



Ceramic
Arts
Queensland

Elemental

Annual Members' Exhibition

September 2024



Geoff Crispin

From the President

At *Elemental*, Ceramic Arts Queensland's recent and very successful members' exhibition, I addressed the importance of community in the history of ceramics. Ceramics is the oldest of the world's crafts. For nearly 30,000 years, people have been playing with this strange sticky "mud", initially forming it into small figurines.

When people established settled communities dedicated to agriculture and farming in the Neolithic period, (from 9,000 BCE), the use of clay-based ceramics increased dramatically and were popular as containers for water and food. Your thumb was your friend as it worked a ball of clay into a vessel that you could use to hold food or water. These early products were either dried in the sun or fired at low temperature (below 1,000°C) in rudimentary kilns dug into the ground. Because the work was hard, communities of potters developed to share the load.

Taking the labour out of the thumb was one of the first breakthroughs in the fabrication of ceramics, when the pottery wheel was developed about 3,500 years ago. The introduction of the pottery wheel allowed for the first mass production of a product – though on a human scale. Not unlike the introduction of plastics into the world in the mid-twentieth century, ceramic items were readily accepted by the people. However, pottery items were created in a sustainable ongoing cycle that took into account breakages and a reliable fuel supply.

For modern potters, 600 years BCE is an important date that much of the world is still struggling to catch up with. Pottery became synonymous with art. The figurines of 30,000 years ago had a magical function – encouraging reproduction of the human species. In the Neolithic period, although pottery was decorated to make it attractive, it was seen as a utilitarian object. By becoming art, pottery exists simply for itself. It can be functional, votive, or frippery, but a work of art at the same time.

Throughout the history of pottery and ceramics, potters have worked together to create their wares. Traditionally, there have been neighbourhoods, towns, and even regions or states which have developed around pottery activities. This is hard to imagine in our modern world, but many places in the world maintain this tradition. The Great British Pottery Throwdown program on TV celebrates Stoke on

Trent. But could you imagine moving to a certain part of town if you wanted to work with clay. The idea presents difficulties in our modern world.

Modern western potters value their independence. Some of us are lucky enough to have "real" studios (otherwise known as the garage, laundry, spare room, back veranda, or under the house) in our homes but we generally work in isolation and value our individuality, but there are still ceramic activities that really only work as a community activity – wood and raku firings are generally done in groups.

Working in isolation and creating masterpieces in your studio is all well and good but connecting with the wider ceramic's community through groups such as Ceramic Arts Queensland (CAQ) and exhibitions such as *Elemental* is so rewarding and so much extra fun. Through associations such as CAQ, we continue the ancient tradition of a potters' community within the boundaries of our civilization.

Groups, such as CAQ, are the reservoirs of traditional western ceramic knowledge within our modern community. I am very much aware of the divergence of interests within our own association and that our members continually try to push the perceived boundaries of ceramics – but in an exhibition like *Elemental*, it is wonderful to see so much diversity in one show. A modern pottery studio is easily run by one person, but we enjoy connections with other potters that revolve around ideas, firing techniques, friendships, laughter, and often around good food and wine as well.

Elemental is a rather unique exhibition. Other groups have annual exhibitions of their members' work but usually there are prizes on offer. Members of CAQ are encouraged to enter their work just to show what they have accomplished throughout the year. Without awards, each piece is its own hero. It is not declared to be better than another piece and neither is it worse. If the piece is a good reflection of the artist potter who made it, it is worth its place.



Judy Hamilton

Elemental Annual Members' Exhibition 2024

Metcalfe Gallery, Brisbane Institute of Art, 30 August to 10 September



Geoff Crispin



Stephanie Henricks



Karen McDonald



Atchara Inphrom



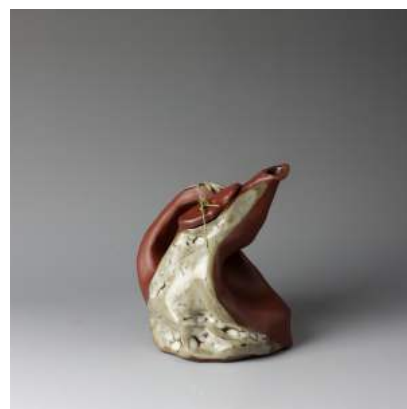
Renee Edwards



Karen Jennings



Nicci Parry-Jones



Mana Nowbar



Cassandra Hurley



Bronwyn Doherty



Gabrielle O'Brien



Susan Trimble



John Marshall



Judy Hamilton



Leila Davis



Michelle Spencer



Ronelle Clarke



Dianne Peach



Gai McDonald



Kate Holt



John Massy



Kirstin Farr



Helen Davey



Belinda Krumm



Jude Muduoia



Katie Cockman



Sheryl Green



Christine Pickett



Mandy Chen



Raquel Diniz



Wendy Hatfield-Witt



Kavitha Gobinathan



Linda Back



Juliet van Orischoot



Veronica Gaughan



Kerry Holland



Kurt Winter



Tim Acutt



Stacey Morrison



Ruby Yu-Lu Yeh



Helena Mendes



Penelope Buntine



Rosie Bird



Karen Massy



Rhianon Vichta-Ohlsen



Magaly Martell



Simon Suckling



Geoff Crispin



Julie Martin



Beatrice Quincieu



Morna Cook



Lyndell Petersen



Noela Murphy



Kari's installation work, titled *Pelagic Plastic*, is a sculptural fiction featuring ceramic pieces and words placed on a table nestled in sand (pictured below). A small selection of the ceramic pieces were photographed separately as a group (above).

For more about this work visit Kari's website: www.gallerykari.com.au



Susan Isherwood



Thank you to our members who participated in this year's annual members' exhibition - it was our biggest and best yet! The opening night was well-attended and we had strong sales throughout the exhibition.

Special thanks to Dianne Peach for overseeing the gallery installation, Carmel Lumley for organising the opening night catering, and Stephanie Henricks for the photography.

We are looking forward to next year's exhibition. It will be held at the Metcalfe Gallery, Brisbane Institute of Art from 14 to 25 November 2025.



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BECOME A MEMBER

MEMBERSHIP BENEFITS

- Early access to CAQ workshops at a reduced cost
- Free entry to exhibit at the Annual Members' Exhibition
- CAQ Quarterly Bulletin and archive
- Fortnightly Flash Newsletter with all the latest on exhibitions, opportunities, and more
- Discounted entry to the Siliceous Award for Ceramic Excellence
- Social events and Clay Chats

Membership is only \$45 for individuals,
\$30 concession, or \$75 for group membership.

Join now via our website: ceramicartsqld.org.au/membership/

About CAQ

Ceramic Arts Queensland, one of Australia's oldest arts groups, is a not-for-profit volunteer-run organisation based in Brisbane.

We foster an inclusive and unified ceramic art community in Queensland and Northern New South Wales. Ceramic Arts Queensland is a platform where members can share information, advertise events, and access opportunities.

CAQ encourages diversity within the industry and welcomes the increasing participation of private and other not-for profit groups in sharing the delights of clay practice.

*Our mission is to elevate, stimulate, and celebrate ceramic arts
in all sectors of society.*

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