Ceramic Arts Association of Western Australia

MEMBERS' SELECTIVE EXHIBITION 2026

DIGITAL CATALOGUE



Perth Town Hall

2–15 OCT 2026

10am–4pm daily

Ceramic Arts Association of Western Australia

MEMBERS' SELECTIVE EXHIBITION 2026

WHERE	Perth Town Hall 601 Hay Street, Perth
WHEN	2 – 15 October 2026 10am – 4pm daily
OPENING	Saturday 3rd October 12 – 2 pm

ACKNOWLEDGEMENT OF COUNTRY

The Ceramic Arts Association of Western Australia acknowledges the Traditional Custodians of Country throughout Western Australia and recognises their continuing connection to land, waters and community. For this exhibition at Perth Town Hall, we particularly acknowledge the Whadjuk Nyoongar people, on whose Country we gather, and pay our respects to their Elders past and present. We recognise the profound traditions of creativity, making and storytelling that continue to shape cultural life on this land.

IMAGE & CONTENT CREDITS

Jude van der Merwe portrait: Asia Pacific Crafts Alliance
Sandra Black portrait: Photograph by Duncan Wright for Art Guide Australia.
Catalogue: Matt Russell (design and production)
Artwork images and statements supplied for the exhibition by artists

WITH THANKS

Thank you to our exhibiting artists, judges, sponsors, CAAWA committee and volunteers for the time, care and support they have contributed to this exhibition.

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ceramicartswa.asn.au

PRESIDENT'S WELCOME

Welcome to the 2026 CAAWA Members' Selective Exhibition.

For the first time, the Selective is being held in the heart of the city at Perth Town Hall, and there is a particular satisfaction in seeing contemporary Western Australian ceramics fill a building that has stood on Hay Street since 1870. Clay and heritage brick belong together, and the work in these pages sits comfortably within those walls.

Over 100 works and 60 artists have been selected for the exhibition, drawn from every corner of our membership. Roughly half of the exhibiting artists are emerging makers, showing alongside some of the most established names in the state. That mix is exactly what the Selective is for. It is the one time each year that the breadth of ceramic practice in Western Australia, from the domestic and functional to the sculptural and experimental, is brought together and put before a broad public audience.

Our sincere thanks go to this year's judges, Jude van der Merwe and Sandra Black, for the care and rigour they have brought to the difficult task of awarding prizes. The Kusnik Award for Excellence in Ceramics remains the most significant prize for ceramics in the state, and we are grateful to Midland Brick, our principal partner, whose ongoing support makes it possible. We are grateful to our sponsors, the City of Perth, the Potters Market, Ceramicraft and Happs Winery whose support makes the exhibition and its awards possible. Thank you.

An exhibition of this scale rests on the work of a small group of volunteers. My particular thanks go to Jenny Wood, our Exhibitions and Curatorial Lead, whose organisation and persistence has carried the selective for the past five years, and to the members who gave their time to make works, share their stories, install the exhibition and staff the gallery each day.

Whether you are viewing this catalogue at the exhibition or from further afield, I hope you find something in it that surprises you. Every work is for sale, and every sale goes to support a Western Australian artist.

Enjoy the exhibition.

Matt Russell

President, Ceramic Arts Association of Western Australia

A NOTE FROM

THE EXHIBITION COORDINATOR

This is now my fifth year coordinating and curating the Members' Selective Exhibition for the Ceramic Arts Association of Western Australia. It has been a privilege to grow the exhibition and the Kusnik Award each year. The exhibition represents a true celebration of the diversity of ceramic arts in Western Australia. It is a joy to showcase work from hobbyists and emerging artists alongside internationally recognised ceramic artists, all from across the state.

I am grateful to our wonderful sponsors that have allowed this exhibition to grow. Our principal partner, Midland Brick; has enabled the Kusnik Award to become the premier award for ceramic arts excellence in Western Australia and we look forward to continuing our partnership in the future. We are fortunate this year to have been successful in receiving a local activation grant from the City of Perth. The beautiful and central location of Perth Town Hall promises to allow many passing visitors and workers in the city the opportunity to explore the variable world of ceramics. The Potters Market and CeramiCraft have generously sponsored our emerging artist and people's choice awards since before I became involved in the association and we thank them for their longstanding support. Happs Winery have also been a longstanding sponsor for our celebrations and are well worth a visit when down south. They have long been patrons of the ceramic arts with onsite studios and ceramic art in their gallery.

This year the exhibition showcases over sixty different artists and includes over one hundred ceramic works. Thank you to all the artists for participating in the exhibition and volunteering to assist the exhibition. I must also thank the CAAWA committee for their support and assistance. I hope all visitors to the exhibition enjoy this celebration of ceramics in Western Australia.

Jenny Wood
Exhibition Coordinator

THE JUDGES



Jude van der Merwe

Independent Curator and Arts Consultant

Jude van der Merwe has worked in the cultural and visual arts sectors for more than 40 years and practises as an independent senior consultant across curatorial research and exhibition presentation, cultural development, arts policy and strategy, and public art. She led Artsource, Western Australia's artist-support agency, as Executive Director from 2004 to 2012, and is a founding member and co-curator of the Indian Ocean Craft Triennial, having co-curated Curiosity and Rituals of the Everyday (IOTA21) and Codes in Parallel (IOTA24), and now serves as Curatorial Chair for IOTA27. She currently chairs the Asia Pacific Crafts Alliance, and has previously served as President of the World Crafts Council Asia Pacific Region, Chair of the World Crafts Council–Australia, and as an inaugural board member of the Chamber of Arts and Culture WA.



Sandra Black

Ceramic Artist

Sandra Black is one of Australia's most distinguished ceramic artists and a master of porcelain and bone china. In 2023 she was honoured by the World Crafts Council Asia Pacific Region in its Craft Master Awards, and in 2024–25 the Art Gallery of Western Australia presented Sandra Black: Holding light, a 123-work survey of more than fifty years of practice. Her work is held in every major state and territory collection in Australia, including the National Gallery of Australia, and in institutional collections across Japan, Canada, the United States and New Zealand. She was the first artist in Western Australia to work exclusively in porcelain, and developed her porcelain and bone china clay bodies in collaboration with clay chemists Mike Kusnik and Owen Rye. She has taught since 1971, given workshops across Australia and internationally, and undertaken residencies in Jingdezhen, China, and Maihar, India.

ANNOUNCED AT THE OPENING

THE AWARDS

Four awards are presented from the works selected for this year's exhibition. The judges decide the first three; the fourth is decided by you.

Kusnik Award for Excellence

Judges' award

Runner Up

Judges' award

Highly Commended

Judges' award

Emerging Artist Award

Judges' award

People's Choice Award

Voted by visitors



1 BERNARD KERR

Devonian Accretion

510 x 420 x 410 mm
$1,200

The inspiration for this work of coalescing forms are ideas that reference layers of sediments over immense periods of geological time as they gradually accrete over time.

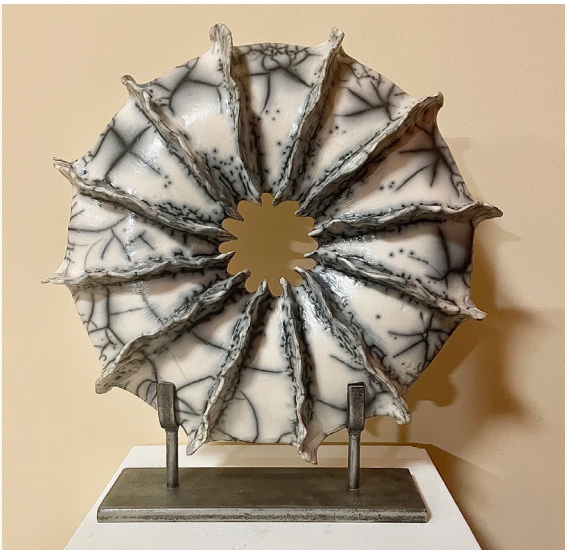


2 STEWART SCAMBLER

Shino Platter #1

400 x 400 x 100 mm
$900

I am working with Western Australian materials to explore notions of the land



3 JUDITH PAISLEY

Nautilus

100 x 380 x 430 mm
$1,450

Stoneware hand built Naked Raku sculpture on metal stand.



4 CELINE LEE

Inner Sanctuary

180 x 190 x 750 mm
$350

Inner Sanctuary explores the dynamic between vulnerability and protection through repetitive, organic form. Inspired by natural coral growth patterns, hundreds of delicate, hand-built porcelain protrusions form a dense outer wall around a smooth, polished interior void. Left unglazed, the raw whiteness of the porcelain allows soft light and shadow to move across the clustered exterior, creating a dialogue between tactile complexity and quiet stillness. The vessel stands as a study in resilience, a physical representation of emotional shelter and the quiet power found in safeguarding one's tender inner core.



5 LEE BELL

Gathered Along the Way | Keepsake Pod #264

700 x 700 x 700 mm
$95

These keepsake pods explore our inclination to collect and hold onto small things that carry memories of people, places and moments. Whether it's a treasured piece of jewellery, a handwritten note or a small memento, each pod is made to be displayed and visible rather than tucked away, allowing the things we keep to remain part of our everyday lives. Stoneware | Hand built | Carved texture | Celadon glaze | Oxidation fired | Sandalwood and leather-bound handle



6 ROSEMARY HELMIS

Daily Vitamin Sea

250 x 190 x 260 mm
$300

"Daily Vitamin Sea" reflects the fragility of the marine environment and its struggle to withstand our unsustainable everyday habits. The soda cup is one of many single-use items designed for convenience, now deeply embedded into our lifestyles. But there is a paradox between the living and dying marine organisms and the human need to create objects of beauty.



7 CHARISMA CUIPERS

Daydream

340 x 340 x 20 mm
$900

An exploration of imagination in its most playful and unrestricted form. The irregular shapes appear to drift across the surface, disconnected from any recognisable pattern or purpose. Like thoughts during a daydream, they wander freely, forming unexpected connections and possibilities. The square is symbolic of a little window into someone's imagination, while the scattered forms represent the thoughts floating around. This piece can be hung.



8 CAT A. CONNER

What Remains?

1100 x 770 x 1650 mm (including plinth)
$15,000

What remains when we go? Have we left beauty in the wake of life? This skeleton, affectionately dubbed 'Oswald,' is what remains of a larger art project by the artist. Ignis Ossium is a large scale petal kiln and performance firing event that aims to blur the line between creation and art, inviting spectators to witness the act of kiln firing at scale. While Oswald's birth was a big part of the very first performance, he was arguably the main character, he wasn't The Art. What do you think he is thinking about? I think he is looking up at the stars, from which we all come and will all return, contemplating his place in the universe and how everything is a part of everything else.... Eventually.



9 CELINE LEE

Interwoven Silence

130 x 135 x 78 mm
$420

Interwoven Silence investigates the relationship between porcelain, light, and negative space. Utilizing a woven, open-work technique, the piece translates textile fluidity into vitrified ceramic. Light passes freely through the lattice, casting dynamic shadows and illuminating the vessel's interior. The work captures the quiet tension between visual delicacy and material permanence, inviting quiet contemplation of form and emptiness.



10 RODNEY BLUMENFELD

Celestial Confluence

120 x 380 x 540 mm
$1,350

My ceramic work explores the meeting point between nature, geometry and human imagination. Rather than depicting recognisable forms, I create objects that suggest living organisms, ancient artefacts or fragments of an unknown language. They exist somewhere between the biological and the architectural - inviting curiosity without demanding a single interpretation



11 THOM PERRY

Icarus 01

390 x 140 x 435 mm
$2,000

An exploration of Brutalist form while contradicting its utilitarian dogma. Repeated volumes radiate around a central void, turning the vase into something architectural and sculptural. Multiple openings, inspired by Ikebana's embrace of creative constraint, force the arranger to rethink balance, direction and negative space.



12 CHARISMA CUIPERS

Reverence

260 x 260 x 500 mm
$4,800

Embrace the feeling of awe inspired by the unknown. The monumental form and repeated organic protrusions create a sense of looking into something that cannot be fully understood or contained. The contrast between rigid structure and fluid interior forms suggests the tension between order and mystery, inviting contemplation of what lies beyond the visible.



13 MEGAN GLASS

Hydrangea Vase

200 x 200 x 210 mm
$1,100

My inspiration for the Hydrangea Vase first came from the vivid and varied colours found making up the hydrangea blooms which I remember from my garden as a child. Colour and form drives all of my creations. From this first picture in my mind's eye I sourced and mixed oxides in various shades. Staining the clay I then marbled and rolled this into a slabs, slowly piecing together each section like a puzzle. The final form comes together intuitively and organically. In a world filled with shades of grey and straight lines this piece pushes that boundary and is pure tactile self expression.



14 COLIN JEFFERSON

Portly Canister

140 x 140 x 160 mm
$75

A stout, self-confident character, in the mode of Bunyip Bluegum (The Magic Pudding), Captain Mainwaring (Dad's Army) and Sir Topham Hatt (Thomas the Tank Engine).



15 ROBBIE KERR

Whirlpool platter

300 x 300 x 100 mm
$420

Whirlpool Platter explores the movement and energy found within swirling water. The circular form draws the eye inward, while the layered, rhythmic lines create a sense of continuous movement, suggesting a whirlpool in motion. The surface has been carved with flowing, irregular lines that build texture and depth across the platter. The deep blue glaze enhances these marks, creating variations of light and shadow that shift across the surface. The central spiral acts as a focal point, drawing the viewer into the work and evoking the feeling of being pulled into a powerful natural current. Through repetition, movement and texture, Whirlpool Platter combines the functional form of a platter with an abstract exploration of water, motion and the forces of nature.



16 ROSEMARY HELMIS

Bird Jug

640 x 370 x 200 mm
$350

"Bird Jug" is influenced by the legacy of the Minoan ceramic traditions. The raised spouts of Minoan jugs appear like birds about to take flight. "Bird Jug" with its elongated spout becomes a contemporary adaptation of Minoan ceramic traditions. The raised patterning is a copy taken from their large plithol pots used for food storage.



17 PANDORA JONES

Patience

145 x 145 x 50 mm
$320

"Ship in a Bottle" dates back to the late 18th century where sailors during long voyages would patiently craft these small treasures, coaxing the little boats into narrow necked bottles, to then raise the mast and sails creating an impossible image. They symbolise adventure and express the human ability to create even in the most challenging circumstances. Some folks refer to them as "patience in a bottle" and I find the similarity between this old craft and the temperament that ceramics require, an amusing coincidence. This bowl carries a tall ship at its center, sails full, inside an impossibly narrow necked bottle. An octopus and school of fish can be found dancing beneath the waves and a length of maritime rope decorates the border.



18 KAREN DOBBS

Cruising the Corals

410 x 410 x 310 mm
$400

This piece was inspired by a trip to Exmouth, I dived into the ocean I was met with a group of manta rays who appeared to be putting on a synchronised swimming show. I was mesmerised with graceful performance and wanted to capture the light, how it plays and distorts under the water and also the texture and shape on the ocean floor.



19 ROSIE BUTTON

Ryuzu Falls

350 x 240 x 300 mm
$625

On a misty morning I stood at the top of Ryuzu Falls, Japan. The lake was still, I felt a quiet peace. Meandering downwards I heard the loud shout of the water as it fell, saw the blur as the rocks were surrounded. I felt the strength of the boulders that maintained their head above water. I was enamoured with how the water flowed; I wanted to capture those feelings of peace, strength and movement in a vessel. Using my electric kiln, a solid stoneware clay and the ash from a local blue gum tree, the exploration began. After a series of experiments, the rivulets finally created were instantly a strong reminder of what I had felt. The vessel form was designed to have a peaceful pause before the water cascades over the distinct edges.



20 KALINGA WHITE

Helena Gum Moth Frames

125 x 1600 x 90 mm
$900

Working from my studio in the Karri forest on the south coast of WA, my ceramic practice is grounded in a deep curiosity for the natural world. Helena Gum Moth Frames is a series of twelve handmade mugs, each hand-painted with a single frame of the Helena Gum Moth (Opodiphthera helena) in motion. Together, the vessels form a stop-motion animation, transforming functional objects into a study of movement and life. Inspired by close observation and research into the moth's anatomy, life cycle and habitat, the works sit between functional vessel, scientific journal and artwork. The series explores the tension between the permanence of ceramics and the fleeting movement of a moth's wings, inviting viewers to slow down, look closely and notice the small creatures that share our landscape.



21 LIZ BERRY

Unearthed

110 x 110 x 220 mm
$195

This vessel is created through a process of pit firing, where the final surface is shaped as much by chance and the elements as it is by the artist. Iron sulphate, seaweed, coffee and copper mesh are placed directly onto the raw clay surface, each contributing its own colour, texture and chemical reaction. The vessel is then wrapped in foil to form a makeshift saggar before being buried in a pit fire. The heat, smoke and combustible materials interact with the clay, creating unpredictable marks, flashes of colour and rich, organic textures. The pit firing process is unpredictability. No two firings are ever quite the same, making each vessel a record of its own journey through fire.



22 BERNARD KERR

Rodomontade

230 x 240 x 170 mm
$800

The inspiration for this work of coalescing forms are ideas referencing expansion and inflation as volumetric points as they alter in time and space.



23 JANE AITKEN

Banksias - Born of Fire

220 x 220 x 240 mm
$680

Hand-built from local Goomalling clay, this sculptural moon jar celebrates the iconic Banksia Menziesii in bloom during Djilba, the Noongar season of emerging wildflowers and spring rains. The form brings together the earth and flora of Goomalling, honouring the beauty, resilience and connection to Country found in Western Australian landscape.



24 JANE MCNABB

Forest Mists

90 x 260 x 270 mm
$320

I have been drawn towards the shape of the piece for awhile, and constructed it by hand using slab and coil technique. I have called it " FOREST MISTS" . There are several layers of decoration techniques on it. Firstly, on greenware I have used underglazes to paint on the surface, I wanted to describe a forest which included trees that have died, and scrub undergrowth. Secondly, after bisque firing, I have used a technique I call Botanical Fusion" where plant matter is heat fused onto the pot, creating the leaves and branch designs onto the ceramic surface. This technique is highly experimental, but I was very pleased with the overall application of some atmosphere in a forest- both sides of the pot having the theme.



25 JANE STEWART

Raku frog #2

120 x 140 x 120 mm
$600

Scorched in flame and symbolising metamorphosis, this piece embodies the unpredictable beauty of Raku. The juxtaposition of hand building with a wheel-thrown belly, combines seamlessly to create expressive and unique character. During the volatile Raku firing process, the copper-bronze wash transforms the frog's belly into a shimmering metallic skin of copper, gold and bronze. On the rest of the frog, the alligator glaze creates a raw, reptilian texture beautifully charred by flame.



26 MICHELLE BALL

Detail 1

400 x 210 x 100 mm
$480

I have a sensitive, somatic and deeply tactile approach to my ceramics practice. The physical qualities of the clay are the central focus of my work, and I find a meditative and internally balancing rhythm in the coiling, pinching and pushing of the process of hand-building. Conceptually, I am drawn to the duality of extremes in the world – harmony and dissonance, violence and tenderness, power and vulnerability. The permeable and often complex boundaries between our natural environment and human impact are also a through-line in my work, and I seek to explore this tension and contradiction through experimental and expressive pieces.



27 PAMELA CHAVES

The Guardian - She Who Grows

230 x 290 x 210 mm
$800

Living Vessels explores the vessel as a body: a form that holds, nurtures and transforms life. Handbuilt in clay and marked by fire, these anthropomorphic vessels reflect my exploration of ancestral forms and the relationship between body and earth. Moss and plants take root across their surfaces, becoming active participants in the work. Growth, moisture, time and decay continue to transform each piece beyond my control. Clay symbolically returns to its origin: earth supporting life. The work asks when a vessel stops simply containing life and begins to become a living body itself.



28 SHELLEY MCNAB

Bottles in Triplet with Rock Glazes

300 x 200 x 250 mm
$660

A set of three woodfired bottles with rock glzes. Shino, granite and basalt. Rocks sourced locally and processed in my studio to create the glazes. Fired in my wood kiln on the bag wall to cone 11.



29 LEE BELL

Gathered Along the Way | Keepsake Pod #2636

700 x 700 x 600 mm
$95

These keepsake pods explore our inclination to collect and hold onto small things that carry memories of people, places and moments. Whether it's a treasured piece of jewellery, a handwritten note or a small memento, each pod is made to be displayed and visible rather than tucked away, allowing the things we keep to remain part of our everyday lives. Stoneware | Hand built | Carved texture | Olive green crackle glaze | Oxidation fired | wood and leather-bound handle



30 DANIELLE WEST

My Peony

90 x 90 x 140 mm
$400

"My Peony" is a simple ceramic vase showcasing my love for both flowers and ceramic carving. I had an immediate attraction to the feel of carving into clay and experimenting with the way oxides and glazes can bring out the depth of carving. This stoneware piece utilizes both a copper oxide wash under an artist made emerald glaze and some bonus floating crystals on the vase interior.



31 VICTORIA MALONE

Snow in the Forest

300 x 200 x 450 mm
$980

My passion for glazes has lead me to the development of Crystalline Glazes. Wheel Thrown Porcelain in elegant forms to showcase the intricacies of the crystals. The crystals developed in the controlled cooling. Precision is required for the Crystals to develop.



32 FLEUR SCHELL

Tipping Point

Porcelain · 250 x 800 x 900 mm
$8,800

Tipping Point is an encounter between endangered creatures, a child and a precarious tower of tea ware. The wombat leans forward to listen to a child seated on books, holding a cup from which a green shoot emerges, an act of optimism for the future. Among the books are An Immense World, The Overstory and Moondang-ak Kaaradjiny: The Carers of Everything, stories that have deepened my empathy for the natural world. My practice responds to ecological loss by using clay to build imaginative habitats for species we are losing. Through scale, material, humour and storytelling, I create playful encounters where empathy can take root. Ceramics gives imagination weight, presence and consequence. The work reminds us that we are not separate from nature; we are nature.



33 FELICITY BODYCOAT

Mallee #2

130 x 150 x 160 mm
$350

My work with porcelain conveys a sense of both delicacy and strength, exploring the fine balance between having control of the process and letting go, allowing the clay to impose its unique qualities on my designs. My modern architectural forms are the canvas for handmade decal decorations influenced by the natural environment. Mallee consists of layers of yellow, grey and white coloured slip overlayed with a custom photographic decal representing the flower and foliage of the Book-leaf Mallee, an endemic native species to Western Australia.



34 FELICITY BODYCOAT

Mallee #1

130 x 150 x 160 mm
$350

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35 GREG CROWE

Lidded Pot

230 x 230 x 330 mm
$500

Stoneware lidded pot



36 THOM PERRY

Variable Aorta Vase

170 x 170 x 440 mm
$1,500

A study in balance, tension and shifting form. A rounded vessel sits freely within a separate bowl-like base, allowing the structure to tilt, turn and settle into different positions. Three intersecting openings challenge the arranger to work with the object rather than simply fill it, creating a changing relationship between vessel, flower, balance and space.



37 SUESANNE SAWYER

Albedo II

200 x 100 x 100 mm
$300

A study in light, texture, and geography, Outback Albedo I and II captures the blinding albedo effect of Western Australia's salt lakes. The inverted stoneware forms disrupt traditional vessel shapes to mirror the vastness of the Australian landscape. Covered in an efflorescent, bubbling volcanic glaze, the pieces mirror the harsh, sun-baked crusts of the interior, reflecting light back at the viewer in a quiet homage to our ancient, arid landscape.

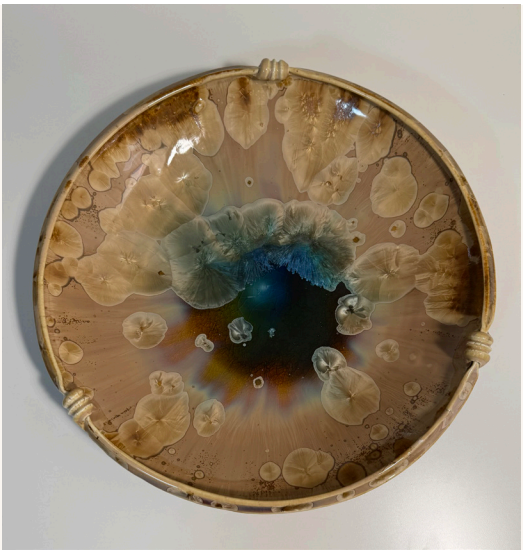


38 SUESANNE SAWYER

Outback Albedo I

300 x 300 x 200 mm
$600

A study in light, texture, and geography, Outback Albedo I and II captures the blinding albedo effect of Western Australia's salt lakes. The inverted stoneware forms disrupt traditional vessel shapes to mirror the vastness of the Australian landscape. Covered in an efflorescent, bubbling volcanic glaze, the pieces mirror the harsh, sun-baked crusts of the interior, reflecting light back at the viewer in a quiet homage to our ancient, arid landscape.



39 VICTORIA MALONE

Galaxy Eye

350 x 350 x 120 mm
$450

A Platter offers a tremendous opportunity to look deep into the surface. The glass center invites the viewer to deep dive into the shimmering surface. The serendipitous result has an iridescent oil floating over the surface. The crystals almost are taking a backseat to the iridescent pool.



40 JENNY WOOD

Dreaming

350 x 200 x 200 mm

$240

Dreams are ever elusive much like the floating clouds in the sky. You can be a day dreamer with your head in the clouds, or have stormy terrifying dreams when your head hits the pillow. This piece is inspired by clouds and dreams, which can be both hard and soft much like clay and ceramics.



41 PANDORA JONES

Lunar Ladies

180 x 180 x 70 mm
$390

This piece is from an ongoing body of work exploring the female form and the desire of expression. The bodies appear as if they are swimming or dancing through space, each with their own unique expression, mirroring the different phases of the moon. The woman pictured in the centre represents a private moment of silence and contemplation. The colour blue can symbolise peace, the water and trust.



42 LIZ WELLS

Salt and Summer Blue

180 x 80 x 170 mm
$575

Inspired by carefree days spent playing along WA's shoreline, this work captures the rhythm and colour of summer at the beach. Layers of sand, ocean blue, sun-washed earth and textured movement evoke children at play, shifting water and warm afternoons, celebrating the enduring nostalgia of summer, freedom and time by the sea.



43 MATT RUSSELL

Lagoon

200 x 200 x 180 mm
$880

The surface keeps a record of the firing: the speckling, the drips, the places the flame reached. The shape is round so the glaze has a slope to travel, and the small opening holds a bit of dark at the centre. Inspired by the sky when the night is dark enough to see it.



44 JODIE MELLOWS

Tidal Opening

400 x 400 x 50 mm
$280

Tidal Opening is inspired by the movement, rhythm and ever-changing nature of the ocean. The broad surface of the platter allows the ocean-inspired glazes to move, gather and shift through the firing. Like the tide, the glaze finds its own path, leaving traces of movement and moments that cannot be completely planned or controlled. This is where the beauty of ceramics lies. There is intention in the making, but there also comes a point where I have to let go and allow. When I release expectation and trust the process, creativity feels more intuitive and free. Tidal Opening reflects that sense of allowing, and being open to what might emerge.



45 COLIN JEFFERSON

Go With The Flow

220 x 390 x 90 mm
$60

Stoneware serving set with a blue-green margin around an arid interior.



46 JODIE MELLOWS

Surrender to the Current

100 x 100 x 400 mm
$250

Surrender to the Current explores the space between intention and letting go. Inspired by the movement and shifting colours of the ocean, layers of glaze flow across the vessel, carrying their own sense of movement and energy. While I can shape the clay and guide the glaze, the firing asks me to release control and allow the materials to find their own expression. This reflects the creative process itself. There is a point where we need to stop forcing an outcome and trust where the work wants to go. By surrendering to that current, I find a greater sense of freedom, presence and possibility in making.



47 ANNA CHANEY

Tidal Lines

320 x 320 x 50 mm
$180

Anna Becca Ceramics is Perth-based and inspired by the diverse landscapes and coastlines of Western Australia. Working from her home studio and Studio P, Anna creates functional and sculptural ceramics featuring abstract glaze landscapes that capture the colours, textures and moods of the Australian environment. Combining wheel throwing and hand-building techniques, Anna uses her own uniquely developed high-fire glazes to create richly layered surfaces and organic, flowing forms. Her practice aims to bring a little piece of beauty to everyday objects.



48 COURTNEY ELI

The One Who Tames Leviathan

200 x 200 x 400 mm
$2,600

This sculpture is about the incomparable majesty of the One to whom even Leviathan must bow. It is an acknowledgment that all creation from the smallest living thing to the greatest creature of chaos exists within the hands of the Divine Creator, the Alpha and the Omega, the beginning and the end.



49 MELANIE SHARPHAM

Parched

320 x 320 x 110mm
$450

Parched marks a return to the wheel for Melanie Sharpham after almost twenty years working primarily in slip-cast porcelain through Eucalypt Homewares. Inspired by travels through the Pilbara and Central Australia, the work reflects a sense of wonder at the scale, beauty and resilience of these ancient landscapes. Driven by experimentation and a desire to reconnect with place through material, Sharpham incorporates reclaimed studio clay, wild clay slip sourced from Sandy Creek near Newman, and a glaze made from red flowering gum ash. Exploring the intersections of landscape, memory and making, Parched is one of the first works in an evolving body of research that investigates local materials and their potential to share stories of connection with this land.



50 REBECCA TESTER

Glistening Turquoise Sand

360 x 360 x 110 mm
$700

Clay found Rebecca Tester early but it took a few decades before it truly stuck. Since 2017, she's been all in, honing her craft through advanced ceramics at Central TAFE under the guidance of legends like Warrick Palmateer & Bela Kotai. Based in the Perth Hills, Rebecca's ceramic work is wheel-thrown with precision, then pushed further with sculptural details, carving, and sweeping, sea-inspired glazes. Inspired by the natural landscape and her deep connection to the ocean, her glazes evoke sea tones & textures. These pieces serve as canvases for her atmospheric glazing, transforming functional objects into visual landscapes that invite contemplation.



51 JULIE AYTON

What Remains

140 x 270 x 380 mm
$220

I live in Western Australia because my son is here. His work includes management of the environment and control of bushfires. Trees speak to me. In my life as a ceramic artist I have had a repeated theme of the trees I see in my environment. I have moved from the high plains of Victoria to the burnt bush of Western Australia. I have started hand building as I am exploring my interpretation of what is left behind.



52 GAIL MCCAHON

Nest Among Relics #2

350 x 140 x 150 mm
$550

A bird rests within a hollow of industrial decay — soft life finding refuge in forgotten machinery. This sculpture brings together organic presence and mechanical ruin, imagining a future where small custodians emerge from the remnants of human industry. The work reflects my ongoing interest in hybrid ecologies, quiet resilience, and the unexpected tenderness that can arise from broken systems.



53 DEE JAEGER

On Taking the Waters

500 x 400 x 900 mm
$4,300

In On Taking the Waters, this sculpture reflects the ocean's permanence through the vulnerable materiality of the human body. The ceramic female form carries salt-built surfaces, seaweed-like growths, and oyster shell textures rising from her skin — traces shaped by imagined years of immersion. I'm exploring how the ocean "grows on you" as a slow, physical claim on a temporary form, settling into clay the way it settles into flesh. She stands as a threshold figure, where human time brushes against the sea's older rhythm. Her presence suggests that while the body is brief, the ocean continues, holding what we leave behind.



54 MARK FORBES

Breakfast Surprise

600 x 670 x 800 mm
$1,500

A playful and whimsical composition, yet slightly dark take on a child's boiled egg breakfast setting, featuring an angry rooster bursting from an exaggerated oversized egg in egg cup. This can be accompanied by matching oversized bread and butter plate with toast soldiers and spoon. Perspective is that the viewer is in a world of giants. The primary piece is the oversized egg in teacup with rooster. The other accompanying pieces can be optionally included, however suggest as a minimum the spoon is included. The giant egg and eggcup use the coil and throw method and the rooster head is hand-sculpted. The plate is hand thrown, cutlery and bread is hand sculpted. Made from Keene's White Raku clay with raku glazes. All pieces were Raku fired using the natural process.



55 STEPHEN LANGFORD

T.A.C.O.

300 x 250 x 300 mm
$2,000

TACO or Trump Always Chickens Out. An acronym coined by the media and share traders in response to repeated threats and changes to global tariffs and the military action in the Gulf. I like creating works which are fun, attract the viewer's interest and encourage reflection -sometime assuming the role of a ceramic cartoonist.



56 PATRICIA HINES

The Crimping Box

400 x 150 x 900 mm
$1,500

An Industrial crimping box from Collie Directions written in black -CRIMPING TERMINALS # REPLACE IN CORRECT COMPARTMENTS. Three 'FLYWAYS' for migratory birds on the Indian Ocean Rim. Colours represent a specific 'FLYWAYS. EAST/AUSTRALIASIA, CENTRAL ASIA & ASIA/EAST AFRICA. Ceramic birds have names embossed on their wings. Crimping tools join leads to electrical cables. Just as crimping terminals must match for the current to flow, so must the exhausted birds connect with food and water when they arrive They need a safe haven after their mammoth journeys to complete and connect the cycle.



57 NATHAN GOULIOS

Whale Watching

280 x 280 x 400 mm
$2,000

I am an emerging ceramic artist and Industrial designer living and working on Whadjuk Noongar boodja. My practice explores minimalism, sustainability, tactility, and the dialogue between traditional materials—such as ceramics, wood, and metals—and digital fabrication. Sketching, CAD modelling, and 3D printing help me experiment with form and structure during the design process. I'm drawn to simple gestures, careful material choices, and the importance of human connection in my designs. Curiosity and responsiveness to the artistic process is central as my practice evolves.



58 DANISE THERON

Outback Bloom

220 x 240 x 160 mm
$150

This hand-painted ceramic vessel recontextualises the native eucalyptus as a metaphor for multicultural Australian identity. Just as the genus Eucalyptus comprises over 700 distinct species, our society thrives on a tapestry of diverse cultural backgrounds and histories. Handmade to honour organic imperfection, the vessel's hand-decorated surface captures the shifting textures of bark and blossom. Every brushstroke represents a distinct narrative thread applied to a singular, shared form. Defined by fire and regeneration, the tree's resilience mirrors the migration stories of those joining the oldest continuous living culture on Earth. Growing from shared roots toward a common sky, this piece is a visual call to continue striving for unity together.



59 KEVIN GLOVER

Sunburnt Country 2

105 x 105 x 160 mm
$500

This series of fired ceramic vessels explores the theme of Chemistry and Alchemy through material experimentation and transformation. Formed from varied clay bodies and shaped through a balance of control and unpredictability, each vessel features unique surfaces created through different firing and finishing techniques. Arranged together as a composition, the vessels evoke a natural landscape shaped by environmental forces such as sun, wind and water, celebrating the transformative and unpredictable possibilities of clay.



60 KEVIN GLOVER

Sunburnt Country 1

115 x 115 x 180 mm
$600

This series of fired ceramic vessels explores the theme of Chemistry and Alchemy through material experimentation and transformation. Formed from varied clay bodies and shaped through a balance of control and unpredictability, each vessel features unique surfaces created through different firing and finishing techniques. Arranged together as a composition, the vessels evoke a natural landscape shaped by environmental forces such as sun, wind and water, celebrating the transformative and unpredictable possibilities of clay.



61 JULIE AYTON

Afterwards

330 x 220 x 190 mm
$195

I live in Western Australia because my son is here. His work includes management of the environment and control of bushfires. Trees speak to me. In my life as a ceramic artist I have had a repeated theme of the trees I see in my environment. I have moved from the high plains of Victoria to the burnt bush of Western Australia. I have started hand building as I am exploring my interpretation of what is left behind.



62 JANE STEWART

Raku frog #1

140 x 160 x 160 mm
$600

Scorched in flame and symbolising metamorphosis, this piece embodies the unpredictable beauty of Raku. The juxtaposition of hand building with a wheel-thrown belly, combines seamlessly to create expressive and unique character. During the volatile Raku firing process, the copper-bronze wash transforms the frog's belly into a shimmering metallic skin of blue, gold and bronze. On the rest of the frog, the alligator glaze creates a raw, reptilian texture beautifully charred by flame.



63 ALISON BROWN

The Sentinel 1

140 x 140 x 180 mm
$420

This work speaks to the evolving relationship Alison has with clay and her continued exploration of a deeply personal visual language shaped over many decades. Exploring shape and form, texture and colour while influenced by the natural environment with which she interacts daily, Alison continues to excite and inspire with the work she creates. These pieces represent the interface between ocean and land and the weathering of centuries.



64 JANE AITKEN

Banksias - Blooms of the Ballardong

180 x 180 x 270 mm
$525

This work is a celebration of the Banksia Menziesii, a striking native of the Ballardong landscape. Sculpted in locally sourced Goomalling clay, the banksia's distinctive blooms and seed pods rise from the moon jar form. Flowering through Dilba, the Noongar season of renewal and abundant wildflowers, the work captures strength, character and beauty of this remarkable Western Australian flora.



65 MARK FORBES

Hot Cross Bunny

570 x 380 x 380 mm
$1,500

Composition is of a scary Easter bunny emerging from a large ceramic Easter egg. The Easter egg is decorated in the theme of traditional Ukrainian Easter egg designs. The egg is nestled in a ceramic created Easter wicker basket. The basket is extruded and woven clay, the giant egg is coil and throw and the rabbit is hand sculpted. All pieces have been raku fired. Decoration is using various coloured Raku glazes. Made from Keene's White Raku clay with raku glazes, the piece was rapidly fired to 1080°C and then placed in sawdust to rapidly cool , The natural raku process is visually spectacular, creating dramatic effects but risking cracks in larger works.



66 CAROL WHOLNICK

VOVO I

200 x 200 x 410 mm
$600

This vessel is part of a series initially inspired by the topographic formations found in the Northern Australian Landscape. The piece has evolved into a maximalist expression of form and colour that celebrates time and place through rhythm, movement and a sense of playfulness. Drawing on the enduring tradition of the classic ceramic vessel, my work embraces its familiar form whilst extending the surface decoration to be contemporary and intriguing. Mandulas, sprigs and layers of trailed slip build pattern and colour, creating tactile surfaces that invite closer inspection and reveal a sense of joy and exuberance.



67 NARELLE FULWOOD

From the Inside Out

145 x 145 x 290 mm
$500

After a very challenging and somewhat dark year, I began to see whispers of healing and tendrils of hope. These grew from deep within and although unclear at times, recovery was surfacing with streaks of joy. This work envelopes my feelings from the dark exterior to the coloured lustre.

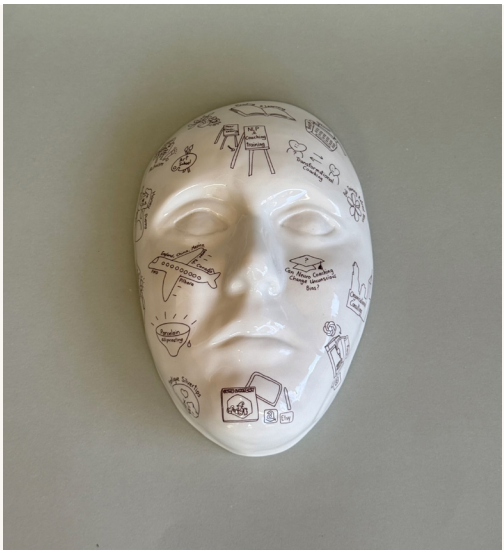


68 BEC THOMAS

Imperfection

700 x 900 x 200 mm
$750

"Imperfection' is an installation of vessels that challenges the lines between perfectionism and professionalism, and the significance assigned to physical versus aesthetic flaws, by utilising what was once discounted to create a cohesive work of art.



69 GRACE MINTON

Symbolic Self Portrait

120 x 175 x 125 mm
$1,200

Created in 2025 from a mould taken of my face over twenty years earlier, Symbolic Self-Portrait transforms a white-glazed porcelain cast into a personal map of the things I have poured my energy and love into so far. The smooth mask presents a face preserved in time, while informal, doodle-like symbols reveal the evolving life behind it—hobbies, work, passion projects and beloved pets. The drawings are reproduced on the porcelain as decals. Hidden on the underside is a decal of the closing question from Mary Oliver's poem The Summer Day: "Tell me, what is it you plan to do with your one wild and precious life?"



70 COURTNEY ELI

Guardian Arches

220 x 220 x 360 mm
$2,100

This sculpture explores the invisible architecture that connects our physical world with the unseen realm. It reflects on the portals that exist within this hidden framework, serving as thresholds through which ancient spirits travel between dimensions, weaving together the seen and the unseen, the past and the present.



71 NICHOLAS KOTSOGLO

French Toast with Cream, Chocolate and Syrup

140 x 130 x 290 mm
$480

This is a Blob. Broadly, Blobs are pieces created through material addition in the construction process, pre-firing. This iteration of a Blob grows from textures of coloured slip and combistible material with the drippy, viscous glazes I make. Combined to create something that doesnt necessarily look like ceramic. I want to evoke an almost uncanny feeling of this precariously standing pice being soft, sweet and edible. Like French Toast stacked too high, with dollops of cream, drizzled with cocolate and syrup.



72 VAUGHAN SMITHSON

Flower Pot

250 x 250 x 550 mm
$2,500

Vaughan began his journey with pottery in 2015, drawn to the tactile nature of clay and the transformative power of the kiln. Over the years, he has developed a practice rooted in experimentation, exploring various clay bodies, forms, and glazes. While his work is predominantly wheel-thrown, Vaughan's focus extends beyond functionality to artistic expression, often creating larger vessels that blend tradition with contemporary design.



73 DONNA DUQUE

Saggar Hanging Vessels

700 x 200 x 100 mm
$850

This wall-hanging installation comprises white stoneware vessels, hand-built and burnished at the greenware stage. A low-fire reduction process—utilising wire and organic combustibles—imparts intricate, spontaneous surface markings. Following the firing, the individual pieces are buffed with carnauba polish and structurally combined into the final hanging form.



74 JUDITH PAISLEY

Dynasty

70 x 360 x 350 mm
$895

Naked Raku vessel on wooden base with carbon lids and metal top.



75 ALISON BROWN

The Sentinel 2

140 x 140 x 140 mm
$395

This work speaks to the evolving relationship Alison has with clay and her continued exploration of a deeply personal visual language shaped over many decades. Exploring shape and form, texture and colour while influenced by the natural environment with which she interacts daily, Alison continues to excite and inspire with the work she creates. These pieces represent the interface between ocean and land and the weathering of centuries.



76 GRACE MINTON

Raku Goddess

320 x 360 x 170 mm
$1,800

Created 2025, hand-built in raku clay with resist and glaze decoration, this sculpture emerged from the smoke and flames of the raku firing with an ancient, dark beauty. The markings and transformations created by the firing, along with her flaming hair, inspired her name, Raku Goddess.



77 LIZ BERRY

Darling Scarp

270 x 270 x 390 mm
$700

This vessel is a reflection of the landscape that surrounds my home in the Perth Hills, where the Darling Scarp forms a distinctive line between the coastal plain and the hills beyond. The colours and textures have found their way onto the surface of this vessel through a combination of glazes, flowing and interacting in the kiln to create an abstract interpretation of the Scarp. The rounded form of the vessel echoes the natural contours of the hills, while the unpredictable movement of the glazes reflects the organic and ever-changing nature of the landscape. It is both a vessel and a quiet homage to the place I call home.



78 STEWART SCAMBLER

Spherical Jar

180 x 205 x 205 mm
$900

I am working with Western Australian materials to explore notions of the land



79 NICOLE FRANCOIS

Into the Dark Wood

300 x 100 x 100 mm
$450

We live in dark and uncertain times. When I watch the television, I feel that we are entering, and are lost within, the dark woods of Dante and the Brothers Grimm. These ceramic vessels reference the dark wood that surrounds us but is also inside us – and the path that leads us onwards. Using the decorative motif of twisted and entangling branches, I hope that these works hint at the deeper darkness and profound light of the surrounding world and our journey through it.



80 JENNY WOOD

Bright I

100 x 80 x 70 mm
$100

Bright colours and little sparks that bring joy to your day. A pocket of sunshine. A squeaky clean yellow sponge. A zesty lemon tart. A yellow and vibrant mini vase.



81 DONNA DUQUE

A Perfect Union

130 x 130 x 140 mm
$1,500

Crafted from reclaimed clay and gas-fired in a reduction atmosphere, this vessel exhibits a striking fusion of surface decoration and glaze. The natural iron content within the clay has yielded beautiful metallic markings, coaxed to the surface by the oxygen-deprived environment of the kiln.



82 ANNA CHANEY

Bluegreen Terrain

280 x 280 x 220 mm
$230

Anna Becca Ceramics is Perth-based and inspired by the diverse landscapes and coastlines of Western Australia. Working from her home studio and Studio P, Anna creates functional and sculptural ceramics featuring abstract glaze landscapes that capture the colours, textures and moods of the Australian environment. Combining wheel throwing and hand-building techniques, Anna uses her own uniquely developed high-fire glazes to create richly layered surfaces and organic, flowing forms. Her practice aims to bring a little piece of beauty to everyday objects.



83 MELANIE SHARPHAM

Archaean

120 x 120 x 250mm
$220

Archaean marks Melanie Sharpham's return to the potter's wheel after almost two decades focused on slip-cast porcelain through Eucalypt Homewares. Inspired by travels through the Pilbara and Central Australia, the work reflects a deep appreciation for the scale and beauty of these ancient landscapes. Guided by experimentation and curiosity, Sharpham incorporates reclaimed studio clay, wild clay slips gathered from places she has visited, and screen-printed imagery of Pilbara rock formations. Archaean is an early outcome of this ongoing investigation, signalling a renewed engagement with clay and its potential to express connection to place and geological time.



84 SUSAN NUTTALL

Palimpsest Amphora - What's the Point?

180 x 230 x 340 mm
$500

Using an archeological palimpsest (scripts written, scratched off and rewritten) as inspiration, on the ancient form of an amphora, a question is posed "What is the point?" It asked in Egyptian hieroglyphs, Ancient Greece, Latin, Old English is finally across the rim in contemporary emojis. A viewer is invited to "read" the same conundrum as it travels through nearly four thousand years of human communication starting and ending with a pictographic language. The amphora as a vessel was designed to transport commodities across the ancient world, my "Palimpsest Amphora" presents as a battered, misshapen and scraped form that carries a question that has survived the passage of time and its answer still being pondered.



85 GWYNETH THONAS

Secondary

90 x 110 x 345 mm
$1,000

As a wildlife advocate, I find endless inspiration in our natural world, liberally peppered with devastation. This owl tilts its head as jaundice sets in. A victim of secondary poisoning as we resolve our latest rodent epidemic. Built from wheel and slab pieces of white and red clay, I fired this piece in a fast Raku kiln, then poured over a turmeric-tinted Obvara mix which was left on to create a dark, brooding and sallow look. A light brush of copper lustre was applied to the eyes after firing.



86 LIZ WELLS

Earth Memory

140 x 50 x 270 mm
$575

Inspired by a rock excavated in Albany, Western Australia, this sculpture reflects the ancient geological formation of the Australian landscape. Its layered forms echo millions of years of sedimentary deposition, compression and transformation, revealing the passage of deep time and the enduring memory held within the earth.



87 DINAH PANTIC

Sugar Glider

140 x 210 x 90 mm
$300

I have made a life size ceramic Sugar Glider possum. These are nocturnal gliders which like eating sweet foods such as sap and nectar.



88 JANE MCNABB

Forest Glow

300 x 300 x 120 mm
$320

This large bowl was constructed by both slab and coil techniques. The base was underglazed and the inside was glazed. The pot was then bisque fired. It then went through a process I have named " Botanical Fusion" The top half was placed with various types of eucalypt leaves and seed pods and wrapped tightly securing contact with the pot's surface. It was then immersed in a boiling cauldron for 4 and 1/2hours. This long duration produced the strong red and orange colours on the pot's surface.



89 RITA BROOKS

2 Seconds to Midnight

150 x 200 x 500 mm
$2,300

The ceramic sculpture is hand-built using stoneware clay with a variety of different glazing techniques.



90 SANDRA ALBIN

Leaf Salad Bowl

260 x 260 x 210 mm
$1,000

Being made redundant back in 2006 allowed me to take up my passion with pottery again until it became a full-time obsession when I started my own studio at my home in Fremantle in June 2007. Working at home under the name of Sandra Karen Albin Pottery and Fremantle Pottery Classes is the best move I've ever made. I am loving the easier pace of life as a Potter and Pottery Teacher plus doing firing for other potters without access to a kiln brings me a great sense of satisfaction. I have always thought of myself as a person who didn't want to make functional ware for a living so have constantly sort to explore the more 'less functional' side of pottery for personal pieces. I love both 'throwing' (working on the wheel) & hand building and am at my happiest when I can combine both methods.



91 SHELLEY MCNAB

The Number 13 Jar

520 x 500 x 500 mm
$1,500

Stoneware ceramic, woodfired to cone 12 in the Seasaltware Studio, Margaret River. The jar shows feldspar and granite surface inclusions. Shino glaze with ofuke glaze collar runs.



92 REBECCA TESTER

Clinger Shell

400 x 400 x 110 mm
$900

Clay found Rebecca Tester early but it took a few decades before it truly stuck. Since 2017, she's been all in, honing her craft through advanced ceramics at Central TAFE under the guidance of legends like Warrick Palmateer & Bela Kotai. Based in the Perth Hills, Rebecca's ceramic work is wheel-thrown with precision, then pushed further with sculptural details, carving, and sweeping, sea-inspired glazes. Inspired by the natural landscape and her deep connection to the ocean, her glazes evoke sea tones & textures. These pieces serve as canvases for her atmospheric glazing, transforming functional objects into visual landscapes that invite contemplation.



93 RODNEY BLUMENFELD

Tidal Confluence

120 x 540 x 450 mm
$1,350

Confluence : A coming or flowing together of two or more things to the same point



94 VAUGHAN SMITHSON

Such a Shore is Quite Unknown

200 x 200 x 500 mm
$2,500

Vaughan began his journey with pottery in 2015, drawn to the tactile nature of clay and the transformative power of the kiln. Over the years, he has developed a practice rooted in experimentation, exploring various clay bodies, forms, and glazes. While his work is predominantly wheel-thrown, Vaughan's focus extends beyond functionality to artistic expression, often creating larger vessels that blend tradition with contemporary design.



95 STEPHEN LANGFORD

Hello Possums!

350 x 300 x 450 mm
$2,000

I was inspired by 'Dame Zandra Rhodes' by Andrew Logan (1989) at the National Portrait Gallery in London; in particular the creative approach of applying mosaics to sculpture. The late Barry Humphries' character 'Dame Edna Everage' is a memorable Aussie icon, whose bouffant hair style and extravagant eye wear was a technical challenge and ideal canvas for trialling the mosaic in situ concept. As a ceramic artist and sculptor, I enjoy creating singular works with a distinctly playful character, aiming to amuse or provoke thought in the viewer. Images and ideas in the world around me spark a desire to translate them into a tangible form.



96 GWYNETH THONAS

Collateral

110 x 100 x 290 mm
$800

I aspire to create work that could serve as a voice for our fauna and flora. The subtle green tinge in the eyes and on the beak hint at this owl's demise and its last meal - a poisoned and dying rodent. Built from wheel and slab pieces of white clay, I applied black copper oxide wash and white raku glaze to highlight the eyes, beak and face. After firing in a fast Raku kiln, I poured Obvara mix over it. Applying liberally and not plunging it into water helped create the dark, smoky and foreboding look. The lives of owls are just collateral damage as we assert our right to rid ourselves of rodent plagues we create.



97 ROBBIE KERR

Armadillo egg

150 x 150 x 300 mm
$420

Armadillo Egg is a wheel-thrown ceramic form inspired by the distinctive armour of an armadillo. The surface has been developed using a range of carving techniques, creating layers of texture and pattern that echo the segmented structure of an armadillo's shell. An iron and manganese wash accentuates the carved details, while a sprayed yellow glaze adds contrast and colour to the surface.



98 ROSIE BUTTON

Marks We Share

100 x 400 x 350 mm
$400

The tops sway, feeling a gentle breeze in their leafy hair, sharing a comforting, soft dialogue through their branches. Listen quietly, what are they saying? Through the natural process of growth, and the bumps encountered along the way, we are all uniquely shaped. We lean towards one another for conversation, connection, and the support of community. Feeling the strength of those around us, we reveal rather than conceal the marks of our making. Each form carries its own curves, imperfections, and traces of the journey that shaped it. Together, they stand as a reminder that we are not shaped in isolation. We grow alongside one another, supported by the strength, presence, and quiet conversations of those around us.



99 GREG CROWE

Dish

440 x 440 x 80 mm
$800

Stoneware dish



100 JANET HUMMERSTON

Scribbly Gum

840 x 300 x 600 mm
$780

Janet draws inspiration for her ceramic practice from the vast contrasts and dramatic structures of landforms and plants in Western Australia. She continues to explore the use of local, and recycled industrial minerals mixed with local clays and other high fired Australian bodies. Her thrown and hand-built sculptural works are sometimes supported with structures made in collaboration with her son, sculptor Si Hummerston. Paramount to Janet's practice is the exploration of the connection between the maker's mark, the materials and the object.



101 DANIELLE WEST

Fortuity

70 x 70 x 230 mm
$300

"Fortuity" is a vase designed a balance of around controlled creation, plus elements left to chance. A gentle pressure tilts this wheel thrown piece, an elegant figure is given a flared collar, thinned to its limit. To finish, a pairing of glazes; one with a bronze-like patina creates glassy drips over pearlescent pale blue microcrystals. Both working in harmony. The clay used is a reclaimed mix of dark and light stoneware, adding to the chance factor, whilst all glazes were made by the artist.



102 PAMELA CHAVES

The Ancestor - She Who Remembers

150 x 120 x 300 mm
$800

Living Vessels explores the vessel as a body: a form that holds, nurtures and transforms life. Handbuilt in clay and marked by fire, these anthropomorphic vessels reflect my exploration of ancestral forms and the relationship between body and earth. Moss and plants take root across their surfaces, becoming active participants in the work. Growth, moisture, time and decay continue to transform each piece beyond my control. Clay symbolically returns to its origin: earth supporting life. The work asks when a vessel stops simply containing life and begins to become a living body itself.

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