

The Canberra Potter



The Newsletter of Canberra Potters' Society Inc.

**INSIDE: Members Exhibition Interrestrial Vale Brian Privett
Teacher Profile Michael Keighrey Soda Fire Group...and more**

Michael Keighrey, *Dead Man's Penny* exhibition works. Image: Trevor Connel

Hit the pop-up trail

by Kathryn Wells

From 2 to 12 July 2015, about ten pop-up shows were part of the Triennale. This was indicative of the trend in short term venues offering spaces in unlikely locations to show off art works - this time for emerging and visiting CPS artists. Pop-ups tend to draw crowds, often different from the gallery opening nights, as well as offer easy access, exclusivity and a surprise element.

Pop-ups have long been a feature of disused retail spaces, such as those in the Renew Newcastle project, begun in 2008, which has nurtured a bespoke design industry there ever since. In 2010 this idea was exported to Parramatta, Wollongong and Lismore NSW as the Empty Space Project, along with the idea of revitalising urban areas and developing creative enterprise supported by a broad range of mentors. Alternative pop-up exhibitions have become a feature for art galleries in Sydney at Newtown and Darlinghurst as well as Elizabeth

Bay, as part of the more fluid world of art exhibitions. In 2010, Michael Reid wrote, 'Pop-ups equal a new spot, a new audience and possibly new collectors to the gallery'. Pop-ups can expand the geographic reach of art gallery programs, as well as promote emerging street designers in Melbourne Fashion Week.

The Triennale worked with empathetic commercial owners in downtown Braddon, the home of pop-up design and craft shows since about 2012, to showcase some of the most significant emerging Triennale artists. A key was finding available short term space and convincing commercial owners of the value of short-term shows. At the same time the artist had to contend with transience. On this occasion, the artists were supported by the Triennale marketing strategy and a central location. Pop-ups can work in the artists' favour - so long as visitors can find the artist again - hopefully at a nearby gallery. *cont. page 6*

Stepping Up by Numbers

431 delegates 94 student
delegates 3 international keynotes
18 presenters 11 of who were
international 12 panellists
of who 8 were international 15
demonstrators of who 4 were
international 3 master classes
27 art market stalls attended
by 1500 visitors 37
exhibitions featuring 300
artists reaching 5000 people
25 associated events reaching
1300 people 1 big event.





From the Director

Welcome to the latest issue of *The Canberra Potter*. On behalf of all the members and staff of Canberra Potters' Society our deepest condolences go to Brian Privett's family and partner Paul as we mark the passing of our good friend Brian. I know his wealth of knowledge and genuine interest in others work was always greatly appreciated. He will be sadly missed by all in our close-knit ceramic community.

If you're suffering from post Triennale withdrawal—fear not. There's still plenty of activity around the place to keep your creative fires burning. *Interrestrial* exhibition at Niche Gallery by CPS members and current EASS artists-in-residence and studio holders Richilde Flavell, Isabelle Mackay-Sim, Verney Burness are joined by Singaporean rising star Michelle Lim for this interactive ceramic exhibition (See review page 5).

We are currently installing our next Gallery Show *Dead Man's Penny* by artist Michael Keighrey a recent Artist-in-Residence and familiar face around CPS (See a preview page 7).

Member Susan Hill has a show opening at BAC this month and our nascent soda fire group have had some stunning results (page 6) as they get to know our new kiln.

Term three classes are in full swing and we have welcomed a new school group from the Kingsford Smith School's autism unit for a term of classes and Suzanne Foxs' enthusiastic U3A group are powering ahead.

Planning for our Open Day is well advanced and shaping up as a 'must do' event. Save the date—1 November.

Are you on Facebook? We are using it more and more for last minute and updated information. I see a recent post from Walkers sheds some light on the great white clay debate too.

Richard Thomas
Director



Board Member

As a Board member, my background is in Arts administration, communications and marketing. I managed the Commonwealth Indigenous Arts and Culture Program, followed by five years at the Culture Portal, and then Communications Manager at Craft Australia. Prior to that, I worked as a strategic analyst in marketing for Argyle Diamonds and then for Indigenous Arts Advocacy. Also, I sat on a few boards and councils: the WA Guild Council, Beazley Inquiry into Education and a DFAT Advisory Board on IP.

These were wonderful and challenging roles where I developed my skills in intellectual property strategy, program administration, governance, funding models and marketing. At the Culture Portal, I worked with institutions, as well as regional and local bodies and the education sector, to improve discoverability and access to their collections – through the internet. We published about 200 in-depth stories, as well as a monthly newsletter and weekly sector news, achieving a eight-fold increase in our page reach. At Craft Australia, I had the opportunity to do detailed interviews with ceramicists Gwynn Hanssen-Piggott and Fiona Fell and, review the diverse use of ceramics in contemporary art, such as by Indigenous artist Dannie Mellor.

My love for making ceramics began at school and was developed at CPS under Cathy Franzi, who advised when I co-ordinated a ceramics program at Ainslie School. I began volunteering at CPS as the Newsletter Editor and, have watched it grow under its inaugural director, with clear vision and guidance from past and present Board Chairs, Presidents and members. I look forward to contributing to this vision that sees 'The Potters' at the WAC as both a destination and a significant international resource for ceramics exchange.

Kathryn Wells
CPS Board Member

Board & administration

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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 September 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

Welcome Springtime!

I do hope that you're all enjoying the few days of sun that we've had, and had to opportunity to be out in it and feel its rays warming your back. The warmer days definitely got my creative energy going.

What fun I've been having - I've turned out quite a few little plates and bowls for Open Day 2015. Time to get busy. We need plates and bowls for pizza and gazpacho. Love seeing all the bowls that members create for the day, the works are always so diverse and interesting. I've used all my reclaimed clay, and challenged myself to make simple, direct shapes that won't require much turning, no joining and retain the squishy freshness and lines of the thrown clay. Now to the fun part - decorating!

Open Day is on 1 November from 1 pm to 5 pm, and we'll be kicking on with a members' get-together until late. It is sure to be a day with a difference, so do keep the date free in your diary. It would be so wonderful to see all 300 CPS members attend. It's not too late to get involved, so flick me an email if you are keen.

I was so very proud to be a member of the ceramics community last week. Bidding farewell to our Brian was tough, and the huge turnout showed much love and appreciation for him, for Paul, and for their family. Capacity to come together to say goodbye, and celebrate his life with such deep respect and caring is one of the great things about the bonds and friendships made through ceramic connections. Til next month, I do hope that you have your fingers in the mud!

Velda Hunter
President
velda@tpg.com.au

Members Exhibition— People Get Ready

2015 Members' Exhibition
15 October to 8 November
Delivery of exhibits 8 to 11 October

We are still waiting on confirmation of the sponsors and awards so the entry form is not yet ready but it will be put on the website and emailed to members as soon as possible. In the meantime, if you haven't already started on your entries, now's the time to do it.

Keeping with the format of previous exhibitions, there will be awards for both hand-built and wheel-thrown work. Exhibits incorporating both hand-building and wheel-throwing techniques will be considered for these awards but for the hand-building award the majority of a work must be hand-built and for the wheel-throwing award, the majority of a work must be wheel-thrown.

A few other points to keep in mind:

- All exhibitors must be current members of the society at the time of the exhibition and delivery of work.
- All entries must be the original work of the exhibitor and have been completed in the 12 months preceding the exhibition.
- Up to three entries may be submitted, only one of which may be a group or set.
- Proposals for installation-type entries must be submitted to the office at least two weeks prior to delivery of entries and will be considered at the discretion of the exhibition co-ordinators.
- The exhibition is a ceramics exhibition and any non-ceramic materials in an exhibit should form a minor part. Entries that do not meet this criterion may be excluded.
- Entry fees are non-refundable regardless of whether or not an exhibit is selected for display.
- All entries except those entered in the Tertiary category must be for sale.



Top: Anne Langridge *Marbled Spiral Garden Vessel* Doug Alexander award. Above: Christina Baratinskas-Goodman *Butterfly Wishes* TACA merit award.

Open Day

Canberra Potters' Society
01 November 2015 1–5pm
All Welcome

All welcome and tell your friends. Join us for a day of demonstrations and hands-on activities:

Teapot Making; Ikebana; Brushwork Demonstration; Iron Potter Challenge; Raku Firing; Plating Up; CPS Tours; Have-a-throw; Hand Building; Soda Kiln Opening; and much, much more...Great Pizza; Gazpacho; Market and Trade Stalls; and Live Music.

Help Needed

Make some pots and make some money. Small plates and bowls needed for pizza and gazpacho. Volunteers welcomed on the day.

Interrestrial

by Kathryn Wells

Verney Burness, Richilde Flavell, Michelle Lim, Isabelle Mackay-Sim and Zoë Slee, *Interrestrial*, curated by Lia Tajcnar

**Nishi Gallery, New Acton
28 August – 13 September 2015**

**Weekdays 11am-3pm
Weekends: 11am-4pm**

In *Interrestrial*, curator Lia Tajcnar offers five contemporary ceramic artists the opportunity to reveal the function, process and purpose of their pieces through viewer's active participation in their work.

The challenge was to create a sense of both the aesthetic and also the conceptual resolution inherent in the work whilst the pieces were in various states. These art pieces are not only fresh but they deal with the endless material properties within ceramics as well as the imagination of the viewer to interact with it. The resulting works are metaphors for how contemporary artists present us with new understanding of the terrestrial ecosystems we inhabit.

With the invitation to visitors to interact with all of the works, *Interrestrial* offers a unique transformative experience in understanding ceramics. In particular, it offers visitors a truly haptic experience in the opportunity to design art works, scratch metaphysically at the idea of new life forms, manipulate raw clay and create worlds around Canberra city itself. This offers new ways of seeing ourselves as part of the creative process and is affirming of art and life in complex contexts.

In *Stacks and Lines*, with clear reference to the process of glaze testing, Richilde Flavell has created dozens of rectangular hand-sized tiles, set like lids on rows of painted nails on ply. However, the stoneware slip and fourteen glazes appear as deliberate creations of a topographical view, albeit jigsaw pieces of Lake Eyre, Coopers' Creek and the country therein between the anabranches of the Darling River, although it could just as well be Lake George and the Brindabella Mountains. The viewer is immediately directed to examining the creation of glaze, colour, form, perspective and art itself as much as the creative forces behind the majesty, magic and spirit of water, light and surrounding country.



Richilde Flavell's *Community vessels* in action

For three hours on opening night, visitors were drawn constantly to reposition the pieces in *Stacks and Lines*: holding, handling, cradling and hanging them, fitting the tiles to the ply, rearranging and then considering the play of light, glaze and creation, one against the other. This process posits ideas about a local, national and Indigenous sense of identity in the creation of who we are, and where we come from in this country.

Continuing on from this sense of where we might come from and how we might position ourselves, was Flavell's floor piece, *Community vessels*. This was an opportunity for interactive engagement of with visitors creating small pieces of from malleable unfired clay balls to fill a topographical abstract map of Canberra, taped out on the floor of the gallery. A steady constant throng of up to fourteen people sat around the map for the three-hour opening to create miniature people, places, birds, nests, trees, vessels and objects to create a new world.

Moving Mountains by Verney Burness, with a series of high-fired glacial-like white ceramic pieces set on plexiglass, was an invitation to scratch the various ochre and black-coloured plexiglass surfaces with the glacial forms, suggestive of the life force of clay and the large landscapes of earth itself. In approaching the display there was a journey to be had at both each cluster of forms and also, in the travel between the clusters.

The first largest cluster revealed the chaos of creation of life as pieces were built one upon the other and left in random order. The jewel of a heavy-glazed powder-blue glacial form amongst the last cluster of glaciers, hinted of water, rather than ice, and the potential of life in this explosive force of creation.

Rolled out on the wall, like an ancient scroll revealing essential truths, was a large format photograph of a floating cluster of Burness's works in black space by Caitlin Kozman, revealing the moment of the Big Bang, creation

Vale Brian Privett

6 August 1947–24 August 2015

by David Walker

Brian is going to be greatly missed by so many in the very broad Ceramic and General Community. He was an amazing man in so many ways and so giving of his knowledge, experience and time. His commitment to the Ceramics Festivals and conferences that both he and Paul attended – especially *Spring Fever* on the Sunshine Coast was amazing – his energy and vitality helped make all these events run extra smoothly and successfully.

He helped, guided and supported so many people over his time on this earth in so many ways. The number of students of both the University and the Potters' Society that arrived at "his" shop to ask advice, get extra guidance or reinforce their ideas for directions and development of ceramic pieces was amazing and I must say that none ever went away empty handed of ideas or product – he was a born salesman! I'm sure you all have very special moments of his astute and caring awareness of any personal situation and his special way of saying just the right thing and supporting and caring for you in his inimitable quiet and confident way.

When he selflessly "retired" and nominated Paul his successor to allow him to stand up and manage our Canberra business – so his memory and influence will always be there – which I am sure neither Paul or I will mind! We'll be naming the small gallery in the shop in his honour.

He was one of life's special, caring people. Always with a smile, remembering everyone's name and always with positive thoughts and a wry smile. We have all been so lucky to have been part of his life.

Extract from eulogy delivered by David Walker—Walker Ceramics 02/09/2015



Image: Courtesy David Walker

itself. It was subtle but arresting, especially as you were drawn in closer to view the detail, you realised the darkness revealed the shadowy reflection of yourself in this primordial centrifugal creative energy. Visitors were invited to photograph themselves and post online.



A version of *Constructed entities* by Isabelle Mackay-Sim

The *Constructed entities* of Isabelle Mackay-Sim offered 21 works of glazed stoneware resembling fecund biological forms inset in embryonic flock-protected square holds. Looking like kitsch elements from a fantastical dressing table with alchemic possibilities, this assemblage of the 'queer biology' of plants was laid out to invite visitors to engage with both the ceramic and botanic parts by moving and constructing them as new sculptural forms. A dazzling black diamond-studded fruit, a slit revealing its pithy inside, sits atop a pumpkin serving as a fruit in flower, inside a grey vessel, nestled in an oversized sinking greased red-apple, or is it a cradle-back mountain. At other times, the black diamond is atop nouveau vessels of dripping earthen glazes over celadon, triffid-like flowers emerging. A platter resembling a large corpulent mushroom offers strange fruits and a bowl of grey-fond flowers sits amidst insect eating plant forms.

Normally such art objects would live behind glass in a museum or gallery but in this show, viewers had the opportunity to become part of the fecund jungle that can create and destroy life with astonishing speed. Naturally some pieces, left to their own wavering build structures did not survive – as in nature.

Zoe Slee's *Embowered in porcelain*, wove porcelain into twin bowers, a rare feat in nature and in art, and invited visitors to leave some blue objects collected for the bowerbird nest.

Offerings of fresh flowering rosemary were available on a nearby table. Wood, wool and wire act as the weft to allow the porcelain to be the warp threads in a weaving that is a sublime multi-disciplinary piece of work. Slee's previous works of sewn porcelain quills on silk to create a lurking fox tail or fur have pre-empted this venture into porcelain textile making. At the same time, this large scale work of woven porcelain tubes is an astonishing feat and statement about the act of making and our presence as gatherers and collectors. It is very clever in how it focuses on how we artfully construct this environment, manipulating the earth and clays, making the impossible possible through turning the word and twisting the wire around the fired clay. Visitors were invited to walk through the bower and consider, as humans, how we they might want to consider terrestrial ecosystems.



Zoe Slee: *Embowered in Porcelain* (detail)

Michelle Lim's *Memories in Motion* is a subtle piece, as the act of illuminating the images inside the porcelain tea vessels over the light box was not so obvious a means of telling us how to use the object, as were the other exhibition pieces. Perhaps a vessel needed to be left there illuminated or all of them laid out for a tea party? Never-the-less, it was an experiential and aesthetic experience.

Overall, Tajcnar's vision in her curation to allow visitors a journey to experience the state of flux in the creative process, as well as have a sense of the completeness and aesthetics of the whole, is realised in its full potential in this exhibition. The artists are to be congratulated for their maturity and courage of vision as well as their technical skills in achieving the engagement of viewers in the contemplation of ceramics, as art, and as part of our engagement with the creative processes in life and art.

CPS teacher profile

Ashley Bauman

Ashley Bauman comes from a household of creatives, from Macksville, New South Wales, moving to Canberra in his early teens. Ashley has developed into an ambitious emerging artist, and although young, has worldliness beyond his years.

Ashley began his studies at the ANU School of Art and completed a Fine Arts Degree in Ceramics and Sculpture and went on to win the Young Ceramics Artists Biennial in April, 2012. This award presented him with a grant to travel to China as an artist showcasing his ceramics. The exhibition took place at the National Academy of Fine Arts, Hangzhou. A nation rich in history of ceramics and porcelain, later driving him to win the Australian National Capital Artists Award (ANCA) upon graduation, which was a solo exhibition held in December, 2012. The final exhibition showcased over 40 of Bauman's latest sculptural ceramics, ranging from jewellery to large pots and vases, and was hugely successful, presenting Ashley's eclectic and elegant work with a formative influence on his art work from his trip to China.

The style Ashley focuses on is exotic, often "merging ancient techniques with modern ideas of ceramics", as well as adding organic and experimental elements and adds traces of his identity in every piece of art work he creates.

Teaching introduction classes, Ashley encourages students to socialise as he believes that students can learn from each other as much as they can learn from him, and believes that you don't learn much if you are not having fun. Ashley is an accommodating and versatile educator who wants to help his students fulfil their creative ideas, without restricting them.

This article was prepared by Sylvia Quinteros a CIT intern completing her Advanced Diploma of Journalism.



Hit the pop-up trail

...continued from page 1

On my Saturday afternoon pop-up discovery trail through Braddon, one of the first shows I encountered, that was drawing a crowd, was *Spirit Men* at Active Travel (133/24 Lonsdale Street Braddon) featuring the work of Jacqueline Lewis. Her hand-coiled terra cotta slips and terra sigillata decorated *Spirit Men*, about half a metre in height, invoked animated responses as well as contemplation. It was the mass of them, about 30 standing, grouped like a collective standing sentinel, that draw the attention of onlookers, seeking the anima and the animus, symbols that formulate the archetype of self. Easy access and easy travel? Who were these creatures that so fascinated our souls?

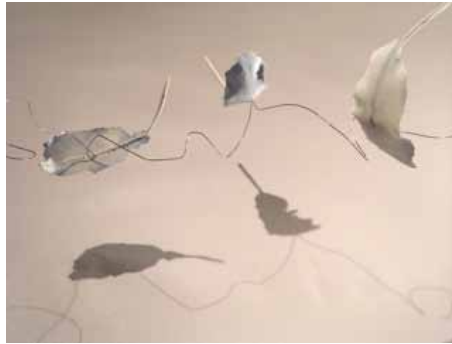


Jacqueline Lewis, *Spirit Men*

Around the corner, was the surprise element of *'No Place Like Home'* at Assemblage Project design clothing store (30 Lonsdale St Braddon) by ceramic artist Gemma Bonshek Kane who presented a focus on physiology. In her metre high dolls with ceramic faces and appendages, quilted bodies and heart placed images, with red umbilical strings linking them, it was clear 'how places we identify with become part of us, the outside



Gemma Bonshek-Kane



Linda Davy

existing within, sometimes long after those places are gone'. Hanging in the window, they appeared part of Assemblages, the nuance of clothing and jewellery reminding us of where we come from and our yearnings of who we are when we fashion ourselves.

The idea of home is forefront as part of the exhibition *Homing* with works by Sue Fisher, Jo Victoria, Linda Davy (deferred as a pop-up at Fruggi in Braddon) with their slightly, larger show at the hip Front Gallery (1 Wattle Place, Lyneham). Navigating a homecoming mentally and metaphorically using thematic motifs of birds, eggs and feathers linked by coconut fibre and wire with lighting encircling and embracing ceramic form was enrapturing. This certainly drew a crowd of nearly fifty people packed into a feather doused room about thirty six metre square, spilling feathers out into the lounge area. It gave birth to mentoring in a wide sense.

Hidemi Tokutake's large-scale conical enjoined hives, terracotta coils and glazed inside were displayed on intense blue tiles in the window display at I skip I trip (rear 30 Lonsdale St, Braddon). Their tightly packed mass display gave them an intensity quite different from a gallery setting. A new spot and new audiences were what her work received in this space, as shoppers, fingering fabrics and lingering over objects, surveyed her work. The accent of colour matched perfectly the accent in floral dresses amassed in racks and complemented the yellow ochre bespoke chair and white-edged natural timber hand-carved three-legged side-tables. The hives were a greatly enjoyed exclusive feature.

Louise Fulton presented sculptures of stylised bleached coral telling the story of the shipwreck of Eliza Fraser at Stylecraft (24 Lonsdale St Braddon). She repositioned the parable of

the colonial white woman's bodily suffering as harbinger of the dying of the Great Barrier Reef, to great effect.

In contrast, the mound-shaped forms by Kylie Rose McLean at T&T (33 Lonsdale Street), inspired by Sydney Harbour and Brisbane Water echoed the natural environments of water, eucalyptus leaves, grasses and rocks and emphasised graphic elements.

Also at T&T were five pieces of differently designed potteries that have



Louise Fulton

'Love' as their motif by Jihye Min. Each had a unique heart shape, was in vivid contrasting colour; and varied in their exposed drip glaze, surreally melting like Dalí's time piece, horizontally and vertically. A creative enterprise.



Jihye Min, *Love is No Problem*

Together the Braddon pop-ups offered the opportunity to support artists with new audiences and new experiences but they also begged supporting the commercial outlets in promoting ceramics regularly – the fluid part of gallery outreach.

All of the commercial outlets were keen to repeat the curated exercise on a regular basis as they felt it added another context and wonder to their own business.

NB. The pop-up at the John Curtin School of Medical Research, Neural Imaginings, by Loretta Picone will be reviewed with other contemporary new ceramics at a later date.

The Dead Man's Penny

Michael Keighery
Watson Arts Centre Gallery
10 September to 5 October
Thurs to Sun 10am-4pm

The Dead Man's Penny is an exhibition and installation commemorating the death of artist Michael Keighery's great uncle, Frank Keighery, on Lone Pine in 1915. His family (and the families of other British soldiers who died) received one of the 1.35 million Memorial Plaques issued. They quickly became ironically known as 'The Dead Man's Penny' (pictured). The plaques were inscribed with the words 'He died for Freedom and Honour'.



The installation features 8,709 squeezed and fired 'knuckles' of clay, which is the number of Australian soldiers killed on Gallipoli in 1915. They represent the historic and contemporary feelings of grief, frustration, futility and anger surrounding that campaign.

This project centres on Keighery's great uncle's diary, which was taken from his body on Gallipoli in 1915. Frank Keighery wrote poetry (in English) to pass the quiet times and other soldiers made 'trench art' from the military detritus such as artillery shell casings etc that were the by-product of the first industrialized war. These objects often became domestic, sentimental and indeed sanitized reminders of familial loss. Keighery extensively uses the stylized forms of artillery shells in order to explore this 'anomaly'.

For Keighery, the elusive nature of the meaning of his great uncle's diary and *The Dead Man's Penny* serves also as a metaphor for how we continue to understand as well as misunderstand the Gallipoli Campaign and indeed all of 'The Great War'.

All fired up— CPS soda fire group



Soda Fire Group work from top: Soda kiln load showing cones; Roger Ellyard, Carol Kenchington, Ian Hodgson (l-r); Various works; Paul Riley bowl. **Images:** Roger Ellyard

Contact Maryke Henderson: 0418 606 116

Diary dates

September

The Dead Man's Penny
10 September 05 October
Opening Fri 11 at 6pm by Prof.
Peter Stanley, UNSW Canb.
Thurs to Sun 10am-4pm

The Rubicon
Susan Hill Floor Talk
Belconnen Arts Centre
Sunday 13 September 1pm

Friday Supper Club
Workshop
25 September 6pm

Film night: Lisa Hammond Soda Glaze & Shino Potter "My work embraces an extensive range of thrown functional ware for the preparation, cooking and serving of food. It's immensely important to me that this work is used in daily life."

October

2015 Members Exhibition
15 October—08 November
Thurs to Sun 10am-4pm

November

Open Day
1-5pm Sunday 01 November
Watson Arts Centre

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

Interstellar

Exhibition of interactive ceramics

Nishi Gallery, New Acton

Until 13 September

**Open 11am-3pm Monday to Friday;
11am-4pm Saturday & Sunday**

Ceramic artists Verney Burness, Richilde Flavell, Isabelle Mackay-Sim, Michelle Lim and Zoë Slee invite you to touch and enjoy an exhibition of interactive ceramic artworks.



Image: Zoe Slee

The Rubicon

Susan Hill

Belconnen Arts Centre

Until 20 September

**Open 10am-4pm Tuesday to Sunday
Floor Talk 1pm Sunday 13 September**

Through her work, Susan Hill explores historical figures involved in the life and assassination of Julius Caesar. The Rubicon refers to the expression 'crossing the Rubicon', which means to pass the point of no return.

Clunes Ceramic Award

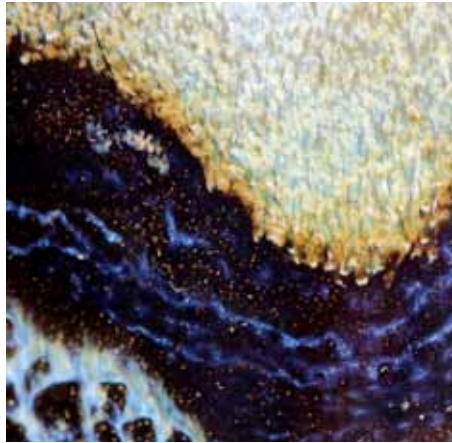
Clunes Art Centre Studio

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.



The Rubicon (detail) glaze Image: the artist

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. (full preview page 7)

Opportunities

Sculptures in the Garden

Mudgee, NSW

Entry Deadline: 11 September 2015

www.sculpturesinthegarden.com.au

Hyanjong Oh Korean Master Potter

2 Day Onggi Workshop at Clayspace in the East Street Studio Daylesford VIC. Tues 15 & Wed 16 September Cost \$30

Bookings: www.clunesceramicaward.com.au

Arts Wodonga Hume Bank

Acquisitive Contemporary Art Award

Wodonga, VIC

Entry Deadline: 25 September 2015

www.artswodonga.org.au/artprize.php

Spring Fever 2015

Sunshine Coast, Queensland

09-12 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/

**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

<http://www.scenicworld.com.au/experiences/sculpture/2016-open-call-for-submissions/>

**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

(a number of entry forms are available in the library)

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

