

Deep Winter

Neville French

Blackwood Tokonoma

June - July 2023

Deep Winter - cold, green, peak rainfall, bare trees in the parks, big south-westerlies, winter solstice shortest day of year, water droplets on tree fern fronds deep in the valleys, backyard cumquats abundant, wombats emerge to graze watch out for them on the road, things slow but still growing – we have no snowy blanket, calving season, echidnas breeding, cockatoos on the move screeching, birds building nests, barak's wattle the perfume wattle (silver wattle) flowers first, early Nancys start to flower, the deep pink spires of the state emblem, common heath, appear under the mountain ash, pink red white camellias against glossy green, southern right whales cruising past in Bass Strait.

Blackwood Tokonoma is a curated installation space at the top of the stairs on entry to Mr Kitly. The wall is native Blackwood timber (*Acacia melanoxylon*), with display 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*)

The exhibition calendar denotes six seasonal phases of the year and draws on the Kulin nations calendar and the Melbourne Botanic Garden's outgoing director Tim Entwisle's proposition of a renewed seasonal calendar that more accurately reflects the conditions of our land. This calendar brings a seasonal context to each exhibition. Whilst not prescriptive, the changing seasonal focus for each exhibition 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.

Neville French
Mungo Light (2017)
glazed porcelain
25 x 38 x 38 cm
\$4,800

Neville French
Cloud & Rain (2021)
glazed porcelain
14 x 23 x 16 cm & 13 x 20 x 16 cm
\$4,600 (pair)

Kevin Lincoln
Untitled, 2019
oil on canvas
56 x 61 cm
\$12,000

Sandy Lockwood
Haptic Memory, 2022
Porcelain woodfired, salt glazed
12h x 13.5dia cm
\$800

Sandy Lockwood
Unearthed, 2022
Porcelain woodfired, salt glazed
22h x 25 x 9 cm
\$1200

Sandy Lockwood
Untitled, 2022
Stoneware woodfired, salt glazed
40h x 13 x 7 cm
\$1200

Sandy Lockwood
Moon platter, 2022
Stoneware woodfired, salt glazed
5h x 32.5 x 30.5 cm
\$800

Nannette Shaw
Kelp vessel, 2021
Bull Kelp, Tea Tree, River Reed
12 x 8.5 x 7.5 cm
NFS

Exhibition 30 June - 29 July 2023
Neville French appears courtesy of Gallerysmith
Kevin Lincoln appears courtesy of Niagara Galleries

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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.

Neville French aims to distil the essence of place and evoke notions of quietude and transcendence through the expressive use of glaze and its relationship to form, tactility, space and light. His elemental vessels are wheel thrown and altered with subtle shifts in coloured glazes that are hand-crafted from materials personally mined at various locations around Australia. High alumina glazes have been used, which fuse closely with the porcelain body to give a soft luminous glow to the interior spaces of forms, built gradually in multiple thin layers to provoke gentle luminosity and illusory space, stimulating the imagination.

French's porcelain engages with the environment, paying homage to vast topographies, and silent, spiritual landscapes. It explores the transformative effect of light on surface planes, drawing the eye across solid forms and into hollow spaces. At Lake Mungo, in the Willandra dry lakes region in NSW, the land has been sculpted by climatic changes spanning 120,000 years. The vast basin, silent spaces and ephemeral effects of light, weather and time are instilled within French's *Mungo Light* vessels. For *Cloud & Rain*, French has turned to the mystery and beauty of skies; the stillness and soft changes of light formed through shifts in clouds and the emotional effect of the changing weather are found within these vessels. French's work is held in various state and national institutions such as the National Gallery of Australia and the National Gallery of Victoria. His studio, which overlooks the vast mountains of Buninyong, Victoria, is a space of creative inspiration.

Sandy Lockwood

Sandy Lockwood has been wood firing and salt glazing at Balmoral Pottery Studio since 1980. She has exhibited widely throughout her career, both within Australia and internationally, and is a widely respected and leading figure in the Australian woodfire ceramic community. Her work has been included in over 150 articles and books and her pieces are held in public and private collections within Australia and worldwide. Sandy completed the Ceramics Certificate at the National Art School Sydney in 1980, received a Master of Visual Arts from Monash University in 2003 and attained a PhD at the University of Wollongong in 2018.

Living in Balmoral for 40 years, the bushland has seeped into Sandy's sensibility. She is particularly attracted to the patination of natural features such as rocks, wood and hewn stone. The turning of the seasons brings with it nuanced changes, which feed into Sandy's work in subtle and subconscious ways. Nature is visually complex. Its colours, patterns and textures are intricate and engaging. Each season has its own character. These works reflect Sandy's interaction with her surroundings. Each piece is made from specially formulated clays. The clay is pushed to its limits in her work and fired to 1320 degrees or more. At this temperature pieces sometimes move and distort unpredictably. The pieces that survive have moved beyond the artist's input to add their own voice to the story of their creation.

Kevin Lincoln

The still life, the self-portrait and the realisation of specific spaces have been enduring concerns throughout Kevin Lincoln's career. His sensitive consideration of these subjects has emphasised modesty, restraint and natural beauty, concepts that are echoed in his collection of Japanese pottery. Items from this pottery collection have appeared frequently in his work in recent years.

Born in Hobart in 1941, Kevin Lincoln began exhibiting in Melbourne in the 1960s and has since continued to exhibit regularly. Lincoln's work is held in a number of public collections including the National Gallery of Victoria, Art Gallery of New South Wales, National Gallery of Australia, British Museum (London), Art Gallery of Ballarat, and the Queen Victoria Museum and Art Gallery (Launceston). The monograph, *Kevin Lincoln: Art and Life*, by Hendrik Kolenberg, was published in 2006, providing great insight into the artist's extensive oeuvre. In 2015 The Art Gallery of Ballarat held a survey exhibition, *Kevin Lincoln: The Eye's Mind*, featuring a diverse range of his work over more than 25 years. The exhibition travelled to Queen Victoria Museum and Art Gallery, Launceston in 2016 and a comprehensive catalogue accompanied the exhibition. Kevin Lincoln currently lives and works in Melbourne.

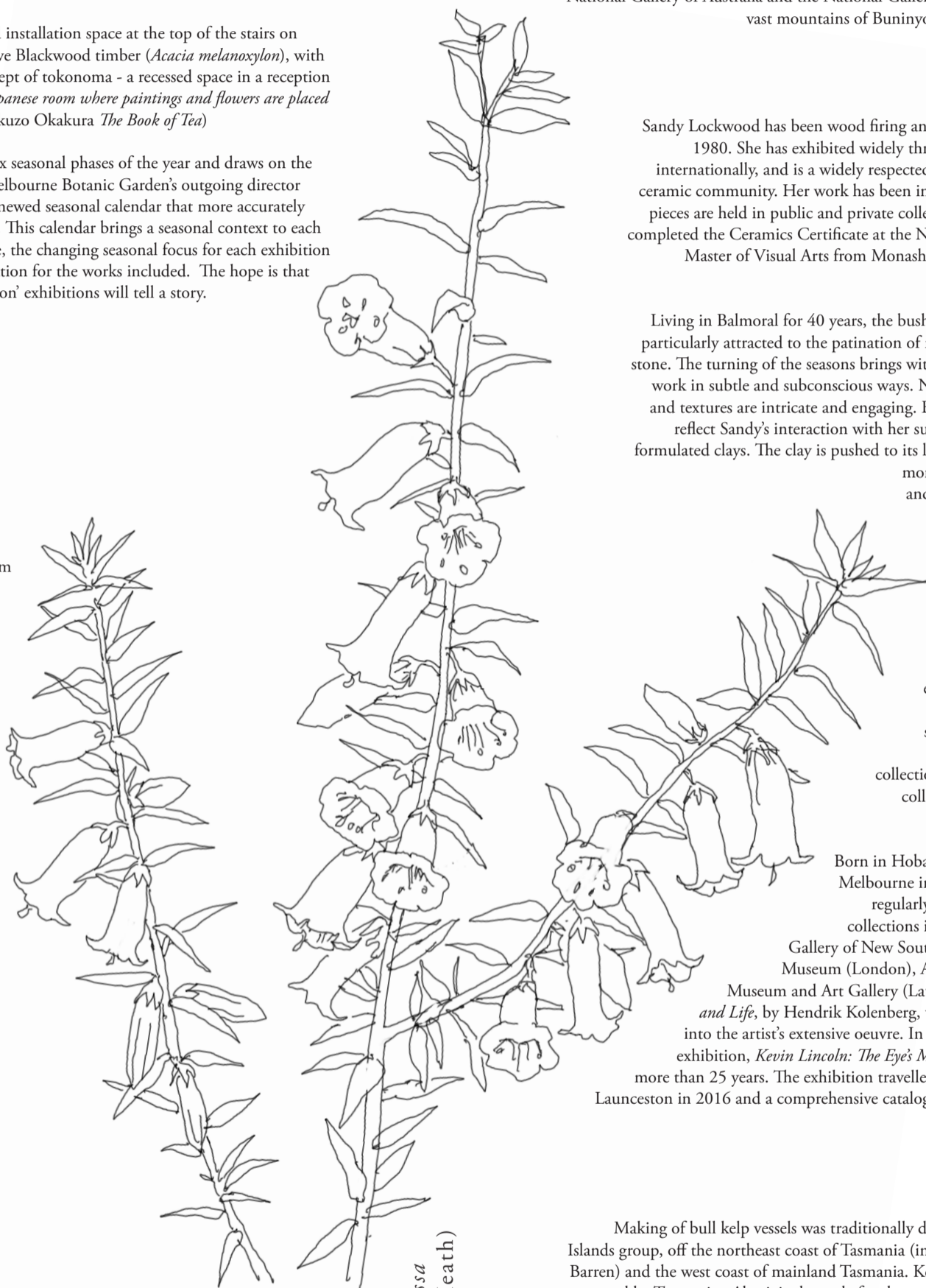
Nannette Shaw

Making of bull kelp vessels was traditionally done by the Aboriginal women of the Furneaux Islands group, off the northeast coast of Tasmania (including the main islands of Flinders and Cape Barren) and the west coast of mainland Tasmania. Kelp is a material that is specific to and has been used by Tasmanian Aboriginal people for thousands of years. An example of a traditional water carrier dated 1851 can be seen in the British Museum. Such carriers have been found to be not only a practical necessity, but also a health-related measure. Kelp contains high levels of iodine, which may be why many of the 'old people' on the islands reportedly have few thyroid problems.

Bull kelp vessels were traditionally used to collect and store fresh water. It became a custom of Palawa women over many generations. Due to the devastation of Tasmanian Aboriginal culture and people during the 1800s and 1900s, many lives, languages and cultural practices such as the art of kelp water container making were lost.

Nannette Shaw is a Tyereelore Elder from Tasmania, who also has ties to the Boonwurrung/Bunurong people of southern Victoria. Shaw is a traditional kelp worker, basket weaver and shell stringer following the traditions of her Ancestors. Since returning to Tasmania in late 2000, Shaw has developed her skills and knowledge about Tasmanian Aboriginal basket weaving, and enjoys exploring Bull Kelp as a medium. This practice connects her to Country and culture, benefits her health and nourishes her soul. Nannette enjoys the sense of connection with her ancestors through her work. Her work is in national collections and has been exhibited widely, including most recently in Tarrawarra Museum of Art's WILAM BIIK touring exhibition.

More work by Nannette Shaw may be viewed at Baluk Arts on the Mornington Peninsula where pieces are also available to purchase. Visit the link below for an insightful interview with the artist.
www.twma.com.au/channel/kelp-in-art



Epacris impressa
(Common Heath)