

Simone Fraser

Simone Fraser is a graduate of the Canberra School of Art and Monash University Melbourne. She now teaches part time at the Northern Sydney Institute of TAFE and the National Art School, Sydney. She works from a home-based studio in Sydney.

Simone has exhibited widely since 1981, including China, Korea, Australia and her works have been acquired for some of the finest collections around the world including the National Gallery of Australia, the International Modern Pot Art Museum Yixing China, the Art Gallery of Western Australia, the Art Gallery of South Australia and the Art Bank Collection.

Simone Fraser continues using the vessel form for creative expression as she finds it carries within it the wonderful idea of antiquity – the footprints of our civilization. On to this timeless canvas she adds a contemporary story using dry glazes and textured layers to conjure images of landscape, from the lime green lush of my immediate environment to the Australian red earth sea and sun.

The work is wheel thrown and then manipulated by hand, manifesting the inherent plasticity of the clay. Surfaces are enhanced with slips, oxide washes, and finally a dry glaze.

Simone wants her work to have a beauty that speaks for itself. She wants the viewer to experience the mystery within the surface, the balance and proportion of the form and the harmony that each piece engenders.

"I have always seen the forms I make as icons – symbols or metaphors for my story. The vessel is not just a timeline, it is a conduit – because it is familiar to everyone – it opens up an immediate conversation with the viewer who can then focus on the content and ideas within it.

Some of the story in this show involves a reference to ritual function that vessels are used for in formal ceremony. My vessels symbolise an alternative message to the, authoritarian, masculine ritual vessels associated with some religious practise. They suggest a different dialogue, one that embraces beauty and the feminine. Icons freed from constraints of ritual and patriarchy – balanced – equilibrium.

The collision of references in my work has always reflected the archaeological, the environmental and the contemporary. I try and meld these together to produce a personal statement in clay. This exhibition is typical. It still seems to me the vessel form is uniquely placed to capture the spirit of the past with the concerns of the present."

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