

TANIA HUNGERFORD

I have always loved sculpture and form. As a child I was lucky to be part of a Waldorf School in Germany. I remember, when I was 9 years old, my class visited a ceramic studio. I can still feel my deep fascination and a sense of magic. The movement, fluidity, strength and elegance with which the potter worked and the apparent ease in completing beautiful work which seemed to come to life between her hands.

It is the connection between the maker, imagination and movement, and the voice of the material which allow forms to spring to life and to eventually speak of life itself.

When I came to Australia as a young woman in 1982, my first stop was working at a horse riding school in Armidale in NSW. There I met my partner Tom who I shared my dream of becoming a 'potter' with. Shortly after I was offered to learn from and work with the ceramic artist Will Castle, in a production pottery. We worked together for 9 years. I went on a steep learning curve. Not only did I learn to throw pots that were even in thickness and pleasing in form, but we also built our own wheels, woodfired kilns, experimented widely and worked hard. After 9 years my partner and I moved to Melbourne where we raised a beautiful family, undertook further studies and began another aspect of our careers.

I completed studies in Anthroposophy, Life Phases - Biographical Counselling and Waldorf Teacher Education, a BA in Social Science/Counselling and a MA in Therapeutic Arts.

Sculpture and working with clay, wood, copper and stone remained an ongoing pursuit and passion. I also became a tutor and workshop facilitator. As such I have taught sculpture and a wide variety of subjects to Waldorf/Steiner teachers in training at the Melbourne Rudolf Steiner Teacher Training Seminar for the past 28 years. Some of the other units I regularly teach are: Goethean observation, working with children with individual learning needs, form drawing, the healthy development of the senses,

human development, professional communication and conversation skills, as well as working with conflict thoughtfully.

I feel deeply grateful that I have been able to engage in my artistic work in connection to my understanding of anthroposophy, therapeutic work, nature and working with others. It is deeply meaningful work.