

Curated by Danny Lacy

Justin Andrews
Lane Cormick
Kate Fulton

22 Aug – 1 Sept 2006

George Paton Gallery
Second Floor, Union House
University of Melbourne

Julia Gorman
Estelle Ihász
Rossana Martinez
Masato Takasaka
Toby Paterson
John Nixon &
Charles Wilton

11 Nov – 26 Nov 2006

Ocular Lab Inc.
31 Pearson Street
West Brunswick

Expanded and Compressed

Justin Andrews
Guy Benfield
Lane Cormick
Kate Fulton
Kyle Jenkins
Natasha Johns-Messenger
Oscar Yanez

26 Jan – 10 Mar 2007

Centre for Contemporary
Photography
404 George Street
Fitzroy VIC 3065

New Work

New Work is the second in a series of independent curatorial projects that support the production and presentation of new visual art. *New Work* is an Artist Funded exhibition.

It gives me great pleasure in having the opportunity to present the work of Rossana Martinez (New York) and Toby Paterson (Glasgow) in Australia for the first time, alongside local artists Julia Gorman, Estelle Ihász, Masato Takasaka, John Nixon and the late Charles Wilton. *New Work* at Ocular Lab Inc., brings together a multitude of exciting and dynamic new artworks that experiment with form and space within an expanded field of abstraction and spatial configuration.

For three weekends in November, Ocular Lab will be ablaze with vibrancy and energy, engulfed by heavy metal texta drawings, detailed geometric perspex relief works, monochromatic silver paintings, primary coloured cashmere arrows, intricately sewn cotton on pink board, an angular vinyl wall drawing smashing through the front window, kaleidoscopic photograms, two luminous, visceral paintings, and a table of pottery from the 1960's & 70's.

Danny Lacy

**Julia Gorman
Estelle Ihász
Rossana Martinez
Masato Takasaka
Toby Paterson
John Nixon &
Charles Wilton**

11 Nov – 26 Nov 2006

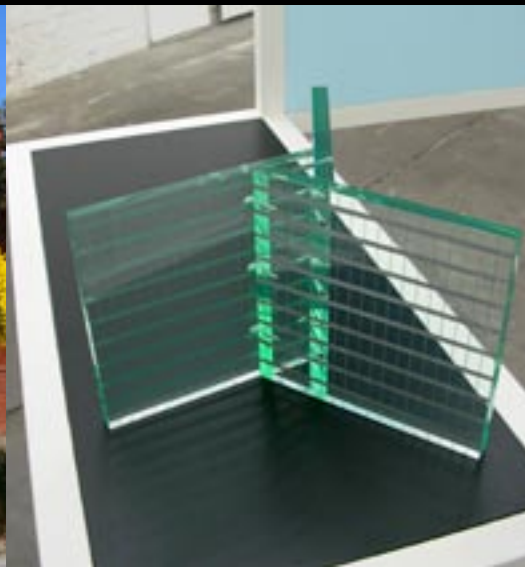
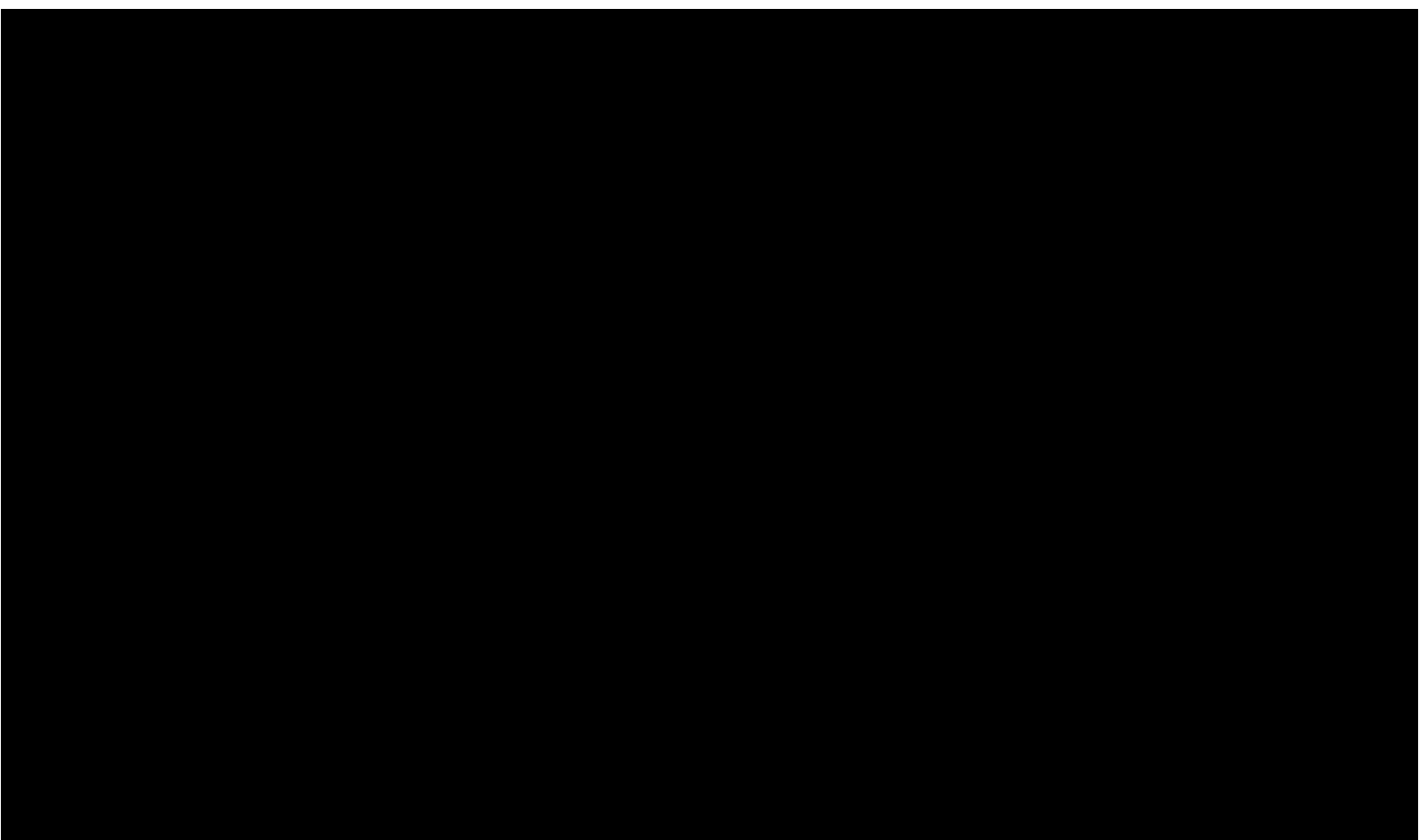
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All of the artists, Raaf Ishak and all at Ocular Lab, Brian Scales, Geraldine Barlow and Melissa Keys at MUMA, Justin Andrews, Virginia Lang, Caroline Kirsop and Colin Lindsay at The Modern Institute, and the Lacy family. Masato would like to thank the Takasaka family and Madeline Kidd for their encouragement and support.

ocular lab inc

**ARTIST
FUNDED**



Danny Lacy: Can you talk a little bit about your practice and some of the ideas behind the work that you make?

Masato Takasaka: My work has changed considerably after the last year and a half. I was making minimal line drawings that looked like they were done on computer but with markers...sort of like brice marden spiritual scribble meets the digital age. Also I started making quite tectonic constructivist / yellow peril sculptures out of foam core, which led me to study architecture for a year because I stupidly wanted to be an architect. Actually I just wanted my sculptures to be buildings and in the end I realised I don't want my things to be pragmatic...the process i go through I realise isn't logical at all infact everything I come up with is the opposite of problem solving. How these drawings evolve is that I solve visual problems by adding more problems, I don't want a fixed meaning in my work. Everything is always in constant change, it's about a multi faceted approach I guess to making the drawings and dealing with the impossibility of somehow capturing three dimensional form on a two dimensional piece of paper...grappling with multiple layers of style and form ..somehow not working but forcing different forms and colours and shapes to coexist together on the same visual field....

□ does something more...oh yeah i also like listening to 80's baroque metal...its classical music played on distorted metal guitar...so over the top and so wrong but i guess thats what my work is a kind of ...conceptual fusion..he he...a friend of mine said its like kandinsky on acid..but i havent dropped acid in years so maybe its like flashback time or something.

Julia Gorman: No one told me there would be questions. I show work purely on a no questions asked basis. Isn't it obvious what the work is about?.....It's all about my feelings!!!!

DL: You have both exhibited extensively in Melbourne and beyond over the past eight years or so; have you exhibited together before?

MT: I was fortunate enough to have Julia as a tutor when I studied at VCA in drawing way back in the late nineties. I remember just talking about what kind of stuff we wanted to make and other peoples stuff we liked, like John Nixon who is also in this show, so thats really cool.

JG: Masato and I showed together in *Paintings are Ace*, curated by Clare Firth-Smith at Linden in 2000. Also in *Eat my Art* curated by Michelle Ussher, in the space in Waratah Place that later became Uplands and TCB, and is now TCB

DL: What is your favorite colour?

MT: Can't choose just one! Im really into pastels at the moment, lime green pastel, with flouro pink. There's that 80's neo-baroque thing again

JG: Veronese green

(continued next page)

Julia Gorman

Born 1968, Melbourne,
Lives and works in Melbourne, Australia.

Julia Gorman completed a Bachelor of Arts (Painting) from RMIT in 1995.

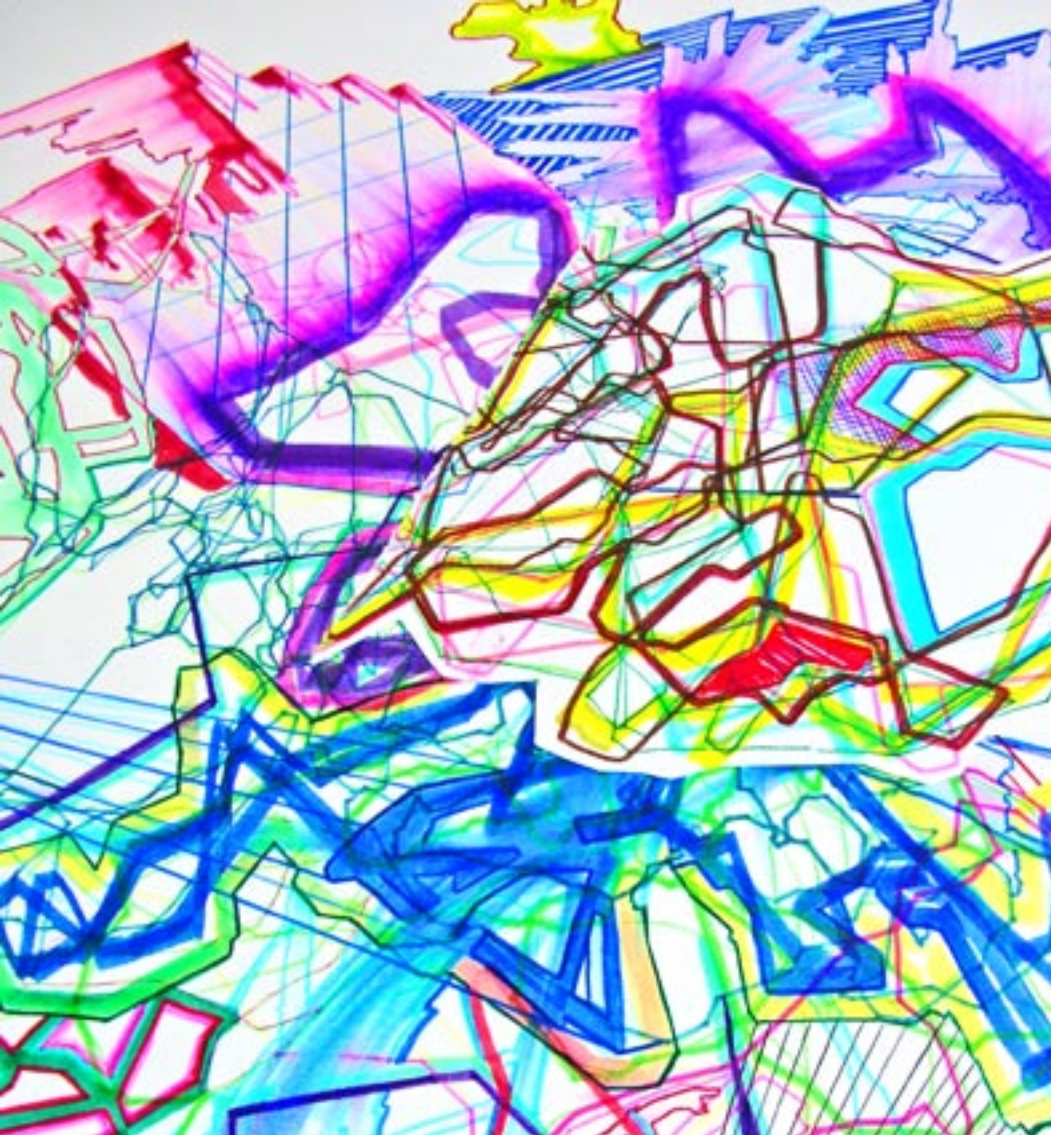
Selected solo and group exhibitions include **2006** *The New Silhouette* with Emily Floyd, IMA, Brisbane; *Against the Amnesiac Lifestyle*, Gertrude Contemporary Art Spaces, Melbourne; *Half In, Half Out, part 1*, Uplands Gallery, Waratah Place, Melbourne; *Half In, Half Out, part 2*, Uplands Gallery, Phrahran, Melbourne; Esplanade Hotel Commission, Melbourne **2003** *Deep Secrets*, Uplands Gallery, Melbourne & Sarah Cottier Gallery, Sydney **2002** *Auto Modellista*, Uplands Gallery, Melbourne **2001** Sarah Cottier Gallery, ARCO art fair, Madrid, Spain **2000** *Octopus*, 200 Gertrude St, Melbourne; *Are You Experienced*, The Physics Room, Christchurch, New Zealand; *Rent*, Overgaden Contemporary Art Museum, Copenhagen, Denmark & ACCA, Melbourne; *Brand New Master Copy*, UKS Gallery, Oslo, Norway **1999** *Primavera*, Museum of Contemporary Art, Sydney; *Moet et Chandon Touring Exhibition*, Art Gallery of NSW, Sydney & touring all state galleries *Make it Yourself*, 200 Gertrude St, Melbourne. **1998** *Gladiator*, Grey Area Art Space Inc., Melbourne; *Last of the Big Spenders*, 1st Floor Gallery, Melbourne; *Video vs Watercolour (Rubik 3)*, 36 Wellington St, Melbourne; *Institutional Transit Lobby*, 200 Gertrude St, Melbourne.

Julia Gorman
Untitled
2006
60 x 40cm
acrylic on canvas

Untitled
2006
60 x 40cm
acrylic on canvas

Julia Gorman is represented by Uplands Gallery, Melbourne





Masato Takasaka
Structural jam, it's all lead guitar when prog rock ruled the earth, #3
 2006
 76 x 56cm
 watercolour marker on paper, coloured pins

Nouveau-baroque metal symphony (Miami Vice version), #2
 2006
 76 x 56cm
 watercolour marker on paper, coloured pins

DL: Which artists are you currently looking at, or having an influence on your practice?

MT: I've been looking at a diverse range of artists but mainly I have been getting into 80's Frank Stella after he stopped doing the minimal stuff. I was fortunate enough to see some in Sydney recently along with Alan Charlton who makes these really auster grey monochrome paintings that he has been for over 40 years or something completely different work but I got the same buzz when I saw both the Stellas's and the Charlton's....Julia has also been a huge influence on me as well as Matt Hinkley..who does these amazing drawings which are like 80's graphic design on acid.....so bad but so good!.....also David Pailliser's work I feel i have an affinity with working with abstraction and the idea of the controlled gesture, trying to make things that dont' 'work' work if that makes sense...also he impressed upon me the idea of not wanting to talk about my work but letting the work just be...which sorta contradicts this whole interview thing but i guess im full of contradictions...just like my artwork (laughs). Justin Andrews, Stephen Bram, Christopher L.G Hill, Nick Mangan, Michelle Ussher, Oscar Yanez, Mat Griffin and Mira Gojak all diverse cross range of artists, do different/ similar things but make kick ass stuff

JG: The usual ones, Hany Armanious, Rachel Feinstein, Tomma Abts, Jan Pienkowski. I recently had a show at the IMA with Emily Floyd, who was a great inspiration in the way she keeps possibilities for the work open, and is simultaneously both spontaneous and definite in the decisions she makes about her work.

DL? Describe the other person's art practice?

MT:Whenever I see Julia's stuff its always she has an intuitive sense of colour and form which is also very playfull, she always she looks like she has lots of fun making her work and thats what i try to do in my own work i guess..i'm serious about having fun..

JG: Austere, rigorous, uncompromising. I taught him everything he knows.

This transcript is of an email Q & A between Julia, Masato & myself between the 7th and 9th of November 2006.

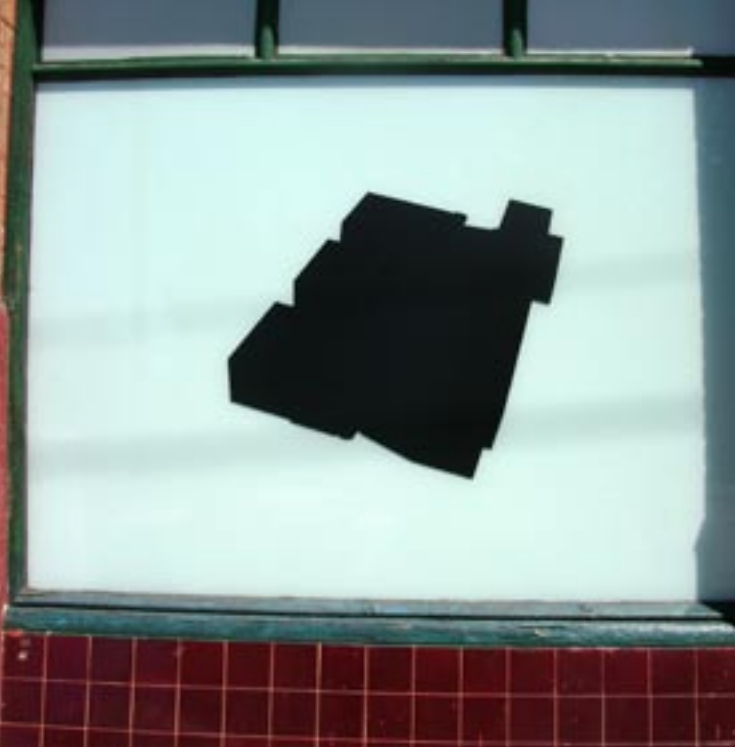
Masato Takasaka

Born 1977, Melbourne.
 Lives and works in Melbourne, Australia.

Masato Takasaka completed a Bachelor of Arts (Honours) at the Victorian College of the Arts in 1999.

Recent solo exhibitions include **2006** S.N.O, Sydney **2004** *Studio Practice*, The Cage Project, Drawing Department, VCA, Melbourne; *An Indoor Sculpture*, Kawanaka Mansion #3C, Kyoto, Japan **2003** *An Outdoor Abstract Painting*, 24seven, Melbourne; *19 Drawings (abstract plastic)* **2002** Studio 12, Gertrude Contemporary Art Spaces, Melbourne; *Floor Show*, 1st Floor, Melbourne; *Productopia*, 1st Floor, Melbourne

Recent Group exhibitions include **2006** *Four Walls Falling*, Spacement, Melbourne; *Inverted Topology*, +Plus Factors, ACCA **2004** *An Architecture of Hope*, Gallery 101, Melbourne; *Work in Progress*, Next Wave Festival, Spacement, Melbourne; *Compendium*, Icon Museum of Art, Deakin University, Melbourne; **2003** *Common Vernacular Workshop*, Conical Inc., Melbourne; *Inverted Topology*, First Draft Gallery, Sydney; *Independence*, South London Gallery, U.K.; *Home Loan*, Caroline Springs, Victoria; *Not the Block Show*, 22 Miller Street, West Melbourne **2002** Group Exhibition, BABA, Kanazawa, Japan; *Gloss*, Nadiff Gallery, Tokyo, Centre for Contemporary Photography, Melbourne and Contemporary Art Centre of South Australia, Adelaide, *Value Added Capital*, WestSpace Inc., Melbourne.



Estelle Ihász
Translated Forms (black) #1
2006
45 x 45cm
type C photogram

Translated Forms (black) #2
2006
45 x 45cm
type C photogram

Umami
2006
100 x 100cm
adhesive vinyl

LOCATION AS IDEA

The ultimate surround for an image of a city is the surface of that city itself. Estelle Ihász's poetic symbols of urbanity function as signifiers of its own context.

Just as the viewer may realise, it is within the constructed surround that both the artwork and he or she are located. Both are imperfect entities that exist within a singular time and place. Both vie for a status of some sort within the multifarious activities of the almighty urban surround.

Highly detailed art practices occur when importance in media is deferred in favour of a universal idea. Materials used then function democratically towards the greater meaning of the artist's own set of concepts. Within Ihász's practice, photographic information is transformed then represented as either generic objects or abstract images. Upon making, space becomes form for the artist. Upon seeing, form becomes experience for the viewer.

In referencing Walter Benjamin's important text of 1936 titled *The Work of Art in the Age of Mechanical Reproduction*, Martin Lister states that, "photography...could reach mass urban audiences", and that it "...represents a new way of organising perceptions within the dramatically changed environments of early twentieth century cities."¹

It appears that Ihász is aware of the communicative potential within urban imagery, and is using post-photographic processes to affect a heightened level of scrutiny.

Obviously Ihász is not interested in exact locations. The potency of her work lies within its architectural abbreviation. Universal images have universal effect, and whilst Ihász's imagery is instantly familiar, it is also at the same time fugitive in its specific recognition. There is time to be spent within this interesting dichotomy.

Ihász's declaration is that meaning is not contingent upon the finding of fact. The success in her work lies in the disappearance of its own object nature. Declaring itself (somewhat heroically) as an indexical device, a notion of something, and an ambiguous sign, the artist's work becomes a primer for thought and consideration about the city, and the surface of which it is embedded within.

Justin Andrews, November 2006

Estelle Ihász

Born 1979, Canberra, ACT.
Lives and works in Melbourne, Australia.

Estelle Ihász recently completed her Masters of Visual Art, Victorian College of the Arts, 2006, and has completed a Post Graduate Diploma in Graphic Design, RMIT in 2004 and a Bachelor of Arts (Visual) with Honours from the ANU Institute of the Arts, Canberra School of Art in 2002.

Recent and upcoming exhibitions include **2007** *I Will Give You Everything*, West Space Inc., Melbourne **2006** *VCA Graduate Exhibition*, VCA Margaret Lawrence Gallery, Melbourne, *No Artificial Flavours*, Bus, Melbourne, *Word Salad*, VCA Student Gallery, Melbourne, *Anti Mascot Project* (Coordinator), Platform2, 2006 Next Wave Festival, Melbourne **2005** *Passenger Studio Residency*, Bus, Melbourne **2003** *Second Sight*, Brisbane City Gallery, Brisbane QLD, *Hatched '03: National Graduate Show*, Perth Institute of the Arts, Perth, *Noise Festival 2002* *Freshly Squeezed: CSA Graduating Student Exhibition*, Canberra School of Art, Canberra, *Home Document Displacement*, Canberra Contemporary Art Space, Canberra.

¹ Lister, M, in Wells, L. (ed) *Photography ; a critical introduction* London; New York; Routledge (1997) ch.6 pp.266

New Work

Toby Paterson
Melbourne Relief
2006
60 x 60 x 25cm
acrylic paint and perspex

Small Black Plan
2006
40 x 40 x 3cm
acrylic paint and perspex

New Headquarters (Triaxial)
2006
23 x 36 x 36cm
enamel paint and perspex



Sculptural Relief

Toby Paterson's artistic practice focuses on the construction of architectural interventions within the physicality of space, be it within a gallery space or a public space. This intervention takes on many forms, from large scale public commissions featuring huge painted murals that intuitively play with and challenge surface and flatness, to highly detailed perspex relief works and sculptures, three of which are presented as part of *New Work*.

The perspex relief and sculptural works, positioned on a white grid like rectangular structure, act like diagrammatic architectural models or templates. *New Headquarters (Triaxial)* looks like a model for a gleaming new glass high rise. *Melbourne Relief*, and *Small Black Plan* with their use of basic graphic elements such as line and colour, highlight the divergence of Paterson's work away from simply representing a model, towards the intersection of creating abstract forms grounded within a constructivist aesthetic, and creating abstract forms that reference architectural structures. It is at this juncture that Paterson excels in expanding and experimenting with a visual language based within these new abstract forms.

Possessing a comprehensive visual understanding of post war Modernist architecture in combination with the lived experience of contemporary urban spatial relations, Paterson creates his own unique visual language by colliding urban architectonic space within the constitution of his abstract sculptural practice.

DL

Toby Paterson

Born 1974, Glasgow.
Lives and works in Glasgow, Scotland.

Toby Paterson completed a Bachelor of Arts (Honours) from the Glasgow School of Art in 1995. He was the recipient of the Becks Futures Award in 2002

Selected Solo exhibitions and projects include **2006** Tramway, Glasgow (permanent installation), *Broken Arabesque De Vleeshal*, Middelburg, Netherlands **2005** Saltire Centre, Glasgow Caledonian University (public commission); *Toby Paterson*, Synagogue de Delme, Lorraine; *Blue/Black Plan In Situ*, Galerie Fabienne le Clerc, Paris; *After the Rain*, Barbican Art Gallery, Curve, London **2004** *Exploded Plan*, Sutton Lane, London; *Black Elegy*, Gallery of Modern Art, Glasgow, (commission); *An Isometric Plan*, Tate St. Ives.

Selected Group exhibitions include **2006** *Concrete Thoughts*, Whitworth Museum, Manchester, Centre for Contemporary Art, San Francisco; *British Art Show 6*, Spike Island/ A Bond, Bristol & Urbis, Manchester & Baltic, Gateshead **2005** *Space Invaders* Kunsthau Baselland, Basel; *Toby Paterson and Tobias Putrih*, Grazer Kunstverein, Graz **2004** *Britannia Works*, Ileana Tounta Contemporary Art Centre, Athens **2003** *The Square Show*, Bloomberg, London; *Precise Modern Order*, Rubicon Gallery, Dublin **2002** *Baltic Babel* Rooseum, Malmo, Sweden; *Greyscale CMYK*, Tramway, Glasgow; *Roma Roma Roma*, Rome, Italy; *Beck's Futures 3* ICA, London, CCA, Glasgow and Mappin Galleries, Sheffield.

Toby Paterson
Small Black Plan
2006
40 x 40 x 3cm
acrylic paint and perspex

Melbourne Relief (detail)
2006
60 x 60 x 25cm
acrylic paint and perspex

Toby Paterson is represented by The Modern Institute, Glasgow and Sutton Lane, London





Rossana Martinez
Corner of Your Lips
2006

white cotton thread on hot
pink archival board
20 x 25cm each

Two
2006

pink, yellow and blue
cashmere on floor
edition of 3

Rossana Martinez

Born 1969, Mayagüez, Puerto Rico.
Lives in Brooklyn, New York.

Primary Colours

*"High, higher than the sun
You shoot me from a gun
I need you to elevate me here
At the corner of your lips
As the orbit of your hips
Eclipse
You elevate my soul"¹*

Rossana Martinez makes playful installations using a variety of different everyday mediums. As part of *New Work* she is presenting two projects, *Corner of your Lips* and *Two*. *Corner of your lips* is a wall based work, featuring 20 randomly placed bright pink panels, each with two small right angles sewn using white cotton. These fluro pink, flat bricks, clustered together, seem to climb, expand and explode across the gallery wall.

Two is a collection of three double ended arrows made out of primary coloured cashmere wool. Placed on the floor, the shapes re-materialise and reconfigure the spray-painted markings found on construction sites. A signifier for direction and movement, the double ended arrows point to a relational space of in-between, an area determined to be in the middle of something bigger than itself.

The experience of mapping the built environment while moving, whether it be walking, or driving, adds a different perspective to how one perceives space. Martinez's new found passion for running, (and listening to music while running) is offering her a colourful new perception on her city. *Corner of your Lips* and *Two* are both attempts at translating these new experiences through her creative sculptural practice.

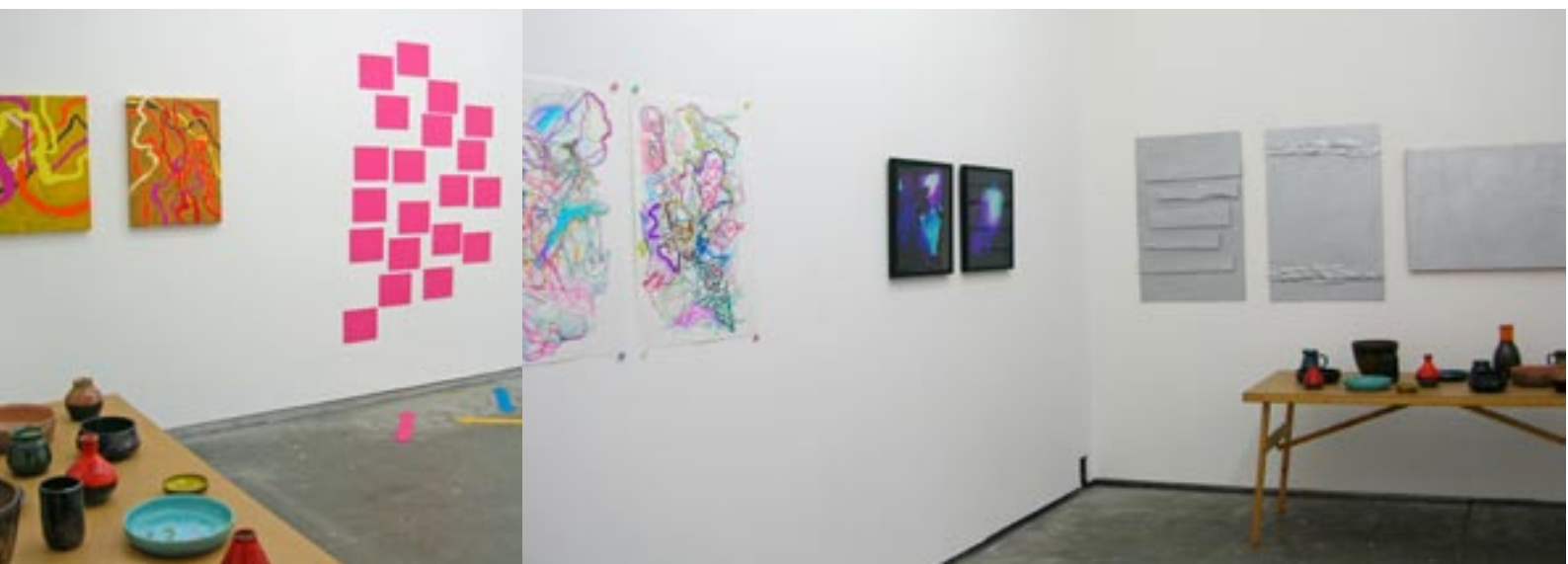
DL

¹ song lyrics from U2, *Elevation*

Rossana Martinez completed a Masters of Fine Art in Sculpture and Printmaking at the Pratt Institute, Brooklyn, New York in 1996 and a Bachelor of Arts, Liberal Arts, University of Puerto Rico, San Juan, Puerto Rico in 1991

Her most recent solo and group exhibitions include **2006** *Works on Paper*, Gallery Sonja Roesch, Houston, Texas; *H29*, Brussels, Belgium; *Mind Games*, PS, Amsterdam, The Netherlands; *Greetings from Brooklyn*, Hebel_121, Basel, Switzerland; *transit — abstract I, II, III*, project space Henselmann Tower, Berlin, Germany; *Non Objectif Sud*, La Barraliere, Tulette, France; *Take Off*, Hebel_121, Basel, Switzerland; *PP III*, Hunter College/Times Square Gallery, New York, NY; *Minimalisms*, Gallery W 52, The Lobby Gallery, New York, NY, **2005** *Fernando Colon-Gonzalez + Rossana Martinez*, Fashion District Arts Festival, New York, NY; *Affordable Art Fair*, through David Allen Gallery, New York, NY; *Ideal*, Metaphor Contemporary Art, Brooklyn, NY; *Optical Simulations*, 100 Works on Paper Benefit, Kentler International Drawing Space, Brooklyn, NY; **2004** *4 by 4 by 4*, New Arts Program, Kutztown, PA; *All the Numbers I Know*, The Rotunda Gallery, Brooklyn, NY; *Plan D*, Festival Iberoamericano de las Artes, Galería Raíces, San Juan, Puerto Rico.

Rossana Martinez is co-founder of Minnus Space, Brooklyn, New York.



Fluid Modernity

EPW (Experimental Painting Workshop) is a conceptual and ideological model that manifests itself within the materiality of painting. Painting is the medium and also the message. EPW is the base structure with which the language of non-objectivity and abstraction communicate through this medium of painting. The orange and silver paintings Nixon has constructed over the last decade bring forth the vibrancy and strength of these two colours, one bright, loud and boisterous, the other metallic and reflective of light. Monochromatic, embedded with found objects, or paired with primary colours, the orange and silver paintings have become the main actors in the construction of a fluid working space devoted to the continued expansion and experimentation of painting.

Respecting the collective and varied histories of minimalism, geometric abstraction, non-objectivity and art concrete, with the awareness, knowledge and understanding of the transitory nature of ideas and forms, Nixon positions EPW as a vehicle for driving his art down a road of "endless permutations and variations"¹. The idea of his work existing under the banner of a 'variation of a theme' continues to expand the horizons of Nixon's art practice. This variation, experimentation and extrapolation of orange and silver paintings extends the fluidity of his practice. EPW offers Nixon space to think, to examine and readdress the past, a space where theory and practice collide, where a renewed discussion with painting, surface, materiality and simplicity construct never-ending new pathways, progressing and continuing the possibilities for making new art.

DL

¹ Interview with John Nixon at his Briar Hill studio, 6 January 2006

This text is part of a larger essay that was first published as a catalogue essay for John Nixon – EPW, Contemporary Art Centre of South Australia, 3 March – 13 April, 2006, and reproduced in Broadsheet: Contemporary Visual Arts and Culture, March-May 2006, vol 35, no 1, pp 28-9

John Nixon

Born in Sydney 1949
Lives and works in Melbourne, Australia

John Nixon studied at the Preston Institute of Technology, Melbourne from 1967-68, the National Gallery of Victoria Art School, Melbourne from 1969-70 and at the State College of Victoria, Melbourne in 1970

Recent solo exhibitions include **2006 EPW: Silver**, Anna Schwartz Gallery, Melbourne; *EPW*, Contemporary Art Centre of South Australia, Adelaide; *EPW*, Galerie Mark Müller, Frankfurt, Germany **2005 Matter: Selected works on paper etc.** 1968-2005, Art Gallery of Western Australia, Perth; *The RMIT Project*, John Nixon and Christoph Dahlhausen, RMIT Project Space, Melbourne.

Recent group exhibitions include **2006 Biennale of Australian Art, 21st Century Modern**, Art Gallery of South Australia, Adelaide; *ARCO Art Fair*, Galerie Mark Muller, Madrid; *Take Off*, Hebel 121, Basel, Switzerland; *The Sydney Non Objective Group*, SNO, Sydney, **2005 re/thinking**, Bus Gallery, Melbourne; *Minimal Approach—Concrete Tendencies*, Tin Sheds Gallery, Sydney; *An exhibition of Posters*, PB Gallery, Melbourne; *Group Show*, SNO, Sydney; *AC4CA*, Moores Building, Perth; *Pitch your own Tent, Art Projects/Store 5/1st Floor*, Monash University Museum of Art, Melbourne.

John Nixon is represented by Anna Schwartz Gallery, Melbourne

John Nixon
Silver Monochrome
2005
enamel and wood on mdf

Silver Monochrome
2006
enamel on bark on mdf

Silver Monochrome
2004
enamel on hessian

Charles Wilton
1-15 Selected Pottery
1960-70
glazed domestic ware (jugs, vases, dishes,
bowls, plates)
Collection: John Nixon, Melbourne

(left to right)



Poppa Charlie

"I'm not an artist, but a craftsman" is how my grandfather (Poppa Charlie) described his profession. Growing up as the youngest of six grandchildren it was a wonderful experience having a grandfather as a potter. Unlike most children, we were encouraged to play with clay and to get our hands dirty at Poppa's little shed in Warrandyte. As one of the founders of Potter's Cottage, it was here in this little shed that Charles Wilton produced his life's work. Poppa took great pride in his craftsmanship, continually showing us his strong, yet gentle hands that moulded a prosperous career and provided for his family. These strong hands were also valuable for fielding many games of backyard cricket and clapping at countless ballet concerts, all with unmatched enthusiasm.

Poppa devoted his life to his craft, refusing to retire until late in to his 70's and even then the occasional spin of his beloved wheel could be heard from his back shed at home. Our household was never short of casserole dishes or fruit bowls and there was no need for concern if we were stumped for a last minute gift idea, as there would always be a spare pottery vase or lampshade around the house. I remember as a little girl I would sit on Poppa's lap at his pottery wheel and mould the soft clay in to strange shapes. Poppa would sneakily mend these strange shapes into recognisable crockery; add a touch of colourful glaze and every time I thought I had created a masterpiece. My favourite part was inscribing my name in to the bottom of the pot. Today, each time I see a piece of pottery I instinctively turn it upside down to check underneath for a classic Charles Wilton signature, hoping that his work and passion lives on.

Virginia Lang

Charles Wilton

1916 – 2000
Born in Scotland. Arrived in Melbourne in 1922

Charles Wilton was one of the founding members of Potter's Cottage co-operative at Warrandyte in 1958.

