

The Canberra Potter

The Newsletter of Canberra Potters' Society Inc.

INSIDE: Open Day Details School Holiday Classes Susan Hill Members' Exhibition Loretta Picone Reviewed...and more

Loretta Picone, *Mind Illuminant*, porcelain with iron affected mica. Image: Loretta Picone

Clay's mind flowering

By Kathryn Wells

The possibilities of new understanding about clay as a medium to reveal clay and bone similarities, as well as brain processes, previously restricted to the sciences, were presented at the Ceramics Triennale, Canberra, July 2015. Ceramic artists Fiona Fell and Loretta Picone offered us the possibility of new ways we can think in this world, to absorb multiple folds of experience, as well as about clay itself.

Fiona Fell seeks to examine the anatomy of clay through sculpting, scanning and screening her works to create new media installations. Working with Lyndall Adams since 2008, Fell has created figurative based installations but in her recent works they have worked with X-Rays and CAT scans to show the similarities revealed between ceramics and bones in the scanning process, to reveal imperfections. For Fell, this establishes the proposition that binary systems to understand humanities are false.

The strength of this proposal has encouraged Fell to explore ceramics as installation, in performance, film and soundscapes created from clay. For example, the film *Lone's Marrow*, 2015, shows the experience of firing at 500°C. The effects deliberately revealed by Fell are puzzling and rely upon the synaptic connections in our brain to further puzzle over the links between the visual arts and new narratives about science and technology to expose the poetic forces underlying the works.

The materiality of clay to explore these new thought process is seen as desirable. Clay is both elemental and elastic, whether terracotta or porcelain, it is of the earth, like the body and yet, like the mind.

See www.australianceramicstriennale.blogspot.com.au/2009/06/come-and-see-fiona-fell.html

continued page 6

Special Shorts

If you haven't thought about doing a Special Short course this term, it's not too late to consider it. There are still some places available for **Introductory Ikebana for potters and non-potters**. Ikebana is the traditional Japanese art of flower arrangement as taught by Sachie Terasaki. For potters, it will give an opportunity to create Ikebana works using their own ceramic works.

Held over three Sundays
1.30–4.30pm on 18, 25 October
and 1 November you can attend
one or all the sessions. Full details
are available on the CPS website.

CanberraPotters'Society
WatsonArtsCentre

1 Aspinall Street Watson, PO Box 7021 Watson ACT 2602
General Enquiries 02 6241 1670 Classes 02 6241 7800 www.canberrapotters.com.au



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From the Director

Welcome, as I write Michael Keighery's *Dead Man's Penny* exhibition is coming down with the assistance of our gallery staff and wonderful volunteers (what would we do without you!). Each of the 8,709 knuckles are plucked from the wall and packed between bubble wrap in boxes—destiny unknown. I hope that an artwork of this magnitude and meaningful symbolism, particularly during the Centenary of WW1 doesn't stay packed away and unseen for too long. Perhaps one of our national institutions might find space for this moving ceramic artwork. WAC and CPS should be very proud of our involvement in bringing this calibre of work to our diverse gallery audience.

Our next show visits more familiar territory as we install our Members' Exhibition, always a tantalising peek at what has been created by our 280+ membership over the last twelve months. I'm so pleased that our sponsors have come on board again. Thank you Clayworks, Keane Ceramics, Walker Ceramics, CraftACT: Craft & Design Centre, The Family of the late Jane Crick, and TACA for their valued and on going recognition of our members efforts.

This month our next Artist-in-Residence Corrine Beardsley arrives from America. Corrine's energy infused portrayals of the physical form and her abstract explorations of the human face mark her as a highly creative and progressive ceramic artist on the look out for new challenges. She states in her application 'In making a new body of work, I plan to push clay in new sculptural ways. I'd like to work amongst others, have a dialogue, and share our experience and knowledge in the ceramic material.' Sounds like she's come to the right place. I know you'll make her welcome as always.

Richard Thomas
Director



Workshop News

Teacher Training Day

A teacher training day is being planned for the New Year. Topics to be covered include:

- Clay and tool sales
- Booking students
- Operation of the till and cash register
- Student orientation
- General teacher duties
- Electric and raku kiln procedure and operation
- WHS
- Class firing follow up
- Shelving space for classes

If teachers have any specific topics they would like covered please contact Chris to include them in the agenda.

Cone 6 Changeover

The pots for the last cone 9 CPS firing will need to be in to the CPS by 9 October. These pots will be ready to be picked up by 15 October.

Members with a kiln licence can still fire to cone 9 if they wish using their own glazes and booking a kiln. **The CPS will not have cone 9 glazes available after 9 October.**

There is some Clayworks cone 6 clay available for purchase.

Chris Harford
Workshop Manager

Board & administration

Board

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

Next Newsletter Deadline
28 October 2015

Contact us

Canberra Potters' Society Inc
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

Open Day Sunday Nov 1



This year we have been fortunate enough to have had donated by the artist, Greg Daly, an exquisite glazed bowl as 1st prize in our Open Day Raffle. 2nd prize is a \$150 CPS Class Voucher and 3rd prize is a \$50 CPS Gift Voucher. Tickets are \$5 each or three for \$12. Proceeds from ticket sales will support the refurbishment of the CPS kilns. Winners will be drawn at 5:00pm on Open Day. Tickets available from CPS or (if any left) on the day. The bowl will be on display prior to Open Day at our shop *Potters Place*.

Open Day is shaping up as a wonderful showcase of what CPS does best. Apart from our usual hands-on activities, food (pizza and gazpacho) and live music we have a couple of demonstrations from left-field. Sachie Terasaki will demonstrate the principals of Ikebana with particular focus on the vessel and Daniel Conroy, chef and owner, from The Knox made in Watson will be giving a plating up demonstration. Each a perfect example of the place pottery and ceramics hold in our daily lives.

Please join us for what promises to be a wonderful family day.

Velda Hunter
President

velda@tpg.com.au

Open Day

Canberra Potters' Society
Sunday 1 November 2015 1–5pm

All welcome and tell your friends.

Demonstrations and hands-on activities: Teapot Making; Ikebana, Brushwork Demonstration, Iron Potter Challenge, Raku Firing, Plating Up, Have-a-throw, Hand Building, Soda Kiln Opening

CPS Tours

Food: Great Handmade Pizza, Gazpacho

Live Music with Tilt

Market and Trade Stalls



CPS Open Day 2014

Open Day Helpers

We need demonstrators and helpers, CPS tour guides, raku helpers, pizza makers, soup makers and servers.

Bowls & plates needed for sale

Your handmade soup bowls and small plates for pizza are needed. All sell for \$15, with food, and after sales commission, the balance is paid to the makers. Label each piece with name and an identifier using a removable sticky label.

Bowls & plates delivery times

CPS foyer kitchen between Thursday 29–Saturday 31 October, 10 am–4 pm
Sunday 1 November from 9 am.

Record name, identifier and number of bowls or plates you've supplied on the list provided.

Contact Sara 6241 1670 or email admin@canberrapotters.com.au

Soup makers wanted

Soup makers – cold soup – gazpacho is the 2015 theme, and should not contain meat, fish or cream. Please contact Marlene Flanagan at marleneflan@bigpond.com.au or 6249 1493 for details.

Holiday Classes

Holiday classes were in full swing over the school holidays. Paul Dumetz's class were concentrating on glazing their work ready for firing. Some wild and wonderful creatures as well as bowls were made ready.



Susan Hill – The Rubicon

The Rubicon, Belconnen Arts Centre, Canberra, ACT

4 – 20 September 2015

Interview by Kathryn Wells at BAC as part of an artist talk

Susan Hill began her pottery training at Sturt where she studied under Tony Burgess for three years in the Bernard Leach and Shoji Hamada tradition. After teaching and travelling for many years, Susan established Hillgrove Pottery in Murrumbateman with her husband Derek. The Rubicon exhibition is inspired by the assassination of Julius Caesar and how his associates might have presented themselves at a dinner party in the home of Brutus the evening prior.

What was your inspiration for The Rubicon exhibition?

Holidaying in Croatia, we had the opportunity to explore the Cavtat Wreck, a 1700-year old Roman shipwreck in the Adriatic Sea with about 700 amphorae made for holding olive oil, olives and wine. The wreck was discovered in 1999 with many pots virtually intact. I had a vision then I wanted to recreate the journey of wine in ancient times, from thick walled amphorae suitable for transport, to finer amphorae suitable for home storage, then to a krater, used to supply large ornate jugs used for filling guests vessels, known as kylix (a two-handed drinking vessel), as well as goblets at dinner parties.

At the same time, I became fascinated by the story of the assassination of Julius Caesar and who might have been in Rome and drunk wine with him the previous evening? I discovered: his grand-nephew and declared heir, Octavius (later Augustus Caesar), Brutus – who Caesar actually thought was his son by Servilia, his mistress of 30 years, and Decimus – his treacherous, closest friend. Also in Rome were Cleopatra – his current mistress and Calpurnia – his third wife, as well as the Roman dignitaries and senators. I decided to create a fictional dinner party, hosted by Brutus, using ancient functional vessel forms to represent the notables involved in Caesar's assassination on 15 March 44 BC. The show has 23 main pieces (counting the groups of Senators and Gladiators as one respectively), which reflects the 23 stab wounds inflicted on Caesar. I felt the assassination

was parallel with, and a consequence of, Caesar's own action to cross the Rubicon River five years prior, marking his conscious decision to march on Rome, armed, to challenge Pompey the Great. His 'crossing the Rubicon' was a declaration of war and a point of no return.



Gaius Octavius (Augustus Caesar), image Alexander Evans 2015

How did you develop the forms and display for each of the vessel participants?

The vessel for Julius Caesar was formed around the shape of an Aquila Standard, the military laurel wreath associated with the acronym SPQR (Senātus Populusque Rōmānus – The Senate and People of Rome), represented by an eagle with wings outstretched. The laurel wreath forms the upturned, ovate negative space. His supporters, Octavius and Mark Antony follow this form. The men involved in the conspiracy, such as Brutus, Tillilius and Trebonis are depicted with the reverse ovate negative space to Caesar so that the arch shape is squatting on the ground. Their shape is matched with a square hollow head and small handles to form their arms that pose an arrogant stance. They look like fighting men.



Tillilius (Lucius Tillius Cimber), image Alexander Evans 2015

The women, Calpurnia, Porcia, Servilia and Cleopatra, are formed as wine

jugs, thrown as an inverse bowl joined to an elongated, columnar neck and a long handle, to portray an elegant feminine presence at the dinner party. Cicero, the famous orator and politician, is represented by a platter on four columns, to echo the architectural shape of the Podium in Rome where he often lectured in public. The goblets, small bowls with squat, columnar necks, are the Roman Senators. The menacing gladiators are tall bottles.

Each of these are placed in hierarchical groups, lounging on three tables around an open space as they would have been according to the dining etiquette of the time: the host family placed to the right as you walk through the door, the VIP guests opposite the door including possible allies such as Cicero and Artemidorus of Cnidus, and lesser guests such as the Senators and gladiators to the left.



L - R: Portia, Calpurnia and Cleopatra, image Alexander Evans 2015

What does the glazing tell us about the players in this plot and how did you develop the colours?

I used colour combinations to indicate the political factions. The leader Caesar and his followers were depicted using deep green seiji (celadon) glazes at their base with an uplifting pale, chun-esque sky blue on their outstretched wings or necks. Caesar's wife Calpurnia (who famously tried to warn Caesar but was decried by Decimus) has a cloak of deep green covering her neck, flowing down over swathes of blue. Cleopatra has a cloak of blue on her neck flowing over a dark base and her son Caesarion is white and gold to represent his youthful innocence as well as his future role as the last pharaoh of Egypt before he was assassinated by Octavius. The insurgents, Brutus, Tillilius and other key members of the Libatores who led Caesar's assassination, are

depicted primarily in black tenmoku with large slashes of tomato red and only hints of the pure blue. Brutus' wife Portia is cloaked in black with rivulets of red, while Sevilla, Ceasar's mistress, is drenched in copper red to denote her involvement in the events immediately after Caesar's death.



Senators, image Alexander Evans 2015

My glazing procedure requires that I line up the various buckets of glaze in readiness and work very quickly as multiple glazes need to dry and adhere together. Glazes are very fragile, easy to knock off and the pots themselves were very heavy and unwieldy – it was challenging to cover the main surfaces adequately, whilst leaving some areas blank to paint in the 'landscape' with a brush or by spraying.

Copper reds can be very unpredictable as they tend to run during firing. I used these over a more stable tenmoku to inhibit too much running. My seiji celadon glaze is meant to simulate a translucent jade colour, and has taken a long testing process to achieve.

The pale chun blue was developed by Tony Burgess in his Leach years and the recipe given by him to me. Apart from Tony's glaze, all the glazes have been developed by me. Aside from the copper red pots, I actually used at least five or six glazes on every pot to create the landscape effects.

Did you resolve the vision, inspiration and showing of the work at the exhibition?

Whilst my exhibition couldn't open on 15 March, it opened on 4 September, which is the anniversary of the end of the Roman Empire when Romulus Augustulus was forced to abdicate in 476 AD. This 'fall' of Rome has been explained classically by how Roman rulers became indistinguishable from their enemies; how they applied cruel discipline and rule to the people, as well as each other, symbolised by Caesar's assassination. However, continuity of the Roman Mediterranean economy endured long after the fall of Rome – both cultural and material continuity, which are symbolised by the amphorae. Both are important in understanding cultural transformation and reflect both my vision and my inspiration which evolved during the creation process. My transformed pieces represent this continuity.

See www.hillgrovepottery.com.au

CPS teacher profile

Maryke Henderson



Originally from the Netherlands, Maryke Henderson unexpectedly found an interest in pottery whilst living in a small town in NSW, Australia. After finding this unanticipated interest Maryke began studying and taking courses all around Australia including Tamsworth TAFE as well as working professionally in pottery, educational establishments, workshops and her own studio. Eventually Maryke came to Canberra to undertake full-time study at the ANU School of Art, graduating in 2005. In 2006 she won the Doug Alexander prize at the Members' Exhibition.

Maryke has been creating pottery for over 33 years. Her main focus is soda firing and vapour glazing. She loves to play with the medium and loves how versatile it can be, as well as the unpredictability of the surface of the clay, playing and creating unique textures for each of her designs.



Maryke finds joy in teaching, which includes classes on hand building, wheel work and soda firing. Maryke is an enthusiastic and committed educator, with a natural ability to comprehend and motivate her students, as well as a warm and caring teacher who wants all to be successful learners. At CPS, Maryke teaches introductory classes and intermediate classes.

See www.maryke.com.au

Corinne Beardsley – Artist-in-Residence

Corinne Beardsley's current work involves building sculptures, masks, costumes, and collaborative cardboard caves. Specifically she is intrigued by how people respond so strongly to two eyes, a nose, and a mouth as they become absorbed in the texture, grit of clay, and depth of the ceramic surface. Beardsley aims to express ideas of liberation and release through the female figurative form – finding liberation and freedom from those ideals through improvisational dance.



In her residency at CPS Beardsley will focus on synthesizing several new trajectories in her work through the process of experimenting with clay,

pushing these abstractions in the material further, stretching these heads as far as she can from representation while still containing a face. She is looking forward to working amongst others, having a dialogue, and sharing experience and knowledge in the ceramic material. She will develop different clay recipes with inclusions of fibre, paper and other materials to widen her range of surfaces, textures and strength.

Beardsley has extensive teaching experience ranging from her Artist Residency with the Central Academy of Fine Art in Beijing to a 3-day Ceramic Portrait Sculpting model Workshop at the Rehoboth Art League in Rehoboth, Delaware (USA). Beardsley is Adjunct Professor, University of Maryland.

Artist Talk: 30 October 2015
CPS Workshop: details to be advised.

See www.corinnebeardsley.com

Clay's Mind Flowering

...continued from page 1

Loretta Picone, *Mind Labyrinth*
John Curtin School of Medical
Research, foyer, July 2015

Review by Kathryn Wells

Mind Labyrinth by Loretta Picone (arising from her Masters of Fine Arts *Neural Imaginings*), is the exploration of pre-conscious thought. Through a large-scale ceramics installation, seven connected works loom as a fine labyrinth of black volcanic tubular forms with delicate corals of porcelain and flashing accents of colour. For Picone, clay appears first as an unformed shape, before it acquires connectedness through manipulation; it is like the mind, grasping new ideas. Picone's objects in clay represent the elusiveness of thoughts before they are fixed in the cerebellum, a mind flowering.

Picone's work is presented as seven layers or points of trajectories in a spiral form that relate to the cerebellum.

The first form appears to you as if you have been immersed in coral seas with nooks and crannies of pleasure albeit with micro-tubular trajectories. This represents the pleasure principal and reflects the desire to search, especially to search out the knowing of pure experience of being in the sea. On another level, it reflects on *Ikebana*, the mind flowering of sub-structures and an aesthetic age.

Folds of flesh, meticulously made possible by clay, representing material matter and physicality, is the feature focus of the second work. The circle is open and the synapses in the brain are linking to the world but trapped (in



Mind Labyrinth II, porcelain

Cartesian dualism). The gesture of the hand is about holding and letting go, just as our mind can be fragmented, grasping onto ideas and trying to stay within one thought so that we can communicate them.

An open cerebellum, the third piece, is where the mind is in active perception, thinking beyond the haptic to the interstitial, represented by skeletal forms and multiple reference points. This is the found point of intersection between death and decay or knowing one's self, through life, with hints of colour.



Mind Labyrinth II, porcelain

Mid-point in the spiral, the fourth piece, is the conscious mind, represented through references to Shiva, the goddess of destruction and the vortex of fluidity, seen as a synthesis of poetry and science, with one foot bearing down on ignorance. This symbol of the cosmic dance of Shiva, has been adopted by the science world to represent dynamic theories, such as by the Geneva Centre for Research on Particle Physics. This link to understanding our dynamic ability to know, departing from the illusion of a supreme truth and other concepts of neural plasticity, as developed by neuro scientist Vilayanur Subramanian Ramachandran are important reference points in Picone's work.

Picone's clay piece has multiple folds, like a Spanish dancer's skirt. Like the fabric of thought, they enfold synchronicity but, as we cannot see the origins of the fold, this shows how we cannot be limited by our own worlds.

Yet, at the same time, in the fifth piece, representing the triad of thought, we are presented with the concept of all thought is context, with masses of micro-tubular forms. But, the centre is closed off, so as to be complete but, thought in relation to consciousness

is never complete as we can always extract meaning.

Red-speckled mica fused onto porcelain, in the sixth piece, feels atmospheric with its blue glazes, although intimately connected to the earth with ancient ores. This is the process-led artist who has left neuroscience behind and is allowing immediate experience in letting science go in order to explore qualia, subjective conscious experience. It is as if you are swimming without seeing but feeling the water, forces and energy enveloping you with fibrillating energy as a virtual being with no specific responsibilities. The sensorial experience before thought processes then identifies the synaptic gap where thought begins.

Finally, in the last piece, the spiral within a spiral is moving and accumulating gravitas but it doesn't pool, it forms an entity as a scribbly form, like an inscription, a self-inscription expressed through the materials of clay inscribed with Indian ink, graphite, cobalt and clear glazes. Pockets and clots of thoughts are still moving through space, palpable as if shape is firming, the cupping form symbolising the still emerging thought.

The use of volcanic blacks, mica, cobalt, porcelain in the works along with raku paper clay reflects both a volcanic consanguinity for the artist with her birth place in the volcanic ring of fire, as well as a humanity-wide socio-ecological thinking that we are not discharged from the land.

Picone's pieces are an extraordinary representation of the dynamics as well as creating a virtual image of the pre-conscious creative process. The startling result allows us to explore the synaptic process of thinking about expressing an idea through art, as well as to understand consciousness and the possibility of who we are in this world as creative beings.



Loretta Picone with her *Mind Labyrinth* installation at the John Curtin School of Medical Research, foyer, image courtesy of ANU Science

See Loretta Picone, *Neural Imaginings* at ses.library.usyd.edu.au/handle/2123/13444

Gerry Wedd

Artist talk, Friday Supper Club
6 November 6pm



Gerry Wedd (1957-) grew up on South Australia's Fleurieu Peninsula. He started throwing pots with his mother in the mid-1970s. During the 1980s he made pottery and jewellery as well as surfing competitively at state championship level before studying ceramics at the South Australian School of Art.

In 1990, he co-founded the Jamboree Workshops at Welland, SA, with Jo Crawford and Peter Johnson.

At around this time, he started designing and creating ceramics, textiles, posters, clothing, metalwork and surfboards for Mambo, a relationship that lasted until 2006.



His work is inspired by early Chinese willow-pattern plates and vessels which he combines with witty social commentary. His mark is a cursive 'GW' or 'Gerry Wedd'.

Members' Exhibition

2015 Members' Exhibition
Watson Arts Centre

15 October–8 November
Thurs to Sun 10am–4pm

Opening 15 October 6:30 pm

The annual Members' Exhibition aims to showcase the best work of members, reflecting the broad range of techniques, forms and finishes that show just what can be done with clay. Exhibits will range from tableware to conceptual art. American sculptor, and current CPS artist-in-residence, Corinne Beardsley, will judge.



Jo Victoria, *Falling* — ACTEWAGL Tertiary Student Award 2014



Anne Langridge, *Marbled Spiral Garden Vessel* (detail) — Doug Alexander Award 2014

Diary dates

October

Delivery of Members' Exhibition exhibits to Watson Arts Centre

8–11 October
10:30 am–3:30 pm

CPS, 2015 Members Exhibition

15 October–8 November
Thurs to Sun 10 am–4 pm

Opening & awards presentation
15 October 6.30pm

Friday Supper Club

30 October 6pm
Artist Talk with our latest artist-in-residence, American sculptor Corinne Beardsley

November

Open Day

1–5pm Sunday 1 November
Watson Arts Centre

Friday Supper Club

6 November 6pm
Artist Talk with Australian designer and ceramicist Gerry Wedd

Masterclass

Artist-in-Resident Corinne Beardsley
Dates and details TBA

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

Clunes Ceramic Award
Clunes Art Centre Studio
22 Fraser Street Clunes VIC
19 September–11 October
Open Thursday to Sunday 10am–4pm
 The Clunes Ceramic Award exhibits 43 works by 41 artists. Drew, Spronk, Dermer, Venables, Franzi, Austin, Rye, Lafferty, Eller and more.



Prue Venables, *Black Oval Vessel & Spoon*, winner of the 2015 Clunes Ceramic Award

Dead Man's Penny
Michael Keighery
Watson Arts Centre Gallery
30 September–15 October
Thurs to Sun 10am–4pm
 An exhibition and installation commemorating the death of the artist's Great Uncle on Lone Pine in 1915.

Bev Hogg, Studio Sale
Sunday 18 October 10 am–4 pm
 8 Brennan St, Hackett

2015 Members' Exhibition
Watson Arts Centre
15 October–8 November 2015
Thu to Sun 10 am–4 pm
Opening 15 October 6:30 pm
 Showcasing CPS members' works from tableware to conceptual art.

Dimity Kidston and Libby Hobbs,
Medley Works
Ceramics, Paintings and Weaving
POD, The Hamlet, Braddon
5–15 November
Opening 6 November 6 pm

Opportunities

Spring Fever 2015
Sunshine Coast, Queensland
9–12 October 2015
 A great line-up of tutors: Bruce Walford NZ, Coll Minogue IRE, Ted Secombe VIC, Robert Sanderson IRE, Nanna Bayer TAS, Cher Shackleton WA, Wendy Hodgson QLD and more.
www.suncoastclayworkers.org.au

Canberra Environment Centre Eco
Elves Night Market, Canberra
Fri 4 December 5–9pm
Applications close 30 October
www.ecoaction.com.au

Last Friday Supper Club, Watson
30 October 6pm
 Artist Talk with our latest artist-in-residence, American sculptor Corinne Beardsley

Hill End Artists in Residence Program
Bathurst, NSW
Call for applications close
31 October 2015
www.hillendart.com.au

Workshop: Medieval Illumination
Endangered Heritage Pty Ltd
Saturday 30 October 1pm–5pm
Sunday 1 November 9am–5pm
 Tutor: Gemma Black
 Price: \$150.00
 Location: 3/17 Dundas Court Phillip

2016 Sculpture at Scenic World
Exhibition
Open call for submissions
Deadline 5pm 23 November
www.scenicworld.com.au/experiences/sculpture/2016-open-call-for-submissions

Royal Canberra Show Craft Expo
26–28 February 2016
 Entries invited Pottery Section
Entries close 17 December 2015
 Classes available for children and adults. Special challenges include retro, teapot, firing and jewellery. Support your Society and enter now.
www.canberrashow.org.au/craft

ACT Craft Expo Pottery Section
CPS Volunteers and stewards needed

- Demonstrate hand building or wheel throwing
- Set up before and after
- Help on the stall
- Sell their work at the Show.

Steward Forms to be in by end of October. Please contact Judy McDonald 0414 342 916
 Email: judymcdonald1@gmail.com

CPS, Christmas Fair, Watson ACT
10–23 December, 2015
 Expressions of interest are now being sought for our Christmas Fair. For more information, email admin@canberrapotters.com.au or phone 6241 1670

2016 Biennial North Queensland Ceramic Awards
 Applications close 5 February 2016
 Selected works will be on display 11 March to 1 May 2016
 Email pinnacles@townsville.qld.gov.au
 Entry forms are available in the library

Fundacion Atasim, Macas, Ecuador
Pottery teacher volunteers
1–2 months
 Atasim is seeking 20 women volunteers to teach pottery techniques, especially the foot potter's wheel. Infrastructure includes good roads leading to other cities, hospitals and an airport as well as being fairly safe. Accommodation is comfortable and located 10 minutes' drive north of Macas. Food will be provided. A commitment of one to two months is sought although more time can be requested. See

www.youtube.com/watch?v=nOsYiOgbsPU&feature=youtu.be

www.fundacionatasim.org

www.turismomoronasantiago.com

In 2014 the Members' Exhibition was supported by

