

afire: EASS 2021

by Henrietta Farrelly-Barnett, Yangyang Yin and Cathy Zhang
18 February to 14 March 2021

The annual Emerging Artist Support Scheme (EASS) exhibition selects work from ANU School of Art & Design ceramics graduates from the previous graduating year. *afire: EASS 2021* (postponed from 2020) will present a group exhibition featuring the work of 2019 graduates **Henrietta Farrelly-Barnett** (Bachelor of Visual Arts), **Yangyang Yin** (Master of Visual Arts (Advanced)) and **Cathy Zhang** (Bachelor of Visual Arts).



Photo by Andrew Sikorski

Yangyang Yin's ceramic work is based on the study of Ethnomusicology, exploring cultural, philosophical and aesthetic values behind the performance of classic Chinese Opera: Kunqu. The shapes and gestures are inspired by the traditional costume of the Opera and produced to express the rhythm and movement of the music.

As music is abstract and intangible, Yin endeavours to create sculptures that transform the music from invisible to visible, but still maintaining dynamic, fluid and sinuous qualities. Subtle, rich textures on the surface are shaped by the meditative process of wheel throwing. The deconstructive method applied later enables Yin's work to evoke a resistance to gravity, allowing negative space to unravel and become part of the form.

Music, in its original form, travels between a human's physical and spiritual world. Here, it is visualized in sculptural form to challenge conceptions of illusion and materiality. Flows and curves grow into three-dimensional, calligraphic brushstrokes in a dismantled way, representing the accomplishment of spiritual awareness and transformation in time and space.

1. *Rebirth Series*

Thrown and deconstructed paper porcelain, glaze. 2021
\$645

2. *Rebirth Series*

Thrown and deconstructed paper porcelain, glaze. 2021
\$625

3. *Rebirth Series*

Thrown and deconstructed paper porcelain, glaze. 2021
\$655

4. *Rebirth Series*

Thrown and deconstructed paper porcelain, glaze. 2021
\$685

5. *Rebirth Series*

Thrown and deconstructed paper porcelain, glaze. 2021
\$625

6. *Rebirth Series*

Thrown and deconstructed paper porcelain, glaze. 2019
NFS

7. *Rebirth Series*

Thrown and deconstructed paper porcelain, glaze. 2019
NFS

8. *Rebirth Series*

Thrown and deconstructed paper porcelain, glaze. 2021
\$625

To purchase any of the items in this exhibition, please see shop staff.



1 Aspinall St Watson ACT 2602
(02) 6241 1670, canberrapotters.com.au

Gallery Hours
10am – 4pm Tuesday to Sunday

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Photo by David Lindesay

Arrogance, power and death form the core of **Henrietta Farrelly-Barnett's** work. A parable for humanity's complex interrelationship with nature, the work interrogates the misunderstandings that disturb our present and threaten our future.

The unprecedented 2018-2019 Murray-Darling fish kills, attributed initially to drought, provided the impetus for Farrelly-Barnett's work. Caused by a matrix of factors, with poor management compounding the effects of climate change on drought-stricken land, their impact was further intensified by the endangered position of this totemic and once-plentiful fish.

Blue-and-white pottery, with its own lengthy history of appropriation, dislocation and imposition, offered the ideal lens through which to examine the externalities that have brought the Murray Cod to the brink. Slip-cast and hand-painted with individually designed motifs, the installation evokes homage to the wealth-display of traditional 18th-century Porcelain Rooms but serves also to portend the still-reverberant impact of Australia's colonial imposition on its future.

9. *Barbarous Nature*

Stoneware, underglaze, gold lustre. 2019
\$500

10. *White Man Code Red River Blues II*

Slipcast, underglaze, gold lustre. 2019
\$800

11. *Stranglekiss*

Stoneware, underglaze, gold lustre. 2019
\$500

12. *Murray Darling Skeleton (edition of 30)*

Linoprint on rice paper . 2021
\$120

13. *To Manage a River You've Got to be Able to Manage it Through a Drought*

Earthenware, underglaze. 2019
\$130

14. *Murray Darling Cod (edition of 30)*

Linoprint on rice paper . 2021
\$120

15. *Murray Darling Skeleton (edition of 30)*

Linoprint on rice paper . 2021
\$120

16. *Murray Darling Cod (edition of 30)*

Linoprint on rice paper . 2021
\$120

17. *One Million Native Fish*

Slipcast, underglaze, gold lustre. 2019
\$460

18. *Fish dish*

Slipcast, underglaze, gold lustre. 2019
\$70

19. *So Many Dams Were Built*

Slipcast, underglaze, gold lustre. 2019
\$460

20. *Net cup (light blue)*

Slipcast, underglaze, gold lustre. 2019
\$70

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- | | |
|---|---|
| 21. <i>Invade</i>
Slipcast, underglaze, gold lustre. 2019
\$320 | 29. <i>Barbed Embrace I</i>
Slipcast, underglaze, gold lustre. 2019
\$350 |
| 22. <i>Net cup (dark blue)</i>
Slipcast, underglaze, gold lustre. 2019
\$70 | 30. <i>Thirst</i>
Slipcast, underglaze, gold lustre. 2019
\$320 |
| 23. <i>The Cod is Most Prominent and Remarkable</i>
Earthenware, underglaze. 2019
\$130 | 31. <i>One Man in Less Than an Hour Caught 18 Large Fish</i>
Slipcast, underglaze. 2019
\$460 |
| 24. <i>The Hundreds of Thousands of Murray Cod Have Been Sacrificed for Interests Elsewhere</i>
Earthenware, underglaze. 2019
\$130 | 32. <i>The River of Dead Fish</i>
Slipcast, underglaze, gold lustre. 2019
\$460 |
| 25. <i>Murray Darling Skeleton (edition of 30)</i>
Linoprint on rice paper . 2021
\$120 | 33. <i>Preparing Early For The Carnage</i>
Slipcast, underglaze, gold lustre. 2019
NFS |
| 26. <i>Murray Darling Cod (edition of 30)</i>
Linoprint on rice paper . 2021
\$120 | 34. <i>Barbed Embrace II</i>
Slipcast, underglaze, gold lustre. 2019
\$270 |
| 27. <i>Murray Darling Cod (edition of 30)</i>
Linoprint on rice paper . 2021
\$120 | 35. <i>Plenty</i>
Slipcast, underglaze, gold lustre. 2019
\$320 |
| 28. <i>Divert</i>
Slipcast, underglaze, gold lustre. 2019
\$320 | 36. <i>Gather</i>
Slipcast, underglaze, gold lustre. 2019
\$320 |
| | 37. <i>Consume</i>
Slipcast, underglaze, gold lustre, 2019
\$320 |

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Photo by Cathy Zhang

Our real self is often hidden and neglected. Cathy Zhang's interactive body of works is a series of ceramic objects made to represent internal organs, introspectively exposing our body and mind in its raw internal state.

The current trend of selfie-taking often leads to social media posts that do not reflect the true self. This work invites the viewer to take a selfie image and then post it as a projection onto the sculptural piece. The abstract nature of this selfie, although it distorts the real and hidden self, serves as a reminder that human beings are all similar once our surface is stripped bare. This whole assemblage exposes a visual and natural connection between the person and their internals.

What am I? is intended to be emotionally confronting, visually engaging and thought provoking, leading the view to self-reflect and to appreciate the often-neglected human condition.

38. *What am I? No. 11 Narcissus*
Stoneware, projector, digital
media. 2019
NFS

39. *What am I? No. 21*
Porcelain, stoneware. 2019
\$850

40. *Face Mask*
Porcelain. 2020
\$450

41. *Farewell 2020*
Plaster, plastic. 2020
\$450

42. *What am I? No.22*
Porcelain, stoneware. 2019
\$850

43. *Heywyre*
Porcelain. 2021
\$220

44. *Cells: Building Blocks of Life*
Porcelain. 2021
\$220

45. *CRABwalk*
Porcelain. 2021
\$220

46. *The Quantity of Being*
Porcelain, stoneware. 2019
NFS

47. *26.11.2020*
Porcelain. 2020
\$500

48. *24.12.2020*
Porcelain. 2020
\$500

49. *Apart Together*
Porcelain. 2021
\$180

50. *What am I? No. 20*
Porcelain, gold lustre. 2019
\$650

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