

Janet DeBoos



CONTENTS

Foreword.....	5
Acknowledgements.....	7
The poetics of daily life – Jacques Kaufmann (Jk).....	19
Janet DeBoos. Functioning Beauty. – Peter Haynes.....	21
List of works.....	31
Janet DeBoos – a profile.....	37

Left: *Lidded jar*, ("Fading" series), 2015
porcellaneous stoneware, Ernabella terra sigillata,
sgraffito, hand drawn laser decals
31.0 x 17.0 (dia)



FOREWORD

Janet DeBoos: A Survey celebrates the achievements of one of the most influential and iconic figures in the Australian craft movement. The exhibition reflects the wide reach of DeBoos' aesthetic, intellectual and technical influences from the 1960s to 2015. Her life's work as an international ceramic artist and educator has been instrumental in placing Australian ceramics on the world map.

Formerly Head of Ceramics Workshop at the Australian National University she founded the Distance Diploma Course giving regional, remote and international artists opportunities to study in Canberra, and is the creator of the distributed studio model for ceramics education. DeBoos has authored three books on Australian glazes, the first Australian potter to do so, and has gained global recognition as an expert in glaze technology.

The following essay by Guest Curator Peter Haynes reveals the extensive and diverse career of Janet DeBoos, and is the first major publication that surveys her career.

As the nation's capital, Canberra is a place of unique sophistication and supports a highly developed network of educational and cultural institutions, and artists. Many Canberra (and region) artists are iconic figures and masters in their chosen fields. As a key cultural institution in Canberra, Craft ACT: Craft and Design Centre works collaboratively to showcase their work and to highlight contemporary craft and design that is of national relevance and significance.

Janet DeBoos: A Survey is a landmark exhibition and publication and we thank Peter Haynes for his generosity, insights and expertise in bringing the exhibition and publication to life, Craft ACT Curator and Exhibition Managers Anne Radimin and Mel George for their commitment to this project, and to Janet DeBoos for her life's dedication to ceramics in Australia.

Avi Amesbury

CEO and Artist Director

Craft ACT: Craft and Design Centre

Top Left: *'Harlequin' domestic ware: teapot, pourer, sugar basin, teacup & saucer, mugs (x 2), medium sized slab plate* (Brindabella Pottery), 1982–2000
porcellaneous stoneware, calcium matte glazes (double dipped), slab plate hump moulded.
(i) cup and saucer 8.5 x 17.5 [overall]; (ii) sugar basin 9.5 x 12.0 [overall]; (iii) pourer 13.5 x 8.0 [dia]; (iv) plate 4.0 x 20.5 x 16.0; (v) teapot 12.0 x 19.0 [dia]; (vi) & (vii) mugs 14.5 x 7.5 [dia] ea.

Bottom Left: *Cups* (Reflections on use), 1998
glass, porcelain, polystyrene, 18.0 x 55.0 x 12.0
Photography: Rob Little Digital Images



Large vase, 2001
Glazed porcelain
29.0 x 30.0 x 30.0
Collection: National Gallery of
Australia, Canberra, Purchased 2011
Image courtesy of National Gallery
of Australia, Canberra

ACKNOWLEDGEMENTS

Craft ACT: Craft and Design Centre sincerely thanks Peter Haynes for his dedication to the exhibition Janet DeBoos: A Survey. Peter was first invited to curate the exhibition in 2013 and his ongoing commitment to chronicling the life's work of Janet DeBoos has been outstanding. The many hours he has given to the exhibition's development and the publication is testament to his leadership and passion for Australian ceramics.

I warmly thank Janet DeBoos who saw fit to entrust Craft ACT: Craft and Design Centre with a survey exhibition of her life's work. It has been an honour to be part of her journey.

We thank Craft ACT Curator and Exhibition Managers Anne Radimin and Mel George, and intern Erin Gazzard, who assisted the Guest Curator.

We thank those who kindly loaned works from their private collections, including:

Liz Dennis, *Rock pool bowl*, (Change of scenery series), 1991; Jeroen Bechtold and Jos Doop, *Yixing teapot*, 1996; Anne Morton, "*Solitary pleasures*", 2001; Tony Dagg, "*Pour*" ("Hold, pour, separate" series) 2001; Greg Daly, "*Vase*", 2002; Shaanxi Fuping Pottery Art Village Co. Ltd, *Large Bottles*, 2006; China Art Academy, *Celadon pourer and lidded jar*, 2011.

Craft ACT: ACT Craft and Design Centre extends its gratitude to the National Gallery of Australia for their support, and for loaning Large vase, 2001 and Qing Tree Vase, 2010.

Avi Amesbury, CEO and Artist Director

Craft ACT: Craft and Design Centre

I would like to thank Peter Haynes for his clarity and insight, and for his thoughtful documentation of my life and career. It has enabled me to physically see my work as a continuum for the first time.

I would also like to give thanks to

- > the team at Craft ACT: Craft and Design Centre, CEO/Artistic Director Avi Amesbury and Curator and Exhibition Managers Anne Radimin and Mel George, for their gracious and constant work on this project;
- > Sabbia Gallery and Narek Gallery and the many curators and galleries who have shown my work and to collectors and collecting institutions who have acquired it;
- > to the Australian National University and the NSW TAFE sector where I spent many happy years both as a student and a teacher;
- > to Shandong Zibo Huaguang Bone China, The China Art Academy in Hangzhou; to Ernabella [Pukatja] Art Centre and especially to all my teachers, fellow artists, writers and colleagues from whom I have learnt so much, and with whom I have had such fun on this marvellous frolic.

A particular thank you to the many friends and colleagues who loaned work for this exhibition, and have continually supported me.

I would also like to specially thank Michael Wignall and Mary Wignall, for their continued support of my practice and Peter Rushforth, who in 1969 said 'what are you doing next year? Why don't you come and study ceramics full time?'

This exhibition is dedicated to you three.

Janet DeBoos



THE POETICS OF DAILY LIFE.

In a world dominated by spectacle and external appearance; in a world of blurred boundaries and rapid change; Janet DeBoos proposes a determined counter-posture of silent, physical rapport with the object. Set within the temporal limits of the act of making, and of domestic use, her activity finds its source in an intimate exchange, in the instant of interaction with her materials; with her own internal thoughts and imagination; and with those of “the other”, those who enter into the artist’s creative space through engagement with her physical objects. This simple stance allows her to act with certainty in an uncertain world. Janet DeBoos seeks a world of sensations that draws on reverie, on presence, on real encounters with the act of creation.

For Janet DeBoos the poetics of daily living cannot be expressed in ostentatious displays of craftsmanship. She is of course well aware of the importance of the hand and knowledge of her chosen material. She is also an active participant in the national and international discourse and debates around the search for a balance between technique and concept.

The question of skill, of knowledge, is for her filtered through meaning and all that that embraces: sensations, reason, value, direction, conscience.

Janet DeBoos’s journey is a witness to the power of personal curiosity, a characteristic that provides a powerful engine, allowing her to plough diverse fields: materials, tools, cultures.

Her art expresses a poetic rapport with the world that offers a daily soul-to-soul contact via the functional object.

As on a journey: leaving home and opening oneself up to the world.

Jacques Kaufmann (Jk)

Hangzhou

Jacques Kaufmann is a ceramist, academic and is the current President of the International Academy of Ceramics Council.

Translated and Edited by Peter Haynes

Left: *Domestic ware*, ca 2003

Australian porcelain, clear glaze

(i) lge pourer 26.0 x 9.0 (dia); (ii) med. pourer 16.0 x 7.5 x 5.5;
(iii) sm. pourer 10.0 x 7.0 (dia); (iv) lidde. bottle 20.0 x 5.0 x 7.5
(dia); (v) teapot 13.5 x 11.0 (dia); (vi) handled cup 8.5 x 9.0 (dia);
(vii) lge mug 12.0 x 7.5 (dia); (viii) med. mug 9.0 x 8.0 (dia);
(ix) sm. handled mug 8.0 x 6.0 (dia); (x) sm. mug 4.5 x 5.5 (dia)



JANET DEBOOS. FUNCTIONING BEAUTY.

...one of the real joys of ceramics is...that exhilarating breath of difference, the sense of ambiguous and constant reinvention that is a marker for art (1). Edmund de Waal.

Janet DeBoos's art is conceptually complex, referentially rich and aesthetically beautiful. It is the result of an incisive intelligence that understands the importance of the history of her medium (clay) and the role of the vessel throughout that history. The domestic aspect of clay's history as manifested through the vessel form in numerous guises is substantial and is indeed integral to not only the history of ceramics but to an understanding of that history. The domestic incorporates function and DeBoos's engagement with the function of the functional is the sine qua non of her practice. Her engagement is not simple, although it may be direct. She is aware that the vessel can be more than container and that its metaphorical associations (such as container of ideas, of the spirit, the soul) are active constituents of each vessel made. But paramount in her thinking about making are the reverberations that are endemic to the functioning vessel.

She writes:

In the general perception of ceramic works there exists a gap between those pieces that are functional and those that are not, whatever the intent of the artist might have been. The gap I prefer to see as a space in which to work – a space from which I can have access to both that rich history of functional pottery and the more conceptual concerns of purely sculptural ceramics. The longer I work with functional form the more I realise its potential as a vehicle for artistic expression. Every jug carries with it the whole history of jugs and their usage, every teapot relates to the facts of human relationships and daily life. As we move away from these functional realities, there is an increase in status for the work in that it is more readily perceived as being artistic in intent. What we have to ask is what is the corresponding loss. This question is my concern and I seek answers to it by working with the same forms in both functional and non-functional ways. The resonance that is established between them will hopefully cause the viewing public to ask the same question.” (2)

Left: *Qing teaset*, 2003/4
Huaguang Zibo bone china, overglaze decals
teapot 13.0 x 13.0(dia); cup (x 4)7.0 x 7.0 (dia)

Although written some twenty years ago, the preceding quote points to a number of issues that remains relevant in DeBoos's practice. I have stated that her art and her approach to it, is complex. The intellectualising of making and the processes of making imbues a conceptual edge into the object being made. DeBoos believes that any meaning held by an object is intimately connected to its (manner of) making. Art making is not for her just an expressive human utterance but equally an activity of the mind that comes from a place wider than the individual human. There are social and cultural imbrications that inform human actions and that give rise to meaning and significance. These DeBoos sees as being integrated into the procedural technologies that go into the making of the object.

The object or more especially the functional object is endowed with a form that (ostensibly) fits its function. The functional object and its concomitant physical engagement with the user involve touch on an ongoing basis and thus we come to know the object as a physical thing, not necessarily as a carrier of ideas. DeBoos's oeuvre interrogates this through a range of conceptual and aesthetic strategies that announce and embrace their origins as much in social and cultural realms and in the history of ceramics and in contemporary ceramic practice as in her own ways of making. The conscious contiguity of concept, its development and process ("the joy of making"), filtered through the artist's critically refined intellectual and aesthetic modes has resulted in a unique stylistic language exemplified in a

prodigious body of work that holds universal significance. The following discussions of a number of works aim at exemplifying and expanding some of the preceding as it is made concrete through the artist's objects. While being essentially chronological the text will move through the artist's work, cross-referencing and ambulatory in its approach (3).

DeBoos came to ceramics somewhat circuitously through evening classes initially at St George Technical College in Sydney, then to East Sydney Technical College (the "National Art School") with Peter Rushforth and thence to a full-time Ceramics Certificate at the same institution from 1970 to 1971 following completion of her Science degree at the University of Sydney. Making however was something with which she was already involved. Her mother taught her sewing when she was young and baking was an important part of her domestic skills (4). The interest in food and its accoutrements remains and is obviously evident in her ceramic output. The earliest works in the exhibition (see Image 1) are from about 1963. One is a pinch pot the other a handled mug. Both are terracotta and covered in honey glazes. The forms are sure and combined with the well-attuned surface decoration speak of an early understanding of the need for the coalescence of form and decoration to achieve successful resolution. The lidded stoneware jar (Image 1) from c1969 is more assured and attests to the value of her night classes. These works already establish an aesthetic of the simple and of function.



Hybrid Qing garniture, 2010 (original)/2015
 porcellaneous stoneware, Ernabella terra sigillata, underglaze colour, sgraffito decoration, stock decals
 (i) 18.0 x 10.0 x 12.0; (ii) 17.5 x 9.0 x 11.5; (iii) 17.0 x 9.0 x 11.0; (iv) 18.0 x 9.0 x 11.0; (v) 17.5 x 8.0 x 11.0

Examples of student work (see Image 2) reveal DeBoos's capitalising on the expertise of the East Sydney Technical College staff. Apart from the legendary Peter Rushforth other teachers included Col Levy, Peter Travis, Bernard Sahm and Joan Grounds. The catholic nature of their combined practices offered and provided a heady place from which to launch a career in ceramics, and while DeBoos went on to study for a Diploma in Education her future path was set. Alan Peascod, with whom DeBoos taught at the Canberra Technical College in the early 'seventies, was another whose abilities, particularly with throwing and the handling of clay generally, have a lasting impact on the artist. While "influence" is difficult to define it should be seen in DeBoos's case as an appreciation of the stylistic characteristics, the approach to practice and the means of making, of the nominated individuals. It does not in any

way signify a desire to emulate but rather a desire to understand why each artist does what he or she does to achieve his or her formal and aesthetic ends. The logistics of each artist's ways of making within a unique stylistic and formal vocabulary rides tandem with her own and thus provides reinforcement of her chosen path.

In 1982 DeBoos and her husband established the Brindabella Pottery at Wee Jasper outside Canberra. This enterprise continued until 1998 when DeBoos accepted the position as Head of Ceramics at the ANU School of Art. Brindabella Pottery was concerned with the production of domestic ware.

I was making domestic ware, which was always my real love...as well as dry-glazed decorative pots which were based on functional forms, so 'like teapots' or 'like jugs'. (5).



Hybrid Banksia tray ("Hybridising" series), 2015
 porcellaneous stoneware, Ernabella terra sigillata, black underglaze, sgraffito decoration,
 stock and hand drawn overglaze decals, 5.5 x 33.0 (dia)

Examples of Brindabella Pottery's output (Images 6, 7 and 8) reveal a consummate understanding of form as well as seamlessly appropriate surface decoration. DeBoos has stated that her major formal impulse was always more concerned with the shape of a pot than with its decoration (6). The evidence as evinced in the Brindabella pots says that there is an innate realisation of the need for a happy elision of the two. The "Harlequin" domestic ware, as well as the tenmoku pieces, is beautifully resolved. They are eloquent iterations of the artist's grasp of the underlying liturgical incursion into the everyday that is embodied in the utensils of quotidian life. The unstated way these utensils are used – the maker does not know what purpose others will see in them – is a positive reinforcement

of DeBoos's interrogative stance. She does not dictate. She opens possibilities that operate on multiple levels. The "rightness" of the artist's forms in an aesthetic sense will re-emerge in quietly altered morphologies throughout her career. The assertion of a hegemony in which thinking form into existence is paramount will remain a constant in DeBoos's oeuvre.

The Brindabella Pottery closed in 1998 when DeBoos became Head of the Ceramics Workshop at the Australian National University (ANU) School of Art. The extended period of producing multiple editions of a range of domestic wares imbued in the artist an ongoing respect for the functional as well as a deep understanding and respect for the value of repetition as a mode of making.

Repetition implies the re-making of the same form(s) over and over. Associations of dullness and boredom arise for most but not for DeBoos. The continuing investigation through making of the same cups, mugs, teapots, etcetera provides opportunities for constant re-examination of both form and function; for constant renegotiations with previously held positions; and for determining the changing relationships of use to meaning. Her notion of repetition embraces change within sameness. A contradiction perhaps but its imposition has resulted in a prodigiously fertile and varied output throughout her oeuvre. Repetition offers the space/place for contemplation, the latter of course a given in DeBoos's conceptual and aesthetic approach to making art.

The experience of producing multiples has many examples a number of which are included in the present exhibition. "Reflections on use" (Image 18) from 1998 is a clever visual comment. It consists of a set of five porcelain cups sitting on a glass shelf, the latter supported by five inverted polystyrene mugs. Its punning title is given subverted life in the insertion of the polystyrene mugs as the plastic "reflection" of the porcelain cups that sit, carefully lined up, above them. The cups are beautiful and useful, the mugs useful. The presentation is a question to viewers. The answer is for the viewers to find.

DeBoos also made "exhibition pieces" parallel with her work at the Brindabella Pottery. These were generally further explorations into the domestic role of ceramics and from about 1995 in porcelain, undecorated aside

from subtly introduced gestural flourishes embedded into the form. I say "undecorated" because decoration as such was something the artist eschewed in her earlier work and indeed continued to "avoid" until the late 1990s. However I believe that the manipulations of form and surface instilled so quietly into her work are indeed decoration and should be seen as incipient exemplars of the more robust and colourful decorative surfaces of the work from the late 1990s.

"Teaset (After Kanazawa)" from 1999 (Image 19) is a delightful piece. The title refers to the city of Kanazawa in Japan, noteworthy for its seventeenth-century castle and garden. It consists of a tray in which sit a teapot, jug, basin and mug. The trademark white porcelain is broken by colourful patterns of flowers, dots, stripes, in red, orange, yellow, lime green and blue. The overall effect is bright and cheery. The forms, particularly the teapot, continue to be enlivened by what is by now the signature sculptural indentation, that purposeful distortion of formal perfection that is so entrancing. The combination of the utensils sitting within the tray is a highly attractive mannerism that is used by the artist to great effect. It is a metaphor for the comforts of the domestic environment, a comment on the value of (here) singular meditation and the solace of time spent alone. The tray as container speaks of the liturgy of domestic life.

A further declaration of the attraction of the domestic is seen in "Six possibilities for Monday morning" (Image 20) from 1999. In a wooden shadow box six cups are placed in

separate compartments. Each is singularly decorated, all united by their function. There is inherent in the means of display a reference to the notion of “a collection”, a sort of set of objects holding special connection for the owner. There is wry comment at play here (a device often present in DeBoos’s art) that questions ideas of preciousness. The artist underscores this by the fact that the “possibilities” mentioned in the title refer to the very ordinary role of selecting which mug or cup will be used for this morning’s tea or coffee. DeBoos’s interrogative stance throws up a range of issues from function, display, collecting, the domestic and its rituals (the latter another instance of the role of repetition).

The notion of “sets” is important to DeBoos and has provided impetus for some of her most convincing works. “Set Theory”, the nominal title the artist uses to cover a rather broad range of works consisting of multiple units, was a concept familiar to her through her early education in mathematics (and science). A “set” was a discrete piece consisting of a number of like units. The maths is foreign to me but in terms of ceramics we are all familiar with, for example, dinner sets, coffee sets, tea sets. They are sets because they match. DeBoos proposes that sets do not have to comprise a number of like units. Their composition is determined by the maker not by accepted practice or historical exemplars. They are a “set” because they share common use. DeBoos believes a cup is a cup is a cup, that is that function provides familial relationship even if

form, decoration, cultural origin, or whatever do not. That the members of the set were made (or selected) by the artist is arguably the most relevant element in determining familial association. I like the theoretical quirkiness of her proposition and that it arises from her thinking about function, non-function and their interactions, done during the actual processes of making, during the repetitive actions of the hands. I like even more the ceramic expression of this.

Although not nominated as a “set” the impressive “Large vase” (Image 22) of 2001 in the collection of the National Gallery of Australia, serves to show that for DeBoos defining stylistic trends within her practice highlights the fluidity of such definitions. The artist’s consummate understanding of her material (Australian porcelain) and its surface decoration (glaze) is beautifully exposed. Nine bottles set within an elegant tray constitute the “vase” of the title. Its multiple parts may reference Dutch tulip vases of the seventeenth- and eighteenth-centuries, but their combination certainly expresses DeBoos’s unique and very contemporary Australian aesthetic. The bottles, apart from size, are almost identical. The different heights impart a rhythmical flow around and through the piece that is nicely contained and controlled by the circular walls of the tray. The union of the verticality of the bottles with the horizontality and circularity of the tray imbues “Large vase” with a lively sculptural tension and physical lightness, the latter reinforced by the fineness

of the porcelain body so exquisitely controlled by the artist.

DeBoos's exploration of issues around function, the domestic and the handmade may be seen to have connections with a nostalgic Romantic vision of the artist but it has resulted in a number of other questioning narratives that have continuing reverberations in her work. One of these has been alluded to previously and it concerns the relationship between the appearance of the handmade object and that of the industrially produced object. In postmodern jargon the industrial product could be said to be a simulacrum of the handmade object. DeBoos posited the thesis that there were no real qualitative differences between the so-called crafted object and that produced in the factory. This was tested in 2002/03 when an Italian company Paolo C Ceramiche purchased some of her work as prototypes for industrial production. The results as exemplified here (Images 26, 27 and 28) have a precise definition that moves them slightly from her own objects but the presence of the artist's hand (albeit a number of stages removed) is vehemently there and the strength of her stylistic language is not lost. I believe that this "testing of the design waters" is another instance of the making through thinking (or vice versa) approach that is essential to any understanding of DeBoos's art.

Within the exhibition it is instructive to view the above in relation to a selection of the artist's domestic ware from ca. 2003 (Image 29).

While taxonomic similarities are overt there is nevertheless the infusion of a morphological insouciance in the handmade that is at once distinctive and eloquent. The signature sculpturally indented slashes into the bodies of the various objects (pourers, bottles, cups, basins, mugs) although present in both the industrial and the handmade, are more actively present in the latter. By this I mean that they are both of the body of the object and on the body simultaneously. They are at once form and decoration.

A further and more long lasting relationship with industry/design than that with Italy is DeBoos's work in China. An invitation in 2003 to work in Zibo in Shandong Province has proved to be of especial significance. The professional results from the initial period of work have continuing repercussions for DeBoos. Her wonderfully interrogative approach to everything she does has been put to no better test than in her Chinese investigations. Arguably, apart from the plastic results, the determination that while she may now be considered (at least part of the time) as a designer, that the most intuitive designers must also be makers, has reaped a multiplicity of benefits. The "Qing teaset" of 2003/04 (Image 31) is a very pleasing coalescence of history, design and a maker's sensibility, produced in an industrial setting. While the forms are vigorously decorated the nuanced morphological shadows of resemblance are especially moot and one need only look at the gentle curve of the teapot's spout and its



Teaset After Kanazawa, 1999 (original)/2015
porcelain teapot 13.0 x 12.0 (dia); cup 8.0 x 7.0 (dia); jug 10.5 x 5.5 (dia); basin 7.0 x 7.0 (dia); tray 4.5 x 31.5 (dia)

repetition in the curve of the cup to appreciate the refined approach to design that the maker has brought to this piece. As always in DeBoos's complex mind, this work's overt decorative Chinese-ness is placed against the artist's very individual take on equally Chinese-ish forms. Aesthetic tension makes a comfortable partner in this culturally celebratory piece. The artist's continuing professional relationship with Chinese factories has produced some captivating works. These address those dichotomous concerns that give her works a particular aesthetic tension. Industrially produced, based on her designs and prototypes, they still hold the lure of the handmade, and are made with the infusion of that lure in mind.

A range of examples illustrates how simplicity of form aligned with assigned yet unstated purpose produces beautiful results (see for example, Images 44, 47, 52 and 53).

I referred above to the artist's embracing of the (originally) mathematical notion of Set Theory. From about 2003 DeBoos begins titling works with that nomenclature. These are as various and rambling as the individual units that comprise them. In their multifarious manifestations they are visually and conceptually compelling and intellectually demanding. Their variety, both within a single work and across the "series" (one needs to be careful of limitation in terms of definition),

imbues aesthetic excitement and does not allow the viewers to be simply passive observers. There is a lot happening in these works and "Set Theory" 2004/2010 (Image 34) is a powerful demonstration of this. Here all the questions that involve DeBoos's creative and intellectual energies are on display. Handmade, bone china, porcelain, decals, manufactured pieces, are drawn together in an amalgamation whose overall appearance is available for change by whoever chooses. The artist's characteristic forms are allied to commercial products by the decorative additions of elements of the "Winter Rose" pattern. This is chiefly associated with chintz textile designs and its "Englishness" thus becomes another layer into the already complex cultural imbrications of DeBoos's art. Viewers are required (not "asked") to travel through this work (as indeed they are with all the artist's work) and to question not only the artist's intent but the questions that inform that intent and their own reactions to those questions and their visual manifestations. The diversity within the "limitations" of "Set Theory" is clearly averred in another piece from 2004, also titled "Set Theory" (Image 35). Three elements (tray, mug, cup) intimate innate possibilities for variation. While the previous work has multiple units, this piece's three units insinuate if not the same at least similar possibilities for taxonomic re-formation.

Ever peripatetic in 2008 DeBoos began what would be another ongoing working relationship, this time with the Ernabella Arts Centre in remote South Australia. Her

role was essentially an educative one but her experiences there resonate with her own work and, like the Chinese collaborations, open new aesthetic opportunities and new questions about ceramics and its role in different cultures and how her experiences can be best translated into her own oeuvre. The artist's strategies in doing this have their origins in coming to terms with the importance of decoration in much Chinese ceramics. In an unpublished text written earlier this year she wrote of a discussion with her Chinese mentor about the use of decoration, or in her case, the non-use of decoration:

Decoration was a foreign language to me... and I had to 'think about it' So I did, and tentatively started trying brushwork, decal application and sgraffito drawing through fine clay slips. All of these things I had taught – and in the way that we do as teachers, I had made demonstration examples – some of which I really enjoyed. So starting with this more familiar work, decoration crept into my vocabulary...Once started, I found that I could not stop, and decoration became a way to try and make sense of "Chineseness" and "Australianness" and what was their relationship in my life."

This aesthetic epiphany had major repercussions on DeBoos's art. From 2008 a remarkable series of works addressing Chinese ceramic traditions, Indigenous Australia, the Australian environment and her own understanding of these in relation to her incisive intellectual way of dealing

with art and life, has been the outcome. A set of bottles from 2008 (Image 45) sees her addressing her "Australianness". These are made with Australian porcelain and Ernabella terra sigillata, materials absolutely of the land. The bottle form is repeated four times with elongated necks, one without a neck. The body of three are black; the brown/ochre necks enlivened with thin vertical stripes that emphasize the elegant narrowness of the necks. The black bodies sport examples of native Australian flora and other decorative motifs associated with Indigenous ceremony. The insertion of the latter is both quiet acknowledgement of Indigenous culture but also a statement about the ritual associations of ceramics that has informed DeBoos's art for decades. The black bottles act as integrated background to the smaller ochre bottles. The neckless example is joyously covered with sgraffito decoration with similar motifs to that of the black bottles. The limited palette with its striking contrasts is beautifully effective. There is a lovely rhythm imbued in this grouping reinforced by the gentle spatial flow surrounding the bottles. The celebration of something Australian is indeed present.

The elision of Chinese and Australian motifs is a natural step in DeBoos's explorations and is powerfully exemplified in a number of works in the exhibition. "Hybrid Qing garniture", 2010 (Image 49) consists of five open-mouthed jars dispersed in a strict linear fashion. Colourful Chinese floral motifs play with more graphic Australian flora, the sharp serrations of the Banksia leaves in marked contrast to the lush forms of the Chinese examples. The jar form

is simple so that the primacy of decoration is lavishly exhorted. The background palette is pink (China?), ochre and black (Australia?). The insinuating presence of sgraffito drawings across the set provides visual connections, also underscored by the morphological simplicity of the jars. The infused elision of motifs associated with the particular cultures has an especial eloquence when it is understood as part of the active thinking/making processes of the artist. In this work DeBoos posits a proposition of the value of the hybrid cultural artefact in not only placing herself in the world but offering possibilities to others.

While sets constitute a major part of DeBoos's formal repertoire single pieces are also present in abundance. A lidded jar of 2013 (Image 55) beautifully exemplifies the way the artist absorbs exotic cultural expressions to form her unique artistic language. The ginger jar form is of course endemic in Chinese ceramics but DeBoos makes it her own when it is covered in panels of multifarious decoration whose origins lie as much within her as they do with Chinese and Australian predecessors. This work (and others in this decorative mode) is striking in the originality of the combinations and their oppositions across the form on which they sit. The unabashed celebration through transformation of other cultures and environments gives this work an edge that is at once beguiling and intriguing.

From 2013 the artist produced a series of plaques paired with one or two vessels (See Images 54, 56, 57, 58). The imagery on the plaques draws for the most part on the natural



Patersonia spp ("Bush" series),
2013 (blue bottle 2015)



Banksia ("Bush" series),
2014 (lidded jar 2013)



Low Tide Bunjalong
("Tidal" series), 2014

world. Some depict Australian flora, others quite specific places visited by the artist. "Banksia" (Image 56) presents a wonderful visual *éclat*. The powerful vitality of the black-and-white image of the banksia leaves scattered over the surface of the plaque stands in stark contrast to the stilled elegance of the large vase and its accompanying smaller partner. The large vase has a shiny black body topped by a large neck populated with brown banksia leaves repeating the floating shapes of the leaves on the plaque. The background green is quintessentially the colour of the Australian bush. The partnering lidded jar is in the form of the, this time, quintessentially Chinese ginger jar. Its surface has a pattern of native seeds wound around it that emphasises the fullness of the form while asserting the Australianness of the terracotta red colour.

The dots on the lid provide further visual reminders of Indigenous Australia.

The most recent work on display is "Lidded jar" (Image 62) from 2015. This has a quietly beautiful presence emphasised by its softly modulated palette and its graceful form. Bands of Australian terracotta are interspersed with panels of Chinese motifs in an eloquent iteration of the language of hybridity that DeBoos has made very much her own.

The works selected for this exhibition clearly show an artist of depth both intellectually and aesthetically. Each work speaks of the processes used in its making and how the artist performs that making with the thinking hand constantly at play. DeBoos's art has gone through a range of transitions but



Pinch pot, ca 1963, terracotta clay, dark honey glaze, 6.5 x 9.0 (dia); *Handled pot*, ca 1963, terracotta clay, honey, tin glazes, 9.5 x 11.0 (dia); *Lidded jar*, ca 1969, stoneware, oilspot tenmoku, 9.0 x 9.5 (dia)

each of these is characterised by an astute understanding of where the artist has been, why she is where she is and where she might be going. Her intellectual inclinations in the making of each vessel imbue her art with resonance and depth and an interrogative character that is simultaneously exciting and didactic. Art for her is a means of exploring the self and placing that self in the world. It is also about the means of art and its making. That in the performing role of the maker she produces beautiful objects for us to use, to look at and admire is of course a lasting benefit and joy.

Peter Haynes

Canberra
May 2015

Endnotes:

1. Edmund de Waal, *Design Sourcebook. Ceramics*, London, 2003 p. 7
2. Quoted in Janet Mansfield *Contemporary Ceramic Art in Australia and New Zealand*, Sydney, 1995, p.44
3. For a brief professional biographical of DeBoos see Jan Howlin's "Janet DeBoos. The Space Between", *The Journal of Australian Ceramics*, Vol. 512, July 2012
4. Information given to the author by the artist in response to a set of questions asked of her as part of the research for this exhibition.
5. Op.cit.3 p.16
6. Op. cit 4

CATALOGUE OF EXHIBITION



Pinch pot, ca 1963 – terracotta clay, dark honey glaze, 6.5 x 9.0 [dia]; *Handled pot*, ca 1963 – terracotta clay, honey, tin glazes, 9.5 x 11.0 [dia]; *Lidded jar*, ca 1969 – stoneware, oilspot tenmoku, 9.0 x 9.5 [dia]



Goblet, 1970/71 – speckled stoneware, reduction fired, magnesia glaze, 14.5 x 7.5 [dia]; *Beaker*, 1970/1971 – speckled stoneware, reduction fired, magnesia glaze, 9.5 x 4.0 [dia]; *Beaker*, 1970/1971 – speckled stoneware, reduction fired, magnesia glaze, 11.0 x 7.0 [dia]; *Handled goblet*, 1973, stoneware, thin shino-type glaze, 13.0 x 6.5 [dia]



Lidded jars, 1979/80
Stoneware, electric kiln/ oxidation, pre-firing treatment,
(i) 27.0 x 11.5 [dia]; (ii) 36.0 x 15.0 [dia];
(iii) 49.0 x 13.0 [dia]



Bottle and Jar, 1979
stoneware, copper/barium dry glaze
bottle 25.0 x 12.5 [dia]; jar 14.0 x 14.0 [dia]
Private collection: Battery Point



Bottles, 1980
stoneware, brushed, stamped iron decoration,
olive celadon glaze/ barium dry glaze with brushed,
stamped iron decoration, (i) 70.0 x 13.5 [dia];
(ii) 38.0 x 13.0 [dia]; (iii) 59.0 x 10.5 [dia]



Tenmoku plates/jugs (Brindabella Pottery), 1982/83
porcellaneous stoneware
(i) mug 14.0 x 8.5 [dia]; (ii) footed plate 35.0 x 13.0 x 13.0;
(iii) footed plate 35.0 x 20.0 x 17.0;
(iv) dinner plate 2.5 x 29.5 [dia]



Lidded jars (Brindabella Pottery), 1982–2000
coarse stoneware, dry barium/copper/vanadium glaze
(i) 9.0 x 13.5 [dia]; (ii) 10.0 x 14.0 [dia]; (iii) 17.0 x 18.0 [dia]



'Harlequin' domestic ware: teapot, pourer, sugar basin, teacup & saucer, mugs (x2), medium sized slab plate (Brindabella Pottery), 1982–2000 – porcellaneous stoneware, calcium matte glazes (double dipped), slab plate hump moulded.
(i) cup and saucer 8.5 x 17.5 [overall]; (ii) sugar basin 9.5 x 12.0 [overall]; (iii) pourer 13.5 x 8.0 [dia];
(iv) plate 4.0 x 20.5 x 16.0; (v) teapot 12.0 x 19.0 [dia];
(vi) & (vii) mugs 14.5 x 7.5 [dia] ea.



Pencil jars, 1986
stoneware, slips, salt fired (Made and fired at John Glick's Plum Tree Pottery, Michigan, USA)
(i) 12.0 x 7.5 [dia]; (ii) 13.0 x 7.5 [dia]

Lidded jar, 1986
stoneware, slips, salt fired (Made and fired at John Glick's Plum Tree Pottery, Michigan, USA)
8.0 x 9.0



Winged jugs (Shell series), 1991
stoneware, dry barium/nickel glaze
[i] 44.5 x 11.5 (dia); [ii] 43.0 x 12.0 (dia)



Teapot (Memories of the domestic life/
Change of scenery series), 1991
stoneware, nickel/ barium dry glaze,
vanadium speckle
21.0 x 24.5 (dia) 32.0 x 48.0 (dia)



Rock pool bowl, (Change of scenery series), 1991
stoneware, dry barium/nickel glaze.
14.0 x 45.0 (dia)
Private collection: Liz Dennis, Canberra



Family portraits (Memories of the domestic life), 1994
stoneware, barium/ nickel dry glaze (box frame);
porcelain, clear glaze (miniatures), 31.0 x 37.5 x 18.0



Family portraits (Memories of the domestic life), 1994
stoneware, barium/ nickel dry glaze (box frame);
porcelain, clear glaze (miniatures), 22.0 x 16.0 x 7.0



Family portraits (Memories of the domestic life), 1994
stoneware, barium/ nickel dry glaze (box frame);
porcelain, clear glaze (miniatures)
16.5 x 23.0 x 17.0



Yixing teapot, 1996
Yixing purple clay (zhisha clay)
11.0 x 13.0 x 5.0
Private collection: Jeroen Bechtold/
Jos Doop, Netherlands



Stoli bento (Reflections on use), 1998
porcelain/plastic
17.0 x 35.0 x 24.0 (overall);
cups ea. 7.8 x 4.5 (dia) (21 pieces)



Cups (Reflections on use), 1998
glass, porcelain, polystyrene
18.0 x 55.0 x 12.0
Photography: Rob Little Digital Images



Teaset After Kanazawa, 1999 (original)/ 2015 porcelain
teapot 13.0 x 12.0 (dia); cup 8.0 x 7.0 (dia); jug 10.5 x 5.5 (dia); basin 7.0 x 7.0 (dia); tray 4.5 x 31.5 (dia)



Six possibilities for Monday morning, 1999 (original)/ (2015) – cedar, Australian porcelain, overglaze enamels, overglaze decals, 39.5 x 50.0 x 12.0 (overall); cups various
"Separate" ("Hold, pour separate" series), 2001 (original)/2015 – porcelain, tray 5.0 x 30.0 (dia); colander (lge) 11.5 x 18.0 (dia); (sm) 12.0 x 4.5 (dia); (circular) 5.0 x 17.0 (dia); (footed) 6.5 x 22.0 (dia)



Lidded teapot, 2001
Longquan clay, celadon glaze
16.5 x 6.0 (dia)

Cup, 2002
Longquan clay, celadon glaze
18.5 x 6.0 (dia)



Large vase, 2001
Glazed porcelain, 29.0 x 30.0 x 30.0
Collection: National Gallery of Australia, Canberra, Purchased 2011
Image courtesy of National Gallery of Australia, Canberra



"Solitary pleasures", 2001
Australian porcelain, clear glaze
19.5 x 29.0 (dia), (overall)
Private collection: Anne Morton, Cowra



"Pour" ("Hold, pour, separate" series) 2001
Australian porcelain, clear glaze
30.0 x 120.0 x 20.0 (variable)
Private collection: Tony Dagg, Cowra



"Vase", 2002
Australian porcelain, clear glaze
18.5 x 26.0 (dia), (overall)
Private collection: Greg Daly, Cowra
Photography: Rob Little Digital Images



Teaset, Paola C Ceramiche (Italy), 2002/3
Italian porcelain, clear glaze
tray 3.5 x 23.0 (dia), overall; teapot, handled cup, creamer, sugar bowl
Photography: Rob Little Digital Images



Saladier, Paola C Ceramiche (Italy), 2002/3
Italian porcelain, clear glaze
large jug 19.0 x 6.5 (dia) with tray 3.0 x 8.0 (dia);
small jug 15.5 x 4.5 (dia) with tray 2.0 x 6.0 (dia)



Saladier, Paola C Ceramiche (Italy), 2002/3
Italian porcelain, clear glaze
colander 8.0 x 17.5 [dia] with tray 3.0 x 23.0 [dia]



Domestic ware, ca 2003 – Australian porcelain, clear glaze, [i] lge pourer 26.0 x 9.0 [dia]; [ii] med. pourer 16.0 x 7.5 x 5.5; [iii] sm. pourer 10.0 x 7.0 [dia]; [iv] lidde. bottle 20.0 x 5.0 x 7.5 [dia]; [v] teapot 13.5 x 11.0 [dia]; [vi] handled cup 8.5 x 9.0 [dia]; [vii] lge mug 12.0 x 7.5 [dia]; [viii] med. mug 9.0 x 8.0 [dia]; [ix] sm. handled mug 8.0 x 6.0 [dia]; [x] sm. mug 4.5 x 5.5 [dia]



Domestic ware, 2003/4
Huaguang Zibo bone china
pourer 14.5 x 9 [dia]; cups variable 4.5 x 5.0 [dia]



Qing teaset, 2003/4
Huaguang Zibo bone china, overglaze decals
teapot 13.0 x 13.0 [dia]; cup [x 4] 7.0 x 7.0 [dia]



Cup and saucer (Entropy series), 2003/4
bone china, stock decals
14.5 x 15.0 [dia]



"Sydney teaset", 2003/4
bone china
teapot 12.0 x 17.0 [dia]; cup [x 4] 6.0 x 8.5 [dia]



Set Theory, 2004/2010 and ongoing since
Australian porcelain, slipcast porcelain,
slipcast bone china, 'found' porcelain,
'found' bone china, underglaze colour,
overglaze decals 'Summertime Rose' pattern
89.0 x 20.0 [overall variable]



Set Theory, 2004
porcelain, glaze
tray 17.5 x 27.0 x 10.0; mug 13.0 x 8.0; cup 11.5 x 8.0



Rat teapots [i] 2005 [ii] 2008 [iii] 2003
Australian porcelain, clear glaze, stock overglaze decals
[i] 14.5 x 12.0 [dia]; [ii] 15.5 x 10.0 [dia]; [iii] 12 x 8.5 [dia]



Fruitière (Entropy series), 2005
Australian porcelain, stock overglaze decals
8.0 x 29.0 [dia]



Saladier, 2006 (original)/2015
Australian porcelain, black underglaze, clear glaze
(i) lidded bottle 25 x 10 [dia]; (ii) lidded bottle 22 x 10 [dia]; (iii) tray 5.5 x 23 [dia]



Domestic ware ["Out of Africa" series], 2006 (original)/2015
Australian porcelain, black underglaze, clear glaze
dimensions variable



"Ridiculous Vase" (Set Theory), 2006 (2009, 2015)
Australian porcelain, black underglaze, clear glaze
(i) lge pourer 38.0 x 9.5 [dia]; (ii) lidded bottle 19.0 x 8.0 9dia; (iii) lidded cup 7.0 x 9.0 [dia]; (iv) mug 8.5 x 4.5 [dia]; (v) handled cup 8.5 x 8.5 [dia]; (vi) lge mug 12.0 x 7.0 [dia]; (vii) larg lipped pourer 10.0 x 6.0 [dia]



Set Theory 2, 2006 (tray)
Australian porcelain, black underglaze, clear glaze, stock overglaze decals
(i) tray 5.5 x 38 [dia]; (ii) bottle 35.0 x 7.5 [dia]; (iii) bottle 35.0 x 7.5 [dia]; (iv) bottle 31.0 x 9.0 [dia]; (v) bottle 30.5 x 7.5 [dia]; (vi) bottle 27.0 x 6.5 [dia]; (vii) bottle 25.5 x 8.5 [dia]; (viii) bottle 21.0 x 5.0 [dia]



"After Kanazawa" bowl, 2006
porcellaneous stoneware, overglaze enamels, decals
13.0 x 30.0 [dia]



Large Bottles, 2006
Fuping Cizhou (T'zu chou) stoneware, high iron slip glaze, sgraffito
(i) 45.0 x 18.0 [dia]; (ii) 45.0 x 18.0 [dia]
Private collection: Shaanxi Fuping Pottery Art Village Co. Ltd, China



Pourers, 2007,
Chinese porcelain (Songfa ceramics)
dimensions variable



Porcelain bottles, 2008
Thrown Australian porcelain, black underglaze, Ernabella terra sigillata, sgraffito decoration.
(i) 30.0 x 7.5 [dia]; (ii) 28.5 x 8.0 [dia]; (iii) 27.0 x 6.5 [dia]; (iv) 22.0 x 6.0 [dia]; (v) 17.5 x 6.5 [dia]
Photography: Rob Little Digital Images



"Watering", 2008
porcelain, glaze
tray 5.0 x 26.0 [dia]; pouer 42.0 x 10.5 [dia];
mugs [variable]
Private Collection, Birchgrove



Vase, 2009
Jingdezhen porcelain, Qinbai glaze
23.0 x 14.0 [dia]



Bowls ["Winter" series], 2010 (original)/2015
porcelain, stock overglaze decals, overglaze enamel
(i) 8.0 x 15.0 [dia]; (ii) 7.0 x 12.0 [dia]



Hybrid Qing garniture, 2010 (original)/2015
porcellaneous stoneware, Ernabella terra sigillata,
underglaze colour, sgraffito decoration, stock decals
(i) 18.0 x 10.0 x 12.0; (ii) 17.5 x 9.0 x 11.5; (iii) 17.0 x 9.0 x
11.0; (iv) 18.0 x 9.0 x 11.0; (v) 17.5 x 8.0 x 11.0



Qing tree vase, 2010
Thrown and joined
42.0 x 18.0 x 22.0
Collection: National Gallery of Australia, Canberra,
Purchased 2011
Image courtesy of the National Gallery of Australia



China/ Australia bird jugs, 2010
Australian porcelain, stock and hand drawn overglaze
decals, overglaze drawing
(i) 15.0 x 6.5 [dia]; (ii) 18.5 x 8.0 [dia]



Cups, 2011
Chinese porcelain, Qinbai glaze
dimensions variable: 10.0 x 8.0 [dia], largest; 6.0 x 7.0
[dia], smallest



Celadon pouer and lidded jar, 2011
Longquan clay, celadon glaze
pouer 35.5 x 11.0 [dia]; lidded jar 16.0 x 23.0 [dia]
Private collection: China Art Academy, China



Patersonia spp ["Bush" series], 2013 (blue bottle 2015)
porcellaneous stoneware (pots), underglaze colours,
enamel colours, porcelain tile, brushed terra sigillata,
clear glaze
plaque 59.5 x 31.0 x 2.0; blue bottle 30.5 x 8 [dia]



Lidded jar, 2013
stoneware underglaze colours, overglaze enamels,
decals
16.5 x 17.0 (dia)
Private collection, Canberra



Banksia ("Bush" series), 2014 (lidded jar 2013)
porcellaneous stoneware pots, underglaze colours,
terra sigillata, Chinese porcelain, underglaze black
plaque 59.5 x 32.0 x 2.0; jar 16.0 x 8.0 (dia)



Low Tide Bunjalong ("Tidal" series), 2014
porcellaneous stoneware, underglaze colours,
sgraffito decoration, Chinese porcelain tile, brushed
terra sigillata, Qinbai glaze
plaque 59.5 x 31.0 x 2.0; vase 30.5 x 12.0 (dia);
vase 23.5 x 9.5 (dia)



Qing shadows ("Qing resonances" series), 2014
porcellaneous stoneware, black underglaze,
sgraffito decoration, clear glaze, overglaze stock
decals. Chinese porcelain tile, black underglaze,
overglaze stock decals.
plaque 59.5 x 31.0 x 2.0; vase 36.5 x 12 (dia)



Hybrid garniture ("Familiar" series), 2014
porcellaneous stoneware, terra sigillata,
sgraffito decoration, clear glaze
dimensions variable



Hybrid Banksia tray ("Hybridising" series), 2015
porcellaneous stoneware, Ernabella terra sigillata,
black underglaze, sgraffito decoration,
stock and hand drawn overglaze decals
5.5 x 33.0 (dia)



Banksia Bell Bottle ("Interior" series), 2015
porcellaneous stoneware, underglaze stain,
Ernabella terra sigillata, sgraffito, hand drawn
and stock decals
42.0 x 16.0 (dia)



Lidded jar, ("Fading" series), 2015
porcellaneous stoneware, Ernabella terra sigillata,
sgraffito, hand drawn laser decals
31.0 x 17.0 (dia)

All works are the collection of the artist unless otherwise noted. Measurements in centimeters, height x width x depth. Photography by Art Atelier Photography unless otherwise noted.



Lidded jar, 2013
stoneware underglaze colours,
overglaze enamels, decals
16.5 x 17.0 (dia)
Private collection, Canberra

JANET DEBOOS – A PROFILE

Profile

- | | | | |
|---------|--|---------|--|
| 1948 | Born, Melbourne, VIC, Australia | 1996–98 | Board Member, National Institute of the Arts (now Australian National University School of Art), Academic |
| 1966–6 | Bachelor of Science, Sydney University, NSW, Australia | 1998–13 | Head of Ceramics Workshop, School of Art, College of Arts and Social Sciences, Australian National University, Canberra, ACT, Australia |
| 1970–71 | Ceramic Certificate, East Sydney Technical College (now the National Art School), NSW, Australia | 1998 | Ian Potter Foundation Award recipient, Travel to East-West Symposium, Hawaii, USA |
| 1973–75 | Manager, first wood fire residential schools, Mudgee, NSW, Australia | | Grant recipient, University Mobility Asia Pacific, Travel and research, Japan |
| 1979–80 | Head of Ceramics at East Sydney College (now the National Art School) Sydney, NSW, Australia | 1999 | Founded the first international university undergraduate award course in ceramics, distance mode, Australian National University, Canberra, ACT, Australia |
| 1980 | Founded production pottery Brindabella Pottery in partnership with her husband, NSW, Australia | | Grant recipient, University Mobility Asia Pacific, Travel and research, South Korea |
| 1983–87 | Managed summer residential courses at Brindabella Pottery, NSW, Australia | 1999–12 | Committee Member, Australian National University School of Art, Canberra, Australia |
| 1990 | Editorial advisory committee for Ceramics, Art and Perception magazine | 2001 | Fellowship, Australian National University, Flexible Learning |
| | Acquisition Award recipient, Northern Territory Craft Acquisition | 2002–10 | Advisory Panel Member, ACT Colleges Art Accreditation |
| 1994–98 | Academic Committee Member, National Institute of the Arts (now Australian National University School of Art) | 2002 | Artist Member, International Academy of Ceramics, Geneva |
| 1995 | Grant recipient, ARC Grant, Australian National University, Barium Glaze Stability Project, Part I | | Invited designer for production, porcelain domestic wares, Paola C. Ceramiche / Aldo Cibic Design, Milan, Italy |
| 1996 | Acquisition Award recipient, Gold Coast International Ceramic Award | 2003 | Honorary designer, Huaguang Bone China, Nanjing Province, China |
| | Grant recipient, Small ARC Grant, Australian National University, Barium Glaze Stability Project, Part II | | Invited designer for production, porcelain domestic wares, Huaguang Bone China Factory, Zibo, Shandong Province, China |
| | Committee Member, National Institute of the Arts (now Australian National University School of Art), Professional Experience Program | | |

2006	Award recipient, Canberra Critics Circle Award for Visual Arts	Forum keynote speaker, Awaken the Dragon Festival of Ceramics, Singapore
	Invited designer, pourers, manufactured by Songfa ceramics, Chaozhou Province, China	2014 Award recipient, Canberra Critics Circle Award for Visual Arts, Australian National University School of Art Gallery exhibition, Canberra, ACT, Australia
2008	Mentor and supervisor, Ernabella Arts Centre, Pukatja, Homeland, SA, Australia	2015 Invited mentor, Beyond Limitations, Ceramic Creative Center in the Clayarch Gimhae Museum, Gimhaesi, Gyeongsangnam-do, Republic of Korea
2007	Collaborated with Professor Zhang Shouzhi for limited edition decoration for China Huaguang Bone China Factory, Zibo, Shandong Province, China	
2009	Visiting Professor, Nanjing Province Fine Arts Institute, Nanjing Province, China	
	Presenter, Glaze Doctor & Clay Doctors, National Council on Education for the Ceramic Arts Conference, Phoenix, Arizona, USA	
2009	Grant recipient, National Association for the Visual Arts, Professional Development	
2011	Co-chair and Visionary, Material Matters Conference and Exhibition, Australian National University, Canberra, ACT, Australia	
	Visiting Professor, China Academy of Art, Hangzhou, Zhejiang, China	
2012–15	Canadian Research Council Partnership Development Grant, Research Collaborator, Paul Mathieu, Emily Carr University of Art & Design, Vancouver, Canada	
2012	Visiting Professor, China Academy of Art, Hangzhou, Zhejiang, China	
	Grant recipient, College of Arts and Social Sciences, Pilot Research for Artists in Industry	
	International Academy of Ceramics Council Member, representing Australia, New Zealand and South Africa	
	Honorary Designer, Gaochun Bone China, Nanjing Province, China	
2013	Emeritus Fellow, Australian National University School of Art, Canberra, Australia	
		Solo Exhibitions
		1980 Recent Work, The Potters' Gallery, Sydney, NSW, Australia
		1985 Janet DeBoos, Queensland Potters' Association Gallery, Brisbane, QLD, Australia
		1991 A Change of Scenery, Narek Galleries, Tharwa, NSW, Australia
		1994 Memories of the Domestic Life, Ceramic Art Gallery, Sydney, NSW, Australia
		1996 Living Dangerously, Australian National University School of Art, Foyer Gallery, Canberra, ACT, Australia
		2006 Sublime, Narek Galleries, Tanja, NSW, Australia
		2008 Entropy and other considerations, Skepsi on Swanston Gallery, Melbourne, VIC, Australia
		2010 Scratching the Surface, Narek Galleries, Tanja, NSW, Australia
		2012 Hybrid Places, Sabbia Gallery, Sydney, NSW, Australia
		2013 Scratching the Surface 2, Narek Galleries, Tanja, NSW, Australia
		2014 The Articulate Object, School of Art Gallery, Australian National University, Canberra, ACT, Australia
		2015 Janet DeBoos: A Survey, Craft ACT: Craft and Design Centre, Canberra, ACT, Australia

Selected Group Exhibitions

1984	Different Approaches, Lake Russell Gallery, Coffs Harbour, NSW, Australia		22nd Alice Craft Acquisition, The Araluen Centre, Alice Springs, NT, Australia
1985	Ceramics: Eat, Drink and Be Merry, Gryphon Gallery, Melbourne, VIC, Australia	1997	Purple Sands, JBK (gallery), Amsterdam, Holland
1986	First National Ceramic Award, Australian National University School of Art Gallery, Canberra, ACT, Australia		Teawares, Distelfink Gallery, Armadale, VIC, Australia
1990	Commonwealth Bank Ceramic Award, Australian National University School of Art Gallery, Canberra, ACT Australia	1998	Images of Sustainability, Watt Space, Newcastle University, NSW, Australia
1991	Thirteen Artists in Three Dimensions, Australian National University School of Art Gallery, Canberra ACT Australia	1999	Sidney Myer Fund, Shepparton Art Gallery, Shepparton, VIC, Australia
1993	Cloudbusting, Australian National University School of Art Gallery, Canberra, ACT, Australia		Rice Bowls, JamFactory, Adelaide, SA, Australia
	A Touch of Tanja, Bega Valley Shire Art Gallery, Bega, NSW, Australia		City of Hobart Art Prize, Carnegie Hall, Hobart, TAS, Australia
1994	The Bowled and the Beautiful, THE DOOR Exhibition Space, Fremantle, WA, Australia		diverse, The West Australian School of Art and Design, Perth, WA, Australia
1995	15th International Ceramic Art Award, Gold Coast Arts Centre, Gold Coast, QLD, Australia		Taking Tea, The Old Bakery on 8th Gallery, Perth, WA, Australia
1996	Connected, ANCA Gallery, Canberra, ACT, Australia		Eizan Line, Australian National University School of Art Gallery, Canberra, ACT, Australia
	SOA Ceramics – Staff exhibition, Pastoral Gallery, Queanbeyan, NSW, Australia		White, The Ceramic Art Gallery, Sydney, NSW, Australia
	15th International Gold Coast Ceramic Awards, Gold Coast Arts Centre, Gold Coast, QLD, Australia	2000	Salad Days, The Ceramic Art Gallery, Sydney, NSW, Australia
	Sentinel, Manly Art Gallery & Museum, Sydney, NSW, Australia		Minimal, Fusions Gallery, Brisbane, QLD, Australia
	The Bowled and the Beautiful '96, The Moore Building, Fremantle, WA, Australia		Toowoomba Biennial Award, Toowoomba Regional Gallery, Toowoomba, QLD, Australia
	Townsville Ceramic Competition, Perc Tucker Regional Gallery, Townsville, QLD, Australia		Strength to Strength, Craft ACT: Craft and Design Centre, Canberra, ACT, Australia
	Australian National University School of Art Staff Exhibition, Australian National University School of Art Gallery, Canberra, ACT, Australia	2001	Janet DeBoos and Patsy Hely, The Ceramic Art Gallery, Sydney, NSW, Australia
			Ceramics – the Australian Context, Campbelltown City Art Gallery, Campbelltown, NSW, Australia
			Craft for Christmas, Craft ACT: Craft and Design Centre, Canberra, ACT, Australia

	SOFA Chicago, Navy Pier, Chicago, USA		Celebrating the Master Part I, Skepsi on Swanston Gallery, Melbourne, VIC, Australia
	CSA Showcase: Jubilee, Australian National University School of Art Gallery, Canberra, ACT, Australia		Sidney Myer Fund, Shepparton Art Gallery, Shepparton, VIC, Australia
	Composite of Opposites, Australian National University Drill Hall Gallery, Canberra, ACT, Australia		First Taiwan Ceramics Biennale, Yingge Ceramics Museum, Taipei, Taiwan
	Cowra Festival Art Awards, Cowra Art Gallery, Cowra, NSW, Australia	2005	D'immatériels lendemains. Porcelaines de Tournai – Porcelaines d'aujourd'hui, Musee de Mariemont, Belgium
2002	Factor of Ten, Australian National University School of Art Gallery, Canberra, ACT, Australia		Impact, Watling Galleries, Brisbane, QLD, Australia
	21st International Ceramic Art Award, Gold Coast City Art Gallery, Gold Coast, QLD, Australia		Table Manners, Crafts Council Gallery, London, UK
	Satisfaction, Lake Macquarie City Art Gallery, Lake Macquarie NSW Australia, and toured nationally		De/sign/ed, Australian National University School of Art Gallery, Canberra, ACT, Australia
	International Academy of Ceramics 50th Anniversary conference, Benaki Museum, Athens, Greece		On The Table, Planet Furniture, Sydney, NSW, Australia
	6th International Ceramics Competition, Exhibition Hall, Ceramics Park, Mino, Japan	2006	Japan Links, Australian National University Drill Hall Gallery, Canberra, ACT, Australia
	Hands On, Object Australian Design Centre, Sydney, NSW, Australia		Teabowls, Sabbia Gallery, Sydney, NSW, Australia
	Trademarks, Craft ACT: Craft and Design Centre, Canberra, ACT, Australia	2007	Studio Pieces, Craft ACT: Craft and Design Centre, Canberra, ACT, Australia
	Ritual of Tea, JamFactory, Adelaide, SA, Australia		Freestyle, Object: Australian Design Centre, Sydney, NSW, Australia and then toured nationally
	Material Culture, National Gallery of Australia, Canberra, ACT, Australia		The World Exhibition: Lucky Teapot, Zhujiajiao, Qingpu District, Shanghai, China
2003	Imperial Porcelain 4317, Skepsi on Swanston Gallery, Melbourne, VIC, Australia		Scottsdale, Australian National University School of Art Gallery, Canberra, ACT, Australia
	Collaborations: Artists & Musicians, Australian National University School of Art Gallery, Canberra, ACT, Australia	2008	Narratives: Masters, Sabbia Gallery, Sydney, NSW, Australia
2004	collect, Victoria and Albert Museum, London, UK		26th Gold Coast International Ceramic Award, Gold Coast Arts Centre, Gold Coast, QLD, Australia
	Vessel: Diverse, Quadrivium, Sydney, NSW, Australia		Int'l Mouse/Rat Teapot Exhibition, Zhujiajiao Exhibition Centre, Shanghai, China

2009	<p>Invited Resident Exhibition, Watershed Centre for Ceramic Arts, Maine, USA</p> <p>Huaguang Symposium, Shandong Ceramic Industry Expo, Zibo Province, Shandong, China</p> <p>Trans-Pot, Nanjing Fine Arts Academy, Nanjing Province, Jiangsu, China</p> <p>Conversations, Sabbia Gallery, Sydney, NSW, Australia</p> <p>Chinese Year of the Ox, Teapot Exhibition, Shanghai, China</p> <p>Maestro's: Australian Studio, Sabbia Gallery, Sydney, NSW, Australia</p> <p>The World of Small Things, Craft Victoria, Melbourne, VIC, Australia</p> <p>Country Show, Australian National University School of Art Gallery, Canberra, ACT, Australia</p> <p>Fuping – In good company, Skepsi on Swanston Gallery, Melbourne, VIC, Australia</p>	<p>Mark Making, Sabbia Gallery, Sydney, NSW, Australia</p> <p>Tutors Exhibition, Bribie Island Arts Centre, Bribie Island, QLD, Australia</p>
2010	<p>Delicate Touch III, Narek Galleries, Tanja, NSW, Australia</p> <p>In Good Company (Fuping +3), Masterworks Gallery, Auckland, New Zealand</p> <p>Teawares: Dreams of Arcadia, JamFactory, Adelaide, SA, Australia</p> <p>Funktional, The Leach Pottery, St. Ives, Cornwall, UK</p> <p>Korero (Ceramics in conversation), Yingge Ceramics Museum, Taiwan</p> <p>Winter: 'time of water', Sabbia Gallery, Sydney, NSW, Australia</p> <p>Convergence, Philadelphia Art Alliance, Philadelphia, USA</p> <p>Daily Delights, Narek Galleries, Tanja, NSW, Australia</p>	<p>2012</p> <p>International Academy of Ceramics, New Mexico Museum of Art, Santa Fe, New Mexico</p> <p>De-sign-ed 2, School of Art Gallery, Australian National University, Canberra, ACT, Australia</p> <p>Pacific Rim Connections, Azuma Gallery, Seattle, Washington, USA</p> <p>From the Hands of the Masters, Arts and Ecology Centre, Maroochydore, QLD, Australia</p> <p>Engaging Form, Skepsi on Swanston Gallery, Montsalvat, Melbourne, VIC, Australia</p> <p>28th Gold Coast International Ceramic Art Competition, Gold Coast City Gallery, Gold Coast, QLD, Australia</p> <p>8th China Contemporary Young Ceramic Artists, Zhejiang Provincial Museum, Hangzhou, Zhejiang</p>
2011	<p>Elements: Clay, Craft ACT: Craft and Design Centre, Canberra, ACT, Australia</p>	<p>2013</p> <p>Retracing Bunjalung, Lismore Regional Gallery, Lismore, NSW, Australia</p> <p>Australian Ceramics, Australian High Commission, Singapore</p> <p>The Fuping Group – Sharing the Experience, Sturt Gallery, Mittagong, NSW, Australia</p> <p>Expressions of Self, Skepsi on Swanston Gallery, Montsalvat, Vic, Australia</p> <p>Print & Clay, ANCA Gallery, Canberra, ACT, Australia</p>
		<p>2014</p> <p>Ceramique Moderne et Contemporaine a Mariemont, Musee de Mariemont, Mariemont, Belgium</p> <p>The Art of High Chair Fine Dining, Museum of Tableware, Ann Arbor, MI, USA</p> <p>Hangzhou International Contemporary Ceramic Art Biennale, China Academy of Art, Hangzhou, China</p>
		<p>2015</p> <p>Autograph, Sabbia Gallery, Sydney, NSW, Australia</p>

Books

DeBoos, J. 1978, Glazes for Australian Potters, Cassell Australia, North Ryde, Australia, reprinted by Methuen

Australia, North Ryde, NSW, Australia, reprinted 1983

DeBoos, J. 1989, More Glazes for Australian Potters, Hamlyn Australia, Port Melbourne, Vic, Australia

DeBoos, J. 1984, Handbook for Australian Potters, Methuen Australia, North Ryde, NSW, Australia, reprinted 1989

Collections

Australian National University Collection, Canberra, ACT, Australia

American Museum of Ceramics, Los Angeles, California, USA

Boston Fine Arts Museum, Boston, Massachusetts, USA

Bathurst Regional Gallery, Bathurst, NSW, Australia

Bendigo Regional Art Gallery, Bendigo, VIC, Australia

Benaki Museum, Athens, Greece

Canberra Museum and Gallery, Canberra, ACT, Australia

Capricornia Potters' Collection, Gladstone, QLD, Australia

Ceramic Arts Magazine Collection, Taipei, Taiwan

Gold Coast City Gallery, Gold Coast, QLD, Australia

HAP Pottery collection, Beijing, China

Manly Museum and Art Gallery, Sydney, NSW, Australia

Musee Royal de Mariemont, Morlanwelz Belgique, Belgium

ACT Legislative Assembly, Canberra, ACT, Australia

National Gallery of Australia, Canberra, ACT, Australia

National Museum of China, Beijing, China

Northern Territory Museum of Arts and Sciences, Alice Springs, NT, Australia

Northern Territory Museum of Arts and Sciences, Darwin, NT, Australia

Powerhouse Museum, Sydney, NSW, Australia

Queensland Potters' Association, Brisbane, QLD, Australia

Taipei County Yingge Ceramics Museum, Taipei

The Tableware Museum, Ann Arbor, Michigan, USA

Toowoomba Regional Gallery, Toowoomba, QLD, Australia

University of Western Sydney Collection, Sydney, NSW, Australia

Zibo Ceramic Museum, Zibo, Shandong, China