

Goulburn Regional Art Gallery presents

10 sep.—23 oct. 2021

Earthbound

Curated by Hannah Gee



Janet Fieldhouse

Ian Jones

Katrina Leske

Kate McKay

Carlene Thompson

Alana Wilson

Education Kit



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About the Education Kit

This Education Kit has been developed for 'Earthbound' curated by Hannah Gee 10 sep.– 23 oct. 2021 and prepared by Sally O'Neill, Education Officer. O'Neill has a Bachelor of Fine Arts majoring in Painting and Drawing and Certificate III in Early Childhood, with several years experience in developing and delivering an Education Program for regional and public galleries. O'Neill is also a practising artist whose painting practice explores personal and shared narratives.

The kit includes practical and theory activities designed for preschool and up, however may be used by audiences of all ages. The kit is suitable for use before and after visiting the Gallery.



Carlene Thompson, *Kalaya Ngura*, 2021, Stoneware, 15 x 27cm each. Image courtesy of the artist and Ernabella Arts.

Themes and Influences

The exhibition highlights the following themes:

- Innovative and experimental use of medium, concepts and processes.
- An exploration into the practice of ceramics, one of the most ancient and far travelled traditions across the world.
- Contemporary revival of ceramics with a harkening to the handmade.
- Ceramics as a varied and experimental art form considered through the practice of six very different Australian ceramicists.

Objectives

As a part of viewing the exhibition and completing the activities in this Education Kit, students will:

- Gain an understanding about how artists use art to express ideas and communicate with their audience.
- Develop the ability to interpret concepts in art and make conclusions about the artist's intentions.
- Identify that artists use a variety of materials and disciplines to convey a variety of messages.
- Discuss and respond to art in a variety of forms.
- Gain a greater knowledge of how art can be a powerful form of documentation and critique of the social, economic, environmental and political context in which it is made.
- Consider the relationship that exists between the artwork, artist, gallery and audience.

About the exhibition

Find-a-word

Can you find the names of the artists and curator from the exhibition in the find-a-word below? First and last names appear separately.

Janet Fieldhouse

Carlene Thompson

Ian Jones

Alana Wilson

Katrina Leske

Hannah Gee

Kate McKay



Let's talk 'ceramics'

Know your types

There are three main types of ceramic ware. Unscramble the letters below to form the three categories:

W E S O N A E R T _ _ _ _ _

R E H E W A T R N E A _ _ _ _ _

L E P C O A R N I _ _ _ _ _

Get up to speed with your ceramic terminology

Consider the following terms and use a line to connect each with the most appropriate definition

Wedging	Clay with water added used in moulds or as 'glue' to fasten pieces of clay together
Kiln	When clay has dried and is ready to be fired in a kiln
Earthenware	A large, hot oven that is used to fire the clay
Slip	The first firing. It can now be glazed, painted or left as is
Leatherhard	Glass particles that melt at high temperatures turning into the coatings that you see on a finished pottery piece
Bone dry	Clay that has dried for a few hours but is not dry enough for firing in a kiln
Bisque	Type of clay often used in schools. It comes in white or red
Glaze	A process of "pushing" and "pulling" the clay so all of the air comes out

Try it yourself

Head to the shops or online to purchase clay or air dry variety. If you cant do either, pull out your kitchen staples and follow the instructions below to make your own salt dough.

You will need:

4 cups flour

1 cup table salt

1.5 cups water

Mix the ingredients together in a large bowl using a wooden spoon. When it becomes too stiff to stir, use clean hands to bring the dough together.

If the dough is too wet and sticky, knead in a little more flour. If it's too stiff, add a little more water. It should be easy to work with—soft and not too stiff and not excessively sticky.

Try the following techniques before creating your own work. Follow the directions on your packet clay to allow for air drying. Salt dough can air dry or pop into the oven for 90 mins– 2 hours at 120°C .



PINCH – pinch and poke clay into any

SLAB – Roll the clay into flat sheets to cut

COIL – Roll out long snakes of clay and

The history

Ceramics has a really long history, almost as long as human civilisation!

Have a look at the ceramic pieces below. Match each item first with its age and then with its area of origin.

1292 BC to 1189 BC



China

1953



Ancient Egypt

circa 540 BC



France

1368 to 1400 AD



Ancient Greece

29000 BC



The area that is now known as the Czech Republic

Ceramics today

For most of us, we see and use ceramics everyday. Ceramics are sometimes items we use, decorative items or pieces that us keep safe and warm.

Go for a hunt in your house and make a list of the ceramic items you have in each room. You might find some surprises! Did you know most electronics have ceramic components...?

Kitchen _____

Laundry _____

Bathroom _____

Bedroom _____

Lounge room _____

Garage _____

Outside _____



Alana Wilson, *Palimpsest (Tin)*, 2021, Porcelain with magnesium and tin stoneware glaze, 46 x 44 x 13cm. Represented by Reading Room.

About the Curator

Fill the gaps

Learn a little about curator Hannah Gee by selecting the most appropriate word or phrase to complete the text below .



- Honours
- Regional
- Curatorial
- Window
- Masters
- Wollongong
- Ceramicist
- Mediterranean
- Animator
- 'Earthbound'
- Exhibitions
- Heritage

Hannah Gee is the Programs and _____ Coordinator at the Goulburn _____ Art Gallery since 2018 . Her interdisciplinary approach to exhibitions stems from her experience as a practicing _____, sculptor and _____ working with excavation finds in the _____ and Near East. Hannah holds an _____ degree in Creative Arts and Multimedia from the University of _____ and a _____ in Museum and Cultural _____ Studies from the University of Sydney.

_____ is Hannah's first major _____ project for Gallery 1 at Goulburn Regional Art Gallery. As one of her primary roles at the Gallery, Hannah regularly curates exhibitions for Gallery 2. She also curated one of the first iterations of The _____ in 20 May– 27 June 2020.

What does it mean to 'curate'?

The word comes from old English and it means to 'care or cure'. A curator in a Gallery is responsible for assembling, cataloguing, managing and displaying artistic collections and exhibitions.

Have a go at curating your own exhibition. You will need internet access, art books or magazines for this activity:

What is the title of your exhibition _____

What is the theme _____

Where will it take place _____

Who is your primary audience _____

Which artists and/or work would you like to include _____

Who else works at the Gallery?

Take a look at the following positions at the Goulburn Regional Art Gallery. What do you think each persons' responsibilities are? You can get in touch with us to check your answers:

Gallery Director

Gallery Officer

Programs and Exhibitions Coordinator

Education Officer

Outreach Coordinator

Casual Gallery Officer

Janet Fieldhouse

Meriam Mir, Torres Strait region, lives in Cairns, Queensland.

Works with different types of clay (Buff raku trachyte, terracotta, earthenware)

Janet Fieldhouse's ceramic hand-built forms acknowledge the traditions of navigation, living off the sea and land, and women's traditional adornment practices such as weaving body adornments for ceremony and scarification.



Remembering what's important

Janet uses her skills in ceramics to express a set of traditional stories and customs of her people Meriam Mir in the Torres Strait.

Think of something you do with your family a lot that could be considered 'ritual'. Perhaps you watch the same TV show together on a Wednesday night, play backyard cricket every Christmas Day or have a cute way to say good night to one another every night. Share your family ritual below.

Challenge yourself to create an art work inspired by your ritual.

Items of contemporary culture

Janet recreates items and traditions of cultural significance in her medium of ceramics. Locate a functional item from your home that is used by most family members.

What is your item?

Who is it used by?

What is it used for?

How does this item reflect contemporary culture? Is it something most households would own or is it something unique to your family?

How significant is it to your family? What would happen if the item was lost?

Draw a picture of your chosen item in the box below.

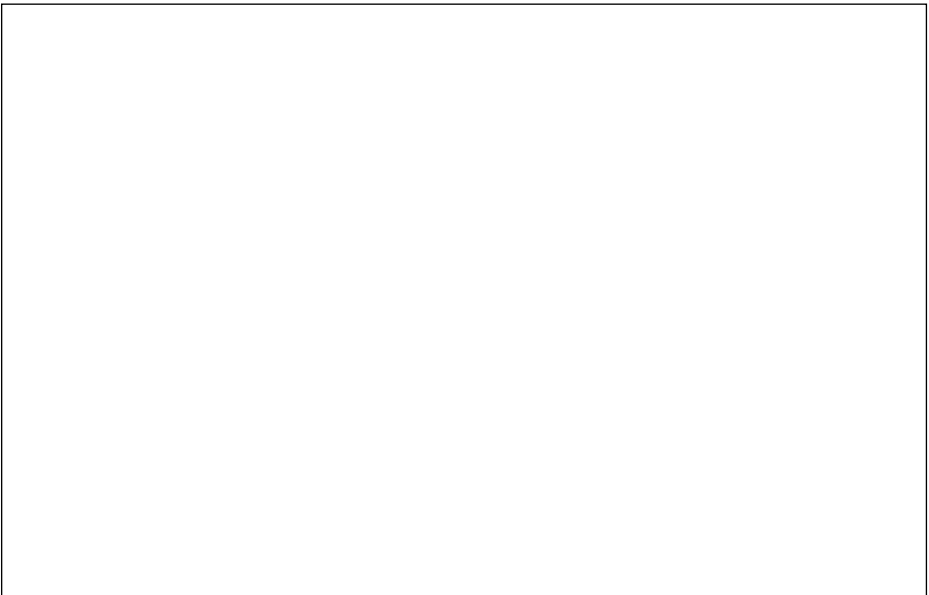


Image page opposite, left: Janet Fieldhouse, Artist portrait for The National, MCA, 2019. Photography by Jacquie Manning.

Image page opposite, right: Janet Fieldhouse, *Confluence Scarification Hybrids Series 5*, 2018, Buff Raku Trachyte, southern Ice porcelain, 24 x 27 x 10 cm. Image courtesy of Vivian Anderson Gallery.

Ian Jones

Lives in Gundaroo, New South Wales

Works with wood firing techniques

Ian Jones has been fascinated by the qualities achievable in long wood-firing since first seeing pots from Shigaraki and Bizen in the 1970s. He has worked with long "anagama" style tube kilns since finishing the construction of a 12 metre long kiln in the mid 80s.

What's a wood fired kiln?

A wood fired kiln is a traditional kiln using a very hot wood fire. It is more difficult to control and produces more varied results than electric and gas kilns.

A fire is a chemical reaction that requires three components. What are they?

At very hot temperatures in the kiln, the clay and glazes also undergo a series of chemical reactions. The organic matter is burned and oxidised into carbon dioxide and glaze turns into a glass like compound.



Rethinking the traditional

Oribe ware first originated in Japan in the 16th century. The movement saw a departure from traditional throwing techniques into looser moulding and hand building processes. The result is an intentionally distorted and imperfect vessel. Oribe ware is iconically glazed in blue or green.

By taking something traditional and embracing and encouraging chance you may create something wonderfully unique! Take a look at the traditional sayings below. Alter each by following the provocation on each line. Do you know what the original sayings are?

A _____ on your shoulder. (the last thing you ate)

Back to square _____ (your age)

Benefit of the _____ (your favourite animal)

Is new better?

Ian's work is a blend of traditional and non-traditional techniques. Take a look at the list below of traditional practices vs their contemporary counterparts and consider the advantages and disadvantages of each.

Film vs digital photography _____

Oil vs acrylic paint _____

Manual screen vs digital printing _____

Redesign your ceramics

Most of your ceramic pieces at home have been perfectly designed and manufactured in a factory for optimal function. Now we are going to redesign them!

Go and find a ceramic item in your house. Draw it in the box below but make some changes to its design. For example if it has a handle try moving it elsewhere on the item and change its overall shape. Do you think your ceramic item would still be functional?

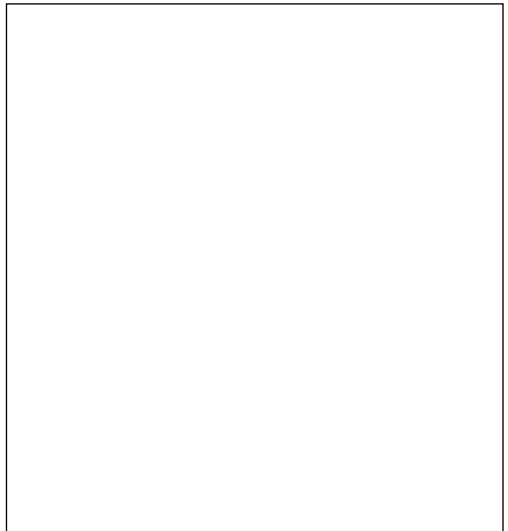


Image page opposite: Ian Jones in his Gundaroo studio. Image courtesy of the artist.

Image above: Ian Jones, *Basket vase*, 2021, Wood fired with copper green glaze , 21 x 15cm. Image courtesy of the artist .

Katrina Leske

Lives in Canberra, Australian Capital Territory

Works with saggar firing techniques

Katrina Leske explores bodily process and movement in both her functional and sculptural works. Katrina is primarily interested in wheel-throwing and glaze chemistry, and has won a number of awards for her throwing and surface decoration.

Why clay?

So many ceramicists spend a lifetime refining their craft. Katrina's practice today is a result of many years of study and experimentation with the medium and various techniques. But why do these artists choose this medium and why do they feel the impulse to create?

Lots of artists say working with clay is therapeutic, it feels good and allows them to express themselves creatively.

What is something you enjoy doing that makes you feel a similar way?



Image left: Katrina Leske, *Counterpoint series*, 2021, Dimensions variable.

Image right: Katrina Leske. Image courtesy of the artist.

Let's talk chemistry

A saggar is a confined chamber within the kiln usually made from ceramics or aluminum. The saggar is used to isolate chemical processes that can create some interesting and unexpected results in glazing and surface texture. Although artists can study what materials will give them what colours and results, it is a largely uncontrollable and surprising process.

Various organic and combustible materials can be added to the saggar. Consider the list below and imagine the result you could achieve with each in a saggar fire.

Table salt _____

Copper wire _____

Seaweed _____

Grasses _____

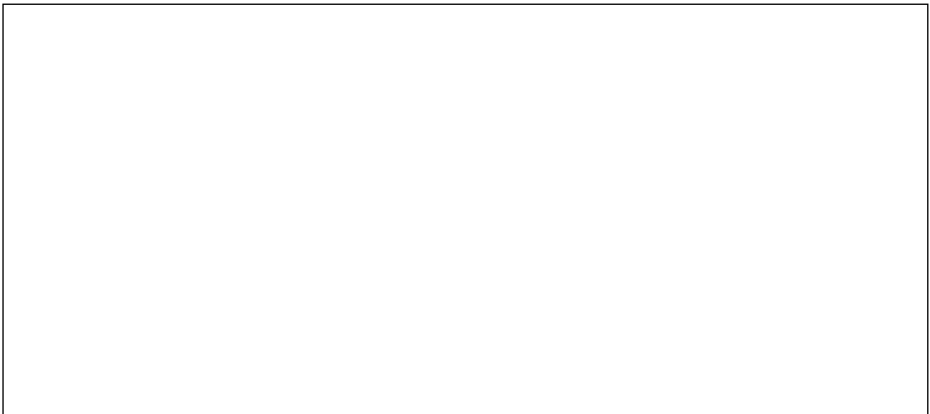
Sawdust _____

Flowers _____

It's all on the surface

Katrina applies surface texture to her clay in slab form before fusing it to the wheel thrown base. Surface texture can be described as smooth or rough.

Find some rough surfaces around you. Using crayons or the side of a pencil, create frottages or rubbings of your found surfaces in the space provided below.



Kate McKay

Live in Collector, New South Wales

Works with earthenware ceramics

Kate McKay is a ceramicist interested in making special objects for everyday use. Kate is one of eight artists from regional NSW selected for the Cements Regional Artists Professional Development Program 2021.

Items with function

Kate creates functional pottery. A functional item is one that is designed to be used for a particular purpose.

Take a look at the list of functional ceramic and non ceramic items below. Beside each write the function of each item. Some are tricky!

Mug _____

Tiles _____

Chork _____

Pitcher _____

Dogleg reamer _____

Handmade vs mass produced

Kate uses a variety of techniques including slip moulding, wheel throwing and hand building to create handmade vessels that are now mass produced on a large scale. Handmade is nearly always better than mass produced because quality is ensured.

Take a look at the groupings of homemade vs mass produced items and circle the one from each group you enjoy the most.

- | | | |
|----------------------|----------------------------------|-----------------------|
| 1. Home cooked meal | Microwave meal | Takeaway |
| 2. Plastic chair | Upholstered chair | Handmade wooden chair |
| 3. Print from a shop | Family photo printed onto canvas | Painted portrait |



Image above: Kate McKay, *Dark Matter*, 2021, Keanes black mid-fire clay, Dimensions variable.
Image below: Kate McKay in her Collector studio. Photography by flissD.

One way to learn

Kate like so many of our Earthbound artists, is currently undertaking experiments with new materials and methods to refine her practice.

What is one area of art practice you would love to experiment with and why? _____



Carlene Thompson

Pitjantjatjara, lives in Pukatja (Ernabella), Anangu Pitjantjatjara Yangkuntjatjara (APY) Lands, South Australia.

Works with stoneware and sgraffito glazing techniques .

Carlene had lots of children when she was a younger woman, five girls and a boy. Her works are about tjulpu tjuta (birds). People call her Tjulpu Thompson, and she says 'like I did with my children, I now raise chicks every day on canvas and in clay in my work'. The Gallery acquired 'Tjulpu Putitja II', by the artist for the permanent collection in 2016.



Home

Carlene's work is very connected to her Country and to the ancient traditions and stories of her family.

Where do you live?

What is one special things about your home?

What is one memory you have of home?

Try 'sgraffito'

You will need:

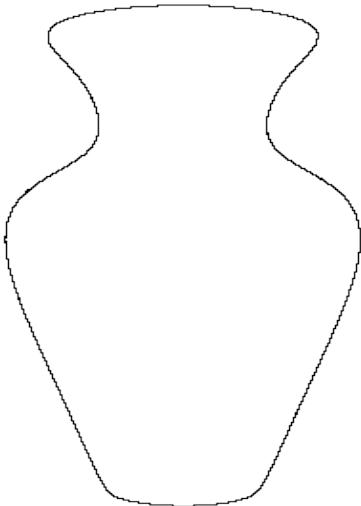
Paper

Oil pastels

Black paint

Something 'scratchy'

1. Create a pattern using your oil pastels on paper. Keep the layers of oil pastel thick so you can't see the paper
2. Apply a thick layer of black paint and allow to dry
3. Use something 'scratchy' to carve into the black paint to reveal the colours underneath.



Tell your story

Carlene decorates her ceramics with important stories to her family. Carlene sees herself as a mother Emu, once caring for human chicks, and now nurturing her ceramics practice with equal dedication. She uses 'sgraffito' a technique using carving to apply texture.

Use the template opposite to decorate the ceramic vessel with your family story. How will you illustrate yourself?

Image page opposite: Carlene Thompson. Image courtesy of the artist and Ernabella Arts.

Image above: Carlene Thompson, *Mamu (spirit figures)*, 2021, Stoneware, 18 x 11cm. Image courtesy of the artist and Ernabella Arts.

Alana Wilson

Lives in Sydney, New South Wales

Works with stoneware and stoneware glaze

Recent ruminations of gesture, mark-making, and impression have been driving new work with experiments in printmaking, drawing, and ceramics. Wilson's oeuvre seeks to allude to the macrocosm of all and the interconnectedness of all life, from the intimate to the universal.



Image left: Alana Wilson. Image courtesy of the artist.

Image right: Alana Wilson, *Touch Study 37(Magnesium Light Palm)*, 2020, 6 x 4 x 2cm

Porcelain with magnesium stoneware glaze. Image courtesy of the artist. Represented by Reading Room.

The mark of the artist

Some ceramicists spend a long time building and smoothing their pieces to eliminate finger marks, cracks and bits of debris. Not Alana.

In her work you see the impressions of fingers and imperfections in the clay surface. Through this we are reminded that these hard yet fragile pieces first started as a wet and malleable material.

Take your camera for a walk. Through a series of photographs document the impressions left behind by humans. How many of the ideas below can you tick off?

Used mug

Pile of dirty clothes

Rubbish

Foot prints

Impression on a pillow

Completed puzzle

Strand of hair

Someone's shadow

Breath on a cold morning

Process vs product

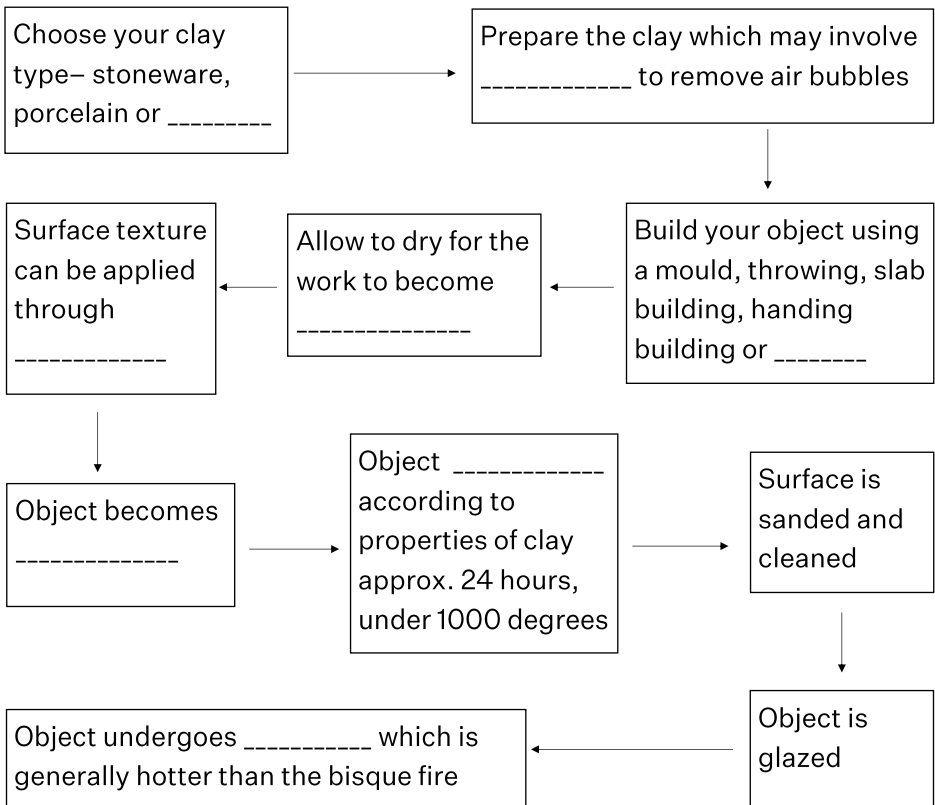
There's an old saying 'it's the journey that counts'. But do you think this is the truth for art?

It might take a painter 100 hours to create a heavily detailed painting, a ceramicist 20 hours to fire their ceramics and an animator 6 months to complete a ten minute film. This is after decades of learning and refining their particular craft.

But it's the product, an object, that is exhibited. At the end of the day the process is largely an untold story. Alana aims to uncover this by bringing process conceptually, to the forefront of her practice.

Take a look at the flowchart below of the standard ceramic process and complete the chart by filling in the gaps using the list.

Carving	Wedging	Glaze fire	Earthenware
Leatherhard	Bone dry	Bisque fired	Coiling



Kate McKay, Wheel throwing in her studio, Collector NSW, 2020.



Goulburn Regional Art Gallery is supported by the NSW government through Create NSW.