

Ceramics from the University Collection — 1990

WORKS BY 22 ARTISTS

FINE ARTS GALLERY
UNIVERSITY CENTRE
SANDY BAY HOBART

INTRODUCTION

In the University's art collection there are approximately fifty ceramic works from which this exhibition has been drawn. All have been produced during the last twenty years. A number were made over to the University Collection by the Tasmanian School of Art in 1986 while others have been gradually acquired by the Fine Arts Committee since the early 1970s. It has been the policy of the Fine Arts Committee in recent years to exhibit particular aspects of the University collection on a reasonably regular basis and there are several specific reasons for mounting this exhibition at this time.

There are now over one thousand works in the collection but because of the nature of the works' display - dispersed over four campuses - it is often difficult to assess what its strengths and weaknesses are. The Committee has been very conscious, for some time, that the University's holdings of ceramics and small sculptures are lean and, indeed, a decision has been made to spend the bulk of the Fine Arts Committee's acquisition funds in 1990 in this area, particularly since much outstanding work is currently being produced in these media. Bringing this collection together, therefore, affords the opportunity to consider future acquisitions in the context of the present collection.

The collection, while it is reasonable to argue that it is an eclectic one, does reflect a number of contemporary concerns and points of historical interest. The body of works from the late 1970s and early 1980s by graduates of the Tasmanian School of Art (Mincham, Scott, Bartram, Noden, Lee, Purcell, Richardson, Blaine) were, more often than not, acquired at the time of the various artists' graduation or at early exhibitions in their professional careers. All of these artists have continued to practise in the field and interestingly represent only a quite small proportion of the number of Art School graduates who have been able to pursue professional careers in ceramics in the last decade or so.²

The fact that a fairly steady stream of graduates has emerged from training institutions like the Tasmanian School of Art in the past decade or so deserves some comment for it speaks tellingly of the changed institutional infrastructure which developed in the early 1970s and which continues to exert an influence today. On the one hand it is reflected in the practical training of students of pottery: the School of Art's move to the Mount Nelson Campus of the College of Advanced Education in 1972 saw the development of a complex studio potters' workshop and a sophisticated attendant ideology instilled by Les Blakebrough, then newly arrived from the Sturt Workshops at Mittagong, NSW. Julia Clark who interviewed John Blain, Jeff Mincham, Ben Richardson and Lorraine Lee (all represented here) for her article on Blakebrough for Pottery in Australia in 1988 noted that all spoke of his insistence on a proper professional attitude to the craft, one which would see graduates capable of running a small business as effectively as they were able to produce works of art. It is interesting to note that although all four of these graduates were to supplement their incomes with intermittent stints of teaching, all have successfully developed workshops in the 1980s.

Penny Smith, the other ceramics lecturer of long standing at the School, would continue to emphasise the importance of management skills in the production and distribution of ceramic ware during the 1980s when Les Blakebrough went part-time in order to develop

The Pot Company at Mt Nelson.

Coupled with the increasing professionalism apparent in the training of potters in the 1970s and 1980s, mention must be made of another aspect of the infrastructure which has played a vital role in the emergence of ceramics as a significant and economically viable visual arts medium in Tasmania. The retail outlets, the commercial art galleries, have had an enormous influence in promoting a lively economy in ceramic objects: the Bowerbank Mill, Deloraine, the Design Centre in Launceston, Saddler's Court, Richmond and the Handmark Gallery in Hobart are four such galleries which in the last decade or so set high professional standards; more recently the Salamanca Gallery, Despard Gallery, Freeman Gallery and Entrepôt at the Centre for the Arts have continued to give a high profile to the medium. Gwyn Hanssen Piggott's exquisite porcelain ware with its delicate use of lustres were purchased from a solo exhibition mounted by Handmark Gallery in 1987.

However, perhaps the single most important factor in the dramatic increase in activity in ceramics can be sheeted home to the establishment of the Australia Council and State instrumentalities like the Tasmanian Arts Advisory Board. Les Blakebrough has recalled that as a founding member of the Crafts Board of the Australia Council in the early 1970s it was incredibly difficult to think through the implications of suddenly having over \$1m per annum to spend on the crafts in place of the \$20,000 per annum available through the old Commonwealth Arts Advisory Board. Admittedly the Board quickly found ways to spend the money but the benefits of that major new investment first by the Federal and then State Governments have been incalculable. Scanning through the biographical information on the artists, in this exhibition is a salutary experience in this regard, for the economic and educational importance of government grants is everywhere to be seen. Young graduates like John Bartram and Guy Noden both received assistance which enabled them to work with professional artists overseas in the 1980s; as early as 1975, Eileen Brooker, who for many years combined full-time secondary school teaching with her own professional practice, received a Crafts Board grant to build a new kiln. She was one of the many artists in this exhibition who have received assistance through various workshop development grants.

Further evidence of the importance of Federal and State Government funding can be seen in the particular circumstances which brought the work of Colin Pearson and Richard Marquis into the collection. Colin Pearson was invited to Hobart from the UK in 1978 to teach in an ambitious series of summer schools which the Tasmanian School of Art ran in the late 1970s. Although the schools were largely self-funded, the Australia Council and the TAAB stepped in to assist with the airfares to bring the visiting lecturers to Australia, enabling the School of Art to attract a number of significant artists during this period. Pearson's commitment to the dramatic sculptural possibilities of the vessel form heralded, albeit perhaps coincidently, a shift to a more sculptural treatment of clay in the School of Art, one which would begin to hold sway in the 1980s. The University owns four fine examples of Pearson's work produced at the summer school.

A nother artist who was to be extremely influential in the late 1970s was Richard Marquis, a glass craftsman from the West Coast of the United States, who spent a year at the Tasmanian School of Art setting up and then running a glass studio. Since closed down because of its high running costs, the studio ran for several years and a number of outstanding works were produced there, including

several which Les Blakebrough made. A sophisticated and inventive glass craftsman, Richard Marquis is perhaps best remembered for works such as an improbable transparent walking stick filled with multi-coloured glass 'hundreds and thousands' (in the collection of the Tasmanian Museum and Art Gallery) and objects such as the University's <u>Pistol</u>: both exemplify his irreverent but highly accomplished skills. Again this highly successful project was a joint venture between the Tasmanian School of Art, the Tasmanian College of Advanced Education and the Tasmanian Arts Advisory Board and the Crafts Board.

The University's own rôle in providing a very significant aspect of the 'infrastructure' promoting the crafts and particularly ceramics should also not go unremarked. Penny Smith's two Elliptical Forms were purchased for the collection from the 1974 solo exhibition of her work mounted under the aegis of the Fine Arts Committee's series Man and his Art (sic!). The use of moulds to create the basic forms (which were then cut into and embellished) was eschewed by the majority of Australian studio potters at the time perhaps due to the admonitions of Bernard Leach for whom the use of industrial techniques was anathema, and Penny Smith's large scale forms were seen as challenging works at the time, featuring prominently in the major touring exhibition Australian Ceramics which came to Hobart early the following year.

Michael Murrell's Ceramic Landscape Box was bought from an exhibition which Ron Hood mounted for the Fine Arts Gallery, Recent Tasmanian Pottery. Since the Tasmanian School of Art joined the University in 1981, another gallery, the Plimsoll Gallery at the Centre for the Arts, has become a second venue and the two galleries have, in the 1980s, attracted significant financial support for particular exhibitions from the Australia Council and the Tasmanian Arts Advisory Board. Two fine recent purchases from exhibitions mounted for the University were bought from the 1987 thematic show Syllogisms (drawing upon fantasy and function). Olive Bishop's Snake Plate is one of a series of platters on which realistic ceramic snakes are served up to the viewer. There is a long history of relief and three-dimensional decoration appended to functional ceramic objects although it is Bishop's intention that the utility of this particular platter should be attenuated. Similarly A Costly Morsel by Lorraine Jenyns is a functional teapot although its primary function must be seen to be its reference to a then-topical event, the death of a youth mauled by a polar bear in the New York Zoo. The work was one of several in which Lorraine Jenyns commented upon the violent despatch and vilification of animals and reptiles that have attacked humans.

Works like <u>A Costly Morsel</u> represent an extremely important aspect of contemporary Australian ceramics dealing, as it does, with social and political issues in a considered and often very incisive manner. Indeed, the Fine Arts Committee, in developing the collection, has the opportunity to acquire work which ranges from the formal sophistication of potters like Les Blakebrough and Gwyn Hanssen Piggott (both represented in the University with first rate examples of their work) who continue to espouse the values of the more traditional studio pottery, to the ambitious experimental work of artists like Jeff Mincham and Lorraine Lee, both of whom began working at the wheel but who have since moved away to explore particular qualities of clay: Mincham with the technique of raku in vessels which have outgrown the concept of domestic utility; and Lee with a highly individual, painterly manner which, through its playful use of illusion, calls into question one of the medium's most

cherished values, its potential as a plastic material to occupy threedimensional space with varying degrees of practical function. If Lee's work achieves this through formal means, then Jenyns seems to achieve similar results by 'filling the vessel', the polar bear, with a content which makes its undeniable function (as a teapot) quite unpalatable.

The past twenty years has seen a range of fascinating developments in ceramics which have been built upon the pioneering work done by the generation of post-war craftsmen and women who worked so hard to establish pottery as a viable visual arts practice. There has been a renewed interest in the production of domestic slipware, slipware which aspires in varying degrees to the conditions of industrial production. Equally, visual artists, whose primary preoccupation has been with the sculptural qualities of the medium, have been attracted to work with clay and have produced some of its most inventive forms. Others, in the time-honoured traditions of the crafts, have continued to refine their work and to espouse the values of classicism in the medium.

It is intended that these tendencies should be reflected in the University's collection which the Fine Arts Committee hopes gives some indication of the enormous diversity of contemporary ceramics.

Jonathan Holmes July 1990

- The works made over by the School of Art can be identified in the catalogue: they are registered as 'Acquired by the University in 1986, see for instance, <u>14 X 14: Fourteen Graduates 1974-1988</u> (curated by Les Blakebrough) Hobart, Plimsoll Gallery, University of Tasmania, 1989.
- Clark, Julia 'Les Blakebrough: Tasmania's Pioneer Potter, 'Pottery in Australia vol. 26, no. 3, 1987.
- Two of Lorraine Lee's works were purchased from the solo exhibition of her work at the University Fine Arts Gallery in 1980.
- 4. A part from the 1984 Syllogisms exhibition at the Plimsoll Gallery, other significant shows included from Clay [FAG 1982], Ceramics: Objects and Figures (FAG 1983], Common Earth: Alive and Unfired [FAG 1985], Fijian Ceramics [Plimsoll Gallery 1987], Les Blakebrough: Potter [Plimsoll Gallery 1988], Big Vessels: State of the Craft [FAG 1988], 14 X 14: Fourteen Graduates 1974-1988 [Plimsoll Gallery 1990] and Interiors [Plimsoll Gallery 1990]. All of these exhibitions were assisted by grants from the Australia Council and or the Tasmanian Arts Advisory Board and included important documentation in the form of exhibition catalogues.

JOHN BARTRAM

Born: Hobart Tasmania, 1954

Art Education and Professional Activities

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, Tasmania; Blackwood Street Gallery; Meat Market Craft Centre, Melbourne

1988 Despard Street Gallery, Hobart

1989 E.A. Joyce, Burnie

Group Exhibitions

1984, 87 <u>Functional Ceramics</u>, Queen Victoria Museum and Art Gallery, Launceston

1988 <u>Big Vessels: State of the Crafts, University Fine Arts</u>
Gallery, Hobart; <u>Tasmanian Craft Exhibition</u>,
88 Expo, Brisbane; 14 x 14 Fourteen Graduates,
Plimsoll Gallery, Centre for the Arts, Hobart

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: purchasing of de-airing pugmill

1989 Awarded Circular Head Arts Festival Ceramics Prize

Publications

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



OLIVE BISHOP

Born: Melbourne, 1941

Art Education 1972-74 South Australian School of Art

Selected Exhibitions and Professional Activities

1972 Llewellyn Gallery, Adelaide

1975 International Women's Year Exhibition

1977 Ray Hughes Gallery, Brisbane: Jam Factory, Adelaide

1978 Australian Crafts: A Survey of Recent Work (travelling Exhibition in Europe)
Faenza International Ceramics Competition, Italy

1982 <u>Biennale of Sydney European Dialogue</u>, Art Gallery of N.S.W;

<u>Contemporary Australian Ceramics</u> (Touring exhibition), U.S.A.

Represented

Latrobe Valley Arts Centre
Adelaide Festival Centre
Art Gallery of South Australia
National Gallery of Victoria
Brisbane College of Advanced Education
Canberra War Museum, Canberra
Armidale City Art Gallery
Art Gallery of Queensland
Australian National Gallery, Canberra
Power House Museum, Sydney
University of Tasmania



JOHN BLAIN

Born: Townsville, Queensland, 1948

Art Education and Professional Activities

1965 Teacher training, Queensland Teacher Training College

1969 Further Teacher Training, South Australia

1973/74 Tasmanian School of Art, Ceramics

1974 Teaching Pottery at Elizabeth Matric and at Hobart Technical College

Exhibitions

1982 Union Building, University of Tasmania (Group)



LES BLAKEBROUGH

Born: Kingston, Surrey, England, 1930

Art Education and Professional Activities

1948 Arrived in Australia

1955-57 E.S.T., Darlinghurst, Painting and Ceramics

1957-59 Apprenticed to Ivan McMeekin, Sturt Pottery

1963-64 Studied in Kyoto, Japan, with Takeichi Kawai

1959-72 Manager, Sturt Pottery, Mittagong, N.S.W

1964-72 Director, Sturt Craft Centre, Mittagong

1973-81 Senior Lecturer and Head, Ceramics Department, Tasmanian School of Art, T.C.A.E.

1970 Australian representative to World Craft Council Conference, Dublin, Ireland

1973-77 Foundation Member, C.B.A.C.

1974 Established private workshop, Mt Nelson

1974-77 Foundation Member, Tasmanian Arts Advisory Board

1976 Member, Australian Delegation to International Design Conference, Kyoto, Japan

1978 European Co-ordinator, World Crafts Council Conference, Kyoto, Japan

1978 Judge and Lecturer, Fletcher Brownbuilt Exhibition, Auckland, N.Z

1981 Senior Lecturer, Ceramics Department, Tasmanian School of Art, University of Tasmania

1982 Official visitor to Fujian Province, Peoples Republic of China

Solo Exhibitions

1989 A Retrospective, National Tour

1988 Macquarie Galleries, Sydney

1987 Saddlers Court, Richmond, Tasmania; Handmark Gallery, Hobart; Macquarie Galleries, Sydney

1986 Distelfink, Melbourne; Bonython-Meadmore Gallery, Adelaide

1985 Cooks Hill Galleries, Newcastle

1981 Bowerbank Mill, Deloraine, Tasmania (Glass); For Collectors, Distelfink, Melbourne (Glass); Bowerbank Mill, Deloraine, Tasmania (Glass)

1978 Ceramics at Saddlers Court, Richmond, Tasmania; Glass Show, Craft Centre, Melbourne

1977 Bowerbank Mill Gallery, Deloraine, Tasmania

1976 Craft Centre, South Yarra, Melbourne, Victoria; Macquarie Galleries, Sydney

1975 Macquarie Galleries, Sydney; Jam Factory, Adelaide

1973 Craft Centre, South Yarra, Melbourne, Victoria

1971 Macquarie Galleries, Canberra

1969 Craft Centre, South Yarra, Melbourne, Victoria; Potters Society Gallery, Sydney; Hayloft gallery, Bathurst, N.S.W; White studios, Adelaide

1967 Craft Centre, South Yarra, Melbourne, Victoria; Macquarie Galleries, Sydney

1966 Johnstone Gallery, Brisbane, Queensland

1966 Von Bertouch Gallery, Newcastle

1965 Macquarie Galleries, Canberra

1963 Folkcraft Gallery, Kyoto, Japan

Group Exhibitions

Since 1961 Les Blakebrough has taken part in over forty group exhibitions

Awards

1986 Merit Award, Fletcher Brownbuilt Exhibition, Auckland.N.Z

1974 Gold Medal, International Exhibition of Ceramic Art, Faenza, Italy

1969 1st Prize, Warrandyte Potters Exhibition, Victoria

1968 1st Prize Waratah Arts Festival, Sydney

1962 1st Prize Cherry Festival, Young, N.S.W.

Grants Include

1973,76,84,86 Crafts Board Apprenticeship Training Grants 1978, 79,81,83 T.A.A.B Grants for equipment, Workshop expansion and International Exhibition 1981,85,88 T.A.A.B Grants for Trainees

Representation in Public Institutions

All Australian State Galleries
Australian National Gallery, Canberra
Admiralty House, Sydney
Australian National University
Bendigo Art Gallery, Victoria
Castelmaine Art Gallery, Victoria
Crafts Council of Australia, Sydney
Devonport Gallery and Art Centre, Tasmania
Government House, Canberra
Manly Art Gallery, N.S.W
Melbourne Meat Market Craft Centre, Melbourne
Queen Victoria Museum and Art Gallery, Tasmania
Overseas in China, England and Italy



EILEEN BROOKER

Born: Hobart, Tasmania 1922

Art Education and Professional Activities

1941-44 Hobart Technical College

1946 Studied painting at East Sydney Technical College

1951 Kingwood pottery, Surrey, U.K.

1952 Lakes Pottery, Cornwall

1952 -53 Holkham Hall, U.K

1953-54 Ambleside, U.K.

Individual and Joint Exhibitions

1965 Lloyd Jones Art Gallery, Hobart

1965 <u>Eileen Brooker and Blaz Kokor</u>, Barry Stern Galleries, Sydney

1971 <u>Stoneware by Eileen Brooker and Blaz Kokor</u>, Art Centre Gallery, Hobart

1979,81 Art Centre Gallery, Hobart

1981,82,84 Open day at the artist's studio, Midway Point

1983 <u>Paintings and Ceramics, Fired and Fragile,</u> Sandy Bay, Hobart

Selected Group Exhibitions

1941-50,55-67 Tasmanian Group of Painters

1943-45 Art Society of Tasmania

1946 Three Tasmanian artists, Velasquez Gallery, Melbourne

1950 Tasmanian Art, Uni Civic Centre, Canberra

1964 Launceston Art Purchase, QVMAG

1966 <u>The ESU Art Prize Exhibition</u>, Hobart, Launceston, Devonport and Burnie

1968 Tasmanian Stoneware Exhibition, QVMAG

1969 Sculpture, University of Tasmania

Represented

TMAG

University of Tasmania

Awards and Grants

1975 V.A.B. Assistance with kiln



VICTOR GREENAWAY

Art F	ducation and Professional Activities
1967	Diploma of Art, RMIT
1968	Established first studio in Hawthorn, Melbourne
1969	Mungeribar Pottery, Upper Beaconsfield, studying with
1707	Ian Sprague
1972	Manager, Mungeribar Pottery during Sprague's absence overseas
1974	Churchill Fellowship study tour of training methods in
	small studios. Studied under Tatsuzo Shimaoka in
	Mashiko, Japan. Visited Sweden, Denmark, Finland and the U.K.
1974-	75 Established Broomhill Pottery in Upper Beaconsfield
	with assistance of a Crafts Board Grant
1976	Introduced student training programme at Broomhill, commencing with one full-time student
1986	Over past ten years twelve students trained successfully
	at Broomhill, many assisted by the Crafts Board
	Training scheme
Exhib	itions, individual
1968	The Pipkin, Brighton, Victoria
1971	The Craft Centre, Toorak Road, South Yarra, Victoria
1972	The Potters Gallery, Sydney; Narek Gallery, Canberra
1973	Garden Exhibition, Landfall, Mt Eliza, Victora;
	Horsham Art Gallery; Macquarie Galleries, Sydney
1974	The Craft Centre, South Yarra, Victoria
1975	Narek Gallery, Deakin, ACT
1976	The Jam Factory and workshops, Adelaide
1977	Clive Parry Craft Gallery, Beaumaris, Victoria;
	The Potters Gallery, Woolloomooloo, Sydney
1978	Macquarie Galleries, Sydney; Clive Parry Craft
	Gallery, Victoria; Queensland Potters Association,
	The Potters Gallery, Brisbane
1980	The Craft Centre, South Yarra, Victoria
1981	Narek Galleries, Canberra
1982	Blackfriars Gallery, Sydney
1983	Australian Craftswork, Sydney
1984	Narek Galleries, Canberra
1986	Distelfink, Melbourne
1987	Fremantle Arts Centre, Western Australia
1988	Distelfink, Hawthorn, Melbourne; Queensland

Invitation Shows

1989

1990

Potters, Brisbane

Sale Regional Gallery, Sale

Onwards, Victor Greenaway has taken part in over forty individual and group exhibitions

Narek Galleries, Canberra; Hampden Gallery, Hobart

Awards

1966

1967

1972

1974

1976

1979

1980

Potters Cottage Ceramic Award Fletcher Brownbuilt Ceramic Award of Merit, N. Z. 1981,83 Stuart Devlin Craftsman Award - Ceramics Representations in Public Institutions Australian National Gallery State Galleries in Victoria, W.A. and Q.L.D. Several Regional Galleries in Victoria and N.S.W. Australian National University, Canberra Western Australian Institute of Technology Collection The Collections of several Victorian Teacher's Colleges University of Tasmania Victorian Ceramic Group Collection Crafts Board Collection Devonport Gallery, Devonport, Tasmania Queen Victoria Museum and Art Gallery, Tasmania Queensland Potter's Association Collection Southland Museum and Art Gallery, New Zealand Museum of Applied Arts and Sciences, Sydney National Acquisition Award, Northern Territory Private Collection of Queen Beatris, Netherlands Sharp Collection, Yokohama, Japan Art Bank Auckland Museum, New Zealand Alice Craft Acquisition, Alice Springs Darling Downs College, Toowoomba Curtin Institute of Technology, Perth Brisbane City Council's Permanent Collection

Kelvin Industries Cash Award, RMIT

Churchill Fellowship

Winner, Made in Australia Council's Design Award

Mayfair Company Acquisition Award for Ceramics

Shell Company Acquisition Award, Beaumaris



Seto Ceramic Research Institute Japan Tachikichi Incorporated, Kyoto, Japan

GWYN HANSSEN-PIGOT

Born: Ballarat, Victoria 1935

Art Education and Professional Activities

1954 Awarded B.A, University of Melbourne

1955-57 Apprentice with Ivan McMeekin, Sturt Pottery, Mittagong, N.S.W

1958 Worked with Ray Finch, Winchcombe Pottery, Gloucestershire, UK

1958-60 Worked with various potters in UK including, Bernard Leach, Michael Cardew and Alan Caiger-Smith

1961 Attended classes at Camberwell School of Art with Lucie Rie

1964-65 Worked at Wendford Bridge Pottery, UK

1965 Visiting fellow, University of NSW, doing research into porcelain enamels under Ivan McMeekin, Department of Industrial Arts

1967 Established workshop at Achères, near Henrichemont, France

1975 Established workshop with John Piggot, Kingston, Tasmania with grant from Crafts Board of the Australia Council

1980 Jam Factory workshops, St. Peters, Adelaide

1982 Kelvin Grove Campus, Brisbane CAE running production pottery. Now living in Melbourne

Solo Exhibitions

1961, 63, 65 Primavera, London

1971 British Crafts Centre, London

1972 Galerie des Deux Tisserands, Paris

1983 Blackfriars Gallery, Sydney; Victor MaceFine Art Gallery, Brisbane

Group Exhibitions

1970 British Potters, Molton Gallery, London

1972-73 <u>Ten British Potters</u>, German Tour, British Crafts Council

1972 <u>Voithauris</u>, All work bought by the French Government for the Sevres Museum

1973 <u>The Craftsman's Art</u>, Victoria and Albert Museum, London

1978 Crafts Board Exhibition, Craft Centre, South Yarra

1979 Wilderness Exhibition, Bowerbank Mill, Deloraine

1979 Studio 20, Blackwood, South Australia.

1980 Craft Centre, South Yarra

1981 Travelling Tableware Exhibition & the Gift Exhibition, Canberra

1987 Handmark Gallery, Hobart

Awards

1976, 80 Mayfair Ceramics Awards Exhibition

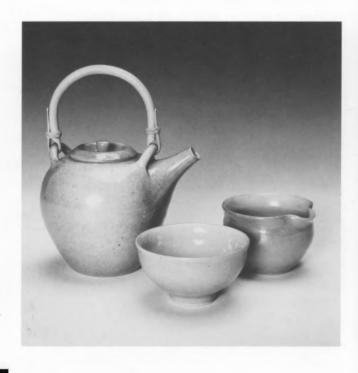
1982 Gold Coast Ceramic Award; City of Brisbane Craft award in Ceramics Various purchase awards.

1975, 82 Crafts Board of Australia Grants

Represented

Sèvres Museum

Victoria and Albert Museum, London
Art Gallery of W.A
Art Gallery of N.S.W.
Queensland Art Gallery
Tasmania Museum and Art Gallery
Museum of Applied Arts and Sciences, Sydney
Brisbane Civic Art Gallery & Museum
Ballarat Fine Art Gallery
Shepparton Arts Centre
Meat Market Craft Centre
Permanent Collection, Stanthorpe Art Gallery.
Brisbane College of Advanced Education
University of Tasmania



LORRAINE JENYNS

Born 1945 Melbourne

Art Education and Professional Activities

1963-65 Caufield Institute of Technology; Royal Melbourne Institute of Technology; Melbourne Teachers' College

Selected Solo Exhibitions since 1975

1975 Wilde Beests etc., Watters Gallery, Sydney

1977, 78 Circus Ceramics, link show, Art Gallery of S.A.

1976, 77 <u>The Jenyns Show</u>, Victorian Regional Galleries (with Bob Jenyns)

1986 Fragments of memory, Watters Gallery, Sydney,

1987 <u>Legend</u>, Lennox Street Gallery, Melbourne,

Selected Group Exhibitions

1972 Primitive Painters, Powell Street Gallery, Melbourne

1975 Mildura Sculpture Triennial, Mildura, Victoria; <u>Crafts Victoria '75</u>, National Gallery of Victoria

1976 34th Internationl Ceramics Exhibition, Faenza, Italy

1976/1980/1982 Mayfair Ceramics award

1978 <u>Mildura Sculpturescape</u>, Mildura; Australian Crafts - a recent Survey, an exhibition touring Europe

1979/82 Recent Ceramics, an exhibition touring Europe

1980 Works by lecturers from the Tasmanian School of Art;
Recent Tasmanian Sculpture and other 3D work, Fine
Arts Gallery, University of Tasmania; Capitol
Permanent Exhibition, Geelong Art Gallery

1981 First Australian Sculpture Triennial, Preston Institute of Technology & Latrobe Iniversity, Melbourne;

<u>Australian Perspecta '81</u>, Art Gallery of NSW;

Contemporary Australian Ceramics, and exhibition touring the USA, Canada and N.Z

1982 <u>Ceramics in Victoria</u>, Ballarat Fine Art Gallery.

1983 August works, Meat Market Craft Centre, Melbourne

1984 <u>Hugh Williamson Prize</u>, Ballarat Fine Art Gallery; <u>A Bird's eye view</u>, the Lewers Bequest and Penrith Regional Art Gallery

1985 <u>Singular & Plura</u>l - a look at Australian Sculpture 1975, University of Tasmania

1985, 86 Eyespy', an Exhibition for young travellers, Australian National Gallery, Canberra

1986, 87 Eyespy 2: Faces and Figures, Australian National Gallery, Canberra

1987 Syllogisms - drawing upon Fantasy and Function, Centre for the Arts Gallery, University of Tasmania; Ceramic showpieces from the Shepparton Art Gallery, National Gallery of Victoria; Fire and Earth: Contemporary Australian Ceramics, Manly Art Gallery, then touring nationally

1988 Eye Spy, Australian National Gallery, Canberra; Form and Function, Queen Victorian Museum and Art Gallery, Launceston; The Great Australian Art Exhibition 1788-1988, touring state Galleries, Australian Bicentenial Authority; A Place for Art -

a century of Art, Craft, Design and Industrial Arts Education in Hobart, Centre for the Arts Gallery, Hobart; first Australian Contemporary Art Fair, Exhibition Buildings, Melbourne; Contemporary Australian Figurative Ceramics, Ivan Dougherty Gallery, Sydney, then touring nationally; Australian Decorative Arts, 1900-1985, Australian National Gallery, Canberra

1989 Australian Art Collection, in the Australian National Gallery, Canberra,

1990 <u>Lecturers from the School of Art</u>, Plimsoll Gallery, Hobart

Awards and Grants

1974 Caltex Ceramic Award; Crafts Board Grant

1985 Research Grant, University of Tasmania

1986 Research Grant, University of Tasmania; Tasmanian · Art Advisory Board Grant

Commissions

1986 Art in Public Places Project, Intensive Care Unit, Royal Hobart Hospital

Collections

Ararat Art Gallery
Australian National Gallery, Canberra
Ballarat Fine Art Gallery
Crafts Board of the Australia Council
Latrobe Valley Arts Centre
Melbourne State College
National Gallery of Victoria
Newcastle Regional Art Gallery
Queen Victoria Museum and Art Gallery
Shepparton Art Gallery
Art Gallery of South Australia
Visual Arts Board of the Australia Council
Art Gallery of Western Australia
Geelong Art Gallery



RICHARD KAY

Richard Kay worked in the Glass Studio at the Tasmanian School of Art in the late Seventies along with Richard Marquis. He now lives and works in Sydney.



LORRAINE LEE

Born: Gunn's Plains, Tasmania, 1952

Art Education and Professional Activities

1970-72 Art Teachers Diploma, Tasmanian School of Art

1977 Bachelor of Arts, T.C.A.E

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

Solo Exhibitions

1980 Fine Arts Gallery, University of Tasmania

1981 Jam Factory Galleries, Adelaide: The Craft Centre Melbourne

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

1988 Roz MacAllan Gallery, Brisbane

Selected Group Exhibitions

1978 Recent Ceramics, University of Tasmania Fine Arts Gallery

1980 Emerging Craftspeople, Meat Market Craft Centre Melbourne; <u>Australiana Antics</u>, Macquarie Galleries, Sydney; Mayfair Ceramics Award, Meat Market Craft Centre, Melbourne

1982 Origins and Images, Crafts Council Gallery, Sydney

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

1984 Darling Downs National Ceramic Award, Qld

1986 <u>Earth Plastics</u>, Lewer's Bequest and Penrith Regional Art Gallery; N.S.W. National Ceramic Award; Canberra School of Art Gallery; <u>Transformation</u>, Irving Sculpture Gallery, Sydney

1987 National Ceramic Award, Meat Market Craft Centre, Melbourne
<u>Fire and Earth – Australian Contemporary Ceramics</u>, Manly Art Gallery, N.S.W

1988 <u>Maiden Voyage</u>, First Draft Gallery, Sydney; <u>Common Ground</u>, Irving Sculpture Gallery, Sydney; Classics, Crafts Council Gallery, Sydney

Represented

Commonwealth Artbank
Art Gallery of Western Australia
University of Tasmania
Collection of Australian Embassy, Thailand
Victorian State Craft Collection
Lismore Regional Art Gallery
Queen Victoria Museum and Art Gallery
Devonport Art Gallery and Craft Centre
University of Tasmania
Townsville Regional Art Gallery

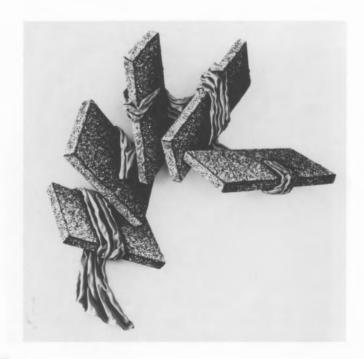
Awards and Grants

1978 Tasmanian Arts Advisory Board Scholarship Batman Craft Purchase Awards 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



RICHARD MARQUIS

Born: Bumblebee, Arizona, U.S.A., 1945

Art Education and Professional Activities

1967 B.F.A. University of California, Berkley

1969 M.F.A. University of California, Berkley

1969-70 Fulbright-Hays fellowship to study glass at Venini factory in Venice, Italy

1970-76 Various University extension programmes in the Bay area, Seattle

1976 Craftsman in Residence at Tasmanian School of Art, Hobart

1977- 83 Full time Assistant Professor of Art, University of California Now living in Freeland, Washington, U.S.A

Exhibitions while in Australia

1976 Queen Victoria Museum and Art Gallery, Launceston; Tasmanian Museum and Art Gallery, Hobart; Macquarie Galleries, Sydney



JEFF MINCHAM

Born: Milang, South Australia. 1950

Art Education and Professional Activities

1970,72 Art Teacher Training Course, Western Teachers' College

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

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

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

1983 Australian Crafts, Southport, Queensland Distelfink Gallery, Melbourne

1984 Elmswood Fine Crafts Gallery, Unley, S.A: Australian Crafts Works, Sydney

1985 Realities Gallery, Melbourne Crafts Council of A.C.T. Gallery, Canberra

1986-89 Bethany Art Gallery. S.A.

1986 Bonython–Meadmore Gallery. Adelaide, Gallery 52, Perth: Handmark Gallery, Hobart

1987 Queensland Potters Association, Brisbane Elaine Potter Gallery, San Francisco, U.S.A.

1988 Bonython–Meadmore Gallery. Adelaide Realities Gallery, Melbourne

Recent Group Exhibitions

<u>Eleven S.A. Potters</u>, Jam Factory . Adelaide <u>Australian Master Craftsmen</u>, Jam Factory Adelaide <u>A Dozen Different Ways</u>, 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 <u>The Australian Experience</u>, Crafts Council Centre Gallery, Sydney

1981,84 <u>Australian Crafts</u>, Meat Market Craft Centre, Melbourne

1981,85 Fletcher Brownbuilt Award Exhibition
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 S.A
Museum of Folkart, The Hague, Amsterdam
9th and 10th Biennale Internationale de
Ceramiqud'Art de Vallauris, France

1980, 82, 84, 86 Mayfair Ceramics Award

<u>The Evolution of Style</u>; 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 <u>Clay Statements</u>, Darling Downs Institute and Queensland Art Gallery
<u>Australia: a Different View</u>, Landell's Galleries, Palm Desert California

1988 <u>Jeff Mincham, Milton Moon, and Mitso Shoji,</u> Bonython-Meadmore Gallery, Sydney

1988 South Australian Ceramics, Exhibition to tour
Shandong Province, China
1st International Ceramics Symposium in Australia,
Exhibition, Solander Gallery, A.C.T. and National
Gallery of Victoria
Greg Daly, Jeff Mincham and Jenny Orchard, Courtier
Gattery, Los Angeles

Represented

Represented in all major Australian Art Collections and numerous overseas Collections

Awards and Grants

1974 Crafts Board: Master / Trainee Grant

1976,79 Pugmill Award: Award of Merit

1977 Crafts Board: Workshop relocation

1980 Potters Guild of South Australia: Gold Medal

1981 Conex Intercraft Awards: <u>Prix Special</u>, Bankok, Thailand

1981 Potters Society of Australia:

1982 Crafts Board: Workshop Development

1982,84 MayfairCeramicAward

1983 Fremantle Markets Invitational Ceramic Award

1985 Fletcher Brownbuit Pottery Award., N.Z.

1987 S.A. Government: International Exhibition Assistance

1988 City of Burnside: Bicentennial Art Award



MICHAEL MURRELL

Born: Hobart, Tasmania 1941

Art Education and Professional Experience

1962-65 Launceston Technical College

1966-69 Tasmanian School of Art, Hobart

1970-72 Teaching, Devonport Technical College

1973-75 Painting and drawing at School of Art, TCAE Newnham

1976 Studied Ceramics at the T.C.A.E., Newnham

Individual and Joint Exhibitions

1972 Little Gallery, Devonport, Tasmania

1975 <u>Drawings by Michael Murrell & Ryllton Viney,</u> Salamanca Place Gallery, Hobart

1975 <u>Recent Works on Paper, Michael Murrell & Ryllton</u> <u>Viney, The Little Gallery. Devonport</u>

Selected Group Exhibitions

1964 Tasmanian Art Prize, touring Launceston, Devonport & Hobart

1973 Tasmanian Artists. invitation Exhibition TMAG

1973 Opening Exhibition, Gallery Two, Salamanca Place, Hobart

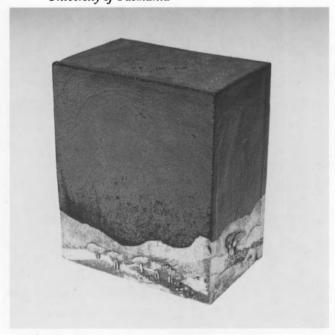
1978 Recent Tasmanian Pottery, University of Tasmania

1978 James Deghand, Michael Herbert & Michael Murrell, Bowerbank Mill Gallery, Deloraine

1980 <u>Recent University Acquisitions</u>, Fine Arts Gallery, University of Tasmania

Represented

TMAG, Hobart QVMAG, Launceston Devonport Gallery and Art Centre University of Tasmania



JIM NELSON

Born: Nebraska, U.S.A

Art Education and Professional Activities

1969 Independent study under Mitch Clark, Ceramics Department, Blackburn University

1970 Lectured in Ceramics, Blackburn University

1971 Ceramics student, University of Puget Sound

1971 Ceramics student, Sturt Pottery under Les Blakebrough

Exhibitions Solo

1979 Bowerbank Mill

1982 Bowerbank Mill

Major Group Exhibitions

1975 Bowerbank Mill

1976 Narek

1977 Bowerbank Mill

1981 The Potters Art

1982 University of Tasmania

1983 Devonport Gallery

1984 Bowerbank Mill

1986 Design Centre

1987 Gallery 11

1989 Ikeda, Japan

Represented

QVMAG, Launceston
Don College
Launceston Matriculation College
Northern Regional Library
Devonport Art Gallery
Art Bank
Crafts Board, Australia Council

University of Tasmania

GUY NODEN

Born: UK

Art Education and Professional Activities

1981 Graduated B.F.A., School of Art, (ceramics and glass) University of Tasmania

1982-84 Establishment of ceramic studio, Mt Nelson, Hobart

1984-86 Work experience in London. Studios - Colin Pearson(Ceramics); The Glasshouse and Anthony Stern Production Co, (Glassblowing)

1987 Establishment of glass fusing and slumping studio at Chameleon Artists Co-operative, Hobart

Exhibitions

1981 Fourclay, Aspect Design, Hobart

1982 Hot Glass-Cold Climate, Aspect Design, Hobart

1983 <u>National Glass Biennial</u>, Wagga Wagga Art Gallery, N.S.W

1984 Solo Show, Handmark Gallery, Hobart

1987 Hot Stuff, Crafts Council, Hobart

1987 Not Just Jewellers, Phil Mason Gallery, Hobart

1988 Solo Show, Sullivans Cove, Hobart

1989 Works of Glass, Handmark Gallery, Hobart

1989 Bay Gallery of Fine Art, Claremont, Perth, W.A.

1989 Perth Gallery, Perth, W.A.

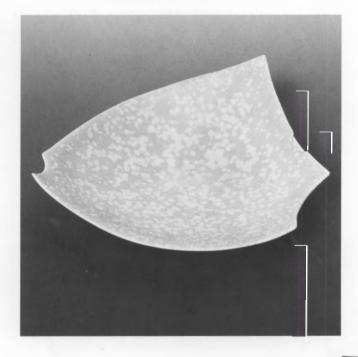
1990 Handmark Gallery

Collections

Queen Victoria Museum and Art Gallery, Launceston Tasmanian Sculpture Garden, Hobart

Awards

Overseas Study and Travel Grant, T.A.A.B and the Crafts Board, Australia Council



COLIN PEARSON

Born: 1923 England

Art Education and Professional Activities

1947 Goldsmiths College, School of Art, switched to ceramics from painting

1950, 53 Apprenticeship with Ray Finch

1954 Assistant to David Leach at Aylesford Pottery, Promoted to Manager

1961 Set up his own pottery at Aylesford, where he has worked for at least 25 years

Exhibitions and Awards

Since 1962 he has exhibited frequently and won at least five major awards including

1972 International Ceramics (Victoria and Albert Museum) British Award

1975 33rd Premino Faenza, Italy

1975 British Council Exhibition, Belgium

1981 Guest Lecturer, Hobart Summer School, Tasmanian School of Art

1981 University of Tasmania, solo exhibition



NICOLA PURCELL

Born: UK, 1957

Art E	ducation and Professional Activities
	78 B.F.A. Majoring in Ceramics, Tasmanian School of
	Art, Hobart
1979	Moved to Adelaide, worked at Jam Factory workshops,
	Ceramic Studio under Jeff Mincham
1980-	81 Toured Art Schools and Galleries in England, Spain,
	France, Portugal and Greece
1982	Returned to Australia - lived and worked in Hunter valley
1984	Studied Graduate Diploma at Sydney College of the Arts
1985	Moved to Perth and established studio

1989 Returned to N.S.W. where presently living

of

Exhib	itions
1978	Group exhibition at Coughton Galleries, Hobart
1979	Childrens show, Jam Factory Gallery, Adelaide
1983	Solo Exhibition, Muswellbrook Art Gallery; Form,
	Surface, Symbol Kintore Gallery, Adelaide, S.A.;
	Six Upper Hunter Ceramic Artists, touring
1986	Group Exhibition, Galah Originals, Perth
1987	Perth Festival Fringe Body Language, Prisms Art
	Gallery, Fremantle; Group Exhibition Gunyulgup
	Galleries, Yallingup, W.A.;
	Hollywood or Bust. Perth; Tresillian Ceramic Award,
	Perth
1988	Art Knits, Knitted fashion Exhibition and Porcelain
	jewellery, A.G.N.S.W.; Fine Form:, New Collectables
	Gallery, Fremantle, W.A
1989	Morpeth Art Gallery, Morpeth, N.S.W

BEN RICHARDSON

Born: Hobart, Tasmania, 1951

Art Education and Professional Activities 1978, 81 Studied Ceramics at School of Art, Mt. Nelson

Group Exhibitions

1979, 80 Batman Purchase Exhibition, Launceston

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

1982-83 Fletcher Brownbuilt Pottery Exhibition. Auckland,

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

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

1986 Handmark Gallery, Hobart; Clay 86; Exhibition at Tas 86, A National Ceramic Symposium, Launceston

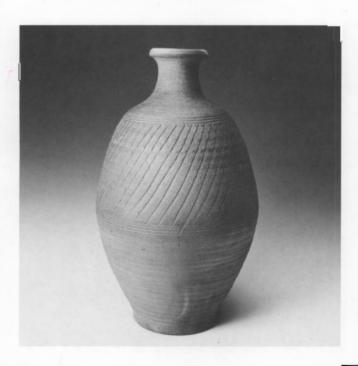
1987 Batman Craft Purchase Exhibition, Launceston

Woodfired, Exhibition at Victor Mace Gallery, Brisbane

Represented

Devonport Gallery and Art Centre Tasmanian Museum and Art Gallery Myer Foundation Collection, Canberra Gippsland Institute, Churchill, Victoria Queen Victoria Museum and Art Gallery, Launceston

Brisbane College of Advanced Education



SUE SCOTT

Born: 1953 Melbourne

Art Education and Professional Activities

1972-5 Tasmanian College of Advanced Education, Diploma of Fine Art; B.A. Visual Arts(Ceramics)

1976 Postgraduate trainee in Les Blakebrough's studio

1977 Postgraduate trainee in Shiga Shigeo's Sydney studio

Exhibitions

1975 Joint exhibition at Tasmanian Museum and Art Gallery

Group Exhibitions

1979-81 The Annual Collection, Design Centre of Tasmania

1978-81 Annual Tasmanian Potters Society Exhibition,

1981 On the Waterfront, Crafts Council of Tasmania

1981 Bakers Dozen, Crafts Council of Tasmania

1982 Wilderness '82

1982 Easter Eggs, Handmark Gallery

Awards

1973 Commonwealth Advanced Education Scholarship

1975-76 Tasmanian Arts Advisory Board Craft Scholarship

1980 Tasmanian Arts Advisory Board scholarship to study at the Haystack Mountain School of Crafts, Maine, U.S.A

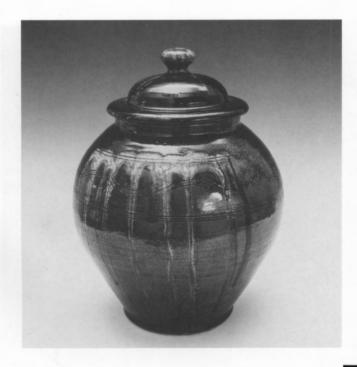
1981 Tasmanian Potters Society, Mobil Australia Award



HARUO SHIMADA

Born: Japan

Traditional Japanese potter from the island of Shiroku, Japan. He spent time in Australia in 1980/81 when he worked with Andrew Halford in Sydney. He also visited Hobart at the same time and made some pots at Les Blakebrough's studio at Mount Nelson, displaying a particular technique for large pots.



PENNY SMITH

Born: Germany 1947

Art Education and Profess	tional Activities
---------------------------	-------------------

1969 B.A. Design (Furniture) UK

1970 Emigrated to Tasmania, self taught in clay from then on

1972-78 Part time teaching at Adult Education, T.C.A.E

1973 Established first studio-workshop

1978-80 Full-time lecturer, Tasmanian school of Art & T.C.A.E

1979 Study tour UK

1981-84 Senior Tutor, University of Tasmania

1985 M.F.A., University of Tasmania

1989 Lecturer in Ceramics (Fractional)

Solo Exhibitions

1973 Potters Gallery, Sydney

1974, 79 Fine Arts Gallery, University of Tasmania

1981 Vanishing landscapes (Touring)

1983 <u>Imposition</u> Market Row Gallery, Sydney; <u>Architectural</u> <u>Ceramic Prototypes</u>, Handmark, Hobart

1985 M.F.A.Submission, University of Tasmania

1986 Works for the table, Gryphon Gallery, Melbourne; Limited editions, Old Bakery, Sydney

1988 Handmark Hobart and Banff Canada

Group Exhibitions

1969 Design Centre London

1971 Salamanca Place Gallery, Hobart; Fine Arts Gallery, University of Tasmania

1972 Little Gallery, Devonport; Staff Show, University of Tasmania

1973 Cooks Hill Gallery, Newcastle

1974-76 Australian Ceramics Travelling, Crafts Board

1975, 76 International Ceramic Exhibition, Faenza Italy

1978 Second Mayfair Award, Fine Arts Gallery University of Tasmania
Diamond Valley Acquisitive, Macquarie Gallery,
Sydney

1979 The Cake Show, Tasmanian School of Art Gallery

1980 Meat Market Craft Purchase, Melbourne; Raku, Crafts
Council, Hobart
Objects to Human Scale, Australian Contemporary
jewellery, Japan
The Apparel Show, Tasmanian School of Art Gallery;
Works by Lecturers at the Tasmanian School of Art,
Hobart; Ravent Tasmanian Sculpture and other 3D
work, Fine Arts Gallery, University of Tasmania &
Queen Victoria Museum and Art Gallery

1981 Fletcher Brownbuilt Pottery Exhibition, New Zealand

1981, 82 <u>Functional Pottery</u>, State Touring Show; Promoting the Crafts, touring U.K

1983 Craft Centre, Melbourne; <u>Batema Invitational</u>, Launceston

1985 Group Show, Editions Gallery, Melbourne; <u>Eat drink</u> <u>and be merry</u>, Gryphon Gallery, Melbourne 1986 Tasmanian Symposium, Travelling Exhibition

1987 A Festival Affair, Invitational Group Show, Brisbane;
Fire & Earth - Australian Contemporary Ceramics,
National Travelling Exhibition; Manly Art Gallery,
Sydney; Calgary Canada; Queensland Potters Gallery,
Brisbane; Powerhouse (Episode 4 - Crafts) ABC film on
Australian Craftspeople

1988 Art Craft &8, Bicentennial National Exhibition, Victoria; Fired Imagination 88, Australian/Canadian Exchange tour, Canada; Tableware Show, Sydney

1989 Ikeda, Japan

Collections

National Gallery of Victoria, Melbourne Bendigo Gallery. Diamond Valley Regional Gallery Rosny Matriculation College University of Tasmania Tasmanian Museum and Art Gallery Tasmanian College of Advanced Education Elizabeth Matriculation College Australia Council, Crafts Board (Jewellery) Artbank R.L. Cope (Parliamentary Librarian) Division of Recreation and Leisure, Toronto Mitchell Gallery, Bathurst Meat Market Permanent Collection Parliament House Collection Queen Victoria Museum and Art Gallery, Launceston Fremantle Art Centre Manly Regional Art Gallery

Awards & Grants

1973, 1979, 1985 Crafts Board, Australia Council1980 Visual Arts Board1982, 85, 88 T.A.A.B. Board



ROBIN WELCH

Born: UK

Art Education and Professional Activities

Studied at Nuneaton School of Art Worked at Leach Pottery, St.Ives Central School, London at Graduate Level

1960 Set up his first studio in London

1962 Moved to Australia to assist Ian Sprague in setting up of a studio pottery

1966 Set up studio at Stradbroke, Norfolk

He now lives and works in the UK



LIST OF WORKS

JOHN BARTRAM

- 1. Vessel
 Stoneware bowl
 13.00 x 27.5cms
 UT 1981/004
 Donated by the artist, 1981
- 2. Large dish with white medallion 1980 c Glazed stoneware bowl 20.5 x 60. 00 cms UT 1988/040 Acquired by the University, 1986
- Cone shaped pot with recessed lid Glazed stoneware pot 17.7 x 16.4 cms UT 1988/041 Acquired by the University, 1986
- 4. Tusk Form 1981c *
 Stoneware
 26.00 x 55.00 x 45.50 cms
 (irregular)
 UT 1988/042
 Acquired by the University, 1986

OLIVE BISHOP

Snake Plate 1987 *
 Glazed ceramic
 45.00cm diam
 UT 1987/022
 Purchased by the University, 1987

JOHN BLAIN

Vase with collar neck 1980c *
 Stoneware with shino glaze
 17cm x 14.5cm
 UT 1988/043
 Acquired by the University , 1986

LES BLAKEBROUGH

- Large ceramic platter 1983
 Stoneware
 15.5 x 46.00 cms
 UT1985/016
 Donated to the University by Dr. Margot Roe, 1985
- 2. Food platter 1988
 Porcelain
 4.0 x 23.0 x 71.0 cms
 UT1988/065
 Purchased by the University
 under the Art in Public Buildings
 Scheme, 1988

- 3. Platter 1985 *
 Stoneware
 13.5 x 55.0 x 56.0 cms
 UT 1987/026
 Purchased by the University
 under the Art In Public Buildings
 scheme, 1987
- Sphere with lid 1986
 Porcelain
 34.5 x 31.00 cms
 UT 1987/027
 Purchased by the University under the Art in Public Buildings Scheme, 1987
- 5. Sphere 1986
 Porcelain
 31.00 x 29.5 cm
 UT 1987/028
 Purchased by the University under the Art in Public Buildings scheme, 1987
- 6. Sphere
 Porcelain, Coles Bay blue glaze
 32.0 x 36 cm
 LUT 1987/003
 Lent to the University by
 P.C. Byers 1987

EILEEN BROOKER

I. Vase *
Stoneware
22.0 x13.0 cm
UT 1988/044
Acquired by the University, 1986

VICTOR GREENAWAY

Spherical form 1989 *
 Porcelain, brush deco
 30 x 28 cms
 UT 1989/39
 Purchased by the University, 1989

GWYN HANSSEN-PIGOT

- Teapot 1987 *
 Porcelain with oxide decoration and gold lustre
 18.5 x 11.0 cms
 UT 1987/035 (i)
 Purchased by the University, 1987
- Jug 1987 *
 Porcelain with oxide decoration and gold lustre
 6.0 x 9.0 cms
 UT 1987/035 (ii)
 Purchased by the University, 1987

- 3. Sugar bowl 1987 *
 Porcelain with oxide decoration and gold lustre
 5.0 x 9.5 cms
 UT 1987/035 (iii)
 Purchased by the University, 1987
- 4. Salad Bowl *
 Porcelain with oxide decoration and crackle glaze
 10,0 x 18.5 cms
 UT 1987/036
 Purchased by the University, 1987

LORRAINE JENYNS

1. A costly morsel *
Terracotta earthenware with low
fired glazes and acrylic
30.0 x 18.0 x 15.0 cms
UT 1987/023
Purchased by the University, 1987

RICHARD KAY

1. Vase *
Red Glass
14.3 x 16.6 cms
UT 1988/045
Acquired by the University, 1986

LORRAINE LEE

- Expectation *
 Sculptural ceramic wall piece
 70.0 x 53.0 x 3.5 cms
 UT 1988/061
 Purchased by the University, 1988
- Grey bowl with bird in flight motif Slab bowl with press moulded inlay 7.7 x 35.0 cms UT 1988/047 Acquired by the University, 1986
- 3. Blue wren box
 Ceramic with painted decoration
 5.5 x 10.5 cms
 UT 1980/001
 Purchased by the University, 1980
- Dish
 Stoneware with brush decoration
 6.5 x 37.2 cms
 UT 1980/002
 Donated by the artist, 1980

RICHARD MARQUIS

- 1. Teapot *
 Glass, millefiori
 14.8 x 15.5
 UT 1988/051
 Acquired by the University, 1986
- Pistol
 Blown glass
 28.8 long 10.7 at widest point
 UT 1988/050
 Acquired by the University, 1986

JEFF MINCHAM

- Untitled ceramic cylinder Stoneware
 41.2 x 21.0 cms
 UT 1988/052
 Acquired by the University, 1986
- 2. Raku pot 1989 *
 Earthernware raku fired
 28.0 x 33.0 cms
 UT 1990/001
 Purchased by the University, 1990

MICHAEL MURRELL

Ceramic landscape box 1978 *
Slab built stoneware
17.5 x 14.7 x 10.0 cms
UT 1978/014
Purchased by the University, 1978

JIM NELSON

Form *
 Reduced stoneware jar with iron glazes
 36.6 x 25.0
 UT 1982/001
 Purchased by the University, 1982

GUY NODEN

Untitled Bowl 1981 *
Porcelain
25.0 cms diam
UT 1988/054
Acquired by the University, 1986

COLIN PEARSON

Green cylindrical vase *
Porcelain with green glaze
24.1 x 17.0 cms
UT 1981/009
Donated by the artist, 1981

- Large cylinder with wings
 Stoneware with bronze glaze
 27.7 x 21.0 x 42.0 cms
 UT 1981/010
 Purchased by the University, 1981
- 3. Large cylinder with four pair of wings Stoneware with bronze glaze 26.0 x 21.2 cms LUT 1981/006 Lent to the University by P. C. Byers, 1981
- 4. Small dish *
 Stoneware with bronze glaze
 7.0 x 20.00 cms
 LUT 1981/007
 Lent to the University by
 P. C. Byers, 1981

NICOLA PURCELL,

Ceramic piece *
 Lent to the University by Jonathan Holmes 1990

BEN RICHARDSON

Large wood fired pot *
Wood fired stoneware
55.0 x 36.0 cms
UT 198/056
Acquired by the University, 1986

SUE SCOTT

Large bowl *
 Reduced stoneware with brown and blue glazes
 12.7 x 35.0 cms
 UT 1982/002
 Purchased by the University, 1982

HARUO SHIMADA

Large pot with lid *
 Stoneware
 39.5x17.5 cms
 LUT 1981/008
 Provenence unknown, accessioned as
 Loan, 1981

PENNY SMITH

- Elliptical Form 1 1974 *
 Slab built stoneware form, iron slip
 decoration and pinched frills
 44.0 x 36.0 cms
 UT 1974/004
 Purchased by the University, 1974
- Elliptical Form 2 1974
 Slab built stoneware form, iron slip decoration and pinched frills
 54.6 x 47.3 cms
 UT 1974/005
 Donated by the artist, 1974

ROBIN WELCH

- Ceramic Dish
 Raku pottery
 8.0 x 22.0 cms
 UT 1988/058
 Acquired by the University, 1986
- Tall vase with waist
 Raku Pottery
 27.5 x14.7 cms
 UT 1988/059
 Acquired by the University, 1986
- 3. Short vase with waist *
 Raku pottery
 24.8 x 18.0 cms
 UT 1988/060
 Acquired by the University, 1986

ACKNOWLEDGEMENTS

The Art Exhibitions Committee and the Curator wish to thank members of the University Fine Arts Committee and in particular Les Blakebrough, Lorraine Jenyns and Penny Smith for their help with the project. Thanks also to Kate Larby, Ron Brooks and Pat Brassington for their generous assistance.

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

Exhibition Curator Rosanna Cameron

Catalogue Introduction Jonathan Holmes

Catalogue and Poster Design John White

Catalogue Printing Focal Printing

Poster Printing John White

Typesetting John White

Linotronics Desktop Typesetting Bureau

Photography John Farrow

Catalogue published by the University of Tasmania, July 1990

Copyright, 1990
© The artists, the authors and the University of Tasmania

ISBN 0 85901 461 4

University of Tasmania, Fine Arts Gallery, University Centre.

July, August 1990

