

BRICK WORKS

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Design:	Richard Blundell, Rebecca Chapman, Lyn Coccetti, Centre for the Advancement of Learning and Teaching, Griffith University.
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BRICK WORKS

AN EXHIBITION OF LIFE-SIZED CERAMIC FIGURES
CONSTRUCTED BY ARTISTS AND COMMUNITY
MEMBERS FROM BRICK-MAKING CLAY, AND FIRED
ALONG WITH HOUSE BRICKS IN THE INDUSTRIAL
KILNS OF A BRISBANE BRICKWORKS.

DIANNE BISHOP

REBECCA CHAPMAN

SALLY HART

MARION HOAD

JAN HUNTER

GINNI JONES

RUSSELL LAKE

DAVID PAULSON

GEORGES SOLER

NINA SUMMERS

CAROL TUCK

SHELBY TUCK

ELIZABETH VERSCHOYLE

TONI WARBURTON

GRIFFITH UNIVERSITY AND INALA CIVIC CENTRE
AUGUST TO OCTOBER 1986



ACKNOWLEDGEMENTS

Toni Warburton's residency, during which the "Brickworks Project" took place, was supported by Griffith University and the Crafts Board of the Australia Council.

The "Brickworks Project" was assisted by Ralph Brittain and Co. Ltd.; Brickworks Ltd., Rochedale; Griffith University; the Community Arts Board of the Australia Council; and the Queensland Government through the Minister for the Arts.

The Brick Works exhibition has been assisted by Griffith University, and the Crafts Board of the Australia Council through its Local/Regional Access Exhibitions Program.

Warm thanks are due to the following people who assisted with various aspects of the project and the exhibition:

Ray Beattie; Ralph, Kathy and Darcy Brittain; the staff of Brittain's brickworks, especially Trevor Blank (plant supervisor), Ross Elliot (forklift operator), Jeff Entwistle (kiln burner), and Leith Prasser (office coordinator); Simon Elliott; Franklins Ltd; Anne Jones; Barbara Kemprich; Nerissa Lea; Morris Low; Laura McKew; Mori Gallery; Brian Payne (from the Inala Civic Centre); Colin Phillips; Victor Rubin; Lyn Samson; Maurice Sullings; Leanne Williams; Woolworths Ltd. Qld; Jay Younger; and the families of all participants.

This catalogue is dedicated to the memory of Dr John Elkington, ceramic artist, physiologist, and former Chairperson of the Queensland Film and Drama Centre Management Committee, whose patience, encouragement, and personal involvement assisted greatly in the evolution of the "Brickworks Project."

ABOUT THE BRICKWORKS PROJECT

"Brick Works" is an exhibition of life-sized clay figures made during the "Brickworks Project" in November and December 1985 at Ralph Brittain and Co. Pty Ltd., a Brisbane brick manufacturer.

The "Brickworks Project" arose out of a six-month residency at Griffith University conducted by ceramic artist Toni Warburton and assisted by the Crafts Board of the Australia Council. In addition to her studio-based practice, Toni devised a project in which she was able to share her skills and energies with members of the broader community. The venture brought together potters; artists with diverse working methods and backgrounds in sculpture, painting, and printmaking; the management and workers of a brickworks; and members of the local community with no previous experience in the visual arts. Like most community arts projects, its evolution was a complex and constantly changing process.

Toni's own work had for some time included use of the human figure on a reduced scale. Her interest in the aspect of "presence" in three-dimensional forms led to experimentation with increasing the scale of her constructions. These pieces became too large for domestic kilns, and in approaching brick and pipe manufacturers about access to industrial kilns, Toni saw the possibility of using brick-making clay to construct large figures. This led in turn to the idea of inviting interested brickworks staff to cooperate with local artists in making sculptures using the same materials and technology with which they were working every day to make bricks.

Toni and Anne Jones, the Community Arts Officer based at Griffith University, first approached Brickworks Ltd., Rochedale, a firm with a staff of almost 100 situated near the University. The Brickworks Ltd. management were interested in the project but were unable to participate at that time as they were undergoing massive plant alterations. As a gesture of support the firm supplied truckloads of clay throughout the project.

The next approach was to Ralph Brittain, owner of a family brick-making company at Oxley, about fifteen minutes drive from Toni's studio at the University. The Brittain family founded one of the oldest and largest brickworks in Brisbane (now Boral Bricks) but currently run a small operation making 20,000 building and specialty bricks each day. Ralph Brittain, now past retiring age, and his son Darcy, who run the company together, share an abiding love of clay. They had been firing pots and sculptures free of charge for local artists for over twenty years and welcomed the project from the outset. Brittain's offered an on-site shed for hire as the project headquarters and agreed to provide physical assistance, equipment and the firing of pots for the duration of the project.

Toni made contact with four Brisbane artists (Rebecca Chapman, Sally Hart, Russell Lake and David Paulson) who were all at the brink of working figuratively on a life-sized scale and were interested in exploring this possibility in ceramics. Application was made to the Community Arts Board of the Australia Council for a grant to pay these artists a small fee.

At the same time the project was publicised in the media and through local arts groups such as the Queensland Potters' Association. Many contacts were made and lengthy discussions followed with a wide range of people interested in participating in the project. Members of the Inala Women's Performance Group who were working on a theatre project assisted by Griffith University expressed interest in working with clay. These women lived not far from Brittain's brickworks and Toni attended their drama workshops exploring mask, mime posture, gesture, and story telling as the means to developing personal expressive statements sculpturally as well as in performance.

Many more people expressed an interest in the project than were eventually able to participate. Some found they couldn't make the time commitment, others wanted to work on large-scale clay construction but not on figures, and some feared that the theme was too open to produce coherent work from a group.

The minimum time commitment required of participants was six hours per week for three weeks working at the brickworks. In fact participants worked much longer hours over a period of eight weeks. Fourteen people participated fully in the project while other local artists and friends spent shorter periods of time at the brickworks making constructions with the group. A constant feature of the work was the presence of children who produced clay figurines and provided inspiration for some of the pieces.

Despite the extension of the project, the time was far too short, and many participants felt that they would have liked to begin the project at the point where it ended. Like any project which involves cooperation of a range of institutions and community members from widely differing artistic and social backgrounds, the build-up of trust and confidence between the people involved was a gradual process. Toni demonstrated particular techniques at a regular time each morning, but apart from this, skill development was ongoing. The shed at the brickworks was occupied virtually around the clock as group members fitted their commitment to the project into their working and family routines.

The time constraints, the space limitations in the shed, the heavy physical work involved, and the blazing mid-summer heat created some tensions but also contributed to a creative intensity and a sense of elation at the realisation of what at times seemed an impossible dream.

The transfer of information amongst the group worked in many directions, and in different ways for different people. The artists who were not trained in ceramics were exposed to the control and dedication required to produce large unjointed clay forms such as those made by Elizabeth and Nina. People who had never worked in the visual arts before were surprised by the diverse and often mundane range of stimuli which are the sources for artistic work. Russell's spontaneous working methods inspired some group members and baffled others. Sally constructed with the help of group members a large hollow Christmas tree of clay and straw, and the children helped to decorate it with hand-built clay ornaments.

Ralph Brittain, owner of the brickworks went to the shed each day to check the progress of the sculptures and contribute his tremendous enthusiasm and wealth of knowledge about clay. Sally and Rebecca had built a raku kiln on site, and performed an experimental black-firing of bricks on his behalf. Elizabeth responded to his suggestion for mixing sawdust and seaweed into the clay in order to experiment with making insulating refractory bricks for kiln construction. Nina assisted in a reduction firing of the industrial kiln to achieve a darker colour in the bricks. Eventually Ralph agreed to make a pot himself. Working in the shed with group members, he became totally involved in the project and produced an enormous rectangular pot which Toni decorated. Although he had never made pots before, Ralph's confidence and technical expertise drawn from a lifetime of working with clay was an inspiration to the younger artists.

All the staff at Brittain's assisted in the project. Their love of clay and their pride in their business provided them with an empathy for the creativity and spontaneous energy of project participants. At no time did group members feel like outsiders in the workplace. Everyone was given a guided tour of the clay pits and the entire plant. The brickworks management organised a barbecue for staff and project participants. Management and staff interrupted their own work to take phone messages, help in finding materials, and to direct and assist in the loading and unloading of the pieces by hand and forklift in the kilns and driers. This often disrupted vital kiln firing timetables and involved leaving pallets of bricks out of the kiln to accommodate sculptures.

At the conclusion of the project, a few days before Christmas, Brittain's provided a field at the front of the brickworks for a one-day open-air exhibition of the sculptures as a group, fresh from the kiln. During this exhibition participants fired the two-metre tall Christmas tree which had been filled with sawdust during its construction.

For Toni, as project coordinator, technical adviser, and artist, the task was enormous. Time constraints and hot weather placed some technical limitations on the sculptures. The brick-making clay performed most satisfactorily when fabricated in thick slabs which required slow drying. The restricted time for completion of the project after construction of maquettes and experimental firings required rapid drying of the sculptures. At the same time the clay was subject to surface cracking caused by high temperatures. Placement of sculptural components in different sections of the kilns produced widely varying and sometimes unpredictable colours in the clay and the surface decoration of the fired pieces. Certain areas of the kiln were safer than others from the risk of breakages caused by falling bricks. All of these matters required constant attention. As Darcy Brittain was fond of saying, "Clay is a constant challenge. Once you think you finally know it, you find that you don't."

Without exception the participants (especially those normally bound to the solitude of individual studio practice) found the group environment rewarding although some confronted difficulties in modifying their habitual lone working processes. Group members appreciated tremendously the unusual opportunity

for the provision of workspace, materials, life models, cameras, technical assistance, access to large kilns, and the aesthetic stimulation and cross-fertilisation of ideas that occurred during the project. Several have taken new and adventurous directions in their artistic work as a result of the project, and a number who had not worked with clay before have adopted the medium as a new and welcome art material.

Toni's enthusiasm, knowledge, and vitality influenced the work of every member of the group. With group members' backgrounds ranging from eighteen years experience with pottery to no previous practical exposure to the visual arts, the workshoping process undertaken by Toni operated on many levels. With the women from the Inala Women's Performance Group she attended a series of theatre rehearsals, working with the group on ways of feeling rather than observing gestures and expressions. These exercises in mime were translated directly into the sculptural process to allow the women to make strong individual statements in clay. At the same time Toni found this contributed to her own exploration of physical presence in her work.

From the outset group members agreed that sculptures should explore the narrative and expressive aspects of the figurative by conveying a strongly felt personal association or memory. All participants were aware of, although not constrained by, the knowledge that the finished works would be exhibited as a group at the end of the project. The resulting sculptures were each powerful personal statements, many with unmistakeable overtones of self-portraiture. Each of the pieces, regardless of its level of technical perfection, has a striking and memorable physical presence which undoubtedly arose from the unique environment in which it was created.

Margriet Bonnin
Queensland Film and Drama Centre
August 1986

DIANNE BISHOP

Born 1948 in Nambour, Queensland.



**Cheerful Salute Of Pirouette
Cloak Over Starvation, Poverty
And Death. 95 cm**

Dianne Bishop is a single parent with three children who heard about the "Brickworks Project" through her participation in the Inala Women's Performance Group. She had no previous experience in the visual arts, but launched into the project with energy, speed, and independence, working intuitively to push out and mould the features of the figure.

"Cheerful Salute" is about Dianne's life and that of her friends.

Dependent on Social Security, bound by financial stringency and the need to live simply in a Housing Commission house, the piece tells her story of poverty, oppression, and reduced options. Dianne found it difficult to get to the brickworks. As a pensioner she has been unable to buy a car, and public transport in Inala is minimal. Since the project Dianne has continued to work with clay, an occupation which she finds peaceful. The pieces she is now making are fired in a home kiln by the wife of the local Anglican minister. The arms on Dianne's figure were the last section to be completed. In a happy moment she jauntily formed one hand on the figure's hip and the other cheerfully tipping her hat.

REBECCA CHAPMAN

Born 1960 in Dulwich, England.

Art education : 1980 Diploma of Visual Arts (Ceramics), Darling Downs Institute of Advanced Education.



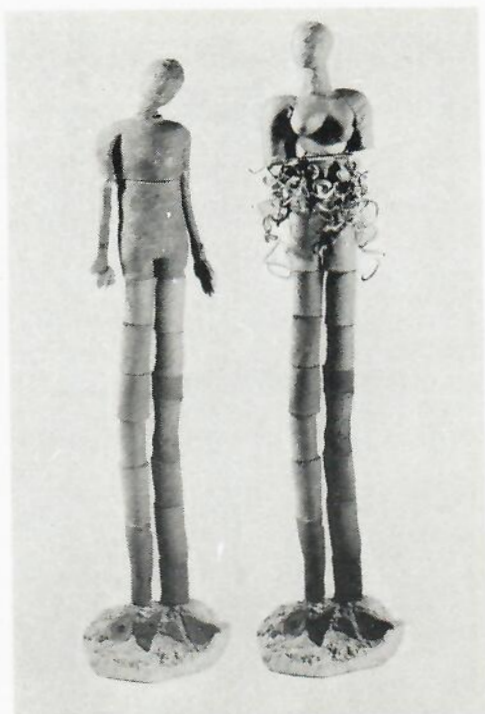
Untitled. 90 cm

Rebecca Chapman is one of four artists who were invited by Toni Warburton to assist in the "Brickworks Project." She had recently held an exhibition of wall-mounted sawdust-fired ceramic figures and had been experimenting with a "building-block" method of construction which lent itself to working on a larger scale. Rebecca's work in drawing and painted clay slabs deals with women's self images. Her three dimensional dissected female form constructed at the brickworks using black-fired elements and leather thonging, reveals a search for strength and stability. The work, as she wrote herself, "is primarily concerned with the process of construction and destruction." The figure in a state of schism traces the fine line which divides equilibrium and imbalance.

SALLY HART

Born 1960 in Ayr, North Queensland.

Art education : 1979-1981 Studied for Diploma of Visual Arts (Printmaking) at Darling Downs Institute of Advanced Education.



Perfect People Dance Naked.

219 cm & 222 cm

Sally Hart is one of four artists who were invited by Toni Warburton to assist in the "Brickworks Project." She had recently held an exhibition which had included ceramic constructions, and she had participated in a project in which large adobe figures were made by unemployed young people using clay from a local coal mine. Sally is a rapid, spontaneous and inventive worker whose flow of ideas is generally unchecked by technical considerations. She wanted her male and female figures to be as tall as possible, and her solution was to thread hand-made pipe sections on a concrete and steel base and armature. Her recent work in painting, drawing and multi-media construction deals with manipulation, egoism, confusion and empathy in human relations, and she explores this theme through studies of interrelated figures in groups of two or more. Sally's other contribution to the "Brickworks Project" was in coordinating the construction of a two-metre high hollow adobe decorated Christmas tree which was filled with sawdust and fired at a celebration to mark the end of the project.

MARION HOAD

Born 1947 in Swaziland.

Art education : 1983 Associate Diploma in Visual Arts (Sculpture), Brisbane College of Advanced Education.

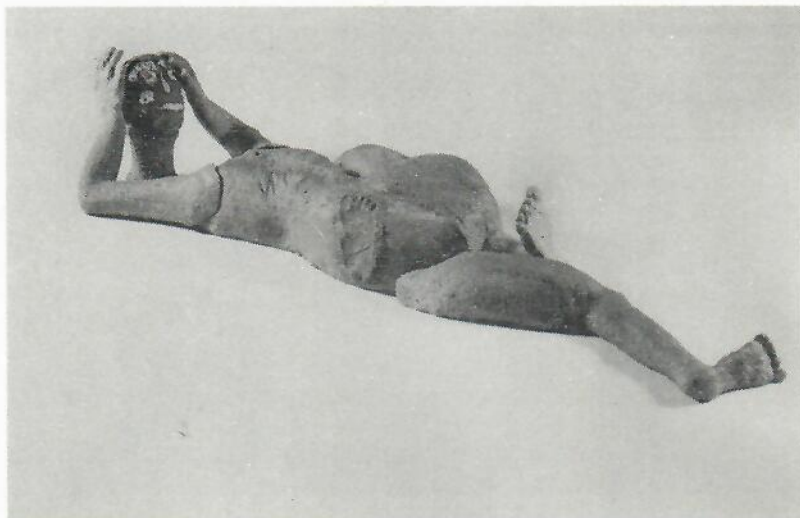


Woman In The Round. 200 cm

Originally a journalist, Marion Hoad's career as a full-time sculptor began relatively recently. Working from a studio at her home in Brisbane she produces large non-figurative sculptures in bronze, stainless steel, wood and perspex, as well as smaller figurative and functional works in clay. Her only previous large-scale work in clay is a ceramic mural at Brisbane College of Advanced Education (Kelvin Grove campus). For "Woman in the Round" she used herself as a model and constructed a jointed puppet in fourteen pieces, based on Leonardo da Vinci's measurements of the human figure. The original idea of the work was to show Woman encircled in a trap of discrimination and prejudice. During its fabrication the figure changed to a representation of Woman triumphant despite the strictures that surround and bind her. Marion heard about the "Brickworks Project" through the media, and leapt at the opportunity to work with a group of people. It was perhaps the stimulus of working with others after the relative isolation of studio-based practice which wrought the transition in the figure from an image of submission to one of ascendancy.

JAN HUNTER

Born 1953 in Toowoomba, Queensland.



Rape. 165 cm (length).

Jan Hunter became involved with the "Brickworks Project" through her participation in the Inala Women's Performance Group. Having never worked with clay before, she modelled a series of maquettes showing bodies in various stages of distortion. Finally she worked from a life model and photographs to create her image of the terror of rape. The figure's doll-like face, looking back at the agonised adult body indicates the vestiges of childhood memory which cast an ever-present gaze over adult experience. With its hints at incest and childhood innocence and helplessness, this image adds to the horror of the piece. The body, with an impressed footprint on one buttock, is deliberately left uncoloured to take advantage of the rough and burnt-looking surface of the heavily-reduced brick-making clay. The face, which is unmodelled and painted with black and white slips, was inspired by a clay face made by one of Jan's daughters who was, like a number of other children, working alongside her mother at the brickworks.

GINNI JONES

Born 1950 in Sydney.

Art education : 1983 Diploma of Visual Arts (Ceramics), Darling Downs Institute of Advanced Education.



Trapeze. 115 cm

Ginni Jones was introduced to ceramics in 1973 by Trobriand Islands women in New Guinea where she was taught to make pit-fired coil cooking pots from locally-dug clay. She plays in a bush band and works from a studio in Toowoomba where she produces domestic ware in porcelain and stoneware for sale locally and in Sydney. "Trapeze" is her first figurative sculptural work and her first large-scale work in clay. The figure is based on the image of an acrobat which she had previously realised in the form of a lino-cut print. Flashes of filtered light fall upon the face and body as it flies through the air. The shadow to which the figure is normally connected is left on the ground. Ginni's drawings reveal recurrent images of shadows and floating layers above a solid base. Subsequent to the "Brickworks Project" Ginni has worked on a ceramic mural in Toowoomba and with Judy Lorraine on a community-based project in Benalla, Victoria.

RUSSELL LAKE

Born 1958 in Melbourne.

Art education : 1983 Diploma of Fine Arts (Sculpture), Queensland College of Art.



Drunk In Parts. 132 cm

Russell Lake is one of four artists who were invited by Toni Warburton to assist in the "Brickworks Project." His work had recently been shown in an exhibition by the Brisbane multi-media artists group OFlate, of which he is a member. Russell's work in painting, photography, sculpture and collage is self-referential and confrontational. Having never worked with clay before, he chose to begin with exercises in drawing with clay using extruded lengths of brick clay which he carved and modelled, adding to and subtracting from the original extruded blocks. The large upright figure was built on an armature made from scrap materials found at the brickworks. With proportions based on the artist as model, it explores the formal qualities of clay. The playful jigsaw piece (not illustrated in catalogue) was made by stamping the artist's body form into wet clay through lying and leaning on clay slabs and then cutting, colouring and rearranging the resulting clay impression. Russell's innovative and uncompromising approach to the medium provided a stimulus for aesthetic and technical discussions amongst the group.

DAVID PAULSON

Born 1944 in Leeds, England.

Art education : 1972 Diploma of Fine Art, East Sydney Technical College;

1984 Master of Fine Arts, University of Tasmania.



Untitled Torso. 118 cm

David Paulson is one of four artists who were invited by Toni Warburton to assist in the "Brickworks Project." Originally a painter who in recent years has extended his concerns into sculpture, David's work has always included the human figure as a potent vehicle for a wide range of complex psychological expressions. Working with clay was a relatively new and exhilarating experience as he had previously used it only in casting plaster for fibreglass moulding. David found the immediacy and directness of the medium an exciting extension of his work in drawing, and since the project he has continued to make constructions in clay. Aiming to achieve flesh tones which are a feature of his recent work in other media, he chose, after experimenting with results from the industrial kiln, to fire his work at lower temperatures in gas and wood-fired domestic kilns. "Untitled Torso" is a severed figure constructed on a series of platforms and supported by the image of a burning house. Like most of David's work it deals ironically with Freudian concepts of domination, aggression and the corruption of innocence, particularly in the domestic arena.

GEORGES SOLER

Born 1943 in Morocco.

Art education : 1974 One-year Ceramics course at Ecole Nationale d'Art Decoratif, Nice, France; 1983 Studied for Diploma of Graphic Art, Queensland College of Art.



Divided Self. 110 cm

Georges Soler is a Telecom technician who studied ceramics for one year under a Japanese potter twelve years ago in France. For the past twenty years he has explored self-portraiture in painting and drawing. He heard about the "Brickworks Project" through the media and through his wife's friendship with a member of the Inala Women's Performance Group. "Divided Self" was based on a series of working drawings followed by a maquette. An early version showed a figure in foetal position emerging from a cube. Georges owns a large collection of sculptured figures of the Buddha, and the final form taken by his self-portrait in clay is a seated figure "in western-style meditation." The head, which is imprisoned in a cube with humorous reference to a television set, contemplates escape into spirituality in the form of an unfettered but disembodied head. Georges has previously used his art as a means to interpret the unconscious, but following the "Brickworks Project" he has returned to the study of ceramics with a view to working full-time with clay.

NINA SUMMERS

Born 1935 in Crimea, U.S.S.R..

Art education : 1975 Certificate in Ceramics, South Brisbane College of T.A.F.E.;
1977 One-year Ceramic Sculpture course, South Brisbane College of T.A.F.E..

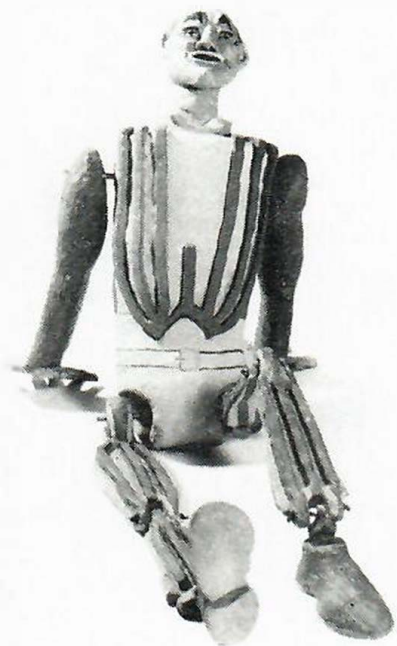


A Cocoon Of My Own Making.
143 cm & 59 cm

Nina Summers has ten years experience in pottery and ceramic sculpture. She heard of the "Brickworks Project" through the newsletter of the Queensland Potters' Association of which she is a board member. Nina generally makes saggar-fired non-functional works using stoneware, terra cotta and raku clays. She seized the opportunity to make a life-sized figure because of the usual restrictions of scale imposed by domestic kilns. Her figures were based on a series of drawings of a stocking-clad model produced as a study of the shapes, volumes and spaces surrounding the human figure. She crystallised her idea for the contemplative cocoon-like coiled forms by working from a life model at the brickworks. The forms were also a reflection of her own self image. The project extended Nina's understanding of the structural and technical possibilities of the medium and the sculptural freedom afforded by the groggy brick-making clay. At the same time she became involved in the routine of brick production by using her knowledge to assist the Britains management in an experimental reduction firing of the industrial kiln.

CAROL TUCK & SHELBY TUCK

Born 1938 and 1969 in Dartford, England.



Uncle Bert. 149 cm (length).

Mother and daughter team Carol and Shelby Tuck heard about the "Brickworks Project" through their participation in the Inala Women's Performance Group. Shelby had been taught puppet making at school and continued to make puppets as an activity for young children while providing childcare services. Carol has taken private painting lessons and belongs to a women's group which meets regularly to paint in oils. When she was a child Carol's father made her a small carved and painted wooden marionette, which in its now battered and faded state takes pride of place in their lounge room. "Uncle Bert" is a tribute to Carol's father and Shelby's aging grandfather. Neither woman had worked with clay before, and Toni Warburton workshopped them through the basics of coil-building at the outset. They worked at the brickworks mostly at night to accommodate Shelby's job, and the finished piece was the result of experimentation with firing different shapes to achieve the strength required to support the construction. The fading in the coloured slips fired with reduction in the industrial kiln successfully emulated the old family keepsake after which the piece was modelled.

ELIZABETH VERSCHOYLE

Born 1947 in Toowoomba , Queensland.

Art education : 1971 Certificate in Studio Ceramics, Kangaroo Point College of T.A.F.E.; 1983 Completed three-year drawing course at Brisbane Institute of Art.



Self Image. 142 cm

Elizabeth Verschoyle has eighteen years experience as a potter, working in recent years on drawing-based hand-built sculptural and wall pieces in clay. She heard about the "Brickworks Project" through the Queensland Potters' Association Newsletter and attended a preliminary workshop on ceramic construction conducted by Toni Warburton at Griffith University. "Self Image" evolved slowly from a drawing of a tree trunk, and is supported by an intricate series of angled and cambered clay walls which form the bracing for its large base and torso. With its strong organic curves and solid base the figure reflects the wholehearted approach Elizabeth took to its construction. She has written of its creation, "I leaped at the chance to build and have fired something as big as or bigger than myself. The work became my complete pre-occupation. The project involved a lot of heavy, tiring work but when it was finished it was wonderful to be able to put my arms around it. I call it 'Self Image' because there is so much of myself in it and it gives off a feeling of power and strength which I feel emerging in myself as I approach 40 years of age."

TONI WARBURTON

Born 1951 in Sydney.

Art education : 1973 Diploma of Art Education, Alexander Mackie College of Advanced Education and National Art School.



Significant Encounter. 130 cm

Toni Warburton devised and coordinated the "Brickworks Project." She had been exploring conventions of perception and responses to three-dimensional scale. Her clay figures indicate borrowings from pre-classical Greek and Etruscan sculpture, and Egyptian burial figures. The pieces have an air of vulnerability with their deliberately characterless faces and stark outlines. The characters are clearly victims of circumstance, a theme reinforced by discussions during the project about uncontrollable elements in the lives of group participants. The "Upside Down Pregnant Woman" (not illustrated in catalogue) reveals the inevitability and loneliness often associated with pregnancy in the conversations of the women in the group. The mad woman in wading boots and a lace blouse has a physical bravado provoked by necessity. The figures have a tangible and elemental presence and monumentality enhanced by their boldly carved, roughly scored, pressed, imprinted, and pocked surfaces, and the dark colours of the heavily reduced brick clay.



CERAMIC FIGURES AT THE BRICKWORKS!

You and your friends are invited to a special preview of life-sized ceramic figures fresh from the kiln, completed by participants in a Community Arts project.

Saturday, 21st December 1 p.m. - 5 p.m.
 Ralph Brittains and Co.
 170A Douglas Street
 OXLEY Q 4075

The ceramic sculptures will be shown during 1986 in exhibitions at Griffith University and at the Inala Civic Centre.

This project has been assisted by:
 Ralph Brittain and Co. Pty.Ltd.,
 Community Arts Board of the Australia Council,
 Crafts Board of the Australia Council,
 Griffith University,
 Queensland Division of Cultural Activities,
 Rochedale Brick and Pipe.

The project was co-ordinated by Toni Warburton, Artist-in-Residence in Ceramics at Griffith University.

Phone 275 7414

BRICK WORKS BRITAIN

BRICK WORKS

You and your friends are invited to join us at a party to celebrate the opening of an exhibition of life-sized ceramic figures. The sculptures were made by artists and community members during a project conducted by Toni Warburton at Brittain's Brickworks during November and December 1985. The figures were constructed from brick-making clay and fired along with house bricks in a large industrial kiln.

Participants in the exhibition are Beth Verschoyle, Dianne Bishop, Rebecca Chapman, Sally Hart, Marion Hoad, Jan Hunter, Ginni Jones, Russell Lake, David Paulson, Georges Soler, Nina Summers, Carole and Shelby Tuck, and Toni Warburton.

Monday 25 August 1986
5.30pm - 8.30pm
Humanities Reading Pits
Griffith University

The official opening will be conducted at 6.30pm on 25 August by Jennifer Blocksidge, Member of the Community Arts Board of the Australia Council, and the exhibition will remain open daily until 19 September.

Griffith University, Kessels Road, Nathan. Q. 4111. Telephone 275 7414.

This exhibition has been assisted by the Crafts Board of the Australia Council in its Local/Regional Access Exhibitions Program.

The Brick Works Project was supported by the Community Arts Board of the Australia Council, the Crafts Board of the Australia Council, Griffith University, and the Queensland Government through the Minister for the Arts. The project was assisted by Ralph Brittain & Co. Pty Ltd, and Rochedale Brick & Pipe.