

SIXTY: The Journal of Australian Ceramics 60th Anniversary 1962–2022 Exhibition Tour notes

- *SIXTY: The Journal of Australian Ceramics 60th Anniversary 1962–2022* is a special ADC On Tour exhibition project presented in partnership with The Australian Ceramics Association to acknowledge this significant anniversary.
- *The Journal of Australian Ceramics (JAC)* has, over its sixty years of print publication, presented the history of ceramics in Australia.
- It has acknowledged the achievements of so many in that time, as well as educating readers on the importance and position of ceramics within Australian art.
- *The JAC* is unique in its enduring focus on all areas of ceramic art practice, finding a balance between aesthetic, technique and education.
- Over the sixty-year history of *The JAC* what has unified the thousands of artists is their sense of community, as well as the generosity in passing on skills and knowledge to their fellow artists and for the next generation of makers.

Glenn Barkley, NSW

***thatisnocountry4oldmen(sailing2byzantium), 2022* Earthenware, slipcasting, corks, gold lustre**

- Glenn Barkley is an artist, writer, curator and gardener based in Sydney and Berry NSW.
- His work operates in the space between these interests drawing upon the history of ceramics, popular song, the garden and conversations about art and the internet.
- Glenn has always been interested in singular, unpopular or marginal art forms. The cast off and hand me down, the cobbled together, the repaired, the bad.

Alison Milyika Carroll, SA

Kungkarangkalpa: Seven Sisters, 2022. Stoneware

- Alison Milyika Carroll is a senior Pitjantjatjara Yankunytjatjara woman, an accomplished artist and significant cultural leader, who has had a career in the arts spanning more than four decades who has been based at Ernabella Arts in the remote Aboriginal community of Ernabella on the Anangu

Pitjantjatjara Yankunytjatjara Lands in South Australia.

- As with many Aboriginal people living on Country, she was not able to have a formal art education, but rather learned from senior Anangu people through their strong intergenerational passing of knowledge and skills. Her artwork communicates both Walka (design) and Tjukurpa (Law, Story, Dreaming).
- For this exhibition, Alison has created Kungkarangkalpa (Seven Sisters).
- This is an extensive creation story that relates to the Pleiades constellation in the southern hemisphere.
- The story traverses Australia taking on different forms, however local women are privy to the part of the story which takes place in the country near Ernabella.
- For this part of the story, the man called Nyiru is chasing the sisters and you can see this represented in her work.

Kirsten Coelho, SA

Runnell, 2022, porcelain, matt to sheen glaze, iron oxide

Fall (group of 3 objects) 2022, porcelain, matt white glaze, saturated iron glaze

- Kirsten Coelho works in porcelain creating functional forms and vessels of other-worldly perfection that fuse the formal with the abstract.
- Her work has been influenced by the history of ceramics, in particular the aging surfaces of nineteenth and early twentieth-century domestic enamel wares – jugs, flask, bowls, beakers – echoes of the pleasures of daily life which she reiterates in inviolate meditations on the history, purity and order of daily rituals and routines.
- The works also endeavour to convey some of the domestic history of objects by highlighting the potential abstractions that arise on the surface through their use and subsequent deterioration.

Greg Daly, NSW

Line of Sight series, 2021, lustre glaze, ceramic

- Greg Daly is represented in over 90 national and international art galleries and museums around the world.

- The work in this exhibition *Line of Sight series*, continues the exploration of light and lustre glazes drawing upon light and interaction with the atmosphere and environment.
- The surfaces are achieved through lustre glazes containing silver and copper that when reduced in a third firing transform giving colours from yellows, gold, silver, red and copper. With the use of other colourants an amazing pallet of surface and colours is achieved.

Pippin Drysdale, WA

Granite Warriors Winborn Rocks Central Desert, 2021, porcelain incised with coloured glazes

- An acclaimed International Artist and Master of Australian Craft, Pippin Drysdale's career as a ceramic artist spans more than 45 years.
- Her passion for the craft merges with a love of the landscape, which has travelled across continents and in most recent years has focussed on the vivid dessert landscapes of Australia.
- Her works evoke a timeless and breathtaking sense of space and place within finely crafted porcelain vessels, narrating the mesmerising vastness of colour experienced in the unique Australian landscape. The 2021 installation entitled *The Granite Warriors* typifies such a thematic approach.

Dan Elborne, VIC

Conduit, 2022, slipcast stained stoneware, crushed reclaim from demolished homes, glaze, lusters & custom decals

- Dan Elborne is an Australian visual artist whose primary working material is clay, which is utilized for long-form installation-based projects and sculptural series'.
- Across various modes of practice, Elborne builds work on intersecting foundations of memory, time, labour and materiality.
- *SIXTY* features a *Conduit* sample collection, alluding to the piece variants distributed across each series.
- Alongside this is a video component, documenting the project-specific labour that both is, and will continue happening in Elborne's studio.
- *Conduit* involves the irregular release of limited-edition art objects, which can be bought as sets of four pieces. 90% of the artist's total income from this

project goes toward non-profit organisations that support victim survivors of domestic abuse and family violence.

Penny Evans, NSW

Man.garr-Marsupium with Digging Sticks, 2021, red terracotta clay, black clay, white clay, pooling glazes, white slip, silver glaze, hemp string, barn owl feathers, faux fur

A representation of mangarr or pouch in Gamilaraay language

- Penny Evans is a visual artist based in the Northern Rivers, NSW.
- Penny's practice is a process driven enquiry informed by time spent in landscape and part of a broader decolonizing process experienced over her lifetime and spurred on by her continuous art practice.
- Design work on Penny's ceramics reference her Gamilaraay/Gomeri cultural heritage in combination with her unique and evolving graphic style.
- The technique of sgraffito is a strong feature of the ware and celebrates Gamilaraay/Gomeri traditions of carving.
- The piece also resembles a dilly bag and hanging upside down is a ceremonial cap.
- Made with Red terracotta clay and painted with lines of white slip representing the Mangarr being 'painted up' for ceremony. A skeletal or tree like structure externalised on the front of the pouch, and painted with silver glaze, is a common graphic in my work and speaks to strength of lineage and culture and also is a 'backbone' which symbolises the great dividing range from an aerial perspective.

Honor Freeman, SA

Small Acts of Care and Repair, 2021, porcelain, gold lustre

- Honor Freeman's practice utilises the mimetic properties of porcelain, crafting objects that belie their materiality and purpose.
- 'Small acts of care and repair' continues her exploration into the poetic potential of the simple and ubiquitous bar of soap. A small yet quietly powerful object that has gathered heightened meaning during the last 18 months.
- Moulds are created of discarded cake soap in various states of decay, creviced, weathered and barely there slivers, objects worn into odd shapes recalling the traces of an individual's touch. The soaps are cast in porcelain,

carved, sanded, glazed, gold filled and fired numerous times. These intimate objects speaking of the body, cleanliness and rituals of comfort and care.

Susan Frost, SA

Rise, 2022, porcelain

- Susan Frost a full-time ceramic artist working in porcelain on a potter's wheel.
- Colour is integral to her work and minimalist forms allow her to explore the interrelationships of mood by placing series of colours closely together.
- Decoration inspired by architectural adornment is layered and etched into the surface of these wheel thrown vessels. Geometric in nature they are meticulously placed so they flow continuously around the form.
- The materiality of the porcelain is exploited through long, hot firings. The vessel shrinks and moves as it reaches vitrification, achieving strength and translucency. The melting glaze breaks on the edges of the decoration and pools in its recesses creating tonal contrasts.
- This work for SIXTY, evokes the energy of the New York skyline

Shannon Garson, QLD

Beauty and Terror, 2020, porcelain, drawings in terra sigillata, underglaze, oxides, glaze

- Shannon Garson is an Australian ceramic artist, writer and curator with a studio practice spanning 20 years.
- Shannon's practice encompasses both handmade tableware and exhibition work, she works with Australian porcelain.
- Shannon works across a range of media using drawing, ceramics, photography and performance to investigate the relationship between human activity and the infinite variety of striations, spots, and marks found in nature.
- Shannon Garson's work engages with endangered eco-systems, biodiversity and environmental issues through her chosen medium of thrown porcelain and drawing. Shannon exhibits nationally and internationally.

Patsy Hely, ACT

Was that a Scarlet Robin? 2021 | Scarlet Robin Whistle (homage to Henry Grace), porcelain, underglaze colour

Was that a Golder Whistler? 2022 | Golder Whistler Whistle (homage to Henry Grace), porcelain, underglaze colour, glaze

- Much of Patsy Hely's work is domestic in scale and form and until recently has been primarily slip cast porcelain.
- Of late, she has been experimenting with hand building both porcelain and lower fired clays.
- She works with a variety of painted, sometimes printed, surfaces, using under and overglaze colour, pencils, crayons and decals with most pieces multiple fired.
- Since the early 2000's, much of her work has explored aspects of her local area and in particular its bird life. Because ceramics is a medium where birds, historically, have been much used for decorative purposes, she has sought to find ways to shift the focus from the purely ornamental and to show them rather as an integral and critical element of broader ecosystems.

Jeffery Mincham, SA

Gales of the Equinox, 2021 | Early Morning Mist Clearing to Fine, 2021 , multi-glazed, mid-fired

- A full-time ceramic artist with over forty years professional practice working from his home studio in the Adelaide Hills, and 89 solo exhibitions, Jeffery Mincham has produced an extensive body of work over that period, which has had a resounding influence on contemporary Australian ceramics.
- The natural world and landscape themes first appeared in his work in 1978.
- Initially he used Raku firing methods, which greatly enhanced the character of the imagery.

Damon Moon, VIC

Mania (Marvin the Martian), 2021 | The Magus, 2021, terra cotta ceramic, milk paint

- A second-generation maker, Damon Moon is one of Australia's most respected and prolific commentators on ceramics.
- Damon's practice encompasses working as an exhibiting artist and as a curator, writer, presenter and facilitator in the field of contemporary Australian ceramics.
- Damon says: *"I have, quite literally, spent my entire life looking at, researching, writing about and making ceramics. My father, Milton Moon, began his professional ceramics career around the time of my birth and as he became well-known the circle of family friends seemed to consist entirely of other artists, craftspeople, gallery professionals, architects, designers, most of them also very highly regarded. When I look back on it, it was an extraordinary upbringing in the arts, but at the time it just seemed normal."*
- He considers every body of work an extension of an idea, and style, like technique, is merely a means to an end, be it a highly conceptual artwork or the design for dinnerware.

David Ray, VIC

Mutated Tureen with Dog Fish Candlesticks, 2021 **Earthenware, decals, enamel, gold**

- David Ray's art provides wry commentary on contemporary consumerism and the less celebrated aspects of Australian cultural life.
- Creating neo-baroque ceramics, incorporating an abundance of colours, textures and decals onto his handcrafted vessels, David is interested in the idea of ceramics as both functional objects and ornaments of value.
- Mutated Tureen is inspired by Dada, Surrealism - two movements of art that inspire his thinking.
- He is heavily influenced by the shapes and designs of 17-18 Century European factory ceramic, especially Tureens as they can act as centre piece for a table or sideboard.
- The dog fish candle stick compliments the whimsical nature of the work.

Ben Richardson, TAS

Sheltering, 2021

Wood fired stoneware ceramics using local clays and glaze materials

- Ben has been designing and making his distinctive works for over twenty years after being introduced to wood firing techniques by renowned potters Les Blakebrough and Gwyn Hanssen-Pigott.
- For the last 10 years his making has ridden a resurgent interest in handmade ceramics and with it the chance to work with chefs like Ben Shewry at Attica and Peter Gilmore at Quay in making tableware.

Alongside the tableware he continues to make woodfired work that explores place and purpose.

- He creates “Instills” an arrangement in space of pots born in utility and filled by purpose gathered together to explore relationships and ideas, but it is only in the arrangement of foliage or the sharing of sustenance that the full potency of these pieces can be instilled.

Tania Rollond, NSW

Raw Assembly Series, 2021

Rise and Fall | Revolution | Raw Assembly, mid-fired ceramic

- Tania first encountered ceramics through a TAFE Saturday class.
- Tania has always been interested in fragments, whether they are broken or unfinished and the pull towards repetition and symmetry,
- Tania crushed her old, rejected works and returned them to the clay, along with sand from the road and crushed brick.
- Using up scraps of many types of clay - hand dug, store-bought, recycled, blended and reclaimed from many years of collecting and experimenting and adding random organic materials, extending and opening the fired ceramic surface to uncertainty and fragility.
- The objects, with their coarse seams and wilful cracks, materialised. A raw, but hopefully honest, assembly.

Owen Rye, VIC

Jar 3, 2019, stoneware, woodfired with ash glazes

- Owen Rye is known internationally for being at the forefront of the contemporary woodfiring movement.
- Through his artwork, his writing and his teaching many ceramic artists have been inspired to follow the woodfirer's path.
- Owen says: "Grand jars have always existed –in the palace of Versailles, made in Sèvres; or Chinese porcelain in the White House. A grand jar can set the tone of a grand room; or fill and overshadow a small one. In the singular they create a space around them like some kind of force field - enter that and you are in their presence and other surroundings fade away.
- Three dimensions are only truly present when each slight turn reveals a new perspective, such that a walk around it invites another walk around it. Many pots for the price of one, I say. Looking at the other, vertical dimension, a smaller foot and larger top suggests instability, necessitating awareness lest it be toppled. Made of stone, but delicate, fragile. Ceramic."

Jane Sawyer, VIC

Collapse, 2021, red earthenware, slips, pigment, glaze

Yield, 2021, red earthenware, slip, pigments, terra sigillata, glaze

Renew, 2021, red earthenware, pigment, terra sigillata

- Jane's ceramic works reflect an interest in fluid materiality, dynamic movement and engagement through the sense of touch.
- This expression is underpinned by a desire that the maker, the material and the method dwell within an equal symbiotic and dynamic relationship and that the end user, or viewer becomes invited into that relationship.
- Jane makes works in a series of conceptually related, like-minded forms, techniques or surface qualities and often returns to past series to explore more deeply.
- Her materials of choice are most frequently underrated terracotta clay, layered with fluid slip coatings and often but not always finished with a clear glaze.

Vipoo Srivilasa, VIC

Dvarapala (Ta-waa-ra-baan) Series - Door Guardian Porter, 2019

Wi-laa (Feline) | Su-nak (Canis) , stoneware, underglaze, gold luster, acrylic and mix media

- Vipoo is a Thai-born Melbourne-based artist, curator and arts activist who works predominantly in porcelain but also creates work on paper, mix media sculptures, bronze statues and designs large scale public art.

- A Dvarapala is a door or gate guardian in Sanskrit. The Dvarapala statue is a widespread architectural element throughout Hindu and Buddhist cultures.
- They are often placed in front of temple or royal palaces, to protect the holy places inside.
- For this show, Vipoo created a pair of friendly Dvarapala. They do not only ward off evil spirits but also welcome visitors.
- Both of the Davrapala come with their own “vahana “ or animal- vehicle which they travel on and keep their company. Both animals, cat and dog are the most popular pets in the world. They are not only great companions but also a guard for our house and a therapy to heal our spirit.

Yul Scarf, NSW

Sorry Day/Small Change, 2022, broken ceramic plate made from unknown Aboriginal Land that was found in a bucket on Gadigal Land, mended with staples made from 5 cent coins, functional QR code(s) and brick(s) made in 1860 in Burramatta with Dharug Land

- Yul Scarf is a multi-disciplinary artist motivated by radical political change.
- For Yul, clay demands a conversation about land, First Nations sovereignty, appropriation and theft.
- On National Sorry Day in 2020, Rio Tinto announced that it had blown up rock shelters at Juukan Gorge, indescribably sacred sites of the Puutu Kunti Kurrama and Pinikura people.
- In *SORRY DAY/ SMALL CHANGE*, Yul utilises the ubiquitous QR code to link to Rio Tinto’s own messaging about the disaster
- Their works consider mending and grieving and if there is a difference between the two.
- The colonial innovation of money on this continent, specifically coins, have also featured in Yul’s current thinking. “I have been wondering if money really can fix anything? If the loaded semiotics can ever be emptied out.”
- The 5c coins are cut up/ made into staples and used to repair the plates
- “I don’t think there could be a more potent material than clay to help me think through my responsibilities as a settler living on stolen land”

Kenji Uranishi, QLD

Where The River Meets The Sea, 2022, porcelain, glaze

- Kenji's interest in the wild and unfamiliar aspects of the Australian environment, and the light and patterns in architecture, nature and everyday life permeates his artwork.
- He has an ongoing interest in capturing precious moments in time, the fragility of life and fleeting moments of beauty.
- Kenji says: "Where mangroves flourish, in a place where the rivers and waterways meet the Bay, I think about the fresh water flowing into this harsh saltwater environment. I imagine the moments these two bodies of water meet as they splash and roll together, moving, connecting and mixing with the ebb and flow of the tides."
- This work aims to capture and put into form this delicate water dance. Installed in a circular formation representing a period of time, like a ribbon of film cut from a reel, these individual pieces interlock together and capture the slowed-down moment when these waterways swirl together into one.

Gerry Wedd, SA

Welcome Pot, 2015, cobalt underglaze

- Gerry Wedd is a potter and a surfer.
- He has been making pots for forty years which has been his main means for survival.
- His work runs the gamut from functional domestic ware to large installation works and public art.
- From 1986 until 2006 he worked with leisurewear company Mambo producing drawings for t shirts and fabric prints.
- Gerry's interest was in pots that presented images and stories on their surfaces from Greek Amphorae to Iranian fritware through to the Willow Pattern and industrial transferware.
- His work has tended to reflect on popular culture and has a social commentary aspect incorporating songs, poems and current events through the prism of the history of ceramics. The hope is that information can be embedded in objects (pots) that will be in people's lives for a long, long time.