



AUSTRALIAN CONTEMPORARY

SOFA  
SUE 06

SOFA 2006, Australian Contemporary  
Australia Council & JamFactory International Craft Initiative

# Go Figure...

Ceramics by Stephen Benwell, Stephen Bird, Bev Hogg & Jenny Orchard

Australian Contemporary presents hand-built vessel forms, plates and sculptural works by four Australian ceramic artists at SOFA 2006. These works honour our primordial impulse to make from the earth, to form and model figures and likenesses in clay. Though united in this central purpose, each artist is driven by personal motivations in their exploration of representation and the distinctive stories they tell.

To accompany *Go Figure...* Australian Contemporary has commissioned short interpretive essays from four authoritative writers – John McPhee discusses painterly qualities and traces elements of both the classical and the urbane in the hand-built sculptural works of Stephen Benwell; Gregor White recommends Marcel Proust's advice on ways of seeing, as he observes the progress of Stephen Bird and his colourful troupes of domestic heroes and heroines on their various voyages of discovery; Ann McMahon notes the complex and sometimes conflicting connections between figures and landscape revealed in the laconic figurative sculptural works of Bev Hogg; while Jan Guy catches a glimpse of Nirvana and speculates on the transmigration of souls as she delves into the rich and strange world of Jenny Orchard, whose surreal and suggestive figurative works seem to blend whimsy and magical spirit.

Accompanied by images of each artist's work and biographical information this catalogue provides the specialist collector and broader international audiences with documentation of an important encounter with Australian contemporary craft. These four artists observe and reflect on aspects of our shared humanity and self-consciousness, stimulating conjecture and posing questions on the human condition; Go figure...

Stephen Bowers  
Managing Director  
JamFactory  
Contemporary Craft and Design



*Large Vase (in Arcadia)* 2005 earthenware, hand built, underglaze painting, 485 x 485

# Stephen Benwell

by John McPhee

From his first exhibitions in the early 1970s, Stephen Benwell demonstrated his knowledge of the history of ceramics. Sources as diverse as ancient Greek vases, Chinese ceramics and bronzes, and European 18th century teapots and figurines, were easily identified. He brought a fresh, iconoclastic, eye to his work, and developed a highly individual style in which his plundering of the past was overlaid with an urbane, occasionally very witty approach.

In recent work Benwell continues to explore two seemingly disparate aspects of ceramics. His earliest work included many anthropomorphic teapots, boxes and vessels of various kinds that owed much to the traditions of Pre-Columbian and South East Asian ceramics, as well as the animalia of the Staffordshire potters. More recently he has begun to explore purely sculptural forms, in particular the European tradition of figurines and the sculpture [and fragments] of Greek and Roman antiquity. Simultaneously Benwell continues to make large vases for which he is well known. These are a form of stripped-down urn, described by him as 'buckets', with elaborately painted surfaces. Their decoration combines a complex personal iconography with a love of painting.

Painting and drawing have always been significant aspects of Benwell's work. He brings a painter's touch to the decoration of the carefully textured surface of his hand-built vases. Employing a limited palette, he builds-up richly smudged, rubbed, scratched and dribbled painted areas surrounding abstract patterns and vignettes of realistic imagery. Drawn from a wide variety of sources, both real and ideal, the imagery includes contemporary heroes, footballers and athletes, masquerading as the idealized athletes of antiquity. The classical allusions are emphasized by their poses and the inclusion of trophies and urns. Occasionally these figures are shown within a landscape, which helps to describe the subject of a vase as *Narcissus* or *In Arcadia*.

Figurine 2006 Earthenware 210 x 110



Bust 2006 Earthenware 140 x 128



Large Vase (Narcissus) 2003 earthenware, hand built, underglaze painting 490 x 480

Throughout his career Benwell has enjoyed the discipline of monochromatic decoration. Consciously borrowing from Asian blue and white ceramics, and aware of the later European tradition, he has recently begun to decorate figurines and busts in this manner. While picking-out features such as eyes, lips and nipples, the blue is also splashed and smudged over the figure. The standing figures and busts with broken limbs, now less classical, have become images of mindless gym-toned, 'more brawn than brain' thugs. Their appearance conjures-up the spectre of decay, not necessarily just personal, but also that of western civilization.

**John McPhee** is an art historian and a leading expert on Australian decorative arts. He is the author of a book on Australian colonial artist *The Art of John Glover*, Macmillan, Melbourne and Sydney, 1980.

Photographer: David McArthur

# Stephen Bird

by Gregor White

"The real voyage of discovery consists not in seeking new landscapes, but in having new eyes." Marcel Proust

Stephen Bird's work often takes you on a voyage of discovery. Like reading a map, each element has meaning only in relation to its surroundings. Each step, each moment of recognition unfolds to reveal events and characters that punctuate your journey as you traverse a course through both the familiar and the strange.

The process of reading Bird's work mirrors the process of its making. He recently described this process; 'on a journey to Sydney, I picked up toys, religious icons, decals and newspaper articles. Many of these objects are used to produce moulds and arranged to make forms and figures, the familiarity of iconographic imagery is negated and displaced and made functional (casts of dolls heads are used to form legs of figures, kangaroos, plumes of smoke etc) to separate these objects from their ordinary associations'. Bird's process of dislocation allows viewers to discover for themselves the nuances and complexities of form and surface and to create their own associations and meanings.



Figure This 2005 Glazed Earthenware 550 x 200 x 150



The Boxer 2005 Glazed Earthenware 650 x 250 x 150

Bird's work is not without allusion or reference and he offers us signposts and directions in his approach to his craft. Both self-conscious and self-referential, his insistent use of industrial techniques and materials pays homage to figurative traditions of his native Stoke-on-Trent. Individual pieces like *The Boxer* (2005) make reference to mass production through the use of decorative decals and formal allusion to function through spout and handle-like limbs combined with a brutish subject reminiscent of the Toby Jug form.

In work like this, the specific tradition that Bird is referring to is that of the commemorative; the mugs, plates and figurines that mark domestic heroism in display cabinets and on mantles, modest monuments that celebrate acts of courtesy or public service. Through the evocation of this spirit of valorisation Bird tells us how to read his work, asks us to see the mundane in a new way, to value the modest and to cherish the events and connections that bind us together.

Although the memorials he makes are monuments to us all, on a personal level they act as commemorative links between Bird's native Britain and adopted Australia. For many who have made the journey before him, Coronations and Royal Weddings recorded on teapots and mugs in their modest way help make the strange familiar and have allowed many to navigate their own voyages of discovery.

**Gregor White** taught Ceramic Design for 10 years and currently leads the Division of Computer Arts at the University of Abertay in the UK. Published internationally, he curated the Angus Suttie retrospective in 2000.  
Photographer: Greg Piper



*How the tough guy made America weak* 2005 Glazed Earthenware 450 x 350 x 70

Weaving Dry Water 2006 clay, slips, glaze 700 x 350 x 250



# Bev Hogg

by Ann McMahon

*Conversations with Country*, a quietly brooding figurative series by Bev Hogg, investigates the human condition. She recalls her own experience of living through drought to explore the limits of endurance in the works *Horizon*, *Dry* and  *Holding*. These major pieces respectively depict responses of hope, anger and despair. The work is in keeping with Hogg's philosophy that 'art should touch people, stir their minds and spirits, or there is no point to making it. That is the constant challenge.'

Beginning as a symbol of waste, the drain evolved to become a conceptual base, a circle representing life cycles and the infinite. Hogg pursues this theme in *Weaving Dry Water*, showing how human existence is intimately interwoven with the environment and water is the lifeblood.

The water bottle also returns as a reminder of the effects of consumption, but serves to draw attention to Hogg's technical skill. Her command of the medium results from dedicated practice since she graduated with Honours from the Australian National University, School of Art Ceramics Workshop in 1988. She invests her sculpture with remarkable drama by contrasting sculptural weights and volumes

as well as surface treatments and effects; fine brittle forms, such as bottles, are at odds with the heavy complex bases; parched earthy surfaces are interrupted by poignant hints of glaze, suggestive of moisture. Such counterpoints create delicious visual tensions and reflect discomfoting thematic conflicts. The pressure of balancing human population growth with conservation of natural resources takes on palpable presence in Hogg's work.



*Dry Flow* 2006 clay, slips, glaze 250 x 200 x 200

Figurative elements dominated *Conversations with Country*, with their investigations into human relationships with land. Roots are not only an attachment to place; they represent a sense of security, a trust that the earth will continue to sustain life. Like arteries or dendritic drainage systems, such connections suggest the biological interdependence of all living things and reliance on oxygen and water cycles. But the forces of growth also symbolise renewal, betraying Hogg's natural optimism. This aspect of her character emerges as a humorous or surreal sensibility, which effectively invokes both childhood memory and mythological references. Hogg chooses to use clay, water and fire for their correlation, not only to geo-morphology, but also for the metaphysical allusion to human physiological, emotional and spiritual being. Hogg's artworks are a conduit. Her direct and intuitive making process allows free expression of her creative spirit. It touches the viewer, re-establishing connections to those things that fundamentally shape our existence.



**Ann McMahon** is Gallery Development Officer with Australian National Capital Artists, Canberra, Australia. Her recent projects include writing catalogue essays for Annie Trevillian and Ian Jones, articles for Craft Culture and curating *Process* at ANCA.

Photographer: Rob Little

Dry Gauge 2006 clay, slips, glaze 700 x 250 x 200

# Jenny Orchard

by Jan Guy

Jenny Orchard has been a mainstay of the Australian ceramics community for almost thirty years. One of the most enduring qualities evident in Orchard's work is that she has always followed her own path. In the early 80's, when Australian ceramics journals were dominated by the endless tones of brown being produced by an earlier generation of potters, Orchard's delightful and funky domestic ware appeared like a fresh breeze in summer. At this time her works were cups, vases and jugs – angular and brightly coloured, more reminiscent of fashionable textiles of the day than the stereotypical earthiness of clay. During the late 80's many of her works took an anthropomorphic turn. The form of what once would have been an angular coffee mug became the cone-shaped head of a strange, but endearing little creature. As these figurative works, composed of elements of African and Australian flora and fauna have evolved in scale and complexity, and each has come to possess its own distinct identity. One now wonders from where they spring.



EleGirl 2006 Earthenware 700 x 350 x 350

Orchard spent her childhood in Rhodesia (now Zimbabwe) and played with the children of the local Shona people. The Shona believe in spirits, known as *Shave*, which are outsider spirits often attached to Europeans and animals, and those called *Vadzimu*, which are ancestral spirits, protectors of the society to which they belong. Though Orchard is a Westerner, the foundations of her beliefs were established in childhood and it would seem the Shona's spirit world belongs as much to her as it does to its Indigenous caretakers. In adulthood these beliefs have become fused with Orchard's fervent passion for environmental conservation and concerns about the paths down which genetic engineering may lead us. It is this combination of deeply felt values that drives her creative process.

To some extent, the artist considers herself a channel or midwife for magical creatures of another realm, the world of Metempsychosis where the souls of all living existence happily reside. Her recent works such as *Ele Girl* – an entity of land, sea and popular culture; *Gulgonggirl* – a hybrid of place and impossible romantic genetics; and *Flowerfish* – a mutation produced by the outflow of industrial zeal are some of the physical manifestations or 'soul vessels' for Metempsychosians. They come to Orchard in dreams and 'sing' themselves into existence through her hands. While some might consider Orchard's art to be aligned to the closed systems of Art Brut, her works offer a poetic balm for many contemporary fears. They are beautiful, ornate abominations, come to teach, inspire and reside amongst us. They bring with them histories, which are also ours, but as a Shona proverb tells 'You have no power over what does not belong to you'.



*Gulgonggirl* 2006 Earthenware 550 x 350 x 350

**Jan Guy** is a writer, artist and lecturer living in Sydney, NSW. Jan currently lectures in the ceramic department at Sydney College of the Arts, University of Sydney.

Photographer: Greg Piper

Plantpeople 2006, Earthenware (left to right) Curiepuss 700 x 250 x 250 Antinobody 1 500 x 250 x 250 Darling 650 x 250 x 250



# Stephen Benwell

## Selected Solo Exhibitions

- 2005 Niagara Galleries, Melbourne, VIC, Aust.  
2005 *The Impassioned Shepherd*, The Faculty Gallery, Monash University, Melbourne, VIC, Aust.  
2002 Niagara Galleries, Melbourne, VIC, Aust.  
2001 Niagara Galleries, Melbourne, VIC, Aust.  
1998 George Gallery, Melbourne, VIC, Aust.  
1997 George Gallery, Melbourne, VIC, Aust.  
1996 Craftspace, Sydney, NSW, Aust.  
1995 Flinders Lane Gallery, Melbourne, VIC, Aust.

## Selected Group Exhibitions

- 2006 *Crust: Examining artist's approaches to clay surfaces*, Gold Coast City art Gallery, Queensland and Touring, Aust.  
2005 Boutwell Draper Gallery, Sydney, NSW, Aust.  
2004 Boutwell Draper Gallery, Sydney, NSW, Aust.  
2004 *Sidney Myer International Ceramic Award*, Shepparton Art Gallery, VIC, Aust.  
2004 *The Victorian Connection*, Ceramic Art Gallery, Sydney, NSW, Aust.  
2003 *Changing Surfaces*, Shepparton Art Gallery, Shepparton, VIC, Aust.  
2003 *Hyper-Crafting*, Faculty Gallery, Faculty of Art and Design, Monash University, Melbourne, VIC, Aust.  
2002 *Melbourne Art Fair*, Royal Exhibition Building, Melbourne, VIC, Aust.  
2000/01 *Craft from Scratch: 8th Triennial* (Australia and Germany), Museum für Angewandte Kunst, Frankfurt, Germany; Customs House, Sydney, NSW; Art Gallery of South Australia, Adelaide, SA, Aust.  
1999 *Drawn in Form*, Brisbane City Art Gallery, Brisbane, QLD, Aust.  
1999 *Sidney Myer International Ceramic Award*, Shepparton Art Gallery, VIC, Aust.  
1996 *Sidney Myer Award*, Shepparton Art Gallery, VIC, Aust.  
1995 *Fletcher Challenge Award*, Auckland, New Zealand.  
1995 *Australian Art 1940-1990*, Museum of Fine Arts, GIFU, Japan.  
1995 *Delinquent Angel*, Faenza, Italy.  
1995 *Sidney Myer Award*, Shepparton Art Gallery, VIC, Aust.

## Selected Collections

Artbank, Sydney, NSW, Aust.  
Art Gallery of South Australia, Adelaide, SA, Aust.  
Art Gallery of Western Australia, Perth, WA, Aust.  
Powerhouse Museum, Sydney, NSW, Aust.  
National Gallery of Australia, Canberra, ACT, Aust.  
National Gallery of Victoria, Melbourne, VIC, Aust.  
Queensland Art Gallery, Brisbane, QLD, Aust.  
Tasmania Museum and Art Gallery, Hobart, TAS, Aust.  
Victoria and Albert Museum, London, UK.  
Ballarat Fine Art Gallery, VIC, Aust.  
Box Hill City Council, Melbourne, VIC, Aust.  
City Art Institute, Sydney, NSW, Aust.  
Latrobe Regional Art Gallery, VIC, Aust.  
Parliament House, Canberra, ACT, Aust.  
Melbourne University, Melbourne, VIC, Aust.

## Selected Awards

- 2003-2005 Monash Graduate Scholarship.  
1999 Friends of Shepparton Art Gallery Award.  
1998 Australia Council Grant.

# Stephen Bird

## Selected Solo Exhibitions

- 2005 Solo show, Ray Hughes Gallery, Sydney, NSW, Aust.  
2004 *One Man Show Of Recent Ceramics*, England & Co, London, UK.  
2004 *Craft Focus*. Solo show of ceramics. One Five Two Gallery, Dundee Contemporary Arts, Dundee, Scotland.  
2001 One Man Show. Compass Gallery, Glasgow, Scotland.  
1996 One Man Show, Alba Gallery, London, UK.  
1994 One Man Show, Open Eye Gallery, Edinburgh, Scotland.

## Selected Group Exhibitions

- 2004 *Edinburgh Festival Show*. Scottish Gallery, Edinburgh, Scotland.  
2004 *On a Plate. 7 ceramic artists*, Richard Slee, Philip Eglin, Takeshi Yasuda. Scottish Gallery, Scotland.  
2003 SOFA, Chicago. Sculptural Object, Functional Art. USA. Represented by Scottish Gallery, Chicago, USA.  
2003 *New Wave II*. 6 Welsh, 6 Scottish Makers. The Gallery. Ruthin Craft Centre, Wales.  
2003 *Return to Oz. A journey to Australia through India and S.E. Asia*. Open Eye Gallery, UK.  
2003 *Storylines. Three applied artists explore narrative*, Scottish Gallery, Edinburgh, Scotland.  
2003 *Recent Ceramics*, England & Co, London, UK.  
2002 Sydney Myer International Ceramic Award. Shepparton, VIC, Aust.  
2001 *Obsessive Visions. Art Outside The Mainstream*. England & Co, London, UK.  
2001 *Intuition. Exhibition of self taught and visionary art*, Crescent Arts, Scarborough, UK.  
2000 *Ceramic Sculpture & Paintings*. England & Co, London, UK.  
1999 *The Plate Show*. National touring exhibition curated by Collins Gallery, Glasgow, Scotland.  
1999 *Islington Art Fair*. Represented by England & Co. London, UK.  
1998 *New works on paper*, Wysing Arts, Cambridge, UK.  
1997 *The Morrison Portrait Award*, RSA, Edinburgh, Scotland.  
1997 *New Paintings*. The British Work House Gallery, Dallas, Texas, USA.  
1997 *Noble Grossart Painting Prize*. Glasgow School of Art and Royal Scottish Academy, Glasgow, Scotland.  
1997 *Cross Reference*. The Association of Applied Arts. Touring exhibition. Scotland.  
1996 *Sitting Pretty*, Exhibition of Art Chairs, Kirkaldy Museum and Art Gallery, Scotland.

## Selected Collections

Aberdeen Museum & Art Gallery, Aberdeen, Scotland.  
National Museum Of Scotland. Chamber Street, Edinburgh, Scotland.  
Paisley Art Gallery and Museum. Strathclyde, Scotland.  
Dundee Art Gallery and Museum. Purchased through national acquisitions fund.  
Mexican Consulate Collection, Dundee, Scotland.

## Selected Awards

- 2004 Professional Development Award. Scottish Arts Council Lottery Grant.  
2004 Creative Development Award. Scottish Arts Council.  
2000 Visual Arts Award. Dundee City Council.

# Bev Hogg

## Selected Solo Exhibitions

- 2001 *Leaves & Fishes The Artist's Garden*, Fitzroy, Melbourne, VIC, Aust.  
1998 *New Clay Work*, Narek Galleries at Pialligo Plant Farm, Canberra, ACT, Aust.  
1996 *Telling Tales A Girls Own Gallery*, Canberra, ACT, Aust.  
1995 *Defrosting Familiar Tales with Jo Crawford*, JamFactory Craft & Design Centre, Adelaide, SA, Aust.  
1993 *Sculptural Ceramic*Ō, Playhouse Foyer Festival Centre, Adelaide, SA, Aust.  
1991 *A WomanŌs Autumn Harvest*, Criterion Gallery, Braidwood, NSW, Aust.  
1991 *Wood, Clay & Camille*, Tilley Devine Cafe Gallery, Canberra, ACT, Aust.  
1990 *Sacraments of Suburbia*, Craft Council Gallery of the ACT, Canberra, ACT, Aust.

## Selected Group Exhibitions

- 2005 *Dimensions Variable*, Craft ACT, Canberra, ACT, Aust.  
2005 *Water work*, Goulburn Regional Gallery, NSW, Aust.  
2004 *Artisans in the Garden*, Botanic Gardens, Sydney, NSW, Aust.  
2004 *Accredited Professional Members Exhibition*, CraftACT, ACT, Aust.  
2003 *Triple Bottom Line, Land & Water use*, Goulburn Regional Gallery, NSW, Aust.  
2003 *Exhibition Home*, CraftACT 12 Karaugh St Dickson, ACT, Aust.  
2002 *Ceramics: Innate Perspectives*, Goulburn Regional Gallery NSW Touring to Moree, Albury, Orange and Grafton, NSW, Aust.  
2002 *Sixth International Ceramic Exhibition*, Mino, Japan.  
2001 *Selected Visions: Public Art in Canberra from Federation to Today*, Canberra Museum & Art Gallery, ACT, Aust.  
2001 *Cowra Art Festival Award*, Cowra, NSW, Aust.  
1999 *Diversity 9th National Ceramic Conference*, Perth, WA, Aust.  
1998 *Water Features Exhibition*, Pialligo Plant Farm, Canberra, ACT, Aust.  
1998 *A Dog's Breakfast*, ANCA Canberra, ACT, Aust.  
1998 *6th Contemporary Art Fair*, Melbourne, VIC, Aust.  
1996 *Made to Matter*, Craft Council of ACT, Canberra, ACT, Aust.  
1996 *The Bowl Show* The Door Exhibition Space, Fremantle, WA, Aust.  
1995 *Myth, Magic & Madness* Manly Art Gallery & Museum, NSW, Aust.

## Selected Collections

- Parliament House, Canberra, ACT, Aust.  
Artbank, Sydney, NSW, Aust.  
Goulburn Regional Art Gallery, NSW, Aust.  
Canberra Museum and Gallery, ACT, Aust.

## Selected Awards

- 1993 The Doug Alexander Memorial Award.  
1992 Canberra Circle Visual Arts Award.  
1992 The Doug Alexander Memorial Award.  
1991 The National Ceramic Award.  
1990 The Doug Alexander Memorial Award.

# Jenny Orchard

## Selected Solo Exhibitions

- 2005 *Plant People Soul Flowers*, Beaver galleries, Canberra, ACT, Aust.  
2004 *Metempsychosis*. The Foyer Gallery. Sydney College of the Arts, Sydney, NSW, Aust.  
2004 *Plant People, Soul Flowers*. Sir Herman Black Gallery. Sydney University. Part of Verge Arts Festival, NSW, Aust.  
2000 *Messages*. Beaver Gallery. Canberra, ACT, Aust.  
2002 *Odd Couples - Transitional Creatures*. Solo Show Beaver Galleries Canberra, ACT, Aust.  
1999 Solo show at the Centre for Contemporary Crafts Customs House, Sydney, NSW, Aust.  
1998 Barry Stern Gallery, Paddington, Sydney, NSW, Aust.  
1997 Barry Stern Gallery, Paddington, Sydney, NSW, Aust.

## Selected Group Exhibitions

- 2005 *Chilli*, Cudegong Gallery Gulgong, NSW, Aust.  
2005 *Trace*, College of Fine Art (COFA) Exhibition/Performance Space, Sydney, NSW, Aust.  
2004 *Singular Visions*, Cowra Art Gallery, (with Mandy Martin, Denese Oates, and Jenny Sages), NSW, Aust.  
2004 *The Hollow and the Whole*. Contemporary Ceramics. Delmar Gallery Sydney. curated by Merron Esson and Ruth Howard, NSW, Aust.  
2003 *Ceramics, the Australian and New Zealand Context*. Campbelltown City Bicentennial Art Gallery, NSW, Aust.  
2003 *The Christmas Show*. The Ceramic Art Gallery, Glenmore Rd Paddington Sydney, NSW, Aust.  
2001 *International Ceramics* Rufford Craft Centre, Nottingham, England, UK.  
2001 *Australian Dreamscapes* Bartley Drey Gallery, London, UK.  
2000 *Australian Ceramics* Marriane Heller Gallery, Heidelberg, VIC, Aust.  
2000 *Cerebration* Manly Art Gallery, Sydney, NSW, Aust.  
2000 Di Jackson Gallery Melbourne, VIC, Aust.  
2000 *Figures from a cheerful life*, Marriane Heller Gallery, Heidelberg, VIC, Aust.  
2000 *Best in Sydney* - shows in the Olympics guest lounges, Sydney, NSW, Aust.  
1998 *Sculptural Objects and Functional Art (S.O.F.A)*, Chicago, USA.  
1997 *Kutani International Invitation*, Kutani, Japan.  
1997 *Quadrivium* Gallery, Sydney, NSW, Aust.  
1996 *Free the Breast* Despard Gallery, Hobart, TAS, Aust.

## Selected Collections

- Australian National Gallery Canberra, ACT, Aust.  
Aichi Prefecture Design Centre, Japan.  
Victorian National Gallery, Melbourne, VIC, Aust.  
Tasmanian Museum and Art Gallery, Hobart, TAS, Aust.  
Art Gallery of Western Australia, Perth, WA, Aust.  
Art Gallery of South Australia, Adelaide, SA, Aust.  
Queen Victoria Museum, Launceston, TAS, Aust.  
Queensland Art Gallery, Brisbane, QLD, Aust.  
Newcastle Regional Art Gallery, NSW, Aust.  
Bathurst Regional Gallery, NSW, Aust.  
Gold Coast Regional Art Gallery, QLD, Aust.  
Queensland Institute of Technology, Brisbane, QLD, Aust.  
Shepparton Regional Gallery, VIC, Aust.  
Orange regional Gallery, NSW, Aust.  
Museum and Art Gallery, Darwin, NT, Aust.  
Power House Museum, Sydney, NSW, Aust.  
Darling Downs Institute, QLD, Aust.  
University of New South Wales, Sydney, NSW, Aust.

Australian Contemporary – Go Figure...ceramics by Stephen Benwell, Stephen Bird, Bev Hogg & Jenny Orchard at SOFA 2006 is an initiative of the Visual Arts Board of the Australia Council, the Federal Government's arts funding body, through the Australia Council & JamFactory International Craft Initiative (ICI).

ICI presents the work of Australian craftspeople in major events including Collect (London), Talente (Munich) and SOFA (Chicago) and is managed by JamFactory Contemporary Craft and Design in cooperation with Australian Craft and Design Organisations.

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