

ARTIST REFERENCE SHEET

ELOISE RANKINE



Eloise Rankine
Stay strong 2014-2018
porcelain and stoneware clay

"The apparent brokenness of these strong, yet fragile porcelain objects is exploited to create a sense of uneasiness, as the traditional notion of pottery as functional is challenged."

Eloise Rankine

ARTIST Q&A

What advice would you give to a person who is passionate about their artmaking but doesn't know where to start?

If you don't know where to start, just start by looking at as much art as you can. See what is in galleries, work out what you like, what you want to say and try to imagine how you might say it – then it's all about practice! Also completing a Bachelor of Fine Arts. The best advice I have ever received was by my gallerist, Christopher Hodges, who always tells me to 'just keep making'.

What do you want your work to do? Is there a particular reaction you are looking for?

I want my work to make people question their relationship to things around them. However, what form this takes is up to the viewer.

Has your work undergone a particular development or transformation?

My work is constantly changing and developing. The biggest transformation for me was moving from drawing to ceramics while I studied for a Bachelor of Fine Arts.

What's next?

I plan to continue making and experimenting with my ceramics as installation works – there's still so much I want to try.

MATERIALS & PRACTICE – ARTIST Q&A

Can you explain your technique and how you manipulate the clay?

I use a pottery wheel to create my ceramic works using porcelain clay which I then manipulate (including breaking) before I put them through the firing process. Sometimes I fire my work on its side so that it 'slumps' in the kiln.

Can you give us an insight into your artmaking process? Is your work pre-planned or created intuitively?

I approach my work in both ways. Sometimes I will sketch my idea and then make what I have drawn and other times I will start simply with clay on the wheel and see what happens!

Do you keep a process journal or a collection of images or photographs for inspiration?

I had a process diary throughout my time at art school which I found helpful, however, now I tend to sketch on loose pieces of paper which I keep in my studio. I also take photos and collect offcuts of my mother's quilting fabrics as inspiration!

Who are your favourite artists? Who do you draw inspiration from?

I'm very inspired by the works of ceramic artists Gwyn Hansen Piggot and Kirsten Coehlo whose work I adore. I am constantly finding new artists that I like and often take inspiration from. My favourite artists tend to engage with texture, muted colours and often domestic spaces or experiences. I am currently loving the photography of Anna Carey and the paintings of Sally Anderson.

KEY WORDS

Installation: The action of setting up or fixing in position for service or use.

Imprint: A figure impressed or imprinted upon something; a mark produced by pressure on a surface; an impression, stamp.

Manipulate: To handle, especially with skill or dexterity; to turn, reposition, reshape, etc., manually or by means of a tool or machine.

PAST HSC QUESTIONS:

An artist's practice is still shaped by their gender. Discuss this statement, referring to specific artists and artworks in your answer.

Art is not only made with your hands. With reference to this statement, discuss the significance of conceptual practice to artmaking. Refer to a range of examples in your answer

FURTHER READING

ELOISE RANKINE

Eloise Rankine – website

<https://www.eloiserankine.com/>

Eloise Rankine – Gallery website

<http://www.utopiaartsydney.com.au/artworks.php?artistID=62-Eloise-Rankine>

Eloise Rankine – Instagram

<https://www.instagram.com/eloserankine/?hl=en>

Video (3.48min) *Kirstie Rea - LINKS: Australian Glass and the Pacific Northwest*

<https://www.youtube.com/watch?v=BUCcznt8f2U>

Image courtesy of Eloise Rankine.

BEYOND THE BOWL

2 February – 18 April 2019

Hurstville Museum & Gallery

Beyond the bowl explores and celebrates the diversity and aesthetics of contemporary ceramics and glass, showcasing the works of Julie Bartholomew, Alexandra Chambers, Cobi Cockburn, Matthew Curtis, Merran Esson, Honor Freeman, Anita Larkin, Eloise Rankine, Kirstie Rea and Emma Varga. These artists push the boundaries as to what can be achieved when working with glass or clay.

This educational resource was created for *Beyond the Bowl*, exhibited at Hurstville Museum & Gallery. It is designed to assist Visual Art and Visual Design teachers and students from years 7 – 12. The images and suggested activities are to be used together with relevant syllabus documents and teaching resources, and should be used as a guide for teachers, adjusting activities to suit the needs of their students.

The efficacy of this resource can be extended by visiting the exhibition with students between 2 February – 18 April 2019. A hard copy of the exhibition catalogue is also available for purchase and is a valuable tool that can be used alongside this resource.

Hurstville Museum & Gallery, 14 MacMahon Street, Hurstville.

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