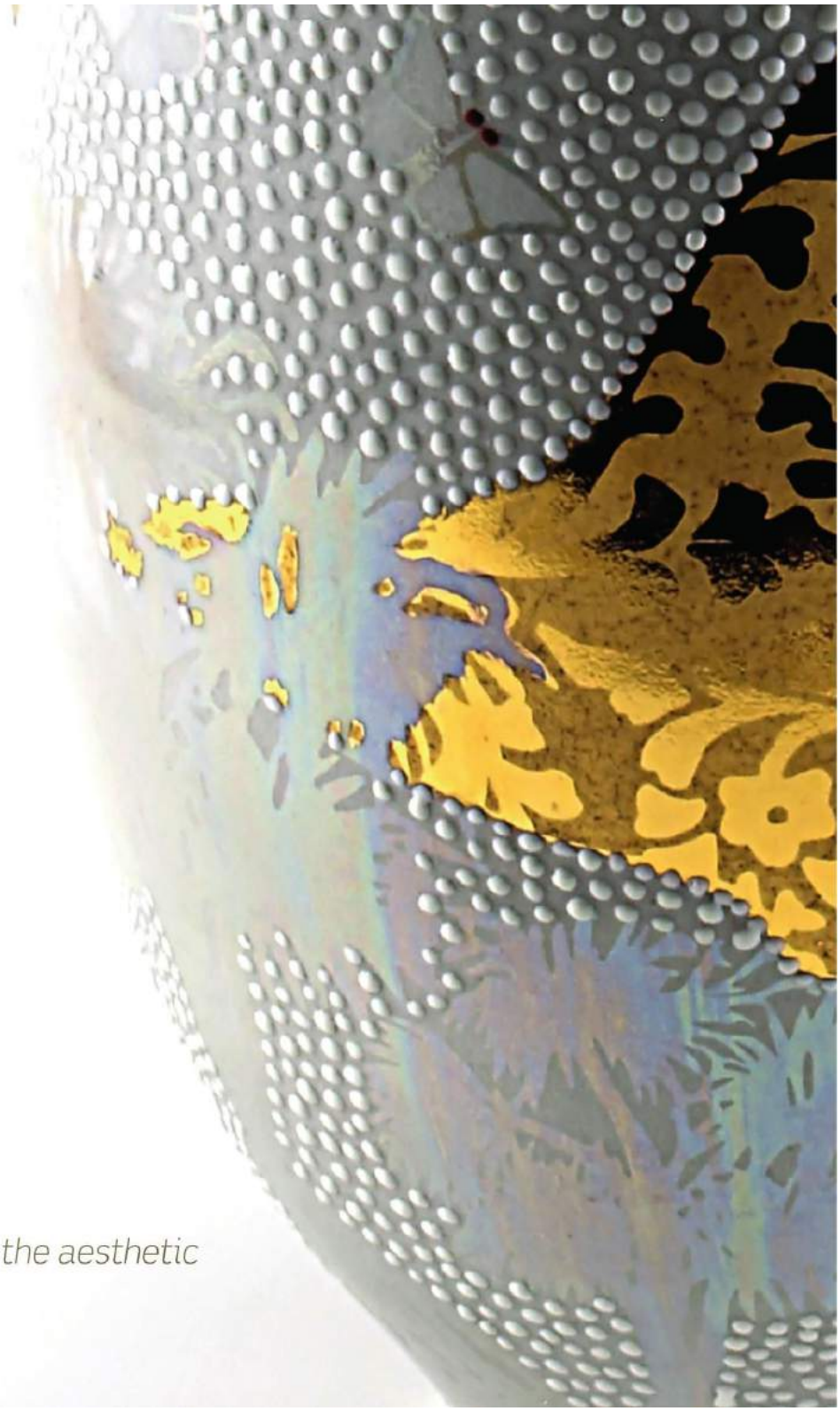
CALOUNDRA
Regional Gallery



Johanna DeMaine

the form : the function : the aesthetic

Form has always been central to my work; the three dimensional presence that draws the eye and displaces space in such a way as to create a communication of beauty inviting the viewer to a closer intimacy.

Johanna DeMaine, 2020

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INTRODUCTION

Held in high esteem by her peers, ceramicist Johanna DeMaine is renowned for her decorative and functional ceramic forms, where she exquisitely depicts the beauty of her surrounding regional environments of Landsborough (Sunshine Coast) and Arita (Japan). The ornamental qualities in DeMaine's work are expertly executed via a sensitive arrangement on fine, wheel-thrown Southern Ice Porcelain forms, adorned in luxe lustres and gold, with sand etched designs combined with iconic Glass House Mountains motifs and bespoke decals in fragmented landscapes.

In a career spanning five decades, the exhibition; ***the form : the function : the aesthetic***, celebrates DeMaine, highlighting the origins, development and influences that have carried the artist and her work on a continuous evolutionary trajectory of new techniques and materials in a confluence of pivotal moments throughout her practice. Through a forced transition to develop a new skill-set in glazing and surface treatments, the use of computer software and non-traditional materials (vinyl), enabled DeMaine to finesse her craft; and achieve a reputation for a refined and highly decorative design aesthetic. The lushness of her recent body of work is simply breathtaking and seductive, and imbued with such radiance, placing her amongst the most sought-after ceramicists, not only in Japan and the Sunshine Coast, but nationally and abroad.

The ***Johanna DeMaine: the form : the function : the aesthetic*** exhibition has been an inspiration to curate, particularly in the 20th anniversary year of the Caloundra Regional Gallery!

Nina Shadforth, 2020
Collections Curator, Caloundra Regional Gallery

Time is an ocean, but it stops at the shore (Bob Dylan) | 2014 | Southern Ice Porcelain, wheel-thrown deep bowl form, clear glaze fired at 1280°C, lustre, gold, sand etched using computer cut vinyl resist, raised enamel, multiple firings at 830°C | 22.5 x 18.5cm (diam.) | Private Collection | Photo: Johanna DeMaine

Jar | 1972-3 | Powdered PGH Brickworks Yeppoon clay made into earthenware by artist, hand-built coil jar form, carved with clear glaze, single firing at 1280°C | 39 x 27cm (diam.) | Collection of the Artist | Photo: Johanna DeMaine

JOHANNA DEMAINE

the form : the function : the aesthetic

'We all inhabit two separate but interrelated landscapes: the physical that surrounds us and the mental state of our inner being... The intersection of these landscapes is moderated by the body, memory, culture and history.' (*Johanna DeMaine, 2014*)

Johanna DeMaine has dedicated her life to a career in pottery for the last fifty years and is, without question, the most distinguished practitioner now working in Queensland. She was inspired by the example of superb craftsmanship exemplified by Carl McConnell (1926-2003) and Gwyn Hanssen-Pigott (1935-2013) and like her mentors, she continues to explore and challenge the boundaries of her chosen medium.

Johanna de Looze was born in Rotterdam, the Netherlands in 1948, and migrated to Australia with her parents and settled at Maroochydore on the Sunshine Coast. She trained as a high school teacher and when she met and married Ted DeMaine followed him to Gladstone, Queensland where she taught at the Gladstone High School from 1968 -1970. She grew disillusioned with the lack of regard shown towards education during the rapid industrial expansion of the city and ceased work to help her husband in his butcher shop. She began to study pottery in 1971 at an adult education class in Gladstone; taught by Jenny Elliott and Marilyn Haertel and as she said '*Ceramics found me!*'

Ted and Johanna explored South-East Asia, for six months as part of a two year trip to Europe (1973-1975) where the ceramics she discovered there, and in collections in Holland and the United Kingdom, profoundly affected her. She consolidated both career interests by completing a Certificate in Teaching Art and Design (majoring in ceramics) at the Nelson and Colne College of Further Education, Lancashire, England (1974-75). When they returned to Queensland in 1976, Johanna set up the workshop; DeMaine Pottery Studio Gallery, in the town of Calliope just outside Gladstone.

During their travels, Johanna became enraptured by the fluted ceramics, especially those produced by David Leach (son of the Bernard Leach who influenced generations of potters) and recalled in her 1980 exhibition at the Queensland Potters Association:

'When I left [Australia] I was very open to Asian influences as we travelled extensively in South East Asia and I have always admired the Eastern simplicity of form and decoration. Over the years I have noticed a curious combination of both Eastern and Western influences surfacing in my work... This symbolises for me the evolution of my pottery which, together with my environment, is truly Australasian.'

Bowl | 1979 | Stoneware, wheel-thrown carved fluted open bowl form, matt, ash and salt glazes, single firing at 1280°C | 12.5 x 28cm (diam.) | Gladstone Regional Art Gallery & Museum Collection | Photo: Paula Wayte

Jug | 1988 | Porcelaneous stoneware, wheel-thrown fluted jar form, with salt glaze, single firing at 1280°C | 30 x 21cm (diam.) | Collection of the Artist | Photo: Johanna DeMaine

Johanna began working on fluting in her new workshop and to add a Western touch to this Eastern style began experimenting with a uniquely European technique: salt glazing. DeMaine's parents owned a Bellarmine jug and several other German salt glaze pieces: it was an unconscious influence at first but she soon became an accomplished practitioner.

Johanna's fluted stonewares have an undeniable control and also a considerable feminine elegance. Salt glaze provides a sober, dark brown 'orange peel' finish but she has added an individual touch by adding mineral salts and developing coloured salt glazes.

Her first solo exhibition in Brisbane was at the Queensland Potters Association in 1980 and because of its success she applied for a grant to the Crafts Board of the Australia Council to relocate to Landsborough on the Sunshine Coast. They established DeMaine Pottery for production-ware the following year. Subsequently, a training grant enabled Ted to take over responsibility for production lines while Johanna continued to exhibit her individual works in solo and competitive exhibitions. Both Johanna and Ted have contributed significantly to the Sunshine Coast art scene since that time.

I first became aware of Johanna's work when I was appointed Queensland Art Gallery's first Curator of Decorative Arts. One of her superb fluted salt glazed vases and a set of mugs were acquired for the Gallery's '*Survey of Contemporary Australian Craft*', which was one of the exhibitions to celebrate the opening of the new Gallery as the first stage of the new Southbank Cultural Centre in 1982. In truth, there is little to separate the quality of her 'exhibition' *Vase* and her 'production' *Mugs*. These exemplify her exploration of what she defines as 'classic' ceramic styles in Eastern and Western traditions. The influence of both traditions fluctuated throughout the course of her career.

Johanna first exhibited works employing the neriage technique (made with clay of mixed colours) at her 1980 exhibition and continued this technique through in celadon, salt and the anagama firings until 2016. Her interest in fluting continued as she added iconic Chinese celadon glazes in the late 1980s but reaffirms Western traditions by adding a gilt rim. As the ceramic historian Peter Timms noted at her exhibition at the Distlefink Gallery, Melbourne in 1994, '*DeMaine's real strength is, as always, her mastery of form. Few Australian potters handle the wheel with such relaxed confidence.*' (Timms, Peter. 'Subtle ceramics' *Herald Sun, Melbourne*, 30 Aug. 1994, p.63)

Sphere | 1989 | Porcelaneous stoneware, wheel-thrown carved fluted sphere form, celadon glaze fired at 1280°C, gold lustre applied on neck, multiple firings at 800°C | 27 x 29cm (diam.) | Caloundra Arts Centre Association | Photo: Carl Warner

Sphere | 1992 | Porcelaneous stoneware, wheel-thrown sphere form, copper glaze band with black engobe and iron glaze trailed decoration, salt blushed from residual salt on walls of kiln, single firing at 1280°C | 21 x 21cm | Purchased 1992 | Queensland Art Gallery Society | Collection Queensland Art Gallery / Gallery of Modern Art | Photo: Courtesy of QAGOMA

Johanna's method of salt glazing requires over 36 hours firing before salt can be added to the kiln but Ted, with his increasing health issues could not be as supportive as before. Johanna extended the use of the kiln as residual salt in the kiln's walls gave a light blushing of soft apricot to orange tones to the surfaces of the next firing. She combined these pieces with another traditional English technique, slip trailed decoration.

1989 was a key year for DeMaine. The Crafts Council of Queensland organised '*The Gift*' exhibition which was shown at Parliament House showcasing various crafts and demonstrating the quality of work produced in Queensland. She felt validated when her ceramics were purchased for the collection of Queensland House, London.

Ted's health issues were also at their most serious in 1989.

Change brings challenges...

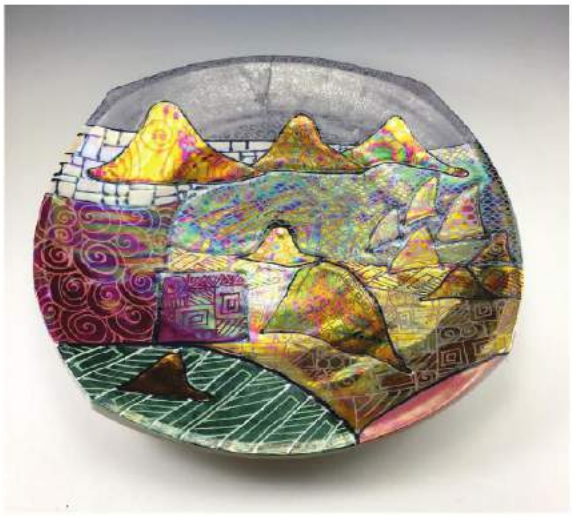
Additional income was needed so Johanna set about upgrading her teaching qualifications in order to become a TAFE teacher. At the suggestion of Janet Mansfield she engaged in a Graduate Diploma of Visual Arts (Ceramics) at the Gippsland School of Art (Monash University) with Owen Rye in 1992-93 as a bridge to further study.

As decoration was coming to the forefront of ceramics, she had the idea to explore Matisse's visual connections with Japanese Oribe-ware. Rye showed her the work of the Austrian artist Gustav Klimt, and for Johanna, '*It was like a light bulb was switched on. His use of gold and patterning in the portraits of the new middle class to display their wealth was brilliant.*' She began experimenting with the decorative patterning of lustres... in this instance a Western innovation.

The exhibition component of her Master of Fine Arts from the Queensland University of Technology in 1995, '*Lustrous metaphors*', was an abrupt departure from the simplicity of her earlier work. Apart from the precious and luxurious appearance of these works, they were technical 'tours de force'.

The porcelaneous stoneware body is fired up to 1300°C and each of the multiple coloured lustres have to be fired independently to 800°C and, using both opaque and transparent glazes to establish layered effects, up to 15 times. In her landscape imagery she combines the silhouetted profiles of Matisse's cut outs with Klimt's complex patterning.

Bowl | 1995 | Porcelaneous stoneware, wheel-thrown deep bowl form, clear glaze fired at 1280°C, resist, gold and lustre overglaze, multiple firings at 800°C | 24.4 x 27.8cm (diam.) | Collection of the Artist | Photo: Johanna DeMaine



Mountain progression | 2000 | Porcelaneous stoneware, wheel-thrown flat platter form with cut sides, clear glaze fired at 1280°C, gold and lustre overglaze decoration, multiple firings at 800°C | 37.5 x 37.5cm | Collection of the Artist | Photo: Johanna DeMaine

It is now that she established a sense of place in her art, as the Glass House Mountains, iconic monoliths of the Sunshine Coast, begin to figure prominently and dominated in her exhibition '*Glasshouse reflections*' at Fusions Gallery, Brisbane in early 1997. Johanna reinforced the connection to the location by referencing the legends of the local Aboriginal people. It is this sense of place which has inspired Sunshine Coast gallerists Tony Gill and Jane Caraffi to become her principal exhibition venue for the last two decades at their gallery Art on Cairncross, Maleny.

DeMaine has continued to challenge herself: she received a Bachelor of Art in Computer-based Art and Design from the University of the Sunshine Coast in 1998. She had her own health issues to contend with. After a bout of chemotherapy her motor skills were impeded but the expertise she needed to continue her work was already to hand. Her work became technically more complex. She remarked of her 2012 exhibition at Art on Cairncross,

'*Sailing my universe*':

'*... I have come to terms with hybrid or cross disciplinary practices using quasi industrial processes. I have married modern technologies with an ancient craft by incorporating the use of the computer, vinyl cutter and sandblaster to facilitate an experimental approach to my work through layering. I am now combining the printmaking techniques of screen printing, etching and computer generated decals with the traditional craft skills of ceramics.*'

It is at this stage the influence of Asia, particularly in decorative patterning and landscape styles, reasserts itself with a staggering richness of effects.

Johanna has maintained her exhibition profile although Ted died in 2015. She sought consolation in her work and undertook a month's residency in Arita, Kyushu, Japan where she met Tatsuya Tsutsui, a traditionally trained porcelain artist.

Mountain aspects | 2018 | Porcelain, wheel-thrown lidded jar form, clear glaze fired at 1280°C, gold, laser decals, bespoke decals and commercial decals, raised enamel, multiple firings at 830°C | 15 x 11cm (diam.) | Collection of the Artist | Photo: Johanna DeMaine

Secret world | 2016 | Southern Ice Porcelain, wheel-thrown sand carved open bowl form, celadon glaze fired at 1280°C, sand carved bisque using computer cut vinyl resist, raised enamel fired at 830°C | 16 x 18cm (diam.) | Collection of the Artist | Photo: Johanna DeMaine

Johanna continues to develop her complex decorative schema using laser and screen printed decals which reference her locale in '*Mountain aspects*' 2018 and also works with Tatsuya in a collaborative partnership in works such as '*Territory*' 2018 where the decorative effects have become more restrained.

The two potters now share time between their studios in Landsborough, (Sunshine Coast) and Arita (Japan). Johanna DeMaine has constantly sought to improve and finesse her skills and technical understanding throughout her career and will continue to do so in this new partnership.

Change brings challenges...

Glenn R. Cooke

Territory | 2018 | Collaboration with Tatsuya Tsutsui, Southern Ice Porcelain, wheel-thrown sphere form, celadon glaze fired at 1280°C, gold, laser decals, bespoke decals and commercial decals, raised enamel, multiple firings at 830°C | 15 x 19.5cm (diam.) | Private Collection | Photo: Johanna DeMaine

A SYMBIOTIC RELATIONSHIP

Johanna DeMaine's career may seem to speak for itself, but we have been privileged to see the growth for over 20 years and witness the creative determination and endless trials to keep achieving at this remarkable level.

The calibre of her work was already established when we met, throwing signature elliptical vessels; focusing on lustres and enthralling us with her use of gold, but still predominantly inspired by our beautiful region and the Glass House Mountains in particular. Johanna's commitment to her art is instantly manifested in the pieces themselves and in the qualifications she has attained, but less apparent is the consistent striving for perfection through extensive personal studying and fine-tuning of new techniques she has devised herself. This has meant an impressively steady evolution, which continues now with her alternating time in Japan and Queensland.

Life has naturally presented challenges, but these have not curbed Johanna's enthusiasm for her art. In fact, it is pertinent to say that Johanna's art is such an integral part of her, that it is a symbiotic relationship.

Tony Gill and Jane Caraffi, 2020
Art on Cairncross

All that is sublime | 2008 | Southern Ice Porcelain, wheel-thrown flared deep bowl form, celadon glaze fired at 1280°C, gold lustre, sand etched using computer cut vinyl resist, laser bespoke and commercial decals, raised enamel, multiple firings at 820°C | 15 x 11cm (diam.) | Private Collection | Photo: Carl Warner

LIST OF EXHIBITION WORKS
the form :

Sphere | 1995 | Porcelaneous stoneware, wheel-thrown paddle-sided sphere form, clear glaze fired at 1280°C, engobe and glaze trailed decoration, gold lustre rim and shoulder decoration, multiple firings at 800°C | 10.5 x 13.5cm (diam.) | Collection of the Artist | Photo: Johanna DeMaine

Jar | 1972-3 | Powdered PGH Brickworks Yeppoon clay made into earthenware by artist, hand-built coil jar form, carved with clear glaze, single firing at 1280°C | 39 x 27cm (diam.) | Collection of the Artist | Page: 8

Bowl | 1978 | Stoneware, wheel-thrown fluted open bowl form, olive celadon glaze fired at 1280°C | 10.5 x 27.5cm (diam.) | Collection of the Artist

Bowl | 1979 | Stoneware, wheel-thrown carved fluted open bowl form, matt, ash and salt glazes, single firing at 1280°C | 12.5 x 28cm (diam.) | Gladstone Regional Art Gallery & Museum Collection | Page: 9

Jar | 1979 | Mixed Australian and New Zealand clays, stoneware, wheel-thrown carved fluted jar form, salt glaze, single firing at 1280°C | 28 x 15cm (diam.) | Caloundra Arts Centre Association Collection | Page: 22

Sphere | c1980s | Stoneware, wheel-thrown fluted sphere form, salt blushed, single firing at 1280°C | 20 x 16cm (diam.) | Collection of the Artist

Jug | 1988 | Porcelaneous stoneware, wheel-thrown fluted jar form, with salt glaze, single firing at 1280°C, 30 x 21cm (diam.) Collection of the Artist / Page: 10

Sphere | 1989 | Porcelaneous stoneware, wheel-thrown carved fluted sphere form, celadon glaze fired at 1280°C, gold lustre applied on neck, multiple firings at 800°C | 20 x 16cm (diam.) | Caloundra Arts Centre Association | Page: 11

Jar | 1983 | Stoneware, wheel-thrown faceted jar form, salt glaze, single firing at 1280°C, 31 x 15cm (diam.) | Collection of the Artist

Bottle | 1985 | Mixed Australian and New Zealand clays stoneware, wheel-thrown faceted bottle form, salt glaze with tenmoku on neck, single firing at 1280°C | 26 x 14.5cm (diam.) | Collection of the Artist

Bottle | c1980s | Neriage porcelaneous stoneware, wheel-thrown fluted bottle form, celadon glaze, single firing at 1280°C | 31 x 23cm (diam.) | Private Collection

Jug | 1988 | Porcelaneous stoneware, wheel-thrown fluted jar form, with salt glaze, single firing at 1280°C | 30 x 21cm (diam.) | Collection of the Artist

Bottle | 1988 | Stoneware wheel-thrown, carved fluted bottle form, salt glaze, single firing at 1280°C | 33 x 15cm (diam.) | Gladstone Regional Art Gallery & Museum Collection

Jar | 1989 | Porcelaneous stoneware, wheel-thrown fluted jar form, salt blush glaze, single firing at 1280°C | 35 x 26cm (diam.) | Collection of the Artist

Sphere | 1992 | Porcelaneous stoneware, wheel-thrown sphere form, copper glaze band with black engobe and iron glaze trailed decoration, salt blushed from residual salt on walls of kiln, single firing at 1280°C | 21 x 21cm | Purchased 1992 | Queensland Art Gallery Society | Collection Queensland Art Gallery / Gallery of Modern Art | Page: 12

Sphere | 1995 | Porcelaneous stoneware, wheel-thrown paddle-sided sphere form, clear glaze fired at 1280°C, engobe and glaze trailed decoration, gold lustre rim and shoulder decoration, multiple firings at 800°C | 10.5 x 13.5cm (diam.) | Collection of the Artist | Page: 20

Jar | 1992 | Porcelaneous stoneware, wheel-thrown fluted and sgraffito jar form, salt glaze, with alternate squares of tenmoku glaze, single firing at 1280°C | 36.7 x 28cm (diam.) | City of Brisbane Collection | Museum of Brisbane Collection

Bottle | 1995 | Porcelaneous stoneware, wheel-thrown bottle form, clear glaze fired at 1280°C, glaze trailing, gold decoration, multiple firings at 800°C | 24 x 13cm (diam.) | Collection of the Artist

Sphere | 1995 | Porcelaneous stoneware, wheel-thrown paddle-sided sphere form, salt blushed fired at 1280°C, engobe and glaze trailed decoration | 10.5 x 13.5cm (diam.) | Collection of the Artist

Bowl | 1995 | Porcelaneous stoneware, wheel-thrown deep bowl form, clear glaze fired at 1280°C, resist, gold and lustre overglaze, multiple firings at 800°C | 24.4 x 27.8cm (diam.) | Collection of the Artist | Page: 13

Bowl | 1997 | Porcelaneous stoneware, wheel-thrown open bowl form, clear glaze fired at 1280°C, gold lustre resist, overglaze lustre, multiple firings at 800°C | 10.5 x 21cm (diam.) | Private Collection

Bowl | 1997-8 | Porcelaneous stoneware, wheel-thrown 'mushroom' bowl form, clear glaze fired at 1280°C, lustre overglaze, gold decoration, multiple firings at 800°C | 15 x 21cm (diam.) | Collection of the Artist

Tibrogargan | 1999 | Porcelaneous stoneware, wheel-thrown 'mushroom' bowl form, clear glaze fired at 1280°C, gold, lustre resist, overglaze lustre, multiple firings at 800°C | 7 x 28.3cm (diam.) | Private Collection

Coat of many colours | 2000 | Porcelaneous stoneware, wheel-thrown deep bowl form, clear glaze fired at 1280°C, gold, lustre resist, overglaze lustre, multiple firings at 800°C | 13 x 11cm (diam.) | Private Collection

Murri Matisse jazz | 2000 | Porcelaneous stoneware, wheel-thrown deep bowl form, clear glaze fired at 1280°C, overglaze, resist technique, lustre and gold decoration, multiple firings at 800°C | 19 x 15.2cm (diam.) | Collection of the Artist

Butterfly stories | 2003 | Porcelaneous stoneware, wheel-thrown bottle bowl form, clear glaze fired at 1280°C, gold, lustre resist, overglaze lustre, multiple firings at 800°C | 12 x 10cm (diam.) | Private collection

The wheel touches again (Ted DeMaine) | 2008 | Neriage porcelain, wheel-thrown deep bowl form, sand carved, celadon glaze fired at 1280°C, gold lustre interior, raised enamel, multiple firings at 800°C | 9 x 10.5cm (diam.) | Private Collection

Awakening #7 | 2008 | Neriage porcelain, wheel-thrown carved deep bowl form, sand carved, celadon glaze, three-day anagama firing at 1300°C at Quixotica Studio, Cooroy | 12 x 13cm (diam.) | Private Collection

LIST OF EXHIBITION WORKS
the function :

Jar | 1979, Mixed Australian and New Zealand clays, stoneware, wheel-thrown carved fluted jar form, salt glaze, single firing at 1280°C | 28 x 15cm (diam.) | Caloundra Arts Centre Association Collection | Photo: Carl Warner

Teapot | 1979 | (Feeneys) Stoneware, wheel-thrown faceted tea-pot form, rutile glaze, glaze trailed with cobalt carbonate brushwork, oxidized firing at 1280°C | 18.2 x 10.2cm (diam.) and 16.6cm at spout | Collection of the Artist

Carafe | 1979 | Porcelaneous stoneware, salt glazed with cobalt blue glaze, single firing at 1280°C | 21.2 x 11.8cm (diam.) | Collection of the Artist

Medieval jug | 1974-5 | Stoneware, wheel-thrown jug form with thumbed base, tenmoku glaze, oxidized firing at 1280°C | 25.5 x 17.5cm (diam.) | Collection of the Artist

Mug | 1978 | Mixed Australian and New Zealand clays stoneware, wheel-thrown mug form, salt glazed with red mud slip and sgraffito decoration, single firing at 1280°C | 10.6 x 8.4cm (diam.) and 11.4cm at handle | Collection of the Artist

Six Goblets | 1979 | Porcelaneous stoneware, wheel-thrown goblets (x 6), salt glazed with cobalt blue glaze, single firing at 1280°C | 13 x 7.5cm (diam.) each | Collection of the Artist

Jug | 1979 | Porcelaneous stoneware, wheel-thrown tapered jug form, salt glazed with cobalt blue glaze, single firing at 1280°C | 17.3 x 19.5cm (diam.) | Collection of the Artist

Jar | 1981 | Stoneware, wheel-thrown carved fluted jar form, salt glaze, single firing at 1280°C | 27 x 15cm (diam.) | Purchased 1981 with the assistance of the Crafts Board of the Australia Council | Collection Queensland Art Gallery / Gallery of Modern Art

Six Mugs | 1981 | Stoneware, wheel-thrown carved fluted mug form (x 6), salt glaze, single firing at 1280°C, 10.3 x 12cm (diam.) each | Purchased 1981 with the assistance of the Crafts Board of the Australia Council | Collection Queensland Art Gallery / Gallery of Modern Art

Sphere | 1981 | Stoneware, celadon glaze single firing at 1280°C, slip, mocha diffusion | 17.5 x 14.5cm (diam.) | Collection of the Artist

Bottle | 1984 | Porcelaneous stoneware, wheel-thrown faceted bottle form, unglazed, salt blushed, single firing at 1280°C | 24 x 12.5cm (diam.) | Collection of the Artist

Bowl | 1987 | Porcelaneous stoneware, wheel-thrown fluted open bowl form, celadon glaze fired at 1280°C | 9.5 x 30.6cm (diam.) | Collection of the Artist

Bellarmine jug | 1988 | Porcelaneous stoneware, wheel-thrown jug form, engobe trailed design, salt blushed, single firing at 1280°C | 20.5 x 15cm (diam.) | Collection of the Artist

Sphere | 1989 | Porcelaneous stoneware, wheel-thrown fluted sphere form, copper glaze, reduction fired at 1280°C, refired in oxidation | 10.5 x 10.5cm (diam.) | Collection of the Artist

Bottle | 1989 | Porcelaneous stoneware, wheel-thrown fluted sphere form, copper glaze, reduction fired at 1280°C, refired in oxidation | 15 x 12cm (diam.) | Collection of the Artist

Jar | c1989-90 | Porcelaneous stoneware, wheel-thrown fluted jar form, celadon glaze fired at 1280°C, gold lustre, multiple firings at 800C | 32 x 24cm (diam.) | Private Collection

Butterfly Rondette | 2007 | Southern Ice Porcelain wheel-thrown deep lidded bowl form, clear glaze fired at 1280°C, gold, sand carved bisque using computer cut vinyl resist, raised enamel multiple firings at 820°C | 7.8 x 10cm (diam.) with lid, 8 x 12.5cm (diam.) | Private Collection

Daisies three | 2008 | Southern Ice Porcelain | wheel-thrown deep bowl form, celadon glaze fired at 1280°C, raised enamel, multiple firings at 820°C | 10.3 x 9.7cm (diam.) | Private Collection

Dragonfly dance | 2008 | Southern Ice Porcelain | wheel-thrown open bowl form, clear glaze fired at 1280°C, lustre overglaze, gold, sand etched using computer cut vinyl resist, laser bespoke and commercial decals, raised enamel, multiple firings at 800°C | 7.4 x 11cm (diam.) | Private Collection

Monarch of the mountain | 2009 | Porcelaneous stoneware, wheel-thrown jar bowl form, clear glaze fired at 1280°C, overglaze, gold, sand etched using computer cut vinyl resist, laser bespoke and commercial decals, raised enamel, multiple firings at 800°C | 19.5 x 15cm (diam.) | Private Collection

Once around the coast | 2010 | Southern Ice Porcelain, wheel-thrown deep lidded bowl form, clear glaze fired at 1280°C, lustre overglaze, gold, sand etched using computer cut vinyl resist, laser bespoke and commercial decals, raised enamel, multiple firings at 1280°C | 7.8 x 10cm (diam.) with lid, 8 x 12.5cm (diam.) | Private Collection

All that is sublime | 2008 | Southern Ice Porcelain, wheel-thrown flared deep bowl form, celadon glaze fired at 1280°C, gold lustre, sand etched using computer cut vinyl resist, laser bespoke and commercial decals, raised enamel, multiple firings at 820°C | 15 x 11cm (diam.) | Private Collection | Page: 19

Re-awakening | 2015 | Neriage porcelain, wheel-thrown deep bowl form, celadon glaze, three-day anagama firing at 1300°C at Quixotica Studio, Cooroy | 9.5 x 11.4cm (diam.) | Collection of the Artist

Mountain aspects | 2018 | Porcelain, wheel-thrown lidded jar form, clear glaze fired at 1280°C, gold, laser decals, bespoke decals and commercial decals, raised enamel, multiple firings at 830°C | 15 x 11cm (diam.) | Collection of the Artist | Page: 15

Sake set | 2020 | Southern Ice Porcelain, wheel thrown bottle (Tokeris) and cup (Guinomis) forms, celadon glaze fired at 1280°C, bespoke and commercial decals, multiple firings at 830°C | Tokkuri 12 x 8.5cm (diam.) and Guinomis 4.5 x 6cm (diam.) each | Collection of the Artist

LIST OF EXHIBITION WORKS
the aesthetic :

Glass House Vistas | 2002 | Porcelaneous stoneware, wheel-thrown deep bowl form, clear glaze fired at 1280°C, gold and lustre overglaze, resist, multiple firings at 800°C | 20 x 17cm (diam.) | Sunshine Coast Art Collection | Photo: Courtesy of Sunshine Coast Art Collection

Jar | 1981 | Porcelanous stoneware, wheel-thrown fluted jar form, pink salt glaze with copper oxide mixed into the salt, single firing at 1280°C | 17 x 15cm (diam.) | City of Brisbane Collection | Museum of Brisbane Collection | Page: 27

Platter | 1993 | Porcelaneous stoneware, wheel-thrown flat platter form with cut sides, clear glaze fired at 1280°C, underglaze with trailed glaze decoration | 13.5 x 13.5cm | Collection of the Artist

Moonlight on the water | 1997 | Porcelaneous stoneware, wheel-thrown open bowl form, lustre overglaze, single firing at 1280°C | 11 x 38.2cm (diam.) | Purchased 1998. Queensland Art Gallery Foundation Grant | Collection Queensland Art Gallery / Gallery of Modern Art

Platter | c1998 | Porcelaneous stoneware, wheel-thrown flat platter form with cut sides, rutile glaze fired at 1280°C, gold resist technique and lustre overglaze, multiple firings at 800°C | 20 x 21cm | Collection of the Artist

Sphere | 1999 | Porcelaneous stoneware, wheel-thrown sphere form, clear glaze fired at 1280°C, gold, lustre resist, overglaze lustre, multiple firings at 800°C | 13 x 16.5cm (diam.) | Private Collection

Mountain progression | 2000 | Porcelaneous stoneware, wheel-thrown flat platter form with cut sides, clear glaze fired at 1280°C | gold and lustre overglaze decoration, multiple firings at 800°C | 37.5 x 37.5cm | Collection of the Artist | Page: 14

Sunny days | 2000 | Porcelain tiled wallwork, clear glaze and lustre overglaze, gold, resist, multiple firings at 800°C | 15 x 15cm each (x 9 tiles) 44 x 44cm | Private Collection

Bowl | 2007 | Porcelain, wheel-thrown open bowl form, clear glaze fired at 1280°C, lustre, sand etched using computer cut vinyl resist, with sand blasted design, decals and raised enamel, multiple firings at 1280°C | 12 x 20cm (diam.) | Collection of the Artist

Coonowrin | 2001 | Porcelaneous stoneware, wheel-thrown flat platter form with cut sides, clear glaze fired at 1280°C, overglaze, gold and lustre decoration, resist, multiple firings at 800°C | 19.5 x 19.5cm | Sunshine Coast Art Collection

Serenity | 2001 | Porcelaneous stoneware, wheel-thrown open bowl form, clear glaze fired at 1280°C, gold, lustre resist, overglaze lustre, multiple firings at 800°C | 7.6 x 18.5cm (diam.) | Private Collection

Grass orchid | 2001 | Porcelaneous stoneware, wheel-thrown jar form, clear glaze fired at 1280°C, gold, lustre resist, overglaze lustre, multiple firings at 800°C | 12.5 x 9cm (diam.) | Private Collection

Glass House Vistas | 2002 | Porcelaneous stoneware, wheel-thrown deep bowl form, clear glaze fired at 1280°C, gold and lustre overglaze, resist, multiple firings at 800°C | 20 x 17cm (diam.) | Sunshine Coast Art Collection | Page: 24

Violet sailing | 2002 | Porcelaneous stoneware, wheel-thrown deep bowl form, clear glaze fired at 1280°C, overglaze, gold resist technique, lustre, multiple firings at 800°C | 27.1 x 23.8cm (diam.) | Collection of the Artist

Bowl | 2004 | Porcelaneous stoneware, wheel-thrown 'mushroom' bowl form, clear glaze fired at 1280°C, lustre overglaze, gold decoration, multiple firings at 800°C | 35 x 19cm (diam.) | Collection of the Artist

Fishpond | 2010 | Porcelain, wheel-thrown deep bowl form, clear glaze fired at 1280°C, red overglaze lustre, gold, sand etched using computer cut vinyl resist, raised enamel, multiple firings at 820°C | 18 x 18.5cm (diam.) | Private Collection

Being and becoming | 2011 | Porcelain, wheel-thrown deep bowl form, overglaze, gold, sand etched using computer cut vinyl resist, raised enamel, multiple firings at 1280°C | 12.5 x 6.5cm (diam.) | Gladstone Regional Art Gallery & Museum Collection

Every cloud | 2012 | Southern Ice Porcelain, wheel-thrown carved deep bowl form, celadon glaze fired at 1280°C, sand carved bisque using computer cut vinyl resist, gold, multiple firings at 830°C | 10 x 10cm (diam.) | Private Collection

Climb every mountain | 2012 | Glazed Japanese porcelain tile, overglaze colour, sand etched using computer cut vinyl resist, gold, raised enamel, multiple firings at 800°C, single firing at 1280°C | 14.5 x 36.5cm | Collection of the Artist

Old gold, still sailing around | 2014, Southern Ice Porcelain, wheel-thrown jar form, cobalt satin matte glaze fired at 1280°C, gold and Ruby red overglaze lustre, sand etched using computer cut vinyl resist, raised enamel, multiple firings at 800°C | 30 x 18cm (diam.) | Robert Hannah Collection

Thunder on the mountains | 2014 | Southern Ice Porcelain, wheel-thrown deep bowl form, cobalt glaze fired at 1280°C, overglaze, gold, sand etched using computer cut vinyl resist, raised enamel, multiple firings at 830°C | 20 x 17cm (diam.) | Robert Hannah Collection

Time is an ocean, but it stops at the shore (Bob Dylan) | 2014 | Southern Ice Porcelain, wheel-thrown deep bowl form, clear glaze fired at 1280°C, lustre, gold, sand etched using computer cut vinyl resist, raised enamel, multiple firings at 830°C | 22.5 x 18.5cm (diam.) | Private Collection | Page: 7

An unstoppable force | 2014 | Japanese porcelain tile, overglaze colour, sand etched using computer cut vinyl resist, gold, raised enamel, multiple firings at 820°C | 14.5 x 36.5cm | Collection of the Artist

But my boat is so small and your sea is so immense (Jackie Leven) | 2014 | Glazed Japanese porcelain tile, overglaze colour, sand etched using computer cut vinyl resist, gold, raised enamel, multiple firings at 820°C | 30.5 x 38cm | Collection of the Artist

Secret world | 2016 | Southern Ice Porcelain, wheel-thrown sand carved open bowl form, celadon glaze fired at 1280°C, sand carved bisque using computer cut vinyl resist, raised enamel fired at 830°C | 16 x 18cm (diam.) | Collection of the Artist | Page: 16

Cherish | 2017 | Southern Ice Porcelain, wheel-thrown deep bowl form, celadon glaze fired at 820°C laser decals, bespoke decals and commercial decals, raised enamel, multiple firings at 830°C, 15 x 14cm (diam.) | Robert Hannah Collection

Fragments | 2017 | Southern Ice Porcelain | wheel-thrown paddle-sided sphere form, clear glaze fired at 1280°C, gold, laser decals, bespoke decals and commercial decals, raised enamel, multiple firings at 830°C | 12 x 14cm (diam.) | Collection of the Artist

I've looked at the clouds from both sides now | 2018 | Southern Ice Porcelain, wheel-thrown open bowl form, clear glaze fired at 1280°C, lustre, gold, sand etched using computer cut vinyl resist, raised enamel, multiple firings at 830°C | 11.5 x 29cm (diam.) | Collection of the Artist

Territory | 2018 | Collaboration with Tatsuya Tsutsui, Southern Ice Porcelain, wheel-thrown sphere form, celadon glaze fired at 1280°C, gold, laser decals, bespoke decals and commercial decals, raised enamel, multiple firings at 830°C | 15 x 19.5cm (diam.) | Private Collection | Page: 17

Life layers | 2018 | Southern Ice Porcelain, wheel-thrown sphere form, clear glaze fired at 1280°C, overglaze, gold, sand etched using computer cut vinyl resist, laser decals, bespoke decals and commercial decals, raised enamel, multiple firings at 830°C | 13.5 x 12cm (diam.) | Private Collection

Postcards from far and wide #4 | 2018 | Glazed Japanese porcelain tile, clear glaze fired at 1280°C, laser bespoke and commercial decals, multiple firings at 830°C | 10.5 x 15.5cm | Sunshine Coast Art Collection

Transcendental sublime | c2019 | Southern Ice Porcelain, wheel-thrown sphere form, clear glaze fired at 1280°C, lustre overglaze, gold, sand etched using computer cut vinyl resist, raised enamel, multiple firings at 830°C | 19 x 23cm (diam.) | Private Collection

Summer holidays | 2019 | Southern Ice Porcelain, wheel-thrown jar form, clear glaze fired at 1280°C, overglaze, gold, sand etched using computer cut vinyl resist, laser, bespoke and commercial decals, raised enamel, multiple firings at 820°C, kintsugi repair | 14.5 x 14.8 x 11cm (diam.) | Collection of the Artist | Page: 29

Fractured Flight | 2014 | Southern Ice Porcelain wheel-thrown deep bowl form, clear glaze fired at 1280°C, overglaze, gold, sand etched using computer cut vinyl resist, raised enamel, multiple firings at 820°C | 20 x 16cm (diam.) | Robert Hannah Collection | Cover and inside cover image

Sphere | c1990s | Porcelaneous stoneware, wheel-thrown fluted and carved sphere form, celadon glaze single firing at 1280°C | 12 x 12cm (diam.) | Private Collection

Platter | c2000 | Porcelaneous stoneware, wheel-thrown flat platter form with cut sides, clear glaze fired at 1280°C, gold and lustre overglaze decoration, multiple firings at 800°C | 37.5 x 37.5cm | Private Collection

Shimmer | 2002 | Porcelaneous stoneware, wheel-thrown deep lidded bowl form, clear glaze fired at 1280°C, lustre overglaze, gold, resist, multiple firings at 800°C | 7 x 10cm (diam.) with lid, 8 x 12.5cm (diam.) | Private Collection

Jar | c1980s | Porcelaneous stoneware, wheel-thrown carved jar form, salt (blush) glaze, single firing at 1280°C | 28.8 x 26cm (diam.) | Stanthorpe Regional Art Gallery. Acquired Stanthorpe Heritage Art Festival 1986

Jar | 1981 | Porcelanous stoneware, wheel-thrown fluted jar form, pink salt glaze with copper oxide mixed into the salt, single firing at 1280°C, 17 x 15cm (diam.) | City of Brisbane Collection | Museum of Brisbane Collection | Photo: Courtesy of Museum of Brisbane

BIOGRAPHIES

The artist in her studio, Arita, Kyushu Japan, 2020 | Image: Tatsuya Tsutsui

Johanna DeMaine

Landsborough based artist, Johanna DeMaine commenced potting in 1971. Since then, she has had in excess of 40 solo exhibitions, participated in 200+ group exhibitions and won numerous awards. Her work is represented in the National Gallery of Australia as well in public art galleries, museums and government collections both in Australia and overseas.

She has exhibited extensively overseas and her work is in collections of HRH Queen Elizabeth II of England, Crown Prince Frederik and Princess Mary of Denmark and the Governor General of Australia.

Glenn R. Cooke

Glenn R. Cooke

Glenn R. Cooke BA (Melbourne) 1977, MA (George Washington University) 1979 was appointed the first Curator of Decorative Arts at the Queensland Art Gallery in 1981 and from 1999 focused on the visual heritage of the State. He retired in 2013 but continues to publish extensively on the visual and social culture of Queensland.

Summer holidays | 2019 | Southern Ice Porcelain, wheel-thrown jar form, clear glaze fired at 1280°C, overglaze, gold, sand etched using computer cut vinyl resist, laser, bespoke and commercial decals, raised enamel, multiple firings at 820°C, kintsugi repair | 14.5 x 11cm (diam.) | Collection of the Artist | Photo: Johanna DeMaine

ACKNOWLEDGEMENTS

Sunshine Coast Council and Caloundra Regional Gallery are delighted to present *Johanna DeMaine: the form : the function : the aesthetic* to the public.

Curated by Nina Shadforth, the exhibition is a stunning display of ceramic works that highlight five decades of the artist's career.

The works in the exhibition were sourced from the artist's own collection, private lenders and public art collections. Caloundra Regional Gallery acknowledges with much gratitude, their assistance and support towards the development of this retrospective exhibition, and in sharing their collections with the public.

Special thanks also goes to Johanna DeMaine.

Queensland Collections

Caloundra Arts Centre Association
Gladstone Regional Art Gallery & Museum
Museum of Brisbane
Queensland Art Gallery / Gallery of Modern Art (QAGOMA)
Stanthorpe Regional Art Gallery
Sunshine Coast Art Collection

Contributors

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Jane Caraffi and Tony Gill, Art on Cairncross
Glenn R. Cooke
Robert Hannah Collection
Florence and Colin Martin
Professor John McGrath and Frances Dark
Tatsuya Tsutsui

Note on artworks

Artwork dimensions are in centimetres (cm), height by width, or height by diameter.

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Exhibition dates 6 March to 26 April 2020

Sunshine Coast COUNCIL

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Opening hours Tuesday to Friday 10am-4pm, Saturday to Sunday 10am-2pm. Closed public holidays.

9299IC 02/20. Cover and inside cover image: Johanna DeMaine, *Fractured Flight* (detail), 2014, 20 x 16cm (diam.) Southern Ice Porcelain, wheel-thrown deep bowl form, clear glaze, overglaze, gold, sand etched using computer cut vinyl resist, raised enamel, multiple firings. Robert Hannah Collection. Photo: Johanna DeMaine.