

# PYRE



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## Presidents Report

by Cher Shackleton

No doubt you are all back in full swing by now. Ceases to amaze me where the time goes.

Thank you to Helen Hewitt for unearthing the video of the 1999 Conference Exhibition. Great to see some of the potters from the past and to see many who are still very active in their practice. To view please visit the CAAWA website and you will see videos in the top menu bar.



This issue of PYRE includes the information for the online exhibition to be launched in May. I hope you all will participate.

There is also the information regarding POTober 2016. Who are the demonstrators? where and when?

One of the demonstrators this year is Jonathan Chiswell Jones from the UK, he specialises in reduction fired lustres. There is an opportunity for 12 to participate in the whole process of the firing. Glazed bowls will be available for the first 12 to book for POTober and pay \$20 extra for this hands on bonus. Of course there is still the opportunity for everyone else to sit and watch.

Tim Andrews from the UK will be raku firing and you are invited to bring in a bisque piece to fire.

The 3 day ceramic event is something to look forward too. So book early.

Happy potting, Cher

## CAAWA online exhibition 2016

by Cher Shackleton

I like to invite all members to participate in our online exhibition. Please show us your most wonderful work and email your images to [cher@shackletongallery.com](mailto:cher@shackletongallery.com). For further information please contact me on my mobile 040 8904 271.

### Conditions of entry

1. Be a current financial member of CAAWA,
2. Up to 2 works made within the last 2 years.
3. Images: Front and back image of each piece (total 4 Jpeg images) which have a single colour background.
4. A short title of work.
5. Work can be for sale, but the responsibility for payments, packaging and postage remains with the artist. CAAWA takes no liability in this nor accepts payments on artist's behalf. Any enquiries will be emailed to exhibitor.
6. Deadline for images is the 23rd April 2016.
7. Exhibition will be launched on the CAAWA website on the 1st May 2016.

## Vale Barry Brickell

We mourn the loss of Barry Brickell, a very well known, self taught ceramic artist as well as a train enthusiast. You could rise the trail up the mountain above he pottery studio to a great look out. A wonderful eccentric.

Barry Brickells' Memorial Service on Wednesday last followed a private internment the evening prior for family and workers from Driving Creek and a few close old friends. The numbers for that were limited to how many the train could carry half-way up the mountain to his chosen burial site behind Driving Creek - 64. The Memorial Service the next day had to be held in the hall of the local, Coromandel Area School, as not only was half the town there but more friends and associates from Barry's many-stranded life came from all over the country - the deep south, the capital, small and large towns and many from Auckland. Some of those even persuaded the Gulf ferry company to delay the return journey so that travel by boat, on a hot, humid mid-summer's day might be engaged rather than the three hour journey by car down motorways and across long flat plains. The hall was packed, extra seating had to be brought in from all over the school and a number had to stand at the sides, and gladly did, for the more than two hour event. There were somewhere over 900 people gathered.



His brother and sisters gave an initial eulogy. Then many was the story told by old friends, of course. Contributions were made not only by the pottery and the arts communities but also from people involved with him in his conservation activities and rail restoration projects as well as Trust Board representation from Driving Creek itself. There was a small choir that sang a cappella and joined with the assembled audience for a chorus of "He'll be coming round the mountain". The ceremony was grand and well managed as was the country-style feast that followed. Barry would have loved it.

<http://www.drivingcreekrailway.co.nz/Barry-Brickell-Pottery.cfm>

# POTober 2016

by Cher Shackleton

The CAAWA committee is in full swing organising POTober 2016. Save the dates 30 September - 2 October. We are delighted about the ceramic artists that have agreed to demonstrate this year, and hope you are too. You can find the registration form at the end of this newsletter.

## Gail Nichols

Gail Nichols is an Australian ceramic artist, recognised internationally for her innovative approach to soda vapour glazing. Through extensive research, leading to a PhD at Monash University in 2002, she developed her unique vapour glaze aesthetic and technical approach to materials and firing. Gail makes vessels with soft organic forms and lush dimpled glazes that appear to ooze out of the clay itself. Her book, *Soda Clay and Fire*, published by the American Ceramic Society, is a leading text in the field.

Gail was born in the U.S.A. in 1953, trained as a mechanical engineer and migrated to Australia in 1978. Her ceramics studies began in Sydney in 1982. She has taught at the National Art School in Sydney and ANU School of Art in Canberra. She has been visiting artist at many international institutions and has exhibited extensively in Australia and overseas. Gail's work is represented in the National Gallery of Australia, the Western Australia Art Gallery and other Australian and international collections. She has won numerous awards including a Bronze Prize in the 4th World Ceramic Biennale Korea International Competition, 2007.

Her studio is now located on a rural property near Braidwood, New South Wales.



**Fire and Rain, 2012, soda vapour glazed stoneware,**

**Dimensions: 23 x 24 x 21cm  
Photo: Michel Brouet**



**Sky Battle, 2013, soda vapour glazed stoneware,**

**Dimensions: 36 x 40 x 39 cm  
Photo: Michel Brouet**



## Jonathan Chiswell Jones Reduction fired lustres

The work is experimental in nature: an exploration of clay and colour, of brushwork and the play of light. The process is uncertain, and sensitive to many variables. There is no end to the search for harmony, beauty and meaning, yet these goals are only dimly imagined and remain illusive. Success in such a field is always over the horizon, tantalisingly out of reach.



## Melanie Jayne

Born in Sydney but spent most of my childhood around Central Coast. It wasn't until I moved to Port Macquarie in my teens that I really found my calling to consider studying art. Art was the one subject I got good grades in and the one subject I enjoyed most. After graduating from high school in 2006 I moved to Sydney to study art at the National Art School in Darlinghurst. It was there that I fell in love with the feel and smell of clay. For three years I studied all the different techniques and ways clay can be using, It wasn't until my third year that I discovered slip casting and from there I extended my degree to continue on with Honors, I graduated in 2013 with a Bachelor of Fine Arts (HON), also receiving the Sabbia Gallery Award which lead to my own solo exhibition in 2015.

Currently living at the Central Coast were I've started my family and working from home to start my own ceramic business.



## Cathy Franzi

Cathy Franzi explores ways in which representations of Australian flora on ceramic vessels can communicate current botanical and environmental knowledge. She creates wheel-thrown and altered forms, and uses textural mark making, such as carving, sgraffito and ink inlay, to embed imagery into the surface. Form, material and technique reference particular types of plants, and groupings of vessels signify ecologies.

Franzi holds a Bachelor of Science from the University of Sydney, and this background informs the botanical and environmental focus to her art practice.

In 2015 she completed a practice-led PhD in the School of Art at the Australian National University titled *An Australian botanical narrative: a practice-led enquiry into representations of Australian flora on the ceramic vessel as an expression of environmental culture*. This research developed from a curiosity about whether changing attitudes to Australia’s environment, from colonisation to the present time of unprecedented species decline, might be found reflected on historical and contemporary ceramic objects.

She has held a number of solo exhibitions, most recently *Islands & Corridors*, her PhD graduating exhibition at the School of Art Gallery, ANU and *Wonder & Loss* at Narek Galleries, Tanja NSW. Her work is held in a number of collections including Manly Art Gallery and Museum, Canberra Museum and Gallery, The ACT Legislative Assembly Art Collection and the Canberra Centenary Time Capsule.



**Temperate Grassland, 2015.** Porcelain, stoneware, wheel-thrown, sgraffito, inlay, 23.5h x 30w x 20d cm. Image: Rob Little Digital



**62 Orchids: Black Mountain, detail, 2015.** Porcelain, wheel-thrown, ink inlay, glaze. Up to 37 h x 6 w cm. Image: Andrew Sikorski-Art Atelier



**Crimson Bottlebrush, 2015.** Porcelain, wheel-thrown, engobe, sgraffito, glaze, 14h x 27.5w x 10d cm. Image: Rob Little Digital Images



**Herbarium Dishes: 7 Endangered, detail, 2015.** Porcelain, wheel-thrown, coloured porcelain, etched glass, 4h x 120w x 19d cm. Image: Rob Little Digital Images

## Simone Fraser

The vessel form for me has carried within it this wonderful idea of antiquity - the footprints of our civilization, the time capsule of mankind. On to this timeless canvas I add a contemporary story, layering colour with dry glazes and texturing to conjure images and impressions of landscape; to evoke a sense of shifting seasons and capture the changing light.



The work is wheel thrown and then manipulated by hand, creating rhythmic disordered patterned surfaces. These surfaces suggest the softness and malleability of the clay, the process of the imprint of the finger. The pierced forms create lightness, and in some way deconstruct the "container" a little further. Tradition is an evident foundation for texture and beauty to unfold its own narrative. Whether we see beauty objectively or subjectively, I want the viewer to have a sensual and cerebral experience of my work. I want the viewer to be transported, even just for a short space in time.

Simone is lecturer in Ceramics at The National Art School Sydney Australia



<http://www.simonefraser.com.au/home/>

## Tim Andrews

Tim Andrews has gained an International reputation for his distinctive smoke-fired and raku ceramics. He makes individual Raku work – black and white with linear decoration or burnished muted coloured slips.



<http://www.timandrewsceramics.co.uk>

## WA Ceramics 1970-1999

Check out this video about Ceramics in Western Australia 1970-1999.

Curated by Helen Ross in conjunction with CAAWA who hosted the National ceramic conference "EDGE" in 1999.

<http://www.ceramicartswa.asn.au/videos>

# Winner of Great Pottery Throw Down revealed

8 December 2015

Across six action-packed episodes we discovered the art and science of turning lumps of clay into beautiful objects. With its rich heritage, intriguing technical language and magical transformations, The Great Pottery Throw Down brought the messy and marvellous world of pottery to life.

In the final episode Matthew, 23, a teacher from North Yorkshire, emerged triumphant as the winner of The Great Pottery Throw Down 2015. From ten potters who have thrown, turned, trimmed and fired: Rekha, Joanna, Nigel, Sandra, James, Jane, and the three other finalists Jim, Sally-Jo and Tom, Matthew won the coveted title in a very tough competition.



The judges - top potter Keith Brymer Jones and ceramic artist Kate Malone had to decide who had done enough to be crowned Britain's best budding potter and they saved the most complicated and demanding challenges for the final.

The finalists had to make an original twelve piece tea set out of porcelain; a true test of a potter's skills; the spot test from hell where they cut intricate and decorative designs into leather hard porcelain vases using a technique known as 'the devil's work'; and for the final throw down they had just twenty minutes to make three, high shouldered jugs - one of the hardest shapes to throw at the wheel.

Judge Keith said of the winner: "What Matthew did to win this contest is that he married design with technical ability and a real knowledge with a sense and a love of ceramics. Really and truly he has got a soul for it."

Kate added: "What a pleasure to present the trophy to Matthew, he has really been consistently there as Top Potter, and really applied himself well."

Matthew said: "Words can't describe it really, amazing, and I want to thank my mother and father for introducing me to clay. If I could break up the winning trophy into 10 shards to share with the other potters I would - but it would be a shame to ruin a good pot!"

"I never expected to win, not at all, and it was fantastic to win, but what was as important to me were the relationships that were formed throughout the filming and working with people who had the same strong passion for pottery as I do. Working with potters that were unknown to me was really interesting because we are all from different backgrounds and ages, but we immediately got on very well because you have that connection.

"I am pleased that the show has been so popular and I know that enrolling at pottery classes has really risen since the show started. A lot of adults would have used clay at school at some time and it can be a therapeutic and creative hobby. So much can go wrong at any stage even for skilled potters!

"My parents were at the final, and they didn't know until then I had been Top Potter. I went home at half term and there were all these medals in my old bedroom at my mum and dad's house, so I know they are proud of me as they have kept them all. They are both potters themselves and know my skills and determination, and have been incredibly supportive. They are happy that I am following my career.



## New degree: Associate Degree of Visual Art

An exciting new course at Central Tafe makes an appearance this year.

Here's the link for more information: <https://www.central.wa.edu.au/Courses/degrees/Pages/Associate-Degree-of-Visual-Art.aspx>

## Ceramic Instructors Wanted

Camp Laurel, one of New England's premier co-ed summer camps, is seeking Ceramics Instructors for the summer of 2016.

Instructors will lead and assist with projects that teach ceramics skills and promote creativity. Projects range from small scale sculpting (pinch and coil pots, free-form projects) to creating larger pieces on the wheel. Our ceramics studio can accommodate 20 campers, has 5 electric wheels and 2 Skutt Kilns.

For a sneak-peak of our Inter-Arts program, check out this short clip on our website: Laurel Inter-Arts

If you or anyone you know may be interested in this type of position, please contact me at [tim@camplareel.com](mailto:tim@camplareel.com) or call 203-227-8866. To apply online, visit our website at [www.camplareel.com](http://www.camplareel.com).

I look forward to hearing back from any interested applicants.

Sincerely,

Tim Eldredge  
Staffing Director  
Camp Laurel



## Artist Call Out

Reminder: entries are now open for the 2016 Stanthorpe Art Festival.

Artists who enter will have the chance of winning one of the seven prizes including the \$20 000 major prize. Entries close on 21 March 2016.

The festival is open to both emerging and professional artists and both 2D and 3D artwork is encouraged. In 2016 there are seven prizes including:

- \$20,000 Stanthorpe Art Festival 2016 award
- \$5,000 Significant Work in 2D award
- \$5,000 Significant Work in 3D award
- \$1,000 Elaine Burton Local Artist award
- \$1,000 Anne Lindsay Emerging Artist award
- \$500 Anne Lindsay Volunteers' Choice award
- \$500 Borderline Regional Arts Association Inc. Public Choice award

The competition is open to local, national and international artists. Entries close Monday 21 March 2016 and **costs \$30 per entry.**

The new fillable entry form can be downloaded at <http://www.stanthorpeartfestival.com.au>

For more information go to: <http://www.stanthorpeartfestival.com.au>

# CAAWA Calendar 2016

DATE	TIME	EVENT	PLACE
March 3 <sup>rd</sup>	6-8	Committee Meeting	COMMUNITY ROOM PEPPERMINT GROVE
March 19th	6pm	Parkside Sundowner CAAWA Social. BBQ \$20	1Kott Terr Claremont
April 7th	6-8	Committee meeting	COMMUNITY ROOM PEPPERMINT GROVE
April 23rd		Final submission for the Online Exhibition	
May 1st		Launch Exhibition	CAAWA website
May 5th	7-9	COMMITTEE MEETING Study Group. Film TBA	COMMUNITY ROOM PEPPERMINT GROVE
June 2nd	6-8	COMMITTEE MEETING	COMMUNITY ROOM PEPPERMINT GROVE
July 14 <sup>th</sup>	6-8	COMMITTEE MEETING	COMMUNITY ROOM PEPPERMINT GROVE
July 30th		POTober Early Bird Registration Ends	
Aug 4th	7.30	AGM Speaker TBA	COMMUNITY ROOM PEPPERMINT GROVE
Sept 1st	6-8	COMMITTEE MEETING	COMMUNITY ROOM PEPPERMINT GROVE
POTober 2016 3 Day event Sept 30	9 am registrations open	Demonstrators Exhibition 4.15pm	Showcase Gallery. Central Institute Perth
Oct	1 <sup>st</sup> 2nd	POTober continues	CIT
Nov 3rd	6-8	COMMITTEE MEETING	COMMUNITY ROOM PEPPERMINT GROVE
Dec 8th	7-9	End of Year Social	COMMUNITY ROOM PEPPERMINT GROVE

## Editorial

by Anna Mulders

Thanks to everyone who contributed and made it easy for me to put together this newsletter. I look forward to receive your stories and images about your ceramics experience. Would you like to share your practice? Do you have some stunning new pots to show? Have you been experimenting with new techniques or glazes? Did you participate in a great workshop? Anything really... Please email me at [ceramics@ammulders.net](mailto:ceramics@ammulders.net).



**POTober 2016 Sept 30th Oct 1<sup>st</sup> & 2nd**

**REGISTRATION FORM**

RATES	3 DAY	1 DAY
Full Rate: Early Bird	\$320	
Full Rate ( after July 30 <sup>th</sup> )	\$340	\$150
CAAWA Members :Early Bird	\$280	
CAAWA Members (after July 30 <sup>th</sup> )	\$300	\$130
Student ( Full Time)	\$220	\$110
BBQ Sunday evening	\$25	
Jonathan Chiswell Jones Workshop	\$20	extra cost : materials/firing

Return registration to: Di Sigel, Hon Treasurer, CAAWA C/- 9 Hartington Way, Carine WA 6020  
 Ph (08) 94479179 email [diannesigel@hotmail.com](mailto:diannesigel@hotmail.com)

**Your Details:**

Mr/Ms/Mrs/Miss \_\_\_\_\_

Postal Address \_\_\_\_\_

\_\_\_\_\_ P/C \_\_\_\_\_

Ph \_\_\_\_\_ Mob \_\_\_\_\_ ICE \_\_\_\_\_

Email \_\_\_\_\_

**Payment Details:**

Full Rate  Member  Student  Day Rate  BBQ  **JJones**

Fri  Sat  Sun  \$ \_\_\_\_\_ for \_\_\_\_\_ days

Payment by cheque/money order for \$ \_\_\_\_\_ is enclosed (made payable to Ceramic Arts Assoc of WA Inc)

Please Tick Visa  MasterCard  Card No \_\_\_\_\_ - \_\_\_\_\_ - \_\_\_\_\_ - \_\_\_\_\_ Exp

Date \_\_\_\_\_

Name on

Card \_\_\_\_\_ Signed \_\_\_\_\_ Date \_\_\_\_\_

Direct Debit: Westpac Karrinyup BSB 036027 Acc 257310 Acc name: Ceramic Arts Assoc of WA

(Please notify treasurer of deposit and please include your name with the direct debit, so Di knows who the money has come from).

**For students only:** Institution Details \_\_\_\_\_ Lecturer signature \_\_\_\_\_