



THE CRAFTWEST CENTRE FOR CONTEMPORARY CRAFT AND DESIGN is proud to present *Ocean Light* – an exhibition of new works by Angela Mellor, in collaboration with lighting designer, Urs Roth.

Angela Mellor is one of Western Australia's most accomplished ceramicists and this project represents the culmination of over a decade of her research into the unique translucent qualities of fine bone china. Her vision has been realised through the generous support and formidable technical expertise of lighting design specialists, Mondo Luce, and Craftwest is delighted to have extended our relationship with them, through collaboration on this project.

Partnerships of this nature suggest the enormous potential for the application of design to contemporary craft – not only in allowing craft practitioners to extend their practice into commercial production, but also in fostering innovative shifts in their research and gallery work. The works produced through Angela and Urs' collaboration forms a remarkable body of contemporary ceramics that evidences the level of innovation two expert makers can accomplish through cross-disciplinary partnership.

Lynda Dorrington, Executive Director, Craftwest



mondolucé.

LIGHT IS ABOUT MORE THAN THE ABSENCE OF DARKNESS. At Mondo Luce we believe that lighting is art. It should be functional, but it can be beautiful. It can transform a home and enhance living spaces. Whether through its functional application, or as an aesthetic centre point within a designed space, the power of lighting to assist in the ambience of a space is undeniable.

Mondo Luce shares a unique connection with architects, interior designers, builders and lighting engineers alike. We pursue working relationships and collaborative design partnerships with those who understand the significant role lighting plays from a functional and aesthetic perspective. Our relationships with some of the world's finest lighting designers gives us unique access to the latest design solutions.

The partnership of Angela Mellor, one of Western Australia's leading contemporary ceramicists and Urs Roth, one of our most innovative product designers, typifies the spirit of collaborative invention that Mondo Luce aims to foster in the pursuing of the art of lighting design, and we are delighted to present the *Ocean Light* exhibition in association with Craftwest.

Gerry de Wind, Managing Director, Mondo Luce

oceanLIGHT

an exhibition of translucent ceramics by Angela Mellor
in collaboration with Urs Roth and MondoLuce



Cretaceous Light (detail)

Bone china, textured paperslip, LED light, 17 x 6.5 cm diameter, 2003



LANDSCAPE, LIGHT AND COASTAL ENVIRONMENTS
All feature in my work. Investigation into a variety of organic forms concerned with landscape and the seashore is my main source of inspiration, leading to an exploration of tonal contrasts, textural effects and pattern. Of primary concern is an exploration of the light transmitting qualities of bone china and paperslip.

The *Ocean Light* exhibition has developed over the past eighteen months, through an extensive study of artificial light sources to enhance the translucency of my bone china forms. This exploration was undertaken with lighting designer Urs Roth (Ropa Lighting), through the support of Craftwest and lighting design specialists, Mondo Luce.

This collaboration has helped me to see my work, literally, in a new light – not just as works of art or sculpture, but also as objects of light, both decorative and functional. I also began to view my work from a commercial perspective, which has proven an exciting challenge. The *Ocean Light* project has enabled me to realise the resolution of ten years of extensive research and I look forward to discovering where this exploration will lead to next.

Angela Mellor

WITH THE SUCCESS OF THE INTERNATIONAL *Designing Futures Forum*, 2002 and the more recent offshoot *Splinter* now under its belt, The Craftwest Centre for Contemporary Craft and Design continues to reflect its commitment to the well being of Western Australia's crafts-people through strategic industry development.

In her introduction to *Shifting Foundations* – the *Designing Futures* collected papers – Craftwest's Executive Director, Lynda Dorrington talks of initiating new directions for growth and development for the crafts and its makers. By recognizing such long term needs, these and other imaginative strategies are continually being created to sustain the ongoing health of practices and practitioners alike in WA.

In presenting *Ocean Light*, a major exhibition of Angela Mellor's latest ceramic works, Craftwest is once again illustrating the vital role it plays in serving its local constituency by promoting work of an international calibre. *Ocean Light* is an important exhibition for a number of reasons, not least of which is in the acknowledgment of Mellor's growing international status as an artist of considerable merit.



Tripping the Light Fantastic: When Art and Science Converge
Penny Smith

This show is also important for the collaboration it has instigated between individuals and business, which reflect a research and development culture that has been commercially sponsored rather than academically driven.

Mellor is well known for her highly evocative work in translucent bone china that reflects a strong sense of place through her love of nature. However, it was Dorrington who recognised that one way to forward Mellor's explorations into the aesthetic and functional qualities of translucency even further, was to encourage her to collaborate with those expert in the science of mastering illumination.



Cretaceous Bowl (large)

Bone china with paperslip inlay, 9 x 14.5 cm diameter, 2003



Dorrington introduced Mellor to Gerard de Wind – Director of Western Australian lighting specialist company, Mondo Lucé – who had previously designed and installed the lighting system for Craftwest’s gallery interior.

Priding itself on the promotion of unique lighting solutions for both domestic and commercial environments – from a functional and aesthetic perspective – Mondo Lucé responded positively to the challenge of working with Mellor on the *Ocean Light* series. Believing that light is greater than just the absence of darkness and thus is an art form in its own right, de Wind was quick to see the potential of Mellor’s new work and generously sponsored Urs Roth, of the independent lighting company, Ropa Lighting, to collaborate with Mellor.

Roth has an established reputation in WA for the finesse and originality of his lighting products due to his strong sense of design, his choice and combination of materials and the size of his light-fittings. In Roth’s hands, the light fitting (known as a luminaire) is not just a discreet and unobtrusive functional tool that directs and distributes light. Instead, he has used the luminaire as an artistic decorative object in its own right, creating imaginative industrial sculptures for domestic and commercial interiors that function just as well aesthetically on or off.

Light is a form of visible energy, and when we describe its effects in space, we are dealing with two different concepts – that of the light source itself and the effect the light creates in a given space. The first is quite independent of the second, but in Roth’s work, lighting has achieved that peculiar status as both an art and a science.



In *The Conran Home Decorator: Better Lighting*, 1985 – Jeremy Myerson attributes ‘light as being central to all our visual experiences. It determines shapes, reveals colour and defines textures’. This is precisely what occurs in Mellor’s work where the tiny light emitting diodes (LEDs) that Roth has implanted in many of the pieces reveals the full gamut of her subtle textural detail and a range of glacial tones.

However, light is not merely a technical means to illumination, it also plays an important physiological and psychological part in our lives. Knowing *how* light works – by understanding the effects of colour upon the eye and brain – can be used to deliberately trigger orchestrated emotional responses.

Ocean Light Bowl (opposite)

Bone china with paperslip inlay, 12 x 18.5 cm diameter, 2003

Knowing the physiological and psychological effects of light and colours, visual illusions can be created that can heighten or lessen our perceptions of space. For example, whilst carefully lit mirrors within a restaurant setting can create the impression of comfortable spaciousness, the same trick in a busy workshop could have disastrous effects.

Regarded by many in the engineering profession as a quantifiable science, the lay person is thus bemused by the jargon of lumens, wattage, minimum lux levels, angles of distribution and geometric diffusion. The responsibility for the creation of artificial lighting systems in the hands of professionals like de Wind and Roth, however, goes far beyond mere calculations of nationally agreed mathematical formulae.

Mellor's work requires light to bring it to life. Until now, to fully demonstrate the translucent qualities of her medium, Mellor has chosen to light her work from above, often using a narrow beam of down light to illuminate her vessels' interiors. This has created the theatrical effect of capturing the work in a state of bemused and frozen animation – like creatures immobilised on a lonely highway by the dazzle of oncoming vehicle headlights. Caught in the glare – rather than generating a glow – these works reveal only half their story.

'...light does not only illuminate, it tells a story. Light gives meaning, draws metaphors and sets the stage for the comedy of life'.⁽¹⁾



Light has always played a key role in Mellor's work, as it was the harsh quality of light in her newly adopted homeland that struck her so vividly on her arrival in Australia in 1994. Echoes of her own responses to the Australian landscape are also to be found in architect Glen Murcutt's observations when he describes the quality of the Australian sunlight as being so intense it 'separates and isolates objects'.⁽²⁾ This distinguishes our landscape from that of the countryside of Mellor's British homeland, where the soft light serves to connect the elements within the landscape, rather to separate them.

Whilst Mellor is still in awe of the Australian landscape and in the sharp clarity of its light that she sought to capture in her earlier individually lit pieces, her work has now reached a more unified maturity through this

Cretaceous Light (opposite)

Bone china, textured paperslip, LED light, 17 cm x 6.5 cm diameter, 2003

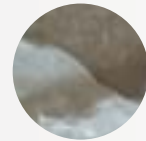




latest collaboration. By bringing a light source to the very heart of each ceramic element, Roth and Mellor have created related groups that appear to vibrate gently with a sensuously intimate life force that unifies each grouping rather than separating their independent parts. This is particularly evident in the *Dendrophyllia* installation where a series of multiple cones in varying sizes allude to spatial depths and tones to generate a sense of gentle theatre – generating the glow, rather than trumpeting the glare.

Some of the most satisfying aspects of this new work are when the independent elements of both artist and designer – of art and science – converge smoothly as one. Such examples are the floor, wall and ceiling lights, where the transition from the hard industrially turned aluminium fittings and metal rods appears to blend smoothly into the apparent fragility of each bone china bowl. By elevating these ceramic elements on their metal vertical stands – or as they undulate from the wall or cascade from the ceiling in repetitive groups – Mellor's work gains new heights of scale and grace that would have been impossible to achieve otherwise. Her technique of washing away areas of clay to produce the organic stripes and dots of differing thickness that change the light's density and tone in each of the bowls, adds further emphasis to the paradoxical allusion to fragility and the suggestion of fluid mobility.

By working together, Roth and Mellor have both shown a generosity of spirit, each letting go of their own ideas and trusting the other to



bring out the best of both their worlds to create a unified whole. Their willing compliance to 'give and take' on the design procedure has resulted in these works creating a sense of spatial ambiguity within the gallery by re-defining its interior with the use of light as it emanates from within her ceramics. The combination of Roth's luminaries and Mellor's ceramic forms has transformed the gallery from an open space, flooded with light, into a series of intimate environments, each resonating with its own emotive force that positively hums with currents of vibrant energy."

1. *Travel Notes*, Ettore Sottsass, Terrazo Spring 1989.
2. *Leaves of Iron*. Glenn Murcutt: *Pioneer of an Australian Architectural Form*; Philip Drew, Angus & Robertson, 1985.

Penny Smith is a full-time practising artist and writer from Hobart, Tasmania

Arctic Light Bowl (opposite)

Textured bone china paperslip, 10.5 x 22.5 cm diameter, 2002



I FIRST MET ANGELA MELLOR in 1984 when she enrolled on one of the courses I was teaching at the University of East Anglia in Norwich. This was a unit of the M.A. programme designed for established art teachers for which she was awarded the Advanced Certificate in Education. I was impressed by her utter dedication and sheer determination that enabled her to cope with the demands of this intensive course as a single parent with two teenage boys and helped her to embark on the exciting aesthetic adventure she enjoys today.

Her interest in the somewhat demanding material of porcelain had been aroused a decade or so earlier when she became aware of the delicate pinched bowls by Mary Rogers in England. It was evident that she felt an immediate affinity with those pieces as their clear organic references echoed elements within her own work. Initially, the attraction of porcelain for Mellor appeared to be its whiteness that could be explored for its own sake or as a 'canvas' for colour. Certainly, much of the broad appeal to potters of porcelain as a material owes a good deal to its special quality of clean brightness uncontaminated by impurities. This valuable property allows the artist freedom to explore a comprehensive and unblemished colour spectrum. Much of Mellor's practical work in ceramics at that stage was hand built from rolled out slabs or sheets of plastic porcelain which she decorated with air-brushed colours mixed from ceramic stains. These chosen materials and methods presented her with particular problems that had to be solved through a sustained period of trial and error.

Ocean Light Peter Lane

Dendrophyllia Pendant (opposite)

Bone china (etched), steel, halogen light, 43 x 10.5 cm diameter, 2003



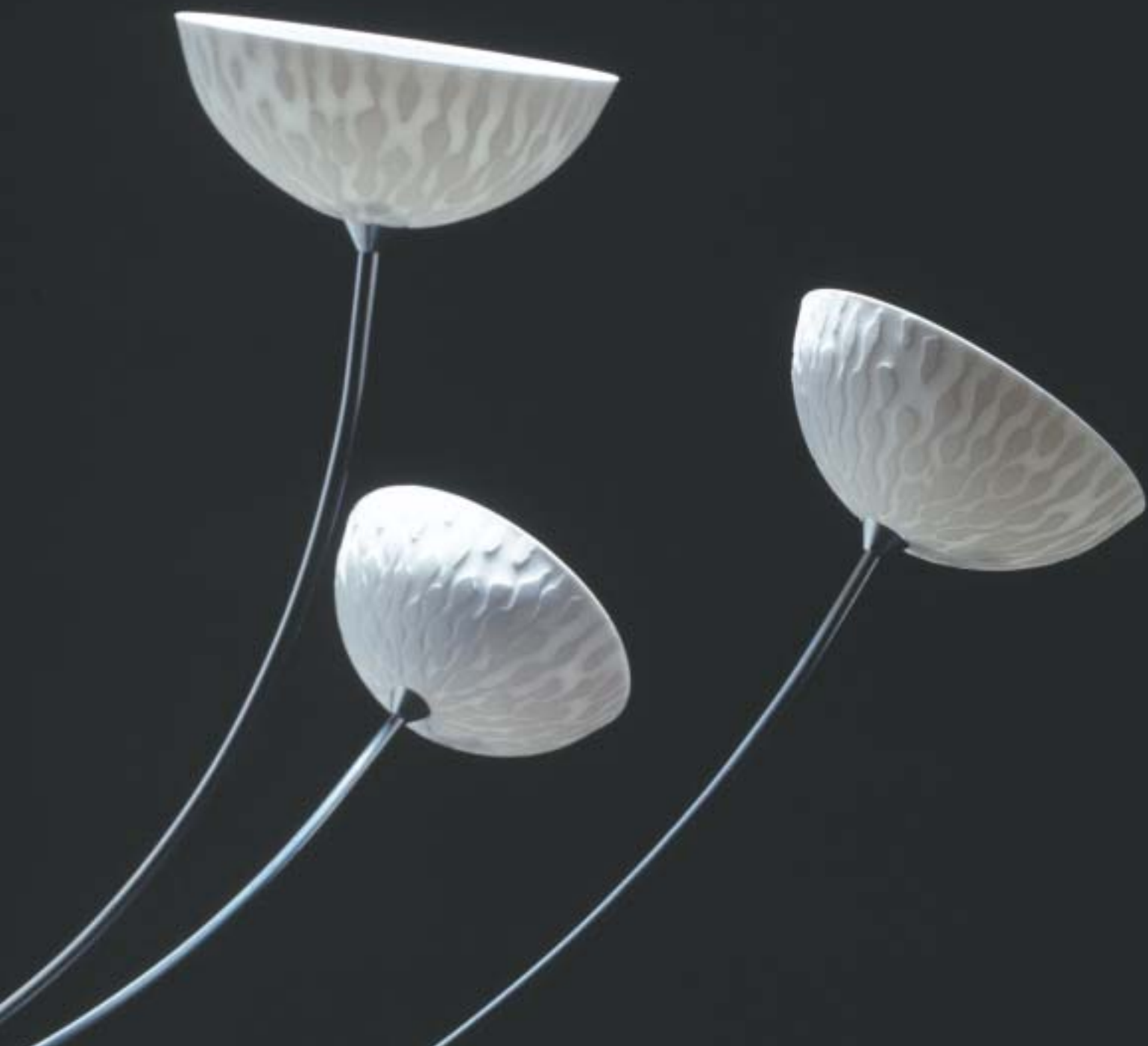
Sections had to be joined together with great care and dried extremely slowly to avoid the risk of separation as the piece shrank.

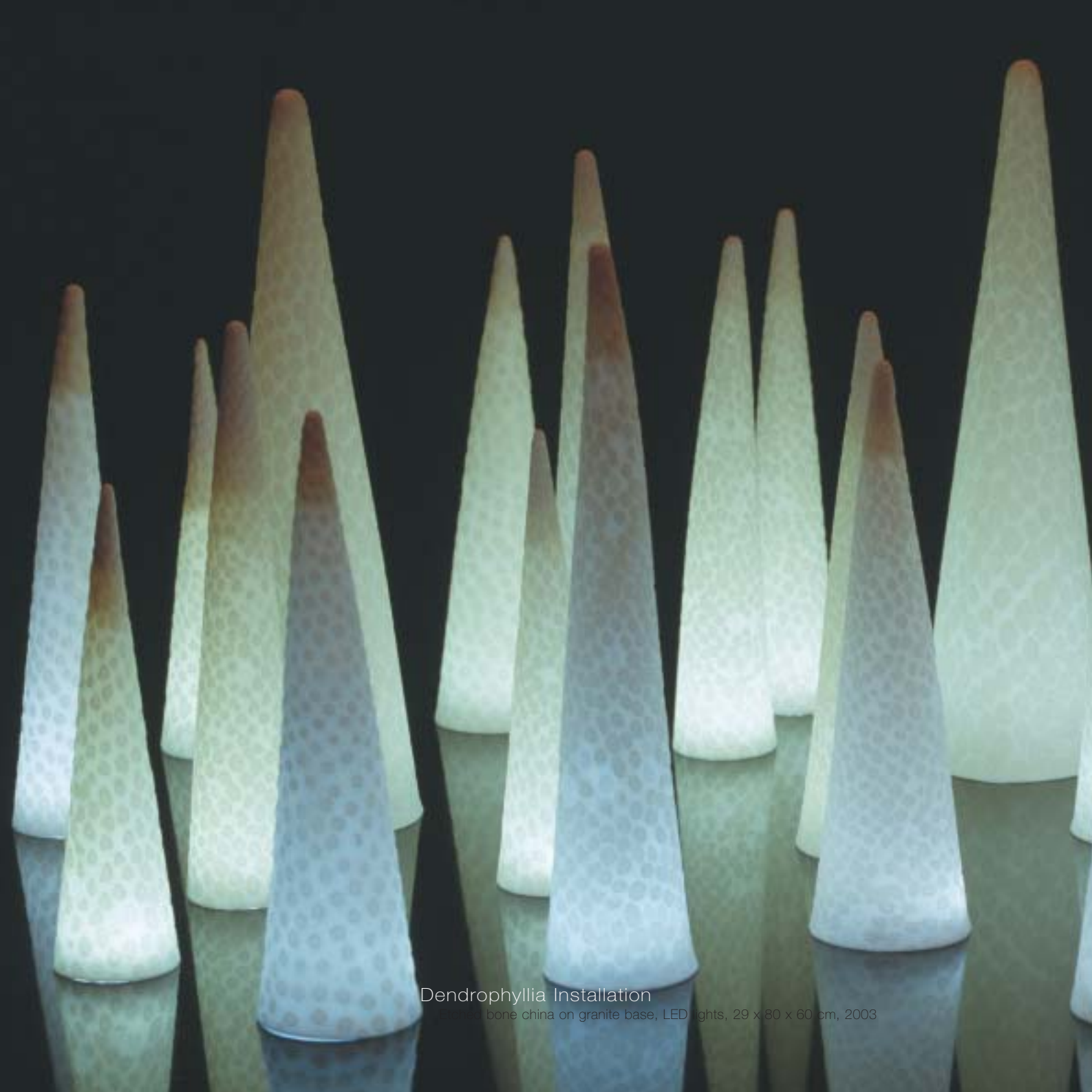
The majority of ceramicists are more intimately occupied with and, to a certain extent conditioned by, the nature of the materials, techniques and processes of their discipline than any other artist-craftsmen. The practical physics and chemistry must be understood if they are to avoid frequent frustrations and failures. Even so, the most experienced suffer disappointments from time to time when results are not quite what had been intended. In this respect, Mellor's search for personal ideals has been continuous and her search for technical perfection remains insatiable.

By 1991, she had begun searching for an extreme clarity of whiteness and translucency that she felt could not be obtained through handbuilding in the porcelain bodies that were commercially available at that time. She was now convinced that exploiting the interplay of light onto and through a finely made piece would be ideally suited to her work and, thus, allow her to develop a series of enriching visual and tactile experiences. Her objectives required a reassessment of her working methods and choice of materials because the two properties of whiteness and translucency can be incompatible. Often, a material is either exceptionally white and opaque or extremely translucent and not white. If almost all the light is reflected back, then there is little left to pass through, and on the other hand if much of the light passes through, less is reflected back.

Sea Anemone Wall Light

Etched bone china, steel, LED lights, 45 x 30 x 90 cm, 2003





Dendrophyllia Installation

bone china on granite base, LED lights, 29 x 80 x 60 cm, 2003



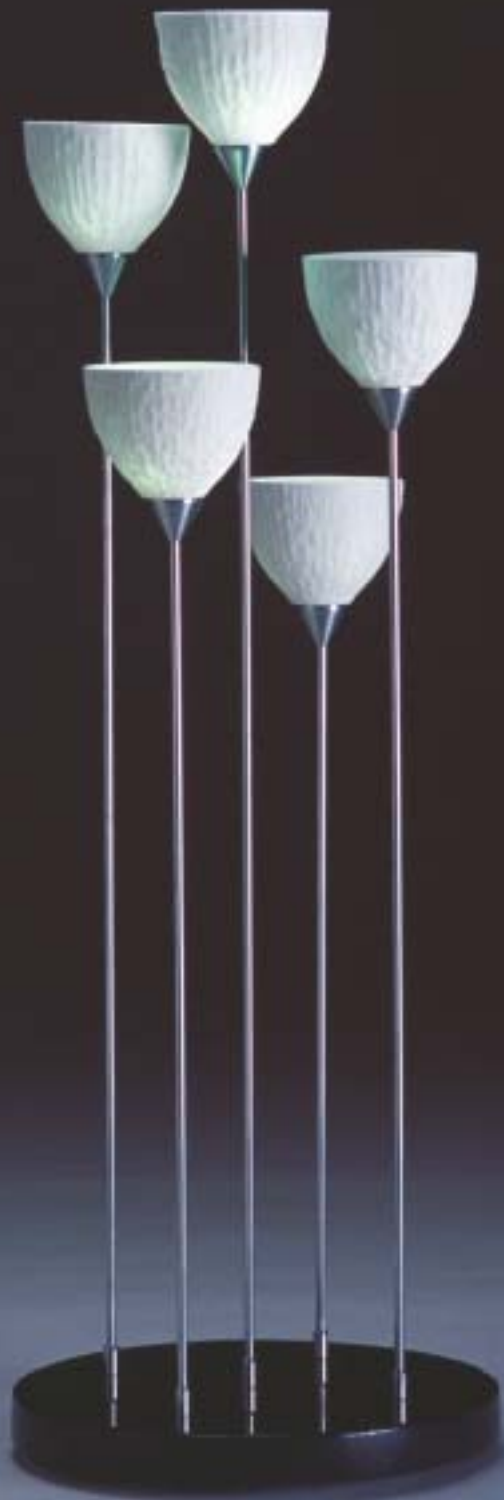


Ocean Light Bowl (medium)

Bone china and paperslip inlay, 9 x 13 cm diameter, 2003

By this time, Mellor's thoughts had turned to slip casting and to bone china in particular. Although both porcelain and bone china seemed to offer her similar opportunities to explore delicate and varying degrees of translucency, it is the latter that has become the supreme attraction and ultimate goal for her. Bone china is renowned above all for its superlative whiteness as well as translucency. This material differs from so-called 'true' porcelain both in its composition, which includes approximately 50 per cent bone ash (calcium phosphate produced from calcined cattle bones), and in its relationship with glaze. Whereas, normally, the porcelain body and glaze fuse together as one at high temperatures, bone china is fired to maturity in the bisque firing around 1250°C and, if required, a 'skin' of glaze is then fired on at a much lower temperature. But glaze is not essential and Mellor decided to dispense with it altogether.

Studying the techniques of mould making and slip-casting took her to work with Sasha Wardell in France. Wardell had established an international reputation for her subtle, bone china, slip-cast forms. Models for casting moulds can be made in clay but plaster is the best material to make original models. Mellor learned how solid lumps of plaster could be turned on a horizontal lathe to give a perfectly smooth surface and how to cast rectangular shapes between sheets of glass. Facets, twists and other details could be introduced by hand carving and re-shaping the plaster model. She pays careful attention to the profile when modelling a one-piece plaster mould to ensure that it safely releases the final slipcast form. The great advantage of slip casting allows her to exercise precise control over the thickness of each piece. This is of utmost importance when optimizing translucency. In addition, she is able to make a number of basic shapes that can be repeated, grouped together or manipulated and to which further elements can be attached.



Coral Cluster Table Lights

Etched bone china, granite, steel, LED lights, 53 x 20 cm diameter, 2003





In her earlier work with asymmetric forms Mellor dispensed with the use of 'setters' to support her pieces in the kiln because she wanted to encourage the forms to 'move', to become more fluid during the firing and thus closer in character to the organic forms of nature that inspire much of her work. She came to understand and use the way that bone china shrinks and to control its tendency to warp extravagantly. The resultant pieces related well to diverse forms in the natural world that motivate much of her thinking.

She had begun by experimenting with slip-cast forms based on similar shapes to those that she had previously produced by slab building in porcelain, finding the tactile quality of bone china particularly attractive. She values what she describes as "its marble-like surface displaying a warm sensuality". Most importantly, she had discovered that, only by slip casting bone china, could she make ultra thin shapes with the extreme translucency she required. The results are seductively pure and so exceedingly white that ordinary porcelain seems almost grey in comparison.

However, no technique is without its problems. Mellor soon found the idiosyncratic nature of bone china to be both inspiring and, at times, quite frustrating. It is a rather seductive material with which to work but, while possessing those enviable qualities of intense whiteness, translucency and strength, it is notorious, also, for its 'memory' where the slightest knock can rarely be disguised and any unequal thickness leads to distortion. It is, to some extent, a peculiar body that forces the maker to work with clarity and precision. Its technical inflexibility and unusual making and firing characteristics can easily deter prolonged investigation but Mellor has learned to use any restrictions and limitations as a stimulating challenge to her creative thought and personal techniques.

Pleuractis Pendant Lights

Bone china (etched), halogen lights, 37.5 x 10.5 cm, 2003



Arctic Fold

Textured bone china paperslip on granite base, LED light, 33 x 19 x 9.5 cm, 2003



Sea Urchin Table Light

Etched bone china, steel, LED light, 45 cm x 15 cm diameter, 2003

Although slip casting is the method of production mostly associated with industry for multiple repetition pieces, the primary concern of artists like Mellor is not normally mass production. But it does offer her the opportunity to prepare basic forms for further treatment, individually or in combination, by carving, piercing, decorating, altering, constructing or joining elements together in different ways. Mellor has used it with great success to cast an exacting bone china body that lacks sufficient plasticity for normal hand building methods. She has made ingenious use of this technique to cast several series in the same simple shape placing them together in a various arrangements to construct evocative imagery. Her work achieved international recognition when her boxed *Sake Cups* received an Honourable Mention in Mino, Japan and another set, consisting of a jug and five cups on a black, porcelain tray, gained a comparable award at the World Ceramic Biennial in Korea.

Undoubtedly, the greatest incentive to her work came when, having re-married in 1995, she came to live in Western Australia. It was the invigorating experience of finding such brilliant sunlight, vivid colours and sharply focussed imagery that was to have a profound influence on all her future artistic expressions. This stimulated an enormous burst of creativity that prompted her to further her aesthetic and practical studies with a BFA Honours degree at the University of Tasmania in Hobart (1997) followed by an MA at Monash University in Melbourne (1999). Living, working and travelling widely in Indonesia as well as Australia brought her into fruitful contact with other cultures. She is deeply interested, also, in the environment and it gave her the opportunity to observe skies and landscapes, to study exotic plants, marine life, seashells and the textures of rocks, corals, seaweed and driftwood. Elements of these are incorporated now in many of her bone china forms.



Arctic Fold Table Light

Textured bone china paperslip, granite base, steel, LED light, 63 x 18 x 10 cm, 2003



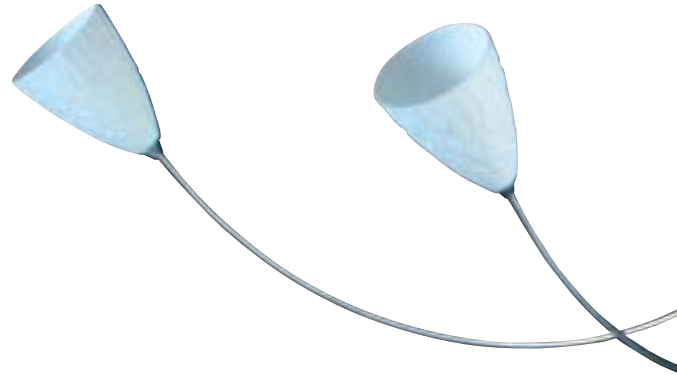
Coral Bud Chandelier

Etched bone china, steel and LED lights, 120 x 100cm diameter, 2003

In her current work, she has dispensed with colour almost completely and now relies mainly on the purity of the white bone china itself to convey her ideas. She describes her work as an investigation into the translucency of the material and its potential for the transmission and reflection of light. Photography has enabled her to captivate not only aspects of line and colour but, also, some of those uniquely mysterious qualities of light that appeal to her. These observations have been successfully translated into her ceramics.

Using pulp made from a soft, white tissue paper mixed into a bone china slip, Mellor has produced a series of stunningly beautiful and unique pieces. The paper-slip is converted into a plastic condition so that she can attach sections of it to the rims of slip cast vessel forms or within their walls without any loss of translucency. Her studies of natural forms and textures have led to many ideas for design. Patterns taken from these organic elements have been recreated in plaster moulds and cast using the bone china paper clay. Fragments of these have enabled her to introduce a delicate tracery of translucent patterns into the work reminiscent of organic forms found in nature. With only ambient light falling on them, these forms are attractive enough but combined with appropriately placed direct lighting they are transformed into displays of serene and dramatic beauty. The quality of the light source itself plays a significant part in the presentation of the work.

These developments have led to an exciting industrial project between Mellor and the Western Australian lighting design specialists



Mondo Luce. There have been the inevitable technical problems in controlling the shrinkage of bone china pieces that must marry with their electrical fittings, but initial results are extremely promising. Mellor is working with Urs Roth from Ropa Lighting to fully explore and adapt the obvious potential of her supremely translucent bone china as sculptural objects incorporating special tungsten-halogen lights. She has produced a series of cup forms etched with a linear design based on coral formations to create a chandelier containing tiny LED lights made in Singapore. They have been found to produce a beautifully pure, white light that is ideal to display the delicate detail of her pieces.

In an impressive installation called *Dendrophyllia*, Mellor has mounted multiple bone china cones inverted on a polished, black granite slab, again lit in the same manner to create a delightful translucent sculpture. These brilliant white objects taper to fine points tinged with brown. In another, *Coral Cups*, five translucent bowl forms are grouped together at different heights on top of slender, silver-grey stems to become a splendid table light. 'Pleuractis' corals inspired some delightful pendant lights. Even more adventurous is another table lamp, *Cretaceous Light*, that is a column of bone china richly textured with shells and remnants of other marine life. The light within is transmitted through the thin walls illuminating these subtle images. Other multiple slip-cast bone-china-paperclay objects that are light in weight and visually translucent have been used in different installations. Both natural and artificial lighting are essential ingredients to fully appreciate these exquisite combinations.



It is with considerable invention and a series of well-designed forms that Mellor has conjured up a visual feast for her solo exhibition, *Ocean Light*, at Craftwest in Perth from November 2003 to mid-January 2004. This show represents the culmination of an intense period of sensitive contemplation, exploration and effort.

Peter Lane is a British ceramic artist and the author of a number of books on ceramic art.



Sea Bowls (Tranquility)

Bone china, soluble colorant and LED lights on sandstone base, 24 x 24 x 11 cm, 2003



Sea Bowls (Serenity)

Bone china, soluble colorant and LED lights on sandstone base, 38 x 7.5 x 8 cm, 2003



Angela Mellor

Born 23/02/45 Cheshire, England. Moved to Western Australia, December 1994

Contact

angela@angelamellor.com.au www.angelamellor.com.au

Educational Qualifications

2001 Adjunct Researcher, School of Art, Curtin University, Perth, Western Australia
2000 M A Research, Monash University, Faculty of Art and Design, Melbourne, Victoria.
1997 B F A Honours – 1st class, University of Tasmania, Hobart, Tasmania.
1984 Advanced Certificate in Education, University of East Anglia, Norwich, UK
1968 Certificate in Education, Victoria University of Manchester, Manchester, UK

Teaching Experience

1972 –1994 Taught Art and Ceramics in Cheshire, Staffordshire and Cambridge, UK

Solo Exhibitions

2000 *Crystalline Light* – Gallery East, Fremantle, Western Australia
Glacial Light – Makers Mark Gallery, Melbourne & Sydney, Australia
1997 *Light Forms* – Despard Gallery, Hobart, Tasmania

Selected Group Exhibitions/Competitions (since 1994)

2004 COLLECT at the Victoria & Albert Museum, London UK
2002 SOFA – Chicago, represented by Despard Gallery, Hobart, Tasmania
2002 *Porcelain*, Makers Mark Gallery, Melbourne and Sydney
2002 6th *International Ceramics Competition Mino*, Japan
2002 *International Festival of Post Modern Ceramics*, Varazdin, Croatia
2002 *City of Perth Craft Award*, Craftwest, Western Australia
2002 *Sidney Myer International Ceramics Award*, Shepparton Art Gallery. Victoria
2001 SOFA – Chicago, represented by Despard Gallery, Hobart, Tasmania
2001 *Gold Coast Ceramic Art Award*, Gold Coast City Art Gallery, Australia
2001 1st *Ceramic Biennale International Competition*, Korea 2001
2001 *Monet in Japan* – National Gallery, Canberra and Gallery of Western Australia
2000 *Paper Clay Plus* – complementing 'Working with Paper Clay', St Andrews, Scotland
1999 *City of Hobart Art Prize* – Carnegie Gallery, Hobart, Tasmania
1998 *Diverse* – 9th National Ceramics Conference Delegates Exhibition, Perth, WA
1998 5th *International Ceramics Contest*, Tajimi City Gymnasium, Mino, Japan.

- 1998 *Mapping Identity* – Centre for Contemporary Crafts, Sydney, NSW (Touring to 2000)
 1998 ACAF – 6 – Royal Exhibition Building, Melbourne, Victoria.
 1995 *International Porcelain* – Candover Gallery, Hampshire, UK
 1994 *CPA Studio Ceramics' 94*, Victoria and Albert Museum, London, UK

Awards / Grants / Presentations

- 2002 *Australia Council Grant for New Work* – Exhibition at Craftwest Nov 2003
 2002 *ArtsWA Grant* for a Solo Exhibiton at Craftwest Gallery Nov 2003
 2002 *Honourable Mention, 6th International Ceramic Competition, Mino*, Japan
 2001 *Honourable Mention, 1st World Ceramic Biennale*, Korea
Artflight to Korea for 1st World Ceramic Biennale
 2000 VACF Craft Grant (towards Solo Exhibition at Gallery East)
 1999 *EDGE: Identity and Change*, the 9th National Ceramics Conference, Perth, WA
 1998 *MGS Scholarship* (Monash Graduate Scholarship) Monash University, Victoria.
 1998 *Honourable Mention* – 5th International Ceramics Contest, Mino, Japan.

Collections

- 2001 Ceramic Museum, Ichon, Korea
 1999 Tajimi City Pottery Design and Technical Center, Tajimi, Japan
 1997 Tasmania Museum and Art Gallery, Hobart, Tasmania.

Publications

- Peter Lane, *Contemporary Studio Porcelain* (New Edition), pp 35, 68, 69, 2003
 Peter Lane, *Ocean Light*, Ceramics Art & Perception, October 2003, Issue 53, pp 1-5
 Lark Books, *500 Bowls, Contemporary Explorations of a Timeless Design*, pp 228, 337, 2003
 Andrew Nicholls, *Translucent Light: Angela Mellor and Mondo Luce*, Object Magazine, Number 42, pp 36, 37
 Helen Hewitt, *Make Art Will Travel*, Artlink, Vol 22 No 3, p 45
 Beth Hatton, *Australia Ceramics at SOFA*, Pottery in Australia, Vol 41 No 1 pp 68, 69
 Mara Fox, *Pure Colour*, (Home design), Sunday Times, January 20, 2002
 Angela Mellor, *World Ceramic Exposition Korea 2001*, Pottery in Australia, Vol 40, No 4, p 56
 Julia Berney, *White Light*, (Creative People) Homes and Living, Spring 2001
 David Bromfield, *Timeless Light*, Ceramics Art & Perception, Issue 44, (June) 2001
 Anne Lightwood, *Containing the Light*, Paperclay and Other Additives, pp 12, 60, 127-8 2000
 Dorothy Erickson, *Translucent Ceramics*, Craft Arts International No 47, pp 77-79 1999-2000
 Sasha Wardell, *Individual Approaches*, Slipcasting p 104, 1997
 Peter Lane, *Slipcasting*, Contemporary Porcelain pp 46-47, 1995
 Angela Mellor, *Illuminated Ceramic Objects*, Ceramics Technical, Vol 8, pp 3-6 June 1999
 Tina Harris, *China Syndrome*, Vogue Living, p 36, September 1999

Acknowledgments

Angela Mellor wishes to thank:

The staff at Craftwest – especially Lynda Dorrington, Executive Director, for her insight, vision and sympathetic understanding of her work, and Andrew Nicholls for his unfailing support and critical writing throughout this project.

The Australia Council for their financial support towards the new work and to ArtsWA for help funding this catalogue.

Gerard de Wind, Director of Mondo Luce, for his generous sponsorship of this collaboration.

Urs Roth for his insight, understanding and ability to enhance her work.

Peter Lane, for his informed catalogue essay.

Penny Smith for travelling from Tasmania to open the exhibition, for writing the catalogue essay, and for her support and encouragement

Victor France for capturing the work through such striking photography.

Milton Andrews of Square Peg Design, for the catalogue and invitation design.

To her husband Manfred Dinse, for his unfailing support and encouragement during this project.

And her sons Michael and Nicholas for their faith and trust.

Urs Roth wishes to thank:

City Plating Company for their generous support.

All photography by Victor France

This project has been assisted by the Federal Government through the Australia Council, its arts funding and advisory body. Exhibition catalogue sponsored by the VACB Small Grant Program, managed by Craftwest with financial assistance from the Australia Council.

CRAFTWEST

