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*Clay is drawing, painting, adornment, document and vessel.*

*It is worldwide, ancient, contemporary, accessible, recycable and permanent.*

*I am enchanted and fascinated with all these facets and enjoy the freedom clay allows the imagemaker.*

*This residency has allowed me to investigate and enjoy the painterly seduction of clay and colour and also to present clay as commentary and a vehicle for humour.*

*Clay continues to impress and persuade me and I am increasingly more delighted by it.*

**Stephanie Outridge**

## **THE QUEENSLAND FILM AND DRAMA CENTRE**

invites you and your friends

to a preview of an exhibition of work completed by

**STEPHANIE OUTRIDGE**

Crafts Resident at Griffith University

to be opened by

Professor Robert Segall, Pro - Vice - Chancellor (Academic)

at the Central Theatres Foyer, Griffith University

Tuesday 15 November, 6.30pm – 8.30pm

The exhibition will be open 9.00am – 5.00pm until November 25

RSVP 275 7414 11 November

*Stephanie's residency is assisted by the Crafts Board of the Australia Council.*

*The Queensland Film and Drama Centre receives assistance from the Queensland Government, Directorate of Cultural Activities.*





*Stephanie Outridge*

THE CRAFTS RESIDENCY PROGRAM IS  
SUPPORTED BY THE CRAFTS BOARD  
OF THE AUSTRALIA COUNCIL.

THE QUEENSLAND FILM & DRAMA  
CENTRE IS ASSISTED BY THE  
QUEENSLAND DIRECTORATE OF  
CULTURAL ACTIVITIES, DEPART-  
MENT OF THE ARTS, NATIONAL  
PARKS AND SPORT.

STEPHANIE WOULD LIKE TO THANK  
HER FRIENDS AND COLLEAGUES  
AT GRIFFITH UNIVERSITY AND  
ESPECIALLY MARGRIET BONNIN.





AN EXHIBITION OF WORK BY STEPHANIE OUTRIDGE  
CRAFTS RESIDENT, GRIFFITH UNIVERSITY, 1983

The terms "ceramicist" and "clay worker" which have been used in reference to Stephanie by no means tell the whole story. At first glance the works in this exhibition may not appear to be clay at all. Some pieces look like torn parchment, some like canvases, some like Byzantine frescoes, and others like weathered rock. All the pieces are of porcelain or raku clay and are fired after basic decoration to provide a permanent visual statement. Their delicacy of colour and enclosure in perspex belies their toughness. Stephanie herself hoses the pieces down to clean them, and humorously refers to her work as "wash and wear art". Spraypainting, sandblasting, blow-torching, and the use of stencils, stains and gold leaf are some of the unusual techniques used in the exhibition.

Stephanie's six-month residency at Griffith has shown us the work of a painter, a jeweller, a sculptor and a printmaker. Her driving impulse is to stimulate a greater respect for the versatility of clay as an artistic medium. She wants people to take a good look at this most personal and elemental of art materials. Artists and crafts people should think again, she believes, about the historical uses of clay, and its functions in other cultures and in the landscape.

The first step in her own exploration of the parameters of clay work has been a rejection of obvious functionalism. To eliminate any hint of the functional in her work, Stephanie has chosen for the first time to show no three dimensional pieces. Even the sculptural works are post-firing constructions - a network of lines with no volume.

These coiled clay sketches relate closely to the deceptively naive drawings in many of the wall pieces, where concepts of enclosure and imposed divisions play against an atmosphere of freedom, spaciousness and tropical leisure time. An ominous note is sounded when landscapes inhabited by palm trees, beach umbrellas, towels and clouds are encroached upon by jetplanes, sonic booms, missiles, explosions and armless people.

Stephanie is interested in the implications suggested by what she calls "dotted lines" which are the purely notional boundaries that divide the personal and political universe. There is a liberal use in the work of symbols which remind one of fences, windows, doors, bridges, cul de sacs, vapour trails,

communications towers and galactic freeways. There is a whimsicality rather than an urgency in Stephanie's questions about aesthetic and sociopolitical space.

In the series "Could be Queensland" the shooting down of the Korean 747 in Russian airspace (an incident which took place midway through Stephanie's residency) has been relocated close to home, over the skies of Moreton Bay and related to local issues. The pictures ask such questions as "Where are the divisions in our immediate environment? Will we have islands in the future, let alone bridges between?"

Another series on heavy slabs shows brightly painted typically Queensland houses, with surfaces scorched and scratched, echoing the textures of a cityscape.

Sandblasted wafers of porcelain with soft colours, carved symbols, and mottled patterns have a delicate eggshell surface quality which suggest ancient Anglo Saxon runes inscribed on pitted stone tablets.

Bold drawings in black, white and gold on fine envelope-shaped wedges of porcelain form a directory to the exhibition, showing symbols which are developed into more complex statements in other works.

Throughout the exhibition, clay is used as a document and a medium for telling stories.

HOUSES (1 - 6)		\$50 each
DIRECTORY ( 7 - 17)		\$30 framed
"COULD BE QUEENSLAND" SERIES	(18 - 31)	\$60 framed
	(32 & 33)	\$90 framed
LEAF CANVASES	(34 & 35)	\$130 framed
LANDSCAPE CANVASES	(36 - 39)	\$120 framed
BLACK AND WHITE CANVASES	(40 - 43)	\$125 framed
RUNES	(44 - 53)	\$35 framed
"HELLO QUEENSLAND" SERIES	(54 - 60)	\$50 framed
"OVER QUEENSLAND" SERIES	(61 - 68)	\$60 framed
CONSTRUCTIONS	(A - F)	\$40 each