

Victor Greenaway - Marino Moretti



A Cultural Interchange

Australian Form & Function to Italian Maiolica

March - November 1999

 ISS Institute Fellowship Report

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1 ACKNOWLEDGEMENTS

The success or failure of ambitious projects such as this one relies on enthusiastic support from a number of areas, both commercial and private. There are a number of organisations that gave generously of equipment and materials and they have been mentioned below. It is, however, the individuals who often make a significant difference in the level of success. Mentioning them briefly in this acknowledgement does not do justice to the part many of them played in contributing their time and enthusiasm to make it all work.

In Australia, Kevin White, together with the staff and students of the Ceramic Department at RMIT University (RMIT is a continuing sponsor of the ISS Institute) welcomed Marino into their midst and provided generously with their time, encouragement and equipment. Hobby Colorobbia in Italy endorsed sponsorship of materials through their Australian agent, Jill Ratcliffe and Chayle Timms of Northcote Pottery Services P/L not only supplied specialist materials for Marino to use but also encouraged and supported him in other ways.

During his stay in Gippsland, Marino was fortunate to be working at a time when the Nungurner Studios were hosting a large regional event entitled the Circle of Fire. The event provided a unique opportunity for Marino to work in an environment with some of Australia's leading professional artists, such as Les Blakebrough (ceramics); Nick Mount and Tricia Allen (hot glass); Anne Neil, Kerryn Kirkby and Hendrik Forster (metal - gold and silver). Marino commented at the time that this atmosphere of professionalism and energetic activity prompted him to do some of the best work he had ever done.

The same applies to my time in Italy. It was due to the enthusiasm and determination of Professor Guido Mazza that the exhibition in Viterbo was such a resounding success, with additional financial support from major commercial and governing bodies all directly attributable to his efforts. The fact that such a prestigious museum, housing one of the best medieval collections of Italian ceramics in Italy, was willing to host an exhibition of contemporary Australian work was again directly due to Professor Mazza's enthusiastic support of the important work Marino and I were doing.

Also, Phillip Stonehouse from the Australian Embassy in Rome responded so willingly and enthusiastically to a request to represent Australian interests in Viterbo that the city of Viterbo responded in like manner and hosted the opening with even greater participation and support.

1.1 Awarding body

International Specialised Skills (ISS) Institute

1.2 Fellowship Sponsor

The Palladio Foundation

1.3 Supporting organisations and individuals

1.3.1 In Australia - organisations/commercial companies



Northcote Pottery Services P/L

- supplied materials for Marino Moretti and for the workshops in the form of clay, colours, terracotta tiles and bisqued ware.



Hobby Colorobbia

- supplied specialist maiolica materials for Marino Moretti as above.



RMIT University

- provided studio space and weekend workshop space and equipment for Marino Moretti.



Holmesglen Institute of TAFE

- provided weekend workshop space, equipment and promotion for Marino Moretti.



Makers Mark Gallery, Melbourne

- provided exhibition space and promotion for the joint exhibition.



Artisan Books

- provided the printing of the invitations for the joint exhibition.



Aquila Fine Foods

- provided catering for the opening of the joint exhibition at Makers Mark.



Melbourne Palette Magazine

- provided catering for the opening of the joint exhibition at Makers Mark.

1.3.2 In Australia - individuals

- Kevin WHITE, staff and students at RMIT University;
- Bruce PRESCOTT and Jenny HORWILL, Holmesglen Institute of TAFE;
- Peter FAULKNER and Chayle TIMMS, Northcote Pottery Services P/L;
- Jill RATCLIFFE, Manager, Hobby Colorobbia, Melbourne Office;
- Shari NYE, Director, Potfolio - letter of support for application;
- Paul HOLTON, Executive Officer, Arts Network East Gippsland (ANEG) - letter of support for application;
- Stella MINAHAN, former Chief Executive Officer, Metro Craft Centre - letter of support for application;
- Simon LLOYD, former Coordinator, Ceramics Workshop, Metro Craft Centre - letter of support for application.

1.3.3 In Italy - organisations/commercial companies



Museo della Ceramica, Palazzo Brugiotti, Viterbo

- provided exhibition space, staffing and promotion of the joint exhibition in Italy.



Fondazione Caravit, Viterbo

- provided financial support for printing invitations, poster, catering and other associated costs for mounting the joint exhibition.



Comune di Viterbo

- provided financial support for printing invitations, poster, catering and other associated costs for mounting the joint exhibition.



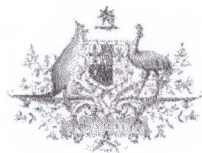
Soc. Coop. Girolamo Fabrizio, Viterbo

- provided financial support for printing invitations, poster, catering and other associated costs for mounting the joint exhibition.



Hobby Colorobbia, Firenze

- supplied materials for the continuing development of work both in Italy and later in Australia.



Australian Embassy, Roma

- provided important in-kind support and promotion generally for the project in Italy and specifically at the exhibition opening in Viterbo.

1.3.4 In Italy - individuals

- Prof. Guido MAZZA, VITERBO;
- Francesca RICCIO, Miranda BIAGI & Katia BERRETTA,
Museo della Ceramica, Palazzo Brugiotti, Viterbo;
- Dott. Giancarlo GABBIANELLI (Mayor) Comune di Viterbo;
- Dott. Franco BUCARELLI, Capo Ufficio Relazioni con L'Esterno (Minister
for Cultural Affairs), Comune di Viterbo;
- Presidente PERUGI, Fondazione Caravit, Viterbo;
- Dott. Claudio BIZZARRI, ORVIETO;
- Phillip STONEHOUSE, Vice Australian Ambassador, Roma;
- Cilia MARCH, Cultural Relations, Australian Embassy, Roma;
- Guido Bitossi, Director, Gruppo Colorobbia, Firenze.

2 INTRODUCTION

The project was aimed at building an infrastructure to enhance specific skills in the area of ceramic studio training and production, both in the commercial arena as well as the private sector. Specifically, the project was designed to provide an environment that would encourage a high-level development in the specialist *maiolica* decorating skills and techniques and to encourage further investigation in and cross-fertilization of ideas between professional ceramic artists from Australia and Italy.

Italian *maiolica* was recognized in the late fifteenth century as a specialist technique achieving an unprecedented high esteem for what had otherwise been regarded as simple domestic pottery.

Good colours in ceramics were regarded as rare and mysterious and were associated with secret skills . . . The development of *maiolica* lay above all in the exploration of drawing and colour and subject-matter on the white glaze: it was essentially painter's pottery . . . painting on *maiolica* became almost a new art form.

(Alan Caiger-Smith, Tin-Glaze Pottery in Europe and the Islamic World. Faber & Faber, 1973: 81)

The specific impetus for the project was to co-ordinate the establishment of a venue in Italy that would provide future opportunities for other Victorian ceramic artists and students to take part in a reciprocal, cultural exchange of specialised skills and learning and to host a visit to Melbourne by a leading Italian Ceramic Artist.

2.1 The Australian Context

Currently, the Australian ceramic market in domestic tiles and tableware is swamped with imported products with a small but growing local production. This local production, however, suffers because of a number of factors, mostly to do with a lack of specialist skills and coordinated efforts that would allow for a viable "home-grown" product to develop. One of the major aims of the project was to foster a proficiency in some specific skills to feed the emerging industry of small production factories within Australia while maintaining artistic integrity within the ceramic industry. While we cannot realistically compete with the sheer numbers of ceramic imports, there is an opportunity to coordinate existing groups to design and manufacture specialised products to fill a growing niche market. This requires further development of specific skills in design and manufacturing processes with a marketing strategy to establish both a home and export market for a wholly Australian product.

The ceramic industry is made up of a number of different groups. These individual groups do not necessarily disseminate information or share developments across the industry to the benefit of the whole community, nor necessarily recognize the need to do so in a non-competitive or non-commercial manner. While the specific aim of the project targeted a particular group within the industry (ceramic artists and students) opportunity was there to identify needs for greater coordination and cooperation between the disparate groups of the industry as a whole. For example, a closer look at the supply chain that exists in the Italian ceramic industry highlighted just some areas that could be improved within the Australian ceramic industry.

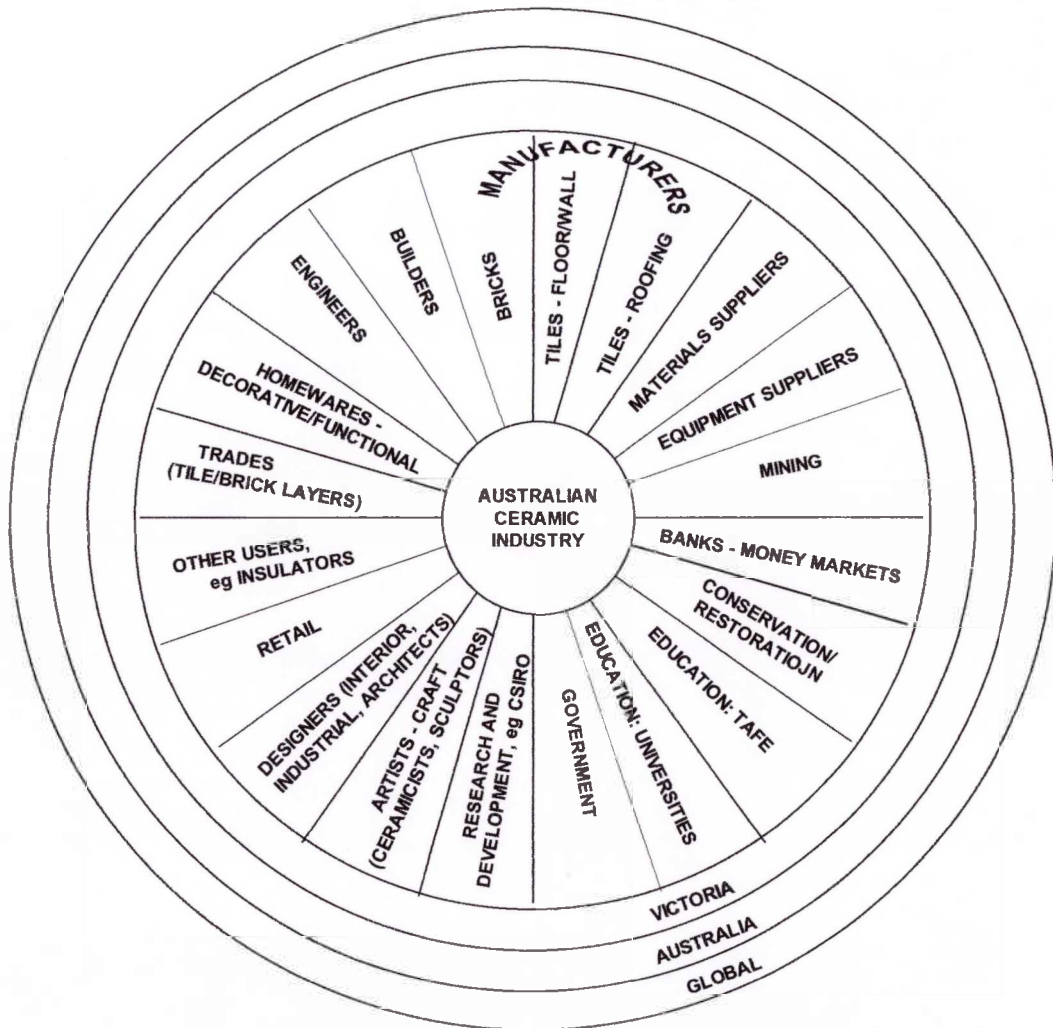


Figure 1. Division of groups within the Australian ceramic industry

The major aim, however, was to investigate opportunities for Australian ceramic artists and students to gain experience in the European ceramic industry environment and to provide further opportunities, through exposure to different approaches to culture and learning, for those artists to expand their knowledge base and to find new ways of looking at their own production and export potential.

2.2 Report by International Specialised Skills (ISS) Institute

About the ISS Institute

International Specialised Skills Institute is a national enterprise which provides opportunities for Australian industry and commerce to gain best-in-the-world skills and experience, traditional and leading edge technology, management and design.

ISS Institute creates links across industries and occupations, government, educational institutions and the community encouraging new ways of thinking and new ways of producing for the local and global marketplace.

Opportunities are aimed to enhance the capabilities of industry and commerce and to create assets through skills and knowledge targeted to Australian businesses.

The vision is to build, sustain and improve partnerships between designers, art-workers, artisans, trade and professional people, nationally and internationally towards an innovative and productive future for Australia. ISS Institute programs and activities aim to maintain specialist skills, which may otherwise disappear, and to bring new skills developed internationally to Victoria and elsewhere across Australia.

Fellowship Program

ISS Institute Fellowships are an exciting and unique opportunity for Australians to enhance their skills and knowledge. The ISS Institute builds global partnerships whereby Australian experts travel overseas, or experts travel to Australia. Each is focussed on specialised skill gaps and deficiencies and committed to passing on what they have experienced through a Report and ISS Institute activity.

The Innovative Edge

Innovation, creating and meeting new needs with new technical and design solutions, will be the key to our industries maintaining and increasing market share and to participating in global supply chains on a sustainable basis. Comparative advantage will be related to the availability of knowledge and the role of science, technology and innovation.

A Growing Business

The result has been highly effective in the creation of new business enterprises, the development of existing business in Australia and the return of lost skills and knowledge to our workforce, thus creating jobs.

2.3 Organisations and Professional Associations

There are many individual organisations and professional associations in Australia operating in various guises, representing different parts of the ceramic industry. To name just a few,

- Victorian Ceramic Group Association;
- Ceramic Society of Australia;
- Ceramic Industry Association;
- Clay Products Association;
- Clay, Brick and Paver Institute;
- Hobby Ceramics Association of Victoria;
- Craft Victoria.

Of course, there are many more in other states and across Australia. While these organisations may proliferate, they do not necessarily work together in a way that would benefit the industry as a whole. In many cases, they do not seem to be aware of the other's existence.

2.4 The Fellowship and its Sponsors

Those who have provided funds and are continuing to support ISS Institute activities are the Australian Multicultural Foundation, RMIT University and the Palladio Foundation. In 1999, Deakin University and their major sponsor, the State Training Board, joined the ISS Institute. This Fellowship was specifically sponsored by the Palladio Foundation.

The Palladio Foundation was founded in 1988, the year of Australia's Bicentenary, in order to improve links between Australia and Italy with particular reference to the Veneto Region. The Veneto Region helped set up the Palladio Foundation and it is fitting that this project should be undertaken in Italy.

2.5 Identifying the Skills Gap

This project builds on previous ISS Institute work in Ceramics. The project aims to take small groups of Australians to one or more international destinations to gain skills and enhance their knowledge within an international environment; then to transpose what they have learnt into building businesses which focus on products for import replacement and export. The aim is to establish a residential school/studio/facility in Orvieto, Italy which will provide overseas experience for those working in the Australian Ceramic/Tile Industry - artists, designers, manufacturers, artisans, and students. The focus is to take part in a cultural exchange of specialised skills and learning and to gain experience in the European environment towards creating and sustaining Australian designed and manufactured products targeted to import replacement and export.

3. THE FELLOWSHIP PROGRAM

The Fellowship program was devised to cover a number of important and interlocking elements. They included:

- creating an environment that would encourage interaction between the two cultures (Australian and Italian) and enrich each participant through the direct exchange of information and hands-on experience of working in another milieu. And, in so doing, gain an understanding of other materials and learn how to work with them as well as share design theories and problem-solving specific to other traditions, an essential in the continuing creative life of the artist, while adding to the specialist skill levels of participants to the benefit of the Australian workforce;
- developing further opportunities for others who would then be able to teach, work and learn in a different cultural environment with all the appropriate materials and equipment made available to support the activity;
- in particular, seeking out opportunities to show-case the artistic excellence and innovation that is characteristic of many leading Victorian ceramic artists;

There were two specific parts to the program, which was essentially one of cultural interchange, where individual skills were to be exchanged in a positive learning environment:

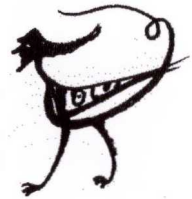
1. to host a visit from leading Italian *maiolica* artist, Marino Moretti, and to provide opportunity for him to share his specialist knowledge and expertise to a wide audience of Victorian ceramic practitioners;
2. to create a reciprocal opportunity for me to research opportunities for establishing a venue (or venues) for Australian ceramic crafts people and people in the ceramic industry to work and learn the specialist techniques relating to traditional Italian ceramics and to create further

opportunities for Australian ceramic artists to create and exhibit their work in Italy and into Europe.

The emphasis was always to be on the cultural exchange aspect, in the learning of new skills, in providing new opportunities for learning and to showcase the results in both Australia and in Italy.

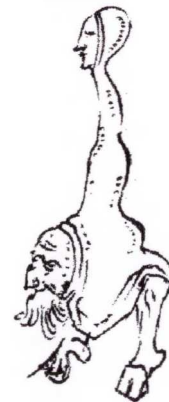
3.1 The Program: Part One - Australia

In the four months Marino Moretti spent in Melbourne he produced a major exhibition, conducted two workshops in *maiolica* decoration and contributed significantly to the experience of students of the RMIT University Ceramic Department as a visiting Master Craftsperson.



3.1.1 The Maiolica Workshops

Two, two-day workshops were conducted; one at Holmesglen Institute of TAFE and the other at RMIT University Ceramic Department. The workshops were designed to "introduce participants to the technique of maiolica". Information sessions included a slide presentation of Marino's work and studio in Italy, discussions of the technology and iconography used in Orvieto, Italy, during the 14th and 15th centuries, followed by demonstrations of the techniques.



The hands-on sessions included preparation and application of traditional mediaeval designs, as well as free-form images and the subsequent painting of the designs on *terracotta* tiles with metallic oxides, over a tin-

white glaze. The objects were then fired allowing time for a critical evaluation of techniques, materials and applications.

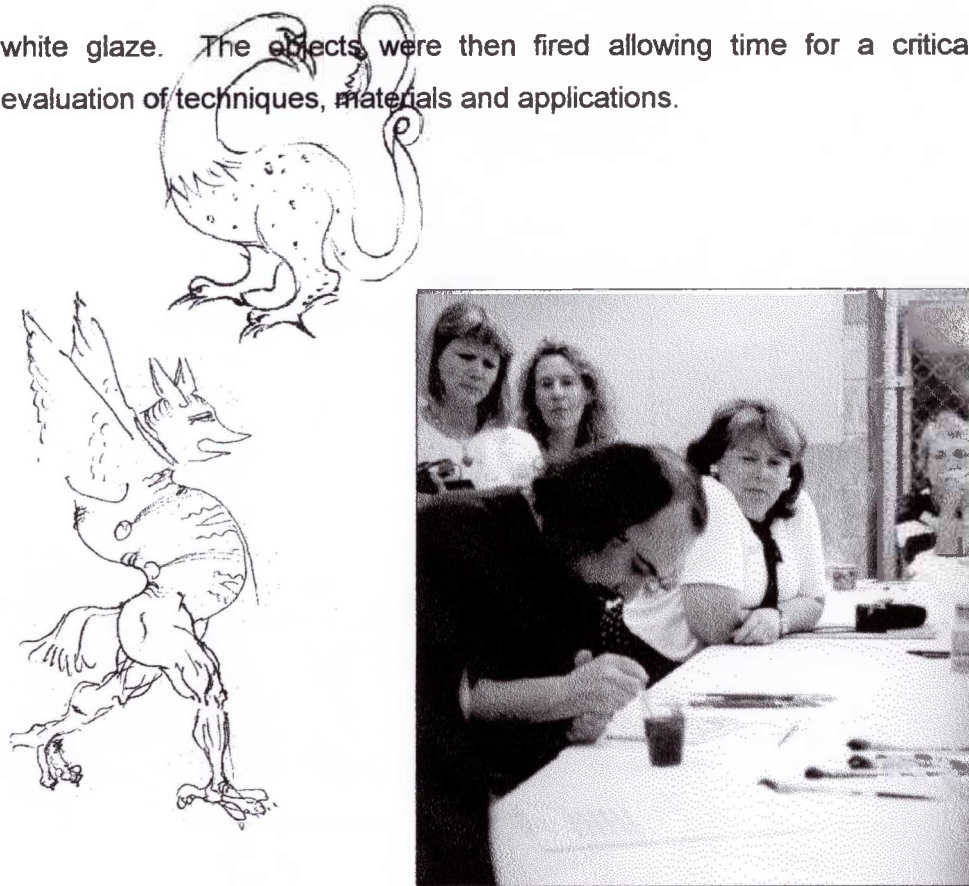


Figure 2. Marino Moretti demonstrating application techniques of metallic oxides at Holmesglen, with Carolynne Boume (Director of ISS Institute) and other workshop participants looking on

A series of papers were included in the information handout for each workshop.

(See Appendices 6.1 & 6.2)

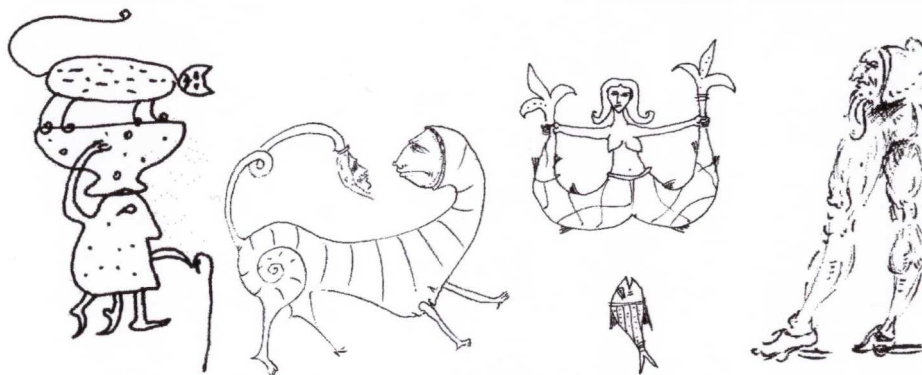


Figure 3. The sketches illustrate just some of the iconographic images Marino has created from traditional mythological figures

3.1.2 *The Melbourne Exhibition and Collaborative Work*

Important, creative work is often achieved under the duress of limited time and opportunity and this was no exception. Marino was to decorate the pieces I had made within a few days, split up into two visits to my studio in East Gippsland. These times, while frantic and pressured, proved nevertheless to be a significant development period for both of us. It also allowed Marino both to extend his influence throughout regional Victoria as well as benefit from the communication and exchange of experiences with members of the very active artistic community in East Gippsland.

The first visit was in April when we tested colours and glaze fit. It was my responsibility to achieve the quality and suitability of the materials. Marino had never decorated before on high-fired glazes and he was not sure what the results would or could be. On the other hand, I had to make absolutely certain that the glazes and colours held so as not to blur the images. This was achieved finally by mixing 50% of pigment with 50% of a clear glaze that fired to the exact temperature of the base glaze.



Figure 4. Marino painting on forms created by Victor Greenaway in the studio at East Gippsland

Our first results surpassed all expectations. Marino's decoration was superb and a new collaborative product was created providing a superb example of how the supply chain could be expanded through combining specific skills from different designer/makers to create a new product.

During his second visit, in June, Marino was fortunate to be working at a time when the Nungurner Studios were hosting a large regional event entitled the Circle of Fire, funded by Arts Victoria and Arts Network East Gippsland. The event provided a unique opportunity for Marino to work in a creative environment with some of Australia's leading professional artists, such as Les Blakebrough (ceramics); Nick Mount and Tricia Allen (hot glass); Anne Neil, Kerryn Kirkby and Hendrik Forster (metal - gold and silver).



Figure 5. Marino Moretti with other visiting Master Crafts people at the Nungurner Studios' "Circle of Fire" event in East Gippsland. From left: Hendrik Forster & Kerryn Kirkby (Nungurner Studios); Les Blakebrough (TAS); Victor Greenaway (Nungurner Studios); Nick Mount (S.A.)

Marino commented at the time that this atmosphere of professionalism and energetic activity prompted him to do some of the best work he had ever done. The resulting exhibition at Makers Mark Gallery in Melbourne attested to the special nature of the partnership and was acclaimed as an exceptional, critical success.

(See Appendices 6.3 - 6.15)



Figure 6. Greenaway/Moretti. Large Serpent Bowl, 400mm

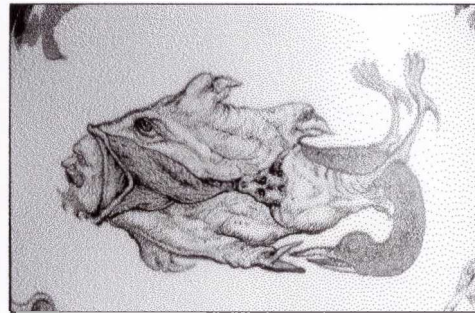
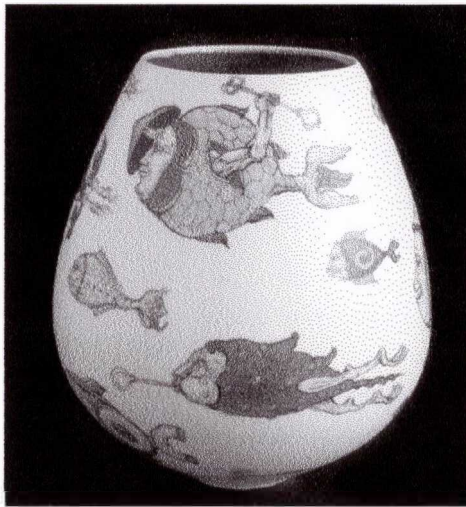


Figure 7. Greenaway/Moretti. "Circle of Fire" Pot, 300mm and detail

These collaborative pieces were made from high-fired porcelain clay fired to a temperature of 1280°C. The coloured images are overglaze decoration fired to the maturing temperature of the base glaze. The colour

pigments were supplied by Hobby Colorobbia and Northcote Pottery Services P/L.

3.1.3 The Workshop Space at RMIT University

At the time of the application I was still associated with the Metro Craft Centre in North Melbourne. In fact, it was Stella Minahan, the then Chief Executive Officer, who first put me in touch with ISS Institute. I had approached the Management of the Metro Centre and gained approval for Marino to work in the Centre which, at that time, was promoting a new and potentially exciting, reciprocal artistic and cultural exchange policy. A change in management structure and the subsequent closure of the Centre meant that other avenues had to be pursued, both in terms of studio space and exhibition venue.

ISS Institute has a continuing partnership with RMIT University and this, together with the creative vision and strength of RMIT's Ceramic Department, enabled them to respond quickly and enthusiastically to Marino's need. It meant that this additional component of exchange/interchange enabled Marino to fulfill his obligations to spend several months working alongside other Victorian artists, educators and students. This opportunity also provided significant reciprocal benefits for the Victorian arts community and has already resulted in a number of requests by staff, students and others to partake in ceramic courses in Italy.

3.2 The Program: Part Two - Italy

This part of the program actually began with an invitation from Marino to provide my expertise and assistance in setting up a ceramic studio/school at Viceno in Umbria. The intention was to begin work on designing the space and sourcing materials and equipment that would encourage ceramic artists and students to undertake specific studies in the art and techniques of traditional Italian *maiolica* with an additional purpose of adapting those skills to a modern interpretation for the Australian market.

Apart from ensuring access to materials to learn traditional Italian-style painting on ceramics, it also meant providing access to a broader range of resources to cater to a wider audience by expanding the range of courses and techniques that could be taught to include high-fired stoneware and porcelain. My program, therefore, included resourcing materials for porcelain and stoneware testing, as well as designing and costing a kiln that could fire to the required temperatures. Italian *maiolica* uses the local *terracotta* clay and fires to a relatively low temperature (980°C) compared with porcelain and stoneware clays (1280/1300°C). Obviously, these latter materials require a kiln capable of much greater heat and temperature control. Kilns capable of reaching these temperatures are rare in traditional Italian ceramic studios.



Figure 8. The Ceramic Study Tour Group led by Josette Cauchi (front row, 3rd left) and Annie Davis (front row, 5th left).
(Photo from Australian Ceramics & Pottery Yearbook, Vol. 1, No. 4)

An additional component to this more physical/hands-on aspect of the program was exploring the potential for creating courses for a number of different groups where the levels of prior knowledge and experience could vary widely. We were, in fact, able to take a group of twenty Australian ceramic students while I was there, for a trial run of the proposed demonstration program.



Figure 9. Victor Greenaway demonstrating to the tour group at Marino Moretti's studio in Vicenza

An integral part of the exchange was the opportunity afforded in working and exhibiting in the European market place and in establishing continuing markets for high quality Victorian ceramic art outside Australia. As part of this marketing endeavour, I proposed to take advantage of the high profile gained through the activity of working to establish a school by staging an exhibition of my work in Italy. This was considered an important factor in gaining a foothold in the international market.

Arts Victoria International Program for Export and Touring approved funding for me to send a body of work to Italy and to produce a catalogue to accompany the exhibition.

3.2.1 *Developing the School*

3.2.1.1 Sourcing materials

One of the first visits we made was to Deruta. Deruta is an important centre for the production of ceramics that are world famous for their colours and fantastic figures. It is also the site of the greatest concentration of retailers and wholesalers supplying ceramic materials and equipment in Italy; wheels, kilns, glaze materials, clays and the very popular terracotta, bisqued "blanks" used by many Italian ceramic artists.



Figure 10. Marino selecting bisqued terracotta shapes from one of the many suppliers in Deruta

Deruta is situated 15 kilometres south of Perugia on a hill that overlooks the valley of the Tiber and has a ceramic tradition that dates back to the early Middle Ages.



Figure 11. Deruta A.D. 1476

Deruta's ceramics have become famous for their decorative patterns and shapes. These vases, plates and other objects are exhibited in some of the world's greatest museums as examples of remarkable pictorial quality.



Figure 12. Museo Comunale, Deruta - Piazzetti a lustri sec. XVI

(Photos: Ufficio Informazione Turistiche. Deruta, 1995)

A unique documentation of Deruta's ceramics is kept in the Church of Madonna dei Bagna, 2 kilometres south of Deruta. The interior walls of this otherwise unpretentious little church are covered with votive tiles (*targa*), beginning in the mid 17th century up until the present day. It provides not only a remarkable, uninterrupted history of Deruta's ceramics but also an extraordinary view of Umbrian life during the last few centuries.



Figure 13. Targa votiva in maiolica (1656), Chiesa della Madonna dei Bagna, Deruta

(Photo: Antonio Santantoni. *La Madonna dei Bagna: La Chiesa-L'Historia*. Assisi (PG), 1997)

Deruta's *Museo Comunale* houses one of the best "didactic" rooms of any ceramic museum I have seen to date. It begins with a display of the different raw clay types and follows the process of production from

gathering and preparing the clay through to the making, glazing and surface decoration, firing and finally, the process of restoration undertaken by the museum.

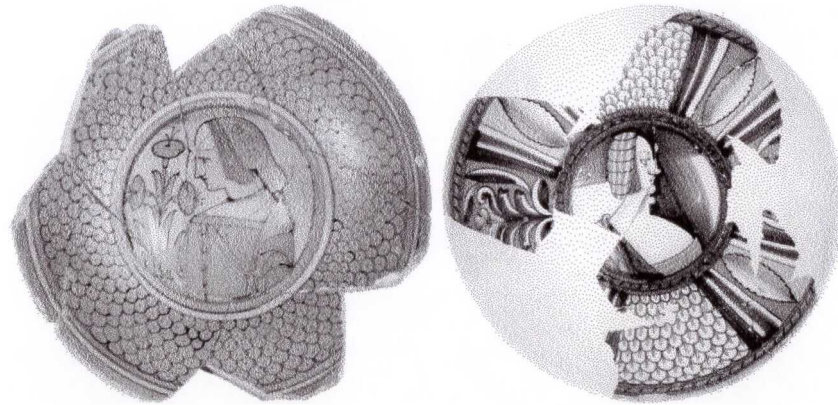


Figure 14. Two plates from Deruta (prima metà de XVI secolo) showing different stages of restoration

(Photos: Guido Mazza. *La Donna nella Ceramica del Medioevo e Rinascimento*. Tarquinia (VT), 1990)

Over the course of the three-month program, we visited Deruta several times in pursuit of materials and answers to questions about the availability of glaze pigments, clays and materials for the porcelain/stoneware kiln. A number of suppliers got to know us and were helpful, if not entirely successful, in providing what we needed. In the end, it was decided that the best and simplest source of porcelain was directly from Limoges in the South of France. This is, after all, the source of the porcelain I use at home in East Gippsland.

There were problems in sourcing other materials needed specifically for porcelain and stoneware clay bodies, but these were not insurmountable. Eventually, I was satisfied that all the raw materials needed to provide high temperature glazes were readily available in Deruta, just an hour's drive from Viceno. Time and persistence pay huge dividends in Italy.

The concentration of ceramic suppliers that is found in a place like Deruta is unknown in Australia. However, it has become apparent in recent years that the Australian tradition of small artist studio management is changing. Until now, Australian ceramic artists have been trained to be master of all things beginning with the preparation of materials from their raw state, to building equipment and tools, to designing and manufacturing and finally, to marketing and distributing the ware. It is becoming increasingly difficult in the present economic climate to sustain this mode of practice and there is increasing evidence to suggest that specialization and division of labour within the ceramic industry is a more practical way to progress.

In Italy, as in a number of European countries, the ceramic supply chain that is evident and prospering in Deruta is accepted as the norm for both industrial manufacturing and artist/designer studios. This approach to specialist ceramic suppliers is becoming a more viable economic option for development in Australia and is now a likely way forward for the Australian ceramic industry if it is to progress in any significant way. However, it will take a much greater input from artist/designers/makers to lift the quality of work that is currently being put into this market and a more progressive, coordinated game plan in order to keep pace with current imports.

3.2.1.2 Designing the Kiln

On arrival at Marino's studio I discovered that he had already purchased an electric kiln for his *maiolica* production. However, gas was the first choice in producing porcelain/stoneware glazes and would also offer a further option for the school in firing techniques. The first step was to look at the possibilities of gaining a permit to run a gas kiln. This first step proved also to be the first stumbling block.

Part of the problem in establishing a working studio and school in Viceno is that the premises is a ninth century castle, possibly sited on Etruscan ruins. This means that the complex nature of modern-day titles and

ownership, together with the historic site and buildings requires planning and positioning of equipment to ensure uninterrupted visuals to the exterior. This includes the installation of gas bottles for kitchen and heating use which are usually stored in lofts, cupboards or ceiling spaces.



Figure 15. Il castello vecchio sitting atop the small peasant village of Viceno

The interior also poses practical problems of its own. The walls of the studio are solid masonry, one to two metres thick with the studio sitting directly below the soaring rooms of the castle above. So, because of the building regulations pertaining to historical sites, along with the near insurmountable, physical problems of fitting a flue for a gas kiln through the walls or ceiling, it was obviously not going to be possible to build the kiln within the confines of the building. It was also becoming obvious that sourcing reasonably priced gas equipment would be more difficult than at first thought. This meant we would need to be more independent and resourceful in looking for burners and other kiln equipment in other areas.

My first reaction was to explore the possibilities of converting the existing electric kiln to reach the higher temperatures required for porcelain/stoneware production. This meant another trip to Deruta, this time to the kiln manufacturers. They, however, proved much less useful

than the suppliers we met with on other trips and seemed determined not to understand the specific requirements of firing to such high temperatures, much less the desire to. We did finally discover that, due to the low temperature insulation and refractories used in the existing electric kiln, it would not be possible to run it to the higher temperatures required. There was certainly enough power into the studio including three-phase facility for the equipment so it was disappointing not to find a simple solution straight away.

In frustration, we decided to take up Nino Caruso's invitation to visit his studio in the hills of Todi. Nino Caruso is considered one of the major and most revered, modern, architectural ceramic artists in Italy today and I had met up with him at the Ceramic Conference in Perth two months before.

Nino runs several large gas kilns in his studio and was able to suggest possible suppliers of second-hand gas burners and other equipment. His enthusiasm for the project, especially the idea of introducing the options for porcelain and stoneware classes, inspired us to keep working away at the problems.



Figure 16. With Nino Caruso in his studio

Finally, with all the considerable limitations to overcome, it was decided to build a rather revolutionary portable, three-sectioned kiln which could be stored out of sight and assembled outside in the courtyard as needed and still be in keeping with all the requirements of the authorities. The kiln design was then completed with the three sections carefully outlined:

1. a frame made from mild steel mesh, lined with a light-weight, high-grade ceramic fibre, including steel fixing rods, holding clips and refractory anchors;
2. a top lid of similar construction, and

3. a fixed base and flue system of refractory insulation bricks that could sit inconspicuously in a niche against an exterior wall.

Two gas-fired, LPG, Venturi burners would complete the set up.

(See Appendices 6.16 - 6.18 for detailed plans)

With the kiln designed and being costed, the only thing left was to get all the appropriate permits from the local or regional council. This, we were to discover, can be quite a long, drawn-out process in Italy. Marino has been waiting several years now for the final "official" approval, in writing, for the planning permit to run a studio and school at Viceno. It was fast becoming obvious that it would take more time than we had even to begin construction. However, the detailed plans I drew up and left with Marino should not pose any difficulty for him in following the construction and installation at a later stage.

It was also becoming obvious to us at this stage that a far greater lead-time was necessary before all the plans for the school could possibly be put in place. With this in mind, we began revising our approach to consider a five-year, stage by stage plan. This included laying out and developing the studio space as well as setting up the various course structures and outlines.

3.2.1.3 Studio Layout & Course Structures - the Five-Year Plan

While it was decided that, to be fully operational, the site at Viceno would need some significant development, it was possible to plan this in a way that would accommodate a reasonable access/study plan immediately. In fact, the studio hosted a very successful visit from an Australian ceramic study group while we were there.

Development plans were discussed and reconciled under several headings as follows,

- course structures/programs;
- accommodation and associated/extended activities;
- site/equipment development.

Developing course structures

Courses or programs would be developed under three categories,

1. Demonstration:

- Up to 20 people for 2 hours, demonstration only.
- Fee: IL20,000 each.

2. One-on-One:

- One person, full-time for 2 weeks, hands-on and demonstration/tuition.
- Fee to be decided, including accommodation

3. Small group:

- Up to 5 students at one time, full-time for 4 days, hands-on and demonstration/tuition.
- Fee to be decided, including accommodation.

The first two were already achievable if work was kept to low-fired *maiolica* using the local terracotta and the existing electric kiln. High temperature ceramic work would be included as development of the space and equipment proceeded.

Accommodation transport and associated activities

Accommodation is not an issue for the first group of demonstration only activities as it is assumed that these groups would be part of a larger organised tour with accommodation and transport already arranged. In any case, this is not a problem in the larger environ of Orvieto as it offers a broad range and level of accommodation from first class hotels to home stays.

The existing buildings at Castel Viceno offer two-bedroom apartment accommodation for approved guests, possibly accommodating up to five people. Again, home stays and other accommodation is plentiful in the surrounding area.

Transport, however, remains a problem for individuals. While access to and from larger city centres, like Rome and Florence, is relatively easy via good and regular train services from Orvieto Scalo, public transport to Viceno (a 15-20 minute drive from Orvieto Scalo) is virtually non-existent except for the school bus. Longer term students would probably need to budget for a hire car for the time in Viceno. Local car hire can be arranged at a good competitive price if you know the right people to ask.

There are a number of specialised ceramic tour groups operating out of Australia that have expressed interest in including Castel Viceno in their itinerary. It was one such group that visited in September and included a prearranged visit/demonstration at Viceno. This is all good exposure for the school and will undoubtedly bring requests for further visits and more extended course work. Participants tend to be either practicing artists, hobbyists or people with some associated interest in the ceramic industry.

In terms of expanding the more general cultural itinerary, Viceno is very well situated close to a number of major centres, all accessible mostly as day trips. These include places with major collections reflecting the strength of Etruscan, Medieval and Renaissance ceramics in the neighbouring regions of Tuscany and Lazio, such as Deruta, Viterbo, San Gimignano, Assisi, Firenze and slightly further afield to Faenza. Orvieto itself offers a rich mix of Etruscan and Renaissance collections as well as "live" archaeological digs. It is also possible to visit workshops of a range of modern artisans who still work in these traditional modes of production. Added to this is a new collaboration with a nearby language school, *Lingua*

Si, which has established an association with the school in Viceno to include it as part of an extended study program for future students (see Appendix 6.19 for a sample itinerary). This may also be offered as a reciprocal program where ceramic students can extend their stay to include language and cultural studies as part of a more complete Italian experience. Lingua Si operates through an Australian agent who can arrange all of these associated activities including time at the school in Viceno.

Site/equipment development

Part of the main building of the Castel Viceno has already been developed to accommodate a ceramic studio, as explained previously. The rest of the building on the lower level has provision for further development which would then allow for several (up to five) students to be accommodated at one time. The plans for the studio and student accommodation areas (see Appendices 6.20 & 6.21) show a stage by stage development with this in mind. They also show the final stage of development to include the option of working in high-fired ceramics (porcelain and stoneware) with the addition of a portable gas kiln.

Proposed Time Line

Current (1999 - 2000): Continue demonstrations to groups.

Stage One (2000 - 2001): Continue as before and accommodate one student at a time, as convenient, for full tuition in *maiolica* traditions, production methods and associated processes.

Stage Two (2002 - 2004): Renovate areas 3 and 4 to add facilities to accommodate 5 full-time students in *maiolica* including student accommodation (an alternative accommodation may be needed in the meantime).

Stage Three (2004 - 2005): Build portable, high temperature gas kiln according to plans provided and accept full quota of students to teach across a broad range of ceramic production techniques including high fired porcelain and stoneware. Invite master ceramic artists to teach and exhibit as part of a continuing cultural exchange program.

3.2.2 Collaborative Work and the Viterbo Exhibition

New Work - New Skills

As it was not possible for me to make porcelain on this trip, because of the reasons outlined previously, Marino and I decided to develop a range of collaborative work in the local terracotta. I then set about making domestic items, bowls, oil bottles, espresso cups and saucers, and plates that Marino could decorate using traditional *maiolica* decorating techniques. This was an interesting venture into creating further links between the two cultures on a more commercial level. The completed works were to be sold to help finance the project.

At that time, we had also been offered exhibition space in Viterbo so decided to continue what we had begun in Melbourne and make a number of major collaborative pieces to include in the show. Again, these were made in the local terracotta and were large pieces (50-60cms high). The challenge was in creating pieces that would lend themselves to Marino's distinctively modern decorative style of direct glaze painting technique, seen on some of his work exhibited in Australia. We agreed that the collaborative pieces that resulted were significant in their strength and character and a fine marriage of form and decoration.

I was also keen to learn more of the ceramic traditions of the local region and, after some discussion, Marino suggested I try the ancient Etruscan technique of *bucchero*. *Bucchero* is a black-fired terracotta, polished and

fired to a temperature of only 675°C. This is a very low firing temperature relative to Australian terracottas but quite a sufficient temperature for this exceptionally fine, dense clay, still dug from the Paglia River region as in ancient times. The end product is astonishing, given the low temperature, and I became quite fascinated with the whole process and determined to learn more.



Figure 17. The first bucchero out of the kiln in Viceno. Gigi Moretti is a recognised expert on bucchero firing techniques

We had a special lidded box made out of stainless steel by the local metal workshop and carried out several firings. The box is used to seal the work inside with combustible materials (vegetation) and is then fired in the electric kiln.

Some of this new work was included in the exhibition and established a further Australian-Italian cultural link - "Australian *bucchero*." The Italians loved it.

The Exhibition

After some months of trying to establish the exhibition space and financial support in Orvieto, we finally negotiated an arrangement with the Museo della Ceramica in Viterbo. This museum is one of the most important ones in the region of Lazio, 80kms north of Rome. It houses a significant collection of ceramics from the region dating back to the 12th century and traces the origins of tin-glazed ceramics (*maiolica*) through to the 17th and 18th centuries.



Figure 18. The Palazzo Brugiotti. Victor Greenaway with Prof. Guido Mazza and Marino Moretti at the entrance to the Museo della Ceramica Viterbo



Figure 19. Victor Greenaway with some of the collaborative pieces that were made in Viceno inside the Museo della Ceramica, Viterbo

The Palazzo Brugiotti, where the museum is located, is a magnificent building, one of the few in Viterbo to have escaped devastation during the Second World War.

(See Appendices 6.22 - 23)



Figure 20. Prof. Guido Mazza and Victor Greenaway with some of the collaborative pieces taken across to Italy from Australia



Figure 21. Victor Greenaway, Phillip Stonehouse (Australia's Vice Ambassador to Roma) and Marino Moretti at the exhibition opening in Viterbo

The Museum and the city of Viterbo feted both Marino and myself as important guests of the city, in fact, I was told by a representative of the Mayor's office that, from then on, I should regard myself as "a son of the City of Viterbo."

The Australian Embassy in Rome responded enthusiastically to an invitation to be present and Phillip Stonehouse, the Vice-Ambassador, came to Viterbo to be part of the opening ceremony (his address is included as Appendix 6.24).

The exhibition marked a first for the Museum in exhibiting not only modern ceramics but also the work of a non-Italian, ceramic artist. The Museum now holds several examples of my work, porcelain forms as well as the new, black-fired *bucchero*, as part of the permanent collection. It was a fitting conclusion to the project (the exhibition opening being just one week before I was due to return to Australia) and certainly a memorable one. The new skills I acquired have been transported into a new body of work being created back in my own studio in East Gippsland.

4 RECOMMENDATIONS

Overall, the project presented some interesting challenges both to Marino and myself, some expected, others not. In any project of this nature, where so many unknowns can redirect or, in some cases, completely reverse original intentions, there are bound to be positive surprises as well as some disappointments. The general recommendations, however, reflect a final consolidation of purpose for a positive outcome and a determination to continue with what is still believed to be a worthwhile endeavour both for the strengthening and continuation of this important Australian-Italian cultural link, as well as for the Australian Ceramic Industry as a whole. Regardless of whatever comes of the development of the school in the particular location of Orvieto/Viceno, Marino and I have made a commitment to continue with our collaborative work, both in Italy and in Australia, as the opportunity arises.

4.1 Recommendations for Continuing Development

4.1.1 *The Orvieto Connection*

1. **Present Facilities at Viceno:** Marino continue to accept groups to his studio for demonstrations purposes to help raise money for further developments of facilities.
2. **Links with Australian Interests:** Marino consolidate links with Australian colleges and industry to offer places for one-on-one students for tuition, as convenient.
3. **Other Associated Links:** Marino also continues to develop links with other associated businesses, such as Lingua Si, to open

up further possibilities of attracting groups for demonstration and some hands-on classes.

4. **After One Year:** to begin development of Area 3 for future groups of students to work with him and further development of accommodation as funds become available
5. **Over the Next Three Years:** to develop equipment for Area 3, including the high temperature gas kiln.
6. **Seeking Corporate Sponsorship"** to establish and/or consolidate relationship with companies like Hobby Colorobbia to raise corporate sponsorship.

4.1.2 The Australian Position

Continuing development in the Australian arena can be considered under several headings, according to the relevant bodies or associations concerned with progressing the industry.

1. **Government:** to develop strategies in consultation with key representatives along the supply chain, to redress the imbalance between exports and imports.
2. **Education and Training:** to provide programs which meet skills gaps in technology, design and management across industry and occupation sectors with the focus of creating partnerships to build a sustainable and growing Australian Ceramic Industry. A critical area is in the development of skills that will enable ceramicists to attain the levels of artisan and master.
3. **Manufacturing:** to develop projects which integrate the artist and designer with the manufacturers.
4. **Regional and Rural:** to identify stakeholders and develop strategies and projects to integrate regional and rural centres to produce ceramic wares for urban and global markets.

5. **Australia-Italy:** to develop this pilot program further to build continuing partnerships between Australia and Italy involving information and skills exchange and trade opportunities.

6. **Professional Associations:** to deliver activities which will seek to redress the current lack of communication between the various ceramic professional associations across the Ceramic Industry.

5 CONCLUDING REMARKS

While there is no doubt that the original intent of the pilot project in Orvieto/Viceno is worth pursuing, it is also obvious that it will require a huge input of finance and commitment to achieve. Weighing up the benefits against the problems that need to be overcome, however, does provide a way forward.

Benefits in establishing the school in Orvieto (Viceno)

1. The opportunity afforded to students and practitioners from all areas of the ceramic industry to participate and collaborate in traditional methods and specialist techniques of Italian *maiolica* in a fabulous environment, the Castel Viceno and in Italy generally.
2. Once fully established the facilities, including accommodation, will offer opportunities for learning and experiences amongst an enviable tradition, in the historic surroundings of Orvieto and the neighbouring regions.
3. The unique opportunity of working with one of Italy's most talented artists who is willing to share his skills and knowledge.
4. On the broader scale, fulfillment of the project's objectives will provide opportunity to draw in other groups from the Australian Ceramic Industry, to expose members to other production methods and processes with the aim of improving the supply chains and expanding interest in producing quality Australia ceramic products for an identified niche market.

Obstacles

1. Lack of immediate finance essential for further development.

2. Lack of local support from Italian funding bodies and no apparent interest from corporate funding to date.
3. Local Italian government bodies frustratingly slow with bureaucratic procedures.
4. Tedious regulations on almost every aspect of commercial trade.
5. Constraining costs of basic utilities such as gas, electricity, insurances.
6. Remote location, requires own transport.
7. Seasonal operation only as winter months in an historic building means costly heating bills.
8. Development tasks need full time commitment which is not always possible given other demands on finance and other professional and personal responsibilities.

In spite of the overwhelming constraints, I am still confident that the project is a worthwhile one and achievable, albeit in a limited sense. The existing facility at Castel Viceno (Stage 1) already offers a basic program of work and the recent purchase of the two-bedroom apartment within the castle complex has made the project more feasible in providing on-site accommodation.

The fact that an artist of Marino's ability and professional standing is willing to take on students and to share with them his considerable knowledge and talent is enough to encourage others to participate in the future development of what could potentially be an exceptional link in the further education and provision of skills that are currently lacking in the Australian Ceramic Industry.

As an adjunct to this, other venues and opportunities to develop a program for training, still within the precincts of Orvieto and Viterbo, have become apparent and are worth pursuing. So, in the future, there may be a number of options for partnerships outside of the school structure in Viceno.

Australian ceramists, from all areas, can learn much from traditional practices in the ceramic industry in Italy where the supply chain is so well developed across a broad range of interests, from industrial manufacturing processes to professional artists and beyond. We now have the opportunity in Australia, and the timing is right, to bring together like-minded people within the industry to pursue a common goal in the production of specialised products for an identified niche market and to fill the gap in the manufacturing of quality, Australian made ceramics. Providing the right balance in educating emerging artists, designers, makers and manufacturers is only a beginning.

Finally, I would like to say that the opportunity provided to explore this project has been greatly appreciated by both Marino and myself. The project and some specific outcomes have been documented in two articles published this year (see Appendices 6.25 & 6.26). Marino and I would like to thank the ISS Institute and especially the Palladio Foundation for its foresight and support. I hope that the organisation can continue to support projects of this kind and that the Australian Ceramic Industry can benefit as a result.

Workshop

Marino Moretti was born in Orvieto. From the early sixties his father, Luigi, and grandfather, Mario, began a collection of ancient ceramics that reached 500 pieces in the early eighties. Influenced by shape, iconography and restoration of these pieces, Marino started his artistic journey, when in 1978, he set up his first studio. His first solo exhibition in 1982 was at the *Al Duomo Gallery*, Orvieto. In 1985 he met Richard L. Egan, director of the *Twining Gallery*, New York, who invited him to exhibit in 1991. In 1992, still in Orvieto, Marino

Maiolica

opened a new, bigger studio with spaces for working, exhibiting and selling.

In 1997, during a trip to Australia,

Marino worked for a short period in Tasmania

and also began planning with Victor Greenaway, the extensive program of skills exchange that is being supported by *International Specialised Skills*.

Once back in Italy, Marino moved his studio and gallery to the Castel Viceno, a ninth century castle ninekilometres from the city of Orvieto.

Castel Viceno is perfectly situated in one of the acknowledged centres of traditional maiolica ware, mid-way between Rome and Florence.

The Castel is planned to showcase international ceramic master craftspeople and where Australian master and emerging ceramicists, manufacturers, artisans and

students can enhance their skills within a European environment.

International Specialised Skills (ISS) awarded Marino a *Fellowship* to travel to Victoria to conduct workshops in traditional and modern Italian maiolica techniques.



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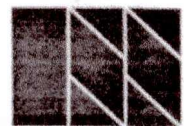
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Suitable for master and emerging ceramicists, manufacturers, artists, potters and those who wish to explore maiolica.

Maiolica workshop

COURSE OUTLINE This workshop is designed to introduce participants to the technique of *maiolica*, that is the painting of glazed terracotta.

DAY ONE Topics covered • Historical overview of *maiolica* • Discussion and demonstration of the technique of *maiolica* in particular the technology and iconography used in Deriello, Italy during the 14th and 15th century. The technique is as follows • Glazing of the form (tiles - provided) with glaze whitened with tin oxide • Preparation on paper of a traditional medieval design (provided) • Apply the image on the glazed form - commonly known in Italian, as *spolvero* • Painting of the glazed form with metallic oxides - copper and manganese (two colours) • Firing the finished products

DAY TWO Topics covered • Further experimentation with the technique of *maiolica*. This will include • Use of a different glazed form - plate or similar

(provided) • Free choice of design and the application (with the *spolvero* or free hand) • Introduction of new colours • Firing of finished products

COURSE AND MATERIALS FEE is \$240 or for *ISS* Members \$216. This includes use of some equipment, *maiolica* materials, clay items (four tiles and a plate), glazes, course notes, note book and pen and light refreshments. Course participants to provide their own brushes, rags, drawing paper and pencils. *If there are difficulties in paying the fee, please ring to discuss.*

FORMAT Comprises illustrated lecture (35mm slides), demonstrations, individual and group discussion and hands-on projects

DATE/TIME 1999

Saturday, 12 June: 9:30am - 4:00pm

Sunday, 13 June: 9:30am - 4:00pm

VENUE RMIT University, Ceramics

Department, City Campus

ENQUIRIES on 9349 4554 • fax 9347 2218

What is ISS?

International Specialized Skills (ISS) is an innovative, national enterprise which provides the means for Australians to enhance their abilities so as to create and produce innovative products and services in line with the world's best for the local and international marketplace. It identifies what abilities (skill gaps) the arts, commerce and industry needs, then assists them. This is achieved by building global partnerships through the Specialist Skills Training Fellowship program.

Two ISS Fellowships have been awarded towards establishing a school/exhibition studio facility in Deriello, Italy. This aims to provide opportunities for Australian artists/designers/manufacturers/artisans/student to take part in a cultural exchange of specialised skills and learning - one is to **Victor Greenaway** a master ceramicist who will travel to Deriello, Italy to establish the Castel Viceno Ceramic Centre. The other is to **Marino Moretti** a master ceramicist who is in Melbourne to conduct workshops in *maiolica*, to showcase his work in produce work in an exhibition and to undertake activities to promote the Castel Viceno Ceramic Centre.

RMIT University, Department of Fine Art, Ceramics

The Ceramics section of the Department of Fine Art has trained and educated many of Australia's leading ceramic artists and educators. The course values innovation and initiative and is designed to encourage individual creative growth through the investigation and practice of both traditional and contemporary processes and aesthetics. It provides a critical and supportive environment emphasizing personal and creative development within a structured yet flexible framework of experimentation and learning. Students are encouraged to develop disciplined independence and self-motivation and through the acquisition of a broad range of technical and creative skills, attain the high level of confidence and personal integrity associated with the best artistic practice.

Enrolment • Entry Requirements In general no formal entrance requirements are necessary. If prerequisites are required they will be stated for that specific course.

Conditions of Registration Complete the registration form attached. Enrolment can be made at the ISS office or by post. A letter of confirmation will be sent after full payment of fees. Note: A position in the courses will not be reserved without payment being received by this office. Enrolment is on a first-come first-served basis based on time of receipt of fees. If you have not received your letter of confirmation, please contact the ISS office to find out the status of your application. Do not assume that because you have mailed an application you are automatically enrolled in the courses.

Refunds Please check your enrolment carefully. We regret that a refund will only be given if a class does not proceed.

Cancellation ISS reserves the right to cancel or postpone courses if minimum enrolment numbers are not attained in the event of a class cancellation due to insufficient enrolments, all fees will be refunded. Courses may be cancelled three or more working days prior to the commencement.

Disclaimer ISS reserves the right to amend or cancel any or all sessions listed herein, without notice or prejudice. **March 1999**

REGISTRATION FORM

Photocopy for additional participants

Surname _____

Given Name/s _____

Company _____ Title _____

Address _____

Postcode _____

Phone _____ Facsimile _____

Mobile _____

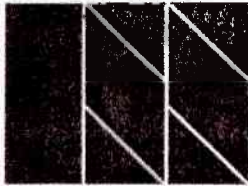
Conditions of Registration I hereby agree to abide by the regulations of ISS

Signature _____ Date _____

PAYMENT Tick box please: \$240 \$216 for ISS Members

Cheque or money order payable to: Australian Multicultural Foundation
Postal address: Carlyne Bourne, Director, ISS
c/o AMF, PO Box 538, Carlton South 3053

Cash - Available at Street address: 185 Faraday Street, Carlton



International
Specialised
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Maiolica

WORKSHOP

'99

with
Marino Moretti
Victor Greenaway

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RMIT University
and the Palladio Foundation

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WORKSHOP DETAILS

Venue/Dates/Times

Clay and Ceramics Department
HOLMESGLEN INSTITUTE OF TAFE
Building 2
Batestord Road, Chadstone

- Saturday 27 March: 9.30am - 4.00pm.
Sunday, 28 March: 9.30am - 4.00pm.
- *Please arrive on time so the sessions can start promptly and as a courtesy to the presenter*

Refreshments

Morning and afternoon tea/coffee will be provided.

Lunch may be purchased in nearby shops. However, it is suggested that you bring your own to maximise the time spent working on your pieces and to network with the other course participants - sharing ideas and techniques.

Parking

Car parking in street or car park alongside Building 5 (MAIN CAR PARK - SEE MAP).

Materials and Equipment

PLEASE BRING WITH YOU:

Your collection of ceramic decorating equipment

Rubber gloves (optional)

Drawing equipment and paper

Rags

Range of brush sizes including good quality (sable or similar) for the line work

COURSE OUTLINE

This workshop is designed to introduce participants to the technique of *maiolica*, that is the painting of glazed terracotta.

DAY ONE

Topics covered • Discussion and demonstration of the technique of *maiolica*, in particular the technology and iconography used in Orvieto, Italy during the 14th and 15th century. The technique is as follows • Glazing (using two colours) of the terracotta form with glaze whitened with tin oxide • Preparation on paper of a traditional medieval design and then the application on the glazed form. Commonly known in Italian, as the *spo/vero* • Painting of the glazed form with metallic oxides (manganese and copper) • Firing the finished product/s.

DAY TWO

Topics covered • Further experimentation with the technique of *maio/ica*. This will include • Use of different glazed forms - tiles, plates, platters • Free choice of design and the mode of application (with the *spo/vero* or free hand) • Introduction of new colours • Firing of finished product/s.

FORMAT

Comprises lecture, demonstrations, individual and group discussion and hands-on projects.

METHODS CARD (SAMPLE). AS GUIDE TO STUDENT RESEARCH

METHOD AND TECHNIQUE	Majolica. Also known as Faience and Delft, and Lambeth
BRIEF TECHNICAL DESCRIPTION	<p>Terracotta clay is glazed and painted with metallic oxide pigments or underglazes with frit additions. Glaze is characteristically whitened by the addition of around 10% tin oxide.</p> <p>Glaze is bright and white, with strong colour response from pigments traditionally brushed onto the surface. Terracotta permits a wide range of possible construction techniques without fear of deformation,</p>
TECHNICAL REQUIREMENTS	<p>Firing temperature 1080-1120 degrees c., gas kiln ok; for lead frit glazes, <i>electric kiln preferable</i>, as no chance of contact with destabilizing reduction gases. Traditional glazes use a lead frit, but satisfactory with alternatives are available, although colour not so good Care should be taken when using copper and cobalt colourants, as these also destabilize lead, and permit leaching into acidic foodstuffs.</p>
BRIEF HISTORICAL BACKGROUND	<p>Italy imported Spanish made wares from the Mediterranean island Majorca in the 15c. The Italian potters adapted the Moorish influenced decorative style, and then, in Deruta, furthered this with painted lustre as a final firing. A great deal of maiolica painted wares were produced in 15c and 16c Italy, reflecting prevalent theories of painting. As Italian potters moved northward, the material and methods were locally adapted, as seen in blue and white Delft ware in Holland. In the 20c majolica was used by well known artists from the French School, often in collaboration with potters.</p>
SEARCH AREAS, PRE-20C	Italian Renaissance, Deruta ceramics Delft ware
20C TO CONTEMPORARY	Artists from the French School: Dufy, Picasso, Leger, Braque, Chagal Miro (and Artigas, the potter) Alain Caiger Smith (GB.) Mathais Osterman (Canada) Bruce Cochrane (USA.)
BIBLIOGRAPHY	<p>Hamer, F. <u>A Potter's Dictionary</u> Carnegie, D., <u>Tin-glazed Earthenware</u> Caiger Smith, A., <u>Lustre Pottery</u> Ceramics Monthly, CD Rom search Catalogue: <u>Terra Sculptura</u>. <u>Terra Pictura</u> re: Braque, Chagall, Cocteau, Dufy, Miro, Picasso</p>

SPONSORS AND SUPPLIERS

Marino Moretti and Victor Greenaway have been awarded ISS Fellowships which have been sponsored by the

Palladio Foundation

ISS warmly thanks the following organization for their generous support of this Workshop.

In appreciation it is hoped that you will support these organizations after the course has concluded

Holmesglen Institute of TAFE

Cnr Batesford & Warrigal Roads, Chadstone 3148

Tel: 9564 1555 Fax: 9564 1776

Facilities and Equipment

Northcote Pottery Services P/L

85a Clyde Street Thornbury 3071

Tel: 94804 7999 Fax: 9480 3075

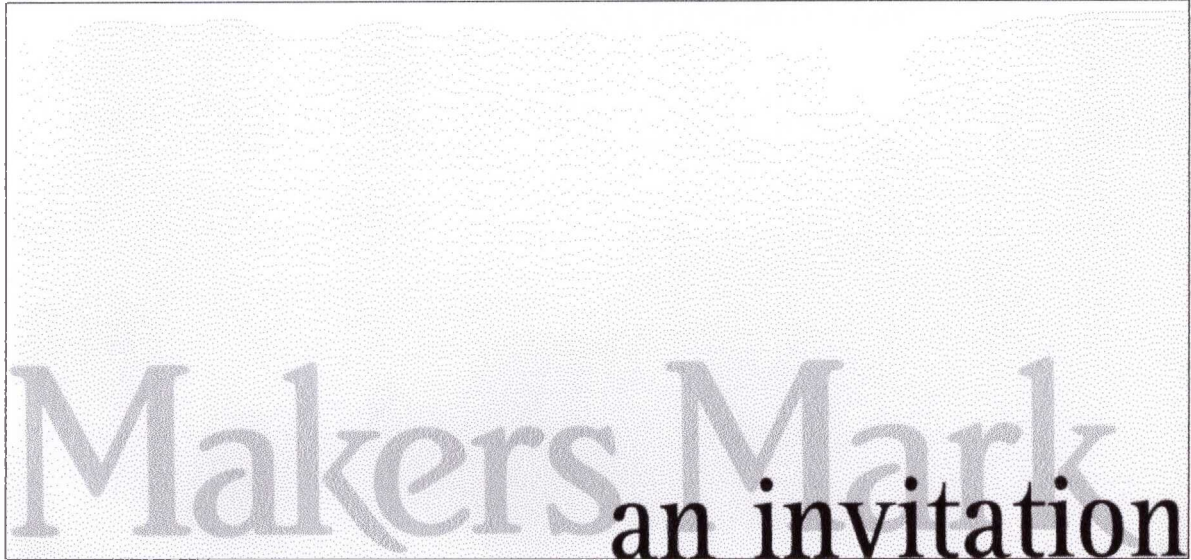
Specialist Materials

Hobby Colorobbia The Ceramic Centre

52 wecker Road, Mansfield, Brisbane 4122

Tel: 07 3343 7377 Fax: 3349 5052

Specialist Materials



(Front)

Marino Moretti - Ceramic Exhibition



**EXHIBITION OPENING
MELBOURNE**
Tuesday June 22
 5.30-7.30pm

RSVP Monday June 21
 Call toll free 1800 241 005
 Email: mmmelb@makersmark.com.au

Exhibition Dates
June 22-July 16 1999

Makers Mark Gallery and ISS
 warmly welcome
*His Excellency the Honourable
 Sir James Gobbo AC*
 Governor of Victoria
 to open the exhibition of works by
 Marino Moretti and Victor Greenaway.

MAKERS MARK GALLERY is proud to bring you this exhibition in conjunction with:

INTERNATIONAL SPECIALISED SKILLS (ISS)
 is an enterprise of the Australian Multicultural Foundation, RMIT University and the Palladio Foundation. Director: Carolynne Bourne.
 Fellowship sponsored by the PALLADIO FOUNDATION.

ARTISAN BOOKSHOP - Providers of the largest range of books on craft and decorative arts in Australia.

ARQUELLA - Importers of fine food and wine.

MELBOURNE PALATE - Melbourne Palate is Victoria's leading wine, food and coffee culture magazine.







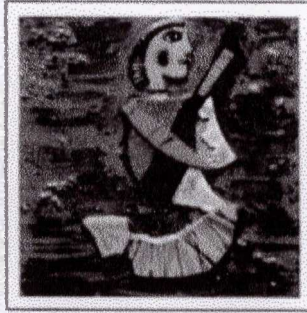
MELBOURNE: 101 COLLINS STREET, MELBOURNE 3000. TELEPHONE (03) 9654 8488. FAX (03) 9650 7940. Email: mmmelb@makersmark.com.au
 SYDNEY: CHIFFLY PLAZA, CHIFFLY SQUARE, SYDNEY 2000. TELEPHONE (02) 9233 8800. FAX (02) 9233 8773. Email: mmmsyd@makersmark.com.au

(Back)

CERAMICS - MARINO MORETTI

An Exhibition

June 25-July 16 (Melbourne gallery only)



Makers Mark and International Specialised Skills (ISS) proudly present a unique opportunity to see and purchase ceramic pieces made by ISS Fellow, Marino Moretti, using traditional maiolica techniques interpreted in vibrant contemporary colours and imagery. Some pieces have been created by Marino in his ninth century castle in Viceno, while others have been made in Melbourne as part of his ISS Fellowship program. Also included are collaborative pieces made with Victor Greenaway, one of Australia's master ceramicists, also an ISS Fellow - exemplifying the best of cultural interchange.



International
Specialised
Skills

Fellowship sponsored by Palladio Foundation

International Specialised Skills (ISS) is an enterprise of the Australian Multicultural Foundation, RMIT University and the Palladio Foundation.

Director, Carolyne Bourne.

Meet Marino and join us for a drink in the Melbourne gallery on Friday June 25, 5.30-7.30pm

RSVP by June 23 on 1800 241 005





Makers Mark

Press Release

Makers Mark Gallery in conjunction with International Specialised Skills are very proud to showcase the work of artists involved in a cultural exchange of the very best of design and technological skills.

Currently the International Specialised Skills with Carolynne Bourne at the helm have initiated a pilot programme to introduce Marino Moretti to the Australian market. A Ceramic artist from Italy, who has specialised talents and skills in Italian Maiolica.

Marino has been conducting various workshops over the past 3 months in Victoria. He has been able to encourage the implementation of a traditional skill and develop its use in today's market with the help of current technology and products.

Makers Mark has taken this window of opportunity to exhibit a special collection of Marino's finest work from Italy. This collection will also include recent pieces produced whilst in Australia, plus four exclusive and specially designed collaboration pieces with one of Australia's finest ceramicist's Victor Greenaway.

Congratulations to International Specialised Skills whose initiative in sourcing creative talents from different countries and encouraging a link for further development within the Australian market. We look forward to a continued strong relationship and to presenting with International Specialised Skills this cultural exchange project undertaken together.

This special collection will be on show and available to the public for three weeks only from Wednesday 23rd June to Wednesday 14th July at Makers Mark Gallery, Melbourne.

For further information please contact Fiona Noble on 03 9654 8488 or Carolynne Bourne on 03 9349 4554

wend/fiona@presos.c1

MAKERS MARK GALLERY PTY. LTD.
A.C.N. 005 845 027

MELBOURNE 101 Collins St. Melbourne 3000. Tel (03) 9654 8488. Fax (03) 9650 7940.
SYDNEY Chifley Plaza, 2 Chifley Square, Sydney 2000. Tel (02) 9231 6800. Fax (02) 9233 6773.



Victor Greenaway - Marino Moretti

A Cultural Interchange from Australian Form & Function to Italian Maiolica



These collaborative pieces arise from a very special intercultural exchange between Marino Moretti and Victor Greenaway.

Both artists are acknowledged masters in their respective fields.

Part of Greenaway's heritage is evident in the powerful, wheel-thrown forms arising from the traditional folk art or *minga* cultures of western and Japanese ceramics transformed into what is now widely recognized as a particularly Australian idiom.

Moretti, more painter than potter, reflects a rich cultural heritage in his skilful and imaginative, modern interpretation of the great Italian Maiolica artisans.

From these diverse backgrounds come a realm of experience and innovation that lends itself beautifully to the type of cultural exchange and interchange that is at the heart of this project.

Giugno 1999



International
Specialised
Skills

INTERNATIONAL SPECIALIZED SKILLS (ISS) is an enterprise of the Australian Multicultural Foundation, RMIT University and the Palladio Foundation.
Fellowship sponsored by the Palladio Foundation.



Victor Greenaway - Marino Moretti

**Interscambio culturale:
Forma e funzione australiane
e la maiolica italiana**



Questi pezzi creati in collaborazione nascono da uno scambio interculturale molto speciale fra Marino Moretti e Victor Greenaway.

Entrambi gli artisti sono maestri riconosciuti nei rispettivi campi.

Una parte del retaggio di Greenaway si evidenzia nelle potenti forme tornite che nascono dalle tradizionali culture folcloristiche o *minga* della ceramica occidentale e giapponese trasformate in quello che ormai è ampiamente riconosciuto come un idioma particolarmente australiano.

Moretti, piú pittore che ceramista, riflette un ricco retaggio culturale nella sua moderna interpretazione abile e piena di immaginazione dei grandi artigiani italiani della maiolica.

Da questi diversi retroterra nasce un regno di esperienza e d'innovazione che si presta magnificamente al tipo di scambio e d'interscambio culturale che si trova al centro di questo progetto.

Giugno 1999



International
Specialised
Skills

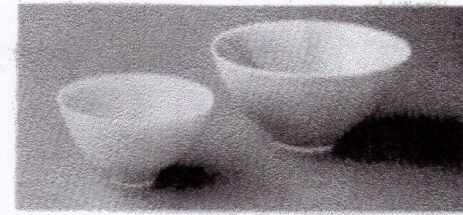
INTERNATIONAL SPECIALISED SKILLS (ISS) è un'iniziativa della 'Australian Multicultural Foundation e della RMIT University e la sovvenzione per le 'Palladio Foundation. Fellowships' è finanziata dalla Palladio Foundation.

IN HOUSE

By **ELISABETH TARICA**

Greenaway porcelain

Victor Greenaway, considered one of Australia's leading ceramic artists, is showing his latest work, right, at the Distelfink Gallery in High Street, Armadale, from 10 April. The artist was recently awarded an ISS Fellowship as part of a cultural exchange program to set up an international school of



ceramics in Umbria, Italy. As a recipient of the prestigious Churchill Fellowship in 1974, he studied in Japan with Master potter Tatsuzo Shimaoka. Inquiries: 9822 8733

Send information to Elisabeth Tarica, The Age, 250 Spencer Street, Melbourne, 3000 or etarica@theage.fairfax.com.au

A: 6.7

ARTISAN

Ceramic confidence

Potter Victor Greenaway strives to capture the moment of "energy and excitement" in the clay, writes
REBECCA LANCASHIRE

The first thing that strikes you about Victor Greenaway's porcelain bowls is their quiet confidence. They are the work of someone who has been throwing pots for a long time. The soft spiral shapes and delicate glazes in mushroom, eggshell and sage green are assured and strong, but never brash.

The second thing is the price. Greenaway is one of Australia's leading ceramic artists with a career spanning 30 years. His work is in the collections of all the state galleries and many international ones. Yet most of the pieces in his latest show are priced under \$200.

"It's important to be affordable; I'm not in this business for the glory, I'm in it to feed myself," he says.

"It is so difficult to sell things now, you just can't afford to get

carried away with self importance."

Like many artists and craftspeople in Australia, Greenaway has struggled to make a living.

"This country hasn't learnt a lot. There was a lot of money poured into the arts in the '70s and a lot of people were trained, but the buying public haven't really come to terms with the fact that if you are a designer making something for a client, then that client should expect to pay a reasonable amount."

But when he describes the creative process, it's obvious he wouldn't want to do anything else. "I love throwing, I now have such a mastery over the wheel that I can do what I want - I can think, I'll make a line here, and it will happen. I work in a concentrated way so I capture the moment - throwing and then



Victor Greenaway's latest porcelain bowls deliberately show the spiral curves the potter's wheel etches into the clay.

pushing and driving the clay just that bit further. I push it to the edge and then stop; I 'snap' it on the wheel."

His latest bowls deliberately show the spiral curves the potter's wheel etches into the clay. Some are slightly tilted as if they have almost spun out of control. "I want to capture that moment of energy and excitement in the clay."

The exhibition features mainly delicate, small porcelain pieces but there are several stunning large ones that show off the breadth of his work - fat-rimmed bowls with a dark oil-spot glaze and white sculptural spiral columns.

Greenaway ran the Broomhill

Pottery studio in Upper Beaconsfield from the mid-'70s, training other Australian potters and making domestic, production-line pottery as well as his more creative work. But the production-line grind wore him down.

A year ago, he moved to the Gippsland Lakes and began to concentrate on his one-off pieces. "Making a clean break has made a huge difference to the way I think and the way I work."

This year he was awarded an Arts Victoria grant to take an exhibition of his work to Italy and an International Specialised Skills (ISS) fellowship to help set up a ceramics school in Italy.

ISS is an Australian-run enterprise that encourages artistic links and an exchange of skills between countries. Greenaway will work with Italian ceramicist Marino Moretti in Umbria in establishing the Castel Viceno Ceramic Centre, located in a 9th century Orvieto castle. The school will offer classes in ceramics - for international and local artists, designers and manufacturers - and Moretti will also travel to Gippsland to give workshops.

Recent porcelain by Victor Greenaway is at Distelfink Gallery, 1005 High Street, Armadale until 5 May.

ARTISAN

Ceramic symbolism



An Italian ceramicist has brought an ancient tradition to Australia, writes **JEANETTE LEIGH**

Bold and unusual colors, mediaeval iconography, strange beasts and humorous fish are the trademark of Marino Moretti's ceramic art. Moretti left his home, a 9th century castle in Orvieto, Italy, to share the so-called maiolica techniques with Melbourne ceramicists.

Maiolica is an ancient technique that is peculiar to the Etruscans. Traditionally, it involves a two-color glaze on a terracotta form that is whitened with tin oxide.

Moretti grew up surrounded by the ancient traditional form because his father and grandfather spent

their lives collecting and restoring nearly 500 pieces of mediaeval pottery and ceramics indigenous to the area.

Almost through a process of osmosis, Moretti absorbed the themes and the love of the art form, and at an early age he began to copy the drawings on the ceramics. At five, he was helping his father by painting the missing pieces of designs on restored plates. At 13, he was presented with the keys to his own studio; at 17, he had his first solo exhibition in Orvieto; and, at 20, he was discovered by the director of the Twining Gallery in New York where he was invited to exhibit.

Exquisite and unusual colorings characterise Moretti's work and he has been able to manipulate the medium further by moving away from the traditional approach.

"The technique I use now is more painting on a terracotta support. I don't dip any more a piece in the glaze. I just do the glaze with a brush. So it is not maiolica in the traditional way. To call it that, it needs to be dipped in the white tin."

The ancient ceramic pieces used

only two colors, manganese and black copper oxide.

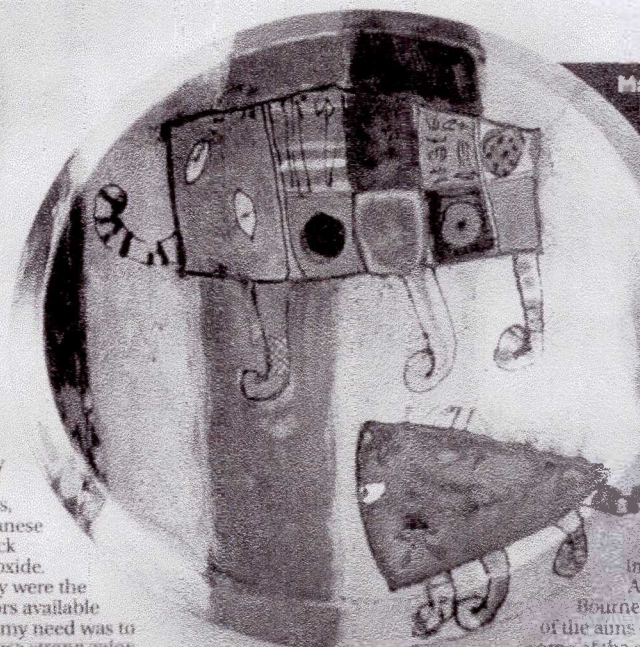
"They were the only colors available then. But my need was to put color. I use strong color

because I like the psychological effects," Moretti says.

Although his family's collection has been sold, all the ceramics are firmly committed to memory. "I may make a plate look abstract, but it may be an interpretation of a harpy fighting with his tail," Moretti says.

One can't help but giggle when he describes some of the themes of his work, such as cartoon-style fish swimming inside other fish. Strange-looking harpies cavort with reclining mermaids and more fish hover in search of food and mythical bestiario (beasts) romp, threaten or menace fish. There is rich symbolism in his work and he loves the use of irony. But Moretti doesn't like to talk about what they mean to him.

"I don't like it when people ask me what my work means. The important thing is: what does the piece mean to you? If it makes you



Marino Moretti's work is characterised by exquisite and unusual colorings.

Pictures: MICHAEL RAYNER

Greenaway is working with International Specialised Skills (ISS), which has provided Moretti with a fellowship to set up a cultural interchange program. He has visited Moretti's castle that is being set up as a residential ceramic art school for international students. According to Carolynne Bourne, the director of ISS, one

of the aims of the project is to bring some of the ceramic industry back to Australia as most of our ceramic ware is imported. "Ninety per cent of our tiles are made overseas. If we had a small percentage of that market it would mean millions of dollars for our industry," Bourne says.

It is generally recognised that Moretti is not so much a potter as a painter. He readily admits that he is no good at throwing pottery, a friend does most of it for him.

You can view Moretti's and Greenaway's individual and collaborative work in a joint exhibition at Makers Mark Gallery between 22 June and 9 July. Greenaway will be creating the form and Moretti will be decorating it.

For exhibition details call ISS, 9347 6622.

ISS Fellowships 1999

Profile

A:6.10

Victor Greenaway - Ceramist Artist -

Victor Greenaway has been producing studio ceramics in Australia for more than thirty years and enjoys an international reputation through many exhibitions held in a number of countries. He is represented widely in public and private collections world-wide and has completed numerous commissions for public and private venues.

His reputation for fine craftsmanship and innovative ceramic design has enabled him to receive a number of awards including a Winston Churchill International Research Fellowship in 1974. In recognition of the continuing high standards employed in the studio-training program at his studio, *Broomhill Pottery*, in Upper Beaconsfield, Victoria, he received *Australia Council Traineeship Grants* over many years.



He was awarded an *Arts Victoria* grant under the *International Export and Touring Program* to assist in taking an exhibition of work to Italy in 1999, and to produce an accompanying bi-lingual catalogue.



The International Specialist Skills (ISS) Training Fellowship will assist in the setting up of a program in a ceramic studio in Umbria, Italy where specialist skills and techniques will be taught to a broad range of international students, artists, designers and manufacturers.

Victor Greenaway currently lives and works at Nungurner on the Gippsland Lakes in rural Victoria, Australia. The Gippsland Lakes area is the largest inland waterway in Australia with 400 square kilometres of estuaries, lakes and backwaters. Lakes Entrance provides the only opening to the ocean for this system and is a vibrant port for fishing and recreation. The coastline is spectacular and is a constant source of inspiration in work and lifestyle.



Limoges Spiral Bowl, D120mm, 1999

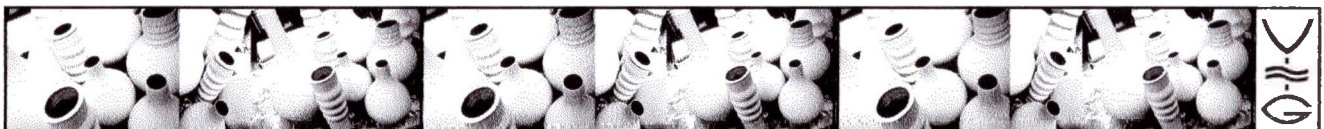


Limoges Spiral Bowl, D180mm, 1999

The specific focus of the ISS sponsored program is to assist in the establishment of a venue for ceramic artists to share their skills and knowledge base with an international community while developing new skills specifically for the Australian market place.

The project is a collaborative one between Victor Greenaway and Marino Moretti, also and ISS Fellow for 1999.

The venue, a ninth century castle in Viceno on the outskirts of Orvieto, is perfectly situated in one of the acknowledged centres of traditional Italian *maiolica* ware.



ISS is an enterprise of the Australian Multicultural Foundation, RMIT University and the Palladio Foundation.
The *International Specialised Skills Training Fellowship* is sponsored by the Palladio Foundation

ISS Fellowships 1999

Profile

A:6.11

Marino Moretti

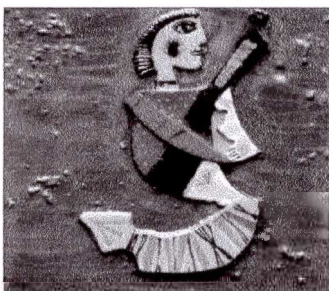
Ceramic Artist– Italian Maiolica

Marino Moretti was born in Orvieto. From the early sixties his father Luigi and grandfather Mario began a collection of ancient ceramics that reached a number of 500 pieces in the early eighties. Influenced by the study of shapes and iconography and the restoration of these pieces, Marino started his artistic journey when, in 1978, he set up his first studio. his first solo exhibition in 1982, at the age of 17, was at the 'Al Duomo' gallery in Orvieto. In 1985 he met Richard L. Egan, director of the 'Twining Gallery' in New York who invited him to exhibit in 1991. In 1992, still in Orvieto, Marino opened a new, bigger studio with separate spaces for working and for exhibiting and selling.



In 1997 during a trip to Australia, he worked for a short period with Derek Smith in Tasmania and also began planning with Victor Greenaway, the extensive program of skills exchange that is currently being supported by the 'International Specialized Skills (ISS) Training Fellowship'. Once back in Italy, Marino moved his studio/gallery to his home, a ninth century castle at Viceno, nine kilometres from the city of Orvieto, one of the acknowledged centres of Italian *maiolica* ware, perfectly situated midway between Rome and Florence.

In his work, Marino experiments with various techniques: *buchero*, glazes, slips, oxides and clear glazes on terracotta and refractory clays. With the extended space now afforded by the huge ground floor of the castle, he plans to establish courses in painting technology on terracotta for international students and to provide a showcase for ceramic master craftspeople where they will be able to live, work and learn while imparting their skills and expertise to a broad range of emerging artists and designers.



Tile with Figure, Maiolica, 1993

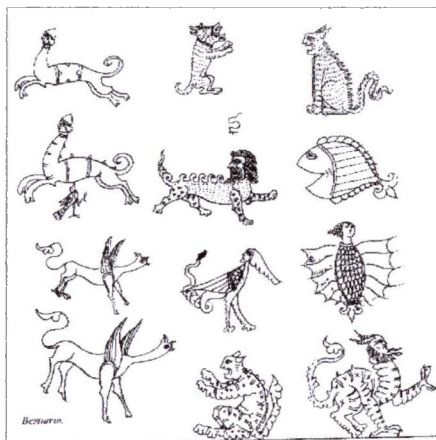
During his stay in Australia, Marino will spend time working with Victor Greenaway at his studio on the Gippsland Lakes. The majority of his time, however, will be spent working as a visiting artist in the Department of Fine Art at RMIT University.



Plate detail, Maiolica, 1995, d420mm



Plate with Siren & Fish motif, Maiolica, d275mm, 1993



Bestiario, 1993

'Master Classes' will be offered in traditional and modern Italian *maiolica* techniques with workshop space and equipment sponsored by Holmsglen Institute of TAFE and RMIT University, Department of Fine Art..

Specialist materials will be provided by Northcote Pottery Service P/L & Colorobbia.

Makers Mark Gallery will mount an exhibition of Marino's work at the conclusion of the fellowship period.



ISS Fellowships 1999

The Project

A:6.12

Cultural Interchange: Australian Form & Function to Italian *Maiolica* Building Australian Businesses

Victor Greenaway and Marino Moretti have each been awarded a 1999 *International Specialised Skills (ISS) Training Fellowship* to undertake an exciting program of cultural interchange that will enable ceramicists to gain experience in the European environment. The program is aimed at building and sustaining Australian designed and manufactured products targeted to import replacement and export.

The Project involves a reciprocal cultural exchange of specialised skills and learning between Italy (Marino Moretti Studio d'Arte) and Australia (Victor Greenaway Studios).

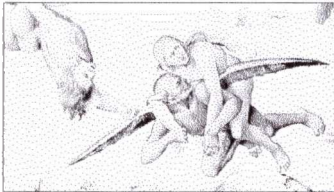
One of the major aims of the Project is to enhance specific skills in the area of ceramic studio training and to feed the emerging industry of small production factories within Australia for the domestic and corporate market. The Project will also encourage a high-level development in the specialist *maiolica* decorating skills and techniques.



Perched on a hill-top, the castle in Viceno looks across the valley to the walled city of Orvieto, famous for its *maiolica* tradition and for the Signorelli frescoes in the Cappella della Madonna di San Brizio.



The glory of Orvieto during the Etruscan period is richly documented



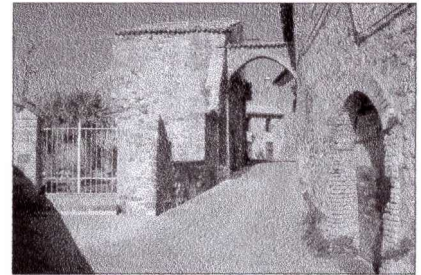
Luca Signorelli - The Damned in Hell (detail)



The Duomo in Orvieto

The Studio d'Arte is located in a ninth century castle in Viceno, owned and operated by leading Italian ceramicist Marino Moretti.

The castle is perfectly situated in one of the acknowledged centres of traditional Italian *maiolica* ware, midway between Florence and Rome



Entrance to the Castle courtyard and studio complex

Through the ISS Fellowship program, Victor Greenaway will work with Marino Moretti to set up a program where specialist skills and techniques will be taught to a broad range of international students. He will continue to assist in the development of these programs for both master craftspeople and emerging artist/designers and manufacturers as part of the cultural interchange that is at the heart of the project.

The interaction between cultures will enrich each participant through the direct exchange of information and hands-on experience of working in a foreign environment. Gaining an understanding of other materials and learning how to work with them as well, as sharing design theories and problem-solving specific to other traditions, are essential in the continuing creative life of the artist.

The Australian design and manufacturing industry will gain further recognition and opportunities through the international focus this project will bring for individual Australian artists, designers and manufacturers.



Interior of the Centre showing part of the display area

Victor Greenaway - Marino Moretti

**A Cultural Interchange
From Australian Form & Function to Italian *Maiolica***



ISS is an enterprise of the Australian Multicultural Foundation, RMIT University and the Palladio Foundation. The *International Specialised Skills Training Fellowship* is sponsored by the Palladio Foundation

ISS Fellowships 1999

Profilo

A:6.13

Victor Greenaway - Ceramista -

Victor Greenaway produce ceramiche nel suo laboratorio in Australia da più di trent'anni e gode di una reputazione internazionale grazie a molte mostre che ha tenuto in diversi paesi. Ne risulta che è rappresentato in molte collezioni pubbliche e private in tutto il mondo e ha completato numerosi lavori su commissione per sedi pubbliche e private.

Grazie alla sua reputazione per la maestria e l'innovazione del disegno della ceramica ha ricevuto diversi premi, fra cui la 'Winston Churchill International Research Fellowship' nel 1974. A riconoscimento del costante alto livello adottato nel programma di addestramento del suo laboratorio, *Broomhill Pottery*, ad Upper Beaconsfield, Victoria, ha ricevuto per molti anni la sovvenzione 'Australia Council Traineeship Grant'.



Gli è stata assegnata una sovvenzione da 'Arts Victoria' nell'ambito del programma 'International Export and Touring Program' per assisterlo ad allestire in Italia una mostra del suo lavoro, nel 1999 e per produrre un catalogo bilingue della mostra.

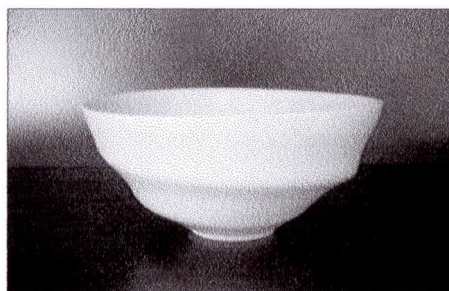


La sovvenzione da parte di 'International Specialist Skills (ISS)' per una 'Training Fellowship' assisterà a stabilire un programma in un laboratorio di ceramica in Umbria, Italia dove verranno insegnate abilità e tecniche specializzate ad una varietà di studenti internazionali, ad artisti, a designers e a produttori.

Attualmente Victor Greenaway vive ed opera a Nungurner sui laghi del Gippsland, una zona rurale del Victoria, Australia. La zona dei laghi del Gippsland è la più vasta via di navigazione interna dell'Australia con 400 chilometri quadrati di estuari, laghi e acque stagnanti. *Lakes Entrance* costituisce l'unica apertura di questo sistema verso l'oceano ed è un vivace porto di pesca e di diporto. La costiera è spettacolare e costituisce una fonte costante d'ispirazione nel lavoro e nello stile di vita.



Limoges Spiral Bowl, D120mm, 1999



Limoges Spiral Bowl, D180mm, 1999

Nello sponsorizzare questo programma l'ISS mira ad assistere nella creazione di un punto di riferimento per i ceramisti dove condividere le loro abilità e le loro conoscenze con una comunità internazionale e contemporaneamente sviluppare nuove abilità specialmente per il mercato australiano.

Il progetto consiste in una collaborazione fra Victor Greenaway e Marino Moretti, anch'egli 'Fellow' dell'ISS per il 1999.

Il sito del progetto è un castello del IX secolo a Viceno nei dintorni di Orvieto, che ha un'ubicazione ideale in quanto si trova in uno dei centri riconosciuti di maiolica italiana tradizionale.



L'ISS è un'iniziativa della 'Australian Multicultural Foundation' di RMIT University e della Palladio Foundation.
La sovvenzione per la 'Training Fellowship' dell'International Specialised Skills è sponsorizzata dalla Palladio Foundation

ISS Fellowships 1999

Profilo

A:6.14

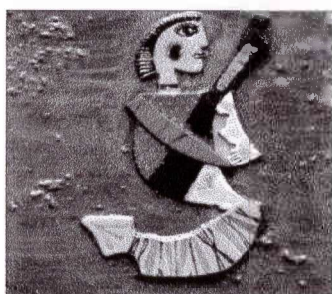
Marino Moretti Ceramista – Maiolica italiana

Marino Moretti è nato ad Orvieto. Dai primi anni sessanta suo padre Luigi e suo nonno Mario cominciarono a fare collezione di ceramiche antiche che, all'inizio degli anni ottanta avevano raggiunto il numero di 500 pezzi. Influenzato dallo studio delle forme e delle iconografie e dal restauro di questi pezzi, Marino iniziò il suo iter artistico quando, nel 1978, stabilì il suo primo laboratorio. La prima mostra dedicata esclusivamente a lui nel 1982 all'età di 17 anni fu presso la galleria 'Al Duomo' di Orvieto. Nel 1985 ha incontrato Richard L. Egan direttore della 'Twining Gallery' di New York che lo ha invitato ad esporre nel 1991. Nel 1992, ancora ad Orvieto, Marino ha aperto uno studio nuovo e più grande con spazi separati per lavorare, per esibire e per vendere



Nel 1997 durante un viaggio in Australia, ha lavorato per un breve periodo con Derek Smith in Tasmania ed ha anche cominciato a programmare con Victor Greenaway l'esteso programma di scambio di abilità che viene attualmente sostenuto dall'*International Specialised Skills (ISS)* con la *Training Fellowship*. Una volta tornato in Italia, Marino ha trasferito il suo laboratorio/galleria in casa sua, un castello del nono secolo a Viceno, a nove chilometri dalla cittadina di Orvieto, uno dei centri riconosciuti per la produzione della maiolica tradizionale, situata in una posizione ideale fra Roma e Firenze.

Nel suo lavoro, Marino sperimenta con varie tecniche: buchero, vetrine, argille semiliquide, ossidi e vetrine trasparenti su terracotta e argille refrattarie. Grazie al maggiore spazio di cui ora dispone al pianterreno del castello, ha in programma corsi di tecnologia della pittura su terracotta per studenti internazionali e vuole fornire un punto di esposizione per maestri ceramisti dove potranno vivere, lavorare ed apprendere mentre trasmettono le loro abilità e la loro perizia ad una vasta gamma di artisti e designer emergenti.

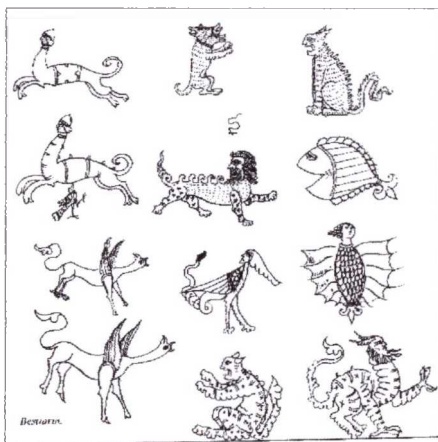


Piastrella con figura, maiolica, 1993



Piatto con sirena e motivo di pesce, maiolica, 275mm, 1993

Durante la sua permanenza in Australia, Marino trascorrerà il suo tempo lavorando con Victor Greenaway presso il suo laboratorio nella zona dei 'Gippsland Lakes'. Però per quasi tutto il periodo rimarrà a lavorare come artista ospite presso il Dipartimento di Arte (Fine Art) della RMIT University.



Bestiario, 1993



Particolare di piatto, maiolica, 1995, 420mm

Verranno offerte 'Master Classes' in tecniche tradizionali e moderne di maiolica italiana il cui spazio di lavoro e le attrezzature saranno sponsorizzati da Holmsglen Institute of TAFE e RMIT University, dipartimento di Arte (Fine Art).

I materiali specialistici saranno forniti da 'Northcote Pottery Service P/L e Colorobbia.

Presso la 'Makers Mark Gallery' verrà allestita una mostra del lavoro di Marino alla conclusione del periodo della sua 'fellowship' sovvenzionata.



ISS Fellowships 1999

Il progetto

A:6.15

Interscambio culturale: Forma e funzione australiane e la maiolica italiana. Per costruire il commercio e l'industria in Australia

Victor Greenaway e Marino Moretti hanno entrambi ricevuto una Sovvenzione 'Training Fellowship' nel 1999 dall'*International Specialised Skills (ISS)* per intraprendere un eccitante programma di interscambio culturale che permetterà ai ceramisti di arricchirsi di esperienza nell'ambito europeo. Il programma mira a costruire e a sostenere i prodotti disegnati e fabbricati in Australia allo scopo eventuale di rimpiazzare i prodotti importati e di esportare.

Il progetto coinvolge uno scambio culturale bilaterale di abilità specialistiche e di apprendimento fra l'Italia (Marino Moretti studio d'Arte) e l'Australia (Victor Greenaway Studios).

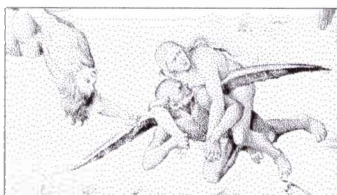
Uno degli scopi più importanti del Progetto è di accentuare abilità specifiche nel settore dell'addestramento in uno studio di ceramica e di alimentare l'emergente industria di fabbriche a produzione limitata in Australia per il mercato del piccolo e del grande consumatore. Il Progetto incoraggerà anche uno sviluppo ad alto livello nelle abilità e nelle tecniche specializzate della decorazione su maiolica.



Situato in cima ad una collina, il castello di Viceno si affaccia su una Vallata con Orvieto, la cittadina circondata da mura, famosa per la sua tradizione della maiolica e per gli affreschi del Signorelli nella cappella della Madonna di San Brizio.



La gloria di Orvieto durante il periodo etrusco è riccamente documentata.



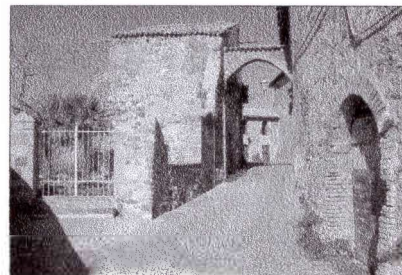
Luca Signorelli - I dannati all'Inferno (particolare)



Il Duomo di Orvieto

Lo Studio d'Arte è situato in un castello del nono secolo a Viceno, ed appartiene al noto ceramista italiano Marino Moretti che ivi opera

Il castello si trova in una posizione perfetta in uno dei centri riconosciuti per la tradizionale maiolica italiana, a metà strada fra Firenze e Roma.



Entrata nel cortile del castello e nel complesso del laboratorio

Grazie al programma dell'ISS Victor Greenaway lavorerà con Marino Moretti per stabilire un programma in cui le abilità e le tecniche speciali verranno insegnate ad una vasta gamma di studenti internazionali. Continuerà ad assistere nello sviluppo di tali programmi sia per artigiani esperti ed artisti/disegnatori emergenti e per fabbricanti come parte dell'interscambio culturale che è la parte centrale del progetto.

L'interazione fra culture arricchirà i partecipanti tramite lo scambio diretto di informazioni e di esperienze pratiche di lavoro in ambiente straniero. Acquisire una comprensione di altri materiali ed imparare a lavorarci bene oltre a condividere teorie sul design e sulla soluzione dei problemi specifici di altre tradizioni, sono fatti essenziali per una continuità creativa nella vita di un artista.

L'industria australiana manifatturiera e del design otterrà ulteriori riconoscimenti ed opportunità tramite la focalizzazione internazionale che questo progetto porterà per gli artisti, i designers e i produttori individuali australiani.



Interno del centro. Si vede una parte della



Victor Greenaway - Marino Moretti

**Un interscambio culturale
Dalla forma e funzione australiane alla maiolica italiana**



L'ISS è un'iniziativa della 'Australian Multicultural Foundation' di RMIT University e della Palladio Foundation. La sovvenzione per la 'Training Fellowship' dell'International Specialised Skills è sponsorizzata dalla Palladio Foundation

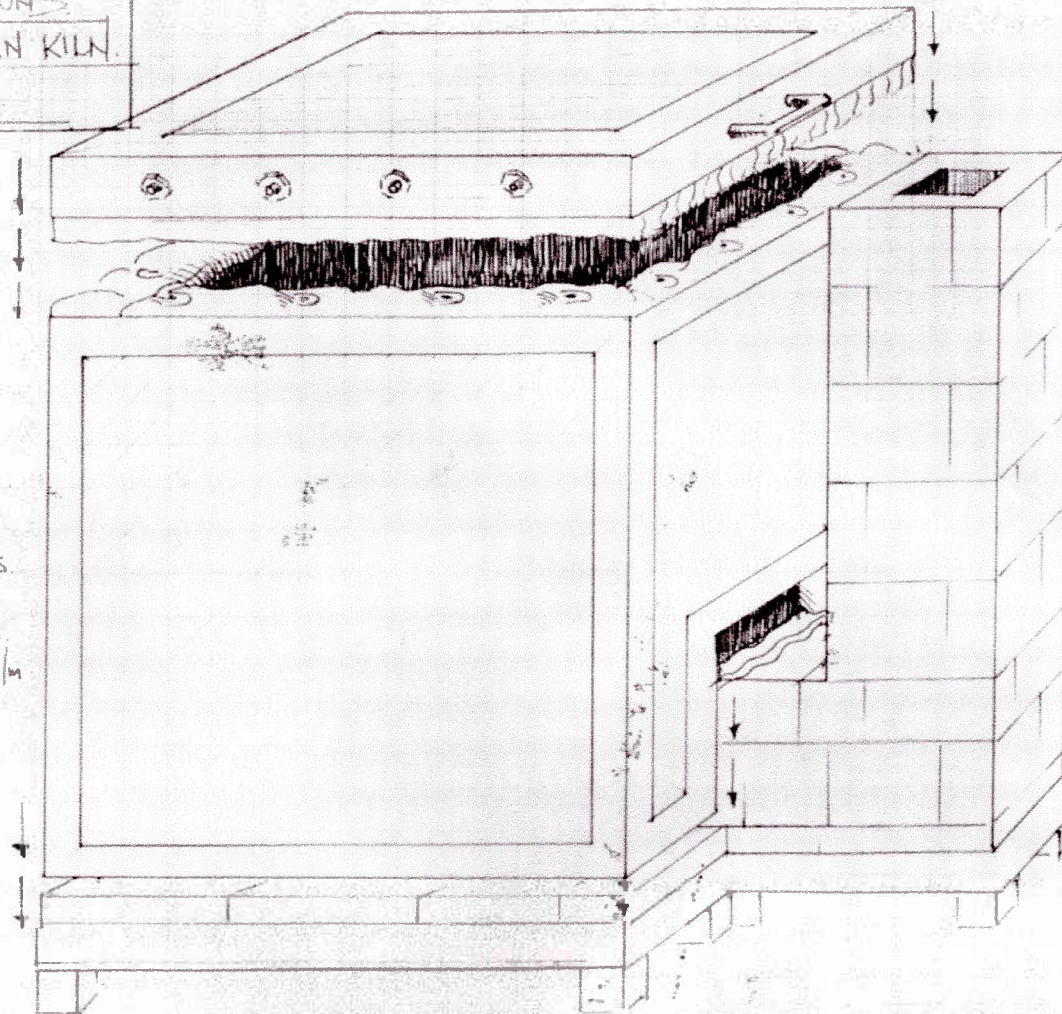
PORTABLE 3 SECTIONS
FIBRE LINED PORCELAIN KILN.

CAP: 0.125 CUBIC METRES.

GAS FIRED: LPG.
(2 BURNERS)
DOWNDRAUGHT TYPE.

MATERIALS:

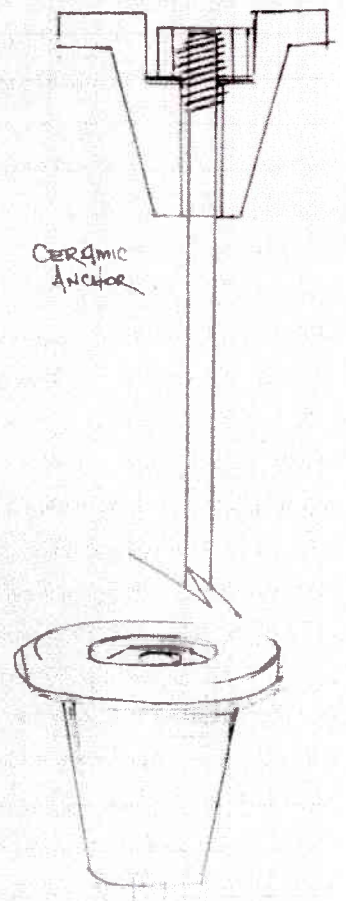
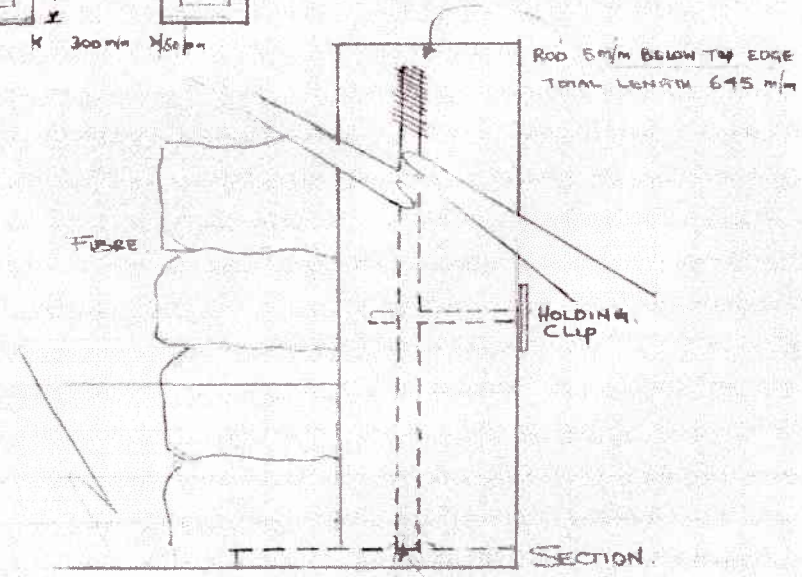
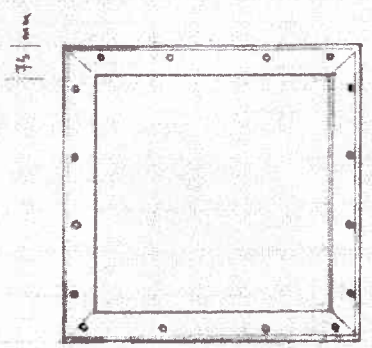
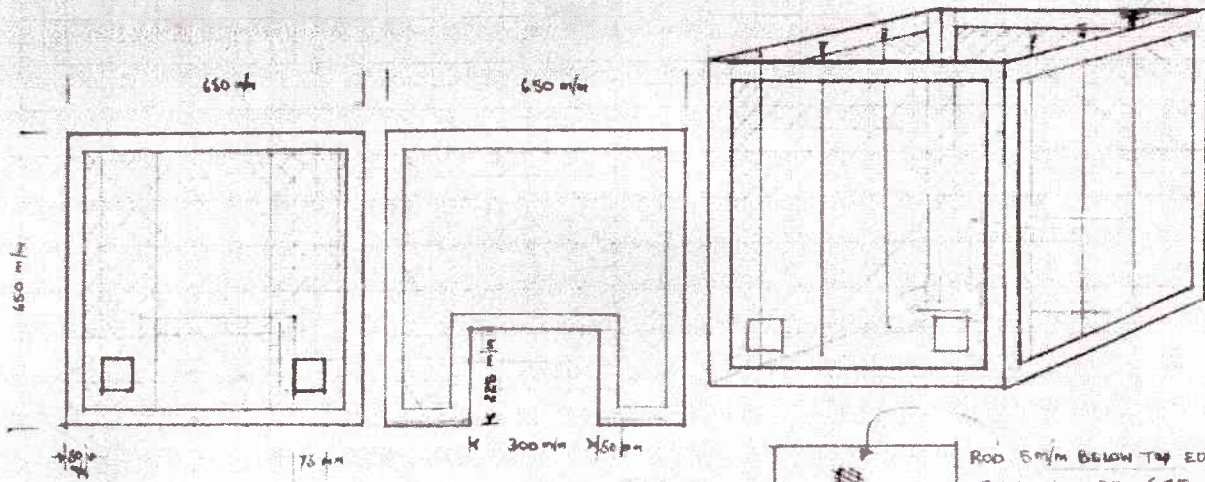
- HIGH GRADE CERAMIC FIBRE BLANKET (1300°C) WALLS 75 m/m. STACKED STRIPS / LID 100 m/m.
- MILD STEEL FRAME / MESH WALLS.
- STAINLESS STEEL FIXING RODS. WITH THREAD AND NUTS / 10 m/m
- REFRACTORY INSULATION BRICK. 2800° GRADE
- STAINLESS STEEL HOLDING CLIPS. (4 m/m)
- REFRACTORY ANCHORS FOR CERAMIC FIBRE.



A: 6.16

1 FRAME

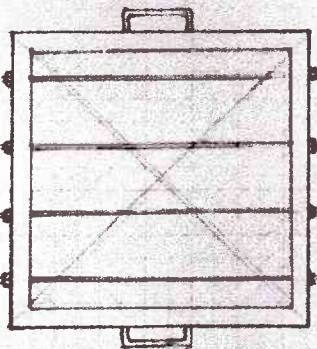
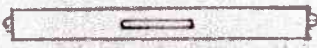
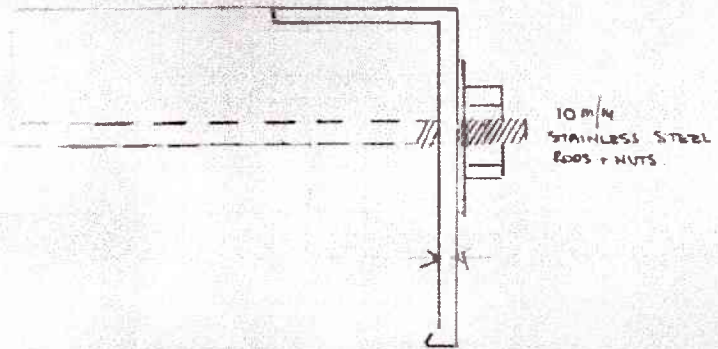
MILD STEEL / STAINLESS STEEL



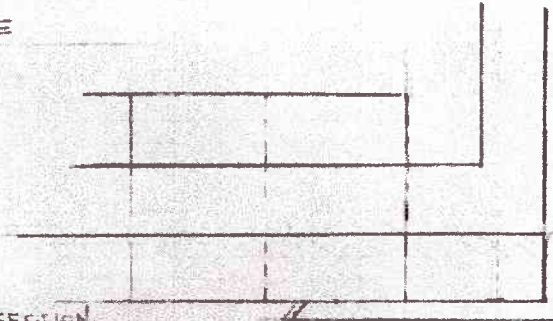
16 mm STAINLESS STEEL ROD
WELDED OR BOLTED AT BASE

A: 6.17

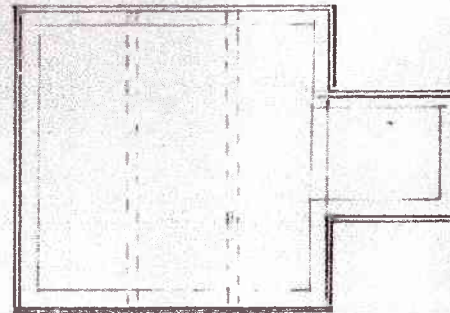
2 Lid



3 BASE



SECTION SHOWING BRICKWORK



A: 6.18

FROM ETRURIA TO THE RENAISSANCE VIA ITALIAN CERAMICS, LANGUAGE AND CULTURE (16 DAYS)

THURSDAY	FRIDAY	SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY
MORNING ARRIVE ROME RECUPERATE/SETTLE IN LUNCH AFTERNOON - FREE	FULL DAY TOUR ANCIENT ROME: SAN CLEMENTE (ONE OF THE OLDEST CHURCHES IN ROME) LUNCH PALATINE, ANTIQUARIUM PALATINO, IMPERIAL & ROMAN FORUMS	MORNING - TOUR VILLA GIULIA LUNCH AFTERNOON - FREE	MORNING - TRAVEL TO ORVIETO SETTLE IN LUNCH AFTERNOON - FREE WALKING TOUR MAPS OF ORVIETO PROVIDED	MORNING - LINGUA SI ① LANGUAGE & CULTURE LUNCH AFTERNOON - TOUR ORVIETO UNDER- GROUND, ETRUSCAN MUSEUM & THE DUOMO (SIGNORELLI FRESCOES)	MORNING - LINGUA SI ② LANGUAGE & CULTURE LUNCH (P) AFTERNOON - TOUR LUNCH BY LAGO BOLSENA, EXPLORING THE LOCAL HISTORY	MORNING - LINGUA SI ③ LANGUAGE & CULTURE LUNCH AFTERNOON - TOUR DERUTA INCL. MUSEO COMMUNALE & CHIESA DELLA MADONNA DEI BAGNA,
DINNER (P) WELCOME DINNER TALK: INTRODUCTION TO ANCIENT ROME		DINNER (P) TALK: INTRODUCTION TO VILLA GIULIA & THE ETRUSCAN COLLECTION	DINNER	DINNER (P) WELCOME & TALK BY LINGUA SI INTRODUCING ORVIETO & THE COURSE	DINNER	DINNER

THURSDAY	FRIDAY	SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY
FULL DAY TOUR SIENNA LUNCH VOLTERRA SAN GIMIGNANO	MORNING - FREE LUNCH AFTERNOON - TRAVEL TO FLORENCE VISIT TO COLOROBBIA ORIENTATION WALK	FULL DAY TOUR INCLUDES GALLERIA ACCADEMIA, MEDICI CHAPELS, PORCELAIN ARCHAEOLOGICAL & BARGELLO MUSEUMS, AS WELL AS SELECTED LOCAL ARTISANS	FULL DAY - FREE LATE AFTERNOON RETURN TO ORVIETO	MORNING - LINGUA SI ④ LANGUAGE & CULTURE LUNCH AFTERNOON - MAIOLICA ① WORKSHOP - VICENO MARINO MORETTI	MORNING - MAIOLICA ② WORKSHOP - VICENO MARINO MORETTI LUNCH AFTERNOON - MAIOLICA ③ WORKSHOP - VICENO MARINO MORETTI	MORNING - MAIOLICA ④ WORKSHOP - VICENO MARINO MORETTI LUNCH AFTERNOON - TOUR ASSISI & ENVIRONS "INSIDE" GUIDED TOUR OF THE BASILICAS
DINNER (P) LOCAL WINE, OIL, BREAD & UMBRIAN SPECIALTIES	DINNER (P) TALK: FLORENCE & THE CERAMIC MUSEUMS	DINNER	DINNER	DINNER	DINNER	DINNER

THURSDAY	FRIDAY
FULL DAY TOUR VITERBO TARQUINIA LUNCH TUSCANIA	MORNING - TRAVEL TO ROME LUNCH DEPART ROME LATE EVENING
DINNER (P) FAREWELL DINNER INCL. LINGUA SI & CASTEL VICENO	
OVERNIGHT-ORVIETO	

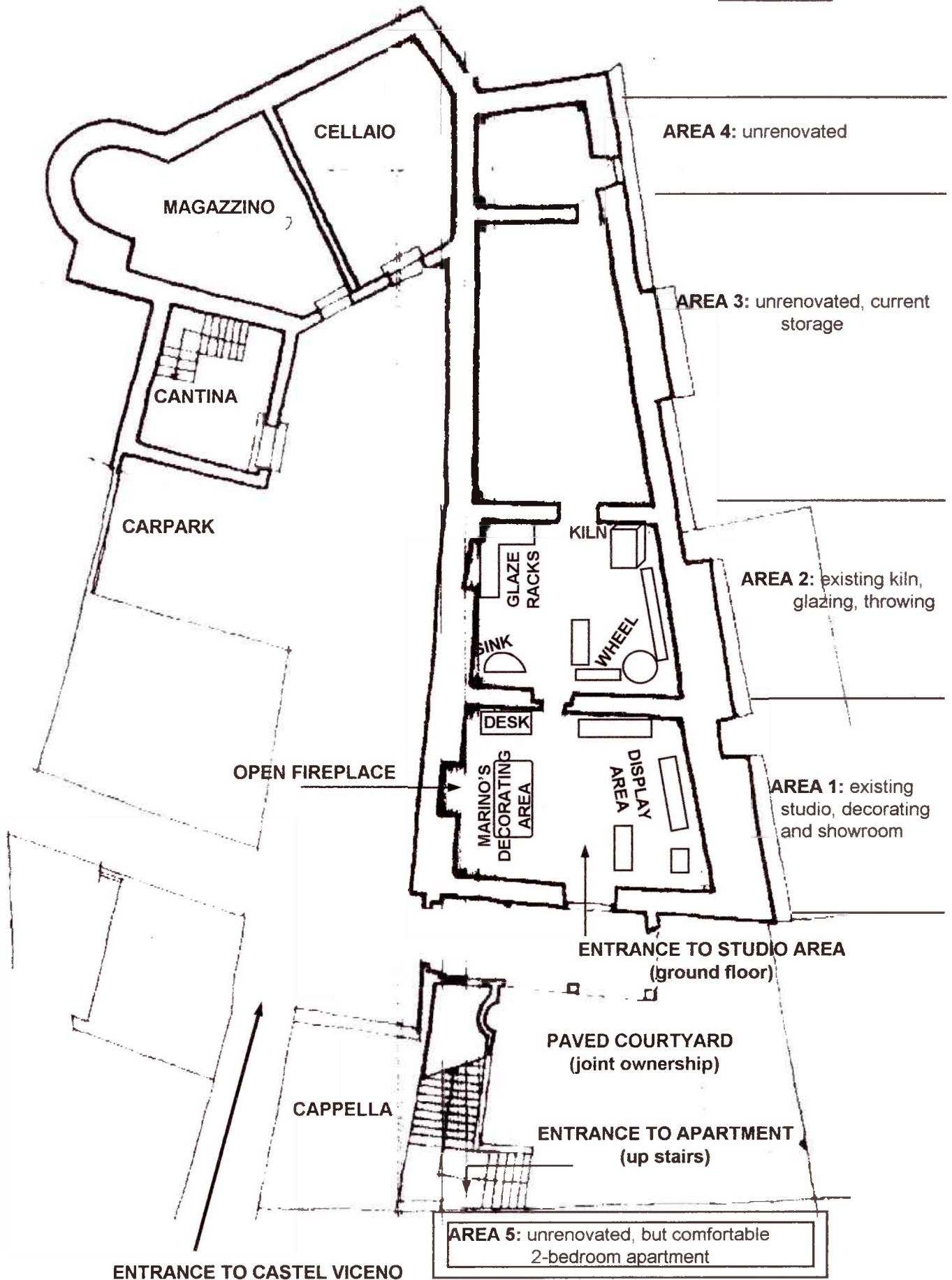
- INCLUDES 6 - ½ DAYS AND 4 FULL DAYS OF GUIDED TOURS (INCLUDING BACKGROUND INFORMATION SESSIONS, WALKING MAPS & ITINERARIES)
- INCLUDES 4 - ½ DAYS OF LANGUAGE & CULTURE CLASSES
- INCLUDES 2 - ½ DAYS AND 1 FULL DAY OF MAIOLICA WORKSHOP CLASSES (BACKGROUND & HISTORY TO ITALIAN CERAMICS - ESPECIALLY MAIOLICA - DEMONSTRATION, TUITION & HANDS-ON - ALL WORK FIRED WILL BE GIVEN OUT AT FAREWELL DINNER)
- INCLUDES ENTRY TO ALL MUSEUMS, INTERNAL TRAVEL COSTS , AS LISTED
- INCLUDES 15 NIGHTS ACCOMMODATION (3 IN ROME, 10 IN ORVIETO, 2 IN FLORENCE), INCLUDING ALL BREAKFASTS
- INCLUDES COURSE FEES AND COSTS OF MATERIALS
- INCLUDES 7 MEALS AS LISTED (P) - PROVIDED

ALL INQUIRIES TO TEL/FAX: 03.5156.3219 EMAIL: judeg@bigpond.com

A: 6.19

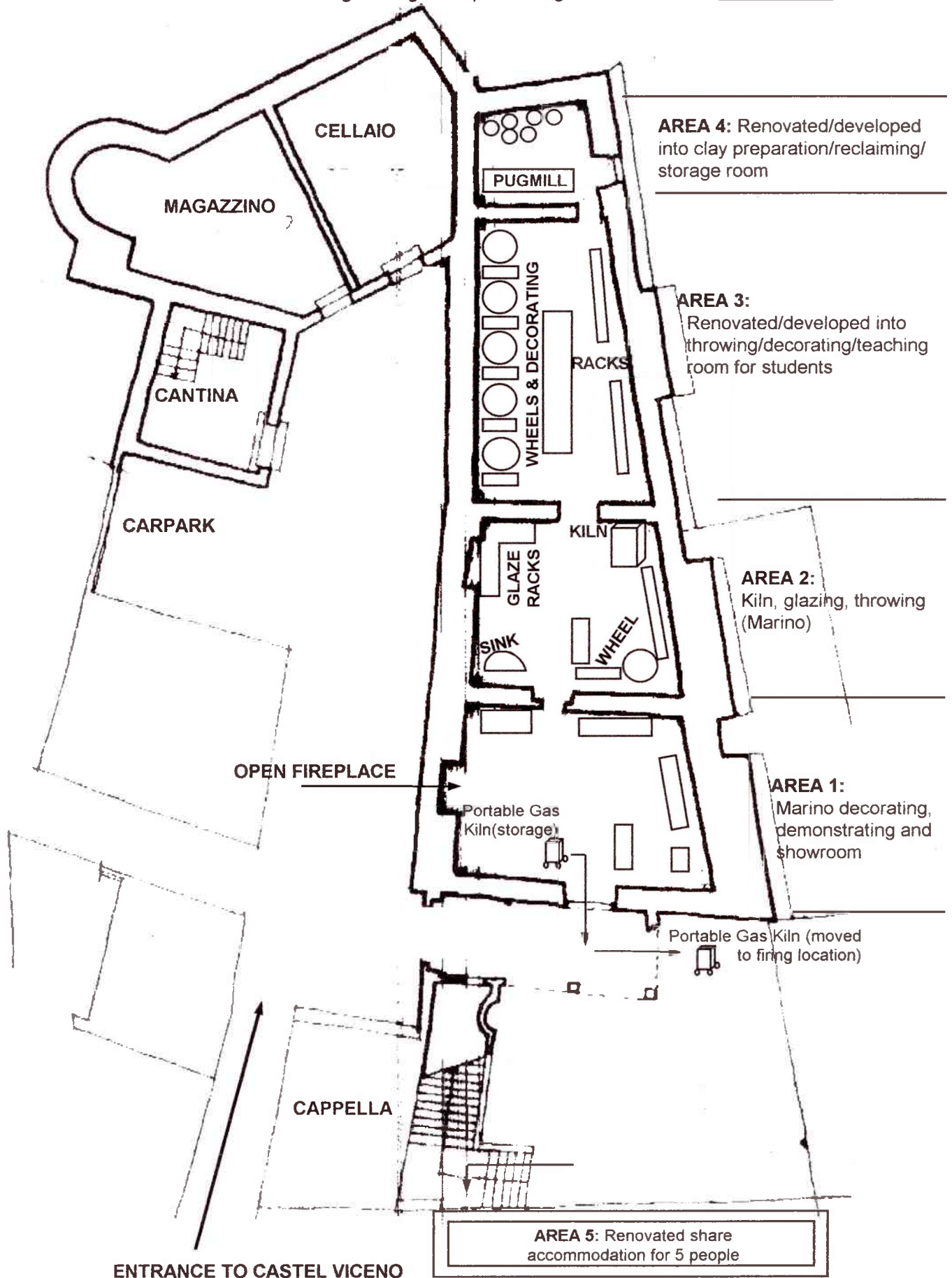
Stage One: existing structure & development

A: 6.20



Stages Two and Three: developing areas to accommodate up to 5 students at one time and building the high-temperature gas kiln.

A: 6.21





La S.V. è invitata all'inaugurazione della mostra

INCONTRI D'OLTRE OCEANO

VICTOR GREENAWAY - MARINO MORETTI

Australia - Italia

due culture a confronto nella ceramica di fine secolo

Venerdì 5 novembre 1999 ore 17.30

Palazzo Braggiotti - Via Cavour, 67 - Viterbo - Tel. 0761/346136

A: 6.22



Fondazione
Caravit



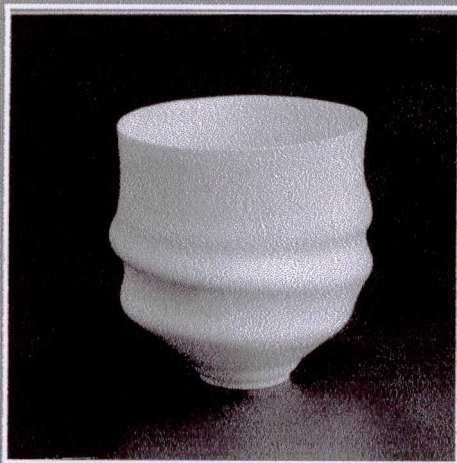
Soc. Coop.
Girolamo Fabrizio



Comune
di Viterbo

A: 6.23

MUSEO DELLA CERAMICA
PALAZZO BRUGIOTTI
INCONTRI D'OLTRE
OCEANO



VICTOR
GREENAWAY



MARINO
MORETTI

*Australia - Italia
due culture a confronto
nella ceramica di fine secolo*

INAUGURAZIONE

Venerdì 5 novembre 1999 ore 17,30

Palazzo Brugiotti - Via Cavour, 67 - Tel. 0761/346136

IL PROGRAMMA DI VICTOR GREENAWAY IN ITALIA È STATO IN PARTE FINANZIATO DA ARTS VICTORIA "EXPORT AND TOURING PROGRAM" E DALL' ORGANIZZAZIONE INTERNATIONAL SPECIALIZED SKILLS (I.S.S.) VICTORIA

FACSIMILE COPY ONLY

The Lord Mayor and Authorities of the Viterbo City Council, President Perugi, Professor Guido Mazza, exhibition organisers, ladies and gentlemen. I hope I have not left out anyone except for the artists, master ceramists Victor Greenaway and Marino Moretti, who are regularly forgotten at their exhibitions!

Welcome to all to this exhibition *Overseas Encounters: Australia and Italy*, which represents a particularly beautiful artistic exchange between our countries, though being so far away from each other.

I have accepted the invitation to be present at the opening of this exhibition with great enthusiasm. Frankly, I must confess, I am not familiar with the works of Marino Moretti. However one cannot miss immediately its very high quality.

As for Victor Greenaway, however, in the last few years, he has been one of Australia's better known ceramic artists and he is also well known at the international level. I remember his early works very clearly. As you can see, the young Victor has really grown up!

I remember the delicate and refined lines, very noticeable in his works in past years which are now even more refined. Thanks to the exchange between his work and that of Marino Moretti we have attained a truly excellent level of beauty and refinement.

This exchange is international beyond Italy and Australia, it is much more than that considering that Victor Greenaway's work is influenced by Japanese art and beyond.

Master ceramic artist Greenaway is well known in Australia not just for his creativity but also because of his close involvement in the education of young ceramic artists. The central aim of his stay in Italy, this time – and of his exchange with Marino Moretti – is to explore the possibility of establishing a place, premises in Italy where young Australians can perfect their art with typically Italian refinement.

This vision is strongly supported by the ISS foundation, which was created ten years ago by Sir James Gobbo, the best known Italo-Australian who is presently Governor of the State of Victoria. The purpose of ISS is to support and encourage international exchanges by which Australians may acquire or perfect in Italy skills that are less developed in Australia.

This exchange and this exhibition are an excellent example of the activities of ISS.

I wish to thank all those who are involved in the exchange and in this exhibition, for their support and for inviting me.

(Phillip Stonehouse. "Opening address, Viterbo Exhibition. Translated by Patrizia Burley-Lombardi)