

# Education Kit



Australian

Design

Centre

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# Exhibition Background

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Vipoo Srivilasa is a celebrated and highly talented artist who thinks about how he can make an impact with his prolific creative practice. He is renowned for his generosity, engaging community with art and socially minded causes. *re/JOY* is Vipoo's most significant work to date and the largest he has ever attempted, capturing the experiences of people telling their migration stories and the new memories they are creating in Australia. A joyful, playful and hopeful project – a rich tapestry of humanity.



## About this Education Kit

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The resource is designed for students of all ages and abilities, its themes have been expanded for their relatability. Activities can be adapted to suit a range of different educational environments and are not limited to students studying ceramics.

***This education resource reflects the key themes of Vipoo Srivilasa's re/JOY exhibition, drawing on the stories underpinning each of the 8 works in the exhibition, which include descriptions of formative experiences of migration to Australia. These stories are unpacked via a series of activities to engage students. The aim of the activities is to extend students' understanding of the themes and figurative embodiment of personal narratives in Vipoo Srivilasa's exhibition, providing opportunities to reflect on migration stories from their own families and friends, as well as awakening imaginative material play through interacting with objects, making, drawing and writing.***

# How to use this Education Kit

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**This Education Kit is designed around a series of activities that can be undertaken individually or combined to develop a larger class project.**

The re/JOY Education Kit focuses on the works in the exhibition, it is broken down into a range of activities reflecting the key themes and engaging with the works comprising the exhibition. The aim of the activities is to extend students understanding of the exhibition themes as well as awakening creativity through sharing stories, interacting with objects, drawing, making, research, imaginative and factual writing.

## Key Themes

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**Multiculturalism**

**Migration**

**Family & community**

**Creativity & making**

**Storytelling**

**Culture & rituals**

**Language**

**Food & cooking**

**Care & repair**



# Background

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Multiculturalism is a central characteristic of a shared Australian identity, alongside Australia's First Nations traditions and British institutions. Australia is a rich multicultural society whose identity continues to change and grow, from pre-settlement to today, it has been shaped and changed by successive waves of migration. Australia is now a majority migrant nation, building on more than 60,000 years of First Nations culture and is considered to be one of the most cohesive multicultural societies in the world.

The 2021 Census found that over half of Australian residents were born overseas or have at least one parent born overseas. More than 5.5 million Australians speak a language other than English at home. Multiculturalism is defined as the acceptance of different cultures in a society and the active support of these cultural differences by both the majority and minority group members. It encompasses demographics, policies, and attitudes related to cultural diversity within a society.

**Learn more about multiculturalism at:**

<https://www.naa.gov.au/students-and-teachers/classroom-resources/english/across-seas-stories-migration-australia>

**and**

<https://www.homeaffairs.gov.au/about-us/our-portfolios/multicultural-framework-review/about-the-multicultural-framework-review>

# General Activities

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## Think

The works in this exhibition explore the personal experiences of migrants to Australia through significant broken objects that they have brought with them.

- Why do you think that these broken objects have been saved and treasured, rather than thrown away?
- Why has Vipoo Srivilasa decided to work with broken objects?
- What kinds of symbolism has Vipoo Srivilasa used to share the stories? How do Vipoo's decorative choices represent the personal stories of the people and their objects?
- Is there a particular work in the exhibition that you can relate to? Why?



## Explore

- How does multiculturalism appear in your daily life?
- What is your family's history?
- Are there broken objects in your home or homes of family members that are significant? What are the stories of these objects?
- Interview a family member about your family's cultural history.



## Extend

Thinking about how Vipoo Srivilasa has worked with broken objects and their stories, and using your interview findings, create an artwork that refers to or includes a significant object from your family.

**Or**

Create an artwork that explores your family history and experience of multiculturalism based on your interview findings.

**Key Themes:** Multiculturalism, Migration, Family & community, Creativity & making, Storytelling, Culture & rituals, Language, Food & cooking, Care & repair

# Story 1: Emiliano – Tree of New Life

Emiliano is an architect who moved from Mexico City to Sydney in 2011, when he was 21. The process of migrating permanently to Australia was complicated, time-consuming and expensive.

Emiliano says: *My object is a traditional Mexican 'Tree of Life', crafted from fired clay. Trees of Life are made in a town near Mexico City using Indigenous pottery techniques. In contrast to their fabrication, these ceramics have historically portrayed a colonial and biblical scene – Adam and Eve in the Garden of Eden. The religious origins of these objects have largely been detached in recent years and Trees of Life now depict all kinds of secular iconography. The tree I have was given to me by an aunt as a farewell gift, a token of good luck for my journey to Sydney. She told me to take care of it so I wouldn't forget where I came from.*

Emiliano's Tree of Life chipped during the journey to Australia, but he says that: *I like it more as a broken object as it gives me a chance to oblige the family mandate on my own terms. What has made my migration to Australia both meaningful and sustainable is the 'breaking' of old rhythms and habits, and the flourishing of new ones.*

**Vipoo took Emiliano's broken sculpture and created a new Tree of Life with a large root system symbolising Emiliano's settlement in Australia. He also made a small altar for the original tree, featuring two golden figurines representing Emiliano and his Australian partner caring for the tree and their new life as a couple.**





## Think

- Look closely at this sculpture, which elements of Emiliano's Tree of Life has Vipoo included in his work?
- Why do you think he has chosen these elements?
- What do you think the red flags that the figure is holding represent?
- What can you see at the top of the sculpture? Re-read Emiliano's migration story for a clue.



## Explore

The Mexican Tree of Life is a ceramic tradition that has religious and colonial origins. The Tree of Life is elaborately decorated, brightly coloured and typically depicts Biblical scenes, flowers, animals, angels and normal everyday symbols of the artisan's life, however in recent times these origins have shifted and sometimes they now represent the history of a person or place.

Design and draw your own Tree of Life incorporating elements that are important to your life and that of your family. Think about how you can use different symbols and colours to tell your story. You might want to incorporate collage to help bring your design to life.



## Extend

Research the Mexican Tree of Life (*Arbols de la Vida*) ceramic tradition, how does this represent the colonial history of Mexico?

Research the symbolism and colonial history of some of the flowers and fruits that Vipoo has used to decorate the work, such as the pineapple.

Make the Tree of Life that you designed in the previous exercise as a 3-dimensional sculpture, you might like to use air drying clay, paper mâché or an oven bake sculpture medium, like sculpey or polymer clay.

**Key Themes:** Multiculturalism, Migration, Family & community, Creativity & making, Storytelling, Culture & rituals, Gift giving



## Story 2: Jooyun – Handle with Care

Originally from South Korea, Jooyun came to Australia in 2010. She works on a farm in Stanthorpe, a rural town in Queensland. On the farm she packs, thins, picks and prunes apples, blueberries, strawberries and blackberries. Before migrating to Australia, Jooyun studied ceramics at university, she now makes pottery in her garage on weekends.

Jooyun says: *My object is a porcelain teapot. I made teapots as part of my wheel throwing practice in university... The teapot I have chosen has a cracked handle as it didn't survive the glaze firing. It's hard to use as a teapot so I use it as a pot plant. Even though the teapot has a broken handle, I am attached to it ... it's a kind of obsession.*

This teapot brings Jooyun happy memories of studying ceramics at university in Korea. Jooyun brought all her teapots to Australia with her, even though it was expensive to transport them.

Jooyun still loves making teapots, she says: *I enjoy making them but I am worried too. Where are they all going to go when I'm not around? They are me; they are my babies. I don't have human babies of my own...*

Vipoo has explored Jooyun's story by creating a large pregnant teapot deity with Jooyun's teapot inside as a baby. Inside the teapot is a small golden gumtree representing Jooyun's decision to become Australian. The sculpture is adorned with many teapots and various fruits that Jooyun used to pick when she first arrived in Australia.





### Think

- Look closely at this sculpture, can you recognise any of the fruits that Vipoo has used to decorate the figure?
- How do they relate to Jooyun's life in Australia?
- What other aspects of Jooyun's life and migration story has Vipoo included on this sculpture?



### Explore

Teapots are important to Jooyun, she loves to make them although they are a complex ceramic object to master. Tea is important in Korean culture, research the history and traditions of Korean tea ceremonies. Making teapots could be seen as a way for Jooyun to maintain her Korean culture.

Do you have objects used for drinking or eating that are culturally important to your family's story? What are they?



### Extend

Write and illustrate a short story about objects used for drinking or eating that are culturally important to your family to share with your class.

**Key Themes:** Multiculturalism, Migration, Family & community, Creativity & making, Storytelling, Culture, Care & repair

## Story 3: Lene – Cornflower Dreams

Lene is a ceramicist who came to Australia from Denmark in 1985, after meeting her Australian husband whilst on holiday in Greece. Her first encounter with Australian culture was an exhibition in Copenhagen that featured a work by Australian potter Milton Moon. Lene studied ceramics in Denmark in the 1970's and worked in a pottery there before coming to Australia where she has enjoyed a 30-year career working from her studio in Melbourne, balancing work with family life.

A key moment in Lene's life, was experiencing working with clay during a family holiday. She says: *as a child of around 10, my parents rented a beach house. Nearby was a dune with some clay. My sister and I dug the clay and made little pots with it, pressing flowers into them.*

Lene says of her object: *My wheel thrown cup (with a broken handle attached to the rim) was made at a pottery in Copenhagen where I worked for five years. I remember making those handles because coming straight from the rim was a bit different. I don't recall how the handle was broken, but I used glue to fix it as I didn't want to lose the pieces. Underneath the cup is the stamp of the pottery as well as the signature of Henriette, the designer and decorator. I brought this cup with me when I immigrated to Australia in 1985 and for me it symbolises the hope I had, that one day I would establish my own studio.*

**Inspired by the cornflower pattern, Vipoo created a deity with a cornflower head crowned by Lene's cup. Inside the cup is a beach house where Lene first experienced pottery making as a child. The deity is adorned with multiple handles and hands, symbolising the collective effort in crafting a single teacup. The hands form a 'V' sign representing Lene's triumph in realising her dream in Australia.**





## Think

- Lene shares Jooyun's love of making. Her teacup is a treasured object that represents her connection with her home country as well as a range of experiences in her life, what are they and how has Vipoo represented them in the work?
- Lene's experience of playing with clay as a child on holiday has been an important part of her life, and she now has a career as a ceramicist. What kinds of experiences have you or members of your family had that shape career paths?



## Explore

How do treasured objects carry our hopes and dreams or connections to other significant places (and why do we sometimes keep them, even if they are broken)?

Think about a special object in your home that belongs to you or a family member, what is its story? What can you discover about the origin of the object? How did it come to be in your home? How does it help to tell your story or the story of your family?



## Extend

Write a short history of the object, take a photograph of the object or make a drawing of it to illustrate your story.

**Key Themes:** Multiculturalism, Migration, Family, Creativity & making, Storytelling, Care & repair



## Story 4: Becca – From Courgettes to Zucchini

Becca immigrated to Australia from England in 2011 and settled in Newcastle, New South Wales.

For Becca, small things remind her that she is far from home, like buying vegetables and not being able to find courgette under C at the supermarket self-checkout, then realising in Australia it's called zucchini.

Becca loves that the best things in Australia are free – blue skies, beaches and parks and says: *I laugh at how you take an esky to barbecues. Everything must be on ice all the time; there is an obsession with ice!*

Becca says of her object: *My family is Jewish so on Friday nights, at my grandparents' home, we would have chicken soup with little dumplings in these soup bowls and using our finest crockery. These awkward, funny but delicate bowls are a strong childhood memory. When my grandparents died, I inherited a set of four bowls... all that is left now are two broken bowls which live in a drawer. For me, they speak of the connection to family and those Friday night dinners. While I am not religious, I've carried the tradition on and so we always have our meals at the table using our finest crockery.*

*It's a lovely opportunity to not have to let it go completely, but to let the bowls be transformed into something else, so the memory can live on.*

For Becca's story, Vipoo created a figurine featuring the sun and sky on the back. At the front, one hand holds barbecue tongs while the other holds a bottle of beer, depicting a sunny day barbecue in the park. The head is an esky with a courgette lip. On top of the esky is Becca's broken bowl, within which is a pile of little dumplings topped by a golden chicken. One leg of the figurine is decorated with a kangaroo motif, Australia's national animal, and the other with a lion motif, the UK's national animal, together telling the story of Becca's journey.





### Think

- There are lots of little differences in what things are called in different places, even places in Australia and families have different names for things. Can you think of some things that have different names in different places or in your family? Like 'courgette' and 'zucchini'?
- How has Vipoo incorporated different aspects of Becca's story into the work?



### Explore

Food traditions are very important in many cultures, religions and even individual families. Does your family have any special food traditions – are they new or old? What are they? Where do they come from? Do you use special items to prepare, serve or eat the food?



### Extend

Have a class meal with traditional or special foods from each person in the class or create a shared class recipe book with food from each student.

**Key Themes:** Multiculturalism, Migration, Family & community, Culture & rituals, Language, Food & cooking

## Story 5: Cyrus – The Essence of Ancestry

Cyrus was born in Hong Kong and after studying and working as a social worker, she moved to Australia in 2003 using the skilled migration program. Becoming a permanent resident allowed her to study visual arts in Melbourne.

A simple Chinese wine cup provides Cyrus with deep insights into her Chinese culture and her father's struggles to fulfill family responsibilities after converting to the Baptist faith to marry her mother. She brought the cup with her when she came to Australia.

Cyrus describes the use of the cup in the family shrine: *this little cup was filled with wine, and along with some food and paper money, my grandma's photo, and the burning of Chinese incense, we would hold a ritual during which we poured the wine from the cup onto the ground as an offering to the ancestors.*

She says: *This object I have chosen helps to anchor me to that memory, both of my grandma and my dad. As I get older, I worry that this memory of mine is fading. The cup helps me to hold on to it.*

Touched by Cyrus's story, which highlights the importance of family, Vipoo created a large deity. One hand holds a fish head soup, a dish her grandmother used to cook for her, while the other hand holds a plate carrying the wine cup, ready to be offered for ancestor worship. Vipoo also created a smaller figurine that could represent either Cyrus's father or brother, both of whom play important roles in her life. Atop the deity is an abstract sculpture inspired by a spirit tablet. This deity represents personal memories and embodies the core values of ancestor worship and ritual, fostering social unity.





### Think

Like Becca, the object that Cyrus has shared with Vipoo relates to family and memories of shared meals. How are their stories similar and different?



### Explore

- What are some significant family rituals, or objects that connect you to family members and memories? Share them with your class.
- Research the practice of ancestor worship in Hong Kong Chinese culture. What is a 'spirit tablet'? What kinds of objects are used as part of the rituals and on shrines.



### Extend

Design a deity that incorporates several generations of family members, think about how you can tell a story with the figure and describe the relationships between the family members and incorporate significant family objects into the design.

**Key Themes:** Multiculturalism, Migration, Family, Storytelling, Culture & rituals, Food & cooking



## Story 6: Rebeca – Skippy and the Dog

Rebeca came to Australia from El Salvador in 1988 and lives in Brisbane. After arriving in Australia, she did a Bachelor of Arts with a major in graphic design. Twenty years ago, she changed her career, and is now a paediatric nurse. One of her hobbies is pottery.

Rebeca came to Australia on a humanitarian visa to escape the civil war in El Salvador. Rebeca says her choice to come to Australia was influenced by her childhood fascination with Australia's flora and fauna, and the TV show Skippy the Bush Kangaroo which she watched while growing up.

In 1992 Rebeca returned to El Salvador, whilst there, she was fascinated with the El Salvador National Artist Fernando Llort who worked in communities, giving workshops in all the little towns. This art is now part of El Salvador's culture. Rebeca says: *I was influenced by (Llort's) stylistic depiction of animals, trees, and houses, so I made four little ceramic plates using my own stylised carvings of a bird, the sun and the moon. I brought them here to Australia as they reminded me of the Salvadoran spirit of hope, optimism and resilience.*

Sadly, two of the plates broke when Rebeca slipped and fell while caring for her sick dog, Rebeca kept the broken plates, and they are the objects she has given to Vipoo.

**To capture Rebeca's story, Vipoo created a large kangaroo-inspired deity. The deity holds a spatula reflecting Rebeca's love of cooking. On its head is a golden vomit dog with a small bird, in Llort's style, offering moral support. The deity's pouch contains a joey with a halo made from Rebeca's broken plates, representing new beginnings, resilience and protection.**





## Think

- How has Vipoo used different parts of Rebeca's story to create this work?
- Think about some of the TV shows or movies that you have watched, stories you have read or artworks you have seen – what are they and how have they shaped your view of different places? Discuss your ideas with the class.



## Explore

- Think about how different national identities are shaped through visual languages such as art, craft & design practice.
- What does 'stylised' mean in the context of art? Research the work of Fernando Llort – what are some of the unique characteristics of his work?
- Make your own stylised drawings of important places, animals and objects that you encounter, or use in your daily life in the style of Fernando Llort, using simple shapes, fully saturated colours, and dark outlines.



## Extend

Use your drawings as a starting point to design a deity that expresses your life now and your hopes for the future. You might like to continue your exploration of colour and line in the style of Fernando Llort.

**Key Themes:** Multiculturalism, Migration, Creativity & making, Storytelling, Culture

## Story 7: Sultana – Goddess of Independence

Sultana migrated to Australia from India in 1992, looking for a better life. Since then, she has travelled and lived in many different countries, but Perth in Western Australia is home; where Sultana brings the influence of the many cultures she has experienced to her contemporary jewellery practice.

On moving to Australia, Sultana and her husband experienced many cultural differences and found that people were nice, but very patronising. She thinks the future should look like the world is one country and we are all citizens.

Sultana says: *My object is a terracotta tile made in Gujarat, the Indian state where my family originated. This tile was part of a set of three depicting a farming couple going forth, the man leading the woman, very much like how I followed my husband to settle in a new and unknown land with our children. Although I carefully packed it, when I opened the box, it had split into two, separating the man and the woman. Years later my husband and I separated, a casualty of cultural differences.*

To honour Sultana's object, Vipoo decided to work with terracotta for the first time, departing from his usual white porcelain. He created a temple-like space inside the sculpture to place the tile as a goddess, honouring her resilience, independence and the significant milestones in her life, thus encapsulating her story within its form.





## Think

- In each of the deities Vipoo has reflected the individual stories and objects through the use of imagery and symbolism, he has also drawn on the cultural backgrounds of the objects and their owners. What are some of the similarities between each of the deities and how is the Goddess of Independence different?
- What are some of the stories from Sultana's life that have been depicted on this deity?



## Explore

- Sultana is originally from Gujarat, India. Why is the use of terracotta significant to this deity?
- Research the significance of terracotta traditions in Gujarat. How has Vipoo drawn on the aesthetic qualities of traditional terracotta work from Gujarat?



## Extend

This article <https://garlandmag.com/article/votive-horses-of-poshina-gujarat/> explores the tradition of terracotta votive horse sculptures in Gujarat, this is one example of votive traditions practiced in India. What is a votive?

Design and make your own votive sculpture.

**Key Themes:** Multiculturalism, Migration, Creativity & making, Storytelling, Culture & rituals



## Story 8: Vipoo – Dance of Dreams

Vipoo Srivilasa migrated to Australia in 1996 from Bangkok, Thailand to Melbourne. He is a highly skilled Melbourne-based ceramicist who is recognised internationally for his “cute” zoomorphic figurines which are ornately covered (or dressed) with flowers and other decorative elements. Underneath its cute exterior however, Vipoo’s work addresses important issues such as cultural disconnection, culture shifts and migration experiences and environmental degradation as well as exploring similarities between the cultures of his native home, Thailand and his adoptive home, Australia. His work playfully mixes European historical figurative and Asian decorative art practices with contemporary culture. Vipoo uses blue and white ceramics as a metaphor for East and West in his work, as it is a cultural language that most people can connect with.

Vipoo’s interest in cultural identity not only influences the way that his work looks, it also permeates the conceptual aspects of his practice. He creates complex narratives through the highly decorated surfaces of his ceramic figurines, which require close observation, as key elements of the story are often found hidden in unusual places within the forms, which often take the form of self-portraits, and in the context of this exhibition, portraits of each of the participants.

With seven sculptures completed for this exhibition, Vipoo decided to add an eighth piece to capture his own experience of immigrating to Australia. He used a blue and white porcelain button belonging to his grandmother as the starting point. The button reminded him of the time spent with his grandmother, who encouraged his love for Thai traditional performance. It now holds his old dream of becoming a Thai classical performer. Rediscovering the button made Vipoo realise his love for blue and white ceramics might have started with it.



The figure he created is posed in a classic Thai dance, arms stretched out to form a half-circle. One hand holds a flame, the other a lump of clay, both vital for his creativity. The heart-shaped eyes symbolise the love he found in Australia nearly 30 years ago. At the top sit two of his beloved Burmese cats. He turned the button into a pendant for the sculpture. The base of the work is decorated with figurine motifs representing the friends he found in Australia. This artwork intertwines past dreams and present passions, blending cultural heritage with personal experiences and relationships.



### Think

Just like rituals, food, art and crafts practices, performance traditions are an important part of cultures around the world. Dance, music and theatre are a way of continuing stories, sharing language and learning about culture.

What are some performance traditions from your cultural background? Research and share examples with the class.



### Explore

Costume, jewellery and props are also part of performance traditions and reflect cultural identity. Vipoo has incorporated aspects of traditional Thai dance into his deity.

Research the visual aspects, such as costume, of traditional performance from your cultural background. Create a visual document to present your findings to the class.



### Extend

Recreate part of a traditional performance costume from your cultural background.

**Key Themes:** Multiculturalism, Migration, Family & community, Creativity & making, Storytelling, Culture & rituals, Language

# Glossary

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**Amulet** – a type of jewellery worn as protection from danger.

**Blue and white porcelain or china** – a style of pottery that originated in China, was imported to Europe where it was copied in a European style before being copied again in China. A quick history: Blue and white decoration first became widely used in Chinese porcelain in the 14th century, after the cobalt pigment for the blue began to be imported from Persia. It was widely exported, and inspired imitative wares in Islamic ceramics, and in Japan, and later European tin-glazed earthenware such as Delftware and after the techniques were discovered in the 18th century, European porcelain. Blue and white pottery in all of these traditions continues to be produced, most of it copying earlier styles.

**Charm** – a type of jewellery worn to attract luck.

**Clay** – Clay consists of fine-grained particles that are relatively weak and porous. Part of the firing process includes heating the clay until the particles partially melt and flow together, creating a strong, single mass. Through firing the pores are reduced in size, causing the material to shrink slightly. The fired clay is very hard and strong, although usually somewhat brittle.

**Colour Symbolism** – Colour symbolism in art and anthropology refers to the use of colour as a symbol in various cultures. There is great diversity in the use of colours and their associations between cultures and even within the same culture in different time periods. The same colour may have very different associations within the same culture at any time.

**Concept** – an abstract idea. In conceptual art and design, the idea or concept is the most important aspect of the work, it informs decisions about the entire work, from materials to form, colour, texture, scale etc. A conceptual artist or designer uses whatever materials and whatever form is most appropriate to putting their idea across to an audience.

**Decal** – a design prepared on special paper for durable transfer on to another surface such as glass or porcelain.

**Decoration** – Surface decoration on ceramics can consist of a number of different techniques, including the application of glazes and underglazes, but also

through applying slip, or by carving, piercing or pressing the clay.

**Deity** – A deity is a supernatural being considered to be sacred and worthy of worship due to having special powers, or authority over the universe, nature or human life. A deity can be a god or goddess or anything that is revered as divine. However, there is no universally accepted consensus on what a deity is, and concepts of deities vary considerably across cultures and religions.

**Earthenware** – Low-fire earthenware: Terracotta, earthenware and raku (fired to 900–1000 degrees Celsius) Mid-fire earthenware: Earthenware and stoneware (fired to 1100–1200 degrees Celsius) High-fire earthenware: Stoneware and porcelain (fired to 1220–1300 degrees Celsius)

**Fernando Llort** – (b.1949 – d.2018) National artist of El Salvador whose art practice expressed a sense of identity for the Salvadorean people, using landscapes, indigenous symbols and images of daily life. His joyful artwork used simple shapes, fully saturated colours, and dark outlines as an intentional contrast to the struggles of the Salvadorean people. <https://www.fernando-llort.com>

**Figurative ceramics** – Figurative ceramics represent forms from life, including animals and the human figure.

**Glaze** – A coating that has been matured to the glassy state on a formed ceramic article, or the material or mixture from which the coating is made. Consists of a Flux, Silica and Colorant/Oxide.

**Hand-building** – Making pottery by hand forming (as opposed to throwing on a wheel). Hand-building techniques include: pinch pots, coiling, rolling, squashing, slab building.

**Kiln** – Kilns are insulated chambers or ovens required for the firing of clay at high temperatures. Kilns can be as simple as a metal drum filled with wood chips to large expensive electric or gas kilns with timers and temperature gauges.

**Lustre** – Lustre is an overglaze, meaning that it is applied over a vitrified, glaze-fired piece (meaning that the work requires a third firing). Lustre is made of particles of real gold suspended in a liquid organic binder medium, such as a pine oil resin. After the

# Glossary

lustre is applied to a piece, the work is fired to burn off the organic binder. What remains is a permanent layer of real, melted gold.

**Metaphor** – a thing regarded as representative or symbolic of something else, or a figure of speech in which a word or phrase is applied to an object or action to which it is not literally applicable.

**Multiculturalism** – is the coexistence of multiple cultures in a place.

See <https://www.naa.gov.au/students-and-teachers/classroom-resources/english/across-seas-stories-migration-australia> and <https://www.homeaffairs.gov.au/about-us/our-portfolios/multicultural-framework-review/about-the-multicultural-framework-review> for definitions of multiculturalism in the Australian context.

**Porcelain** – A type of clay that contains kaolin or china clay and must be fired to a high temperature (1300–1450 degrees Celsius) giving a hard, white, translucent finish. First developed in China it is traditionally the most difficult clay to work with.

**Silica** – a hard, unreactive, colourless compound which occurs as the mineral quartz and as a principal constituent of sandstone and other rocks. Clay is a mineral substance that contains small crystals of silica.

**Slip** – is a suspension of clay, clay body or glaze in water.

**Still Life** – a work of art that depicts inanimate (non-living) subject matter and typically contains representations of common objects that are either natural or man-made

**Studio Ceramics / Studio Pottery** – Ceramics produced by individual makers usually trained in art school rather than learning as artisan potters in a family business. Studio pottery is a practice dating from the early 20th century and makers normally sign their work.

**Stylised Art** – representative art that uses recognisable imagery but emphasises or exaggerates certain features of its subject matter, often to express specific aesthetic, emotional, or conceptual ideas. Vipoo Srivilasa's work is an example of stylised art.

**Terracotta** – is a clay-based, non-vitreous ceramic fired at a low temperature with a red-brown colour.

**Urn** – a tall, rounded vase with a stem and base, especially one used for storing the ashes of a cremated person.

**Vitreous** – a physical appearance that is glassy, polished or shiny looking.

**Votive** – an object offered, or a ritual performed to express a wish or desire, in gratitude, or as an expression of devotion. Votive traditions appear, and vary, across cultures and religions all over the world.

**Willow Pattern** – a distinctive and elaborate chinoiserie pattern used on ceramic domestic ware. It became popular at the end of the 18th century in England when, in its standard form, it was developed by English ceramic artists combining and adapting motifs inspired by fashionable hand-painted blue-and-white wares imported from China. Its creation occurred at a time when mass-production of decorative tableware, at Stoke-on-Trent and elsewhere, was already making use of engraved and printed glaze transfers, rather than hand-painting, for the application of ornament to standardized vessels.

**Zoomorphism** – animal characteristics assigned to humans, Gods and inanimate objects. In art it can mean art that imagines humans as non-human animals. Art that portrays one species of animal like another species of animal. Zoomorphism is a feature of Vipoo Srivilasa's work.



# Links

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## Vipoo Srivilasa's Online Workshops

<https://www.vipoo.com/workshop>

## Vipoo Srivilasa: Positive Art Work

<https://www.vipoo.com/book>

## Watch

- Obsessed – Compelled to Make Australia Design Centre
- Vipoo Srivilasa on Making stunning porcelain deities, ArtWorks ABC
- Vipoo Srivilasa 'Always better together' Olsen Gallery
- Vipoo Srivilasa creates a shrine-like sanctuary to house five contemporary deities at QUAGOMA
- Eleganza Extravaganza Cats: Unmasking Artistry with Vipoo Srivilasa at SAC Gallery, Bangkok
- Craft in Context Vipoo Srivilasa, Victorian Collections

## Read

- <http://vipoo.com/>
- <https://www.abc.net.au/news/2024-12-05/vipoo-srivilasa-ceramic-artist-rejoy-australian-design-centre/104674036>
- <https://makeaward.au/vipoo-srivilasa/>
- <https://australiandesigncentre.com/sixty/vipoo-srivilasa/>
- <https://artguide.com.au/vipoo-srivilasa-on-heritage-and-healing/>
- <https://garlandmag.com/article/vipoo-srivilasa-and-ramesh-mario-nithiyendran/>
- <https://www.thisiscolossal.com/2024/12/vipoo-ceramic-figures/>
- <https://australiandesigncentre.com/past-exhibitions-and-events/design-isolate/vipoo-srivilasa/>
- <https://www.nsmithgallery.com/artists/110-vipoo-srivilasa/overview/>
- <https://edwinacorlette.com/artists/vipoo-srivilasa>
- <https://australianceramics.com/assets/jac-591-ceramix-catalogue-lr.pdf>
- <https://aura-asia-art-project.com/en/artists/vipoo-srivilasa/>
- <https://indianoceancrafttriennial.com/artists/vipoo-srivilasa/>
- <https://artistprofile.com.au/vipoo-srivilasa/>
- <https://collection.qagoma.qld.gov.au/page/vipoo-srivilasa>
- <https://theweekendedition.com.au/the-locals/vipoo-srivilasa/>
- <https://www.sydney.edu.au/museum/whats-on/exhibitions/kerameikos/artist-tour/vipoo-srivilasa-inspiration-talk-transcript.html>
- <https://portrait.gov.au/content/portrait23-srivilasa/>
- <https://ferrincontemporary.com/portfolio/vipoo-srivilasa/>
- <http://thedesigntiles.net/2013/07/interview-vipoo-srivilasa/>
- <https://thedesigntiles.net/2017/05/vipoo-srivilasa-happy-together>
- <https://ceramicartsnetwork.org/ceramics-monthly/ceramics-monthly-article/Studio-Visit-Vipoo-Srivilasa-Melbourne-Australia-172370#>
- <https://www.lindenarts.org/exhibitions/linden-new-art/vipoo-srivilasa/>

# Links

## Read con't

- <https://www.artshub.com.au/news/reviews/exhibition-review-vipoo-srivilasa-wellness-deity-linden-new-art-2489396/>
- <http://peril.com.au/back-editions/edition11/peril-interview-vipoo-srivilasa/>
- <http://bneart.com/whats-on/vipoo-srivilasa-happy-together/>
- <https://vipoo.wordpress.com/tag/vipoo-srivilasa/>
- <http://www.artisaway.com/art/ceramic/vipoo-srivilasas-porcelains/>
- <https://4a.com.au/exhibitions/vipoo-srivilasa-ruup-rs-eruue-ng-roop-rote-ruang-taste-touch-tell>
- <https://garlandmag.com/article/the-colonisation-of-cute-exploring-the-work-of-vipoo-srivilasa/>

# Resources

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## Ceramics Resources

The best place to discover more about Australian ceramics is via **The Australian Ceramics Association website** <https://australianceramics.com>

Via this page you can access a wide range of resources including:

- Community resources – links to galleries & shops, artists, classes, suppliers and services, open studio events, associations and groups <https://www.australianceramicscommunity.com>
- Online Masterclasses <https://australianceramics.com/masterclasses>
- Free digital copies of the Journal of Australian Ceramics back issues: <https://www.yumpu.com/user/australianceramics>
- Shop for books on ceramics: <https://australianceramics.com/shop>

## Books about Ceramics

- A-Z of Ceramics, Victoria and Albert Museum, London (website) <https://www.vam.ac.uk/articles/a-z-of-ceramics> (accessed 5 May 2022)
- de Waal, Edmund, The Pot Book, Phaidon, 2011
- de Waal, Edmund, Design Sourcebook – Ceramics, New Holland, 1999
- Greenhalgh, Paul, Ceramics Art & Civilization, Bloomsbury Publishing, 2022
- Hamer, Frank and Janet Hamer, The Potter's Dictionary of Materials and Techniques, University of Pennsylvania Press, 2004
- Lane, Peter, Contemporary Porcelain, Craftsman House, 2003
- Phelan, Robyn, 'Is that all there is – A talk about exhibiting ceramics', Craft Unbound (website) 11 August 2014 (<http://www.craftunbound.net/opinion/is-that-all-there-isndasha-talk-about-exhibiting-ceramics>) (accessed 3 July 2019)
- Johnson, Kylie & Johnson, Tiffany, Earth & Fire: Modern Potters, Their Tools, Techniques and Practice, Paper Boat Press, Thames and Hudson, 2023
- Barkley, Glenn, Ceramics – an Atlas of Forms, Thames and Hudson, 2023
- Creswell Bell, Amber, Clay : Contemporary Ceramic Artisans, Thames and Hudson, 2016
- Taylor, Louisa, The Ceramics Bible – The Complete Guide to Materials and Techniques, Chronicle Books, 2020

## Multiculturalism Resources

Australian Government Department of Home Affairs – Multicultural Framework Review Report  
<https://www.homeaffairs.gov.au/multicultural-framework-review/Documents/report-summary/multicultural-framework-review-report-english.pdf>

National Archives of Australia

- <https://www.naa.gov.au/students-and-teachers/classroom-resources/english/across-seas-stories-migration-australia>
- <https://www.naa.gov.au/learn/learning-resources/learning-resource-themes/society-and-culture/migration-and-multiculturalism/multiculturalism-australia>

# Notes

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Vipoo Srivilasa in studio, 2024. Photo: Jessica Tresp



Australian Government  
Visions of Australia

**VIPOO**

**SIGNWAVE**  
Newtown

This project has been assisted by the Australian Government's Visions of Australia program and Creative Australia, its principal arts investment and advisory body. *re/JOY* will tour nationally from 2025.

Australian
Design
Centre

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101-115 William St, Darlinghurst  
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Saturday, 11am - 4pm  
[australiandesigncentre.com](http://australiandesigncentre.com)

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