

# IOTA24 | Codes of Peel

Contemporary Ceramics

Contemporary Art Spaces Mandurah

7 September - 13 October 2024





**Cover**  
*Genetic Threads* (detail) 2024 | Chris Britza  
Ceramic, dimensions variable

Photo credit: Courtesy of the artist

**This Page**  
*Memory Bracelet* (detail) 2024 | Jacq Chorlton  
Ceramic, metal ring, wire, dimensions variable

Photo credit: Courtesy of the artist

*Craft is a universal language that all humanity shares. It comes from applying thought and skill to a material, resulting in beauty which invites collective appreciation and understanding. The crafted object brings the maker and the observer together in a way that cuts across cultural and socio-political boundaries, time, and geographies, evoking an uncanny sense of connectedness. (IOTA24)*

In CASM's inaugural contemporary ceramics exhibition, Peel artists respond to the IOTA24 theme 'Codes in Parallel', investigating the multi-various languages codified in contemporary craft.

Shannon Baggott

Chris Britza

Gayle Bukey

Jacq Chorlton

Carol Clitheroe

Penelope Collis

Tich Dixon

Isaac Gould

Alana Grant and Jean-Michel Maujean

Amanda Harris

Patricia Hines

Kell Lakia

Lyn Nixon

Bec Thomas

Fox Ward

Hamish Webster

The 2024 Indian Ocean Craft Triennial offered an opportunity for artists to respond to the complex theme of Codes in Parallel, encouraging investigation into the many and diverse layers of language codified in contemporary craft.

Subthemes offered artists a variety of inroads and connection points to consider, prompting research into encoded symbols and motives referencing traditions for ritual or spiritual use, written and spoken language development, ongoing advances in technology, science and math, and the evolution of craft practices.

**“Ceramics are one of the oldest forms of human creation. Potters have been turning earth into stone for over thirty thousand years”. (Kylie Johnson, Earth and Fire, 2022)**

*IOTA24: Codes of Peel* highlights the depth and expertise of the pottery and ceramics practitioners within the Peel Region, showcasing contemporary works by sixteen emerging, midcareer and professional artists.

Their journeys to this end point have not necessarily been smooth. The practice of pottery and ceramics is inertly fraught with risk and emotional turmoil. Clay has its own mind. It doesn't like too much water, it doesn't like to be dehydrated, it often likes to slump, it dries unevenly if not pampered, it cracks under pressure, has impromptu fits on the wheel and may explode in the kiln. Glazes slip off bisque ware, fuse to kiln shelves, or emerge in unplanned ensembles.

Rising above all disasters, artists Shannon Baggott, Gayle Bukey, Jacq Chorlton, Carol Clitheroe, Penelope Collis, Tich Dixon, Isaac Gould, Kell Lokia, Alana Grant with Jean-Michel Maujean, Amanda Harris, Patricia Hines, Lyn Nixon, Bec Thomas, Fox Ward and Hamish Webster have collectively investigated over-aching themes aligned with our natural and urban environments, our social behaviours and beliefs and our technological and industrial advancement.

Concepts connecting notions of impermanence and fragility to human behaviour are explored by Shannon Baggott, Tich Dixon, Gayle Bukey and Patricia Hines.

In *Charred Echoes*, Shannon Baggott has used ancient techniques of Raku and Kurinuki to create a series of haunting, reflective vessels suggestive of remnants of controlled burned landscapes. Smooth, black, inky surfaces contrast against jagged sharp edges projecting both the urgency, and energy needed for continued survival.

Tich Dixon's delicate installation of white, porcelain encased, spidery flora forms, presents an eerily beautiful observation of the fragility of our ecosystem. *Paradox* contrasts beliefs pertaining to mortality and validation of life against the transient joy of witnessing fleeting moments of natural beauty.

Combining sculptured, recycled Hebel stone and hand-built fish forms, Gayle Bukey presents a series of seemingly quirky and fun totems in *School of Fish*. However, clay labels tied to each totem reveal poignant observations on human behaviour motivators that may influence either the survival or destruction of ocean life sustainability.

Patricia Hines observes parallels between the uninterrupted current flow to crimping terminals and the unimpeded migration of birds around the Indian Ocean Rim, linking successful connection with species survival. In *The Crimping Box*, her small, mold pressed ceramic birds are colour coded relative to flight paths and species, and nestle within the box's white washed walls.

Alana Grant with Jean-Michel Maujean, Hamish Webster and Lyn Nixon deliberate the balance points between human industry, ethical choices and environmental sustainability.

Alana Grant and Jean-Michel Maujean take us to the rich pindan plains of the Pilbara. Seeking to juxtapose the clear uncoded song of the Pied Butcherbird against the gritty, industrialised hum of humanity's raw resource extraction, *Birdsong Feathers* entwines a gentle, rhythmical installation of engraved clay feathers and found natural objects with a compelling audio reflecting this complex relationship on common ground.

Hamish Webster's striking and imposing form, *Necessary Evil*, evokes visual similarities to an oil rig embedded into the ocean floor or an industrial plant with dual smog-encrusted smokestacks reaching for the sky. Through his work, Webster

questions his own ethical beliefs pertaining to the contradictions and consequences of progress and industrialisation.

In her installation, *Coral Canaries*, Lyn Nixon presents a series of delicately decorated, inner lit, coral-like spheres. Contrasting brightly coloured glazes against the pure white of porcelain, Nixon seeks to evoke conversation around the increasing decline of our coral ecosystems where coral bleaching has become our warning system as, once, canaries were with toxic gas.

By exploring traditional and contemporary rituals, superstitions and ceremonies, Carol Clitheroe, Jac Chorlton and Amanda Harris reveal their appreciation for symbolism embedded in animate and inanimate objects.

Inspired by her life lived on the ocean, Carol Clitheroe communicates ancient mariner folklore and less common superstitions in *Troubled Waters*. Her hand-crafted, sailing boat sits atop a set of white ceramic waves emitting a sea evoking audio track. Significant symbolic objects and designs appear in and on the boat including a ginger cat, a sailor with his enduring tattoos and an oil filled canister.

*Generational Links*, by Jacq Chorlton, aligns the philosophy of 18th-century Lover's Eye jewellery and current day charm bracelets. Giant in size and beautifully detailed hand built, thrown and cast ceramic charms feature on an oversized bracelet. Each charm is interspersed by decorative spacer beads and symbolise relationships with, or personalities of, Chorlton's family members.

In *Revered and Feared*, Amanda Harris presents a multi-faceted, sgraffito snake embedded with imagery drawn from its natural environment. Referencing the ancient circular symbolism of eternity, Harris makes connections between the cycle of birth and death with learned human behavioural responses.

**“The versatility of ceramics allows for a multitude of expressions and forms, from simplistic and earthy to intricate and ornamental. Each piece is a canvas for unique exploration, encouraging the creation of personalised ceremonial objects with striking and nuanced meanings.” (Ceramics Around the World, May 29, 2023, Amelia Johannsen)**

Kell Lokia's exquisitely thrown, *Djinn Decanter*, connects us with ancient antiquities. Elegant curves and sharply defined angles lead to an opening stopper seeping with possibilities of intrigue, imagination and magic.

Fox Ward has used the Japanese technique of kurinuki to carve out her tea and mortar and pestle sets, honouring the narrative told through their unique textures and shapes. Their simplicity, beauty and durability reflect the original traditions of Japanese tea drinking preparation and ceremony, sharing transitory moments of peace and reflection with family and guests through serving and drinking tea.

Externally, Penelope Collis's beautifully constructed and simply marked vessel, *Black Hole*, is reminiscent of ancient Anglo Saxon pottery. Within, small human figures hold up computer generated codes towards an approaching floating figure, promising technological advancement or luring towards social isolation.

Isaac Gould reveals his master craftsmanship and attention to detail in his dual works, *Exploration* and *Triumph*. Gould conjures a parallel world to Earth and sets his heroine the tasks of space expedition and discovery.

Bec Thomas delights us with her colourful, fun and engaging series, *A Message from Picasso*. Each coil-built vase features a Picasso inspired facial expression acting as a code for her moods and feelings, both real and imagined.

Vital in ceremonial and functional roles for centuries, the craft of pottery has evolved across time and cultures. Whilst appreciating connections to the past, contemporary ceramicists are re-imagining the practice. The *IOTA24: Codes of Peel* artists have presented new works that challenged their own methodology and technical skills, investigated personal and global narratives and celebrated their human connections, collectively confirming that the craft of ceramics is a strength of the Peel Region.

Carolyn Marks  
Gallery Development Officer  
Contemporary Art Spaces Mandurah

## Shannon Baggott

Shannon Baggott, an emerging artist studying at Central TAFE in Perth, began her visual arts journey during the COVID-19 pandemic, fostering a deep interest in ceramics. Guided by Western Australian artists Bela Kotai, Sandra Black and Bernard Kerr, her work explores the harmony between art and form, blending pottery and print techniques into an organic, flowing style.

Her ceramics reflect a strong connection to the environment, characterised by fluid forms and delicate textures inspired by nature. Shannon embraces the unpredictability of clay, allowing it to guide her creative process, resulting in pieces rich in narrative and emotional depth.

Dedicated to pushing the boundaries of traditional ceramics, Shannon's work showcases her commitment to artistic innovation and exploration of new techniques. Her art invites viewers to appreciate the beauty and complexity of the natural world, emphasising the interconnectedness of all living things.

"Living near the beautiful Jarrah forests of Dwellingup, I feel a deep connection to the land's beauty and fragility. Inspired by this landscape and its fire-prone nature, my work underscores the critical importance of land management in maintaining ecological balance.

In *Charred Echoes* I explore cultural burning inspired by ancient Aboriginal practices with firing techniques like Japanese Kurinuki and Raku. This fusion reflects the resilience and adaptation needed to thrive in fire-prone environments. Each piece represents the delicate balance between human stewardship and natural processes.

My sculptures invite reflection on environmental stewardship, the transformative power of fire, and the cultural narratives embedded in our landscapes. By integrating these themes, I aim to foster a deeper understanding of the interconnectedness between humans and nature, using craft as a universal language to facilitate cultural and ecological dialogue."



*Charred Echoes (detail) 2024*  
Ceramics, dimensions variable

Photo credit: Courtesy of the artist

*Charred Echoes 2024*  
Ceramics, dimensions variable

Photo credit: Courtesy of the artist



## Chris Britza

As a curious individual, Chris Britza approaches life with an open mind and a thirst for new experiences. Her creative process is a journey of self-discovery, where she fearlessly explores the depths of her imagination. She is not bound by conventions but rather embraces the freedom to experiment and push the boundaries of traditional art forms.

Currently concentrating on ceramics, Chris is intrigued by the intricacies of the different types of clays and the stories they can tell. She loves watching the range of reactions to her work, making people laugh, give deep thought, or wonder at the object before them.

“I find solace and inspiration in the intricate helixes of life, where molecules weave narratives beyond our comprehension. My artistic journey delves into the very essence of existence—DNA. Coiled within every living cell, these minuscule coils and threads carry the secrets of ancestry, evolution, and identity.

In *Genetic Threads* I mould strands of clay. They curve and twist, mirroring the spirals of life itself. The shadows they cast evoke the hidden recesses of our genome—the dormant individual’s genes are waiting for their moment of expression.

These spirals (the Helix) are in all living organisms’ DNA and symbolise growth and evolution.

Weaving intricate patterns, the spider’s web mirrors the delicate threads that intertwine our existence. Each strand, a testament to resilience and perseverance, echoes the intricate tapestry of life we navigate. The web’s complex geometry reflects the interconnections that bind us, reminding us of our interdependence with the natural world.

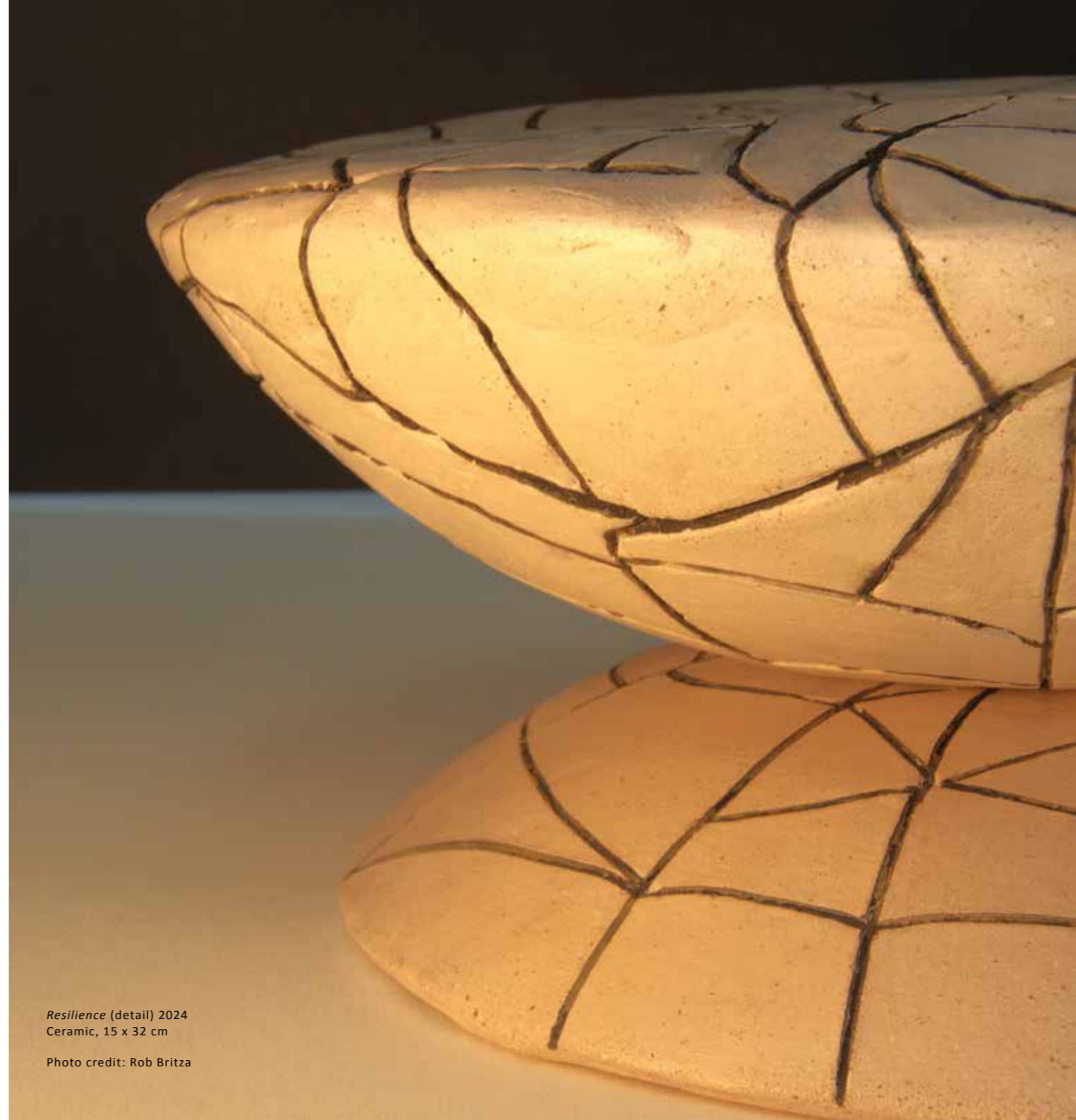
The web symbolises balance and resilience; when one thread breaks, another replaces it.

In *Resilience*, like the spider, I spin my artistic version, celebrating the beauty found in the ordinary. I seek to provoke wonder, engage curiosity, and forge an intimate connection with nature in its many forms—cultivated, wild, ordinary, or extraordinary.”



*Genetic Threads* (detail) 2024  
Ceramic and gold thread, dimensions variable

Photo credit: Rob Britza



*Resilience* (detail) 2024  
Ceramic, 15 x 32 cm

Photo credit: Rob Britza

## Gayle Bukey

Gayle Bukey works primarily with clay, utilising its malleable nature to create sculptures and functional pieces. Experimenting and incorporating recycled materials such as stone, wood, ceramics and textiles are constants within her work, adding unique textures to her pieces and aligning with her passion for sustainability and reducing waste.

Gayle's artwork is often inspired by the beauty and complexity of marine life and the delicate balance of our environment, and serves as a reminder of the importance of conservation. In a world facing pressing issues like waste and climate change, she feels a responsibility to use her artist's platform to convey a message and bring awareness to these concerns.

Gayle also draws inspiration from the work of others in the field, particularly Courtney Mattison's thought-provoking pieces that address the fragility of our planet and the work of Jane Bamford, who raises conservation awareness by creating striking ceramic installations on the ocean floor.

Through her art, Gayle aims to not only bring beauty into the world, but also to inspire reflection, conversation and action towards a more sustainable and mindful future.

"*School of Fish* is inspired by the beauty of the ocean and my deep concerns about the environmental issues it faces. This artwork series delves into the parallel realities of our ocean - its visual appeal and the hidden dangers of pollution and climate change.

Each of the eight-ceramic fish are handcrafted and mounted on recycled Hebel stone. The stones are shaped with files, rasps, and abrasives to create a rough, textured surface, symbolising the impact of human activities on the delicate ecosystem of the ocean.

Through *School of Fish*, I seek to spark a conversation about the beauty and peril of our oceans, urging viewers to consider the parallel narratives that exist within its depths. My hope is that this piece inspires action towards protecting and preserving this vital part of our planet."



*School of Fish – Social* 2024  
Ceramic, metal and leather cord, dimensions variable

Photo credit: Shannon Baggott



*School of Fish – Morse* 2024  
Ceramic, metal and leather cord, dimensions variable

Photo credit: Shannon Baggott

*School of Fish – Code* 2024  
Ceramic, metal and leather cord, dimensions variable

Photo credit: Shannon Baggott



## Jacq Chorlton

As a ceramicist working from her home studio, Jacq Chorlton finds solace and inspiration within the flora and fauna, and the colours of nature that permeate her garden sanctuary. Sculpting clay has been an enduring passion, a medium through which she intimately connects with her surroundings. Each sculpture created reflects what is seen, heard and felt in this tranquil space, as well as childhood adventures and daydreams.

Working two days a week in the studio, Jacq immerses herself in the tactile process of moulding, throwing, casting, and shaping clay, allowing her hands to translate slip, slabs, and balls of clay into tangible forms. Through her art, she aims to capture the essence of her environment and herself, inviting viewers to pause and immerse in the same sense of calm and rejuvenation that clay crafting brings to their mental health.

“Originally inspired by the intimate sentiment of 18th-century Lovers’ Eye jewellery and the enduring tradition of carrying symbolic family pieces, *Generational Links* has been crafted as a hugely oversized Pandora-style bracelet. Each charm represents a beloved member of my family and pets, reflecting their unique personality or a significant date. Each charm tells a story of connection and belonging, each spacer bead links the family pieces together.

Using different building methods, each piece has been individually cast, thrown or hand built, then hand painted or carved using the sgraffito technique. They have been hand-painted then bisque fired, underglazed again, then glaze fired. The charms were fired a third time for the silver lustre detail.

Through *Generational Links* I aim to evoke the profound bonds that tie families together across generations. It is a visual narrative of love, memory and heritage. Through this piece, I invite viewers to reflect on their own familial relationships and the meaningful symbols that shape their lives.”



*Memory Bracelet (detail) 2024*  
Ceramic, metal ring, wire,  
dimensions variable

Photo credit: Courtesy of the artist



*Memory Bracelet 2024*  
Ceramic, metal ring, wire,  
dimensions variable

Photo credit: Courtesy of the artist

## Carol Clitheroe

Carol Clitheroe draws inspiration for her varied arts practice from ocean and fantasy themes. She paints in acrylics, sculpts in clay and recycled materials, paint murals and facilitates art workshops.

Carol is particularly passionate about clay. She owns two kilns, the larger of the two enables her to fire up to 900mm in height and inspires her to think big. Carol finds sculpting very challenging and amazing, providing exciting opportunities to continually learn something new. She likes to use recycled materials in her work as either the whole piece or just parts, and loves finding interesting bits and pieces to add to the works.

“As a sculptor working with clay, I’ve embarked on a creative voyage that explores the rich tapestry of maritime superstitions. From ancient seafaring traditions to modern-day practices, my clay boat sculpture encapsulates the essence of these beliefs.

Growing up near the Indian ocean and having a sailboat for 15 years, I’ve always been fascinated by the mystical allure of sailing. The creaking of sails and riggings, the salt-laden air, and the unpredictable weather—these elements have woven superstitions into the very fabric of maritime culture.

*Troubled Waters* features some elements of superstition, brought on board or physical customs to negate bad luck. The boats carry horseshoes—an emblem of good luck, cats warding off evil spirits. Tiny anchors symbolise stability, and seashells evoke protection.

Embarking on a journey through time, viewers will encounter age-old rituals like touching the masthead for safe passage, avoiding whistling on board, or never setting sail on Fridays. Interwoven with these traditions are contemporary superstitions—the lucky charm left in the captain’s cabin or the sailor’s hesitation to rename a vessel.

*Troubled Waters* invites viewers to reflect on their own beliefs, whether rooted in ancient mariner folklore or shaped by present-day experiences. As the boat sails silently across the gallery, it carries whispers of hope, fear and reverence—a testament to humanity’s enduring connection with the sea.”



*Superstition (detail) 2024*  
Ceramic, cloth, cotton and wire, dimensions variable

Photo credit: Courtesy of the artist



*Superstition (detail) 2024*  
Ceramic, cloth, cotton and wire, dimensions variable

Photo credit: Courtesy of the artist



## Penelope Collis

Penelope Collis is an emerging artist. She completed her Honours Fine Art and Art History Degree as a mature student and has only now found the space in her life to devote herself completely to art practice.

Over the years, Penelope has painted, sculpted and constructed assemblages from discarded objects, plant material, plaster and fabric.

The IOTA24: *Codes of Peel* exhibition has been a catalyst for Penelope to engage with her technological phobia, parallel to employing her standard working practice of multi-faceted research that deepens and expands her understanding; layers build within the concept, which then slosh into her vessels and paintings.

Vessel: (noun) A concave utensil for holding liquid or other contents.

“This dictionary definition falls far short of why I creates vessels, for me a vessel is a storyboard, its construction telling of ancient methods of building, its plane a canvas for depictions of time, taken from surfaces I see and of discarded objects I find, their usefulness done with, the opposite of a vessel, which is full of expectations for use, and usefulness.

As Fran Leibowitz says, “A screen is a world of one.”

My vessel, *Black Hole*, represents how I feel about being drawn inevitably into the technological world. By interfacing with a screen, a myriad of information and communicating is available to us, we are told this connects us: then why do I feel isolated?

In building *Black Hole*, I have nurtured dark matter clay, checking its condition daily, slowly building coil by coil in a time-honoured way, a dichotomy to the technological world I find myself in.

I understand the 1.6 trillion times Earth’s gravitational pull of the *Black Hole* is nigh impossible to resist, but I would be content to float above, detached and incurious of the conceptual authority of production.”



*Black Hole* 2024  
Ceramic, 35 x 37 x 37cm

Photo credit: Courtesy of the artist



*Black Hole (detail)* 2024  
Ceramic, 35 x 37 x 37cm

Photo credit: Courtesy of the artist

## Tich Dixon

The environment is a major focus of Tich Dixon's art practice. She uses samples of flora imprinted and embedded within her designs which are often combined with some handmade ceramics creating detail and textures. She also experiments with Xanthorrhoea Resin and other natural materials which converge to create a work with a sense of authenticity.

Tich has been involved in numerous collaborative art projects, working with local councils, schools and community, and has facilitated recycle/reuse workshops for Remida. Her small sculptures reflect a personal desire to breathe new life into discarded manufactured objects. These works come together, often in unexpected ways, with the materials attracting other sympathetic components.

Tich is constantly drawn to the process of exploration using alternative materials and methods to capture interest and curiosity, and enjoys combining both representational and abstract styles using natural resins, encaustic, collage and assemblage.

"I am a Fraud!

I am a keen environmentalist who is arguing the significance of impermanence. However, I strongly believe it is paramount to preserve the remnants of our forests, and natural flora and fauna.

*Paradox* pays homage to the natural world. I am inspired by the shapes, colours, textures and ever-changing processes which produce both durable and fleeting moments of beauty.

We fight against mortality and acquire material wealth to validate our lives, but impermanence gives things meaning and there is a beauty within this cycle: if we lived forever, we would not value today.

Capturing these fragile samples of flora in porcelain is an opportunity to share the beauty of impermanence whilst also inspiring others to seize the moment (it's fleeting), plant a garden or a tree, or many trees, get out into nature (it's good for your mental health!) and be an environmental champion.

The fragility of these works echoes the fragility of our ecosystem, we need to value today and give more serious thought and action to preserving and restoring the flora and fauna in our natural environment for the benefit of tomorrow's generations."



*Paradox (detail) 2024*  
Ceramic, dimensions variable

Photo credit: Courtesy of the artist



*Paradox (detail) 2024*  
Ceramic, dimensions variable

Photo credit: Courtesy of the artist

## Isaac Gould

Inspired by flowing shapes and Japanese culture, Isaac Gould's large-scale vessels and water sculptures focus on motion and balance.

Balance has been a core theme for Isaac: no matter where his travels take him, seeking the serenity of nature while also being immersed in a vibrant city. This dichotomy between natural beauty and urban energy often inspires his artistic creations, infusing them with a dynamic, visceral sense of harmony and contrast.

His work embodies architectural structure with natural flow and balance. His planning process is meticulous, utilising precise measurements and often working in sections to create larger, complex ceramic sculptures.

Currently, Isaac focuses on figure sculpting, inspired by lifelong exploration of balance and harmony. Fascinated by skeletal structure and rhythmic muscles, he sees the human form as a canvas for capturing fluidity and motion.

"In the vast expanse of deep space, mothership Ava glides silently, her hull shimmering with the reflection of distant stars.

For eons, she has traversed the cosmic ocean in search of Earth's parallel world—a realm brimming with life, adorned with lush forests and shimmering oceans.

Ava embodies the essence of exploration and discovery, symbolising life and the innate human desire to venture into the unknown.

I created this ceramic water sculpture in five parts, embodying the spirit of exploration. Four sections were thrown on the wheel, while the top figure was hand sculpted."



*Triumph (detail) 2024*  
Ceramic, dimensions variable

Photo credit: Courtesy of the artist



*Triumph 2024*  
Ceramic,  
dimensions variable

Photo credit:  
Courtesy of the artist

## Alana Grant and Jean-Michel Maujean

Alana Grant is a multidisciplinary artist currently placing emphasis on ceramic sculpture, installation, collage and ephemeral art. Her creations often emerge directly within nature, from nature. Alana's work frequently explores themes of environmental connection and disconnection, social equity, and personal and community development. Alana's art practice is fluid, evolving with her shifting priorities and observations of the world. What remains constant is her compulsion to collect and repurpose found objects as everyday objects hold potential, history, a future and a story.

Jean-Michel Maujean is an award-winning composer and experimental sound artist whose work centres on field recordings of Western Australian birdsong. By integrating these recordings with music and employing spatial field recording techniques, he creates immersive experiences that help bring nature to urban and suburban environments. Jean-Michel has innovated techniques to visualise sound, including 3D spectrogram notation, and builds his own musical instruments with an aim to develop creative bridges between music and birdsong, fostering curiosity, wonder and engagement with nature, art and science.

“What is this bird singing? For all of human progress, we cannot decipher its code!”



*Birdsong Feathers* (detail) 2024  
Ceramic, dimensions variable

Photo credit: Courtesy of the artist

“Towards the border of Karijini National Park, a lone Pied Butcherbird sings in the new day. It's a cold and clear morning. Their crystal song cuts through the pink dawn sky, where the red earth is fertile, punctuated by grass trees. But they are not alone. Road trains, laden with iron ore are making their way for export. Not one, but a constant stream, each heard from miles away.

Experimenting with the collisions between natural and human worlds through sound and material visualisation, *Birdsong Feathers* celebrates the beauty and richness of the Pilbara while also illuminating the consequences of human resource extraction.

The installation features an audio reflecting a single Pied Butcherbird bearing witness to human behavior and our constant need for more. Ceramic feathers inscribed with birdsong notation and encoded with iron oxide sit with found natural objects. Each feather visualises a single birdsong phrase, with the cluster visually representing a community of sounds. Together each installation element helps us to observe human and natural elements in parallel.’

*Birdsong Feathers* (detail) 2024  
Ceramic, dimensions variable

Photo credit: Courtesy of the artist



## Amanda Harris

Amanda Harris is a mixed media artist working in collage, acrylic painting and ceramics. She holds a visual arts degree from Edith Cowan University. Recently retired, Amanda taught ceramics in G.A.T. programs in high schools and art colleges, and also facilitates various adult workshops and classes.

The theme that runs through all of Amanda's work is that of the narrative. It is a story of celebration of nature, both flora and fauna. Her artwork tells the stories through the many different patterns, textures, symbols and shapes that are either held or impressed upon the canvas or clay.

"Around the world, the snake has a parallel nature of being both revered and feared. It is represented in religion, spirituality and mythology as a symbol of rebirth, regeneration and eternity. The snake is also represented in creation stories, including the Noongar story of The Wagyl and The Rainbow Serpent.

In my artwork, *The Revered and the Feared*, the circular shape of the snake suggests Ouroboros, an ancient symbol of eternity and the cycle of birth and death."



*The Revered and the Feared* 2024  
Ceramic, dimensions variable

Photo credit: Courtesy of the artist



*The Revered and the Feared* (details) 2024  
Ceramic, dimensions variable

Photo credit: Courtesy of the artist

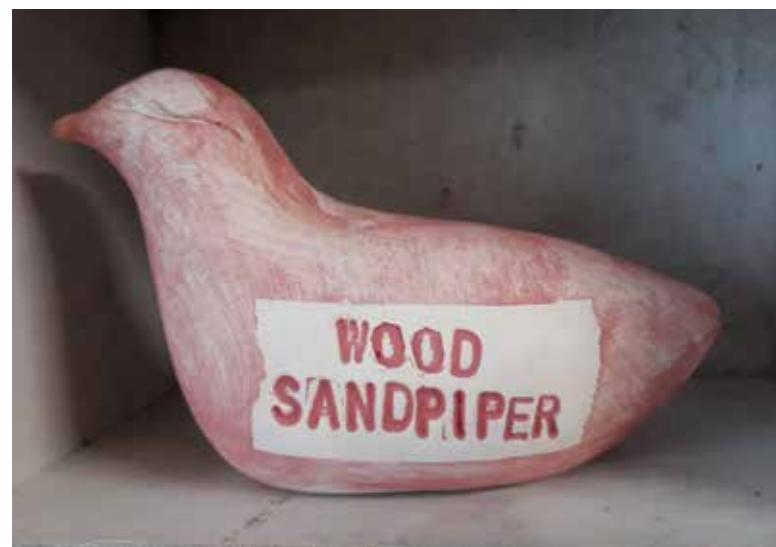


## Patricia Hines

Patricia Hines has two degrees in both graphic and textile design. For the first 30 years of her career, she ran a prominent and successful fabric design and giftware business, selling Australia wide and overseas.

In 2000, Patricia had a career change and began working as a contemporary artist. After moving to the Peel Region in 2005, she first came to prominence winning the Mandjar Regional Art Award in 2008 and 2013. She has had a strong connection through exhibitions and teaching with the Alcoa Mandurah Art Gallery, CASM, the Forest Discovery Centre and the Dwellingup community.

Patricia successfully combines her skills as a painter, print maker and potter to produce beautiful mixed media artworks. She has the curiosity to explore new ideas/concepts and experiment, which advances her longstanding art practice to other dimensions. She is an 'ideas person' and strives to be as original as possible with her artworks. Patricia is the recipient of numerous awards and has exhibited extensively here in Western Australia.



### THE CRIMPING BOX

An industrial Crimping box from Collie, a coal mining town in Western Australia.

Directions written in black pen read - CRIMPING TERMINALS # REPLACE IN CORRECT COMPARTMENTS.

Three 'FLYWAYS' for migratory birds on and around the Indian Ocean Rim.

EAST/AUSTRALASIA, CENTRAL ASIA AND ASIA/EAST AFRICA.

"Each ceramic bird (though non-representational) in *The Crimping Box* has the name of just a few of those numerous species embossed upon its wing. Each colour represents a specific 'FLYWAY.' Each crimping tool helps join a lead to an electrical cable.

Just as the crimping terminals must match for the connections to be made and the current to flow, so must the exhausted birds connect with food and water when they arrive.

These birds need safe havens on their mammoth journeys to connect and complete the cycle.

Shorebirds migrate each year from breeding grounds in the northern hemisphere to feeding grounds on the coasts of Western Australia, Africa, the Middle East, Indonesia and India. If this is interrupted by possible human interference the cycle is broken and they are unable to complete the journey and survive."

*The Crimping Box* (detail) 2024  
Ceramic and wood, dimensions variable

Photo credit: Courtesy of the artist



*The Crimping Box* (detail) 2024  
Ceramic and wood, dimensions variable

Photo credit: Courtesy of the artist

## Kell Lakia

One would think that stepping out of the digital world of design and into the patient and physical medium of clay would be a peaceful and rejuvenating journey. However, still heavily influenced by her work as a commercial artist, Kell Lakia's drive to create complex artworks went untempered. She excitedly sketched vessels, honing her aesthetic, before she even had the skills to achieve them. In the late nights, amidst the chaos of failure, a maddening stubbornness saw her sketches finally take form.

Her process today is little different, albeit less muddy, seeking perfection in her thin, angular forms. While learning the medium was thrilling, what truly captivated her was the magic of glazing. Kell spends weeks, sometimes months, developing a new glaze from natural minerals. Her favourite creation is a metallic bronze glaze, rich in red iron oxide. Its luminous surface gives her functional pottery an enigmatic curious appearance of metal.

"The allure of antiquities and lost civilisations is irresistible to me. Each artefact opens a window into a world of playful folklore, mystery and imagination - never too anchored in reality.

This *Djinn Decanter*, crafted from Australian clay, was created to resemble a lost genie bottle. The vessel exudes an aura of enchantment, its iridescent glaze casting an otherworldly glow, evoking a sense of magic. The unglazed, airy whisps seek to embody the viewer's wonder at its original origin and contents. The stopper being swept up into this whirlwind of wonder, also mirrors my multicultural experience and creative process.

This simple act of creating an empty vessel is answered by a silent instinctual instruction - to fill it. A decanter - whether holding water, liquor, perfume, or perhaps a dreamy genie - inherently suggests the preservation of something precious.

Let's explore the tales - real and imaginary - that are held within crafted objects."



*Djinn Decanter Cups (detail unglazed)* 2024  
Ceramic, dimensions variable

Photo credit: Courtesy of the artist



*Djinn Decanter and Cups (unglazed)* 2024  
Ceramic, dimensions variable

Photo credit: Courtesy of the artist

## Lyn Nixon

Lyn Nixon's work explores the fragility of human existence, with a focus on notions of impermanence and change. She uses a variety of media such as photography, printmaking, installation and, more recently ceramics, to illuminate aspects of the human condition and global environmental uncertainty.

Lyn has exhibited in numerous group shows. Her work was selected for the Alternative Archive survey at John Curtin Gallery in 2021 and shown in various WA locations in the subsequent touring exhibition with Art On The Move. Her work was selected as a finalist in the Macquarie Emerging Artists Award and won the Emerging Artist award in the CAAWA 2022 Selective Exhibition. She has a Bachelor of Science (Biology) and Fine Arts from Curtin University.

"In my artwork, *Coral Canaries*, I explore the vulnerability of coral formations to the impacts of human-induced climate change. Much like canaries once served as early-warning signals

of toxic gases in coal mines, I seek to draw parallels between the canary and coral reefs. I consider that coral reefs now serve as vital indicators to changes in the earth's temperature and the increase in gas emissions, leading to devastating coral bleaching events.

The ceramic medium symbolises not only the delicate balance within coral ecosystems but also the broader vulnerability of our global environment and the interconnectedness of human existence within it.

I invite the viewer to consider the changes to the Earth's coral formations as the 'canary warning' to the fragility of the global environment."



*Coral Canaries* (detail) 2024  
Ceramic, light fittings, dimensions variable

Photo credit: Courtesy of the artist



*Coral Canaries* (detail) 2024  
Ceramic, light fittings, dimensions variable

Photo credit: Courtesy of the artist



## Bec Thomas

Bec Thomas credits the therapeutic benefits, and the versatile and tactile nature of clay for enabling her to create her best life and the best version of herself.

She is constantly seeking new challenges within the infinite scope of functional or sculptural forms, and glazing and decorating techniques. Bec's hand-building techniques are her strength and she finds the design aspects of working with slabs and the meditative process of creating with coils equally rewarding. She also refers to herself as "nerd level excited" about anything to do with glaze making, experimenting and application.

The pieces she is most proud of consist of multiple forms in multiple colours exhibited as a whole work of art, which has become her signature style as a ceramic artist.

"Inspired by the faces and words of Picasso, this unique collection of vases tells a story of the meditative nature of working with clay.

Working with clay is my meditation, so when I am planning a new body of work, I look at the methods that will provide me with the most involvement with the clay. I allow myself the time to get lost in the process and let that lead me to the outcome - which is not always what I had initially imagined.

Using a coil building method and stoneware clay, each colour set of vases depicts a Picasso-esque face that sometimes reflects my mood, but more often is just a spontaneous expression of my own abstract imagination. The colours are from my own collection of glazes, using a variety of materials, oxides and stains to create a vivid palette.

I wanted to create a piece that draws a parallel between an artist from the past and myself as an emerging artist, that also offers an opportunity for the viewer to interact with the artwork on another level.

Can you decipher the message from Picasso?"



*A Message from Picasso (detail) 2024*  
Ceramic, dimensions variable

Photo credit: Courtesy of the artist



*A Message from Picasso (detail) 2024*  
Ceramic, dimensions variable

Photo credit: Courtesy of the artist

## Fox Ward

Fox Ward is a potter who revels in the tactile joy of working with clay. Her art serves as an extension of her childhood fascination with making mud pies in her grandmother's backyard. Whether hand-building or throwing on the potter's wheel, Fox embraces the creative process with a spirit of fun and exploration.

At her core, Fox is driven by a deep love for learning, and pottery offers an endless array of discoveries from start to finish. Each studio session is viewed as a delightful adventure where she not only creates objects but also explores ideas, experimenting with tools and techniques, and engaging in the alchemy of glazing. Every piece she crafts reflects her joy in transforming raw clay into unique and beautiful forms and she invites others to appreciate the playful and unpredictable nature of her work.

“Rituals and traditions surrounding the act of making and drinking tea are as broad and varied as the pottery used.

Yixing tea pots are hand crafted by Chinese and Japanese artists using rare purple clays. Each teapot is only used to brew one kind of tea as the intermingling properties of the clay and the tea contribute to the flavour.

In Chinese culture both bride and groom serve tea in a Gaiwan to their parents, recognising the moment where both families become relatives. It is a significant ceremony to show respect and gratitude to the parents for their years of love and care with the set often handed down from the bride's side of the family, from mother to daughter.

I use the traditional Japanese Kurinuki technique to make my sets. The word kurinuki means to hollow or to carve out from a block of clay. I like that I can make something functional, beautiful, and delicate, that is still representative of the dirt it is made from. With a tea set that's thrown on the wheel or cast in a mould the user can easily forget its origins. That it came from a riverbank or volcanic debris or was mined from deep with the earth.”



*Mortar and Pestle 2024*  
Ceramic, dimensions variable

Photo credit: Courtesy of the artist



*Cup 2024*  
Ceramic, dimensions variable

Photo credit: Courtesy of the artist

## Hamish Webster

Hamish Webster creates with clay, layering and forming pieces inspired by mining and his own environmental beliefs. He explores the clash between industry and conservation, piecing together segments before blending them into a whole. Hamish's work aims to prompt discussions about how human actions affect the environment.

"In my artistic journey, I delve into the intricate world of codes, both literal and metaphorical. Codes, like the ones embedded in technology and society, fascinate me as they often reveal hidden layers of meaning and connection. Through my work, I explore the parallels between these codes and the complexities of human existence.

However, beneath the surface of my artistic exploration lies a deeply personal battle. Having worked in heavy industry, I've witnessed firsthand the impact it has on our environment and society. Despite being immersed in this world, I find myself at odds with its ethos, questioning the sustainability and morality of industrial practices.

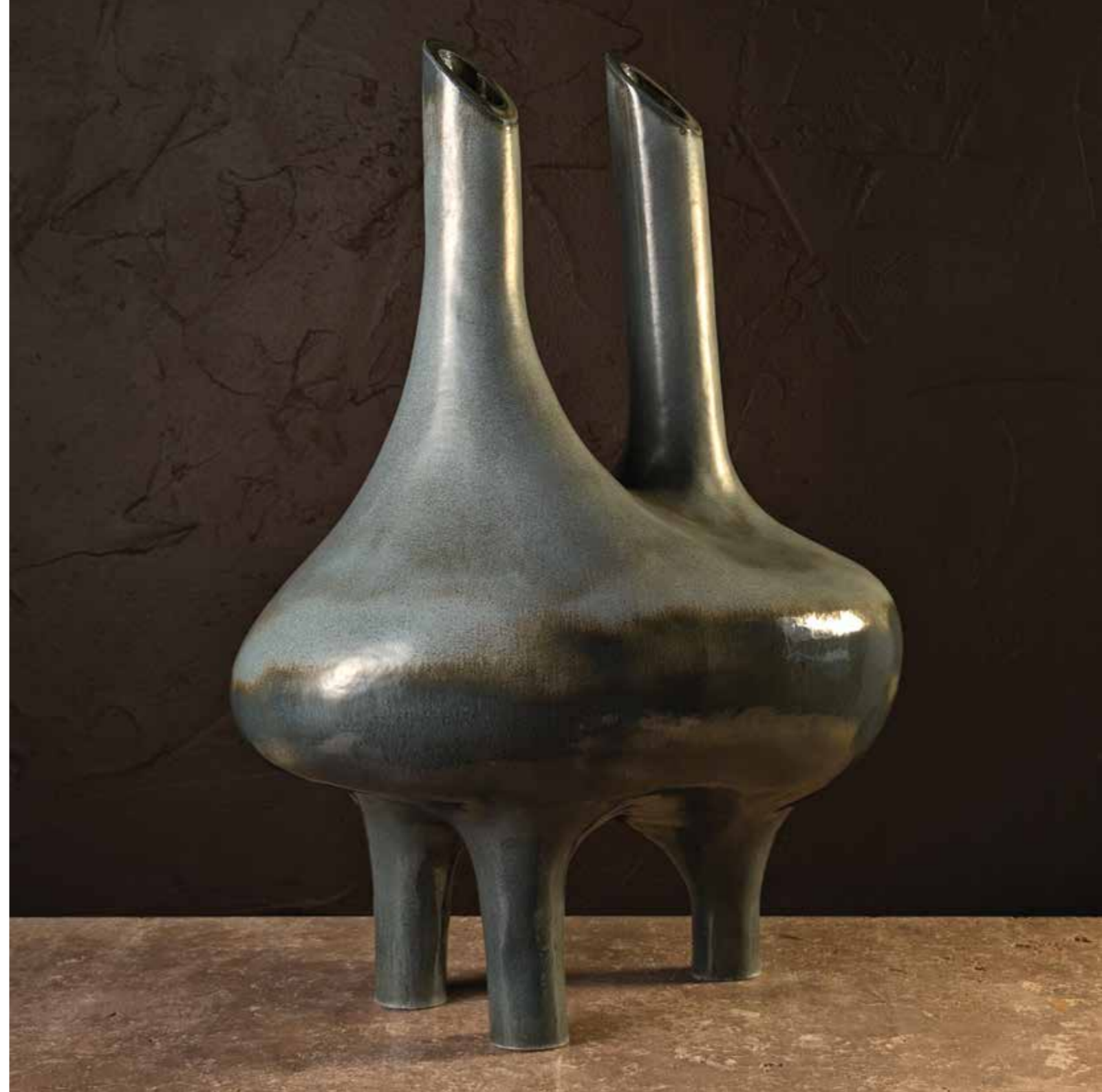
Through my artwork, *Necessary Evil*, I seek to reconcile these conflicting experiences. I use codes as a tool to unravel the complexities of industrialisation, exposing its flaws and contradictions. Yet, I also strive to find beauty in the chaos, hinting at the potential for transformation and redemption.

Ultimately, *Necessary Evil* serves as a reflection of my ongoing struggle to navigate the tensions between industry and ethics, technology and humanity. It is a testament to the power that art has to provoke thought, evoke emotion and spark change in the world around us."



*Necessary Evil (detail) 2024*  
Ceramic, 55 x 35 x 45cm

Photo credit: Courtesy of the artist



## CONTEMPORARY ART SPACES MANDURAH (CASM)

CASM acknowledges the Bindjareb Noongar people as the traditional custodians of the land on which CASM is situated and operates. CASM pays respect to Noongar Elders past, present and future, and recognises their continuing culture and contribution they make to the life of this city and region.

CASM is centrally located within the Mandurah CBD, nestled on the picturesque Mandurah estuary. It sits adjacent to the CASM Workshop Space and the City of Mandurah administration building at 63 Ormsby Terrace.

CASM supports a dynamic annual exhibition program, alongside exhibition development and partnerships with artists, arts organisations and communities by providing low-cost rental spaces, a diverse workshop program, studio residencies and information services for artists.

CASM provides a platform to assist recent graduates and emerging artists navigate early exhibition experiences. It also supports established artists presenting a body of work that is new and experimental in relation to their normal practice.

Stay up to date by subscribing to the monthly Creative Mandurah newsletter via the CASM website and follow us on Facebook!

**GALLERY OPEN HOURS: Wednesday to Sunday, 10am – 4pm during exhibition dates.**

Phone: 9550 3662 | 9550 3989 (9am - 4pm, Wed – Fri)

Email: [casm@mandurah.wa.gov.au](mailto:casm@mandurah.wa.gov.au)

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This Page  
*The Crimping Box (detail) 2024* | Patricia Hines  
Ceramic and wood, dimensions variable

Photo credit: Courtesy of the artist

Back Cover  
*Black Hole (detail) 2024* | Penelope Collis

Photo credit: Courtesy of the artist

Contemporary Art Spaces Mandurah  
63 Ormsby Terrace, Mandurah Western Australia 6210

