

# The Canberra Potter



The Newsletter of Canberra Potters' Society Inc.

**INSIDE: Surround/s Reviewed Soda Firing Report Juz Kitson Interview 40th Birthday Winter Fair Market Place...and more**

Greg Daly, *Golden Light*, 2014 Thrown, lustreglaze [silver] and brushwork, 140x430mm Image: the artist

## Surround/s—poetry in landscape forms

Review by Kathryn Wells

Curated by Patsy Hely and Sarah Rice  
Watson Arts Centre  
2-26 July 2015, Opening 10 July 6 pm

*Surround/s* offers visitors the opportunity to immerse themselves in the poetry of landscape that defines the Canberra region. It is an exhibition that reveals a mastery with new forms and maturity of talent that has the capacity to express this poetry of the natural and inner landscape. The representation of the natural environment dominates the exhibition along with a few sublime references to Marion Mahony Griffin and Walter Burley-Griffin's design of Canberra as a bush capital. Marion has a quiet presence overlooking the exhibition as a silhouette in a stamped piece by Anne Masters.

The mountains surrounding Canberra are specifically referenced in many works: the leaves of Mount Majura etched to highlight the tissue transfer on fine lustre porcelain by Patsy Payne, the grassy box-gum woodlands of Mount Ainslie and Red Hill with native grass *Poa Labillaardieri* growing in stoneware by Anne Langridge.

Melinda Brouwer's *Border* captures the unique presence of Canberra and its surrounds with a three dimensional triptych of the Brindabella Mountains. Brouwer uses oxides and glazes to create the haptic effect of ancient river boulders and the dry mossy stones themselves surrounding Canberra city as a block hewn from the same mountain. Decals and linos infuse the city with both the spirit of Bogong

Continued page 6...

### Special Shorts

Term 3 enrolments are open! Don't miss out on our Special Shorts which include: *Soft Slabs* with Velda Hunter where you can explore working with soft slabs to create quick, free flowing forms. A three day class over two weekends *Cooking With Gas* where Chris Harford will skill you up on the gas kiln and includes a pizza lunch on the last day. Finally join Cathy Franzi for an advanced throwing class held over six Friday nights. Details on our website.

### Great Prizes!

Stepping Up fundraising raffle tickets are available from CPS. 1st Prize is a Greg Daly Platter and 2nd Prize is an Art of Food Film Package from Hotel Hotel. Tickets are \$10 each.

### Plate Auction

An online auction of artists plates has just been announced on ebay as part of Stepping Up. Go to stepping up fund raiser plates to make a bid. (see Opportunities on back cover)

**CanberraPotters'Society**  
**WatsonArtsCentre**

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## From the Director

What a month it promises to be. For the past few issues we've been promoting the Triennale and urging you all to get involved. I do hope you've taken up the challenge and will be experiencing some of the activities on offer. It will be hard to go out in Canberra over the next few weeks without coming into contact with something or someone taking part in Triennale activities.

To start the month CPS has thrown open the doors on our major exhibition for the year—Surround/s. It emphasises the rich seam of creative ceramic arts talent we have in our region. The curators, Patsy Hely and Sarah Rice, have produced an exhibition that will surely excite and challenge audiences. So pleased too that our Winter School with Ben Carter is going ahead. It's important that we are providing our members with classes events and activities that are useful and appealing to you. Feel free to give us your feedback and suggestions on who you'd like to see engaged with CPS for future Schools and Masterclasses—maybe something you experience during the Triennale will spark a new direction and interest for you.

It's been a busy time around WAC too as we farewelled Michiko Takada and welcomed our new Artist-in-Residence Juz Kitson and what a great artist talk she gave last Friday night. Of course many of our studio holders are involved in Stepping Up events too so the joint has been humming.

Once the (clay) dust settles on this huge month of ceramic arts our focus will surely turn back to activities 'surrounding' (sorry) our wonderful organisation like Open Day, Members and EASS Exhibitions and the Christmas Fair. Until then enjoy the month ahead be involved, be inspired and most of all be creative!

**Richard Thomas**  
*Director*



## Education

So much activity at CPS as we prepare for Stepping Up and our education area is no exception. Enrolments are now open for our Term 3 classes. A couple of new additions will be Continuing Throwing and Continuing Handbuilding classes. These structured courses are for newer students to move into from the Introductory class. Places for all our classes fill quickly so don't miss out.

The Special Shorts this term offer some challenging and fun courses too. Have a think about the gas firing course—a great way to make the most of the kilns we have on offer at CPS.

Our Winter School with Ben Carter is going ahead despite the unfortunate late withdrawal of Carole Epp. For those of you who know Ben's work it promises to be a great opportunity to expand and develop your surface skills.

I'm excited to announce a new initiative called 'Friday Night Supper Club' which will happen on the last Friday evening of each month. Following on from, the very popular, recent Artist's Talks Rick Bevis and Ian Hodgson are extending the Members events idea to create a regular film and discussion night over wine and cheese.

Juz Kitson Masterclass is coming up and although booked out she is happy to chat about her work while at CPS so pop in and say hi.

**Fran Romano**  
*Education Program Manager*

## Board & administration

### Board

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Contributions are welcome. Please email copy and images to the editor: Kathryn Wells  
[editor@canberrapotters.com.au](mailto:editor@canberrapotters.com.au)

Next Newsletter Deadline  
27 July 2015

### Contact us

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**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

Greetings all.

A big thank you to The Australian Ceramics Association (TACA) and its membership, for recent advocacy to retain the Diploma in Ceramics as a stand-alone qualification. More than 140 emails from ceramicists, suppliers, galleries, educators, ceramics groups and students to Innovation Business Skills Australia (IBSA, the national body responsible for qualifications), put the mockers on a proposal to delete the Diploma. They had proposed to only offer ceramics as a specialisation within the Visual Arts Diploma (with ceramics subjects as electives). As if! I couldn't respond quickly enough in support of TACA, as the window of opportunity to respond was short. So glad that this option for ceramics education stands, and so nice to be heard.

It's a little too early to let the cat out of the bag, but research and development into cone 6 glazes, and clay body compatibilities is nearly complete! Prepare for a news update very soon. Be ready to come and hear the researchers, and see the fabulous colours and combinations available.

I hope that everyone is signed up to attend some, if not all of Stepping Up: Australian Ceramics Triennale. This is the fourteenth Australian and international ceramics conference, and right on our doorstep. This not-to-be-missed event will be a wonderful opportunity everyone with mud on their minds to rub shoulders with some highly respected ceramicists from all over. The shared knowledge could well change everyone's future creations. Check the web page for conference program and list of associated events and exhibitions [www.australianceramicstriennale.com.au/2015/](http://www.australianceramicstriennale.com.au/2015/)

Happy potting, and remember to use hot water for throwing!

**Velda Hunter**  
President

[velda@tpg.com.au](mailto:velda@tpg.com.au)



Image: Ian Hodgson

## Soda-firing course with Maryke Henderson

by Ian Hodgson

Over four recent Sundays, a group of six CPS members, made work for an experimental soda firing of our recently commissioned soda kiln, with instruction from and supervision by Maryke Henderson. The idea was for each of us to make a group of test pieces, using different clay bodies, which we would then decorate using a variety of slips and glazes, and then fire.

The firing took all day on the third Sunday; the others were mornings of decorating, preparing and packing the kiln, and unpacking and cleaning the kiln ready for the next firing. We all agreed the course was a great success – including the pizza lunch during the firing and Maryke's scones for afternoon tea – and the results encouraging, so much so that we have agreed to fire again in August. Thanks to Maryke and the group for sharing information and ideas.

## The launch of *Deep in the Valley of Tea Bowls*

What are the similarities and difference between pottery and poetry? Scottish potter, Fergus Stewart and poet Kathy Kituai came to the conclusion that an extra 'T' is the only difference after discussing this question since 2010 when Kathy received an ArtACT funding to travel to Lochinver in the Scottish Highlands to sit at Fergus' wheel and discuss this even further. This collection of poetry and pots featuring Fergus' pottery and tanka poetry (Japanese five line poems used at the tea ceremony in Japan for centuries) as well as an afterword by potter, Milton Moon, will be launched by Meredith McKinney the **22 July, 6.00 pm for 6.30 pm Canberra Potters' Society**. Everyone, especially potters and poets, most welcome. Australian potter, Owen Rye, had this to say about *Deep in the Valley of Tea Bowls*:

Clay can be wrought into objects that are not there all at once either in the making or in the final manifestation. How they become is not necessarily how they were envisaged and how they are seen by someone other than the maker and are not necessarily how the maker sees them. Poetry is like that – the richness of the single word, in a combination with other rich words, leads the mind to wandering through possibilities for meaning, creating new paths not envisaged by either the poet or the reader. Combine the two and you have a rich source of stimulation. I quote Joseph Heller, author of *Cat-22*, in a short story titled 'The Sound of Asthma.' You lived intimately with something for a long time, certain you knew what it was, and then one day it turned out to be something altogether different.  
Owen Rye

# Juz Kitson – confronting and contemplative curiosities

Interview by Kathryn Wells

Juz Kitson is Artist-in-Resident at Canberra Potters Society. A graduate of the National Art School in 2009, Kitson works in Southern Ice, Limoges and Jingdezhen porcelain as well as found natural objects, especially skulls and bones, as well as wool, goat, horse and fox hair, pelts, wax, latex and silk tulle. Her work focuses on the interplay between life and death as well as being an homage to life and beauty. It is visually confronting, and exquisite at the same time.

Your work indicates a strong association with the cycles of life and death revealing an intimate knowledge of natural form and process. Where do you immerse yourself for inspiration in the natural environment and what are some of your influences?

I spend a lot of time in the Australian landscape, being exposed to nature as well as experiencing solitude which gives me time to think and reflect. I find a balance between being in the stillness of the Australian landscape and living with the hustle and bustle in China. These polar opposites help drive my work. Since 2009 I have been drawn to Hill End where there is a community of artists, musicians and eccentrics. I was attracted to the barren, harsh brutality, the ruggedness as well as the colours of the landscape. I feel an affinity to it, a morbid curiosity with its past, as well as being in the presence of it as a place of healing.

At Hill End, I was inspired to draw, photograph and go and collect bones and bring them back to the studio, becoming a bone collector. I wanted to take these dead objects and give them new life. Also, I am fascinated with the Wunderkammer, the cabinet of curiosities that contained objects, art and relics, many undefined and some of them fake, a hybrid of art, objects, memory theatre, performance and scientific study, a phenomenon that began in the 1500s and became the precursor of the museum.

Can you explain your fascination with both porcelain and also the found skulls, bones, goat, horse and fox fur and pelts, the use of wax, latex and glaze, and how these materials relate to one another?

Porcelain has a strong robust quality yet it is also fragile, like human life. When it is wrapped with pelts, it gives you a sense of warmth and security. It is a very meditative as well, very painstaking to take the porcelain and dip it into the wax, giving a skin surface to it and then individually planting hairs gives it a hybrid and out-of-world quality. It is about taking different elements and creating this pre-science dystopian world that questions our own existence, to challenge people's perceptions visually and to take them outside their normalities. It challenges what they think things should be in terms of form, surface treatment and the way these objects are constructed as well as scale.

What is your fascination between collection and display of natural specimens and how this frames the relevance of your work?

As a child I collected things. I am visual and I want to be stimulated. The moment you take something out of its natural environment and display it then it becomes significant. Curiosity invites us to delve, to understand the hidden inner workings of natural forms. Also I have a passion and desire to focus anatomically. Collecting bones is different to picking up text books as it is confronting us with the ideas of death and deconstruction.

In your series of works 'Changing skins' one piece represents a dominant commonplace animal: the bovine. Yet your cow/bull is presented as an exotic, a rare species but pared back to horn, skull, numerous porcelain teats and suggestions of sexual organs on a very large scale. What is your interest in challenging curiosity about the male-female dichotomy?

I am interested in gender roles and merging female reproductive forms as this is confronting as well as quietly enticing viewers to contemplate reality. The scale is important as the centre piece of Changing Skins is six metres high and five metres wide. Yet this is sublime as all of this is made up of small things, multiples on a large scale, pulled back and pulled forward. Working on a minute scale pushes my work to the limit. This piece can be

seen as a chameleon, able to adapt in any given space. At the same time reproduction is life-giving and this is what leads to my fascination with the oozy heaviness, the orifice. Yet the bone is white: picked out of a swamp, put on an ants' nest, cleaned and eaten away before it is re-contextualised. It really is working on a process of evolution about male and female, being exotic but surviving.

In your works you present power and sexual presence, as well as soft seduction and an ethereal lightness of being. Pieces morph from shells to flowers to hearts as a homage to life, love and beauty as well as a nod to decay and death. How do you contemplate art, aesthetics and beauty in this context?

The ethereal nature of the pieces is about relationships, connecting, discovering, meticulously pressing forward, creating desire and learning about love. In 'Something sacred' was 'The Pod', at 150 kg, yet it was floating, being life bearing and life giving. It was a conglomerate into one space in which the world, the breathing was captured in one moment. Beauty is in the nature of materials, the absolute, the life force. Aesthetics push the boundaries and this is correlated with



the use of latex and resin. Also it will push idea of decay as it may only last 15 years. In creating archival quality pieces, the medium can be prescribed but you can be adamant in being different in how you arrange the media and how you create contemplation on art.



Your practice is situated on both the Central Coast of NSW and Jingdezhen, China and you exhibit in both countries as well as Europe. What is your current focus in working between these two studios and your residency at CPS? Where will you be heading when you leave?

After graduating, I went to Tsinghua University School of Art and Design as part of a three month residency through Arts NSW, where I worked with leading contemporary artist Lin Tianmiao who encouraged me to travel to Jungdezchen, west of Shanghai. This was completely absorbing as an ancient porcelain city and refined my ideas about porcelain and yet, in creating my own ware, challenged the tradition. Establishing a studio there has taken me four years. This allows me to do quite ambitious projects as when I am there I work with the clay, slip moulds, fire and ship. I leave them there raw for shipping to the Central Coast where I can give them life. Before I was at CPS, I was at Bundanon, then Hill End and Broken Hill. After CPS I will be at ANU for a 4-month residency before returning to Jingdezchen where I am going to prepare work to be put together at the Central Coast for a major exhibition in February 2016.

## CPS Artist-in-Residence Program

Applications close **30 November 2015** for residencies to take place **July to December 2016**. Our Artist-in-Residence program is open to Australian and international potters and ceramic artists. It provides an opportunity for a short-term change of environment to develop new work, change direction or simply re-invigorate through engagement with a different arts community.

CPS is a not-for-profit arts organisation and an ACT Government Key Arts Organisation. The AIR program is generously supported by the ACT Government through artsACT. For more information visit: [www.canberrapotters.com.au](http://www.canberrapotters.com.au)



Dimity Kidson

## Market Place

**Time: 11am – 4pm**

**Date: Sunday 12 July 2015**

**Venue: Gandel Hall, National Gallery of Australia**

**Address: Parkes Place, Parkes, 2600**

As part of Stepping Up CPS is having two tables at the Market Place. Our tables will represent the talents of our Shop members and promote our shop as a wonderful ceramic art shopping destination. The second table will feature work from our past AIR participants to highlight the wonderful array of artists that we have hosted over the last few years. The Art Market is dedicated entirely to ceramics and is presented in partnership with the National Gallery of Australia, hosted in Gandel Hall. Selected local and national artists will present their work to ceramics enthusiasts and collectors during this exciting event.

Visitors will be delighted with a wide array of unique functional products for the home as well as stunning exhibition and sculptural pieces to add to their collections.

Artists work for sale includes: Sandra Bowkett, Johanna DeMaine, Dimity Kidston, Girl Nomad, Mollie Bosworth, Cathy Franzi, Janet DeBoos and many more.

The NGA will be offering two free guided tours of the Australian Decorative Arts at: 12pm and 2pm.



Johanna DeMaine



Melinda Brouwer, *Border* 2015. Ceramic, oxides, glazes, lino prints, decals. Overall 220x140x600mm. Image: Stuart Hay

Moths and ancient fossils as she maps names of the high country: Snow Flats, Mount Gingera and Bimberi, (now a Nature Reserve to protect highly significant ecosystems and habitat). *Mountain mist* by Gail Nicholls, consisting of two soda vapourised glazed contemporary sculptures from local metamorphosed shale squarely situates the state of the surrounds as icy, wet, melting, ready to be carried on the wind and rain as translucent white and green droplets down the slopes.

The energy and vibrancy of a walk through the escarpment country is captured in a defining work *Baragoot II* by Louis McCallum, nearly half a metre in height, about the diameter of a tree trunk, made of terracotta and stone ware that offers layers of light, shimmering through the depth of foliage in a eucalypt forest with leaf litter underfoot. It encourages an embrace, wanting us to peer inside to look at the scrapings and life within.



Louis McCallum, *Baragoot II*, 2015 Terracotta and stoneware clays, 400x510x280mm Image: the artist

The evocative power of eucalypts and their status in defining our surrounds is seen in Maryke Henderson's work *Eucalyptus pauciflora*, commonly known as Snow Gum or White Sallee, the tallest of three at 67 cm, with their quiet beauty, stature and presence expressed in soda vapour glazed porcelain. In contrast, the

fierce intensity of light that startles us is evident in Greg Daly's *Golden Light*, a large refined bowl decorated with lustre glaze and brush work, transcending its intensity.

Large scale pots from Gwenna Green offer us a glimpse of a mob of kangaroos melting into the landscape, peering out from the ethereal light anchored by their orange ochre terracotta slip under glaze, out and inside the pots. Stepping out from the mist we discover Cathy Franzi's trio of tall willowy vessels depicting *Banksia Woodland Post-fire* using blackened porcelain, engobe and sgraffito, showing the land after fire, the necessary and ancient form of managing the grassy understorey. We catch a glimpse of green glaze, new life inside the vessels. Similarly Joanne Searle, in her *Reflections on Tidbinbilla*, with polished porcelain and stoneware offers emergent life with blackened inner core supporting the complex life forms.

The large blackened seed pod form, *Darkness*, reminiscent of regeneration after fire with its smoke fired ceramic, by Anneke Pajmans with one panel of etched contours references both the mapping of the Canberra region and the potency of the bush to regenerate if we contain that mapping and subdivision. The earthly presence of soil, clay and wood-fire is seen as singing the country in Moraig McKenna's *Vase* fired in an Anagama kiln at Gunning, as is Ian Jones's work, an enigmatic geometric structured vessel which questions the man-made structures emerging from the surrounds.

More pods, ready to burst, with Shirley Dunn's white raku clay, suggestive of an *Organic City*, reflect upon the tactile fragile and enclosed surreal space we inhabit and where we might embed our souls, whereas Agnieszka Berger's multiple acacia pods appear *Boundless*, as about 50 of them displayed across one wall are ready to be dispersed. Avi Amesbury's delicate family of egg-formed porcelain vessels give us haunting shadows and light, specks of dust, blown pollen and dirt intermingled with the settling of this life force.

Concentric circles are an ironic joke for visitors to Canberra as well as defining its place in a valley surrounded by mountains. This is explored with the enclosed forms holding a sphere by Robyn Campbell in *Enclose and Held*, in a vibrant solid expression of natural



Moraig McKenna, *Vase*, 2015. Anagama kiln fired porcelain. Dimensions 160x110mm Image: Stuart Hay

regeneration, exquisite in its detail of polished lathed concentric surfaces. Is this what defines us in this region and our surrounds? The balance achieved with this can be found in Kelly Austin's large wheel thrown bowls the size of large platters in muted tones.

Circles and plates, painted and incised, decorated and transferred designs of courtly Europeans and non-local native flora (Barbara Torkington), and a pair of egg-beaters holding ceramic vessels (Sarit Cohen), are a foil to the three-dimensional organic forms, as they hover on an end wall, of an uncertain regard. Is this the European presence in the landscape surrounds, in its knowledge of decorative arts mastery? It is a clever question unearthed by curators Hely and Rice when they asked ceramic artists to explore their surrounds. Observing this is the sly porcelain *Foxtail III* with its silk tulle bindings from Zoe Slee, hanging at the entrance to the exhibition and the playful *Cattle dog* by Paul Dumetz, pushing forward on its hind legs, amongst its playful pack, in the centre of the show.

The response of the artists to 'surrounds' suggests that it is the surrounding natural landscape that defines new forms in their works. Along with their mastery of different materials and techniques, this has helped create new aesthetic qualities that reflect the poetry of their landscapes. *Surround/s* is an inspiring reverie on poetry, landscape, ceramics and the creative process.

# Happy 40th Birthday CPS

by Velda Hunter

More than thirty cheery members braved a very chilly afternoon for the Canberra Potters' Society 40th birthday celebrations. Gathered around several warm fires, members enjoyed a pretty sunset while sipping delicious mulled wine made by Ingrid Adler. Maryke Henderson kindly loaned her collection of ceramic beakers and goblets, made by famous and not-so-famous Aussie potters. Maryke and her capable team produced multitudes of tasty, gourmet, wood-fired pizzas. Founding member Marlene Flanagan cut the celebratory birthday cake to the sounds of much laughter, singing, and friendship. Thank you to everyone who participated. What a delightful occasion!



Too many to mention but lots of familiar faces gathered at the CPS 40th Birthday Solstice Party.



## Diary dates

### July

#### Surround/s Exhibition

2–26 July

CPS Triennale Major Exhibition

#### CPS Winter School

with Ben Carter

13,14,15 July

Some spots still available!

#### Isle 9 Exhibition

9–12 July

At WAC in conjunction with Stepping Up

#### Western Extremities Exhibition

9–12 July

At WAC in conjunction with Stepping Up

#### EASS 2015 Exhibition

30 July–16 August

The annual EASS exhibition award presented by Canberra Potters' Society to selected 2015 ANU Ceramics graduates.

#### Term 3 Classes Commence

25 July–25 September

Enrollments now open.

**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](http://canberrapotters.com.au)

## Winter Fair Report

CPS welcomed exhibitors and visitors to the Winter Pottery Fair 2015 that was held in June. There were a few new faces among the exhibitors, as well as the committed, regular contributors. The quality, originality and variety of pottery works were outstanding as usual. It was a delight to visit the gallery to enjoy the

display, and shoppers were treated to some very good bargains, and there was some good sales to report – particularly on the weekends. This regular show by Society members is well worth an annual visit, and is a great opportunity for emerging potters to engage in the commercial side of ceramics production. *Velda Hunter*

## Exhibitions

**Surround/s**  
**Watson Arts Centre Gallery**  
**2 - 26 July**

**Thurs–Sun 10am–4pm**

An exhibition showcasing high-level imaginative work made in Canberra and the surrounding region. Curated by Patsy Hely and Sarah Rice.



Anneke Pajmans—*The Darkness Surround/s*  
**Isle 9**

**Watson Arts Centre Gallery**  
**9 - 12 July**

**Thurs–Sun 10am–4pm**

A representative yet diverse collection of innovative ceramics by nine clay practitioners from Tasmania. Presented as part of Stepping Up.

**Western Extremities**  
**Watson Arts Centre Gallery**  
**9 - 12 July**

**Thurs–Sun 10am–4pm**

A group of eight West Australian ceramicists exhibit works of stark contrast during Stepping Up the Australian Ceramics Triennale.

**Janet DeBoos: A Survey**  
**Craft ACT Gallery**  
**Until 11 July**

**Tue–Fri 10–5pm Sat 12–4pm**

This exhibition focuses on the career of ceramicist Janet Deboos from the 1960s to 2015. Curated by Peter Haynes.

**Choice Ceramics**  
**9–28 July (opening 9 July 6pm)**  
**Tue–Fri 10am–5pm**  
**Sat–Sun 9am–5pm**

A collaboration between Beaver

Galleries and Vipoo Srivilasa featuring the works of thirteen contemporary Australian ceramicists.

**Homing— Works by Jo Victoria, Linda Davy, Sue Fisher**  
**The Front Gallery Lyneham**  
**7–12 July**

Each artist has interpreted ideas of homing through the fragility and resilience of porcelain bringing their own stories and practice to create a connected work, that encourages the viewer to contemplate their own sense of home.

**Claybodies: Protean**  
**Nishi Gallery**  
**3 - 19 July**

**Mon–Fri 11am–3pm**

**Sat–Sun 11am–4pm**

An exploration by nineteen ceramicists of the overall Triennale theme of— Stepping Up.

**Clay 2620**  
**The Q Exhibition Space**  
**1 - 22 July**

**Official opening Wed 1 July 6pm**

**Artist floor talk Thurs 16 July 11am**

**Mon–Fri 10am–4pm**

**Sat 10am–2pm**

An exhibition of artists Hiroe Swen, Anita McIntyre, Maxine Price and Christopher Harman who are current or former residents of Queanbeyan. Presented as part of Stepping Up.

**The printed surface—ceramic+print**  
**Megalogo Gallery**  
**4 - 25 July**

**Tue–Sat 9.30am–5pm**

Maiju Altpere-Woodhead, Elaine Bradley, Me; Brouwer, Michael Keighery, Anita McIntyre, Katy Mutton, Anna Nangle, Clarissa Regan, Mel Robson, Fran Romano, Joanne Searle, Lia Tajcnar.

**A full list of exhibitions, pop-up shows and events associated with the Australian Ceramics Triennale— Stepping Up can be found at [www.australianceramicstriennale.com.au/2015/](http://www.australianceramicstriennale.com.au/2015/)**

## Opportunities

**random 2015**  
**SoA Foyer Gallery**  
**17 - 25 July**

**Opening 6pm Fri 17 July**

You are invited to exhibit in this random event. Cost \$6 to exhibit installation on Monday 13 July. For details visit: [facebook.com/randomanu](https://facebook.com/randomanu)

**Clunes Ceramic Award**  
**Closing dates for entries 27 July**

To all ceramic artists. Entry forms are now available for the 2015 award. Major prize \$10,000 peoples' choice \$2,000.

[clunesceramicaward.com.au](http://clunesceramicaward.com.au)



Juz Kitson Artist Plate

**Artist Plate ebay Auction**

Here's your chance to own a plate thrown by Greg Daly and decorated by a prominent Australians including Dr Brian Schmidt, Kate Miller-Heidke Gareth Evans, Juz Kitson, Andrew Farriss, Mia Wasikowska, David Pope, G W Bot and Hiroe Swen. An online ebay auction will be drawn at the Gala Dinner at the conclusion of the Stepping Up conference. To place a bid go to: <http://www.ebay.com/cln/craftact/stepping-up-fundraiser-plates/215935308016>

**Sponsorship Opportunities**—Canberra Potters Society is actively seeking ways to enhance existing sponsor relationships and to engage with new sponsors. If you would like to discuss how you might partner with CPS please contact **Richard Thomas** on 02 6241 1670 or [director@canberrapotters.com.au](mailto:director@canberrapotters.com.au)

**In 2014 the Members' Exhibition was supported by**

