

EXTRACTS

rowley drysdale

19 SEPTEMBER - 7 NOVEMBER 2020



EXTRACTS

rowley drysdale

19 SEPTEMBER - 7 NOVEMBER 2020

NOOSA REGIONAL GALLERY



EXTRACTS

The title of this exhibition refers to both practical and conceptual approaches to my work.

In recent times, I have had the opportunity to make a considerable body of artwork. For this exhibition, which is in no way retrospective, I have selected a tiny portion of what I consider to be the more dynamic pieces.

Accordingly, there is a sense of extraction in three ways. The first is that, like a miner, I am attempting to glean potent results from selected materials and methodologies. What constitutes a potent or good result will always remain subjective and subject to change. In my practice, one thing that doesn't change is a search for uniqueness. I have a T-shirt with a Robert Maplethorpe quote which reads, "I want to see something I have never seen before". This goes part of the way to explaining what I seek in my investigation of several ceramic processes.

It would be easy to make never-seen-before ceramic objects if I were to employ extremely whacky forms with anti-foundational surfaces. But that approach is not authentic to me. I like to acknowledge history, especially technical history, in the construction of my work. In summary, I look for comfortable dynamic forms that carry surfaces which together constitute a sense of "elegant survival".

To achieve this, I often choose to wood fire my work. Wood firing has such unique material and human dynamics. Unpacking a kiln and assessing results can be likened to sifting through a myriad of condemnations and blessings. I have never been able to achieve more than a handful of blessings per firing. Other artists seem to be genuinely happy with the bulk of their output. It is simply a case of selection criteria. What doesn't alter for anybody is the fact that wood firing is easily the most environmentally sustainable mode of firing.

A second way of viewing extraction in this context refers, not surprisingly, to country. There is the inspiration from the physical beauty - what you might see from the car window, so to speak. The trees, the ranges, the gullies, the rivers, the light. For me, there is also what I find when I stop at a roadside cutting and start investigating strata of soil, clay and rock, up close and personal. These are the physical foundations more particular to my ceramic art practice, while curiosity and a sense of exploration are foundational principles I share with many other artists.

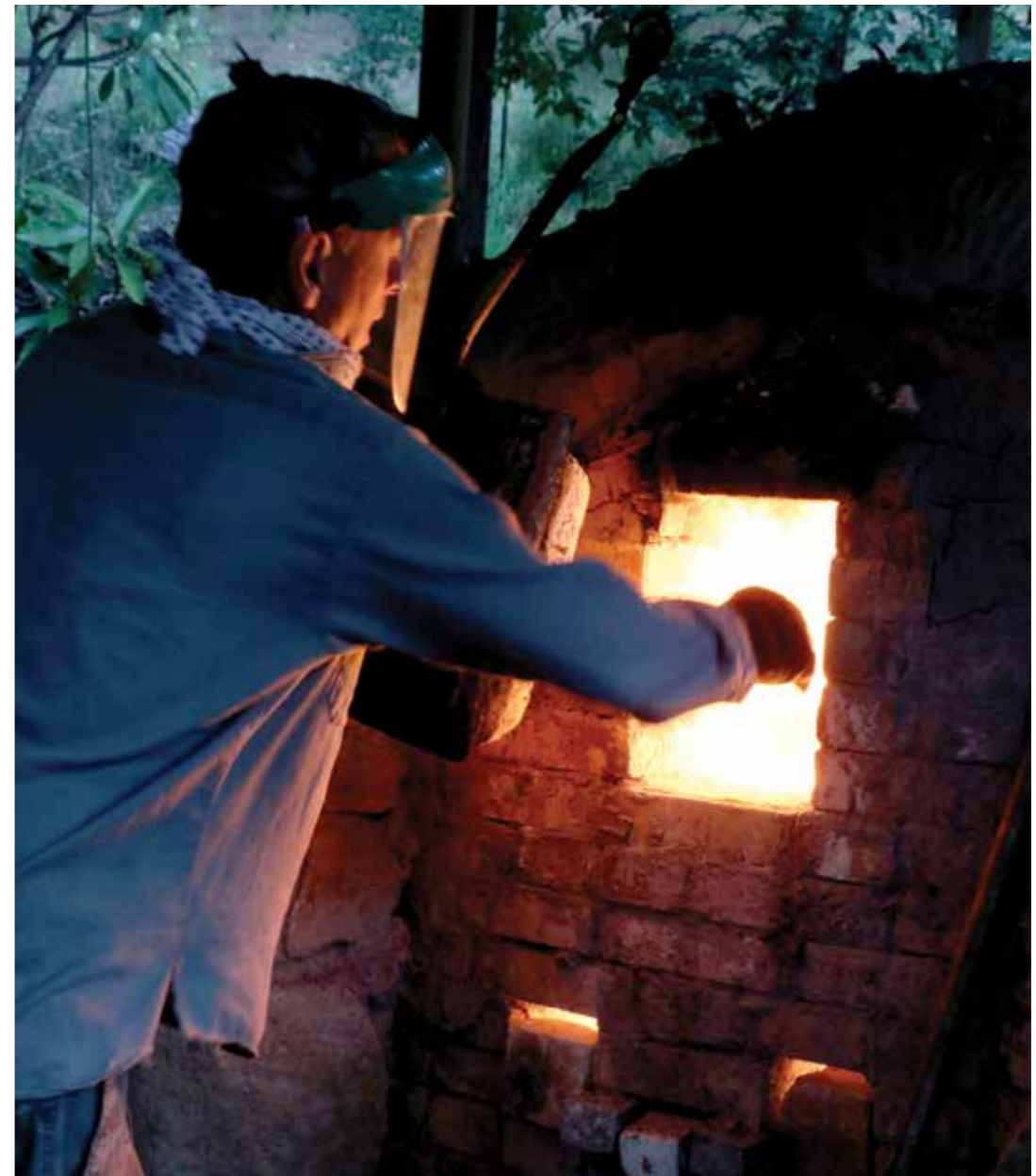
Finally, there is the kind of extraction that evokes a spiritual response to land and culture, and the task of distilling a communicative expression. This is a domain that I believe is sometimes beyond the reach of words and rational thought. At least mine. It is more about feeling, "mana" and "essence". When it comes to wood fired ceramics in particular, it is, yes,

extracted from some very obstinate materials, some very random phenomena, and an ancient technology. However, these limitations have an ability to imbue the work with distinctive and unique qualities, not stifle it.

These thoughts can be partly summarised by Peter Rushforth's deceptively simple observation, "of course it is not only what you make, but how you feel about what you make." Or by witnessing how the Rothko Room at the Tate in London so often moves people.

Both making and appreciating art are mysterious processes. If I can orchestrate materials and events, even if they are low tech, which facilitate connection between the two, then I am happy.

Rowley Drysdale, 2020



EARTH



Iga style Round Jar 1
Wood ash & flame marked
Stoneware
Wood fired, 20 d x 19 h



Iga style Round Jar 2
Wood ash & flame marked
Stoneware
Wood fired, 23 d x 21 h



Iga style Round Jar 3
Wood ash & flame marked
Stoneware
Wood fired, 24 d x 25 h



Iga style Round Jar 4
Wood ash & flame marked
Stoneware
Wood fired, 27 d x 25 h



Iga style Round Jar 5
Wood ash & flame marked
Stoneware
Wood fired, 33 d x 31 h



Iga style Round Jar 6
Wood ash & flame marked
Stoneware
Wood fired, 33 d x 34 h



REEF & SKY



Large orb - pale
Iron blue & ash glazes, side fired on shells
Porcelain
Wood fired, 36 d x 35 h



Biidoro (dragon eye) cylinder 1
Cobalt, iron & ash glazes, side fired on shells
Porcelain
Multiple firings, 10 d x 36 h



Medium orb - dark
Cobalt, iron & ash glazes, side fired on shells
Porcelain
Multiple firings, 28 d x 27 h



Biidoro (dragon eye) cylinder 4
Shino & ash glazes
Porcelain
Wood fired, 12 d x 48 h



Medium orb
Iron blue & ash glazes, side fired on shells
Porcelain
Multiple firings, 32 d x 32 h



Large orb - matt
Iron blue & ash glazes, side fired on shells
Porcelain
Wood fired, 37 d x 36 h



ATOLL



Orb - small
Iron green & ash glaze, side fired on shells
Porcelain
Multiple firings, 23 d x 22 h



Collared jar - medium
Iron green & ash glaze, side fired on shells
Porcelain
Multiple firings, 28 d x 27 h



Biidoro (dragon eye) cylinder - 5
Shino & ash glaze, side fired on shells
Stoneware
Wood fired, 9 d x 22 h



Biidoro (dragon eye) cylinder 6
Iron green & ash glaze, side fired on shells
Porcelain
Multiple firings, 12 d x 41 h

PAILS



Firebox pail
Natural ash glaze, side fired on shells
Porcelain
Wood fired, 10 d x 17 h



Flower pail 2
Shino glaze
Stoneware
Multiple firings, 12.5 d x 23 h

Flower pail 1,2 & 3
Shino glaze, Stoneware, Multiple firings
12 d X 19 h, 12.5 d x 23 h, 13 d x 26.5 h



EXTRACTS



Extracts 1 - 5
Glazed ceramic, steel & mixed media
Stoneware
Mid fired, 36 w x 18 d x 67 h



Extracts 6 & 7 - six feet
Glazed ceramic, steel & mixed media
Stoneware
Mid fired, 33 w x 18 d x 50 h



Extract 8 - staying upright
Glazed ceramic, steel & mixed media
Stoneware
Mid fired, 24 w x 25 d x 56 h



SCULPTURAL FORMS



Earth cradle
Wood ash & flame marked
Stoneware
Wood fired, 43 w x 31 d x 13 h



Square pegs & Round holes
Wood ash glaze
Stoneware
Multiple firings, 31 w x 12 d x 37 h



Twin trunk vase
Wood ash & flame marked
Stoneware
Wood fired, 4 w x 22 d x 25 h



Earth twin vase
Wood ash & flame marked
Stoneware
Wood fired, 8 w x 10 d x 23 h

NIGHT SKY



Ovoid orb
Iridescent Tenmoku
Porcelain
Oxidised firing, 34 d x 28 h



Collared jar - medium
Iridescent Tenmoku
Porcelain
Oxidised firing, 21 d x 23 h



Rowley Drysdale is an artist working primarily in ceramics, sculpture and mixed media assemblages. Born in western Queensland in 1957, he is known as one of Australia's foremost ceramic artists. His practice spans four decades of interest in ceramics, especially wood fired work utilising glaze on functional forms, and the development of unique high fired glazes. He has a Master of Arts (Research) from Monash University.

Rowley has also been a highly respected tertiary educator of visual arts in Queensland for more than 30 years. Once a qualified journalist, he is also a published writer and has contributed to industry journals both in Australia and internationally.

In 2000, Rowley established Quixotica Art Space on the Sunshine Coast, designing and constructing a small art precinct consisting of a number of studios, several kilns, a gallery and other buildings. Here he has established his own creative space, runs workshops and hosts visiting artists.

He has long been recognised as an ambassador for Australian ceramics and has forged significant relationships with other renowned international potters, particularly in South Korea. Rowley has worked and exhibited widely in other countries including Japan, Korea, China, Malaysia, Singapore, Finland and New Zealand. He is a vocal advocate for handmade objects, craftsmanship and innovation.

ROWLEY DRYSDALE: EXTRACTS

19 SEPTEMBER - 7 NOVEMBER 2020

NOOSA REGIONAL GALLERY

Curator: Michael Brennan

Catalogue published by Noosa Regional Gallery - September 2020

Copyright © 2020 Noosa Regional Gallery, authors, artists, photographers and designers. All rights reserved. This catalogue is copyright. Apart from any use as permitted under the Copyright Act, no part of this publication may be reproduced in any process, electronic or otherwise, without prior written permission of the publisher. Neither may any information be stored electronically in any other form whatsoever without such permission. All views expressed in this publication are those of the authors and not necessarily those of the publisher. All works of art are reproduced with the permission of the copyright holder. All photographic material is reproduced with the permission of the photographer.

Front & back cover images – Augathella, Queensland, 2020
All other photographs taken at Quixotica Art Space, Queensland
Photography– Sarah Therese



NOOSA REGIONAL GALLERY

 NOOSA COUNCIL