

The Canberra Potter

The Newsletter of Canberra Potters' Society Inc.

INSIDE: New Classes Shannon Garson reviewed Royal Show Winners Carla Wolfs interviewed...and more

Carla Wolfs, Untitled 10, 2015 (detail). Image: Paul Wolfs

Clay in motion – rhythm and repetition

The CPS Artist-in-Resident, Carla Wolfs is known for work consisting of rotated forms which are made up of lines and hives. Rhythm and repetition of lines attract her attention and are the basis of her work. The effects she can achieve with lines create a sense of movement. Wolfs works also with negative space to create transparency and fluency; the inside becomes visible. Trained in Biology, having worked as an Education Therapist, Wolfs began studying at the SBB Gouda, learning Dutch traditional techniques in Ceramics. Wolfs completed her Masters in Ceramics Hand Moulding in 2015 and arrived to begin her residency in December 2015.

Carla was asked about the beginning of her journey that developed her fascination with the repetition of lines and negative space and how her works reflect her training as a biologist.

At first I was fascinated with lines and accents and then just started to

cut pieces out. It was not structured mathematically like I do now. When I see a form I see a leaf, a rock, seeds and corals (which I find very inspiring). When you go further into matter, you find out that matter is more important than form. While I build lines out of the simplicity of form found in a circle, oval or triangle, I am actually looking at things at a cellular level. I don't see the leaf but the cells of the leaves. I see it as lines, still organic but, on a more microscopic level. I am not working in a real construction sense; I am making forms based on lines of patterns that I like. Exploring the skeletal structure give me the freedom to create how I like to see it. I can't improve on nature but I can explore natural forms to realise my own abstract forms.

Carla Wolfs, Exhibition, Watson Arts Centre opens Thursday 17 March, 6 pm.

See Interview, page 6



Vessels at Art Not Apart 2015

Come along – exciting events!

Canberra Potters will be on display, demonstrating and making at the following events:

Art Not Apart
@ NISHI building New Acton
Sat 19 March 1 – 7 pm

CAP Expo
@ Old bus depot Kingston
Sat 19 March 11 am – 4 pm

Seniors' Week Expo
@Thoroughbred Park
Thu 17 March 9.30 - 3pm

Volunteers needed!
Please get in touch with Fran
education@canberrapotters.com.au

CanberraPotters'Society
WatsonArtsCentre

1 Aspinall Street Watson, PO Box 7021 Watson ACT 2602
General Enquiries 02 6241 1670 Classes 02 6241 7800 www.canberrapotters.com.au



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Supported by





From the Director

Welcome to the latest issue of *The Canberra Potter*. Once again there is no shortage of information and opportunities to pass onto our members and friends.

Our education program is fully enrolled. In fact, our introductory classes have been so popular that; we are offering once again an *Intro Intensive* during the Autumn school holidays—check our website for details. We are already taking class bookings for Term 2!

In the gallery, the Bald Archy is powering along and we've already had well over 4000 visitors. While not a ceramic show, it's a benefit to our organisation: bringing lots of repeat and new visitors to CPS-WAC. Many in turn visit (and buy!) at the shop, pick up membership forms and explore our wonderful facility during their visit. Thank you to the shop people and volunteers who keep it running so smoothly. Carla Wolfs' show follows, as part of her artist-in-resident program. This is always a fascinating chance to see how artists have developed their work in new ways, and in particular, what Carla has created during her stay. I hope to see you at the opening on the evening of Thursday 17 March.

A busy time for our community outreach programs—look out for us at the Seniors Community Market during the day on Thursday 17 March, CAP Expo in the morning and Art-Not-Apart, afternoon of Saturday 19 March. Volunteers are always needed for pack-up and knock-down; please contact Fran or me if you can assist.

Recently, I attended a Governance Workshop kindly organised by artsACT on behalf of the Key Arts Organisations. A big takeaway for me was the fact that, while we are competing for audiences, we are very much intertwined and success for all of us relies on developing strong connections and presenting to Government evidence of our real artistic and cultural value to the regions economy. The conversation continues.

Richard Thomas
Director

Board Member Profile

My primary areas of expertise are in the development, financing, valuation and asset management of large-scale infrastructure projects. In particular, this means working with investment, mergers and acquisitions, asset management, advising fund managers and professional service organisations. My qualifications are in Economics, as well as Finance (both gained in Scotland) as well as Chartered Accounting (through Deakin University).

In my current position at Ernst Young (EY), I undertake valuations and business modelling to assist clients make decisions about capital, strategic planning and data analysis. Key clients include the ANU, University of Canberra, Bluedot Innovation and Defence.

Prior to this, when I worked at Hastings Fund Management for three years, I was involved in equity investments in the transport and social infrastructure sectors including: Interlink Roads, Port of Newcastle, New Royal Adelaide Hospital, Newcastle Mater Hospital, Sydney Airport Rail Link and Bonnyrigg Living Communities Housing Project.

Financial modelling, risk analysis, business case and financial strength analysis as well as commercial negotiations and tender evaluation were all part of key projects that I undertook with KPMG over a period of 10 years as one of their Senior Executive. As a Senior Financial Analyst at Corality, I facilitated a number of public financial modelling training courses.

All of this experience is helping me understand the position of the Canberra Potters Society, in preparing financial documents for the Board and engaging with the CPS as part of its forward Business and Strategic Plan.

As an independent Board member (and not a member of CPS), I am enjoying the new experience of ceramic arts and learning all that it entails to be the leading provider of a community-based ceramic arts program, that is recognised internationally.

Graham Durant

Board & administration

Board

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The Canberra Potter is published monthly February–December.

Contributions are welcome. Please email copy and images with captions to the editor:

Kathryn Wells
editor@canberrapotters.com.au

Next Newsletter Deadline
29 March 2016

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02 6241 7800 classes

PO Box 7021
Watson ACT 2602

Gallery/Shop hours

Thursday–Sunday
10–4 pm

ABN 65 491 135 689



From the President

Hello everyone. Autumn is here already, and the ActewAGL Royal Canberra Show 2016 is done and dusted. Mark up your calendars in December 2016, as a reminder to get your entries forms in before Christmas. Make sure you create some pieces through the year for sale on our stand - this is one of the opportunities for all members to offer ceramic works for sale, and of course - to exhibit. See our special feature on the CPS stall and the winning works on page 7.

Have you tried any of our new Cone 6 glazes yet? I put a few pots through last month and was delighted with the results. I put Sand on the rim of a tumbler coated with Pitch and I was thrilled with the result! The inside of the tumbler had Teal – delicious!

We are still in need of volunteers for this month's events – the Seniors Market at Thoroughbred Park on Thursday 17 March; Art-Not-Apart New Acton, and Cap Expo Kingston Markets on Saturday 19 March. This is a great opportunity to show off our fabulous organisation. Drop me an email or let Sara or Richard know that you are available.

Did you know that we are one of the very few ceramics-only facilities in Australia? Did you know that when national and international visitors to Canberra Potters see our facilities in such a delightful setting; they all say WOW! I'm so happy to be a part of this centre of ceramic excellence, I hope you are too.

Yours in mud,

Velda Hunter

President

velda@tpg.com.au

New Class - Adult & Children's Three-Day Intensive courses

April School Holidays



Caroline Walker-Grime

Monday 11 – Wednesday 13 April (Parent-child class)

Monday 18 – Wednesday 20 April (Adults only class)
9:30 – 4 pm

If you are a newcomer to clay then here is an opportunity to do an intensive course in 3 days instead of 7 weeks.

Students can:

- Get a feel for clay and its properties through various hand-building techniques
- Try the potter's wheel, learn to centre the clay and form cylinders and other shapes
- Glaze your work and participate in a final Raku firing
- Learn about various health and safety aspects of working with clay and pottery materials, working in a pottery workshop.

By the end of the course you will be ready to move into a general or continuing Term 2 Adult class.

Cost: \$290 (includes all materials and firings)

Bookings: Phone 6241 7800

E: classes@canberrapotters.com.au

Drop-in classes

Thursday mornings at CPS are for members only at a three-hour session in the main studio from 9:30 am. Join in to work independently, and enjoy a social morning tea.



Learning the fine art of decoration



Mastering hand-building



Kevin Tybell preparing his clay

Shannon Garson

Infinite variety, porcelain
Beaver Gallery, Canberra
3 - 20 March 2016

Review by Kathryn Wells



Shannon Garson, *Flying owl bowl*

Infinite variety is an exhibition that calls to us in a masterly and subtle way. Shannon Garson's fine porcelain works are greatly influenced by the threatened and vulnerable habitats of south east Queensland, especially that of the Sooty Owls found in the hinterland of the Blackall Ranges and the Barn Owls that feed of the remnant native grasslands to the west. A scattering of her kangaroo grass vessels and sclerophyll beakers remind us of the fragility and beauty of a walk through these landscapes. Garson's focus on the owls affords a glimpse into their mysterious nature as they are nocturnal creatures, rarely seen or heard. Mostly we are unaware of their existence and how they live in their habitat.

Garson has brought this vision of a mysterious fragile ecosystem into careful balance with her mastery of Southern Ice porcelain in the form of domestic ware, referencing her

studies in France and Italy as well as a residency at Dartington Pottery in Devon, UK. The use of intimate vessels, beakers, small jugs, milk pourers and bowls with very fine painterly decorations, on forms that reflect the owl's ephemeral habitat, gives us a bird's eye view of beauty and richness that might otherwise be hidden. In contrast, the larger, teapots, decanters, jugs and bowls, represent the Sooty and Barn Owls, as they sweep and whoosh by, with their wing span of nearly a meter wide. The fineness of the porcelain, sanded skin smooth, with 800grit sandpaper, reminds us at all times of how the owls and their habitat are both beautiful and also sensitive.

Yet, it is the unique use of terra sigillata in combination with earthy glazes, underglaze and oxides and her training as a painter that allows Garson to bring into view the startling and hidden beauty of the sclerophyll forest and native grasslands. Drawing inspiration from the finely speckled white spotted head and the scattered white spots on the wings of the Sooty Owl, Garson gives us speckled effects on the small vessels, alongside organic forms and leaf shapes, some whole, some broken, ephemeral and eternal.

Garson's 'Eucalypt vessels – set of two' and 'Kangaroo grass vessels – set of three', offer us the high heat of the day, and yet immerse the viewer in a gentle breeze amidst the blackened Eucalypt bark. Then, we wander from the more dense 'Speckled vessels – set of three' with grass forms and moving mirages with hints of greenery and water to, the deep satisfying hues and the detail



Shannon Garson, *Sclerophyll beaker I*

of the flowering grasses spot lit in the afternoon sun, as evening descends in 'Nocturnal grassland vessels – set of three'. It is these grasslands upon which the Barn Owl feeds; the owls acting as efficient predators to rodent, reptile and other fauna populations.

Three 'Sclerophyll beakers' reference the speckled decoration and vastness of the forest landscape, nudging the grasslands, with floating leaves and the smudged ochre of dust floating in the breeze and the shimmer of light referencing a complex inter-related world. Their emphasis on a ball-shaped palm-held hollowness mimics the space in the forest occupied by



Shannon Garson, *Eucalypt vessels – set of two*



Shannon Garson, *Kangaroo grass vessels – set of three*



Shannon Garson, *Speckled vessels – set of three*



Shannon Garson, Sooty Owl teapot

the Sooty Owls. In particular, the Greater sooty owls are nocturnal and roost in large tree hollows, caves and in dense foliage during daylight hours, occupying deep gullies in moist forests, where smooth-barked gum trees, tree ferns and wet forest understorey are present. The fine skin-smooth porcelain worked by Garson creates an exquisite dialogue about the relationship between the Sclerophyll forest, the grasslands and the owls.

Complementing the 'Sclerophyll beakers' is the 'Sooty Owl Teapot', representing the moister roosting and breeding areas used by the owls. The spout and lid of the elegant spherical teapot, very pared, reflect the patterns of the speckled beakers with hints of green, with the lid deliberately decorated on the underside to encourage us to think about that glimpse of an owl in a hollow. The side of the pot has one side and one eye from a Sooty Owl's face peering out of the hollow/sphere. The form of the spout and lid references a simple Japanese style that Garson has made in her own form; it is at once elegant and also functional, finely tuned to perfect pouring.

The large jugs, formed after the fashion of the Sooty Owls themselves, see the emergence of the Sooty Owl from the hollows, perched on the edge of the forest, ready for flight and the Barn Owl heading for the grasslands. In a nod to the teapot, they are elegant and pared also, with fine lips, beautifully balanced, with inside glazing and speckled handles, albeit more richly decorated.

And so, the owls whoosh past, perhaps a speckled feather floating with the eucalypt leaves and dust, to reach their food, a bowl, decorated to reflect this glimpse of flight. Garson's bowls, with a clear shine to the glazes, reflect this experience of perhaps having caught a flutter of the owl. Decorated inside and out, with bold impressions, large speckles, large leaves detailed as well as fine dust, skeletal wings, green grasses and etchings of individual wing feathers. The bowls themselves float, almost impossibly, just below the 30 degree angle but full as well, sitting on very fine hollowed bases.

All the pieces are very light, ensuring a gasp of surprised expression when first picked up. They are not simply a canvas but a study in three-dimensional surface decoration, where the pot is part of the drawing. The whole pot is an experience, from when first sighted and held, from its weight, through to its fine texture, terra sigillata, and smooth glazes that entice the viewer. The exhibition pieces call to each other, as the owls might do, and mimic the fragile balance of the ecosystem upon which the Sooty and Barn Owls are dependent. Garson has made a fine calling and it is a wonderful experience to be immersed in her glimpse of these mysteries of nature.



Shannon Garson, Sooty Owl jug

Kelly Austin wins Handpicked Handmade 2016

Kelly Austin's 'Peat Decanter' has been judged the top decanter of the 2016 Handpicked Handmade ceramic competition out of 60 entries. An extremely elegant wine vessel, this was awarded top prize for both functionality as a decanter and its beautiful simplicity. The judges loved the thoughtful design, elegance, its pourability and the incorporation of a small cap to minimise dust between uses. More than 60 entries were received into what is Australia's first ceramic decanter competition. The finalists are currently on show at Gallery Klei in Sydney. Other CPS finalists included Dawn Oakford.



Kelly Austin, Peat Decanter

Anneke Pajmans wins Sculpture on the Edge Award

Anneke Pajmans has won the South East Arts Encouragement Award at Sculpture on the Edge, Bermagui, NSW



Anneke Pajmans, Face of the Earth

Carla Wolfs

Artist-in-Residence (from the Netherlands)
Exhibition, Watson Arts Centre
17 March – 10 April 2016

Interview by Kathryn Wells

How did you develop your technique of building your form models to achieve a large degree of fluency?

I wanted to make the inside of the objects more visible and create a smooth surface inside. Plaster moulds were no good as they created pieces that were smooth on the outside and rough on the inside. One of my teachers at SBB suggested polystyrene as you could saw and carve it. I developed a process where I learned to make the moulds, at first with the lines and then later, with movement and fluency.

Why did you develop the clay mixture using perlite (crushed volcanic stone) and paper?

Most importantly the paper clay is smooth, and the perlite is course. When you work with paper clay, a lot of time is spent to smooth the edges, and at the same time the Perlite is groggy, and still looks nice. Perlite is very light itself and adaptable to different glazes. I use different mixes of Perlite with paper for different purposes.

Why did you develop your own glazes and did you have to adapt at the CPS?

When I first started glazing I hated all the glazes that were available as ready made in the Netherlands as I could recognise them instantly. Then I learned how to make glazes out of raw materials (with a lot of testing) and this gave me the freedom to make my own colours and textures, with more subtle colours, drawn from the natural beauty of Scandinavia.

When I arrived at the CPS, and discovered a glazing workshop with all the raw materials, I was like a child in a candy store. I had to test new recipes as the temperature I work with at home, 1140 degrees C, is not common here. It was a good experiment to test Cone 6 reduction firing with different glazes and I made some nice glazes. The most exciting part was to experiment with dipping as this was not something I had done before, although I used an engobe base.

How has the 3-month residency at CPS changed your approach to your work?

When you are here between 8 to 10 hours a day, seven days a week, it allows you to not only develop your work but it allows your mind time to develop, to think beyond the normal time scale. At first I tried different approaches to using line and I did a lot of cutting to get a different accent on the lines but then, I challenged myself to make a piece with no cut-outs and, that is what I did. The works still have a twist with lots of line but these are made up of incisions and used differently. Then I completed works that were whole with external extruded lines laid in patterns. Also I tried slip-casting even though I was using the basic triangle and square shapes, decorated with lines. Lastly, I have tried throwing pots, which was challenging and fun. My cylinders are reasonably accepted but not good. However it was a good experience, due to help from teachers and studio holders.

What is on the horizon?

The horizon never stops. It is endless. You never know what is next – it is open! One thing for sure, it is hard work as you spend many hours in a studio. What is different from working on my own in my studio at home, is here at CPS, there is a connection with a ceramics community, teachers and students. It stimulates the creative process, you see what other people are doing, what it is that drives them and it is a wonderful opportunity, although one that needs the minimum of three months. I will miss the CPS community.

Top to Bottom:
Carla Wolfs, Untitled 1, 2016, image Ian Hodgson;
Carla Wolfs, Untitled 2 & 3, 2016, image Ian Hodgson;
Carla Wolfs, Untitled 4, 5 & 6, 2016, image Ian Hodgson;
Carla Wolfs, Untitled 7, 2015, image Paul Wolfs;
Carla Wolfs, Untitled 8, 2015, image Paul Wolfs;
Carla Wolfs, Untitled 9, 2016, image Ian Hodgson



Royal Show offerings and winners

Congratulations to all of the prize winners, and hearty thanks to all who exhibited. The Canberra Potters' stand looked fantastic thanks to our Pottery Steward Judy McDonald and those fine folk who helped with set-up, demonstrating and serving the public. There was much interest from show-goers as usual, with excellent sales and many entries placed in the box to win the free class enrolment.

Velda Hunter

Royal Show Pottery Winners

Overall Champion Ann Langridge

Overall Reserve Champion Pottery

Jacqueline Lewis

Champion Pottery Exhibit Ann Langridge

Langridge

First Prizes Open

Wheel thrown Judy McDonald

Hand-built: Ann Langridge

Sculpture Steve Roper

First Prizes Professional

Wheel thrown Chris Harford

Hand-built Garry Palacek

Sculpture Jacqueline Lewis

Students

U 18 Wheel thrown Robert Cavanagh

U 18 Hand-built Jennifer Carter

U 18 Sculpture Robert Cavanagh

U 12 Wheel thrown Jaiden McArthur

U 12 Hand-built Adele Loughhead

U 12 Sculpture Lyam Boyce

Seniors

Open Leonie Lucey

Encouragement

U 12 Neve Watson

U 18 Robert Cavanagh

Novice

Joan Marinan

Challenges

Teapot Chris Harford

Jewellery Suzanne Oakman

Firing Sally Armstrong

Retro Jennifer Collier

Awards

Walker Ceramics Award Chris Harford

Barbara Mayo Memorial Jennifer Carter

Carter



Lyam Boyce



Leonie Lucey



Jennifer Carter



Margaret Cotton: Chris Harford



Judy McDonald



Sally Armstrong



Garry Palacek



Jennifer Collier

Diary dates

March

Seniors' Week Expo

@Thoroughbred Park
Thu 17 March 9.30am–3pm

Carla Wolfs, exhibition

Watson Arts Centre Gallery
Artist-in-Residence (from the Netherlands)

17 March (opening 6pm) – 10 April

CAP Expo

@ Old bus depot Kingston
Sat 19 March 11am–4pm

Art, not apart

@ NISHI building New Acton
Sat 19 March 1–7pm

Steve Roper, Exhibition

28 March – 10 April
FORM, Queanbeyan
Opening 30 March 6 pm

April

Intensive Courses

Mon 11 – Wed 13 April
(Parent-child class)

Mon 18 – Wed 20 April
(Adults only class)

Artist talk

Friday 29 April
@ Last Friday Supper Club
Details TBA

Crystalline Glaze Workshop with Ginny Conrow (US)

Sat 30 April - Sun 1 May

Watson Arts Centre is a Key Arts Organisation supported by the ACT government and run by Canberra Potters' Society.

We offer:

Classes for children and adults across all levels of ceramic practice. Workshops, Summer Schools and Kids' Holiday classes are available too.

Studios where tenancy applications are always welcome from emerging and established ceramic artists.

Artist-in-Residence program including studio and residence facilities to national and international visiting artists.

Gallery hosting a ceramic focused exhibition program.

Shop with a range of pottery and ceramics to suit all tastes and budgets.

The gallery and shop are open Thursday to Sunday 10am–4pm and most public holidays.

For further information on all programs, events and available facilities please visit

canberrapotters.com.au

Exhibitions

HANDPICKED HANDMADE
Gallery Klei, Sydney
Suite 9, 1-7 Albion Place
4– 18 March 2016

An exhibition of a ceramic wine decanter designs and works, as part of the Spectrum Now program.



Kelly Austin, Peat Decanter

Shannon Garson
Infinite variety, porcelain
Beaver Gallery, Canberra
3 - 20 March 2016



Shannon Garson, Sooty Owl Teapot

Greg Daly, 'Pivotal'
Sabbia Gallery, Sydney
4 March - 2 April 2016



Greg Daly preparing for Sabbia

Carla Wolfs
Watson Arts Centre
17 March – 10 April



Carla Wolfs, Untitled

Clay Festival Gulgong
International Ceramic Festival
17-23 April, 2016

This triennial event will take place in Gulgong, north-western New South Wales. Reservations open.

Register now by purchasing your ticket to Clay Gulgong 2016.

www.mansfieldceramics.com/clay-gulgong/about

For enquiries contact Siobhan Mansfield, ClayArc festival manager:
 Email: event@claygulgong.com
 Phone: 0447 241 826

Ros Auld
Narek Galleries, Tanja
25 March - 15 May 2016

Opening Fri 25 March, 4 pm
 Open: Thu - Sun 10 to 5
 Old Tanja Church
 1140 Bermagui Road, Tanja

Australia Council
Arts Projects applications

The Australia council Grant program, Art Projects, for individuals and groups are available from \$10,000 - \$ 50,000. This program funds a range of activities that deliver benefits to the arts sector and wider public, including national and international audiences.

Applications Close 7 June 2016.

Pottery studio space for sale

Jane Crick's pottery, Moonshill, 1 km to the east of Tarago consisting of 50 acres of land, 20 acres of which is remnant forest, and several sheds and a vintage rail Guards Van is for sale. It has magnificent views of the surrounding countryside. The main Colorbond shed, used as a studio, has a concrete base and a veranda. It is divided into two with a workshop area and the other half carpeted and lined. It also has a slow combustion wood heater, LPG stove and fridge. The second large shed was used as a kiln shed and has an enclosed storage area with a concrete base. There is also a smaller shed with a concrete base, which was used as a gallery. The Guards Van has a bedroom, living area, study, toilet, and a large storage area. It requires further work to bring it up to scratch. The asking price is \$285,000. For more details or EOI, please contact Ian Crick on 62812594 or by email: crickian@gmail.com

Opportunities

ANCA Call for Proposals

ANCA is now calling for proposals for exhibitions at ANCA Gallery from February-June 2017. Deadline: Exhibition applications and support materials for this round are due by 5pm Thursday 31 March 2016.

[Application form here](#)
 or at anca.net.au/applications

Contact Gallery Manager Annika Harding at [gallery@anca.net.au](mailto:gALLERY@anca.net.au)

For some useful pointers on proposal writing, check out [artsHub's Top Tip for Visual Artists: Writing Proposals.](#)

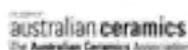


Moonshill, suitable for a pottery studio

In 2015 the Members' Exhibition was supported by



The family of the late Jane Crick



Feeneys Clay