

The Canberra Potter

The Newsletter of Canberra Potters' Society Inc.

INSIDE: Summer School recap Corinne Beardsley interviewed Jenny Orchard reviewed Exhibition Grant Season...and more

Corinne Beardsley, *Touch*, an installation of clay figures and video, M16

Summer surrealism By Kathryn Wells

This summer saw the introduction of new approaches in the CPS: new classes, consultation on a new website with a web advisory group, and the arrival of WiFi at the artist-in-resident studio as well as the distribution of draft work, health and safety guidelines. At the same time, the confrontation of modernism and how we reflect upon our fall from grace in our dreams and visions was the focus of an exhibition at Beaver Gallery in surrealist ceramics, *Living in the clouds* by Jenny Orchard, a past guest tutor at the CPS. Also, Corinne Beardsley offered us *Chaos and Control* at the CPS and *Touch*, an installation of clay figures and video, M16, developed as a result of her artist-in-residency program at the CPS.

Orchard presents us with powerful visual commentary on colonisation, suburbia, media, architecture, wealth, health and the monstrous Minotaur itself, as part of the labyrinthine prison of modern life. Yet she deliberately offers us an alternative with vessels

and sculptures inscribed with joyous symbols of life and art, to realise that 'art is a dream', as well as, art being 'another person's monstrosity'. Beardsley presented a meditation on ephemerality – as a reflection on the life cycle of our bodies returning to the earth. Like Orchard, her work focused on dichotomies.

Orchard's prescription, 'Art is as essential as dreams', was taken up by about a hundred students who enjoyed a new mix of classes. Due to the public holidays, CPS offered a mix of classes: 3 hour and 1.5 hour classes offered over either 3 or 5 days as well as parent/carer and child classes. So we intend to offer this mix of classes with different durations for the autumn and winter holidays. A survey monkey has been set up to survey students so we can be in touch with needs and respond to feedback. Hopefully the all-seeing eye of the monkey will help keep us better informed to achieve our dreams and visions for the Canberra Potters!

Artist Talk Carla Wolfs

Friday 19 February 6pm
Canberra Potters' Society
Watson Arts Centre
Light refreshments
Gold coin entry

Term 1 Classes with Chris Harford

Places left in only 3 classes:

- Tuesday 9.30am-12.30pm
- Tuesday 7-10pm
- Wednesday 9.30am-12.30pm

Raku Course

Sundays 13 and 20 March

Register by phone: 6241 7800

classes@canberrapotters.com.au





From the Director

CPS has been abuzz with activity. The year began with our annual Summer School. Carla Wolfs and Malcolm Cooke maintained our standard of professional experienced tutors guiding students through a challenging and inspiring program. If you haven't yet attended a Summer (or Winter) School I encourage you to think about it as it's a great opportunity to work with nationally and internationally recognised potters and ceramists. Our School Holiday program continued with much interest shown particularly in the parent/carer class. A new course this summer was the Intro Intensive held over three days for adult participants. It was a great success and we hope to make it a regular event.

We welcome new studio tenants Richilde Flavell who has just completed a residency at Strathnairn, and Isabelle Mackay-Sim both 2015 EEASS award winners who are joined by Lia Tajcna a well-known local ceramist. They are all keen to start new projects for 2016 and I'm sure they'll be active members of our CPS community.

Our artist-in-residents (AIRs) come and go and some even come again. Corinne Beardsley's exhibition has been running during January and was farewelled with a closing party last Friday night. There will be a chance for members to catch up with our current AIR Carla Wolfs who will be giving her artist talk on 19 February where she'll be giving us an insight into her practice and a sneak preview of some of the works that will feature in her upcoming exhibition at WAC.

CPS will be on the road in the coming weeks starting with the Canberra Show followed by Art-Not-Apart and Cap Expo and then a demonstration stall at this years Seniors Expo. If you'd like to volunteer to help out at any of these events please get in touch. They're a great way of introducing CPS to new audiences as we spread the joy of clay!

Richard Thomas
Director



Board Member Profile

Cynthia Anderson is an IT Project Manager who has lived in Canberra for more than twelve years. Cynthia was fired by a passion for governance when she was a member-elected representative for Wesfarmers Superannuation, looking after the superannuation of the then 7000 staff of the Wesfarmers Group. After a few years living here Cynthia was looking for volunteer opportunities and attended director 'speed dating' with Not-For-Profits organised by the Australian Institute of Company Directors. After due diligence, Cynthia joined the CPS board early in 2013.

As a non-member and independent director, Cynthia has kept away from CPS classes and uses her craft handiness on soap making, candle making, felting, sewing and knife making (with the help of Karim



Haddad, Tharwa Valley Forge).

Cynthia is also an independent director of Volleyball ACT.

Board & administration

Board

Brad Thomas **Chair**
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The Canberra Potter is published monthly February–December.

Contributions are welcome. Please email copy and images to the editor: Kathryn Wells
editor@canberrapotters.com.au

Next Newsletter Deadline
27 February 2016

Contact us

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Watson Arts Centre
Aspinall St, Watson ACT

02 6241 1670 general enquiries

02 6241 7800 classes

PO Box 7021
Watson ACT 2602

Gallery/Shop hours

Thursday–Sunday
10–4 pm

ABN 65 491 135 689



From the President

Welcome to the first addition of The Canberra Potter for 2016. I hope that the New Year finds you all invigorated and inspired to create beautiful ceramic works.

We have already enjoyed our first exhibition for the year – the works of Corinne Beardsley, our Professional Artist in Residence last spring. I hope that you caught this exhibition and found it as inspiring as I did. I am sure we will all be keeping an eye on Cori's work via the Internet when she returns home.

Don't miss the Canberra Potters' Society stall at the Canberra Show on Friday 26 February to Sunday 28 February. As usual, we plan to be drawing the crowds with great exhibition of ceramics, and numerous demonstrations. Good luck to all of the entrants; it's a real thrill to win a prize at the show!

There are a few great opportunities coming up to showcase CPS and increase community awareness of what we offer, so I am seeking a few volunteers to represent us. Events are the Seniors Market Thoroughbred Park on Thursday 17 March, plus Art-Not-Apart at New Acton, and Cap Expo at Kingston Markets. Both of these are on Saturday 19 March. An hour or two from a few good folk would be very much appreciated, and lighten the load for all.

Until next month, enjoy the last days of summer, and get dirty – in a creative way! See you at the Bald Archy. I wonder what delight Maude the cockatoo will select this year?

Velda Hunter

President

velda@tpg.com.au

Annual Summer School Intensive courses

Malcolm Cooke (ex-Cuppacumbalong)

Wheel throwing and the making of functional ware

The summer school 4-8 January 2016 from gave us the privilege of spending 5 days focussed on improving our throwing and decorating skills, under the tutelage of Malcolm Cooke, ably assisted by Rick Beviss. Their focus for the week was to pass on tips and techniques learnt from years of production throwing to improve efficiency, accuracy, repeatability and ease the physical stress of throwing.

Participants were led through all phases of the production process including: clay preparation, throwing of various forms, and thrown and assembled pieces. The group learned the use of his decorative techniques including carving and resist.

By the end of day 3 everyone was reporting delight with the improvement in their throwing, in particular being able to throw bigger and more complex shapes. By the end of day five, with all those days to focus and practice the new techniques, we were really able to consolidate the learning.

Watching Mal throw is truly poetry in motion. A large lump of clay becomes a gorgeous form in mere moments. It was effortless elegance. The surface decoration techniques he focussed on were shellac resist and carving. As well as great tips on how to design a pattern to fit the shape of your pot. The pots he made in the workshop will go into the CPS collection once Rick has fired them.

Jo Townsend



Carla Wolfs (Artist-in-Residence, the Netherlands)

Paper clay and moulds for unique forms

Carla led participants in the making and use of paper clay and demystified the making of her unique forms. Participants learned how to make moulds from Styrofoam by carving and cutting into it. Also, Carla demonstrated the use of engobes and decorative techniques. It was a very stimulating and exciting summer class which left all participants thrilled to be able to challenge themselves as well as learn under such an excellent teacher. Full marks!



Left: Work from Malcolm Cooke's class; Above: Students from Carla Wolfs' class learning all stages of her intricate technique.

Corinne Beardsley

Artist-in-Resident, Master class, 15 and 22 November 2015

Chaos and Control, solo exhibition, Watson Arts Centre, 15 January – 5 February 2016

Touch, installation, clay figures and video, M16, 11-28 February 2016

Interview by Kathryn Wells

Corinne Beardsley hand builds large-scale figures, faces and masks as well as landscapes that reveal figurative forms, exploring the ambiguities between figures and landscapes, and a sense of illusion. In her residency at CPS, she has focused on the process of experimenting with clay, pushing the clay to create further abstractions in the material, stretching the heads and figures as far as she can from representation while still containing either a face or a figure. Beardsley has a Master of Fine Arts in Sculpture from the New York Academy of Art and has taught ceramics at the universities of Maryland, Eastern Shore and Salisbury in the USA.



Corinne Beardsley, figure, 2016

What are the inspirations for the figures and landscapes?

Before I started working at CPS, I participated in an artist residency in Cappadocia, Turkey. During this time I was inspired by the eroding landscapes of tuff stone and basalt- the formations that are sculpted by time, wind and water. When I began working at CPS I wanted to create the illusion of figures in eroding landscapes- thinking about how you look out on a mountain range and can see a reclining figure or such. I began submerging figures at bone dry in baths of water to see how they would disintegrate. I would release the water at the precipice when the structure of the form was almost lost. This process has been exciting- the textures and forms that emerged

as I let go of control, creation and destruction working simultaneously.

Another series that I worked on at CPS was topographical maps of utopic lands that had sculptural landmarks to discover. In these works there is no illusion of the figure, but the audience is engaged to move around the forms and discover the textural compositions over the landscapes. In these works I present a textural journey- stimulating the senses as one can imagine traversing over the land.



Corinne Beardsley, hand, 2015

What is your approach to working within a range of clay and other materials?

Every project has a different vision. For example, the big concrete heads I made, longevity was an important consideration and clay was not the most practical materials for the scale and installation. I use whatever is most suitable with regard to time, money, concept and goals of a project.

How has the AIR and teaching of the masterclass influenced your work?

Every studio residency is a fresh start. You begin without context. It is so refreshing and invigorating as there are no visual reminders of all the other things you have made. The preparation for the master class necessarily involves a review of my own work as I have to think about how I demonstrate what I do, and old things resurface, as well as showing

my failures. There is always a lineage in what we make throughout our lives, whether we acknowledge that or not. For example, for the Master Class I had to make a demonstration head that I will now use in my studio work in a different way, and I will connect this with the demonstration for marbling clay. I love sharing the design of my armature structures- the architecture of how to make these things stand. Teaching inspires me to think of things afresh when I witness how students interpret my processes.

What is your fascination with heads and your presentation of them in groups and as individuals?

The Rock Faces were inspired by the patterns found in split rocks and the bi-lateral symmetrical construction of faces. I was marbling colored clays, slips, and glazes and was drawn to the organic yet symmetrical floppy slabs that showed the interior of the marbled mound. The eye is drawn to the centre of the pattern and yet flows through the movement of the abstract compositions. I see faces, but like a rorschach ink test, everyone can interpret the patterns into different forms. Like the eroded figures in landscape, the figurative illusion in a geological form is what inspires this work.

My heads become characters and identities, both faces and also places. At the same time, in the studio I have landscapes filled with figures. I think the play between figures and landscapes is ambiguous. The undulating strokes of clay create a sense of illusion with figures becoming landscapes and landscapes becoming figures, along with abstract energy and particular expressions. In the end this creates a conversation between the works although this wasn't there in the



Corinne Beardsley, faces

initial creation, as that happens later. What starts as an autonomous work becomes part of a larger narrative about collective humanity.



Corinne Beardsley, *Untitled*, 2016

Can you explain the figurative abstractions you create?

In my recent work at CPS, the abstraction happens through the spontaneous processes with clay. During my residency at CPS, I felt my senses sharpen to be aware of the textures that surprised me between stages of the work. Whether it was mistakes or breakage in the studio, I would take these observations and try to recreate these unique textures and developments in clay. I preserve these exciting moments, and organizing them into a semblance of figurative form, accepting the inherent qualities of the material as it changes. This process allows intuitive and spontaneous gestures in the clay to happen- there is relinquishing of control over the material, while acutely sensitive to its evolving texture and form.

Your current installation *Touch*, with life-size figures and video, focuses on the transformation of the body as clay into landscape on both a large and yet intimate scale. What was your inspiration in developing the installation?

The installation of unfired life-sized clay figures and with a video of the sculptural process came from my experience as a massage practitioner.



Corinne Beardsley, *untitled*, ceramic and Acrylic Ink, 2014

When massaging I often think about people's mortality and vulnerability. They come for healing and to restore their bodies, and in doing so, they let go of what they are holding onto. During the creation of the works, I was able to take the energy absorbed from the client to myself and transfer it back, as I massaged and transformed the clay bodies. The sculptures transformed from realistic figures to an expression of their energy and their spirit through touch.

Over the 3 week period of the exhibition the works will dry and crack. The ephemerality of the work is a reflection on the life cycle- our bodies returning to the earth. The work has several dichotomies- it is very painful yet peaceful, creation and destruction, life and death. It was in a way a cathartic release for me to create the works, and bridged how I communicate through touch in my sculptural and massage practice.

What is next on the horizon?

After my residency at CPS, I went off travelling to New Zealand. Upon return to Australia for the exhibitions I have been buzzing and inspired so I decided to jet off and travel AU for a few months- hitting up Tasmania and South AU before returning the the US (or wherever else in the world I head off to). I want to continue experiencing and learning about unique geology and landscapes while making art.



Corinne Beardsley, *Landscape*, 2016

See

Touch, video, 3:27:

www.youtube.com/watch?v=hluGw3Wr9XI

Instagram: [instaliga.com/ceeeebes](https://www.instagram.com/instaliga.com/ceeeebes)

Vale

Marjorie Robey (1919–2016)



Long-time Honorary Member of the Canberra Potters, Marjorie Robey passed away in Canberra on 19 January 2016.

Barry Brickell (1935–2016)



Coromandel potter and New Zealand identity Barry Brickell died 23 January in Coromandel aged 80. Barry began potting as a high school student influenced by Keith Patterson, a teacher, who returned from Spain with his wife and took up residence near their family home in Devonport. Through Keith, Brickell became acquainted with several other artists involved with the 'modern' movement, hell-bent on new forms of expression, ditching any trace of 'cultural cringe' or 'national inferiority complex'.

After teaching for a brief time in Coromandel, in 1961 Brickell became a fulltime potter and later as a sculptor in clay and coiled pottery. In 1975 he built a light-gauge railway to give all weather access to clay and pine for wood kiln fuel and this has developed as a major tourist attraction with views of ceramic works from the train as well endangered species. He received official recognition for his work many years later when he was awarded an OBE for his services to pottery. Brickell was the last survivor of the pioneer group of potters that included Len Castle, Mierek Smisek and Peter Stichbury.

Jenny Orchard

Living in the clouds, Beaver Gallery, 11 February – 1 March

Review by Kathryn Wells

Jenny Orchard's exhibition has its roots firmly in both the Surrealist tradition of the 1930s and also that of decorative ceramics and collage. Orchard's surrealist ceramic creatures and collages rely heavily on the culture of the monstrous Minotaur, a monster with the body of a man, and the head and tail of a bull, imprisoned in a maze. Along with the reoccurring eye of the Cyclops (human eating monsters), symbols of ancient spirals and the Australian landscape, Orchard confronts us with choices for the modern world. In the surrealist tradition, her works reflect upon the reverie of dreams; she inscribes in her work: 'art is a dream' as well as art being 'another person's monstrosity'.

Specifically, the *Minotaure* was a surrealist publication, 1933-1939, with discussions on art, archeology, ethnology, architecture and history. Its covers were illustrated by different surrealist artists and their interpretation of the Minotaur. There were contributions by Breton, Picasso, Éluard, Miró, Chagall, Bataille, Magritte, Lacan, Matisse, Queneau, Duchamp, Man Ray, de Chirico, and Dalí amongst others.

Through her seven versions of the monstrous Minotaur, Orchard presents



Jenny Orchard, *The Chalice*, 2015, earthenware with glazes and enamels



Jenny Orchard, *Mick Bling*, 2015, earthenware with glazes and enamels

us with powerful visual commentary on colonisation, suburbia, media, architecture, wealth, health and the Minotaur itself, as part of the labyrinthine prison of modern life. These are deliberately contrasted with vessels and sculptures inscribed with joyous symbols of life and art, the humble offerings in *The Challis*, *Two Tears Vase*, *The Cloud* and *Lost in the Cloud*. Land, water and sky are key elements used by Orchard in the transformation symbols and transfigurative vessels, lurking amongst and behind the Minotaur-like works.

At the same time, Orchard is rewriting the mythologies, from her own dreams and creating art in her own terms from a surrealist viewpoint as a 'half effaced recollection of higher states from which we have fallen'. In her 'Colonised multi-creature', the Minotaur is turned on its head, as Theseus had to do to kill the monster. Orchard's colonised creature has a blue-spotted human face with cat-e-coils of gold, the arms or legs of a forest creature, the tentacles of an octopus (like the maze created by Poseidon), hands of gold, and a phallus with stunning black lashes demarking the cyclops eye, not terrifying so much as, all seeing.

The decorative tradition of clay is beguiling in Orchard's hands as it expresses her interest in the interconnectedness of life, culture and form but challenges us to bear witness to the monstrosities in this world. 'Hidden suburbanite' is a three-legged feral cat with glassy eyes, two large tits, a tail with a cyclops eye, gold lashes and pink eye-liner, perforated tentacles and malign growths emerging from its body, crying eyes and red sexy lips, presented in shiny succulent white underglazes over earthenware.

'Reconstruction' is a triffid-like creature with a cigar, poison ivy tentacles, its talons on its chicken/bird/dinosaur feet covered in blood-red nail varnish and on its body, the word 'water' smudged and ruined – leaving only 'sugar'. The scribbles of 'bodifists' an audible reference to biodiversity, the *boda vista al mar* of Barcelona, the Buddha's vision, are slowly disappearing. What has happened since the fall from Eden?

Wealth in the form of 'Mick Bling', has a human face with black tentacles for a crown (oh what a maze has Poseidon set), glazed enamels as diamonds flashing on enlarged ears, a pearl-encrusted choker necklace, the neck – a fish with a human mouth, tyrannical eyes, a phallus for a nose, a mouth for genitals and crab-like hands, standing on three legs. The decorative effect is fascinating, intriguing, dazzling and audacious.



Jenny Orchard, *Colonised Multicreature*, 2015, earthenware with glazes and enamels



Jenny Orchard, Hidden Suburbanite, 2015, earthenware with glazes and enamels

'The Architect from the hidden suburbs' fares no better with three red-bricked legs. The ugliness of suburbia is epitomised in the house for a hat on his head, stranded, alone. The body is a head with square eyes of televisions, the square small mouth like that of a fish gobbing, and deformed arms. This is confronting about what we accept as normal.

The 'Me Dia' or media has a black hood like the Klu Klux Klan hood, with a skull head aloft in one hand and vegetation tentacles forming the other hand, both arms dripping with blood, a fully erect phallus nose, and a small closed genital area, its legs covered in blood. This is part of the maze and prison of modern life; seeing all the monstrosities as well as suffering from this knowledge, with control of the media hidden and the voices of the people silenced.

The Minotaur itself has a cabbage crown between horns and spiky tendril flowers, green carbuncles, phallus nose, fish mouth and human lips, and individual pearly white teeth, deceptively elegant in its glazing and perfectly balanced in its construction. Orchard's exquisite detailing in its construction is arresting in both its boldness and also her detailed scrutiny of the veins of the leaves.

Orchard suggests that the redemption from this fall from grace is in accepting art itself, represented by the fusion of land (creatures), water (fish) and sky (clouds and dreams). In the 'Art has

Fallen from Eden' Vase, Orchard offers us a marriage of a fish with a human/ tiger, merging with the clouds and sky. The 'Two tears vase' has gold tears, emerging from the black-glazed hole of the universe, sitting in the rich blue cobalt of life (water) with happy smiling lips and spirals. The cloud-like 'Chalice' offers glittering eyes with joy and crazy love, dotted with gold. The interior of the vessel drips with dark cobalt glaze.

An inscription reads, 'Art is as essential as dreams'. Orchard is suggesting that, only by bearing witness to art movements as well as the seven sins of the modern world, and understanding how they have corrupted the world in monstrous forms, can we begin to have salvation through art and realising the visions of our dreams.

Life can be short for living creatures and the natural world but art is long. From ancient times, the spiral of life and its inextricable natural forms, the natural world and the movement of the universe have been maintained, expressed through the rhythms of dance, art and dreams. The modern day monstrous sins depicted in her decorative sculptures can only be contained if we try and live by different rules, to realise that we cannot live without neither art nor dreams.

Orchard's skill in using the ceramic decorative tradition with its exquisite details and demanding construction requirements to present ancient spirals of life has successfully subverted our thinking about art and life. Orchard has contrived and achieved an arresting exhibition that references ceramic decorative art with the tradition of ancient sculptures of the Minotaur and the modern surrealist movement, clearly proclaiming the importance of art and dreams in addressing the monstrosities of the modern world. Well worth the visit.

Diary dates

February

Richilde Flavell, CPS EASS Winner
Studio Road, Exhibition
Strathnairn Arts Centre, Canberra
28 January - 21 February 2016

Carla Wolfs, Artist Talk
Watson Arts Centre
Fri 19 February 2016, 6 pm
Gold Coin Donation Entry

Canberra Potters' Society stall
Canberra Show
Fri 26–Sun 28 February 2016

Jenny Orchard
Living in the clouds,
Beaver Gallery, Canberra
11 February - 1 March 2016

March 2016

Greg Daly, 'Pivotal'
Sabbia Gallery, Sydney
4 March - 2 April 2016

CPS Raku Course, Chris Harford
Watson Arts Centre
Sundays 13 and 20 March

Carla Wolfs, Exhibition
(Artist-in-Residence, from the Netherlands)
Ceramics made during Carla's artist-in-resident program at CPS
Opening Thu 17 March

Watson Arts Centre is a Key Arts Organisation supported by the ACT government and run by Canberra Potters' Society.
We offer:

Classes for children and adults across all levels of ceramic practice. Workshops, Summer Schools and Kids' Holiday classes are available too.

Studios where tenancy applications are always welcome from emerging and established ceramic artists.

Artist-in-Residence program including studio and residence facilities to national and international visiting artists.

Gallery hosting a ceramic focused exhibition program.

Shop with a range of pottery and ceramics to suit all tastes and budgets.

The gallery and shop are open Thursday to Sunday 10am–4pm and most public holidays.

For further information on all programs, events and available facilities please visit

canberrapotters.com.au

Exhibitions

Richilde Flavell
CPS EASS Anita McIntyre ceramic studio and exhibition award
28 January – 21 February.



Richilde Flavell, *Traces of labour* (detail)

Studio Road is a recent body of work by emerging artist Richilde Flavell, offering site responsive works developed during her residency at Strathnairn Arts Centre. Studio Road is an exploration of viewpoints and perspective, incidental marks made through process, and the nostalgic longing evoked by landscapes.

Jenny Orchard
Living in the clouds
Beaver Gallery, Canberra
11 February - 1 March 2016



Jenny Orchard, *Minotaur* (detail)

Greg Daly
Pivotal
4 March – 2 April
Sabbia Gallery
Floor Talk Saturday 5 March 2pm
(Free, RSVP essential)

The internationally renowned Greg Daly is one of Australia's premier ceramic artists. He presents *Pivotal*, a

beautiful exhibition of richly surfaced, lustre glazed artworks. Daly continues to be inspired by the changing light within his Cowra landscape and his vessels and bowl forms wonderfully capture those dramatic moments in time.

sabbiagallery.com/exhibition/pivotal



Greg Daly

Clay Festival Gulgong
17–23 April 2016

Register now by purchasing your ticket to Clay Gulgong 2016.

www.mansfieldceramics.com/clay-gulgong/about

For enquiries contact Siobhan Mansfield, ClayArc festival manager:
 Email: event@claygulgong.com
 Phone: 0447 241 826

Opportunities

ACT Craft Expo Pottery Section
CPS Volunteers and stewards needed
Friday 26 – Sunday 28 February

- Demonstrate hand building or wheel throwing
- Set up before and pack up after
- Help on the stall

Please contact Judy McDonald:

Phone: 0414 342 916

Email: judymcdonald1@gmail.com



CMAG Call for Proposals for site-specific works

Canberra Museum and Gallery (CMAG) is calling for proposals from artists to create site-specific works for its glass-walled project space facing Civic Square. Installations would remain in place for approximately three months, during dates between mid-April 2017 and February 2019.

Deadline: COB Monday 29 February 2016.

Contact Mark Bayly for full details:

Email: Mark.Bayly@act.gov.au

Phone: (02) 6207 5885

Craft ACT: Craft and Design Centre 2017 exhibition program
Expressions of Interest

Craft ACT: Craft and Design Centre is calling for exhibition proposals for its 2017 exhibition program.

Applications close Friday 4 March 5pm

Apply online here

For further enquiries contact Mel George, curator:

Email: mel.george@craftact.org.au

Phone: 02 6262 9333

Out of the box

Out of the box provides a professional and well-lit exhibition cabinet which is the ideal setting to present small artworks, designer wares and jewellery. This space is available to artists, designers, crafts people and jewellers for up to four weeks to complement the Belconnen Arts Centre exhibition program timeframes.

www.belconnenartscentre.com.au/artists/outofthebox

The Curtis R. Priem Experimental, New York State Media and Performing Arts Center (EMPAC)

EMPAC's residency program provides an environment that supports the realisation of complex works at any stage from inception to completion for Emerging and Experimental artists.

Dates: Flexible, multiple visits permitted. Residency can be up to three weeks in duration.

See empac.rpi.edu

In 2015 the Members' Exhibition was supported by

