FOURTEEN GRADUATES 1974 - 1988
CERAMICS STUDIO
TASMANIAN SCHOOL OF ART
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1974 - 1988
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TASMANIAN SCHOOL OF ART

CURATED BY LES BLAKEBROUGH
In the early sixties there were folk in the Tasmanian community interested in introducing 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 mastery 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 craftsperson, 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.
CATALOGUE ESSAY

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 into 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
Central to her work was the notion of decay, the clay was stabilised with 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 him 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 marquettes 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.
Jeffrey 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 Sentima Gallery, N.S.W.
1983,88 Narek Galleries, Cuppacumbalong, A.C.T.
1983 Australian Crafts, Southport, Queensland: Distillery, Melbourne
1984 Elmswood Fine Crafts Gallery, Unley, S.A; Weswal Gallery, Tamworth: Australian Craftsworks, Sydney
1986,89 Bethany Art Gallery, 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
1986 "Jeff Mincham, Milton Moon and Mitsuo Shoji", Bonython-Meadmore Gallery, Sydney
1986 "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", Coutourier 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 Pugnill Award: Award of Merit
1977 Crafts Board: Workshop relocation
1980 Potters Guild of South Australia: Gold Medal Award
1981 Conex Intercaft 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.
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

Art Teachers Diploma.

1977 Tasmanian School of Art
1978 Tasmanian College of Advanced Education
1987 Visual Arts/Craft Board Special Development Grant

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

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
Devenport 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
1983 "Pottery in Australia", May/June
1985 "Craft Australia Yearbook": "Australian Potters": "Clay Statements" (Darling Downs Press)

1983 "Pottery in Australia", May/June
1985 "Craft Australia Yearbook": "Australian Potters": "Clay Statements" (Darling Downs Press)
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.
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
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Awards and Grants
1975 Traineeship, Tas.
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

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
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
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
Meyer 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
Julie Stoneman
Born: Melbourne, 1958

Art Education
1977-78 Associate Diploma of Ceramic Design at Caufield 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"
1989 Handmark Gallery, Hobart

Awards and Grants
1984-86 Tasmanian Arts Advisory Board, to establish "Dulcot Pottery"
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
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
1983 Potters Gallery, Sydney
1984 Distilink, Melbourne: Potters Cottage, Melbourne: 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 Indigenous, 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"
1986 "Age", Newspaper, May 10
**Marie Sierra-Hughes**


**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 "Gusmon 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, honorary mention
- 1984 "Chosen Works", Johnson Atelier, Tulsa, Oklahoma
- 1985 "Obra: A Volume of Work", (AFA) 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
- 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

**Publications**

1989 Higher Education Contribution Scheme Post-Graduate Scholarship, University of Melbourne
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
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
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
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
1989 “Contemporary Tasmanian Sculptors”, Launceston

Publications
1988 “Mercury” Newspaper, Dec. 21
Fiona Fell


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
Colbuilt, 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
Colbuilt, 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

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 facetted vase, 1989
Oval facetted vase, 1989
Oval facetted vase, 1989
Triangular facetted 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 12 cms)
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
Flared vessel, 1989
Flared vessel, 1989
Flared vessel, 1989
Flared 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)
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Geoff Parr

Catalogue Essay
Les Blakebrough

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