

2021 **SILICEOUS**

AWARD FOR CERAMIC EXCELLENCE



CERAMIC ARTS QUEENSLAND

image credit: *Beginning to End* (detail)
by Kay Wright

2021 SILICEOUS AWARD FOR CERAMIC EXCELLENCE

OPENING NIGHT FRIDAY 6PM 22 OCTOBER 2021

Officially opened by Timothy Roberts, art historian; 2019 Visiting Fellow, Harry Gentle Resource Centre, Griffith University; President of Professional Historians Association (Qld) Inc; Vice President of the Royal Historical Society of Queensland

Ceramic Arts Queensland is grateful to our 2021 Guest Judge, Diana Warnes, Head of Curatorial Projects, HOTA (Home of the Arts, Gold Coast).

We warmly thank our selection panel: Lillian Yong, Collections Officer of QUT Art Museum; Glenn Cooke, art historian and former curator at the Queensland Art Gallery and Jonathon McBurnie, former Creative Director, Perc Tucker Regional Gallery and Pinnacles Gallery, Townsville.

**Exhibition runs until 28 November 2021 | Opening hours: Tuesdays to Sundays 10am to 3pm
The Butter Factory Arts Centre 11A Maple Street Cooroy, 4563 Qld**

**TO PURCHASE THESE WORKS, PLEASE
SEE DETAILS ON LAST PAGE OF THIS
E-CATALOGUE**



SPONSORS



Ceramic Arts Queensland sincerely thanks the 2021 sponsors: Walker Ceramics for the \$500 in-kind Highly Commended Award and Queensland Electrical Solutions for the \$1,000 People's Choice Award.

A Brief History

Ceramic Arts Queensland is a not-for-profit organisation originally incorporated as The Queensland Potters' Association in Brisbane in 1968. It currently has a membership of around 250 individuals and ceramic groups from a wide area throughout Queensland and Northern New South Wales. CAQ's mission is to elevate, celebrate and stimulate the ceramic arts in all sectors of society. Siliceous is its premier event celebrating and encouraging ceramic excellence. 2021 is the 6th Siliceous Exhibition and the first to be planned as a biennial event with a major prize of \$7000 and the winning piece acquired for CAQ's Permanent Collection. The Permanent Collection was begun in 1972 and includes works by Queensland ceramic artists and others of significance to QPA. Images of CAQ's Permanent Collection will be shown through the duration of Siliceous and will include images of many pieces generously donated by Geoff Crispin from his private collection.



TATSUYA TSUTSUI

POMEGRANATE

WINNER, 2019 SILICEOUS AWARD





TWO SIDES OF FRIDA KAHLO

50X40X39

\$2430

This sculpture is an ode to the iconic heroin Frida Kahlo. In this two-sided sculpture I have attempted to deconstruct one of her most favoured self-portraits and one of the most recognised photos of herself, by doing two portraits I created two sides, with two different backdrops.

I invite the viewer to orbit around the installation piece so they may be more involved in the work. The viewer will notice that I treated the surface of the clay as I would a painting, with multi-tonal layers adding depth and character.



As a child I was encouraged to pursue a career in art starting with fine art painting and drawing, then came an Associate Diploma of Graphic Design from Griffith University. However, it as my fine art skills I used to become an international mural artist and finally a figurative painter/multimedia artist, founding and directing my own Art Gallery in Brighton England.

After returning to Australia, I studied my Diploma of Transpersonal Art Therapy and more recently a Diploma of Visual Arts focusing on Ceramics which concreted me as one of the top selling artists on the Sunshine Coast.

01 Alicia Murphy

Amelia Lynch

Amelia Lynch works with clay and mixes her own glazes. Lynch completed her Masters of Fine Arts at National Art School, Darlinghurst in 2020. Lynch was drawn to ceramics at the age of 14 and has been part of the ceramics community ever since. Lynch's art making practice explores her connection with the Australian landscape, and currently is particularly interested in the textural qualities of the micro and macro landscapes of Coastal Australia. Lynch incorporates different aspects of the colour, shape, form, and textures of Australia's coastal bushland and often takes long walks in National Parks.



LORIKEET

13X12X9.5

\$500

Lorikeet forms part of my 'Kaleidoscopic Landscape' series; it encompasses my interactions and perceptions of the Australian Landscape. The utilisation of various physical aspects such as the; colour, shape, form, and texture, all play a pivotal role in creating my interpretation of the fauna and flora that I see in my everyday life. Following the process of experimentation, I have been able to best represent the kaleidoscopic view of the micro and macro landscapes in Australia paying particular attention to the small details that each organism has in order to create a sense of authenticity.

02

Andrew Butler

VASE

50 X 14

\$400

Andrew has studied ceramics for the past eight years and works as an instructor, focusing on wheel-thrown pottery. His central artistic concern is with how effective pottery can exhibit presence, lightness, and function. His work has been shown at a few sales, one gallery, and a downtown Brisbane library.

This piece is the result of a long-term project completed during 2020-2021. The three elements in the piece were thrown and joined as demonstrations for students.

03



Anna Battersby

04

Anna Battersby is an emerging artist working in the medium of ceramics. With a deep material engagement, Anna's practice focuses on the creation of gestural porcelain works where the relationships between material and process are illuminated, inviting the viewer to contemplate the material, the poetic, and the imaginative. Recent hanging porcelain configurations, some merged with light, reveal the subtle minutiae of the materials. Glazes and oxides are often employed for their symbolic associations, with use of traditional cobalt paired with ethereal rare earth oxides.

FLUIDITY RE-FORMED

85 X 245 X 35

\$1320

Fluidity Re-Formed seeks the ephemeral in the permanence of clay, whereby gestural moments are captured in liquid porcelain and oxides. The porcelain, with its dual nature of strength and fragility, fragmented and re-formed into a table, suggests a dialogue between the artist and material agencies that are at play.

A number of different glazed surfaces further enhance a sense of movement in the work as the soft undulating 'landscape' alludes to the vibrancy of matter.



05

EUCALYPTUS STUDY

24X22

\$1200

Anne Mossman's inspiration is drawn from the disparate colours on some of the eucalyptus tree trunks. The bark peels off in sheaths to reveal nude like patches of new 'skin' which is invariably smooth and lighter coloured than other parts of the bark. The contrast in colours and tones is stunning.



Anne Mossman

Anne lives on hinterland acreage on the Southern Gold Coast where her studio is surrounded by native bush, eucalypts and abundant wildlife. Her ceramic vessels are heavily influenced by this immediate environment. She became a fulltime artist on retiring from a corporate background in 2002. Since completing a Ceramics Diploma in 2007 (ANU) her passion has been creating works for exhibitions. She has been the recipient of several ceramic awards and is in private and public collections.

Belinda Piggott works from her studio in Sydney. In her practice she aims to challenge her own assumptions and connect to wider worldviews. This involves exploring ideas and issues through research, experimentation, collaboration and conversation.

Much of her work is concerned with the intersection of nature and technology. Various bodies of work reference the urban landscape, seascape and the cosmos.

Belinda began exhibiting 10 years ago, her work has been selected as finalist in a number of art shows, she and has been involved in group shows and her first solo, Constructed Forest, was held in 2018.



Belinda Piggott 06

RELINQUISH FROM CELESTIAL BLOOM SERIES

27X19X16.5

\$950

I use large knives and cleavers to develop surfaces and push forms to the point of near collapse. At times seemingly resolved forms are deliberately broken perhaps with a hammer, a karate chop or by dropping on the floor. The remnants are later recomposed into something entirely new.

The last 12 months has taught me to relinquish perceived reality and focus on what is true to myself. The act of destroying a finished work is confronting, yet opens the way to an unfolding collage of new possibility. Finished forms have no fixed base and can be repositioned in space, embracing new perspectives.



07

Bill Powell

BOTTLED UP

36 X 31

\$1200

I have adopted the three bottle trope to represent the family unit. In dark times of growing uncertainty our individual fears collectively manifest in many ways. We "Bottled Up" this anguish and anxiety only to live with the shadows cast.

Bill Powell was born in Victoria in 1959 and moved to Queensland in 1971. He completed the Fine Arts Diploma at the University of Southern Queensland, majoring in ceramics. He then went on to establish his own studio on the Gold Coast in 1980 and CeramX School of Clay & Glass in 2020.



Brian Lloyd 08

HEATWAVE

32 X 23

\$195

Pit fired - the turbulence of flame and flow of heat etch salted copper pathways under a bed or searing hot coals.

Completed apprenticeship with Rick Wood in Mackay in 1980's who taught me the fundamentals of becoming a potter; preparing clay bodies, developing glazes and the relationship of form and fit of functional and decorative wares.

I enjoy making functional pieces for use around the home and in everyday life. also enjoy making decorative pieces that are visually stimulation at our studio aptly named Chained to the Wheel Pottery on Bribie Island. As a potter I get a great amount of enjoyment and am truly inspired by all the creative souls in our ceramic community.



09 Brian Lloyd

Fish Scale glaze - designed to look shattered, overlaying flakes of glaze to give the appearance of depth - will 'speak' to you for years to come...music to my ears!



OFF THE SCALE

24 X 18
\$ 295



SHATTERED

26 X 23
\$ 395

10

11 Bronwyn Doherty

**'LIKE WHAT YOU
HAVE DONE TO
THE PLACE SHEP!'**

32 X 30
\$ 880

A ceramic Sculpture with a focus on fun. I have used the iconic imagery of the Australian Sheep and the kelpie called Shep, who like all good sheep dogs has round up the sheep, with 'Lil bo- peep' appreciating the rest. Ceramic sculpture, Earthenware.



I studied art at the National Art School, 1975, Sydney Teachers College, 1976. I have developed an art practise with the primary focus on painting and recently have been working in ceramic sculpture. I have taught art in High Schools and exhibited in exhibitions as well as art awards over the years with some successes with art prizes. I am currently working both in painting and sculpture.



TIMELAPSE

18 X 50

\$1000

12

Carmel is a Brisbane-based ceramic artist who aims to playfully explore the intersections of Biology, Philosophy and Art.

Carmel Lumley

Imagine you are in a garden.

Over time, plants grow, bloom and wither; and at each moment an image imprints itself onto your memory.

Imagine now, that these images are laid one atop the last to build a 3-dimensional visual story.

One where Time tells of Change, and Change tells of Time.



13

Carol Forster

AFTER THE BUSHFIRES

27 X 18 X 16

\$520

The devastation I saw on my first walk after the bushfires had swept through, prompted me to make this piece. The hybrid nut and seed forms reflect the contrast of the charred remains and the hot embers of the dying fire. The green interior represents the hope for regrowth and regeneration. For me, this serves as a reminder of the urgent need to address climate change or extreme fires will become more frequent and catastrophic.

I started my artistic career as a Commercial Artist in the early 1070's before moving onto the visual arts where I studied Painting and Printmaking. In my final college year, I discovered clay and my passion for this medium still sustains me. During my career I have produced a wide range of both functional and sculptural ceramics for galleries both national and international. My studio is located in Buderim on the Sunshine Coast, where the coastal and rural landscapes are a constant inspiration. For me the process of making is equally as satisfying as the finished work.

Carol **14** Watkins

I have been working with clay for 16 years. Most recently I have been drawn to atmospheric firings – saggar, raku and naked raku and these ‘alternative’ firings have now become my specialty as I work to improve and finesse the results.

UNTITLED

28 X 22

\$495

Saggar firings are exciting, unpredictable and often rewarding. For saggar firings I work with combustibles, organics, oxides, sulphates and the atmosphere, sometimes planning placement but often doing it randomly – experimenting to see what works. The resulting spontaneous surfaces are often surprising and at times breathtaking. Each piece is a unique one-off and impossible to replicate.



15

Carolyn Attwood

LESLEY

9 X 12

\$345



This piece was created to celebrate the life of my mother-in-law, Lesley who courageously battled stage 4 cancer, she loved fibre arts and we love and miss her dearly.

I took to pottery (wheel throwing) 4 years ago as a form of physio to recover from cancer treatment. I fell in love with the art and began taking further courses in throwing and creation of glaze. I became a teacher and started my small business, Indie Bay.

Cathy Holmes

Pottery really took off for me once I became a member of the Warwick potters; where I learnt from many people and took classes with Rob Cullen and Diane Peach. I have a small kiln which I mainly fire to cone 6, but I also use the club's wheels and kilns. I produce a variety of functional and sculptural works and sell my pots at The Art Precinct in Warwick.



INLAY VASE

25 X 21

\$130

The body of this pot is made up of a mix of two clays. It was thrown, altered, burnished, decorated with a grass motif using porcelain slip inlay, glazed inside and fired to cone 6. The top edge is torn.

16

17

SERPENT GARDEN VASE

35 X 33

\$100

The body is a mixture of clays, thrown, altered, glazed inside and fired to cone 6. On the outside, in mock sculptural form, are two interlocking serpents.



Clarissa Regan

LOST GIRL 16X9
\$270

This series of vases are about memories of childhood, work, my garden and trying to be as fearless as female pioneers have been.

Clarissa Regan is a Sydney artist potter who works with imagery and laser decals and china paints to create narratives on her forms.



18

19 Dennis Forshaw

COSMIC SPACE 16X14
\$792

**REDUCTION FIRED MATT
CRYSTALLINE GLAZE OVER
PORCELAIN**



Since leaving his position as Head of Ceramics at the Townsville TAFE College in 2004, Dennis has been concentrating on crystalline glaze techniques, experimenting with forms and testing new glaze recipes continuously, always trying to produce more exciting and unique colour combinations.

For the past 20 years Dennis has been experimenting on crystalline glazes, with the complexities and challenges this brings, it was during this period that he began to develop his own unique reduction glazes.

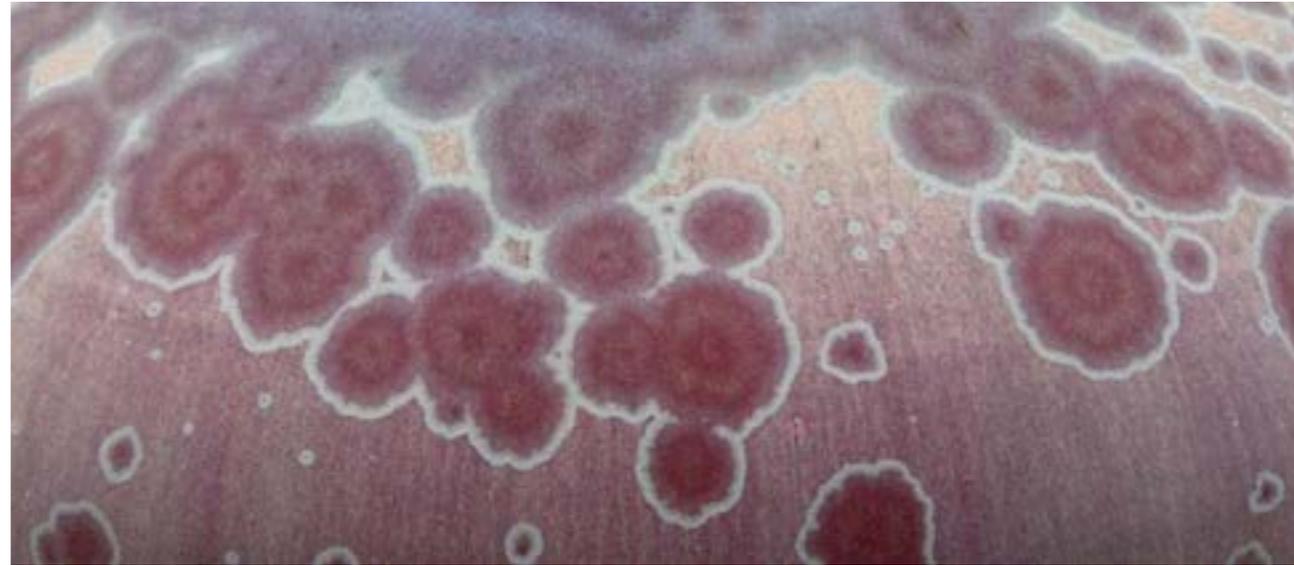
Dennis exhibits regularly at Cool Art Gallery, Coolum and nationwide, has won numerous awards and teaches wheel throwing from his studio in Doonan, Qld.

20

CORAL SPAWNING

30X23

\$1300



**MATT CRYSTALLINE GLAZE OVER RED
INCLUSION STAIN ON PORCELAIN**

My current work has evolved after many thousands of hours experimenting with glazes in a reduction fired atmosphere. My intention for these latest reduction vessels is an attempt to produce surface glazes that resonate with my long-held interest in deep space.

The methods for producing my glazes are governed by ridged, specific firing schedules, thickness and glaze application and the reduction process during the firing. The kiln must produce smoke in the reducing atmosphere in order to produce these unique glazes. I like to push the glaze and the medium as far as possible, sometimes breaking conventional rules.

Dennis Forshaw

ASTEROIDS COLLIDING

28X9.5

\$1300

**MATT CRYSTALLINE GLAZE
OVER RED INCLUSION STAIN
ON PORCELAIN**

21



Dianne Peach



Dianne Peach is an established ceramic artist-potter-tutor living in Brisbane predominantly making vessels using a range of clay types, construction methods, and firing techniques. Dianne's work is characterised by exacting craftsmanship of her original and innovative designs which frequently reference current social, humanitarian, or historical events.



She has exhibited widely in solo and group shows nationally and internationally and is represented in the Australian National Gallery, most State Galleries, and in numerous provincial and private collections. Dianne has served on the Crafts Board of the Australia Council, is a Foundation & Life member of Ceramic Arts Queensland, and was named the inaugural "Ceramics Icon" by Crafts Queensland.

2095 BEACHCOMBING FRASER DESERT COAST

GIANT CORAL POLYP (GENETICALLY MODIFIED) WITH CHARRED REMNANT FOREST TWIGS

75 X 40

\$2100

This piece tells a global warming story set in the future when landscapes and the flora/fauna within them have changed. It hypothesises on the positive attempts to support the reef's southern extension coupled with inevitable loss. Wheel thrown 'polyp' in midfire porcelain with hand built porcelain twigs, sawdust-fired or with black underglaze, all once-fired.

Elizabeth Lewis

GUMMY HORSESHOE VASE

18.5 X 10.5

XV 8.5

\$300

Gummy Horseshoe Vase presents luck as something an individual can create for themselves. Blocky but painterly colours over an expressive surface form abstracted but familiar shapes, in a silhouette that is both appropriate and balanced. These anomalies in design hope to create a moment for the viewer to feel they are exploring something joyous, a feeling that Elizabeth has found great value in for herself in uncertain times. By creating a moment of happiness, Gummy Horseshoe aims to kickstart a cycle of positive emotion that attracts perceived luck.

Elizabeth Lewis is an artist based in Sydney, and recent graduate of Fine Arts Hons from UNSW Art + Design. She works in expanded ceramics; made up predominantly of ceramics, painting, and collage. Her vessels present unlikely meetings of design that come to form sugary works, invoking curiosity in tactility, and the happiness of expressive imperfection. Elizabeth was a finalist in both the Lloyd Rees Memorial Youth Art Award and Tim Olsen Drawing Prize in 2020, has featured in group exhibitions at Gaffa, Kerrie Lowe, Kudos, and The Corner Store Gallery, and took part in The Other Art Fair Sydney and 1000 Vases Milan in 2021.



23



24 Fiona Cuthbert O'Meara

FORESHORE 35 X 25
\$1600

Emulating the local surrounding brush, sand and sea shore, the use of sculptural finger marks and natural found objects from the coastal surrounds create unique markings onto the vessel.

The vessel is coil thrown and captures the essence of natural vegetation growth, weathering effects and organic environmental processes, all communicated onto the surface through shape, texture and multiple glaze applications.

In 2019, Fiona was the recipient of the open ceramic award for "A taste of art", at Noosa Regional gallery for her work Undergrowth. She was awarded the Geoffrey Walker Fellowship and travelled to the Penland school of craft in North Carolina USA to study with world renowned ceramic artists and enhance her knowledge and skills in the craft. Now teaching from her private studio on the Sunshine Coast, Fiona stretches her practice across many ceramic disciplines including wheel throwing, hand building, sculpture, glaze formulation and has just built an Anagama kiln on the land at her Doonan studio.

Geoff Crispin

WOOD FIRED PORCELAIN FLUTED VESSEL, ASH AND CELEDON GLAZES



24 X 21

\$900

Wood fired porcelain fluted vessel, ash and Celadon glazes. I am always concerned with the involvement of the potter in all aspects of the process from finding, processing, making, firing my work.

I have been wood firing for 50 odd years utilising locally available materials where ever possible. The porcelain is made at Whiteman Creek Pottery as is the green celadon and ash glazes.

25

Georgina Proud 26

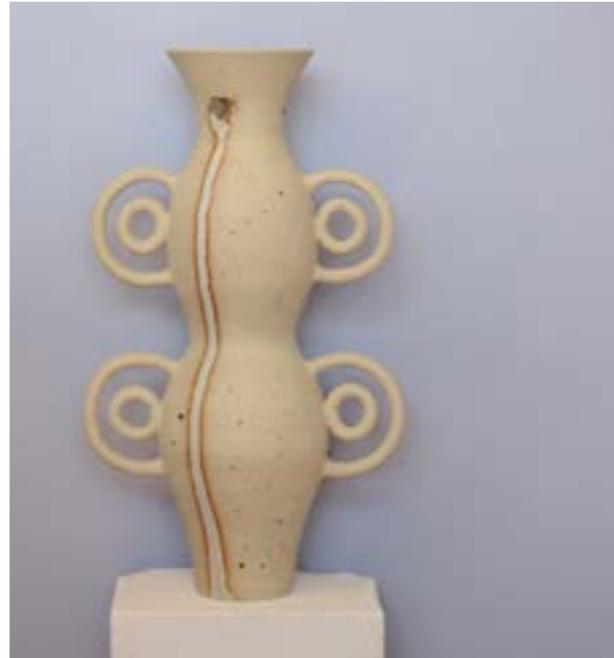
THE RIPPLE VESSEL

40.5 X 25 X 12

\$650

The Ripple Vessel is an exploration of materiality through experimental ceramics. This work combines pebbles, sea glass and clay, investigating how these materials react to the ceramic process. The main component of glass is silica, which is also one of the primary ingredients in ceramic glazes. During the firing process the pieces of glass melt, creating their own glaze which drips down the surface of the vessel. Holes and cracks form around the solid pebbles as the clay shrinks around them adding texture to the clay body.

Georgina Proud is a ceramic artist who places a focus on materiality, creating experimental ceramic vessels with inclusions of glass and other found materials. She works primarily with wheel-thrown forms exploring methods of collage and assemblage to create distinct sculptural vessels. She enjoys playing with the tension between the functional and sculptural, making work that blurs the lines between the two.



Helen Earl 27

27

SINGING THE BLUES

ASSEMBLED 49X49 X19.5

\$2310



He has built a kingdom from the ruins of man. He heralds his realm with scatterings of blue treasures and a cathedral of grassy ribbed vaults artfully arranged to entice a Queen...

Walking around the perimeter of my semi-rural block during Sydney lockdown I noticed blue plastic items lying amongst the regenerated verge plantings and the tell-tale archway built by a male Satin Bower bird. In this collection of porcelain objects which I deliberately oversized, I pay homage to the Satin Bower bird whilst simultaneously bringing attention to continued problem of plastic waste in our environment.

Helen Earl has a MVA from Sydney University. Her practice explores narratives of connection between the domestic space and natural environments. In 2019, Helen was commissioned by the Sisters of Mercy Brisbane to create Short Careful Steps, a site responsive, permanent installation of hundreds of intricately detailed porcelain flowers at Adderton: House of Heart & Mercy in Brisbane. Helen was a selected finalist in the 2021 Ravenswood Women's Art Prize and the 2020 Meroogal Women's Art Prize and received judge's commendations in the 2020 Pro Hart Outback Art Prize, the 2019 National Still Life Award and Rookwood Sculpture Prize.

28 Jacqui Sosnowski

WATERFALL OBVARA

23.5X10

\$420

For the past 5 years, I have been investigating the 12th Century Baltic surface treatment called "obvara" ("boiled" in Russian). I am particularly interested in this, and other "primitive" firing techniques like raku.

Bachelor of Arts (Monsah Uni)
Diploma of Ceramics (Lismore TAFE 2017)
Advanced Diploma in Fine Arts - Ceramics (Lismore TAFE 2019)
Elemental exhibition at NRCG Ballina 2019
Excudo Graduate exhibition, TAFE 2019

Stockists: Pack Gallery (Bangalow)
Archer - The Store (Mullumbimby)
Mist Gallery (Cabarita)
Quilla Design Emporium (Mooball)



29

LONELY BUOY "LALA"

45X11

\$600

These pieces are a part of a series of works I call "Lonely Buoys". It's based on solitary structures scattered along the coastlines of Australia and France. There is a sense of sturdy resilience in these forms as they endure time, sea and weather. On another level, they can create contrasting emotional influences in people and exist in many mysteries, stories and songs.



Jennifer Hillhouse



Jennifer Hillhouse

LONELY BUOY "GREGO"

36 X 8

\$400

Jennifer Hillhouse is a potter but also a working designer and photographer. Her clay work explores conceptual ideas and themes and often uses bold simple colour's & symbols.

In the process of making her pieces, form, curves and balance are an important part of her process. Most of her work is influenced by the sea and icons in and around it. Man-made and natural forms that speak of our relationship with the ocean and how we try, in vain, to tame it.

30



31

SOAR LIKE AN EAGLE

18 X 20 X 16

\$3300

Johanna DeMaine

Soar like an Eagle pays homage to my late husband Ted DeMaine, who was not only my muse but my mentor and greatest supporter as well.

Johanna DeMaine started potting in 1971. After travelling extensively in Asia and studying in the UK, she established DeMaine Pottery Studio Gallery in partnership with her late husband Ted in 1975 to produce quality hand thrown tableware. She held her first solo exhibition in 1979, has had in excess of 30 solo exhibitions and over 80 selected group exhibitions. Her work is represented in the National Gallery of Australia, public art galleries, museums and government collections in Australia and overseas. Her work is in collections of HRH Queen Elizabeth II of England, Crown Prince Frederik and Princess Mary of Denmark and the Governor General of Australia.

John Brighenti

John Brighenti started his ceramics journey in 1997, as an apprentice to a well-known raku artist in Connecticut, USA. Since then, he has lived and worked in several countries as a diplomat, agriculturalist, and artist. This global experience is reflected in his work, which seeks to integrate uniquely local materials with raku finishes and techniques from around the world. Using refined shapes and textures to contrast the often untamed nature of raku finishes, continually keeps him challenged and engaged with his ceramics and sculptural practice. He works primarily out of his home studio in Indooroopilly, Qld.



32

CRACKLE URN

25 X 18

\$660

From a series of urns incorporating different raku techniques and handle materials, this piece highlights many of the raw materials that go into our craft - the smoke infused crackle glaze stretched over the clay body; the warm wood that can double as both fuel and reduction medium; the copper that colours so many raku glazes throws refinement and contrast to the timber and glaze. The vessel's shape, lid and handle reference Buddhist architectural forms found throughout Asia, but also speaks to the rugged minimalism of many Australian environments.



COPPER VASE

26 X 18

\$600

33

This metallic copper glazing technique has been refined for several months, and still has some surprises to offer. With mirror-finish copper, moving to greens, blues, and purples, one can see reduction in action, and appreciate the split-second decisions that go into an enduring finished product. The piece is finished with a simple copper ringlet, highlighting the contrast between the finished exterior and smoked rim.

John Tuckwell

John Tuckwell has been a Ceramic Artist for more than 25 years. He studied at ANU in Canberra and has a successful practice that sees him exhibit in Australia and overseas. He has had more than 65 group and solo exhibitions. Over the years his work has evolved to specialise in porcelain slip constructions.



A MIND OF ITS OWN

39X16X8

\$2000

34

Probably as long as I have made things, I have been a construction person. This piece is in that style. This is work that is new since I had a stroke. It is new but similar. I don't recommend a stroke but it is good for new ideas and work.



Jooyun Lim

35

ON THE ROCK

33X38X170

\$380

TERRACOTTA SCULPTURAL WINE HOLDER

Living in a place where is the place as well known for wine and summit that I could have my inspirations by summit rocks and drinking a cold wine in the summer after climbing. I have carved patterns to show the sharp edge of rocks and to give the feelings of brutal wind in winter.



Stanthorpe based a hobby potter, Jooyun Lim has been honing her skills in ceramic art for the past 20 years, completed Bachelor of Fine Art degree in Seoul National University of Science and Technology. Originally from Seoul South Korea, Jooyun Lim blended her pottery skills from her personal taste, bringing her own cultural experience into the pottery she makes now in rural area of Australia.

She won 2nd place in 3D section the local art prize Lap it Up in Stanthorpe in 2019 also being a finalist of Stanthorpe Art Prize 2021.

Julie Field 36

BUT WHAT IF I FLY? 30X30
\$650

This sculpture is a celebration of optimism and the positive energy it can bring. It's a focus on looking forward, facing our reality, and making the most of the situation, no matter how scary or uncertain it may be. The horse representing strength and the bird, the ability to look at things from a different perspective.

Based on the Sunshine Coast, Julie Field creates at her Eumundi studio. Julie's abstract landscapes and equine art are extensions of her deep connection with horses and more broadly, her beloved country lifestyle. Her ceramic sculptures are a celebration of the equine form with each piece highlighted by her intrigue of the unexpected nature and exciting results of each glaze firing. It is an endless journey of investigation and experimentation with making glazes and her off-the-grid firing techniques of raku and gas reduction firings. Julie has work held in private collections across Australia, NZ, UK, Europe and USA and is in demand for commissions.



Julie Maddocks

FRAGILE WATERS 20X16
\$860

Life and our environment are fragile. How do we balance these without destroying one or the other? This led me to experimenting with lace and porcelain as both are delicate with a sense of fragility. I have used lustres, gold and metallics to create the extravagances we crave in life and with careful manipulation we can create and preserve all that is precious.

Julie lives in Ipswich and produces art from the heart using her experiences in life to inform her works. She was introduced to porcelain on-glaze painting in the 1980's and has moved into slip-casting her pieces so she can create the entire piece. She now uses many ceramic and on-glaze techniques to complete a piece and can fire them up to 12 or more times. Julie is a TIPA graduate and has won prizes at the RNA and other competitions and her work can be found in several galleries and can be found in international collections.

37



Karen Robinson



38

**AUAFRIKA.
ZEBRAS ON BOWL**

**15 X 13
\$310**

I am a contemporary mixed media painter of landscapes and florals. Ceramics is my new found medium to expand my field of passion (6 months). I am originally from South Africa now living in hinterland Noosa, my painting and ceramics style reflects a distinctive textile flavour. This is due to the formal qualification I have as a textile designer and the subsequent years of working in the trade and as a freelance designer for the Spanish textile industry. I worked as an interior designer in Marbella, Spain, here a love for the opulent colours and textures flourished.

I paint and create for passion of the arts. Creating is Life. All life is a creation. Colours and the wonders of nature inspire me and are reflected in my creations. Light and dark intrigues me. Creating in 3D object of your mind's eye imagination is easily achieved with the forgiving medium of playable clay, Textures highlight the contrasts in life mimicked in nature. Smooth super shiny glazes contrast with raw natural finishes.



PROTEAS AND GUMS

**31 X 9
\$310**

39



Kay Wright

40



Inspired by nature's patterns and the beauty of the planets, I pushed the boundaries of process and materials resulting in this collection of orbs resting in the clay saggars in which they were fired. The marks and colours were achieved with layering of terra sigillata and multiple firings using locally sourced organic materials, such as seaweed, nut and egg shells, leaves, horse hair, salt and carbonates. 'Beginning to end' symbolises the journey from birth, questions our place in time and reflects on the fragility of our planet.

BEGINNING TO END

**3 PIECES:
EACH 18CM DIAMETER
\$480**

Kay has held a lifelong passion for art, and in 2018 undertook an Advanced Diploma in Visual Arts. During that time she discovered Saggars and Raku firing techniques. Kay found an instant connection to this process and has continued to experiment from her studio on the Sunshine Coast. Kay's work has been sold overseas and in Australia. She has participated in several group exhibitions and has held one solo exhibition. In 2021 she was a ceramic finalist in the Du Rietz Art Awards, and shortlisted by judges for Abstract Art at the Mary Valley Arts Festival. Currently Kay's main focus is her participation in Noosa Open Studios in October 2021 and working towards a solo exhibition in 2022.

41

Ky Curran

FLORA & FAUNA PRAYER BEADS

**300X10
\$3000**

The architectural beads were hand thrown then made into moulds, porcelain slip cast, sgraffito and carved, then stoneware or saggar fired. They visually represent flora and fauna, of the 143 million reptiles, 2.46 billion birds and 180 million native flora, killed or displaced during and after the 2019/2020 Australian bushfire season. This work is intended to be hung.

Ky Curran is a Brisbane based ceramic artist who is an educator and learner. Her practice is constantly evolving responding to popular and historical culture. Research and development guide her to play and explore a range of materials, tools and methods, of understanding clay. Ky is committed to supporting and developing the clay community of Brisbane working and making in her home studio and Clayschool.



Larissa Warren



42

TIME LINE

**WHEEL THROWN
PORCELAIN, LOCAL
CLAY, STAINS, CONE 6
OXIDATION**

19X14.5

\$850



With the porcelain vessel acting as my blank canvas, I've sort to capture a rhythmic play of vibrant colour and texture. Contrasting ceramic materials embody the shifting tension of layers of earth and time.



WILD WOMEN

**WHEEL THROWN LOCAL
STONEWARE, PORCELAIN,
STAINS, CONE 10 OXIDATION.**

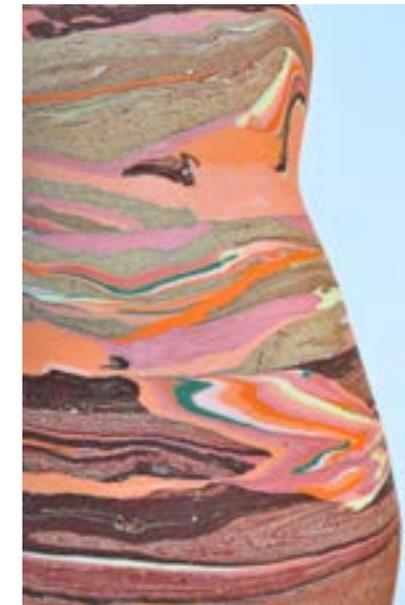
TOGETHER 36X40X35

\$2900

This collection of vessels celebrates the unexpected. Digging into the lineage of female ceramic makers from Tamborine Mountain land to the rediscovery of forgotten local wild clays. Contrasting these with commercially produced porcelain reveals their unpredictable nature and, in many ways, also speaks to the nature of the women who used them. Surprisingly resilient and unique.

Larissa Warren is an ceramicist, researcher and art educator who explores the unique qualities of wild clays from Tamborine Mountain, the place where she lives and works. She is also concerned with the history of the place, the artists who inhabited it before her, the stories and secrets they hold, and with how revelation can inform her work.

43



Laura Pascoe

44



WHEEL THROWN, CARVED STONEWARE VASE

15.5X10 \$290

DUSK VASE

This vessel explores carving, surface impression and glaze interaction. I was interested to expand my wheel throwing repertoire, focusing on sharp angles in form with a very thin, defined rim. The deep carving of the surface attempts to amplify the angular form as well as provide variation to encourage glazes to move across the form. My abstract markings and details are inspired by nature (land formations, flora and foliage).

I studied, trained and worked as an architect before embarking on my journey with ceramics. While my ceramic forms often have an architectural feel, the stronger inspiration comes from nature. I also draw on my love of painting in my approach to glaze application. All glazes used are made from scratch, the alchemy and experimentation in glaze chemistry is another aspect of ceramics I am passionate about exploring.

Lee Berryman

45

I love playing in clay.

I have done both formal and informal ceramic courses and describe myself as a 'workshop junkie'.

My recent works are in 2 quite different styles, one using brightly coloured and intricately patterned nerikomi, and the other in unglazed textured porcelain. To me the nerikomi pieces are flamboyant, celebratory and joyous; while the unglazed pieces are quiet, contemplatory and reflect on the past. I enjoy both the challenge of making the nerikomi pieces and the meditative making of the unglazed works.

MILLE FIORI IN CLAY

12X15 12X15

\$200 \$200

To make my bright, bold colours and intricate patterns I use the Japanese technique of nerikomi, where I create patterned blocks of coloured clay which I thinly slice, laminate and throw on the wheel.

Laminating allows me to feature my colours and patterns while allowing me to explore and develop forms which would not be possible with un laminated nerikomi.

This work is influenced by the patterns and colours found in mille fiori glass and I seek to reflect the vibrancy, exuberance, fluidity and flamboyance of mille fiori whilst also highlighting the possibilities of clay.



Linda Back

46

**SET OF 4 WHITE & ROSE PINK SLIP CAST
PORCELAIN VESSELS**

BOWL 3.5X10, CUPS 4X5, SAUCER 2X8 \$165



Since acquiring a small electric kiln recently, I have been enjoying experimenting with slip casting porcelain clays and developing colours using glaze stains. Also scaling down the size of my work to suit the kiln dimensions.

Linda is 67 years old, born in Brisbane, moved to Townsville as a child and back to Brisbane in 1978. Educated to tertiary level with a Bachelor of Science, Zoology major she studied art part-time at Brisbane Institute of Art from 1984. She has an advanced Diploma of Ceramics from Southbank TAFE. Linda set up a home ceramics studio and has exhibited regularly in many group exhibitions. Linda is currently setting up a pottery studio at her new Mt Mee property and building a brick four-burner gas kiln on site.

47

**SET OF 4 BLACK & BURGUNDY SLIP CAST
PORCELAIN VESSELS**

BOWL 3.5X10, CUPS 4X5, SAUCER 2X8 \$165



Liz Izquierdo

48

RAKU VASE 1

\$230

I used pre-Hispanic vases as inspiration to create a variation. The pieces have been raku fired using Raku glazes. Some parts of the pieces have been left unglaze to highlighted the contrast.



49

RAKU VASE 2

\$230



I commenced my ceramics journey in 2002. Since then, it has become part of my life. Through those years, I have learned and applied many techniques in my ceramics practice. I am interested in exploring how changes in the form, glaze and texture in a ceramic form could transform its view and perception. However, I still have a special connection with Raku firing.

Liz Ranger-Craven

I am from South Africa and studied Art (graduated 1986), majoring in sculpture. I have participated in several exhibitions over the years and worked on multiple large commissions in South Africa. However, a new home brings new motivation and inspiration. The quality of clay work enables me to capture my interests on a surface with patterns from my surroundings; the natural environment remaining a constant source of inspiration. Each of my pieces are unique creations which are part of a larger body of work, and my layered designs emerge from a desire to showcase a natural richness on the surface of the clay.



OCTOPUS POT

24 X 19

\$ 560

50

The octopus is illustrated on the three-dimensional pot enclosing its volume with free-flowing muscular tentacles creating a feeling of being contained. The pot is an organic shape, hand built with coils. Attention was given to the beautiful detail of the octopus, found on the beach, as it searches for something to hold onto.

51

Bottlebrush, a native to the Australian bush. I found comfort and a level of belonging after discovering it growing wild in Queensland, as it's a popular plant in South Africa. This beauty offers so much to insects, birds and wildlife. It inspired me to capture the essence of something that gave me joy. The pot's simple shape, strong shoulders, black and white design, attention to the detail of the plant reflects these feelings. Without colour we just see the strength of the plant.



BOTTLEBRUSH POT

24 X 12

\$ 480

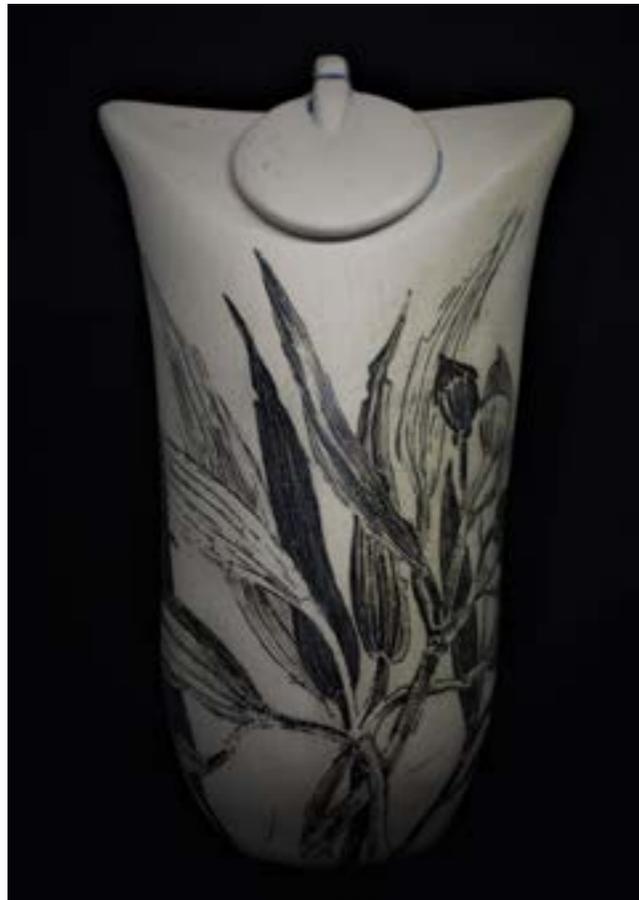
Liz Ranger-Craven 52

EUCALYPTUS POT

23X13

\$480

Eucalyptus, a common Australian native, it's shapes and forms are unanimous with this country. I portrayed the elegance of the plant by etching the design into the clay keeping my lines clean and clear. The purposeful lines of the pot pay homage to the elegant simplicity of the plant, and how it's taken for granted by many.



53 Louise Goggin

SEA BOWL

7X16

\$130

My porcelain bowl celebrates the magnificent and, I believe, under-appreciated seaweed. Extracts from seaweeds are found in ice cream, fertilisers, medicine and cosmetics. But more importantly, seaweeds may save us because globally they sequester nearly 200 million tonnes of carbon dioxide a year. This bowl is embedded with the texture of a local seaweed, *Ecklonia radiata*, and coated in colours of the ocean.



Lou Goggin grew up by the ocean and became a marine biologist before finding her love of clay. She's now been playing with clay for more than 30 years, using it to create pieces that celebrate our natural world, hoping to inspire others to cherish and protect the only planet we have. Lou mostly uses porcelain clay, together with other natural materials such as driftwood, metal and stone in her work which is sometimes thrown, sometimes hand built and sometimes cast. She is studying the Diploma of Ceramics at Lismore TAFE and has a PhD in marine biology.

SAGGAR FIRED MEDUSA VASE

22 X 17

\$450



Luke also spent many years drawing with charcoal on paper, creating highly detailed portraits through to abstracted landscapes, and it is these elements of detail and spontaneity which play a vital role in Luke's visual ceramic style.

54 Luke Atkinson

My ceramic pieces each have their own individual aesthetic, whether that be in shape, construction or glazing. I have been experimenting with the theme of 'Multiplicity', where I join together multiple, wheel thrown pieces to form one unique, larger vessel, as well as extending the theme of Multiplicity, by joining extruded coils onto the outside surface as a decorative element. The vessel has been Saggar fired using a mix of elements that included coffee grinds, Koala poo, steel wool and copper wire. This has given the surface its unique colour and texture. Northern Rivers based artist, Luke Atkinson, has been working in ceramics since he undertook a BA Fine Arts at The National Art School in Sydney in 2018. Luke's 30 year career as an Art Director in magazines influences his work greatly, striving to create unique forms that are well balanced, and have bold elements of design, composition and form.

Martha Zettler started her ceramic career in South Africa, studying Ceramics at the Durban Technikon and at the University of Natal, Pietermaritzburg.

In South Africa, she exhibited nationally and won numerous awards, including 1st Prize at the Altech SA International Ceramics Award in 2000.

She has exhibited her work in many international exhibitions including:
 England (Sotheby's)
 Croatia (World Triennale, Judges Award)
 Korea (World Ceramic Biennial)
 Australia (Gold Coast Ceramic Awards)
 Australia, Sidney Myer Awards (Shepparton). Her work is in most public collections in South Africa and the Ford Foundation, New York. In 2010 she was awarded Fellow of South Africa, Ceramics

PORCELAIN FORM

13.5 X 11

\$640

55



Porcelain is the preferred medium for my work. I cast my pieces, and by using the sandblasting technique, I can obtain the delicate designs. After working in white and decorating my vessels with geometrical designs for many years while living in South Africa, I now introduced colour, inspired by the beautiful flowers and trees here in Queensland.

Martha Zettler

56 Megan Puls

WALKING THE LOOP

WHEEL THROWN
HANDMADE
STONEWARE 48X48

\$2500



This body of work is dealing with the Shoreline and National Parks - large holes mimicking crustation marking - represent the tidal markings found in mangrove landscapes and the miniscule piercings mimic the tiny crustacean burrows found in mudflats - kelp can be seen as the coils included in this series Porcelain contrasts with the organic earthy Black Scarva Clay and Black Midfire. These differences in form and texture suggest the interrelatedness of flora and fauna in the tidal zone and National Park.

ORGANIC IN SHAPE - QUIET IN NATURE

Megan Puls is one of the Gold Coast's most successful potters. She began making domestic ware becoming well known locally on the Mid North Coast of NSW. She moved to the Gold Coast and took a job as a production potter.

Here she spent many hours at the wheel learning the proficiencies of this art which underpin all that she does now. Out of this experience came the ability to throw very large pieces. From domestic ware she then moved into her preferred area of large bowls, platters and one-off exhibition pieces. Megan's work has been acquired and won major awards / and in corporate collections.



SOUL MOUNTAIN

24X23

\$1660

57 Minna Graham

Based in Daylesford, Victoria, Minna creates functional ceramics, specialising in tea-ware. She is a founding member and Director of Clayspace -Daylesford and Region Ceramics Collective from 2010-2018. Minna has a Diploma of Ceramics and a Bachelor of Fine Arts majoring in Ceramics from Federation University.

Minna has received many awards including: the INCA Award- Michael Hallam Award for Innovation in Ceramics; the role of Primary Ceramicist for the Finnish Barista Champion for World Barista Championships; shortlisted for the Klytie Pate Ceramics Award in Mansfield Victoria and a Finalist in the Northern Beaches Environmental Art and Design Award NSW and the Melbourne Ikebana Container Award Victoria.



There's nothing gentle about the rough peaks of the Himalayas, The fertile green foothills do nothing to soften the crags above the clouds. Shades of black, grey and white. Luminous snow nestles in craters and hollows. Waterfalls spring from the rock and tumble eventually, to the valley floor. The Mountains are startling, twisting and curving upwards, Corkscrewed out of the Earth, pushing to touch the sky. So I make out of the same Earth, Recapturing, revering, remembering, With wonder. The landscape.



REGIS

**STEAMPUNK STYLE TEAPOT THROWN,
HIGH FIRED, COPPER MATTE GLAZE,
HAND DECORATED WITH SCULPTED
ADDITIONS**

37X18

\$1280

58



Nicci Parry - Jones

My current fascination is with Steampunk style and I've relished the chance to combine the technical difficulties of multi-pieced teapots and the variety of textures possible within this anachronistic style. These teapots are a delight to create, adding small surprises over the surface. I am thrilled to have found an artform that celebrates and embraces detail and contrasts and brings a smile (or an "oh!" of surprise).

Nicci Parry-Jones is a full-time professional potter living in the Gold Coast hinterland, Qld combining creating with teaching. She has an Advanced Diploma of Ceramics and Bachelor of Arts in Art History and Communications. Her professional practice spans 25 years exhibiting in many solo and group exhibitions in NSW and Queensland. Nicci has travelled extensively and undertaken art residencies in Mexico, USA, Spain and Malaysia.

Nicci makes an ever-evolving range of original handmade domestic ware, one-of-a-kind pieces and commissioned work under the brand PJ Pottery.



TORUS

**STEAMPUNK INSPIRED TEAPOT THROWN IN TORUS
SHAPE, HIGH FIRED, COPPER MATTE GLAZE, HAND
DECORATED WITH SCULPTED ADDITIONS**

12X23 \$780

59

This is one of a series of Steampunk inspired teapots I enjoy to make. Teapots tick all the creative boxes for me as a potter: a limitless combination of body shape, spout, lid and handle. I challenge myself to creating forms that are eccentric, sometimes functional, always endeavouring to make an intriguing unique piece with its own personality.

Nicolette Johnson 60

NINE TENDRILS, 2021

is a stoneware pot which draws from the flowing lines and stylised botanical motifs of Art Nouveau to mimic forms in nature like vines, budding fruit, and droplets of dew. Serpentine handles wind around the generously shaped pot which is shrouded in a micro-crystalline turquoise glaze, achieved through three firings, lending a watery, lustrous texture to the surface. The placement of the handles suggests an imperfect symmetry – a chaotic tangle of stems made static. Spherical protrusions sprout from the handles suggesting new growth, while glaze hangs off them in drips, frozen by the cooling air in the kiln.



44 X 29

\$ 4900

Nicolette was born in London, England in 1990, grew up in Texas, USA, and today is based in Brisbane, Australia. Working in stoneware and employing wheel throwing, coiling, and sculpting techniques, Nicolette applies a modern aesthetic to re-imagined ancient forms.

Her work is included in the permanent collections of The National Gallery of Victoria, Museum of Brisbane, The Powerhouse Museum, and the Griffith University Art Museum. With a background in photographic art and social documentary, Nicolette began working in ceramics in 2015 and is continuing her practice-led exploration into functional and sculptural ceramic vessels, hand-making and firing each of her works in her Brisbane home studio.



After 20 years away from ceramics I've relapsed to mud play- a passion missed desperately. From wheel throwing through the 1990s to hand building at the recently joined Darling Downs Potter's Club, my work has evolved from the functional to sculptural. New techniques have always tested my imagination, with a complementary pinch of whimsy. I love to explore the infinite shape and texture in clay enhanced by the interplay of enveloping colour. These two pieces are the first I've fired in a long time in what I hope will be a long series meant to engage and tempt the eyes and hands.

Paul Sternberg 61

ANOTHER TIME AND PLACE

STONEWARE & STAINS

23 X 29 \$ 825



"That's interesting" is the common response. It sort of looks like something you recognize, but where does it take your mind as you walk around it? Do you see the colours moving with you? Are there challenges to your expectations of what defines perfection and symmetry in pottery? Look up and down as well. There might be something you haven't seen before. And please take your time.

Paul Sternberg 62



INSEPARABLE BONDS

STONEWARE &
STAINS

37X23

\$825



Paula Bowie 63

BUNYA DREAMING X TRIO OF JARS

45X18

\$750

Ancient fronds, powerful and sacred, anchored in the earth reaching the sky. I am the mother spirit, the purifier, I am the Bunya. I am afraid: A gnarled, grotesquely beautiful, bulbous, behemoth, jewelled with emerald and rust is clawing sinister seductive tendrils around my existence. Liane vine, oh toxic beauty you are asphyxiating me.

I am constantly inspired by the versatile landscape of Sunshine Coast and regional Qld. For me, clay is a meditative process which allows me to access a strong sense of inner calm. I enjoy the tactile nature of clay and its malleability allows me to create challenging forms, both size and shape. Wheel throwing and hand building are both equally part of my studio practice, along with the altering of forms. Mark making in the clay forms are an integral part of my work. Clay as an organic material and artistic medium both inspires and constantly surprises me, which fuels my love for this medium and my craft.

64

**SEAMS, 2020**

HAND-BUILT PORCELAIN VESSELS WITH POLISHED EXTERIOR AND GLAZED INTERIOR, KNOTTED AND 'STITCHED' REPURPOSED SILK THREAD.

GROUP OF 3: 8X28 (LARGE 8X14, SMALL 5.5X9, SMALL 5.5X9) \$650

I hear my mother's voice as I 'stitch' the thread into the vessel – "The back should be as neat as the front". I see her hands create intricate stitches that transform cloth into a picture. The threads I use are drawn from her silk cushion cover. The gold seam captures a moment in time and anchors the memories to the vessel wall. The porcelain vessels reflect the colour and feel of silk and serve as memory-keepers of past times.

Seams is an assemblage of sculptural porcelain vessels with repurposed thread that explore notions of memory, family history and cultural connection.

**Roshni Senapati**

65

Roshni Senapati is an Australian ceramic artist based in Meanjin/Brisbane. Working with clay and thread, her recent work explores ideas of memory and connection and touches on the theme of ancestral history and cultural heritage. She works with porcelain to make sculptural vessels which include looped and knotted silk threads drawn from old family garments. Born in India, Roshni has called Australia home for forty years. Following a teaching career, Roshni is focusing on building a ceramic practice. She started formal ceramics classes in 2016 and is continuing her studio-led exploration of sculptural vessels, working from her home studio.

ENCIRCLE, 2021

HAND-BUILT, GLAZED PORCELAIN VESSEL WITH KNOTTED REPURPOSED SILK THREAD.

8.3 X 7.3CM \$250

Encircle takes its inspiration from the 'tie-dye' sari my mother wore to my wedding. It speaks of the love, joy and goodwill that surrounded me, of being enfolded in a tight hug from my mother. The encircling strip of porcelain mimics the traditional practice of winding thread tightly around a pinch of fabric to produce the pattern of dots on the sari. The form also mirrors the way in which a sari is draped around the body and over the shoulder. Encircle is a testimony to the power of objects to evoke memories and sensations from a long time ago.



Rowley Drysdale



**WOOD FIRED FORM,
IRON BLUE AND ASH
GLAZES, SIDE FIRED
ON SEA SHELLS**

36X34 \$1650

This form is the result of a 72 hour firing in a wood kiln. It appears ocean like but was born in a fire. I enjoy the juxtaposition of that.

Rowley Drysdale works primarily in ceramics, sculpture and mixed media assemblages. Born in outback Queensland, he is known as one of Australia's foremost ceramic artists, and the natural world remains a central inspiration in his artwork. His practice spans four decades of interest in ceramics, especially wood fired work utilising glaze on functional and sculptural forms.

66

DRIFT



67

These forms are a modern interpretation of historical pottery forms and act as storytellers and props in my story about inspirational women in my life. They are beautiful in pink but strong in sculptural integrity.

Ruby Pilven

PRETTY IN PINK

**TALL BOTTLE: 25
X 9, MED BOTTLE:
22.5X 9.5, SQUAT
BOTTLE: 11X 11**

\$500



Ruby Pilven is a Ballarat ceramic artist who creates brilliantly coloured porcelain ceramics. Drawing on her printmaking background, Ruby often marries her passion for printmaking and ceramics in her jewellery and ceramics work by creating layers of colour and pattern. Her work is a contemporary twist on the Japanese technique called Nerikomi, hand-building with coloured clay. Her ceramics is unabashed neo-chintz that references contemporary style and culture. It is audacious in its bold yet muted pastel colour patterns, striking in its metallic 12 carat gold highlights and distinctive in its structure and form.

I used my specialist technique of layering coloured clay, which is a contemporary twist on the ceramic techniques of 'nerikomi' and 'inlay', to create the intricate designs in these pieces.

68 Ruth Daw

WHEEL THROWN
WITH BEADS AND
COILS

LOW TIDE

19X19 \$195



I am inspired by the patterns in the landscapes and seascapes of our coastal waters. "Low Tide" represents the beautiful simplicity of patterns created by soldier crabs as the waters ebb. This piece reflects two of the five patterns of nature; meandering and packing. After the tide has gone out, crabs emerge, "eat" the sand, consume the nutrients then spit out the sand in balls. These balls often run along the edges of the sand ridges. The sand colours change depending on the depths of sand from where the crabs draw their food.

10 years ago, I rediscovered a relationship with clay that lay dormant since attending Art College in 1979. As an architectural graduate, I follow the 'form follows function' school of thought and my interests in ceramics lie in pieces that are functional. I am constantly amazed by the shapes and patterns that occur organically in the landscape. My love of the water and the water's edge, and its inhabitants are my inspiration source.

I use mid-fire ranged clays and glazes and enjoy adding features with carvings, textural elements, washes, lustres and decals.

Sandra Robertson 69

EARTHLI VIBRATIONS

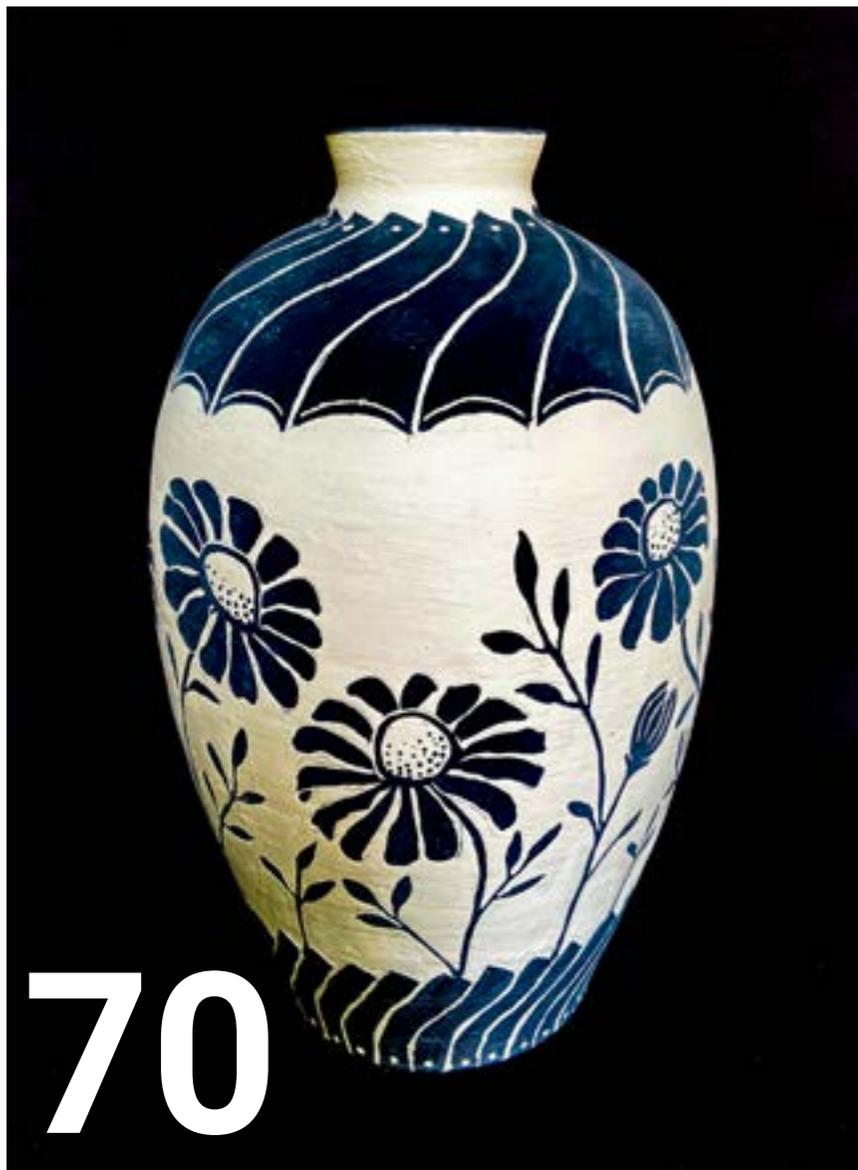
FINE WHITE STONEWARE, CHATTERED, CARVED,
GLAZE BRUSH MARK MAKING 4X55 \$825



Sandra whole heartily enjoys making large wheel thrown platters, the tension, expectation and result are varied with every piece. Her design aim is to create a 3D effect by chattering, carving, brush calligraphy and slip trailing the ash glazes to complete its synchronisation. Her process flows effortlessly from throwing, turning and the immediacy of raw glazing consolidates her ideas. Sandra's platters are once fired to 1300 degrees in a gas kiln.

Sandra Robertson is a studio potter and lives at Cooroy in the Noosa hinterland on the Sunshine Coast, Queensland. She is a graduate from TAFE and QUT with a background in ceramics and arts management. Sandra has managed an e-commerce art gallery, curated exhibitions and written for art catalogues and publications. Sandra re-established her studio in 2015 after a career in project management and has focused her skills on the development of local clay and makes wheel thrown functional ware. She decorates her work with local wood ash glazes and mainly gas fires in a reduction atmosphere to 1300°.

Sarah Therese



MY MEIPING

25X15

\$295

My art has always been influenced by the natural world, especially plants and flowers. I have recently been inspired by ancient Asian meiping, which is the Chinese term for a blossom vase. I particularly appreciate black and white meiping created in China in the 11th Century. I have paid homage to the artists from long ago with a contemporary sgraffito design on my meiping.

For the past ten years, I have enjoyed making with colour, paint and clay. My artwork is usually colourful and detailed, often inspired by nature in the grounds of Quixotica Art Space, where I have a studio. This year, I have created a series of ceramic pieces decorated utilising the ancient ceramic art of sgraffito. I enjoy planning the design and then drawing it on my wheel thrown pieces, followed by many hours of detailed work with underglaze, paint brushes and stylus tools. This technique combines all the creative processes I enjoy most – drawing, painting and ceramics.



VIRTUOUS PEARL

HAND MODELLED WALKERS
BUFF STONEWARE WITH
SPRINGS, OXIDES, ORANGE
LOCAL CLAY SLIPS, BRUSH
WORK, LAYERED GLAZES FIRED
TO 1080 OXIDATION

45X20X36

\$1400

Susanne Fraser

I am a studio artist based in northern NSW where I work with various clay bodies and the alchemy of several firing processes to produce equine sculptures in clay developing ideas based on human horse relationships.

At an AIR in Jingdezhen in 2005 I saw Tang Dynasty sculptures of the horse and read about women known as 'Thin Horses' (concubines). I make 'fat' and tall horses, using surface treatment to express their strength, fragility & power. On completion of my Ceramic Diploma in 2003 I gained my BVA in 2008. I have had several solo exhibitions, numerous group shows and have work in collections in Australia, New Zealand, China, South Korea, Malaysia, Lincang, Europe and America. Throughout the history of art Horses have been used as agents of human experience, in reality, they elevate, transport and empower with their grace, strength and fragility. My work is a tribute to a history where horses were vehicles for expansion, economic gain and control, while women were pawns for economic and cultural alliances, both were used for territorial expansion. Taking history as my starting point I use an expressive decorative vocabulary to depict complexities of human horse relations in clay.



Suvira McDonald

72

SIBLINGS

24 X 15 X 13

\$1450

The two vases, fired in the rugged conditions of an anagama firebox, have exaggerated differences according to their 'ember-intimacy'. Being half, or almost entirely buried in ember over several days is a rare type of birthing even for a wood fired vessel. Siblings have the added idiosyncrasy of feldspathic grit inclusions, producing an unmistakably genetic-associated complexion.

73



CAULDRON VI

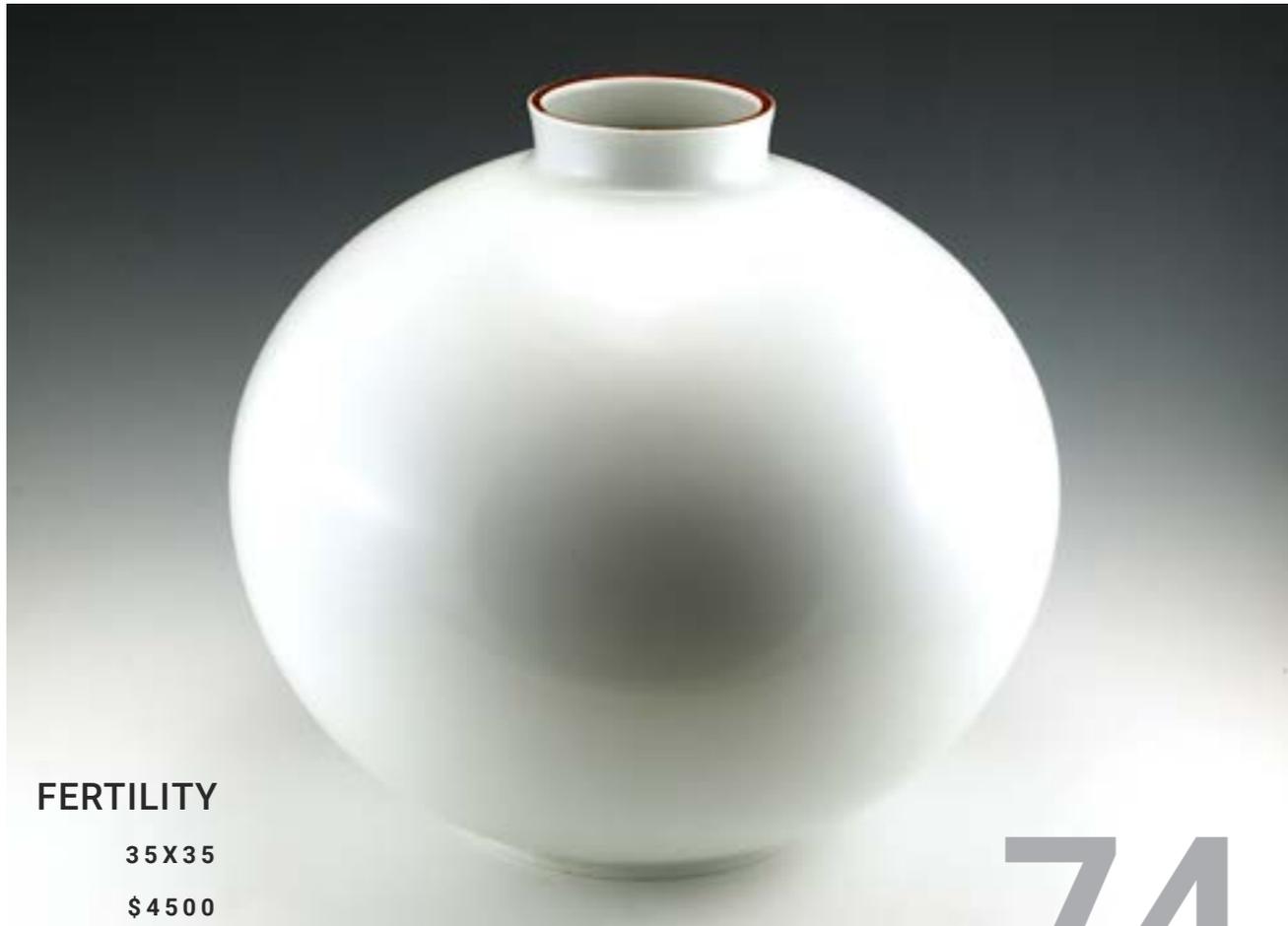
21 X 54

\$2650



In my kiln there is a space for a large cauldron-like bowl, only one in any firing. This is the sixth cauldron I produced in the anagama; inspired by the local terrain of Wollumbin or Cloud Catcher, the iconic mountain of the Tweed Valley, a volcanic relic. The mountain sits in a caldera which has its name from the Latin caldario, meaning cauldron. This cauldron is a ceramic poem to the land.

Suvira has been a ceramics practitioner for 30 years, having built on an MA from Southern Cross University in 2000. His practice has had domestic dinnerware and other vessels as a central thread; complemented by his production of landscape interpretations formed in low relief and free-standing sculpture. His vessel productions associate with the other arts and rites of dining, floristry, tea, funerals. Suvira's current research is predominantly wood firing and his kiln, an anagama, is situated in the forest of Byron Shire NSW. Suvira also curates and advocates for ceramics and sculpture.

**FERTILITY****35X35****\$4500**

As in keeping with Japanese beliefs the Moon is a strong symbol for fertility, my intent was to capture the luminosity of the image of the moon reflected in the water.

Tatsuya is a Japanese born and Arita trained (with Inoue Manji) porcelain artist. He now works between studios in Landsborough, Queensland and Kyushu, Japan.

74**Tatsuya
Tsutsui****75 Tatsuya Tsutsui &
Johanna DeMaine****LIFE LAYERS****29X23X23****\$4500**

Life Layers is the outcome of a collaborative partner, Tatsuya Tsutsui. This piece explores both the beauty and intricacy of our "life layers." (Collaboration)

KK is the brand for Kayabuki Kobo, the collaborative partnership of Johanna DeMaine and Tatsuya Tsutsui.





76

Tim Acutt

SAKE SET

BOTTLE AND 6
CUPS 18.5X11
BOTTLE 5X6.5 CUP

\$250



I make things I enjoy using myself. There is nothing better than good Japanese food accompanied by sake. I hope my work enhances that experience.

B A Arts, Dip Arts, Dip Teach, Cert. IV
Professional Potter - 1984 to 1990
Art Teacher - 1990 till 2020
Resumed potting in 2018
Ceramic Group Exhibition - Brisbane: Auckland 1990
Solo Painting Exhibition Redcliffe Art Gallery - 2005
Solo Drawing Exhibition Ipswich Art Gallery - 'Bike Diaries' 2013



77

STONEWARE TEAPOT

20X23

\$350

Teapots are a constant challenge. Something that can transcend its use but must be useful.



MANY LAYERS – ANCIENT LAND

24X12

\$550



This vase is one in a series called "Many Layers-ancient land". My aim with this series is to represent the beauty of our magnificent wetlands. Created around 12,000 years ago they provide filtration, habitats and nesting for migratory birds. The work is wheel thrown in one piece using stoneware clay and has a turned foot. Glazes are brushed on, wiped off and repeatedly worked onto the surface of the clay in thick and thin layers to create colours and textures that emanate the entrancing beauty of a wetlands area.

Since 1982 after finishing a Diploma in Art, Therese has developed her skills in working with clay whenever possible. Her work expresses a sensitive relationship with nature focusing on form, colour and texture. These elements are consistent in her work. Therese now lives and works in Wollongong NSW. Her glazes are developed over time with many tests done with the aim to represent not only what we see in nature but also how it makes us feel about a landscape or object. Therese has sold work nationally and Internationally including New Zealand, Japan, Canada. Most recently Therese was a finalist in the Urunga Small Sculpture Prize.

Therese McMahon 78

Timothy White

79

A stoneware vessel, wheel thrown, hand finished, glazed with own glaze, reminiscent of the ripple effect in the ocean. Tim began making ceramics because he was interested in the potential and uncertainty of the finished result. Initially using only stoneware but now also porcelain, and he is intrigued with the process of using lustres on many of his pieces. The clay is firstly wheel thrown and turned to shape; bisque fired then glazes are applied, either sprayed or dipped; and a second firing is done to create the finished glazed piece. A lustre application or additional glaze is added and the piece fired a third time.

**OCEAN**

**A STONWARE VESSEL,
WHEELTHROWN, HAND FINISHED,
GLAZED WITH OWN GLAZE,
REMINISCENT OF THE RIPPLE
EFFECT IN THE OCEAN**

21X24 \$600





AUTUMN

**A VASE SHAPED PORCELAIN VESSEL,
WHEELTHROWN, HAND FINISHED,
GLAZED USING OWN GLAZES WITH
LUSTRES ADDED**

22X16 \$600

This vase shaped porcelain vessel has been wheel thrown, hand finished, glazed with my own glazes with added lustres. Fired 3 times. It reminds me of the changing of the seasons, with its greenery making the transition to the colours of autumn: the golds and the reds.



Timothy White

80

Wendy Hatfield-Witt 81



The spheres are wheel thrown from porcelain clay and fired to cone 6 in saggars which have been filled with organic materials found on local beaches. The sculptural bases are made from black clay and fired to cone 8. The surface has been decorated with impressions made from fossils and highlighted with engobes. This work is a response to our environment and its fragile nature. It's about taking lessons from the past to ensure the future. The work is about balance, respect and the precarious nature of the future.

STILL

20X45

\$600



I enjoy producing works that have both meaning and substance. I choose to work in porcelain because of its fineness and response to a variety of processes. For me it is a blank surface on which to tell a story. It enables me to create a multitude of surface effects. I have been a practicing artist and teacher for over 30 years, producing both functional and sculptural ceramics. I have widely exhibited my work in Australia and overseas.

Yve's interest in clay started back in the late 70's. Yve completed a 3 year part-time course in Studio Ceramics at South Brisbane TAFE and a short sculpture course whilst living in Monterey CA. She enjoys all three aspects wheel throwing, hand building and sculpture. At present Yve's interests lie with the exciting and unpredictability process of Raku firing using both wood and gas kilns. Yve's Raku entry in the 2021 Australian National Stanthorpe Art prize won the local Artist award which is now part of the Southern Downs Regional Art Collection.

Yve Gray

CHALCOPRITE SERIES 2

WHEEL THROWN
ABSTRACT
TEXTURE POT
WITH COPPER
GLAZE

18X21 \$360



82

A Contemporary style wheel thrown pot, brushed with a porcelain slip, an abstract texture drawn with a nipple pen, copper glazed and wood fired to 1000 degrees. This wood fired raku pot has given me a subtle green and copper effect. As a result, this piece is unique because the exact process can never be reproduced.

CHALCOPRITE SERIES 3

A contemporary style wheel thrown pot, brushed with a porcelain copper slip, textured and glazed with a copper glaze. This Raku piece was wood fired to 1000 degrees when the glaze melted it was removed red hot and placed into a container with sawdust and other combustible materials for reduction. The atmosphere with smoke, reacts with the clay and glaze to create the green and copper effects. The copper used for my raku slips and glaze was given to me from a copper mine. As a result, this raku piece is unique because the exact process can never be reproduced.

WHEEL THROWN ABSTRACT TEXTURE POT
WITH COPPER GLAZE

15.5X20 \$460



83

84 Yagana Jafarova



ROCKPOOL

10 X 28

\$550

Rockpool was fired in an anagama kiln for 5 days and then refired in an electric kiln. It is inspired by countless rock pools you can see when you walk along Sydney's coastal walking tracks.



Yegana Jafarova has been making ceramics for 15 years, the last 7 years she has been teaching pottery classes in Sydney as well as making her own work. Yegana's sculptural work is influenced by the coastal views of Sydney and often reminds her of rock pools, tree bark, rocky cliffs and beautiful seaside terrain.



A BIG THANK YOU TO:

Larissa Warren @ratbagstudios for generously designing and producing this e-catalogue pro bono for Ceramic Arts Queensland.

The Butter Factory Arts Centre for hosting the 2021 Siliceous Award for Ceramic Excellence Exhibition.



Sales

Phone sales from this e-catalogue can be made by contacting the Butter Factory Arts Centre:

p: (07) 5442 6665

e: hello@butterfactoryartscentre.com.au

Phone sales and physical sales can be made after the award winner has been announced on Friday 22 October.



CERAMIC ARTS QUEENSLAND

Postal Address
PO Box 1414
New Farm Qld 4005

www.ceramicartsqld.org.au

info@ceramicartsqld.org.au

ABN 45 009 922 025

