

Blackwood Tokonoma High Summer Exhibition Dec - Jan 2022 / 23

Sandra Bowkett
Brick and Vessel (2022)
Firebrick, ash glaze, porcelain
28 x 8 x 8cm
\$300

In maintaining my woodfired kiln, bricks have been replaced. These salvaged bricks, often broken in the removal process began to interest me. Each one tells the story of its place and function in the kiln. This brick part of the firebox arch holds the history of melted ash from local fallen timber over multiple firings. In contrast the vessel was kissed once by the flames and has subtle ash deposits. The clay was made by Bruce Amos now passed and with him the recipe for this material. Now equitably melded together, the work horse firebrick and the esteemed porcelain become object.

Sandra Bowkett biography:

I live near Tallarook, on a heavily wooded property. My ceramic journey has moved through many phases. Significant to my present practice has been, since 2002 my bi-annual visits to India. Working with a group of traditional Rajastani potters lead to a three month Asialink residency near New Delhi. Under the tutoring of village potters, a new way of making on the pottery wheel contributed to a loosening aesthetic of my thrown forms. This residency was also pivotal to my current phase as it was also the catalyst for building a wood firing bourry box kiln, the newest element in my work. Initial years of working with this kiln have seen me return to the classic oriental glazes of my student days and simple usable tableware. Alongside this work I am usually investigating possibilities with other earth materials and fire.

Cécile Daladier
Pique-fleur (flower keeper)
Ceramic and glaze
10 x 20.5cm x 15cm
NFS

This piece was first shown by Cécile in the Mr Kitly gallery as part of the September 2018 exhibition Continental Drift. Cécile graciously allowed the piece to stay in the keeping of the gallery. After the horrors of the Summer 2018/19 bushfires in Australia, a conversation between us arose as the bushfires passed and nature began to regrow. We formed the idea to display native Australian flowers and foliage in the Pique-fleur – as a communication of empathy from afar, and of hope and the regenerative power of nature. The flowers shown in the Pique-fleur blossom during the High Summer season and are picked from both our (that is Mr Kitly's) garden in Gippsland and from VINC (Victorian Indigenous Nurseries Co-op).

Cécile Daladier biography:

Cécile Daladier was born in Paris in 1955. She first dedicated herself to music and later to the fine arts. For a few years now, the creation of vases and singular objects all linked to the botanical world has become her main field of work. She works in the south of France where she shapes and fires her ceramics. In this isolated place Cécile also devotes herself to gardening and her passion for plants.

Janetta Kerr-Grant
Pink Morning Series 3
Porcelain, ceramic stains
25.5 x 18 x 18cm
\$900

This porcelain vessel is about memory. I wanted to distil the bleached colours of a beach in early morning light. The imagery is of a beach I know well and I have walked this stretch of sand most summers. The loose painterly surface of the work reflects the shifting, everchanging nature of a coastline. I have mixed my own ceramic stains applying them like paint to capture the gritty textural quality of the sand and the smooth worn surfaces of the rocks. I have fired the work multiple times – adding a layer of colour here, some sanding back there. It's a process I enjoy as I build a connection to the work with each subsequent firing.

Janetta Kerr-Grant biography:

Interconnections between landscape, atmosphere, mood and memory are at the heart of Janetta's ceramics practice. She is drawn to the powerful emotional pull a landscape can exert. Career highlights include being awarded artist residencies at The Shigaraki Ceramic Cultural Park in Japan (currently on hold) and the Fiskars Artist Collective in Finland. In 2018 she won the Klytie Pate Ceramic Award. Her work has been exhibited in group exhibitions nationally and she has held several solo exhibitions in Melbourne. Her work is held in the Bluestone Collection of Contemporary Craft, the AIR collection, Finland and the Manningham Art Gallery.

Evie Cahir
Rosebud [The veggie patch]
Oil stick, gouache and pastel on board, 22 x 30cm
\$440

Rosebud [The Veggie Patch] is a scene that is specific to Deep Summer in Australia: The sun belts down on the veggie patch in Rosebud; it's so intensely bright that it momentarily floods everything I see of colour and replaces it with the neon red from behind my eyelids. After I finish blinking a few times I can see that the veggie patch is verdant and multilayered with lush flowers and plants.

Evie uses paint, pencil and pastel to create luminous and emotive studies of light and shadow. Having studied a Degree in Illustration [NMIT, 2013], Evie adeptly weaves visual storytelling alongside mark-making and abstract painting practice.

The Blackwood Tokonoma is a curated installation space at the top of the stairs on entry to Mr Kitly. The wall is native Blackwood (*Acacia melanoxylon*) timber, with a niche inspired by the concept of tokonoma - a recessed space in a reception room, "...the place of honour in a Japanese room where paintings and flowers are placed for the edification of the guests" (Kakuzo Okakura. "The Book of Tea.").

Late 2022 marks the beginning of a seasonal calendar for the Blackwood Tokonoma exhibitions. The 'by Season' exhibition schedule denotes six seasonal phases of the year and draws on the Kulin Nations calendar and (Melbourne Botanic Gardens Director) Dr Timothy Entwisle's proposition of a renewed seasonal calendar that more accurately reflects the conditions of the land around us. This schedule brings a seasonal context to each exhibition. Whilst not prescriptive, the changing seasonal focus aims to provide a source of inspiration for the works included. The hope is that with each passing year the 'by Season' exhibitions will tell a story.

High Summer (Dec, Jan)

blue skies, pink dawns, still days and brown butterflies, deep purple blue agapanthus white cosmos easy salvia blush red yellow fragrant roses in the garden, hydrangeas too but they need the shade, greens turning to yellowing the landscape not all dried out yet (if it's been a good spring) but we know it's coming, ocean swims, summer thundery storms roll in from the north and west, catching the water for the summer veg harvests, when the yellowtail cockatoos come down from the mountains they make a racket and bring the rain, bursts of searing heat - leave water out for the birds and animals, *bunjil* (wedgetail eagle) breeding season, summer solstice longest day of the year, *garrawang* (kangaroo apple season)

references:

inspiringvictoria.org.au/2020/08/13/seasons-in-the-sky/
www.publish.csiro.au/book/7221/
Woi-wurrung language terms are italicised.

Mr Kitly is located on Bulleke-bek country. We acknowledge the Wurundjeri Woi-wurrung people as the traditional custodians of the unceded land and waters where we live and work and pay our deepest respect to Elders past, present and emerging. It's a privilege to walk this land together.

Yoko Ozawa
Tea bowl
Stoneware, glaze, ash
6 x 15cm
\$640

Ozawa is inspired by the Japanese notion of Yohaku (blank space). Her vessels sit quietly in place whilst at the same time engaging with and altering the space around them. She brings an awareness of natural phenomena to her work; seasonal transitions, temperature, light and shadow, attraction, and force imbue the atmosphere she creates. The reciprocal relation between her simple shapes and these elements serves to convey both depth and stillness. Ozawa's ideas are often inspired by the traditional Japanese painting, *Kachoga* (花鳥絵), and the underlying expression of this is an exploration now seen in her ceramic practice. She feels a familiarity with the depiction of a lively little life, and of seasonal transitions in the landscapes, often illustrated on rattans (screens). This brings about an abstract boldness of composition to her work, and greater awareness to the changing moods of the landscape.

A Japan-born, Melbourne-based artist, Yoko Ozawa is a ceramic artist Ozawa completed a Bachelor of Fine Art (Japanese painting) at Musashino Art University in Tokyo. Ozawa has been making ceramics since 2003. After moving to Australia, she set up her studio in 2012 in Melbourne. Since then, she has exhibited widely within Australia, Japan and England in six solo exhibitions and numerous group shows.



Kate Hill
Rocky outcrop
Glass blown with rock fragments
8cm x 8.5cm
\$400

This work is informed by thinking about humans as geological agents. It was made as part of a series, with each glass vessel embedded with various soil and rock particles through the heating and forming process.

Kate Hill biography:

Kate Hill (narrm/Melbourne) has a multidisciplinary practice exploring earthen material processes and politics, in relation to the underground and ecological relations. Her practice weaves studio based art-making with being outside collecting litter on the merri merri (Merri Creek), gardening and walking. She has exhibited and undertaken projects locally and abroad, and is currently a PhD Candidate at Monash University.

Kirsten Perry
Crystal formation
Ceramic midfire, glaze, copper oxide
15 x 15 x 13cm
\$490

These Crystals represent the solid formation of ideas, moving from ethereal to solid form. Clay can metamorphose. Found in the earth, mixed with water, dried and then fired to a high temperature. Clay moves from earth, to water and to fire. Ideas metamorphose — from thoughts, to action, and to solid form.

Kirsten Perry biography:
Kirsten Perry is a Melbourne / Naarm based ceramic artist creating functional and sculptural objects. Her work is predominately slip cast but initially sculpted from recycled materials such as polystyrene and cardboard. Kirsten is attracted to the textural elements of simple materials and uses a highly evident, carved technique that showcases the gestural movement of her hand. Highlighting imperfection, allowing for self acceptance, humour, and playfulness. Kirsten has exhibited in a range of local and international galleries including solo and numerous group exhibitions. Kirsten has been a finalist in various sculpture & ceramic prizes & won the 2021 Klytie Pate Ceramic Award and the 2021 Stanthorpe Art Prize, 3D Cast Winner.

Mark Rodda
The Seamount #3
Synthetic polymer & oil on linen (framed)
46x61cm
\$2600

Every year I compile a group of sketches that I think I may want to paint. The sketch for The Seamount #3 has been included in this list for maybe the last 7 years. Every year I'd go through the list and think "This one's too silly!", but every new year I'd still include it on the next year's list, I couldn't let it go. It seems that summer of 2022 turned out to be it's time to shine! I think what intrigues me about the work is the ambiguity of the monsters below, they look kind of friendly? (but they're probably not?).

Mark Rodda biography:
Mark Rodda was born in Tasmania and lives and works in Melbourne, Australia. He completed a Bachelor of Fine Art (Painting) at the University of Tasmania, Launceston, in 1994 and Bachelor of Fine Arts (Hons) at RMIT, Melbourne in 1999. He creates both abstract and figurative paintings. This work often features combinations of both painterly and geometric forms. His recent non-representational work employs handmade synthetic polymer 'tiles' in conjunction with the manipulation of synthetic polymer liquids to form an ultra-flat and unique painting surface. Mark Rodda's figurative paintings usually take the form of a Romantic or Magical Landscape. These fabricated worlds, although often uninhabited, sometimes become a stage for interactions between humans, animals, and enchanted entities.

Emma Shepherd
Ecrú
Linen, wire, dowel
50 x 37x 175cm
\$1200

Evocative of textured white sands, and that bright summer light, Ecrú balances sharp lines with soft, linen handwoven cloth to create a delicate, structured piece.

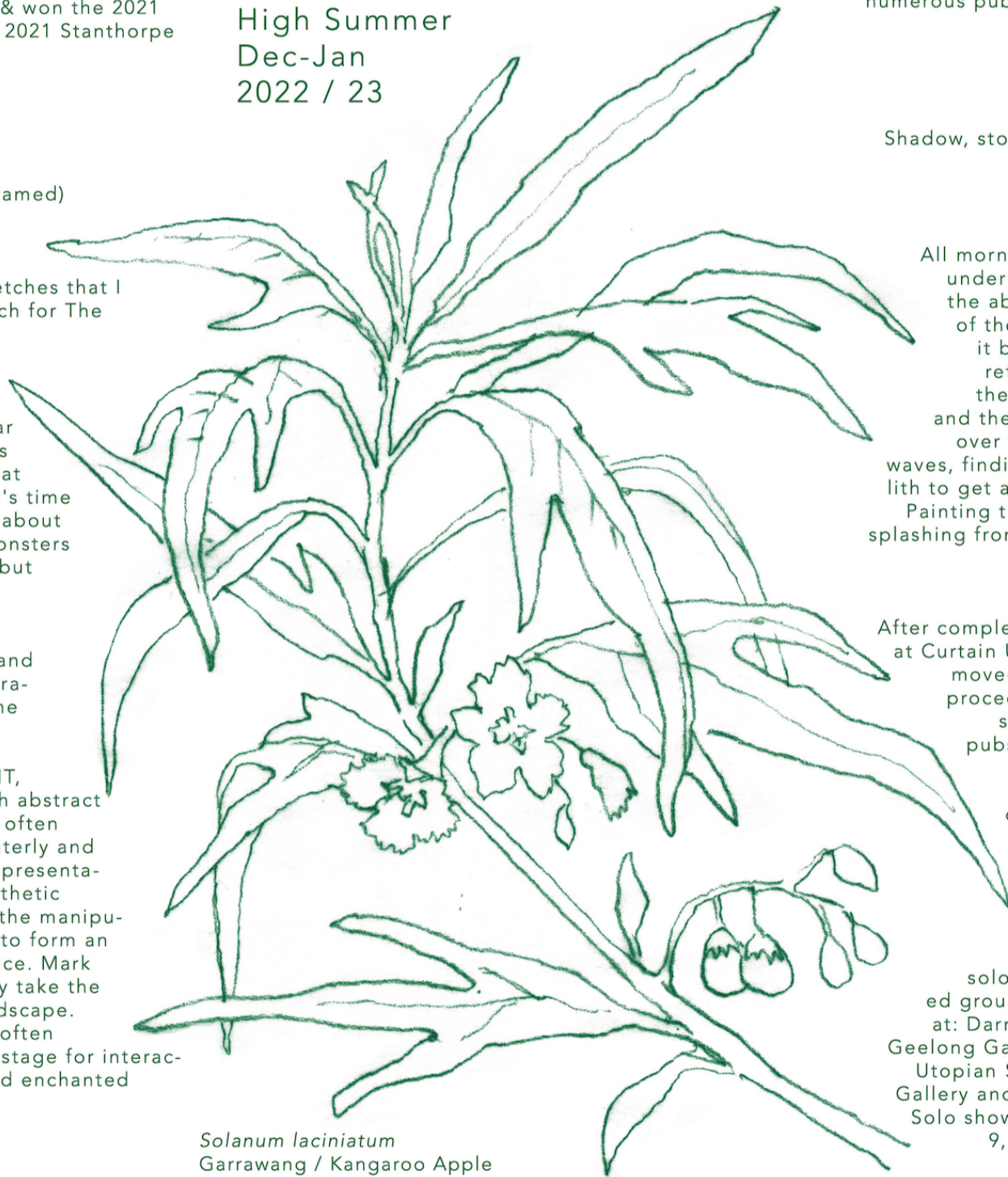
Emma Shepherd biography:
Flinders based weaver Emma Shepherd graduated with a BA in Textile Design from RMIT in 2018. She specialises in weaving, with the preservation and continuation of hand weaving processes an integral part of her practice. Her work crosses the boundaries between art and craft, decorative and functional. She explores the notion that although textiles often live in the periphery of our lives, they inform so many of our experiences, how we feel and how we live. The slowness that comes from handling each thread, winding it, threading it, knotting it, means that her pieces are imbued with connection and care.

Anna White
Hover
Oil on paper
48 x 40cm (framed)
\$1500

This monoprint on primed paper is about colour and movement and is evocative of summer breeze, gazing through foliage and flowers toward the sun - languid days of summer - shapes floating & hovering. I am happy with the sense of light achieved.

Anna White biography:
Anna White studied painting at RMIT University and obtained an MFA (2008) and PhD (2015) from Monash University. She has exhibited in a wide range of spaces - public, commercial and artist run. Improvisation and movement are central to White's artistic practice.

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Solanum laciniatum
Garrawang / Kangaroo Apple

Julian Patterson
Lilly Pilly
live audio stream

Live audio streamed from a Lilly Pilly tree in South Gippsland

Julian is an architect, with a background also in various music projects and ongoing involvement in Mr Kitly

Anna Varendorff
table, lake (2022)
Brass, silver solder
\$550

table, lake is a small dish that holds water, populated with just a few upright supports for foliage or flowers. the little basin allows for water to be topped up easily, maintaining the life of the cuttings held there. the sparsity of the uprights leaves a little space between the foliage supported, the reflections of the still water around them bring to mind the reflections of larger bodies of water, of landscape paintings and of reflected skies.

Anna Varendorff biography:
Anna Varendorff is an artist, craftsperson and designer working in Melbourne, Australia. Trained in gold and silver-smithing, with a Masters degree in Fine Arts from Monash University, she works inquisitively between art, jewellery and design. She is the founder of experimental practice ACV studio and has exhibited in Australia and Internationally since 2004 including in Collect at the Victoria and Albert Museum, London, the Australian Centre for Contemporary Art (ACCA) and with Local Design in Milan in 2017, 2018 and 2019. ACV Studio's work Glass Half Full Vase was the winner of a 2018 Wallpaper* interior object design of the year award, and her works are in numerous public and private collections.

Paul Williams
Shadow, stone structure and sea (2022)
Oil on linen
36cm x 46 cm
\$1600

All morning we had been swimming under the tall stone structures of the abandoned ruins at the edge of the town. Making the most of it before the shimmering light reflecting from the surface of the walls, turned to a dazzling and then a searing light. Climbing over the stones, listening to the waves, finding shade under one monolith to get a satisfying view of another. Painting this view quickly, before the splashing from the sea beside me determined that time was up.

Paul Williams biography:
After completing a Bachelor of Fine Art at Curtin University in Perth in 1994 I moved to Naarm/Melbourne and proceeded to paint (often on the street) and play in bands (in pubs). I rarely exhibited during this time but played many shows. From 2007-2008 I completed a Post Graduate Diploma and Master of Visual Arts at The Victorian College of the Arts. From here I started to exhibit in group shows regularly then had my first solo exhibition in 2011. Selected group exhibitions include those at: Darren Knight Gallery, Mr Kitly, Geelong Gallery, Anna Pappas Gallery, Utopian Slumps, Margaret Lawrence Gallery and The Brett Whitely Gallery. Solo shows were at: Mr Kitly, Gallery 9, Anna Pappas Gallery, NEO space, The Substation and Seventh Gallery.

Elizabeth Yong
Summer 7am
Oil paint and oil pastel on paper
33.5 x 22.5cm
\$290


mrkitly.com.au

I love an early morning in Summer when it's still cool and fresh with a slight shimmering in the air. It's the time to get things done in anticipation of the heat setting in (drink hot coffee, pick and arrange the flowers, hang out the laundry) and everything slows down.

Elizabeth Yong biography:
Elizabeth is a Naarm based artist. Lately she has been exploring spontaneity and freedom in painting and drawing in contrast to her usual slow, methodical textile work. She is attracted to simple subject matter found around the home.