

Jugs Galore

Group Exhibition – 11th July – 2nd August 2009

Opening by Gail Nichols 5.30 pm Friday 10th July 2009

VICTOR GREENAWAY

Curriculum Vitae

Victor Greenaway is an internationally renowned Ceramic Artist represented widely in public and private collections both within Australia and overseas. He has earned a reputation for fine craftsmanship and innovative ceramic design, receiving many awards including a Winston Churchill Fellowship (1974) and an Arts Victoria award (1998), under the "International Export & Touring Program," to take an exhibition of work to Italy in 1999. In 1999 he was also awarded a Fellowship from the International Specialised Skills (ISS) Institute to assist in setting up an international school of ceramics in Umbria, Italy. More recently, in recognition of a long and impressive career and a continuing creative energy, he was awarded the prestigious Australia Council Fellowship for 2001 - 2002. He was admitted to the 52nd International Competition for Contemporary Ceramic Art at Il Museo Internazionale delle Ceramiche in Faenza, Italy, and undertook a craftsman-in-residence position in Belgium in 2002, with exhibitions to follow across Europe from then continuing to the present. In 2004 he was an artist-in-resident at Sturt Craft Centre. Greenaway continues in the development of finely executed forms in the translucent porcelain of Limoges, as well as producing a range of complementary forms using the ancient Etruscan black-fired technique of *bucchero*. The Beagle Press, the fine art book publishing company in Sydney, printed a beautifully presented monograph celebrating 40 years of the artist's work. From 2007 he has been resident in Orvieto, Italy but maintains a painting and ceramic studio in East Gippsland, Victoria.

Professional Development - Highlights

- Diploma of Art, Royal Melbourne Institute of Technology, 1967;
- Manager of the late Ian Sprague's *Mungeribar Pottery*, 1971 - 1973;
- Churchill Fellow: study tour of training methods for the artist/potter in Japan, Sweden, Finland, Denmark and UK, 1974;
- Established and ran *Broomhill Pottery* at Upper Beaconsfield, 1974 - 1992;
- Co-ordinated the Ceramic Workshop at the Victorian Meat Market Craft Centre, 1993 - 1998;
- Established new painting and ceramic studios at Nungurner, Gippsland Lakes, 1994 - .
- From 2007 - resident in Italy continuing painting and ceramics as well as undertaking a number of ceramic workshops and exhibitions in Switzerland, Belgium, the United Kingdom and Italy.

Selected Awards

- Gold Coast International Ceramic Award - Acquisition, 2006;
- La Trobe University Acquisitive Ceramics Award, Castlemaine Art Gallery, 2006;
- Townsville City Council Award, 2003;
- Australia Council Fellowship, 2001-2002;
- ISS (International Specialised Skills) Fellowship, 1999;
- Arts Victoria award under the "International Export & Touring Program," 1999;
- Other awards include the Made in Australia Design Award, 1967; Shell Company Acquisition, 1972; Churchill Fellowship, 1974; Mayfair Award 1976; Potters' Cottage Ceramic Award 1979; Fletcher Brownbuilt Award of Merit (NZ) 1980; BP Australia Award 1980; Stuart Devlin Award 1981 & 1983.

Selected List of Acquisitions

- Rockhampton Art Gallery, 2008; Bendigo Art Gallery, 2007; Gippsland Art Gallery, Sale, Victoria, 2005; Bendigo Art Gallery, 2005; Shepparton Art Gallery, 2005; Art Gallery of Western Australia, 2005; National Gallery of Australia, Canberra (most recent acquisition, 2002); Museo Internazionale delle Ceramiche in Faenza, Italy; Museo della Ceramica, Palazzo Brugiotti, Viterbo, Italy; Museum for Modern Keramik, Deidesheim, Germany; National Gallery of Victoria; New Parliament House Art Collection, Canberra; The Art Galleries of Western Australia and Queensland; Powerhouse Museum, Sydney; Seto Ceramic Institute, Nagoya, and the Sharp Corporation; Japan; Southland Museum, and the Auckland Museum, New Zealand; Private Collection Queen Beatrix of the Netherlands; The English Gallery, Geissenheim, Germany; McClelland Gallery, Victoria; Newcastle City Art Gallery; Brisbane City Hall Collection; Queen Victoria Museum and Art Gallery, Tasmania; Australian National University (ACT) and the University of Tasmania; Darling Downs College (QLD) and the Victorian Teachers' College Collection (VIC); Art Bank, Victoria; Queensland Potters' Association; Curtin Institute of Technology, Perth; Crafts Board, various collections; State Craft Collection, Victoria; Regional Galleries of Shepparton, Gippsland, Ararat, Horsham, and Narracorte, among others.

Recent Exhibitions

- 2009 Cudgegong Gallery, Gulgong, NSW AU
- 2009 Skepsi on Swanston, Melbourne AU
- 2008 PULS Gallery Brussels BE
- 2008 Ab OVO Gallery, Todi IT
- 2007 PULS Gallery Brussels BE
- 2007 Beaver Galleries Canberra AU
- 2006 Gallery 482, Brisbane, QLD AU
- 2006 Cudgegong Gallery, Gulgong, NSW AU
- 2006 Studio Altenburg, Braidwood, NSW AU
- 2006 Skepsi on Swanston, Melbourne AU
- 2005 O.P.T. 5 Fine Art Gallery, Hong Kong (book launch & exhibition) AU
- 2005 Newcastle Regional Gallery, NSW (book launch & survey exhibition) AU
- 2005 Skepsi on Swanston, Melbourne (book launch & exhibition) AU
- 2005 Object Gallery, Sydney (book launch & exhibition) AU
- 2005 Stafford Studios of Fine Art, Perth (book launch & exhibition) AU

Other Exhibitions

O.P.T. 5 Fine Art Gallery, Hong Kong & Beaver Galleries Canberra 2004; Framed Gallery, Darwin & Makers Mark Galleries, Melbourne & Sydney 2003; Terra Keramiek, Delft, Netherlands; Makers Mark Galleries, Melbourne & Sydney & Stafford Studios of Fine Art, Cottesloe, Perth, W.A. 2002; Selected for the 52nd Concorso Internazionale della Ceramica d'Arte Contemporanea-Faenza 2001; Makers Mark Galleries, Melbourne & Sydney; Ceramic Art Gallery, Sydney, Australia & Beaver Galleries, Canberra, ACT, Australia 2000; Museo della Ceramica, Palazzo Brugiotti, Commune di Viterbo, Italy 1999; International Ceramics Award, Faenza, Italy 1976; International Exhibition of Ceramics; Victoria and Albert Museum, London 1972; Crafts Board of Australia Council, exhibitions in South America, Japan, Washington Embassy. Others include Australia Craft, London and Hong Kong; Craft Expo 1981, Sydney and Melbourne; Craft Australia, Indonesian exhibition, 1994; Craft Australia, Osaka, Japan 1999; and Munich Craft Fair, 1999. Numerous group shows include, "Tableware for the Eighties," Potters' Society of Australia; "Ceramics '88," University of New South Wales; "Form and Function," 1985, Meat Market Craft Centre, Melbourne; "Fire and Earth," Manly Gallery, Sydney, 1987; Tachikichi Corporation, Tokyo and Kyoto; Guest Artist, Art Centre, Perth; Australian Design Academy, South-East Asia Touring Exhibition, 1992; Australian Exhibition, World Crafts' Council, Iran, 1993; Tachikichi Corporation, Japan, 1996. More than 80 "one-man shows" have been held over the period from 1968-2006

Exhibitions – represented in (selected by invitation)

- 2008 Fusions: Australian Network of Clay and Glass Artists, "Salute", Brisbane
- 2007 COLLECT Victorian & Albert Museum, London (Raglan Gallery)
- 2006 SOFA, Chicago (Raglan Gallery)
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- 2004 SOFA, Chicago (Raglan Gallery)
- 2004 "Bowled and Beautiful" Ceramic Art Gallery, Sydney
- 2004 Celebrating the Master, Skepsi
- 2003 SOFA, Chicago (Raglan Gallery)

Monograph

Victor Greenaway Ceramics 1965-2005. F'wd Janet Mansfield/Intro Tim Jacobs. The Beagle Press, Sydney, Aust 2005.

Selected Bibliography

Among others, references to Victor Greenaway's work appear in: *Porcelain&Bone China*, Sasha Wardell 2004; *Contemporary Studio Porcelain*, Peter Lane 2004; *500 Teapots Lark Ceramic books* 2002; *500 Bowls Lark Ceramic Books* 2003; *Appearance and Reality*, Stephen Hogbin. Cambium Press, 2000; *Encyclopaedia of Art*. Alan McCulloch (revised & updated by Susan McCulloch). The Herbert Press, 1994; *Ceramic Form*. Peter Lane. Collins, 1988; *Encyclopaedia of Australian Potter's Marks*. Geoff Ford. Salt Glaze Press, 1998; *A Collector's Guide to Modern Australian Ceramics*. Janet Mansfield. Craftsman House, 1988; *The Potters' Art*. Janet Mansfield. Cassell, 1985; *Craft in Australia*. Allan Moultt. Reed, 1984; *Ceramics of the Twentieth Century*. T.Preaud & S. Gauthier. Rizzoli: New York, 1982; *Modern Australia Sculpture*. Ron Rowe. Rigby, 1977;

Numerous journals such as *Craft Australia*, *Pottery in Australia*, *Craft Australia Yearbook*, *Craft Arts International*

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Victor Greenaway Artist Statement

Victor Greenaway currently resides in Orvieto in Umbria returning to Australia for several months each year to work in the Lakes Studio at Nungurner, Victoria.

In Italy he paints the sights and sounds and people of this amazing architectural landscape as well as producing ceramics (terracotta and porcelain) in the castle studio at Viceno, conducting workshops and Master Classes in Europe on invitation as well as at Viceno for small groups and private clients. As part of the "Discovering Italy" itineraries he also conducts private, group programmes and, on request, Master Classes, in ceramics and drawing in Rome, Florence and Umbria.

Greenaway says: "With constant access to the many major museums that offer up the most amazing inspirational works, it is possible to be surrounded by the most wondrous influences on a regular basis. Especially important for me are the Renaissance paintings by Raphael with his social references and warm, sometimes challenging, humanity and the stark confronting reality in the post-Renaissance works of Caravaggio. Together with the Michelangelo and Bernini marbles, classical sculptures and architecture: marble columns, stone, texture, layers of time, these all combine in a great mix of inspiration in both the paintings and the ceramics. This also combines with living amidst the art and myths that abound in the many, many churches and cathedrals that are part of our daily life."

On ceramics

The new ceramic forms have been influenced greatly by the traditional shapes that emerged from the Etruscan society 2,500 years ago, especially in the larger, stemmed open bowls or "calice" and the decorative friezes that chase abstract shapes around the surfaces. But the surfaces too arise from the smooth surfaces of marble and classical forms that are everywhere.

In contrast, the Bucchero pieces are made from an Italian volcanic clay, mostly wheel-turned and polished, then smoke-fumed in a reduction atmosphere to permeate the black colour through the clay body which, when polished and fired, has the appearance of metalware. Bucchero is a distinctively Etruscan product that emerged around the 7th century BC in Southern Etruria (central Italy).

Regardless of the medium, as in a quick sketch or abstraction, the outcome relies on experience, intuition and a confidence in technique. Often the result is uncertain and the work lost or discarded but the journey is an exciting one and constantly rewarding.

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