The background of the entire poster is a large, abstract photograph of a ceramic sculpture. The sculpture features a prominent, smooth, orange-colored curved surface on the left, which transitions into a more textured, greyish-blue area on the right. The overall composition is dark and moody, with the sculpture's forms creating a sense of depth and volume.

Andrea  
Hylands

# Fragility & Extinction

An  
Exhibition  
of Ceramic  
Sculpture

This project  
has been  
assisted by the  
Commonwealth  
Government  
through the  
Australia Council,  
its arts funding  
and advisory  
body.



Andrea Hylands

# Fragility & Extinction

An Exhibition of  
Ceramic Sculpture

Foreword by Peter Lane

Front cover:  
*Strombolian*  
Bone china  
Detail

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*Cyclolites*  
Bone china and bronze  
Height 42 cm

---

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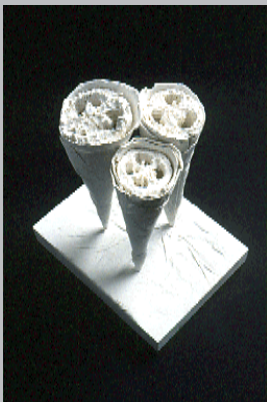


# FOREWORD

I first became aware of Andrea Hylands' work when researching material for *Contemporary Porcelain* (A&C Black, London; Chilton, USA; and Craftsman House, Australia, 1995). I wrote that, although clearly derived from vessel forms, her work was 'almost impossible to categorise. It can be analysed, of course, in terms of geometric shapes assembled in various proportions and combinations while their surfaces can be appreciated for their colours, patterns and textures but, beyond that, her works have more eloquence than can be expressed merely in words. They seem to be of an unreality given concrete form.'

Those composite forms were meticulously conceived and brilliantly executed. Their originality remains unquestioned and totally lacking in the kind of self-consciousness often evident in so many contemporary pieces where the pressures to claim attention have overridden sensibilities.

Living on a property of some 20 acres in central Victoria, Andrea and her husband, Peter, have planted more than 2000 trees. They are deeply conscious of the fragile environment around them and they are encouraging wild life to inhabit their woodland. Andrea's large studio is situated only a short distance from the house but the time that she can devote to her own creative work is determined, to some extent, by her teaching commitments as a Lecturer in Ceramics at Monash University, Melbourne. Much of her work to date presents us with a unique imagery that appears to owe little to mainstream ceramics although she acknowledges influences from other artists and, in particular, the generous help she received from Sandra Black (who introduced her to bone china), Garry Bish, and Joe Szirer, a colleague at Monash.



*Lunulites*  
Bone china and porcelain  
Height 48 cm

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Andrea Hylands reveals a different level of sensitivity in her latest work. Her awareness of environmental concerns is expressed through the increasingly delicate construction of new, purely sculptural forms having more affinity with those observed in nature. Indeed, her theme of 'Fragility and Extinction' is a reflection of what she perceives as dangers threatening survival. Colour has, in most cases, disappeared to allow texture alone to articulate the white purity of bone china. Her control of this demanding medium is impeccable. The earlier allusions to vessels is represented here by examples of her familiar folded bowls, opening up like flower petals, but these, too, have been stripped of all exterior colour or pattern. Restricted to their inner surfaces, colour provides fresh emphasis to the bowls through the heightened contrast. In the sculptures, however, colour would be superfluous and, almost, an impediment to the statement.

In addition to their symbolism, fossils, in their immense diversity have provided Andrea with much of the visual stimulus for this exhibition. References abound without detracting from the artistic concept in any way. Elongated conical forms, made from tightly rolled sheets of bone china outwardly resembling the appearance of tissue paper elegantly poised on tiny points, support each other in groups of three. Some of the pieces stand on rectangular bases made from the same material. Others are mounted on bronze slabs that help to underline the delicate appearance and fragile nature of the bone china forms. The tops of the cones remain open, exposing a complex core that has been cast directly from vegetable matter (this burns away in the fire) soaked in slip and fired in situ to 1250°C in an electric kiln. Similarly, sections cut from a loofah have been covered into a delicate tracery of bone china and mounted on a textured slab of porcelain.

Whereas her earlier, 'vessel' forms evolved in a metaphysical way revealing few recognisable references, Andrea's new work comments upon aspects of the natural environment, past, present and future, through a sensitive exploration of form and texture.

PETER LANE

# ACKNOWLEDGMENTS

I would like to thank the following—

Australia Council for the Arts for their generous support in the publication of this catalogue.

Monash University for their support and encouragement during the creation of this body of work.

Lauraine Diggins who has given me the opportunity to exhibit this body of work in her outstanding space, Lauraine Diggins Fine Art, Caulfield, Melbourne, Australia.

Peter Lane who spent time with me during my most recent visit to England and who wrote the foreword to this catalogue. Peter will be known to many of you for his own creative work and his books on ceramic art including *Studio Porcelain*, *Studio Ceramics* and *Contemporary Porcelain*.

Andrew Barcham for taking the fine photos of my work and to Jan Schmoeger from Designpoint for designing this catalogue.

I would also like to thank my husband Peter Hylands for his encouragement—his passion and knowledge of the natural world have always been a source of inspiration.

I want to dedicate this catalogue to the memory of my sister Pamela Waters who died of cancer in 1987.



*Tulites*

Bone china and porcelain  
52 x 50 cm

---







## BIOGRAPHY

Andrea Hylands was born in England and spent her early school years in Persia/Iran where her family lived and worked. She returned to the UK for secondary and college education. Andrea came to live in Australia at the end of 1974.

Andrea completed her BA in Ceramics at La Trobe University, Bendigo in the early 1980s. In 1984 she established Hillgrove Pottery in Chewton, a small gold-mining town in Central Victoria. Since that time she has exhibited in many galleries in Australia and overseas.

In 1986 Andrea began lecturing in the Ceramics Department at Monash University. Encouraging students of ceramics to develop their skills is now an important part of her career. She completed an MA at Monash University in 1995.

In 1994 she became a director of Craft Victoria and Vice President in 1996.

In 1992 she was the joint grand prize winner at the 13th Biennale Internationale de Céramique d'Art de Vallauris in France. Andrea also received Honourable Mention (Ceramic Arts) at the 1992 and 1995 International Ceramics Competitions at Mino, Japan.



Exhibition  
Fragility and Extinction:  
Ceramic Sculpture  
at Lauraine Diggins  
Fine Art

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EXTRACT FROM

## 'REINVENTING THE WHEEL'

A Review of 'Fragility and Extinction' by Jenny Zimmer  
*The Age*, November 20, 1996

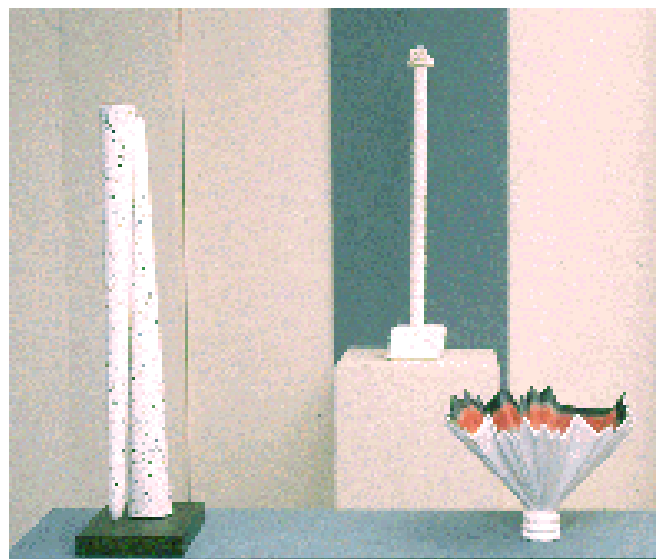
Excellent crafts are sometimes hard to find. That is not the case right now: quality and invention is cropping everywhere and all at once. Current ceramics by Andrea Hylands and Les Blakebrough represent some of the advantage of art schools going into universities. Both are lecturers who have recently researched technical developments.

Hylands has moved a long way from traditional vessel forms as she stretches, folds, pleats and rolls paper-thin bone china and porcelain clay into ghostly reminders of a bleached-out biological past.

The lovely folded vessels with fanned-out shapes that have formed her most significant contribution to date remain. But, in works such as *Origami*, she has taken the concept to a logical extreme: the fine bone china is crumpled like delicate tissue paper. These are pure white, but her former colours are retained—even intensified—in rainbow-like explosions on the inner surface of the seven magnificent *Spiriferidals*.

The remaining works are completely new in concept. With names such as *Cyclolite*, *Tulite*, *Lunulite*, *Tubularis* and *Primordialis* it is obvious the artist is thinking of the environment and its fossilised relics. Made by casting delicate vegetable matter—such as roots and membranes—and even parcelling it up in cones or cylinders of finely rolled clay, Hylands creates sculptures that are not only reminiscent of nature's most ancient traces, but also instil fear in the viewer who recognises the fragility of organic life and ever present possibilities of its extinction.

Ceramics seldom have the capabilities to evoke reactions other than pleasure and delight. Hylands has manipulated the medium with absolute technical authority, creating strongly conceptualised works with a strong message of support for an endangered environment.



Views of exhibition  
Fragility and Extinction:  
Ceramic Sculpture

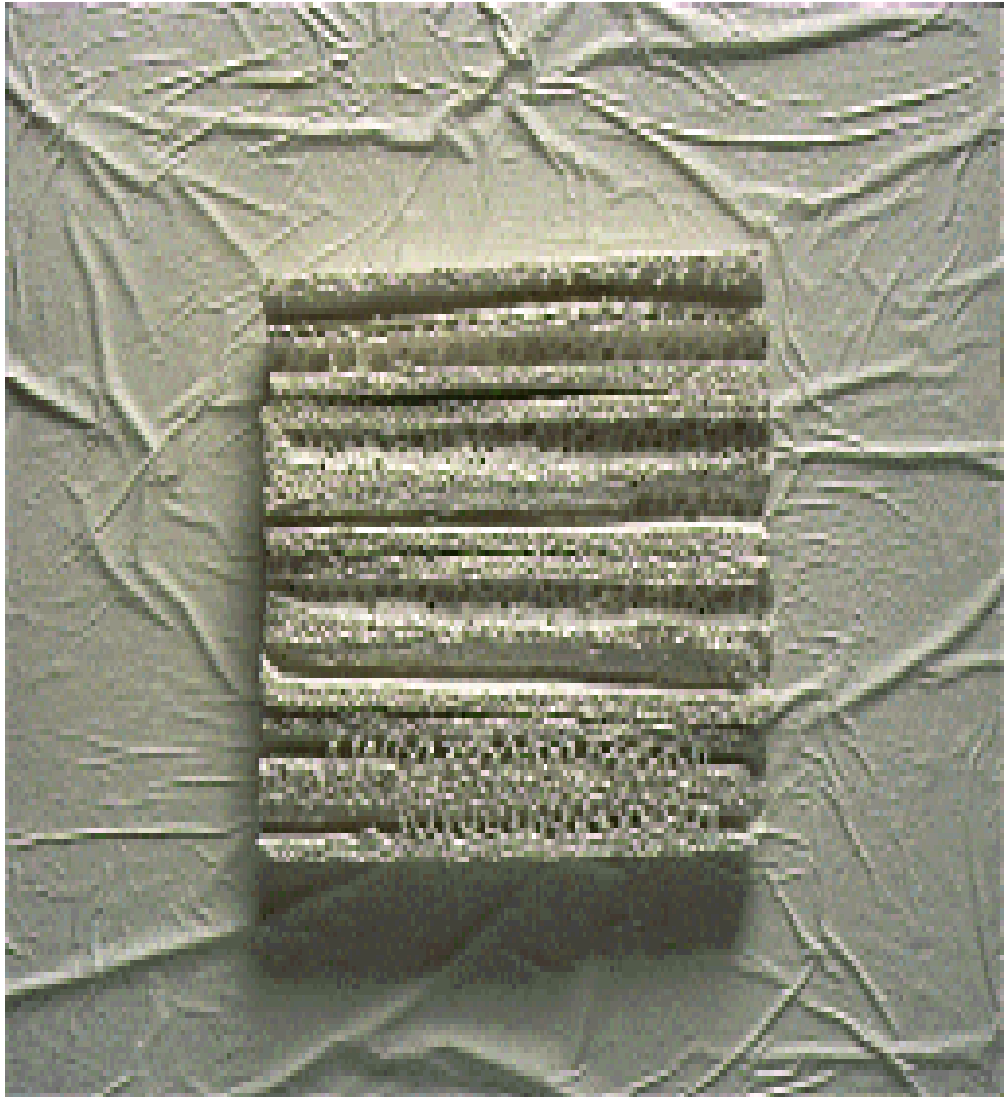
Lauraine Diggins Fine Art  
5 Malakoff Street  
North Caulfield, Vic 3161  
Telephone +613 9509 9855  
Facsimile +613 9509 4549





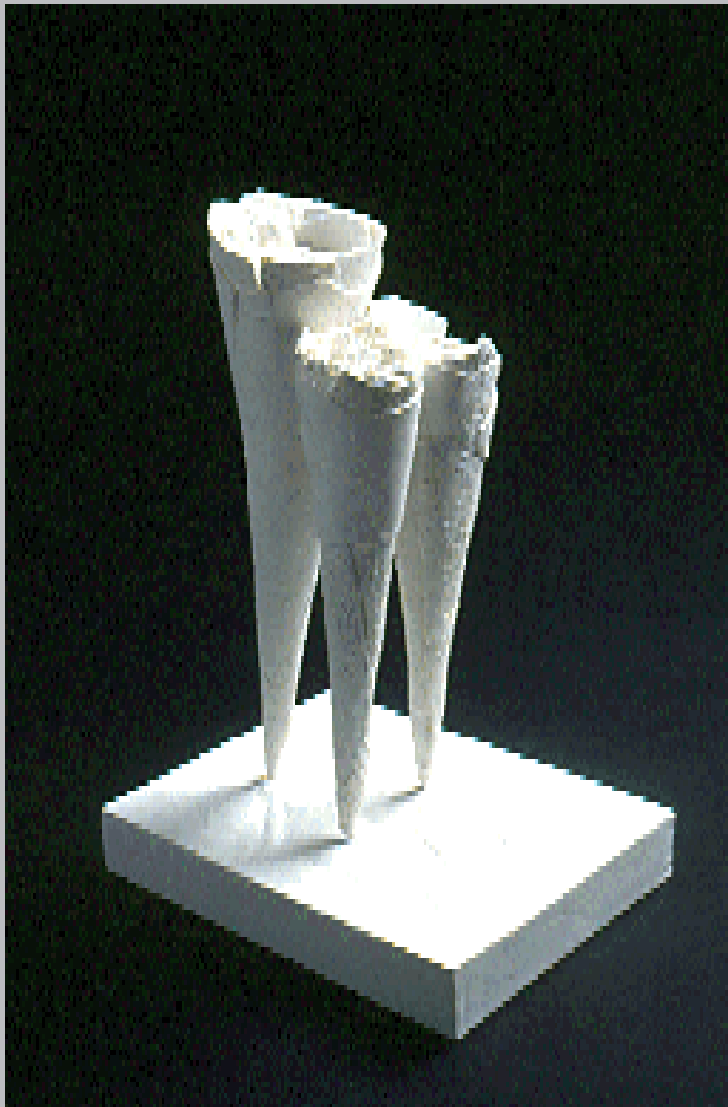
Opposite:  
*Belemnitella*  
Bone china and bronze  
Height 77 cm

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*Cuspideuthis*  
Bone china and porcelain  
54 x 49 cm

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*Lunulites*  
Bone china and porcelain  
Height 48 cm

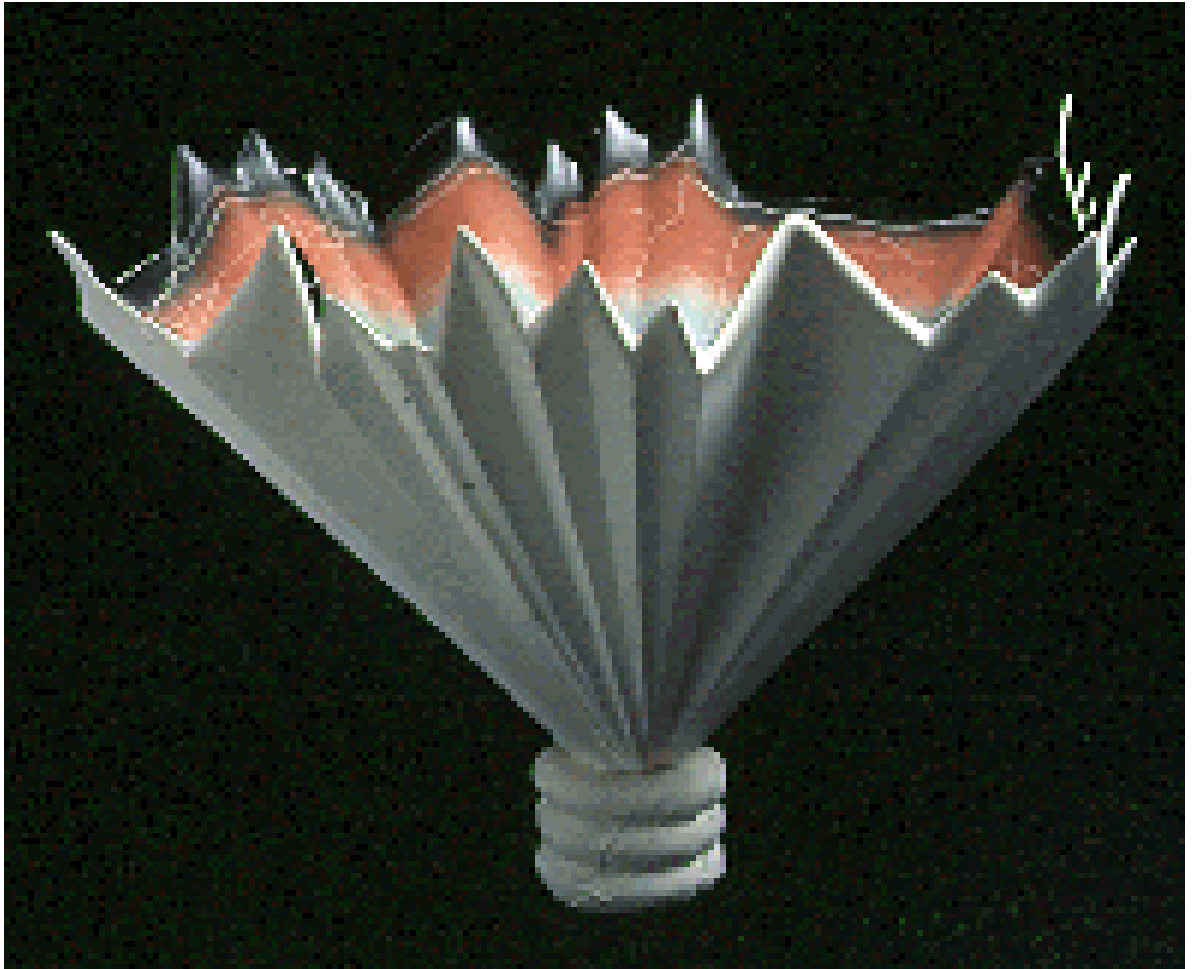
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*Origami*  
Bone china  
Height 17 cm

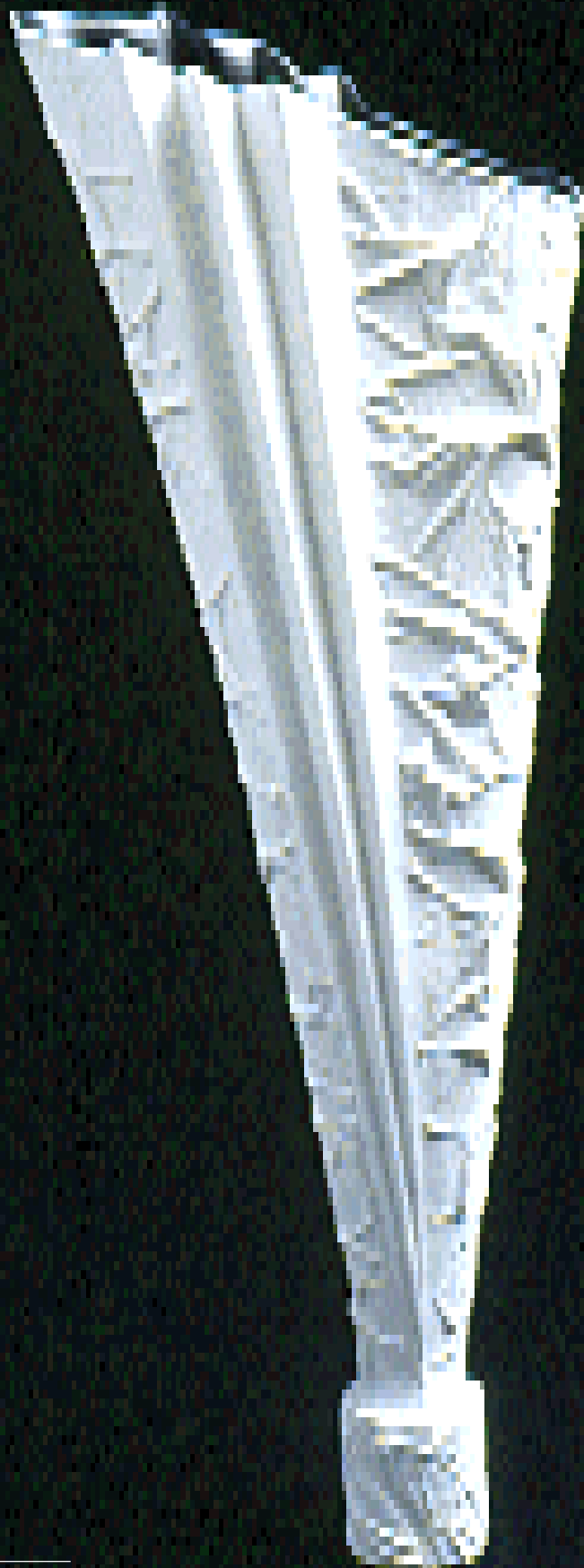
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*Spiriferid 3*  
Bone china  
Height 27 cm

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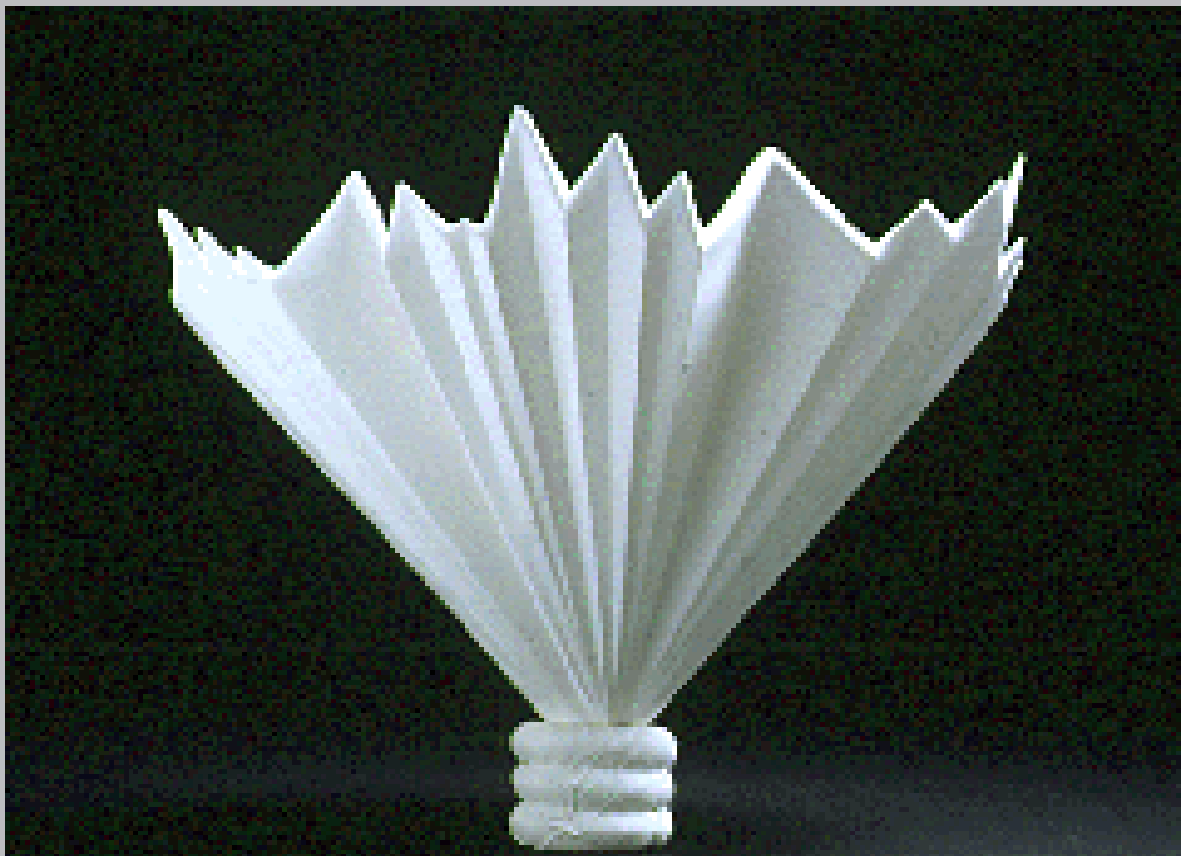
*Conotomaria*  
Bone china  
Height 47 cm

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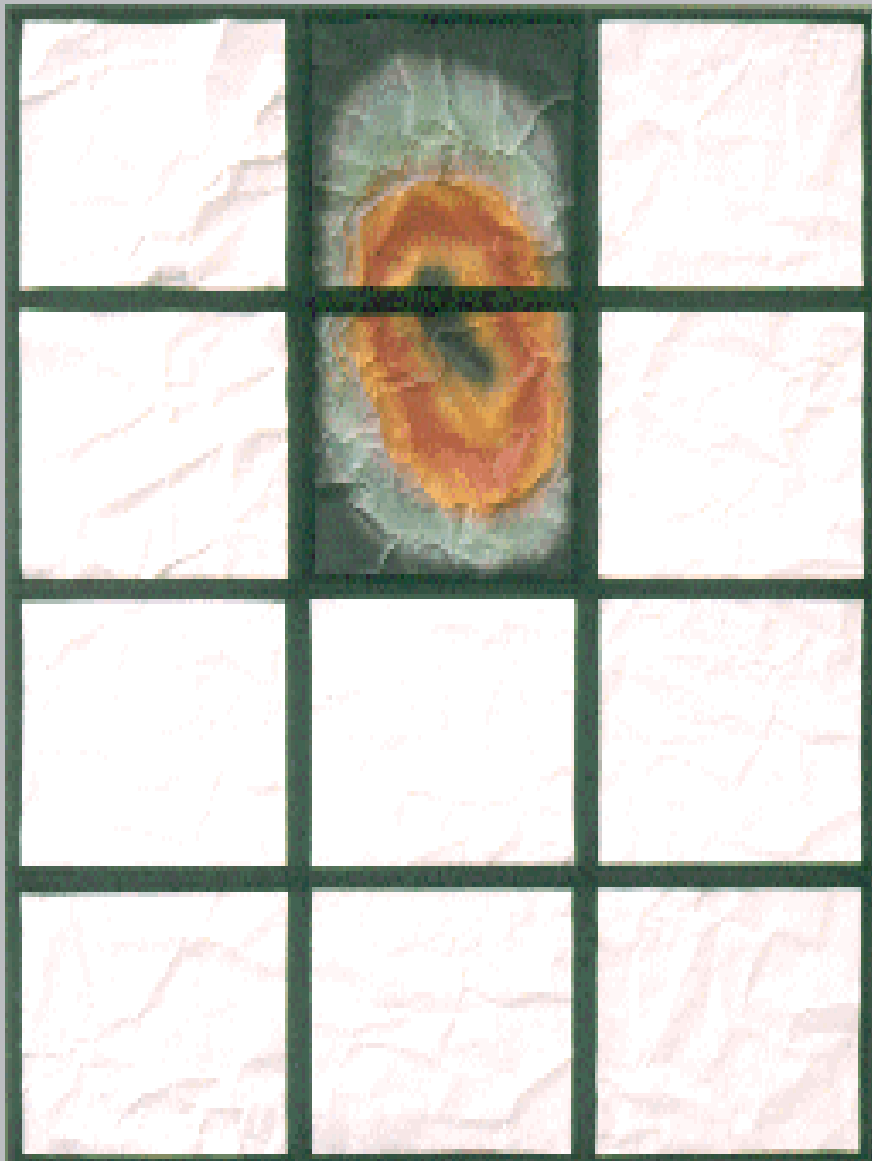
Opposite:  
*Cyclolites 2*  
Bone china and bronze  
Height 35 cm

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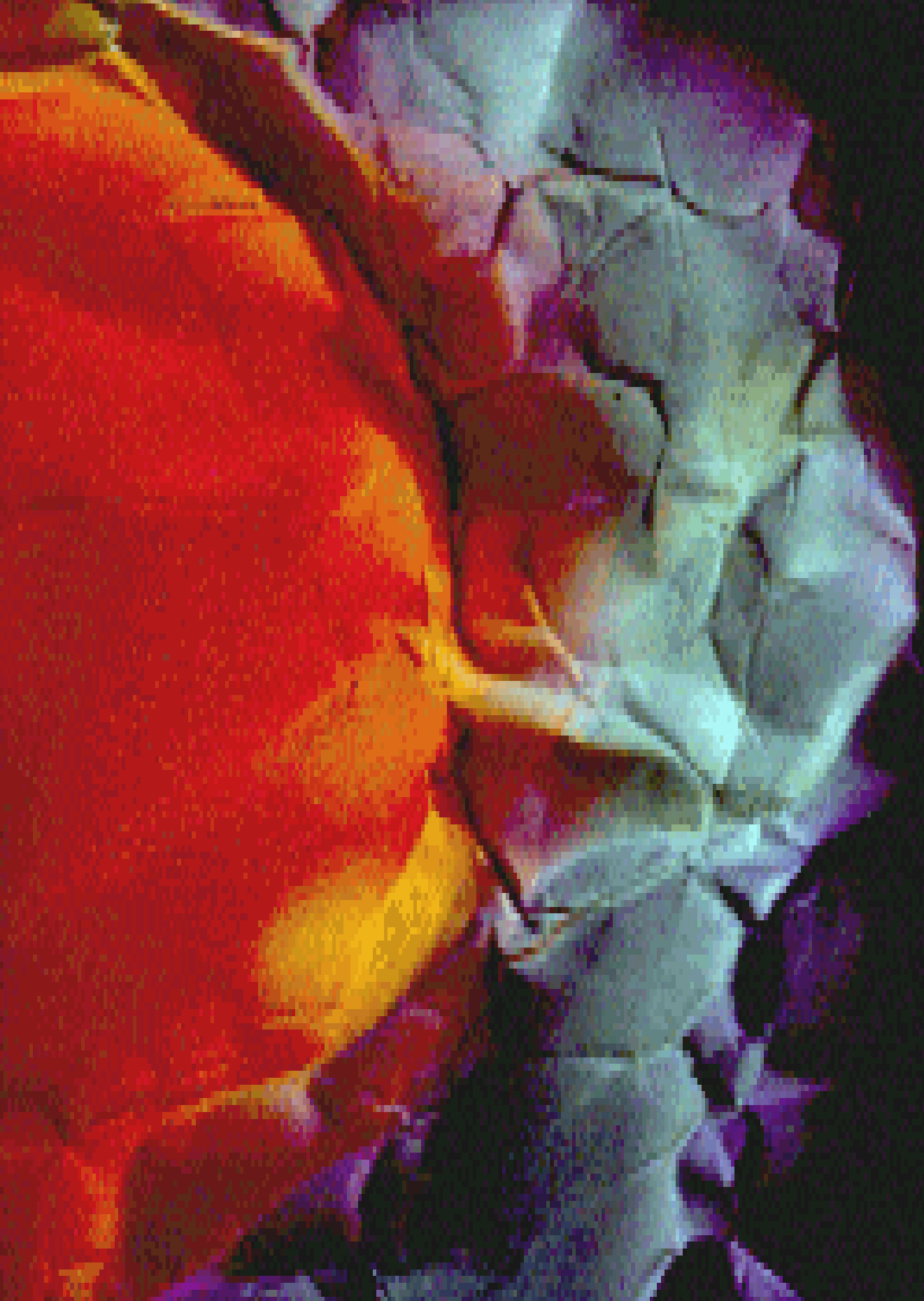
*Spiriferidal 3*  
Bone china  
Height 27 cm

---



*Strombolian*  
Bone china  
1400 x 1800 cm

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*Tubularis*  
Bone china  
Height 110 cm

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Opposite:  
*Spiriferidol*  
Bone china  
Height 17 cm

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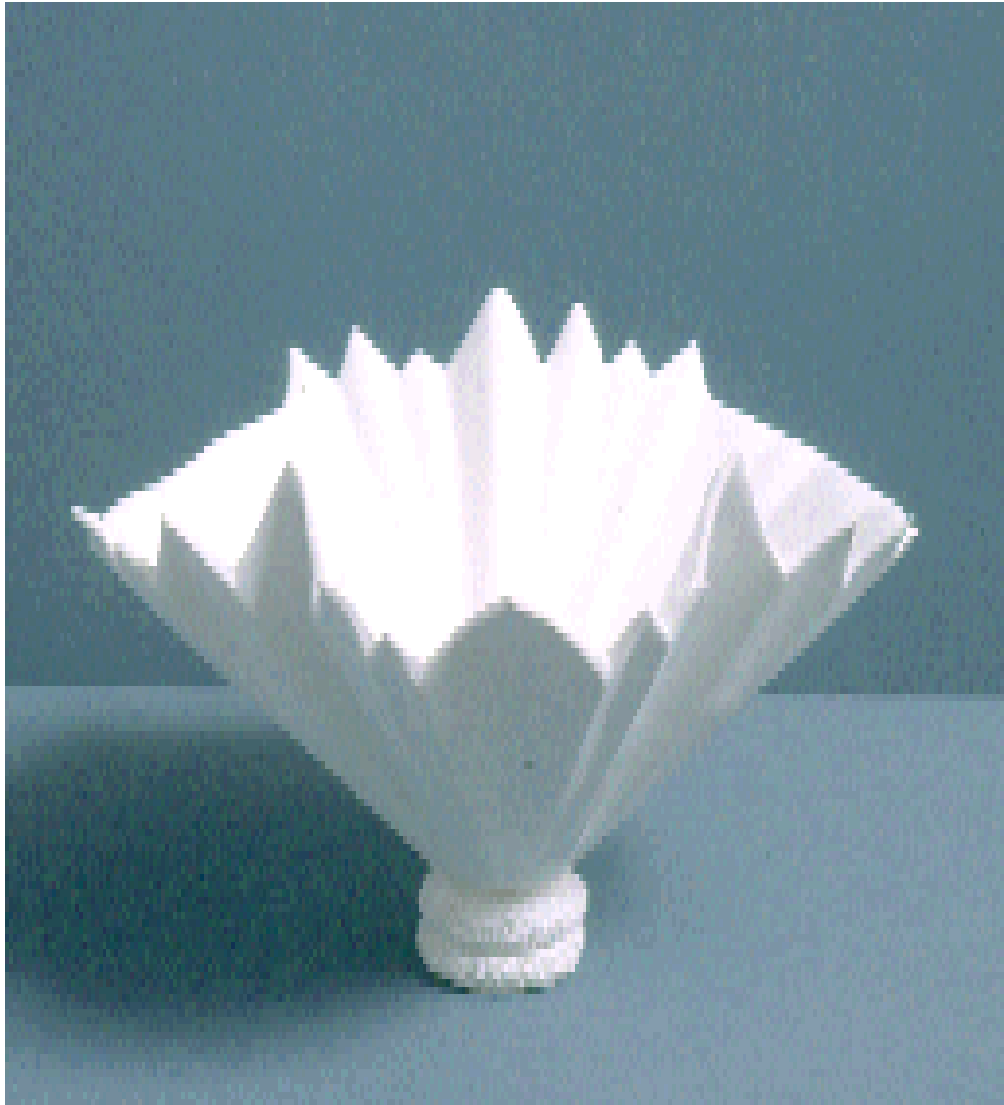






Opposite:  
*Belemnitella 3*  
Bone china and bronze  
Height 80 cm

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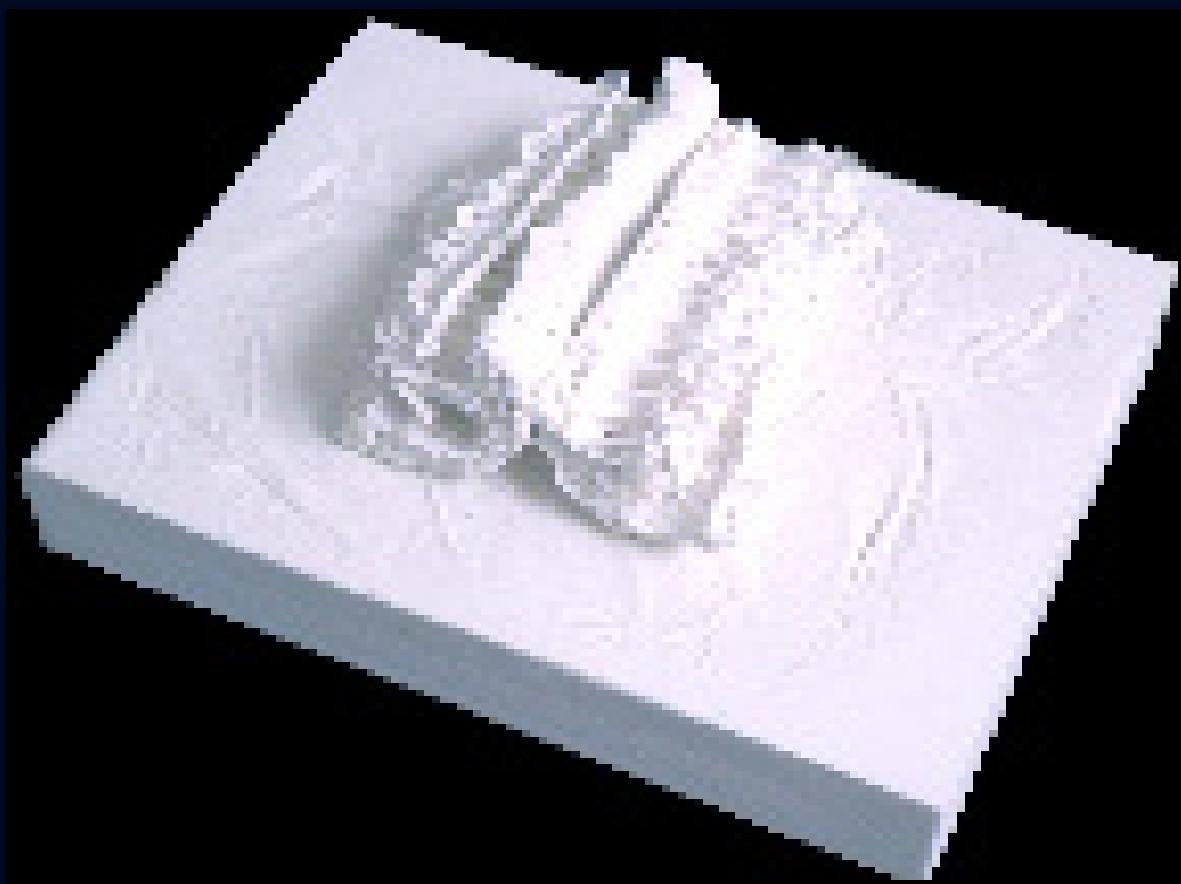
*Spiriferidal 2*  
Bone china  
Height 19 cm

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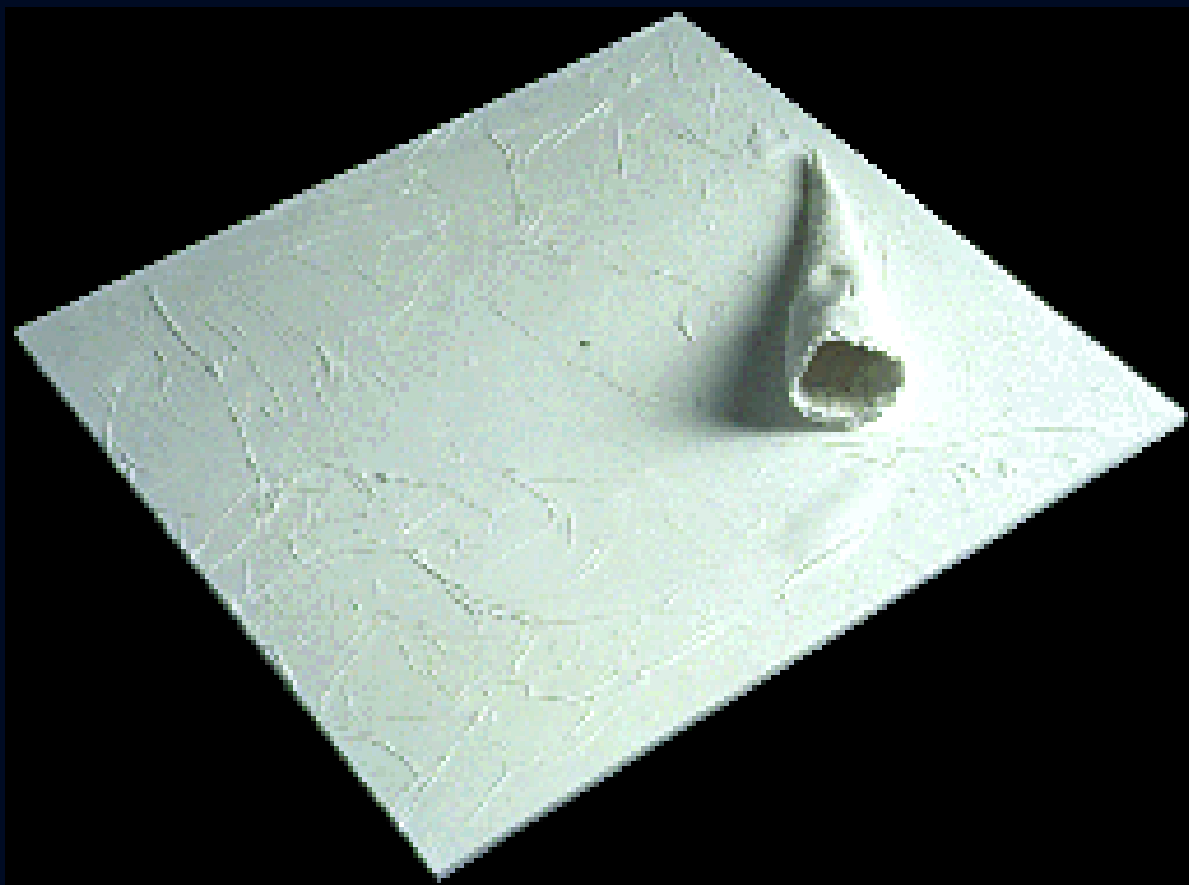
*Cuspiteuthis 2*  
Bone china  
56 x 62 cm

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*Mantelli*  
Bone china and porcelain  
24 x 18 cm

---



*Tremacystia*  
Bone china and porcelain  
52 x 50 cm

---

## ANDREA HYLANDS

b.1952, UK

BA (Ceramics) Latrobe University Bendigo 1984  
MA (Ceramics) Monash University 1994  
Lecturer in Ceramics at Monash University 1986  
Director of Craft Victoria 1994  
Vice President of Craft Victoria 1996  
Founded Hillgrove Pottery, Chewton 1984

### Solo Exhibitions

Frailty and Extinction, Lauraine Diggins Fine Art, Melbourne 1996  
MA Exhibition, Lauraine Diggins Fine Art, Melbourne, April 1994  
Colour and Form: Ceramics by Andrea Hylands, Bendigo Art Gallery, Bendigo, August–September 1993  
Colour and Form: Ceramics by Andrea Hylands, Castlemaine Art Gallery, Castlemaine, October–November 1993  
Andrea Hylands: Recent Ceramics, Distelfink Gallery, November 1993

### Group Exhibitions

Numerous group exhibitions (information available on request) 1984–1988

### Selected and Group Exhibitions

Sidney Myer Fund International Award, Shepparton Art Gallery, Shepparton 1997  
16th National Craft Acquisition Award, Museum and Art Gallery of the Northern Territory 1996, acquired  
4th International Ceramics Competition, Mino, Japan 1995, honourable mention  
15th International Gold Coast Ceramic Art Award, Gold Coast Arts Centre, Queensland, October 1995, acquired  
Selected recent purchases for the QUT Art Collection, Queensland University of Technology, Brisbane, August 1995  
Contemporary porcelain, Keramik-Galerie Bowig, Hannover, Germany, April 1995  
On View, The Gallery Artists, Lauraine Diggins Fine Art, Melbourne, July 1995  
The National Bowl Show, Doors Gallery, Perth, August 1994  
Inaugural Colin and Cecily Rigg Craft Award, National Gallery of Victoria, Melbourne, July–August 1994  
Australian Decorative Arts Survey, Lauraine Diggins Fine Art, Melbourne 1994  
Playing with Fire, Mornington Peninsula Arts Centre, Mornington Peninsula 1994  
Sidney Myer Fund Australia Day Invitation Ceramic Award, Shepparton Art Gallery, Shepparton 1994  
The Vessel, Meat Market Craft Centre, Melbourne, August 1993

Ornament: an Exposition of the meaning of Decorative Design, Craft Victoria Gallery, Melbourne, July–September 1993  
Delegates Exhibition, 7th National Ceramics Conference, Adelaide University, July 1993  
Bowl Show, Distelfink Gallery, Melbourne, May 1993  
Fletcher Challenge Ceramics Award, Auckland Museum, New Zealand 1993  
Porcelain Show, Macquarie Galleries, Sydney, April 1993  
Teapot Show, Distelfink Gallery, Melbourne, February 1993  
Jennings Ceramic Award, Meat Market Craft Centre, Melbourne, August 1992  
National Ceramic Award, Crafts Council ACT, Canberra, October 1992  
3rd International Ceramics Competition, Mino, Japan 1992, honourable mention  
The Bowl, Meat Market Craft Centre, Melbourne, May–June 1992  
13th Biennale Internationale de Céramique d'Art, Vallauris, France, July–October 1992  
Teapot Show, Distelfink Gallery, Melbourne, October 1991  
Surface Paradise, Manly Art Gallery and Museum, Sydney, October 1991  
10th National Gold Coast Ceramic Art Award, Gold Coast Arts Centre, October 1991  
Craft Exhibition, David Jones, Sydney, September–October 1991  
Towards a Smaller Scale, 6th National Ceramic Conference, Brisbane, July 1991  
Porcelain Show, Cooks Hill Galleries, NSW, May 1991  
Alice Springs Craft Council (NT) Acquisition Award, Araleun Art Centre, Alice Springs, Northern Territory, May 1991  
Fletcher Challenge Ceramics Award, Auckland Museum, New Zealand, April–May 1991  
Australia Day Craft Exhibition, David Jones, Sydney, January 1991  
Sidney Myer Fund Australia Day Ceramics Award, January–February 1991, acquired  
The Festival Exhibition, Wallace Brothers Gallery, Castlemaine, Victoria, November 1990  
Ceramic Collectibles, Manly Art Gallery and Museum, Sydney, October 1990  
Australian Contemporary Art Exhibition, AZ Gallery, Tokyo, Japan, September 1990  
Alice Springs Craft Council (NT) Acquisition Award, Araleun Art Centre, Alice Springs, Northern Territory, May–June 1990  
Fletcher Challenge Ceramics Award, Auckland Museum, New Zealand, April–May 1990  
Going Potty: Teapot Show, Distelfink Gallery, Melbourne, April 1990  
Bendigo Potters, Gryphon Gallery, University of Melbourne, December 1989  
Regional Exhibition, Meat Market Craft Centre, Melbourne, October 1989

## Collections

Perc Tucker Gallery, Townsville,  
Queensland 1996  
Museums and Art Gallery of the Northern  
Territory 1996  
Gold Coast Arts Centre, Gold Coast,  
Queensland 1995  
Queensland Art Gallery, Brisbane,  
Queensland 1994  
Queensland University of Technology,  
Art Collection, Brisbane,  
Queensland 1994  
Bendigo Art Gallery, Bendigo,  
Victoria 1993  
International Museum of Ceramic Arts  
at Vallauris, France 1992  
Kasahara Town Office, Tofu-Gun,  
Gifu-Pref., Japan 1992  
Showa Elementary School, Tajimi City,  
Gifu-Pref., Japan 1992  
Castlemaine Art Gallery, Castlemaine,  
Victoria 1992  
Shepparton Art Gallery, Shepparton,  
Victoria 1991  
Manly Art Gallery and Museum, Manly,  
New South Wales 1991  
Gold Coast Arts Centre, Gold Coast,  
Queensland 1991  
Steps Gallery, Meat Workers Union,  
Carlton, Melbourne 1991  
City of Box Hill, Victoria 1989

## Private Collections

Mr Seth Glickenhau, New York  
Daly Enterprises P/L, Melbourne  
Mr Tom Bruce, Melbourne  
Sussan Collection, Melbourne

## Monographs

Featured in the new edition of Peter Lane's  
*Contemporary Studio Porcelain*, 1995

## Journals

*Craft Arts International*, n. 33, 1994,  
'Surreal Vessels' by Jenny Zimmer,  
pp 1-3  
*Ceramics Monthly* (USA ), v. 41, n. 1,  
January 1993, pp 46-7  
*Ceramics: Art and Perception*, Issue 11,  
January 1993, 'Andrea Hylands  
and the Intransigence of Perfection'  
by Dr Robert Nelson, pp 19-23

## Press Reviews

Featured in numerous local and  
international catalogues  
Numerous reviews in the press,  
in January 1996 the *Age* reviewed  
'Fragility and Extinction' as one of the  
outstanding exhibitions of 1996  
In 1993 the *Age* nominated Andrea's exhibition at  
Distelfink among the  
best ten craft exhibitions for that year.  
The *Herald-Sun* published a feature  
article about her work on December 28,  
1993, p. 27

## Broadcasts

Radio National, Sightlines, interview,  
October 1996  
Southern Cross TV interview, August 1993  
Prime TV, August 1993  
3LO, Clive Stark, 'My work and the Award  
from Vallauris, France', July 1993

## Professional and Acquisition Awards

Museum & Art Gallery of the Northern Territory  
Acquisition Award 1996  
Honourable mention (Ceramic Arts),  
4th International Ceramics Competition,  
Mino, Japan 1995  
Grand prize winner of the XIIIth Biennale  
Internationale de Céramique d'Art,  
Vallauris, France, 1992  
Honourable mention (Ceramic Arts),  
3rd International Ceramics Competition,  
Mino, Japan 1992  
Sidney Myer Fund Australia Day Award,  
Shepparton Art Gallery, Shepparton,  
Victoria 1991  
10th National Gold Coast Ceramic Award,  
Gold Coast Arts Centre, Queensland,  
November 1991  
Manly Art Gallery and Museum, Manly,  
New South Wales, October 1991

## Award Judging

Selector and judge of the 13th International  
Gold Coast Ceramic Award 1996





*Mantelli 2*  
Limoges Porcelain  
24 x 18 cm

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*Belemnitella 2*  
Bone china and bronze  
Height 78 cm

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Opposite:  
*Spiriferid*  
Detail

---

Back cover:  
*Lunulites*  
Bone china and porcelain  
Height 48 cm

---





This project has been assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body.

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