



Ceramic
Arts
Queensland

2023

SILICEOUS

Award for Ceramic Excellence



Image credit: *Whale Migration*, Shannon Garson

ACKNOWLEDGEMENTS

Ceramic Arts Queensland respectfully acknowledges the Traditional Owners and Custodians of the land on which we meet, exhibit, and create art in the Ipswich area, that is, the clans that identify as being part of the Yagara/Yugara language group - the Jagera, Yuggera, and Ugarapul People.

Ceramic Arts Queensland would like to acknowledge with gratitude the contribution made by the Regional Arts Development Fund.

The Regional Arts Development Fund (RADF) is a partnership between the Queensland Government and Ipswich City Council to support local arts and culture in regional Queensland.



**Queensland
Government**

Ceramic Arts Queensland would like to thank Stephanie Henricks and Josie Lander for designing and editing this catalogue.

2023 SILICEOUS AWARD FOR CERAMIC EXCELLENCE

OPENING NIGHT FRIDAY 13 OCTOBER, 6PM

Ceramic Arts Queensland is grateful to our 2023 Guest Judge, Dr Rebecca Coates. We warmly thank our selection panel: Vicki Grima, former editor of The Journal of Australian Ceramics; Kylie Johnson, Creative Director, Paper Boat Press; and Ross Searle, former director of the Perc Tucker Gallery and the University of Queensland Art Museum.

The exhibition continues until Sunday 5 November 2023 at the Ipswich Community Gallery, D'Arcy Doyle Place, Ipswich. Concurrent with the exhibition will be a program of floor talks, workshops, guided tours, and a local arts trail. For full details please visit our website: www.ceramicartsqld.org.au

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

A BRIEF HISTORY

Ceramic Arts Queensland (CAQ) is a not-for-profit organisation originally incorporated as The Queensland Potters' Association in Brisbane in 1968. It has a membership drawn from throughout Queensland and Northern New South Wales. CAQ's mission is to elevate, celebrate, and stimulate the ceramic arts in all sectors of society. The *Siliceous Award* is its premier event celebrating and encouraging ceramic excellence.

The 2023 *Siliceous* is the seventh award and the second where the winning piece is acquired for CAQ's Permanent Collection. The Permanent Collection was established in 1972 and includes works by Queensland ceramic artists and others of significance.



NICOLETTE JOHNSON
Nine Tendrils
Winner, 2021 Siliceous Award



PREVIOUS WINNERS

The previous winners of the *Siliceous Award for Ceramic Excellence* are:

- 2021 Nicolette Johnson
- 2019 Tatsuya Tsutsui
- 2018 Larissa Warren
- 2017 Mollie Bosworth
- 2016 Rowley Drysdale
- 2015 Megan Puls

AUSTRALIAN WOOD FIRERS UNITED

Australian Wood Firers United (AWFU) is a not-for-profit organisation which aims to educate and promote an understanding of wood-fired ceramic art within Australia and further afield. It supports selected educational and inspirational events which highlight this unique art form.

In recent years, AWFU has sponsored a number of events to promote wood firing in Australia. This year for the first time, the Gwyn Hanssen Pigott Wood Fired Award will be presented, in conjunction with Ceramic Arts Queensland.

Gwyn Hanssen Pigott (1935 – 2013) was one of Australia's most successful visual artists, for which she received Australian and international recognition. Gwyn was also a wood firer and preferred this method of firing her work over all others. In naming this award, AWFU aims to acknowledge to her extensive achievements in ceramic excellence as a potter and wood firer.



www.woodfiring.com.au



DR REBECCA COATES

Guest Judge Profile

Rebecca Coates is an accomplished museum director, curator, public speaker, writer, and lecturer. She is the Director of the Monash University Museum of Art (MUMA). From 2015-2021 she was CEO and Artistic Director of the Shepparton Art Museum (SAM), recognised for the significance of its ceramics collection, where she directed the development and opening of an iconic regional precinct and building, reinvigorating its artistic program and collection strategy, while taking its fundraising to unprecedented levels.

Rebecca has worked extensively in Australia and overseas. She is a leading advocate for arts and culture, Indigenous engagement and diversity and inclusion. She holds a PhD in art history from the University of Melbourne and is a graduate of the Australian Institute of Company Directors.

Rebecca has extensive Board experience as both a chair and non-executive director in leading arts and cultural organisations and government boards. She is committed to contributing to and shaping our arts and cultural conversations and shared future.



AVI AMESBURY

Amesbury works in porcelain and her practice is inspired by the Australian landscape. She uses found materials, such as clay and volcanic rock ash, dug from a variety of locations to create handmade porcelain objects and to explore her connection to place. Her current research project, *The Self Reconciliation Project*, investigates British coloniser/settler history in Western Australia, compelling her to re-examine her own 'white' history and her place within it.



Taken

5.5x5cm each

\$520

The work, *Taken*, draws on research from my family history and the impact of mining and pastoral leases in Western Australia. This series of small bowls, with gold lustre rims and coal-like slip, speaks about the wealth of the goldfields and the mineral resource industries, and the obsession we've created of filling our own bowls.

MAGGIE ANDREWS

Andrews was awarded a Bachelor of Arts (Honours) in Ceramics from Cardiff College of Art and Design in 1975. Her practice explores high-fired porcelain properties and the relationship with the visual nuances found within landscape. Her work has been exhibited nationally and internationally, including Freschen Museum (Germany), Biennale Internationale de Vallauris (France), Sarasota Gallery (United States of America), Gallerie KusKovu (Czech Republic), Casson Gallery, Beaux Arts and the Craftsman Potters Association (United Kingdom). Andrews's work is held in private and public collections, including those of Prince Hirohito and Ambassador Yamazaki.



My work has always engaged with the landscape. Since arriving in Australia, my response to its vastness and the self within it has informed new directions within my practice. The land and the sky has no edges, it flows one to the other. This is what my making techniques of striating the surface through marbling coloured clays strives to capture. The continual merging, where land appears to become sky and sky as day and night. The form has two sides; the front flows to the back, one becoming the other. An endless perspective of the landscape that we inhabit.

The Quest: Finding the Edge

19x17cm

\$350

ROBERT BARRON

Barron has been making ceramic pieces and firing with wood since 1975. Influenced by the philosophies of Bernard Leach and Michael Cardew, with a passion for the pots made by traditional crafts people throughout the world and inspired by the contemporary wood firing movement, he continues to develop ideas and techniques by exploring the intricacies of wood firing.



Informed by a rich history, responding to current ideas and excited by future prospects, the piece exhibited in this show reflects a contemporary approach to wood firing. During the extended firing I find myself diving into the embers and moving work around, creating an individual expression out of the fire itself. The process has evolved into an aesthetic tool and the division between technique and idea has become blurred.

Bottle form

44x14cm

\$780

PETA BERGHOFER

Berghofer is an artist working on Giabal and Jarowair lands (Toowoomba, Queensland). She completed a Bachelor of Creative Arts (Honours) from the University of Southern Queensland in 2016 and has exhibited nationally and internationally. Following this, the artist completed European residencies throughout 2019. Her ambiguous ceramics combine notions of sculpture and function, referencing domestic objects to study aspects of material culture. Berghofer's forms are presented as modular installations, assembled from functional and functionless ceramics to create abstracted everyday scenes. Here, historic tensions between art and craft are explored.



Made from ceramic components arranged as one assemblage, *Of What Use #2* explores the midpoint between still life and sculptural abstraction. Colour-stained clay and hand building processes are used to reimagine forms, textures and imagery from mundane objects, structures, and signs.

These domestic extractions are merged to create what could be an artefact from an obscure reality. *Of What Use #2* looks beyond an object's function to instead draw focus to the absurdity of humanity's construction of the everyday.

Of What Use #2

26x12cm

\$420

TRACIE BERTRAM

Bertram has been a practicing ceramic artist since graduating from Newcastle College of Advanced Education in 1987, exhibiting regularly in numerous group and solo shows in Newcastle, Sydney, and Melbourne. She has received grants for public and private art projects, taken on many public and private commissions and is represented in the Newcastle Region Art Gallery collection. Bertram developed a range of functional slip cast tableware and bespoke ceramic items under the name of Trick Dog Ceramics. She has been teaching Ceramics and Design at the Newcastle and Great Lakes Art Schools (TAFE) for the past 27 years.



This work is a celebration of nature and the unrelenting quest for reproduction and growth. Inspired by biological, geological, and other natural phenomena occurring on the land, in the sky and below the sea.

The fractal essence of nature is repeated and echoed throughout the world. This serves to remind us that everything is connected, everything has its place.

Clay is the perfect medium to represent this concept. Porcelain paper-clay has been used for this work due to its strength and beauty.

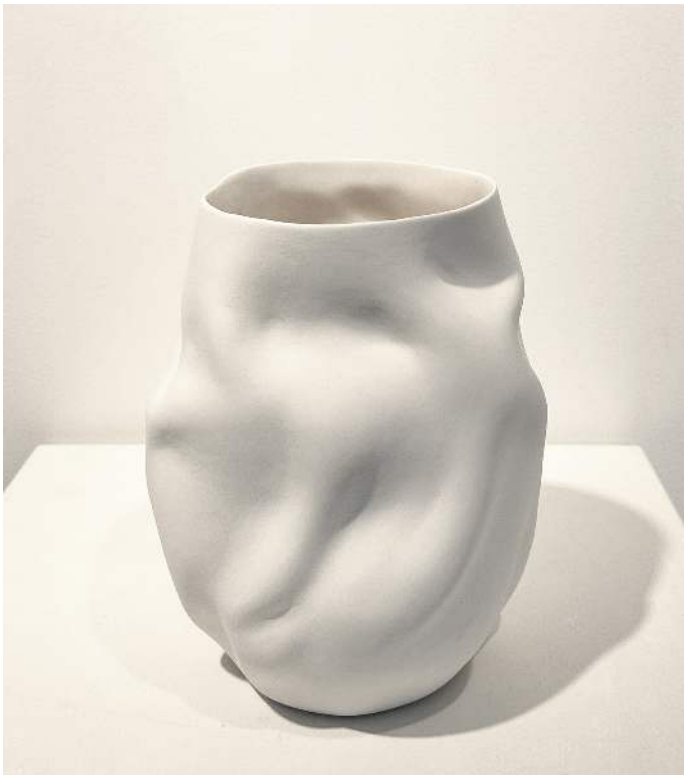
Correlation

47x27x15cm

\$1,200

EMMA BIDSTRUP

Bidstrup has been making ceramics since 2014, based out of a community studio in Meanjin / Brisbane. Having trained professionally as a psychologist, much of her time is spent with a focus on the mind and relationships with self and others. Ceramic work has become an important means for exploring the relationship between the body and clay, giving space to creativity, experimentation, reflection, and expression. Bidstrup specialises in wheel-thrown pieces, where form and function are both important; having purpose is crucial to a life well-lived, and her pots reflect this.



In her exploration of altered vessels, Bidstrup begins by throwing clay into a “perfect” vase shape. However, before it can solidify in this form, the object goes through a process of transformation. The clay is pushed and pulled, gently and with care, though without any clear rules about where it must go. A loving and curious touch helps the clay find its desired place and own sense of beauty as its curves nest in darkness, or bathe in light.

Glaze is used sparingly, allowing the mirrored internal shapes to have a private relationship with light.

Bathed

30x20cm

\$600

MARIA BROWN

Brown has been involved in making and teaching art for over 40 years, recently focusing primarily on ceramics. Her hand-built vessels, totems and sculptures are informed by her connection and response to the natural environment and her interest in the diversity of human cultures throughout art history.

Brown has been involved in the Noosa Open Studios Art trail for the past two years and has facilitated workshops at the Butter Factory Arts Centre (Cooroy, Queensland), as well as small group workshops from her home studio in Peregrin Beach.



This slab formed vessel is incised and underglazed with a symmetrical design based on the word 'Totem' incorporating symbols and patterns within and around the letters to represent the concepts of balance and harmony in natural and human environments. Black and white indicate extremes, the ochre and brown, the middle way. The use of contrast colour signifies the balance of opposites.

Symbols represent Earth, Sun, Moon, growth of plants and other living beings. The Blackbird (Merula) totem sitting atop the vessel symbolises resilience, tenacity, patience, and triumph over adversity.

Merula

49x25cm

\$850

LIAM BRYAN-BROWN

Bryan-Brown is an emerging ceramic artist from Meanjin / Brisbane. Practicing pottery since 2019, he holds a Bachelor of Fine Art (Honours) from the Queensland College of Art, Griffith University, where he majored in Jewellery and Small Objects (2012). He has recently exhibited works with Museum of Brisbane (Commune 2023), Side Gallery (Burn 2022), and Queensland College of Art Grey Street Gallery (Collective Origins 2022), and has a forthcoming solo exhibition at Wreckers Artist-Run-Initiative (Nov 2023). His work is held in the Griffith University Art Collection, Logan Art Gallery Collection, and private collections in Australia.



Grid Form 1

27x48x40cm

\$4,800

Squares, cubes, and grids are enduring forms in my practice, allowing me to explore mathematical or spatial contemplations through repetition and variation. I situate my work within a praxis of queer contemporary craft and the histories of minimalism.

By creating complex forms and compositions that consider the relationships between tonal, geometric, and dimensional continuums, I subvert expectations of perfection through a dynamic tension that weighs structure and dynamism against balance and simplicity.

BARBARA CAMPBELL-ALLEN

Campbell-Allen is a ceramic artist working in the subtle world of long wood fired ceramics. Her work is a contemporary interpretation of the extraordinary, naturally generated glaze effects only found in traditional wood firing techniques.

Her work is widely exhibited in group and solo exhibitions, and is published in ceramics journals of Australia and the United States of America. She has combined a successful art practice with teaching at TAFE and the Workshop Arts Centre in Sydney. She was president of the Australian Ceramic Association in 2005 and 2006 and awarded a Medal of the Order of Australia (OAM) in 2019 for services as a potter and ceramicist.



My work is a contemporary interpretation of landscapes I have experienced. I made *River Pearls – Ruby Gorge* as a response to walking down the majestic Ruby Gorge in the East MacDonnell Ranges where each river pebble has an embedded story of its genesis. Long wood-firing provides a wonderful environment to reflect the colours and textures of this amazing environment.

River Pearls - Ruby Gorge (set of 5)

10x13cm each

\$2,800

RAY CAVILL

Cavill was born and raised in Queensland, and now lives in the Northern Rivers but commutes weekly to Clayschool in Brisbane. He has been playing with clay for most of his life, studied clay in three states, has participated in national and international conferences and has work in public and private collections. Cavill has taught and continues to teach clay at TAFE and university as well as at his own school. He identifies as a wood-firer and is in the process of building his dream studio. Until that long held ambition is realised he will have to be content to fire in friends' kilns and talk about clay to anyone who will listen.



The Fire and the Flood II

50x50x13cm

\$3,200

We depend on these elements, water and fire, among others. At a micro level we need the water to soften the clay and fire to harden it, here we have some control. On a macro level we never had any control, but now the balance seems to have come adrift, the threat is imminent.

I am very aware I am using a non-renewable finite resource. The balance is that firing with wood is the most renewable and environmentally friendly way of making clay hard and sometimes I reckon it is even pretty. These works are my response to the environment I live in.

KRIS COAD

Coad is a ceramic artist living and working in Melbourne. She has been a practicing artist for over 30 years, dividing her time between her studio and her work as an educator at RMIT University in Melbourne and Hong Kong.

Coad alternates exhibition work with large and small-scale ceramic commissions, both within Australia and internationally. She also produces a translucent porcelain tableware range for selected retail outlets and custom designs for haute cuisine restaurants.

Coad has exhibited in many solo and group exhibitions both nationally and internationally. Her work has been acquired for public and private collections and has been featured in many magazines, journals, and books.



This piece, *Domestic Harmony* is part of my journey series. The work references that contemplative in-between moment, the memory of what was and the thoughts of what is to come. An immeasurable space between two things as they transition into and between one to the other.

The gap, the breath, the space between....

Domestic Harmony

45x36x28cm

\$650

JENNIFER CONROY-SMITH

Conroy-Smith is a British-born fine artist based in Naarm / Melbourne, and a lecturer at RMIT University in fine art and ceramics.

Working in sculpture and installation, with a particular interest in porcelain, exploring expanded materiality through new composites, employing experimental process-led techniques. Through attenuated porcelain forms, she explores the dichotomy of the material's strength with a delicate diaphanous aesthetic. Conroy-Smith has work in both public and private collections both nationally and internationally.



The Space Within (Inhale)

40x36cm

\$3,700

The events of 2020 are very much imbued within this work. An exploration into the vulnerability of the breath and the protection of the ribcage. The interconnectivity of fragility and strength.

Extensive material and technical research developed a process for suspending attenuated porcelain forms in the kiln from specific points.

Learning to achieve a sense of control over the movement of the porcelain allows the intentionally unsupported areas to move with autonomy - ultimately allowing the material to share authorial control, to create elements of its final formation.

COPE & DE SALVO

Cope is a New Zealander, playing magical realism with ceramics in Meanjin / Brisbane since 2020. Once 'her' creatures are formed she then facilitates the construction of whatever they wish according to their daydreamed needs - a gentle civilisation shaping itself.

De Salvo is a Gold Coast-based ceramicist interested in the functional, artistic, and conceptual potential of clay and the making process. Through her current artistic explorations, De Salvo aims to create contemporary pieces that reference classical forms and proportions to evoke a sense of playful nostalgia.



For centuries humans have used ceramic to create artefacts that document and tell a story. These two vessels extract this process and reimagine it within a fantasy world. This imaginary civilisation discovers, inhabits and contemplates these structures until they become both architecture and lore.

Examined within the context of classical ceramics, the silhouette and proportions of these pieces may reference artefacts of human civilisations past, but within this fantasy they exist as simply a place to be.

Artefact and Fantasy

50x35cm

\$3,500

EUAN CRAIG

Craig has a Bachelor of Arts (Ceramics) from Latrobe University and he has been potting full-time since 1985. Since 1990 he has lived in Japan, apprenticing to Tatsuzo Shimaoka, National Living Treasure, before establishing his own pottery in Mashiko. There he developed an original fast-fire wood kiln and the 'Igusa Hidasuki' decoration technique using tatami mats.

Using a kick wheel and eco-wood kiln, his personal expression of tradition and innovation maintains a sustainable ecologically responsible work practice.

A tea bowl is a functional form expressing natural beauty that transcends cultural boundaries. A conversation between the human hand and nature, between maker and user, unassuming, waiting to be used.



Porcelaneous stoneware, thrown on a wooden kick wheel, finely chattered hip where the user's fingers touch, a spiral turned within the foot ring. The kiln flashed its surface with lustrous red and gold, glazed its rim with condensation of molten fly ash, decorated it with lines of 'Igusa Hidasuki', and left fossil-like marks of shells where the bowl was balanced in a single cone 12 wood firing.

Igusa Hidasuki

Tea Bowl

10.5x8cm

\$700

CSONGVAY BLACKWOOD

Csongvay Blackwood is a creative collaboration between Csilla Csongvay and Matt Blackwood. They design and create their ceramic artworks by hand; initially by drawing dozens of designs, then using a variety of slab-building methods to create a series of prototypes, which are further refined in order to achieve the desired geometries. Most sculptures are made over several weeks, and some require months to dry. All sculptures are designed and made in Csongvay Blackwood's studio in Melbourne. Their artworks have received awards and been commissioned to appear in public places and galleries across Australia and overseas.



Fold the Line - Version 7 visually explores the language of the line. From initial lines drawn in the creative process, to refining lines in the prototyping process, these lines converge into a series of sculptures representing the artistic grammar of Csongvay Blackwood.

Fold the Line - Version 7 part of a series of forms that visually connect in their flowing geometries, while the shapes contained within the faces of each form are unique to every sculpture.

Fold the Line, Version 7

27x21cm

\$7,700

GREG DALY

Daly has been a member of the International Academy of Ceramics (Geneva) since 1986. He is represented in over 85 national and international art galleries and museums around the world.

As well as having over 105 solo shows, since 1975 Daly has participated in over 250 exhibitions throughout Australia and 23 countries.



I have always drawn inspiration from my surroundings. The views I see from my studio have been distilled into my work, from the grasses at the doorstep to the far hills seen across paddocks full of eucalypts, and beyond, upwards into the atmospheric realm. Clouds, light, (sunrise and sunset), storms. And across all this, the light. Light falling on, reflecting off and diffusing through all that surrounds me. And, most importantly, bringing with it colour.

Storm at Sunset

25x20x17cm

\$3,000

CATHERINE DRINAN

Drinan is a visual artist who has worked in the ceramic field for over for over 35 years. She is a TAFE New South Wales trained potter who has a Bachelor of Arts (Visual Arts) from the Australian National University. In her studio practice she produces mainly wood fired tableware and large sculptural forms.

Resident of Narooma, on the New South Wales South Coast, Drinan has taught ceramics both privately and at a tertiary level. Her work is held in private collections in Australia, New Zealand, the United States of America, Scotland, England, and Switzerland and has exhibited nationally and internationally.



As a maker I enjoy the plasticity of clay and the flexibility it allows while creating. I look for the evidence of clay's pliability and softness in a finished ceramic piece. This evidence of the handmade can connect us to those who have made the object.

Wood firing imparts flame marks, fire blushes, and natural ash. I am interested in the flame paths in a wood kiln and how each form can invite or inhibit the flame to explore and enhance its surface.

Dyad (set of two)

15x50cm

\$600

ROWLEY DRYSDALE

Drysdale was born in western Queensland and place remains a central inspiration in his artwork. His practice spans four decades of interest in ceramics, especially wood fired work and the development of high fired glazes. Drysdale creates, teaches, and fires work at his property on the Sunshine Coast. He also makes mixed media wall art with paint, oxides, and pigments. He has worked and exhibited widely internationally. Drysdale's work is held in numerous private and public collections both in Australia and overseas.



Anagama wood fired pottery is most often associated with crusty surfaces, haphazard flame marks, and random dribbles of melted ash. I have preferred, and continue, to explore the possibilities of glazes in these uncompromising, archaic kilns, and feel that the best pieces emerge with an elemental truth to them.

This form refers to the Mediterranean Thera pottery which was being made at around the same time Chinese potters began exploring anagama technology.

Composite Jar

50x33cm

\$1,750

JANE DU RAND

Du Rand is a ceramic and mosaic artist working from her studio in Yeerongpilly, Brisbane. Born in Durban, South Africa, she has a Bachelor of Architecture from the University of KwaZulu Natal. She has run a ceramic studio for the past 25 years and is best known for her large scale commissioned ceramic and mosaic artworks in public spaces and on public buildings, as well as a number of private commissions. Du Rand has completed projects throughout Southern Africa, and in France, the Netherlands, Chile, the United Kingdom, Ireland, Australia, New Zealand, and the United States of America.



I am fascinated with wildlife and how we as humans damage native animal habitats and drive them into extinction. I am very distressed by the number of native animals and birds that I see dead, killed by vehicles and lying on the side of the roads that I use daily.

I have chosen to portray the issue through depicting roadkill as fruits and vegetables as offerings, in a serving bowl, aiming to comment on the ironic nature of roadkill and the nature of our treatment of wildlife as a developed and wealthy country.

Offering: Roadkill

38x38cm

\$7,000

IZETTE FELTHUN

Felthun is a previous winner of the State Medal for Diploma of Ceramics in New South Wales as well as the Hornsby Art Prize for Sculpture. She studied a Bachelor of Arts at Stellenbosch University, South Africa. Felthun completed an Advanced Diploma in Ceramics at Hornsby TAFE and has taught ceramics for over 30 years. She has had several successful solo exhibitions. In 2022 she was a finalist in the Lake Art Prize, Sculptures in the Vineyards, and in 2023 in the Gosford Art Prize.



In this sculpture, inspired by nature and the abstracted human figure, I am exploring the mythical connection of the feminine whose internal fluid is the maternal source of life. It's not a flawless body - rather broken up, patched and fragmentary. The body treated, not as an object of desire, but as it may be experienced from within, through the senses.

The use of pastel burnished slips, underscore the space by catching the light to enable one to realise the form. The raku firing, with its blackened crackled surface creates the patina of the weathered body, exposing its vulnerability.

Reach

49x21x11cm

\$3,000

JASON FITZGERALD

Fitzgerald completed his Bachelor of Arts at the Queensland College of Art, Griffith University in 2011 and has exhibited regularly since 2006. He has been represented by the Jan Murphy Gallery since 2011. In 2010, he won several awards for excellence in studio practice and has been a finalist for a number of awards since, including The Churchie National Emerging Art Prize, Deakin University Contemporary Small Sculpture Award, The Alice Prize, The Woollahra Small Sculpture Prize, and the Gold Coast Art Prize. His work is held in Australia's Artbank collection and a number of private collections.



In the creation of *Resilient Beauty #2* my anxiety undergoes a transformative journey, becoming art that encapsulates the essence of struggle and manifests as a visually striking piece. It reminds us that beauty arises from adversity, embracing vulnerability and self-discovery. The artwork eloquently speaks to our innate capacity to discover strength, grace, and inspiration when confronted with obstacles, giving rise to an enduring allure and captivating charm.

Resilient Beauty #2

26x25cm

\$3,500

CAROL FORSTER

Forster is a Buderim-based ceramic artist, who creates a range of decorative, functional, and sculptural works. With an artistic background in painting and printmaking, her ceramic work is informed by these techniques. Forster's pieces often reference her love of the natural world and the importance of preserving our flora and fauna for future generations.



The Richmond Birdwing Butterfly is the largest subtropical butterfly in Australia. Once an abundant species, it is now classified as threatened, due to extensive clearing of its rainforest habitat. One of the few remaining population pockets can be found on the Sunshine Coast. Thanks to replanting and selective breeding programs it is making a comeback, as is the Richmond Birdwing Butterfly Vine, essential as a larval host plant.

Richmond Birdwing Butterfly Sketch

42x40cm

\$750

SIMONE FRASER

Fraser is a ceramic artist based in Sydney and is a member of the International Academy of Ceramics, Geneva. She has been a practising artist and educator for over 40 years.

She has lectured at the National Art School, Sydney, and TAFE New South Wales. Fraser has exhibited in over a hundred solo and group exhibitions and is widely published. Her work is represented in many regional galleries and museums nationally, including the National Gallery of Australia, Powerhouse Sydney, and internationally in the United Kingdom, Taiwan, China, and Spain. She is represented by Sabbia Gallery.



The vessel forms I make are icons - symbols or metaphors for my story. The ubiquitous nature of the vessel means it opens up an immediate dialogue with the viewer. My work contains references of my journey: from the archaeological, the ritualistic, the emotive, and environmental. This work, *Surfaced Tension II*, is expressing, using touch, contemplative reflection, and emotion.

Surfaced Tension II

28x24cm

\$1,600

SHANNON GARSON

Garson is an Australian ceramic artist, writer, and curator with a studio practice spanning 20 years that includes commissions for festivals, exhibitions at public and private galleries, and arts advocacy. She began her creative life as a painter and this is evident in the intricate drawings that move across the surface of her thrown porcelain vessels.

Garson also works across a range of media using drawing, ceramics, photography, and performance to investigate the relationship between human activity and the infinite variety of striations, spots, and marks found in nature.



Whale Migration (set of three)

50x50cm

\$5,400

Migration - the epic journeys that form a pattern across the world from north to south, east to west. The first whale of the season marks the rhythm of centuries heralding the beautiful Queensland winter and the arrival of other species, mullet running in swirls along the beaches, and the majestic flight of the Eastern Curlew from Siberia. The whales, birds, and fish are deeply entwined with the human history of the coastline.

Whales are covered with marks of passage, scrapes, bumps, and barnacles. I used these patterns as a starting point for the graphic exploration contained in this body of work.

ANNA GUTHRIE

Guthrie is a ceramic and mixed media artist from Moreton Bay, Queensland. Her practice draws upon her experience as a walking artist, immersed in the interplay between walking, experience, and artistic expression. Walking is the contextual and conceptual mechanism for producing and writing about her work. Guthrie's practice explores themes related to place and identity, memory, and investigating natural and urban spaces and the cultural contexts of the locations traversed.

By integrating her personal encounters and reflections into her practice, Guthrie is offering viewers an alternative perspective on the landscape and inviting a deeper connection with the natural or built environment and architecture.



Attending Arcadia

34x12x14cm

\$1,190

This elliptical vessel embodies a harmonious integration of architecture and the natural landscape. Its constructed curves and textured surface pay homage to the careful attention of the artist, attending to both the built environment and natural space in which particular buildings exist.

Attending Arcadia explores the symbiosis between structure and scenery, inviting viewers to experience the nuanced relationship between architectural forms and the natural settings in which they dwell and contribute to an experience of place.

CLAUDIA GYR

Gyr completed a potter's apprenticeship in Switzerland, learning all facets of making a living as a potter in 1978. She established her own pottery studio and artist run gallery in Australia in 1993, participated at the Gold Coast ceramic awards, and was published in Ceramic/Art and Perceptions International.

In 2002 she closed her pottery studio and became a qualified Arts Therapist. In 2021, during COVID lockdown, Claudia rediscovered her love of working with clay. She showed her first new work as a finalist in the North Queensland Ceramic Awards 2022.



I am inspired by nature. The way the bark of a tree stretches and twists as it grows towards the sky, how patterns in rock formations speak of the deep earth movements through ancient times, reflecting the essence of life that moves all creation.

I like to stretch the clay so it can find its own organic patterns. The fired pieces hold the memory of the soft and flexible nature of the clay. A movement captured in time.

As It Flows

24x11.5cm

\$750

GREG HAMILTON

Hamilton has been a professional ceramic artist for over 40 years and has exhibited extensively in Australia and overseas. His work is inspired by the natural environment and his travels around the world. He is particularly interested in exploring the relationship between form and surface, and the way each in which these elements can be used to create unity and beautiful pieces.



My hand thrown and carved porcelain pieces are my passion for creating individual works of art. I aim to capture form and beauty of the carved surface with an eye for details and a commitment to quality. I hope that they bring joy and inspiration to those who view them.

Outer Reef 3

18x16cm

\$350

SU HANNA

Hanna has been woodfiring in Central Victoria for a while now, always seeking colour and new ideas from her four-day firings. Her pots tell stories of Australia's extreme climate and the natural materials that she finds nearby, many pots have multiple glazes and are fired more than once to build up interesting surfaces. She has exhibited both here in Australia and overseas and her work can be found in many major Australian art galleries and private collections. She chooses to fire this way because woodfiring creates unique pots.



Imber is Latin for a rain shower. This work has been handbuilt with clay from my dam and glazed with feldspathic glazes then woodfired for four days in my groundhog anagama-type kiln. The marriage of fly ash and glaze is what I love, where the crystals grow and sometimes magic happens.

Imber

23x15cm and 10x9cm

\$1,250

WENDY HATFIELD-WITT

Hatfield-Witt holds a Bachelor of Ceramics (Honours), National Art School and a Bachelor of Fine Art, Queensland College of Art, in addition to post-graduate teaching qualifications. She has been a practicing artist and teacher for over 30 years, producing both functional and sculptural ceramics. Hatfield-Witt has widely exhibited her work both nationally and internationally.



Treasure is about understanding and learning from the past. Amphoras stored precious goods for many civilizations and this has given us a window into the past. They have survived for centuries often with their contents still intact.

If we filled such objects with our precious goods, they may not survive the test of time. I have used black clay to illustrate the fragility of our current environment. We need to treasure and protect what we have for future generations.

Treasure

40x8cm

\$600

BONNIE HISLOP

Hislop is an artist focusing on ceramics, particularly hand-building and ceramic illustration. She uses her forms to critically engage with the world around her and document the human experience. She unites bright colours and satirical concepts to engage her audience in a dialogue with the physical world around them. Her work intersects traditional representations of ceramics with a craft aesthetic to create a contemporary interpretation of the ceramic medium. The artwork doesn't take itself too seriously yet is able to capture personal experiences universal to the human condition.



This work is a satirical commentary on the conservative ideals on which a patriarchal society is built, and the forces that seek to censor and govern creative expression. The typographical phrase featured is an excerpt from a definition of Puritanism by H.L. Mencken, of which there are several variations. The pot itself is cake-like in appearance featuring birthday candles along the top edge. Around the body of the piece are examples of motifs that represent joyful, harmless but often criticised examples of 'fun' such as consuming, wearing, and creating that which falls outside of a conservative society's opinion of the norm.

**Someone Somewhere
May Be Having Fun**
39x37cm
\$3000

MICHAEL HOARE

Hoare studied with Simon Levin in 2022. He exhibited in the Clay Cohorts: Onward 2, Group show, at Good Earth Pottery, United States of America. Hoare has a special interest in Raku and contributed an article on the topic to The Journal of Australian Ceramics in 2022.



Wood-Fired Cairn #2 has been hand-built from stoneware clay and fired in an anagama kiln for 120 hours at Jann Kesby Ceramics, Kempsey, New South Wales.

Built from composite pieces and balancing on three pointed feet, this sculpture, with its many facets, appears to be both sturdy and on the verge of tumbling.

Fired in a quiet area of the anagama, each facet rewards the viewer with a variety of surfaces left by the flames from the kiln as they slowly embraced the piece.

One foot has been highlighted by being buried in embers resulting in particularly beautiful textures and reduced ash colours.

Wood-Fired Cairn #2

42x22cm

\$2,150

GILLIAN HODES

Hodes is an emerging ceramic artist, based in Sydney, who creates porcelain sculptural artworks. She made a mid-career/mid-life switch from the corporate world to art in 2013, graduating with a Bachelor of Fine Art (Sculpture) from the National Art School in 2015, followed by a Ceramics Diploma from Northern Beaches TAFE, in 2017. She has been a finalist in many Australian art competitions, regularly exhibits at art galleries, and teaches ceramics in Sydney.



Like water flowing through undulating seaweed, or a breeze fluttering through bouncing fern fronds, light glimmers through porcelain.

I am drawn to porcelain as it has a mind of its own. I constantly test its limits, creating ever thinner, lighter pieces and exploring the intersection between translucency and structural integrity – at what point will it tear itself apart? In the firing process it bends and twists, emerging stronger than it was before.

The more I work with it, the more adept I become at anticipating this movement, incorporating it into artworks which become collaborations between the porcelain and me.

Holding Light

28x16cm

\$1,200

GRANT HODGES

Hodges creates pots for himself. The therapeutic mindfulness of forming something out of a piece of earth fills him with a sense of achievement that cannot be found anywhere else. His personal philosophy is that clay has helped him to let go - as clay never keeps secrets or pretends to be something that it is not. Clay appears to be simple and approachable but is incredibly complex - it is sloppy, soft, squishy, stiff, hard, brittle, sharp, and more!



Simple belted sphere wheel thrown 50% Walkers Fine Throwing Terracotta and 50% Clayworks JB1 with decomposed granite grog. This bulbous form placed in the throat of my Bourry Box train kiln redirects the flame and collects heavy ash and salt deposits. The deformation is caused by the pyroplastic nature of this clay body when fired to cone 13 over 60 hours.

Salt Wood Sphere

38x32cm

\$880

KALYANII HOLDEN

Holden is an award - winning photographic artist, and emerging ceramic artist, based on Turrbal country. Her ceramic works are strongly influenced by her own love of nature, where she herself feels most connected. Often telling stories of her life in clay, including her past, present, and sometimes possible future. Holden's work has been exhibited in local galleries around Queensland and New South Wales. Both her photographic works and ceramics can be found in private collections in Australia, Canada, Papua New Guinea, France, Japan, Germany, Ireland, and the United States of America.



Spirit Dog is a representation of our dog Kazi's journey into the spirit world. Ultimately this clay piece is a story dog. Glazed with ash and saturated iron which acknowledges her journey into the spirit world. The bearing of teeth represents the pain I endured with her passing, the mother of pearl gloss glaze on her teeth gives mention to how sweet and loving she was. She knew everyone's individual love language, she will be deeply missed and forever loved.

Spirit Dog

38x32cm

\$2,500

KERRY HOLLAND

Holland's art practice, spanning over 30 years, explores the narrative, imperfection, and tenderness using symbol and spiritualised metaphor; gesture and texture.

She has exhibited widely throughout Australia and has had worked selected for national exhibitions, such as the Blake Prize, the Mary MacKillop: A Tribute, Portia Geach Memorial Art Award, and the Mandorla Art Award exhibitions.



It is immensely satisfying to explore the way clay and stains can be melded, torn, and built into painterly, drawn like forms.

This work evolved in a playful, unselfconscious process of making. Everything feeds into it: watching a cooking clip or listening to a book. To carve back the piece, just enough to render it fine, but not to lose the texture and the marks, is a point of creative tension that I hold; sensing when it is enough, says enough and leaves enough room to speak its own story.

Clouds Blown Upon Clouds

25x24x13cm

\$900

LAUREN JOFFE

Joffe is a ceramic artist who lives and works in Melbourne. Her development as an artist can be seen as an outgrowth of her personal biography with South Africa, Australia, and Japan. Lauren studied Fine Art Gold and Silversmithing at RMIT University and after graduating began her art practice as a contemporary jeweller and object maker before changing medium to ceramics. Her work has been exhibited throughout Australia and internationally. She has been a finalist in a number of juried exhibitions and her work has been acquired by private collectors and public galleries.



Hold is a vessel made in response to the artist's self-identity as a South African-Australian. As an immigrant torn between two pieces of belonging, she is always homesick, yet always home. She finds that any moments that connect these two homes become meaningful and important. She sees the mists that descend like a wall of white from the mountain or off the sea in Cape Town when driving along wintry Melbourne roads.

This piece encompasses those two sites of belonging, the black and white of the glaze representative of two homes, similar but distinct, separate, but more meaningful together.

Hold

50x32cm

\$5,500

NICOLETTE JOHNSON

Johnson is a ceramic artist interested in the vessel. Her work explores our connection to the natural world and the way we assign powerful meaning to objects. Working in stoneware and employing wheel-throwing, coiling, and sculpting techniques, Johnson applies a modern sensibility to classical forms. Her work is included in the permanent collections of The National Gallery of Victoria, The Museum of Applied Arts and Sciences, the Museum of Brisbane, and the Griffith University Art Museum.



This pot, fired in an anagama for over 60 hours, has distinct 'faces' as it was lying on its side, towards the front of the kiln. Ash has landed on one side, melting and creating a mottled green glaze. Another side reveals the iron-rich clay, turned a deep red in the reduction atmosphere and left with the evidence of the flame path.

Vase with Ribbon Handles

40x20cm

\$2,660

IAN JONES

Jones has been wood firing for over 40 years using anagama style kilns. Since 1982 he has lived and worked in an old stone church in Gundaroo, New South Wales.



This cut and torn vase was anagama fired for six days and then the interior was fired with gold lustre. I see the twists in the vase as representing geological forces.

Cut and Torn Vase

30x23cm

\$1,200

JANN KESBY

Kesby completed a traineeship at Sturt Craft Workshop, Mittagong, in the late 1970s. She considers herself fortunate to be 'old school trained'. During this time Kesby was introduced to exploring local materials, ash glazing, and wood-firing. Over her long career, Kesby has had numerous wood-firing kilns and currently has an anagama and catenary arch kiln. She has spent time in Japan studying and recently returned from a residency at Golden Bridge Pottery, India. Currently she is exploring clay bodies using local materials and decomposed granite.



My landscape platter represents wide open spaces and horizon lines which reflect the Australian landscape.

Landscape Platter

29x11cm

\$750

CINTIA LEMANN

Lemann strives for balance between form, surface, and function. She draws on her background in architecture and design to achieve equilibrium between the form she envisions for each piece and its functionality. Lemann, of Japanese descent, is influenced by the Japanese philosophy of Do (the way); the dedication to a discipline in order to acquire the skills to perfect the practice, pursuing beauty, spiritual strength, and integrity. In combining craft and a designer's way of thinking, she is constantly improving her techniques and developing new ideas.



In this piece, I have added a sculptural form to a vase and functionality to a sculpture. *Symbiosis II* accentuates the vertical lines, the 'pushing through', a perfect vessel for showcasing grasses, which are everywhere, yet we hardly notice their simple beauty. That is my aim - to highlight the beauty in daily life and simple things.

Symbiosis II

36x22cm

\$1,750

SANDY LOCKWOOD

Lockwood's ceramic practice has been centred on the exploration of clay, materials, building kilns, and firing with wood and glazing with salt since 1980. Compelled by continuous curiosity, she uses the language of clay as the foundation of her visual vocabulary and expressive voice. Her method is one of thinking through making; the movement of hands in clay and movement on surfaces, under the influence of heat and salt, becoming a symphony captured in finished works.



There is a powerful alchemy that happens when fire and salt interact with clay. This stands witness to nature's dynamic forces. The resulting action and movement give us a rich visual vocabulary.

Not disguised, smoothed over, or tidied up. Weaving ancient earth memory into the story of making and firing. Standing witness to what has brought us to this point.

Fire and Salt Jar 2

18x15cm

\$900

MONTESSA MAACK

Maack is a ceramic artist who appreciates ceramics for its opportunities for innate connection with community, and its material reliance on groups of people to achieve certain outcomes. Her ceramics practice, and in particular wood-firing, affords her physical communication with the world, materials, and people in very particular and peculiar ways. Maack is a writer, reader, and dreamer.



Seeking out red is ongoing. Drawing out colour from clay is the aim, first choosing your materials, then firing with wood as fuel, negotiating atmosphere, and all the while relying on human energy which rapidly diminishes through the process of firing. Colour is an elusive and often unclear aim. I was pleased with the gentle warm tones in this piece

Geometric Pot

26x15cm

\$600

GILLIAN MARTIN

Martin is an artist creating and working in Melbourne. She graduated with a Bachelor of Fine Art (Ceramics) at Monash University and also worked for a number of years in photography. Since recently returning to ceramics, Martin has employed her skills to explore variations in design, colour, and materials. By incorporating terra sigillata stripes to large forms, she creates a harmonious balance that blends and highlights the undulating curves which circle the organic vessels.



This piece represents layers of sand with golden hues intertwined with rich ochres and deep reds, painting a vivid symphony of colours that change with the shifting sun in the Australian desert.

The texture of the clay portrays each grain that basks in the intense heat, embodying resilience amidst the scorching embrace.

Dessert Sands

41x34cm

\$950

MARY ANN MARTIN

Martin first played with clay on her family's farm in Michigan, United States of America. She completed ceramic courses as part of her college education and worked with clay intermittently until she moved to Australia in 2008 where she committed to a ceramics practice. Martin is working with mentors in the Queensland ceramics community with her experiments in studio pottery.



This wood fired porcelain bowl developed an unexpected crackle in the chun glaze and an attitude in the cone 10 wood firing. It's a quiet bowl.

The White Porcelain Bowl

12x8cm

\$250

SUVIRA MCDONALD

McDonald has been a ceramics practitioner for 30 years. His current practice is centred on vessels associated with the arts and rites of flower arrangement, dining, tea, and also funerals. It's complemented by his production of landscape interpretations formed in low-relief and free-standing sculpture.

As a wood-firer he revisits traditional approaches, three-day anagama firings, partly for love of the physicality and raw fire of the process but also for the magic of the results. He describes this work practice as aesthetics-driven pyromania.

McDonald has a Master of Arts from Southern Cross University (2000).



Every firing produces different outcomes, occasionally there is something very special and this will often come from the firebox zone. *Storm on the Beach* is one such vessel, embodying the spectrum of surface possibilities I seek. The fully rounded form also, in an act of pyro-plasticity, was distorted during the firing. I think it had the blessings of the kiln gods. Wood firing is an intersection of science and spirituality.

Storm on the Beach

31x26cm

\$2,450

PAULINE MEADE

Meade has been using clay as her chosen medium since completing a Diploma of Ceramics in 2007. Over the last seven years she has committed to extending her practise at the School of Clay and Art (SOCA).

Meade has been awarded the Pat Emery Award and First Prize as part of the Association of Sculptors, both in Victoria. She was a finalist in the 2022 Clunes Ceramic Award, where she was acknowledged with a Judges Recognition and Peoples Choice Award. Most recently her work has been exhibited at Fortyfive Downstairs and Tacit Galleries in Melbourne. Her work has featured in the Journal of Australian Ceramics.



This ceramic form, with its rough textures and jagged edges, serves as a visual metaphor for the challenges and confinements of a small town.

I have conflicting emotions when returning to my landscape, the sense of the familiar of the spindly trunks of the ironbark forests, the dry sclerophyll bush, and wild wattle.

The bare paddocks, areas of erosion and loss of soil fertility, are the result of human impact on the environment and need regeneration.

Small Town

21x17cm

\$450

DONALEE MORIARTY

Moriarty is a ceramicist creating in Tulumur / Ipswich. Her ceramic practice is centred on slab and coil hand building, with pieces fired in clay saggars, with oxides, organic materials, and other combustibles that provide unpredictable colour and smoke surface markings.



Weathered draws inspiration from the beauty of surfaces shaped by the passage of time. The dark and seemingly worn exterior has been built up by layering oxides and through multiple firings. This work aims to capture the essence of ageing and decay, but also to reveal the beauty that can emerge with time.

Weathered

41x21cm

\$900

PRU MORRISON

Morrison is a Brisbane-based ceramic artist who draws on influences from a variety of sources such as politics, art history, and society. She employs a broad range of skills and alternates between hand-built sculptural forms and functional forms. Morrison's most recent works are a layered interpretation of everyday beauty, such as wheelie walkers, toilets, recliners, and LCD screens. These are beautiful things that have components of symmetry, proportion, and harmony and are set against the backdrop of morally ambiguous ancient Greek columns.



In this work I've grouped biographical data, which frames a day in my life as a potter. On this day I sit in the recliner, go to the toilet, do some clay work and watch Netflix. This is often the cycle of working alone as a ceramic artist. I find it beautiful in its hokey humdrum.

The wild clay for this work was found in the hills of Mount Tambourine, Queensland, by ceramic artist Larissa Warren.

A Day in the Life of a Potter

29x18cm

\$4,700

JENNIFER OH

Oh was born in the Philippines, grew up in Australia and has lived and worked in London and Rome. Her professional background began in media, working in television for over a decade before discovering and deciding to pursue her keen interest in ceramics and become an artist/maker. Her work was initially borne out of a desire to provide an alternative to mass-produced functional ceramic wares. Keen to sustain a handicraft style within a modern context, her aim is to bring a focus back to the enriching nature of handmade items that enhance the spaces they inhabit.



I mainly consider my work as investigations into the intersection of form and function. My work is rooted in the traditional aspects of the craft in terms of technique and construction; although my aim is for these seemingly mundane vessels to be attributed emblematic properties, whether they be extraordinary, banal, or personal. Overall, what I'm asking is how do these objects we create become imbued with meaning and transform into our talismans for modern life.

The Long Tether

30x26cm

\$650

SARA PANE

Pane has an Advanced Diploma in Ceramics and a Bachelor of Visual Arts (1st class Honours) in Printmaking. Her arts practice had been focussed on printmaking until a move back to Brisbane and the onset of the COVID pandemic saw a return to ceramics.

Pane has an interest in low-fired techniques, such as pit-firing and raku. Thematically, her work explores her ongoing fascination with the dark histories and mysteries of the Tasmanian landscape, her former home for a decade.



Lost Tigers

16x11cm and 15x12cm

\$220

Lost Tigers is a culmination of imaginative and technical explorations into the mystery of the Tasmanian Thylacine and the alchemy of pit firing techniques.

For 10 years I lived in the Tasmanian wilderness. Staring into the forest evoked illusions of prowling thylacines who had defied extinction. The same forest provided me with found carbonous material to fuel a series of pit fire experiments. These informed the making and firing of this pair of pinched pots. By melding my imaginings with atmospheric conflagration, I attempt to evoke smoky spectres of tigers lost.

TAMASIN PEPPER

Pepper graduated with a Bachelor of Arts, majoring in ceramics from the Australian National University in 1994, and since has been both a practising ceramic artist and ceramics teacher. Pepper's work toured Queensland and New South Wales in ConVerge, Northern Rivers Touring Ceramic Exhibition 2006-2008. Her work was selected for inclusion in the prestigious World Ceramic Biennale 2007, an international competition held in South Korea. The following year there was a solo exhibition at Tongin Gallery, Seoul (South Korea) and in 2012 exhibited in Azuma Gallery, Seattle, United States of America. Her work has been selected as a finalist in award shows throughout Australia, winning highly commended for some.



Still Is

Ancient country still here,
A quiet timeless spirit,
Only its surface changing
through millennia,
Two continuous wrapped forms,
Ranges with a path between,
A pair divided but one.

These high fired stoneware forms reflect country in being made of clay, undergoing heat like stone, and echoing marks on a landscape.

Still Is

50x14.5cm

\$860

RUBY PILVEN

Pilven is a ceramic artist living and working on Wadawurrung Country in Ballarat, Victoria. She makes colourful handbuilt and wheel thrown porcelain ceramics which are a contemporary twist on the traditional Japanese technique, 'Nerikomi' (building with coloured clay). Her audacious and bold colour patterns, striking 12 carat gold highlights and distinctive forms reference contemporary culture and style and aim to inject joy into everyday life.



These wrap vessels are inspired by the tranquil blue sea life of Queenscliff and the harsh bush landscape surrounding Ballarat, Wadawurrung Country. With abstract colours and patterns, they capture both physical and emotional responses. I employ a contemporary twist on traditional ceramic techniques, such as 'Nerikomi' and 'inlay', by layering coloured clay to create intricate designs in these functional pieces.

Adorned with 12-carat gold lustre highlights, they pay homage to Ballarat's history as a Victorian Gold Rush town.

Salt and Gold

23x9cm (bottle); 13x9cm (teabowl 1);
9x7cm (teabowl 2)

\$500

ROBERT PURUNTATAMERI

Puruntatameri started making pots in 1994 at Munupi Arts and Crafts on Melville Island. He has contributed to many exhibitions over the years both in Australia and in Asia.

He has worked at the National Art School in Sydney, the Australian National University ceramics workshop, and the Strathnairn workshops outside of Canberra. He was a member of the original Remote Communities Ceramic Network bringing together indigenous potters from Tiwi islands, Ernabella and Hermannsburg which resulted in a major exhibition at the Canberra Potters Gallery. He has pieces in a number of public and private collections.



My father was the first Aboriginal studio potter and I used to watch him work on the old kick wheel making his pots; that is where I became a pottery artist. Kirilima (Jungle fowl) are depicted, dreaming of all the Puruntataneri clan group. When we dance in funeral and ceremony for a deceased family member we also paint ourselves like a Kirilima.

The stoneware piece was made by Kerry Selwood and Wally McGregor. It has been decorated with Jilamara body painting design and Kirilima, Robert's dreaming.

Robert's Dreaming

42x17cm

\$1,500

BEATRICE QUINCIEU

Quincieu first discovered a passion for ceramics in Switzerland, her country of origin, where she studied ceramic art in an applied art school. She is often guided by her spontaneous intuition and looks towards natural surroundings for inspiration. Nature is, for Quincieu, the original artist who has gifted us with raw materials, and even though transformed, she strives to do them justice. She currently lives and works in Brisbane.



This seashell-like vessel was inspired by nature's treasures that you might find on a long walk at the beach. Waiting patiently to be discovered, admired, and kept for safe keeping.

Created with fine porcelain, my work reflects the mineral world of seashells with their whiteness and transparency. It has been eroded and sculpted to unveil the inside, to mimic the effects that sand, water, and time would have on shells. The pattern reminds of the movement of waves that caress and flow over this sculpture.

She Sells Seashells

11x9.5cm

\$680

Seashells, as natural containers, might be one of the first structures to contain life. They are connecting humans through the ages with their aesthetics and through symbolic meanings.

ELIZABETH RANGER-CRAVEN

Ranger-Craven has studied art, majoring in printmaking and sculpture. Her pieces are bold shapes covered in intricate surface design, detail, and texture. This is an integral part of her attraction to ceramics where the forms and surface decoration work together to relay a story.

All her work is an ode to earth. She feels by creating with clay she fits into a genre that is as ancient as humankind and this translates into the importance of protecting and value our natural environment. Her unique hand-built pieces reflect her printmaking and sculpture background reflecting her roots and passions.



I draw inspiration from my surroundings. This simple clean shape is inspired by seed pods discovered on the forest floor. The design is inspired by the vines in a forest. The surface is decorated by etching into the clay, then the marks are flooded with multiple layers of various oxides, gradually shading the leafy design. Finally, sgraffito is used to complete the effect. Inside the pot has a clear glaze.

Veined

40x25cm

\$1,620

ASTRID SALOMON

Salomon, originally a photographer and director, creates art by slowly shaping around an idea, character, or emotion. She employs techniques of coiling or slab-building and always encourages the unique voice of the piece to emerge. Deeply connected to the process, she developed her own glazes and fires in a gas kiln. Salomon approaches the work as an open conversation with the material, searching for the contradictions of our nature, the raw and the refined, the line and the curve, the taking up space, and the quiet appearing of a manifestation. She is based in Naarm / Melbourne.



This work started to evolve from my ongoing series Resilience. This particular piece is called *Dark Fruit* and has a resemblance to what could be an ancient, long forgotten key or weapon, triggered by solving an irresistible puzzle of misaligned patterns.

Dark Fruit

42x34cm

\$2,400

FLEUR SCHELL

Schell has been practicing and teaching in the field of ceramics for three decades. She has several academic qualifications from the Western Australian School of Art and Design, Curtin University, and the University of Tasmania.

Schell founded and directed SODA International Ceramic Residency and The Clay House Centre in Perth. For a decade, and she has presented at numerous symposiums, conferences, and universities. Her work has been published in numerous books and is represented in private and public collections both nationally and internationally.



The child is the central theme in my work. Inspired by my own children, I explore the highly emotive wide-eyed child as a muse to represent a broad range of emotions, which reflect the relationship humans have with the natural world. The work is inspired by this poem:

I can see it in your eyes that you care a lot,
about the future of this beautiful pale blue dot
Through my eyes you'll see how lonely it can be,
all my family have been taken except for me.
Put me back where I belong to breath and be free.

Through Ocean Eyes

44x20cm

\$4,400

ROSHNI SENAPATI

Senapati is an Australian ceramic artist based in Meanjin / Brisbane. Her work explores ideas of memory and connection and touches on the themes of ancestral history and cultural heritage. She makes porcelain sculptural vessels which include looped and knotted silk threads and cloth drawn from old family saris.

She won the Little Things Art Prize in 2022. Senapati was a finalist in several prestigious awards, such as the Clunes Ceramic Awards, North Queensland Ceramic Awards (2022), National Emerging Art Prize, and Siliceous Award (2021). She was featured in the book Earth and Fire (2023).



The cream silk feels heavy as I roll it into a scroll. Its sheen belies its age, nearly eighty years. It is a fragment from my grandmother's hand-stitched pantaloons. As I piece and place the cloth, I am layering memories, binding them into new vignettes that tell the story of the cloth and its life within our family.

Hand-built porcelain vessel with polished exterior and glazed interior, repurposed silk fabric and thread, wooden plinth.

Assembled Fragments

17x14cm

\$575

ANDREW TREMAIN

Tremain specialises in crystalline glazes and his practice is largely process driven, requiring a high degree of technical skill. He develops his own glazes and continuously experiments to achieve new, distinctive, contrasting colour combinations between the background glaze matrix and crystal layers. Wheel-thrown curved forms from porcelain and stoneware clay enhance colour and crystal growth, with crystal formations appearing to 'float and pop' from a seemingly multi-dimensional surface. Tremain is based in Perth.



The dark thorny exterior represents the hard spiky persona that an individual projects to the world, all the while a complex beauty lies beneath.

Wheel-thrown from dark stoneware clay with hand-piped dark stoneware clay thorns on the exterior, with a red porcelain engobe liner coating on the inner before bisque, then a blue and copper crystalline glaze on the inner finish.

In a Nutshell

32x15.5cm

\$1,700

LARISSA WARREN

Warren is an established ceramicist and art teacher. Her practice is driven by a fascination with clays and minerals, the layers of the earth, and the methods by which we uncover them. Warren completed a Bachelor of Fine Art at Queensland College of Art in 1998 and a Bachelor of Education in 2000. In 2019, she left the classroom to concentrate on her practice full-time. She has quickly established a national following through regular exhibitions, select gallery stockists, and mainstream media coverage.



I like the hidden and forgotten stories that a place holds in its geology and its people. Often buried by time these stories are lost to shifts in generations and the changing use of land, but places contain layers of meaning always bound to history and that is what my work explores.

With support from locals and the traditional owners of Tamborine Mountain, I source volcanic clays of various colours and states. Starting with a fascination of patterns and contrasting texture, I embed hectic nerikomi pattern slices of colour, found clays, and raw minerals into vessels which divulges contrasts and clays unpredictable nature. These pots have been fired in a gas kiln in heavy reduction; causing the iron clays to flux, resulting in a colour transformation from rich reds to deep browns and blacks.

Night Bloom

41x22cm

\$1,490

TIMOTHY WHITE

White began making ceramics because he was interested in the potential and uncertainty of the finished result. Initially using stoneware White now only uses porcelain, and 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 a finished glazed piece; a lustre application or additional glaze is added and the piece is fired a third time. The kiln temperature reaches up to 1300°C.



Platinum has been wheel thrown and hand-finished. It has been glazed and then overlaid with multiple lustres to create an elegant lidded elongated form which will proudly sit in its own space and reflect the world around it.

Platinum

33.5x21cm

\$900

RUBY YEH

Yeh is a Taiwanese-Australian ceramic artist based in Meanjin / Brisbane. She utilises both wheel-throwing and hand-building techniques to experiment with clay and develops works that are both sculptural and functional. Her current focus is on creating large vessels as exploration of an internal dialogue between her Eastern upbringing and Western education. This can be seen through her continuous journey with wood firing as well as studying old Chinese texts.



San Zi Jing (三字經) is a Chinese classic Confucian text written in the 13th Century for young children. The text contains elements of Chinese history and the basis of Confucian morality.

As I was copying out the texts, it helped me to ponder and examine myself as someone who was born in Taiwan with Eastern values until I was 11 years old and moved to Brisbane and gained an education in Western ways. An internal conflict often arises of how I can adjust the two values.

Meditation on San Zi Jing

41x33cm

\$3,000

TIAN YOU

Tian welcomes the influence of her upbringing in Kunming, China into her ceramics. Her tight bond to oriental arts and its aesthetics of beauty imbue her work.

She works with porcelain and studio-developed glazes, composing with form, painting, and texture to create harmonious scenes.



Would you like to join me in the *Fish Pond* moment? Connecting with natural elements slows down the breath, brightens the mind, and makes us smile.

The magic of the liquid-like scenery comes from a light blue Chun glaze covering the inside surface. Its fluidity and opalescence enhances the ripples and the depth of the water. Loading brushes with two tones of underglazes and fluid stokes creates the full-bodied fish.

Fish Pond

21x5cm

\$240

ANDREW ZANETTE

Zanette has been making ceramics on the side for over a decade. With qualifications in applied science and a career in health, ceramics has been a creative outlet and hobby. He studied ceramics at La Meridiana in Italy and has trained with wood firers including Simon Levin, Tony Clennell, and Sandy Lockwood.

Since returning to the Northern Rivers in 2019, Zanette has been anagama firing with Suvira McDonald in Goonengerry, New South Wales. He loves making highly-considered, meticulously-executed luxury household vessels and utensils, where a cheap plastic alternative would otherwise be commonplace.



Woodfired Basket was an exploration of form, and came from a desire to create a simple, yet extravagant handle that had weight and gave solid contact to the vessel when grasped. The handle was pulled and formed to compliment the shape of the bowl, but also add to the presence of the object.

The design arose from Zanette wanting a basket to put his clothes pegs in, an item usually left in the yard, however he displays it on the mantle piece.

Woodfired Basket

30x30cm

\$2,500

SALES

The *Siliceous* exhibition will be held at the Ipswich Community Gallery, D'Arcy Doyle Place, Ipswich, from 14 October-5 November 2023. To purchase work from this catalogue please visit the gallery during opening hours or contact Stephanie Henricks via email info@ceramicartsqld.org.au

Sales will be made after the award winner has been announced at the Opening Night event on Friday 13 October. All works, other than the major prize winner, will be available for purchase.

For the latest information about opening hours please refer to our website:
www.ceramicartsqld.org.au



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