

**SCOTT DUNCAN**  
*Garden of Earthenware  
Delight*







# SCOTT DUNCAN

## *Garden of Earthenware Delight*

3 – 26 April 2025

Opening Celebration & Drinks, Thursday 3 April, 5 – 7 pm

Scott Duncan's whimsical sculptures function as both ode to and subversion of the history and traditions of ceramics. Inspired by motifs of the past – '70s nostalgia, mid-century design, West German and Italian pottery and classical Greco-Roman vessels – the artist creates hybrid forms that effortlessly traverse epochs while honouring the long history of anthropomorphism in pottery. In his self-described "blank expressionism", clay-cardboard faces resembling cut-outs from commercial fruit and vegetable boxes adorn pastiches of ancient forms as Duncan invites viewers to reconsider the merit of the material world and the tattered polarities of 'high' and 'low' in art.

A chef by trade, Duncan's art practice sees kitchen and studio overlap formally and conceptually, merging culinary precision with creative exploration. Everything is crafted by hand, without any moulding, casting or even the use of a slab roller – a fastidious approach that ensures there are rarely any kiln casualties. Working to the fitting lo-fi sounds of garage rock, Duncan manually rolls out his clay like lasagne sheets, carefully layering each piece as if making shortcrust pastry. He embraces the monotony and meticulousness of this process as a meditative act and means to escape the strictures of the mind into the primality of the hands. The artist works intuitively, cooking up forms and ideas along the way – "You can't really make any mistakes when working this way!", he jokes. Often he'll sketch preliminary ideas onto his concrete work bench, the pencil markings slowly consumed by the clay as he works – ideas literally entombed in each sculpture.

The title piece of Duncan's new series, 'Garden of Earthenware Delight', presents a stack of retro-meets-Roman pots configured into a blossoming tree with a fruit-box face, a cartoon snake and immaculate red apples. This clever theological allusion hedges the hamartia of humanity with modern notions of consumption, perfection and temptation. The Edenic triad – tree, apple, snake – rendered with a cartoon aesthetic conflates innocence with transgression, the warm shine of childhood with the mythological shadows of human history, hatching at once a critique, a celebration, and a question about what 'Eden' means to us today.

In this work, and the show itself, the titular reference to Hieronymus Bosch's triptych *The Garden of Earthly Delights* (1490-1510) creates a layered homage to the art and act of ceramics; the delight of clay, whilst also signalling the transience of earthly/earthenware pleasure. This ripples into notions of impermanence, which Duncan explores through his ceramic cardboard cut-outs executed with impressive trompe-l'oeil. The industrial detritus of corrugated cardboard is a salient motif throughout Duncan's oeuvre, colliding – or rather coalescing – with the precious permanence of the ceramic form. In an era dominated by online shopping and doorstep deliveries, the ubiquitous cardboard box has become a silent witness to the rhythms of modern life and the labyrinthine networks that sustain contemporary consumption.

For the first time in his practice, Duncan eschews conventional constructs of 'front' and 'back', simultaneously bringing an interactive tenor to his sculptures. Each pot has a hole through the base on a central pole, such that the stacked configuration can be changed. Some works feature double-sided heads that can be turned, ear-like handles with removable tassel earrings, draped strings of handmade beads, and figurative torsos adorned with adjustable clay-cardboard 'garments' so the viewer can dress the work. This playful modularity and alluring tactility draws on the tradition of the paper doll, a symbol of transformation and identity. The act of dressing and undressing the work mirrors the way we construct and reconstruct our own identities, layering selves like garments, embracing fluidity over fixity. By handing a degree of authorship to the viewer, Duncan dilutes the threshold between artist and audience, turning play into a profound meditation on impermanence, agency, and the ever-changing nature of self-expression.

Scott Duncan transforms ceramics into a site of interaction and reflection. From cardboard to classicism, the artist delights in illusion and allusion, creating hybrid forms that summon deep contemplation whilst also, in the artist's own words, "simply bringing good vibes!"

Elli Walsh  
Principal Writer, Artist Profile

Duncan has been a feature artist at Sydney Contemporary (2022) and has previously had three major solo exhibitions as well as various group exhibitions in both New South Wales and Victoria. He is a twice finalist in STILL: The National Still Life Award (2019, 2017) and a finalist in the Fishers Ghost Art Award (2024). His work is part of the Artbank collection, and in 2022 Duncan completed a major commission for the opening of the ACE Hotel Sydney curated by Flack Studio.

*Garden of Earthenware Delight II*

glazed earthenware

173 x 80 x 30 cm (artwork), 183 x 80 x 60 cm (display)

\$14,500





*Garden of Earthenware Delight II*

glazed earthenware

173 x 80 x 30 cm (artwork), 183 x 80 x 60 cm (display)

\$14,500



*Garden of Earthenware Delight I*

glazed earthenware

134 x 68 x 36 cm (artwork), 144 x 68 x 60 cm (display)

\$8,000





*Garden of Earthenware Delight I*

glazed earthenware

134 x 68 x 36 cm (artwork), 144 x 68 x 60 cm (display)

\$8,000







*Choice Quality (front view)*

glazed earthenware, ribbon, bricklayers twine

102 x 65 x 19 cm (artwork), 202 x 65 x 38 cm (display)

\$8,500



*Choice Quality (back view)*

glazed earthenware, ribbon, bricklayers twine

102 x 65 x 19 cm (artwork), 202 x 65 x 38 cm (display)

\$8,500





*Bronze figure with passionfruit (front view)*

glazed earthenware

90 x 52 x 19 cm (artwork), 190 x 52 x 38 cm (display)

\$8,500



*Bronze figure with passionfruit (back view)*

glazed earthenware

90 x 52 x 19 cm (artwork), 190 x 52 x 38 cm (display)

\$8,500



*Citrus sunshine*  
glazed earthenware  
40 x 40 x 10 cm  
\$2,990





*Moody bandit*  
glazed earthenware  
42 x 42 x 10 cm  
\$2,990



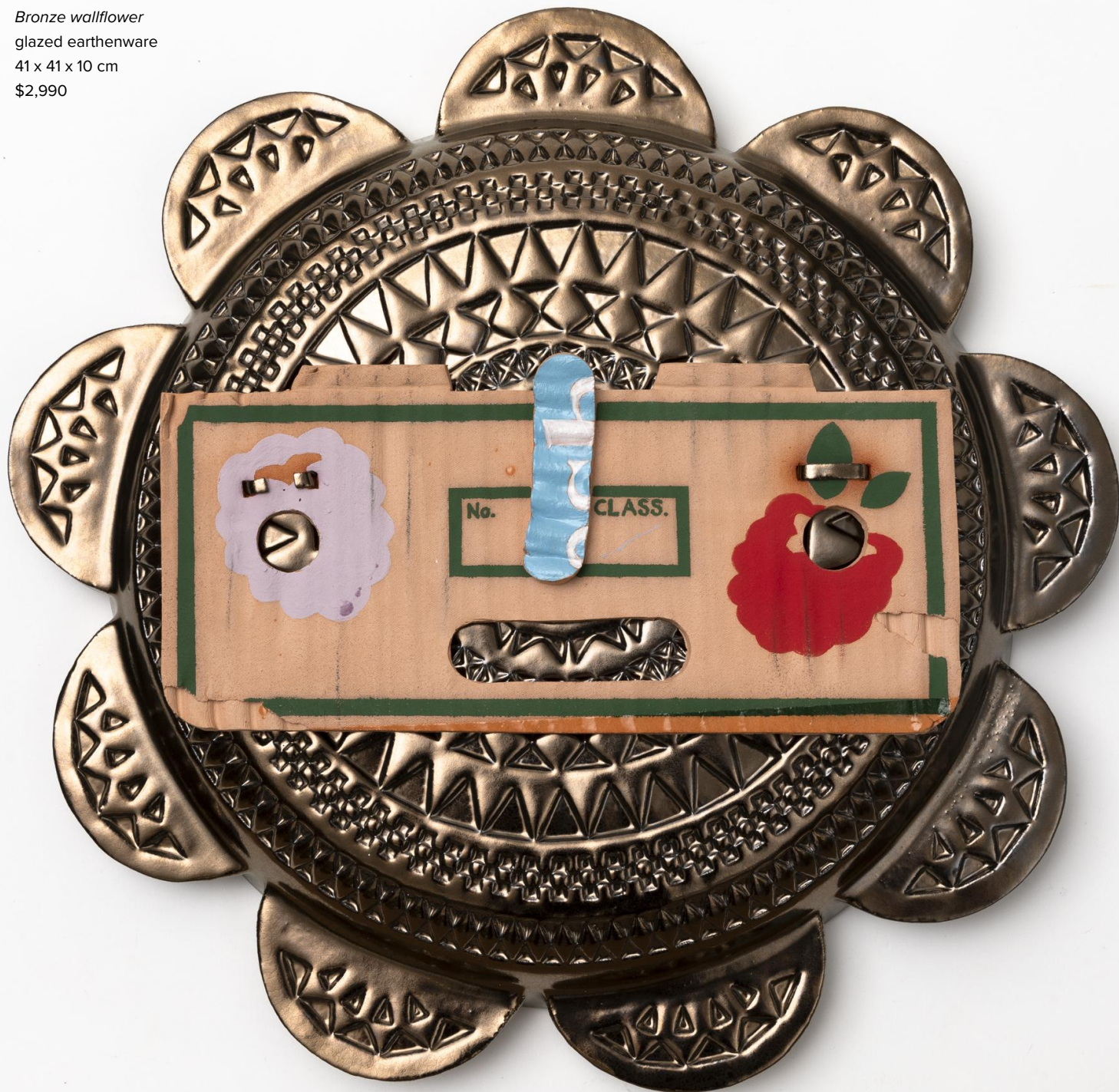


*Bitter tears*  
glazed earthenware  
42 x 42 x 12 cm  
\$2,990





*Bronze wallflower*  
glazed earthenware  
41 x 41 x 10 cm  
\$2,990







*Grillz*  
glazed earthenware  
37 x 24 x 8 cm  
\$1,800



*Bottle of hayfever / Antihistamines of the Etruscans*

glazed earthenware

33 x 19 x 8 cm

\$1,800





*Tall greenie*  
glazed earthenware  
53 x 23 x 8 cm  
\$1,800



*Solar sceptre*  
glazed earthenware  
31 x 18 x 8 cm  
\$1,800





*Sticky nose*  
glazed earthenware  
39 x 19 x 7 cm  
\$1,800



*Big ears*  
glazed earthenware  
36 x 23 x 7 cm  
\$1,800



*Acid trophy*  
glazed earthenware  
33 x 18 x 8 cm  
\$1,800





*Stripey*  
glazed earthenware  
31 x 22 x 7 cm  
\$1,800



*Heavy lids*  
glazed earthenware  
30 x 18 x 8 cm  
\$1,800



Gavin  
glazed earthenware  
36 x 20 x 8 cm  
\$1,800





*Cadmium ladmium*  
glazed earthenware  
30 x 16 x 8 cm  
\$1,800



*Jade bottle*  
glazed earthenware  
36 x 23 x 8 cm  
\$1,800



*Sunny Jim*  
glazed earthenware  
19 x 16 x 7 cm  
\$1,800





*Goldie*  
glazed earthenware  
44 x 24 x 13 cm  
\$3,500



*Blue Bottle*  
glazed earthenware  
39 x 23 x 13 cm  
\$3,500



*Triple Gourd*  
glazed earthenware, wool, nylon  
62 x 24 x 14 cm  
\$3,990

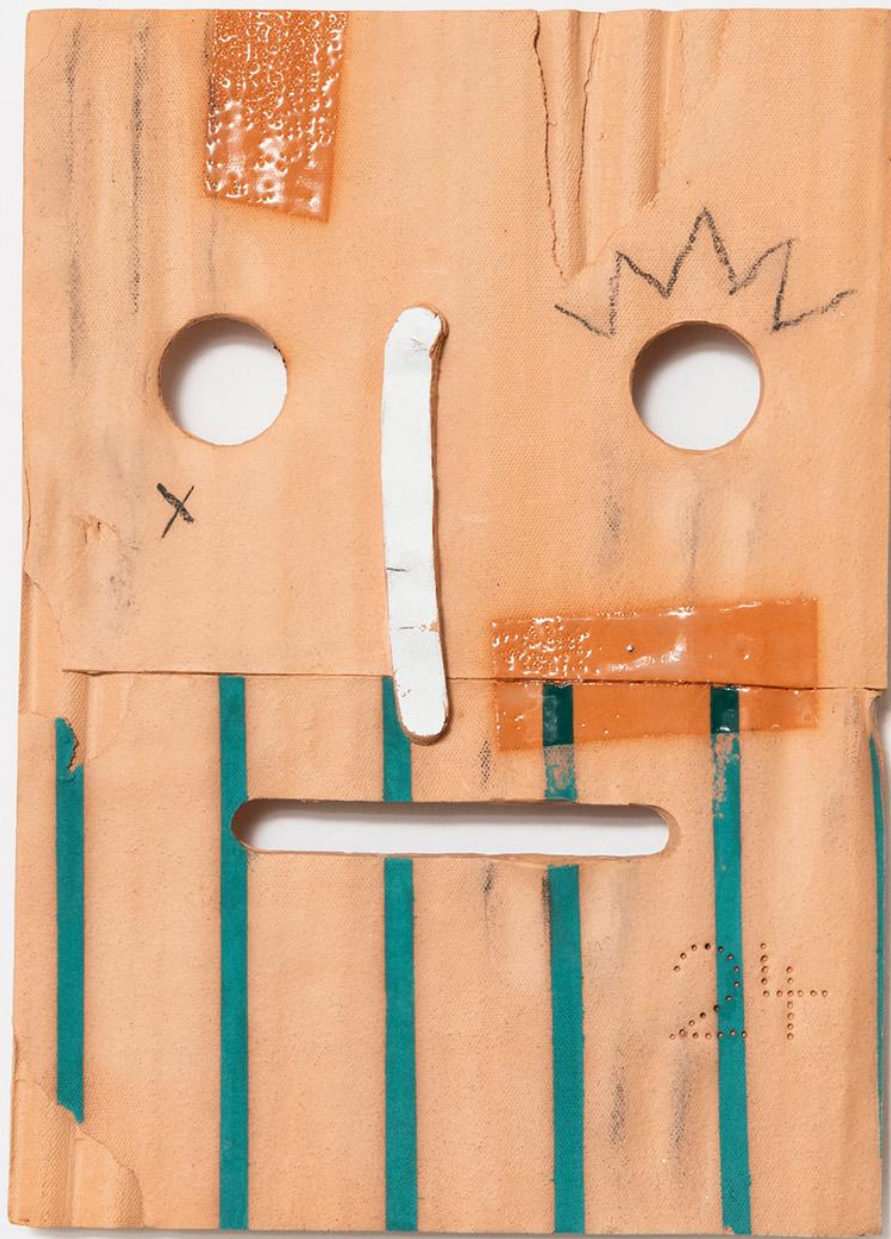




Lamby  
glazed earthenware  
23 x 23 x 3 cm  
\$1,200



*Perforated Oblong*  
glazed earthenware  
21 x 15 x 3 cm  
\$1,200



*Bananas*

glazed earthenware, wool, nylon

60 x 23 x 12 cm

\$3,990





# SCOTT DUNCAN

*Born 1973, Geelong, Australia*

## AWARDS, GRANTS & RESIDENCIES

- |      |   |
|------|---|
| 2024 | Fishers Ghost Art Award, Campbelltown Arts Centre, NSW, Finalist                        |
| 2019 | STILL: The National Still Life Award, Coffs Harbour Regional Art Gallery, NSW, Finalist |
| 2017 | STILL: The National Still Life Award, Coffs Harbour Regional Art Gallery, NSW, Finalist |

## SELECTED SOLO EXHIBITIONS

- |      |   |
|------|---|
| 2023 | 'Summertime Blues', Egg & Dart, Wollongong, NSW             |
| 2021 | 'Empty Vessels', Egg & Dart, Wollongong, NSW                |
| 2019 | 'Mangoes Bananas', Wellington St Projects, Chippendale, NSW |

## SELECTED GROUP EXHIBITIONS

- |      |  |
|------|--|
| 2024 | 'Bloom', Arthouse Gallery, Sydney, NSW   |
|      | 'Tiled', Australian Design Centre, Sydney, NSW   |
| 2023 | 'Rendered', Boom Gallery, Geelong, VIC   |
|      | 'Paper & Clay', Arthouse Gallery, Sydney, NSW  |
| 2022 | Sydney Contemporary with Egg & Dart, Sydney NSW  |
|      | 'Holding In The Hand', Deakin University Art Gallery, Burwood, VIC                             |
|      | Kil.n.it at the Australian Ceramics Triennale, Apmere Mparntwe, Alice Springs, NT              |
|      | 'Now Showing', Egg & Dart, Wollongong, NSW   |
| 2021 | 'Nick, Scott & Jack', Egg & Dart, Wollongong, NSW  |
| 2020 | 'Kil.n.it Art Month Pop- Up', Paramount House Hotel, Surry Hills, NSW                          |
| 2019 | '1919 Salon', Galerie Pom Pom, Chippendale, NSW  |
|      | 'Kil.n.it Art Month', 541 Artspace, Sydney, NSW  |
| 2018 | 'Meditation On a Bone: Albert Tucker, Beyond Modern', Heide Museum of Modern Art, Bulleen, VIC |
|      | 'Familiar Intervention', Kudos, Paddington, NSW  |
|      | 'Clay Date', 541 Artspace, Sydney, NSW   |
| 2017 | 'Livin' the Dream', 107 Projects, Sydney, NSW  |
|      | 'Slice of Life', Craft Victoria, Melbourne, VIC  |

## SELECTED COLLECTIONS

- ACE Hotel
- Deakin University
- Artbank

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