Ceramics from the University Collection 1990
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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.

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 wares 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 Bauersbank 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. Guyan Hansen 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 instrumentalties 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.

Another 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 Pistol: 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 role 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 A Costly Morsel 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 three-dimensional 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 palatable.

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

1. 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, 14 X 14: Fourteen Graduates 1974-1988 (curated by Les Blakebrough) Hobart, Plimsoll Gallery, University of Tasmania, 1989.


3. Two of Lorraine Lee's works were purchased from the solo exhibition of her work at the University Fine Arts Gallery in 1980.

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 Functional Ceramics, Queen Victoria Museum and Art Gallery, Launceston
1988 Big Vessels, State of the Crafts, University Fine Arts Gallery, Hobart; Tasmanian Craft Exhibition, 88 Expo, Brisbane; 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
OLIVE BISHOP

Born: Melbourne, 1941

Art Education
1972-74 South Australian School of Art

Selected Exhibitions and Professional Activities
1972  Llewelyn 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  Biennale of Sydney European Dialogue, Art Gallery of N.S.W;
      Contemporary Australian Ceramics (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
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
1953-57 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, Canberra
1987 Saddlers Court, Richmond, Tasmania; Handmark Gallery, Hobart; Macquarie Galleries, Sydney
1986 Distelfink, Melbourne; Bonyngh-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
1976, 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
Castlemaine 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 Eileen Brooker and Blaz Kokor, Barry Stern Galleries, Sydney
1971 Stoneware by Eileen Brooker and Blaz Kokor, Art Centre Gallery, Hobart
1979, 81 Art Centre Gallery, Hobart
1981, 82, 84 Open day at the artist's studio, Midway Point
1983 Paintings and Ceramics, Fired and Fragile, 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 The ESU Art Prize Exhibition, 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
Art Education and Professional Activities

1967  Diploma of Art, RMIT
1968  Established first studio in Hawthorn, Melbourne
1969  Mungeribar Pottery, Upper Beaconsfield, studying with 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

Exhibitions, 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, Victoria; 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 Potters, Brisbane
1989  Narek Galleries, Canberra; Hampden Gallery, Hobart
1990  Sale Regional Gallery, Sale

Invitation Shows

1972  Onwards, Victor Greenaway has taken part in over forty individual and group exhibitions

Awards

1966  Kelvin Industries Cash Award, RMIT
1967  Winner, Made in Australia Council’s Design Award
1972  Shell Company Acquisition Award, Beaumaris
1974  Churchill Fellowship
1976  Mayfair Company Acquisition Award for Ceramics
1979  Potters Cottage Ceramic Award
1980  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
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 Acheres, near Henricemont, France
1975 Established workshop with John Piggot, Kingston, Tasmania with grant from Crafts Board of the Australie 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 Mace Fine Art Gallery, Brisbane

Group Exhibitions:
1972-73 Ten British Potters, German Tour, British Crafts Council
1972 Voliaouis. All work bought by the French Government for the Sèvres Museum
1973 The Craftsman’s Art, Victoria and Albert Museum, London
1978 Crafts Board Exhibition, Craft Centre, South Yarra
1979 Wilderness Exhibition, Bouverbank 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 Caulfield Institute of Technology; Royal Melbourne Institute of Technology; Melbourne Teachers' College

Selected Solo Exhibitions since 1975
1975 Wilde Beasts etc., Watters Gallery, Sydney
1977, 78 Circus Ceramics, link show, Art Gallery of S.A.
1976, 77 The Jenyns Show, Victorian Regional Galleries (with Bob Jenyns)
1986 Fragments of memory, Watters Gallery, Sydney,
1987 Legend, Lennox Street Gallery, Melbourne,

Selected Group Exhibitions
1972 Primitive Painters, Powell Street Gallery, Melbourne
1975 Mildura Sculpture Triennial, Mildura, Victoria;
Crafts Victoria '75 National Gallery of Victoria
1976 34th International Ceramics Exhibition. Faenza, Italy
1978 Mildura Sculpturescape, 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; Captiol Permanent Exhibition, Geelong Art Gallery
1981 First Australian Sculpture Triennial, Preston Institute of Technology & Latrobe University, Melbourne;
Australian Perspectives '81, Art Gallery of NSW; Contemporary Australian Ceramics, and exhibition touring the USA, Canada and N.Z
1982 Ceramics in Victoria, Ballarat Fine Art Gallery
1983 August works, Meat Market Craft Centre, Melbourne
1984 Hugh Williamson Prize, Ballarat Fine Art Gallery;
A Bird's eye view, the Lewers Bequest and Penrith Regional Art Gallery
1985 Singular & Plural - 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 Syllogism - 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 Eyespy, 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 Bicentennial Authority; A Place for Art -

1989 Australian Art Collection, in the Australian National Gallery, Canberra,
1990 Lecturers from the School of Art, Plimsoll Gallery, Hobart

Awards and Grants
1974 Caltex Ceramic Award; Crafts Board Grant
1983 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
Latrebe 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

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
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 Ros MacAllan Gallery, Brisbane

Selected Group Exhibitions
1978 Recent Ceramics, University of Tasmania Fine Arts Gallery
1980 Emerging Craftspeople, Meat Market Craft Centre Melbourne; Australiana Antics, 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 Earth Plastics, Lewer’s Bequest and Penrith Regional Art Gallery; N.S.W. National Ceramic Award; Canberra School of Art Gallery: Transformation, Irving Sculpture Gallery, Sydney
1987 National Ceramic Award, Meat Market Craft Centre, Melbourne
Fire and Earth – Australian Contemporary Ceramics, Manly Art Gallery, N.S.W
1988 Maiden Voyage, First Draft Gallery, Sydney; Common Ground, Irving Sculpture Gallery, Sydney; Classics, Crafts Council 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
Born: Bumblebee, Arizona, U.S.A., 1945

Art Education and Professional Activities
1967 B.F.A. University of California, Berkeley
1969 M.F.A. University of California, Berkeley
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 et 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
1983,88 Narek Galleries, Currumbin, A.C.T.
1983 Australian Crafts, Southport, Queensland Distelfink Gallery, Melbourne
1984 Elmswood Fine Crafts Gallery, Unley, S.A: Australian Crafts Works, Sydney
1985 Realties Gallery, Melbourne
Ceramic 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 Realties Gallery, Melbourne

Recent Group Exhibitions
Eleven S.A. Potters, Jam Factory, Adelaide
Australian Master Craftsmen, Jam Factory Adelaide
A Dotted 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. Golden 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
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 Ceramique d'Art de Guilleries, 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

Australasia: a Different View, Landell's Galleries, Palm Desert California
1988 Jeff Mincham, Milton Moon, and Mitso Shoji, Bonython-Meadmore Gallery, Sydney

1988 South Australian Ceramics, Exhibition to tour Shandong Province, China
1st International Ceramics Symposium in Australia, Exhibition, Solander Gallery, A.C.T. and National Gallery of Victoria

Greg Daly, Jeff Mincham and Jenny Orchard, Courrier Gallery, Los Angeles

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

Awards and Grants
1974 Crafts Board: Master /Trainee Grant
1976,79 Pugmill Award: Award of Merit
1977 Crafts Board: Workshop relocation
1980 Potters Guild of South Australia: Gold Medal
1981 Conex Intercraft Awards: Prix Special, Bankok, Thailand
1981 Potters Society of Australia:
1982 Crafts Board: Workshop Development
1982,84 Mayfair Ceramics Award
1983 Fremantle Markets Invitational Ceramic Award
1985 Fletcher Brownbuilt 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 Drawings by Michael Murrell & Rylton Viney, Salamanca Place Gallery, Hobart
1975 Recent Works on Paper, Michael Murrell & Rylton Viney, The Little Gallery, Devonport

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 Recent University Acquisitions, Fine Arts Gallery, University of Tasmania

Represented
TMAG, Hobart
QVMAG, Launceston
Devonport Gallery and Art Centre
University of Tasmania
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 i l
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
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. Studies - 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 National Glass Biennial, Wagga Wagga Art Gallery, N.S.W
1984 Solo Show, Handmark Gallery, Hobart
1987 Hot Stuff, Crafts Council, Hobart
1987 Not Just Jewellery, 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
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 Education and Professional Activities
1975-78 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

Exhibitions
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
1981 Forclay Exhibition with Graduate Students from the School of Art, Mt. Nelson; Aspect Design, Hobart
1982-83 Fletcher Brownbuilt Pottery Exhibition. Auckland, N.Z.
1983 Tasmanian Craft Exhibition at Bethany Art Gallery, Tanunda, Barossa Valley
1985 Fletcher Brownbuilt Pottery Exhibition, Auckland, N.Z.; Tradition and Diversity, Speakers' Exhibition, Fourth National Ceramic Conference, Melbourne
1986 Handmark Gallery, Hobart; Clay 86; Exhibition at Tas 86, A National Ceramic Symposium, Launceston
1987 Batman Craft Purchase Exhibition, Launceston
1989 Woodfired; Exhibition at Victor Mace Gallery, Brisbane

Represented
Devonport Gallery and Art Centre
Tasmanian Museum and Art Gallery
Myer Foundation Collection, Canberra
Gippsland Institute, Churchill, Victoria
Queen Victoria Museum and Art Gallery, Launceston
Brisbane College of Advanced Education
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, AMP
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
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 Professional 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
1983 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 Imposition Market Row Gallery, Sydney; Architectural Ceramic Prototypes, 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; Recent 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 Functional Pottery, State Touring Show; Promoting the Crafts, touring U.K
1983 Craft Centre, Melbourne; Baema Invitational, Launceston
1985 Group Show, Editions Gallery, Melbourne; Eat drink and be merry, 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 Craftpeople
1988 Art Craft 88, Bicentennial National Exhibition, Victoria; Fired Imagination 88, Australian/Canadian Exchange tour, Canada; Tableware Show, Sydney
1989 Ikeda, Japan

Collections
National Gallery of Victoria, Melbourne
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 Council
1980 Visual Arts Board
1982, 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
Stone ware bowl
13.00 x 27.5 cms
UT 1981/004
Donated by the artist, 1981

2. Large dish with white medallion 1980 c
Glazed stone ware bowl
20.5 x 60.00 cms
UT 1988/040
Acquired by the University, 1986

3. Cone shaped pot with recessed lid
Glazed stone ware pot
17.7 x 16.4 cms
UT 1988/041
Acquired by the University, 1986

4. Tusk Form 1981c
Stone ware
26.00 x 55.00 x 45.50 cms
( irregular)
UT 1988/042
Acquired by the University, 1986

OLIVE BISHOP

1. Snake Plate 1987
Glazed ceramic
45.00cms diam
UT 1987/022
Purchased by the University, 1987

JOHN BLAIN

1. Vase with collar neck 1980c
Stone ware with shino glaze
17cm x 14.5cm
UT 1988/043
Acquired by the University , 1986

LES BLAKEBROUGH

1. Large ceramic platter 1983
Stone ware
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
Stone ware
13.5 x 55.0 x 56.0 cms
UT 1987/026
Purchased by the University under the Art In Public Buildings scheme, 1987

4. 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
UT 1987/003
Lent to the University by P.C. Byers 1987

EILEEN BROOKER

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

VICTOR GREENAWAY

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

GWYN HANSSEN-PIGOT

1. Teapot 1987
Porcelain with oxide decoration and gold lustre
18.5 x 11.0 cms
UT 1987/035 (i)
Purchased by the University, 1987

2. 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

1. Expectation
Sculptural ceramic wall piece
70.0 x 53.0 x 3.5 cms
UT 1988/061
Purchased by the University, 1988

2. 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

4. 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
2. Pistol  
   Blown glass  
   28.8 long, 10.7 at widest point  
   UT 1988/050  
   Acquired by the University, 1986

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

MICHAEL MURRELL
1. 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
1. Form *  
   Reduced stoneware jar with iron glazes  
   36.6 x 25.0  
   UT 1982/001  
   Purchased by the University, 1982

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

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

2. 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  
   Lent to the University by P. C. Byers, 1981
4. Small dish *  
   Stoneware with bronze glaze  
   7.0 x 20.00 cms  
   UT 1981/007  
   Lent to the University by P. C. Byers, 1981

2. 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
2. 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
1. Ceramic Dish  
   Raku pottery  
   8.0 x 22.0 cms  
   UT 1988/058  
   Acquired by the University, 1986
2. Tall vase with waist  
   Raku Pottery  
   27.5 x 14.7 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

SUE SCOTT
1. 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
1. Large pot with lid *  
   Stoneware  
   39.5x17.5 cms  
   UT 1981/008  
   Provenance unknown, accessioned as Loan, 1981

2. Ceramic piece *  
   Lent to the University by Jonathan Holmes 1990

3. Large wood fired pot *  
   Wood fired stoneware  
   55.0 x 36.0 cms  
   UT 1981/056  
   Acquired by the University, 1986

4. Small dish *  
   Stoneware with bronze glaze  
   7.0 x 20.00 cms  
   UT 1981/007  
   Lent to the University by P. C. Byers, 1981

PENNY SMITH
1. 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
2. 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
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