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INSPYRED
CERAMIC ARTS ASSOCIATION OF WA

From the President:

It has been a very interesting year in many ways. COVID intruded into our lives and activities – affecting some more than others. One of the outcomes has been an increased interest in the basic activities such as cooking, gardening and craft. This has also made itself felt in the world of ceramics with a great resurgence of people enrolling in classes and enjoying the process of clay production.

CAAWA has survived and even grown– membership is standing at well over 70. The renewal of the membership fee was waived for this year for existing members but we are happy to welcome our new members and strive to provide our membership with a good range of services.
The Christmas get together was again hosted by Judith and John Paisley and was very well attended and a great social occasion. I urge all members to attend the next one in November.
Despite the “shut down” we have had some very successful MUD sessions during the year with Jackie Masters and Kim Lyons. We are hoping to expand these successful sessions in the coming year. Our plans for MUDFEST at the end of 2021 will depend on travel restrictions at the time but we also have “Plan B” so look out for more information on that.

Our Selective Exhibition will be taking place in April – May 2021 at Earlywork Gallery in South Fremantle in the capable hands of Judith Paisley. We look forward to presenting the best possible ceramic work in Western Australia to the public.

We are sorry to be losing some valuable members of the CAAWA committee.
Di Sigel has been our Treasurer from the very beginning of CAAWA and has done a magnificent job of looking after our finances and playing such an important role in our Association. We are sorry to see her go but our gratitude and appreciation is well deserved.
Janet Kovesi Watt has also been a very valuable member of the committee for many years and her role of Minutes Secretary has been very much appreciated – she has made sense of the various ramblings over the years and also been a very active and valued committee member.
Darryl Nicol has been Vice President and also Membership Secretary for the past few years and his steady, reliable support has been very much appreciated.
Anna Mulders has been responsible for bringing us up to date in the world of IT – setting up our new website and doing a wonderful job in making it easier to update and manage for which we are very grateful. Unfortunately, Anna will be taking some time off to address some health issues and we wish her well and send our very sincere wishes.

We will miss these members and wish them well for their various futures but look forward to working with new committee members and welcome their enthusiasm and commitment.

The CAAWA committee meetings have been enjoyable and friendly (even the ZOOM one) and I would encourage you to contribute if you can. Members can be co-opted onto the sub committees if you are interested in sharing your particular area of interest with a group of like minded people.

Very best wishes for the coming year and hope that the current health problems stay well clear of Western Australia!

Gill Treichel

CAAWA Committee 2020 - 2021

Office bearers:

Gill Traichel - President

This will be Gill's third year as President of CAAWA and her last!
Gill has been involved with Ceramics for over 35 years, starting at Carine with Greg Crowe. She retired from the School of Education at ECU 2 years ago, after over 30 years as student and staff member. In recent years, she has combined her love of knitting with her passion for clay resulting in her knitted porcelain tea sets. Having recently taken up wool spinning and weaving who knows where she will go from here….

Nien Schwarz - Vice president

Nien is a professional artist who holds a BSc, BFA and a PhD. She retired recently from university teaching in sculpture and environmental art. For 40 years she has also assisted geologists in the field with mapping, sampling, and remote expedition cooking.
Her ceramics practice incorporates geological materials obtained from disrupted landscapes, and waste collected from scientific analyses. Her ceramic forms respond to her physical and conceptual engagement with the ground beneath her feet and our collective dependence on mineral and other natural resources.
On Instagram #nienschwarz

Judith Paisley - Treasurer

Judith comes from a retail, business and banking background.
She served on the executive committee at Perth Studio Potters for 7 years and the past 4 years on the CAAWA committee. Not having had any formal arts training, local and overseas workshops, the internet, Utube and an ever-increasing ceramics library have been her essential sources of learning and inspiration. Her passion lies with the raw and rustic nature of ALTERNATIVE firings, loving the close interaction with nature and the elements.
www.paisleyceramics.com

Felicity Bodycoat – Secretary

A horticulturist and landscape designer by day and a clay enthusiast most hours, the design and construction of a small bespoke potting studio in her Fremantle backyard has enabled Felicity to pursue, experiment and develop techniques in her preferred medium of porcelain.
A member of the South of the River Potters Club and the Fremantle Arts Centre, Felicity is interested in all areas of art and design. @felicitybodycoatceramics

Committee members:

Alison Brown - SW Representative

Alison is a late career potter having a 50 year practice in clay working.
Alison is now residing in Dunsborough where she works in a studio overlooking Toby Inlet. Since moving to the S W in 2003 her work is reflective of the coastal environment, now fired in an electric kiln, after 35 years of salt and gas firing. Her work is in the Art Gallery Collection, International and National Publications and numerous Collections.

Andrea Vinkovic
Andrea completed Advanced diploma in Art & Design (ceramics) many years ago, worked as a technician and lecturer at TAFE and now fulfils her passion for clay and teaching at ClayMake Studio that she runs with her daughter Emma. Her ceramic range from very small and delicate pieces to large sculptures. You can see her work here: http://andrea-ceramics.blogspot.com/

Cat Conner
Cat is returning to the committee for another fun year. She is a member of South of the River Potters Group and is setting up her home studio.
Find her on instagram: catconnerceramics

Janet Hummerston
Janet has been in love with clay since childhood when her father made a pottery wheel out of an old car wheel and a Hoover Twin-Tub washing machine motor. She completed a Certificate in Advanced Ceramics at James Street Tech in the 1970s and later went on to teach Ceramics and eventually Visual Arts. She was Head of Visual and Performing Arts at Perth College for more than 25 years. With a good friend and business partner, she conceptualised and developed Preston Street ARTspace, a gallery, retail space for WA artists and a studio for workshops. Janet has recently retired and now is back in her studio experimenting with both domestic and decorative ware.

Megan Brandis
Megan discovered "clay" in 2016 and has not looked back.She loves to explore the mixing and blending of clay's , experimenting with glazes , seeing how the outcome can change , when you go against the expected.Her work is still evolving as is she.Megan draws her inspiration from the sky, ocean and land.
Photo credit to @gregdowney

Philippa Gordon
Philippa's work alludes to natural processes; weathering an indicator of the passing of time, bleaching, erosion or tumbled and worn by the sea. Philippa's simple contemplative forms range from refined to rustic. Coloured clays (neriage), impressed pattern, inlay (mishima) or printed motifs reflect Japanese and coastal influences. These processes form a layer in a multi-layered surface, where ancient ceramic glazes and techniques are re-presented in a contemporary context.
Instagram: ceramist_philippa_gordon

Sandra Robertson
A multidisciplinary artist, Sandy works with a range of materials to produce sculptural pieces. She takes inspiration from nature and enjoys experimenting with a range of material, often incorporating found and recycled objects, resulting fascinating and unusual art forms. Currently studying ceramics at Fremantle Arts Centre, she has been always been drawn to the organic character of clay, in her attempt to convey the beauty of nature through her art.

Tara Rad
Tara's background in architecture has influenced the concepts behind her works, she aims to create objects which are expressive art with an intrinsic functionality and emphasize the tactility of clay-as-material. As a result, her ceramic practice interposes itself somewhere between the two styles; functional ceramics, and sculptural pieces. You can see Tara's work here: https://www.tarad.com.au/ Instagram: taradstudio

Victoria Malone
My ceramic journey started in the mid 80's, at Carine TAFE with Greg Crowe, followed by Diploma of Art and Design. I developed my skill being a production potter creating a range of functional wares. I now concentrate on glaze effects and alternative firings. With the decline of teaching facilities over the years I am concerned the glaze and kiln technology are being lost. Serving on the CAAWA Committee with other Ceramic Artists will allow us to share our combined knowledge through workshops [MUD] and keep these skills. The rejuvenation of ceramics makes us extremely relevant and I am proud to offer my assistance.

Thank you to the departing committee members!

Towards Zero Waste Studio

by Andrea Vinkovic

At ClayMake (just like in my personal studio and studios of many potters that I know) we like to reuse as may resources as possible -reclaim clay and clay slip, reuse plastic bags and containers and make our own tools if we can. But, there has always been an amount of materials ending in the landfill: the sink bucket slops.

For those not familiar with it: clay and associated materials will clog up your sink so every studio needs a clay trap. It can be invisible, built in the system, or it can be as simple as a bucket in the sink. This is my unglamorous version:

It collects all glaze and clay residue. Heavy particles sink to the bottom and clear water rises to the top.

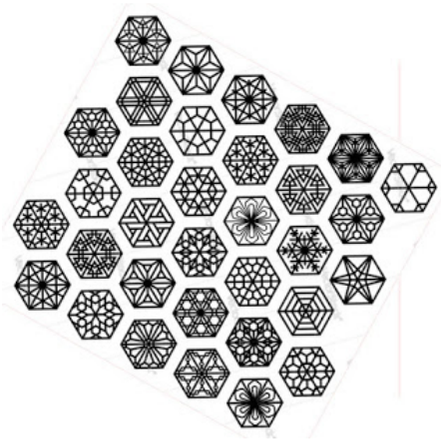
In the personal studio, I get a few buckets of slop a year that I dry and bin. ClayMake Studio, however, has much higher volume of use and as people use various clays we can't reclaim all of them .... so our sink and slop buckets fill quickly.

I recently came across an article by Rat City Studios, published in Ceramics Monthly describing how they make pavers out of the clay and glaze slops.

[You can read it HERE.]

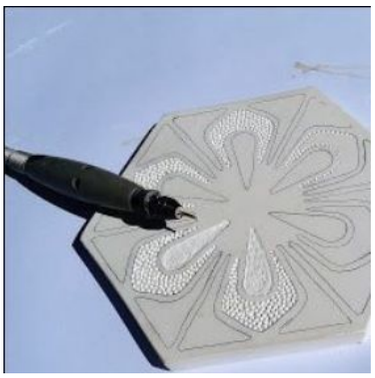
So here is my version, and slightly different approach:

I like hexagon shaped tiles too, and for design inspiration I went to Japan:



oh, they would tessellate so well!

First I cast plaster blanks in hexagon shape, 1.5 cm tall and then transferred couple of patterns on them. While the plaster was still damp, I transferred the pattern by scratching through the paper onto the plaster tile, but when plaster tiles are fully dry, you can use carbon paper to transfer the pattern:



used dremel to etch the pattern

To make clay tiles, I made a wooden hexagon frame, held together by a strap with buckle stapled onto the wood. Unfortunately it did not hold it as tight as I was hoping for, so I added a plaster ring. Here it is with the plaster tile inserted:

This is the clay slop, after drying in the plaster mould, before kneading:
It contains various clays, casting slip and glaze residue. At it is stage I assume that it is mostly clay as I didn't have a glaze mixing class.

It is softer than regular recycled clay, so stickier and messier to work with.
Chuck cloth keeps my tools cleaner:

After compressing, first I cut the bulk of excess clay with the cutting wire: Then smooth the surface with the metal ruler. This is why I prefer wooden mould for this purpose rather than plaster - it is always level and it doesn't scrape as fast as plaster would:

Opening the mould:
(First part of wooden frame is not stapled to the strap for easier removal.)
The mould has been turned up side down so plaster is now on top.
As the clay is so sticky, it is easier to remove plaster tile before fully opening the mould:

Tiles are fired very slow to 1220 degrees celsius

Exhibitions

Opportunities

NATIONAL

Deadline: 28 September 2020, 11.59pm

L I Q U I D - A survey exhibition of glass and ceramic artists

Following the success of our ceramic survey exhibition H O L D in 2019, we will once again be looking to focus on the beauty found in functional ware. L I Q U I D will applaud the beauty and sense of intimacy experienced when using an exquisitely crafted vessel. We are calling for interested ceramic and glass artists from throughout Australia who are producing functional ware that epitomises the essence of good design, aesthetics and functionality. We believe there are a wealth of ceramic and glass artists throughout Australia who are producing some exceptionally exquisite work. We invite you to express your interest in participating in this survey exhibition. Do you make any type of vessel that takes the dining experience or home environment to another level? Please feel free to discuss your proposal with Artistic Director and Co-CEO, Monika McInerney, at moni@belcoarts.com.au or on T: 02 6173 3304

Exhibition: 30 October 2020 to 31 January 2021
More info at: belcoarts.com.au/liquid/

2021 ARTIST IN RESIDENCE APPLICATIONS NOW OPEN

Midland Junction Arts Centre's Artist in Residence program supports artists and collectives working across all art forms and disciplines to create new work, collaborate, undertake research, build skills and/or connect with audiences. We have three studios available as private work spaces, with residencies lasting between eight to ten weeks.

APPLICATIONS CLOSE MIDNIGHT MONDAY 28 SEPTEMBER 2020

For queries regarding the 2021 residency program, please email Curator, Melissa McGrath
curator@mundaringartscentre.com.au

Designing Ideas

with Master Potter Garry Zeck

Starting date: Thursday in September– date to be confirmed
Course length: 5 x 3h
Time: 6:00pm - 9:00pm
Price: $285
Tutor: Garry Zeck
Venue: ClayMake Studio

This is a course for those with basic knowledge of clay forming (either on or off the wheel) who wish to expand their ideas and add depth and meaning to their work.

Garry will guide you through the critical thinking about how to create well designed, functional, and aesthetically pleasing ceramic objects. Focusing on the design themes and principles of balance and form, Garry will also include invaluable instruction in advanced studio techniques (inclusive of altering and joining forms, finishing with slips and glazes) for rendering your ideas into a reality.
As spaces are very limited enrol now to secure your place in this inspiring course.
For more information click here

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please send your contributions to admin@ceramicartswa@asn.au
with "for PYRE" in the subject line
by 25th October 2020

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