



F O U R T E E N
G R A D U A T E S
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C E R A M I C S S T U D I O
T A S M A N I A N S C H O O L O F A R T



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C U R A T E D B Y L E S B L A K E B R O U G H

In the early sixties there were folk in the Tasmanian community interested in introducing to ceramics teaching, some of the advances made elsewhere in this craft area during the post-war years. It is difficult to call to mind all those concerned, but the interested parties certainly embraced the late Bernard Mitchell and Cynthia Mitchell, and a community of potters in which Eileen Brooker and the late George Woodbury were prominent. As a result of their efforts, Derek Smith, originally of the United Kingdom, was appointed to the Tasmanian School of Art which, at the time, was situated on the Hobart Domain in buildings vacated in the move of the University to Sandy Bay. Derek brought with him not only considerable expertise, but a new perception of the importance of the potter as master of his or her craft. This attitude of masterly attention pervaded each step of the process, from the research into local materials to find satisfactory clay bodies for firing to stoneware temperatures, to a sophistication in the finished clay forms which reinstated the pot into the realm of aesthetic discourse.

Within an all too short period of time Derek Smith moved to Sydney, but not before he was successfully firing the kiln in the back yard of his West Hobart cottage and not before he had put together an exhibition of handsome stoneware pots. One of his pupils, Elizabeth Hawkes, kept the flag flying for ceramics at the School of Art until Les Blakebrough, again with the support of the Mitchells, left the Directorship of the Sturt Workshops to take up a Senior Lectureship in ceramics. The contribution which Les has made to Tasmanian and indeed Australian ceramics has been well documented by Jonathan Holmes' recent book on Blakebrough. Others involved in a teaching capacity at the School were Gwen Piggott, Gudrun Klix and Lorraine Lee, with Penny Smith, Lorraine Jenyns and Ben Richardson who presently make up the ceramics complement along with Les Blakebrough. During much of the eighties Blakebrough divided his time between his Pot Company on Mount Nelson and the Tasmanian School of Art and while this arrangement was in place, Gudrun Klix and then Penny Smith

headed the section.

Each of these people has made a significant contribution towards the teaching of ceramics and in turn their graduates have spread the teaching and practice of ceramics throughout the craft associated community and the educational system. This growing movement mirrors the wider circumstances of the craft during the same period. Not only has the base of participation expanded beyond all recognition, but the standards at the top have become those of international contemporary craft production. While teaching and research have played their part, organisations such as the old Craft Board of the Australia Council, the State Ministries for the Arts, the Crafts Council of Australia and its various State branches have all contributed to the flowering of the crafts during the last two decades, with ceramics always in the vanguard of the movement.

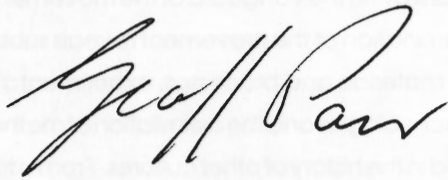
An examination of this movement reveals substantial improvements in the use of materials and processes, experimentation with the implementation of technologies and the assimilation of methods and forms previously embedded in the history of other cultures. From a technical base, the crafts have addressed the utilitarian demands on the one hand and the project of visual art on the other. Often these dual purposes have been resolved in single objects and the syllogistic goal has provided a constantly renewable challenge.

The old term of "applied art" is a reasonable description of the best which has occurred during the past two decades of craft activity. However, the real significance of the burgeoning of applied art has yet to manifest itself. The pervasion of visual arts from their esoteric investigations of language, expression and aesthetics, into daily life will come through the multiplicity of the art object by industrial manufacture; through the extension of craft practice into production for industry. The demands of multiple making require adaptation and modification to the traditional one-off practices of the craftsman, but the sensitivity to materials and processes

and the richness of ideas which emerge in the glow of the cultural furnace of visual art provide the abiding energy which fuels craft success and, by extension, produces distinctive manufactures.

This step into craft industry will be a collaborative venture between teaching, research and practice on the one hand and business acumen and cluster developments of small enterprises on the other. In a society, often self-conscious about its art activities, models must be provided to satisfy the basic premise: that cultural handprints coming from visual arts via craft practice can provide matrices for commodity production which is both distinctively Australian and desirable. Quite suddenly, art schools have an important new challenge and a new vocational vista.

Geoff Parr,
October 1989.

A handwritten signature in black ink that reads "Geoff Parr". The signature is written in a cursive, flowing style with a large, prominent 'G' and 'P'.

This exhibition, staged to celebrate the Centenary of the University of Tasmania, shows the work of fourteen graduates from the Ceramics Department of the School of Art.

It spans fifteen years of recent history and represents a young and contemporary view of what is being achieved in Australian ceramics today.

In some instances long standing concerns are the focus for the work: the care and selection of the clay; the ability to come to terms with what nature can provide, and being prepared to search and explore what local materials offer. Other works address quite different issues; for example, industrial production methods are adopted and lower firing methods, which produce a palette of vivid glaze colours that give scope, while form, function sometimes, and occasionally the two combined, continue to be abiding issues to address. For others, social and political comment is a focus that drives and engages them. It is interesting to observe the differing approaches, which in one case might denote a preoccupation with the materials and processes, while in another these same concerns merely represent a means to translate ideas and form images.

Jeff Mincham's work has always been based on wheel-thrown pots with classical overtones. He has coupled a very good skill with a nice intuitive feel for form. While the classical aspect is there in most of his work, it's not to say that he has been caught up in a straight traditional approach, in fact there have been extended periods of great inventiveness. He has experimented with the surface textures and colours and has developed his super cooled "raku" firing technique - a firing method first used by Japanese potters hundreds of years ago. In this method the work is placed in a kiln at above 1000°C and lifted out shortly after when the surface/glaze has matured, at a yellow heat. It is probably the most dramatic spectacle in the potter's "box of magic tricks" and the results are in the realm of "controlled" uncertainty, falling between control and chance, and Mincham has refined the technique to suit his needs and thereby added to that tradition.

Lorraine Lee's work had a traditional base of wheel-thrown objects in the mid-seventies. They had a high degree of sophistication with delicate colour inlay work in porcelain. However, gradually this work was replaced by three-dimensional pictures with a keenly observed "Australian" idiom: scenes of Bondi beach, images of galahs, cockatoos and the "budgie". The more recent work continues to be wall mounted but has adopted a stance which is both more intellectual and sophisticated; Lorraine surprises her followers with moves and changes which can come with rapidity.

Peter Davis is a thrower and decorator. He works in porcelain and makes fine, beautiful functional pots. He is a country potter but in no way could his work be termed "country". In his quiet, tranquil valley Peter makes elegant and refined work with surface decoration in rich lustres of gold and silver. If you are fortunate enough to use his pots on your table they help transform food from a meal into a celebration.

John Bartram also works from a basis of wheel-thrown ware with function as an objective. Other characteristics of his pots include alterations to thrown forms and a well developed approach to surface decoration in a wide spectrum of colour. The unusual urn and jug inspired vessels have strong organic handles that become a prominent feature, contesting the dominance of the brightly painted surface decoration.

Ben Richardson has developed his work from the thrown form, sometimes altered while in the plastic state. Although much of his output is glazed and decorated stoneware and porcelain table ware, his wood-fired natural glazed pots predominate and are central to his aesthetic. More often than not, the work is subtle and understated and the appeal is to the initiated; these are "potter's pots". Anyone who is prepared to devote the time and energy to wood-firing cares a great deal about the entire process as well as the end result. Care is too understated, passion is a better word.

Julie Stoneman initially made her pots from a very sensitive throwing

base, and produced a range of well made domestic stoneware. However this gave way to a very exciting development still based on wheel-thrown methods, but changed and re-assembled pieces made up inventive jug forms. Plates and bowls had handles and lug additions had a great vitality about them, set off by the terracotta red clay and soft white opaque glaze that carried spontaneous oxide decoration.

Peter Giordano was attracted to the industrial technique of slip casting, a method of pouring liquid clay into plaster moulds. The clay is released from the mould, reproducing exactly the internal form, and the process is capable of endless reproduction. Peter's early work using this process was very inventive with an almost whimsical quality to the pre-cast rock forms that then became teapots, cups and other utilitarian inspired objects. Certainly the inventiveness of the ideas were the major aspects of his early work. Now with a wide experience behind him, his latest work shows a strength and conviction that gives his form, and in particular his decoration, a sure authority.

Gary Roberts always had practical skills and was a good thrower before he came to Art school, so it seemed obvious that it was a skill he would refine and develop. However, some recent work is not thrown, but hand-built, and drawing skills used to decorate the flat surfaces of his platters show a lively and accomplished artist at work. He and Peter Giordano, always good friends, continue to share a studio in Melbourne, and occasionally work as a team on commission work for designers and architects.

Marie Sierra-Hughes is a sculptor who uses clay with many other materials. Her concern with clay is best stated from part of her 1984-5 M. A. thesis:

" Nature exists but our knowledge of it is only through the ideology of ' the natural'. Inducted into culture and therefore marginalised, nature is replaced by the nebulous ' natural'. The raw materials that are taken from nature and made useful, for industry, for art, even for pottery are ' cooked ' from the moment they are recognised and dug from the ground, whether they ever touched flame or not."

Central to her work was the notion of decay, the clay was stabilised with organic additions but remained un-fired and impermanent. A reference point of many of Marie's pieces was the impermanence of the monuments and public buildings of lost cultures which take on an ironic countenance when seen in a state of decomposition. They become poignant reminders of our own impermanence. The issues that Marie chooses to deal with are complex and cerebral; however we are confronted with solid state images which are intricate, and refined and have a quiet distinction to them.

Dawn Oakford, a graduate, and currently a master's candidate, uses the industrial slip casting process to produce a wide range of ware that is highly decorative yet retains a strong functional link. It is a difficult task to combine these two very demanding and strong aspects and achieve a unity in the work. The jug forms that take on the personalities of the bird species that the surface decoration depicts are very convincing pieces that achieve success in their dual ambition.

Ann Holtum makes wheel-thrown domestic ware that is crisp and distinctive. The forms in porcelain are strong, clean-lined shapes with a surface treatment of vitrified clay slips and oxide decoration. It is in the choice of colour and a kind of controlled freedom of splash-on application, especially in her larger bowl and plate forms, that her work shows to best advantage. Tension is often created by contrasting bands of glaze against the decorated unglazed surfaces.

Vicki Montgomery makes wheel-thrown porcelain ware with a strong functional base. The work is precise, well finished with great attention to detail. Using the contrast of glazed and unglazed surfaces, she brings into play strong colour on dark backgrounds with simple yet effective brush decoration. This somehow manages to evoke a light-hearted gaiety which is an endearing quality of her pots.

Kate Larby is a sculptor and currently a Master's student. She chooses

to make her work with clay, the scale of which is a considerable challenge and sometimes daunting. Her figures, which appear frozen in time, are representations of monuments rather than depictions of actual people and events. They stand for a number of social issues which embrace far more than the figure or group that we see. Recently she has been working on a smaller scale, sometimes as maquettes which have their own very powerful presence.

Fiona Fell draws on a personal imagery in her work which is essentially sculpture made with clay. Her view has sometimes been very introspective, sometimes a response to external influence; always the interpretation in clay form is marked by her individual style. She is prolific at drawing, painting and collage making; eventually they blend together, transforming into three-dimensional works in clay. Surfaces were glazed as well as painted and later this was combined with her interest in low temperature salt firing. Her work is well considered three-dimensionally and, true to her own vision, it emerges with surety and strength.

There were several reasons for selecting these graduates. Firstly, they have all clearly demonstrated their commitment by an on-going professionalism and the pursuit of excellence. Secondly, they all had a profound influence on their fellow students. This worked as a group dynamic by lifting the achievements of the whole group, a most valuable asset in any learning situation.

The scope is wide, the techniques varied, as varied as members of this group are one from another. Few are predictable; the work is undertaken with energy and conviction, and their great value is that most have shown that it is good not to stay too long with what one knows, but rather to fight against comfortable habits.

Les Blakebrough,
November 1989.

A handwritten signature in black ink, appearing to read 'Les Blakebrough', written in a cursive style.

J E F F M I N C H A M

Jeffery Dean Mincham.

Born: Milang, South Australia, 1950.

Art Education

1970-72 Art Teacher Training Course, Western Teachers' College, (President, Students' Representative Council, 1972)

1973 Post-graduate studies: Advanced Diploma of Art Teaching (S.A. School of Art under Milton Moon)

1974 Post-graduate Studies at Tasmanian School of Art under Les Blakebrough

Solo Exhibitions

1976,80 The Jam Factory Gallery, Adelaide

1978,79 Blackfriars Gallery, Sydney

1980 The Craft Centre, Melbourne: Queensland Potters Association, Brisbane

1981,83 Cooks Hill Galleries, Newcastle

1981 Berrima Gallery, N.S.W.

1982 Market Row Gallery, Sydney: Potters Society of Australia Gallery, Sydney

1983,88 Narek Galleries, Cuppacumbalong, A.C.T.

1983 Australian Crafts, Southport, Queensland: Distilfink Gallery, Melbourne

1984 Elmswood Fine Crafts Gallery, Unley, S.A.: Weswal Gallery, Tamworth: Australian Craftworks, Sydney

1985 Realities Gallery, Melbourne: Crafts council of A. C.T. Gallery, Canberra: Lake Russell Gallery, Coffs Harbour

1986,89 Bethany Art Gallery, S.A.

1986 Bonython-Meadmore Gallery, Adelaide: Gallery 52, Perth: Handmark Gallery, Hobart

1987 Queensland Potters Association, Brisbane: Bonython-Meadmore Gallery, Sydney: Realities Gallery, Melbourne: Elaine Potter Gallery, San Francisco, U.S.A.

1988 Bonython-Meadmore Gallery, Adelaide: Realities Gallery, Melbourne

Recent Group Exhibitions

"Eleven S.A. Potters", Jam Factory Gallery, Adelaide
"Australian Master Craftsmen", Jam Factory Gallery, Adelaide

"A Dozen Different Ways", Exhibition of Australian Ceramics to tour A.S.E.A.N. countries

1981 "The Gift Exhibition", Canberra

1980-82 Potters Guild Of S.A. . Gold Medal Exhibition

1982 "The Australian Experience" . Crafts Council Centre Gallery, Sydney

1981-84 "Australian Crafts" , Meat Market Craft Centre, Melbourne

1981,85 "Fletcher Brownbuilt Award Exhibition", New Zealand

40th Concorso Faenza International, Italy

"Australian Seen", Jam Factory Gallery, Adelaide

"Australian Ceramics", to tour the U.S.A.

"Six of the Best", Elmswood Fine Crafts Gallery, Unley, S.A.

Museum of Folkart and Folklore, The Hague, Amsterdam

9th and 10th Biennale Internationale de Ceramique d'Art de Vallauris, France

1980,82,84,86 Mayfair Ceramics Award

"The Evolution of style": "The Essential Object", Crafts Council Centre Gallery, Sydney

1986,88 The Stuart Devlin Award Exhibition, Meat Market Craft Centre, Melbourne

1986 "Australian Expo", Osaka, Japan

1984,86 "Clay Statements", Darling Downs Institute and Queensland Art Gallery

"Australia: A Different View", Landell's Galleries, Carmel, California

"Fire and Earth": Australian Contemporary Ceramics", Touring Exhibition, Manly Art Gallery, N.S.W.

"An Australian Art Collection", Zantman Galleries, Palm Desert, California

1988 "Jeff Mincham, Milton Moon and Mitso Shoji", Bonython-Meadmore Gallery, Sydney

1988 "South Australian Ceramics", Exhibition to tour Shandong Province, China

1st International Ceramics Symposium in Australia, Exhibition, Solander Gallery, A.C.T. and National Gallery of Victoria

"Greg Daly, Jeff Mincham and Jenny Orchard", Couturier Gallery, Los Angeles

Represented

Represented in all major Australian Art Collections and numerous overseas Collections.

Awards and Grants

1974 Crafts Board: Master /Trainee Grant

1976,79 Pugmill Award: Award of Merit

1977 Crafts Board: Workshop relocation

1980 Potters Guild of South Australia: Gold Medal Award

1981 Conex Intercraft Awards: "Prix Special", Bangkok, Thailand

1981 Potters Society of Australia: National Coffee Mug Award

1982 Potters Guild of South Australia: Highly Commended

1982 Crafts Board: Workshop Development

1982,84 Mayfair Ceramic Award

1983 Fremantle Markets Invitational Ceramic Award

1984 Potters Cottage Prize

1985 Fletcher Brownbuilt Pottery Award, Auckland, N.Z.

1987 S.A. Government: International Exhibition Assistance

1988 City of Burnside: Bicentennial Art Award,

Adelaide

1989 Fletcher Challenge Award, Auckland, N.Z.

1989 Visual Arts/Crafts Board: International Exhibition Assistance

Publications

1978,80 Winter, **1984,86** Autumn, "Craft Australia" Regular contributor to "S.A. Crafts", "Pottery in Australia", "Craft Australia"

"Studio Ceramics", by Peter Lane (Collins U.K.)

"Ceramic Form: Shape and Decoration", by Peter Lane (Collins U.K.)

"Craft in Australia", by Allan Moulit (Reed)

1984,86 "Clay Statements", by Hoare and Anderson (Darling Downs Institute Pub.)

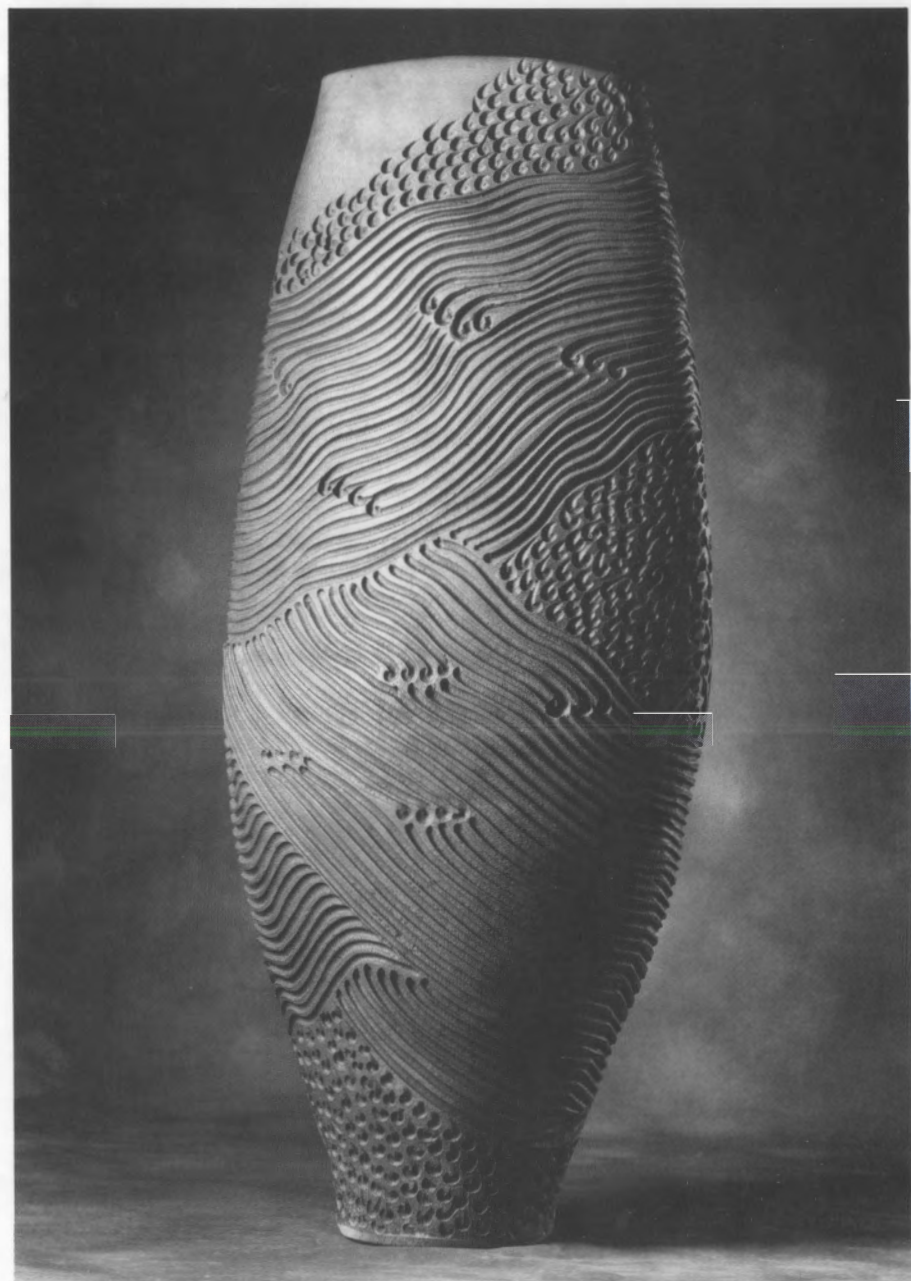
1984,86 Crafts Australia Yearbook

"Ceramics in South Australia 1936-1986", by Norris Ioannou (Wakefield Press)

"The New Ceramics: Trends and Traditions", by Peter Dormer (Thames and Hudson)

"The Collectors Guide to Modern Australian Ceramics", by Janet Mansfield (Craftsmans House)





L O R R A I N E L E E

Lorraine Lee

Art Education

1970-72 Art Teachers Diploma, Tasmanian School of Art

1977 Bachelor of Arts, Tasmanian College of Advanced Education

1987 M.A. (Visual Arts) Sydney College of the Arts

Solo Exhibitions

1980 Fine Arts Gallery, University of Tasmania

1981 Jam Factory Galleries, Adelaide: The Craft Centre, Melbourne

1987 Upstairs Gallery, Sydney College of the Arts: Macquarie Galleries, Sydney

1988 Roz MacAllan Gallery, Brisbane

Selected Group Exhibitions

1978 Recent Ceramics, University of Tasmania Fine Arts Gallery

1980 Emerging Craftspeople, Meat Market Craft Centre Melbourne: "Australian Antics", Macquarie Galleries, Sydney: Mayfair Ceramics Award, Meat Market Craft Centre, Melbourne

1982 "Origins and Images", Crafts Council's Centre Gallery, Sydney

1983 Batman Craft Purchase, Queen Victoria Museum and Art Gallery, Tas

1984 Darling Downs National Ceramic Award, Toowoomba, Qld

1986 "Earth Plastics", Lewer's Bequest and Penrith Regional Art Gallery, N.S.W.: National Ceramic Award, Canberra School of Art Gallery: "Transformation", Irving Sculpture Gallery, Sydney

1987 National Ceramic Award, Meat Market Craft Centre, Melbourne: "Fire and Earth-Australian Contemporary Ceramics", Manly Art Gallery, N.S.W.

1988 "Maiden Voyage", First Draft Gallery, Sydney: "Common Ground", Irving Sculpture Gallery, Sydney: "Classics", Crafts Council's Centre Gallery, Sydney

Represented

Commonwealth Artbank

Art Gallery of Western Australia

University of Tasmania

Collection of Australian Embassy, Thailand

Victorian State Craft Collection

Lismore Regional Art Gallery

Queen Victoria Museum and Art Gallery

Devonport Art Gallery and Craft Centre

Tasmanian School of Art Collection

Townsville Regional Art Gallery

Awards and Grants

1978 Tasmanian Arts Advisory Board Scholarship:

Batman Craft Purchase Award

1982 Lismore Art Award

1983 University of Tasmania Research Award:

Batman Craft Purchase Award

1984 Commonwealth Post-Graduate Award

1987 Visual Arts/Craft Board Special Development Grant

Publications

1980 "Home Journal", Dec.: "National Times", 7-13 Dec.

1981 "Vogue Living" 80 Dec-Jan 81: "The Advertiser" 4 Jan.: "Messenger Press" 4 Jan.: "Pottery in Australia" May/Jun.: "S.A. Crafts" Autumn: The Age" 5 Aug.: "The Sun" 7 Aug.: "Craft Victoria" Sep.

1982 "Cleo" Jun.: "Home Journal" Aug.: "Craft Australia" Sep.: "Potters Directory and Information Book"

1983 "Pottery in Australia" May/Jun.

1984 "Studio Ceramics", by Peter Lane (Pitman): "Craft Australia" Winter.

1985 "Craft Australia Yearbook": "Australian Potters": "Clay Statements" (Darling Downs Press)

1986 "Pottery in Australia" Aug: "Craft Arts" Oct/Dec.: "Sydney Morning Herald" 4 Dec.

1987 "Times on Sunday" 26 Apr.: "The Advocate" 11 Jun.: "Craft Arts" Jun/Aug.: "Pottery in Australia" Dec.

1988 "Pottery in Australia" May: "A Collector's Guide to Modern Australian Ceramics", by Janet Mansfield (The Craftsman's Press): "Eyeline Magazine" Jun.





P E T E R D A V I S

Peter Davis
Born: Australia 1949

Art Education

1973-75 Tasmanian School of Art:T.C.A.E (Pottery)
1975-77 Apprenticed to Les Blakebrough
1974-76 C.B.A.C. Craft Apprenticeship, Tas.

Solo Exhibitions

1976 Saddlers Court Gallery, Tasmania
1981 Devonport Gallery and Art Centre
1988 Joyce's Gallery, Burnie, Tas.

Group Exhibitions

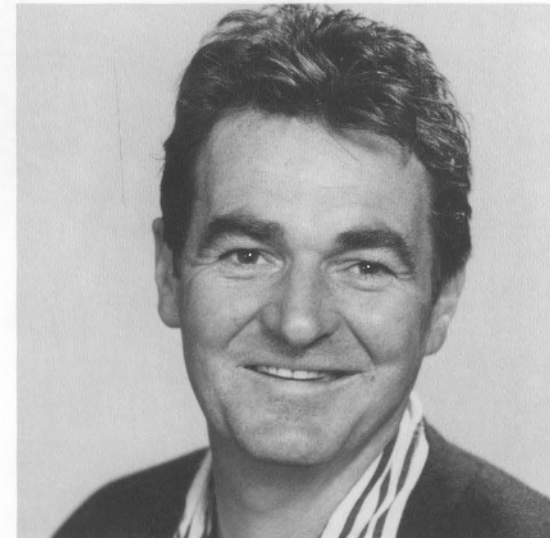
1978 "Opening Exhibition", Meat Market Craft Centre, Melbourne
1982 Bowerbank Mill Gallery, Tas.
1983 "Craft Tasmania", N.S.W: Fired and fragile Gallery, Tas.
1984 Craft Council of N.S.W. Gallery, N.S.W.
1985 "Eat, Drink and be Merry", Gryphon Gallery, Vic: "Celebratory Ceramics", Melbourne
1987 Long Gallery, Hobart: Gallery Two, Launceston, Tas.
1988 '88 Expo, Brisbane

Represented

Devonport Gallery and Art Centre
Private Collections Throughout Tasmania
* Commissions: Greek Consul, Morning Tea and Dinner Set

Awards and Grants

1975 Traineeship, Tas.





J O H N B A R T R A M

John Bartram

Born: Hobart, Tasmania, 1954

Art Education

1976-79 Fine Arts Degree, specialising in Ceramics and Glass, Tasmanian School of Art.

1980 Post-Graduate Year, Tasmanian School of Art

Solo Exhibitions

1981 "Vessels", Fine Arts Gallery, University of Tasmania

1986 Handmark Gallery, Battery Point, Tas : Blackwood Street Gallery, Meat Market Craft Centre, Melbourne

1988 Despard Street Gallery, Hobart

1989 E.A.Joyce, Burnie

Group Exhibitions

1984, 87 "Functional Ceramics", Queen Victoria Museum and Art Gallery, Launceston

1988 "Big Vessels", State of the Crafts, University Fine Arts Gallery, Hobart : Tasmanian Craft Exhibition, '88 Expo, Brisbane

Represented

Tasmanian Museum and Art Gallery

Queen Victoria Museum and Art Gallery

Queensland Art Gallery

Devonport Gallery and Art Centre

University of Tasmania.

Awards and Grants

1980 Inaugural JND Harrison Award for Emerging Craftsperson

1981,82 Tasmanian Arts Advisory Board and Crafts Board of the Australia Council : to study and work in the U.S.A.

1987 Tasmanian Arts Advisory Board : purchase of de-airing pugmill

1989 Awarded Circular Head Arts Festival Ceramics Prize

Publications

1987 "Pottery in Australia", Feb. Vol 26 No. 1: Aug. Vol 26 No.3





B E N R I C H A R D S O N

Ben Richardson

Born: Hobart, Tasmania, 1951

Art Education

1978-81 Studied Ceramics at School of Art Mt. Nelson

Group Exhibitions

1979,80 Batman Purchase Exhibition, Launceston

1981 "Forclay", Exhibition with Graduate Students from the School of Art, Mt. Nelson, Aspect Design, Hobart

1982,83 Fletcher Brownbuilt Pottery Exhibition, Auckland, N.Z.

1983 Tasmanian Craft Exhibition at Bethany Art Gallery, Tanunda, Barossa Valley

1985 Fletcher Brownbuilt Pottery Exhibition, Auckland, N.Z. : "Tradition and Diversity", Speakers Exhibition, Fourth National Ceramic Conference, Melbourne

1986 Handmark Gallery, Hobart : 'Clay '86', Exhibition at "Tas '86", A National Ceramics Symposium, Launceston

1987 Batman Craft Purchase Exhibition, Launceston

1989 "Woodfired", Exhibition at Victor Mace Gallery, Brisbane

Represented

Devonport Gallery and Art Centre

Tasmanian Museum and Art Gallery

Myer Foundation Collection, Canberra

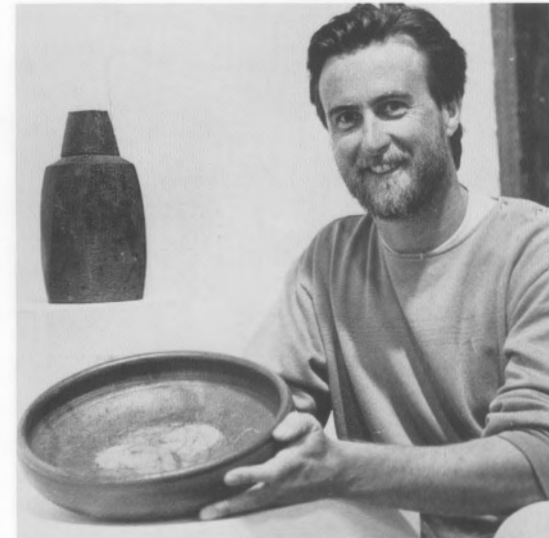
Gippsland Institute, Churchill, Victoria

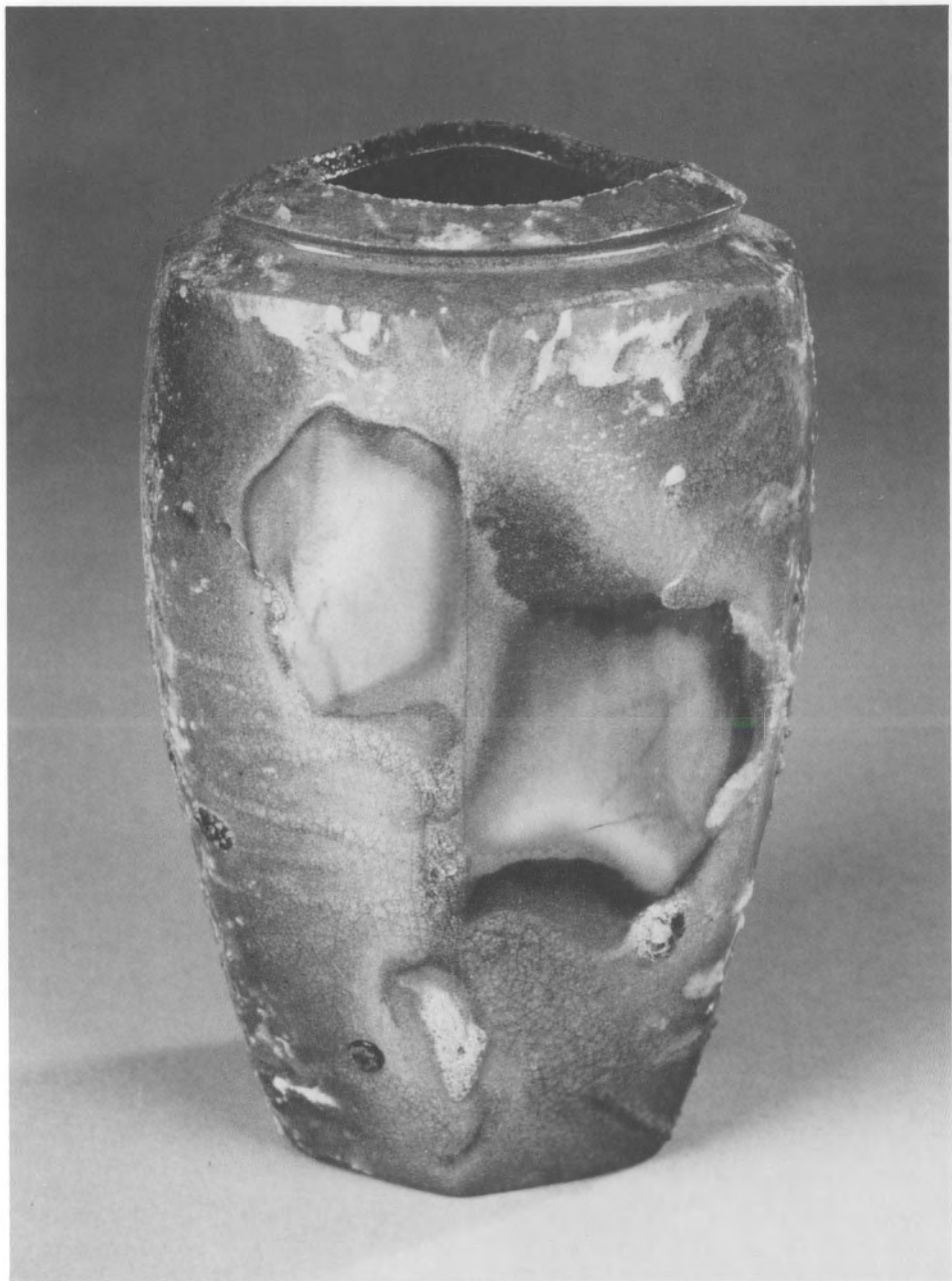
Queen Victoria Museum and Art Gallery, Launceston

Brisbane College of Advanced Education

Awards and Grants

1988 Tasmanian Arts Advisory Board Assistance Grant





J U L I E S T O N E M A N

Julie Stoneman
Born: Melbourne, 1958

Art Education

1977, 78 Associate Diploma of Ceramic Design at
Caulfield Institute of Technology, Melbourne

1983 Ceramics Studies at Tasmanian School of Art

1987 Studied Ceramics, Bachelor of Fine Arts,
Tasmanian School of Art

Solo Exhibitions

1979-81 Healesville Art Gallery

Group Exhibitions

1979-81 Exhibited in various group shows

1986 Conducted Community Arts Project, "Arts
Mobile"

1988 Despard Street Gallery, Hobart : Joyce Gallery,
Burnie : "Young Visions", Crafts Council of Tasmania :

"Mixed Exhibition", Handmark Gallery, Hobart

1989 Handmark Gallery, Hobart

Awards and Grants

1984-86 Tasmanian Arts Advisory Board, to establish
"Dulcot Pottery"



P E T E R G I O R D A N O

Pietro Giordano
Born: Catania, Sicily, 1961

Art Education

1979-82 Bachelor of Fine Arts (Ceramics), Tasmanian School of Art

Solo Exhibitions

Devise Gallery, Melbourne

Group Exhibitions

1982 Handmark Gallery, Hobart

1984 Editions Gallery, Fremantle, W.A.

1985 Craftworks, The Rocks, Sydney : Jam Factory, Adelaide

1985,86 "Australian Crafts", Meat Market Craft Centre, Melbourne

Represented

Devonport Gallery and Art Centre

State Craft Collection, Victoria

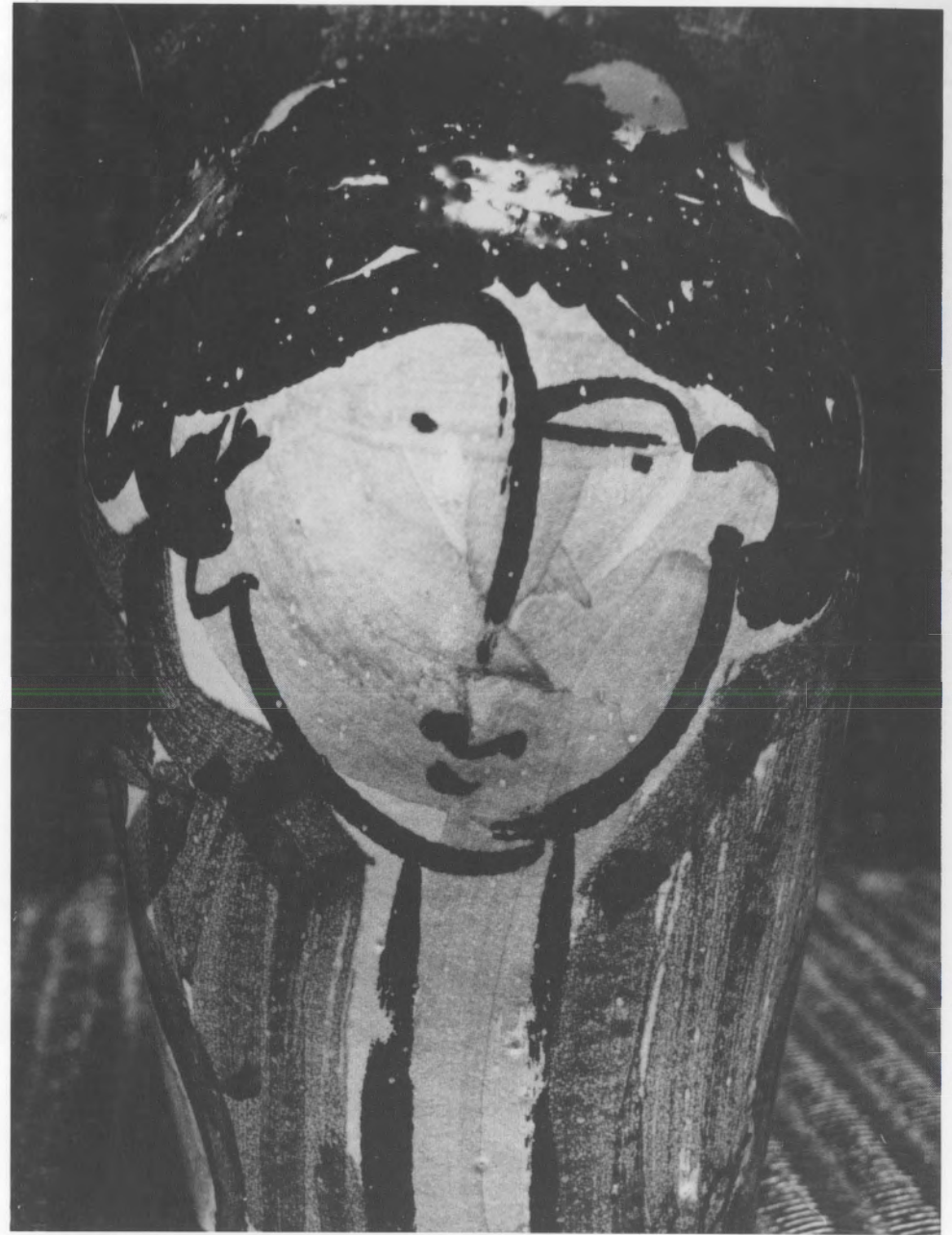
Western Australia, State Gallery

A.M.P

Awards and Grants

1984 Crafts Board of the Australia Council : Special Projects Grant





G A R Y R O B E R T S

Gary David Roberts

Art Education

1980-82 B.A Visual Arts, Tasmanian School of Art

1983-85 Advanced Trainee, Jam Factory, Adelaide

Solo Exhibitions

1985 Jam Factory, Adelaide

Group Exhibitions

1982 Handmark Gallery, Hobart : Fired and Fragile
Gallery, Hobart

1983 Potters Gallery, Sydney

1984 Distilfink, Melbourne : Potters Cottage, Mel-
bourne : Broken Hill

1985 Payneham City Council, Adelaide

1986 Devonport Gallery and Art Centre, Tas. :
Beehive Gallery, Adelaide

1988 Northern Territory Crafts Council, Darwin
1989 Gallery Indigenus, Melbourne

Represented

Glare-Davis Collection

Devonport Gallery and Arts Centre

Artbank

Parliament House Collection

North Richland, Texas, U.S.A.

State Bank Collection, South Australia

Coca-Cola Collection, South Australia

* Commissions: Payneham Community Centre :

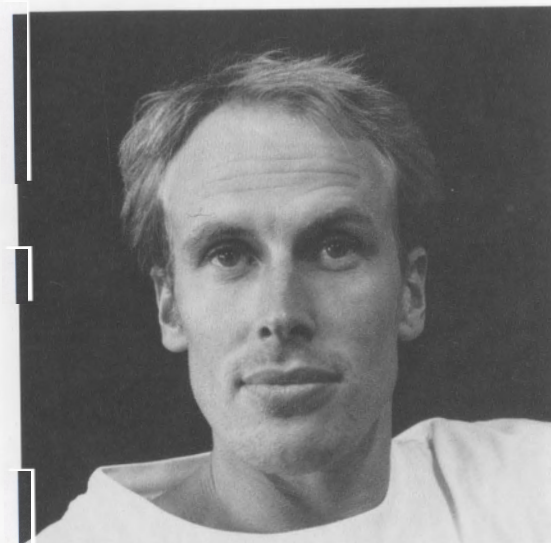
Neiman Marcus, Australian Fortnight

(Neiman Marcus, U.S.A.)

Publications

1985 "Pottery in Australia": "Pottery Workshop"

1988 "Age", Newspaper, May 10





M A R I E S I E R R A - H U G H E S

Marie Ann Sierra-Hughes

Born: Chicago, Illinois, U.S.A. 1961

Art Education

1981 Associate of Arts, Tulsa Junior College, Oklahoma, U.S.A

1983 Bachelor of Fine Arts, Honors, University of Tulsa, Oklahoma

1985 Master of Fine Arts, School of Art, University of Tasmania

Master of Art, Art History, University of Melbourne (unfinished)

1987 Graduate Diploma of Education, Art/Craft, Victoria College, Melbourne

Selected Exhibitions

1980-81 "Current Student Work", Tulsa Junior College Gallery, Oklahoma

1982,83 "Gussman Annual Art Exhibit", University of Tulsa Gallery, Oklahoma, juried exhibitions

1983 Bartlesville Craft Exhibition, Oklahoma, juried exhibition : Guest Exhibitor, "Tulsa Designer Craftsmen Show", Oklahoma : Arkansas Art Centre "16th Annual Prints, Drawings and Crafts Exhibition", Little Rock, Arkansas, juried exhibition, honorable mention

1984 "Chosen Works", Johnson Atelier, Tulsa, Oklahoma

1985 "Obra: A Volume of Work", (MFA) University of Tasmania Fine Arts Gallery (Solo)

"Common Earth: Alive and Unfired", University of Tasmania Fine Arts Gallery : "Handle with Care", Chisholm Institute of Technology

1986 "Science Fiction: A Marginal Difference", Caulfield Art Centre, Melbourne

1988 "Common Ground", Irving Sculpture Gallery, Sydney : "A 1988 Group Show", Latrobe Fine Arts, RMIT, Melbourne

1989 Australian Female Artists, Galerie Cannibal Pierce, St Denis, Paris

Represented

University of Tasmania School of Art

First International Ceramics Competition, Mino, Japan

Caulfield City Council Festival Collection, Victoria

Awards and Grants

1979-81 Full Fee Waiver Scholarship, Tulsa Junior College

1982 Mager Mortgage Company Grant, University of Tulsa

1981-83 General Scholarship, University of Tulsa

1985 Post-Graduate Course Award, University of Tasmania

1987 Visual Arts/Crafts Board, Desiderius Orban Youth Art Award

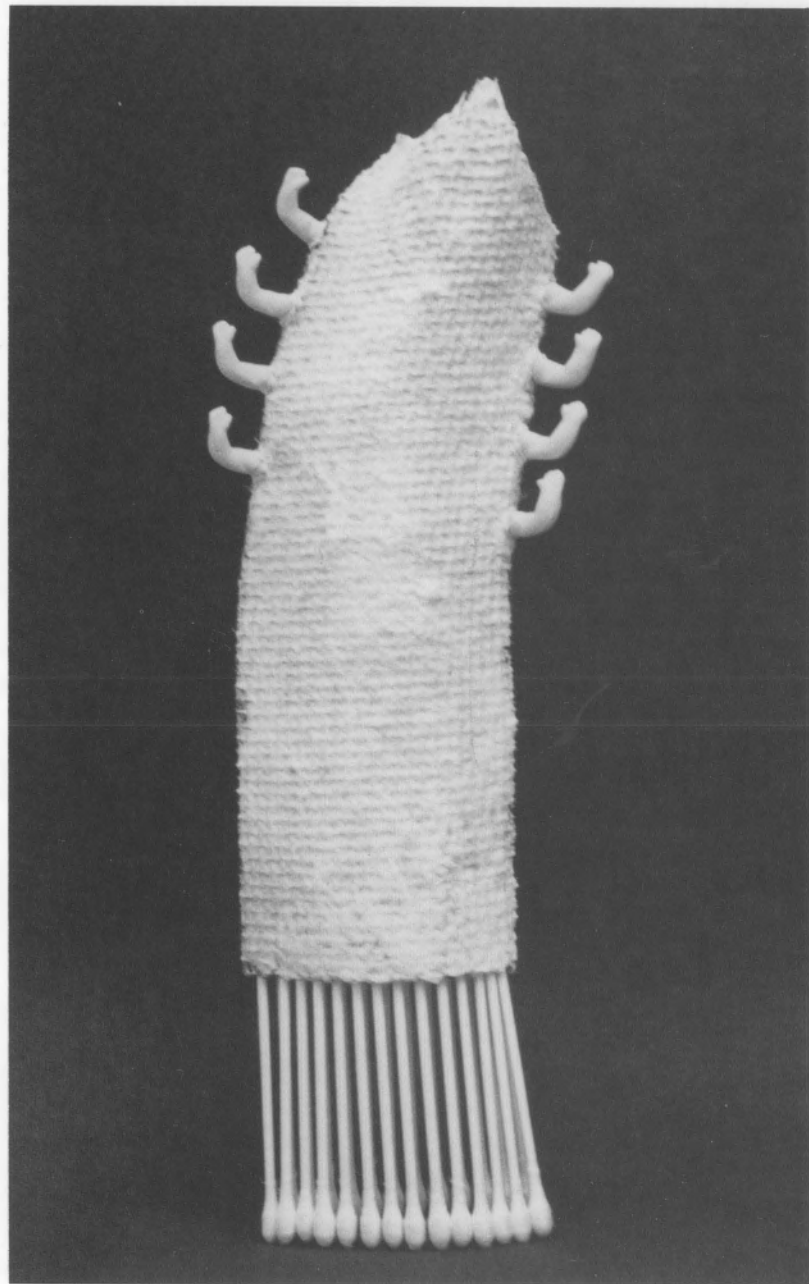
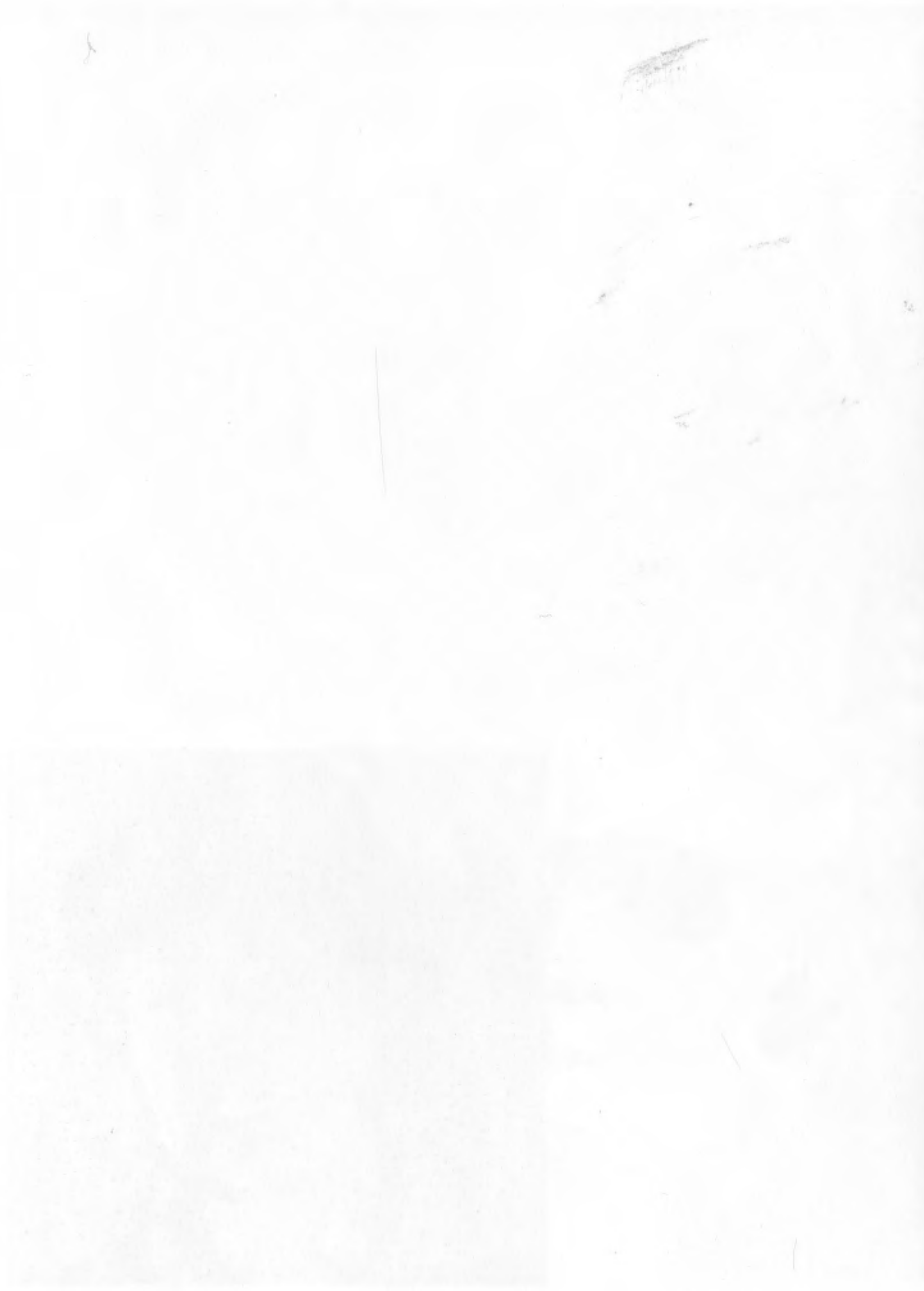
1989 Higher Education Contribution Scheme Post-Graduate Scholarship, University of Melbourne

Publications

1986 Elizabeth Gertsakis, 'Common Earth: Alive and Unfired', "Craft Australia"

1987 Exhibition Commentary: Public Galleries, "Art and Australia" : Elizabeth Gertsakis, 'Profile: Marie Sierra Hughes', "Craft Victoria"





D A W N S I D E O F A K E F O R D

Dawn Oakford

Born: Rugby, England, 1958

Art Education

1976-79 Bachelor of Arts (Visual Arts), TCAE, Hobart

1988 Graduate Diploma of Art, Craft and Design,
University of Tasmania

1989 Currently enrolled in the Master of Fine Arts
Course at the University of Tasmania

Group Exhibitions

1985-87 Northern Tasmanian Potters' Society

Exhibitions, Ritchies Mill Gallery, Launceston

1987,88 "Works by Tasmanian Art Teachers", Long
Gallery, Hobart

1988 Teapot Exhibition, Old Bakery Gallery, Sydney :
Annual Potters' Society Exhibition, Hampden Gallery,
Battery Point : Graduate Diploma Exhibition, Centre
for the Arts Gallery, Hobart : Amnesty International
Exhibition, Strickland Galleries, South Hobart

1989 "East Meets West", Hampden Gallery, Battery
Point : Handmark Gallery, Hobart

Represented

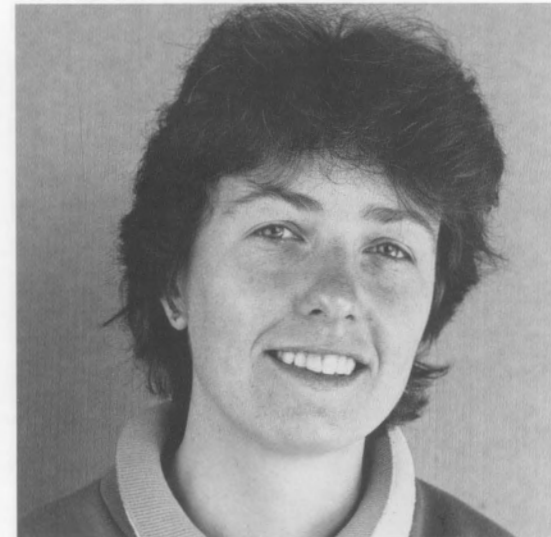
Tasmanian Museum and Art Gallery

Devonport Gallery and Art Centre.

Awards and Grants

1988 Lambert Award, Teapot Exhibition

1988 First Prize - Functional, Annual Potters' Society,
Hampden Gallery, Hobart





A N N N H O K L P T O U M

Ann Holtum

Born: 1965

Art Education

1984 Art and Design Certificate, Devonport Technical College

1985-88 Bachelor of Fine Arts, University of Tasmania

Awards and Grants

1984 Ceramics Award

1987 *Commissions: Hobart Sheraton Hotel

1988 Artist in Residence, Ritchies Mill Art Centre, Launceston. Australian Crafts Council Grant





V I C K I M O N T G O M E R Y

Vicki Montgomery
Born: 1948, Tasmania

Art Education

1983 TAFE (Ceramics), Rosny College, Tas

1983-86 Associate Diploma (Art, Craft and Design),
University of Tasmania

Group Exhibitions

1983 "Handle with Care", Chisholm Institute of
Technology, Melbourne

1987 Exhibition of Boxes, Handmark Gallery, Hobart:
Inaugural Exhibition, Gallery Two, Ritchie's Mill,
Launceston

1988 Summer Exhibition, Gallery Two, Ritchie's Mill,
Launceston

Awards and Grants

1987 Tasmanian Arts Advisory Board

Publications

"Pottery in Australia", Vol. 26 No. 3





K A T Ē N L A O R B Y

Kate Larby
Born: Hobart, 1946

Art Education

1988 Bachelor of Fine Arts, University of Tasmania
1989 Commenced Master of Fine Arts, University of Tasmania

Solo Exhibitions

1989 Tasmania Bank, St. Mary's, Tas

Group Exhibitions

1980,81 St. Helens Art and Craft exhibition, Arts Council of Tasmania

1986-88 In House shows at the Tasmanian School of Art

1988 "The Punt Show", Launceston, Tas : The Amnesty International Exhibition, Strickland Galleries, South Hobart

1989 "Contemporary Tasmanian Sculptors", Launceston

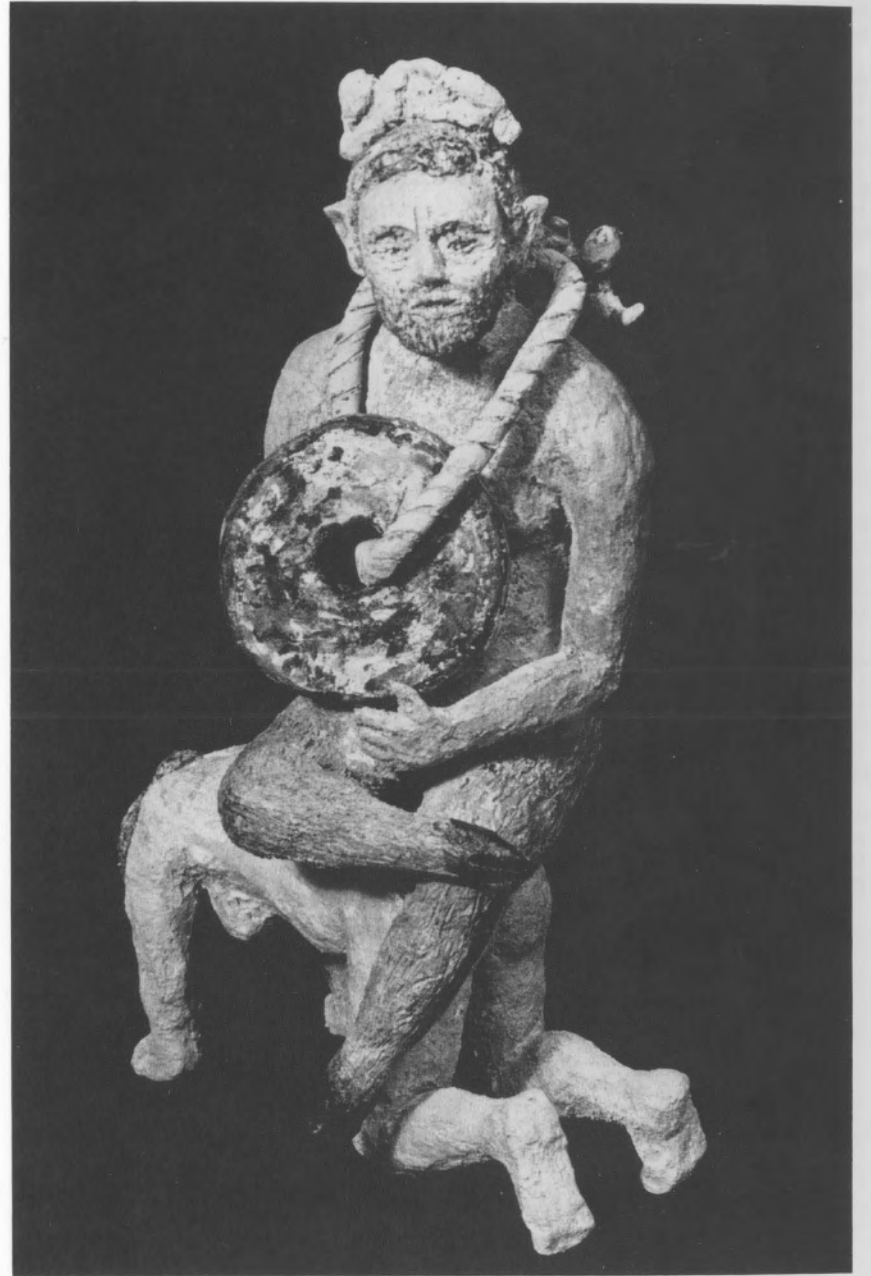
Publications

1987 "Pottery in Australia", Oct.

1988 "Mercury" Newspaper, Dec. 21

1989 "Examiner" Newspaper, Mar.6: "Mercury", Mar.22





F I O N A F E L L

Fiona Fell
Born: Lismore, 1966

Art Education

1987 Bachelor of Arts, Northern Rivers CAE
1988 Graduate Diploma of Art Craft and Design,
University of Tasmania

Solo Exhibitions

1989 "Collages", Portia's Place, Lismore : "Room by
Room", Lismore Regional Art Gallery (L.R.A.G)

Group Exhibitions

1985 Staff and Student Show, L.R.A.G
1986 "The Flinders Ranges Show", L.R.A.G
1987 Graduate Exhibition, L.R.A.G : Myriad Art Prize,
Union Clubhouse, Lismore
1988 Crafts Council Gallery, Hobart : Salamanca
Place Gallery, Hobart : Graduate Diploma Exhibition,
Centre for the Arts Gallery, Hobart
1989 Future and Present Aquisitions, L.R.A.G : Grafton
Regional Gallery: "Brabura", L.R.A.G

Represented

Lismore Regional Gallery
Grafton Regional Gallery
Duncan McKellar Epicentre, Byron Bay
Michael Milburn, Milburn and Arte, Brisbane

Awards and Grants

1986,87 Visual Arts Faculty Prize, Northern Rivers C.A.E
1987 Myriad Art Prize, Highly Recommended, Lismore:
Northern Rivers C.A.E. College Medal
1988 Amnesty International Encouragement Award,
Hobart

Publications

1987,88 "Craft Australia" Autumn
1988 "Mercury" Newspaper, Dec, 10
1989 "Perifories" Regional Gallery Magazine





LIST OF WORKS

(Dimensions given height before width unless otherwise stated.)

JOHN BARTRAM

Fire Flower, 1989 Porcelain vase form, handbuilt/wheel thrown. (43 x 30 cms)
Fire Flower, 1989 Porcelain vase form, handbuilt/wheel thrown. (50 x 30 cms)
Fire Flower, 1989 Porcelain vase form, handbuilt/wheel thrown. (39 x 28 cms)
Fire Flower, 1989 Porcelain vase form, handbuilt/wheel thrown. (41 x 28 cms)
Fire Flower, 1989 Porcelain bowl form, handbuilt/wheel thrown. (16 x 38 cms)

PETER DAVIES

Black box, 1989 Porcelain, black glaze, gold lustre. (11.5 x 8 cms)
Cup and saucer (pair), 1989 Porcelain, green/black oxide decoration, gold lustre. (each 10.5 x 9.5 cms)
Large platter, 1989 Porcelain, green/black oxide, decoration, gold lustre. (48 cms width)
Casserole, 1989 Porcelain, green/black oxide, gold, platinum lustre. (28 x 22 cms)

FIONA FELL

Just a Snaking Suspicion, 1989 Glaze and oil on clay. (31 x 18 cms)
To Whose Honesty, 1989 Sagger fired. (23 x 19 cms)
Burning the Evidence, 1989 Oils on clay and rat skull, raku fired. (31 x 18 cms)
Head Giving Birth to a Head, 1989 Majolica figure and oils on clay. (43 x 13 cms)

PETER GIORDANO

The Frame and Picture, 1989 Painted ceramic frame with glazed ceramic tile insert. (28.5 x 40 cms)
The Frame and Picture, 1989 Painted ceramic frame with glazed ceramic tile insert. (36 x 36 cms)

ANN HOLTUM

Set of six soup bowls and saucers, 1990 White stoneware, blue/black glaze, enamel decorations.
(bowls 6.5 x 14.5 cms, saucers 17 cm width)
Bowl, 1990 White stoneware, decorated with coloured slips. (10.5 x 30 cms)
Bowl, 1990 White stoneware, glazed centre, decorated with coloured slips. (9 x 26 cms)
Bowl, 1990 White stoneware, decorated with enamel. (9 x 28.5 cms)
Set of four bowls, 1990 White stoneware, decorated with enamels. (each 7.5 x 13 cms)

KATE LARBY

Rainbow Warrior, 1989 White handbuilding clay coloured with acrylics and mirrortone. (165 x 68 cms)
The Last Word, 1989 Terracotta ceramic fired to 1100 deg. C.

LORRAINE LEE

Ceramic Wall Piece I, 1989 (70 x 60 x 9 cms)
Ceramic Wall Piece II, 1989 (100 x 65 x 8 cms)

JEFF MINCHAM

Large raku vessel, 1989 Coilbuilt, copper matt surface, raku fired (fumed). (57 x 60 cms)
Raku jar, 1990 Wheel thrown, copper matt surface, raku fired. (48 x 40 cms)
Lidded vessel, 1989 Coilbuilt, copper matt surface, raku fired, reed and rope handle. (40 x 43 cms)
Raku vessel, 1989 Wheel thrown, copper matt surface, raku fired (fumed). (28 x 34 cm)
Large platter, 1989 Wheel thrown, oxidation fired. (53 cms width)

VICKI MONTGOMERY

Porcelain bowl, 1988/89
Porcelain bowl, 1988/89
Porcelain bowl, 1988/89
Porcelain bowl, 1988/89
Porcelain bowl, 1988/89

1280 deg. C. reduction fired, black slip, coloured slips, sgraffito. (9.5 x 22 cms)
1280 deg. C. reduction fired, black slip, coloured slips, sgraffito. (8 x 20 cms)
1280 deg. C. reduction fired, black slip, clear glaze. (10 x 16.5 cms)
1280 deg. C. reduction fired, black and coloured slips. (6 x 15 cms)
1280 deg. C. reduction fired, black and coloured slips. (7 x 9 cms)

DAWN OAKFORD

Teaset, 1990

Palm Cockatoo Coffee Set, 1990

Pink Cockatoo Coffee Set, 1990

Slipcast, with underglaze and onglaze decoration. (teapot 23 x 37 cms, small jug 10 x 19 cms, sugar bowl 14.5 x 10 cms, four cups each 9 x 14 cms)
Slipcast with underglaze and lustre decoration. (coffee pot 38.5 x 26 cms, six cups each 11 x 13 cms)
Slipcast, with underglaze and onglaze decoration. (coffee pot 38.5 x 26 cms, two cups each 11 x 13 cms)

BEN RICHARDSON

Oval faceted vase, 1989
Oval faceted vase, 1989
Oval faceted vase, 1989
Triangular faceted vase, 1989
Bowl, 1989
Porcelain vase, 1989
Porcelain bowl, 1989

Unglazed stoneware, wood fired. (20.5 x 15 cms)
Unglazed stoneware, wood fired. (20.5 x 15 cms)
Unglazed stoneware, wood fired. (20 x 16 cms)
Unglazed stoneware, wood fired. (20 x 12cms)
Unglazed stoneware, wood fired. (28.5 cms width)
Unglazed, wood fired. (25 x 11 cms)
Unglazed, wood fired. (23 cms width)

GARY ROBERTS

Into the White, 1989
Into the Black, 1989
Untitled, 1989

Sgraffito terracotta platter. (53.5 cms width)
Sgraffito terracotta platter. (63 cms width)
Sgraffito terracotta platter. (57 cms width)

MARIE SIERRA-HUGHES

Dillybag, 1990
Untouchable, 1990
Corral, 1990

Clay, cement, cotton buds, wire, mesh, resin. (13 x 30 cms)
Paper, cotton buds, porcelain, wire mesh. (26 x 9 cms)
Wire mesh, clay, cement, cotton buds, paper. (30 x 25 cms)

JULIE STONEMAN

Tall narrow vessel, 1989
Tall vessel, 1989
Tall narrow vessel, 1989
Tall vessel, 1989
Flaired vessel, 1989
Flaired vessel, 1989
Flaired vessel, 1989
Flaired vessel, 1989
Plate with curled handle, 1989
Plate with curled handle, 1989
Large loose vessel, 1989

Red clay, majolica type glaze. (40.5 x 20 cms)
Red clay, majolica type glaze. (45 x 27 cms)
Red clay, majolica type glaze. (40.5 x 20 cms)
Red clay, majolica type glaze. (45 x 27 cms)
Red clay, majolica type glaze. (32.5 x 33.5 cms)
Red clay, majolica type glaze. ((28.5 x 32.5 cms)
Red clay, majolica type glaze. (23 x 24 cms)
Red clay, majolica type glaze. (23.5 x 22 cms)
Red clay, majolica type glaze. (27 cms width)
Red clay, majolica type glaze. (20 cms width)
Red clay, majolica type glaze. (34.5 x 37.5 cms)

A C K N O W L E D G E M E N T S

The Art Exhibitions Committee and the Curator wish to thank the participating artists, the Ceramics Department staff - Penny Smith, Lorraine Jenyns and Ben Richardson and the students who helped. Also thanks to Geoff Parr and Pat Brassington, Jon Holmes and Ron Brooks for their input.

The Exhibitions programme at the University of Tasmania receives generous assistance from the Tasmanian Arts Advisory Board.

Exhibition Curator

Les Blakebrough

Catalogue Introduction

Geoff Parr

Catalogue Essay

Les Blakebrough

Catalogue and Poster Design

Jason Minniecon

Catalogue Printing

Focal Printing

Poster Printing

Ink Pot

Typesetting

Jason Minniecon

Linotronics

Crystal Graphics

Catalogue published by the University of Tasmania,
January 1990.

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ISBN: 0 859 01 435 5

University of Tasmania, Plimsoll Gallery, Centre for the
Arts, Hunter Street, Hobart.
February - March 1990.

