

The Canberra Potter

The newsletter of Canberra Potters' Society Inc.

June 2014

Ceramics shows map recent practice

Manly Gallery acquires Cathy Franzl work from TACA show



The Sanctuary by Cathy Franzl, based on the Eastern Suburbs Banksia Scrub ecosystem. The largest extant remnant is in North Head Sanctuary, Manly

***The Fine Lines of Enquiry* surveys ceramics as metaphor in Manly**

The Australian Ceramics Association (TACA) Exhibition, *The Course of Objects: The Fine Lines of Enquiry*, p 2.

Chris Harford wins teapot prize

One of five winners of the 10th Annual Teapot show, p 2.

Amanda Shelsher at Beaver

Interview with Perth based ceramist Shelsher, p 4.

Winter School 21 – 25 July

Immerse yourself for five whole days with like-minded creative people, learn new skills and knowledge at the same time! Choosing between these two experienced and talented artists will be hard – but either way you will be rewarded....

\$355 for members and currently-enrolled CPS students and \$395 for non-members.

Clay will be available to purchase; you can bring or buy underglazes for Jenny's workshop if required.

Throwing, assembling, glazing – David Stuchbury

David Stuchbury has been a practicing potter and teacher for over 30 years. He has worked at Bendigo Pottery and is known not only for his thrown and assembled forms but also for his unique approach to glaze on glaze decorative techniques and wax resist.



David Stuchbury

Hand building unique items – Jenny Orchard

Using earthenware clay and an array of vibrantly coloured glazes, Jenny Orchard creates hybrid 'creatures', each one possessing a unique personality. Her work references European, African and Aboriginal mythologies, Australian contemporary culture and the environment.



Jenny Orchard

Supported by



artsACT



www.canberrapotters.com.au

WORKSHOP MANAGERS

Available Mondays,
Wednesdays & Thursdays
9:30am – 12:30pm

At other times please leave a message on the answering machine.

Members are reminded that the Workshop Managers are not obliged to attend members if they 'drop-in' outside of these hours.

**MAIN WORKSHOP
DROP-IN SESSIONS**

Thursdays (during term time)
9:30–12:30pm

Sundays 1-4pm
(except Christmas/New Year period as notified in the newsletter)

Please refer to the Workshop Handbook for full details of drop-in times & exceptions

Cost: \$5 per 3-hour session

MEMBERS' WORKSHOP

Members may use this workshop during class, administration and drop-in times.

For unlimited access you must be a CPS member for six months before you can apply for a workshop key. Contact the Workshop Managers for details.

Cost: \$5 per 3-hour session

Use of all workshop facilities is subject to successful completion of a workshop orientation session or refresher.

FIRING

(10% discount on firing charges on presentation of a current membership card)

\$5.85/kg (bisque & glaze)

\$4.00/kg (bisque or glaze)

Items decorated with transfers:

\$6.95/kg (bisque & glaze)

\$5.10/kg (bisque only)

KILN HIRE

Electric: \$10-\$30 depending on kiln hired plus electricity
Gas: \$5-\$15 depending on kiln hired plus gas used
Raku: \$5 plus gas used
To hire a kiln you must have a CPS kiln licence or pay for loading.

**From the
Workshop Manager**



Kiln bookings

There are new kiln booking books and booking board in the kiln area for those of our members who have a kiln licence.

Anyone requiring to hire a kiln will need to confirm the date with the Workshop Manager before writing it up on the booking board

Private firings

For those members doing private firings please remember to unload your work from your kiln on the specified date unless prior arrangements are made. Quite often the same kiln needs to be reloaded on that day. If someone has to unload your kiln an unloading fee of \$30 will apply. Class work has priority

Beware heat guns and heat sensors

Please be mindful when using heat guns not to point them at the heat sensors in the ceiling. The alarms cannot be turned off by us and needs the fire brigade to do it. This costs money, rather big money.

Cheers, Chris

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Cathy Franzi, Maryke Henderson,
Jackie Lallemant, Verney Burness,
Rick Bevis, Velda Hurter

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Rick Bevis, Paul Dumetz, (Kiln Loaders)
Eden Reni and Paul Demetz (Assistants)
Alex de Vos, Sarah Guiver (cleaners)

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**Canberra Potter Newsletter is published
monthly February- December.**

Please let us know of any upcoming exhibitions, or give us a report on a workshop. Please email copy and jpg images to the editor.

Next Newsletter Deadline

22 June 2014

From the President

Moonshill Pottery Sale

Moonshill Pottery Sale netted almost \$2500, which will be used over a period of time to sponsor an Annual Jane Crick Memorial Award for hand building for the Members' Exhibition in September.

My sincere thanks go to the Crick Family for their generosity in setting up this award and for all the bits and pieces, tools and glaze materials donated to the CPS workshop. A Retrospective Exhibition will be held on Thursday 24 July.



Maryke looking through her Forest Memories at the Tamworth Regional Gallery.

Call for Volunteers – Members' Exhibition and Open Day

Members' Exhibition September to October, Open Day 12 October

I am currently looking for two teams of volunteers to assist in the planning of both the Members' Exhibition and also Open Day. Please contact me if you would like to join either or both of these teams or if you have any suggestions or ideas that we could incorporate in these important events.

The Fine Lines of Enquiry at Manly Art Gallery & Museum

When you read this report, I will have just returned from Sydney where I will be visiting The Australian Ceramics Association (TACA) Exhibition at Manly. *The Course of Objects: The Fine Lines of Enquiry* was curated by Susan Ostling to showcase works that embodied pertinent ideas and explored metaphor. This exhibition aims to map recent ceramic practice in Australia that explores or embodies pertinent ideas.

501 Little Dishes: A Childhood Memoir – Christine Ball

Also showing is *501 Little Dishes: A Childhood Memoir*. Christine Ball from Uralla, NSW, looks at her early years living on the Northern Beaches. Christine is a master of glaze on glaze application. I was fortunate enough to see the work that didn't make the exhibition and was amazed with how she controls the glaze.

Keep those pots coming,
Maryke Henderson

Chris Harford wins 10th Flinders teapot prize

One of five winners of the 10th Annual Teapot Exhibition hosted by The Studio at Flinders Gallery, Melbourne.



Chris Harford, winning teapot

Pennington, Franzi, Daly and Passlow in survey at Manly

Four CPA members: Julie Pennington, Cathy Franzi, Greg Daly and Vicki Passlow, were in the 26 ceramic artists selected for the Australian survey at Manly.



Julie Pennington. A sculptural piece made using finely rolled coils and extrusions of porcelain clay with hand formed components

Call for Student/Teacher entries Exhibition 12 – 29 June

Presentation of awards on Sunday 15 June 2:30 pm

Fran Romano will judge this year's Student – Teacher exhibition. This is a good opportunity for students to strut their stuff to friends and family and it is a great thrill to see your pots under lights.

All students who are currently enrolled in a CPS course are eligible and there are PRIZES!! The work needs to be in at the Potters' Society by Sunday 8 June. No entry fee and the work can be for sale. So get cracking!!

Amanda Shelsher

Precarious

Beaver Galleries, Canberra

29 May – 17 June 2014

Amanda Shelsher was interviewed by Kathryn Wells

Amanda Shelsher is noted for her life size busts and figures whose bodies seem to wear their thoughts scratched into themselves, their hands pondering decisions about life, the heads wearing yearnings for the sea or the safety of a nest. There is often juxtaposition about life lived in suburbia with the hum of traffic and overhead wires and the memories and dreams of a life immersed in nature. Her new show explores the human mind.

You have been working with busts over a long time, nearly 13 years, as well as full figures, what attracts you to the busts and figures as a form?

Ever since I was a child I was always drawn to the human form and fascinated by other artists' works that explored the human condition, in particular, Edvard Munch, Lucien Freud, Francis Bacon, Egon Schiele and Gustav Klimt. Also, as a 5 year old I was also in absolute awe of the sculptures in Europe.

I love working with bust forms as they provide endless possibilities and ideas to explore. As my works are very narrative the busts are my mouthpiece. As they are all autobiographical they are a constant mirror in my life. They allow me a huge amount of freedom to continue to reveal parts of my life like peeling back an onion. It is like having an intimate conversation with myself.



Over the edge - stoneware, porcelain, slips, stains & sgraffito design, 2014



In the neighbourhood - porcelain, slips & sgraffito design, 2010

Can you tell us how your life growing up in Gooseberry Hill east of Perth and your later suburban experience is reflected in your work?

Growing up in the hills had a great influence on me. We moved from a beachside suburb that I really loved at around five or six years old. We had a large bush block and I was free to roam and explore and play in the creeks, catch tadpoles, climb trees and rocks, ride my go kart, bike and imagine I was whomever I wanted to be.

Being in the late 70's it was a great time as everyone was superbly creative and seemed to me everyone was making or creating. My mum started a 4 year ceramic course when I was 8 and as she made, I made my little creatures beside her. She taught me everything from making to glazing so we had a journey together. Living in the hills meant that it was pretty crucial in establishing the notion of a supportive arts community. My mother joined the local arts group, Kalamunda Arts and Crafts and sold works in the yearly fair and I had my own stall selling my menagerie of animals.

Once back in Perth, after university, travelling for three years and meeting my husband, we settled down in Inglewood which is a gorgeous inner city suburb full of 1930 Californian bungalows. I made many pieces that documented the houses in our area as part of thinking about nesting and creating an environment for children. I wanted my children to grow up with a love of the Australian landscape so, I draw into the works elements of nature whether plants, clouds or birds. In 2012, after 10 years of trying to figure out where and if we should move... we finally bought a very run down house in a coastal suburb of Perth. The garden was overgrown with trees including: figs, liquid amber and loads of bottlebrushes – I loved it. We weren't fenced in anymore. The children had a freedom to explore and play outside.

The use of hands in your work has been a very strong statement in the composition and form of the work. Can you tell us about the hands that you create as part of the narrative element?

I have always focused on hands – even as a teenager I was creating pieces incorporating hands. I really like to labour on the hands when I am creating and make these quite realistic even if the faces are more stylized. Hands have become a huge focus in my work especially since having children.

Being a mother is so hands on: holding, cuddling and carrying your children. Hands express the love, the care and need to nurture and protect them. At the same time using my hands to make a living and create objects of art has been such a huge part of my life. Often without me noticing, the hands in the works seem to become oversized as I enjoy making them so much.



Protect and preserve – stoneware, porcelain, slips, stains & sgraffito design, 2014



Go away black dog – porcelain, slips, stains & sgraffito design, 2014

Techniques such as sgraffito, etching in the clay, appear significant in the dialogue that you construct on the form of the bust and this has ranged to influences of the Japanese tattoo. What attracted you and fascinated you about the Japanese art form in how you applied it to your ceramic work?

I was introduced to Japanese tattoo due to a great show I was invited to do with Gallery East in Perth, 2010, a gallery that specializes in Japanese art. They wanted to incorporate Japanese Ukiyo-e prints from the 18th and 19th centuries with my contemporary sculptural works and Paul Binnie prints from UK. As my works are heavily adorned with sgraffito designs this connection with Japanese tattoo was a great fit.

I loved working on this show as it opened up new possibilities for design. After a lot of research on the history of Japanese tattoos and the stories connected to the tattoos, I introduced more colour and the theme of water into the works. I started to cover the entire bodies with tattoos and it made me move in a new direction.

After working for a long while in stoneware, you began presenting porcelain busts coated in black slip in 2009, and then colour in the intricate head adornments the following year. Can you tell us about the impetus or inspiration of the change in direction with your materials?

I started to work in porcelain because I wanted to create a different appearance in the work – to appear more flesh like. Also I wanted a really stark contrast between the black and the white sgraffito lines. However it was a huge learning curve in willing the clay to work in the way I wanted. However porcelain doesn't work like this. I had to learn very quickly about its capabilities. I found working with Southern Ice porcelain fantastic. In the process, I had a few pieces slump in the kiln. It was frustrating spending hours on a piece then to see it ruined in the kiln. Such is the nature of clay ... where it's a gamble sometimes once you close that kiln door and pray it all works

When I introduced colour in 2010, I wanted the busts to become more feminine. I feel it's important to change what you do. But it can also be hard when collectors like particular styles of works. I need to move on and make new works.

The telling of your stories has taken another direction in 2014 with figures attached to the bust taking on a life of their own. What leads you in constructing these characters?

This show is very much about looking after our mental health. It is about thoughts and stories I know and have experienced. Like thought bubbles, they adorn the head. I have tried different decorations on the works to try and recreate the manic nature of our mind at times and how things get away from us. I had two very close friends that had serious personal occurrences in their life. I took time off to help them. Then in my own family, one of my children experienced severe anxiety. It was a great insight into the human mind and how our minds are incredibly complex and also vulnerable.

This is why the show is called 'precarious' as it seems a very fine line at times for a lot of people, especially in this day and age. This led me back to the importance of reconnecting with nature and getting kids outside playing.



Leap of faith - porcelain & stains, 2014

You have exhibited internationally for over ten years from SOFA in Chicago to London and onto Korea and Taipei. What are your plans for future shows?

My next show is with Skepsi at Montsalvat in Eltham, Melbourne in August, then Tattoo with Gallery East at Kidigo Arthouse, Fremantle in September. In 2015, I am having a solo with Margaret River Gallery. It is important for me to exhibit more in WA as well as elsewhere in Australia. Creating my work is very time consuming. I am realising that as my children get older, it doesn't get easier. I am learning there is a fine balance. Family comes first as life is so short. I try and get the balance right and hope I can continue making into the future.

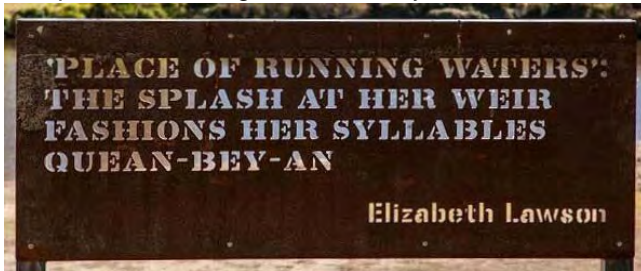
See Amanda Shelsher <http://www.amandashelsher.com/> and at Beaver Galleries <http://www.beavergalleries.com.au/shelsher.htm>

Potters' Events Diary

Clearwater sculpture prize

Queanbeyan
11 – 13 October 2014

A \$3000 Sculpture Prize will be the highlight of an open air exhibition and competition on the foreshore of the Queanbeyan River as part of the inaugural Queanbeyan River Festival.



Entrants are encouraged to take inspiration from the river and surrounds: think freshwater, flora and fauna, conservation, water rats, platypus, swimming, kayaking, fishing, littering, and activities that happen on, under, up and down the river.

Diary Dates 2014

June

29 May – 9 June Winter Pottery Fair

12 – 29 June Student – Teacher Exhibition

15 June – Presentation of prizes

July

21 – 25 July Winter School – two workshops: David Stutchbury and Jenny Orchard

24 July – Jane Crick Retrospective Exhibition

August

22 Aug – Closing date Demonstrators and Speakers to submit EOI to Australian Ceramics Triennale

September – October

Members' Exhibition

12 October - Open Day

** Book classes by phoning 6241 7800. Classes are \$40 each.

Who's Coming To Dinner? exhibition

New work by Anneke Saunders, visual arts and ceramics

Cork St Gallery Café, Gundaroo

24 May – 29 June

Thursday from 3pm Friday, Saturday, Sunday from 9am



Stepping Up

Australian Ceramics Triennale 2015

Canberra, Associated Program commences 6 July

Conference 9–11 July, 2015

Stepping Up is Australia's premier ceramics event which brings our community together. Held in Canberra, the program will be designed to showcase ceramics by presenting important discourses and helping to expand skills and ideas.

The three days of conference presentations will include – keynote talks, panel discussions, artist's presentations; pre-conference master classes, exhibitions, a trade fair, a potters' market and, of course, a wealth of social events.

CALL FOR SPEAKERS AND DEMONSTRATORS

Speakers will deliver a presentation for ten minutes, followed by a moderated Q and A session. Themes are: the Changing World, Your Role in the Future, Making Money with conversations about three aspects for each theme. Demonstrations are for five hour blocks. **Information package and Expressions of Interest form on website.**

Expression of Interest Deadline: COB Friday 22 August 2014

To be submitted in electronic format via email or on USB CD to Mel George Project Manager

Managing Organisation

Craft ACT: Craft and Design Centre
Mel George, Project Manager

project@craftact.org.au

Phone 02 6262 9333

www.australianceramicstriennale.com

Partners

- Craft ACT: Craft and Design Centre
Australian National University
- Strathnairn Arts
- Canberra Potters Society
- The Australian Ceramics Association



Exhibitions and opportunities



**Form Studio & Gallery
Queanbeyan**
is seeking applications
for its 2015 exhibition
calendar and is keen
for ceramic works.

Contact Claire
Primrose on
0430 359776

Call for entries

www.formstudioandgallery.com.au
claire@formstudioandgallery.com.au

ReCLAYm & Upcycle

Workshop with Aedan Harris
Wollongong City Gallery
21 - 22 June 2014



A two-day workshop using cardboard, plastic, polystyrene.

Suitable for beginners and experienced practitioners. \$195
t: 1300 720 124 e: mail@australianceramics.com

**MID WINTER MARKETS
AT BAC**

ART
DESIGN
FOOD
MUSIC
DRINKS

12:00 — 5:00pm
Saturday 28 June
FREE

Artists include: Alice Petticrew, Andrea Behag, Andrea Wild, Anne Wilford, Annette Boyd, Barbara McGarr, Brenda Clough, Elena Bozhko, Enka Garbutt, Galina Amelina, Jane Whitten, Jenny Stevens, Julia Nycker, Leonie GE, Lisa Jones, Lyn Smith, Mandy Mutton, Michael Ashley, Ruth Hawings, Ruth Hingston, Sara Hogwood, Susan Hill

Where:
Belconnen Arts Centre,
118 Emu Bank, Belconnen

More info:
www.belconnenartscentre.com.au
or 0173 2300

BELCONNEN ARTS CENTRE ACT

**The Canberra Grammar
SCULPTURE FESTIVAL
and
Harris Hobbs
SMALL SCULPTURE
PRIZE** valued at \$10,000

Canberra
Grammar
School
AN INDEPENDENT ANGLICAN SCHOOL

HARRIS HOBBS
LANDSCAPES

Thursday 6th October – Sunday 16th November
Entry details on the Canberra Grammar School website

Plethora of Postcards

Ceramic postcards are welcome!

Entries close 20th June 2014.
Entry forms and conditions are available at
<http://spiralgallery.org.au/2014/05/01/info-sheet-and-entry-details/>

The exhibition will be at Spiral Gallery, Bega
27 June – 23 July 2014
Opening: Friday 27 June at 5pm

Homage

to celebrate the International Woodfire Festival
2 May to 9 June 2014
Fridays, Saturdays, Sundays and Mondays
Opening Saturday 10 May 5 pm
Narek Galleries, 1140 Tathra-Bermagui Rd TANJA
Robert Barren, Ray Cavill, Ian Jones Daniel Lafferty, Sandy
Lockwood, Moraig McKenna, Chester Nealie, Ben Richardson, Owen
Rye, Yuri Wiedenhofer



Moraig McKenna, Bas kets



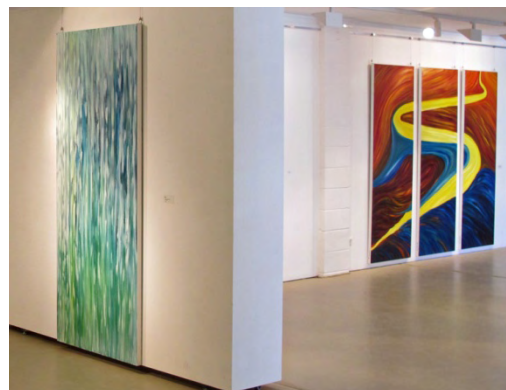
The *Winter Pottery Fair* has yet another wonderful selection of pottery and ceramic works for the delectation of customers. And best of all, it doesn't finish until Monday 9th June (the Queen's Birthday public holiday), so if you haven't yet dropped by the gallery you still have time.

Winter Fair makers are Alex de Vos, Caroline Reid, Chris Harford, Garry Palecek, Ingrid Adler, Jacqueline Lewis, Judy McDonald, Julia Laybutt, Marlene Flanagan, Paul Dumetz, Nyla Wakear, Penny Sackett, Sally Armstrong and Susan Hill.



- Pottery Fair images clockwise from the top:
- > Two gorgeous small bowls by Penny Sackett
 - > Three Raku-fired pots by Chris Harford
 - > Two teapots by Alex de Vos
 - > One Dodo by Nyla Wakear

For her May exhibition, *The Doors of Perception*, Canberra artist Angharad Dean had the novel idea of using ordinary internal doors as her canvases. Most were hung on the gallery walls, just as an ordinary canvas would be, but a few were hinged together, creating triptych room dividers.



Above & below: Angharad Dean from *The Doors of Perception*



June in brief

Winter Fair
closes 9th

Student/Teacher Exhibition
12th to 29th

up next

Student/Teacher Exhibition 12th to 29th June



Last year saw a bumper crop of entries in the Student/Teacher exhibition. Can we do as well, or even better, this year? This annual exhibition is our chance to share in and celebrate the work of the many students, adults and children, who attend our pottery classes.

Accompanying the student exhibits will be works by our very creative teachers. We're bound to see some wonderful exhibits and some very worthy award winners.

Left: 2013 'Best Overall' award winner Denrell Honey

Artist-in-residence program



Details at canberrapotters.com.au or contact us for an information pack.

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