

The Canberra Potter



The Newsletter of Canberra Potters' Society Inc.

INSIDE: Education Wrap New President Triennale Exhibitions Cathy Franzi Kelly Austin Student & Teacher Winners...and more

Cathy Franzi, *62 Orchids: Black Mountain*, detail, 2015. Porcelain, wheel-thrown, ink in-lay, varying 40cm(h) x 5cm(w). Photograph Andrew Sikorski-Art Atelier

Parliament House to showcase ceramics

by Kathryn Wells

The APH collection 1 June–31 August

offers visitors the chance to see historic and iconic works by Vipoo Srivilasa, Bern Emmerichs, Patsy Hely, Thancoupie Gloria Fletcher, Milton Moon, Janet Fieldhouse and Nura Rupert.

Thancoupie's work of startling beauty and simplicity, built around spheres and egg shapes with etched designs reflected her cultural heritage growing up in Weipa. Thancoupie became well-known internationally in the 70s and 80s, and was Australia's Cultural Commissioner to the 17th São Paulo Art Biennial in 1983 with her own solo exhibition subsequently touring Brazil, Mexico, and Houston, USA. She is regarded as one of Australia's greatest artists.

The work of Janet Fieldhouse is an expression of her Torres Strait Island culture. A keynote exhibition of her work, 'Mark and Memory' 2008 focused mainly on three areas of Torres Strait Islander culture: women's basketry; women's dance adornments; and body decoration. The works delivered exquisitely crafted pieces ranging from porcelain to earthen ware with feathers and string that place her work at the forefront of contemporary art.

Similarly, the Australian landscape has inspired the well-known potter and teacher, Milton Moon, well known for his large wheel-thrown stoneware platters and vessels – inspired initially

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We're Turning 40!

Has anybody told you we're turning 40! Don't keep it a secret come and join in the fun at a Winter Solstice Birthday Party. Enjoy some mulled wine and wood-fired pizza as we celebrate and reminisce about our first forty years. The party will be held in the CPS courtyard on **Sunday 21 June 4-9pm**. Please RSVP 6241 1670 by Thursday 18 June.

Send us Your Memories

As part of on-going celebrations we're hoping to have a display of memorabilia during our Open Day. So if you have any items, photographs, documents, clippings or stories please get them into our office so we can start putting it together.

Open Day

Planning for Open Day has started with lots of exciting activities on the agenda. Keep an eye out for volunteer opportunities.

CanberraPotters'Society
WatsonArtsCentre

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From the Director

Welcome to the Exhibition issue of The Canberra Potter. The countdown is well and truly on for what will be Canberra's biggest ever ceramic arts event—Stepping Up. We've had a great response from our members and friends to our last issue and its focus on the conference program. As a follow up this issue showcases the amazing exhibition calendar. Delve in and immerse yourselves in what the associated events have to offer. It's not too late to sign up for the conference, day tickets and student concessions are available and I repeat—it will never be more affordable or accessible to those in our region.

We held our AGM on Sunday 17 May, I'd like to thank the retiring Board members Roger Ellyard, Andrea Ho, Robyn Booth and Catherine Reid for their generous knowledge sharing and insightful guidance over their years of tenure without which the Society would not be where it is today. In her parting speech Andrea noted that the outgoing Board had endured a demanding couple of years as it negotiated the Society's evolution to its next phase as a thriving professional arts organisation. Many hard yards have been gained and now is the period under new Board direction and leadership for us to realise our goals and ambitions for CPS.

Kathryn Wells joins the Board bringing communication and marketing expertise and our new Treasurer Graham Durant will be formally appointed at the next Board meeting. I welcome them both.

I'm looking forward to working with members and your new President Velda Hunter and the greater arts community as we continue making CPS and Watson Arts Centre the regional focus for the promotion, nurturing and learning centre for all levels of ceramic arts practice.

See you at an exhibition opening.

Richard Thomas
Director



Education

What a busy place CPS is! Term 2 is up and running with two new one-off classes as well as the usual Introductory, General and Intermediate classes.

We have just hosted our latest Artist-in-Residence (AIR) Michiko Takada. She gave a well attended and informative Artist Talk and Masterclass during her three month stay. Culminating in a wonderful exhibition in the WAC gallery.

Welcome Blue-Gum Community School who on Tuesday afternoons learn all about throwing processes for a full term. We have a keen group of University of the 3rd Age (U3A) students on Wednesday afternoons—a class led by U3A and CPS member Suzanne Fox.

A reminder that we host special interest and community groups, birthday parties (kids and adults) and corporate/team-building events. Email me education@canberrapotters.com.au to discuss or request a quote.

High-profile Australian ceramicist, Juz Kitson, our next AIR, arrives June 8. Her Masterclass as part of Stepping Up on 6, 7, and 8 July is booked out. However, Juz will give a free artist talk at CPS on Friday 26 June at 6pm. Drinks and nibbles provided as always.

Our School Holiday Program 9–17 July follows a slightly different format to accommodate Triennale events. Happening over two days of each week—see our **website** for details.

This years Winter School: *Form and Surface* with Carole Epp and Ben Carter on 13, 14, and 15 July follows on from the Triennale. A great opportunity to work closely with these two popular visiting artists. Bookings now open! \$340 Members and students, \$390 non-members.

Fran Romano
Education Program Manager

Board & administration

Board

Chair Brad Thomas
Graham Durant
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Jessica Coates
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(Members' representative)
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Contributions are welcome. Please email copy and images to the editor: Kathryn Wells
editor@canberrapotters.com.au

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26 June 2015

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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. Thank you to those who turned out for the AGM last month, and for the vote of confidence in electing me President.

I step up to the crease after Maryke with no little trepidation, as she is a hard act to follow. I share her passion for all things clay, and genuine appreciation of the CPS, and the important role it plays in our community. Sincere thanks Maryke, for your dedication and tireless efforts of the past three years; I see evidence of your hand in so many places, such as the inspiring array of glaze samples in the kiln shed.

Change has loomed large on the CPS agenda, and growth and development will continue. Our Director Richard is now a familiar face. Under the guidance of the Board of Directors led by Brad Thomas, Richard's approach has presented CPS as strong, fresh and reliable, worthy of community support and government funding.

I look forward to an action-packed twelve months for members to enjoy. Beginning with the annual Student Teacher Exhibition, and numerous events such as the Winter Fair, Open Day, Fortieth Year Birthday Celebrations, and Cone 6 Glaze extravaganza, and the jewel in the crown—the Surround/s exhibition our big event curated by Dr Patsy Hely and Dr Sarah Rice that coincides with Stepping up: The Australian Ceramics Triennale. Our AIR program, exhibitions, classes and drop-in sessions continue, going from strength-to-strength, thanks to the dedicated team of CPS staff and volunteers.

Requests are rolling in for working bees, watch this space and notice board. Anyone willing to make new one-piece moulds for class and member use email me.

velda@tpg.com.au

Velda Hunter
President

by the east coast and then later inland South Australia especially the Flinders Ranges.

Bern Emmerichs' iconic work of Captain Cook facing Bennelong on a large platter begs the questions of the relations between colonial society and Indigenous culture through her decoration as well as form in the nature of the traditional ceramic serving platter.

In other showings, the highly regarded Thai born ceramicist, Vipoo Srivilasa, included in the APH collection, will be featured in **'Choice' at Beaver Gallery 9–28 July 2015** Nura Rupert, who lives at Pukatja community 440km southwest of Alice Springs, is a senior artist at Ernabella Arts. The work of other **Ernabella ceramic artists will be presented by Sabbia Gallery at the ANBG, 4-12 July 2015**



Anne-Marie Jackson M16

ACT institutional and community arts presentations

Some of the ACT institutional and community arts exhibitions open in early June to early July so it is an opportunity to explore their offerings before the full force of the triennale delivers its wonderful ceramics overload from 9-11 July 2015. **SIX by SIX: Interpreting Craft in Gondwana, Civic Library, Civic Square, 8 June–12 July** A fascinating experiment to explore new forms and representations has been undertaken by six artists playing the surrealist game of 'exquisite corpse', adapting and changing a work by handing it on to another to complete, so that the 'corpse shall drink the new wine'. In this case the six collaborators, are: Madhvi Subramanian, Janet DeBoos, Adil Writer, Trevor Fry, Sharbani Das Gupta and Gerry Wedd, who reveal their exploration of traditional craft in a modern context. **ACT Legislative Assembly, Stomping Ground, 6–16 July** Another institution to showcase a ceramics collection, is the ACT Legislative Assembly featuring the work

of Craft ACT accredited professional members in Stomping Ground, indicative of the work made in the ACT



Kirsten Coelho ANU Drill Hall

and surrounding regions. Members include Avi Amesbury, Margret Brown, Sarit Cohen, Linda Davy, Cathy Franzi, Bev Hogg, Ian Jones, Anita McIntyre and Gail Nichols. **ANU Drill Hall Gallery, Acton, offers In the Falling Light, 2 July–9 August** Curated by Karen O'Clery. Artist Kirsten Coelho contemplates the allegorical potential of objects and their relationship with light and shadow – to act as a conduit for reverie and recall.

The collective works of the Triennale presenters can be seen at **Stepping Up, ANU School of Art Gallery, 9-11 July 2015**. Visceral and diverse can also be applied to UK ceramic artist Kerry Jameson's distinctive work, combining ceramic pieces with found objects and fabric skins to produce figurative sculptures, on show in **The Art of Kerry Jameson at Sturt Gallery, Mittagong, 27 June – 26 July M16 Artspace, Griffith, Altered, Shifting Senses and Smash, 18 June–12 July** Altered by Anne-Marie Jackson is an exhibition of hand thrown ceramic purposely altered by the artist to capture the movement of the clay. Shifting Senses is an exhibition which engages with three curatorial concerns – a mark, a vessel, a scene - addressing identity, the environment, process and possibility. Verney Burness' work, produced in collaboration with James Allen, presents video projections which have been inspired by landscape elements.



Janet DeBoos Civic Library

Megalo Print Studio + Gallery, Kingston, The printed surface 4 July–25 July This exhibition

showcases new work by artists who work in an interdisciplinary way between printmaking and ceramics. Rich and evocative surfaces have been developed using a number of print processes including laser & commercial decal; mono printing and tissue transfer techniques.

Strathnairn Arts, Australian Woodfire: Curator's Choice, 8 July–2 August

Sixteen artists from across Australia have been selected by Peter Haynes to celebrate their work and the woodfire technique. The show reflects the universal nature of contemporary ceramics and their combined international and Australian focus.



Pippin Drysdale BILK

ANCA, Cross-Casting, Charles Walker and Verney Burness, 8-26 July

Cross-Casting is an innovative exhibition by emerging artists Charles Walker, working in glass, and Verney Burness in ceramics. They seek to push boundaries and step out of conventions in order to diversify the aesthetic potential of their materials.

Surveys of regional artists

Goulburn Regional Art Gallery 26 June–27 August

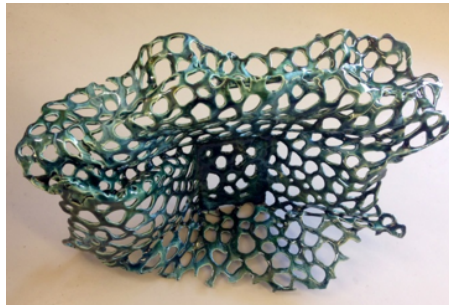
Works showcasing the diverse practice in the South Eastern corner of Queensland **Queensland on show at Design Space Canberra Institute of Technology, Reid, 9-11 July**

Belconnen Arts Centre, Victorians Stepping Up, 10 July–2 August

reflects upon the mastery of technique, material and originality expressed by the individual artist utilizing discipline of mind and practice. Canberra Potters' Society, Isle 9, 9-12 July is a representative yet diverse collection of innovative ceramics by nine clay practitioners from Tasmania, the island state. **Canberra Potters' Society, SURROUND/S, 2-26 July** Curated by Patsy Hely and Sarah Rice, SURROUND/S showcases high-level, imaginative work being made in Canberra and the regional areas that encircle it. Contributing artists have been asked to respond to ideas about surrounding or being surrounded.

The Q—Queanbeyan Performing Arts Centre, Clay 2620, 1– 22 July

Queanbeyan City Council presents an exhibition by artists who are current, or former residents of Queanbeyan: Anita McIntyre, Hiroe Swen, Maxine Price and Christopher Harman. **Raglan Gallery, Cooma, Eclectic Ceramics, 4-27 July** Artists from around the SE Region of NSW will be exhibiting a wide variety of pottery from garden sculpture to table ware. It will be shown in the beautiful heritage listed section of the Raglan Gallery.



Skye Gallagher Yarralumla Gallery & Oaks Brasserie

Commercial offerings—a life blood

Commercial galleries are the life blood of many ceramic artists and it is a wonderful tribute to the artists that many of the commercial ceramic galleries in the Canberra region are holding exhibitions for the Triennale.

Altenburg & Co, Wallace St Braidwood, Gweena Green, 5 June–12 July

Gweena Green offers visitors a chance for 'A walk in the forest', especially to contemplate the setting sun lighting up the trunks of the white gums, a warm glow over the tree tops with straggles of eucalyptus in the fading sunlight. **Bilk, Manuka, Miniature Ceramics, 9-11 July** Each of the artists: Briggitte Enders, Bev Hogg, Hiroe Swen, Mitsu Shoji, Pippin Drysdale, is providing a small selection of beautifully considered miniatures with one of their larger works as a reference. **Hazeldene Gallery @ Collector, Collector, NSW, Out-of-town Trio, 3-14 July** Three ceramic artists: Rebecca Lavis (Tas), Katie Mackay (Collector), Helen Stephens (Collector), share their experiences



Mary-Lou Pittard Riverbank Queanbeyan Cafe



Rebecca Lavis Hazeldene Gallery @ Collector

of life in all its glory. **Mawson Gallery, Capital Teapot Show, 11 -19 July** offers a display and sale of a large variety of functional and non-functional teapots, from traditional to contemporary variations by Australian ceramic artists. **Nancy Sever | Gallery, Kingston, Greg Daly, 4-26 July** A selection of new ceramics by leading ceramicist Greg Daly; his work evokes the terrain of the Central West of NSW where he lives and captures the effects of light as it moves through the landscape. **Old Saint Luke's Gallery, Gundaroo, Out of the Dragon, 8-12 July** Woodfired ceramics from the anagama kiln at the Old Saint Lukes Pottery Studio of Moraig McKenna and Ian Jones with Joey Burns and Ian Hodgson. **The Hamlet, Braddon, POD, 8-19 July** Contemporary handmade tableware; enhancing the daily ritual with wares from Chris Harford, Joanne Searle, Joey Burnes, Rebecca Alcorn, Kelly Austin. **Riverbank Queanbeyan Café, Queanbeyan, Vessels, Vases and Various Objects, 7– 28 July** This exhibition celebrates the fine art of decorative ceramics, blurring the lines between sculptural art and the functional form. Mary-Lou Pittard has been inspired by the unusual objects made by traditional artisans and trades people. **Yarralumla Gallery and Oaks Brasserie, Aequorea, CPS on the Road and Staci Crutchfield, 6-12 July** Skye Gallagher's organic ceramic installation is an exploration of repetition and form. Winners from the CPS Annual 2015 Student/Teacher Exhibition and a selection of teachers' works will be on display along with an exhibition of works by Staci Crutchfield. **Walkers Ceramics, Fyshwick, Student work - Gininderra College, 6 – 12 July**

For detailed information on associated Triennale exhibitions and bus tours (for conference delegates) visit: australianceramicstriennale.com



Image: Chris Harford

Chris Harford Wins Teapot Prize

Flinders Teapot Show

Congratulations to Chris Harford who was a prize winner at the Flinders Annual Teapot show in Victoria. His ash glazed teapot won the Functional Section of the show—well done Chris!



Image: Monika Leonie (detail)

Claybodies Exhibition

Protean

Nishi Gallery
4-19 July 2015

In July 2015, Nishi Gallery will exhibit new work of 19 artists from Claybodies—a network of ceramic artists with members from Canberra, interstate and overseas. The exhibition is timely, as a hive of ceramic activities will be happening in the heart of the city with Australia's premier ceramics event, The Australian Ceramics Triennale, being held from the 9 to 11 July 2015.

The new works will vary from sculptural to installation and functional, a true reflection of the word Protean when applied to the fluid attributes of the medium of clay and glaze, and the versatility and resourcefulness of the group as a whole.

Exhibitors include: Kelly Austin, Agnieszka Berger, Melinda Brouwer, Sarit Cohen, Pam Crossley, Linda Davy, Judy Greenfield, Sue Hewat, Camille Kersley, Anne Langridge, Monika Leone, Jacqueline Lewis, Anne Masters, Suzanne Oakman, Christine Rees, Fran Romano, Zoe Slee, Tania Vrancic, Julia Yang.

Cathy Franzi Islands and Corridors

Review by Kathryn Wells

ANU School of Art Gallery, 4-13 June 2015, opening Wednesday 3 June

Cathy Franzi's doctoral ceramic exhibition 'Islands and Corridors' entrances, surprises and grounds the visitor in its presentation of both local Canberra flora and also in its altered thrown ceramic forms. Franzi sets out to represent Australian flora and ceramic vessels in order for us to experience current botanical and environmental knowledge. There is a rich contextual question about this – in the way Australian plants have been used in ceramic history and whether they have reflected the prevailing understanding of the environment at that period.

During her studies, Franzi immersed herself in botanical fieldwork and botanical source material – especially that of the Australian Herbarium and the Australian National Botanic Garden Seed Bank project – in order to inform her work. The entry point to her exhibition is a series of seven herbarium glass petri dishes, about the size of sandwich plates, sandblasted for viewing, as if you are examining species in a herbarium, magnified under a microscope. Franzi has used pressed and layered coloured porcelain with great textual detail on wheel thrown porcelain to illustrate species collected by the Herbarium from Hall, Belconnen, Yarralumla, Cotter Pumping Station, Pine Island and Mount Ainslie from the 1960s.

In an interview setting up her show, Franzi stated, 'The unexpected outcome was that the botanical resources informed how I began to make work in the studio. Studio research was the embodiment of my botanical research'.

In order to convey the complexity and fine detail of the natural temperate grasslands endemic to Canberra and the ACT, Franzi developed certain techniques with the clay to convey the families and species of grasses, sedges, forbs, orchids and lilies. Franzi has used groggy stone wear in cylindrical forms carved with a porcelain slip, squeezed into the trail, then scraped back to convey the slender flowering tussock grasses such as Kangaroo, Tall Spear, Wallaby and Red-leg Grass.

In contrast, in order to convey the large variety of forbs that can be found in a floristically diverse native grassland site, Franzi has used Limoges porcelain and developed an engobe (a slip with low clay content) with a vitreous glaze that is coloured to achieve a dense effect with a low sheen. This provides the background necessary to contrast the sgraffito technique conveying the structure of ascending delicate multiple flower stems. Franzi made her own tools to achieve the effect she wanted in either a positive or negative space. The techniques Franzi developed allowed her to show the willowy stems, slender erect flowers, sparse droopy papery leaves, flowers



Cathy Franzi *Crimson Bottlebrush* porcelain, wheel-thrown, engobe, sgraffito, red glaze



Cathy Franzi *Natural Temperate Grasslands* porcelain, stoneware with porcelain inlay, wheel-thrown, engobe, sgraffito, glaze

with membranous wings, miniature spikes or complex hemispherical flower heads that are some of the characteristics of local forbs or wild flowers. This includes Scrambled Eggs, Yellow Buttons, Yam Daisy and Silky Swainson-pea.

The sixty-two known species of orchids on Black Mountain are represented each by a vessel of Limoges porcelain thrown as a very narrow cylindrical form with the orchids drawn in black ceramic inks, presented on a high island in the centre of the exhibition. The interior is glazed with the dominant colour of the orchid that allows a glimpse of crimson, vermillion, burgundy, moss green, ochre and sun-ray yellow, as you might catch their colour on a seasonal walk. All that is except, the endangered species whose vessels have been covered with black engobe and their form etched into the white porcelain. The display of sixty-two elegant organic cylindrical vessel forms, with their vitrified sheen and etched orchids, stand like beacons of possibility, of excitement, of the possibility of immersion but, only to be stilled and acknowledge the endangered species.

The tall organic shape of the thrown altered vessels of the orchids is juxtaposed to the low immense solidity of the organic form of three vessels depicting the distinct species of Crimson Bottlebrush or Callistemon, Acacia Implexa or Hickory Wattle and Silver Banksia, the only banksia endemic to the ACT. Here the colour inside is only to the base, indicating its solidity on the perimeter of the islands of native grasses and forbs.

The unique flora of the ACT and its connectivity through planting corridors for the survival of species was conveyed by three very tall one metre high black engobe vessels with sgraffito representing a stand of

Drooping She-oaks, or *Allocasuarina Verticillata*, that can grow to 10 metres tall. These are the habitat of the Glossy Black-Cockatoo who feed off the seeds, stripping them from the cones. Today the Glossy Blacks survive only in open inland and other woodlands where extensive clearing has not taken place. The porcelain vessels were made by Franzi in sections and their height is such that you only glimpse a small portion of the red interior glaze, just like it is possible, if you are lucky, to glimpse the red-panels in the under tail of the Glossy Black-Cockatoo.

The etching of the delicate pendulous foliage and the seed cones is circular, delicately entwining the vessels, entrancing and absorbing. The stands of vessels with their edible seeds evoke the murmur of the wind in the She-oaks. It is in irresistible, enthralling attraction that slows the viewer and draws you close as you search for a glimpse of the red tail of the Glossy Black-Cockatoo.

The exit piece, a series of eight porcelain seed jars are indicative of the need to preserve these habitats and species for the future, partially through storing seed, and hopefully revegetation and restoration. They represent the Yellow-Box Blakely's Red-Gum Grassy Woodland and derived native grasslands that are critically endangered. Franzi has etched flower heads of the Urn Heath, Grey Guinea Flower and the Twining Fringe Lily, amongst the flowering box, wattle and gums, into a taupe coloured engobe top with clear porcelain base and a soft earthen ware rutile glaze inside.

Franzi's response to the question about how Australian flora is presented in ceramic history in relation to our environmental knowledge is partially answered by her representation of these works on islands in the exhibition and the need to develop corridors of connectivity for dependent species. Yet with Franzi's mastery of ceramics, we are allowed to observe the delicacy, contemplate the significance of the flora and find steadfastness that is unlike what is offered in a museum petri dish. We are given hope through seed storage for restoration. Franzi has prevailed upon us to understand the current environment as well as awakened us to new possibilities in ceramic vessel forms and techniques.

CPS teacher profile

Kelly Austin

Kelly Austin is an emerging ceramic artist living in Canberra. She completed a Bachelor of General Fine Arts from the Emily Carr University in Vancouver, Canada and is currently pursuing a Master of Philosophy, within the ceramic workshop at the School of Art at the ANU. Her research investigates the genre of still life through wheel thrown vessels.

Kelly has been exhibiting work since 2008 and has been involved in group and solo exhibitions in Canada, USA and Australia. She has also been involved with collaborative works, recently working with some of Canberra's best restaurants to produce contemporary tableware. Most recently, Kelly was selected to participate in CraftACT's Emerging Contemporaries, an exhibition that showcases some of the best up and coming craft and design work from across the country in a range of mediums.

Kelly has been awarded numerous scholarships and awards including the BC Arts Council's Senior Scholarship, has participated in international residencies and was recently published in the *Journal of Australian Ceramics*.

Kelly teaches Introductory classes on Mondays 6-9pm and Intermediate classes on Tuesdays 6-9pm



Student & Teacher Exhibition

Congratulations to all the winners and participants in this year's Student and Teacher Exhibition. Thank you to our major sponsor **Spinning Gum Pottery** for the Best Overall prize of \$100 awarded to **Amanda Coleman** for her beautiful *Pit-fired Vase*. **Tania Tuominen**, our guest judge, in her address noted the difficulty in achieving the flame licked surface. Other winners included **Lisa Kerr**—Best Wheelthrown for her *Carved Porcelain Bowl* and **Diane Judge**—Best Handbuilt for her work *Blue Male Torso*. The best Children's Under 10 was awarded to **Sebastian Leigh** for his work *Piranha* and Best Children's Over 10 to **Lily Lewer** for her *Blue Teapot*. Each of these winners received a \$25 CPS Gift Voucher.

Below clockwise from left. Lily Lewer; Levi Pau; Lubi Mprofu; Sebastian Leigh



Clockwise from top. Amanda Coleman; Lisa Kerr; Edlyn Gurney; Eeva McMahon; Isaac Flaherty; Edlyn Gurney; Diane Judge

New Artist-in-Residence Buddy Scheme

Would you like to meet like-minded and clay obsessed ceramic artists from around the world?

Our AIR program at CPS has taken off and we are fully booked for the remainder of the year.

We need, a pool of volunteer 'buddies' to assist our visitors and help ensure that they have an excellent residency experience.

Tasks as simple as pick up and drop off at airport or bus station. Helping people with directions to local facilities and shops. Perhaps including them in your plans when you attend a gallery or other function. It can be as little or as much as you'd like.

If you are interested in becoming an AIR Buddy please contact Fran at education@canberrapotters.com.au

It's a great opportunity to meet the artist and share our fantastic ceramic arts community.

Diary dates

June

Student & Teacher Exhibition
Until—14 June

AIR Juz Kitson

8 June—12 July

Artist Talk 26 June

New arrival lead up to Triennale

Winter Pottery Fair

18—28 June

Registrations open now!

July

Surround/s Exhibition

2—26 July

CPS Triennale Major Exhibition

CPS Winter School with

Carole Epp & Ben Carter

13,14,15 July

Registrations open now!

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

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

Student Teacher Exhibition Watson Arts Centre Gallery Until 14 June

Thurs–Sun 10am–4pm

A celebration of work produced by many of Canberra Potters' Society students and teachers over the last 12 months.



Janet DeBoos

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.

Janet DeBoos: Artist Talk Craft ACT Gallery Thursday 11 June 2–3pm Free

Stomping Ground ACT Legislative Assembly Gallery 7–16 July Mon–Fri 9–4.30pm

Exhibition of works created by Craft ACT Accredited Professional Members working in ceramics. Curated by Mel George.

Ian Jones School of Art Gallery 4–13 June

Tue–Fri 10.30–5pm Sat 12–5pm

This exhibition showcases Ian Jones' fascination with function as well as long kiln anagama firing with large scale forms.

Within–Tracey Mitchell & Julie Pennington China Clay, Clovelly NSW 6 May–7 June



Gwenna Green

A Walk in the Forest– Works by Gwenna Green Altenburg & Co Gallery Braidwood 5 June–13 July

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

Opening 7pm Thursday 2 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.



Homing—Combined artists' works

Opportunities

Canberra Glassworks Expressions of Interest for Production Range

Seeking EOIs from Canberra and region artists and designers for the design of a production range for the Glassworks.

canberraglassworks.com

Design Canberra EOI Deadline 22 June

Program Content Expressions of Interest.

adelin.chin@craftact.org.au

artsACT 2016 Project Funding

Be sure you've read the Project Funding Guidelines and have a clear idea of what you'd like to apply for. Call artsACT on **02 6207 2384** to book in a time! If you have a question about funding but can't make a meeting we're always happy to talk. Give one of the Arts Support team a call.

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

Australian Ceramics Open Studios

15 & 16 August 2015

EOI deadline extended to 5 June

The third national open studios event. Welcome the locals in to see what we make. You must be a TACA member to participate.

australianceramics.com

Fred Olsen Woodfire Kiln Building Workshop – 15–19 June

Strathnairn Arts is delighted to present a five day kiln building workshop with master potter, Fred Olsen. Places are limited to ten.

www.strathnairn.com.au

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.

In 2014 the Members' Exhibition
was supported by

ActewAGL
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the late Jane Crick

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