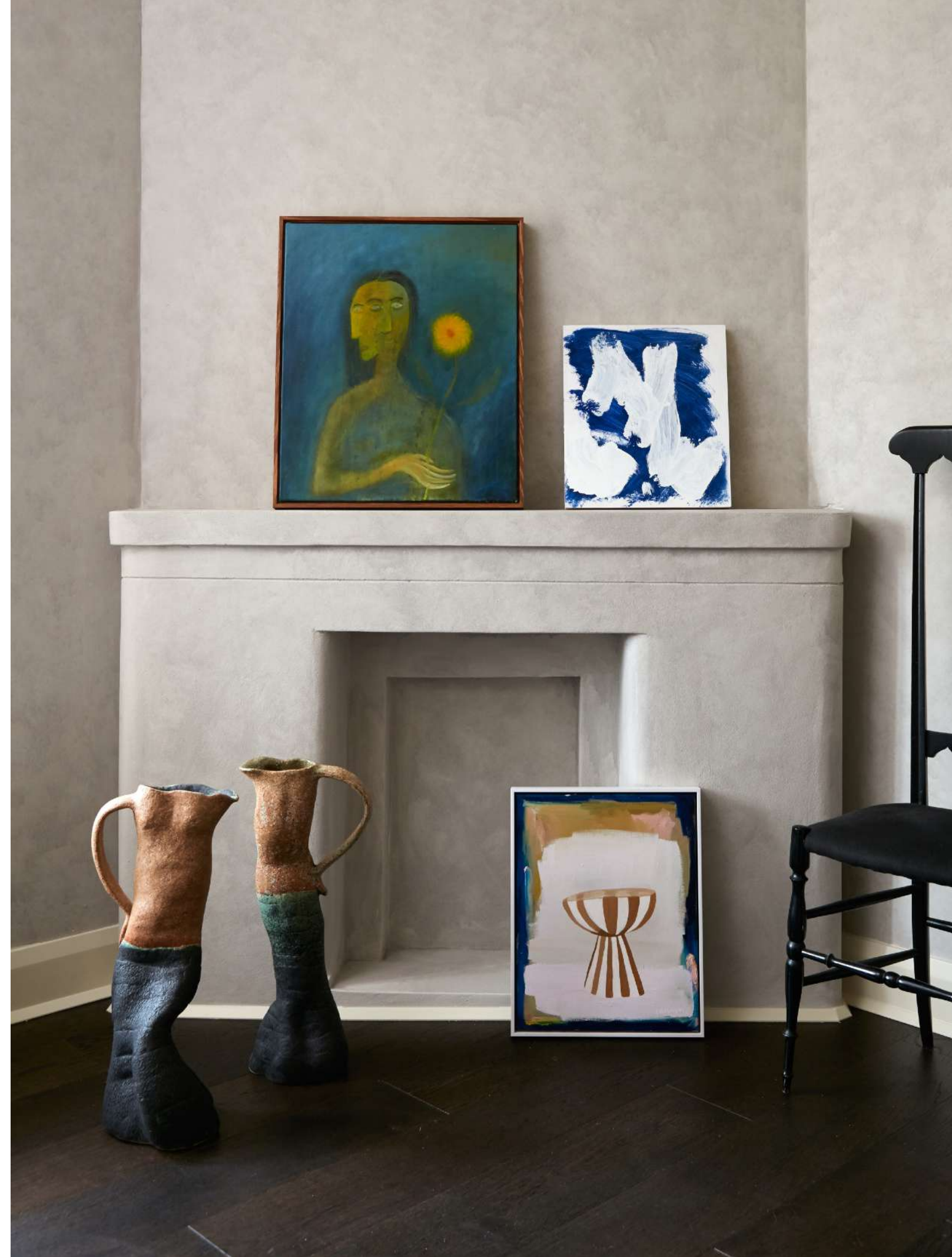


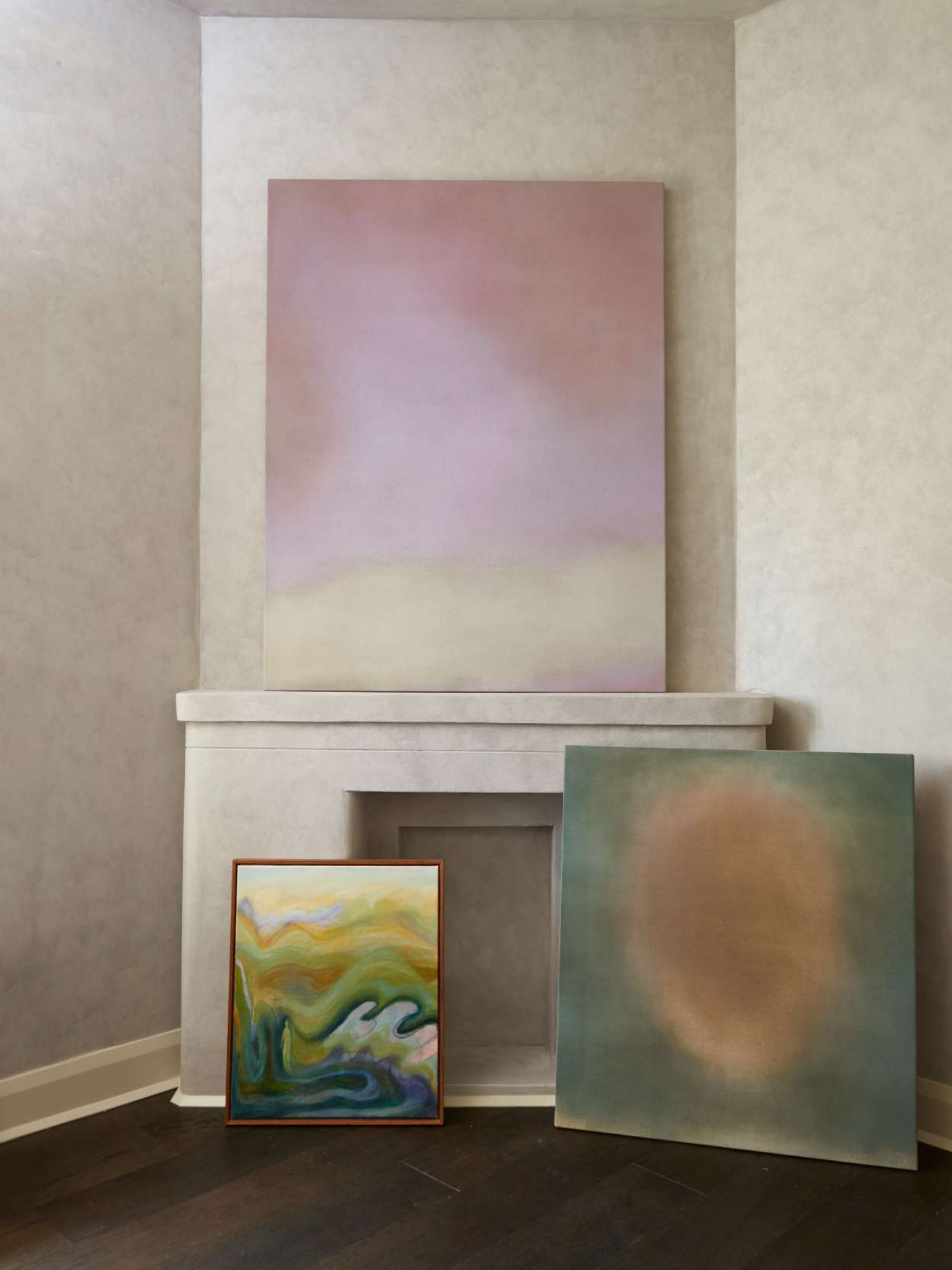
CURATED BY KITTY CLARK

GROTTO

EVI O INDIVI SUTTON GEORGIA HARVEY JAMES LEMON
EDWARD INCHBOLD CLAUDIA BAGNALL CARISSA KARAMARKO
HOLLY TERRY SALLIE PORTNOY NICK PONT MICHAEL MITSAS

15 DEC 2021 - 16 JAN 2022





From the depths of the Grotto emerges with equanimity, a new biophilic vision for humanity as one harmonious aspect of nature, the way it should have always been ~ so be it.

Drawing from Plato's "Allegory of the Cave", GROTTO will be an exploration of an allegory of a subterranean cave with the intent to reveal a story within a story. The artists have each developed a contemporary interpretation, forming narratives that imprint on GROTTO as a portal of intrigue and discovery.

The intention behind GROTTO is not only to unfold a visual feast and sensorial journey, but also an experience that opens our eyes to new and loftier realms. The experiential works will go beyond being extensions of the natural landscape but hopefully tether us to a deeper knowing that we are all intrinsically 'nature'. A time portal between ancient earth wisdom, mythology and crystalising a vision for the evolution of a utopian future.

CURATED BY KITTY CLARK

GROTTO

FEATURED ARTISTS

Carissa Karamarko [@carissakaramarko](#)

Claudia Bagnall [@pppopssss](#)

Edward Inchbold [@_inchbold](#)

Evi O [@evi_o](#)

Georgia Harvey [@ra_koo](#)

Holly Terry [@hollyterry_](#)

Indivi Sutton [@indivisutton](#)

James Lemon [@jameslemon](#)

Michael Mitsas [@michael_mitsas](#)

Nick Pont [@nick_pont](#)

Sallie Portnoy [@sallieportnoy](#)



Carissa Karamarko

Carissa Karamarko is a contemporary artist based in Melbourne who uses the genre of still life to explore colour, navigating different worlds and experiences through object-hood.

Carissa's artworks investigate our relationship to objects and their meaning, both inherent, associated or inherited. However, using expressive colour, she expands on this traditional art genre, affirming its place within today's contemporary art world.

[@carissakaramarko](#)

“

The viewer is immediately presented with Still Life objects awash with subdued colour, shallow in depth and juxtaposed with a painted frame of vibrant colour.

Similarly, to Plato's theory, the viewer is left to contemplate what exists behind the muted majority, to ponder what is concealed and revealed and ultimately question if it even matters.





Artefact
Oil on Cotton Framed in Tasmanian Oak
76 x 60 cm
\$1,600



Harmony
Oil on Cotton Framed in Tasmanian Oak
76 x 60 cm
\$1,600



Chorus
Oil on Cotton Framed in Tasmanian Oak
46 x 36 cm
\$950



Poetry
Oil on Cotton Framed in Tasmanian Oak
46 x 36 cm
\$950



Wash
Oil on Cotton Framed in Tasmanian Oak
46 x 36 cm
\$950



Claudia Bagnall

Claudia 'Pops' Bagnall b. 1990 is a multi-disciplinary artist based in Sydney, Australia. In 2012 she completed a Bachelor of Fine Art (Sculpture, Performance, and Installation) at UNSW Art & Design (Darlinghurst). In her graduate year her installation work was awarded the Art & Australia Magazine prize for Sculpture.

In 2013, Claudia undertook a four-month artist residency in Alice Springs where she was provided with a studio space at Watch This Space gallery. Here she was included in a group show at the Araluen Arts Centre and was awarded the Advocate Art Award for drawing.

Since returning to Sydney, she has shown her work in both solo and group exhibitions as she continues her painting and sculpture practice in various studio spaces in the Inner West. In 2020 her paintings were included in a virtual exhibition Human ErrOr by GmO Gallery in New York City. While her focus has been on abstract painting for many years, her practice and study into sculpture has continued to lend itself generously into her painting practice.

[@pppopssss](#)

“

My paintings speak to the weathered surface, colour palette, fierce organic abstraction and mark making seen in natural grottos/caves. The mystical grottos found near the water, which at high tide are pounded with waves and at low tide are exposed and fragile.

Like the walls of the grottos each of the paintings appear to hold their own natural course. There are repetitive marks and lines moving about instinctively as if being carried by the wind. Some surfaces appear worn out and warped; colours are distorted and faded as if they have been washed away by the rain or bleached out by the heat of the sun. Yet there is warmth with each layer of erosion, as if we are getting closer to the core of something.

The feeling in the paintings, like the walls of the grottos, is relentless, enduring and perpetually alive.



Untitled 4
Acrylic on canvas
100 x 100 cm
\$1,600



Untitled 7
Silicon acrylic paint on timberboard
60 x 50 cm
\$950





Untitled 2
Acrylic on timberboard
40 x 35 cm
\$700



Untitled 6
Acrylic on Timberboard
40 x 35 cm
\$700



Untitled 1
Acrylic on Timberboard
30 x 25cm
\$450



Untitled 5
Silicon spray paint, acrylic paint on perspex
25 x 22.5 cm
\$450



Untitled 3
Silicon Acrylic on Found Object
26 x 18 cm
\$300



Edward Inchbold

Edward Inchbold is a self-taught Australian painter. His work is defined by loose and gestural brushwork and a tension between the figurative and the abstract.

Edward began painting in 2020 and has since had his work shown in several art prizes and galleries, including as a finalist in the 2021 Lloyd Rees Memorial Youth Art Awards. In November 2021, he opened his debut solo show, *Postcards for Bec* at ARO Gallery.

[@inchbold](#)

“

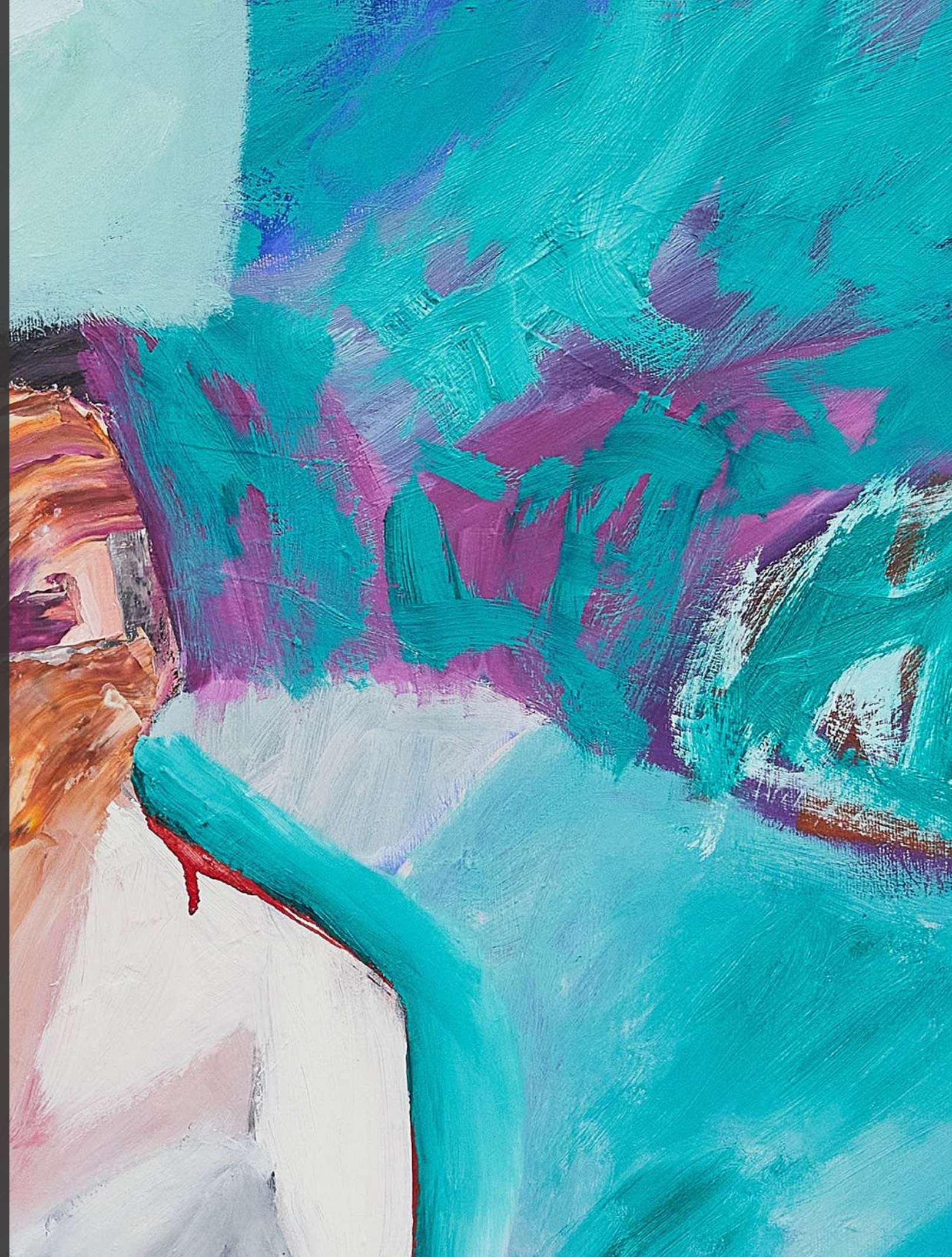
“Previously he had been looking merely at phantoms;
now he is nearer to the true nature of being.

- Plato, the Allegory of the Cave

With his ‘Allegory of the Cave’, Plato presents us with a world that is acutely familiar, a complex and layered vision, and one that sits uneasily, because at one time or another we have all been in a version of the cave. We’ve credited a two dimensional and false reality as fact. Susan Sontag, in her book, *On Photography*, argues that we are still in the cave, and I am inclined to agree. She writes: ‘Humankind lingers unregenerately in Plato’s Cave, still revelling its age-old habit, in mere images of truth.’

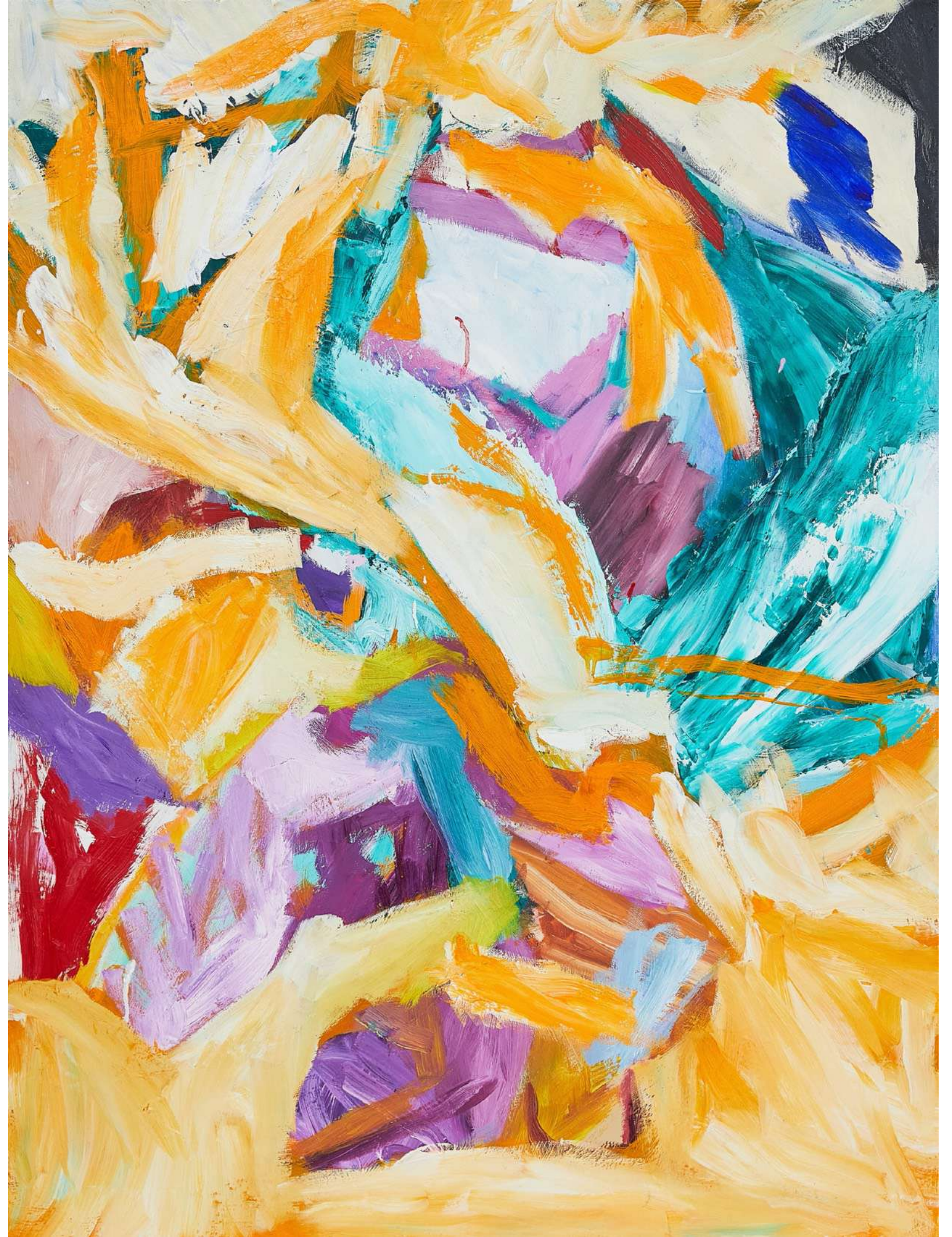
It is this lingering that interests me, even as we learn more about the world, we struggle to confront reality. Often, we find it easier to deal with representations than with reality itself.

When the prisoner escapes the cave water, reflections in it are among the first things he sees, he is able to understand. For this reason, I chose to paint scenes of the beach, swimming pools and water. In my work these places become grottos of sorts, liminal spaces occasionally occupied by figures.



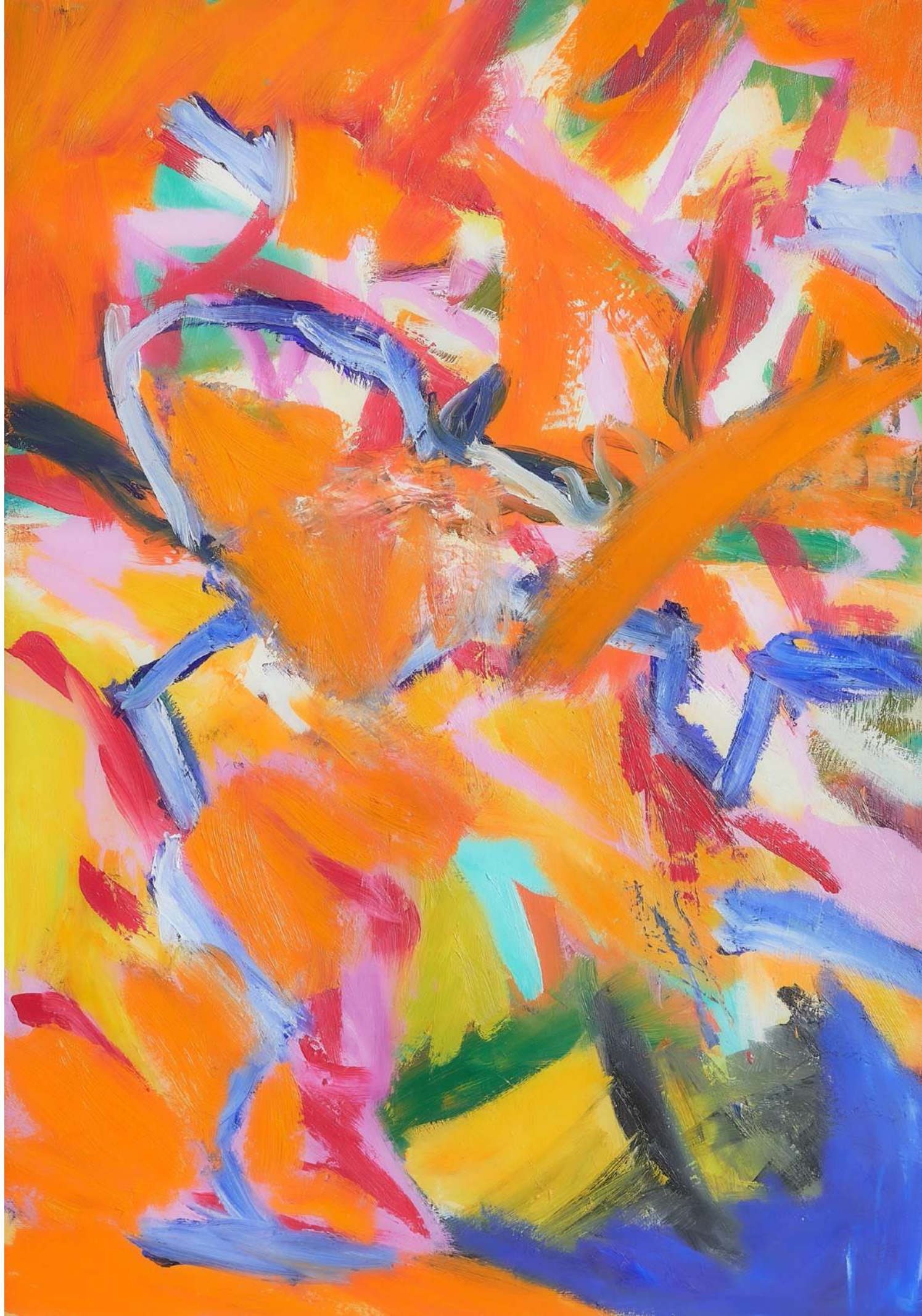


Getting out of the water
Oil on canvas
100 x 80 cm
\$3,200



At the beach
Oil on canvas
100 x 76 cm
\$3,200

At the beach II
Oil on canvas
100 x 70 cm
\$2,800





Dark mass over a landscape
Oil on canvas
25 x 25 cm
\$750



Afternoon (flooded paperbarks)
Oil on canvas
30 x 30 cm
\$850



Evi O

Evi O. is an artist, designer, and author. She was born in Surabaya, Indonesia before moving to Australia in 2003.

Her visual understanding rooted from Visual Communication teachings and a decade with Penguin Books as a designer. Her art practice started in 2015, initiated by a genuine drive to explore and express curiosity and ultimately understand and contribute to the bigger surroundings.

These days, her award-winning multi-disciplinary design studio - Evi O. Studio - and her art practice are conduits to her creative odyssey. She practices from Marrickville, Sydney servicing the world.

[@evi_o](#)

“

The vision/exploration for Human Monster / Human Afterthought (H. Monster / H. Afterthought) conjured vividly in 2 dreams...

1.

My Grandma Ing, at a court with a jury of other-worldly beings, defending and requesting a tome called Human Monster to be reverted to Human Afterthought. She presented her case on the fact that humans have forgotten about their true calling and have become monsters. She believed that inside all of us, there's a gift that if unlocked, would benefit the individual human and humanity at large.

2.

Myself, Zac and Wilson, deep down in greenish water flowing through a giant metal pipe. Emerging at the other end into an alternate Saint Cloche, to see shapes melding into a gallery of artworks with the brightest natural light beaming into the space – arriving at my own exhibition, at peace, knowing my currency is my creative power.

Ruminating & responding to Plato's Allegory of the Cave, I am reminded that we need to look inside ourselves to gain the truest form of freedom. I am questioning society's conditioning that suppresses the unlocking of our true currency.

In 'H. Monster / H. Afterthought', compositions are formed by interlocking shapes, representing those organic ideas, 'beings' and attitude form beauty together, rather than individually - just like us 'little beings' that are better together, than alone.





H. Creation
Acrylic and medium on timber panel and frames
152.5 x 27.5cm
\$3,200





H. Currency
Acrylic and medium on timber panel and frames
152.5 x 27.5cm
\$3,200





H. Natura
Acrylic and medium on timber panel and frames
27.5 x 92.5 cm
\$2,900



H. Psyche
Acrylic and medium on timber panel and frames
27.5 x 92.5 cm
\$2,200

H. Union
Acrylic and medium on timber panel and frames
63 x 24 cm
\$1,300





H. Vision
Acrylic and medium on timber panel and frames
27.5 x 42.5 cm
\$950



H. Curious
Acrylic and medium on timber panel and frames
27.5 x 42.5 cm
\$950



H. Mortal
Acrylic and medium on timber panel and frames
27.5 x 42.5 cm
\$950



H. Intelligence
Acrylic and medium on timber panel and frames
27.5 x 42.5 cm
\$950



H. Variable
Acrylic and medium on timber panel and frames
27.5 x 42.5 cm
\$950



Georgia Harvey

Georgia Harvey is a Melbourne-based ceramicist who takes an experimental approach to construction, incorporating processes that emulate weathering, and developing unusual textural glazes.

A graduate of Painting at RMIT, she went on to become a conservator before finding her way to a sculptural practice, inspired by artefacts encountered in her conservation work. She draws on recent experiences of living for a few years in the desert environment of the UAE, and uses materials sourced everywhere, from walking up mountains, in wadis, or just around the block, closer to home.

Conscious of the high energy used in ceramics she strives for a minimal carbon footprint and zero waste in her practice.

[@ra.koo](#)

“

Something that has always interested me is how materials interact and decay. Limestone caves, with their endless cycle of erosion and deposition, demonstrate small interactions over time causing spectacular change.

The pieces in Grotto take as their starting point the grotti of renaissance Italy, all ersatz stalactites, marble nymphs and tinkling fountains, but reimagined in a future time, left to crumble, and accrete in the twilight of human existence. I considered, too, the way natural cave formations are anthropomorphised - we search for features we recognise in the shapes, and name them accordingly - and how, in the numinous space of the cave, formations seem to take on these identities and inhabit their underground world like members of a silent but slowly intermingling community.

My works are the hybridized product of these impressions, part sculpture in a state of decomposition, part cave formation as creature.





Rock god
Glazed ceramic, sand, ink (midfire)
28.5 H x 26 W x 24.5 D
\$1,500



Guardian
Glazed ceramic (midfire)
20 W x 16.5 H x 10 D
\$800



Rock chum
Glazed ceramic, sand (midfire)
217.5 W x 13 H x 9 D
\$450



Boy with goose
Glazed ceramic (midfire)
21 H x 15.5 W x 12 D
\$1,100



Cravl van I & II
Glazed ceramic (midfire)
18 H x 11 dia, 18.5 H 10 dia
\$350 each

Left to right

Pudica

Glazed ceramic, sand (earthenware)
28.5 H x 9 W x 9 D
\$900

Stalagmite candlestick (passage of water)

Glazed ceramic (earthenware)
25 H x 10 W x 9 D
\$500

Palombara

Glazed ceramic, sand (earthenware)
32 H x 9.5 W x 6.5 D
\$900





Lion
Glazed ceramic, ink (midfire)
26.5 x 22 x 9 cm
\$550



Vrn candelstick
Glazed ceramic, sand (earthenware)
26 H x 15 W x 11 D
\$400



Stalagmite candelstick (magnesium deposits)
Glazed ceramic (midfire)
23 H x 10 W x 8 D
\$500



Rhyton (gazelle)
Glazed ceramic, gold (midfire)
12 H x 7.5 x 14 D
\$450

Rhyton (ram's head)
Glazed ceramic, gold (midfire)
13 H x 8 W x 9 D
\$400

Font
Glazed ceramic, gold (midfire)
21.5 H x 12.5 dia
\$450

Rhyton (cauda caprae)
Glazed ceramic, gold (midfire)
11 H x 10 W x 8 D
\$550



Unguentaria (group I)
Glazed ceramic, sand, gold (stoneware/midfire/low fire)
17 x 26 x 12cm
\$450



Unguentaria (group III)
Glazed ceramic, sand, gold (stoneware/low fire)
16 H x 18 W x 11 D cm
\$450



Unguentaria (group II)
Glazed ceramic, sand, gold (stoneware/low fire)
17 H x 20 W x 17 D cm
\$450

Top to bottom

Shadows (Triton)

Glazed ceramic (midfire)
23 x 17 cm
\$200

Shadows (Dolphin)

Glazed ceramic (midfire)
30 x 15 cm
\$200

Shadows (Sphinx)

Glazed ceramic (midfire)
22 x 16 cm
\$200

Shadows (Prometheus)

Glazed ceramic, gold, lead (midfire)
29 x 29 cm
\$200

Shadows (Capricorn)

Glazed ceramic (midfire)
23 x 20 cm
\$200





Holly Terry

Holly Terry is a Melbourne based visual Artist and Yoga Teacher. Drawing inspiration from the subtle and non-subtle practices of self-enquiry, such as yoga, Holly's abstract works explore the depths and layers of physical movement, form, and non-physical practices such as breathwork, meditation and self-enquiry. Holly's work is feminine in form and palette, though met with a subtle strength through the use of texture to create depth and complex layering mirroring the sophistication of our being.

Creative since childhood, Holly moved in and out of artistic expressions throughout her teenage years and early adulthood, exploring installation, sculpture, digital and illustration before solidifying a more formal abstract painting practice.

[@hollyterry_](https://www.instagram.com/hollyterry_)

“

My work in 'Grotto' explores ideas of the internal and external world. Purusha (internal) and Prakriti (external), It is an observation of the way in which the two interact, delicate yet dependant, one cannot exist without the other.

This body of work visits themes of 'true nature' and 'ego', and poses questions such as: Can we know our true nature by engaging with the external world? Can we reach contentment without knowing our most internal needs?

Contrastingly neutral, earth-like tones incorporating rust, terracotta, and creams to signify a grounding internal with brighter, bolder, contemporary palettes as a representation of the external, I've tried to delicately balance the two extremes with characteristically heavy texture, a way to signify our true self, earth, our home, the cave.





Perspective
Mixed Medium on 14 oz cotton canvas, Framed in Eucalyptus.
105 x 125 cm
\$2,900



Left to right

Internal Dialogue

Mixed Medium on 14 oz cotton canvas, Framed in Eucalyptus.
43 x 125 cm
\$1,800

Fluctuations

Mixed Medium on 14 oz cotton canvas, Framed in Eucalyptus.
43 x 125 cm
\$1,800



Sun/Moon (Hatha)
Mixed Medium on 14 oz cotton canvas, Framed in Eucalyptus.
74 x 86 cm
\$1,800



True Nature
Mixed Medium on 14 oz cotton canvas, Framed in Eucalyptus.
63 x 74 cm
\$1,600



Alignment of Realities
Mixed Medium on 14 oz cotton canvas, Framed in Eucalyptus.
63 x 74 cm
\$1,600



Indivi Sutton

Born in New York, Indivi moved to Sydney in 2016. She attended the Rudolf Steiner School in New York City and experienced an education based on imagination and creativity through storytelling.

Indivi studied with Paton Miller, an American contemporary painter and was awarded “young artist to watch” by the prestigious Parrish Art Museum in Watermill, New York. Her deep connection to family abroad illuminated her expression of energy in her painting and wanting to find ways to feel what could not be touched.

She now studies at Sydney University and is mentored by and works with Antonia Mrljak, a contemporary abstract painter.

[@indivisutton](#)

“

“Self-luminosity has been my mediation for creating this evolving body of work, where the quality of letting light pass through, or being transparent portrays unexplained sensations in my being.

The resonance of memory is one which allows healing and ultimately transformation. The form of the objects and the shapes are painted with natural pigments, on raw linen, their translucent qualities are almost unreal and dreamlike.

My paintings possess the intention of moving the viewer past the obvious and into a place within. With a practice that is founded in the theory of Anthroposophy, I try to conjure the imprint that a place or object leaves on one's soul. The sharing of the truth of what we are, transcends 'human', and is, in essence the connection to our wild molecular selves, igniting a light within that touches our inner being. “

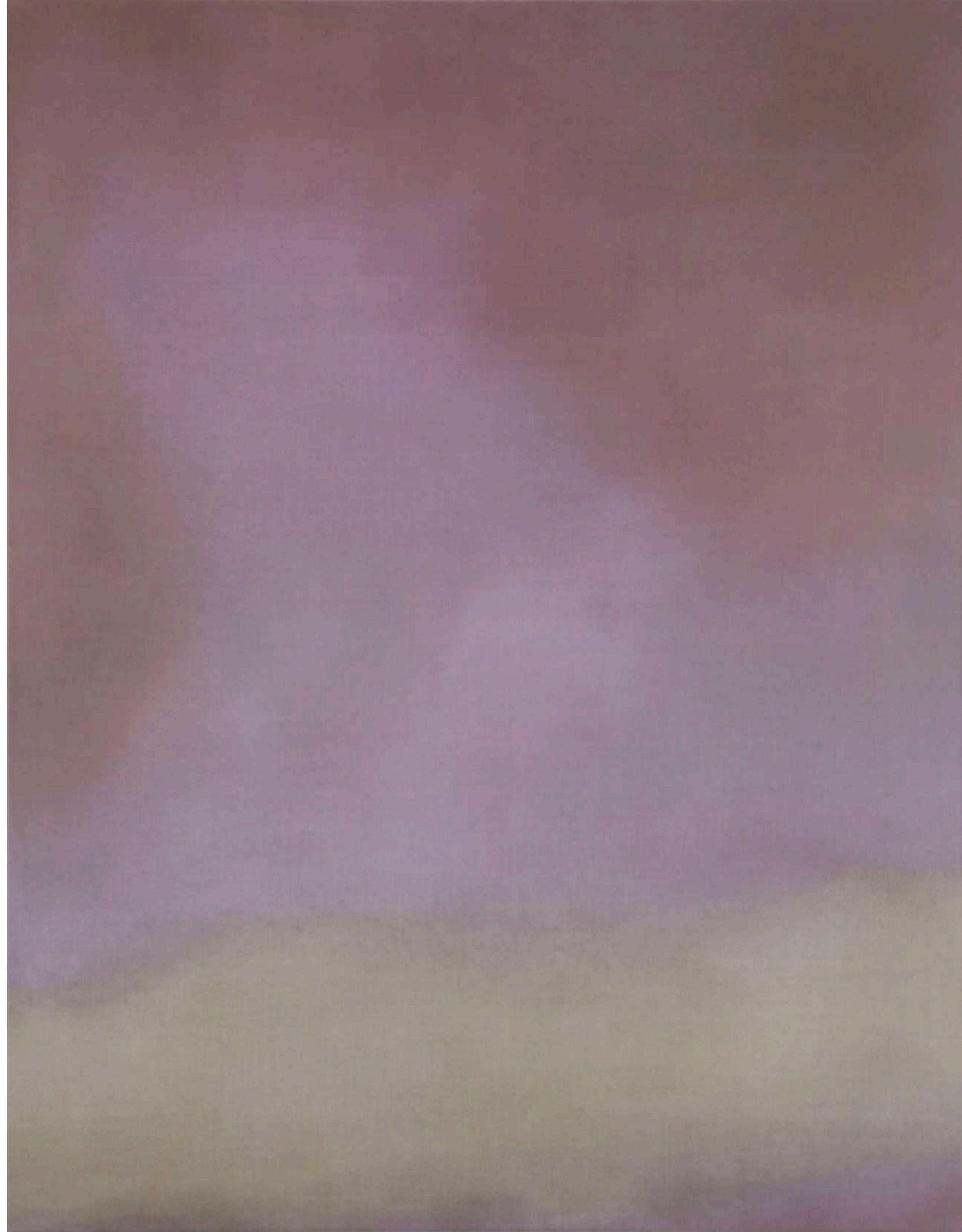
Something that is beyond words, eternity everywhere.

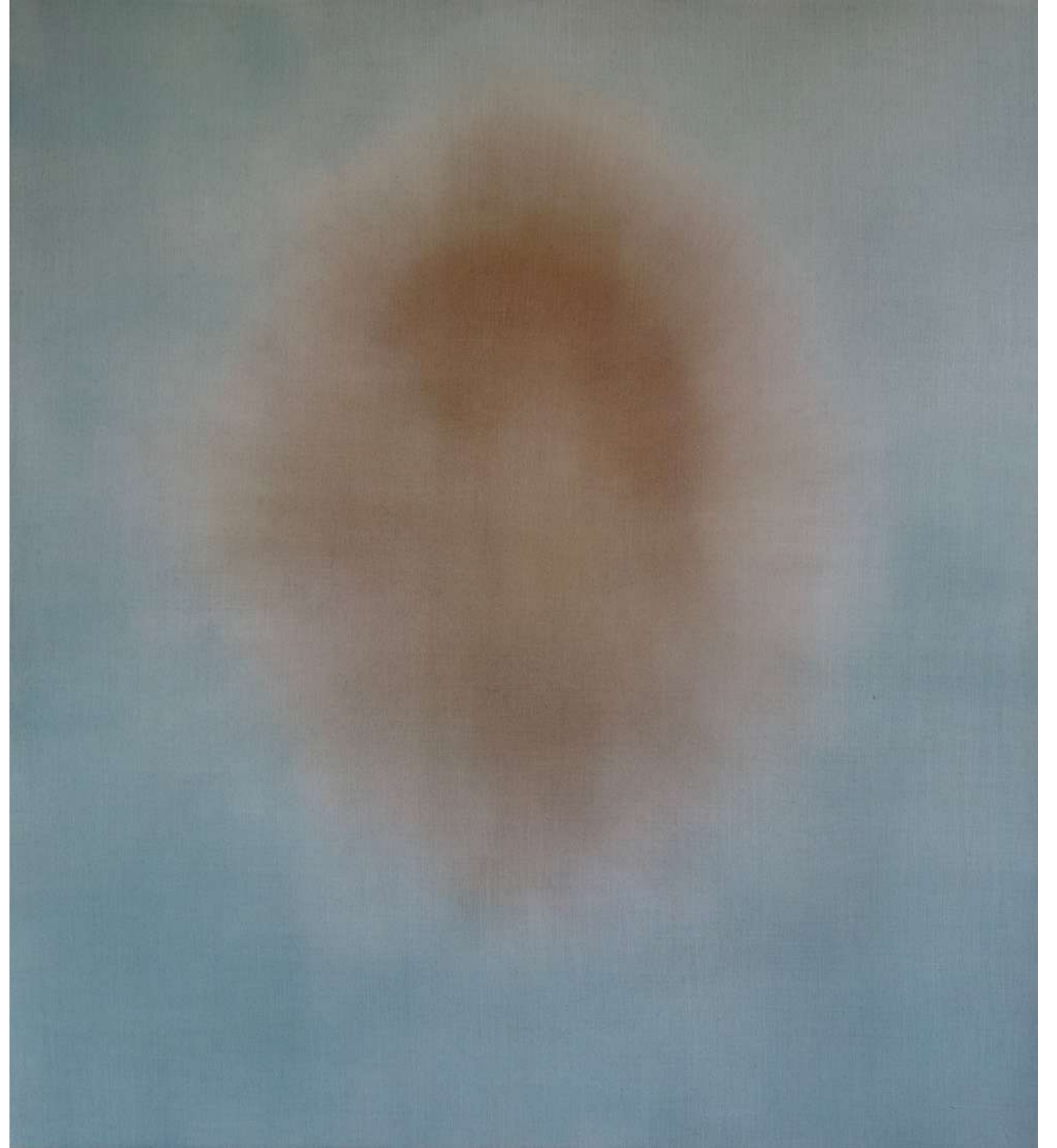


Then Love Knew It Was Love
Pigment powder and acrylic on linen
122 x 152 cm
\$5,500

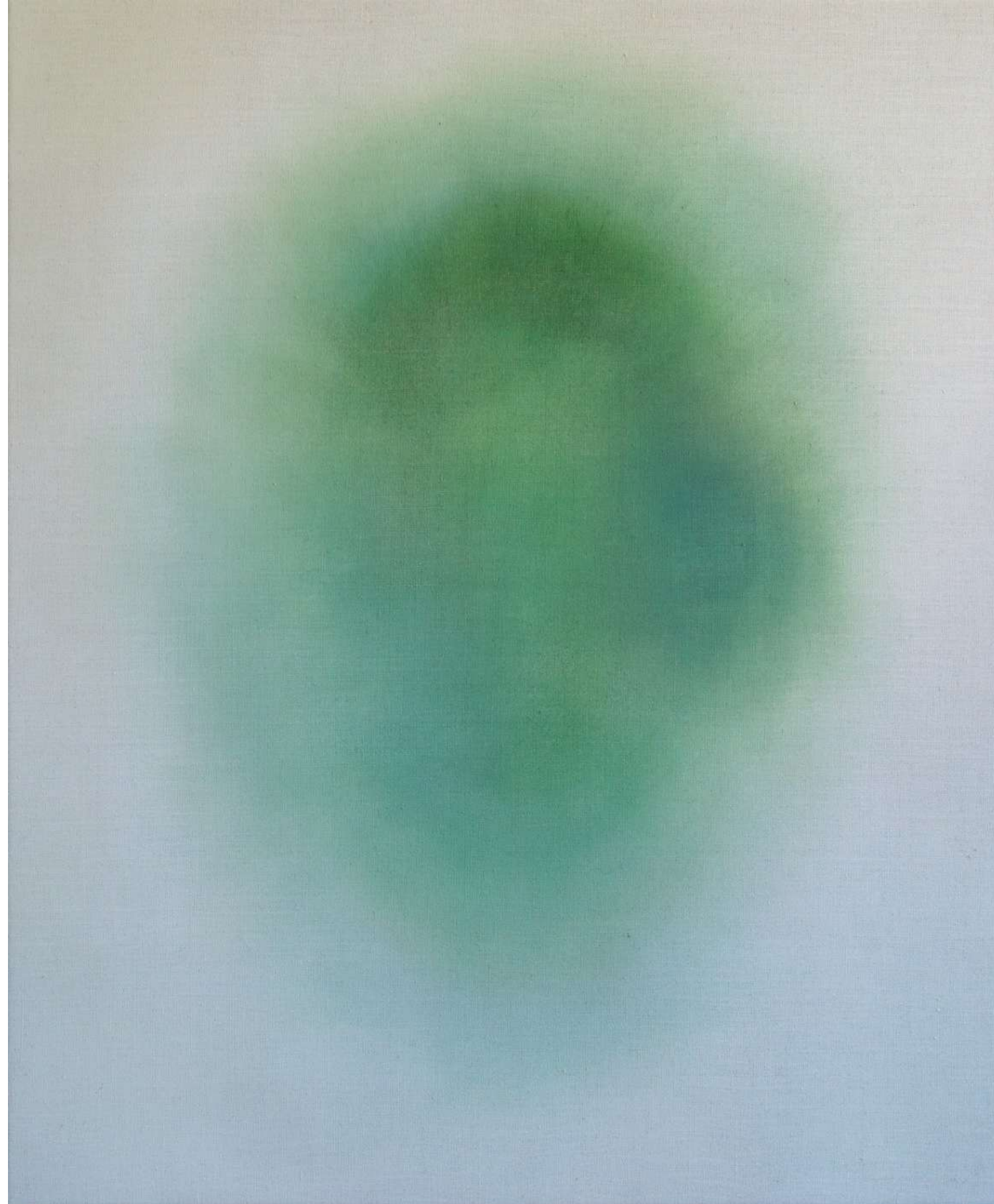


Conservatory Love
Pigment powder and acrylic on linen
138 x 107 cm
\$4,500





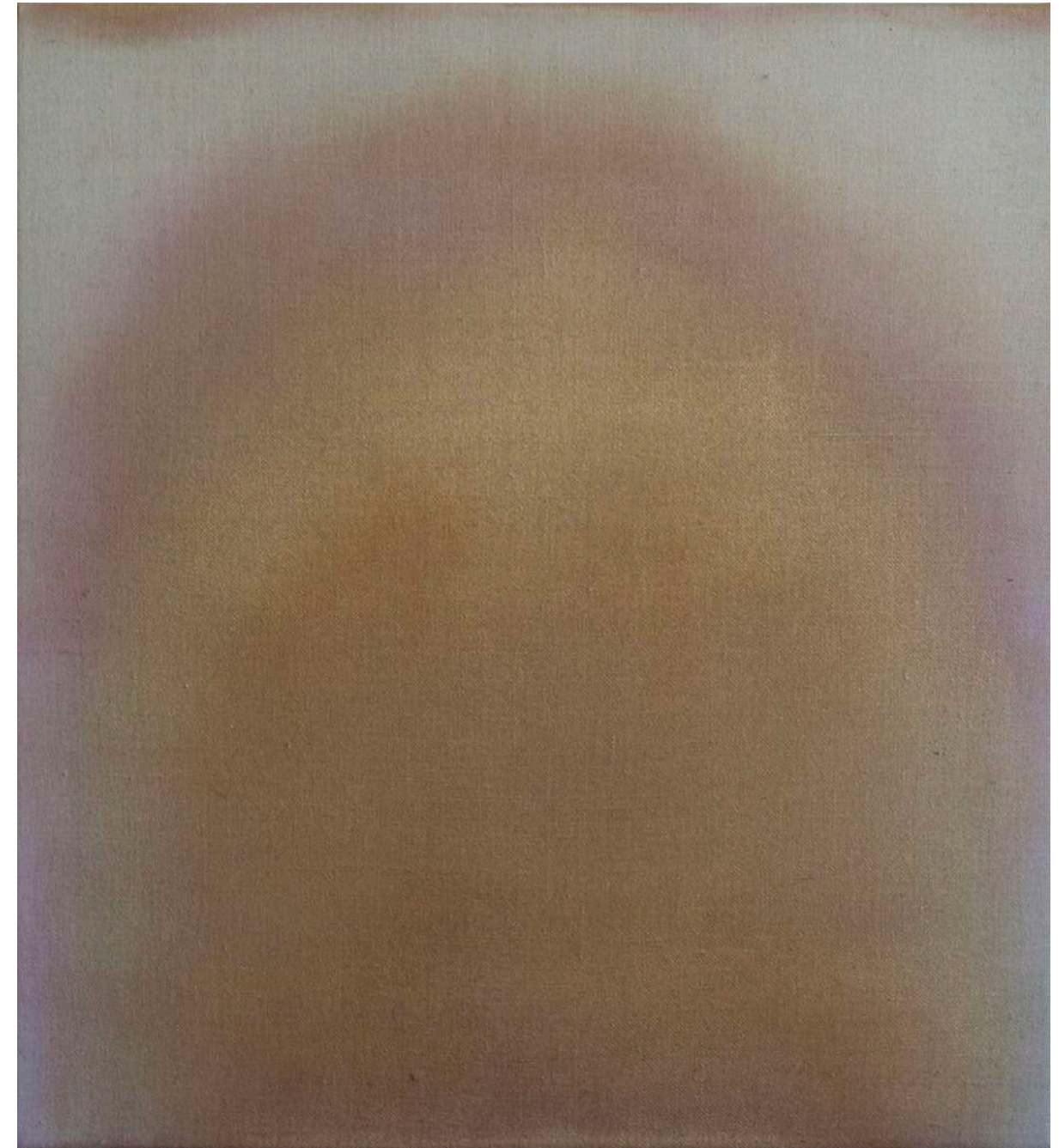
Love Eternal
Pigment Powder on Linen
102 x 92 cm
\$2,800



When Love Resonates All
Pigment powder and acrylic on linen
92 x 82 cm
\$2,800



The Memory of Love Merging
Pigment powder and acrylic on linen
56 x 52 cm
\$900



Love Secretly, Between the Shadow and the Soul
Pigment Powder on Linen
56 x 52 cm
\$900



Of Knowing and Loving
Pigment Powder on Linen
47 x 41 cm
\$700



James Lemon

James Lemon's ceramics are tactile, dynamic objects that traverse the context of art and design. They uniquely reflect his humour, physical gestures, and broader social and philosophical concerns. References to religion, pop culture, insects and global ceramic forms are weaved in his signature colourful, highly textural, and sometimes slapstick works. While he primarily works with clay, he often embeds other objects such as bricks, precious stones, and discarded ephemera to develop his expressive, sculptural vernacular.

James is also known for his comedic creation of content on social media ruminating upon daily life and also serves to generate ideas in his studio.

James has collaborated with a range of institutions and individuals in diverse settings. He has developed exclusive collections for the respective design stores of The National Gallery of Victoria, and Heide MOMA. He has exhibited multiple times for Melbourne Design Week and has featured in publications such as The National Gallery of Victoria Magazine, Architectural Digest, Vogue Living, Vault Magazine, The Design Files, Yellow Trace, Real Living Magazine, The Journal of Australian Ceramics and Broadsheet.

He is also an active member of the arts community, routinely teaching workshops and masterclasses in his studio and showroom. He is represented in the permanent collection of The National Gallery of Victoria.

[@jameslemon](https://www.instagram.com/jameslemon)

“

Growing up in Aotearoa, I spent a lot of my youth at Pentecostal Christian camps along Lake Karapiro, in regional Waikato. Regardless of the cult-like indoctrination of children into the church, I had an otherwise fabulous time, because we got to spend a lot of time in nature.

One evening, we travelled along the water in kayaks through pitch darkness with just the stars and moon to light our way. It led us to a crack between dribbling rock formations and we became ensconced between water, silence, and walls of light. *Arachnocampa Luminosa*, glow worms. One of my favourite creatures. Disgustingly beautiful, tiny larvae; mirroring the endless void above them.

The works in Grotto coalesce various aspects of the cave allegory into singular objects in Socratic dialogue. Thrown ceramic vessels on plinths of ceramic rocks. Clay, bones, bricks, biological forms, and photoluminescence are brought together through fire.





Glow Worm
Stoneware, terracotta, glaze, photoluminescent pigment, acrylic, epoxy
46 x 24 x 24cm
\$2,900





Worm Stone
Stoneware, glaze
18.5 x 19 x 11cm
\$1,000





Michael Mitsas

Michael Mitsas is a Melbourne based self-taught artist who works across a diverse range of mediums. Michael believes that creativity is not only a privilege for a minority but is a natural state that everyone has the aptitude to submit to.

Michael has created his own personal language influenced predominantly by primitive art and abstract expressionism in which he uses vibrant colours, abstraction, mythology, and symbolism to project a narrative of his inner world. He uses art as a medium to personify the playful and instinctual side of creating that he feels everyone has the ability to connect to.

[@michael_mitsas](https://www.instagram.com/michael_mitsas)

“

Exploring themes of inner illumination and alchemy, I focused on the 'self' as a conscious process, and the idea of metamorphosis through internal observation and inner conversations.

My choice of composition, shapes and colours are inspired mainly by the natural world and the landscapes I spend time exploring along the Mornington Peninsula, in Victoria.



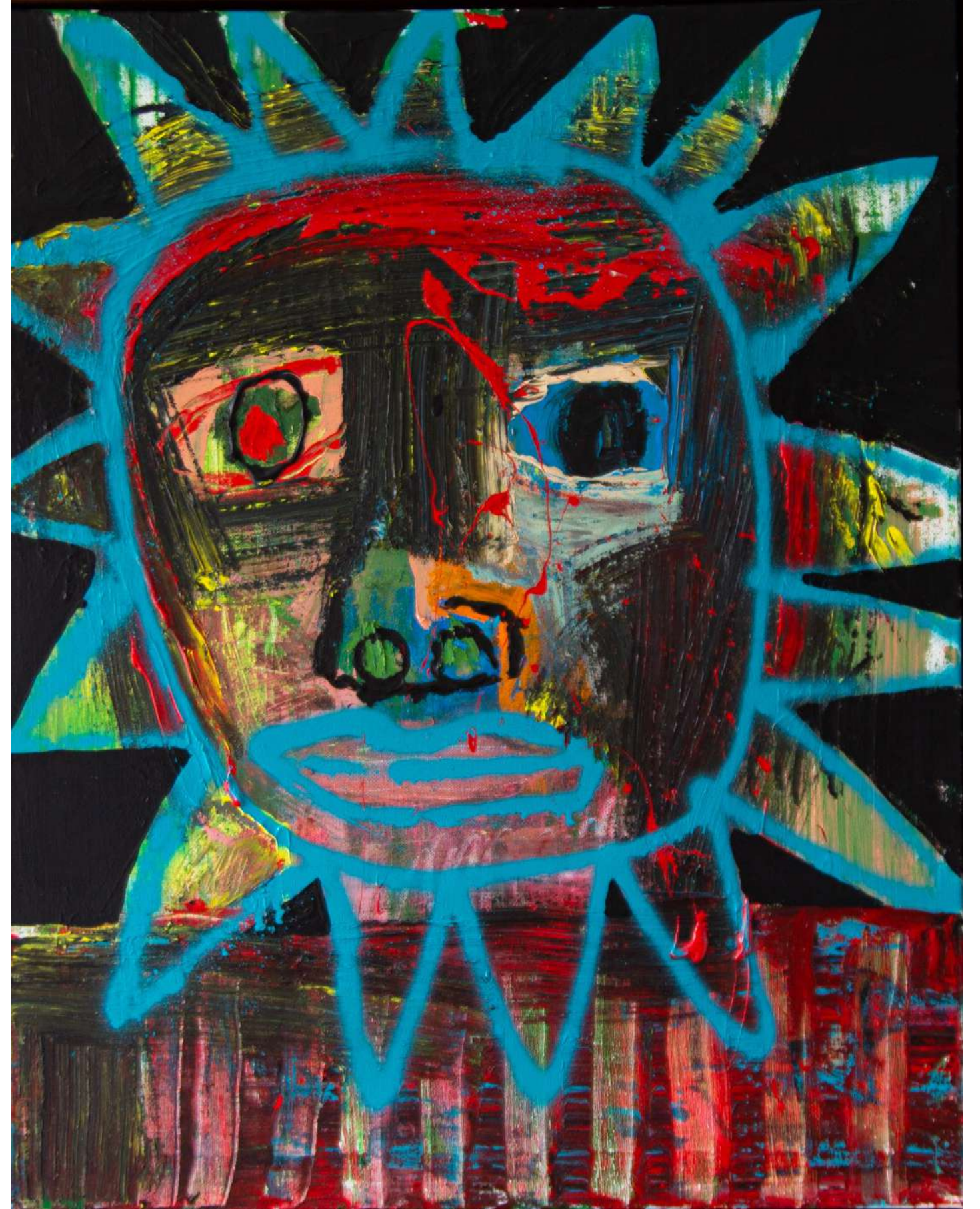


Identity Vacation

Acrylic, oil and oil pastel on canvas, framed in oak
122 x 91.5 cm
\$3,900



Head
Acrylic, oil, oil pastel and crayon on canvas, framed in oak
76 x 91 cm
\$2,700



The Sun
Acrylic, oil and enamel on canvas, framed in oak
75 x 60 cm
\$2,400



Self Portrait
Acrylic, oil and oil pastel on canvas, framed in oak
60 x 60 cm
\$1,800



Nick Pont

Nick graduated from the University of Newcastle in 2013 and now lives and works in the Bellingen Shire, Mid-North Coast of NSW. Between 2013 and 2018 Nick was based in Sydney and held multiple exhibitions influenced by local folk lore, the Australian desert, and expeditions to Asia.

In recent years Nick's work has shifted - becoming further ambiguous and sophisticated in both content and form. A narrative is omnipresent as his work references contemporary society, literature, and art historical whilst depicting a variety of themes that pivot between utopianism, environmental catastrophe, and self-reflection. The crux of Nick's work has become a spiritual connection between the figure and its surroundings - nature, light and being.

Nick has been selected for numerous residencies and prizes including the Art Park/ Linnaeus Byron Bay residency, the Fishers Ghost Prize, Muswellbrook Art Prize, Jacaranda Acquisitive Drawing Award, and the Waverley Prize.

[@nick_pont](https://www.instagram.com/nick_pont)

“

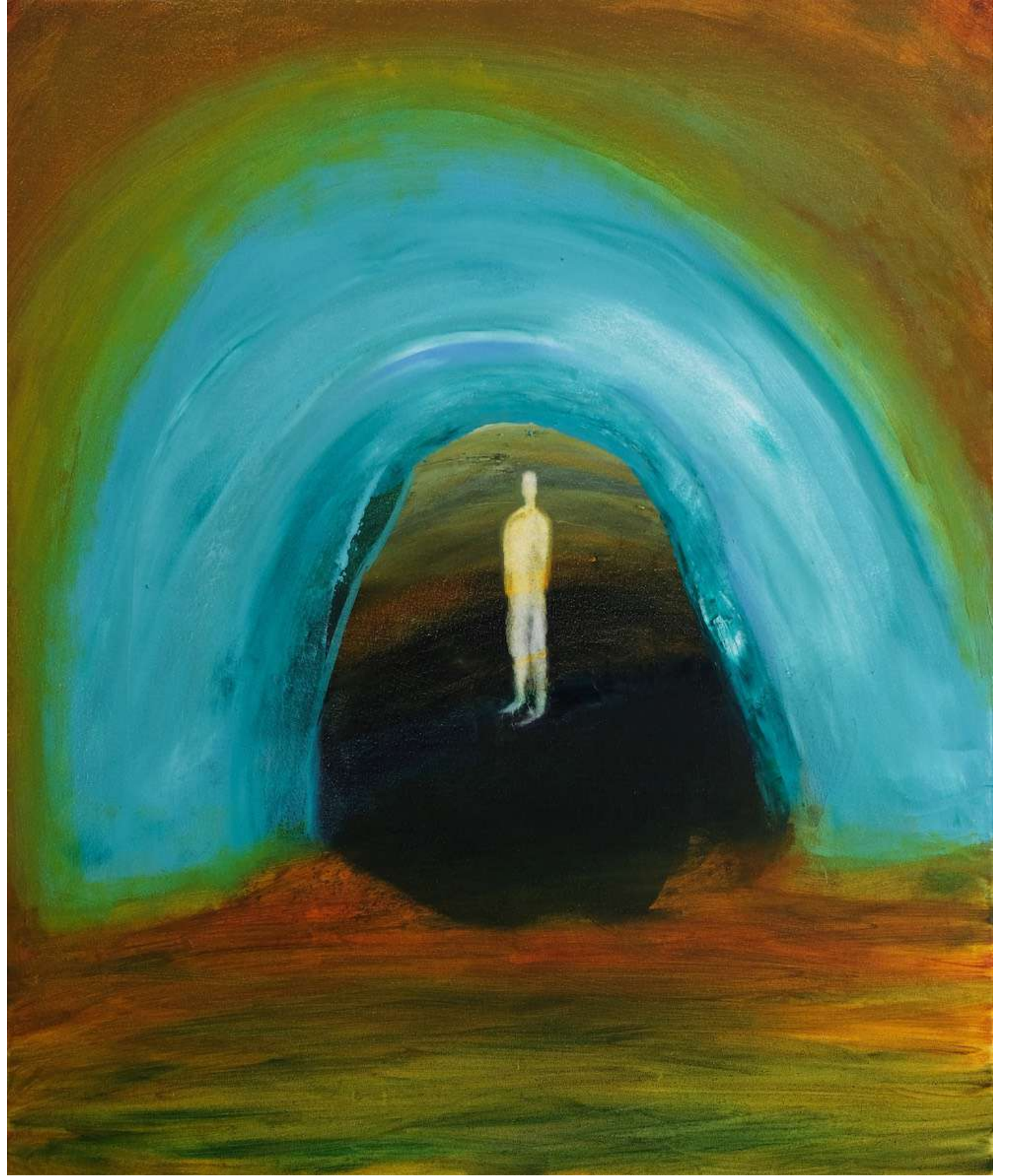
In Plato's Allegory of the Cave, I am continually comparing it to that of Buddhist ideas. Coincidentally formed around the same time period but considered vastly different by scholars – they sing a similar hymn to me. Mutually they share a lust to understand reality, that reality is impersonal and defined by a moral imperative that is character shaping.

My works presented in Grotto were created during a transformative phase – a truth seeking expedition to find the light from the depths of internal darkness. Transcendence was found through time alone with nature, returning to simplicity, a disciplined mindset and routine of rising with the sun.





The Burning Desire (Above Shadows - Below Light)
Oil on Canvas
140 x 120 cm
\$5,000



Aura
Oil on Canvas
60 x 50 cm
\$1,600

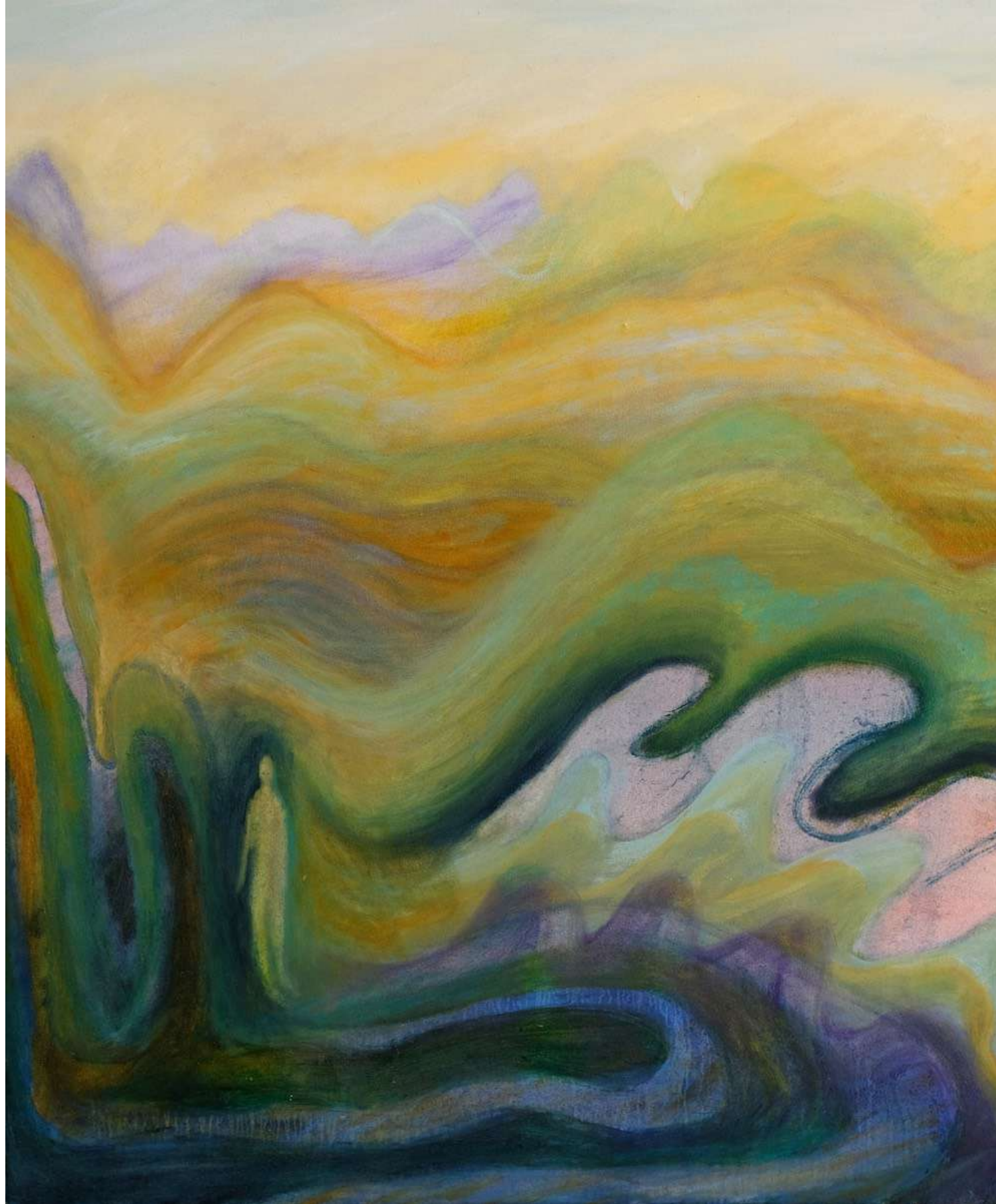


Figure in Landscape
Oil on Canvas
60 x 50 cm
\$1,600

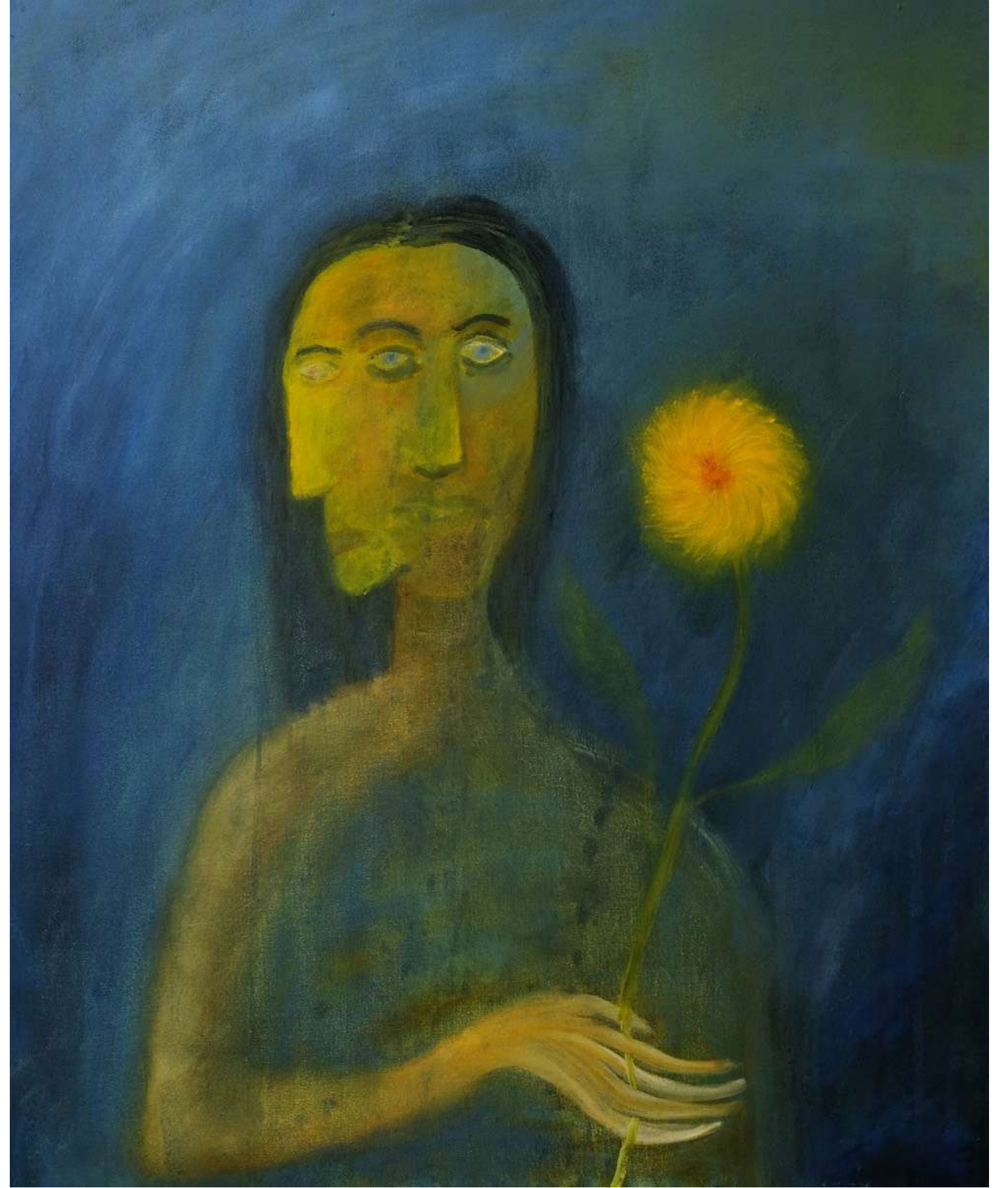


Figure with Flower
Oil on Canvas
60 x 50 cm
\$1,600



Sallie Portnoy

Sallie Portnoy is a prolific interdisciplinary artist working in glass, clay, metals, and mixed media. Her background in ceramics informs her work in glass, which has earned recognition and representation internationally in private and permanent collections.

Sallie studied ceramics at university of Manitoba and NSCAD in Canada and graduated from Cofa (BA ceramics) and SCA, Sydney University (MSAglass). Sallie has had numerous solo exhibitions and exhibits regularly in outdoor public art shows. She has been the recipient of several major awards and public art commissions both in the private sector and by various community councils.

She has taught workshops in Australia, Canada, Turkey, and in the U.S. at Corning Museum of Glass, Urban Glass NY and Pilchuck, Seattle. and lives, works, and teaches on the northern beaches of Sydney, from her Gspot Glass studio.

[@sallieportnoy](https://www.instagram.com/sallieportnoy)

“

These figures engaged in conversation, express ideas of body language, wellbeing, and connection. They have emerged from a time during which, disconnection and isolation escalated, yet many at the same time are also slowing down and connecting with renewed intimacy.

In the world of Ceramics, the human body has been used as a metaphor through the ages via terms like neck, shoulder, foot, lip, waist, and belly, as such, the clay jug generates expressive language akin to body language. I am attempting to imbue these pieces with hope and connection, referencing the dialogue between artist and medium by allowing the clay to speak to me and influence form; as well as artist and viewer via organic sculptures that appeal to a shared emotion.



Left to right

Thelma

Glazed stoneware ceramic
56 x 24 x 15 cm
\$900

Louise

Glazed stoneware ceramic
59 x 23 x 14 cm
\$800





Left to right

May
Glazed stoneware ceramic
64 x 38 x 16 cm
\$1,650

April
Glazed stoneware ceramic
65 x 38 x 16 cm
\$1,800

Left to right

Yarnina I

Glazed stoneware ceramic
18 x 8 x 8 cm
\$150

Yarnina II

Glazed stoneware ceramic
18 x 8 x 4 cm
\$150





Little Lass I
Glazed stoneware ceramic
8 x 7 x 6 cm
\$70



Little Lass II
Glazed stoneware ceramic
12 x 5 x 3 cm
\$80

Little Lass III
Glazed stoneware ceramic
13 x 7 x 3 cm
\$80

GROTTO



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