

**DESIGNING CRAFT/
CRAFTING DESIGN:
40 YEARS OF
JAMFACTORY**



Jam
Factory

HONOR FREEMAN

*born 1978, Glenelg, SA
lives in Adelaide, SA*

Honor Freeman joined the Associate training program in 2002 after completing a Bachelor of Applied Arts (Honours) at the University of South Australia. She is an accomplished ceramic artist whose work has been consistently recognised for its skill and poetic observations of the everyday. On graduation, her work was selected for *Hatched* (the national graduate exhibition at Perth Institute Contemporary Art, 2003), and has been presented in leading exhibitions, including *Primavera* at the Museum of Contemporary Art, Sydney (2007), and *Snap freeze: still life now*, at Tarrawarra Museum of Art, Victoria, (2007).

While Freeman was an Associate at JamFactory, Neville Assad-Salha was the Ceramic Studio's Creative Director. Honor describes Assad-Salha as 'energetic and enthusiastic, he bounced about the studio doing high kicks and gesticulating wildly and passionately ... I really appreciated and benefited from the freedom he gave the Associates to find their own way to run their practice.'

On completion of her Associateship, Freeman became an access tenant of the studio for two years. The Ceramics Studio is designed to provide dedicated studio spaces for a mix of artists. Ranging from emerging to established artists, these access tenants form a valuable peer-to-peer support network. Freeman believes that this unique opportunity, working alongside artists she had long admired, helped her improve her skills and extend her ceramic knowledge.

The continual making and handling of kilns full of ceramics over her four years at JamFactory gave her a level

of material understanding—of the weight of an object, the balance of form, the lusciousness of glaze, the relationship of the foot and the lip to form—which would have taken her a lifetime to build up and acquire if working from her own independent studio.

Working exclusively in porcelain, Freeman's practice includes both production and exhibition pieces. Her limited-run production ranges, *Half full/half empty* and *Warp + weft*, have evolved subtly over time. She may have given them different forms and glazes, but essentially they remain the same as the work she produced as an Associate.

Much of Freeman's work continues to explore the still-life tableau, utilising unpretentious objects to celebrate the overlooked daily moments. Her current body of work also incorporates well-worn phrases and idioms, playfully engaging with metaphors for hope and optimism, ideas of half full and half empty ever present. These one-off exhibition works capitalise on the mimetic qualities of slip-cast porcelain to create objects that shrewdly play with our perception of materiality and making. What once was liquid is now solid, and what is solid may look like liquid or at least refers to liquid. Replicated surfaces and textures are enhanced by Freeman's subtle mix of polished matte finishes, satin glazes and coloured clay bodies, and the recent addition of lustre in works such as *Every Cloud has a Silver Lining*, 2012.

Margaret Hancock Davis

Every Cloud has a Silver Lining, 2012
slipcast, handbuilt
porcelain, silver lustre
280 x 500 x 400mm

