

Peggy Pedley

Peggy Pedley has lived in Launceston all her life. While establishing a family and home, Peggy honed her skills in sewing, dressmaking, upholstery, knitting, spinning, fine embroidery, cooking, gardening, flower arranging and much more. She will celebrate her one hundredth birthday at the opening of the exhibition.

Peggy studied ceramics at Launceston TAFE (1966-1968) with teachers Bea Maddock and Gwen Barrett. With fellow students Pat Cleveland and Betsy Thane, she established the **Riverside Potters** in Launceston, operating between 1969 and 1989. Members created, exhibited, and taught pottery, including teaching students through Adult Education. Riverside Potters, as members of the Pottery Society, assisted in establishing an art and craft community workshop at Ritchie's Flour Mill, which had been bought by the Tasmanian government in 1974.

Peggy studied printmaking at Launceston TAFE (1970) and facilitated craft workshops with friends in her home studio (1995-2010). Peggy volunteered at the Queen Victoria Art Gallery and Museum (2011 -2019), conserving embroidered objects from the Joss House (Chinese temple) and the remnants of ceramics from the *Sydney Cove* shipwreck.

Exhibitions include collaborative work with Sue Pedley in the Future Feminist Archive exhibition, *Daughters Mothers*, SCA Galleries, University of Sydney (2015) and *Patches of Light*, Queen Victoria Art Museum and Gallery, Launceston (2019).

Sue Pedley

<https://suepedley.com.au/>

Sue Pedley is a Tasmanian-born visual artist who is currently living and working in Sydney. She is recognised for her cyanotypes, multimedia installations, large drawings and collaborations. Responsive to the contingencies of the sites where she works, her work explores colonisation, including her family history as convict settlers and seafarers in Tasmania, and the environmental degradation of water and its impact on communities and nature.

Sue has exhibited cyanotypes in *Photography: Real and Imagined*, National Gallery of Victoria (2023); *Spare Room*, Elizabeth Bay House, Sydney (2011); *Blue Jay Way*, Heide Museum of Contemporary Art and Penrith Regional Gallery (2007); *Light Sensitive, Contemporary Australian Photography*, National Gallery of Victoria Melbourne (2006); and *William and Winifred Bowness Photography Prize*, Monash Gallery of Art, Melbourne (2006). Her work is held in the collections of the National Gallery of Victoria, University of Technology, Sydney, Campbelltown Art Centre and the Queen Victoria Art Museum and Gallery, Launceston, as well as in private collections.

She has a long history of making artwork in Japan, participating in the Echigo Tsumari Art Triennial (2006) and Setouchi Triennial (2010). For the Echigo Tsumari Art Triennial in 2018 she collaborated with architect Iwaki Kazuya to create an outdoor installation titled *Tracing Water*.

Pedley was awarded a Creative Australia grant (2024) to exhibit work titled *Prevailing Gales* at the 2025 Tebajima Art Festival in Japan and at the Maritime Museum of Tasmania (20 February – 22 May, 2026). Sue is currently exhibiting cyanotypes as a finalist in the 2025 Fisher's Ghost Art Award, Campbelltown Art Centre and the 2025 MAC yapang Art Prize, Museum of Art and Culture, Lake Macquarie, NSW.

She has been awarded Australia Council project grants and residencies in Vietnam (2008), London (1993), France and Germany (1985), and an Asia Link residency in Sri Lanka (2001). Other residencies include Tebajima Art residency (2024), Bundanon Trust, NSW (2016), Tokyo Wonder Site (2012), Redgate Studio Residency, Beijing (2011) and Banff Art Centre, Canada (2007).