



Helen Earl

Safe Harbour seeks to conflate the ordinary, everyday domestic realm with broader narratives of human interaction within the natural environment. My intention is to enlarge the idea of domestic threshold and draw the viewer into contemplation of issues of environmental concern.

Helen Earl, *Safe Harbour*, installation, 2011, porcelain, found driftwood, h.175cm, w.152cm, d.7.5cm; photo: artist

Fiona Fell and Lyndall Adams, *One Night Stack*, 2010, porcelain paperclay, glaze, digital print on acrylic, timber, h.180cm, w.170cm, d.65cm; photo: artist

Ashley Fiona, *Four thousand two hundred and ten* (detail), 2011, porcelain, handbuilt, various dimensions; photo: artist



Fiona Fell and Lyndall Adams

I attempt to capture a particular poetic moment; often not pleasurable but an uncomfortable strangeness that forms a voice of its own and has an urgency to be told. In this installation a narrative of emotional sustainability unfolds between figures, contrasting materials and surfaces.



Ashley Fiona

Four thousand two hundred and ten attempts to bridge the gap between memories and time, referring to the number of days between my mother's passing and the opening of *The Narrative Knot*. Spices, integrated into the work, activate olfactory senses making my memories bona fide and true to life.