

# COINCIDENT

BERNARD KERR





Image caption

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Image caption

## FOREWORD

ANDRÉ LIPSCOMBE

I thought, what if a proto pot, in the form of ball of clay turning upon a wheel, could speak to its maker, about its birth/life cycle and potential short imperfect existence?

*Thy hands fashioned and made me and now thou dost turn about and destroy me, remember that thou hast made me of clay; and wilt thou turn me to dust again?*

*Book of Job 10:8-9*

When I walk into Bernard Kerr's Glen Forrest studio, I find him busy at work, bent over his wheel, a new project in hand, clay trimmings in the splash bowl beneath. It is nice to find him in his element, but the motivation for my visit is the glazed ware at the back of his studio.

Arranged on shelves, in balanced formations, are two batches of wheel thrown and press moulded ceramics in a palette of white and earthen coloured glazes. They are in arrangements

of 40+ items and at first glance look like massed archaeology. This array of domestic containers: bowls, bottles, cups, plates, jugs and jars merge seamlessly and elegantly together. Some of the vessels are functional, others pure objet d' art. A number are elevated above others, perched on similarly coloured ceramic boxes, some are strategically positioned with lifelike ceramic apples, lemons, and pomegranates. On closer viewing, this arrangement is a vast still life (nature morte) in the making. Singly the objects have variations and

imperfections, some smooth and glossy, matt or dimpled, a few speckled others slim with handles or long necks slightly distorted. Each vessel is slightly different in form and colour from the rest. On shelves above are groups of larger sculptural containers. Stencilled decorated vases with vibrant wavy stripes are set in closely packed ranks against three flattened oval vases with short necks and inverted bases. These are from a different project altogether; scalloped forms are decorated with dazzling designs. Disruptive black and white patterns mask and obscure the edges of each form from a single viewpoint.

It is common practice in ceramics, to place domestic ware in pairs, groups and series for visual impact. They have a stronger presence together, amplifying variation and contrast between individual pieces. After a moment I am in conversation with Kerr about his practice, conceptual origins, use of colour and tactics of grouping ceramics for exhibition. This new body of work sits quietly in stillness and composure as we talk.

Clearly the new work operates as domestic pottery, but also effectively in the realm of art. The objects Kerr has made are validly pots, but he embodies elements of other ideas that are outside of the function of forms and glazes. Once they are grouped to express complex ideas, Kerr begins to make functional ware an intellectual exercise. Ceramics have the capacity to carry the ‘signature’ or touch of the maker. His

handling of his ceramic forms gives rise to a very accessible and canny set of objects, which open ideas beyond technical issues and externalise his plans to represent objects in 2D. Consideration of space, proportion, informal relationships between objects and peculiarities of perception are relevant to Kerr’s thinking. These fundamental elements of space and form are not related to a commercial strategy, as you might see in a homewares store, rather they are a direct engagement with the tenets of still life genre and its historical precedents in painting and that of photography.

Kerr has a solid grounding in art history and understands that still life can represent material pleasures, but it also embodies moral and intellectual ideas particularly the concept of *vanitas*, which relates to the emptiness and futility of existence and the *memento mori*, signifying the ephemerality and brevity of life. The new installations directly connect with the symbolism embedded in the paintings of the modern masters Paul Cézanne and Giorgio Morandi. The modernist photographers Man Ray and Australian Olive Cotton are also acknowledged in Kerr’s range of pictorial references.

Cezanne’s noteworthy paintings are his still life pictures that indicate a departure from Impressionism. His paintings of apples gained considerable traction in rediscovering the ‘object’, which the impressionist focus on atmosphere had caused to ‘dematerialise’. French philosopher Maurice Merleau-Ponty wrote about Cezanne’s still life painting, as

returning to ‘solidarity and material substance’. The painting of Morandi is relevant to Kerr’s tactic of placing select groups of objects in proximity, arrangements operating as source material for his own image making. He identifies with the organised balance of reality and illusion, space and flatness in Morandi’s domestic settings. Kerr is interested in wider discourse about still life subjectivity, semiotics and significance of symbols in addition to phenomenological philosophies, including perhaps, affording objects equal significance with other entities.<sup>1</sup>

Kerr is inspired by the work of other makers in the expanded field of Australian ceramics. These include artists who also group domestic ceramics, like Gwyn Hanssen-Pigott, Kelly Austin and Kirsten Coelho. My mind also runs to international candidates, operating a similar orderly strategy, like English potter Edmund De Waal. Kerr is one of several contemporary Australian artists who carry the historical ‘weight of evidence’ of domestic pottery seriously, to posit relational, perceptual and philosophical ideas about the human condition and in a format that you want to reach out and touch. A fine example of this project was his ceramics masterpiece titled *Throne* 1994, an earthenware, stoneware and porcelain installation of thrown and hand built glazed ceramics.<sup>2</sup> Each component of this still life is perfectly scaled to fit into his ‘apparatus’ as a way of paying homage to all those who seek a deeper truth by working through personal and spiritual transmutation through their art.<sup>3</sup>



*Throne*, 1996, stoneware and industrial tiles., dimensions variable. Photograph courtesy of the artist.

It can be said about visual perception that experience of the world fluctuates between that of flatness and of depth. The paradigm for such fluctuations lies in relation between hand and eye, seeing and touching and between reality and illusion. This is a part of the condition that is explored in Kerr’s new work, and that exists between painting and ceramics. Although, there is no exact equation between the potter and painter, ceramics are more like objects than painting in most instances, although paintings are equally dipped, sprayed, poured, brushed, marked and have the capacity to carry pattern, stencils and decals. Pottery, like paintings are excellent canvasses for images. What is particularly





*Image caption.* Photograph by Rob Simeon.

consequential with ceramics and painting is the shared palette and language of colour. They both take from the worlds of mineral and synthetic pigments a myriad of colours and blends to create stains, frits, transparent and opaque glazes and powerful chromatics to transform each object. Perhaps a key difference is a painter can see what has been done, but a potter must predict outcomes. Ceramics are metamorphosised and changed in appearance and chemistry when they are given to the kiln.

Kerr is a maker welded to what can be reached through study and practice of material reality relevant to limits of knowledge and experience. He is also capable of manipulating objects and contexts to alter potential meanings, as represented in *Coincident*.<sup>4</sup>

He is an intelligent maker and innovative technician with over 45 years vocational experience in producing ceramics for domestic consumption and exhibition in Australia and overseas. He brings a substantive capacity, knowledge and an extensive creative repertoire to shaping his ceramics practice, and like many of his generation, he is resourceful, working from a home studio, complete with gas kiln. He sources local clay bodies, builds wheel and hand-built forms, makes glaze recipes from raw materials and fires combinations of new works in an expertly managed reductive firing process. He candidly admits ceramics are unforgiving, outcomes are shaped by twists in chemistry or errors and juggling variations

and change is a part of this process. He says he wants to be surprised by ‘accident’ preferring a quest for meaning and beauty in his practice.

*The quest for meaning and beauty in the act of making ceramics is a form of endless experimentation and physic as well as a physical process. Each step and stage requires care consideration risk and knowledge that have a varying degree of indeterminate outcome. It has an emotional and transcendental component in the personal quest of the maker. The parallels with the alchemy are obvious and profound.*<sup>5</sup>

Kerr’s ceramics of elegant restraint draw upon eastern traditions in Chinese Sung Dynasty and Japanese traditional Raku tea ceremony pottery and contemporary ceramics that espouse traditional methods of making. These values are within the work of 20<sup>th</sup> century luminaries like studio potter Bernard Leach and Hamada Shoji and extrapolated in mid-century Scandinavian minimalism. These potters expounded a foundation set of practical advice, offering Arts and Craft makers alternatives to industrial mass production.<sup>6</sup> He is particularly resistant to trends that devalue the acquisition of traditional production skills and erode the legacy of craft knowledge, both for artists and audiences. He keenly regrets a societal shift from perceptual to conceptual seeing and from artisanal material creativity to making within a continuous spiral of consumption. Consequently, he enthusiastically

embraces the revival of ceramic crafts that has emerged recently, as a reaction to the hegemony of low-quality mass production and undervaluing of hand skills and output by artists. Fine handmade domestic ware was once ubiquitous and famously praised by leading Japanese cultural theorist of Mingei (art for everyone), Yanagi Soetsu (1889-1961), as “something that anyone could have bought anywhere and everywhere”.<sup>7</sup> Kerr is genuinely concerned about the long-term survival of handmade ceramics. Once demoted in art schools by the permissive moniker of ‘craft’ as a non-intellectual pursuit, ceramics have been impacted by the loss of facilities and accompanying knowledge and expertise in degree/diploma courses in WA.<sup>8</sup> Dedicated university courses have closed around Australia too, altering the balance between conceptual and aesthetic art studies. A sustained renaissance of ceramics in Australia won’t be possible without opportunities to study with professional makers in equipped studios.

Symbolic representation and expression of an ‘Aesthetic Dimension’ is a limit to Kerr’s artistic detachment.<sup>9</sup> This standpoint is consistent with his views upon the significance of material and technical excellence in ceramic arts. He rejects the values of ‘low-fi’ ceramics popularised in the ‘filtered’ algorithmic vacuum of social media which is becoming a powerful metric by which contemporary ceramics culture is judged. The outcome of such limited discourse is an aesthetic ‘procession of simulacra’ homogeneity and

banality, and perhaps resulting in the least meaningful pieces of ceramics being promoted by the most.<sup>10</sup> In Kerr’s sights is the trend of technical sloppiness or ‘sloppy craft’ (coined by Glen Adamson) which is not a signifier of experimentation or craft based conceptual art, as present in the ‘Hyper Pot’, but a craft that is messy or unfinished looking in its execution or appearance, or both.<sup>11</sup> I think Kerr’s opposition to sloppy craft is equated to work derived from a lack of ‘touch’ and technical knowledge, rather than pursuit of sophistication, and harmony.

To counter the ‘palimpsest of overstatement’ in contemporary ceramics, Bernard Kerr’s pottery is quiet and serene. These qualities are accentuated by the human scale of the forms; diverse textures, and silky glazes serving to emphasise his propositions in real and pictorial space. His work is not extravagant in conception while the flawless quality and sense of form in his ceramics never falters. His conviction and integrity are plainly visible in his output adding significantly to the pleasure they give.

André Lipscombe  
visual artist, writer and curator

- <sup>1</sup> In metaphysics, object-oriented ontology is a 21<sup>st</sup> century Heidegger-influenced school of thought that rejects the privileging of human existence over the existence of nonhuman objects.
- <sup>2</sup> They were glazed on a dry orange and earthy brown glaze as an art historical link to Dutch Protestant Still life painting of the 17<sup>th</sup> and 18<sup>th</sup> Centuries.
- <sup>3</sup> Bernard Kerr catalogue statement *Fluid State: early and mid career ceramic artists in Western Australia*, UWA, 2018.
- <sup>4</sup> This is where Kerr embraces the parameters of postmodernism.
- <sup>5</sup> Ibid.
- <sup>6</sup> The Arts and Craft movements, including the Bauhaus developed in reaction to cheap mass production. Craft’s symbolic role was adapted by industrial fabricators in the middle of the 20<sup>th</sup> century when producers sought to humanize their mass-produced wares by infusing them with artisanal qualities.Modern aesthetic dictum ‘form follows function’ did not extinguish the Art and Craft movement. It was not a protest about industrial manufacturing, rather a counter to bad ‘workmanship.’
- <sup>7</sup> The schism between art and craft in modernism become difficult with specialisation and the boundaries of both disciplines having expanded.
- <sup>8</sup> *The Aesthetic Dimension: Toward a Critique of Marxist Aesthetics* is a 1977 book on aesthetics by the philosopher Herbert Marcuse, in which the author provides an account of modern art’s political implications and relationship with society at large.
- <sup>9</sup> Jean Baudrillard foretold that simulations would overtake reality and life would shape itself to fit with already existing representations.
- <sup>10</sup> The Hyper-pot a term also coined by Glen Adamson (2018), is a global cosmopolitan ceramic phenomenon and a reaction to sloppy craft, blending fine craft skills with unconventional and aggressively artificial aesthetics.



Image caption







Image caption



Image caption



Image caption



# THE MAKING

## DAZZLE CAMOFLAGE VESSELS

These dazzle camouflage vessels are hand built using the coil technique and decorated with handcut paper stencils and black slip with a thin coating of matt white glaze and fired to stoneware temperature.

The pieces were inspired by the work done in camouflage by John Graham Kerr and Hugh Cott in the early 20<sup>th</sup> century. Cott in particular was authority on both natural and military camouflage and explained the idea of coincident disruption that was subsequently used as 'dazzle camouflage' on ships in World War One as recorded in the famous paintings of Edward Alexander Wadsworth.



Studio process photographs by Bernard Kerr





Image caption



Image caption





## SEEING AND KNOWING

BERNARD KERR

The relationship between images and objects, craft and art is fascinating to me. The empiricist and rationalist relationship between knowledge derived through perception, experience and experimentation and that gained through reason, logic and language seems to be at the core of my investigations. They are indeed coincident, in that they occur together in space and time and, in the second sense of the word, manifest in agreement and harmony, or certainly generally appear to do so in an idiosyncratic way in each of us.

Watching my mother work with clay as a child was captivating. I started using clay as a young boy. I fell in love with its plasticity, malleability and how it was transformed in the kiln. Encouraged by wonderful art teachers at high school, I learnt to throw on the potter's wheel in the early 1970's. It has been an obsession ever since.

At this time the influence of Bernard Leach (UK) and Shoji Hamada (Japan) was in full swing and pottery making seemed to be as respected with other art forms. The distinctions between art and craft, in my mind at least, seemed irrelevant. Ceramics and painting became my twin loves with pottery gradually taking the leading role.

*Image caption*



At Western Australian Secondary Teacher's College studying a Diploma of Teaching, we were expected to develop a facility in all media and develop abilities in two and three dimensional art and craft. How one 'saw' things and then made them manifest in works of art or craft whether textiles, a thrown pot, a collage or painting was not much discussed.

An awareness of different ways of thinking and seeing was first crystallised by John Berger's famous text and television programme from 1972 *Ways of Seeing*. Berger's view that the process of seeing paintings or, indeed, of seeing anything is less spontaneous and natural than we tend to believe, was a revelation. Berger drew on ideas developed by Walter Benjamin and an awareness of the primacy of reproduced images and hidden meanings embedded in them seemed to hold significant power. Ideas related to systems of thought such as the use of perspective and implicit meanings related to gender challenged the normative view of the world and made it more uncertain.

Berger hinted at hidden meanings and arcane knowledges and codes that one needed to decipher to gain richer understanding of one's existence. As Berger wrote:

*Seeing comes before words. The child looks and recognizes before it can speak. But there is also another sense in which seeing comes before words. It is seeing which establishes our place in the surrounding world;*

*we explain that world with words, but words can never undo the fact that we are surrounded by it. The relation between what we see and what we know is never settled.*

The seminal art teaching text *Drawing on the Right side of the Brain* by Betty Edwards further transformed my view of the world and informed my art teaching strategies - as I began to think about how to challenge students to see and represent the world through drawing. This also challenged how I recognised and understood modes of sensory processing, ways of feeling and consciousness. Based in neuro-scientific evidence, Edwards' text was the 'how' to Berger's 'what'.

As an art teacher I have always been amazed at how the ability to draw or sculpt, a powerful human capacity, is not highly regarded in our education system. Many adults have limited drawing capacity and yet this is generally not seen as deficient. Often, the ability to draw or model clay is linked to an indefinable thing called 'talent'. Yet my experience showed me that people could learn to draw and sculpt, by teaching them strategies to quieten the often dominant left hemisphere of the brain. Setting aside the left, the side of numbers, language, symbolic codes and simplifications, allows the right side to perceive forms, shapes and light. The more I practised my profession, the more I saw the power of making art and practicing craft as pathways to accessing the processing power of the right hemisphere of the brain and, in a sense, operating as an advocate for alternative ways of thinking and seeing.

Studying for a Master's degree in ceramics in the 1990s I was exposed to the thinking of contemporary philosophers and theoreticians in semiotics and the relationships between symbolic systems such as language and the apprehension of meaning. Semiotics provided a platform and framework on which to talk about the importance of how meaning is constructed, and how systems and codes of thought operate in the world.

Drenched in French Theory, I attended the 13<sup>th</sup> Australian Ceramics Conference in Adelaide and a presentation by Gwyn Hanssen Pigott, one of the most significant Australian Ceramic artists. She spoke in, what I thought at the time, obscure and emotive terms about her love for the work of the Italian painter Giorgio Morandi. She hadn't studied semiotics and obviously didn't need to. Her work struck a chord in both the ceramics and art world; she reconciled the relationship between craft and art by producing groupings of handcrafted objects that formed images. In many ways, photographs of her work and the idea of her work became as important as the work itself.

Pigott's talk galvanised my thinking; suddenly all the ideas linked to signifiers and the signified, images and objects seemed to gel and the concept of placing my ceramic objects in groups provided a pathway to say more than making individual pieces. I became obsessed with these relationships and made ceramic trompe l'oeil tables, chairs and objects in



Image caption

combination with everyday utilitarian ceramic objects. Using strategies employed by Dutch still life painters of the 17<sup>th</sup> century such as a subtly modulated monochromatic colour scheme that tied the composition together, allowed a plethora of possibilities in terms of arrangement and ways of viewing the work.

At the time, I found the genre of still life painting the most fruitful area for my investigation into how ceramics is codified and theorised. Still life paintings provided a historical window into cultural interpretations and the development of meaning



Image caption

through the juxtaposition of signs. Signs rely on interpretation, and thus are fundamental to the development of meaning. Such coding demonstrates the variety of ways that objects can signify other discourses and constructions that we absorb rather unconsciously in our daily lives.

As observed in another influential text, Norman Bryson's *Looking at the Overlooked*, the ubiquity of the objects of still life interfaces with sign systems that code the culture of the table through other discourses such as those of 'ideology, sexuality, economics and class'. Ceramic objects, particularly those of a functional nature occurring in all periods and styles of still life, are exemplars of the culture of artifacts and form a background to historical, economic and ideological change.

Still life painting thereby crosses national, chronological and cultural boundaries, in a continuous narrative of the culture of objects. Despite the painted images emerging from disparate cultures, the narrative is united by the persistence and general lack of innovation in the form of the objects, because of essentialist somatic constraints.

Still life images may reflect attitudes to wealth and abundance ranging from high moralism and piety to affluence and exuberant consumption. Looking at the variety of ways in which everyday objects have been depicted illuminates the way we think about and code these objects and the signification that they can hold for us.

Still life acts as a window on the world of objects and their place in daily domesticity and subverts human importance. Their intimacy and gestures coded in cultural tropes. Vanishing points and worldly context are often absent. The domestic table is presented as a metaphoric universe for human values, aspirations and cultural and social commentary.

Correspondingly there exists a relationship between the discourses of craft as shown in the objects chosen for depiction (such as ceramics), and the discourse of the craft of painting itself. In many ways the aims of still life painting: the depiction of the everyday; the images of domestic life are often subverted by painting's ambitions, power and the valorisation of symbols as standing, and indeed, being superior to, reality. The everyday becomes monumental and hyper-real. The objects depicted are models; the epitome of type, through the artist's process, their decisions about representation and composition. The craft of painting privileges the image and posits itself as superior to other forms of craft where the idea of the crafted object exists in an idealised and illusory space. The object becomes a mythical embodiment of immortality. The fragility, impermanence or inevitable decay of objects is disavowed into the space of a permanent relationship as embodied in the illusion of the image: the untouchable 'model' or map. Such ideas and understandings became much clearer after reading another powerful text: psychologist Iain McGilchrist's *The Master*

*and His Emissary*; a work that provides a densely researched analysis of how, by being held under the sway of an obsession with structure, utility and a mechanistic and simplified view of the world provided by the left hemisphere of the brain, we live greatly diminished lives.

In the Western tradition the image erases time and the subject, both the painter and the viewer. In handcrafted ceramics the maker's interaction with the material is largely evident, or implied. The trace, mark, clue or index of the maker's interaction with the medium is something that nearly all handcrafted items, especially ceramics, have. Connection with the body in real time is just as validly the subject as is what is depicted.

Thus, there exists a tension or contradictory relationship between the discourse of images and the discourse of objects. The image of the object is constructed into an illusion of proximity and tactility in the humble domestic table, or the lavish materialistic spaces of affluence. The actuality of the discourse of craft, as exemplified in objects for actual use by the body is denied and subsumed by the representation. The metanarrative influences the act of perception. Crafted and domestic objects exist in the real world and can be touched and used. They can also be painted or photographed or sit in a glass cabinet and thereby become an image, and by implication, a model. The image supersedes the object. The Belgian painter, René Magritte's *The treachery of Images*



Image caption

from 1929 points to this in "*Ceci n'est pas une pipe*" French for "This is not a pipe". The painting is not a pipe, but an image of a pipe, and we readily confuse our symbolic human constructions for reality.

The crafted object is further displaced by its functionality, which illustrates the mind/body split, one of the fundamental flaws in Western philosophy. If display is of primary importance, visual cues such as proportion, surface and colour dominate, often to the detriment of function. The Bauhaus maxim 'form follows function' is only true if one takes the view that the primary function of much contemporary craft is to be looked at, which indeed, most of it is.

Still life is a constant companion in the day to day; the ordering and rearranging of objects forms a major part of our lives. Domestic space is constructed by relationships of objects; tidy or neat, functional or decorative, art or craft? A thing of beauty and significance, or not? The dynamic between model and series drives and defines cultural reality. In the still life painting of antiquity, the life of the table was depicted in terms of simulation and cultural control over nature.

Contemporary ceramicists concern with the vessel in many ways parallels the genre of still life painting, in the coding of domestic space and reference to quotidian rituals. The 'vessel

oriented ceramic object' is positioned in the discourse of the fine arts because it acts as a referent or depiction of daily life, rather than being directly involved with it. It is about the idea of pottery rather than being pottery itself. Designed to be looked at rather than used, and its manufacture predicated on visual qualities rather than functional ones, even though it reflexively refers to functionality. The space of the body and creaturely reality is subsumed into the space of metanarrative and conceptual concerns. It is as if we cannot clearly 'see' hand crafted objects because of the noise provided by the constant deluge of images and objects that are mechanically mass-produced.

It is constructed in a discursive sense, around issues of ideology and power, concerned with class, race, gender, morality, aesthetics, economics, politics, or culture. The subject is moulded in the flux of these forces and made open to transformation through and by them. Power is exercised in the production of detailed knowledge of 'the artist', 'the crafts person', 'the collector'; 'the art gallery' in the discourses of craft and art; aesthetics and taste and the institutions that guarantee them.

The ceramic system is but one of the systems of objects that construct aspects of both culture and the subject, in a constant dynamic. The language of ceramics is interpreted through discourses, rules of use, processes and our mirroring relationship with objects.

In the end, the individual subject has differing ways of apprehending ceramic objects and thereby a part of themselves: sensually in terms of the perceptual subtlety of nuance in the physical presence of the object and conceptually in terms of social formations and experiences related to language, images and ideas. This exhibition is a culmination of investigations linked to this relationship gleaned over my life as an artist and educator.

John Berger (1972) *Ways of Seeing*, Based on the BBC Television Series: Penguin Books London.

Robert M Pirsig (1974) *Zen and the Art of Motorcycle Maintenance: An Inquiry into Values*, William Morrow and Company, New York.

Betty Edwards (1979) *Drawing on the Right Side of the Brain*, JP Tarcher Press Los Angeles.

Norman Bryson (1990) *Looking at the Overlooked*, London, Harvard University Press.

Iain McGilchrist (2009) *The Master and His Emissary: the Divided Brain and the Making of the Western World*, Yale University press, New Haven and London.





Image caption



Image caption



Image caption



Portrait of Bernard Kerr by Rob Simeon, 2024

# SELECTED CURRICULUM VITAE

## BERNARD KERR

### ACADEMIC QUALIFICATIONS

- 2024 Certificate IV Training and Assessment TAFE
- 1994 Master of Arts (Visual Arts), Curtin University
- 1992 Bachelor of Education, Curtin University
- 1991 Bachelor of Arts (Visual Arts), Curtin University
- 1977 Diploma of Teaching, WA Secondary Teacher's College

### SOLO EXHIBITIONS

- 2024 *Coincident*, IOTA (Indian Ocean Craft Triennale), Midland Junction Arts Centre, WA
- 2014 *Flux*, Heathcote Gallery, WA
- 2007 *Lexicon*, Gallows Gallery, WA
- 1987 *Bernard Kerr - Paintings and Ceramics*, F.T.I. Gallery, WA
- 1978 *Paintings and Ceramics*, Couper Gallery, WA

### SELECTED GROUP EXHIBITIONS

- 2024 *The Language of Colour*, Mundaring Arts Centre, WA
- 2023 *Pottery Expo* (guest artist), Warrandyte, VIC
- 2022 *Under The Surface*, Lost Eden Gallery, WA
- 2021 *The Second Best Time Is Now*, Mundaring Arts Centre, WA
- 2019 *Slipstream*, Central Gallery, WA
- 2019 *Fluid State: Contemporary Western Australian Ceramics*, Central Gallery, WA
- 2019 *Materiality*, Mundaring Arts Centre, WA
- 2016 *Tied Up with String*, Mundaring Arts Centre, WA
- 2015 *Meet the Maker*, Mundaring Arts Centre, WA
- 2012 *Degustation*, Mundaring Arts Centre, WA
- 2011 *Understory*, Mundaring Arts Centre, WA
- 2008 *The State of the West: A Ceramic Survey*, Central Gallery, WA
- 1996-2024 Ceramic Arts Association of WA Selected Exhibition
- 2003 *Western Reflections*, Skepsi on Swanston Gallery, VIC
- 2001 *Is The Dinner Party Dead?*, Central Gallery, WA
- 2001 *Bowled Over*, Fremantle Arts Centre, WA

- 1999 *Ellipsis*, Craftwest, [Location](#)
- 1999 *Everyday Changes: Western Australian Ceramics 1960 – 1999*, Lawrence Wilson Art Gallery, University of WA
- 1999 *Diverse*, Delegates Exhibition, Central Gallery, WA
- 1996 *Summer '96*, Kalla Yeedip Gallery, WA
- 1996 *The Politics of Clay*, SEA Gallery, Edith Cowan University, WA
- 1995 *In the Firing Line*, Kalla Yeedip Art Gallery, WA
- 1995 *Landscape as Metaphor*, Claremont School of Art, WA
- 1994 *No Dinosaurs*, Curtin University Post Graduate exhibition, WA Museum
- 1994 *Clay and Glass Association of Western Australian Inaugural Exhibition* (Curator), [Location](#)
- 1994 *City of Perth Craft Award*, [Location](#)

### MAJOR COLLECTIONS/ AWARDS

- Highly Commended, People's Choice CAAWA Selective exhibition
- Scotch College Art Collection
- Mundaring Shire Collection
- WA Chamber of Commerce and Industry Art Collection
- Eastern Metropolitan Regional Council Collection
- Fellow, Craftwest (FC) Craft Council of Western Australia)
- Shire of Mundaring Art Collection
- Alinta Gas Collection
- Australian Bureau of Statistics Collection
- Swan Shire Ceramics Prize

### PROFESSIONAL EXPERIENCE, TRAINING & CONSULTANCIES

- President, Ceramic Arts Association of Western Australia Inc.
- Board Member, World Craft Council (Australia)
- Presenter, Indian Ceramics Triennale, New Delhi, India
- Director, The 17<sup>th</sup> Australian Ceramics Triennale 'Wedge'
- Australian Delegate, Craft Masters Award of Excellence, Dongyang, People's Republic of China

- Workshop Leader, International Baccalaureate Organisation Asia Pacific
- Board Member, World Craft Council Australia
- Chair, Course Advisory Committee Visual Arts Curriculum and Standards Authority of WA (2011 & 2013)
- Member, Course Advisory Committee Visual Arts (2009 - 2010)
- Member, Assessment Review and Moderation Panel Visual Arts (2004 - 2008)
- Coordinator, Ninth National Ceramics Conference, Perth (1999)
- Board Member, Mundaring Arts Centre Inc

### PROFESSIONAL EXPERIENCE

- Lecturer (Ceramics), North Metropolitan (Central) TAFE, WA
- Director of Teaching and Learning, and Middle Years Programme Coordinator, Caulfield Grammar School, VIC
- International Baccalaureate Middle Years Programme Co-ordinator, Director of Teaching and Learning: Middle School, Theory of Knowledge teacher, Binus School Simprug, Jakarta, Indonesia
- Curriculum Leader for the Arts, Head of Visual Arts, Theory of Knowledge Coordinator, Student Council Coordinator Scotch College, WA
- Lecturer (Sculpture, Drawing, Ceramics), Art Education, Edith Cowan University, WA
- Acting Coordinator (Clay and Glass), Department School of Art, Curtin University, WA
- Lecturer (Ceramics), Curtin University, WA
- Lecturer (Art and Design), South Metropolitan Campus of TAFE Fremantle Campus working at Casuarina Prison
- Lecturer (Art Education), Edith Cowan University, WA
- Teaching Exchange (Visual Art, Photography and Design), Plume School, Maldon, Essex, UK
- Visual Art Teacher at City Beach Senior High School, Swan View Senior High School, Duncraig High School, Karratha Senior High School, WA

LIST OF WORKS

*Bowl of apples, 2024*  
thrown, glazed stoneware bowl and painted slip  
press-moulded apples  
12 x 24 cm

*Compressed space (orange), 2024*  
photographic 3D collage  
37 x 59 x 9 cm

*Compressed space (white), 2024*  
photographic 3D collage  
59 x 32 x 9 cm

*Darling Scarp landscape daybreak 1, 2024*  
slip cast stoneware, layered glazes  
48 x 23 cm

*Darling Scarp landscape dawn 2, 2024*  
slip cast stoneware, layered glazes  
49 x 23 cm

*Darling Scarp landscape dusk 3, 2024*  
slip cast stoneware, layered glazes  
52 x 23 cm

*Darling Scarp landscape approaching storm 4, 2024*  
slip cast stoneware, layered glazes  
51 x 23 cm

*Darling Scarp landscape night sky 5, 2024*  
slip cast stoneware, layered glazes  
50 x 23

*Dazzle camouflage vessel, 2024*  
hand built stoneware, stencil decoration  
69 x 51 x 12 cm

*Dazzle camouflage vessel, 2024*  
hand built stoneware, stencil decoration  
58 x 46 x 9 cm

*Dazzle camouflage vessel, 2024*  
hand built stoneware, stencil decoration  
55 x 34 x 8 cm

*Jazz rhythm, 2014 - 2024*  
acrylic on canvas  
82 x 61 cm

*Jazz rhythm still life, 2024*  
thrown bottles, stencil decoration,  
layered slips, slip cast plinths  
60 x 30 x 32 cm

*Landscape bottle red blush, 2024*  
stoneware, layered glazes  
33 x 13 cm

*Landscape bottle red blush, 2024*  
stoneware, layered glazes  
57 x 12 cm

*Landscape vase red blush, 2024*  
slip cast stoneware, layered glazes  
31 x 9 cm

*Phalanx 24 striped vases, 2024*  
slip cast porcelainous stoneware,  
stencil decoration  
58 x 55 x 32 cm

*South Coast storm approaching, 2023*  
thrown stoneware, layered glazes  
45 x 30 cm

*Still Life Group (orange), 2024*  
stoneware, various fabrication techniques  
54 x 150 x 68 cm

*Still Life Group (white), 2024*  
stoneware, various fabrication techniques  
56 x 180 x 70 cm

*Still life with three apples, 2024*  
stoneware thrown, press-moulded  
and slip cast, various glazes  
39 x 40 x 40 cm

*The Artist's Table, 2024*  
stoneware, various fabrication techniques  
1310 x 52 x 89 cm

*Yin and Yang vessels, 2023*  
thrown stoneware  
64 x 22 cm



Image caption



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