WEDGE

AUSTRALIAN CERAMICS
TRIENNALE 2025

# Conference Findings

2 - 5 October 2025

Walyalup (Fremantle), Western Australia

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Ceramic Arts Association of Western Australia

The AUSTRALIAN CERAMICS Association

# Presenters

Day 1

**History & Change**



# Paul Greenhalgh

**Keynote Speaker**



## Ceramic, Art and Civilisation

### About

Paul Greenhalgh is a curator, writer and teacher who originally trained as a painter, and has been involved in ceramic and ceramic education throughout his professional career. He is currently Director of the Zaha Hadid Foundation in London, and Professor Emeritus at the University of East Anglia. His previous roles have included Director of the Sainsbury Centre, President and Director of the Corcoran Gallery of Art in Washington DC, President of NSCAD University (Canada), Head of Research and Deputy Keeper of Ceramic at the V&A Museum, and lecturer at Cardiff College of Art. His books include *Ephemeral Vistas* (1988), *Modernism in Design* (1990), *Art Nouveau* 1890–1914 (2000), *The Persistence of Craft* (2000), *The Modern Ideal* (2004), *Fair World* (2010), and *The Nature of Dreams: England and the Formation of Art Nouveau* (2020). His latest book, *Ceramic, Art, and Civilisation* (2021), is a study of the history of ceramic.

www.paulgreenhalgh.net

# Jane Annois



## The Potters Market

**The Development of Potters Markets in Australia and Europe and their impact on the livelihood of studio ceramic artists and growth of ceramics.**

From the rise of a grass roots need for ceramic sales, exposure and camaraderie in local regional environments, the Potters Market phenomenon has grown over the last 30 years to provide important opportunities for the studio potter. On the way, it has encouraged further artistic and stylistic development, excellence, and a focus on ceramics education and dissemination of information, networking opportunities, while building the ceramics community.

The Potters markets are annual cultural arts events, attracting large numbers of visitors, often with associated events such as ceramic exhibitions, workshops, talks, guest artists and social events.

I will discuss the obstacles in setting up a potters market and also the tried and tested ways to get it up and running and making it a success.

I will compare the Potters markets in France, Italy [Florence and Faenza], The Potters Fairs UK, and The Pottery Expo Warrandyte, Melbourne. Images from each of these events will illustrate the environments, displays and presentation, and variety of work exhibited.

## About

Jane is a ceramic artist from Warrandyte. She has taught ceramics in schools, TAFE Colleges and at Potters Cottage, Warrandyte.

She has exhibited and given workshops internationally. Her ceramics are in the style of "Terre Vernissee'' terracotta slipware, influenced by her time working and travelling in France. Jane has been running ceramic and art related tours to France since 2004 as 'Zeste French Tours' and has organised the Pottery Expo event in Warrandyte for the past 22 years.

She is a member of the International Academy of Ceramics.
Her work is primarily functional with rich honey and green glazes, with thick slip brushwork decoration. Her pieces are intended for the table to enjoy using everyday.

www.janeannois.com

# Amanda Bromfield




## Azulejos Tiles: A Journey Through History, Geography and Innovation

**This presentation traces the migration and enduring popularity of Azulejos tiles, from their Moorish roots in North Africa to their flourishing presence in southern Europe.**

Exploring the tradition and innovation of Azulejos, the presentation highlights how this fashionable art form became a cultural and artistic zeitgeist shaped by the religious, socioeconomic, and geopolitical dynamics of the late Middle Ages and Renaissance. Contemporary works by Portuguese tile artists Joana Vasconcelos (b. 1971), Rafael Bordalo Pinheiro (1846–1905), Querubim Lapa (1925–2016), and Australian artist Jane du Rand will also be featured, illustrating both the tradition and the ongoing relevance and evolution of the medium.

This presentation draws on my travels in Portugal, Spain, and Morocco, as well as my residency at Aviário Studio in Portugal, where I researched historical Azulejos installations, experimented with tile production techniques, and incorporated these findings into my own ceramic practice.

## About

Amanda Bromfield is an Australian ceramicist based on Bundjalung Country in the Northern Rivers region of New South Wales. Known for her interdisciplinary art practice, she combines ceramics, performance, and video to raise awareness of critical environmental and societal issues. Bromfield's work frequently addresses themes such as deforestation and biodiversity loss, with a particular focus on Australia's endangered koalas. Using clay as her primary medium, she narrates poignant stories of environmental destruction, often employing irony and satire in her installations.

Bromfield's art also delves into women's experiences and representation in society. Her solo exhibitions, including *The Women of Hill End*, *The Nun in the Nightgown*, and *Hey, Listen Up*, shed light on untold women's stories through ceramic sculptures and mixed-media installations. She often incorporates found or recycled materials into herlarge-scale works, which have been exhibited in numerous regional galleries across Australia.

Bromfield is also an activist. Her public protests - often involving dressing as a koala - highlight climate change and conservation issues. She holds a Master of Fine Arts in Ceramics from the National Art School in Sydney.

Bromfield teaches ceramics from her studio in Lennox Head and has previously taught at TAFE in Murwillumbah. She is a former board member of The Australian Ceramics Association (TACA) and a member of Clay Matters.

www.amandabromfield.com

# Wendy Gers

**with panelists Dr Karen Weiss, Njalikwa Chongwe and Cim Sears**



## Panel Discussion: The Hard, Soft, and Hopeful: Rethinking Low-Impact Ceramics

**Ceramics history is often told as a story of progress—moving from soft, low-fired earthenware to the prized whiteness and strength of porcelain. But what if that's only part of the picture?**

This discussion explores alternative ceramic technologies that have existed across cultures for centuries—methods that produce strong, sealed wares without relying on high-impact industrial processes. While the 1970s saw a revival of low-fired techniques like pit-firing and raku, they didn't fully challenge the dominance of porcelain and stoneware. This session dives deeper, highlighting lesser-known, sustainable ceramic practices that offer new possibilities for the future of the craft.

## About

Dr Wendy Gers is an award-winning international academic, curator and consultant based in the Netherlands. She has lived and worked in in Europe, East Asia, the Middle East and Africa, where she has established research laboratories, taught and curated major exhibitions. Among these exhibitions are 2 major Biennales, that were visited by over 1 million people. Her curatorial leadership was celebrated by the City Press's inclusion of Gers in their list of 100 'World-Class South Africans'. In parallel, Wendy has delivered over 80 public lectures and keynote addresses in 20 countries, and has served on various juries and boards. Gers is Curator of Modern and Contemporary Art at Princessehof National Museum of Ceramics in the Netherlands, a prestigious Rijksmuseum with collection of over 45 000 works.

She is also the Theodore Randall International Chair of Art History at Alfred University, New York, in Autumn 2024. She has authored numerous catalogues, book chapters and scholarly articles, including the landmark monograph on southern African potteries, Scorched Earth (2016), Cont{r}act Earth (2017) and Terra Nova (2014). She has written chapters for 2 readers, The Ceramics Reader (2017) and The Craft and War Reader (forthcoming). Her research interests include sustainability, decolonisation, museums restitution and healing. Gers is the recipient of a PhD from the University of Sunderland; MA in History of Art (cum laude); Advanced University Diploma in Information Studies and BA from the University of KwaZulu-Natal, South Africa. She completed her Post-Doctoral Research Fellow at Tshwane University of Technology (South Africa).

www.instagram.com/wendygers

# Elnaz Nourizadeh

**with Dr Mojgan Habibi**



## Persian Design

### About

Elnaz's studio practice centers on ceramics and sculpture, delving into themes of connection, communication, and identity, ranging from individual experiences to broader social contexts. In 2018, while completing her Master of Fine Arts at RMIT, she expanded into installation art, further deepening her exploration of the intricate relationship between the mind and body. Elnaz's passion for working with clay, a material inherently connected to the body, began in her early teens. This formative experience became the foundation of her focus on capturing the transformative effects of meditative states in both personal and social realms through her experimental sculptures.

In 2013, Elnaz established her artistic practice in Melbourne as a ceramicist, sculptor and ceramic teacher. Her functional ceramics quickly gained acclaim for their distinctive hand-painted designs and vibrant colours. Alongside her award-winning sculptures, her tableware has been featured in prominent publications such as The Design Files and Broadsheet,.... Elnaz's creations have been commissioned by renowned international companies, galleries, and private collectors, including Anthropologie, Fenton & Fenton. She also maintains ongoing collaborations with esteemed partners like Mr Kitly Gallery, Market Lane and many more.

www.elnaz.melbourne

# Anthony Quinn



## Decoding Crafts

**How can one tackle the study of know-how? If skill and tacit knowledge are determined by a range of factors such as the use, scarcity and cost of materials, the human interaction with tools and objects, the salience of techniques and knowledge to place, and the sense of provenance and tradition that defines intangible cultural heritage.**

How do we decode these complexities for a sustainable future proof discipline? Designingand building historically accurate materials, replicating forming techniques and use of tools, along with archival exploration of the world and context in which these historical experiments were developed, allow us to unlock these steps, and may help us to reconstitute tacit dimensions of present and past practices, from which hybrid practices, combining tacit knowledge of centuries of material expertise with innovations such as additive manufacturing, are essential. The acquisition of Material Intelligence (Adamson, G, 2018) is essential to grounding intangible cultural knowledge towards a future of digitally enhanced ceramics, were crafts person and machine work together.

Traditionally, research in craft production focused on the materials and techniques required to form objects, the associated gestures and their transmission were considered anthropology. Gesture Knowledge (Siburn, H, O. 1995), demands the incorporation of another layer of knowledge to encourage machine learning between crafts person and co-bots, resulting in the preservation and transmission of expertise.

Higher Education Institutions (HEIs) have become the de facto custodians for traditions of skilled artisanship, whilst the Heritage Craft industries face a potential decline of skills in the face of economic and technological developments. Consequently, the educational institution which has become the home of the more traditional craft practices and a laboratory for the experimental and innovative combination of these traditional technologies with the tools and methods of industry 5.0. This crafts ecosystem is fragile. Educational departments across the world are run by a small group of experts, with a tiny and dedicated workforce keeping hundreds of years of local savoir-faire alive. There is a need to make access to specialist forms of material knowledge open and fit for the purpose of transmission, to record and elucidate embodied and tacit knowledge, usually gained through experience and repetition, with the intention to valorise and sustain craftknowledge and practice into the future.

This paper explores these factors whilst focusing on ceramics, building on the extensivemapping of craft techniques developed within the Erasmus+ Decoding Ceramics research.Decoding Ceramics articulates the imperative to save expert knowledge and valorise traditions of skilled artisanship across the world for a sustainable future discipline. It is essential to leverage technology to sustain and valorise traditions of skill and expertise, using the technologies at hand as tools to capture knowledge and unlock learning. We propose technology is a tool, similar to a potter's wheel, not the driver, however what we are doing would not be possible without certain technologies, gesture capture, video annotation, 3d printing, photogrammetry, and robotics.

Decoding Ceramics is a new network and open educational resource that maps ceramic knowledge across makers studios, workshops, manufacturers, research centres and universities. It assesses the salience of practice to place, builds a visual and oral record of specialist processes and techniques, leveraging digital technologies to decode tacit knowledge and effectively share this knowledge across the teaching and learning network to ensure ceramic practices are relevant and accessible to future learners, teachers, craftspeople, and enthusiasts.

## About

Anthony Quinn is an author, designer and  Reader in Ceramic Design and Head of Ceramics Department at Central Saint Martins Art School in London. He is lead researcher for Decoding Ceramics which aims to map, preserve and valorising ceramic knowledge and expertise, making it open and accessible for future generations.

www.linkedin.com/in/anthony-quinn-9054172b

# Anne Sherman



## What's Happening in Australian Ceramics?

**Following her relocation from the United States to Australia, ceramic artist Anne Sherman's attempts to understand the context of learning and development opportunities for ceramic artists in Australia resulted in more questions than answers.**

Leaning on her training in social impact management, Anne interviewed dozens of stakeholders across Australia to gain insights into this question, with results shared in the Journal for Australian Ceramics.

This interactive workshop will invite participants to reflect on these insights, share concepts and consider opportunities and threats for the future of Australian Ceramics.

Findings from this workshop will contribute to an ongoing body of research into the state of Australian ceramics education and the development of recommendations and resources for community advocates and decision-makers.

## About

Anne has established herself as a ceramic artist, educator, and mentor who is committed to contributing to the ceramics community in Naarm (Melbourne), Australia, and abroad.

Her lifelong passion for ceramics started at age 7. It developed through formal and informal learning, including a scholarship to pursue a Bachelor of Fine Arts in Ceramics at the School for the American Craft at the Rochester Institute of T echnology (RIT).

In 2022, Anne founded *Home. Clay Studio* in Footscray, VIC, which offers an intimate and nurturing community environment imparting solid skills, knowledge, and confidence to push the boundaries of students' practice through classes, workshops, and studio access.

In addition to her teaching and artistic practice, Anne draws from her diverse professional experiences in architecture, industrial design, environmental sustainability, and social impact management. These influences are evident in her focus on material knowledge, creative problem-solving, group facilitation, and awareness of diverse lived experiences.

www.homeclaystudio.com

# Sophie O'Brien



## Fantastic Forms

**Sophie O'Brien, Head of Curatorial and Learning at Bundanon (NSW) and co-curator of Fantastic Forms, an exhibition at John Curtin Gallery, discusses the vibrant creative practice of Merric Boyd (1888–1959), an artist often referred to as the father of Australian studio pottery.**

Boyd's dynamic ceramics and drawings from the 1940s and 50s are juxtaposed in the exhibition with work by three contemporary artists – Rubyrose Bancroft, Stephen Benwell and Nabilah Nordin. O'Brien explores ways these artists' very different creative approaches are in conversation with Merric Boyd's unique practice and philosophies of art and life.

## About

Sophie O'Brien is a curator, director and writer. She has previously worked in senior curatorial leadership roles at the Govett-Brewster Art Gallery in Aotearoa New Zealand, and at the Serpentine Galleries and Tate Britain in London, UK. Sophie has worked on numerous large-scale commissions with artists including Marina Abramović, Ruth Buchanan, Fiona Connor, Jimmie Durham, et al., Gustav Metzger, Richard Hamilton, Susan Norrie, Thomas Schütte, Javier Téllez, Wolfgang Tillmans, Rosemarie Trockel and Adrián Villar Rojas, as well as architects Peter Zumthor, SANAA and Herzog+deMeuron+AiWeiwei. She has previously led the exhibition teams for the Australian Pavilions at the Venice Biennale (2005–2007) and the Biennale of Sydney (On Reason and Emotion, 2003). In the curatorial teams at Artspace Sydney and the Art Gallery of Western Australia, Sophie delivered numerous exhibitions and publications, and curated the visual arts programme for the Perth Festival (1999–2001). She has a MA in Directing Performance from the Victorian College of the Arts in Melbourne (2018–2019).

www.linkedin.com/in/sophie-o-brien-226a778a

# PANEL

**Bianc Wirth (Chairperson) with panelists Fleur Schell and Janet De Boos**

## Exploring the Dual Impact of AI on Creative Arts: Destruction, Salvation or Both?

**Since its inception in the 1950s, Artificial Intelligence (AI) has evolved significantly, culminating in a consumer-driven surge of generative AI in 2022. This rapid advancement has sparked intense debate, with AI being portrayed as both a potential destroyer of creative arts and a limitless source of inspiration for artists. This session aims to demystify AI and explore its implications for the creative industry.**

In the first half of the session, Bianca Wirth, a seasoned technology industry expert with 26 years of experience, will provide an insightful overview of AI. She will clarify what AI truly is, its capabilities and limitations, and debunk prevalent myths. Bianca will cover questions such as: Will AI dominate the world in a manner reminiscent of science fiction? Do AI companies exploit user data for model training? Can AI-generated content be protected by copyright? Furthermore, Bianca will discuss how artists can harness AI to shape their own narratives.

The second half of the session will feature a panel discussion with renowned ceramic artists Fleur Schell and Janet De Boos. They will share their thoughts and experiences with AI in the field of ceramics, highlighting current applications and speculating on future developments.

## About

**Bianca Wirth (Chairperson)**



Bianca Wirth, a seasoned technology and cybersecurity professional, boasts over 26 years of experience in the field. As the Cyber Information Security Officer (CISO) at an Australian government department, Bianca spearheads the organisation's strategies for emerging technologies and cyber security. Her role involves analysing cutting-edge technologies, including Artificial Intelligence (AI), while ensuring ethical practices, robust governance, and privacy and security measures. Bianca is a sought-after speaker at conferences both in Australia and abroad. She also shares her expertise as a guest lecturer at Australian universities, focusing on cyber security and technology. Beyond her professional technology pursuits, Bianca is an emerging artist in ceramics.

**Fleur Schell (Panelist)**



Fleur Schell is an internationally recognised porcelain artist, illustrator, writer, and presenter. She was raised on a wheat farm near Goomalling on Ballardong Boodja in Western Australia. Today her creative practice focuses on re-wilding the imagination. Fleur is currently the Creative Director of 'BioSPHERE' – a major regional ritual event that explores the power of art, science and traditional indigenous knowledge to unpick the systems that separate us. In 2002, after seven years of tertiary study in the field of

ceramics, Fleur Schell and Richard Hill founded an international ceramic residency and clay workshop to nurture the clay arts on Walyalup country in Fremantle WA. In 2025 they begin construction on 'PORTAL' – Place of Reeds Talinup Augusta Leeuwin – a regional 'Collective Thinking Hub' on Talinup, place of reeds of the Wandandi people, in Augusta Western Australia.

**Janet De Boos (Panelist)**



Janet De Boos, a luminary in the world of ceramics, has left an indelible mark on the field. As the former Head of Ceramics at the Australian National University (ANU) for over fifteen years (1998–2015), De Boos shaped the next generation of ceramic artists. Prior to this, she held the same position at her alma mater, the East Sydney College of TAFE (now the National Art School) during 1979–80. In between, she ran Brindabella Pottery, a production studio, for nearly two decades. A prolific writer, De Boos authored two best-selling books on glazes: *Glazes for Australian Potters and More Glazes for Australian Potters*. She co-authored the *Handbook for Australian Potters* and contributed articles to Australian and international ceramics journals. She has exhibited extensively in Australia and abroad, including the UK, Netherlands, Belgium, Greece, Spain, South Africa, Canada, the United States, Korea, and China. Her creations reside in major permanent public collections across continents.

# Avi Amesbury



## The Self Reconciliation Project

*"I strive to keep my journey to understand the culture of my country alive, and know that I will be forgiven and humbled by my ignorance."*

The content of this project is sensitive and requires a sophisticated approach to understand it's purpose.

Through ceramics and storytelling the project uses the narrative of a settler descendant (the artist) to see, understand and reconcile the injustices of 'white' settler history in Australia.

The project is not the telling of an Aboriginal story, but a re-examination of the artist's own 'white' past and the illusory 'white' history that has gradually been revealed. It is about the notion of 'self reconciliation', of stopping, turning and facing truths. To listen, to hear, to understand.

Avi's research brings together two lines of inquiry and perspectives – examining family history in relation to community attitudes and the laws of the time (an internal lens); and exploring connection to place through immersion in the Australian landscape (an external lens).

The presentation will focus on the residencies undertaken at the Fremantle Art Centre (2022) and Central Craft (2023), the collaboration with composer/sound artist MJ Callaghan, and the processes of engagement in creating new work for an exhibition.

## About

Avi Amesbury received a Bachelor of Visual Arts (Ceramics), with Honours from the Australian National University (ANU) School of Art (2002), and was awarded the ANU Lyle T. Cullen Memorial Prize. She was a recipient of the ANU International Exchange Programme Scholarship to study at Hong-Ik University in Seoul (2002) and has been an artist-in-residence at the Benyamini Contemporary Ceramics Center, Israel (2017), the Fremantle Art Centre (2022) and Central Craft (2023). Her work has been selected for national and international exhibitions and has been acquired for public and private collections. Avi has contributed to the arts community through her various professional and volunteer roles.

She was CEO/Artistic Director of Craft ACT: Craft and Design Centre (2010-2016), the Founder and Artistic Director of the DESIGN Canberra festival (2014-2015), Chair of Stepping Up: the Australian Ceramics Triennale, Co-judge, 9th International Craft Competition, 2015 Cheongju International Craft Biennale, Republic of Korea, and Treasurer of The Australian Ceramics Association (2019-2020).

Avi is a member of the International Academy of Ceramics (IAC) and the IAC Council Member Representative for Oceania. Avi works in porcelain and her practice is inspired by the Australian landscape. She uses porcelain and found clay to create works that explore her connection to place.

www.aviamesbury.com.au

# Falguni Bhatt



## Indian Pioneers & Schools of Ceramics

**This presentation delves into the history of ceramics in India, focusing on the pioneers and schools of ceramics that have shaped the contemporary Indian ceramic scene. Despite their significant contributions, these figures and institutions remain largely underrepresented in global and local narratives.**

Some early pioneers in Indian ceramics were associated with M.K. Gandhi's Quit India movement, embedding craft with a nationalist spirit. Their efforts included cooperative training programs emphasizing hand and wheel techniques, semi-industrial processes like glazing, decorating, and firing. This cooperative model set a foundation for ceramic education in India, influencing subsequent generations.

Key institutions such as Kala Bhavan in Shantiniketan, Faculty of Fine Arts at Maharaja Sayajirao University, Sir J.J. School of Arts in Mumbai, Benaras School of Art, and the National Institute of Design in Ahmedabad have played pivotal roles in nurturing ceramic artists. Many of India's leading contemporary ceramicists trace their roots to these schools.

Through this presentation, we aim to spotlight these pioneers, institutions, and the cultural geography of Indian ceramics, celebrating their contributions and providing overdue recognition to this vital yet overlooked aspect of India's artistic heritage.

## About

Falguni Bhatt a Sculptor, ceramist and installation artist is hailed from Baroda, Gujarat. With her heart set on a creative journey she completed her Bachelors and Masters degree in Fine Arts with specialisation in Ceramic Sculpture from the Maharaja Sayajirao University in Baroda in 1999. Falguni's art is all about deconstructing stereotypes of thought and practice reflecting an intense and deeply sensitive relationship with her surroundings as well as her state of mind at any given point in time.

Credited with a number of distinguished solo shows at home and abroad.She has received Awards among them the IAFACS award, All India mini sculpture award, national scholarship and junior fellowship from ministry of culture,India.have curated Several International Ceramic Residencies at Art Ichol Maihar, at Rann of Kutch under Global Art Festival Event.Participated in many Residency programs, among them Jingdezhen International Studio,Solo Show at Taoxichuan Art Avenue MUsuem 2019. International Ceramic Studio kecskemet, Hungary.

She is a member of AIC-IAC International Academy Of Ceramics, Founding Trustee of ICAF - Indian Ceramic Art Foundation & "Afsa Fired Art" Kolkata. She live and work in Kolkata.

www.falgunibhatt.com

# Patty Wouter



## Paper Clay and Paper Porcelain

**Vulnerability of people and nature is a recurring theme in the work of Patty Wouters. She combines different kinds of clays and explores the possibilities of paper porcelain and integrates organic materials into her work. Her work contains a rich symbolism.**

I would like to start with a PowerPoint presentation showing many different possibilities of ceramic work you can make with paper clay and paper porcelain. I will also discuss the advantages and disadvantages of working with paper clay/paper porcelain and explain the qualities of this material.

## About

Over the years, Patty Wouters had the privelege of exhibiting widely, participating in numerous group shows across Belgium and internationally, as well as holding seven solo exhibitions in Korea, Italy, the Netherlands, France and Belgium. Beyond her artistic practice, she founded and manged an art education institute in Belgium with the support of the Ministry of Culture.

She also curated several international travelling exhibitions, further connecting with the global ceramics community. Teaching has been a significant part of her journey. She has been invited to lead workshops and materclasses, give lectures and teach at universities in Korean the USA and in Belgium, as well as participated in residencies and conferences worldwide.

She participated in many group exhibitions in Belgium and abroad and had 7 solo exhibitions in Korea, Italy, The Netherlands, France and Belgium. She curated several int'l travelling exhibitions.

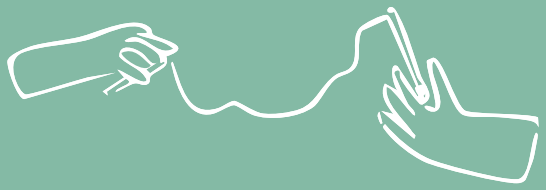
As a member of the IAC (International Academy of Ceramists), affiliated with UNESCO, I remain deeply engaged in the international ceramics community, continually learning and sharing my passion fort his art form.

www.pattywouters.be

# Presenters

Day 2

**Metaphir & Symbol**



# Beth Cavener

**Keynote Speaker**



## The Wilderness Within

**Beth's work is nothing short of breathtaking. Her larger-than-life, emotionally charged animal sculptures delve into the complexities of human nature, transforming raw clay into a powerful narrative of vulnerability, strength, and connection. Her process is as extraordinary as the pieces themselves:**

Masterful Technique: Using solid blocks of clay, Beth sculpts her forms with precision and passion, using armature, later hollowing them out to create intricate, gravity-defying sculptures.

Emotional Depth: Her sculptures are not just animals-they are raw, visceral expressions of human emotions, brought to life through gestures, textures, and powerful forms.

Global Recognition: With exhibitions in major galleries worldwide, Beth is celebrated for pushing the boundaries of ceramics and elevatina the medium to tine art.

In Beth's own words: "I'm interested in the way we communicate through body language-the subtle signals we give each other and how those gestures transcend words."

## About

Beth Cavener is an internationally acclaimed sculptor known for her evocative and psychologically charged ceramic sculptures. Working primarily with clay, Cavener creates anthropomorphic animal figures that serve as powerful metaphors for human emotion and behavior. Her work delves into themes of vulnerability, desire, fear, and aggression, capturing raw and deeply personal narratives through expressive form and gesture.

Born in Pasadena, California, and raised in a family of scientists, Cavener's approach to sculpture is both technically rigorous and emotionally intense. She received her Bachelor of Arts in Sculpture from Haverford College and later earned her Master of Fine Arts in Ceramics from Ohio State University. Her meticulous process involves constructing large-scale sculptures from solid blocks of clay, which she then hollows out before firing.

Cavener's sculptures challenge viewers to confront their own psychological landscapes, using exaggerated body language and contorted postures to express states of inner conflict. Her work is deeply influenced by mythological and literary themes, exploring the complexities of human nature through animalistic forms.

Her sculptures have been exhibited widely in prestigious galleries and museums, including the Smithsonian American Art Museum's Renwick Gallery, the Museum of Arts and Design in New York, and the Archie Bray Foundation. Cavener has also received numerous awards and fellowships, including grants from the National Endowment for the Arts and the Virginia A. Groot Foundation.

Currently, she works from her studio in Montana, where she continues to push the boundaries of ceramic sculpture, blending technical mastery with emotional depth.

www.followtheblackrabbit.com

# Francesca Silverton



## The Geometry of Curves in Ceramics

**This paper explores ceramics and curves, and is an exploration of how the evidence of making by the human hand can distinguish and elevate ceramic objects.**

We are all familiar with lines of geometry, but there are also curves in geometry, where soft shapes echoing human forms have a language, as seen in vessels by ceramic artists such as Magdalena Odundo and Felicity Aylieff where the use of clay allows us to see an elegant interplay between the organic and the structured.

I propose viewing geometry in ceramic form and surfaces through the lens of 3D geometric forms, to develop a theory that the liveliness and integrity of ceramic artwork comes from connecting the materiality of clay with the human hand.

I use images of sculptures made from various materials, including ceramics, to make this argument. The interplay between the material and the machine is also discussed, including references to 3D printing, and AI.

I argue that the connection between geometry and the human hand, which we see in ceramic vessels and sculpture, can inform how we think of form and surface as a part of our cultural landscape.

## About

Francesca Silverton is a ceramic artist who uses ideas from the materiality of clay to tell stories about cultures. She makes closed form sculptures and textural surfaces to encourage the viewer to touch objects.

Her work draws on ideas from both science and craft to explore both the materiality of clay and our cultural understanding of the world around us.

She teaches workshops in Maths with Clay in London, and has been longlisted for a number of sculpture prizes including the Aesthetica Art Prize in 2023. She has exhibited widely in Europe and the UK including at the York National Gallery, and her work is in permanent exhibitions in Finland and sold in Linleys Gallery in London. She has published papers on Craft and the Origin of Geometry, drawing on her doctoral education in maths, and her Higher National Diploma in Ceramics.

www.francescasilverton.com

# Paul Wm. Leathers



## Each Material Possesses its Own Curiosity

**I have found, through the adventure of travel and participating in international ceramics residencies, that stepping away from the routines of one's studio practice and immersing oneself in new environments can lead to unexpected creative breakthroughs.**

I will discuss developments – brought about by occupying the interstitial zone between two materials, two studios, and two cultures — that were influenced by attending eight residencies at The Pottery Workshop in Jingdezhen, China and which have deepened my interest in the aesthetics of binaries, parallax theory, and collaborative artmaking.

Curiosity, its theory and methods, offers a means by which to engage with, refine, and expand the conceptual and technical boundaries of our material practice. As such, I feel it would be beneficial to examine what the word "curiosity" describes, and how engaging an attitude of investigation is a process that we can employ in both our personal lives and the products that we create.

I intend to take a syncretic approach to my subject, to illustrate my presentation with examples of current multidisciplinary work, and to unfold some thoughts developed during recent studio explorations with the goal of laying a foundation for further discussion and exploration in our practices.

## About

Born in Winnipeg, Paul Leathers is a Canadian contemporary jeweller who pursued his undergraduate studies at Sheridan College's School of Crafts and Design and the Nova Scotia College of Art and Design (BFA), and his graduate studies at the University of Calgary (MFA). Paul has taught, led workshops and masterclasses, attended artist residencies, written articles, and exhibited his work both nationally and internationally.

As well as his collaborative work with Canadian ceramic artist Trudy Golley, he is known for his jewellery and installation-based artworks that explore viewer interaction. He has received numerous grants and awards and, in 2006, was inducted into the Royal Canadian Academy of Arts (RCA). Leathers has served on the Boards of Directors of the Manitoba Crafts Council (President 1986–88), the Manitoba Jewellers Association, and the Governing Council of the RCA. Currently based in Red Deer, Alberta, he continues to lead workshops and exhibit internationally.

www.studiopotter.org/paul-leathers

# Bernard Kerr



## The Eroding Legacy: Maximalist Aesthetics

**The nature of aesthetics in the ceramic field has changed. Diversity and pluralism are the norm. It is as if the river that was formerly a fairly confined craft based field of ceramics has fanned out as it meets the sea of the art world and formed a series of unnavigable tributaries in the delta of confusion that characterizes the contemporary world.**

Challenging assumptions about what was once considered "good" in the field of ceramics,some "ugly" ceramics appear to be a manifestation in craft based contemporary art that parallel developments in the fine arts.

The term 'maximalist' or 'maximalism' has been used in order to describe the style of work that rejects refined craft skills and the pared down quest for simplicity and naturalism evident in the minimalist modernist aesthetic. Whilst ceramics has experienced excursions into abstract expressionism and a humourous Pop sensibility with such movements as Vouko's expressionism and West Coast Funk, this new contemporary work in ceramics is characterized by unsettling subject matter, warped forms and figures and clashing, unnatural colors that seem to signify a sense of disquiet, disturbance and anxiety.

Such works are more concerned with aesthetic provocation, a rejection of skill and a response to ugliness rather than beauty. They explore societies' complex relationship with beauty, taste and refinement and perceived illusions of purity and status associated with a conservative privileged, and by implication, classical ideal of what is attractive. It is as if the aesthetics of taste has become inverted and elegance.

As Ayanna Dozier noted in a recent article about contemporary painting, but nevertheless relevant to contemporary ceramic practice in Artsy quoting curator Dean Kissick:"There is something comforting, therefore, about an ugly work—it can speak more honestly about how we're feeling and the time period we're living in. It's a weird time. We're surrounded by ugly and tasteless aesthetics." If an artist's work is a reflection of their experiences in the world, inevitably, the work's aesthetics will match that reality. Simply put, we live in ugly times. Ugly works can offer us a way to confront this ugliness and find beauty in it." Is this true and is this the future for the field of ceramics?

## About

Bernard Kerr is a highly regarded Western Australian ceramic artist and educator whose career spans decades of artistic exploration and teaching. With a Master of Arts (Visual Arts) from Curtin University and extensive experience in arts education, Kerr has played a pivotal role in shaping the ceramics landscape in Australia. He is currently the President of the Ceramic Arts Association of Western Australia, a position he has held since 2021. Kerr's work is deeply rooted in materiality, colour, and form, with exhibitions showcasing his innovative approach to ceramics and painting. His solo exhibitions, including *Flux* at Heathcote Gallery and *Lexicon* at Gallows Gallery, highlight his ability to push the boundaries of ceramic expression. He has also been featured in numerous group exhibitions, such as The Language of Colour at Mundaring Arts Centre and P*ottery Expo Warrandyte* in Victoria. His works are held in esteemed collections, including Scotch College, the WA Chamber of Commerce, and Mundaring Shire. A recipient of several accolades, Kerr continues to contribute to the ceramics community through exhibitions, mentorship, and advocacy. His practice embodies a dedication to craftsmanship, storytelling, and the evolving dialogue between tradition and contemporary ceramic art.

www.bernardashtonkerr.wixsite.com/kerr-ceramics

# Clarissa Regan



## Everything old is new again

**The practice-led paper talks about the use of historic and modern printmaking techniques on ceramics.**

These includes traditional decals, which have often been dismissed as kitsch and commercial, and seeing them as a spring-board into the world of collage, art journalling and scrapbooking. I will discuss how I make my own DIY laser toner decals from home printers and my approach to gathering imagery from collage journals.

China paints, traditionally neglected as a women's art, will be described in the context of adding colour to laser toner decals.

Another historical technique of "bat printing" - used from the late 18th century onwards via a gelatine slab - now have a new lease of life with modern "gelli plates", which will be discussed in my practice, alongside DIY screen-prints.

The talk will also discuss making your own inks and the use of commercial designer liners to include text and written expressions on ceramics.

My vases and platters work as canvases to play with narratives in a non-linear fashion. I use symbols and imagery drawn from the vast plethora of images that float across our daily lives.

## About

Dr Clarissa Regan is a practicing Sydney artist and ceramics teacher. She works in ceramics, sculpture, printmaking and painting and holds a PhD and Masters from Sydney College of the Arts, Sydney University and a Bachelor of Fine Art Honours from the National Art School. She is interested in narrative, story telling and fairytales in art.

She has exhibited widely and most recently won first prize in functional ceramics at the Sydney Royal Easter Show in 2024. She teaches pottery classes in wheel throwing and hand-building in her home pottery studio, Oatley Pottery Studio, in Sydney.

She has worked as an artist in residence in Sydney's high schools with the Department of Education and run workshops in ceramics.

She is particularly known for her use of printmaking in ceramics, including incorporating laser decals, china paints, silkscreens, gelli prints and monoprints on the ceramic form.

www.clarissaregan.com

# Rosana Tagliari Bortolin



## The Body is a Nest

**This text reports and translates the course of studies, reflections, researches and procedures, dedicated to the elaboration of a set of works done with earth, with ceramics, on the theme of nests and cocoons.**

Those works were made from the experiences that my body, current and conscious, has with the nature that surrounds me that is my home universe. The thoughts triggered by these experiences make an analogous relationship between nests and cocoons with the house and body as a primordial nest.

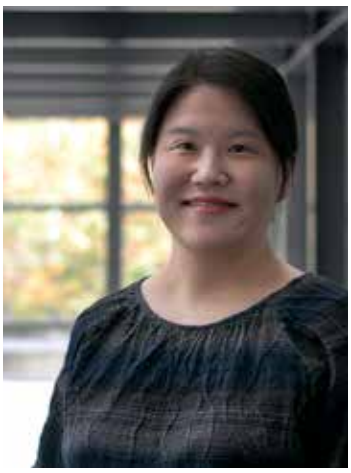
The reflections happen from the experience of pregnancy, with the sequence of facts that happens in the process of reproducing life and its consequences resulting from the transformations and degeneration of the body during the course of illness and aging. The works made starting from this process are constantly presented to the public through the holding of individual and collective exhibitions, participations in Art Residencies, Symposiums, Congresses, Ceramic Meetings, and Artistic Interventions in the city and landscape in various places around the world.

## About

Artist, curator, and member of the International Academy of Ceramics (AIC). Bachelor's and Licentiate degree in Drawing and Visual Arts and a Specialisation in Ceramics (Latu Sensu) from the University of Passo Fundo (UPF). Master's degree in Arts from the School of Communication and Arts at the University of São Paulo (ECA/USP). Teacher, researcher, and extensionist in the Department of Visual Arts at the Arts Center of the University of Santa Catarina (CEART/UDESC). Coordinator of Espaço Oficina – Studio Gallery in Florianópolis, Brazil. Coordinator of the NUPEART Pro...Move Extension Program at CEART/UDESC. Coordinator of the Institutional Ceramics Laboratory (LIC) at CEART/UDESC. Has been exhibiting regularly since 1982 and has works in significant collections both nationally and internationally.

www.instagram.com/rosanabortolinart

# Hsin-yi (Julia) Yang



## From Process to Participation

**My ceramic art emphasizes the power of process – embracing repetition, experimentation, and the surprises that come with it. For me, the act of making holds deeper meaning than the finished product, offering moments of joy, discovery, and connection.**

This approach became central to my practice and flourished during a 2019 project at the Yingge Ceramics Museum. Inspired by Taiwanese banquet culture, I replaced traditional food with ceramic objects and interactive elements, inviting playful audience participation. This marked a turning point, leading to my Viewers' Participation Series, where audiences became co-creators through activities like hanging, throwing, or gluing pieces.

Most recently, my work has explored ritual-like gestures, such as choosing stones for messages or making wishes with coins, blending art with spirituality. These projects demonstrate ceramics' unique potential to foster personal reflection, communal connection, and new ways of engaging with art.

## About

Julia Hsin-yi Yang, born in 1983, is an adjunct assistant professor at the Graduate Institute of Applied Arts, Tainan National University of the Arts. She is also a coordinator for the international residency program at the Yingge Ceramics Museum in Taiwan and is a UNESCO-affiliated member of the International Academy of Ceramics (AIC-IAC) since 2019.

Yang earned a Ph.D. in Visual Arts (Ceramics) from the Australian National University and holds a master's degree from Taiwan National University of the Arts. Her artistic focus lies in exploring the fusion of ceramics production processes with playful creativity, primarily through object-oriented and installation-based works. Yang actively involves her audience, emphasizing interaction as a means of communication and exchange.

www.instagram.com/juliayangceramics

# Julia Grillo Botafogo



## Photoceramic Panels

**Public Ceramic Art is a label that establishes a dialogue between photography, handcrafted ceramics, and cultural heritage. Its objective is the free creation of photoceramic panels that enhance local heritage, permanently installed in public spaces.**

The initiative views photography as a tool for subjective communication and seeks to work with art as a conceptual key for transformation. It allows a multicultural approach, aiming not only to value the community but also to transform the public's perception of that community, provoking through aesthetic experience a deeper understanding of its importance in the cultural and economic fabric of the region.

The photoceramic panels stimulate the knowledge and recognition of the place's history and ancestry. They value and disseminate its memories, which are fundamental in the maintenance and conservation of the place. The idea is to create a circuit where the viewer can, through art, enjoy different information, recognise themselves AND discover cultural diversity.

With clay and iron oxide, the unique panels remain permanent in the territory, as the ceramic support is resistant to climate – sun, rain, and sea air – and chronological time will span many generations.

Thus, we ask what we want to eternalize, what we want to share with future generations?

## About

Julia Botafogo is a ceramicist and passionate photographer, as well as a producer and educator by training.

She holds a degree in Cultural Production from the Fluminense Federal University (2007), a Master's in Cultural Management from Carlos III University of Madrid (2010), and a teaching degree in Pedagogy (2019).

Her work intersects with visual arts, photography, traditional communities, intangible heritage, memory, oral history, human rights, alternative education, impact cinema, and agroecology.

She is the founder of "Cerâmica Julia Botafogo" (2017) and the creator of the "Arte Pública Cerâmica" label, which involves the installation of photoceramic and tile painting panels in Niterói, Petrópolis, and Silva Jardim in the state of Rio de Janeiro. Julia was a guest artist at the collective exhibition in honor of singer and songwriter Milton Nascimento (Salvador, 2023).

She is a co-founder of "Geodésica Produções, "Escola da Mata Atlântica" and "Ponto de Cultura Caipira".

Highlights of her career include winning the "Rumos Itaú Cultural" award with the "Imagens Expandidas" project (2014) and the "Imagens da Memória" award from Fundação Palmares for the short film "Canta um Ponto" (2015). Julia chose Aldeia Velha, a rural district in Silva Jardim, Rio de Janeiro, to build her house/studio (2017).

www.instagram.com/ceramicajuliabotafogo

# Emma Jimson



## A Collaborative Path to Growth

**If you are willing to sit awkwardly with the uncomfortable, being curious, vulnerable and courageous, collaborations are a bullet train ticket to understand who you are, what you stand for, and why you do what you do. It offers growth both personally and professionally but it can come at a cost which can hurt!**

I was privileged to join ceramicist Vanessa Lucas and chef Annie Smithers in submitting a proposal for 'Tabled' and we delighted in our selection. Over 18 months, the collaboration connected us, supported us, and divided us.

We connected over food, clay, and story, joining our 'bone' theme together across objects, design, menu and materials.

We learned to support one another's skills, ambitions and vulnerabilities while developing and creating the tableware for Annie's restaurant, relishing the fact we weren't alone.

We divided roles and workload, striving to hold together our separate ways of being, thinking and creating, most often with success but sometimes painfully falling short.

It takes practice and perseverance using the wedge on either side, to bring together differing concepts, thoughts and ideas rather than wedging to divide. We did not always succeed but I believe we are collaboratively changed for the better.

## About

Emma is a ceramicist based on her family's farm in the Macedon Ranges of Central Victoria Emma creates elegantly refined forms which delicately dance the seductive line between form and function. Her works firmly echo the power and beauty of the surrounding granite hills of the Taungurung peoples as she leans on the strength of porcelain and precision of her mould making.

An inherent interest in understanding the nuanced chemistry of her ceramic materials, a designer maker approach and notions of form and function drive her ceramic practice as she crafts unique, limited edition objects for the home, to hold and be held.

She creates sculptural, functional objects which rely on mould making processes to precisely reproduce designs with my studio made porcelain slip.

*"A successful mould is, I believe, a thing of great beauty. From the thrill of the first cast to the subsequent repetition of an object, the process never ceases to amaze me. It can be the most uplifting of experiences but it can also be fraught with disappointments. I hope to help you negate some of these pitfalls by sharing and discussing the discoveries I've made over the past 20 years of my mould making journey."*

www.pommegranite.com.au

# PANEL

**Facilitated by Stephanie Outridge Field with panelists Gillian Hodes, Maria Kraatz, Joanne Linsdell and Donna McDonald**

## Tethered

**We are four artists who work with ceramics. Located across vast distances and disparate geographies in Australia, we meet on-line each week to write together and share our diverse creative experiences. Each week, we have conversations about our work – and play – with clay. We share our celebrations, hopes, ideas, struggles; we share what we've learnt, the books we've read, the techniques we've explored.**

Each week, we explore a prompt offered by one of us through a process of spontaneous, unedited flow writing. We leave our video calls with a sense of renewal, feeling both grounded and excited about new possibilities. Our participation in this group helps tether us creatively, emotionally, and spiritually. Each of us brings lessons to the group, some of which seem to parallel life lessons: the plasticity and possibilities of clay; the pros and cons of hand building and wheel-throwing; the expressive, narrative, and symbolic possibilities of clay; and the environmental politics of ceramics. Infused through all these clay-based conversations lies the wondrous power of listening with the possibilities of effecting change one conversation at a time.

## About

### Gillian Hodes



Gillian Hodes is an emerging ceramic artist based in Sydney, Australia. She creates porcelain sculptural artworks, constantly testing the limits of the material and exploring the intersection between translucency, structural integrity and drawing in space. Gillian made a mid-career switch from the corporate world to art in 2013, graduating with a BFA (Sculpture) from the National Art School, Sydney (2015), followed by a Diploma in Ceramics from Northern Beaches TAFE, Sydney (2017). She won the Craft NSW 2017 Emerging Artist award and has been a finalist in numerous art competitions including the Emerging World Stage at Clay Gulgong 2024 and the National Emerging Art Prize 2023.

### Donna McDonald PhD



Donna McDonald PhD is an Australian writer and visual artist who works with ceramics, based in Meanjin (Brisbane). Her publications, paintings, and ceramics explore themes of motherhood, children, identity, and sorrow. In July 2023, Donna held her first solo ceramics exhibition, Born in the Air, at Makers Gallery Australia. Her accompanying article, 'Like a Prayer: Born in the Air', was published in the November 2023 edition of The Journal of Australian Ceramics.

**Joanne Linsdell**



Joanne Linsdell is an artist living and working in Ballarat, Victoria. She develops her work from a deeply personal base that offers wider public relevance. Her sculptures – cast domestic and work-related objects – communicate a sense of the familiar. She then opens and transforms the interpretation of the work through idiosyncratic surface treatments. Linsdell strives to evoke memories and subsequent narratives across a range of mediums. She has exhibited widely and participated in several artists' residencies. She was awarded the Muswellbrook Open Ceramic Award and in 1995 completed her Master of Fine Art by Research at Sydney College of the Arts, including a six-month exchange at Glasgow School of Art.

**Maria Kraatz**



Maria Kraatz is a ceramic and multi-media artist living in Darwin (Gulmerrogin), Australia. Drawing on her earlier career in natural resource management, Maria's artworks tell a story of landscape, place and flow. Glass or timber is used as a backdrop for a multitude of individually sculpted pieces that mirror the flow of water in springs, creeks and on the beach. Sometimes she is led by the canopy of trees, or leaf litter on the ground, but there is always a curve – a movement or energy that never ends. Maria has exhibited locally, regionally and nationally and has been a finalist in the Waterhouse Natural Science Art Prize. She has long-term and permanent installations in the local community and has been the recipient of grants from Arts NT and the Darwin City Council.

# Kate Dorrough



## Experimentation in Ceramics

**This practice led talk highlights an investigation and experimentation in ceramics generated and inspired by a multi disciplinary art practice.**

Initially coming from a painting background, my coiled hand build stoneware ceramic forms are applied with painterly layers of glaze and slips combined with an unorthodox approach to multiple firings, becoming a fusion of glaze, clay, and the gestural mark.

These vessel forms speak of the archaic, acknowledging symbolic reverences; as container, to hold, now delineated as contemporary, individual and innovative sculpture. Exhibited alongside large acrylic paintings on linen, a dialogue is established between the two mediums, a conversation between paint and clay. This concept is further extended with ceramics becoming part of an installation context, including sculptural forms embedded with ceramic shards.

Exhibited alongside large textile works and video components transformed to an immersive experience. Riverscape videos projected onto groupings of ceramic vessels accompanied by soundscapes reverberate, articulate and abstract the ceramic form.

Recent collaborations with a choreographer and dancer, have led to further experimentations. The human body responding directly to the ceramic vessel echoes a layered iconography. The female body, representation of fertility mirrors an inherent materiality of form, and sentient vessels become actors on a theatrical stage.

## About

Kate Dorrough is represented by Art House Gallery, Sydney, exhibiting since 1996, holding twenty-three solo exhibitions throughout Australia, including numerous group and selected exhibitions. Alongside exhibitions within a regional gallery context, The Cube, Mosman Art Gallery, 2021, the Manning Regional Gallery, 2019 and touring exhibition, 'Heather + Kate Dorrough : Lineage' 2023/2024; Manly Art Gallery & Museum, Manning, Tamworth and Ararat, TAMA Regional Art Galleries.

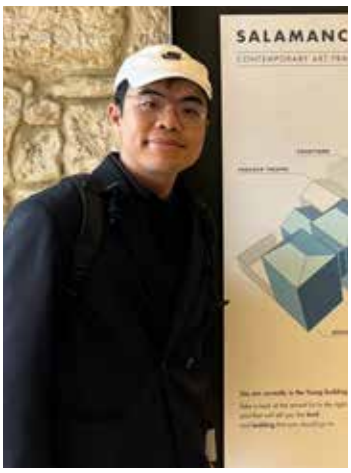
Kate has been a finalist in numerous awards; the Calleen, Fishers Ghost, Grace Cossington Smith, Northern Beaches Environmental Art & Design, Still Life Art Awards, the Clunes, North Queensland and Gold Coast International Ceramic Art Awards, and the Australian Ceramic Association 'Course of Objects: the fine lines of inquiry' Manly Art Gallery & Museum 2014. The Paddington, Mosman, Muswellbrook, Salon des Refuses, Woollahra Small Sculpture Art Prizes, Ravenswood and Meroogal

Australian Women's Art Prizes. Sculpture in the Vineyards, North Sydney, Sawmillers, Hidden Sculpture Walk and Cementa 24.

She has undertaken numerous artist residencies; Wayout Cementa, Hill End, Bundanon Trust, Art Vault, Fusions, The Cite International des Arts, Paris and La Macina di San Cresci Artist Residency, Italy. Her works are held in Art Gallery of Ballarat, Campbelltown, Grafton, Manning Regional Art Galleries, Manly and Yirrila Art Gallery & Museums collections.

www.katedorrough.com

# Wang Yangkun




## Shaping Slabs: A New Path for Sculpture Creation

**This presentation focuses on shaping slabs into sculpture, examining key works, concepts, and narratives that have emerged in China over the past 40 years. Historically, slab-building techniques were used in ancient China to construct vessels, reflecting the ingenuity of handmade pottery. Since the 1980s, Chinese artists have reinterpreted this traditional craft, incorporating it into contemporary sculpture to create innovative forms of expression.**

A notable example is the adaptation of slab-shaping techniques from Yixing, a renowned ceramic center in Jiangsu Province, where methods used for teapot-making—such as cutting, folding, layering, and rolling—are transformed into sculptural processes. These approaches imbue works with striking structural dynamism and visual tension, forming a unique aesthetic that bridges tradition and modernity.

Beyond China, this presentation also highlights influential artists worldwide who have explored slab techniques, showcasing their diverse approaches and contributions to contemporary ceramic sculpture. These global and local practices collectively reframe slab techniques as a vital creative language, expanding the expressive possibilities between ceramics and sculpture while fostering cross-cultural dialogue.

## About

Born in 1994 in Jingdezhen, China, Wang Yangkun specialises in contemporary ceramic sculpture and its theoretical exploration. He is currently a Ph.D. Candidate in Fine Arts (Sculpture) at the Shanghai Academy of Fine Arts, Shanghai University, and a Visiting Ph.D. Student at the Victorian College of the Arts (VCA), University of Melbourne. Wang has published the monograph Subtle Allusions: Shaping Slabs into Sculpture. His work has received numerous accolades, including the Golden Prize at the 12th China Ceramic Art Exhibition (2022) and the First Prize at the 7th Western China Ceramics Biennale (2021).

www.instagram.com/yangkunwang_art

# James Seet



## Ceramic Storytelling

**My artistic practice bridges the timeless medium of ceramics with storytelling, creating spaces where personal narratives intertwine with collective experiences. Through clay—a material that is both fragile and enduring—I uncover the stories that shape and connect communities, transforming unspoken truths into tangible, enduring forms.**

In my work, art becomes a vessel for reflection and dialogue, allowing individuals to confront deeply personal and societal issues. By inviting participation, I explore the intersection of vulnerability and resilience, revealing the profound beauty in shared human experiences. These interactions transform ordinary materials into extraordinary conduits of empathy, healing, and understanding.

As a storyteller, I view each piece of ceramic as a chapter in a greater narrative—one that speaks of identity, belonging, and the complexities of the human condition. My installations are not static objects; they are evolving landscapes shaped by the stories, struggles, and triumphs of those who engage with them.

At its heart, it is a call for connection—a reminder that art is not only a mirror of the world but also a bridge between people. I seek to inspire reflection, foster community, and ignite conversations.

## About

James Seet's artistic journey reflects his deep passion for creativity and storytelling through ceramics. From his earliest explorations in the art world, James was captivated by the tactile allure of clay, a fascination that has remained steadfast throughout his 25-year practice.

James Seet's artistry resonates with a profound commitment to societal causes. His thought-provoking installations addressing domestic violence, epitomised by his interactive ceramic artworks, have garnered accolades and media acclaim, showcasing the artist's conscientious engagement with pressing social issues. Notably, his influence has extended beyond the art world, as he was invited to speak at TEDx Petaling Street, a testament to the compelling nature of his socially engaged practice. His recent solo exhibitions, Echoes of Eden, unveiled his most personal thoughts and reflections, offering audiences a profound emotional experience. James Seet's creations—an evocative fusion of passion and deep-rooted emotion—continue to reshape the ceramic art landscape, sparking both contemplation and admiration.

In 2024, he participated in two prestigious events: the Gyeonggi International Ceramics Biennale and the 4th Jeju International Art Biennale in South Korea, where his works captivated audiences and contributed to critical global dialogues in ceramic and installation art.

www.jamesseetart.com

# Gabriela Machado Mello



## Exploring Identity and Memory Through Clay

**In this presentation, I will share insights from my Master's thesis in Therapeutic Arts, which employs a critical autoethnographic approach to explore the feeling of belonging experienced as an immigrant through the medium of clay and memory. This arts-based inquiry examines the interplay between my studio practice, my relational experience with clay, and my journey of self-discovery through art-making.**

Utilizing frameworks such as critical autoethnography, MIECAT's method of therapeutic arts inquiry, and researcher reflexivity, I delve into the complexities of my cultural identity and sense of belonging. I will discuss how relational ethics and reflexivity provide valuable insights into the broader implications of understanding diverse identities, especially in postcolonial contexts.

The artefact created in these inquiries reveal critical knowledge, including the limitations of traditional therapeutic modalities that often overlook the experiential nuances of multicultural identities. Ultimately, this research demonstrates how artistic practices can challenge dominant narratives, reclaim cultural heritage, and foster a deeper sense of belonging. Through this inquiry, I aim to inspire dialogue about the transformative potential of art in navigating identity and belonging within complex cultural landscapes.

## About

Gabriela Mello (she/her) is a Latinx multidisciplinary artist born in Brasil and raised between New York City and Fortaleza, Brasil. As the owner and director of Warrandyte Pottery, a gallery and ceramics studio, she is dedicated to fostering community and exploring the nuances of clay. With a Master's in Therapeutic Arts with a specialisation in Arts-Based Research and an Advanced Diploma in Rudolf Steiner Education, Gabie's work reflects her commitment to understanding the intricate connections between individuals and their environments.

Her formal training in ceramics began in 2008 at the New York Studio School and she has since honed her craft through various workshops and studios in Brasil, New York, Europe and Australia, enriching her arts practice.

Gabie's arts practice is deeply influenced by her attunement to the unique ways we navigate the world. Through emergent mark-making, texture, color, form, and material, each piece invites viewers to explore the multifaceted relationships that shape our existence. Through her art, she hopes to foster dialogue and reflection, creating a space where community and creativity intersect, and the transformative power of clay becomes a medium for personal and collective expression. Celebrating the beauty and complexity of connection and belonging, her work embodies the relationality that defines the human experience.

www.gabrielamello.com

# Kristine Tay



## Women studio potters – artists or craftspeople in production practice?

**This paper examines the experiences and self-reflections of three contemporary women studio potters and considers their creative and vocational choices in conversation with the intellectual history of artistry and ceramic practice.**

It examines how these modern potters' experiences sit in relation to the gendered norms of the British industrial potteries, the Arts and Craft Movement and the Bernard Leach studio pottery tradition.

This research is based on oral history interviews conducted with three studio potters practicing in the UK and the Netherlands. It addresses the particular ways in which women potters navigate external pressures based on their perceived authenticity, gender and ability, and shape their creative practice in ways that maximise their autonomy and creative freedom.

## About

Kristine Tay completed a Master's in Women's, Gender and Sexuality Studies at Oxford University in 2023–24, with a focus on women's intellectual history and the British potteries. She fired with the Oxford Kilns during this time. Before her studies, Kristine founded a wheel-throwing school in Yangon, Myanmar, while working there as a diplomat.

# Madeleine Thornton-Smith



## Craft, Gender and Labour: Artistic Practice as Activism

**Traditionally, a hierarchy of material and medium has governed how and where art objects have been regarded and exhibited in the West – primarily for reasons of class, gender and culture.**

The split between art and craft began in the Renaissance period, when the "heroic" notion of the artist developed in opposition to artisans working collaboratively and anonymously in an atelier. Madeleine Thornton-Smith's practice led research attempts to challenge archetypes found in Western art history, particularly in painting, sculpture and ceramics. After years working in the community sector as an educator, artist and activist, the social aspect of Madeleine's practice also investigates how resistance movements have used craft as an organising tool.

Her labour activism has manifested in artworks defending the value of crafted, female and working-class labour, skills-sharing, podcasts, articles, community exhibitions and workshops focused on topics such as feminism, workplace rights and organising. Madeleine believes that the fine art world can be a competitive, isolating place and she challenges its individualism by promoting solidarity and mutual respect - particularly between female artists, ceramicists and craftworkers.

She is interested in public programming that encourages participants to have open and challenging discussions while keeping their hands busy - in the tradition of radical art collectives, community centres and craftivist circles.

## About

Madeleine Thornton-Smith. is a trained painter and ceramic artist from Melbourne. Her practice examines the hierarchy that exists between fine art and craft in relation to class and gender. Madeleine uses slipcasting to bring together commonplace studio material textures with archetypal forms from fine art and ceramics - such as vessels, plinths, frames and canvases. This mimetic process raises questions about the status and value of ceramics, art and craft. She is also interested in exploring memory and nostalgia through casting. Madeleine is passionate about fairness in the arts sector and has written and presented for various publications and educational, media, union and industry bodies.

In 2022 she had a major solo exhibition of slipcast ceramic paintings titled 'Painting Place' at Town Hall Gallery, Melbourne and 2023 she curated a two-part exhibition titled 'REAL JOB' at Counihan Gallery, Melbourne with sixteen artists advocating for the value of artists' labour. Madeleine has completed tertiary studies in painting, ceramics, English, writing and languages. In 2017 she graduated with First Class Honours in Fine Art and in 2025 she commenced a Masters of Fine Art by Research at RMIT examining women, community and craft. Madeleine has over a decade's experience working as a carer and in community arts education and teaches ceramics to young people, children and adults with disability.

She has undertaken several local and international art residencies and has exhibited in various artist-run, private and public galleries.

www.madeleinethornton-smith.com

# Valerie Schönjahn



## Ground Whisper Softly

**A visual inquiry in to developing form through embodied knowledge.**

Reflecting on my relationship to different landscapes I have occupied. Listening to the stories these spaces want to tell and the stories we like to tell about them. Placing increasing importance on touch in a vision-dominated world. The resulting collaboration between the landscape I inhabit, the materials I work with, and my hands. The key elements of my art practice.

## About

Born in Zürich and now living in Walyalup/Fremantle, Valerie's multiple migrations have shaped their exploration of belonging and estrangement, both within the self and in relation to external surroundings. Working across scales; Valerie sets scenes that become an interpretation of our needs desires and dreams. Predominantly using hand formed ceramics as well as found, grown, and collected material, the work is diverse in texture and form, addressing the local context, as a response to the place of which it was made

They have been included in Juried art Prizes as well as group and solo Exhibitions. Some of their recent highlights include solo exhibitions at Belconnen Art Centre in Canberra (2023) and the Vancouver Art Centre in Albany (2024). Valerie values engaging with local communities, extending their network and knowledge by undertaking residencies, recently at the Vancouver Art Centre in Albany in 2023 and at ReMida, Perth in 2024.

www.instagram.com/valerie_sch.o.njahn

# Luda Korczynskyj




## Eggs, Breasts and Cupolas

**I aim to do an hour presentation where I will tell and describe my lifework in Ceramics; first as a potter, production work and then my venture into the artworld.**

My talk will be through the mind of an Ukrainian-inspired maker, which was influenced by my heritage. I come from a family who lived in a potting village in Northeast Ukraine.

I hope to show through my documented work the connections with Clay work and with my identity.

It should become evident why this talk is called: EGGS, BREASTS, AND CUPPOLAS

## About

Luda Korczynskyj, a ceramic artist of Ukrainian descent, draws inspiration from her great-grandfather, who was a village potter in northeastern Ukraine. As a displaced person, this connection to her heritage compelled her to pursue a career in ceramics. Her artistic journey led to a deep engagement with the ancient Ukrainian egg-decorating technique of Pysanka, which she has adapted and developed onto ceramics. Luda's expertise extends to operating Farmhouse Pottery and teaching pottery at Albany and Subiaco TAFE for 11 years.

She has curated significant exhibitions, including a Pysanka exhibition at the Vancouver Art Centre in Albany, as well as solo exhibitions at the Kingfisher Gallery in West Perth (Orchidaceae, 2009), Moores Building Fremantle (2015), and Gallows Gallery (Women on a Wire, 2018). Her work has been recognized with several art awards, including accolades in York, Albany, Victoria Park, and Melville, and she was a finalist in the Black Swan Art Award in 2012.

In addition to receiving commissions, Luda has collaborated with school children on community projects, such as mosaics with Challis in Armadale and ceramic installations with schools including Walpole and Rehoboth-Kenwick. She has participated in numerous group exhibitions, including with the Ceramic Arts Association of WA (CAA WA), where she was selected for the People's Choice in 2023, as well as at Petrichor Gallery. In 2024, she entered the Archibald and Lester Prizes with 2D images on clay, and in 2025, she submitted work to the Collie Art Award.

Through her ongoing creative practice, Luda continues to explore the intersection of tradition and innovation, sharing her cultural heritage and artistic vision with new audiences.

www.ludaceramics.com

# Alana McVeigh



## Touch, Tacit and Sensory Knowledge: Ways of Knowing

**Drawing upon a combination of creative practice, tacit knowledge and sensory awareness, this paper considers how experiential knowledge, amassed over time by observing, replicating and doing, built a visual, cognitive and sensual vocabulary that has become embodied into a visceral form of making: a form of making and awareness that entered Australian ceramic studio practice from China, Japan, Korea and Britain primarily during the 1940s–1960s.**

Additionally, the paper examines the work of key Australian makers to demonstrate how experiential learning entered and provided a foundation for Australian ceramic arts. The findings from this study show how ceramic skills gleaned through tacit, sensory and experiential knowledge with reference to cross cultural positions, and traditional ceramic influence continues to evolve in contemporary Australian ceramic practice.

## About

Artist Alana McVeigh is represented by Stala Contemporary Art Gallery in West Perth where she has held eight solo exhibitions. She has also participated in group exhibitions in Brisbane and Sydney along with international exhibitions in Finland, China and Denmark.

Alana has presented workshops and papers at national and international conferences including ScanCeram 2013, Tolne, Denmark, Australian Ceramics Triennale, University of Sydney 2009 and the Verge National Ceramic Conference 2006, Brisbane. Alana's work is held in private collections in America, Canada, Germany, Japan and public collections including the Zhou Guo-Zhen Ceramic Art Museum, Anren, China and Sanbao China Cultural Exchange Museum, Jingdezhen, China.

She completed her PhD at Curtin University in 2020 where she continues to work as a sessional academic.

www.instagram.com/alanacarolmcveigh

# Jann Kesby



## Establish Yourself as a Potter

**As an established production potter I propose to give a insight on how to establish yourself into the pottery market as a production potter of functional tableware.**

Over the period of the Triennale I would discuss my training of 45 plus years in the profession as a wood firing production potter.

There is a huge shift towards using local materials. I use this in my practice so I would be happy to share my knowledge of using found materials, processing, testing and introducing them into clay bodies.

It is important to have a critical eye and to discard works that are not up to standard which touches on sustainable and environmentally manageable approaches in ceramic production.

Glazing and firing of works is just as important as the making process so a discussion regarding how to best fire your works would be included. Discussing kilns electric, gas or wood, oxidation and or reduction firing methods.

## About

Jann was born in Kempsey, New South Wales, Australia in 1954 where her workshop and kilns are situated.

Jann's relationship with clay commenced during the late 1970's where she was working in a production workshop before moving to Sturt Craft Workshop, Mittagong under the guidance of Ian McKay. Jann is fortunate to be 'old school trained' as an apprentice in production workshops. During this time she was introduced to exploring local materials, ash glazing and woodfiring. Jann has been firing kilns with wood ever since.

Since her 45+ year career in clay Jann has participated in numerous woodfirings and currently has an anagama and catenary arch kiln.

She has spent time studying in Japan, Golden Bridge Pottery, Pondicherry, India and The Shilaroo Project Himachal Pradesh, India.

Jann is exploring long firings in her anagama to build natural ash glaze and fires functional tableware in her catenary arch kiln.

She is currently exploring clay bodies using local materials and decomposed granite.

www.jannkesbyceramics.com

# Presenters

Day 3

**Sustainability & Wellbeing**



# Wendy Gers

**Keynote Speaker**



## Sustainable Ceramics: Shaping the Future

**What will ceramics look like in 20, 50, or even 100 years? This engaging lecture explores the future of ceramics, where social and environmental responsibility take center stage.**

Ceramics production has a significant environmental footprint, but innovative artists, designers, and craftspeople are redefining the field with eco-conscious approaches. We'll break down key concepts in sustainable and eco-critical ceramics, highlighting creative practices that go beyond greenwashing to make a real impact. From cutting-edge innovations to restorative techniques, join us for a thought-provoking discussion on how ceramics can evolve for a more sustainable future.

## About

Dr Wendy Gers is an award-winning international academic, curator and consultant based in the Netherlands. She has lived and worked in in Europe, East Asia, the Middle East and Africa, where she has established research laboratories, taught and curated major exhibitions. Among these exhibitions are 2 major Biennales, that were visited by over 1 million people. Her curatorial leadership was celebrated by the City Press's inclusion of Gers in their list of 100 'World-Class South Africans'. In parallel, Wendy has delivered over 80 public lectures and keynote addresses in 20 countries, and has served on various juries and boards. Gers is Curator of Modern and Contemporary Art at Princessehof National Museum of Ceramics in the Netherlands, a prestigious Rijksmuseum with collection of over 45 000 works.

She is also the Theodore Randall International Chair of Art History at Alfred University, New York, in Autumn 2024. She has authored numerous catalogues, book chapters and scholarly articles, including the landmark monograph on southern African potteries, Scorched Earth (2016), Cont{r}act Earth (2017) and Terra Nova (2014). She has written chapters for 2 readers, The Ceramics Reader (2017) and The Craft and War Reader (forthcoming). Her research interests include sustainability, decolonisation, museums restitution and healing. Gers is the recipient of a PhD from the University of Sunderland; MA in History of Art (cum laude); Advanced University Diploma in Information Studies and BA from the University of KwaZulu-Natal, South Africa. She completed her Post-Doctoral Research Fellow at Tshwane University of Technology (South Africa).

www.instagram.com/wendygers

# Amelia Black

**with panelists Stewart Scambler and Nathan Blackwell**



## Considering the role of Material Provenance in a Responsible Ceramic Practice

**Bulk Buy, originally presented at Craft Contemporary, Melbourne (October 2023), is a material research project that examines the potential for new ceramics supply chains through an innovative exhibition and pop-up supply store model. Organised by the Alternative Ceramics Supply (ACS) collective, the project addresses transparency and sustainability in material sourcing, challenging exploitative practices often embedded in traditional supply chains.**

The initiative highlights materials sourced from local waste streams—cement rubble, oyster shells, glass dust, and granite/marble off-cuts—and demonstrates their use in ceramics. Publicly shared research includes detailed information sheets covering origins, Indigenous Country, processing methods, safety practices, and potential applications. Test tiles display practical outcomes in clay bodies and glazes, empowering ceramicists to make informed choices.

At Wedge 2025, members of ACS will host a Show and Tell with test tiles from the original exhibition, alongside a concise slideshow detailing the project's journey, material results, and examples of artworks created using the tested materials. This Show and Tell session will also share the findings with the broader ceramics community, fostering dialogue on responsible material usage.

Through initiatives like Bulk Buy, ACS advocates for localized sourcing models, responsible consumption, and greater transparency. By providing clear documentation and encouraging material knowledge exchange, the project supports a more ethical and sustainable future for ceramics.

## About

Amelia Black is a Melbourne-based ceramic artist working on Wurundjeri and Woi Wurrung Country. Her practice explores the relationships between architecture, ecology, and the material histories of place. With a focus on ceramic processes, Amelia investigates the provenance of materials—where they come from, how they are shaped, and what they reveal about the environments they inhabit.

Her work often takes the form of installations, sculptural ceramics, and printed matter, drawing connections between the built and natural world. Projects such as *Material Provenance*, *Facts of Matter*, and *Amphibious Architecture* reflect her deep engagement with the political and ecological implications of construction and design. By tracing the life of materials—from clay and brick to stone and earth—Amelia invites audiences to reconsider the assumed neutrality of the structures that surround us.

Through careful research and making, she transforms raw material into narrative. Each piece carries the memory of place, layered with questions about sustainability, cultural connection, and the silent stories of the ground beneath our feet.

www.ameliablack.com

# Jane Orme & Aurora Elwell

**with panelists Steph Wallace, Dee Taylor-Graham and Peta Berghofer**



## Living and working in a regional or remote area – A podcaster's perspective

**Listening to a podcast can combat isolation, allowing artists, particularly those in remote and regional areas, to feel connected. This discussion will delve into how this feeling of connection became the catalyst for the creation of the Birds of Clay Podcast. Birds of Clay Podcast was started in early 2024 by Aurora Elwell and Jane Orme. Through negotiating technical elements, learning how to interview, navigating logistical complexity and lots of big drives, they have learnt a great deal. All this has led to new connections and a rich development of both their practice and community.**

The panel discussion will explore the reality of makers that live and work in a remote or regional area, exploring how they navigate their creative journeys while physically distanced from larger artistic hubs. We will examine strategies for building community, accessing resources and support, and ways in which isolation influences practice. Through shared experiences, the panel will highlight the resilience, innovation and connections that define the work of artists in remote locations.

## About

Jane Orme and Aurora Elwell are passionate, ceramic artists based on Wakka Wakka and Yuggera Ugarapul Country, regional Queensland, united by their love for clay and community. With a shared vision to spotlight the rich and diverse ceramic culture of Australia, they co-host Birds of Clay, a podcast dedicated to Australian ceramics.

Jane and Aurora aim to build connections between artists of all backgrounds and skill levels by providing a platform that fosters a vibrant and inclusive ceramics community. Their podcast celebrates the unique voices of Australian ceramicists, exploring creative practices, deep dives into community and wellbeing, stories of technical troubleshooting and details of their personal experiences as regional makers.

www.janeorme.com
www.auroraelwell.com

# Dee Jaeger



## Rewilding the Classroom – Art, Ecology and the Outdoors for Educators

**This presentation is designed for teachers, outdoor educators, home schoolers, community groups, and artists who aim to engage young people with their natural or immediate outdoor environment. Dee's presentation explores the connections across multiple curriculum areas and examines the social, cultural, and mental health benefits of incorporating art learning into outdoor settings.**

Drawing from her 20 years of experience in facilitating environmental art programs in schools and the wider community, Dee will present research and visual materials. She will provide practical examples and ideas on how to introduce environmental art, starting in the classroom and transitioning to the outdoors, whether in urban, rural, or remote settings.

The emphasis will be on the connection between a 'hand to earth' approach and developing students' awareness of their role as guardians or caretakers of their environment.

## About

Dee Jaeger is an experienced ceramic artist and educator based in North Beach, Western Australia, with a career spanning over 30 years. She holds a BA in Visual Arts with a major in Ceramics, and a Graduate Diploma of Education. Dee's teaching journey includes instructing primary and secondary Art in both government and private schools, as well as teaching Ceramics to Art Education Graduates while pursuing a Master in Art Education at Edith Cowan University (ECU).

Currently, Dee imparts her extensive knowledge of ceramic sculpture at the Fremantle Arts Centre, conducts workshops at her home-based Spill-Hill Pottery Studio, and leads annual environmental art programmes through her initiative, Artward Bound. Her dedication to integrating art, education, and ecology is evident from her presentation on Environmental Art at the National Outdoor Education Conference, La Trobe University in 2001, which marked the beginning of her ongoing research into this field.

Dee passionately believes in fostering environmental stewardship among young people by engaging them in direct, hands-on artistic practices. The outcome of these bush art programmes is ephemeral and experiential in nature, blending creative skills with environmental inquiry and cultural and social learning.

www.instagram.com/deejaeger_ceramics

# Jennifer Kaplan



## Emotional Expressionism in Ceramics Studios: The Universal Implications of Bravery

**This essay unpacks the value of showing up bravely in ceramics studios as an educator and student, both porous to the disguised lessons of ceramic processes and how this kind of emotional expressionism has outward implications for social change, environmental sustainability, and recording history as an entangled personal and collective experience.**

Through the convergent lessons of Robin Wall Kimmerer, Paulo Freire, Donna Haraway, Parker J. Palmer, 10 years of teaching experience, and endless failures in clay, I will describe why coming from an honest and flawed "I" perspective, active listening, and hope as work can offer us theoretical insights into practical and transformative global action.

We will embrace the parallels of local materialism as a mode of agency and discuss the relational experiences of atmospheric firing and meals together as a powerful model to build speculative futures.

After this discussion, I hope we can all enter our next educational spaces with vulnerability and porosity to the unknown outcomes of play and collective action.

## About

Jennifer (Jenn) Kaplan is an Assistant Professor at Warren Wilson College and a Bailey Grant Recipient.

She teaches figure sculpture workshops at Mighty Mud, were recently a Visiting Lecturer at the University of Tennessee in Knoxville, and instructor at the Knoxville Museum of Art, have attended residencies at Cub Creek Foundation and Armory Art Center where they taught Ceramic Chemistry, Wheel Throwing and Altering, Soda-Firing and Figure Sculpture in partnership with the Norton Museum of Art.

Jennifer earned her MFA from The University of Notre Dame and BFA from the School of the Art Institute of Chicago, in between they were Lead Instructor at Penguin Foot Pottery and taught Urban Gardening at Marwen in Chicago. Jennifer has shown in the Snite Museum of Art, Red Lodge Clay Center, Companion Gallery, Kansas City Clay Guild, Saratoga Arts Center, Queen City Clay, Relay Ridge Gallery, Appalachian Center for Craft, the Black Mountain College Museum + Arts Center as well as others primarily in the Midwest and Southeastern United States.

www.jennifersuekaplan.com

# PANEL

**with Marcel Cooper (Co-convenor) and panelists Michael Camakaris, Lisa Reid, Mark Smith, Oliver Max Taylor and Harvey Arnephie-Cook**

## Magnetic Imaginations: Contemporary Ceramics in Supported Studios

**Arts Project Australia (APA) presents a panel discussion between Melbourne-based APA artists and Perth-based DADAA artists, co-convened by APA ceramics specialist Marcel Cooper and contemporary ceramicist Sassy Park. The panel responds to select points of the Curatorial Rationale from the perspective of contemporary ceramicists working from supported studios for artists with disabilities.**

These artists share an important perspective on contemporary ceramics, as disruptors of social barriers that historically have limited their access to elite art spaces. Their presence highlights the power of an inclusive studio model that gives artists the tools and support to become celebrated professional artists in the contemporary art landscape.

### About

**Marcel Cooper (Co-convenor)**

Marcel Cooper is a Melbourne-based artist and Ceramics Coordinator at Arts Project Australia. Their practice and curatorial work focus on themes of adaptation and connection to environment. Past curatorial projects include *Bellowing Echoes*, *Fail Harder*, The Glorious Undead, and *Women in Piracy*.

**Michael Camakaris**

Michael Camakaris is a multi-disciplinary artist whose practice encompasses drawing, painting, collage, printmaking and ceramics. Instantly recognisable by his distinctive artistic thumbprint — characterised by fine detailing and layered graphical mark-making — he is a skilled draftsman whose compositions are bold and often reference art history, drawing from surrealism to dada and abstraction. Conceptual rigour drives his work, commenting on industrialisation and the environment through the depiction of apocalyptic scenes and sensitive renderings of the natural world. His recent ceramic works are autobiographical, referencing the body and the experience of the body not working perfectly. Working in the Arts Project studio since 2010, Camakaris has exhibited widely. His work is held in private collections worldwide.

**Lisa Reid**

Lisa Reid is an accomplished multidisciplinary artist working in ceramics, painting, drawing, printmaking, animation and zines. Buoyed by meticulous attention to detail, Reid is inspired by notions of family, home, and childhood memories. In her work on paper, Reid lovingly references old family photographs, her observational yet self-reflective work documenting and capturing the dream-like sentimentality found in reflecting on the past. In her ceramic practice, Reid recreates vintage appliances and objects, drawing from the archive of her memory, each piece rich with the history of the artist and her family. Reid joined Arts Project Australia in 2002. Her work is held in public and private collections within Australia and internationally including the National Gallery of Victoria, the National Gallery of Australia, and the State Library of Victoria.

**Mark Smith**

Working across painting, ceramics, mixed media, video and soft sculpture, Mark Smith is concerned with human nature and the human condition. In his ceramic work, Smith examines the physicality of the body, using the primitive vessel to explore the truly distinctive characteristics of being human. Smith's text-based soft sculptures inject emotional responses into selected words. Dynamic and multi-textured, the words represent philosophical propositions that reflect the artist's state of being. Within this framework, Smith addresses the experiences and complexities of the individual and of humanity. Smith has worked in the Arts Project studio since 2003. His work is held in public collections as well as national and international private and corporate collections.

# Shana James & Ebony Russell



*Ebony Russell*

## Artistic Collaboration Across Geographical Distances

**Ebony Russell and Shana James explore the complexities of artistic collaboration across geographical distance in this practice led discussion. Inspired by their exhibition Circe – Choose Your Own Story at Stala Contemporary, the artists share their creative journey bridging Perth and Sydney.**

Grounded in their shared interest in narrative, storytelling, and feminist perspectives, their work reimagines Madeline Miller's Circe through ceramics and printmaking, challenging traditional views of feminine art. The talk reveals their processes of co creating despite physical distance, leveraging digital tools, and building on a professional relationship rooted in their roles as art educators in Ubud, Bali.

The presentation highlights three themes:

- Divide: Managing logistics and overcoming challenges of working across cities.
- Support: How mutual exchange shaped their practices and collaboration.
- Connect: Resonating with audiences by transforming Circe's myth into a contemporary narrative.

With projected visuals from their exhibition at STALA contemporary, this talk offers a compelling insight into the interplay of creative synergy, myth, and modern feminist art.

## About



*Shana James*

Shana James is a mid-career West Australian artist and educator who works in painting, printmaking, and artists' books. She completed a Bachelor of Fine Arts at Curtin University in 1989 and has maintained a continued practice for over 30 years, exhibiting widely in Perth and Melbourne, including 11 solo exhibitions. Her works are held in prominent collections such as Kerry Stokes, Artbank, The WA Water Corporation, The WA Ministry for Culture and the Arts, and Monash University.

In 2021, Shana completed a Master of Arts by Research in Visual Arts from Edith Cowan University. During this study, she further developed her narrative art practice responding to the story of Alice in Wonderland. Using the story as a critical lens to explore ideas around choice and agency.

Known for her poetic narrative artworks, Shana's imagery often juxtaposes the mundane with the fantastical, presenting humans and animals in dynamic, unexpected settings presenting a poetic interpretation of contemporary life. The mundane juxtaposed with the meaningful, reminding us of the mystery and wonder which is present in even the most ordinary life.

www.shanajames.com
www.ebonyrussell.com

# PANEL

**with panelists Emma Vinkovic, Danica Wichtermann, Sophia Golovanevskaya, Tara Read and Owen McGough**

## Business of Clay

### About

**Emma Vinkovic**



Emma Vinkovic is a ceramic artist and teacher who grew up eating clay. Emma started her ceramics career with a tableware range, before changing her focus to sculpture and teaching. Emma is co-owner of ClayMake Studio, an open-access ceramics studio based in Maylands that she started together with her mother in 2018. As well as offering a diverse range of classes and workshops, ClayMake is a shared studio space with a strong community of independent makers of all experience levels.

Emma is deeply involved in the local ceramics community, and is passionate about making clay accessible for everyone.

**Danica Wichtermann**



Danica Wichtermann is a ceramic artist and educator based in the Perth Hills, Western Australia. With a deep passion for the natural world, her work highlights Australia's native flora and fauna, with a special focus on threatened species. Through her intricately hand-carved porcelain vessels, Danica captures the delicate beauty of often-overlooked flowers and birds, creating tactile surfaces that evoke the essence of the bushland. Her art invites reflection on the fragility of the environment, emphasising the need to preserve these natural wonders.

A dedicated educator with a Diploma of Education and a Bachelor of Arts in Fine Arts from Curtin University, Danica has taught within high schools since 2010. Since establishing her studio, Rediscover Ceramics, in 2006, she has offered workshops, private tuition, and large events. Her work has been featured in numerous group exhibitions and is held in public and government collections across Australia and internationally. Her pieces are available through galleries including Aspects of Kings Park, Fremantle Arts Centre, John Curtin Gallery shop, Courthouse Gallery & Studio, and The Australian Botanic Gardens NSW. As an artist and a mother, Danica is committed to fostering creativity and sharing her passion for ceramics with others.

**Sophia Golovanevskaya**



Sophia Golovanevskaya is a ceramic artist and educator based in Fremantle, Western Australia, and the founder of Hound Ceramics Studio. With over a decade of experience working with clay, what began as a personal practice in art therapy has evolved into both a thriving making practice and a welcoming teaching studio. Sophia specializes in wheel-thrown stoneware, with a recent focus on special effects glazes and surface decoration that balance function and form. Drawing inspiration from the cycles of the natural world—healing, regeneration, and evolution—her work reflects a deep connection to organic rhythms and the meditative process of making. Beyond her own practice, Sophia's greatest passion lies in sharing ceramics with others, teaching students of all ages through workshops and courses. She co-created "Guest Pots," an ongoing collaboration bringing together ceramicists and tattoo artists. Her work has been featured in the Journal of Australian Ceramics (April 2022).

**Tara Rad**



Tara Rad is an Persian-Australian ceramic artist and sculptor based in Perth, Western Australia. With a background in architecture, she transitioned to ceramics in 2018, drawn to the medium's ability to hold both structure and softness simultaneously. Her practice spans sculptural objects, wall-based works, and functional forms, approached as part of a continuous visual language rather than separate categories. Working intuitively with stoneware and raku clay through both hand-building and wheel techniques, Tara creates textured narratives inspired by the natural world, the female form, and memories bridging her origins in Tehran with the red earth of Western Australia. Her architectural training continues to influence her spatial thinking and approach to form, composition, and material. Tara's work is represented by LES Collection and has been exhibited at venues including Emerge Gallery in Subiaco. Her work emphasizes the tactility of clay-as-material and explores how objects carry emotional weight and create presence within their surroundings.

**Owen McGough**

Owen McGough is the founder of GOOD CLAY, a Western Australian clay manufacturing business based in Welshpool. His journey into ceramics began in 2017 in Melbourne, where supply runs to Northcote Pottery Supplies and Walker Ceramics with his then-partner, a ceramics student at RMIT, sparked an obsession with the materials side of the craft. After relocating to Western Australia, Owen worked at Claymake Studio in Maylands before joining Kim Lyons Pottery, where he spent three years learning clay production and brickmaking while navigating COVID-19, rising energy costs, and disrupted supply chains. Recognising a gap in the WA clay market that had existed since the 1990s, he launched GOOD CLAY in December 2023. The business produces dependable, well-priced clay bodies, including Alabaster, Essential White and Essential Speckle, supplying potters across Perth, interstate and beyond.

# Jane Jermyn, Steven Low Thai Kwang & Jacqui Sosnowski

## Obrava Firing Technique and How Social Media Helped Save a Nearly Forgotten Tradition

**The paper will be given by the three artists. Jane Jermyn will cover the "discovering" of the little known obvara firing technique in Belarus in 2009 and how, through social media, this firing method has spread worldwide. When Jane was invited to Belarus she could find very little at all about the technique at the time.**

It was even quite difficult to get any information from those who were doing the firings, partly due to a language barrier. Eventually she managed to get enough information to try it for herself back in Ireland, post some images on social media and start a Facebook group due to the amount of interest shown. A power-point presentation will illustrate what is known of the history, the firing technique with examples from the past, very traditional, uses of the technique, right through to the most recent and innovative uses.

Steven Low Thai Kwang, who will speak about his unique method of using this technique in his extraordinary "Planet Series" & "Listen to Mother Earth" an installation which if selected would be exhibited during "Wedge 2025".

Jacqui Sosnowski will speak about her research for her booklet "Alternative Firing Obvara & Raku".

## About

**Jane Jermyn**



Jane Jermyn began her ceramics training in her mid-40's and since then has combined making ceramics with a love of travel, taking part in symposia, workshops and residencies in over 20 countries and exhibiting in many more. She was an invited demonstrator at Aberystwyth International Ceramics Festival in 2003, festivals in Korea and Japan in 2011 and India in 2014. In 2025 Jane will again demonstrate at the International Ceramics Festival, Abberystwyth, Wales and "Wedge" the Australian Ceramics Biennale. She has recieved a number of awards from various organisations including the Crafts Council, Arts Council, Culture Ireland, ArtL!inks, Ceramics Ireland and Canberra Potters' Society.

In 2017 Jane became an elected member of the International Academy of Ceramics based in Geneva. During 2023/24 Jane was the Irish curator of "Irish Wings" & "fired Up", 5 exhibitions of Irish & Greek ceramics held in Ireland & Greece.

Her ceramics are abstract organic forms that combine geological and organic references. Her inspiration comes from seed-pods, geological formations and weathered decay. It is a celebration rather than an imitation of nature. Her work is in a number of international and private collections.

www.janejermynceramics.com

**Steven Low Thai Kwang**



Steven Low Thai Kwang's passion is to spread the love for Ceramic to many people around the world. Steven has conducted numerous classes, workshop and master classes in pottery over the past 30 years .

Steven Low, a ceramic artist and sculptor, has dedicated over three decades to working with clay. He graduated with distinction from the Nanyang Academy of Fine Arts in 1996, and from Curtin University of Technology, Australia, in 1999. Since 1995, Low has exhibited in numerous international solo and group exhibitions. In 2009, he received the Vermont Studio Centre Fellowship in the USA. He has held artist-in-residence at Thow Kwang Pottery Jungle, Singapore and Tanteri Ceramics Studio, participating in the 2014 Jakarta Contemporary Ceramics Biennale in Indonesia. A notable highlight of his career was a month-long residency in 2012 at the FuLe International Ceramic Art Museum (FLICAM) in Shaanxi, China. That same year, Low was a guest artist at the 1st Ceramic Music Festival in Jatiwangi, Indonesia, a hub for ceramic roof tile production. As a member of the Sculpture Society Singapore, Low co-organized the 16th International Chawan Expo Singapore in 2014.

www.instagram.com/stevenlowthiakwang

**Jacqui Sosnowski**



Jacqui Sosnowski is a retired university tutor, marketing professional and now, a full-time ceramicist. She is particularly fascinated by "alternative firing methods" such as Obvara, Raku and electric saggar. It is the serendipity and unpredictability of these methods which pique her continued interest. She is bored with traditionally "glazed" ceramic ware and doesn't see the point of doing the same thing over and over again in the hope of achieving the same result. She loves to experiment! This experimental attitude leads to the making of work with a large range of forms and influences. Her ceramic practice includes some tableware but she specialises in containers for ikebana flower arrangement. This satisfies both her love of the Japanese aesthetic along with her love of flowers and enables her to experiment with a variety of unusual forms and surfaces. Jacqui is very involved in the local ceramic community being President of North Coast Ceramics and the co-ordinator of the last five annual Mud Trail events.

Jacqui has an Advanced Diploma in Ceramics and works from her Studio in Mullumbimby.

www.sosceramics.com

# Karin Amdal



## How do you Make a Living as a Potter?

**In 2019, I attended the Australian Ceramic Triennale in Hobart. I'd travelled there from New Zealand with a fresh ceramic diploma in hand, eyes and ears wide open. I attended a session with the inimitable Prue Venables, the theme was 'finding your voice'. At Q&A time, on the edge of my seat, I popped the question 'but, how do you make a living as a potter?'. Silence. Then everyone in the room started giggling. There was obviously no easy answer to that.**

Five years later, now back in my native Norway with the challenges and unexpected thrills that come with moving practice between two different cultures, I am finding my voice. Since Hobart I have won several awards, featured in international magazines, group exhibitions, been a selector, collaborated with Poliform in Milan, delivered vases to Simone Haag for a Sydney Hotel, I have gallery representation in New York, received fan mail from Puls gallery in Belgium and I'm about to work with a design company to put some of my vases into production. I still don't have the answer to the question, but I have a few tales to tell that shed some light on the dynamics of life as a potter.

## About

Karin Amdal is a Norwegian potter and designer based in Oslo. She is a qualified Art Director, holds a Master of Design and a Diploma of Ceramic Art. Her creative career spans three decades (two of them in New Zealand) and involves 2D and 3D works that over the years have gained awards and international attention. She has worked full time with clay since 2019.

*"A background in visual communication and a fondness for graphic wit shapes my ceramic practice. Ideas and concepts underpin my work, often resulting in unexpected twists. I work with simple, geometric forms and build my pieces by hand."*

www.karinamdal.com

# Dr Karen Weiss



## The Gifts of Mother Earth – what we can learn from the Pueblo potters of the American Southwest

**In 2018, I visited Pueblo Potters in Southwestern USA, New Mexico and Arizona, and was privileged to speak with them about their ceramic practice and to learn how what they make, and the way they make, is interwoven with their cultural beliefs, their lives and their communities. There are lessons to be learned from their history – about resilience. About their understanding of connection between the potters and Mother Earth. From their respect and gratitude to the ancestors and those who have taught them. About the power of design and the intentions which go into making and their desire to share all this with future generations.**

In New Mexico and Arizona, pottery making can be traced back to 2000 years ago, possibly even further and so far there have been about 1500 types of Southwestern pottery identified. (Hayes and Blom, 2015). Until 1600 CE, pottery was traded across the Southwest and down to Mexico and South America. With the coming of the Spanish and the enslavement of the Indians and the land grab by the United States, the Southwestern Indians were confined to pueblos, villages which have now been settled for over 300 years. Here is a map of the Pottery Pueblos. It is the descendants of these Puebloans with whom I held my conversations.

I would like to introduce to you the Pueblo potters who were so generous in sharing with me their traditions and beliefs regarding their pottery practice.

From San Ildefonso Pueblo – Marvin and Frances Martinez. Marvin is a direct descendant of Marià Martinez and was taught pottery both by his grandparents, Adam and Santana Martinez, also renowned potters and Frances' parents, Benerita and Marcus Naranjo. Frances Martinez also comes from a pottery family, but she did not start her pottery training with her parents until after she met Marvin. They work together in collaboration.

From Acoma Pueblo – Bernadette Ascensio. Brought up in the town of Grants, without any knowledge of Acoma Pueblo and its culture, she was taught pottery by her mother-in-law, a well-known potter.

From Santa Clara Pueblo – Sammy Naranjo and Melony Gutierrez. Both come from pottery families and learned their pottery skills from their relatives. Melony is also a red willow basket maker and Sammy is a painter. They work together on their pottery.

From Hopiland, First Mesa, Tewa Village – Nona Naha was Hopi-Tewa. Sadly Nona passed away a few years ago. From pottery families on both maternal and paternal sides, she was taught pottery by her husband's aunts, Rainy Naha and Sylvia Naha and their mother Feather Woman ( Helen Naha), all of whom are well-known potters.

For the Pueblo Potters, their pottery making is more than a trade, a set of skills, an occupation, a means of earning a living – it is an integral part of their cultural identity. Their making strengthens their connection to Mother Earth, to their community, to their ancestors and ancestor beings, to the source of life itself.

When they collect the clay, they pray to Mother Earth and give her offerings. ' Laguna potter Lee Ann Cheromiah says, " We mine the clay in a spiritual way, cornmeal and food offerings are given. Clay is sacred for us. We ask for help and blessings from the clay (Dillingham and Elliott, 1992)"'.

There is a prayer to Clay Mother (Nan Chu Kweejo)

Clay Mother,
I have come to the center of your abode,
feed me and clothe me
and in the end you will absorb me
into your center.
However far you travel,
do not go crying. (N. Naranjo-Morse, 1992)

Frances Martinez (San Ildefonso Pueblo) speaks of respecting the relationship with Mother Earth through making her pottery,

taking a piece of Mother Earth's womb and creating something beautiful ... We go dig it, we bring it home, we respect it ... We touch it, we feel it, we breathe on it ... it's a part of who we are, where we live ... hopefully by us bringing something from Mother Earth, hopefully prayers that are in there will help people find peace at home (2018).

Melony says of pots, 'They have a mind of its own, I think. 'Cause with things, we say everything's living. (2018)'.

Everything is living. The land is living and everything on it is living. Not just the plants and animals, but the mountains, the rivers, houses, cars, and pots. Rina Swentzell, Santa Clara Pueblo (1989a) says, '...that energy that flows from everybody, everything ...that's why everything takes on life...We all breathe of the same breath the plants do, the rocks. '

Marvin says,

...you put your heart and soul into it. You breathe on the pottery. I think you're giving that pottery life, too. When you finally produce the pottery and fire it, you're giving that pottery life. It's born, and people to enjoy and use that also, that gives the prayers and thoughts to keep it in their home for blessings...

In the video Grounded in Clay (Dir. A.S. Prokrasso, 2022) Evone Martinez of San Ildefonso and Cochiti Pueblos speaks of the pot she is holding, 'I can feel her feeling it because I'm holding her...I can feel the warmth in her like someone's touching me. She can feel the physical embrace of my hand...holding a child. And I can also sense her stories again.'

Embodied in the pot are prayers and blessings.

Hopefully by us bringing something from Mother Earth, hopefully prayers that are in there will help people find peace at home...A wedding vase, people purchase them or get them for weddings. The babies that are being born are given a bowl as they're named, given an Indian name. People get bowls to put their wedding rings in. (Frances Martinez, 2018).

Learning pottery skills from family members is a common practice. All the potters I spoke to expressed deep gratitude to those who taught them, but also to their ancestors who showed them the way. Nona said, 'Everything we do is handed on down to us from generations...Our ancestors brought it up and we're still doing it their way. (2018)'.

Marvin spoke of family and pottery. ' I think family is most important and then the pottery 'cause that's your job, that's your living….we're keeping the legacy going…to represent our family, our ancestors that did the pottery. Because growing up and hearing the stories, it all goes into your heart and soul. The spirits out there are helping you each day to live another day…(2018)'.

Melony shared, 'Maybe some of the older ones that have passed on, they say, when you're making your pottery, you're just there to do it, but they're actually doing it for you. They're guiding you along the way whether you know it or not. And so, when I'm at a standstill and I have a pot like that and it's not coming out, and I hit it, I'll get the clay and I'll be like , " C'mon Grandma and Grandpa! Let's see what we can do!" (2018)'.

In Acoma and Laguna Pueblos, a common practice is to grind up old pottery shards to temper the clay, forming another connection with the ancestors (M. Early, Grounded in Clay, 2022).

American Indian academic Greg Cajete (1994) writes: "For Pueblo people, collecting clay, making pottery from that clay, the design motifs used to decorate these pots of clay, all symbolise that those things that give us life – in this case the pottery to hold food and water – are a way of understanding right relationship" (p. 103).

In New Mexico and Arizona, many pueblos are situated in arid high plateau country with dark green scatterings of juniper and piñon trees. In winter there is snow. In summer, a blazing heat. The Rio Grande winds its way past several of the pueblos, its banks lined with cottonwood trees. The Hopi villages (Arizona) and Acoma Sky City Pueblo (New Mexico) are situated on the tops of mesas, flat topped outcrops of rock which rear up from the plateau. The average rainfall per annum is 35 cm. Many of the rituals of the pueblos are directed towards ensuring that the rains come. Pueblo pottery often depicts the straight lines of rain or the Avanyu, a serpent-like being with a tongue of lightning and a body twisting like the river, the bringer of rain, embodying both a gentle flow and the raw power of water, when a sudden cloudburst can turn a dry gulch into a torrent.

Traditional designs draw on the natural features of an existence determined by the exigencies of the environment in which the Pueblo potters live. For the potters, traditional design – motifs, patterns, colour, form, all create a language which can be read by those familiar with it. It can tell them of the intention of the potter, whether depicting an experience, prayers, asking for rain or for all the natural elements of the Southwest (A. Alvidrez, 2022). Animals such as the bear or the turtle. The bear is a symbol of courage, healing and wisdom (M. Martinez, 2018), the turtle symbolises longer life and luck (M. Gutierrez, 2018). Melony Gutierrez' Indian name is Yellow Rose and she makes turtles with a rose engraved on their shells. Bernadette Ascencio uses the parrot, a symbol of rain, and she is a member of the Parrot clan (Tyler 1979:16). Colours correspond to directions (J. Garcia, 2022), motifs such as thick or thin lines, hatching, feathers, flowers and leaves, steps, triangles, circles and many others all have meanings, which when combined, tell a story (https://www.visitalbuquerque.org/authentically-albuquerque/symbolism-in-pueblo-pottery/2025).

Some design motifs are commonly used such as feathers, lines, steps, without restrictions. However, permission to use a particular person's designs may be required. Nona Naha says, ' Well, that's what I got from Sylvia Naha before she passed on. She gave me the right to carry on her lizard and her frogs and her turtle (2018).'. Certain symbols can only be used on ceremonial vessels which are part of American Indian rituals and kept in the kiva, a sacred ceremony and meeting space. Kivas are found on all the pueblos. Other images, according to Melony and Sammy, such as representations of naked people, are not permitted. 'They say we could lose our art…a tragedy, a tragic accident can happen…' There is also a variation on which pueblos can use particular images. For example, the Hopi are not permitted to use the Avanyu (M. Gutierrez, 2018).

However, I would like to point out that a hallmark of Puebloan culture is their capacity for reinvention while retaining their strong ties to their cultures. When the railways came to the Southwest in 1863, they brought with them a tourist market eager to take home souvenirs of their visit. Responding to these new demands, the Pueblo potters made smaller, portable versions of larger objects while still retaining original designs and styles. Maria Martinez and Julian Day of San Ildefonso Pueblo developed their signature designs of matte black on highly burnished black (Howard and Pardue p.74) which her descendants such as Marvin Martinez still make to this day. Nampeyo, a Hopi-Tewa potter, copied forms and designs from ancient pot shards from the Sikyatki archaeological excavations in 1890 and used them in her work (Howard & Pardue, p.106). Helen Naha (Hopi-Tewa) who taught Nona, drew on Awatovi prehistoric pieces (Hayes and Blom, 2015). The majority of old pieces disappeared into collections. I noticed that in the Pueblo potters' homes that I visited, all the pieces that they had on display were contemporary, dating back a couple of generations at most. Many Pueblo potters today use museum collections of pots to inspire their designs, as well as admiring the work of their ancestors.

Over time, each pottery making Pueblo has developed idiosyncratic styles. Santa Clara is renowned for its deep carved pottery and redware, San Ildefonso for its matte decoration on burnished black, Acoma for its fine line work and thin walled pots. However within these traditions, there is a huge variety and each potter is encouraged to create their own designs. (See Southwestern Pottery , Hayes and Blom, 2015). Stephen Trimble writes in his book, The People (1993), 'Many young artists have told me that their elders approve of their innovations, as long as their piece bears respect for the culture (p.103)'.

Finally, I would like to emphasise the importance of legacy to the Pueblo potters. Passing on their cultural knowledge, their stories and their beliefs is part and parcel of teaching their pottery skills. Handing these on to future generations is a responsibility and a way of sustaining and strengthening their cultures. Learning pottery is never imposed, the would-be potter has to first show an interest in learning, then the guidance will be offered. Teaching consists of gentle nudges, encouraging the neophyte into doing it 'the right way' (Trimble 1993, p.103). A key word in Pueblo culture is respect. Respect for others, for Country, for the clay, for the potters, for their making and the pots they make.

What I, an Australian ceramicist, have learned from the Pueblo potters, and would like to pass on, is for us to bring that respect into ourselves as makers and respect towards what we do. To be gentle with ourselves when things don't work out. To be grateful to those that have taught us for their sharing. That what we make, brings something special into the lives of those who have them in their homes. To acknowledge that our work is not so much about controlling as it is about listening. That we are working together with the clay, that our making is a collaboration, a conversation with something living. To contemplate the possibility that what we feel in our making connects us with something beyond the material.

## About

Dr Karen Weiss is a ceramic artist, ceramics journalist and writer, published in CAP, JAC, Ceramics Technical, and New Ceramics. She has taught ceramics and worked as a community artist on commissioned public projects in both ceramics and mosaic. She holds an MA in Writing and recently completed her doctorate at Western Sydney University, examining the Western approach to ceramics in art, craft and design, and the holistic understandings of potters from Japanese, Pueblo Indian and Arrarnte cultures. She is currently approaching publishers and is looking forward to working with clay again.

www.facebook.com/groups/australianceramicsforum/posts/2642534245910091

# Stephanie Outridge Field



## Clay in a Clinical Context – Working with Trauma

**A practice-led paper with supporting visual presentation. Stephanie includes aspects of personal practice, professional practice, and research into project delivery and outcomes with clay in a clinical context within the health system – engaging with inpatients and in community outreach programs for mental health. Stephanie is currently completing a Masters of Mental Health (Art Therapy) at the University of Queensland and works in Art Therapy with the Post Disaster Recovery, Metro South Addiction and Mental Health Services within Queensland Health.**

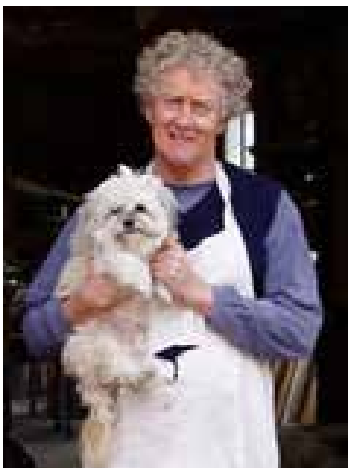
While respecting client confidentiality, she uses imagery (with permission) to illustrate the use of clay therapeutically with individual consumers, in community groups, and within inpatient wards. Three modes of working with clay are explored: experiential, creating small objects as talisman, and creating collaborative works. Art therapy can be regarded as a non-verbal therapeutic intervention which uses a range of modalities, but clay can be particularly effective as it is soft, tactile and easily manipulated to form objects that resonate and reference stories and experiences to expose and investigate trauma and trauma responses that impact mental health and wellbeing.

## About

Stephanie Outridge Field – GradCert Cultural Economics, GradDip Ed, Grad Dip VA, BVA. Currently completing Master Mental Health (Art Therapy) at the University of Queensland. Stephanie was a Foundation student at Sydney College of the Arts, completing undergraduate and postgraduate studies. Following graduation, she established her workshop in Brisbane practising as an exhibiting artist and in public ceramics, working with local and state government and corporate entities. Stephanie is passionate about best practice and community engagement, using ceramics as a vehicle in placemaking, identity, self-esteem and wellbeing. Over her professional involvement in the ceramics art industry she has served on Australia Council Peer Committees, Arts Queensland Peer Committees, on Boards of professional associations, and on founding committees such as the Qld Regional Galleries Association. Stephanie has also been a member of two National Ceramics Conference Committees in 1991 and 2006, and has delivered numerous workshops as a commentator and mentor. Stephanie's passion is clay — the diversity of its uses and its history as a cultural document over millennia, and its accessibility.

www.outridgefield.com.au

# Peter Wilson



## Cross-disciplinary collaborations in ceramics

**Artistic collaboration involves two or more artists working together, pooling their ideas and with equal participation creating artworks.**
*(McCabe, J. Artistic collaborations in the twentieth century, 1984, p 15.)*

Artists of all stripes have collaborated throughout history; artists with theatre/opera/ performance makers to create stage sets, backdrops, lighting, costumes, screenwriting, TV production, musical performances and spectacles.

Many visual artists have worked with ceramic artists, some notable ones include; Picasso who worked at Pottery Madoura Studio, Vallauris, post WW2 and produced over 4000 original pieces. Joan Miro worked in clay with Josep Llorens Artigas, a Catalan potter from 1944, to produce over 400 ceramic pieces including public murals. Another, Gauguin met and worked with ceramic artist Ernest Chaplet (1886) and developed techniques for working in earthenware and stoneware and continued to work with clay whenever he returned to Paris, mostly sculpting with enthusiasm and innovation.

In Australia, some notable examples of artists collaborating with potters to produce ceramic works include; Brett Whiteley and Derek Smith, Fred Williams and Tom Saunders, and Salvatore Zofrea and Willi Michalski. Alison Brown from Perth worked with Robert Juniper in the 1980-90s. John Olsen had previously worked with Robert Mair in the while living at Dunmoochin, Eltham, Victoria in the 1960-70s. He also worked with Tom Saunders on a mural which is now installed at Melbourne University. Olsen had previously collaborated with artists from other fields, some examples include printmaking with the printers from Etching House, Sydney, and his tapestries were woven in the workshops in Portelegre, Portugal (1966) and the Gobelins and Aubusson Ateliers, France (Hart, D. John Olsen, Craftsman House 1991).

This paper will explore aspects of my seven-year collaboration with John Olsen from 1990 to 1997. We created over 100 artworks and had two exhibitions, three pieces of which are in the collection of the National Gallery of Australia.

## About

Dr Peter Wilson is  a practising potter and writer who has worked, taught and exhibited here in Australia and also in England, Canada, Japan, Pakistan, Italy and France. My main interests are in glaze technology and materiality in ceramics.

www.peterwilsonpottery.com.au

# Cathy Franzi



## Art + Science: Making Connections

**Dr Cathy Franzi will outline her interdisciplinary practice in botanical science and ceramics, and how she has developed strong relationships with scientists through institutional connections and artist residencies. She will talk about three recent projects in three very different locations: the southwest of Western Australia through a residency at Vancouver Arts Centre in Albany, the Australian Alps as part of the seed collecting team with the National Seed Bank, and Tropical North Queensland through an artist residency at Cairns Botanic Gardens.**

Botanical research is fundamental to the integrity of Franzi's work and stems from her first degree in science. Her engagement with local botanical networks enables contact with scientists and threatened species officers when travelling to locations during artist residencies, facilitating interdisciplinary research and collaborations. She will describe how the means of research in botanical sciences inspires and informs her making in the ceramic studio.

The outcomes of the three projects will be discussed including artwork derived from research in Stirling Range NP in WA in a solo exhibition On the Edge/ am Rande with Michael Reid Berlin and Berlin Design Week, with two works acquired by the Grassi Museum of Applied Art in Leipzig, Germany.

## About

Dr Cathy Franzi is a visual artist with an interdisciplinary practice in ceramics and botanical sciences.

In 2015 she was awarded a PhD (Ceramics) from the ANU with her topic, an Australian botanical narrative: a practice-led enquiry into representations of Australian flora on the ceramic vessel as an expression of environmental culture. Her research is informed by a Bachelor Science and engagement with botanical institutions, such as the National Seed Bank and the ANU Research School of Biology.

Residencies form an important part of her practice, enabling her to research specific locations, to engage with science professionals, to study endemic plants and environmental issues. In 2023 she was artist-in-residence at Vancouver Arts Centre in Albany WA where she focused on Stirling Range National Park and in 2024 she was artist-in-residence at Cairns Botanic Gardens.

Franzi's work is held in national and international public collections including Grassi Museum of Applied Arts in Leipzig, Germany, Shepparton Art Museum and Tasmanian Museum & Art Gallery. She has held 17 solo exhibitions and participated in over 30 group exhibitions, is former President of The Australian Ceramics Association and was a lecturer in Ceramics at the ANU School of Art & Design.

www.cathyfranzi.com

# Sarah Christie & Robyn Phelan

## Challenges and Rewards of Long Distance Collaborations

**Sarah Christie (UK) and Robyn Phelan (Australia) will discuss our long-distance collaboration originating from our sensory, embodied approaches to clay, and share the opportunities, challenges and rewards of working together yet remotely.**

Working collaboratively moves us into a process of call and response that extends from our own reciprocal relationships with clay to a wider practice of correspondence. Leaving ideas of fixed outcomes behind, this journey leads to indeterminate outcomes. Rather than shy away from the discomfort that this may imply, we embrace the uncertainty and adventure that comes from allowing new entry points to making.

Correspondence is a conceptual as well as a practical lens: much as clay responds better and shows us more when we co-create with it, rather than force it, collaboration pushes us towards outcomes that may be expansive, unexpected, or impermanent, inhabiting the edges of contemporary ceramic practice.

Importantly, we find this to be an artistically enriching journey, taking us off well-worn paths and into areas of practice we may not otherwise access. We propose collaboration as one way to create a sustainable practice. Instead of time and space being a barrier, we have gained energy and momentum from corresponding across time zones, seasons, and cultures.

## About

**Sarah Christie**



Sarah Christie is a London-based artist, writer and educator. Her embodied practice uses clay as a primary, and primal, material for sensing, thinking, moving and making with. She invites correspondence and collaboration with other people, places, and materials, to create work that may be impermanent, interdisciplinary, slow-growing and cyclical. This 'call-and response' approach welcomes uncertainty and creates space for unexpected outcomes to emerge.

Sarah has exhibited in group and solo exhibitions in the UK and internationally. Her writing has been published in the Journal of Australian Ceramics, online zine 'What About Clay?' and in exhibition catalogues. She teaches at Central Saint Martins, UAL, and is visiting artist at Imperial College and King's College London. She also teaches and collaborates in digital space and alternative educational models, such as AB Projects.

www.sarahchristie.net

**Robyn Phelan**



Robyn Phelan is a Naarm/Melbourne-based artist. Grounded in studio ceramics, her sculpture and installations encompass drawing, writing, curating, exhibiting, and collective critical engagement. Using 'hand-sense' and 'attuned-focus', she creates dialogue and perspectives around materiality, process, time and affect found at her various sites of making. Robyn's practice seeks to experience the world as embodied and connected. From this perspective she folds making, teaching and collaboration as a way to realise the potential of contemporary ceramics.

Robyn received her PhD (2024) in the field of contemporary craft and material research from RMIT University where she was awarded a Bachelor of Fine Art (Ceramics) (2010). She has exhibited widely in Australian museums and galleries and has over 20 years of experience in education, currently lecturing in ceramics, history and cultures and professional practice in the School of Art, RMIT University. Robyn has been writing critically about contemporary art and craft since 1997.

www.robynphelan.com.au

# Presenters

Day 4

**Chemistry & Alchemy**



# Matt Katz

**Keynote Speaker**



## Rumour Milling

**At the Australian Ceramics Triennale, Matt Katz will deliver a Keynote Address that challenges misinformation and misconceptions surrounding ceramic materials and health and safety concerns.**

Drawing on his extensive expertise in ceramic chemistry, Matt will address common myths that cause confusion or anxiety among makers, providing clear, science-backed insights to help artists and educators make informed decisions in their practice. His presentation will explore the realities behind industry assumptions, clarify risks versus unfounded fears, and equip attendees with the knowledge to navigate materials safely and confidently.

## About

Matthew Katz is a leader and innovator of glaze and clay body education and research. He loves to use his knowledge of ceramic art and engineering to make ceramic science accessible for all levels of makers.

He was educated as a ceramic artist with a B.F.A from Alfred University and a M.F.A. from the University of Colorado-Boulder. Matt also studied ceramic engineering at Alfred University for more than 10 years. Then too his combined passions to teach material science for artists at schools like Alfred University and The Rhode Island School of Design for over 20 years.

Matt and his wife, Rose are the founders of Ceramic Materials Workshop, an online education company offering ceramic materials education to students around the world. Enabling ceramicists to make sense and make the most of their glazes and clays. In addition to their educational component, they also offer consulting services for small and large makers and manufacturers. Enabling makers to take control of their in house material and processes.

Matt is a co-host of the number one ceramics podcast, For Flux Sake. Along with Rose and Kathy King of the Harvard Ceramics program, they answer listener questions about clay and glaze. Using their humor to make a complicated subject fun and educational.

Matt's goal is to make ceramic science understandable to all makers so that they can make their studios the best they can be.

www.ceramicmaterialsworkshop.com

# Linda Bloomfield



## Special Effect Glazes

**Crawl, crater, crackle and crystal glazes; a summary of their properties and how to make your own special effect glazes.**

Linda Bloomfield, author of Special Effect Glazes will explain how a deeper understanding of materials and what they contribute to a glaze helps ceramicists gain control over their surfaces. She will set out the properties of these glazes by showing areas on the Stull map (a graph of alumina against silica) where they are located; crawl, crater, crackle and crystalline glazes.
She will explain the principles of making special effect glazes that are often outside the boundaries defining defect-free, glossy glazes. Many special effects are forms of glaze defect; crazing, crawling, pinholes and blisters can produce special effect glazes known as crackle, lichen and lava glazes. Once artists discover the techniques used to create these effects, they will be able to experiment and make their own unique glazes.

## About

Linda Bloomfield is a potter and author of Colour in Glazes and Special Effect Glazes. She trained in engineering and has a PhD in materials science, having worked as a visiting scholar at at MIT, a researcher at NEC in Japan and a research fellow at Imperial college in London. She now runs her pottery business in London designing and making porcelain tableware and teaches glaze workshops around Europe.

www.lindabloomfield.co.uk

# pattie beerens



## The Potter's Pledge and Beyond

**In this session, Clay Matters will celebrate initiatives already underway in potters' studios across Australia and in unexpected places. The Potter's Pledge can be brought to life by adapting, innovating, relating, and advocating for responsible and respectful new ways of working with the earth's finite resources.**

The aim of this session is to expand on The Potter's Pledge and explore what is possible when clay is the medium.

In January 2025, Clay Matters will announce a call for artists to share how they creatively live The Potter's Pledge and invite them to share their stories. A selection of these stories will be shared with Triennale delegates.

Pattie Beerens will lead this interactive presentation, describing how her intimate relationship with clay led her to pivot from object-making to a practice of weaving with clay, which she shares with passerby visitors. Beerens says: "When I fire the clay, it seems to lose the aliveness that I relate to as kin."

## About

A member of the Clay Matters group of clay-workers, artist pattie beerens explores notions of respectful relations with materials. Beerens creates collaborative weavings with clay that are ephemeral and return to the earth.

Australian-born, of migrant heritage, beerens works with scores, as in dance, and has an interest in the ethos emerging from her practice of 'clay weaving': caring for clay and earth as kin; crafting by 'working with' more than 'doing to' materials, and experiencing being part of, more than separate from, nature.

Beerens is a published writer and her works have been recognised:
Design Fringe – Best Experimental (2023); Northern Beaches
Environmental Art & Design Prize (2022); Association of Sculptors
Victoria Tina Wencher Sculpture Prize (2022); Toorak Sculpture
Exhibition prize (2021).

www.beerens.net.au

# Fabiola De la Cueve & Luis Orozco



## Downdraft Bucket Kiln

**Randy Brodnax's workshops inspired Fab and her husband, Luis Orozco, to explore alternative firing methods. They progressed from a metal can to a downdraft bucket kiln, and finally to a metal trashcan downdraft kiln. In 2024, Fab attended a luster workshop at Escuela Nacional de Cerámica in Mexico with Iranian masters Hamed and Mohammad Tavasolian. Combining their engineering and ceramics expertise, Fab and Luis are now instrumenting a kiln to delve deeper into this ancient technique.**

Their initial design was a large metal can with holes for airflow, which proved difficult to fire evenly. They then modeled a metal bucket downdraft kiln after Randy Brodnax's design, achieving better temperature control and varied ferric chloride colors. The kiln reached temperatures between 750°C and 800°C.

Next, they built a metal trashcan downdraft kiln, firing over 50 paper clay tiles with 40 geometry artists. Despite the density of pieces, the kiln maintained even temperatures once the target was reached.

Currently, they are designing a new kiln with an oxygen sensor and thermocouple to control temperature and reproduce the luster results Fab observed in Mexico. They aim to showcase these results at WEDGE.

## About

Fab, a Tex-Mex artist born in Mexico and relocated to Texas in 2000, discovered her passion for clay in a community studio in Austin in 2002. With a background in Computer Engineering, she balances her time between software consulting and ceramics. Fab focuses on experimentation and the search for the borderline between chaos and order.

Her ceramics research spans luster, alternative firing, and geometry. Fab has studied geometric patterns with Art of Islamic Pattern, and other instructors at the King's Foundation School of Traditional Arts in London (remotely). She has taken workshops with multiple ceramic artists.

Fab was an invited artist for the SodaPop Residency at Watershed Center for the Ceramic Arts in Maine. She has served as a volunteer coordinator for The Ceramics Congresses (hosted online by The Ceramic School), interviewing artists and moderating Q&A sessions.

Randy Brodnax's workshops inspired Fab to explore alternative firing methods with her husband, Luis Orozco. They progressed from a metal can to a downdraft-bucket-kiln and finally a metal-trashcan-downdraft-kiln. In 2024, she attended a luster workshop at Escuela Nacional de Cerámica in Mexico with Iranian masters Hamed and Mohammad Tavasolian. Fab is now instrumenting a kiln to delve deeper into this ancient technique.

www.instagram.com/fabs_designs

# Bernard Kerr

**with panelists Linda Bloomfield, Matt Katz, Greg Daly and Janet deBoos**



## Icing on the Cake or Glazed Over?

**A discussion on symbolic and metaphoric aspects of colour and surface in ceramics but linked to your technical understanding.**

The context of studio ceramics as opposed to industry: what is the difference in intent between these two fields in relation to glaze development and use?

Why do you think that a large amount of high end industrially produced ceramics attempts to emulate hand crafted work?

How does history and tradition play a part in aesthetic judgements linked to surface and colour that contemporary ceramic artists make in light of the impact of scientific understandings? ( e.g.Hans Coper's 'Phantom Pitch).

Is the 'happy accident' and imported cultural aesthetic concepts still a way forward in studio ceramics?

How do you see glaze research and experimentation playing a part in the evolution of contemporary ceramic practice?

In terms of the development of movements or styles on ceramics how do you see developments in knowledge of glazes and ceramic colourants impacting on contemporary trends?

Are there any suggestions as to how studio ceramic artists ensure consistency of supply and knowledge of the sources of raw materials may play a part in ensuring consistency of results?

## About

Bernard Kerr is a highly regarded Western Australian ceramic artist and educator whose career spans decades of artistic exploration and teaching. With a Master of Arts (Visual Arts) from Curtin University and extensive experience in arts education, Kerr has played a pivotal role in shaping the ceramics landscape in Australia. He is currently the President of the Ceramic Arts Association of Western Australia, a position he has held since 2021. Kerr's work is deeply rooted in materiality, colour, and form, with exhibitions showcasing his innovative approach to ceramics and painting. His solo exhibitions, including *Flux* at Heathcote Gallery and *Lexicon* at Gallows Gallery, highlight his ability to push the boundaries of ceramic expression. He has also been featured in numerous group exhibitions, such as The Language of Colour at Mundaring Arts Centre and P*ottery Expo Warrandyte* in Victoria. His works are held in esteemed collections, including Scotch College, the WA Chamber of Commerce, and Mundaring Shire. A recipient of several accolades, Kerr continues to contribute to the ceramics community through exhibitions, mentorship, and advocacy. His practice embodies a dedication to craftsmanship, storytelling, and the evolving dialogue between tradition and contemporary ceramic art.

www.bernardashtonkerr.wixsite.com/kerr-ceramics

# Jackie Masters



## Bridging Tradition, Innovation and Community

**In this Artist Talk, I will present my unique approach to teaching ceramics, blending traditional craftsmanship with contemporary innovation, and underscoring the importance of community and wellbeing. My teaching philosophy not only encourages students to critically evaluate and refine their work but to also appreciate the inherent beauty and joy of working with clay.**

Key themes include:

1. Tradition and Innovation: I teach foundational techniques like wheel throwing, hand-building, and glazing, while encouraging students to adapt these skills for modern artistic expression and to find their unique voice.
2. Innovative Glazing Techniques: By simplifying glaze creation and modification, I empower students to experiment with vibrant, personalized results without requiring advanced chemistry knowledge.
3. Sustainability: I emphasize reducing waste, recycling materials, and to consider their environmental effects of using clay and glazes, integrating these principles into classroom.
4. Ceramics and Wellbeing: I explore the therapeutic benefits of working with clay, fostering open dialogue and collaboration to enhance mental health, fulfilment, and community connections.

Through this talk, I aim to inspire educators and artists to enrich ceramics education by integrating tradition, innovation, sustainability, and social impact, creating a more inclusive and meaningful learning experience.

## About

Jackie Masters is a highly regarded ceramic artist whose work bridges tradition and innovation.

Drawing inspiration from the vivid colours, textures, and contrasts of the Australian landscape, her pieces are recognised for their distinctive design and volcanic glazes. Her love of clay and its transformative power resonates through each piece she creates.

Jackie's clay journey began over 25 years ago when she attended an evening pottery class at Perth Studio Potters. This marked the start of a remarkable self-taught career driven by relentless experimentation and a profound passion for ceramics. Today, she teaches classes at the same studio, nurturing and inspiring a new generation of potters.

Working from her garden studio in Perth, Western Australia, Jackie high fires her work in an electric kiln, emphasising meticulous craftsmanship while embracing the unpredictable nature of the ceramic process. Her innovative use of wild clays and experimental glazes reflects a deep respect for the material's history and potential. Jackie's work has been showcased in prominent exhibitions across Australia and featured in the Journal of Australian Ceramics, underscoring her commitment to excellence and engagement with the broader ceramics community.

www.jackiemasters.com

# Jui Hwa Lin



## Future Ceramics: Sustainability – Eco-friendly Woodfiring

**Part 1**

Discussion of common types of kilns: wood firing, gas and electric

1. Different heating and energy sources
2. Structural analysis of the three types of kilns

**Part 2**

Lessons from the past and Mother Earth

1. Lin's 30 years of kiln firing experience in Taiwan
2. The theory of rock developed through Lin's years of fossil collection and subsequent perspective on the definition of "rocks" and "ceramics".

**Part 3**

*Sustainability: eco-friendly wood-firing*

What is "eco-friendly wood-firing"?

- Ways to reduce pollution by reducing the refinement of clay, mining, and production of glaze materials
- Utilising a primary source of fuel (wood) in harmony with the land and nature cycles
- Achieving reduction firing without producing black smoke during firing

1. Characteristics, preparation, and applications of using different wood
2. Designing high-temperature kilns with safety and environmental concerns in mind
3. The concept of "Mother Glazes" by single-fire without applying glaze to create textures that can only be observed in high-temperature (above 1400˚C) wood-fired ceramics.

## About

Jui Hwa Lin is a ceramic artist who began his craft as a traditional potter. Unsophisticated, simplistic, dedicated, and persistent. For 30 years, he unceasingly explored the realm of the unknown in ceramics and pioneered an entirely new artistic territory. The innovative ceramist employs high temperature wood-firing, overturning the definition of beauty as told by classical ceramics, while sublation Japanese wabi-sabi aesthetics and the glaze expression of modern ceramic art. He uses the earth, wood, and his hands to concentrate on his dialogue with the fire. Though seemingly unpolished, his works are rife with subtle variations. For example, the white jade quality, crystalline patterns, amber and jade colors between 1300˚C - 1360˚C; the warmth of antique jade, the ice crack, golden thread, and leopard skin patterns, and the silver, seashell, and pearl-like shine between 1380˚C -1450˚C; and the realm above 1500˚C yet to be explored by mankind. And Lin will be the first person down the path toward future ceramics. His works, the Mother Glaze - the art of transformation, will be offer his interpretation of new artistic concepts of fire and earth, expressing the ultimate in raw clay and the passion of kiln fire. From Lin's creations and practices, we can reflect deeply on human culture, we can find a new direction with which mankind creates substances and seek a better life.

www.en.skiln.com.tw/article/14/1.htm

# Steve Harrison



## Cleaner Wood Firing

**I have been a potter for over 50 years. I have spent a lot of time researching, my local rocks, gravels, shales and ashes for my glazes and clay bodies. I have also discovered a local natural baitunze-like stone for my porcelain body.**

I have always wood fired my work using a clean firing Bourry-box style firebox and in recent years, I have become more concerned about the micro particles that are released into the atmosphere from my chimney.

I have designed and built a stainless steel scrubber to help remove some of those particles before they are released.

## About

My partner Janine King and I were burnt out in the catastrophic bush fires of 2019. I saved my life by running and hiding in my kiln while the fire roared over me. We have spent the past 5 years re-building our lives and pottery studio. We have only just got our creative work life back in order.

I have spent the past 20 years researching single-stone, sericite porcelains all around the world. I have travelled widely, presenting papers at conferences giving talks about my research and been invited to talk, teach and give workshops in the UK, France, Germany, Denmark, New Caledonia, Korea and Japan.

My most recent research has centred on minimising the particular emissions from my wood fired kiln chimney.

www.patreon.com/posts/with-my-solar-i-81690225?l=fr

# Graham Hay



## Wiring Up Paper Clay

**This paper documents studio research to prevent cracks during drying and firing clay containing metal and wire. Eventually, a continuous 20 metre strand of Kanthal or iron-chromium-aluminum (FeCrAl) wire was built within a porcelain paper clay form, dried and fired without any cracks!**

The research sat within a long and wider artistic pursuit to articulate fragility through the ceramic medium. An attempt to strengthen extremely tall and thin freestanding ceramic sculptures, some weighting less than 7 kg and standing over 2 m tall! The author associated fragility with social connection and human mortality. Inserting metal inside the paper clay and then firing offered a way to increase the tensile strength of these delicate ceramic works. An inserting of an eternal internally to strengthen the brittle exterior?

## About

Graham Hay graduated as an art teacher from the Dunedin Teachers College, before hitchhiked around Australia in the early 1980's. In the 1990's he graduated from the Universities of Western Australia, Edith Cowan and Curtin, majoring in ceramics at the latter two.

While an ECU undergraduate he was introduced to paper clay by Ceramic Chemist Mike Kusnik.

Subsequently Hay developed techniques shared through 350 paper clay workshops across 14 countries and 35 journal articles, as well as leading the first international paper clay symposiums (in Hungary, Norway, USA).

Hay has participated in 180 exhibitions across 16 countries, including 7 biennales. A recipient of 20 awards, his artwork is in public collections in 9 countries, and in 20 books.

www.grahamhay.com.au

# Chantelle Baistow



## From Waste to Care: Material-based Participatory Design in the Remediation of Coal Ash Dams

**This paper explores coal-ash reuse in clay and the remediation of polluted sites through material-based participatory design. I am concerned with the aftermath of waste produced by coal-fired power generation in my local area of the Central Coast and Hunter regions in NSW, Australia.**

My research introduces creative and socially engaged approaches to addressing the effects of coal ash waste through a discursive design approach to catalyse the co-production of new knowledge. Ash is an ancient ceramic material forming some of the first glazes. The participatory design workshops comprise a drawing game that collects data on participants' observations of pollution, jobs, and new opportunities connected to energy transition industries and a 3D-printed clay activity reusing coal ash waste. The lens of political care, described by Maria Puig de la Bellacasa, frames my interpretation of historical approaches to recycling industrial waste in clay and counters human-centred design approaches to sustainability.

Drawing on Bellacasa's definition of notions of care as remediating neglect of the environment, I include research on the remediation of communities and environments where coal ash waste is deposited and offer novel thoughts on the potential for socially engaged design workshops exploring materials-based participatory design as a viable approach for localised environmental remediation. The research repurposes and recycles coal ash in 3D-printed ollas, tiles, and pots designed by the participants. Ollas are environmentally beneficial objects; ancient unglazed pots can be used for refrigeration and irrigation in residential settings. The manufacture of these pots, among other items, has the potential to be scaled up and more ash to be used.

## About

Chantelle Baistow is a UNSW PhD candidate and Masters of Design graduate with a background in interactive design and community leadership on the Central Coast, NSW. Her research focuses on socially engaged design and critical digital ceramics, bridging industry and community perspectives. Through innovative workshops and events, Chantelle has developed participatory approaches that enhance community discourse on matters of care. Her methodological work has included experimental design workshops at the Country Women's Association (2018), as part of the Powerhouse's Sydney Design Festival (2019) and with the Coal Ash Community Alliance (2022 - 24), consistently exploring ways to increase meaningful participant engagement.

Chantelle's research critically examines designers' potential to address complex societal challenges, particularly in communities experiencing energy transitions. Her co-design workshops have investigated wicked problems at the intersection of environmental and political issues and community engagement, focusing on approaches to energy transition in regions moving away from coal-fired power production. Previous workshops demonstrated the effectiveness of critical digital ceramics in developing environmental stewardship, exploring themes of hyper-consumerism and waste, leading to her expanding her methodology to broaden stakeholder involvement and incorporate polluting materials like coal ash into design artifacts.

www.chantellebaistow.com

# Demonstrators



# Beth Cavener

**Demonstrator**



## About

Beth Cavener is an internationally acclaimed sculptor known for her evocative and psychologically charged ceramic sculptures. Working primarily with clay, Cavener creates anthropomorphic animal figures that serve as powerful metaphors for human emotion and behavior. Her work delves into themes of vulnerability, desire, fear, and aggression, capturing raw and deeply personal narratives through expressive form and gesture.

Born in Pasadena, California, and raised in a family of scientists, Cavener's approach to sculpture is both technically rigorous and emotionally intense. She received her Bachelor of Arts in Sculpture from Haverford College and later earned her Master of Fine Arts in Ceramics from Ohio State University. Her meticulous process involves constructing large-scale sculptures from solid blocks of clay, which she then hollows out before firing.

Cavener's sculptures challenge viewers to confront their own psychological landscapes, using exaggerated body language and contorted postures to express states of inner conflict. Her work is deeply influenced by mythological and literary themes, exploring the complexities of human nature through animalistic forms.

Her sculptures have been exhibited widely in prestigious galleries and museums, including the Smithsonian American Art Museum's Renwick Gallery, the Museum of Arts and Design in New York, and the Archie Bray Foundation. Cavener has also received numerous awards and fellowships, including grants from the National Endowment for the Arts and the Virginia A. Groot Foundation.

Currently, she works from her studio in Montana, where she continues to push the boundaries of ceramic sculpture, blending technical mastery with emotional depth.

www.followtheblackrabbit.com







# Greg Crowe

**Demonstrator**



## About

Greg established his pottery in 1980. He works in stoneware, using gas and wood kilns and is interested in using local materials, clays for clay bodies, in slips and glazes and particularly using local wood ash in glazes.

Greg has exhibited for over 40 years, locally, in other states and internationally. He was a ceramics lecturer for 28 years with TAFE in Perth and Sydney and has also taught and run workshops extensively in WA and overseas.

He produces a wide range of thrown pottery, coffee mugs, large jugs, bottles and lidded vessels.







# Fergus Stewart

**Demonstrator**



**I will employ a wide range of traditional pottery Skills and techniques making tea pots , cut- side jars and bowls, oval containers and dishes with lids , jugs and many other functional objects.**

I will demonstrate and discuss my approach to raw glazing and application of coloured slips for salt glazing and wood firing.

## About

Fergus Stewart has been a potter for over 45 years. Born in Aberdeen , Scotland(1958). Stewart trained in Scotland and Australia and established his first independent studio practice Perth(W.A.) In 1983. Later relocating to Canberra where he helped to establish the ceramics worksho at the Strathnairn Arts complex in Holt ACT and lectured part time at The Canberra school of Art ANU During this time Stewart travelled widely in Australia exhibiting and teaching workshops, building  firing wood burning kilns and demonstrating at ceramics conferences in Canberra , Bendigo and Perth.

In 2005 Fergus Stewart returned to Scotland and established Assynt Ceramics Workshop and Gallery at Glencanisp, Lochinver, in the Northwest Highlands.

Since returning to Scotland Stewart has been a regular guest teacher for The Danish Design School, Bornholm (2001-2011) and Glasgow School of Art Ceramics dept(untill it's closure in 2012) and ha exhibited around Europe, notably in Germany at'Salzbrand 2006' a European wide saltglaze survey  exhibition, Hungary 2007/8/ 18 at the International Ceramics Research Centre, Kecskemet, Hung where he was an invited artist and a regular workshop presenter Fergus Stewart,'s work has also been regularly seen in exhibitions in Denmark and the UK and in 2012 h was invited to take part in workshops and exhibitions for The Mungyeong Tea Bowl Festival South Korea.

Stewart's work was also featured with 13 other salt-glaze ceramists from around Europe in 'Potter an Salt' in Germany and The Netherlands during 2013/14.

Fergus Stewart is represented in many institutional and private collections.







# Linda Bloomfield

**Demonstrator**



## Special Effect Glazes

**Linda Bloomfield will demonstrate making a special effect volcanic glaze and explain what each material contributes to the glaze. She will explain how how to adjust the glaze to get different effects and colours. She will show a selection of special effect glaze tests: crater, crawl, metallic and oilspot glazes, discuss what can go wrong when mixing and firing glazes and answer questions on special effect glazes.**

## About

Linda Bloomfield is a potter and author of Colour in Glazes and Special Effect Glazes. She trained in engineering and has a PhD in materials science, having worked as a visiting scholar at at MIT, a researcher at NEC in Japan and a research fellow at Imperial college in London. She now runs her pottery business in London designing and making porcelain tableware and teaches glaze workshops around Europe.







# Gary Zeck

**Demonstrator**



## About

Garry Zeck was born in 1941 and has lived and worked in Western Australia all his life. He completed a Bachelor of Fine Art from Edith Cowan University. He commenced his artistic career with his first solo exhibition in 1967. Since then has exhibited on a regular basis, winning a number of awards along the way.

Zeck's work is immediately recognisable and extremely engaging. Its is apparent that oriental asthetics have been a major influence on his ceramics, however his inspiration is definately Australian. With over fifty solo exhibitions and numerous group shows later, Zeck's work is represented in the State and National Galleries, Shire collections and too many private collections and homes to list.







# Ruth Ju-shih Li

**Demonstrator**



**FLORA EPHEMERA utilises clay as a medium for meditation, connection, and healing. Rooted in an experimental and conceptual approach, Li's practice invites reflection on personal and cultural narratives, navigating grief, intergenerational trauma, and spirituality. The first part consists of a demonstration of Li's unique approach to traditional ceramic techniques including coiling, hand modelling, slip casting and use of press-molds, which will culminate in the creation of an ephemeral sculpture.**

The second part invites participants to engage in a meditative watering ritual, pouring water over the ephemeral sculpture as a collective gesture. Allowing the clay to carry things we cannot put into words, offering a shared experience that brings the community together. This ritual offers a space for reflection, exchange, and healing, bridging divides and fostering meaningful connections through collective participation.

## About

Ruth Ju-shih Li is a Taiwanese-Australian artist whose ephemeral practice presents actions of meditation. Her work is a celebration of renewal, natural cycles of life and the gradual progression of time. Speaking in the universal language of flowers, these chimerical microcosms of organic forms are autobiographical, yet mirror and extend onward to consider the fleeting and transitory nature of the human condition. Informed by her interest in articulating the complexities of cultural identities, Li draws inspiration from the languages of myth, rituals and the natural world in order to examine cultural confluences as an inclusive language in to the spiritual. Li divides her time between her studio in Sydney, her birth city Taipei and her ancestral homeland of China - where her second studio is based in the porcelain city of Jingdezhen.

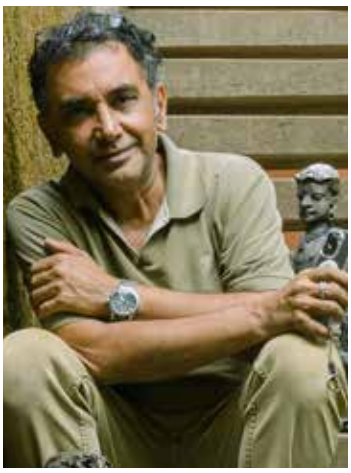






# Adil Writer

**Demonstrator**



**ADIL WRITER'S PANGAEA DAY is a dynamic demonstration that explores cultural storytelling through clay. In this interactive event, Adil creates figurines or drawings inspired by different cultural traditions, with another artist completing the piece—potentially without knowing the full meaning behind the original design.**

The demonstration invites observers to witness the spontaneous transformation of these artworks as they evolve in unexpected ways. Participants will also be encouraged to engage hands-on by using press-moulds to create similar figures, which they can then personalize with oxides, paints, or other media. These raw, unfired pieces will fill the space, forming a temporary installation that reflects themes of connection, creativity, and shared artistic expression.

The final installation will evoke ancient, celestial patterns, paying homage to the oldest knowledge system on Earth—astronomy. If facilities allow, the works may be low-fired and displayed in a public space. Alternatively, they can remain unfired, gradually returning to the earth, embracing the natural cycle of impermanence.

Through Pangaea Day, Adil Writer invites audiences to experience the fluid exchange of ideas, traditions, and artistic processes, highlighting the universal language of clay as a medium for storytelling and cultural connection.







## About

An architect by education and a sculptor by choice, Adil Writer's studio is tucked away in the forests of Auroville in south India.

Writer has curated and participated in exhibitions internationally.

His installation, "Tangled up in Blues" was recently at the delegate show of the International Academy of Ceramics (IAC) in Portugal. In January 2024, Writer facilitated "In Transit", a parallel show at the 2nd Indian Ceramics Triennale in New Delhi, featuring works of 65 members of the IAC. At Shigaraki Park, Japan, he

culminated his three-month invited residency with a solo-show titled “Himitsu Te Uso”. “In Collaboration” was a landmark duo- exhibition at Pundole’s in Bombay where he collaborated with Laxma Goud.

In 2023, Writer’s works were on show at “Multiple Realities”, at Clayarch Gimhae Museum in Korea. Writer’s fired, brick dome built at Janet Mansfield’s property, Morning View, in Gulgong in 2008, has stood the test of time!

Writer uses clay as his medium of choice for his sculptures and large-scale unfired clay- paintings, working with the fragility of porcelain and the robustness of stoneware clay bodies, firing his pieces with wood and soda vapour.

He is a member of Art Axis, NCECA and the International Academy of Ceramics, Geneva.

# Mary Wallace

**Demonstrator**



**Carving has been my passion for most of my ceramic career. For a number of years I have been using methods I was introduced to during visits to South Korea where carving ceramics is an important technique. I was fortunate to meet and then work with Master carver,Jeon Seong Kuen, who taught me his techniques for deep carving and open work.**

As is the Korean tradition, Master Jeon charged me with passing on these skills and so, sharing them is an important part of my practice. I will be demonstrating this style of carving and how to use the tools. These tools are also very commonly used for inlay and scraffito.

Carving is a slow process and pieces often need to rest between sessions to allow them to come back to the required dampness. So you will be able to see the full process during the demonstration, I will be working on a number of pieces at different stages of development.

## About

I have been a potter for more than 45 years. Along with my husband, I run Spiral Studio near Denmark in the south of Western Australia. After completing college, I trained at Beaufort Pottery, wheel throwing tableware before moving full time to my own studio. I still enjoy this process which forms the mainstay of the studio.

However, my great love is carving and I use porcelain to create pieces that are essentially decorative whilst still retaining a functional aspect. Celadon glazes also play an important part in my work.

My recent work has developed from working with one of the world's most respected porcelain carvers, Jeon Seong Keun, at his studio in South Korea. This work has been developed to reflect Australian themes mainly using native flora. Two favourite subjects are the Kangaroo Paw and the Eucalyptus Caesia (the Silver Princess) - one of Western Australia's most admired and iconic trees.

I have an ongoing connection to South Korea, presenting at a number of ceramic festivals at Gangjin and also at the UNESCO Creative Cities Ceramics International Exchange workshop in Icheon. I travel there to spend time in the rich ceramic culture whenever I can.







# Amelia Lynch

**Demonstrator**



## Coil Construction Technique

**My ceramic practice intertwines traditional and contemporary hand-building techniques, with a focus on coil construction. This demonstration highlights the intricate process of creating ceramic forms through coil-building, emphasising craftsmanship and creativity.**

Using long, rolled coils of clay, I layer and handshape each piece, ensuring the coils are carefully joined and smoothed to maintain structural integrity and aesthetic harmony. This technique enables the creation of complex forms and textured surfaces that evoke the organic fluidity of nature. The meditative process reflects ceramics' rich historical roots while pushing the boundaries of modern practice.

Through this demonstration, I seek to celebrate the timeless art of coil-building, showcasing ceramics as a vital and evolving medium that balances tradition with contemporary relevance.

## About

Amelia Lynch is a ceramicist whose work explores the interplay between form, texture, and the natural environment. Drawing inspiration from geological phenomena such as rock erosion, stratification, and native flora, Lynch crafts biomorphic and geomorphic sculptures that evoke the Australian landscape. Her practice is characterised by an intuitive approach to form, combined with technical precision in glazing and surface treatments. By experimenting with oxides, stains, and glazes that crackle, crawl, and crater, she achieves painterly surfaces that mimic organic textures found in nature. Lynch's work bridges the intuitive and the technical, reflecting her personal connection to the environment. Each piece captures the essence of the landscapes she traverses, transforming the tactile and visual experiences of the natural world into tangible ceramic forms.

She often creates sculptural pieces that are both intimate and monumental, with a strong conceptual grounding. A finalist in several prestigious art prizes, including the Woollahra Small Sculpture Prize, Lynch has exhibited widely and is represented by Arthouse Gallery. Beyond her studio practice, she is a dedicated educator, conducting workshops for a diverse range of audiences. Her passion for clay continues to inspire her teaching, community engagement, and professional practice.








# Njalikwa Chongwe

**Demonstrator**



## About

Njalikwa Chongwe, a renowned ceramic artist, calls South Fremantle, Western Australia, his home. Nestled above the majestic Indian Ocean, his studio, Zinongo , serves as both a workspace and a sanctuary, profoundly influenced by its coastal surroundings.

Drawing inspiration from his rich African heritage and the serene coastal vistas, Chongwe's creations exude a captivating fusion of these two powerful influences. Each piece reflects a harmonious blend of vibrant colors and tactile textures, emblematic of his multicultural background.

In his artistic journey, Chongwe embraces a diverse range of techniques, incorporating elements from traditional Asian ceramics such as Japanese Rakuware and high-fired Chinese stoneware, alongside methods employed by indigenous African potters. This eclectic approach results in the birth of ceramics that serve as a testament to the convergence of myriad cultures—a true "melting pot" of artistic expression.

He produces a wide range of thrown pottery, coffee mugs, large jugs, bottles and lidded vessels.







# Grace Han

**Demonstrator**



**The Sseol-jil technique is a Korean throwing method that allows potters to create medium to large-sized works on the wheel without the physically demanding centering of large clay chunks or drilling a hole, processes that can be exhausting and time-consuming. Another key advantage of this technique is that trimming is not required.**

During my demonstration, I'll start by showing how to make the bottom by throwing clay onto the floor and stretching it to the desired thickness. The piece will then be transferred to the wheel and compressed using an Onggi tool called Bang-mang-I. Next, I will demonstrate how to create a coil/slab for the side walls, stretching the clay on the floor in various directions to achieve even thickness. The coil/slab will be carefully transferred to the wheel and placed on the bottom's edge. I will show how to use different parts of my body to prevent breaking the long coil/slab. At the wheel, I'll demonstrate how to use a cloth called Mul-ga-juk, which minimises water usage and reduces friction compared to working with bare hands. I will also incorporate other Onggi tools during the paddling process. This semi-dry throwing method speeds up both the throwing and drying processes.

## About

Grace Han is a ceramic artist who received her original training in Seoul, South Korea. She received her Bachelor of Fine Arts degree from Dankook University, specializing in traditional Korean ceramic techniques and skills. Following the completion of her education, Grace further honed her expertise by working for several years in one of Korea's largest ceramic companies, gaining invaluable experience that extended beyond the realm of academia. She received her MFA from University of Manitoba in 2016 and has been pursuing her career as a ceramic artist in Canada.

Grace's artistic accomplishments have earned recognition from her peers, evident in her selection as an NCECA Emerging Artist and the honour of receiving the NCECA Helene Zucker Seeman Fellowship for Women. Furthermore, her commitment to her art practice has been acknowledged through the receipt of numerous grants from esteemed organisations such as Canada Council for the Arts, Manitoba Arts Council, and Winnipeg Arts Council.

Grace has actively participated in various residencies and conferences, conducted engaging hands-on workshops, and delivered lectures and artist talks on numerous occasions, both domestically and internationally. Grace Han is an Assistant Professor at the University of Manitoba in Canada.







# Patty Wouter

**Demonstrator**



## Paper clay and paper porcelain

**I will demonstrate how to make your own paper clay and paper porcelain and will share my recipes with the audience. Later I will give several demonstrations:**

- How to make very thin, large slabs of paper porcelain
- Making sculptural / architectural forms with dry slabs of paper clay
- Making porcelain bowls with balloons
- How you can work with wooden and/or metal armatures to make sculptural work
- How to work with a slip trailer and create lacework in paper porcelain

## About

Over the years, Patty Wouters had the privelege of exhibiting widely, participating in numerous group shows across Belgium and internationally, as well as holding seven solo exhibitions in Korea, Italy, the Netherlands, France and Belgium. Beyond her artistic practice, she founded and manged an art education institute in Belgium with the support of the Ministry of Culture.

She also curated several international travelling exhibitions, further connecting with the global ceramics community. Teaching has been a significant part of her journey. She has been invited to lead workshops and materclasses, give lectures and teach at universities in Korean the USA and in Belgium, as well as participated in residencies and conferences worldwide.

She participated in many group exhibitions in Belgium and abroad and had 7 solo exhibitions in Korea, Italy, The Netherlands, France and Belgium. She curated several int'l travelling exhibitions.

As a member of the IAC (International Academy of Ceramists), affiliated with UNESCO, I remain deeply engaged in the international ceramics community, continually learning and sharing my passion fort his art form.







# Sandra Black

**Demonstrator**



**1st half day demonstration**

1. Simple Flower pot mould making ,plaster casting tips and slip casting forms.

Using the wheel and or hand building I will demonstrate quick and easy methods to make simple one and two piece moulds for casting or slumping using recycled flowerpot cottles. Tips and techniques for mixing and pouring of plaster will be demonstrated and notes supplied to take away . After plaster demo we will also look at slip preparation for casting and vessels will be cast for the afternoon or following days demonstration.

**2nd half day demonstration**

2. Carving, piercing and washback porcelain

Working with premade cast and thrown vessels in both leather hard and dry stages I will demonstrate techniques of carving and piercing using a variety of available tools both purchased and handmade. Discover easy tips for geometric layout of patterns along with the use of varnish resists to create textured surfaces.

## About

Sandra Black is a highly regarded Australian ceramic artist known for her exquisite work in porcelain. Born in Victoria, she moved to Western Australia in 1964. Initially trained as a high school art teacher, she transitioned into ceramics in 1975 when she was appointed Resident Graduate Craftsperson in Ceramics at the Western Australian Institute of Technology (WAIT). Since then, she has held part-time teaching positions at several tertiary institutions, including Curtin and Edith Cowan Universities, Bendigo College of Advanced Education, Canberra School of Art, West Coast College, Fremantle Arts Centre, Rockingham, and Central TAFE. Practicing as a full-time ceramic artist since 1975, Black has exhibited extensively, with 34 solo exhibitions across Australia, New Zealand, and the USA, and participation in over 300 group shows worldwide. Her work is featured in major regional and state galleries, corporate collections, and public and private collections in the UK, USA, Japan, China, Canada, the Netherlands, and New Zealand. In 2023, she was recognised by the World Craft Council Asia Pacific Region as a "Craft Master" for her contributions to the development of crafts. In October 2024, the Art Gallery of Western Australia honoured her with a 50-year retrospective exhibition, Holding Light.







# Robyn Lee

**Demonstrator**



**Figurative sculpture using the wheel to throw a number of forms which are altered and assembled to create a narrative using body language and textural additions. Stained terrasigillata is applied to the surface of the body.**

## About

Since graduating with a Visual Arts Degree from Edith Cowan University Robyn Lees has been working as an artist and has developed an extensive solo and group exhibition profile.

Her work is represented in eminent collections and publications. She has worked as a ceramic lecturer, art teacher, and workshop presenter.

Robyn's work explores the female stereotype through the use of the 'Painted Lady' with all the connotations of mask, vamp and party girl. "My ladies contemplate the woman's function and attempt to reference her emotional strength, spiritual aspirations and personal vulnerabilities".

Since moving to the Great Southern with its diverse and magnificent natural landscape her work has developed. The feminine/environmental dynamic has become the focus of her stories.







# Graham Hay

**Demonstrator**



## Wiring Up Paper Clay

**Paper clay is any clay body to which cellulose fibre has been added. Adding paper fibre to any clay transforms the medium, altering both traditional and radical studio techniques, extending the potential of clay, fostering heightened experimenting and creativity for all.**

Paper clay is around a third of all clay used in WA studios and classrooms, offering both a smooth entry to clay for beginners, and greater possibilities for the more experienced clay user. Moreover those using it already are often unaware of the opportunities it offers them to save time, energy and resources, as well as realise their full creative potential.

Short demonstrations of radical techniques and variation of traditional clay techniques will be alternated with quick Q&A seasons, to ensure something for everyone, regardless of their past clay or paper clay experience.

## About

Graham Hay graduated as an art teacher from the Dunedin Teachers College, before hitchhiked around Australia in the early 1980's. In the 1990's he graduated from the Universities of Western Australia, Edith Cowan and Curtin, majoring in ceramics at the latter two.

While an ECU undergraduate he was introduced to paper clay by Ceramic Chemist Mike Kusnik.

Subsequently Hay developed techniques shared through 350 paper clay workshops across 14 countries and 35 journal articles, as well as leading the first international paper clay symposiums (in Hungary, Norway, USA).

Hay has participated in 180 exhibitions across 16 countries, including 7 biennales. A recipient of 20 awards, his artwork is in public collections in 9 countries, and in 20 books.







# Peter Anderson

**Demonstrator**



**Drawing upon his experience making large scale architecturally based slab forms together with designing and managing the production of the Soh Tableware range, Peter will demonstrate making functional and sculptural slab pieces. Preparing slabs for large forms, construction and joining of components, minimal waste making techniques and the use of bracing structures that become part of the forms are all important aspects of Peter's Deconstruct to Construct approach to making.**

Peter will demonstrate his robust yet refined style using Raku and Sculptural clay bodies. Outlining the use of hump and press moulds, foam formers, pinch and press forms, rolled slab forms as well as trouble shooting issues within small scale production.

Peter brings with him heaps of tips and tricks to assist you to take your work to the next level, or maybe help solve that pesky reoccurring issue in your slab work. Including single seam joining techniques, how to prevent warping, drying of forms, repairing cracks and splits, glazing tips and lots more.

## About

Born in Tasmania, Peter is influenced by the different perceptions of landscape and space. Engaging strongly with the engineering and chemistry that forms ceramic processes, his robust *Landscape Expressions* are a tribute to the diversity and power of the landscape. In 2001 he graduated with Honours from the University of Tasmania Centre for The Arts. Moving to Adelaide in 2002, he took up Design Associate position, in the Ceramics Studio at the Jam Factory, followed by a two year Artist in Residence at Clayworks Pottery Supplies, Melbourne.

In 2007 Peter returned to live in Tasmania where he continued to explore interpretations of landscape and the constructed environment, through the ceramic medium. Building a Wood Kiln during this time allowed for further exploration into the ceramic surface and a capacity for larger scale works.

Peter's work has been selected for many international and national exhibitions including, *The Sidney Myer Fund International Ceramics Award*, held at the Shepparton Art Gallery and the *International Ceramic Art Award*, held at the Gold Coast Art Gallery.

Now living and working in Sydney, Peter has developed the Soh Tableware range while continuing to explore the interface of human constructs and the natural environment through his sculptural pieces.







# Srinia Chowdhury

**Demonstrator**



**At WEDGE 2025, Srinia Chowdhury will present a demonstration exploring the timeless art of sgraffito on ceramics, bridging traditional aesthetics with contemporary storytelling. Her demonstration focuses on narrative-driven, figurative illustrations, drawing inspiration from the carved surfaces of traditional Nizamabad pottery in India. Renowned for its distinctive black clay with silver inlay designs, Nizamabad pottery embodies a raw yet refined aesthetic—a quality she seeks to echo in her wor**k.

This full-day demonstration will guide participants through the process of designing, transferring, and carving intricate illustrations onto ceramic surfaces, with an emphasis on precision and storytelling. Additionally, she will introduce surface treatments that enhance depth and bring a contemporary touch to sgraffito designs. Through this session, Srinia aims to honor traditional techniques while reinterpreting them in a modern context.

## About

Srinia Chowdhury is a New Delhi-based artist with a Fine Arts degree from the College of Art, Delhi, and a master's in Sculpture (Bronze) from the Government College of Art and Craft. Drawn to ceramics for its expressive qualities, her work explores themes of gender, identity, societal norms, and self-acceptance. Playful, illustrative forms, often infused with satire and phantasmagoria, are integral to her art. Inspired by Pop art, the Bengal school of art, mythology, and cartoons, Srinia's sculptures challenge conventional views and provoke thoughtful dialogue. Her artistic practice has evolved through numerous sponsored symposiums and residencies across Germany, Australia, Lithuania, Russia, Poland, and Latvia, enriching her approach to contemporary ceramics. She was the first resident artist in a collaboration between the Indian Ceramics Triennale and Art Ichol in Madhya Pradesh (India). Recently, her works were exhibited at Anant Art Gallery, Noida, and she participated in the On Paper of Paper exhibition presented by Apparao Art Gallery at the India Design Fair 2024, New Delhi. Srinia's sculptures are part of esteemed collections, including the Mark Rothko Museum in Latvia. In 2022, she received the Jyotsna Bhatt Ceramics Award from the Ark Foundation, Baroda. As of 2024, she is part of Anant Art Gallery's STUDIO CATALYST program. Additionally, Srinia conducts workshops with private studios, colleges, and corporations, and is the co-founder of the ceramic jewellery brand Mudroutes.







# Jane Jermyn

**Demonstrating with Jacqui Sosnowski and Steven Low Thai Kwang**



**Hot pots are taken from the kiln at around 750 - 850 C depending on the clay used and plunged into a fermented mixture of yeast, flour, sugar and water, and then straight into cold water to stop the mixture 'cooking'. This gives a very organic, purely decorative finish which is seen instantly – a bit like a photograph developing. Unlike raku, there is no acrid smoke and it is perfect for the impatient potter!**

A number of firings can take place during the demonstration time, once the kiln is warmed up in about 45 - 60 mins firstly it then takes around 20-30 mins after that. The demos can last for 2 -3 hours – though the time for the dipping demo (the interesting bit) is around 15 mins each session.

The firings could be used as a fund-raiser, if that is a suitable option. People could bring bisque-fired pieces with them and for a small fee can have their pieces dipped in the obvara mixture or buy simple bisque fired pieces to be dipped and taken away shortly afterwards.

## About

**Jane Jermyn**

www.janejermynceramics.com

**Jacqui Sosnowski**

www.sosceramics.com

**Steven Low Thai Kwang**

www.instagram.com/stevenlowthiakwang









# Warrick Palmateer

**Demonstrator**



**During the full day session, Warrick will demonstrate his remarkable skill in wheel throwing.**

- Throwing porcelain vessels and closed forms.
- Trimming porcelain and manipulating closed forms to create groups of asymmetric marble shapes.
- Throwing multiple section vessels and manipulating the surface to create texture.
- Participants will have the opportunity to ask one on one questions about advanced throwing techniques.

## About

Warrick has dedicated more than four decades to working with clay in the capacity as individual artist, collaborative artist, art manager and art teacher.

Channelling his deep connection to the coastal landscape into his ceramic vessels, Warrick's art reflects the rugged and delicate beauty of the Indian Ocean and Southwest Australian coastline. Influenced by his Western Australian upbringing, Warrick's work captures the interplay of light, shade and movement inherent in the littoral zone.

In addition to his own art practice, Warrick has worked collaboratively with Pippin Drysdale for over thirty five years, throwing her minimalist porcelain vessels and producing world renowned ceramics.







# Jann Kesby

**Demonstrator**



**As an established production potter I propose to give a insight on how to establish yourself into the pottery market as a production potter of functional tableware.**

I would throw runs of items starting with mugs of various sizes and forms and repeat these to showcase what is required to attain a sound product to release into the market.

I would demonstrate the pulling of handles onto mugs and drinking vessels. From mugs I would move through other items of bowls, contemporary vase forms, coil and throwing of large pieces.

## About

Jann was born in Kempsey, New South Wales, Australia in 1954 where her workshop and kilns are situated.

Jann's relationship with clay commenced during the late 1970's where she was working in a production workshop before moving to Sturt Craft Workshop, Mittagong under the guidance of Ian McKay. Jann is fortunate to be 'old school trained' as an apprentice in production workshops. During this time she was introduced to exploring local materials, ash glazing and woodfiring. Jann has been firing kilns with wood ever since.

Since her 45+ year career in clay Jann has participated in numerous woodfirings and currently has an anagama and catenary arch kiln.

She has spent time studying in Japan, Golden Bridge Pottery, Pondicherry, India and The Shilaroo Project Himachal Pradesh, India.

Jann is exploring long firings in her anagama to build natural ash glaze and fires functional tableware in her catenary arch kiln. She is currently exploring clay bodies using local materials and decomposed granite.







# Emma Jimson

**Demonstrator**



**I'm a ceramicist based in regional Victoria and I absolutely adore mould making. I create sculptural, functional objects which rely on mould making processes to precisely reproduce designs with my studio made porcelain slip.**

A successful mould is, I believe, a thing of great beauty. From the thrill of the first cast to the subsequent repetition of an object, the process never ceases to amaze me. It can be the most uplifting of experiences but it can also be fraught with disappointments. I hope to help you negate some of these pitfalls by sharing and discussing the discoveries I've made over the past 20 years of my mould making journey.

We'll delve into the materials used to make models and moulds, discuss model and mould design and explore the virtues of paper plaster. I'll demonstrate mould making for models with irregular rims, making multi-piece moulds of irregular forms and will share my slip casting process. Although the moulds I make are primarily used for slip casting, these skills and processes are transferable across a wide range of art practices.

## About

Emma is a ceramicist based on her family's farm in the Macedon Ranges of Central Victoria Emma creates elegantly refined forms which delicately dance the seductive line between form and function. Her works firmly echo the power and beauty of the surrounding granite hills of the Taungurung peoples as she leans on the strength of porcelain and precision of her mould making.

An inherent interest in understanding the nuanced chemistry of her ceramic materials, a designer maker approach and notions of form and function drive her ceramic practice as she crafts unique, limited edition objects for the home, to hold and be held.

She creates sculptural, functional objects which rely on mould making processes to precisely reproduce designs with my studio made porcelain slip.







# Judy Nastov

**Demonstrator**



## About

Judy Nastov's lifelong passion for pottery started from an early age. With a career spanning over 40 years, Judy's journey started with an apprenticeship of production throwing for pottery businesses across metropolitan WA. Since launching her own business in 1991, Judy continues to master her art of production throwing whilst also exploring the artistic freedoms of creating unique decorative pieces.

Judy's works are heavily influenced and inspired by mother nature which is reflective in both her choice of decorative mediums and firing techniques, facilitating her unique style. Judy's decorative works are commonly identified by her distinctive bottle shapes and mastered colours, achieved through pit firing.

Judy has exhibited Australia wide, establishing herself as one of WA's most accomplished potters. She has been actively involved in numerous pottery groups and committees, continuing to share her knowledge and passion for pottery.







# Melanie Sharpham

**Demonstrator**



**Melanie will demonstrate how she uses her own drawings and designs to create Mono-print paper transfers and how these are applied to her clay vessels.**

## About

Western Australian ceramic artist, Melanie Sharpham is the owner and founder of Eucalypt Homewares.

"I like the idea of people using my work every day, that it becomes a part of their lives, their families, their histories. I feel joy comes from the functional and the everyday. Life is too fleeting not to use beautiful things."

Drawing inspiration from uniquely beautiful Australian landscapes and designed to be used every day, Eucalypt Homewares founded in 2007, creates decorative and functional handmade ceramics.

"Eucalypts are majestic in their coats of dusty green and brown with offerings of exquisite and intricate flowers. The flowers, often unnoticed high in the tree canopy, remind us to seek quiet beauty in life. Unique to our place of dry earth and forever sky, the trees with their almost secret gems, evoke our spirit and connect us here."

Each piece of Eucalypt Homewares' individually handmade homewares are slip cast by Melanie. From designing the decals and forms to mixing and hand tinting clay bodies, casting and hand-forming, trimming and sponging and glazing and sponging, tissuing and firing, sanding and packing... it is the joy of the tactile and the love of the process.

Product collections include the exquisite, coloured porcelain Eucalypt Range, Hand-printed blue and white porcelain Floralware Range and "double dipped" 2Tone and Scribble Collections.

Some of Australia's best restaurants choose Eucalypt Homewares to serve their delicious creations and Melanie says this is because her ceramics are intended to live with and use every day. Her creations are oven and dishwasher safe designed with the belief that gorgeous handcrafted tableware is ultimately about families and friends coming together in shared experiences.







# Shraddha Vijay Joshi

**Demonstrator**



## About

Born in Mehkar, India, Shraddha is a ceramic artist exploring the intersection of geometry, nature and human existence. With 15 + years of expertise and a background in fine arts (B.F.A. Sir J J school of Mumbai) Gold Medal and (MA Cardiff School of art and design, UK) with British Council's prestigious award Charles Wallace trust) her practice combines traditional techniques with innovative methods with unique concepts.

Rooted in sacred geometry and platonic solids, her art delves into harmony between pattern and form. Some of her recent installations Include "The Divine Plan" Indian Ceramics Triannale 2024 and "The Spiral of Life" Stoke On Trent. She employed traditional techniques with cutting edge technology blending light, sound and other media to create immersive sensory experiences.

As a skilled craftsman and a passionate educator, she has worked with various institutes and communities. Her Independent studio practice in UK allowed her to explore opportunities. Integrating art and science her artistic journey is driven by a passion for reinterpreting ancient wisdom in modern manner.







# Ian Clare

**Demonstrator**



**My demonstration will include converting a BBQ into a naked raku kiln It will also include a demonstration of throwing pots that are indicative of my naked raku work.**

I will demonstrate my naked raku techniques using the webber BBQ.

## About

Born in 1958 in North West Tasmania, Ian's journey into pottery was shaped by his parents, who were hobby potters. At the age of 16, Ian was invited to train under renowned Japanese Master potter Shigeo Shiga in Sydney, marking the beginning of his professional career. After three years of training, he returned to Tasmania, where he honed his craft and earned a Fine Art degree from the Tasmanian State Institute of Technology in 1985.

In 1986, Ian established a production studio in the historic town of Stanley, specialising in marine life-inspired ceramics using slip-casting techniques. He relocated his studio several times, settling in Cygnet in 1995. Over the last decade, Ian has opened his studio gallery, where he continues to produce work with a distinctive Japanese influence, blending functionality with artistic creativity.

A recipient of several prestigious awards, Ian was honoured with the *World Craft Council Award* in 2021 for his outstanding work during the pandemic, followed by the *Tasmanian Premier's Award* in 2022 and the *Huon 3D Art Award* in 2023 for his sculpture "Nest." Ian has also collaborated with the We Ponder Company, creating unique lighting installations and mentoring young potters in the process.

His enthusiasm and commitment is very much reflected in the work he produces.

"*My inspiration comes from a seed sown by my parents in my most formative years. I love every second of every day when I touch clay.*"







# Minna Graham

**Demonstrator**



**Minna Graham presents a demonstration that offers an in-depth look at advanced throwing techniques and innovative surface treatment methods. Observe advanced throwing techniques- wedging, centring, throwing substantial quantities of clay, and using a thrown coil method to create large pieces.**

The demonstration will cover innovative alteration techniques- cutting, darting, and rejoining create novel forms. Creating unique and captivating pieces, using Surface Expansion methods to enhance the textural qualities of the materials. Minna will demonstrate how she reuses throwing slurry and trimmings to create wild textures, as well as experimenting with various clay additives such as sand, sawdust, and other organic materials from the environment to produce rich, textured surfaces that add depth and intrigue.

Minna will explore tearing, cutting, and stretching techniques to maximise the potential of materials and generate vibrant and captivating pieces. Learn how to layer and combine surface treatments, throwing and altering techniques to create unique forms that showcase skills while stretching the limitations of the materials and imagination.

## About

Based in Central Victoria, Ceramicist Minna Graham works with functional ceramics, specialising in tea-ware. Upon completing a Diploma of Ceramics at the University of Ballarat in 2012, Minna was awarded the Brian McLellan Award for Outstanding Achievement. Her is work now featured in numerous galleries such as Craft Victoria and Sturt Gallery-School of Excellence in Arts, Design and Fabrication. Minna is a founding member and Director of Clayspace -Daylesford and Region Ceramics Collective from 2010-2018.

Having completed ceramic courses specialising in Karatsu teaware in Japan, Minna has also spent time learning traditional pottery and firing techniques in Myanmar, East Timor and Cambodia.

In 2014 Minna undertook a year of a Bachelor of Fine Arts majoring in Ceramics at Federation University. During the year Minna was awarded the Albert Coates Memorial Award for Excellence and was inducted into the Golden Key International Honour Society for high achievement in her field. Minna was awarded the INCA Award- Michael Hallam Award for Innovation in Ceramics in early 2018. More recently, Minna was the 2024 Featured Ceramic Artist at the Warrandyte Pottery Expo and won the Potters Choice Award in 2023. Minna was selected as a finalist for the North Queensland Ceramic Awards in 2024, as well as the Northern Beaches Environmental Art Award held at Manly Art Gallery and Museum, Sydney NSW.







# Cate Cosi

**Demonstrator**



## About

Cate Cosi is a distinguished ceramic artist renowned for her mastery of Maiolica, a traditional Italian tin-glazed pottery technique. Alongside her late husband, Gigi, Cate co-founded La Maiolica, a gallery and studio in Fremantle, Western Australia, during the 1990s. Their venture introduced Mediterranean pottery to the region, with highly decorative pieces that became synonymous with Fremantle's artistic landscape.

Cate's work is characterised by vibrant colours and intricate designs, reflecting the rich heritage of Maiolica while infusing contemporary Australian influences. Her dedication to this art form has not only preserved its traditional methods but also fostered a deeper appreciation within the local community. Through La Maiolica, Cate and Gigi produced functional and decorative ceramics that captured the essence of both Italian craftsmanship and the unique spirit of Western Australia.

Beyond her studio practice, Cate has shared her extensive experience and journey with Maiolica through workshops and talks, contributing significantly to the ceramic arts community. Her passion for storytelling through pottery continues to inspire both emerging and established artists, ensuring the enduring legacy of this beautiful and historic craft.







# Sakshi Agarwal

**Demonstrator**



**In this demonstration, I will illustrate the creation of Bidriware-style pieces using a carving technique, inspired by the traditional craft of southern India. Bidriware, known for its striking contrast of silvery patterns against dark backgrounds, embodies the concept of "beauty in contrast." Traditionally, this art form involves encrusting gold or silver onto metal objects to create stunning visual contrasts.**

Starting with a ready wheel-thrown form in the leather-hard stage, the demonstration will cover the process of applying multiple layers of dark-colored slip, preparing a canvas for artistic expression. Using the ancient sgraffito technique of "scratching away", I will show how to transfer 2D patterns onto 3D surfaces. Patterns will be initially outlined with a pencil or needle, utilizing templates, scales, or freehand drawings. These patterns will drape across the forms, altering their perception like tapestry or grids.

The carving process involves meticulously scraping away the negative layer of the design using a fine wire tool. Patterns, inspired by everyday designs and cultural heritage, range from triangles and lines to intricate motifs. The works are crafted using stoneware clay with high-temperature slip, the works are high-fired to cone 9 (1280°C) in gas kiln.

This demonstration aims to merge traditional craftsmanship with contemporary art, infusing ceramics with abstract designs while preserving the essence of Bidri art traditions.







## About

Sakshi Agarwal is a ceramist and industrial designer from New Delhi. She holds a Bachelor's in Design, (2008) and pursued her Master's in Industrial Design from Scuola Politecnica Di Design, Italy (2016). With a solid foundation in professional design, Sakshi dedicated herself to ceramics in 2017, honing her skills at Blue Turtle Studio under the mentorship of Indian artist Madhur Sen.

Her work uniquely blends wheel-thrown and hand-built techniques, achieving a harmonious balance between positive and negative spaces. These dynamic forms are adorned with intricate two-dimensional patterns, transforming the perception of the shapes, much like a tapestry or architectural grids.

Sakshi has exhibited her work in numerous group exhibitions, both online and offline. In 2024, she completed a prestigious ceramic residency program at Taoxichuan International Studio in China. Among her notable achievements is winning the Excellence Award at the Shiwan Cup 12th Annual International Youth Ceramic Art Competition (2024). Additionally, she has also contributed to community projects with the Indian Ceramic Triennale at the India Art Fair.

Her work has been showcased in esteemed galleries such as Guangdong Shiwan Ceramics Museum (China), Quimo Art Gallery (China), Kalakriti Art Gallery, India Habitat Center, Kanoria Art Center, Triveni Gallery, and Bikaner House (Delhi)

# Fleur Schell

**Demonstrator**



## Build an Endangered Creature

**This demonstration workshop welcomes all delegates and public on Walylup to join Fleur schell under the trees of FAC, around the edges of an endangered species mandala to make their own endangered species creature. Fleur will lead a team of BioSPHERE Boodja artists, and explain efficient ways to make a voluminous form and bring it to life through detailed eyes, nose, beak, claw, fur etc. We invite each finished creature to rest at the growing edges of the mandala as a symbol of interconnectedness, as we all seek to become more porous at our edges. This is an all-ages workshop that will run for 2-3 hours each day throughout the four days of the conference as a way of bringing the communities of Ballardong and Walyalup together through clay and story telling.**

The Earth is presently in the midst of a mass extinction event in which a large number of living species are threatened with extinction because of environmentally destructive human activities. I am hoping this demonstration workshop builds a habitat in our imaginations for threatened species. Making a claw, a beak or a tail of an endangered creature builds a room for it in our imagination. Even just giving it a name and discovering it has the same physical traits as us naturally makes us more empathetic to other species. It is time to shift from viewing nature as something that's 'nice to have' to acknowledging it as the most fundamental factor in our civilisation's survival.







## About

Fleur Schell is a ceramic artist who resides in Perth, Western Australia. Schell combines porcelain and mixed media to create meaningful narrative-based installations. The themes she references are inspired by Schell's immediate surroundings and the impact humans have on the natural world. Schell was raised on a farm near the wheatbelt town of Goomalling in Western Australia. Her qualifications include a Diploma of Ceramic Art and Design from the Western Australian School of Art and Design, a degree in Visual Arts from

Curtin University of Technology in Western Australia, and a First Class Honours Post Graduate in ceramics from the University of Tasmania Australia. Over the past decade, she founded SODA International Ceramic Residency and The Clay House Ceramics Centre to nurture the Ceramic Arts of Western Australia. Fleur's artistic career has spanned nearly three decades and enabled her to live, work and present in China, Singapore, Finland, Canada, the United States, Indonesia, and the United Kingdom. Her work has been published in numerous books and journals and is represented in private and public collections throughout the world.



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Ceramic Arts Association of Western Australia

WEDGE 2025
THE AUSTRALIAN CERAMICS TRIENNALE

AUSTRALIAN CERAMICS

City of Fremantle | WALYALUP FREMANTLE ARTS CENTRE

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