

**A group show of contemporary ceramics curated in collaboration with artist Jane Sawyer, director of Slow Clay Centre.**

Andrei Davidoff, Dawn Vachon,  
Grace Brown, Kenny Pittock,  
Madeleine Thornton-Smith,  
Mechelle Bounpraseuth, Susan  
Robey and Tai Snaith.

**Opening Wednesday Aug 2, 6-9pm**  
Exhibition runs Aug 3—19





**Lamington  
Drive**

# Media Release

Wed July 26, 2017



## Cooked

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Madeleine Thornton-Smith, Mechelle Bounpraseuth, Susan Robey and Tai Snaith.

### What

Cooked group exhibition

### When

Opening Wednesday Aug 2, 6-9pm  
Exhibition runs August 3 -19, 2017

### Where (NEW LOCATION)

Lamington Drive  
52 Budd Street Collingwood  
(Between Keele and Hotham Sts)

For all press and media enquiries,  
please contact gallery manager Shena  
Jamieson at [info@lamingtondrive.com](mailto:info@lamingtondrive.com)  
or on 03.8060.9745

Lamington Drive is pleased to present *Cooked* – a group show of contemporary ceramics that challenge the distinction between function and sculpture. Curated in collaboration with artist Jane Sawyer, director of Slow Clay Centre.

*Cooked* brings together 8 contemporary artists producing ceramic objects with an illustrative, graphic style. The works range from small scale structures with finely rendered graphic detail, layered assemblages and wall-based reliefs to painterly large-scale vessels and humorous reproductions of utilitarian objects. Along with their ceramic practice, a number of the artists pursue other artistic disciplines – writing, drawing, painting, collage, architecture and sculpture – which further informs their work. Many of the pieces incorporate some aspect of cross-media experimentation which sees foreign elements and materials like glass beads, wood or paper being incorporated in the pieces.

### Andrei Davidoff

Informed by traditional Japanese ceramics, Scandinavian design, and a passion for the alchemic process of combining earth and fire, Davidoff's practice spans functional production pottery, architectural studio work and conceptual ceramics. His vessels feature distinctive painterly brushwork and symbolism, often incorporating materials such as glass, lead sheeting and wood to explore high vs low art tensions.

<http://www.andreidavidoff.com/>

### Dawn Vachon

Vachon's ceramic assemblages combine colour blocking and clean lines which piece through or prop up softer more relaxed forms. Vachon notes that her use of experimental techniques only nudges at the potential of ceramic materials. Her bubbling glazes, melted clay and incorporation of foreign objects produce a distinct avant-garde style.

<http://dawnvachon.com/>

### Grace Brown

Brown aka Oh Hey Grace is a ceramic artist and stylist with a background in fashion design. Her work pays homage to the Bauhaus and Memphis design movements as well as architecture through strong geometry, contrasting curved and often playful forms with rigid sharp lines.

<http://www.ohheygrace.com.au/>

### Kenny Pittock

Pittock mixes painting, drawing and sculpture with words, play and wordplay. His humorous ceramic sculptures reference consumerism and popular culture and often make use of both a performative element and the documentation of such. | <http://www.kennypittock.com/>

### Madeleine Thornton-Smith

Painter and ceramic artist, Thornton-Smith examines the image/object divide through layering, reconfiguration and remediation. She's inspired by Rosalind Krauss' *Sculpture in the Expanded Field* (1979), a seminal text which examined the breakdown of medium specificity and interdisciplinary arts practice. Using collage and assemblage Thornton-Smith pushes media and challenges the tension between the functional and non-functional.

<https://www.madeleinethornton-smith.com/>

### Mechelle Bounpraseuth

Driven by the personally evocative, ironic and tragicomic moments of everyday Australian suburban life, Bounpraseuth uses symbols of loss, displacement and self-deprecation in her autobiographical ceramic works. Recurring motifs include rubbish, discarded objects and sad food. The sculptures give rise to a duality of meaning - acceptance, humour, imperfect beauty and solidarity in shared experience.

<http://cargocollective.com/mechelleb/About>

### Susan Robey

Artist and architect, Robey explores components such as walls, windows and columns in her small-scale ceramic structures. Thin walled objects that have the lightness of paper but the solidity of buildings are created with paperclay - soft, flexible, cast clay slabs. Her works challenge the traditionally static and inert in architecture by creating the illusion of animation and personality. | <http://susanrobeyceramics.com/>

### Tai Snaith

*She woke every morning from dreams of verdant avocados falling apart at the stone and cherry tomatoes so bright and tight that they looked as if they were about to explode.*

Artist, curator and writer Tai Snaith's short fiction piece, *Hungry*, can be found overleaf in it's entirety. | <http://taisnaith.com/>



## HUNGRY by Tai Snaith

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It wasn't until she was put on the colorless diet that she realised how important colour was to her decision making of how and what she consumed. At first, she thought it might be fun, like only wearing white clothes for a week, an aesthetic gourmet challenge. In reality, the monotonous torture of only eating beige food was soon apparent, whichever way she looked at it. Eggs and cheese for breakfast (the brightest part of the day). Dry white rice, boiled chicken, baked white fish. Only ever weak tea, like dishwater. Her single ray of hope was a permissible sprinkle of salt and pepper - her taste bud's condiments of saviour.

She woke every morning from dreams of verdant avocados falling apart at the stone and cherry tomatoes so bright and tight that they looked as if they were about to explode. As the truth of her reality dawned on her, her beady eyes darted around until they settled on the mark on the wall. At that moment, her mind became set- as if the countless, putrid thoughts like fistfuls of caviar, which had been sloshing around only moments earlier, finally descended into stillness. She reached for the forbidden slice of cake, which had been sitting under its veil of foggy Glad wrap in the refrigerator all week, and without hesitation she devoured it completely.