

BIOGRAPHY

My name is **Maria Luisa Tejero**, but everybody knows me as **Marilu**.

My address is:

10243 Gutierrez Rd. NE

Albuquerque, New Mexico 87111, USA.

My telephone is: +1(505)463-6092.

Email: marilutejero@yahoo.com

My webpage is: marilutejerceramics.com

I was born on 14 October 1944 in Oruro, Bolivia. A mining city in the Altiplano, the high plateau, 4.000mts above sea level. A childhood spent in this mountain environment, with a strong love for indigenous huacas, Tiawanaku ruins and rocks, has left an influence that would be evident later in my ceramic work.

I attended school in Oruro and later University in Cochabamba, where I obtained a degree in Dentistry. My primary interest was the health and diet improvement of the indigenous populations in the valleys of Cochabamba, where besides, I became acquainted with all their craft areas and pottery villages.

Unfortunately, the seventies were difficult times in Latin America and in 1975 we had to migrate to Melbourne, Australia. Because I was bilingual, the State Government hired me to assist in the settlement of the new large Spanish speaking immigration.

CERAMICS EDUCATION

While living in Lima, Peru, in 1983 I came across a visiting ceramic artist from Spain. Became interested and attended an intense month long workshop. We had one exhibition in Lima and one in Arequipa. I was trapped for life. Never stopped working with clay since then. Upon my return to Melbourne, Australia, took classes at Potters Cottage in Warrandyte with excellent artists and I bought a gas kiln.

One of the Melbourne TAFE Colleges started a Foundation in Ceramics for potters who were working in the community without formal training. I enrolled in it and found a very high standard curriculum, working with Ian Currie's techniques on glazes development, that opened a new world. I continued the full time Diploma courses graduating on 1992.

In 1993 I was accepted at Monash University, Caulfield Campus, where I studied the next four years. On my third year I developed a body of work that would become my trade mark. I called it **PIMACHI ICONS** and it has been consistent through the years, it is my style and it is easily identified with me. Having a great love and memories of the Macchu Picchu and Tiawanaku ruins, my work has a very strong archeological feeling. The rocks of my childhood came out on the roughness of my surfaces. My training at the different colleges covered every known techniques, use of gas, electric, raku and anagama kilns. Glaze technology and development. Had the privilege to be taught by excellent teachers. Australian ceramics education is second to none.

Since 2000 I've been living between Australia and USA. Participating in art events. In 2004 began teaching in Miami, FLA and since 2007 in Albuquerque, NM where I have my studio.

In 2014 my ceramic interests took me to Spain, where I go every year for three months to meet Spanish and European potters in the different events. In April I was attracted to ClayGulgong organized by the Mansfield family in Australia, where I reconnected with teachers and friends.

September 2016 visiting Barcelona, attended the IAC Conference where I met many of my friends and enjoyed the jewels of the architecture and other activities. Finally, this last April 2017 I was invited by Vilma Villaverde to the "4th Hong Guang Zi Qi" International Ceramic Exchange in Yixing, China. We worked with of artists from 25 countries. 2018 Vadodara and Zibo Symposiums.

STUDIO PRACTICE As a serious commitment to myself, I made sure from the very beginning to have a proper ceramics studio. In 1986 I bought a gas Port-O-Kiln to fire in reduction up to 1.260 degrees Centigrades. Had a stock of chemicals to mix my own glazes in large quantities and Clayworks JB3 and stoneware clays were my preferred material. Had a wide healthy market and made my living in Melbourne. Moving to USA become a challenge as I had to learn about new clays, etc. I actually have a good studio with two electric kilns, Venco wheel, slabroller, Plenty of tools and everything I need to continue my production.

MEMBERSHIPS

In Australia I have been a member of many ceramic groups: Victorian Ceramic Group, Potters Society of Australia, Mitcham Arts Centre, Valley Potters, Manos Latinas, Grupo Germinal, Multicultural Arts Victoria.

In USA: since 2000 NCECA and New Mexico Potters and Ceramic artists, Ceramic League of Miami. Since 2001 I become a member of CLAYART, an online world ceramics community forum that has given me a network for technology sharing. We meet every year at NCECA and have remained real friends for years. I've been a member of the VCG, NMPCA and other committes, holding different positions. The one I enjoyed the best was being the Membership Officer and increasing , through my contacts at all the colleges, the members of the VCG.

WORKSHOPS

Being exposed in Perú, Australia, USA and Spain to the art of Francisco Dueñas Espinoza, Moira Elliott, Patty Warashina, Jeff Oestrich, Gary Holt, Peter King, Robin Hopper, Brian Garthside, Dorothy Haffner, Janet DeBoos, Greg Daly, Gwen Hansen-Pigott, Shunichi Inoue, Shiga Shigeo, Jane Hammllyn, Diógenes Farri, Seth Cardew, Jeff Mincham, Merran Elson, Thancoupie, Barbara Swarbrick, Ted Secombe, Glenn England, Les Blakebrough, Joe Szirer, Andrea Highlands, Keith Brymer-Jones, John Neely, Akira Satake, Torbjorn Kvasbo, Peter Callas, Alexandra Engelfriet, Neville Assad, Gustavo Perez, Bev Caveneur, Alessandro Gallo, Jack Troy, Rafa Perez, Juan Orti, Alberto Bustos, Miguel Molet, Simcha Even-Chen, Peter Callas, Vince Pitelka, Tom Coleman, Justin Lambert and many, many more.

CONFERENCES

2018 FIRST Latin American-Indian Symposium, Uttarayan Foundation, Vadodara, India Zibo International Symposium, China 2017

"4th Hong Guang Zi Qi" International Ceramic Exchange in Yixing

2016 I.A.C. Barcelona

2016 CLAY GULGONG, NSW-Australia

2015 Ceramic Sculptures Conference, Davies-CA

Every NCECA from 2000 to 2019. except three.

2000 I travelled from Australia to attend my first NCECA in Denver, USA
1993-99 Australian National Ceramic Conferences in Adelaide, Canberra, Perth.
1991-1999 VCG Ceramic Festivals, Bendigo, Frankston, Ballarat.

PUBLIC PRESENTATIONS

2018 My ceramics journey: Ankara, Turkey; Casa Azul Gallery, La Paz, Young Entrepreneurs, Santa Cruz, Bolivia; Blue Pottery Dehli; Uttarayan Foundation; Vadodara; Madhur Sehn studio in Dehli, India; Yixing and Zibo Symposiums.

2017 My Pimachi Culture, Terra Rose, Salernes, La Provance, France

2014-2017 several workshops and quedadas in Spain.

NCECA 2015-17 CLAY STORIES, presentation of stories on pottery experiences in Spain.

2000- 2007 NCECA International Artists Forum

2006 Artists Circle, Cuernavaca, Mexico.

October 2005 I was invited by the **Bolivian Embassy** to a Bolivian Day at **the Smithsonian Museum of the American Indian** in Washington,DC to exhibit my work "Pimachi Icons and Virgencitas"

Ghost Ranch Abiquiu

October 1996 VicHealth Access Gallery, **National Gallery of Victoria**, "Hispanic-American artists: CULTURAL LEGACY"

1995- 8th Conferencia Internacional Bienal de Ceramica, Santa Cruz-Bolivia "Four Latin American Ceramic Artists working in Australia", by Marily Oppermann.

2nd Conferencia Internacional Bienal de Ceramica, Museo de Arte, La Paz- Bolivia

1993 La Trobe University (Melbourne): Marilu Guzman a Bolivian Potter

1983 At Victor Delfin Art Studio, Lima-Peru Studio,

GALLERIES

My work has been sold mainly through galleries.

In Melbourne, Australia I've been associated with Footscray Community Art Centre; Haecceity Gallery; Crowded House Design, !Metro Craft Centre; Walkers Street Gallery, Dandenong. Sergio Sill Fine Arts, Kariiong, NSW; Several Gold Coast Ceramic award, Caloundra Qland. And many more.

Santa Fe, New Mexico: Karen Melfi Collections, Canyon Rd; Ray Montez Gallery. Santa Fe Clay; Museo Cultural de Santa Fe; Contemporary Clay Fair.

Taos, NM: Hardwood Museum; Dulcinea d'Etienne Gallery; Contemporary Design, Nason and Williams Gallery; Big Sun Gallery

In Florida: StoneHaus Peter King Gallery, Coral Gables; Kent Gallery, Key West; several Ceramic League of Miami exhibitions.

In Albuquerque: Santisima in Old Town; Bright Rain; Rainbow Designs; The Gallery ABQ.
Scottsdale, Arizona. Since 2000 La Casa de Artistas.

COLLECTIONS Sheppartown Art Gallery, Vic, Australia; ; Bolivian Embassy, Washington, DC USA; Bolivian Embassy Tokio, Japan; Bolivian Consulate Houston,TX; Valley Potters, Clayworks Dandenong, Australia Chisholm College of TAFE, Dandenong. Australia; Yixing Museum, Zibo, China. Uttarayan Art Foundation, Vadodara, India. Macsabal Ankara, Turkey.

CURATOR AND JUDGE

I was invited to judge several exhibitions in Melbourne.

In 2001 while in Australia, I was invited to search Bolivian artists living in USA, curate and organize an exhibition. "The Spirit of Bolivia" held at the Museo Cultural de Santa Fe. I travelled to New Mexico to be part of it.

2012 The New Mexico Art Fair, the largest in the State, invited me to juried 400 entries in different media, judge on merits, accept and give awards, based on their excellence and the presentation in the fair.

PUBLICATIONS

October 1996, Hispanic-American Artists: Cultural legacy VicHealth Access Gallery, National Gallery of Victoria. September 1998, Pottery in Australia, Journey through Memories. **Still Firing at 45**, celebrating 45 years Of Ceramics Victoria, pg 32. December 2000, El Nuevo Mexicano, El Fenomeno Guadalupe. front page. I contributed with articles about Gulgong 2016 and an interview to Juan Sangil to Infoceramics, Spanish online magazine.

TEACHING

Mentoring has always been important. I became interested on inspiring children early in their lives on the appreciation of working with clay. I was artist in residence at Weeden Heights Primary School, Melbourne, where we made a mural. I volunteered to work with East Timorese refugee children in Puckapanyal, Vic.

Then I had the opportunity to start teaching pottery to minority children and adults. Thanks to the vision of Mr. Frank Matucci, Principal of elementary schools in North Miami, Florida with mainly children of Haitian refugees, I was hired as "Enrichening teacher" for four years for Miami Dade County Public Schools, at two schools, Oak Grove Elementary and Natural Bridge Elementary. Through pottery and using extensively African designs and themes, and raised their awareness of the rich African heritage. I had their neighbourhood children for summer camp and designed murals. We held regular exhibitions in both schools libraries and they became an event to inspire all children. In charge of a private studio Happy Garden in Miami. Adult classes and children's summer camps. At the Ceramic League of Miami I taught glaze technology for several years

This opened opportunities when I moved to Albuquerque where I worked at Manzano Mesa Multicultural Center and La Mesa Art Academy, with Navajo and Mexican children, teaching pottery in the context of their own cultures. Since 2007 I worked for the City of Albuquerque's Senior Affairs, teaching pottery in five Senior Centers. In all these jobs, I developed a curriculum, was in charge of glazes, firing and maintenance of pottery rooms and kilns.

AWARDS

I have received many awards: Ansett Airlines at RSPCA, 1995 Pat Emmerly emerging artist. Best in Show, Mitcham Arts Centre. Best in Show, Valley Potters, Clayworks award. 2000 Best in Show, Ceramic League of Miami. But the ones closest to my heart are the letters from my work at the schools in Miami.