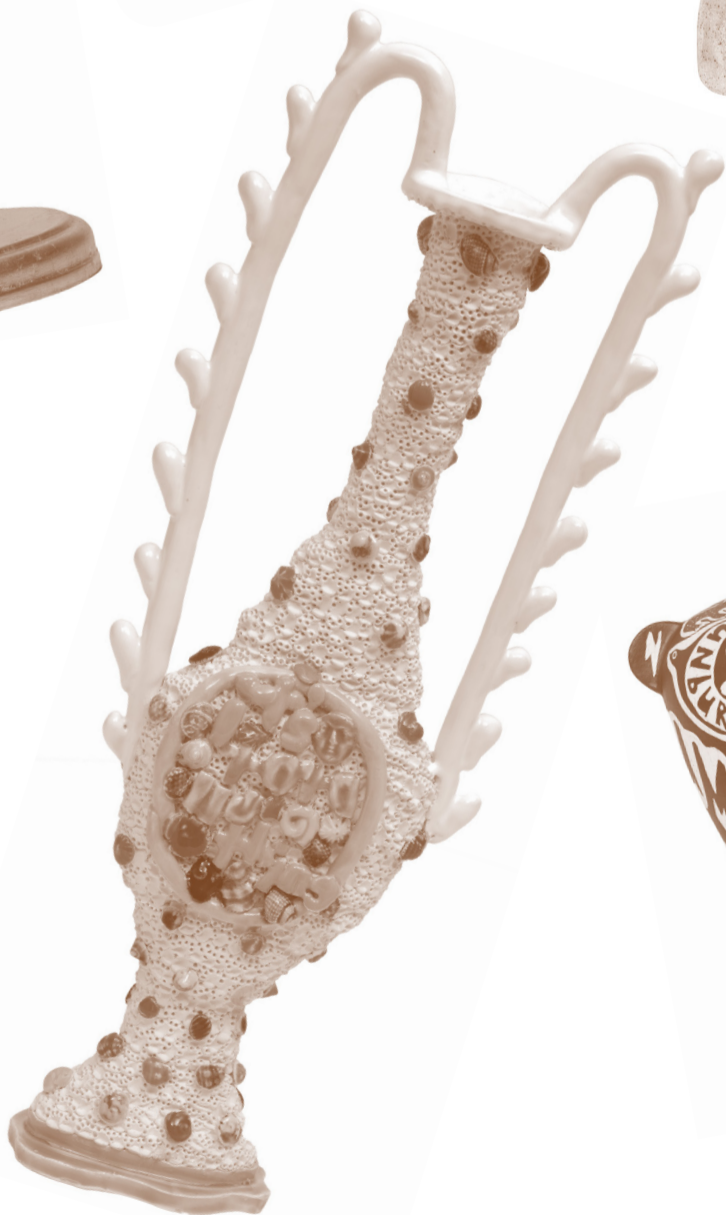
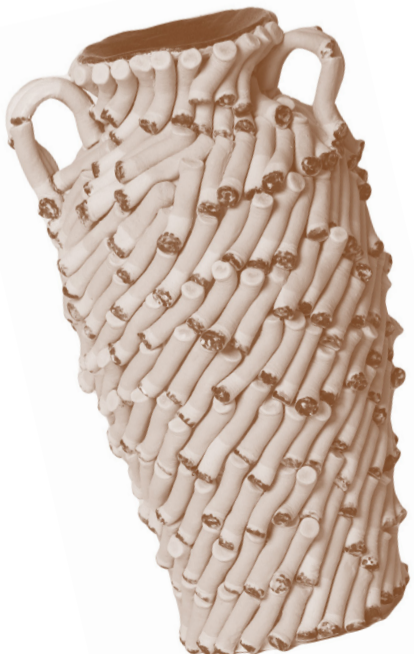


# JUGS





# Jugs

## 6 May – 24 June

### Alfred Lowe

*This pot would be confiscated by police where I come from, 2023*

Amphorae have a long history of being used to hold and transport wine. The western world was built on alcohol, its greatest and most revered figures were all drunks. Alcohol is an accepted and celebrated part of the “Aussie” lifestyle. Unless your address is \_\_\_\_\_ community via Alice Springs.

### Andrei Davidoff

*under the grass, 2023*

Taking inspiration from the whiskey jugs of North Carolina as well as Korean Punch'ong decoration and Onggi ware, this work shows an emphasis on making and material. *under the grass* combines elements of botanical decoration with memento mori tropes and is finished with a glaze made from the ash of Snow gums, which surround the studio.

### Ara Dolatian

*Al iksir, 2023*

This work delves into the cultural ecologies surrounding lost and stolen artefacts in the Al-Jazira region, commonly referred to as Mesopotamia, which lies between the Euphrates and Tigris rivers. Through tangible and visual means, it serves as a vivid representation of sculptural deities, architectural forms, and vessels that have been lost to time. Rather than replicating the pieces, the intention is to draw inspiration from them. The resulting eccentric forms boast unique color schemes, pleasing curves, and delicate edges, inspired by archaeological figures and decayed architectural sites. The work also pays homage to clay, the foundational material used and skillfully developed in ancient Mesopotamia.

### Claybia

**Cassandra Chilton & Molly O'Shaughnessy**

*AMPHORA MONSTERA, 2023*

“ANALYSIS OF MATERIAL FOUND AT 37°48'57.0”S 144°58'05.1”E NAARM. The receding shoreline had revealed several archaeological scatter sites protruding from the urban stratum. A total of 187 artefacts were uncovered at the excavation site. Basaltic soil conditions had facilitated excellent preservation of the organic remains, primarily shells, bones and ossified fruit rinds, along with abundant examples of material culture including spongy bark-like plugs and paper tubes containing cellulose acetate, ash and vegetal stuffing; along with a monstrous relic which have been sent for chemical analysis.”

### Danielle Thiris

*Polyphonic Flagon Wagon, 2023*

This work is made from terracotta and terra sigillata. The neck and shoulders are an homage to an Athenian vase from 675–650 BCE. Its conjoined base features three round-forms (the jugs) that Thiris has been exploring across the last couple of years, inspired by a paper sculpture by Chinese artist Li Yingbo (2016). The piece continues Thiris' practice of conjoining vessel-based shapes and combining disparate elements.

### Glenn Barkley

*itstotallyathing amphora, 2022*

“I am interested in forms and shapes where different cultures adapt and reuse shapes for their own cultural religious or decorative purposes. Over millennia ceramics have been affected by trade and exchange that creates new and innovative hybrid shapes. These vessels of mine are based on Chinese Amphora forms dating from the Tang Dynasty. These were in turn inspired by Roman glass vessels that had made their way to China through the Silk Road.”

### Isadora Vaughan

*Untitled, 2023*

Roughly brought together into oval-like form, the pressure and porosity of the material's handling echoes that of a parched landscape or clay pit. The work uses recycled ceramics, shattered and worked into soft unfired clay as an aggregate to create a surface and a form. Internally coated in beeswax, the puckered void space suggests a sealing or containing skin, heightened in contrast to the brittle punctured clay body.

### Janet Fieldhouse

*Never The Same, 2021*

“*Never The Same* is an abstraction of the carrying vessels – baskets and drinking vessels – of the Torres Straits. I was exploring making multiples of the same cylindrical form, which also referenced armbands, as a base to create distinct objects different from how they first appeared. Folding in the top of one of the pieces resembled a basket, and adding the woven elements further highlights the materiality of woven basketry. The blue skirt references the ripple of water, and the stands resemble star fish further connecting these works to the landscape of the Torres Straits.”

### Juz Kitson

*Alteration of incoming sensoria, 2023*

The traditional vessel form has long held an historical connotation for being a domesticated symbol. After almost a decade of working within the field of ceramics realised she had resisted this form and decided it was time to re-imagine the vessel form and challenge the material in new ways previously un-seen within her practice. By eliminating the use of any tools and using only hand formed techniques invented through years of labour intensive experimentation.

### Kate Jones

*I carry you, 2023*

Designed to hold precious supplies of water, oil, wine, perfume, and perhaps even human ashes, these vessels rendered in terracotta reference the history of amphorae made millennia ago. The playful language of symbols that adorns them adds a second layer of meaning, speaking to personal mythologies and alluding to the universal truth that all of our lives are made out of stories. They may weigh us down at times, but they inform who we are, and they sustain us. Originally trussed together for safe transport, these modern amphorae, while not destined for a ship's hold, are bound together still. Sling them over your shoulder, and you will be ready for any journey. Throw them down when their burden is too great.

### Leon Zhan

*New York Yankees Mountain Vase, 2022*

*New York Yankees Mountain Vase* is a part of Neo-Dynasty, an ongoing series by Leon Zhan that converges Chinese antiquity with sports by fusing the tradition of Chinese ceramics with the iconography of iconic sports teams. Through a meticulous stencilling and airbrushing process, Zhan paints onto found objects to merge histories and cultures past and present to celebrate the beauty and complexity that emerges from the intersection of these influences.

### Megafauna Studio

*Who Cut Your Hair? 2023*

This work was inspired by Greg Macainsh's short film documentary entitled ‘Sharpies’. *Who Cut Your Hair?* is an ode to the past and present, a fusion of classic and contemporary influences that seeks to capture the essence of the ancient Greek amphora form, while celebrating the musical legacy of Lobby Loyde and a fascinating era in Australian history. The Melbourne Sharpies were a rebellious youth subculture that emerged in the 60s and 70s during a time of major social change and upheaval in Australia. Coming from working class roots, they rejected both mainstream values and hippie culture and quickly developed their own sense of identity through fashion, dance, and music. *Who Cut Your Hair?* speaks to the power of pottery to connect us to our past, our present and narrate our experiences. It is a celebration of the timeless beauty of ancient Greek pottery, the enduring legacy of musical innovation and its impact on Australian culture.

### Minaal Lawn

*Adorned Vessel No. 11 (for Envy) 2023*

My husband's first wife was a jug, a lota (a globular pouring vessel, used in sacred Hindu ritual) actually. As was ordained in our premarital compatibility horoscopes that were obediently gleaned from a pundit (priest) in Mumbai, my juju and my impending husband's juju was incompatible. To make us compatible and our path of matrimony harmonious, he was to marry an inanimate object (the aforementioned lota) to offload his incompatibility to ‘her’ so to be absolved before marrying me. His first marriage to the lota occurred momentarily before our Hindu wedding ceremony began.

### Nicolette Johnson

*Tendril Vase, 2023*

*Tendril Vase* is a stoneware pot which draws from the flowing lines and botanical motifs of Art Nouveau to mimic forms in nature like vines, budding fruit and droplets of dew. Serpentine handles wind around the generously shaped pot which is shrouded in a micro-crystalline turquoise glaze, lending a watery, lustrous texture to the surface. The radial placement of the handles suggests an imperfect symmetry—a chaotic tangle of stems made static. Spherical protrusions sprout from the handles suggesting new growth while glaze pools beneath them, frozen by the cooling air in the kiln.

### Rona Rubuntja (Hermannsburg Potters)

*Family Fishing at Glen Helen, 2023*

“Family going altogether for picnic and fishing at Glen Helen. Everyone is inside the Toyota, there's my nephew Colin Malbunka, sister Nellie Malbunka, Joshua Renkaraka, Elaine K, Joshua K and Nellie's grandkids Kevin and baby Jennifer. And me, Rona. We droveround the back way, past Tnorala (Gosse's Bluff). Me and Colin, Joshua K, little Kevin and Elaine were fishing there off the rocks, casting a line into the waterhole. We caught lots of little ones, had to throw 'em back. I caught six big fish, big enough to eat. We cook 'em on the fire and eat them all. It makes me feel good feeling, healthy inside. I love to eat fish, also kangaroo. When the sun was getting too hot, making us sweat, we jump into the water for swimming. Everyone was happy, kids racing, diving in the water. We filled that troops up at Glen Helen, \$100 for diesel! We drove the other way home, past Ellery Creek. All the babies fell asleep in the car, full of fish, tired, happy.”

### Vipoo Srivilasa

*Group Therapy Year, 2023*

Therapy can be fun?

### Virginia Leonard

*If Pain Can Change, Pain Can Change, 2023*

“My work serves as a visual representation of my body, which has become a central focus of my ongoing studio dialogue. The realities of chronic pain and bodily scarring have left me feeling voiceless. Chronic pain has no biological value or language. Through my practice, I find a way to articulate and process these experiences. The work evokes feelings of revulsion, but it is also vibrant, dynamic, and truthful. I embrace the organic reality of my body and its fragility, using it as a tool to navigate a constantly evolving world. Rather than striving for a static and idealised version of the human form, my work recognises the beauty in the imperfections and complexities of the human body.”

### Yoko Ozawa

*Moon Viewing Vessels, 2022*

“My perception of the true essence of amphora is communication tools throughout the ages. In Japan, around 1000-6000, the well-known Jōmon decorative vessels were used for cooking and ceremonies. My work *Moon viewing vessels*, is inspired by one of the traditional vessels' shapes for offering sake to express gratitude for a good harvest and special festive occasions. The existence of amphora is the centre of our life all the time, invigorating us visually and functionally. I explore the ambiguous relationship between amphorae and human activities through my lifelong concept, the Japanese notion of Yohaku and how humans have got pleasure from them.”

### Yuro Cuchor

*RAZ, 2023*

“The working title of this exhibition was *Modern Amphora* and I simply followed the title. From the beginning the idea was very clear, to create an elaborate and “over the top” object by combining different materials and challenging my skills at the same time.”