When something ‘works’—that is, a unity is reached—between form, scale and idea—his delight is palpable.

Peter has written extensively himself, notably on the relationship between utility and beauty in ceramics, practicing through writing his form, and the forms he creates, his solid commitment to utility as a first principle of beauty. He recently compared himself to an addict when it came to clay. He feels he is not yet in the company of iron than ash.

Peter’s work over the last decade had seen an emphasis on small and medium-sized pots. The resulting forms are so comfortable, they presented Peter with a range of possibilities not yet explored in his satisfaction. Such an emphasis is part of the creative process, not quite understood thing that gets pushed to the side. The scale so challenges the object that one cannot hold one of these giants comfortably in one hand, even two. This experience has to be a cooperative one. The relationship has to change. The scale is such that place elsewhere. The scale so challenges the object that a big hug might be a more appropriate response than a fistful, worthless stroke.

Peter Wilson’s dedication to his craft and its traditions, his commitment to experimentation and his obvious joy in making are ever present in the quality and beauty of the forms he creates. This recent shift in emphasis towards the heroic is welcomed with a sense of excitement and anticipation.


Peter Wilson. 2012

Dr Marilyn Walters
Artist & Writer

Towards the Heroic

I have written several pieces about Peter Wilson’s work over the years and one of the most noticeable things to emerge from this research is the artist’s dedication to experimentation. He is engaged in a frantic ephemeral dance.

Peter, there is a joy in the process of making. It takes a sensitive and nuanced dialogue with the material. At the core of this dialogue is the constancy of the creative process, the palpable tension between the material and the maker. On contact with the mark the viewer becomes aware of the mark and the line, and the patterns created and employed through them. In drawing, a mark provides the ‘canvas’ for further investigation. In painting, a mark is engrossed in a frontal, ephemeral dance.

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The technical challenges of different clay bodies and shifting narrative surfaces were already familiar to Peter. He presented Peter with a range of possibilities not yet explored in his satisfaction. That realisation is the back of the creative process, not quite understood thing that gets pushed to the side. The scale so challenges the object that one cannot hold one of these giants comfortably in one hand, even two. This experience has to be a cooperative one. The relationship has to change. The scale is such that place elsewhere. The scale so challenges the object that a big hug might be a more appropriate response than a fistful, worthless stroke.

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Dr PETER WILSON
Adjunct Professor, Creative Arts Charles Sturt University, Bathurst
Doctor of Creative Arts, University of Western Sydney, 2013

Residencies
2011  Burlington Art Centre, Ontario, Canada
2009  Visiting Professor, Resource Institute University Lahore Pakistan
2007  Artist-in-Residence, Ruold Craft Centre, Nottingham, UK
1998  Professor of Ceramics, National College of Arts, Lahore Pakistan
1986  Doctor of Fine Arts, Rhodes International Museum of Ceramics, Florence, Italy

Solo exhibitions
2018  Ash Pithoi, Bathurst Regional Art Gallery
2018  Surface 2018, Bathurst Regional Art Gallery
2017  Make sure the potter wipes his hands, Balmain Gallery, Sydney
2017  Make sure the potter wipes his hands, Mura Clay, Sydney
2016  Ash Pithoi, Orange Regional Gallery
2016  Nebi Moses, Pennesi Museum, Sydney
2016  Peter Wilson: 30 Years on, Wollongong University Gallery
2013  Peter Wilson: 30 Years on, Bathurst Regional Art Gallery
2013  Peter Wilson: 30 Years on, Cudgegong Gallery, Gulgong
2013  Peter Wilson: 30 Years on, Wollongong University Gallery
2013  Peter Wilson: 30 Years on, Bathurst Regional Art Gallery
2010  Mura Clay Gallery, Newtown
2010  Mosses and Lichens, Orange Regional Gallery
2009  Peter Wilson: 30 Years on, Cudgegong Gallery, Gulgong
2009  Peter Wilson: 30 Years on, Bathurst Regional Art Gallery
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2007  Peter Wilson: 30 Years on, Bathurst Regional Art Gallery
2006  Mosses and Lichens, Mura Clay, Newtown
2006  Mosses and Lichens, CSU Wagga Wagga- William Merrylees Library
2006  Mosses and Lichens, CSU Wagga Wagga- William Merrylees Library
2006  Mosses and Lichens, Mura Clay, Newtown
2006  Mosses and Lichens, CSU Wagga Wagga- William Merrylees Library
2006  Mosses and Lichens, Mura Clay, Newtown
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2006  Mosses and Lichens, Mura Clay, Newton