

# CERAMIX

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Manly Art Gallery & Museum  
Sydney NSW  
29 May – 19 July 2020



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Glenn Barkley + Louise Meuwissen  
Canbora Bayraktar + Yeliz Yorulmaz  
Claybia + The Huxleys  
Alan Constable + Peter Atkins  
Sam Gold + Sarra Tzijan  
Varuni Kanagasundaram + Kate Beynon  
Sassy Park + Mara Schwerdtfeger  
David Ray + Hannah Bertram  
Sarah Rayner + Sophie Carnell  
Simon Reece + Vicky Browne  
Franz Schroedl + Shesha Reddy  
Vipoo Srivilasa + Sai-Wai Foo  
Eloise White + Noel McKenna

# CERAMIX

CERAMIX is an exhibition in which ceramic-based artists worked in collaboration with invited artists of their choice (working in other mediums), to create new works. By pairing ceramics with non-ceramics practices, CERAMIX explores the potential outcomes from cross-disciplinary collaboration and dialogue with a focus on experimentation. Moving beyond medium-specificity, CERAMIX focuses on the open possibilities of clay as a starting point for making work.

## The Australian Ceramics Association Exhibition 2020

Manly Art Gallery & Museum, Sydney NSW

29 May – 19 July 2020

Guest Curator: Sophia Cai

Cover: **Alan Constable**  
*untitled*, 2019/2020, Kodak  
Camera Kit, a collaboration  
with Peter Atkins



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# CERAMIX

Curator's essay by Sophia Cai

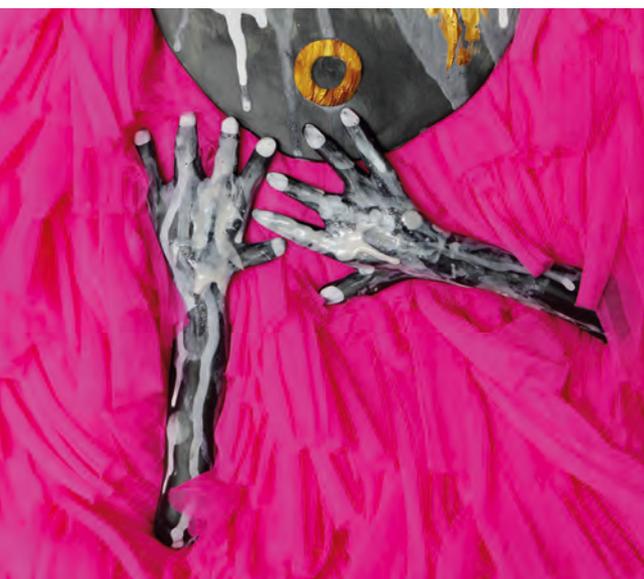
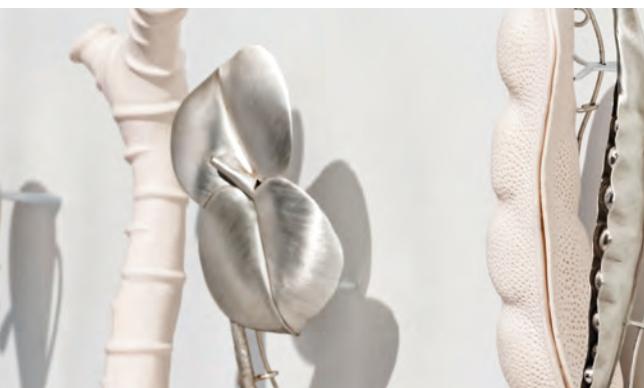
## TWO HEADS ARE BETTER THAN ONE

CERAMIX is an exhibition that invited artists to experiment and explore collaboration through clay. The 13 artist collaborations in the show responded creatively to this open brief, and the resulting bodies of works are a testament to the potential of artistic dialogue and exchange. Art-making is frequently a solitary experience, and collaboration can facilitate the sharing of not only new ideas but also skills and knowledge. It can lead to unexpected outcomes, allowing for more ambitious creations and challenging results.

For many artists in CERAMIX, the exhibition provided an opportunity to continue a pre-existing working relationship. **Alan Constable** and **Peter Atkins** are working together for the second time, following their previous *Polaroid Project. Kodak Camera Kit* continues the artists' interest in photography materials, and their paintings and sculpture speak together to reference Kodak accessories and products. **Glenn Barkley** and **Louise Meuwissen** have also been collaborators since 2017, and are presenting a new body of work for CERAMIX inspired by their shared love for adornment. Their installation, which includes wallpaper and pots, is a maximalist celebration of colour, form and shape. The works also speak to concerns regarding consumption and the environment, themes that are highly pertinent as we face the global climate catastrophe.

Australia entered this new decade burning, and the fires have left an indelible mark on our consciousness, affecting communities, wildlife and the environment across the country. Artists **Simon Reece** and **Vicky Browne** both live and work in the Blue Mountains, an





area that was greatly affected by this season's fires. Their work in the exhibition consists of interactive machines that play sound recordings from the bush. This project offered them a mental reprieve and an outlet from the difficult summer they experienced.

Nature is also a central source of inspiration for artists **David Ray** and **Hannah Bertram**, who are working together for the first time in CERAMIX. Their collaboration focuses on dust and water as the requisite materials forming clay. Dust also carries connotations of the transience of time and the 'settling' of dust over time. **Sarah Rayner** and **Sophie Carnell** similarly reference the natural world through their collaboration across porcelain and silver. The artists commenced their collaboration by posting small works to each other, and their resulting installation gives form to the enigmatic beauty of plants.

Other artist collaborators in CERAMIX have used clay as a starting point to play with new media and digital technologies. Artists **Sassy Park** and **Mara Schwerdtfeger** have worked together to produce an immersive sound and video installation. Their work tells the story of Sailor Pete, a ceramic figure who embarks on a journey in Kings Cross. By combining the intangible mediums of sound and video with the solidity of clay, the artists playfully explore the limits of the medium. This playful experimentation is also evident in **Claybia** and **The Huxleys'** collaboration, which focuses on costume, performance and ritual. Each of the four artists in the collaboration has designed an 'avatar', which were translated into ceramic masks by Claybia and matched with bold headpieces by The Huxleys. The resulting video showcases each individual character with their own distinct personality.

## CERAMIX

Curator's essay by Sophia Cai

For artists **Eloise White** and **Noel McKenna**, CERAMIX has offered an opportunity to explore the relationship between painting and ceramics. Their work evokes domestic settings and interiors, and highlights the moments found in the minutiae of everyday life. **Varuni Kanagasundaram** and **Kate Beynon** have also similarly experimented with painting and clay. Their collaboration consists of hand-painted clay armour forms directly moulded on their bodies. For Kanagasundaram and Beynon, their project was not only an opportunity to exchange skills and knowledge, but also to share cultural stories and expressions of femininity.

Cultural exchange is also central in the works by **Vipoo Srivilasa** and **Sai-Wai Foo**. Having previously bonded over a shared love for food, the artists have created a new body of work for the exhibition inspired by their favourite Asian dishes. Their work is a celebration of culinary culture while also being an affirmation of Asian-Australian cultural identity and the pivotal role that food plays in forging relationships. Ideas of migration and identity are likewise considered in the works of **Canbora Bayraktar** and **Yeliz Yorulmaz** who have come together to create a work about home. By playing with ideas of construction, fantasy and space travel, Bayraktar and Yorulmaz reflect on their own personal experience as migrants to Australia.





One of the most exciting outcomes of CERAMIX is witnessing new collaborations and dialogues take place, which have led to unexpected results that would have otherwise not been possible. For artists **Sam Gold** and **Sarra Tzijan**, this has been a process of ongoing experimentation with clay and different metals to create a tea setting. Through trial and error, Gold and Tzijan have created a work that responded intuitively to their working process. Experimentation is also at the heart of **Franz Schroedl** and **Shesha Reddy**'s ambitious project using art and design production methods. Their resulting installation is an immersive experience, a unique 'ecosystem' of sorts, which challenges audience perceptions of space.



In an increasingly digital world where we share and experience so much with each other virtually, CERAMIX has been an experience that has centred on direct personal interaction and collaboration. The interpersonal relationships forged or strengthened through this exhibition will continue to inspire and inform the artists' practice beyond the exhibition dates. At once cross-disciplinary, cross-generational, and cross-cultural, CERAMIX reminds us that there are many reasons for working together.

[www.sophiacai.info](http://www.sophiacai.info)



**GLENN BARKLEY + LOUISE MEUWISSEN**

ceramics + textiles

**Glenn Barkley and Louise Meuwissen**

*icangatherallthenewsineedfromtheweatherreport*  
2020, earthenware, wild clay, polyester thread, found  
beads, sequins, h.36cm; photo: courtesy artists



### **Tell us about the work you've collaborated on for CERAMIX.**

We both have an abiding love of Antiques Roadshow. Individually, and as collaborators, we are interested in adornment and obsessive decoration, with an aesthetic of 'more-is-more', and a tendency towards horror vacui.

We are captivated by shiny things, op shops and the possibility of found treasure.

In our individual practices, we explore personal and collective histories through objects. Our works often consider objects as anchors in time and place, which connect to the past, present and future.

In this body of work, we have brought these interests into a broader dialogue around the environment, consumption, climate change and rising sea levels. These are themes we have individually worked with in the past, but here we have combined our common aesthetics and ideas.

Against this is the backdrop of the climate crisis and bushfire emergency – both are caused by unchecked accumulation, and we seem locked into this idea that the same systems of power and patterns of consumption that got us here can somehow get us out. In each of our individual practices these things are always close in our mind, even though the material outcome often tackles these ideas in abstracted or round-about ways.

### **How did you work together for this project?**

We have previously created experimental work together that has been informed by our shared interests and overlapping aesthetics. We have similar intuitive and obsessive modes of making and are drawn to maximalism and organic forms. We have a shared love of the garden and the sea.

In previous works we have made together, Louise has incorporated Glenn's ceramic tokens into larger embellished works. For this body of work, we started off with the idea of embellishing Glenn's sculptural ceramic forms and pots, and then worked together to develop shapes and decorations. As we live in different cities, our time to work in the same physical space has been limited, but we share a lot of imagery and ideas online, which has been a generative process.

### **Has the process of collaboration led to new insights or directions in your practice?**

There are flamboyant similarities in our practices that are worth exploring. We are friends and enjoy working together. Our sensibilities are closely aligned but we also push each other. Ideas we have explored in our collaboration overlap into our individual practices.

We have maintained an ongoing collaborative relationship since 2017, which we plan to continue. This exhibition has only opened a door into what we could do together, and we are already planning future works!

**Instagram: [glennbarkley](#)**  
**[www.louisemeuwissen.com](http://www.louisemeuwissen.com)**

## **CANBORA BAYRAKTAR + YELIZ YORULMAZ**

ceramics + mixed media

### **Tell us about the work you've collaborated on for CERAMIX.**

Our collaborative work, *No Land Can Hold My Body*, marries imagery that evokes make-believe space travel with culturally-loaded landscapes and symbols. This project is a refinement of our deep-seated emotional states, experiences and moods in Australia over a decade. We set off on our wanderings in pursuit of finding a place to call 'home'. This alternate home is an imaginary land that is the mélange of our playful dreams and memories, and disappointment in their knock-off. The installation humorously suggests both fantasies of escape (the dream of finding 'home' on another planet) and possible realities of fantasies (knowing that if we find it, it will be another 'not-home'). The analogy of stillborn space exploration is visually defined through a spaceship built as children's construction toys, such as LEGO bricks, and a fallen meteorite carrying an unfortunate sign of a similar extra-terrestrial civilization.

### **How did you work together for this project?**

As we worked through the conceptualisation process we came together often to sketch our ideas and to discuss our thematic concerns and priorities. We then created our forms separately in our own studios, but communicated and regularly visited each other's studios. We then brought our sculptures together at Canbora's studio to rehearse the installation. After finalising the sculptural parts of the installation, we designed the digital collage together on a computer and had it printed on fabric.

### **Has the process of collaboration led to new insights or directions in your practice?**

It was great to talk openly about our thoughts, feelings and experiences, both as artists and young adults who immigrated to Australia around the same time from the same country. We discovered that our feelings of missing home have significantly decreased over time. The powerful feeling of melancholia has left and in its place is a life perspective between absurdism and nihilism that we were not aware before. We researched the stories of other immigrant artists and people with a multicultural background. It surprised us to discover many others have similar feelings. This project has released us from the obsession of home and the need to belong somewhere. We have become more at peace with the idea of having no home. Canbora is moving to Japan for a year in 2021. He is already mentally adapting to that move. His motivation for this journey also helped to shape our project. Additionally, we enjoyed exchanging ideas, helping each other during our creative processes and being supportive of each other's work. This is much more effective than working alone in a studio. We would like to continue collaborating with each other, and other artists if possible.

**Instagram: [idle.hands.of.canbora](#)**

**<http://yelizyorulmaz.com>**



**Canbora Bayraktar and Yeliz Yorulmaz**

*No Land Can Hold My Body*, detail, 2020  
slipcast porcelain, unglazed, fired to cone  
6, concrete, found objects, printed fabric  
installation, h.200cm, w.200cm, d.200cm  
Photo: Canbora Bayraktar



**CLAYBIA (Cassandra Chilton and Molly O'Shaughnessy)**  
**+ THE HUXLEYS (Garrett and Will Huxley)**  
ceramics + performance + fashion

**Tell us about the work you've collaborated on for CERAMIX.**

The four avatars of our video work *Are you Still Mine?* combine the extreme silhouettes, androgyny and film installation associated with The Huxleys' work and the humour of Claybia's ceramics practice. The characters featured each have their own distinct personality and costume. We are currently planning their evening out together which will form the video work for the exhibition. They will journey from the pottery wheel to the karaoke bar on a riotous night out, full of happenings and intrigues, set to the haunting tunes of The Righteous Brothers "Unchained Melody".

**How did you work together for this project?**

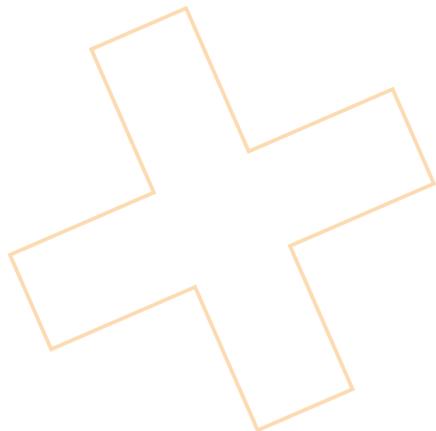
We worked together intimately, interspersing sketch sessions with some serious karaoke catharsis and a few stiff drinks, using clay and tulle to lubricate our artistic passions. Each of the collaborating artists' sketches of their avatar was translated by Claybia into a series of grotesque ceramic masks and hand pieces. Painterly application of coloured underglazes and shino glazes mimic the excess of bodily fluids excreted through effort of the rituals performed during the work. The Huxleys in tandem constructed outlandish headpieces in which the masks sit, textured with many painstakingly knotted shreds.

**Has the process of collaboration led to new insights or directions in your practice?**

The collaboration has led us to contemplate a group Eurovision entry. A door into what we could do together, and we are already planning future works!

**Instagram: claybiaceramics**  
**[www.garrethhuxley.com](http://www.garrethhuxley.com)**  
**[www.willhuxley.com](http://www.willhuxley.com)**

**Claybia (Cassandra Chilton and Molly O'Shaughnessy) and The Huxleys, *Are you still mine?*, stoneware shino glaze, gold paint and polyester**  
Photo: courtesy artists





## ALAN CONSTABLE + PETER ATKINS

ceramics + painting + sculpture

*Kodak Camera Kit* is the second in-depth collaboration between Alan Constable and Peter Atkins after their highly successful Polaroid Project from 2014. That project produced a series of twelve sculptures by each artist that responded to their shared interest in the deconstruction and reinterpretation of existing forms, in this case, the iconic packaging and cameras that the Polaroid company produced from the 1950s through to the 1970s. Polaroid Project was exhibited in Melbourne by Arts Project Australia and later toured to the United States where it was exhibited at The Armoury in New York City, and by Fleisher/Ollman Gallery in Philadelphia.

*Kodak Camera Kit* brings Alan and Peter together again as they explore a range of mostly obsolete products that were produced during the middle of the 20th century by the American company Eastman Kodak. The project is split into two equal parts – Alan producing a range of sculptures that reference key components from the Kodak range including an Instamatic camera, a Super 8 camera, a movie projector and a 35mm camera, while Peter has produced a series of paintings referencing Kodak accessories that include an instruction manual, photographic paper, film, filters and movie reels.

The combination of Alan's and Peter's separate and unique visions has created a wonderful collaboration between their practices. The work is intrinsically aligned to form one cohesive project – the camera with the photographic paper, the 16mm movie camera with the movie reel, the 35mm camera with an instruction manual, lens and filter etc. Alan's components and Peter's accessories are like a family of objects that are tied together and inform each other.

The black and dark silvery forms produced by Alan are unified as a group in their reference to the original Kodak products. His carefully rendered objects are as tactile as real cameras. They demand to be picked up, caressed, examined and held up to the eye, mirroring the function of the original products. Peter's stripped-back paintings, with their dominant use of the iconic Kodak colour combination of yellow, black and red, act as triggers, cleverly evoking memories of another time and place.

*Kodak Camera Kit* is a project that not only embodies universal narratives but also attempts to recapture for the viewer their own specific 'Kodak moment' by providing a platform to overlay their own unique memories. It is almost impossible for the viewer to look at these works and not be reminded of their own families, friends, lovers, weddings, holidays or childhood.

[www.artsproject.org.au/artist/alan-constable/](http://www.artsproject.org.au/artist/alan-constable/)

<https://peteratkins.com.au>

Peter Atkins and Alan Constable (right)  
Arts Project Melbourne, 2019





## **SAM GOLD + SARRA TZIJAN**

ceramics + jewellery + performance

### **Tell us about the work you've collaborated on for CERAMIX.**

Our work consists of sculptural objects and moving image, based around the ritual (ceremony and gesture), and intimacy in sharing a cup of tea.

After experimenting with embedding metal components into various clay bodies, we created a body of work integrating copper and silver with raku and Scarva clay bodies. We spoke a lot about gesture. We made each piece together, with the materials being shaped on and around the curves of our bodies. These pieces became the props for our performative video work that looks deeply into our relationship with the objects, our bodies, each other and our shared space. Through the act of sharing a cup of tea, we look deeper into holding space, authenticity and intimacy.

### **How did you work together for this project?**

We literally made everything together! There was a natural flow between us while making – from the beginning we passed the pieces back and forth allowing each object to take on marks made by both of us.

We made directly onto parts of our bodies, reflecting intimacy and gesture. One of us would be moulded onto with the other moving and shaping the clay around our arms and hands. The process was fluid. The continuous exchange meant the objects were formed in the process, resulting in honest and intuitive expression. We spoke a lot about what the materials were doing, observing how the metal and clay behaved in different environments.

### **Has the process of collaboration led to new insights or directions in your practice?**

Absolutely! We spoke a lot about the importance of other people in our practice. Connection and community has become increasingly important for both of us.

**Sarra Tzijan:** I've started working a lot with ceramics in the last six months – an unexpected direction but a very welcome one. Having a background in fine art, ceramics has allowed me to translate my illustrative aesthetic in to my three-dimensional objects. I'm now heading in a direction that is more experimental, fluid and spontaneous. It's become important that I use many voices and hands in the making of my work.

**Sam Gold:** There have been a multitude of moments and experiments that have allowed new pathways to emerge and new personal trajectories to be set, both technically and conceptually. Sarra and I are also now living together with Sarra's dog named Pepe. Upon reflection, his spots look like our forms and he is our dog son.

With me currently moving into the JamFactory as a first-year ceramic associate, aspects from this collaboration have informed the goals posts that I am leaning into for expanding my practice – collaboration and more material exploration. Happy days!

**[www.sammgold.com](http://www.sammgold.com)**  
**[www.tzijan.com](http://www.tzijan.com)**



**Sam Gold and Sarra Tzijan**

*Cuppa?*, 2020, white raku, black stoneware  
copper, silver, handbuilt, embedded metal  
and various clay bodies

Photo: Sam Roberts

## VARUNI KANAGASUNDARAM + KATE BENYON

ceramics + painting

### Varuni Kanagasundaram and Kate Beynon, *Tales*

*Embodied*, detail, 2020, handbuilt  
forms using Southern Ice porcelain  
paper clay, cut and formed on body,  
stain, porcelain slip, satin glaze,  
cone 9 oxidation, gold lustre, ceramic  
shards, h.35cm, w.45cm, d.45cm  
Photo: Lucinda Knight



### **Tell us about the work you've collaborated on for CERAMIX.**

This collaboration led to a shared exploration of stories of our cultural traditions from Asia, including Chinese-Malaysian and Sri Lankan ancestries. We are both interested in textiles and making garments and this has influenced our independent practices through expression of the feminine. Using the sari blouse as a template for the larger pieces, we then added anklet and arm cuff-based forms, to share a sense of story, experience and memory.

Botanical symbols, such as the lotus, and tropical foliage associated with the jungle (where the figures of Sita and Rama were exiled in the Ramayana epic story) alongside motifs inspired by animal spirits of supernatural tales and mythology, were translated and embodied through vivid colours. The installation of these interwoven elements creates both an adornment and symbolic armour to shield us as we navigate our lives, connecting enduring mythic tales with the body and concerns for our contemporary earthly world.

### **How did you work together for this project?**

We discussed the conceptual ideas, extending the proposal by drawing potential clay forms. Varuni made block patterns on paper based on sari blouses we owned, then used these to cut forms in porcelain paper clay. Together we moulded the clay by pressing the pieces directly on our bodies, including forming anklet and cuff forms. Initial sketches guided Varuni as to how the elements of the tales could be introduced on the clay surface. Kate worked on watercolour sketches blending botanical and creature-inspired motifs, as a guide for painting in coloured stains. After the initial firing, we each drew and painted on pieces formed on the other's body, as a way for our stories to merge and become shared.

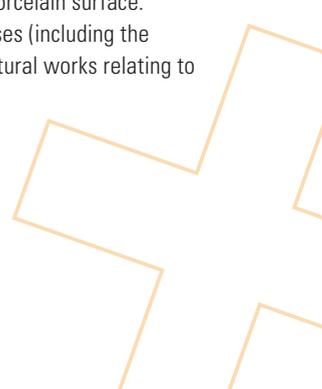
### **Has the process of collaboration led to new insights or directions in your practice?**

**Varuni:** My inspiration comes from sharing stories. Knowing Kate's interest in tales of feminine characters and animal spirits led me to examine Indian epics, an interest for some time but needing a shared experience to take momentum. Although I have introduced decorative motifs and colour into my ceramic forms, I had not explored painting as a means to elaborate on stories. This collaboration has significantly extended my repertoire of practice through drawing, painting, introducing decorative elements and colour to tell stories embedding the feminine. We might even wear a piece as part of the final works.

**Kate:** The collaboration challenged my approach to incorporating aspects of storytelling and imagery onto 3-dimensional forms – from painting and textile-based works, to working in detail on the porcelain surface. Working with Varuni's ceramic expertise, sharing ideas and exploring new material processes (including the mixing of colour pigment stains and using metallic lustre) has inspired my thinking on sculptural works relating to the body, and the possibilities of wearable art-forms.

**[www.varunik.com](http://www.varunik.com)**

**<https://suttongallery.com.au/artists/kate-beynon/>**



**SASSY PARK + MARA SCHWERDTFEGER**

ceramics + video + sound



## **Tell us about the work you've collaborated on for CERAMIX.**

For CERAMIX 2020, we present *Sailor Pete*, an installation with film, sound, projections and pots. Sailor Pete is a character at home in Kings Cross, Sydney. From the humorous proposition that a ceramic figure is invested with feelings and emotions, the film follows Sailor Pete as he wanders his neighbourhood in the style of a flâneur. With his own theme music and starring role, the yearning of this landlocked sailor is transformed as he chances upon the beauty that surrounds him. Kings Cross provides the setting where love, magic and significance lie at hand. Accompanying the film are a pair of pots with projections and music composed in response to the simple scenes of beauty Sailor Pete encounters on his journey. Tropes of cinema, ceramics and sea faring are given a witty, low-fi and affectionate approach. The work ultimately explores themes of object agency and how we impart our own desires and life into inanimate objects.

## **How did you work together for this project?**

Sassy is an artist working with clay in Sydney and Mara is a musician and composer living in Melbourne. The installation had both collaborative and individual components which came together as Sassy created the ceramics and Mara composed the music. We then shared the directorial role, with Sassy filming and Mara editing. Working across two cities and, at times, across two countries on either sides of the world was possible due to the project comprising digital film and sound. The emotional and intimate connection we have with ceramics and music in our daily lives was shared and reiterated in the personal relationship between artist and musician.

## **Has the process of collaboration led to new insights or directions in your practice?**

We have both recently finished degrees – Sassy a Master of Fine Arts (Ceramics) at the National Art School, Sydney, and Mara a Bachelor of Design (Digital Media) with a focus on sound design at RMIT, Melbourne. We set out to complete an audio-visual work exploring ceramics and human perception as the subject. Experimenting with ideas of how to animate objects and communicate emotion led to the making of a film, a new art form for us. Already the ceramic figure of Sailor Pete seemed to possess subtle but uncanny facial expressions. Sound added another sensory dimension and an emotive connection to the object/subject of the project. The solidity of clay and the ephemeral nature of music found a successful mutual meeting point in the medium of light and moving image. Focusing on the character of Sailor Pete so intensely put both of us in a particular headspace, but one that has led to new ways of thinking about our practice.

**<https://sassypark.com>**

**Instagram: [mara.mara.mara](#)**

**Sassy Park and Mara Schwerdtfeger**

2020, *Sailor Pete*, film still Kings Cross

Photo: courtesy artists



## DAVID RAY + HANNAH BERTRAM

ceramics + installation

### **Tell us about the work you've collaborated on for CERAMIX.**

Think about dust. If we think about it at all, we often apprehend it as a mere nuisance that we sweep out of our homes. These tiny motes that drift in the light and come to rest in corners, or as a patina over surfaces and objects, can be so effortlessly removed, and yet dust persistently returns. Its capacity to be keep being created, to accumulate and disperse itself, to migrate, drift and return make it a uniquely fleeting and enduring material.

If then, we consider the inevitable day that we too will become dust, can the utterance 'dust to dust' be visceral? It is possible that there arises a conflict of emotion and intellect – that we feel as if our existence is perpetual, but we know that we will eventually be nothing more than motes underground or cast about in the air. We live daily life as if we will wake tomorrow and the next day and the months and years after that, planning and preparing for the future without certainty that we will live to experience it. Yet, there is the certain, compulsory and unknowable day when we will cease to be, that hovers in varying degrees of awareness.

Take all the time you can spare or need, pick up the spoon, scoop up some dust, and tip it into the urn. Watch, wait and bare witness to endings that never end – theirs, mine, yours.

### **How did you work together for this project?**

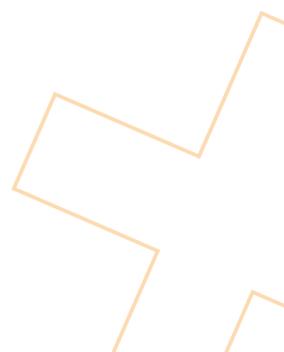
This work is what it is because we communicated by playing with stuff. We explored the work into existence by sharing common visual modes: images of vessels for cremated remains; familiar historic patterns and their application in our work; aspects of our practice that were relevant or not; demonstrations of tools and processes and many drawings. The work evolved by picking up generic stuff such as a pasta bowl, vase, block of wood as means to resolve scale of objects and how they might relate to one another. Discarded tiles of fired clay showed us that dust does this thing to this surface in these ways; hours being mesmerized by various dust fall through different liquids told us that we don't know much about physics but as artists we trust the nebulous measure of what we feel, are captivated by and respond to.

### **Has the process of collaboration led to new insights or directions in your practice?**

**Hannah:** I continue to trust my process of beginning before I understand where I am going, because I found an artist who trusted this too.

**Dave:** Ideas have shifted and changed over time. It's after the dust settles that one is able to reflect on how a process of an idea has been realised and whether it will have a future impact.

[www.davidray.com.au](http://www.davidray.com.au)  
[www.hannahbertram.com](http://www.hannahbertram.com)



**David Ray and  
Hannah Bertram**

*Interpolate* (working title)

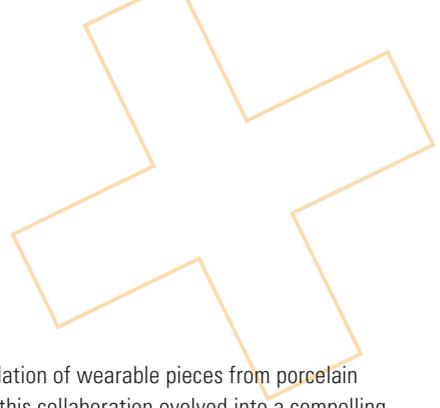
2019–20, earthenware  
gold lustre dust, wood  
h.50cm

Photo: Christopher Sanders



# SARAH RAYNER + SOPHIE CARNELL

ceramics + jewellery



## Tell us about the work you've collaborated on for CERAMIX.

In a simple sense our proposal for CERAMIX was to create an installation of wearable pieces from porcelain and silver, exploring crossovers in our separate practices. However, this collaboration evolved into a compelling dialogue – between us as artists, between our chosen materials, and between the created forms themselves.

While our original concept was to create wearable pieces, our focus became less about functionality and more about bodily references, echoing the arches and curves and the sensuousness found in the jewel-like fruits and flowers of plants.

Our shared quest is to morph and form porcelain and silver from inert matter into three-dimensional tactile, sensual and compelling works – to communicate, to whisper, to breathe. We wanted the forms to converse with each other. The resulting installation, like a line of text, is a poetic anthology that speaks of the beauty, allure and mystery of plants.

## How did you work together for this project?

Our studios span 2530 kms over land and sea, so we posted small sculptural pieces to each other. This is where our conversation began. The initial elements of surprise and wonder, giving and receiving, exploring and responding, affirmed that we speak the same language.

Sarah's subsequent studio visits to Bruny Island became a time to observe one another's practice – learning, conversing and inspiring each other; two practices coalescing. Our individual creative comfort zones were enriched by mutual respect and trust in each other's creative process.

We came to realise the challenges of working together with such different materials: the white of porcelain and black tarnish of silver – clean and dirty; one hardening with heat and the other softening, yet both possessing strength and fragility. We were prompted to consider aspects of our own work that would need adapting in order to resolve our collaborative installation. Problem solving was paramount and successful.

## Has the process of collaboration led to new insights or directions in your practice?

**Sophie:** Observing Sarah's depth of knowledge about the secrets of seeds, pods and plants has been an absolute delight, leading me to examine these small nature-jewels in more detail and with greater respect and understanding.

**Sarah:** Observing Sophie's command of her material has been inspiring. This collaboration is just beginning, so I look forward to seeing where it will go in the future. The opportunity to share and exchange ideas and learn new processes and methods has been incredible, leading to alternate ways of thinking and communicating ... cross-pollination.

**[www.sarahrayner.com.au](http://www.sarahrayner.com.au); Sarah Rayner is represented by Gallery Sally Dan-Cuthbert.  
[www.sophiecarnell.com](http://www.sophiecarnell.com)**

**Sarah Rayner and Sophie Carnell**

*Florilegium ... traversing the poetry of plants*, detail, 2019, handcarved porcelain with terra sigillata, sterling and fine silver, approx. h.10cm, w.7cm, d.4cm  
Photo: Greg Piper



## **SIMON REECE + VICKY BROWNE**

ceramics + sound installation



### **Tell us about the work you've collaborated on for CERAMIX.**

The work we have created is a collection of interactive noise machines. We began by researching futurist Luigi Russolo's *Inonarumori* sound machines from 1913. Russolo's machines produced sounds reflecting the noise of his time. Using similar techniques to Russolo, we have combined ceramics with other materials to make machines that reflect the sounds of our contemporary times. We live in the Blue Mountains and have been through a difficult summer, so the machines reflect the unease and turmoil we have recently experienced.

### **How did you work together for this project?**

Working out of Simon's Blackheath studio we made the ceramic 'fixtures' to drive the mechanisms within the sound boxes. Simon formed the large stoneware 'sound trumpets', and within the works we are using Blue Mountain bush recordings. A local builder is creating the geometric sound boxes out of Hoop Pine plywood to house the mechanics of the work.

### **Has the process of collaboration led to new insights or directions in your practice?**

The project has provided a great mental outlet during a difficult summer. We have both enjoyed the process of problem solving and innovation the project has presented. The skills we have learnt and the different approaches to materials we have encountered will enrich both our practices.

**[www.simonreece.com.au](http://www.simonreece.com.au)**

**<https://vickybrowne.tumblr.com>**

**Vicky Browne is represented by Galerie pompom.**

#### **Simon Reece and Vicky Browne**

*The Noise Machines*, detail, 2019–2020, wood, mechanics  
stoneware, various dimensions; photo: artists



## FRANZ SCHROEDL + SHESHA REDDY

ceramics + architecture + sculpture

### Tell us about the work you've collaborated on for CERAMIX.

Trance-(cycle) + Trance-(eco) has morphed into works with distinct but interconnected themes. First it works as a literal contrast between two art and design production methods. Secondly, at one end of the spectrum are my (Franz) dramatically coloured and lyrical hand-formed, triple-edged modules – a collection of bodies in an ecosystem that create an effect of a natural organism in stasis. At the other end of this spectrum are Shesha's four-edged explorations of the circular relationship between hand-derived but digitally controlled production of clay modules. Through colour and movement, we hope to induce a slight separation from reality. Both originate in the desire to transport viewers to another place.

### How did you work together for this project?

**Shesha:** Let's be honest, collaborations can be anguished sometimes. Arriving at a middle ground (or perhaps more appropriately the willingness to meet in a 'no man's land'), where a literal truce can take place, is not understating the journey. But we've arrived at a combined work that we are very enthusiastic about. At the outset, we were in speculative mode, where wild ideas were flying about and although guided by our own intent/vision, we found a middle ground.

**Franz:** Shesha and I are in stark contrast. I have come to a different understanding of how time-constraints and time-management works for different artists. At no time did Shesha ever lose his composure. He always maintained a calm, gentle demeanour in the sometimes-heated midst of things. He has shown me a type of composure useful in conflict resolution. I have an even higher respect for Shesha now.

### Has the process of collaboration led to new insights or directions in your practice?

**Shesha:** The process of collaboration ironically led to a new desire to analyse my work more critically. Communication has proved to be the solver of all problems in this journey, and when it has been open and uninhibited it has proven to be the only way to progress the collaborative process. Franz has proven to be a very honest sounding board, breaking down notions I had of the artist as an island.

**Franz:** I totally agree with Shesha's assertions regarding communication and self-criticism. It's essential to set a few guidelines prior to the commencement of any collaboration. A few basic laws must be established. Firstly, honesty. One must be able to voice freely and be honest with each other, without the fear of a trial or rejection. Clear objectives are important, and it helps to be on the same page. That's why communication is essential.

**Franz Schroedi**, *Tranzeco*, detail, 2019–2020  
earthenware, fired to 1100°C, lustre, h.40cm,  
w.25cm, d.25cm; photo: Danielle Hanifin





**VIPOO SRIVILASA + SAI-WAI FOO**

ceramics + mixed media



**Vipoo Srivilasa and Sai-Wai Foo**, *Have You Eaten?*, 2020, porcelain and mixed media, installation; various dimensions  
Photo: courtesy artists





### **Tell us about the work you've collaborated on for CERAMIX.**

Our project, "Have you eaten?", was really an excuse for us to do our favourite things, eat and chat ... all in the name of creating new work. We spend much of our time together discussing food, what we've eaten and what we'd like to eat. We come from two societies famously known to be food-driven – Thai (Vipoo) and Malaysian-born-Chinese (Sai-Wai). This collaborative opportunity naturally meant it would focus on our favourite topic.

Our project is a cross-media collaboration in which we explore food as a symbol of identity. Our focus was on the tastes of home that Asian migrants bring with them, those that have been adopted as Australian favourites. Most people's first taste (pun intended) of another culture is via food. Coming from Thailand and Malaysian migrant backgrounds, we were interested in cultural shifts and the diaspora experience – how once-foreign foods like dumplings, satay and spring rolls have become a conventional and ubiquitous part of the Australian diet.

These dishes originated from both Thailand and Malaysia, and were introduced to Australia by Asian migrants trying to create a sense of their identity and home environment in Australia. Over time, the foods have been adjusted to local palates – westernised and sometimes bastardised, but still very much loved. Our installation is essentially a shrine to good meals and the love and care that can be expressed by being able to nourish your body and soul.

### **How did you work together for this project?**

Fabulously! We got along really well as we both love food and discussing ideas and each other's respective practices. As a pair of type-A personalities, we have a tendency to egg each other on. We're possibly a little bit competitive and we both like working to a plan with the flexibility to run with an idea or theme if it is taking shape. The best thing about working collaboratively was being able to take on more ambitious ideas, pushing our practices beyond what we can achieve individually.

### **Has the process of collaboration led to new insights or directions in your practice?**

Through this project we explored and experimented with new creative processes, different materials and artistic styles. The blending of our two styles has been challenging and achieving the harmony of a cohesive installation has taken time and planning. Possibly the most challenging part was self-editing, containing the ideas of this project to the space and time we had to create it. As we workshoped our ideas, it was difficult not to turn this project into a production that Cecil B DeMille would have been proud of. Then again, maybe next collaboration?

**Instagram: vipooart**

**Vipoo Srivilasa is represented by Olsen Gallery, Scott Livesey Galleries and Edwina Corlette Gallery.**

**Instagram: pleatybunny**

## ELOISE WHITE + NOEL MCKENNA

ceramics + painting

### **Tell us about the work you've collaborated on for CERAMIX.**

We decided on a theme of nocturne for our installation, with an emphasis on the domestic interior. This collaboration shows painting and ceramics in a cross-disciplinary collaboration to create a domestic installation. The everyday objects are used to start a dialogue between the two mediums. This exhibition presented the opportunity to create an experimental piece between two artists at very different stages of their careers, and contributed to the dialogue between the newly worked mediums and forms.

### **How did you work together for this project?**

We discussed ideas and critiqued the works throughout this year. I (Eloise) created handbuilt vessels and shapes, which Noel painted with a variety of images and colours. Noel also worked on a series of wooden tables with handmade tiles on the top. I created my forms and vessels in Canberra and delivered them to Noel's studio, where he painted the pieces with underglaze then fired them in his personal kiln. I also made some pieces during my art residency in Jingdezhen, China, which I fired there.

### **Has the process of collaboration led to new insights or directions in your practice?**

My ceramics, which focus on form and shape, provided the opportunity for an interesting base on which Noel could paint. He had not done a lot of work before with vases and vessels and is now looking forward to working more with similar forms. I am interested in further collaborations with artists to paint on the exterior of my handbuilt vessels, to explore the dialogue between the mediums and forms.

**[www.eloisewhite.net](http://www.eloisewhite.net)**

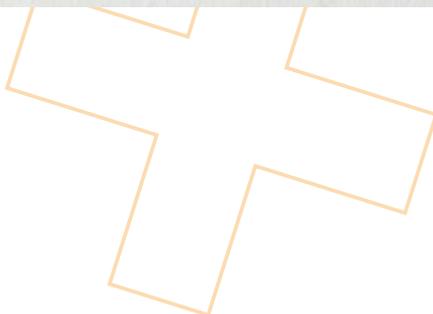
**<https://niagaragalleries.com.au/noel-mckenna>**

#### **Noel McKenna and Eloise White**

*Cat teapot*, 2019, white earthenware

underglaze, h.18cm, w.16cm, d.10cm

Photo: Simon Hewson





# CERAMIX

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## **The Australian Ceramics Association Exhibition 2020**

Manly Art Gallery & Museum, Sydney NSW

29 May – 19 July 2020

Guest Curator: Sophia Cai

