porcelain
\$385

No3 Vase

Diamond pattern slip inlay
\$385

No4 Flower Bowl

Rope pattern slip inlay
\$420



No4 Flower Bowl



Tanglefoot Pair



Squall

19. KERRY LEVY

Kerry Levy is a ceramic artist based in Adelaide, SA. Having studied a bachelor of Visual Arts at UniSA (2014) and completed the Associate Training Program at JamFactory Contemporary Craft and Design (2018), Kerry continues to practice out of her studio at the JamFactory.

ARTIST'S STATEMENT

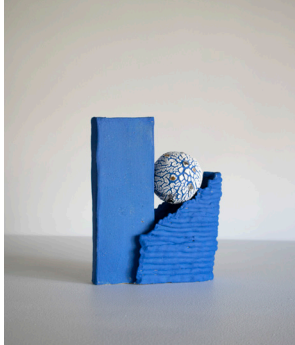
The Tanglefoot pair made for Endemic Earth is based on the Deciduous Beech, or Fagus, more commonly known as Tanglefoot, endemic to the Tasmanian highlands. It is best known for its striking autumnal colour change. An image of Tanglefoot that captured my attention showed the sinuous movement of this tree with its copper-red leaves as it climbed over a blackened rocky landscape. Using Australian red stoneware with a charcoal black glaze, I built sculptural vessels that twist, entwine and tangle with one another to represent the twisting movement and striking colours of this plant. The third piece, also in charcoal black, can be used as both a sculptural object or a vase for a single stem. The inclusion of a stem changes the form as it cuts through the negative space in the vessel.

Tanglefoot Pair

Red Stoneware with Charcoal Black Glaze
\$980

Onishi Vessel

Red Stoneware with charcoal black glaze
\$300



Precarious Balance



Precarious Balance & Tenuous Bond

20. LUCA LETTIERI

Luca Lettieri is a multi-disciplinary artist based in Adelaide. His practice is centred on material exploration and exploiting traditional craft based techniques. Lettieri recently undertook a fellowship to Campania, Italy to investigate rural making traditions which has been the catalyst for creating of new works in ceramic.

ARTIST'S STATEMENT

This work was inspired by the textures of endemic mushroom species, whilst conveying the fragile and precarious nature of the Tasmanian ecology through the interplay of sculptural forms.

Precarious Balance

Paper clay, porcelain, glaze, stain, gold & platinum lustre
\$830

Tenuous Bond

Paper clay, stoneware, porcelain, glaze, stain, gold & platinum lustre
\$1050



Tenuous Bond (detail)



Waratah Vessel 1



Waratah Vessel 2



Waterfall Vase

21. SUSAN SIMONINI

Susan's journey with ceramics began in 2013, after a 20 year career as a painter and printmaker. Most of her ceramic works begin with a rough idea of a form or object, often inspired by shapes from nature and the local landscape, and then the process and the clay guides the work. The artist embraces the imperfect form – the uneven edge, the asymmetrical shape, the imprint of a finger left by the maker.

Simonini holds a Bachelor of Fine Art from Queensland College of Art, Griffith University and a Graduate Diploma in Education. Her paintings and screenprints are held in several public and private collections, including the Gold Coast City Art Gallery and the Mater Private Hospital Collection, Brisbane.

ARTIST'S STATEMENT

My recent move to rural Tasmania from suburban Queensland, and my immersion into such a profoundly different environment has changed the way I am working with clay. My work has always reflected my surroundings, however I was previously concerned more with the everyday, object, form and function. With this new body of work, I am beginning to use the clay more as a canvas for interpretations of the landscape and the flora and fauna that encompasses me. Forms are built loosely and intuitively, and then painted with a similar approach, capturing impressions of the landscape. I am attempting to capture fleeting moments of mood, colour and light, rather than meticulously reproducing what I see. The forms are quite raw and imperfect and the layered decoration is a spontaneous process, resulting in pieces that I hope capture a sense of place, of the beauty that I see, and the awe that I feel in my new environment.

Waratah Vessel #1

earthenware, slip, underglaze, oxide, glaze
\$240

Waterfall Vase

White earthenware, underglaze, oxide, glaze.
\$260

Waratah Vessel #1

earthenware, slip, underglaze, oxide, glaze
\$185

22. TARA BURKE

Tara Burke is a Melbourne-born ceramicist currently based in Sydney, Australia. Working with various materials ranging from terracotta to porcelain, Tara uses hand-building techniques to create vessels focused on accommodating floral forms.

ARTIST'S STATEMENT

This fluted ikebana vases was constructed to support stems of Tasmanian wildflowers. The flutes allow for negative space between flowers, and the structure of the vase provides balance as well as a sculptural element to arrangements. Each flute opens at the bottom, sharing a common body of water at the base.

Mote Vase

recycled stoneware
\$500

