

PAIRED PERSPECTIVES

A celebration of artistic couples



23 June - 24 July

Megan Patey and John Lascelles

Meg Patey has been making pots for over thirty years from her studio in the Southern Highlands of NSW. Meg works in earthenware, enjoying the particular expressive qualities contained within the lower firing ranges, as well as exploring the use of slip and brushwork in all its possibilities. Meg makes individually designed tableware. Work is mainly thrown and subtly distorted, although some flat ware is made over molds.

All the pieces are decorated using white slip and brushwork using oxides and pigments, and fired with a clear glaze. The application of thick white slip, combined with brush decoration, forms the basis of the finished tableware.

For individual exhibition pieces, Meg explores *reduced lustre pigment* decoration and firing, an ancient ceramic practice requiring each piece to be fired three times. The results of reduced lustre are unique and reveal the subtlety of brush work and smoke in magical and captivating ways.

<http://www.megpatey.com>

Insta: @megpateyceramic

John Lascelles - I work from direct observation. I like staring at objects for hours on end, day after day, noticing subtle changes, as the light moves across them. Occasionally the light will reveal something magical, and I have to work fast to capture that.

I try to capture the *essence* of objects: their shape, form, and personality. And I'm intrigued by the relationships *between* objects, of how they "talk" to one another, in life, as well as in the paintings.

For me, painting is a struggle between adhering to the subject and my interpretation. I know I'm getting somewhere when a painting develops a life of its own. The important thing is to listen to the painting, it will tell me what it needs.

Insta @john.lascelles

Tara Shield and Ham Darroch

Tara Shield is a visual arts educator and photographic artist who lives and works in Canberra. She holds a Masters degree in Photomedia from the ANU School of Art. The National Gallery of Victoria Loti Smorgon Fund for Contemporary Australian Photography purchased her postgraduate work in 2002. She has exhibited at the Centre for Contemporary Photography (Melbourne), Viewfinder Gallery (London) and the National Gallery of Victoria (Melbourne) amongst others. Shield has been a finalist in the National Photographic Purchase Award, The Josephine Ulrick and Win Schubert Prize and National Photographic Portrait Prize. Shield enjoys making ad hoc artwork on the kitchen table with her partner in art crime and their young son.

Temperate House is a series of work that explores the history and architectural spaces of botanical gardens. The photographs taken at the Royal Botanic Gardens at Kew, Richmond, U.K. respond to the interiors and structures of glasshouse buildings, including sections of the Palm House and Temperate House which feature plantings from the southern hemisphere. Temperate House at Kew is the world's largest surviving Victorian glass structure. The artworks evoke a sense of enclosed and restrained physical and psychological space. Each composition is a hand-made photo collage, containing two Lambda prints made from original medium format negatives.

Ham Darroch is an Australian artist who makes large scale wall paintings and series of paintings that resonate with human scale. His paintings conceptually explore harmony, memory, and the perception of space influenced by the vernacular and art history. His sculptures are created from altered and discarded objects which are then conceptually redirected using optical effects of geometric colour to reveal new meanings. Darroch has a Bachelor of art ANU and a Masters by research UNSW.

<http://hamdarroch.com>

Insta: @hamdarroch

Elizabeth Charles and Martin Halstead

“These works date from a specific time and place. They were made when we were still sharing the one small studio on a roster basis. They are the last work produced by each of us in this shared space, before separate studios were established. They are work from the vault, treasured pieces unlikely to be presented together again”.

Elizabeth Charles’ work has been presented in over 50 exhibitions including, *Vessel - Contemporary Australian Ceramics* (Canberra School of Art Gallery, 1996), *The Shape between Continuity and Innovation* (Faenza, Italy, 2002) and *Ceramics : the Australian & New Zealand Context* (Campbelltown City bicentennial Art Gallery, 2002), *Alan Peascod - influence and dialogue* (Wollongong Regional Gallery, 2008, National Art School Gallery, Sydney, 2009 and *Conversations* (Sabbia Gallery, Sydney, 2009), *Vessel as Metaphor* (Drill Hall Gallery, ANU, Canberra, 2013) and *Of National Significance* (Sturt Gallery, Mittagong, 2015)

Charles is represented in the collection of the Canberra City Museum and Gallery, Orange Regional Art Gallery, Manly Regional Art Gallery, Goulburn Regional Art Gallery, Museo Internazionale Delle Ceramiche, Italy. In 1990 she was awarded a Professional Development Grant by the Visual Arts/Crafts Board of the Australia Council. In 2005 she was a visiting lecturer in the Fine Arts Faculty of the University of Chiang Mai, Thailand.

“I have been drawn to ceramics where there is a duality at play; where form and surface combine to create new forms particularly those with animal imagery – the zoomorphic. The abstract forms of West African art and the textured forms of Asian shrines and temples also inform my work”.

“The vessels are predominantly closed and sealed to represent a reservoir, or well but they are not empty; they include a sense of place and the living earth. Inhabiting, sprouting and growing from the well are the characteristics of fauna and flora: birds, bones, vines, leaves and trees. Figurative works are sometimes realized in the form of a reliquary (or relic). Religious reliquary are receptacles for the body, or parts of the body, or some personal memorial of a revered person, saint or martyr. A relic may be also be something kept in remembrance. They are symbols of the individual spirit; life force; the passage of time; immortality and they reference personal experience, time and the environment in which I live”.

Insta: @elizabethcharlesceramics
www.elizabethcharlesceramics.com

Martin Halstead’s work has been included in over 60 exhibitions including: *Fire and Earth - Contemporary Australian Ceramics* (Manly Art Gallery & Museum, 1987) *Chicago International New Art Forms Exposition, USA in 1992*, *Ceramics - The Australian Context* (Campbelltown City Bicentennial Gallery, 2000) *50 Years of Australian Ceramics* (Newcastle Art Gallery, 2003-04) and *Of National Significance* (Sturt Gallery, Mittagong, 2015)

In 1983 he was awarded the Bathurst Purchase Prize and in 1986 was the winner of the Young Ceramists Award at the prestigious Concorso Internazionale in Faenza, Italy. In 1989 he was commissioned by the Queensland Performing Arts Trust to produce *Instrumental Suite*. In 1990 he was awarded a Professional Development Grant by the Visual Arts/Crafts Board of the Australia Council. He completed artist residencies in 1986 at the National Symposium of Young Ceramic Artists, Canberra School of Art, and overseas in 1992 at the Lakeside Studio, Michigan, USA, in 2002 at the *East West Ceramics Collaboration III*, University of Hawaii and in 2003 at the *International Symposium of Ceramics, Vessel-Figure* Kunstlerhaus, Halle, Germany. In 2005 he was a Visiting Lecturer in the Faculty of Fine Arts, Chiang Mai University, Thailand.

His work is represented numerous regional galleries as well as the collections of the Myer Foundation, Australian National University and Canberra University

Martin Halstead died in 2020, a publication on his life's work is expected in 2023.

This body of work was about looking at the landscape or seascape through fencing and iron. He drew inspiration from both an extended stay in Venice and his frequent visits to the far south coast, NSW, in particular the experiences of travelling across bridges and capturing glimpses of the view. 'Numerous bridge crossings, looking through metal at the ocean below with all its changes in colour and textures is the driving force in my new work' (MH 2010)

Celeste Coucke and Stephen Fearnley

Celeste Coucke - *"From where I sit the water catchment spreads herself northwards, bluely pouring over the edge of the escarpment, blending her smudged fingers with the ocean horizon. It's the burning season and on this still day smoke spouts rising in quiet pirouettes bind earth and sky like tugging, ghostly umbilici."*

'Smoke Spouts' chart the beginning of my new relationship with ceramics.

Over the course of 33 years, I've made thousands of ceramic pieces, exploring the delightful alchemy of clay, flame, oxides and glazes. I have always been careful in the studio, but over time exposure to the many toxic materials and gases common in the creation of ceramic works have taken their toll. A cancer diagnosis in early 2022 left me rudderless.

Over the last 12 months I have shunned my studio. At times I have felt betrayed by my practice. With the treatment finished and the diagnosis behind me I have found a way forward by taking a lo-fi approach to ceramics, removing the toxic glaze components, returning to the fundamental interactions of clay, form and fire.

Stephen Fearnley - Have you ever experienced that eerie sensation of "presence" when you're alone in nature? It's like your senses tingle, hinting at someone or something sharing the same space with you. It's unsettling, captivating, at times invoking awe.

In Western-Classical traditions, this phenomenon was attributed to the presence of creatures like centaurs and nymphs, reaching back into the oldest religions teeming with spirits. Carl Jung referred to this presence as the numina - a peculiar and otherworldly inhabitant of forests and sacred groves, breaking into our lives to inspire and connect. The numina is intelligent, it seeks interaction with us and yet remains utterly inexplicable.

Jung's numina has similarities with recent discoveries in plasma physics. Throughout our collective histories, from the ancients' to quantum science, humans have recorded awe-inspiring phenomena in the form of luminous and fiery plasmas. Indeed fire, which is a plasma, has long been regarded as a bridge to the divine.

Plasma exhibits striking similarities to Jung's numina: it transcends the boundaries of space-time, existing both locally and non-locally simultaneously. It organises itself, displaying eerie behaviors that shockingly imply sentience.

Indeed, The Other was made using fire from a single candle, depositing carbon on a glass plate, scanning it, digitally inverting it into a positive, then printing it. Smoke and fire, in essence a plasma picture, replacing the old anthropomorphic nymphs and fawns with a numina that isn't, even remotely, human.

Maxine Green and Tony Ameneiro

Maxine Green was born in New Zealand and moved to Australia in the late 1980s. Green worked for many years both in the Film and Music Industries on both sides of the Tasman. She was always interested in the arts and at the age of 56 (inspired after reading an article about Rosalie Gascoines' late start at the same age), decided to enrol at Moss Vale Tafe to do a Diploma of Fine Arts.

She has been a regular exhibitor both in the Southern Highlands and in Sydney. In 2008 she was awarded the Goulburn Art Prize at the Goulburn Regional Art Gallery. Her main area of interest is printmaking. She works from her studio in Bowral in the Southern Highlands.

"I am an artist / printmaker and my preferred mediums are woodblock, monotypes and collagraphs. I prefer to work on a large scale. This work 'Warrior Boy' is a woodblock and monotype print inspired by someone very close to me who, as a young person, has shown truly incredible strength of spirit and determination under enormous odds. I felt a need to express my feelings towards this courageous person through my art practice".

Tony Ameneiro studied art at Alexander Mackie College of Advanced Education Sydney 1978-81. Ameneiro began exhibiting professionally in 1981 and has shown his work regularly in group and solo shows since. He works primarily as an artist-printmaker incorporating his drawing practice across the areas of etching monotype and lithography.

Tony Ameneiro was the winner of the *2022 Swan Hill Print & Drawing Acquisitive (Print Award)* *2009 Geelong Acquisitive Print Award (acquired)*, and was the winner of the *National 2007 Fremantle Print Award*. Ameneiro was also twice chosen by the *Print Council of Australia* as their commissioned print artist. A three-time finalist in the *Dobell Drawing Prize* Art Gallery of NSW (2003 06 & 2012) he was represented in 2005 at the *Biennale Jogja VIII* in Yogyakarta, Indonesia and in 2014 in the *International Print Biennale (UK)*. He has printed professionally for several prominent Australian artists including Tracey Moffatt & Ben Quilty.

His work is held by several major institutions including; British Museum London UK, National Gallery of Australia, Art Gallery of NSW, Queensland Art Gallery, Art Gallery of South Australia & State Library of Victoria.

"My work over four decades has focused on works on paper; as a printmaker draughtsman and watercolorist, working without any artificial boundary between these fields. Series such as 'Location', 'Flowering Heads' and 'Head Over Head' allowed me to investigate and explore areas of interest related to botany cartography history and issues around life & mortality. My approach to working on paper allows for an integration of my drawing practice across all the media I work in, aiming for honesty to the medium without letting the medium upstage the subject at hand".

Janine King and Steve Harrison

Janine King - I trained to make pots at the then East Sydney Technical College in the 1970's. I have been a part time Ceramics teacher at many Tafe colleges over the years including twenty-four years at Moss Vale campus.

I partnered up with Steve Harrison in the early seventies and we have been committed to making a life in the countryside (now known as The Southern Highlands) where we have been since 1976. We built and fired many kilns over that time. Our focus has been on wood firing.

Since our rebuild from the 2019 fire, the work here represents a new direction. Firing now in a gas kiln using some of the first glazes we started with but with the chance to brush on colour in a way that wasn't possible in the seventies. It is my intention to focus on stoneware tableware now. Time is short, I hope to imbue soul and simplicity into the next chapter of my life.

We owe much gratitude to all those who gifted, supported and encouraged us along the way.

Steve Harrison - "I have been working professionally in Ceramics for the past 49 years. For the past 20 years I have travelled the world studying single stone porcelain. In China, Japan, Korea and the UK. France and Germany".

"I have lived and worked with my lovely partner Janine King in Balmoral Village for the past 47 years".

Blog: tonightmyfingerssmellofgarlic.com

Minka Gillian and Matthew Young

Minka Gillian - "In my recent body of work, I have been exploring the concept of magical thinking - the idea that our thoughts and beliefs can influence the world around us. This theme has been particularly relevant during the pandemic, as many people have turned to rituals and superstitions as a way to cope with the uncertainty and chaos of the world. This "Magic Lamp" is one of a series of talismans I have created during this time"

<http://www.minkagillian.com>

insta: @minka_gillian

Matthew Young - "My daily commute along the Hawkesbury River in the Central Coast has been capturing my heart and imagination for over 9 years. This special section of the river seems to have its own weather system and ancient energy. Often covered in mist the abstracted landscape is endlessly changing and fascinating armed with only my phone camera this enhances the abstracted qualities I desire. Originally from New Zealand I have lived in Tasmania, Japan and NSW and am intrigued by the differing landscapes but all the while honing in on their similarities."

Insta: @koolewong_waters

Louise Owen and Nils Hanson

Louise Owen is an environmental artist exploring time-based, site-specific responses to place, real and imagined.

Louise Owen's digital image documents her response to a suddenly drained lagoon on the far south coast of NSW in 2015. After a 10-year drought there was weeks of pouring rain forcing a sandbank to give way into the ocean. An extraordinary 'mat' of layers of years of accumulated grasses was exposed. Large 'sheets' of the matting were peeling off and rolling across the barren lakebed. It became a metaphor for climate change.

Winning awards for drawing and sculpture, most recently she was selected as a finalist in the *2022 M16 Drawing Prize*. She has been an Artist-in-Residence at *Clifton Pugh's studio - 'Dunmoochin'*, near Cottesbridge, NE Melbourne, and the *Park's Victoria 'Horizons' A-i-R*, a recipient of a *NAVA Pat Corrigan Artists' Grant*, and *NT DAMS Cultural Grant* from the Australia Council. Selected to exhibit in prestigious contemporary art events including as a finalist in the *M16 Drawing Prize*, *AUSTRALIAN PERSPECTA- Western Sites Component*, *4th Melbourne Sculpture Triennial- The Extra Triennial*, *The Alice Prize*, *Adelaide Festival Fringe*, *Sculpture by the Sea*, and *Art or Cunning? Contemporary Australian Sculpture*.

Nils Hanson is a practicing Specialist Paediatrician who is also a creator of furniture and other objects. He collected wood and timber from the recent fires, or from the paddock, and transforms them into functional furniture.

The 'Jimmy Possum' chair is designed by a legendary character known as Jimmy Possum who lived in Tasmania and designed this chair with a self-supporting structure. The structure of the Jimmy Possum chair compresses with the weight of the sitter, thereby becoming inherently stronger.

The seat of the stool is made of Casuarina that was felled after the fires. The dowels are made from Coachwood burned in the recent fires. They are shaped using a draw knife.

Margarita Georgiadis and Max Cullen

Margarita Georgiadis was born in Sydney in 1968. Georgiadis completed the art certificate course at the National Art School in 1986 and later obtained a BA from Sydney College of the Arts, University of Sydney, in 1990. Georgiadis has been a professional practicing artist for 30 years. Since 1993, she has held annual solo exhibitions while participating in regular group exhibitions in commercial galleries and art institutions throughout Australia and overseas. A finalist in The Archibald Prize, Salon des Refuses, The Mosman Art Prize, Metro 5 Art Award, The Portia Geach Memorial Award, Redland Westpac Art Award, The Paddington Art Prize and Country Energy Art Award.

Georgiadis was awarded three major visual arts grants. Her work is represented in major public, corporate and private collections in Australia, New Zealand, Japan, the United States, the United Kingdom, Singapore, Greece, Italy and France.

In 2017 Margarita was awarded The Veolia Mulwaree Trust Scholarship to undertake an artists residency in Héricy, France. In 2018 Margarita successfully undertook three artists residencies in Paris, Burgundy and Sainte Valliere. She lives and works in The Coronation Theatre in Gunning NSW, where she is co-proprietor of The Picture House Gallery/Bookshop & Theatre with her husband Max Cullen. Margarita is founder and Principal Tutor of Gunning Fine Art Classes & Workshops, Patron & Artistic Director - Gunning Arts Festival.

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Max Cullen is a well-known Australian having had a long career in the visual and performing arts.

Starting as a Newspaper artist and cartoonist, painter and sculptor, Max trained at Sydney's National Art School in 1956 and later studied at the Julian Ashton Art School and in 1960 commenced a sculpture course with Lyndon Dadswell. In 1963 Max began to study acting under Hayes Gordon at Sydney's Ensemble Theatre which led to performances in over a dozen plays at the Ensemble where he also designed sets, directed plays and wrote and produced review sketches. Since then, he has had a prolific acting career on the stage, in film and on television.

Max has more than 30 film roles to his credit including Australia, The Wolverine, Spider & Rose, Sunday Too Far Away, Runnin' on Empty and Kiss or Kill. He has also featured in some 50 television programs such as Skippy, Matlock, Dad & Dave, Bodyline, Cowra Breakout, The Flying Doctors and A Country Practice. He has been seen in Police Rescue, G.P. and The Damnation of Harvey McHugh. For 12 years he was Arts Reporter on Channel Nine's Sunday Program.

facebook @max.cullen.33