



Unknown
Gwyn Hanssen Pigott in her studio in London c1961
Image courtesy Andrea Hylands and the family of Gwyn Hanssen Pigott

David Moore
Marea Gazzard with clay model for Mingarri 1985
Image courtesy Lisa Moore
© Estate of David Moore



LIST OF WORKS

MAREA GAZZARD

Mantel pot 1964
earthenware with oxides and glazed inside
Gift of the Art Gallery and Conservatorium Committee 1965
Newcastle Art Gallery collection

Untitled (Helmet) 1969
stoneware with clear glaze
Presented by Garry Anderson through the Tax Incentives Scheme for the Arts 1990
Newcastle Art Gallery collection

Untitled (Helmet) n.d
earthenware
Anne von Bertouch OAM bequest through the Newcastle Region Art Gallery Foundation 2003
Newcastle Art Gallery collection

Large vessel n.d
earthenware
Anne von Bertouch OAM bequest through the Newcastle Region Art Gallery Foundation 2003
Newcastle Art Gallery collection

Syros 1973
white glazed stoneware
Purchased 1973
Newcastle Art Gallery collection

Bularri 1979
clay
Courtesy Utopia Art Sydney

Mingarri (1/5th scale) 1984
clay, 5 pieces
Courtesy Utopia Art Sydney

Mingarri II, study for Mingarri: The Little Olgas sculpture 1987
charcoal on paper
Ronald Cameron Collection
Lake Macquarie Art Gallery collection

Bindu (white) 1995-2002
clay, 19 pieces
Courtesy Utopia Art Sydney

Disk VII 1997
clay
Courtesy Utopia Art Sydney

Zabuton 5 1997
clay
Courtesy Utopia Art Sydney

Delphi III 2005
clay
Courtesy Utopia Art Sydney

Hania IV 2005
clay
Purchased through Theo Batten Bequest 2007
Manly Art Gallery & Museum collection

V.I.P 2006
clay
Courtesy Utopia Art Sydney

Janus II 2007
clay
Courtesy Utopia Art Sydney

GWYN HANSSEN PIGOTT

Jug & bowl 1960s
woodfired stoneware
Private collection

Set of three ring boxes 1980
porcelain with salt glaze and lustre decoration
Purchased with assistance of a grant from the Crafts Board, Australia Council 1981
Newcastle Art Gallery collection

Bowl 1983
porcelain with salt glaze
Purchased 1984
Newcastle Art Gallery collection

Dark bowl with blue and gold decoration n.d
porcelain with celadon glaze, and gold lustre with blue design
Purchased with assistance from the Crafts Board, Australia Council 1986
Newcastle Art Gallery collection

Dark altered bowl with gold 1987
glazed porcelain
Purchased with assistance from the Crafts Board, Australia Council 1988
Newcastle Art Gallery collection

Black mountain still life 1994
wood fired porcelain
Private collection

Small teapot still life 2001
Limoges porcelain, 7 pieces
Purchased 2001
Manly Art Gallery & Museum collection

At the gates 2003
glazed Limoges and Southern Ice porcelain, 13 pieces
Gift of the Newcastle Gallery Society 2003
Newcastle Art Gallery collection

Three with gold 2009
glazed wood fired porcellaneous stoneware
Gift of the Newcastle Region Art Gallery Foundation 2009
Newcastle Art Gallery collection

Pale shadow 2011
glazed translucent porcelain, 9 pieces
Gift of the Newcastle Region Art Gallery Foundation 2011
Newcastle Art Gallery collection

Cup, pale green 2013
porcelain
Gift of the Newcastle Art Gallery Society 2014
Newcastle Art Gallery collection

Images

Front cover top:
Marea Gazzard
Bindu (white) 1995-2002
clay, 19 pieces
dimensions variable
Courtesy Utopia Art Sydney

Front cover bottom:
Gwyn Hanssen Pigott
At the gates 2003
glazed Limoges and Southern Ice porcelain, 13 pieces
20.0 x 100.0 x 50.0 cm
Gift of the Newcastle Gallery Society 2003
Newcastle Art Gallery collection

Back cover:
Gwyn Hanssen Pigott
Black mountain still life 1994
wood fired porcelain
dimensions variable
Private collection

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Legacy: A tribute to Marea Gazzard & Gwyn Hanssen Pigott

23 August - 16 November 2014



NEWCASTLE ART GALLERY

1 LAMAN STREET NEWCASTLE NSW 2300 | 02 4974 5100 | www.nag.org.au



LEGACY

A tribute to Marea Gazzard & Gwyn Hanssen Pigott

23 AUGUST - 16 NOVEMBER 2014

NEWCASTLE ART GALLERY



Gwyn Hanssen Pigott
Dark bowl with blue and gold decoration n.d
porcelain with celadon glaze,
and gold lustre with blue design
10.0 x 36.5 x 10.0 cm
Purchased with assistance from the
Crafts Board, Australia Council 1986
Newcastle Art Gallery collection

Marea Gazzard
Mantel pot 1964
earthenware with oxides and glazed inside
43.2 x 34.0 x 16.3 cm
Gift of the Art Gallery and
Conservatorium Committee 1965
Newcastle Art Gallery collection



FOREWORD

Time, form and clay - the power of the handmade

Sarah Johnson

Curator, Newcastle Art Gallery

Legacy: A tribute to Marea Gazzard & Gwyn Hanssen Pigott acknowledges both artists, who passed away in 2013. Newcastle Art Gallery pays homage to their collective talent with a selection of works from the 1960s to 2013, that include works from private and public collections.

Since the 1970s Newcastle Art Gallery has been the grateful recipient of works by Marea Gazzard (AO, CBE) and Gwyn Hanssen Pigott (OAM) produced since the 1960s, into the 1970s and 2000s. Showcasing the progression and evolution of an artist's practice is an important aspect of the Newcastle Art Gallery collection and makes it one of the most significant in Australia.

Many of the works in this exhibition have been donated over the years through private donors such as the late Anne von Bertouch OAM, and support organisations such as the Newcastle Art Gallery Society and the Newcastle Art Gallery Foundation. The recent donation of a vessel by Hanssen Pigott from 2013 is a timely addition to the Gallery's collection, part of a final grouping of work by the artist.

While never exhibiting together before, the symmetry and connectedness of Gazzard and Hanssen Pigott's practice, and their dedication to form and aesthetics, binds their work together. With parallel careers and lives that often intertwined, their shared passion for material such as clay manifested in equally powerful, yet divergently unique forms of art making.

Gwyn Hanssen Pigott's use of porcelain embodied the graceful and refined mastery of wheel-thrown ceramics that she became renowned for, and her aesthetic influences drew from Chinese ceramic making traditions. Informed by a proximity to traditional French stoneware from residing in rural France, she was also influenced by the form and refinement of the vessels depicted in

the paintings of Giorgio Morandi. Hanssen Pigott's later works, large groupings of still life formations, are as much about the placement and composition of the porcelain forms, as about the space into which these forms inhabit.

Marea Gazzard was a vital figure in the Australian art scene from the 1960s. Moving between ceramics and other media her sculptures have been incorporated into some of Australia's most important institutions including New Parliament House in 1988. Gazzard's Greek heritage and an admiration for Grecian and Etruscan forms translated to her signature monolithic and robust forms, made from coiling techniques. Gazzard similarly stated that her interest primarily was about the creation and inhabitation of the form of the vessel. The works in this exhibition range from the early 1960s to 2007.

This exhibition acknowledges the impact these artists have had on Australian art and in particular the domains of ceramic and sculptural practice. They have left an indelible impression on generations of artists and art lovers nationally and internationally.

Vale Marea and Gwyn.

ACKNOWLEDGEMENTS

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Christine France, Andrea Hylands, Lake Macquarie City Art Gallery, Manly Art Gallery & Museum, Lisa Moore, Olsen/Irwin Gallery Sydney, Private lenders, Utopia Art Sydney, Prue Venables and the families of Marea Gazzard & Gwyn Hanssen Pigott.



Centre page:
Gwyn Hanssen Pigott
Three with gold 2009
glazed wood fired porcellaneous stoneware
10.3 x 48.5 x 31.0 cm (total)
Gift of the Newcastle Region
Art Gallery Foundation 2009
Newcastle Art Gallery collection

Left:
Marea Gazzard
Zabuton 5 1997
clay
55.0 x 55.0 x 11.0cm
Courtesy Utopia Art Sydney

LEGACY

A tribute to Gwyn Hanssen Pigott and Marea Gazzard

Christine France

Freelance curator and writer

This exhibition is a fitting tribute to Marea Gazzard and Gwyn Hanssen Pigott. These two great artists, both of whom died last year, raised the consciousness of ceramics not only in Australia but also internationally.

Working from quite different perspectives they succeeded in breaking down barriers and lifting ceramics from the realm of craft into the realm of high art. They exhibited in major galleries, worked on architectural commissions and were included in important international exhibitions.

Although Gazzard was seven years older than Hanssen Pigott, their careers ran through similar timelines. In 1953 Gazzard studied at the East Sydney Technical College under Peter Rushford and Mollie Douglas before moving to London where she studied at the London Central School of Arts and Crafts under Nicholas Vergette and Kenneth Clark.

Hanssen Pigott completed a Fine Arts degree at Melbourne University but after submitting her final essay on Australian potters decided she was interested in the teachings of Ivan McMeekin at the Sturt Gallery in Mittagong. She became his apprentice from 1954-1957 then in 1958 she travelled to London to seek out McMeekin's mentor Michael Cardew.

In London both Gazzard and Hanssen Pigott became friends of Lucie Rie and Hans Coper and were influenced by their Viennese modernism. They differed however in that Gazzard and her architect husband Donald already had strong modernist concerns developed with a group of architects centred on Harry Seidler in Sydney.

Hanssen Pigott, saw herself as a traditional potter, she had been a staunch follower of Bernard Leach and admirer of Chinese pots - an enthusiasm she shared with her first teacher Ivan McMeekin whose creative philosophy of processing raw materials, throwing on the wheel and wood firing she readily adopted.

Gazzard's concern was with form and hand building. She travelled through France, Italy and Greece and developed a strong interest in the archaeological, especially Etruscan and Cycladic sculpture. Hanssen Pigott's apprenticeships with Michael Cardew and Ray

Finch emphasised the ethical philosophy of fitness and beauty and in London she set up her own studio. At this time both artists were selling works to Heals Design store.

By about 1958 the two artists moved in different directions: Gazzard to Canada where she first worked on a large scale and held a solo exhibition in Montreal. On her return to Sydney in 1960 she began a part-time course in sculpture with Lyndon Dadswell. In 1963 she had a solo exhibition at the Hungry Horse Gallery, Paddington and exhibited at the Von Bertouch Galleries, Newcastle. Critics noted her independence from current trends and the direct connection between object and maker.

Hanssen Pigott remained in Europe until 1973 and on becoming a great admirer of traditional French stoneware, settled for eight years at Achères in central France, close to the source of stoneware clay and timber for wood firing, eventually concentrating on thinly potted porcelain and light catching glazes.

The two artists travelled extensively but remained true to their own vision. Hanssen Pigott pared down the traditional forms of pottery to an essential form of modernism. Gazzard's search for form created works of primal inspiration and modernity.

Both artists have worked in groupings - Gazzard as a means of exploring form and using form to vitalise space while rugged surfaces convey the hand of their maker. Hanssen Pigott, inspired by the Italian artist Morandi, saw the value of negative space between works as a means of injecting a silent presence on simple form and immaculate surfaces.

I cannot think of another time when these two artists have been shown together. They each admired the other's work and it will be extremely interesting to see their work in one space. When I think back to a time when we were sitting in Marea's apartment, sipping ginger tea from Gwyn Hanssen Pigott's paper thin tea bowls, as we waited for the drying out of Marea's huge ceramic work *Bindu* - commissioned for the 2004 Greek Olympic Games, I feel enormously privileged.