

## GEORGIE VOZAR

Georgie Vozar is a second - generation ceramic artist based in Nipaluna/Hobart. Her practice is grounded in collaboration, material exploration, and a response to clay. Through a deep connection to place and an interest in experimental and playful work Georgie draws inspiration from the natural world—rocks, mud, fractures, and points of tension. Her process embraces irregularity, tactility, and the unpredictable nature of working with earth-based materials.

Georgie's large, amphora-like vessels embody the scale, irregularity and materiality of nature and place. As a witness to her environment, these works are informed by the landscapes around and the journeys between her pottery in Richmond, her home overlooking seven-mile beach, her mother and nagy papa's homes in Northern Tasmania and the arid outback of her grandparents home in central Queensland. Georgie is observant to the material while working; each piece carries traces of lived experience. She collects, applies and melts found objects- broken glass, brass filings and other metals gathered over time, that leave a lasting mark.

Georgie embraces a deliberate, slow process of making, listening, observing, and remaking. She works intuitively, letting her experience of living be absorbed by her work. Over many months clay has been broken, pressed and rebuilt to reveal surfaces and forms that hold the presence of the artists' body and the passage of time - over shifting emotions, events, seasons and landscapes. In this way, Georgie's works render the impermanent visible, a process she feels is "to follow the heart that pulls away"

Central to her practice is collaboration with people and communities, where making becomes a shared conversation. These exchanges inform her own solo work, embedding traces of collective experience into each piece. Georgie's approach celebrates the marks people leave behind; gestures, imprints, and moments of play, honouring both the spontaneity of making and the stories held within material.

Georgie's work exists in the space between intention and accident, where play becomes process and objects become records of interaction. Through clay, Georgie explores what it means to be site responsive: to shape it, to be shaped by it, and to leave something of ourselves within it...