

TABLED

19 April–9 June 2024
Manly Art Gallery & Museum



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Kris Coad with **Rhett D'Costa**

Kirsty Collins with **Nathan Quinell & Craig Shanahan**

Paul Davis with **ITO EN & Minako Asai** of MinnieSweets

Janet DeBoos with **Shannon & Jennie Kellett** of
Wee Jasper Distillery

Claire Ellis with **Simone Jude** of Seasonal Simone

Malcolm Greenwood with **Lennox Hastie** of
Firedoor & Gildas

Georgina Yen Qin Lee with **Raymond Tan** of Raya

Vanessa Lucas & Emma Jimson with
Annie Smithers of du Fermier

Jeremy Simons (Slip Ceramics) with **Emma Knowles**

Leia Sherblom (GRIT Ceramics) with **Ben Devlin** of PIPIT

Timna Taylor with **Palisa Anderson**

Clare Unger with **Anu Haran** of Flour Shop

The Australian Ceramics Association and Manly Art Gallery & Museum are proud to present The Australian Ceramics Association members' exhibition TABLED.

Front cover: *Breakfast Feast*, 2024: **Clare Unger**, slab-built midfire clay, cups h.7.5cm and saucers diam.11cm, small serving plates diam.19cm, tea caddy h.8.5cm, and spoon, small condiment dishes and jug, and handstitched Indian cotton with flour bag thread; with **Anu Haran**, organic semi-wholemeal sourdough, croissants brushed with local Turramurra honey and sea salt, flaky wholemeal puff pastry samosa roll with an Indian samosa filling of potato, peas, ginger, coriander and spices; photo: Greg Piper

The
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TABLED

by Debbie Pryor

Situated on the iconic foreshore of Manly Beach, Sydney, near the ferry and restaurants, Manly Art Gallery & Museum (MAG&M) is the ideal location for *TABLED*. The extensive ceramics collection at MAG&M began in 1968 with the acquisitions of Peter Rushforth and Hiroe Swen from their first major ceramics exhibition. The presentation of *TABLED* in 2024 stands alongside the reveal of MAG&M's newly named collections space *Cove Gallery*, presenting a select collection of works in *Ceramics Collection Stories*. The Australian Ceramics Association's exhibition partnership with MAG&M began in the 1990s, and this collaboration continues to be important for the visibility given to ceramics and the opportunity for members' work to be showcased in a renowned, public contemporary context.

TABLED demonstrates the demand for and diversity of potters and chefs working together – the reciprocity between two artisans sharing a common goal creating a meaningful culinary experience. Whether a renowned restaurant or the humble corner café, ceramics in hospitality sets a scene. Handmade ceramics instantly reveal the calibre of the ethos of the establishment; the care behind each deliberately chosen vessel, the skill of the handmade, the intention behind each plated meal, and the consideration of the guests' experience. Knowing that behind each piece of tableware and meal served is a range of conversations and experimentations between potter and chef elevates the dining experience.

In *TABLED*, thirteen potters from around Australia chose a chef, cook or artisan food producer with whom to create new tableware. Responding to the needs of the restaurant, shop or ceremonial setting, each party brings their expertise and narrative to the project. Some collaborative partnerships are well-established award-winning relationships, others are in their infancy, finding their aesthetic voices together for the first time, navigating the needs of the kitchen and the studio. The resultant work, the tableware, the menu, and the photographs are a shared narrative, exploring multiple materials and respecting collaborative ways of designing and making.

Collaboration does not come without its difficulties, and as we know, neither does ceramics. Creating ceramics for a commercial kitchen has a particular set of challenges: the sheer volume of uniform work needed for a restaurant, the weight and shape of the wares suitable for wait staff, the durability to withstand a commercial dishwasher and high-volume handling, and of course an aesthetic that complements the chef's work without competing with it. All these components are deeply embedded within the story that the chef and the potter convey.

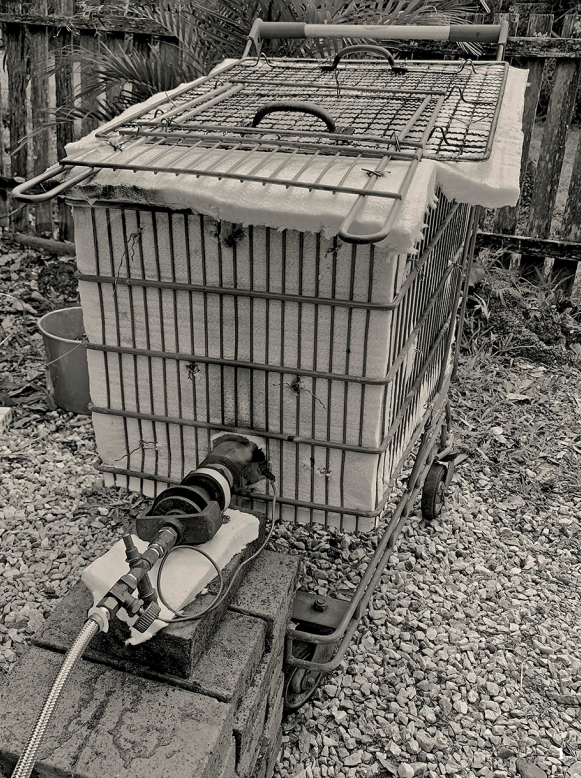
Within the space of a year, each potter in this project undertook an ambitious collaboration to create new serving-grade tableware for exhibition. Making a new range of tableware, or any new project in clay poses technical challenges and this project was no exception in its challenges, pivots and reinventions. With makers embarking upon new glaze and clay recipes in response to their collaborator,



Malcolm Greenwood, *hot pot*, 2024, flame-proof ceramic and porcelain, jigger/jolley and hand-thrown, unglazed and white glaze, reduction fired to 1300°C, h.9cm, diam.22cm; with **Lennox Hastie**, *Rice*: woodfired Koshihikari claypot rice, grilled oyster mushrooms; photo: Tom Wholohan

and experimenting with new processes as part of storytelling, potters stretched themselves in exciting and challenging ways. *TABLED* does not attempt to present a complete survey of contemporary Australian tableware, but instead discusses the diversity within the potter and chef collaboration, ultimately celebrating the tenacity and drive of a potter's practice.

Collaborations were not only driven by a similarity of material ethos in dedication to their craft, but also by personal narrative, made possible by building trust between both artisans. Ceramics have long been the vehicle for social and political commentary, and much like conversations over a good meal, the narratives behind *TABLED*'s tableware are poignant.



1 **Leia Sherblom**, shopping trolley kiln for calcining
 2 **Leia Sherblom**, calcined shells and bones
 Photos: courtesy artist

By chefs sharing their day-to-day experience, potters became witness to new concerns including kitchen waste; and much like tackling waste in the studio, many potters sought to address these environmental concerns in the chef's creative space. Discarded glass bottles, animal bone, oyster shell and eggshell found their way into the studio, and after extensive experimentation and development, these waste materials became key elements in glaze and clay recipes for some exhibiting artists; solving problems for both potter and chef.

Akin to restaurateurs, pottery has a strong history as a many-generational cultural practice. Here too in *TABLED*, multi-generational cultural experiences are presented on the table celebrating migration, cultural memory, and ceremony across Southeast Asia, Japan, India and Australia through the power of food and ceramics. For chefs and potters, their careers have the power to nourish – through the unifying power of the handmade object, artisanal nutrition, and storytelling – sharing the history of materials and ingredients for centuries. Both professions often being simultaneously a creative pursuit and a small business, means that materials not only need to be ethically aligned with the maker, but also available and cost-efficient. Seasonality and locality of produce is of prime consideration throughout this project, honouring the best quality materials available to create sustainably and economically.

TABLED honours the diversity of the dining experience, the breadth of ceramic practice today, deep material knowledges, and the collaboration process.

debbiepryor.org

The Australian Ceramics Association thanks Manly Art Gallery & Museum for their valued ongoing presentation partnership. Thank you to the staff and installation team, in particular Katherine Roberts, Senior Curator, Exhibitions & Collections and Ben Rak, Curator, for the delivery of *TABLED*.

Manly Art Gallery & Museum acknowledges its sponsor Colormaker Industries for providing the paint for the exhibition tables.

A special thank you to chef Peter Gilmore for his knowledge and expertise in helping select the finalists.

We also thank The Australian Ceramics Association staff and Board for the development and delivery of *TABLED*.

Staff: Debbie Pryor (former), Vicki Grima (former), Diamando Koutsellis, Montessa Maack, Georgie Avis, Mirjana Dobson, Jessie Bancroft.

Board: Kate Jones (President), Janice Keen (Treasurer), Jackie Gasson, Hannah Kothe, Alfred Lowe, Robyn Phelan.

australianceramics.com

Manly Art Gallery & Museum
 West Esplanade, Manly NSW 2095
 Tuesday to Sunday, 10am–5pm
 Instagram: @magamsw

KRIS COAD with RHETT D’COSTA

For Kris and Rhett, *The Honoured Guest ...* collaboration conveys the shared nexus of art, food, culture and identity. Both believe there is an intrinsic and intersectional relationship between the ritual of sharing food and the vessels in which food is served.

Kris has a long and respected history of making porcelain tableware for commission and commercial use – making vessels that are a pleasure to use, no matter how simple the meal is. Rhett’s projects use food as a vehicle to explore ideas of culture, identity, place and belonging. Both have travelled extensively through Asia and have stories of food, art, spirituality, ritual and space experiences.

The Honoured Guest ... is a vegetarian thali lunch for one person, where the humble thali is elevated to ceremonial status. Using the idea of the tiffin carrier as a starting point, this ubiquitous stainless steel stackable and portable vessel is reimagined as a two-tiered vessel in white translucent porcelain. The table setting includes a series of porcelain vessels, a finger bowl for washing, a napkin made from Khadi fabric stained yellow (dyed with turmeric), a vessel for water (pani), a drinking vessel, and a series of porcelain serving spoons. The porcelain lid from the first layer of the tiffin becomes the plate from which the food is eaten. Mango kulfi is brought to the table as the dessert course to complete the meal.

Kris Coad is a ceramic artist living and working in Melbourne. She has been a practicing ceramicist for over 20 years, dividing her time between her studio practice and being an educator.

Instagram: @kriscoad

Rhett D’Costa migrated from Bombay, India, to Australia at an early age. His pan-disciplinary practice draws on his Asian/Australian hybrid background and extends from evocative use of colour to complex expressions of identity and belonging. Projects often center on the ‘right to belong’ and explore the role of resilience and optimism.

Instagram: @rhettjdcosta

Opposite above & below: **Kris Coad**, *The Honoured Guest ...*, 2024, wheelthrown translucent porcelain tableware with hand-formed porcelain serving spoons, 1280°C oxidation, largest plate diam.31cm; with **Rhett D’Costa**, prawn sambal pumpkin leek and spinach dhal, spicy beans (French) foogath, cucumber tomato onion raita, chilli pickle
Photos: Marion Williams



KIRSTY COLLINS with NATHAN QUINELL & CRAIG SHANAHAN

The *sensorial art plate* project is grounded in a philosophy of design excellence and disability innovation. Starting from the belief that all people with disabilities are innovators and natural problem solvers in adaptation, Kirsty has worked in collaboration with two disabled chefs to design accessible flatware for restaurants.

Living with a hearing disability herself, Kirsty understands the need to raise awareness of and reduce stigma around disability and employment. This project acknowledges the achievements of Craig and Nathan as chefs, while also honouring the customer and the holistic restaurant experience.

There are three complementary design variations in the *sensorial art plate* project, featuring relief carving on the front surface, similar to Chinese and Japanese celadon plates and bowls, accompanied by matching Kobachi-style sauce plates. The plates feature both tactile English text and Braille text in which the chefs explore their own stories of disablement, social barriers and disability pride. Each plate imparts something about the chefs' personality and their blind/deafblind experience. The project also allows Kirsty to navigate her own deafness while connecting to both the ceramics and the disabled community.

Kirsty Collins is an artist living and working on Gadigal lands (Sydney, New South Wales). There are two sides to her ceramic art practice: large expressionistic mountain worlds, and organically-shaped slip-cast porcelain objects. Both types of work are immersed in the tactility and haptics of material.

Instagram: @sydneyartworker

Nathan Quinell is a deafblind chef based on the Gold Coast, Queensland. He prefers to be known as Nate, or the Hurricane Chef - inspired by the story of Ruben Carter. Nate has two cochlear implants, is totally blind, and is a fully qualified chef.

facebook.com/thehurricanechef

Craig Shanahan is a blind chef and café owner in Western Sydney. Opening a café has always been Craig's dream, and The Blind Chef Café & Dessert Bar opened in 2014. Craig employs people of all abilities, and the café incorporates accessibility textural elements and contrasting shades to cater for the vision impaired and their companions.

facebook.com/thebccafepenrith



Right & below: **Kirsty Collins**
Disability Sensorial Plates, 2024
slipcast porcelain, FDM & SLA
3D-printed Braille, low-vision English
font, QR codes linked to disability
assistive technology, stained slips
clear glaze, cone 6, diam.25cm
Photos: Samee Lapham



PAUL DAVIS with ITO EN & MINAKO ASAI

For 25 years, Paul has been deeply involved in making ceramic objects suited to the preparation, serving and appreciation of Japanese-style tea – both highly prized powdered green tea (matcha) and leaf tea (sencha).

Paul recently relocated to rural Victoria, coincidentally nearby a farming venture focused on the production of high-quality Japanese-style teas in Australia: ITO EN Australia. Both parties' ventures are built on, and celebrate, the distinctiveness the locale brings to their endeavours – climate, environment, geology and tradition. Just as the character of Paul's ceramic practice develops from the use of locally sourced materials, ITO EN chose the same part of Australia for the unique contribution of the terrain on the character of the tea.

Japanese tea is conventionally accompanied by sweet morsels called wagashi, which are visually appealing flavour foils that accentuate distinctive tea flavours. Minako Asai of MinnieSweets is renowned for creating wagashi in Melbourne, with a focus on an Australian vernacular. She too designs around seasonal relevance and local ingredients.

All elements of this collaboration are based in deep knowledge of discipline-specific practice and processes. The project values artisanal, small-scale production that highlights locale and seasonality.

Paul Davis' varied 50-year history of ceramic practice spans extended periods in both America and Japan. His personal work includes large-scale sculpture, specialist tableware commissions, as well as vessels associated with the Japanese tea ceremony. Central to his practice is identifying, testing and utilising Australian clay and glaze materials. Paul is an elected member of the International Academy of Ceramics.

Instagram: @pauldavis6

In 1993, the Victorian Government invited ITO EN, Japan's largest green tea manufacturer, to investigate ideal Australian locations for tea production. Plantations in north-east Victoria fulfil ITO EN's requirement for growing Japanese tea cultivars free from tea-related pests and diseases found in Japan, and ensure continuity of supply through the Japanese non-harvest season.

itoen.com.au

Minako Asai is a self-taught Japanese confectionery (wagashi) artist, crafting authentic wagashi by hand. Her mission is to bring the joy of this beautiful but unfamiliar part of Japanese cuisine to Australia. While the design of her sweets is important, Minako believes that taste and balance are key to the experience.

minniesweets.com.au



1 *Aki Fukashi (Deep Autumn)*
Paul Davis, Japanese-style sencha teaware, 2024, teapot: Kagero clay kohiki style slip, ash glaze, w.11cm h.20cm teacups: Rutherglen red clay rice-ash glaze, w.8cm, h.7cm, sweet dish (kashibachi): hand-formed gohonde technique, ash glaze w.20cm; with **Minako Asai** (MinnieSweets), Japanese tea sweet (wagashi) – nerikiri type and **ITO EN Australia**, sencha tea
2 *Gyakkyoo no Kaika (Bloom in Adversity)*: **Paul Davis**, small serving dish (kashibachi) (detail), 2024 hand-formed Hunter River clay kohiki style, ash glaze; with **Minako Asai** (MinnieSweets), Japanese tea sweet (wagashi) – nerikiri type
Photos: Jason Loucas

JANET DEBOOS with SHANNON & JENNIE KELLETT

Responding to the recent community regeneration of the town Wee Jasper that saw younger people moving into the area around the time of COVID-19, Janet was drawn to Shannon and Jennie Kellet of Wee Jasper Distillery to focus on locally sourced produce and local small businesses.

Together Janet, Shannon and Jennie have developed a range of *WeeJay Ware* that reflects the local flora of the region and alludes to the fossil-rich Devonian deposits in the area. The forms suggest their use – predominantly the grazing tray, carrying locally made cheeses from small local farms, local pickles and chutneys, and other local small goods to accompany the increasing range of gin botanicals (also locally sourced).

In addition to the grazing tray, the gin tasting tray has quite different aesthetic requirements driven by the gins and suggested mixers. There is also black and white standard ware that caters to the ‘snack’ side of the menu – toasted sandwiches, other bread-based fare, and coffee. The distillery’s aesthetic identity is monochromatic and Janet has chosen to use this as the underlying colour theme for the tableware. Janet has welcomed the challenge of working with such a specific range of comestibles. It is very satisfying to see a locality also expressed in locally made craft.

Janet DeBoos has had a career in ceramics stretching almost 60 years, during which time she taught at various art schools (most recently as Head of Ceramics at the Australian National University), ran a production pottery (Brindabella Pottery), and worked with industry in China and Italy. She represented Australasia on the Geneva-based Council of the International Academy of Ceramics from 2012–2020, and 2022–23.

janetdeboos.com

Jennie and Shannon Kellett opened the door to Wee Jasper Distillery in regional New South Wales in January 2023. Leaving their previous professions behind (Jennie a physiotherapist and Shannon in staff management) the mother-daughter duo began researching their new endeavour in 2018, building a site-specific architecturally designed distillery, and undertaking short courses in various aspects of distilling techniques to create gin and vodka from local botanicals.

weejasperdistillery.com.au

1 Janet DeBoos, *Solitary Pleasures* tasting set; with Wee Jasper Distillery, *Pink Gin*
2 Janet DeBoos, *WeeJay Ware*, 2024, wheelthrown midfire and high-fired porcelain black underglaze brushwork, clear glazes; with Wee Jasper Distillery, *Dry Gin & Pink Gin*
Photos: Andrew Sikorski





CLAIRE ELLIS with SIMONE JUDE

Tableware is a familiar kind of ceramics for many people, often conjuring memories and feelings of hospitality and warmth. Claire and Simone evoke these nurturing senses by presenting three unique serving dishes – a cake stand, a tray and a decorative dish – inspired by the forms and decorative rims of silverware. The familiarity and formality within the forms, and the presentation of the works, contrasts the materiality – recycled wine bottles are used within the ceramic glaze and eggshells from the kitchen are incorporated into the clay body, referring to bone-china material traditions. This project brings beauty to undervalued waste materials.

Replicating intricate silverware patterns, Claire uses slipcasting techniques to create the works, firing to stoneware temperatures using only non-toxic materials to ensure strength and food safety. The well-made tableware paired with the compelling aesthetics of Simone's culinary creations is the perfect display of Claire's scientific approach to materials, ethos and approach to making.

Bringing together the sensibilities of potter and pastry chef, Simone's pastry menu features egg as a key ingredient to be served on the three serving dishes. The balance of the potter's scientific, craft and aesthetic skills in collaboration with the food stylist, recipe developer and pastry chef wheelhouse, allows for a project that makes restaurant and studio waste an accessible focus.

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Claire Ellis is a Canadian-born emerging ceramic artist and designer based in Naarm (Melbourne, Victoria). Claire's experience as a chef at Attica influences her work through a focus on raw materials and experimentation. Transformed 'waste' materials are often incorporated into her work.

Instagram: @claireellisceramics

Simone Jude is a food stylist, recipe developer and pastry chef who creates edible food installations that embrace the playful and ritualistic acts of indulging in a sensory feast. Simone's work is informed by her degree in Art History.

Instagram: @seasonalsimone

Above: **Claire Ellis**, *Swan and Shell Serving Dish* (detail), with **Simone Jude**, Linzer cookies and neenish tarts
Opposite: **Claire Ellis**, *Service! Collection*, 2024, slipcast eggshell china, recycled glass and eggshell glaze, dimensions variable; with **Simone Jude**, lemon curd and meringue layer-cake, raspberry jelly lamingtons, Linzer cookies with strawberry jam, neenish tarts with raspberry jam and vanilla and chocolate icing; photos: Annika Kafcaloudis



MALCOLM GREENWOOD with LENNOX HASTIE

Lennox and Malcolm share a passion for harnessing the power of fire. This project shows the striking symbiosis between ceramics and cooking as art forms in which the mastery of fire and flame are central to the transformation of raw materials, fresh food and clay. It celebrates the relationship between a meal and the dish on which it's served.

from the fire to the table presents tableware made from flame-proof clay to allow Lennox to cook and serve food suited to a sharing menu, directly from the fire. The work demonstrates sustainable practices – the bowl in the place setting is made from clay and glaze materials that would typically be thrown out. Lennox uses this bowl in his restaurant to serve a broth made from food scraps.

from the fire to the table shows the value of chef and ceramic artist working closely together at every stage, from design to food presentation. It presents a narrative of the chef's philosophy and aesthetic and highlights the sensory and dynamic interplay between surface and form of both the ceramic vessel and the meal itself.

Right:
Malcolm Greenwood bowl
2024, wheelthrown
porcelain, dolomite glaze
1300°C reduction, h.4cm
diam.10cm; with **Lennox
Hastie, Mussel**, smoked
mussels, zucchini, tomato
kimchi
Opposite:
**Malcolm Greenwood &
Lennox Hastie table setting**
2024
Photos: Tom Wholohan



Malcolm Greenwood has worked as a full-time, professional ceramic artist since 1989, providing one-off pieces and tableware to private collectors, corporate collections, fine dining restaurants and hotels. His work in porcelain and stoneware is appreciated for the fusion between meditative form, elegant simplicity and aesthetic utility.

malcolmgreenwood.com

Lennox Hastie is fascinated by fire. He spent his early career working at Michelin Star restaurants in the United Kingdom, France and Spain. Returning to Australia in 2011, he opened Firedoor in 2015, and Gildas in 2022 – a Basque-inspired wine bar in Surry Hills, Sydney. Lennox released his first book, *Finding Fire* in 2017.

Instagram: @lennoxhastie

GEORGINA YEN QIN LEE with RAYMOND TAN

Taking visual, cultural, and sculptural inspiration from Peranakan Chinese ceramics and banquets, Georgina and Raymond celebrate their shared Malaysian heritage through a colourful presentation of Nyonya kuih, paired with tableware.

Born out of the global trade routes in the Straits of Malacca during the 16th century, the Peranakan Chinese (also known as Straits Chinese or Baba Nyonya) are a story of Chinese culture coalescing with local Malay and colonial European influences, creating a 'third cultural space' that is distinct in its language, dress, and culinary and material culture.

A prized heritage of this culture, Nyonya kuih is celebrated for its intricate preparation, colourful presentation, and blend of sweet, savoury and aromatic flavours such as pandan, coconut and gula melaka (palm sugar). They are often served during auspicious occasions such as Chinese New Year, birthdays and weddings; symbolising prosperity, longevity, and unity.

For this collaboration, Raymond reminisces his childhood birthdays in Malaysia, creating kuihs and desserts that were typical of a child's birthday in the 1980s. In her tableware, Georgina draws inspiration from the vibrant hues of the kuih and intricate motifs of Peranakan Chinese ceramics (or Nyonyaware) – a lesser-known variety of enamelled porcelain made in Jingdezhen. Her pieces also incorporate Peranakan architectural nuances alongside colonial 19th century European decor, reflecting the cultural amalgamation and diversity of Peranakan Chinese taste.

Nyonya kuih acts as a grounding for this potter and chef collaboration, while also highlighting Australia's geographic ties with Southeast Asia and our vibrant history of migration. By celebrating the diversity that is Peranakan Chinese culture, Georgina and Raymond bring our attention to the wonderful creations that result when different cultures come together.

Georgina Yen Qin Lee uses the medium of ceramics as a conduit to reconnect with her ancestral roots, while exploring her lived experience as an Australian-born Chinese Malaysian. Her practice engages with the potential of cultural exchange and amalgamation, exploring the power of objects to transcend differences and foster understanding.

Instagram: @yen.qin

Raymond Tan specialises in celebration cakes, experiential dessert design, events, product launches and styling. His cafe, Raya, celebrates his Southeast Asian heritage through traditional Nyonya kuihs, cakes and pastries, with a modern Australian twist.

Instagram: @rymondtn



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1 & 2
Georgina Yen Qin Lee
TABLED
collaboration, 2024
wheelthrown and slab-built
porcelain and stoneware
cone 9
1: with **Raymond Tan** butter
cake and kuih lapis slice
2: with **Raymond Tan** pulut
tai tai, ondeh onde
kuih lapis, lychee jelly, and
butter cakes
Photos:
Kaede James Takamoto



1

VANESSA LUCAS & EMMA JIMSON with ANNIE SMITHERS

Annie, Vanessa and Emma all live in Central Victoria and share a passion for cultivating soil, treading lightly and honouring the seasons. Annie's life and restaurant are both based on a farm-to-table philosophy; Annie grows the fruit and vegetables for her restaurant and carefully sources proteins from local producers. The consideration of soil, growth and life are deeply engrained in the food served at du Fermier.

Vanessa and Emma's studio practices are remarkably aligned. They are both mould-makers and slipcasters, both use porcelain to create their forms, and both value function with utmost importance.

Annie's interest in the suggestion of a sculptural soup tureen was the genesis of Emma and Vanessa's collaboration, where ideas for vessel, food and table now intermingle. In keeping with Annie's philosophy of respect for the animals that give their lives to feed us, the ceramic vessels incorporate sculptural elements derived from the anatomy of animals. Bone and eggshell have also been used as sources of calcium in the development of food-safe, high-fired glazes for the vessels.

Their collective vision for the exhibition table centres around a complete meal at Annie's restaurant, incorporating three serving vessels: a soup tureen, a salad bowl and a cake stand.

Vanessa Lucas is an award-winning ceramic artist. Anthropomorphic considerations coupled with an admiration for natural forms give rise to shapes and surfaces that are moderated by design considerations, as each piece must function seamlessly. Vanessa believes that carefully crafted objects engender longevity and respect for our precious and dwindling resources.

vanessalucas.com

Emma Jimson is a designer-maker who works with clay to create everyday objects that feed both body and soul. Emma trained as a ceramics conservator and ran a restoration business before she and her husband started Pom-me-granite in 2015 with the vision to design and create objects that last the test of time both in quality and style.

pommegranite.com.au

Annie Smithers is one of Australia's most highly regarded chefs and a pioneer of the paddock-to-plate ethos. Her restaurant du Fermier features a menu du jour based on classic French farmhouse cooking, using the vegetables harvested that day from her kitchen garden, and local meats and poultry.

anniesmithers.com.au



2



3

1 *OVID & OVO*, with beetroot soup, crème fraiche and dill
h.33cm, w.60cm, d.28cm

2 *OSSO & OSSO*, with autumn salad of leaves from Annie's garden
h.13cm, w.67cm, d.64cm

3 *FEEMA, ECTO & EVA*, with raspberry and almond tart, raspberries and cream, h.35.5cm, w.77cm, d.31cm

All works: **Vanessa Lucas** and **Emma Jimson** (ceramics)
slipcast pom-me-granite porcelain, satin and crawl glaze, 1280°C
with **Annie Smithers** (food), 2024; photos: Fred Kroh



Left: *Indulgence*: **Jeremy Simons**, bowls and plates textured using pelican bone, button grass and palm bark; with **Emma Knowles** dulcey chocolate cream, roast blood plums plum and cherry granita, choc crumble and black salt with crushed freeze-dried sour cherries
Opposite: *Soba Noodles*: **Jeremy Simons** Bamel bowls textured using button grass with **Emma Knowles**, soba noodles, cured trout, mizuna, green tea dressing
All works: 2023, 1280°C oxidation
Photos, food & styling: Jeremy Simons & Emma Knowles

JEREMY SIMONS with EMMA KNOWLES

Jeremy Simons, a ceramicist and renowned photographer, and Emma Knowles, a distinguished food stylist and chef, converge in a visually stunning body of work rooted in the beauty of the natural world. This sumptuous collaboration comes to life in meticulously crafted tableware, showing an interplay between food and setting. The photography is influenced by Jeremy's coastal home and Emma's menu, which treats produce and ingredients with a reverence for quality, beauty and flavour.

Jeremy created this body of work using various clay bodies and techniques, including wheelthrown and slab-built work, with each piece glazed unevenly to reflect the changing coastal landscape and the beauty of nature's imperfection. The natural elegance of the ceramics complements the menu, which celebrates the changing seasons.

Jeremy Simons' work channels his passion for form, line, light and texture into the creation of distinctive ceramic pieces that, thanks to his experience photographing food, are nuanced to be subject-specific. His unique approach blends traditional techniques with contemporary design, resulting in functional yet aesthetically captivating artifacts.

The ceramics work in synergy with Emma Knowles' food and how she has crafted her menu to complement and incorporate the vessels. Emma brings a wealth of expertise as a food stylist, recipe creator and former chef. She translates her deep understanding of flavour and seasonality into an Asian-inspired menu.

The result of this collaboration is a sensory table-scape of one-of-a-kind platters, bowls, plates, and cups layered in a natural freeform style - a testament to the beauty of the natural world and a celebration of the intricate and creative journey that extends from the earth to the table.

Instagram: @slipceramics
@emmatknowles



LEIA SHERBLOM with BEN DEVLIN

Leia and Ben's collaboration (along with PIPIT restaurant co-owner Yen Trinh) addresses the global issue of tackling food waste. Their long-term collective vision is to scale their processes and develop sharable solutions across both the restaurant and ceramic industries. Leia's ceramic canvas highlights PIPIT's seasonal local menu and in the process, she has developed glazes that incorporate fish, kangaroo, and duck bone china, created wood ash glazes from the PIPIT grill, and developed bone, oyster, and pipi shell glazes. Some of these materials were calcined in a kiln made from a repurposed shopping trolley (see *TABLED* catalogue essay, page 4).

The dining table in this collaboration is organised by species, highlighting the living sources of materials and their natural environments. Embodying the iconic landscape of the Northern Rivers region of New South Wales, this tableware reflects the fertile volcanic soil, sandy ocean coastline and dense native bushland the area is known for.

Leia Sherblom (GRIT Ceramics) is a professional snowboarder turned potter. Leia's practice explores the tactile nature of *grit* while deepening a personal and cultural understanding of the psychology of the term, through perseverance, resilience, and passion for long-term goals.

Instagram: @grit_ceramics

Ben Devlin has over 18 years experience as a chef. Whilst Ben is armed with fine-dining credentials, his restaurant PIPIT aims to be a refreshing step away from formalities. His upbringing has given him a keen taste for problem solving and a desire to build from the ground up, creating from scratch.

pipitrestaurant.com

Bonito: Leia Sherblom waste fish-bone china slipcast and glazed with fish-bone ash glaze h.2cm, w.11cm, d.18cm wheelthrown side dish studio reclaim clay glazed in matte white, diam.10cm with Ben Devlin paperbark-smoked bonito with emu egg white garum



Above: **Leia Sherblom**, *Lobster Ash Bowl*, wheelthrown stoneware glazed with Iron Bark ash collected from Pipit grill h.5.5cm, diam.26cm, Katakuchi-style pourer, tin glaze, h.10cm, w.9cm, d.7cm, ramekin, slipcast Pottsville wild clay, waste fish-bone ash glaze, h.9cm, w.5cm; with **Ben Devlin**, sashimi of eastern rock lobster with marigold lobster chawanmushi
Below: *Seafood Platter*: **Leia Sherblom**, fish-bone china, Pottsville wild clay, porcelain, stoneware, wheelthrown and slipcast; with **Ben Devlin**, selection of raw and pickled seafood – kingfish, spanner crab, pickled octopus, scarlet shrimp, bonito, rock oyster; all works 2023, all photos: Ben Devlin



TIMNA TAYLOR with PALISA ANDERSON

Timna and Palisa share a truthfulness and respect for tradition in their respective work while having the utmost fun in the present moment. Their collaboration is a joyful one, in which they surprise and challenge each other, balancing the diverse elements they each contribute in different ways. In this project, Timna has extended her skills to forms that are unfamiliar to her, forms that lend themselves to Palisa's menu and presentation needs, including shallow bowls with wide rims, tall jugs, beakers with wide stable bases, cake stands, trivets and large oval serving dishes. New form and scale have also provided the opportunity to learn more about chun, shino and celadon glazes, complementing Palisa's colourful seasonal menu.

Timna Taylor is inspired by nature's endless patterns and intricacies and its different moods of light, seen in her ceramic surfaces and mark-making. There is an immediacy and earthy quality in Timna's work that reflects the bush and the landscape where she lives on the far north coast of New South Wales.

Instagram: @firetail_pottery

Palisa Anderson is a first-generation farmer and a second-generation restaurateur. Her mother, Amonrat Chanta's first business, Chat Thai, was established in 1989. Since joining the business, Palisa and her husband have expanded into multiple venues and provide the restaurants with certified organic produce from their farm.

Instagram: @palisaanderson

- 1 **Timna Taylor**, iron brushwork sgraffito, celadon, chun and matte glazes, tall jug h.18cm large oval platter w.45cm; with **Palisa Anderson**, Boon Luck Farm organic Wampee
 - 2 **Timna Taylor**, small plate matte glaze with iron brushwork diam.17.5cm, with **Palisa Anderson**, Boon Luck Farm organic shallots and torch ginger
 - 3 **Timna Taylor**, iron brushwork satin matte, dry matte, and titanium glazes, largest diam.25cm; with **Palisa Anderson**, Boon Luck Farm organic eggs and papaya flowers
- All works: *TABLED installation* 2024; photos: Petrina Tinslay



CLARE UNGER with ANU HARAN

“When considering the age-old relationship between food and pots, archaeological evidence suggests that the connection between bread and pottery is one of the oldest.”

- Clare Unger

With this in mind, Clare Unger partners with local baker Anu Haran, owner of Flour Shop. Sharing philosophical approaches around community and sustainability, in this collaboration, materials and ingredients are sourced within Australia with a focus on materials being reused or donated rather than thrown away.

Both artists draw on their heritage for inspiration; Anu’s unique approach emanates from her Indian heritage, which is evident in the spices and non-traditional ingredients incorporated into her pastries. Clare also draws upon her heritage to create ceramic works; having inherited a small collection of textiles embroidered by past family members, she explores hand stitching as a means of mark-making on ceramics, creating work authentic to her heritage.

The desire to make products that have value in themselves and to the community drives both Clare and Anu, which has brought them together for this project. Much like Clare’s ceramics, Flour Shop food products are made to be taken home and shared. The installation reflects a domestic setting – a place where conversations and connections can occur, and traditions celebrated. Knowledge, skill, and care are evident in the creation of both the food and the dishes on which it is served.

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Clare Unger was born in Zimbabwe and has lived in Sydney for over 20 years. A small collection of inherited textiles embroidered by family members inspired Clare to begin exploring stitching as a vehicle for mark-making on her ceramic surfaces. Stitching creates unique marks that are a link to the women in her family and their stories.

Instagram: @clare_unger

Anu Haran, from India, has lived in Sydney for seven years. A mid-life career change and a lot of persistent hands-on experience led to her opening *Flour Shop*, a bakery in Turramurra, New South Wales. *Flour Shop* sourdough bread and pastries draw extensively on Anu’s Indian heritage and often use local produce with a focus on sustainable and low-waste baking practices.

flourshop.com.au



1 *Breakfast Feast* (detail)
2024: **Clare Unger**, slab-built midfire clay, cups h.7.5cm and saucers diam.11cm, small serving plates diam.19cm, tea caddy h.8.5cm and spoon, small condiment dishes and jug, and handstitched Indian cotton with flour bag thread with **Anu Haran**, organic semi-wholemeal sourdough croissants brushed with local Turramurra honey and sea salt flaky wholemeal puff pastry samosa roll with an Indian samosa filling of potato, peas ginger, coriander and spices
2 **Clare Unger**, small serving plates diam.19cm, small bowl diam.15cm, handstitched Indian cotton with flour bag thread; with **Anu Haran**, fig danish with fig-leaf custard fresh fig and honeycomb
Photos: Greg Piper

