

40 YEARS IN THE MAKING: THE POTS I KEPT



GREG
DALY

COWRA REGIONAL ART GALLERY

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Published on the occasion of the exhibition

40 Years In The Making: The Pots I Kept: Greg Daly

Introduction by Greg Daly

Catalogue Essay: *Greg Daly. The allure of clay* by Peter Haynes

Exhibition dates: 21 December 2013 – 2 February 2014

Published and produced by

Cowra Regional Art Gallery, 2013

www.cowraartgallery.com.au

Catalogue design by ARMEDIA Pty Ltd

Printed in NSW, Australia

© Text: Greg Daly, Peter Haynes and the Cowra Regional Art Gallery 2013

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ISBN 978-0-9923730-0-9

Notes on the photography: unless otherwise indicated, photographs of the works in this catalogue have been provided by Greg Daly.

Front cover: *Reflective Water* 2012 lustre glaze, 10cm high. Photograph: Stuart Hay

Back cover: Group image – Glaze-on-platter; Vases gold leaf and silver leaf, enamel and lustre glaze; thrown and altered form.

Greg Daly is represented in Sydney by Sabbia Gallery, in Melbourne by Skepsi Gallery, and in Brisbane by Victor Mace Gallery.



The Cowra Regional Art Gallery is a cultural facility of the Cowra Shire Council and supported by the NSW Government through Arts NSW.

FOREWORD

BRIAN LANGER

The Cowra Regional Art Gallery is delighted to present to the public this timely exhibition of works by distinguished ceramicist Greg Daly, a result of setting aside significant pieces he has a particular affinity with, during the past 40 years.

Daly embraced ceramics from an early age. He began at the age of thirteen and his early training included attending lectures and workshops by many eminent potters of the day, later studying at the Royal Melbourne Institute of Technology.

During this early period, his interest in glaze on glaze surfaces led to an experimental and fearless approach to kiln firings and mixing glazes. However, fundamental to the success of the surface decoration of his works is the meticulous planning of his vessels, as reflected in the astounding body of work in this exhibition. For Daly, form, glaze and decoration are equally important.

Greg Daly is an artist in his creative prime with exceptional craft skills demonstrated in the elegance and diversity of his work. The showcase of recent works in the exhibition is spellbinding (highlighting his ongoing passion for colour and light) and inspired by the morning and afternoon light experienced around his studio and home in Cowra.

He has played a key role in the unfolding history of the professional crafts movement in Australia as both an innovative and prominent ceramic artist, writer (three books) and teacher. He is also a curator, arts administrator and currently, Head of the Ceramic Workshop – School of Art, Australian National University.

I would like to thank Peter Haynes for his insightful text; full of interest and important connections between the artist and his work.

Finally, I am extremely grateful to Greg Daly for his enthusiasm and generous support of this exhibition project. It has been a pleasure to work with him.

Brian Langer

Director – Cowra Regional Art Gallery

INTRODUCTION

GREG DALY

In 1967, when I was in Year 8, I was given the choice to study Latin, German or Pottery. The decision I made was a significant one, and I have never regretted making it. In those early high school years, I was exposed to a number of great potters. At the age of fifteen, I attended my first workshop, presented by Peter Rushforth and, soon after, I met such eminent potters as Reg Preston, Harold Hughan, Joan Campbell and Paul Soldner. They all left a mark on how I saw pottery and how I approached clay.

Soon after graduating from the Royal Melbourne Institute of Technology, I was in an exhibition at the George's Gallery in Melbourne organised by the Arts and Crafts Society of Victoria. I had entered two, small lidded pots, one of which had a copper red glaze that I was extremely happy with. In the hope that no one would buy it and I might be able to keep it, I had given it a much higher price than normal, twenty-five dollars! However, at the opening I was dismayed to find a red spot on both pots and learnt that Ken Hood, then Deputy Director of the National Gallery of Victoria and decorative arts curator, had purchased them for himself. I mentioned to him that I had been hoping to keep them and he told me that the artist should always have the best collection of their work. Soon after that, I started putting pieces aside for myself. After every exhibition, I would select pots that I felt a particular affinity for and wanted to keep: indeed, some pots have never even made it to a show!

Forty years on and I now have an overwhelmingly large collection of my own work, from every stage of my career. It is so large that this exhibition represents only a fraction of what I have hidden away in my studio.

In creating this exhibition, I have tried to select representative pieces from the different periods of my career. When you are wandering through the works, you will notice how the forms, glazes and details morph between

different periods. Shapes and surfaces come and go, often re-emerging years later in a different guise or combination as I explore the medium.

To me, the form of a pot, as a foundation for all the surface decoration, is just as important as the decoration itself. If the form is weak, the final piece will seem awkward and un-engaging. It is the shape of the form that borders the piece and encompasses the decoration, controlling how the lighting and your eyes interact with the work. Small changes to the shoulder or opening of a vase can change the presence it has and how you focus on the piece. Your eye can be held by the rim of a bowl, or drawn away with the slightest alteration. The depth and curvature of a pot will focus the light in different ways and alter the appearance of the glazes.

However, a form is nothing without a surface, and from the very beginning I have had a passion for glaze. At the age of sixteen, I was taken to a retrospective of Harold Hughan at the National Gallery of Victoria, where I was to see stunning, quiet glazes, given the space they deserved on many large platters. Soon after I saw the work of Reg Preston, a founder of the Potters Cottage at Warrandyte, whose glaze on glaze surfaces were of another world to me. It was a world I wanted to know and explore. And it is a world I have immersed myself in ever since.

One gets to know how to read a glaze like an open book, and you start to realise that the materials that go into a glaze are not the only ingredients. The way you fire the pot is about more than just turning the powdered materials into glass. It is about developing a surface, a colour, a depth. Small changes in the firing cycle can dramatically alter the final piece. It is a lesson that is most evident in my lustre work, where very small changes in the temperature of the kiln, the degree of reduction and the length of the reduction cycle produce radically different results from the same glaze.

In the early years I was obsessed with understanding and controlling the glaze. I strived to be able to tightly control the final result. However, eventually I learnt not to control the glaze, but to let it work for me and have it decide the final outcome. By playing with the thickness of the application, the type of clay I used to make the works and the way I eventually fired them, I was able to obtain results that were new, unexpected and unique.

In 2007, I had an exhibition at Sabbia Gallery, in Sydney, called *Shades of Red*. The pieces in that show were the result of my experimentation with copper red glazes, a type of glaze that requires a very precise firing to control the atmosphere of the kiln, which reduces the copper in the glaze and creates the deep red colour. Normally you try and create an even colour on the piece, but for this show I wanted to play with the kiln and produce a random effect. I created an uneven, variable atmosphere in the kiln by firing some burners with an orange reducing flame, and others with a blue oxidising flame. This produced works that combined both the reduced and oxidised forms of the copper glaze, with the surface fluctuating between deep carmines, bright scarlets and pale watery greens. It is like painting with fire at 1,300°C, a temperature that would melt the ash in your fireplace to glass.

My more recent work with lustres happens at the other end of the temperature range, at a mere 700°C, where a very thin layer of metal can be deposited on the surface of the glaze. I discovered lustres purely by chance in my second year at RMIT, and very quickly fell in love with gold resin lustre. I very rarely used it on its own, preferring instead to spray it very lightly over the glaze to produce pinks and apricots, or combining it with other metal resin lustres to get purples, reds and opalescent sheens.

In the mid-1980s, I started to experiment with lustre glazes,

which have metals such as silver, bismuth and copper within the glaze itself, rather than being sprayed on top. During a third firing cycle at a lower temperature (around 700°C), the glaze is heavily reduced by firing with a low-oxygen yellow flame, which causes the metals within the glaze to deposit on the surface, forming a multi-coloured, shiny metallic surface.

Many years later, in 2009, I returned to lustre glazes. The earlier resin lustres I had found great at providing a reflective illusion of surface, but I was looking for something with more depth, something that could capture the amazing variety of light that we are surround by every day.

In my environment, I see constantly changing shades and intensities of light as I walk between my home and studio. Throughout the year, I see light through mist, rain, dust, smoke, heat haze and cloud. Moon light, first light, fading light, sunset and that instant, just as the sun goes down, an after glow that for just a moment changes the land and sky. This is what has inspired me to exploring lustre glazes.

To me, light and lustre have a synergy that creates astonishing colour and movement. As you move around the work, the different angles of light striking the surface will change the colour and intensity of the lustre. The nature of the light too will have a remarkable affect on the colour and tone of the glaze, as the spectrum of natural light outside will be very different to the artificial light in a gallery or home. Lustre is as much a product of its surroundings as the glaze recipe and firing process.

It's been over forty years since I first touched clay, and since that time, I have made an untold number of pots. It has been a difficult undertaking to select pieces for this show that do justice to the larger body of work. However, each one has a story to tell, about its creation, about its role in the development of a potter and about why it, amongst hundreds of others, was saved.

GREG DALY. THE ALLURE OF CLAY.

PETER HAYNES

Making is thinking.

Richard Sennett, *The Craftsman* (2008)

The choice of a career path is often a difficult one fraught with anxieties and indecision. Not so for Greg Daly. While still a young secondary student (Year 8) he had to decide which one of three subjects he would study – Latin, German or pottery. It would seem unnecessary to state that his choice fell on pottery, and the rest, as they say, is history!¹ From that time (1967) on, Daly's attachment to the medium of clay has directed his conceptual, philosophical and aesthetic explorations and investigations.

For Daly, clay holds multi-layered realms of association and memory that are as much about its history as they are about the makers and users of clay objects. Every medium has a history. The history of clay is intimately entwined with man's beginnings and subsequent development. The medium has been, and remains, an essential ingredient in the way that individuals from the complexity of cultures that have populated our civilisations simultaneously express themselves and the culture of which they are a part. The great ceramic traditions of, for example China, the Islamic world and 18th century Europe, are not just human expressions, they are expressions of a wider humanity and in these qualities hold the possibilities of touching each individual.

The ceramic tradition embodies a sedimentation of objects, images and experiences and for Greg Daly that tradition is a lived and vital aspect of his creative life. But tradition, as T.S. Eliot, the great Modernist poet says in his essay *Tradition and the individual talent*,² cannot be owned, it has to be rediscovered and reinvented by each new generation. Daly uses the past to express the present in objects that although they speak of the temporal and historical layerings of culture,

announce their newness; their highly individual aesthetic character; their being of their time; of their being additions to the ongoing ceramic tradition.

Greg Daly's history in ceramics is one that began before he became a maker. His early years saw him visiting for example, the great ceramics collections held by the National Gallery of Victoria. These excursions instilled in him the importance of *looking*, of building up pictorial and formal vocabularies encompassing the encyclopaedic traditions of world ceramics. Tertiary training at the (then) Royal Melbourne Institute of Technology (RMIT) imbued in him the practice of *looking critically* not only at the work of others but most importantly at his own productions. Questions such as why this form, this surface, this decoration, this combination, *etcetera*, applied regularly and diligently to his own work and to his looking at other works (contemporary and historical) have impressed themselves into his creative psyche to produce an incisive critical attitude which continues to inform his own practice and indeed his total approach to ceramics.

Daly's early *influences* included the following major players in Australian ceramics – Peter Rushforth, Harold Hughan and Reg Preston. Perhaps surprisingly (although one should always expect surprises in one form or another from Daly) is his inclusion of the American artist Paul Soldner. The work of the three Australians each has strong affinities with the Anglo-Oriental traditions that characterised so much of Australian ceramics in the 1960s and beyond. Each has a highly-developed aesthetic presence. Works by each of these are clearly that!

Soldner's art is also very much his own. The quiet elegance and restrained contemplative character of the Australians is loudly contrasted by the fractured expressionist surfaces and forms of the American. Each artist cited has developed



an harmonious relationship with the materials of his art and the intentions and necessities of individual aesthetic voices. Their intimate affinity with their chosen material and their understanding that each object is a concrete expression of the engagement of the self with the real world and the world of the imagination, are the qualities which they share with Greg Daly. I italicised *influences* above because it is a word (often) used without full regard to how it might be read. In the present context it is concerned more with approaches to creative practice than to the objects which are products of this.

I spoke above of the importance of the artist's complete understanding of and empathy with his chosen material. Daly demonstrated this very early on in his career. His

understanding extends not only to the raw material of the clay but also to the selection of the appropriate form and decoration to provide the necessary cohesion of elements that constitute the complexity that is the art object. His focused direction resulted in sophisticated essays in the ceramic medium, striking for the balanced harmony of elements and precise geometries of form.

A glaze-on-glaze platter from 1973 (Fig. 1) serves to exemplify the preceding. The form is simple – a circular, rimmed platter. The palette is essentially brown relieved by a cracked light ochre in the centre. The insistent presence of the Australian landscape is hard to deny and will become a subtle yet indelible feature throughout Daly's *oeuvre*. The central bowl also features a stylized plant form that springs from the base of the central circle. Its graphic linearity provides both a visual foil to the earthy brown of the rim and a striking contrast (tonally and formally) to the organicism of the cracked surface of the ochre bowl. Ostensible simplicity of form and decoration belies the precocious aesthetic imagination that gave form to the clay that is its foundation.

Another early work, this time from 1975 (also Fig. 1) is a glaze-on-glaze vase. The form is again simple and unassuming; the palette largely the grey-greens of the Australia bush. The form may hold some acknowledgement to the blossom jars of Peter Rushforth but if so, it is a respectful nod, not an exuberant embrace.

Osmosis as opposed to appropriation is what informs Daly's use of respected progenitors. He does not copy but rather infuses the essence of other work, where it is relevant, into his own. Another early work (1976, Fig. 1) reinforces this approach. The quietly beautiful lidded pot has formal affinities with, for example Qing Dynasty ink-paste pots. It is exemplary of Daly's ongoing dialogue with the ceramic tradition manifested here in the ceramics of China. While

a Qing Dynasty pot clearly represents a concrete fusion of its time and place, for Daly it is also part of the ceramic continuum. It continues to present itself as a meaningful (and beautiful) object establishing an intimate dialogue between object and viewer despite temporal and spatial constraints. Daly's allusion in no way diminishes the impact of his developing ceramic vocabulary.



Throughout his forty-year career, Daly has made a practice of mining his own archive, of relooking at where he has been, at what he has done, in order to create fresh and innovative (re)statements of earlier iterations. The platter form eloquently expresses this. A platter from 1978 (Fig. 4) continues the quiet reference to the landscape. The colours used resonate with those of the bush. An elegant almost calligraphic design, flows sinuously across the central

area of the platter. The floral reference is abstracted but nevertheless clearly visible. The gentle upward curve of the branch (?) leads the eye to the right-hand edge of the platter and consequently around the rim and back to the trunk (?) from which the branch emanates. This sophisticated minimalism may owe something to Japanese ceramics but it avowedly announces the consummate precision of Daly's approach to the multiple stylistic questions he asks of himself.

Black is a very difficult phenomenon to describe. It is considered by some not to be a colour, but for Daly it provides opportunities to capitalise on its visual depth to produce beautifully expressive works. A platter from 1986 (Fig. 3: p.14), another simple circular form, is a compelling instance of the artist's skill. Here the black is embellished with gold- and silver-leaf marks, combined in a scaffold-like structure slightly to the right of centre. The scaffold (which accommodates about 20 per cent of the total surface area) is an amalgamation of silver and gold lines with some in-filling of the same colours. Its assertive linearity floats above the rich and lustrous black of the ground, reinforcing the notion of depth often associated with black, yet simultaneously intimating other possibilities including that of infinity, a journey without end. While these philosophical questions are (perhaps) at play what the artist ultimately presents to his viewers is a powerfully contained object invested with an insistent visual and aesthetic presence.

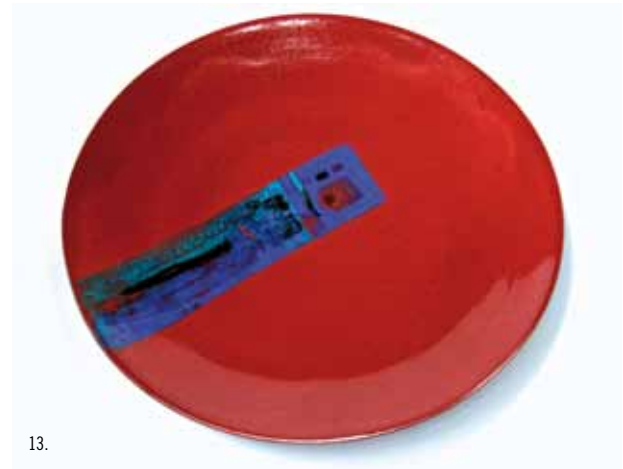
A further platter (Fig. 13), this time from 1998, succinctly articulates the exceptional control of form and content that Daly commands. The (as usual) perfectly achieved circular format is covered with a vermilion ground. Onto this, thrusting into the sea of vermilion from the left-hand edge, is a bar of what I will refer to (loosely) as decoration. This is a rectangular band, the majority, left-hand component of which is a rectangle; the remaining right-hand part a square. The overall band is blue. Its contrasts with the background offer a

marvellous visual charge in which the ambiguous interplay of colour as form and decoration *and* form as permanent and transient offers both imaginative excitement and expansion to the viewer.

Moving on to 2000 (Fig. 14; p.21), the circular format of the platter and its accompanying central shallow dish continues to provide an arena for exhilarating visual activity. This is an extraordinary piece whose aesthetic *raison d'être* is a declaration of the (sometimes) hegemony of the decorative over the formal. That said, without the constancy of form endemic in Daly's art, the celebration of the decorative would simply dissipate. The kinetic concatenation of orange/red gestural marks and lines that flows over the surface of the yellow-gold platter is controlled by the astute insertion of the blue rhomboid that sits commandingly at the top right-hand corner. The blue acts is both beginning and ending for the energetic marks and in so doing imparts an exquisite aesthetic tension to this lively and spatially interactive piece.

Landscape and the effects of light are beautifully captured in *Setting light*, 2013 (Fig. 23) and *Gums in the mist*, 2013 (Fig. 25). Lustre glazes appeared in Daly's work in the 1980s. After an extended hiatus they resurfaced in 2009 and in 2013 were given a splendid showcase at Sydney's Sabbia Gallery.³ Earlier research once again provided a starting-point for reassessment and new ways of looking the results of which are spectacular.

The two platters under discussion exemplify the depth of the artist's technical explorations and his translation of the effects of the light of the landscape around Cowra in the central west of New South Wales. The rich surfaces have the fluidity of paint and in that flow the artist intimates the passage of the day and the changing patterns of light that announce the movement of time. For Daly, landscape is an insinuating presence in his life. Nature reverberates in his



13.



23.



25.

decorative devices but the precedence of the maker over his sources remains a constant in his art. These are especially alluring works, visually rich and aesthetically satisfying. The circular form of the platters holds connotations of the sun and the moon and subtly underscores the theme of landscape and light. Daly is able to transpose the fugitive effects of light onto the surfaces of the platters in ways which concurrently extol the art of nature and the art of ceramics. Art and artifice combine in these articulate creations fused with the reality of the natural world and the imagination of the artist.



9.

The vessel form in numerous manifestations has been a mainstay of the morphological vocabulary of ceramics for thousands of years. It continues to provide an expansive and wide-reaching field for the contemporary ceramicist and in this Greg Daly is no exception. Daly embraced the possibilities of the vessel from his student days and its presence in a range of forms is a constant throughout his oeuvre. As with all Daly's art the use of similar taxonomies does not impose limitations. In its focus and direction his art resonates with the physicality of each object made. For him the "personality" invested into the object gives it individual status despite superficial formal correspondences with other work.

A lustre glazed vase from 1985 (Fig. 5: p.15) is full-bodied sphere topped with a lipped rim. The lush fullness of the form is equalled by the extravagant veil of gold, red and orange that covers the surface. The form is signature Greg Daly - arguably geometrically perfect but certainly presenting itself as visually so. The colours of the decoration speak of fire and in their combination provide a concrete metaphor for the technical processes used in the work's making.

Two vases from 1986 (Fig. 6: p.16) cogently exemplify Daly's absolute mastery of form and simultaneous marriage of

appropriate decoration with this. The spherical bodies and rimmed lips bear a familial resemblance to the previous work. Resemblance however remains superficial as each of these vases is endowed with a particular presence, an individual character that asserts difference.

For these works Daly has elected to use (essentially) singular palettes (one black, the other turquoise). This device showcases the perfection of the forms while highlighting the effective simplicity of the gold and silverleaf decoration. The latter sits on the shoulders and bellies of each pot reinforcing their circularity whilst insinuating the quiet intrusion of natural elements. These are not specified but rather presented as abstracted motifs which acknowledge the possibility of origins in the landscape.

The use of a single colour as the basic background surface decoration is also seen in a vase from 1993 (Fig. 9). The glorious sphere of blue is broken by the dimpled opening at the top. Decoration is lively and animated with lightly figured squiggles of various colours dancing around the form in a random arrangement that perhaps speaks of fleeting glimpses of the natural world.

A lidded pot and vase, both 1994 (Fig. 11) reveal the artist's recurring researches into the wider cultural expressions of the ceramic medium. Here the lavish productions of (broadly speaking) Islamic ceramics provide impetus for the equally lavish resist lustre decoration that sits so extravagantly on these two works. The forms retain the formal perfection and sensual fullness that characterise all of Daly's pots. The overall decoration may also hint at Arts and Crafts wallpaper (William Morris perhaps?).

Assumptions about historical connections need to be carefully filtered. For Daly the importance of the history of his medium is a given and something that is absorbed into the mature ceramic personality. Allusion to history however may



11.

assume many guises, one of which is its inclusion as one of those myriad qualities that constitute each artist's individual stylistic vocabulary. The gentle nod to Islam or late Victorian England is just that – a covert recognition of where we are and how we got there. It is never overt reference. A pot by Greg Daly is vehemently that – an affirmative expression of a finely tuned aesthetic intelligence. That both these works exhibit an exceptional beauty is something expected but something graciously and slowly comprehended.

This essay cannot offer complete exegesis of the forty years of practice the exhibition it accompanies embraces. My final comments concern the artist's most recent work. Figures 23, 24, 26 and 27: pp.27-30), aver the morphological hegemony of the vessel. However, even within the limitation of four pieces, the variety within purported formal sameness is openly questioned.

Reflective water (2012, Fig. 22: p.27) is, at 10 centimetres high, a physically unobtrusive work. Aesthetically it shouts. The surface is almost oleaginous in its viscosity. The various

elements appear to pulsate with inner life, offering open-ended opportunities and possibilities for interpretation and association. The decoration has the appearance of micro-organisms floating over and interacting with the seductive background turquoise blue. The individual motifs pulsate and visually push back and forth from the surface.

The insistent visual activity of the above work announces the Baroque exuberance of Daly's newest work as seen in *Mirrored, New day and Sun shower* (Figures 24, 26 and 27: pp.28-30). The constant renewal of form aligned with the continuing expansion of decorative possibilities *and* the aggressively assertive, yet nevertheless oblique, presence of landscape allusion marks a new phase.

I have purposefully used references to the Baroque while previously denying the direct influence of historical precedents. Daly's most recent works are a summation of the concerns that have occupied him for forty years. For him art is beautiful, provocative and moving. It is both reflection of the past and confrontation with the present and in the combination of these realms of association a place where the perspectives of possibility are consistently opened.

For Daly, the object establishes a dialogue between itself and its viewers and consequently with the artist whose creative imagination conceived it and whose technical skill produced it. Ultimately for Greg Daly, the experience of life and being part of humanity is why he produces art that is alive and relevant. That it is beautiful and insistent in that beauty is why this artist is a major contributor to the vitality and strength of Australia's visual culture.

Peter Haynes

Canberra

November, 2013.

1. See for example, 'Celebrating 50 One Man Shows' in *Pottery in Australia* (Sydney, 1992).
2. T.S. Eliot, 'Tradition and Individual Talent', *Selected Essays*, (New York, 1952).
3. For an extended review of this series of works see Patsy Hely, 'Skyscapes and vistas (lustre ceramics): GREG DALY', *Craft Arts International*, Issue 89.



◀ Figure 1: Glaze-on-platter 1973 wax resist decoration 39cm (dia)
Vase 1975 glaze-on-glaze 12cm high
Copper red lidded pot 1976
chattering decoration 8cm high



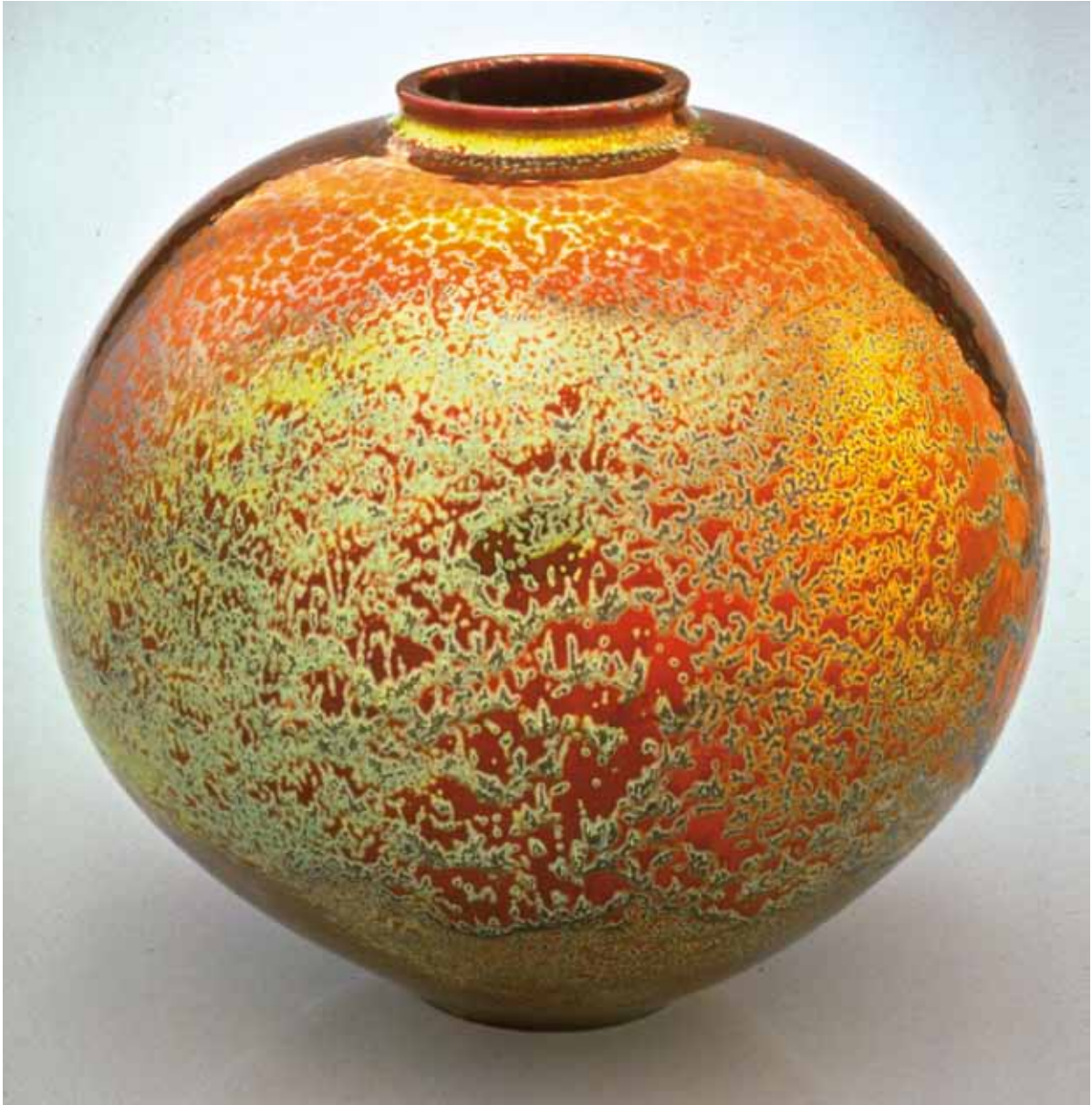
◀ Figure 2: Thrown and altered forms
1974 31cm high; 1981 42cm high;
1982 31cm high; 1998 17cm high;
2003 30cm high



◀ Figure 3: Platter 1986 gold and silver leaf 45cm (dia).
Photo: Stuart Hay



◀ Figure 4: Platter 1978 glaze-on-glaze 45cm (dia)



▲ Figure 5: Vase 1985 lustre glazed 28cm high



▲ Figure 6: Vases 1986 gold and silver leaf, enamel 24cm high, 22cm high



▲ Figure 7: Vase 1989 lustrated, gold and silver leaf, enamel 37cm high



▲ Figure 8: Vase 1990 etched, lustrated, gold and silver leaf 28cm high



◀ Figure 9: Vase 1993 resist lustre decoration 28cm high.
Photo: Russel Baader



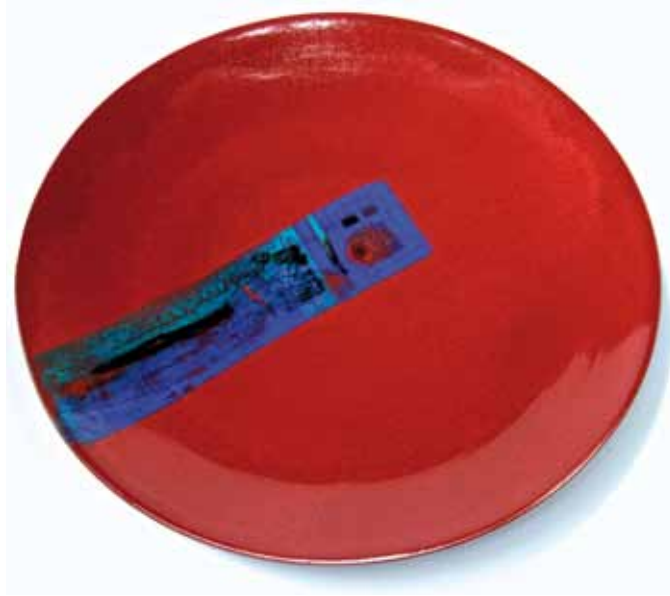
◀ Figure 10: Lidded pot 1995 lustre, gold and silver leaf 13cm high.
Photo: Russel Baader



▲ Figure 11: Lidded pot and Vase 1994 resist lustre decoration 12cm high, 18cm high



▲ Figure 12: Vase 1997 glaze-on-glaze 53cm high. Photo: Stuart Hay



◀ Figure 13: Platter 1998 glaze-on-glaze
97cm (dia)



◀ Figure 14: Platter 2000 glaze-on-glaze
34cm (dia)



▲ Figure 15: Tripod and Quad Vases and Bowl 2002 gold and silver leaf, enamel 33cm high, 31cm high, 20cm high, 17cm high



▲ Figure 16: Forms 2001 38cm high, 26cm high



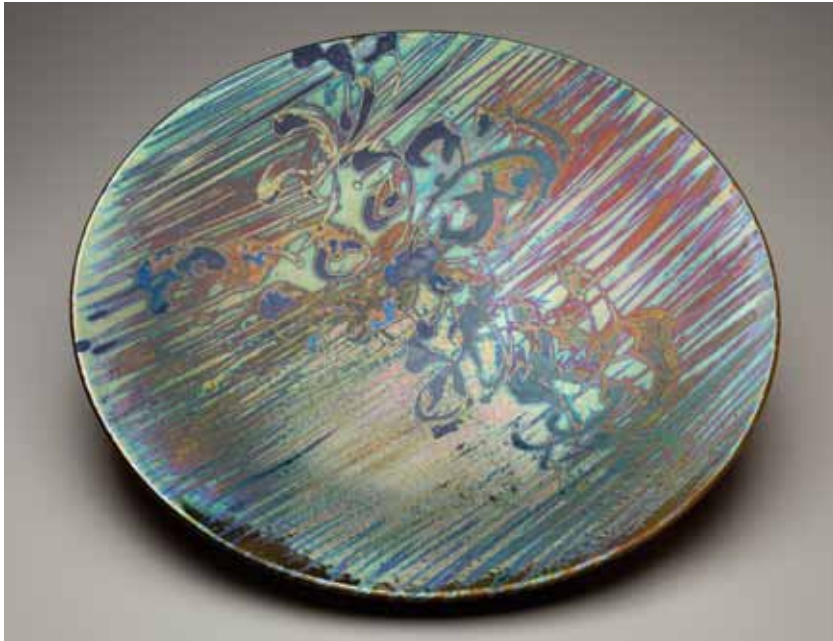
► Figure 17: Vases 2008 glaze-on-glaze, gold and silver leaf 15cm high, 21cm high



► Figure 18: Vase 2009 glaze-on-glaze, gold and silver leaf 32cm high
Photo: Stuart Hay



◀ Figure 19: Bowl 2010 lustre glaze 24cm (dia)



◀ Figure 20: *Dappled Light* 2011 lustre glaze, silver and copper decoration 48cm (dia)
Photo: Stuart Hay



▲ Figure 21: *Morning Light* 2011 lustre glaze 43cm high. Photo: Stuart Hay



◀ Figure 22: *Reflective Water* 2012 lustre glaze 10cm high. Photo: Stuart Hay



◀ Figure 23: *Setting Light* 2011 lustre glaze, copper decoration 34cm (dia)
Photo: Stuart Hay



► Figure 24: *Mirrored* 2012 lustre glaze 23cm high
Photo: Stuart Hay



► Figure 25: *Gums in the Mist* 2013 lustre glaze,
silver and copper decoration 58cm (dia)
Photo: Stuart Hay



◀ Figure 26: *New Day* 2013 lustre glaze 50cm high
Photo: Stuart Hay



▲ Figure 27: *Sun Shower* 2013 lustre glaze. 23.5cm high. Photo: Stuart Hay

SELECTED BIOGRAPHY

PHOTO: GREG PIPER



Born 1954, Australia.

Member of the International Academy of Ceramics, Geneva, since 1986.

Over 80 solo exhibitions throughout Australia.

Collections:

Represented in over 75 National and International Art Galleries and Museums, including:

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American Museum of Ceramic Art, California (USA)
Ariana Museum (Switzerland)
Art Gallery of Greater Victoria (Canada)
Auckland Art Gallery (New Zealand)
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Ceramic Museum Vallauris (France)
Decorative Arts Museum (Prague)
Faenza Ceramic Museum (Italy)
Ichon World Ceramic Centre (Korea)
Keramion (Germany)
Museum of Aveiro (Portugal)

Museum of Carouge (Switzerland)
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National Gallery of Australia
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Fremantle Arts Centre (WA)
Geelong Regional Art Gallery (VIC)
Gladstone Regional Art Gallery (QLD)
Hamilton Art Gallery (VIC)
Horsham Regional Art Gallery (VIC)
Ipswich Art Gallery (QLD)
Manly Art Gallery and Museum (NSW)

Museum of Brisbane (QLD)
Newcastle Art Gallery (NSW)
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Rockhampton Art Gallery (QLD)
Shepparton Art Museum (VIC)
Stanthorpe Regional Art Gallery (QLD)
Tamworth Regional Gallery (NSW)
Toowoomba Regional Art Gallery (QLD)

Group exhibitions:

Over 200 throughout Australia, Japan, Lithuania, UK, Canada, France, Croatia, Spain, Portugal, Turkey, Czech Republic, Taiwan, USA, New Zealand, Egypt, Italy, Germany, Greece, Korea, Poland, Latvia.

Awards:

37 National and International Awards including:
1973 Victorian Ceramic Group Student Award; 1978 Victorian Ceramic Award; 1978 Victorian Ministry for the Arts: Craft Award; 1978, 1983 Potters Cottage Ceramic Award; 1988 & 1990 National Ceramic Award - Australia; 1990 Montex Prize - III World Triennial Exhibition of Small Ceramics Zagreb, Croatia; 1991 Silver Medal International Ceramic Exhibition Sopot, Poland; 1982 IAC Award Vallauris, France; 1983 Silver Medal 'Arts, Sciences, Letters' Academy, France; 1990 Montex Prize World Triennial of Small Ceramics Zagreb, Croatia; 1995, 1996 'Orton

Box' Exhibition Award, USA; 2002
6th Cairo International Biennale for
Ceramics, Egypt; 2004 Judge's award,
'Calleen Art Award' Cowra.

Books:

Glazes and Glazing Techniques, Greg
Daly, 1995, 1996, 1998 Kangaroo
Press, Simon & Schuster, AC Black, UK,
Gentle Breeze, USA
Lustres, Greg Daly, 2012 AC Black/
University of Pennsylvania Press
Developing Glazes, Greg Daly, 2013
Bloomsbury, The American Ceramic
Society
Ceramic Form, Peter Lane, UK
Studio Ceramics, Peter Lane, UK
Ceramics of the World, Gottfried
Borrmann, Germany
Masters of Modern Ceramics, Italy
The Australian Pottery Book, 2nd ed.,
Harry Memmott
Pottery, Janet Mansfield
Clay Statements I & II
Modern Australian Ceramics, Janet
Mansfield
Ceramics Manual, Graham Flight
*Contemporary Ceramic Art, Australia
and New Zealand*, Janet Mansfield
Sculptural Ceramics, Ian Gregory
The International Design Yearbook,
1993
*Illustrated Dictionary of Practical
Pottery*, Robert Fournier (3rd ed.)
The Craft and Art of Clay, Susan
Peterson

Introduction to Ceramics, Graham Flight
Contemporary Porcelain, Peter Lane
Resist and Masking Techniques, Peter
Beard
Design Sourcebook Ceramics, Edmund
De Waal
Contemporary Ceramics, Susan
Peterson
Smashing Glazes, Susan Peterson
Working with Clay, Susan Peterson
500 Bowls, Lark USA
500 Tiles, Lark USA
500 Vases, Lark USA

**Numerous organisation
committees including:**

1974-1976 Victorian Ceramic
Group Committee
1978-1979 Arts & Crafts Society of
Victoria Committee
1982-1984 Craft Council of Victoria
Committee
• Vice President
1982-1984
• Committee to form
Practicing Crafts
People Association
1987-1988 Chairperson Ceramic
Access Workshop
Committee
1984-1985 NAVA Board Member
State & National
Delegate
1987-1988 Advisory Committee
to the Victorian Ministry
of Arts

1991-1997

1992-1995

2003

2000-2003

2003-2005

2013

2013-

Craft Council of
Australia - Board
President Craft Council
of Australia
Chair of Cowra Art
Gallery Management
Committee
Chair of the Cowra
Festival Art Committee
Museums & Galleries
Foundation - Board
member
Canberra Potters -
Watson Arts Centre -
Board member
Head of the Ceramic
Workshop - School of
Art Australian National
University

