

A MESSAGE FROM THE LORD MAYOR OF HOBART THE RIGHT HONOURABLE ALDERMAN SUE HICKEY

Welcome to the 2015 City of Hobart Art Prize.

In its 27th year, this award exhibits the best contemporary Australian art in the mediums of ceramics and drawing.

I am pleased to present this catalogue of the 56 selected finalists in this, the City's prestigious national award, and congratulate all the artists selected from an entry pool of nearly 260.

On behalf of the City, I gratefully acknowledge Janet Carding and her team, our long term partner and host venue, the Tasmanian Museum and Art Gallery for its ongoing and

gracious support of the event. I sincerely thank Dr Patsy Hely, Julie Robinson and Peter Hughes, for their time dedicated to selecting and judging the many entries, and congratulate them on an impressive exhibition.

Lastly, I take this opportunity to acknowledge the support of my fellow Aldermen in the development and continuing success of this cultural initiative as a significant component of the Creative Hobart Strategy.

I hope you enjoy this inspiring exhibition.

2015 CITY OF HOBART ART PRIZE JUDGES' STATEMENT

In an art prize with media-based categories it is a commonplace to observe that the artists have been varied in their approach to – and understanding of – their media. This, however, seems especially true for the 2015 City of Hobart Art Prize. In drawing, the artists have used wire, string, printed components and charcoal from burnt furniture in addition to the full diversity of more conventional materials such as pencil or ink on paper. Artists entering under the rubric of ceramics have used not only fired clay and glazes, but raw, scarcely processed materials, found objects (altered and unaltered) and HD video. Yet this diversity pales in comparison to the more profound diversity of the subjects and concerns

addressed by the artists and the formal and conceptual qualities of their work. Such diversity makes for an interesting exhibition and a revealing, if incomplete, survey of contemporary Australian practice in the respective mediums. It also complicates the task of judging; the heterogeneity of the works rendering the notion of a clear-cut winner problematic.

With regards to medium, the winner of the drawing section, Cameron McRae, has employed the conventional medium of pencil on paper to (re)present scenes from *Australia's Funniest Home Videos* in his triptych *Donk, Trip, Smack*. The standout qualities of this work are the originality and vitality of the

artist's style in which every aspect – line, tone, texture and white space – worked with economy and in unison towards both the composition and subjects of the drawings. The clear simplicity of the drawings, characterised by an interplay between empty space and action, is the product of both a delicate and nuanced line and the sophisticated use of tonality and detail to suggest space and volume. More particularly, through his subtle use of line, McRae gives his figures and objects movement, character and life. While too obviously funny on one level, there is a subtle and gentle humour to this work, clearly seen in the facial expressions worn by McRae's figures, both people and dogs.

McRae's translation of scenes from a popular, 'low brow' television show is by no means an exercise in verisimilitude. His subjects and scenes are flattened and simplified and there is a tension between the graphic formality of the drawing, with its fields of perfectly rendered tone, and the violent action implied by the images.

Though very different, the winning works in each category share some fundamental characteristics: a disciplined formal coherence, an elegant simplicity and a basis in mundane subject matter. Kirsten Coelho's multi-vessel composition, *What we thought we needed*, is poetic, intentionally beautiful and evocative. Yet the forms are based

on common utilitarian enamelled funnels, bottles, bowls and canisters that have been simplified and perfected, such that even the minor 'rust stains' serve to accent the otherwise immaculate white surfaces. They focus the viewer's attention on the illusory nature of the representation; the 'rust' is not iron oxide but an iron-based glaze. The individual vessels in Coelho's still life are beautiful in themselves, and yet synthesise into an organic whole. There are multiple interplays between the modelling of the surfaces, the play of light upon them, the silhouettes of the vessels and the curves that form their lips and edges. The single red canister serves not only as a foil to the white vessels, picking up their intermittent

rust tones and shifting the weight of the composition, it also points to the improbability of the whole and its lavish fusion of refinement and simplicity.

The work's historical reference to Australia's peripatetic pioneers works in tension with the stasis established by the perfection of the forms and of the composition. This spatial tension is reflected in the rust stains, signs of decay that imply the passage of time and yet are frozen as unchanging glaze effects.

For the 2015 City of Hobart Art Prize, the judges selected two works in each medium for commendation. Jia Jia Ji Chen's *Blue and White... China(?)* is an examination of

the beauty of traditional ceramic materials, and of their associated histories and traditions. She has deconstructed them, freeing them from the instrumental requirements of function and decoration to allude to the long, complex history of economic and cultural exchange that is associated with blue and white china. Chen's work is personal in addressing her own transcultural experience as a Chinese Australian. Helen Fuller's composition, *Kitchen canisters* is a meditation on objects as vessels for memory through their associations with places and people. Here, she has developed an abstract and painterly style of surface decoration that synthesises multiple memories into an idiosyncratic evocative pattern language that

suggests the colours and styles of the 1950s and speaks of histories of damage and repair while retaining a nuanced relationship with the complex faceted surface of the vessels.

Matt Coyle's drawing, *Coup de grâce* presents an infinite, tilted field upon which endless iterations of games as rehearsals for combat are being played out. The imagery, implicitly extending beyond the frame in all directions, is a surreal fusion of play and menace. Scattered between the isolated cloaked and sword-wielding children loom threatening black fragments that might be shattered statues or giant chess pieces – referencing, perhaps, more the more serious

games of politics. While Matthew Vaughan's *Table and chairs* initially appears as an undifferentiated field of black, on closer examination its almost velvety surface is distinguished by subtle tonal and reflective variation. The product of a destructive performance – making charcoal from Ikea furniture – it is an alchemical exploration of materiality, generating random, diverse effects from base substances and primitive processes. Vaughan has transformed the furniture into ashes only to resurrect it as art.

WINNER DRAWING



CAMERON MCRAE
Donk, Trip, Smack 2015

WINNER CERAMICS



KIRSTEN COEHLO
What we thought we needed 2015

HIGHLY COMMENDED DRAWING



MATT COYLE
Coup de grâce 2015



MATTHEW VAUGHAN
Table and chairs 2014

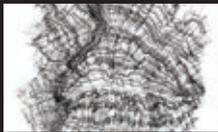
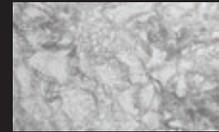
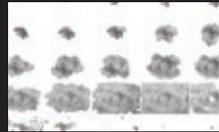
HIGHLY COMMENDED CERAMICS



JIA JIA JI CHEN
Blue and White... China(?) 2015



HELEN FULLER
Kitchen canisters 2014



ANTONIA AITKEN



Prospect 2014

Drawn, carved and inked plywood panel
120 x 120 x 1

CAROLINE AMOS



Monument to lifestyle choices 2015
Graphite rubbings, chinagraph and gouache on paper
121 x 91

JENNIFER ANDREWS



Littoral ripple – Littoral series 2015
Watercolour, ink, charcoal and graphite on rag paper
46 x 68

CHRISTL BERG



Cycles in a square 2015
Sequential pen drawings in digital frame, wood, paint
76 x 76 x 5

LORRAINE BIGGS



Small wonders of the forest #3 2015
Pastel chalk and charcoal on handmade Tasmanian pandani paper
97 x 164

SALLY BLAKE



The Ecological Thought 2015

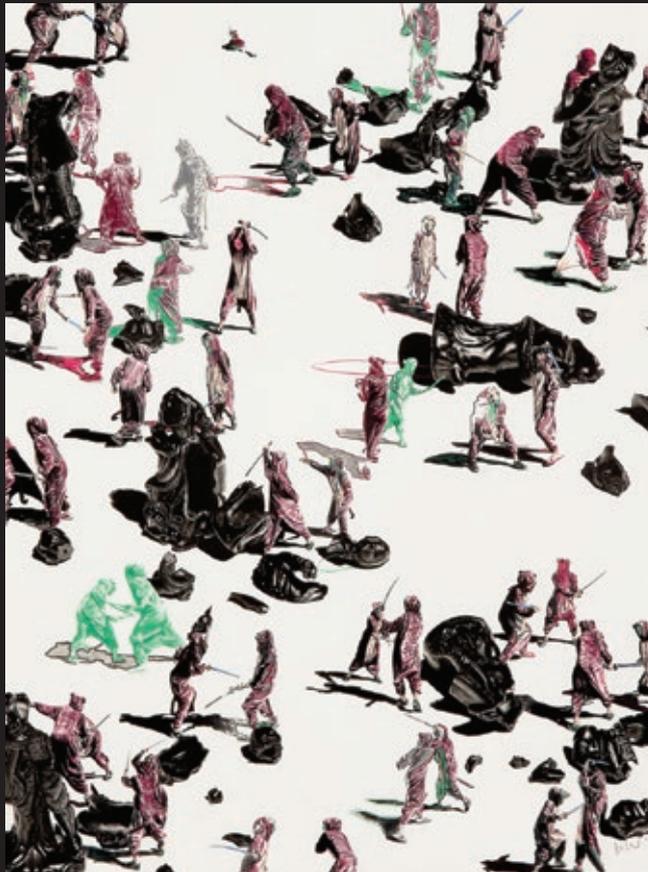
Crocheted paper yarn
100 x 150 x 20

ALEXANDER COCKS



Vigil 2015
Conté pastel on paper
41 x 38

MATT COYLE



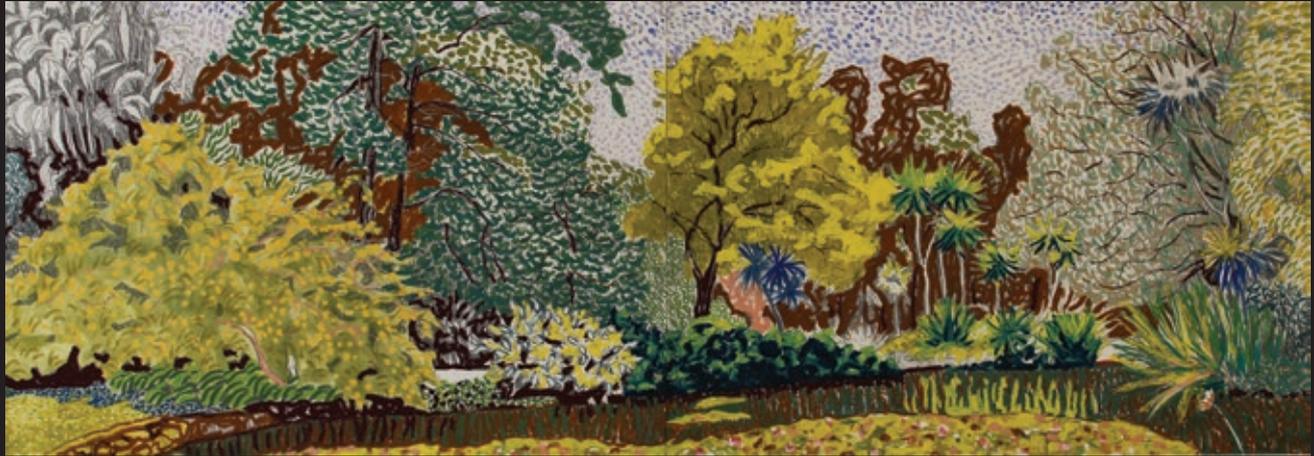
Coup de grâce 2015
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PENNY DARLING



Supplication #2 2015
Charcoal on gesso coated newspaper
57 x 40

MARK DOBER



Gardens drawing 2014
Pencil, watercolour, gouache and oil stick on paper
70 x 200

ESTHER ERLICH



Victory 2014
Charcoal and chalk on paper
126 x 127

SIMON FINN



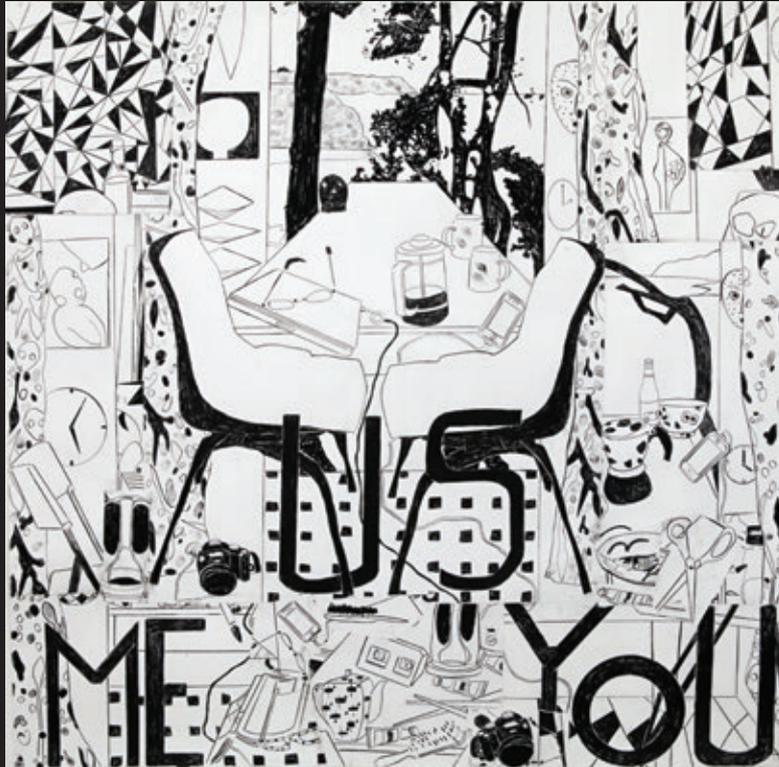
Collision 2014
Charcoal on paper
100 x 175

MICHELLE HAMER



Our detour 2015
Ink on paper
59 x 74

KATHERINE HATTAM



Us 2015
Charcoal on paper
160 x 165

MEHWISH IQBAL



No rest for the wicked 2015
Collagraph, silkscreen and embroidery on paper
100 x 90

LAURA E KENNEDY



The second Leucistic prairie dog 2015

Coloured pencil, acrylic, lacquer on laser cut panels

98 x 98

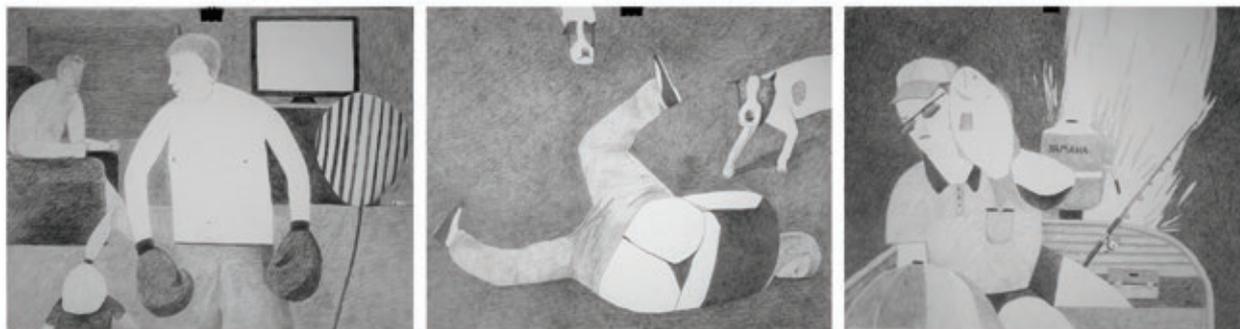
MARTIN KING



Green mist black 2015

Graphite on drafting film, watercolour on paper
147 x 131

CAMERON MCRAE



Donk, Trip, Smack 2015

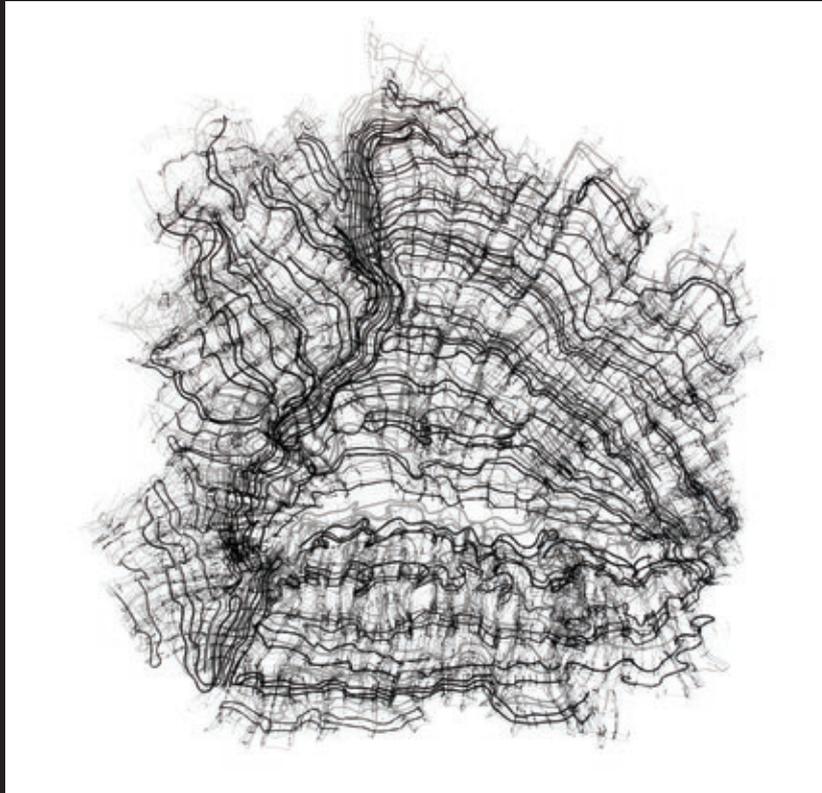
Pencil on paper
50 x 180

CHLOE PAPASTAVROU



River meets the strait 2014
Acrylic paint, pen and charcoal on paper
60 x 136

HANNAH QUINLIVAN



This broken hill 2015
Steel wire, PVC and rubber
190 x 170 x 25

MARTIN REK



Subalpine poetry 2015
Carbon pencil on paper
73 x 58

WILLIAM RHODES



Into the water 2014
Pencil on Fabriano paper
96 x 86

CHANELLE ROSE



Front up 2015
Ballpoint pen on paper
120 x 90

KURT SCHRANZER



The lightning war between the Superior and Inferior of Birds (after Uccello's 'The Battle of San Romano' and Utagawa Sadahide's Battle scene of 'Yoshitsune at Dainotsu no Ura') 2014

Pigment ink and collage on cotton rag paper
73 x 128

MARY SCOTT



The Seer 2015
Charcoal on paper
150 x 108

ANDREW SIBLEY



Carer 2015
Pen on paper
37 x 24

FRASER TELFORD-RIGG



Southern lights 5 2015
Monotype, charcoal, pencil and pastel on paper
22 x 150

MATTHEW VAUGHAN

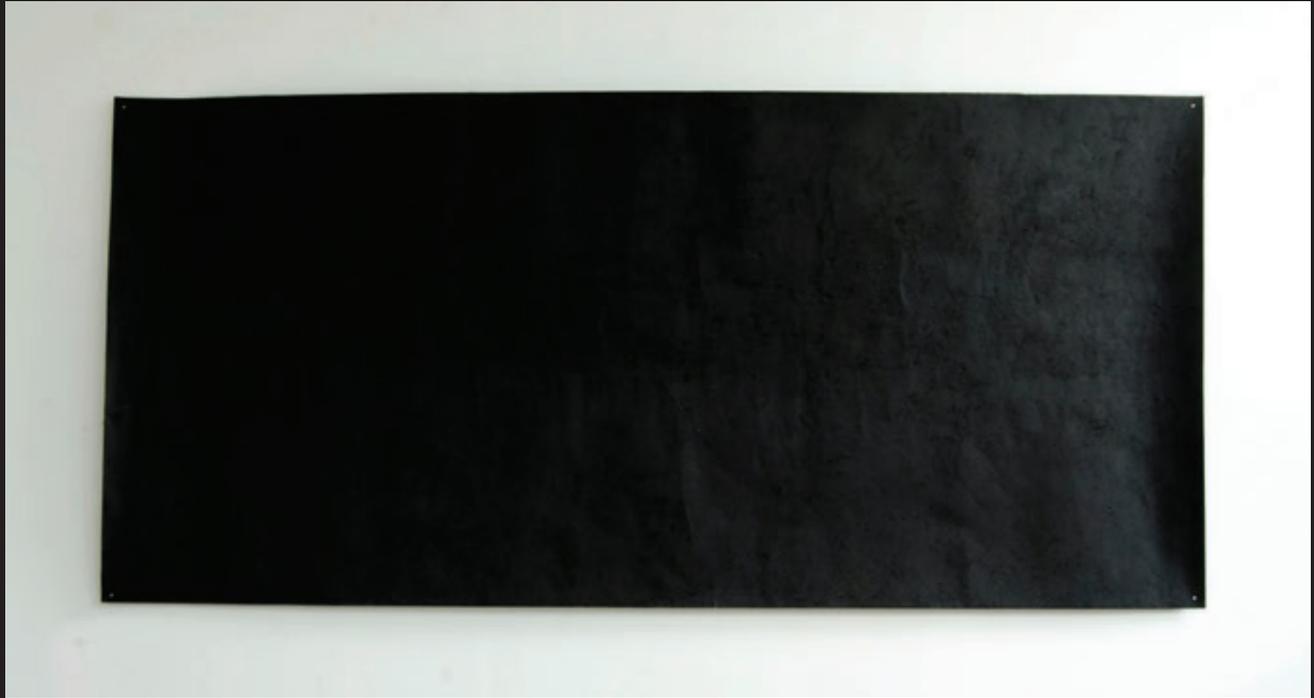


Table and chairs 2014
Charcoal on paper
120 x 200

PAUL WHITE



Rock & roll erosion formation 2015

Pencil on paper
120 x 100



MARION ABRAHAM



Jealousy 2015

Slip-cast porcelain, reduction-fired glaze

20 x 30 x 20

KELLY AUSTIN



Grouping 3 2015
Wheel thrown stoneware and porcelain
18 x 160 x 45

ANDREA BARKER / JYE EDWARDS



Florence (detail) 2015

Slip-cast, wheel-thrown and carved porcelain, wood and metal
78 x 74 x 158

JULIE BARTHOLOMEW



Subversive Botanica 2015
Porcelain, blue celadon glaze, silver decals
100 x 135 x 10

JIA JIA JI CHEN



Blue and White...China(?) 2015

Nepheline syenite, cobalt carbonate, JB1 Porcelain, calcined alumina

18 x 150 x 150

KRIS COAD



indigo blues... 2015
Porcelain
25 x 60 x 34

KIRSTEN COEHLO



What we thought we needed 2015

Porcelain, matt white glaze, banded iron oxide and saturated iron glaze

22 x 60 x 25

ANDREI DAVIDOFF



There are people who go about the world after such odd works of ancient times 2014

Glazed ceramic
78 x 35 x 35

MICHAEL DOOLAN



Trickster 2014

Hand modelled ceramic, auto enamel
45 x 30 x 25

LYNDA DRAPER



Still Life 2015
Glazed earthenware
55 x 60 x 50

HELEN EARL



Tideline 2015

Handbuilt and slip-cast porcelain, collected driftwood
12 x 80 x 42

JAMES EDWARDS



Bottlescape 2015
Les Blakeborough Southern Ice porcelain, glaze
20 x 15 x 100

NEVILLE FRENCH



Crossing 2 2015

Wheelthrown and altered porcelain, limestone and feldspathic glazes
22 x 62 x 36

HELEN FULLER



Kitchen canisters 2014

Hand-coiled clay, glazes
22.5 x 75 x 20

ROBERT HAGUE



Crush 2014

High-definition video, 6 minutes; porcelain with hickory handle

Each hammer: 35 x 12 x 4

KATIE JACOBS

***Balls, Balls, Balls 2015***

Hand built stoneware with porcelain slip, glaze
30 x 200 x 200

IRIANNA KANELLOPOULOU



Come fly with me (wall hanging) 2015
Glazed ceramic
41 x 18.5 x 10.5

MISH MEIJERS

*Riot gear for riot grrrls 2015*

Hand built clay, various glazes, pigment
70 x 120 x 70

JEFFERY MINCHAM, AM



Forces of nature 2015
Glazed ceramic
77 x 40 x 36

CLARE NICHOLSON



Memorial wall of gravity 2014 2015
Molded, slipcast porcelain, hand assembled and detailed
200 x 200 x 30

JENNY ORCHARD



Flightless surveillance bird 2014

Glazed earthenware
39 x 16 x 30

SARAH O'SULLIVAN

*Assemblage 2015*

Hand painted, carved, inlaid, stained porcelain, timber frame
50 x 120 x 21

MADELEINE PRESTON



Tanagras Archive 2014
Glazed earthenware and collected glassware
33 x 30 x 30

BEN RICHARDSON



Instill 2.15 - As darkness falls 2015
Woodfired glazed ceramics
18 x 25 x 12

SUSAN ROBEY



Shout 2015
Hand built paper clay
20 x 18 x 11

BELINDA WINKLER



Lilt (detail) 2015
Stoneware, oxides
30 x 200 x 30

PAUL WOOD



Birds 2014

Re-fired and assembled collected ceramic and glass objects
73 x 45 x 45

Artist Details

LIST OF WORKS

MARION ABRAHAM

TASMANIA

Jealousy 2015

Slip-cast porcelain, reduction-fired glaze
20 x 30 x 20

I sought to create a minimal slip-cast porcelain sculpture that could symbolise the necessary violence of survival. It is from the earth, with this very refined clay, that the pared-back shapes of the polar bears have emerged. Everything has an essential shape and it is through filtering out the unnecessary information that I strive to realise that final form. The slip-casting process, deeply rooted in the mass production of commercial ceramics, can lack the personal connection to earth and nature that more traditional pottery methods provide. The challenge was to use this refined process to evoke a more visceral, primal sentiment. The purity of the white colours and naive form lie in stark contrast to the crimson reminder that death is a necessity of life. Oblivious to our human anxieties, these opposing sentinel bears serve to remind us of our potential to embrace wild instincts and win back our own satisfactions.

ANTONIA AITKEN

TASMANIA

Prospect 2014

Drawn, carved and inked plywood panel
120 x 120 x 1

Prospect is part of an ongoing series of works interpreting sites that bear witness to significant human impact and in particular the vestiges of colonial land exploration and use. This interest has led me to work in a number of redundant and some operational mine sites in Australia and overseas. The work was developed during ten days spent in Queenstown, Tasmania in 2013, and is a response to a conflicting sense of wonder and sadness felt whilst walking and interpreting this environment. Through making work in these ecologically stressed and degraded environments, I am hoping to raise questions about how we use, understand and represent our relationship to these places over time. This drawn, carved and inked matrix has been gouged and excavated in a measured, resistant and rhythmic motion, much the way that the land has been.

CAROLINE AMOS TASMANIA

Monument to lifestyle choices 2015

Graphite rubbings, chinagraph and gouache on paper

121 x 91

Land. Life. Choice.

Has colonisation not taken enough? I have chosen to represent the landscape within the boundaries of grief and loss. Headstones are monuments to lives once cherished, lost and grieved for. I feel sadness and shame for the continued alienation of Australia's first people.

JENNIFER ANDREWS QUEENSLAND

Littoral ripple – Littoral series 2015

Watercolour, ink, charcoal and graphite on rag paper

46 x 68

Littoral ripple from the *Littoral series* is a detailed study of a small ripple among the mangroves on the littoral zone of the Brisbane River, near the inner city. This ripple is created by the wash of boats moving along the river. Wash created amongst these mangroves is a constant reminder of human presence and/or interference. By manipulating scale ambiguity makes way for imagination to become involved in the perception process.

KELLY AUSTIN AUSTRALIAN CAPITAL TERRITORY

Grouping 3 2015

Wheel-thrown stoneware and porcelain
18 x 160 x 45

My work investigates form, surface, colour and systems of relationships to reconsider the potential of the wheel-thrown ceramic vessel. I am interested in what happens when vessels of familiarity, such as bowls and plates are abstracted in form. I am interested in how the rim of a pot can become a wall in itself, or is simply a gesture at the confluence of two planes. The hard and reduced forms are partnered with soft, satin-matt glazed surfaces and muted, earth tones. I use the opposition of hard and soft to embody the pieces with simultaneous balance and tension. Groupings of pots are created to explore composition and relationships. Tightness, serenity, balance and weight are qualities explored through these objects. Most important is the ability for the pot to go beyond pure physical function to an artistic enquiry for myself and an aesthetic experience for the viewer. My objects are intended to ask questions.

ANDREA BARKER AND JYE EDWARDS TASMANIA

Florence 2015

Slip-cast, wheel-thrown and carved
porcelain, wood and metal

78 x 74 x 158

Florence is the collaborative work of two makers: ceramist Andrea Barker and furniture designer Jye Edwards. The idea for the work grew out of quiet conversations in the studio they share. That dialogue is now between the objects they created. The porcelain objects which may otherwise have gone unnoticed in their customary setting now find their perfect sense of place upon the petaled flower. The collaborative nature of the work and the differing materials, reveal transformed unified objects allowing for new meanings to emerge; the restrained blooming a visual meditation.

JULIE BARTHOLOMEW SOUTH AUSTRALIA

Subversive Botanica 2015

Porcelain, blue celadon glaze, silver decals
100 x 135 x 10

What it means for me to be an Australian encompasses environmental awareness. Born in a country town of parents who travelled constantly through regional areas, the Australian landscape continues to shape my understanding of connectedness to place. A concern for my environment has manifested through my recent practice. *Subversive Botanica* examines endangered Australian flora. Delicately rendered species are hand formed in porcelain and aligned with weapon-like scientific apparatus. The ambiguous relationship between various components may suggest protection, destruction, preservation and demise. Scientific intervention and development protects and prolongs the existence of threatened Australian flora but it has also been responsible for the demise of species through harmful chemical exposure. Many critically endangered flowers no longer exist in the wild and are cultivated within protected environments. They cling to the paradoxical nature of scientific and human intervention.

CHRISTL BERG TASMANIA

Cycles in a square 2015

Sequential pen drawings in digital frame,
wood, paint

76 x 76 x 5

Drawing like growing like expanding like mutating like quivering like receding like vanishing like recurring like exhaling like air like breath like clouds like fungi like froth like murmur like thoughts - 27 small frames, drawn, sequenced and cycled, embedded in the stability of a large square.

LORRAINE BIGGS TASMANIA

Small wonders of the forest #3 2015

Pastel chalk and charcoal on handmade
Tasmanian pandani paper

97 x 164

My art practice is predominately nature based. I spend a few years exploring certain landscape forms through residencies until I feel saturated with that place. Recently I spent a lot of time in the wet highland rainforest of the Blue Tier Forest in North East Tasmania exploring the diversity of this site, looking at the huge array of quirky plants, fungi etc. at a micro level as well as macro by considering my immersion in the entire forest, where I hear nothing but nature sounds. I often work with multi-image works and for this project am offering a piece on handmade paper that was made by a professional paper maker using ethically sourced Tasmanian forest species *Pandanus richea* fibre with a rag fibre base. Other landscapes I explored through drawing in recent projects are the Eastern Tasmanian saline marsh environments and the central highland forests of at Vale of Belvoir.

SALLY BLAKE AUSTRALIAN CAPITAL TERRITORY

The Ecological Thought 2015

Crocheted paper yarn

100 x 150 x 20

The Ecological Thought represents the vast, entangling mesh which connects all living things. The crocheted paper surface is redrawn on the wall, abstracted and re-articulated in shadow, contingent upon the lighting and environmental conditions of the space. The shadow interacts with the work to create a complex and intricate whole. Professor Timothy Morton writes "...the ecological thought is the thinking of interconnectedness." Timothy Morton, *The Ecological Thought* (Cambridge, Massachusetts: Harvard University Press, 2010), 7.

JIA JIA JI CHEN VICTORIA

Blue and White...China(?) 2014

Nepheline syenite, cobalt carbonate,
JB1 Porcelain, calcined alumina

18 x 150 x 150

The classic blue and white wares of imperial Chinese porcelain are famously iconic and have been vastly influential upon ceramics; from historical trade and production to modern day artistic inspiration. Its significance and relevance is powerfully maintained up to the present day. I propose to exhibit a contemporary reinterpretation of these classic 'goods' as a highly personalized vision. Where clay and glaze are not unified into a cohesive whole, but separated and assembled to create a landscape that is evocative of something both strangely familiar yet utterly bizarre. This re-visioning of Chinese practices into new modes of expression through ceramic innovation is especially relevant in the context of my Chinese heritage. The project's broader framework seeks to integrate my interest in traditional and contemporary ceramics within the context of my relationship with my cultural inheritance.

KRIS COAD
VICTORIA
indigo blues... 2015

Porcelain
25 x 60 x 34

stillness... silence... one moment...

ALEXANDER COCKS
NEW SOUTH WALES
Vigil 2015

Conté pastel on paper
41 x 38

Drawing is my passion. Light, shadow, more light and more shadow. I always wanted to create a work that epitomised what it means to be 'drenched with sunlight'. The day was clean, cloudless and bright with sunshine, and not far from an approaching 100th ANZAC Day anniversary. I remember visiting the Shrine War Memorial in Melbourne and noticed an elderly man resting beside a half living, half dead hedge. He had a bleak expression, looking down, breathing heavily and composed. He was dressed entirely in black, with only his skin, shirt collar and the back of his cardigan glowing with warm sunlight. This piece was challenging and it provided me with a great sense of dimension and perspective to handle, but was a challenge I found more than welcoming, and has only increased my hunger for further exploration and experimentation, and deepened my fondness for this medium and my love of drawing.

KIRSTEN COELHO
SOUTH AUSTRALIA
What we thought we needed 2015

Porcelain, matt white glaze, banded iron oxide and saturated iron glaze
22 x 60 x 25

What we thought we needed ties into notions of the journey - drawing on an ongoing fascination with nineteenth century migration and exploration in Australia. With objects there is the possibility of creating narratives - each piece can have an associated purpose, imbued with multiple social and cultural histories, and interpretations. What are the objects that were chosen by nineteenth century explorers for example and how does what was chosen aid or hinder that travel? The use of porcelain and the reference to white porcelains of Japan, China and Korea can suggest histories but also allows for present day reverie and reflection - the use of this white glaze is used also to seek to capture changing light and tone. In addition to the white is the inclusion of a canister in a saturated iron glaze, this adds a new chromatic element and also reflects on the russet tones of the landscape of the interior of Australia.

MATT COYLE TASMANIA

Coup de grâce 2015

Felt tip pen and coloured pencil on paper
65 x 48

Recently I have made drawings depicting fighting figures and they remind me of drawings I did relentlessly in my childhood of soldiers in battle. A big influence as a child was seeing the samurai warriors portrayed in the television adaption of James Clavell's *Shogun*. The connection to my childhood drawings only occurred to me while I was producing these new drawings but I am aware that I am still drawn to the same imagery that fascinated me as a child. There is however an intentional playfulness in the fighting scenes in these new drawings and the models for these drawings were my own daughters. Apart from the practical convenience of having eager models on hand, I have been interested in presenting something of the mystery and intensity of young siblings 'at play', especially the rules they create around role play and hence the imaginary world they enclose themselves in.

PENNY DARLING VICTORIA

Supplication #2 2015

Charcoal on gesso coated newspaper
57 x 40

My art practice examines what makes us uncomfortable, what might be buried in our unconscious and how that might relate to the psychological boundary between humans and their environment. Often I create creatures that are damaged, deformed and pathetic, to explore an absurd monstrous. This drawing is one in a series inspired by the term 'supplication'. A supplication is a submissive and earnest petition or appeal; it is derived from the Latin *supplicāre*, to beg on one's knees.

ANDREI DAVIDOFF VICTORIA

There are people who go about the world after such odd works of ancient times 2014

Glazed ceramic
78 x 35 x 35

Working mainly with ceramics, frequently in conjunction with other media, Andrei Davidoff attempts to draw parallels between our interactions with the spaces around us and our relationship with our own mortality through a reinterpretation of *memento mori* utilising vessels, sculptures and installation. *There are people who go about the world after such odd works of ancient times* takes its cues from the Meissen *schneiballen* vases of the nineteenth century. Originally made in porcelain with incredibly ornate, almost kitsch decorations, these lidded vessels were the ultimate imported luxe object to be found in only the finest houses of Europe and its antipodes. *There are people who go about the world after such odd works of ancient times* on the other hand is a burnt, blackened version referencing its own Australian landscape. It is a sentinel urn, reminding of mortality and our perilous relationships.

MARK DOBER
VICTORIA

Gardens drawing 2014

Pencil, watercolour, gouache and oil stick
on paper
70 x 200

In my drawing and painting practice I place myself within the landscape, usually in close proximity to the motif. My work does not represent, like a photograph, a singular moment, but is a compilation of many moments of seeing. I seek to convey the experiential as it unfolds in real time, and to convey to the viewer a sense of immersion. *Gardens drawing* was made at the Melbourne Botanical Gardens. With colour I have sought to convey a response of sensual delight and beauty, light and luminosity. By the use of varied and differentiated mark making, patterning and colour I have sought to engage with the tactile qualities and particularity of nature, while also seeking to unify the work as a decorative whole.

MICHAEL DOOLAN
VICTORIA

Trickster 2014

Hand modelled ceramic, auto enamel
45 x 30 x 25

My current works examine the literary fairytale, the narrative art form that we have witnessed evolving through various continents, eras and elaborations. Through reinterpreting the core motifs, images and characters via the exploration of various new forms, details and tones I present intricate, three-dimensional ceramic and enamel sculptures that demonstrate new ways of both reading and decoding the traditional fairytale.

This work was withdrawn from the exhibition due to its being damaged in transit.

LYNDA DRAPER
NEW SOUTH WALES

Still Life 2015

Glazed earthenware
55 x 60 x 50

My ceramic practice utilises playful modeling of form and colour to reinterpret familiar objects, seeking to bestow upon them an otherworldly presence. These works are a personal investigation into the evocative metaphysical nature of inanimate objects and the relationship between the spiritual and material world, and altered states of reality and consciousness. My work often represents a journey within the dualities of life and death, reality and fantasy, past and present.

HELEN EARL NEW SOUTH WALES

Tideline 2015

Handbuilt and slip-cast porcelain,
collected driftwood

12 x 80 x 42

A tideline is the mark or line left by the tide when it retreats from its highest point. The artwork components are arranged like wrack washed up by the sea. The fashioning of shells (common to shell middens) into spoon objects suggest the early attempts of Governor Phillip to 'civilise' the indigenous people his men captured. Middens are the shell remains of seafood meals eaten by Aborigines. They are visible marks of the indigenous habitation of Australia's coastline and remind us of Aboriginal connection to country and its natural resources. The porcelain spoons of blue clay with white sprigging are an appropriation of Josiah Wedgwood's iconic *Jasperware*, which he developed in the 1770s. The porcelain detritus is composed of shell fragments and the leaves of *Actinotus helianthi* (flannel flower), one of the flora species collected by Banks (a good friend of Wedgwood) and Solander at Botany Bay in 1770.

JAMES EDWARDS SOUTH AUSTRALIA

Bottlescape 2015

Les Blakeborough Southern Ice porcelain,
glaze

20 x 15 x 100

During a recent visit to Beijing, China, I observed the extreme attention to detail designers have awarded everyday consumerist products to make them attractive. I began to contemplate purified bottled water, a modern necessity in China's fast-paced and polluted, high-rise urban landscape, and set myself the task to buy a different shaped bottle from a different beverage vendor every day of my stay. Returning to Australia with the 29 subsequent bottles, I have re-made the forms in porcelain: a material with which China has a long heritage. I am 'value-adding' the throwaway plastic forms with a longevity and fragility that porcelain inherently offers, signifying both the over-value-adding processes of marketplace rivalry and the fragility of our relationship with nature as we consume these commodities *en masse*.

ESTHER ERLICH VICTORIA

Victory 2014

Charcoal and chalk on paper
126 x 127

Victory is one piece in a series that has been influenced by the aesthetic and mood of the graphic novel. In this particular series I have been strongly influenced by the plight of the boxer; looking at the physicality of the sport, the athleticism of the contender, and the reaction of the audience.

SIMON FINN**VICTORIA***Collision 2014*

Charcoal on paper

100 x 175

Simon Finn's artworks are an exploration of temporal representations and the variable syntheses between artist, environment and technology. The works investigate the boundaries of sight, representation and visualisation as a way of decentering the human in networks of artistic production. The range of static imagery generated by this process is staged and re-mediated through the hand, using traditional drawing processes. This modern approach to moving image construction has offered a strong framework for considering the validity of artistic experimentation that disperses from the simulated into the static.

NEVILLE FRENCH**VICTORIA***Crossing 2 2015*

Wheel-thrown and altered porcelain, limestone and feldspathic glazes

22 x 62 x 36

I draw inspiration from the landscape. The Willandra Dry Lakes region in Southern NSW is a World Heritage site of enormous significance for its record of geological evolution and the evidence of the earliest Australians. At Lake Mungo the land has been sculpted by climatic changes spanning 140,000 years and the vast basin, silent spaces and ephemeral effects of light, weather and time inspire my current work. Through my work I have tried to distil an essence of the place and evoke notions of quietude and transcendence. These elemental forms are wheel thrown and altered to induce a poetic sense of the topography, and subtly coloured matt glazes have been layered and fused to the porcelain body to achieve a soft luminosity that echoes the spiritual significance.

HELEN FULLER**SOUTH AUSTRALIA***Kitchen canisters 2014*

Hand-coiled clay, glazes

22.5 x 75 x 20

My work has always embraced aspects of the psycho/domestic purged from childhood references to home/house/shed, 1950s and the ongoing life sentences of being. In 2009 I began hand building with clay using a coiling technique. I enjoy the plasticity of the clay and use the coils as 'thread' to build forms. The fineness of the coil is a metaphor for the inner tension and the vessels intuitively form themselves in my hands. The 'canisters' remind me of the plastic ones on the shelf above Mum's stove. Flour the largest and diminishing in size to Tea. Lids were broken and improvised ones used to replace, or Dad fixed a new one up in the shed until replaced with ceramic ones with wooden lids and rubber seals. The dominant kitchen colour scheme was shadow grey with a play of canary yellow.

ROBERT HAGUE

VICTORIA

Crush 2014

High-definition video, 6 minutes;
porcelain with hickory handle

Each hammer 35 x 12 x 4

This is a work concerning duality. The hammer, both a tool of creation and a tool of destruction, is a form that has evolved over millennia into something perfect and exact, and yet it remains defined entirely by its function. This function, to strike, is sweetly suspended by its transformation into decorative porcelain. To hammer it, is to destroy it.

Crush is the final sculpture in a long running series which explores the metaphorical character of the hammer. Realised in the agonising medium of porcelain, each piece is slip cast and hand patterned with Japanese tissue transfers, reflecting on the shared heritage of domestic decoration and the art verses craft dilemma.

Accompanying the sculpture is a high-definition video work, comprised of the silent, deliberate and excruciatingly detailed demise of these perfectly beautiful objects. Filmed at 240 frames per second, this video quietly loops through an endless scene of stillness and violence.

MICHELLE HAMER

VICTORIA

Our detour 2015

Ink on paper

59 x 74

Michelle Hamer maps contemporary social beliefs, politics, ideals and aspirations through text and urban environments. Familiar and often ironic, the works capture in-between moments that characterise everyday life. The boundaries and barriers that Hamer explores oscillate between fast and slow, past and present, and become markers of rarely captured but revealing moments in time. Hamer's hand drawn ink pixilation is based on her own photographs. It is translated by eye into her work. Her work exposes an ironic romanticism present between manual techniques and the digitalisation of imagery in contemporary society.

KATHERINE HATTAM

VICTORIA

Us 2015

Charcoal on paper

160 x 165

Initially this work consisted of five related but separate black and white drawings on the subjects of personal pronouns, and the difference between living in the country and living in the city – a subject deeply relevant to me. An idealised view of trees and the country is enclosed within an abstracted depiction of a city. More generally the work depicts the porosity between the internal and the external world. My aim is to make visual the psychological. Personal pronouns figure in my recent work. As well as working formally, in the same way as say *tea pot* suggests more than a tea pot, they represent the varied ways in which we refer to ourselves – you, me, us. Deciding the five drawings were more successful as one, I tore and cut them, reconstituting them into this work - *Us*.

MEHWISH IQBAL NEW SOUTH WALES

No rest for the wicked 2015

Collagraph, silkscreen and embroidery
on paper

100 x 90

As an artist I am highly concerned with the position of women in the socio-cultural and political landscape. My work constantly questions dogma, tradition and cultural constraints; their implication and exploitation through the lens of society. *No rest for the wicked* is reminiscent of my childhood memories of growing up in a village where the majority of women were associated with every misfortune, evil doing and poverty, and ridiculed for being unable to provide a male child (heir). The figures in this work are vibrant and colourful yet stand in complete submission; whereas particular forms that take centre stage carry power, strength and energy; the threaded landscape and natural life reference; fragility of an environment and complexity of human behaviour. The use of translucent cloth patterns is reminiscent of construction and deconstruction of a society, also commenting on transcendental and disposable nature of life.

KATIE JACOBS VICTORIA

Balls, Balls, Balls 2015

Hand built stoneware with porcelain slip
and glaze

30 x 200 x 200

I am inspired by various obsessions with popular culture, iconography and the Australian identity. I explore the creation of cultural, national and social identity through the broad use of narrative. I use ceramic and sculptural methods as a process by which to create/recreate iconic objects, often working from found two-dimensional images of living things to make an original form. Recently, while living in America, I have been investigating the social sporting rituals of various cultures, specifically comparing that of America and Australia. Both cultures have an obsession with sports bordering on fetishism. My father once broke a low-hanging light, while cheering for an Essendon victory goal. I made these fetish objects which are ceramic and shiny, focussing on the generalised iconic nature of the sports ball, and the nature of the ball as a power object. I am interested in how women might fit into a larger sports narrative in Australia.

IRIANNA KANELLOPOULOU VICTORIA

Come fly with me (wall hanging) 2015

Glazed ceramic

41 x 18.5 x 10.5

My work is strongly character-driven, deliberately shifting relationships between human and animal qualities while drifting in and out of an augmented reality. I use collected images and objects from our environment to explore emotional associations with our memories and surroundings. I am interested in using the figure as a cultural object to project a narrative of surreal reality; a super reality. Fleeting moments are captured to reveal a network of masked identities, fragmented conversations and hidden emotions. Focusing on the micro the work draws our attention to the small details which are often overlooked. This 'micro cosmos', at times humorous and bizarre, highlights the transformation and incarnation of such images as a means of making sense of our surroundings, our environment and ultimately ourselves. Drawing inspiration from eighteenth century European porcelain, the work fuses the traditional with the modern and utilizes traditional techniques that are rapidly being lost through modernisation.

LAURA E KENNEDY TASMANIA

The second Leucistic prairie dog 2015

Coloured pencil, acrylic; lacquer on laser cut panels

98 x 98

Laura E Kennedy is an emerging contemporary artist who creates realistic representations of varying subjects using coloured pencils on paper or panel. In her drawings, Kennedy playfully manipulates the expectations assigned to her childish and illustrative medium by fusing unconventional compositions with allusions to revered styles of painting and other universally respected high art. The pomposity of the title of this work is intended as a satire of the dispassionate and objective nature of scientific classification and illustration. Rather than a burrowing rodent native to the grasslands of North America, here 'prairie dog' refers to the combination of a drawing of a humble canine and the surrounding laser-cut designs inspired by Frank Lloyd Wright's prairie-style light screens. Despite the more common awareness of the pigment disorder Albinism, all dogs that convey an absence of colour and pigment are in fact Leucistic, which is a similar but slightly different genetic mutation.

MARTIN KING VICTORIA

Green mist black 2015

Graphite on drafting film, watercolour on paper

147 x 131

Green mist black is a work referencing still life and natural history painting genres and commodification of the natural world. It is drawn from observation and existing graphic work (the stamp) and modified by imagination. The work is a synthesis of a number of things, human and animal, life and death, beauty and the macabre, nature and *nature morte*, among others. The lyrebird is a symbol of beauty, mystery and exuberance and the tail feather skulls reference the idea of opposing realms within mortality, life and death; when these opposites are distilled in the imaginative space, the synthesis results in ambiguity and irony; a slightly vexed expression of reality. It is a metaphysical reality, an underlying reflection on the nature of, and vital connections that exist in the world we inhabit.

CAMERON MCRAE TASMANIA

Donk, Trip, Smack 2015

Pencil on paper

50 x 180

Donk, Trip, Smack is a triptych of scenes from *Australia's Funniest Home Video Show*.

MISH MEIJERS TASMANIA

Riot gear for riot grrrls 2015

Hand-built clay, various glazes, pigment
70 x 120 x 70

Riot gear for riot grrrls. "The world needs more feminist masked avengers." – The Guerrilla Girls.

JEFFERY MINCHAM, AM SOUTH AUSTRALIA

Forces of nature 2015

Glazed ceramic
77 x 40 x 36

Fire and all that goes with it exposes the raw fundamentals of the natural world. While some things end, others begin. Things you were oblivious to become powerfully apparent. The known is swept away, replaced by the stark and unfamiliar. To tell this story I reformulated materials that I developed and have been working with for a long time. The forms are the result of fierce paring down to enhance the clarity of the message; scale and simplicity are important in the quest for structural elegance. The glazes were adapted to give the palette needed to express and entice. Like everything in ceramics the work has history and one cannot help but look at how others have approached this process, sometimes hundreds of years ago. Powerful ideas survive and some resolutions of form and surface will endure, especially if they touch upon and resonate with our emotional connections to the natural world.

CLARE NICHOLSON NEW SOUTH WALES

Memorial wall of gravity 2014 2015

Molded, slip-cast porcelain,
hand assembled and detailed
200 x 200 x 30

Firmly embedded within the Australian psyche, the Melbourne Cup is said to 'stop the nation', but the 2014 'Cup Day' changed public perception following the racehorse deaths of Admire Rakita and Araldo. Saddened and shocked, many questioned the use of animals for human entertainment, asking what takes place behind these glamorous race day facades. Subverting the traditional heroic classicism of equine art, I shift the focus towards the denial of equine suffering instead. Abandoned, riderless thoroughbreds free-fall perilously down the wall with anguished body language that is fraught, vulnerable and extreme. Despite this, these hollow porcelain sculptures possess an exterior of fragile beauty, simulating selectively bred racehorses that have been gutted into culturally annihilated empty shells of fetishised refinement. Unquestionably, racehorses are denied the very nature of what it is to be 'horse'. *Memorial wall of gravity 2014* signifies that for the sentient thoroughbred, there simply are no racehorse winners.

JENNY ORCHARD NEW SOUTH WALES

Flightless surveillance bird 2014

Glazed earthenware

39 x 16 x 30

My work explores boundaries of ontological compartmentalisation. Contemporary shifting understandings of reality, digital and genetic manipulations of animal, human, and perhaps all other life forms, as well as technologically induced hyper-reality, may be having a radical effect on our understanding of what constitutes life, and its forms. Recent discoveries in quantum physics of the nature of time, matter and consciousness have placed new pressures and awareness of our place in the world. These understandings have resonance with spiritual understandings, ancient religions and mythologies. This creates an unstable ontological state, which I find an exciting place for art. It is the intersection of the creative imagination, which draws on an ever present past, an immersive and immanent reality and which can occur with no 'help' from technology, and these newly emergent scientific understandings which inspire my work.

SARAH O'SULLIVAN NEW SOUTH WALES

Assemblage 2015

Hand painted, carved, inlaid,
stained porcelain, timber frame

50 x 120 x 21

This *Assemblage* investigates how decoration is used in domestic ceramics to navigate relationships between people and the natural Australian environment. Demonstrating how domestic ceramics can hold more than just a utilitarian function, becoming instead vessels of memory, double meaning and ornament. The body of work as a whole weaves together nostalgia, sentiment, hints of kitsch and the notion of collecting. Eclectic in nature, these unique pieces incorporate a love of fine detailing, including techniques such as drawing, carving and form manipulation.

CHLOE PAPASTAVROU TASMANIA

River meets the strait 2014

Acrylic paint, pen and charcoal on paper

60 x 136

The lines and structures that form at the synthesis of river and ocean is the focus of this work. Where the Tamar River meets the mouth of the Bass Strait, tidal movements generate a confluence of rigidity, tractability and repetition. My work represents an abstracted experience of place, exploring both the vastness and intimacy of my coastal environment. The scenes are ambiguous yet consider a number of vantage points. I combine physical observations of tidal movements with stylised representations of the surrounding topography. The exploration of structure and fluidity was highly dependent on the materials and methods utilised. The controlled and consistent pace in rendering the detailed lines, contrasts with the fluid application of charcoal. This process reflects the natural structure and movement of the converging water. Ultimately, the work reinterprets the fusion of river and strait, and reinforces my connection to this place.

MADELEINE PRESTON

NEW SOUTH WALES

Tanagra Archive 2014

Glazed earthenware and collected glassware
33 x 30 x 30

My work deals with the past in the form of personal archives - real and imaginary. My current focus is how people choose to remember the past and how the past is displayed and quarantined in museums. The work is an imaginary archive, based on the Tanagra collection in the Louvre, named after the site of the archaeological dig where it was found in Greece. The small-scale ceramic figurines found at Tanagra inspired many copies in their lifetime and on their unearthing. My work is a recreation and re-imagining of the Tanagra figures as an archive with contemporary elements including spoons and domestic glassware. The impetus was a desire to create what could be called folk ceramics. Rather than make faux naïve work I used my limited skill as a ceramicist to create rough approximations of the sophisticated Tanagra figurines. The work suggests both folk ceramic in its execution and display.

HANNAH QUINLIVAN

AUSTRALIAN CAPITAL TERRITORY

This broken hill 2015

Steel wire, PVC and rubber
90 x 170 x 25

Some days the sky is filled with dust, rivulets running red, as if we could forget that we are living in the end times. Worn thin before its time, this broken hill gapes open like a wound, its spine crushed and tossed to the air. Time has accreted here, days, hours, minutes compressed 'til the pressure shears through stone like a knife. This unnatural acceleration that fractures the air. And the dust chokes everything.

MARTIN REK

TASMANIA

Subalpine poetry 2015

Carbon pencil on paper
73 x 58

From my first time in Tasmania I immediately fell for its unique wilderness and beauty. After many hikes and sketches in the Hartz Mountains National Park the idea was born to celebrate the intricate beauty of subalpine flora through detail and intimate drawing. *Subalpine poetry* is a drawing of interwoven flora and landscape. Its complexity is contrasted with the thick black river, slowly making its way past lichen-covered rocks until it disappears into the misty day. Through varied and gentle mark making, my aim is to provide the audience with an image that leaves a lasting impression.

WILLIAM RHODES TASMANIA

Into the water 2014

Pencil on Fabriano paper
96 x 86

There is a special part of the Gorge in Launceston where teens jump from the rocks into the water. This drawing is loaded with different possibilities of meaning when viewed at different scales. Predominantly it's about playing in nature - vulnerability and freedom.

BEN RICHARDSON TASMANIA

Instill 2.15 - As darkness falls 2015

Glazed wood-fired ceramics
18 x 25 x 12

My recent exhibition work has explored place and placement. In exhibitions I seek a way to present work that is contextualised by use successfully and meaningfully without that informing context. I work in series exploring ideas through form and surface, but when wood-fired an individual identity surfaces with connections retained but often new and unexpected relationships suggested. To convey and explore these relationships the pots are treated more like found objects as I create 'Instills'. These are small grouped arrangements of pots born in utility and ultimately filled by purpose. To see them exhibited in this way is to see them stilled temporarily in neutral space with only part of their full potential able to be read or even sensed. It is only in creative use either singly or together that a deeper sense of connection and meaning can be instilled and explored.

SUSAN ROBEY VICTORIA

Shout 2015

Hand built paper clay
20 x 18 x 11

As an architect and ceramic artist I use architectural imagery to make ceramic objects that are about the boundaries between one kind of space and another – outside and inside, hollow and solid, open and enclosed. I play with mass and scale in both form and surface texture and make reference to architectural elements such as walls, windows and columns. With soft, flexible cast clay slabs, I draw on my detailed understanding of architectural structures to construct thin walled objects with the lightness of paper but the solidity of buildings. I have adapted a builder's techniques to my hand building processes including the use of formwork and the application of carpentry joints such as the mitre and the dowel. I use the static and inert in architecture to create the illusion of animation. I want the objects I make to be challenging and ambiguous.

CHANELLE ROSE QUEENSLAND

Front up 2015

Ballpoint pen on paper
120 x 90

The artist explores the notion of repressed fear; dying on the inside when having to 'front up'. How people use an impeccable, highly polished mask to fearlessly project omnipotent power to avert their detached terror - saving them from themselves.

The subject's mask is drawn to the side as confidence remains partially reserved. The medium used to respond to this study is a ballpoint pen - the narrative being reflectively drawn not written. The ballpoint pen is unforgiving; it commands precision as mistakes are not erasable. Much like the subject, the artist proceeds cautiously while the pen challenges ability and confidence.

KURT SCHRANZER NEW SOUTH WALES

The lightning war between the Superior and Inferior of Birds (after Uccello's 'The Battle of San Romano' and Utagawa Sadahide's Battle scene of 'Yoshitsune at Dainotsu no Ura') 2014

Pigment ink and collage on cotton rag paper
73 x 128

Expanding upon traditional drawing practices, this experimental artwork involves both analogue and digital drawing, software iterations to produce repetitive and degenerate forms, printing, and further over-drawing and collage. Given this process of drawing, printing, and drawing again (using the same pigment ink medium), it is impossible to tell where one process or layer leaves off and the other begins. In my practice, diverse visual forms — drawn from and inspired by industrial drawing techniques and reference material, the biological and physical sciences, psychoanalysis, literature, and art history — elaborate on themes of self-identity. This drawing makes personal and art-historical reference to Max Ernst's *Loplop* and Paul Klee's *Pep* figures (the *Superior and Inferior of Birds*), and the composition (with its props, grids, and horses-cum-chess pieces) alludes to Uccello's *The Battle of San Romano*, and late Edo period Japanese warrior prints.

MARY SCOTT TASMANIA

The Seer 2015

Charcoal on paper
150 x 108

Technology, today, promises still greater mastery of nature than ever before, but the challenges for humanity surpass those wrought by any other era of great social change. Our understanding of just how complex our relations with nature are, still falls way short of due respect and care to ensure that she flourishes. Still, the elements and physical forces that make up the natural world are intrinsic to our well-being, not solely because of our need for its material resources, but for the spiritual connection we have with nature's enchantments. Being surrounded by the natural world makes us more reflective, more creative and sharper in our cognition.

ANDREW SIBLEY

VICTORIA

Carer 2015

Pen on paper

37 x 24

From early success in the 1960s Andrew Sibley consistently exhibited throughout Australia and internationally. Represented in many of the most significant national, state and regional collections in Australia, as well as private collections in Australia, Europe, Asia and the US, over his long and esteemed career he maintained strong commercial and critical success as well as having been a finalist and winner numerous major art prizes. In addition to his own career as an artist he was a senior lecturer of painting at RMIT from 1967-87 and then Monash from 1990-99. In recent years he has had a resurgence of interest in his work and contribution to Australian art. In January 2015, shortly after success in exhibiting his early work, Andrew had an accident at his home in Albert Park. This accident led to him initially being taken to ICU and then an aged care centre. Once stabilised, he continued to draw iconic images of those that visited him in care and his carers.

Andrew passed away on September 3, 2015.

FRASER TELFORD-RIGG

TASMANIA

Southern lights 5 2015

Monotype, charcoal, pencil and pastel
on paper

22 x 150

Southern lights 5 is a connecting series of five landscapes known as the *Southern Lights* or *Southern Aurora*, a phenomena witnessed throughout Tasmania particularly in its southernmost regions. Here a stark and moving play of light evokes a transient and wondrous experience of light emanating from the Antarctic region.

MATTHEW VAUGHAN

VICTORIA

Table and chairs 2014

Charcoal on paper

120 x 200

On a frosty morning in August we stood in the centre an empty paddock, trying to get some heat into our finger tips whilst waiting for enough daylight to begin the action. We cut open the Ikea flat pack boxes and following the instructions, assembled a table and four chairs, along with some shelving. Meanwhile sheep wandered through the scene not put off by our presence. Once assembled, we sat back in the chairs and took in the landscape, it was almost midday. Then we set the scene on fire. Inspired by traditional charcoal-making techniques and Tom Roberts' *Charcoal burners*, the newly assembled Ikea furniture was burnt to the ground. After allowing the ashes to cool, the charcoal was gathered up and transported back to my studio in Melbourne, where I crushed it up then pressed, drew and rubbed it into paper until it could hold no more. The paper acted as an empty room that I gradually filled with furniture.

PAUL WHITE**VICTORIA***Rock & roll erosion formation 2015*

Pencil on paper

120 x 100

I am intrigued by obsolescence, the passing of time and the transformation associated with it. I am interested in how memory, place and time shape us and in freezing and examining particular moments in my personal history to map out a navigation of the world. My use of pencil on paper in a meticulous and highly detailed manner is not only an attempt to gather every degree of detail from the image by conducting a thorough investigation into it, but also through this time-consuming process, a way of slowing down the world.

BELINDA WINKLER**TASMANIA***Lilt 2015*

Stoneware, oxides

30 x 200 x 30

Lilt is a lineal composition of twelve deep brown/black ceramic vessel forms of varying heights and volumes. The curved bases lend them an animated lightness and expressiveness, delicately poised in a state of stable equilibrium. The moment where each touches the 'ground' is, for me, a point of fascination; an intriguing space where the curve of the form kisses the surface upon which it gently rests. Though never quite touching, the space between the curves speaks of distance or intimacy, both in a physical and emotional sense. These moments in space and time are, for me, the essence of the work. I want to bring the eyes of the viewer to this space and do so by elevating these works on a long thin shelf. There is a musical energy to this work, an abstracted dynamism reflecting at times, staccato and then relaxing to legato, created through the rhythmic grouping and spacing of these vessel forms, each seemingly in motion and ripe with life.

PAUL WOOD**VICTORIA***Birds 2014*

Re-fired and assembled collected ceramic and glass objects

73 x 45 x 45

Birds was created to appear like a fountain and bird bath. The arrangement of objects and pastel colouration could also allude to a cake stand. A large plate at the base of the work contains a river landscape. It is used to 'set the scene'. Found collected ceramic plates and china birds along with other glass objects were arranged on top of it. The stack was placed in the kiln and fired. With an educated guess I was able to stop the firing just as the glass began to melt and create large drips that suggest water or icing. As with my practice in general I have created a tableau using found ceramic objects and glassware. The process of arranging objects that previously had no association brings about new interpretations. This is emphasised through the firing process that warps, melts and fuses them together into a new oozing mass.

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