

THE WINSTON CHURCHILL MEMORIAL TRUST OF AUSTRALIA

Report by Jane Crick  
2008 Churchill Fellow

To investigate models of presentation for non-institutional educational  
ceramic workshops

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Signed JANE CRICK

Dated 16 July 2009

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## INTRODUCTION

Receiving the fellowship enabled me to travel to the USA and the UK to broaden my knowledge of the possible variation in models for the presentation of successful educational workshops by independent practitioners in ceramics. When planning my itinerary it was my intention to visit only independent individuals who offered ceramic education from their studios but during the course of my travel it became apparent that I should also visit some of the “not-for-profit” educational institutions which present such successful programmes in the USA.

The friendliness of all I met at the NCECA conference, whether presenter or delegate, and the generosity and enthusiasm for my project which I experienced when visiting studios was overwhelming.

I thank the Winston Churchill Memorial Trust for the opportunity to pursue my commitment to the availability of quality independent ceramic education in Australia. I thank all of my family for their support in this endeavour. In particular I thank my husband, Ian Crick, who accompanied me for part of the United States leg of my travel and was a staunch provider of operational support, found good places to eat and was a willing chauffeur – if somewhat easily distracted by the geological wonders of Arizona.

## EXECUTIVE REPORT

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The fellowship travel was undertaken between 2<sup>nd</sup> April and 20<sup>th</sup> May 2009.

The object of my Churchill project was to broaden my understanding of models for the presenting and teaching of, and assisting at, educational ceramics workshops run by professional independent practitioners. The intention was to go some way to achieving such growth and understanding by meeting a variety of professional ceramic education providers from all fields and to observe and interact with them to gain insights into the widest possible range of models for workshop presentation.

### Highlights:

- Attending the NCECA Conference and putting faces to names which were so familiar
- Being able to view such a wealth of ceramic work in exhibitions being run concurrently with the NCECA conference
- Visiting Cynthia Bringle, Penland, N.C, USA.
- Visiting Dan Finch, Bailey, N.C, USA.
- Spending two days with Sandy Brown, Appledore, Devon, UK

### Recommendations:

The provision of quality independent short course education in ceramics would be ensured if:

- Independent practitioners in ceramics in Australia knew the location of other practitioners offering workshops
- The particular area of expertise of those practitioners was known
- A directory was set up to address the above points
- A review facility was established to enable prospective students to assess the suitability of a course to their needs

### Dissemination of information gained

- Articles will be submitted to ceramics associated publications
- Presentations to ceramic and educational groups
- Improved performance and informed discussion at my own workshops

## FELLOWSHIP PROGRAMME

2<sup>nd</sup> – 4<sup>th</sup> April, Long Beach, California, USA

- The Getty Center

6<sup>th</sup> – 16<sup>th</sup> April, Phoenix, Arizona, USA

- Demonstration by Pueblo potters at Mesa Community College
- Conference of the National Council on Education for the Ceramic Arts – 4 days of lectures, demonstrations and presentations
- View ceramic exhibitions
- Desert Dragon Pottery

17<sup>th</sup> – 20<sup>th</sup> April, Asheville, North Carolina, USA

- Visiting ceramic studios in Asheville
- Penland School of Crafts
- Cynthia Bringle at Bringle Studio

21<sup>st</sup> – 24 April, Durham, N.C, USA

- Cindy Aldrich, potter and host
- Dan Finch at Finch Pottery and Nursery, Bailey
- Mark Hewitt at M. J. Hewitt Pottery, Pittsboro

25<sup>th</sup> – 28<sup>th</sup> April, New York City, USA

- 92Y Studios

29 April, fly to UK

1<sup>st</sup> – 4<sup>th</sup> May, Shotley, Suffolk, UK

- Workshop with Deborah Baynes

7<sup>th</sup> – 8<sup>th</sup> May, Appledore, Devon, UK

- Workshop with Sandy Brown

9<sup>th</sup> – 11<sup>th</sup> May, Bexhill-on-Sea, Sussex, UK

- Workshop at Aylesford Pottery, Kent
- JCJ Pottery, Pevensey, Eastbourne, Sussex

12<sup>th</sup> – 17<sup>th</sup> May, Bristol, UK

- Nic Collins at The Barn Pottery, Moreton Hampstead, Devon
- Informal visits to ceramic studios

18<sup>th</sup> – 20<sup>th</sup> May, return to Australia

## LOS ANGELES

The time spent in Los Angeles provided an unplanned and exciting start to my fellowship investigation. A day spent visiting The Getty Center can only be described as magical. If one wanted a model for the display of artworks this museum would have to be a top contender. Decorative arts were displayed in the ground level galleries of five purpose built buildings whilst the upper level galleries contained the permanent collection of fine art. The hanging was themed in unexpected ways and I particularly liked one of the European galleries where the focus was painted textiles – plenty of texture and pattern for a decorative artist to enjoy. The whole presentation was informal, uncrowded and approachable and tips for educators included simple explanatory sheets in a question and answer format in each gallery. There are wonderful vignettes from every window and the garden is a bold mix of colour, foliage and texture with little regard for conventional planting wisdom.

From Los Angeles I travelled to Phoenix by road with a detour to the Grand Canyon. When accompanied by a geologist there are some things one just can not miss seeing.

## PHOENIX

Phoenix is a large and expanding urban area which has been badly hit by the current financial downturn. In spite of this the building of outer suburbs continues at a great rate as it is generally recognised as a good place to live. I stayed in a hotel in the Downtown area close to the Convention Center. “Downtown” is an area of hotels, conference facilities, corporate headquarters, educational facilities and prisons; there are few commercial premises other than restaurants and there is no such thing as a corner store. In order to obtain basic supplies it is necessary to travel to more residential centres. Luckily public transport is easily accessible and inexpensive.

On my first day in Phoenix I went into the outer suburbs to Mesa Community College. I had booked to attend a demonstration workshop given by Native American pueblo potters. Lisa Holt from Cochito Pueblo and her partner Harlan Reano from Santa Domingo Pueblo (pueblos located on either side of the Rio Grande in north-eastern Arizona) talked of the collection and preparation of the clay used in the pueblos and showed the way the clay is mixed with dug rock sand and the coiling into traditional forms. Where originally much of the clayworking

would have been to make items for use in the preparation of food and some would have been for the making of ritual items now much of the work is made for the tourist trade. Although the pots and figure sculptures are traditional in form they are decorated with designs sourced in tradition but not ritually symbolic in the way they might be when used in the pueblo. Lisa and Harlan were very professional in the presentation of their demonstration which followed a well-tested format incorporating an introduction illustrated with images of finished work and then a demonstration of clay preparation and method of construction. Their demonstration was followed by a lively question and answer session as many of the art students attending Mesa College were present.

### The 43<sup>rd</sup> Annual Conference of The National Council on Education for the Ceramic Arts (NCECA)

The programme for the conference was very full with many concurrent sessions. Each day I read the programme and prioritised what I would attend. Many of the lectures were written up in part or in full in the NCECA Journal and so it was possible to make informed decisions about which sessions would be most pertinent to my project.



The Grand Ballroom, Phoenix Convention Center

### NCECA Day 1

This was a good day for meeting people and finding one's way around. I found it was best to be fairly direct and spoke to many people in lifts and introduced myself to delegates whose names were familiar. It was with pleasure that I reintroduced myself to Lennie Dowhie who had

been responsible for my initial interest in NCECA. He was charming and although no longer a director of the Council is still very involved. I struck up what I hope will be a lasting and mutually beneficial friendship with Anna Greidanus, Professor of Art at Calvin College, Grand Rapids, MI, an educator of great experience and very interested in my project. I also met Josh Copus from Asheville, NC, and he invited me to visit the recently established co-operative studio of which he was a founding member. The Project Space gave emerging artists the opportunity to develop ideas and experiment over the four days of the conference and was a very dynamic space to visit with its emphasis on performance and interaction. Also in this space Korean Onggi potter Jin-Gyu Heo was preparing clay for his demonstration of making large storage jars. In the evening the Opening Ceremonies were held in the huge ballroom fitted with thousands of seats. Keynote speaker Roberta Smith, art critic for The New York Times, proved very controversial for her audience as she addressed “Sometimes Craft Just Means Bad Art” taking as her example artists who began in “relatively traditional ceramics and then upped the ante toward art”. Craft vs Art is an ongoing debate which will be unlikely to be settled as in ceramics technique is as important as intention.

### NCECA Day 2

This was the busiest day of the conference – so much to see and so many good papers. The four invited demonstrators were very different in their methods and presentation.

Takeshi Yasuda from Japan via UK and China obviously felt that he needed to make comment on the previous night's address. His comments were illuminating – “Ceramics is technique. The process has to be adequate for your expression”. Takeshi stressed that for success it is vital to consider three points i) your intention, ii) the materials and iii) the necessary process or technique.

Tara Wilson demonstrated altering thrown pieces by cutting and reassembling to give movement and the currently popular four-footed look. She was relaxed and a pleasure to watch, she kept a running commentary on her work and also engaged Takeshi in some discussion on choice and blending of clays.

Irma Starr's demonstration of English slipware showed how difficult it is, and the concentration required, to reproduce the wares of the 17<sup>th</sup> century.

David East likes to show “processes that reflect my cynicism towards notions of originality”. His work relied heavily on the use of preformed moulds to produce series of identical units which were then assembled into finished works.

Topical Discussions were held for small groups with specific issues of interest. I attended the discussion “What Works?”, a session for educators addressing course structure and keeping students engaged. Chaired by Margaret McAdams, Professor of Art at Ohio University – Chillicothe campus this proved to be a very lively debate between those advocating fairly prescriptive approaches and those who favoured an open minded approach to skills development. Many thoughts for teachers to consider came from this debate – motivation, morale, competition, collaboration, positive reaction and rewards, adventure and extension, communication, critique (aesthetics, content, craft), passion and fun. My pleasure can be imagined when one very focussed and articulate participant turned out to be Cathi Jefferson, a potter from Canada with whom I had had some email exchange but whom I had not previously met.

The day ended with The Randall Session. An annual event to broaden clayworkers awareness of creative achievements in other areas of the arts. For this conference “Dancing Earth”, a Native American modern dance troupe, performed a specially choreographed production celebrating the importance of clay in the forming of the earth and its use by many generations. A richly deserved standing ovation was given by the delegates.

### NCECA Day 3

An early morning lecture “Idea Pots: Cultivating Creativity” proved worth the effort to get there. Co-presented by Keith Brockie and Billie Sessions from California State University this presentation highlighted the “teachable qualities” when considering ceramic items. Such discussion can be a departure point into many other areas, for example, influences, symbolism, process, scale, personal vocabulary, social issues, sculptural or functional are all qualities which can be discussed, related and evaluated.

An afternoon lecture “Ceramics and the Elastic Mind” by Bobby Silverman addressed the challenges of combining new technologies with accepted knowledge and flagged changes which may be necessary to improve the relevance of ceramics in the modern world.

I had hoped to watch Jin-Gyu Heo working on his Onggi pots but the crowd around his work space was so great that it was not possible to see the process he uses.

On this day I took the opportunity to visit many of the exhibitions in the area immediately surrounding the Convention Center.

#### NCECA Day 4

Today I met Harvey Sadow, an artist who has visited Canberra on several occasions and whom I assisted when he came to demonstrate for the Canberra Potters' Society.

The Project Space has expanded into a series of very interesting installations. I particularly liked the molecular structures of Casey Mac and the ephemeral gardens of Oona Gardner.



work by Oona Gardner

The interactive tea parties of Summer Zickefoose were clever and original.

Due to the recent death of Susan Peterson, who was scheduled to be the final speaker, the closing session became a memorial to her extraordinary contribution to ceramics both in USA and worldwide.

The conference ended at lunchtime.

In the afternoon I went to Scottsdale, a smart and redeveloping area of Phoenix which has many galleries and interesting street sculpture. The outstanding exhibition there was the wood-fired work of Joe Bennion at The Marshall Gallery. While visiting other galleries I met Greg Crowe from Western Australia, he had also been attending NCECA although we had not seen each other there. Greg has visited the USA several times investigating the “not-for-profit” teaching studios with a view to

establishing something similar in Perth. Greg feels as I do that the face of ceramic education in Australia has to change, to move away from the government funded institutions. By co-incidence Greg would be staying with an American potter near Asheville at the same time I would be there. We arranged to meet to visit studios and have some discussion regarding the future of ceramic education which might be of mutual benefit.

### Desert Dragon Pottery

Michelle Katz at Desert Dragon Pottery, Phoenix, Arizona, told me that, while there were many institutions which ran classes in ceramics, she had the only independent teaching studio in Phoenix and she taught me the value of collaboration in running a successful studio.

Amalgamating studios with her business partner Kim had given both businesses the opportunity to survive. They have recently moved their businesses – the pottery and a “paint-on-clay” studio – to a purpose-built facility in a newly developing suburban area. Michelle runs classes for adults and children and special events and workshops with invited tutors.

### NORTH CAROLINA

Arriving late in Raleigh I stayed near the airport for the night before embarking on one of the more daunting phases of my expedition.

### ASHEVILLE

I hired a car and driving “upside down and on the wrong side of the road” proceeded to Asheville in the Blue Ridge Mountains. The white dogwoods were magnificent in the heavily wooded countryside through which the highway passed. I stayed at The Parsonage, a renovated timber building dating from 1905 when it was built as the residence for the minister of the West End Baptist Church. It is now owned by the proprietors of Highwater Clays, a large pottery supplies business, and rooms are available to rent for use by students, tutors and visiting potters. The Parsonage is located in a part of Asheville known as Factory Hill from the number of cotton mills which were established there in the late 19<sup>th</sup> century on the banks of the French Broad River. Many of those old factory and mill buildings are now converted into galleries and artists’ studios in the area called The River Arts District.

The first day was spent walking the old industrial area visiting potters in their studios. The largest teaching studio is The Odyssey Center for Ceramic Art, a successful tightly-run commercial institution which runs classes and leases studio space. Many of the potters working in the Asheville area have studied at Odyssey and some teach there. ClaySpace is the co-operative studio to which I had been invited by Josh Copus at

NCECA. ClaySpace is one of several artists studios occupying The Wedge building. Josh was not there on the day I visited but fellow co-operative members Eric Knoche and Melissa Weiss were happy to talk about their work and to show me the studio. Six potters share the small studio space, some doing all of their work in this studio and some having other work space as well. Most of the firing is done away from the studio



Wedge Studios



ClaySpace

in Josh's wood-fired kiln as five of the six members are wood-firers by choice. There are no formal classes from this studio but they occasionally mentor other potters and offer them working space.

Around the corner on the riverfront was Curve Studios, another co-operative pottery studio. Maria Andrade Troya is the convenor of this

group of eight potters sharing an attractive and well-organised space. Other members there when I visited were Cassie Ryalls and Holly de Saillon. Although all had had previous connections with Odyssey, they talked enthusiastically of their preference for being independent although Holly does still teach childrens classes there. There are no classes or workshops held at Curve.

Eileen and Marty Black own The Potters Mark Studio just a bit further along the road. They are studio potters making a large range of domestic ware but Eileen stressed that they are not “production potters” as each item is individually considered. Eileen had tried teaching and she “hated it” and so they do not run classes at the studio. Each of these studios had a small informal gallery displaying the work of their potters, with the exception of the Blacks most of the work was ornamental or conceptual art work.

#### PENLAND SCHOOL OF CRAFTS.

I met Greg Crowe for the day spent visiting this highly regarded centre for craft education.

Set in beautiful forested hilly country with many clay and feldspar mines around, this is a truly impressive institution. The classes are residential and vary in length from one to eight weeks depending on the season. As each department is developed a building to house it is added to the campus. The policy is that each building should demonstrate the architectural style or influence of the time at which it was built and therefore many different styles and materials are evident making for a stimulating and visually diverse location in which to work.

The ceramics school is in one of the longer established with well-appointed spacious studios. The external kiln shed housing gas and wood-fired kilns is large and to be envied. At the time of my visit the eight week spring term was just coming to an end. The tutor in ceramics for this term was Gregory Hamilton Miller, normally Denmark based, he explained that the freedom to structure his own course had enabled him to employ other short term tutors to ensure that the students got the greatest possible value from the course. This intensive shared tutoring is something I will remember and hope to incorporate in my own workshop planning.

There are other artists studios on the Penland campus but it being a wet Sunday at the end of term many were quiet. Luckily one that was open and welcoming was the Bringle Studio, home of Cynthia Bringle, a doyenne of current United States pottery. In her studio, listening to Blue Grass music and surrounded by squirrels and rhododendrons, she throws the strong, textured works for which she is known. From what I had heard of her I expected that she would be an intimidating personality but she

was extremely approachable and friendly. She is an experienced teacher both in institutions and from her own studio and the advice that she gave was echoed by many of the teachers I spoke to later, "Get your students to forget the object and take away the idea." This I have found is one of the hardest things to do but in future, for the sake of my students, I will be tougher and endeavour to stick more to this guideline. Cynthia is a canny lady with a frequent twinkle in her eye. I liked her very much and respect her experience and advice.

Greg had started out with a cold and it developed during the day such that we did not have the opportunity to discuss ceramic education in Australia as much as we had planned but it was good to have his company while visiting Penland. We will stay in touch in Australia as we attempt to develop our separate endeavours.

### DURHAM

Tobacco production and preparation has built the wealth of Durham and even today growing tobacco is a major industry in the surrounding region. The handsome large red brick tobacco drying sheds, with their striking rooves and vents, are now being converted into offices and apartments but the Lucky Strike chimney remains. My host, potter Cindy Aldrich, took me around the Durham and Chapel Hill area to see local galleries and places of interest. The latter included Duke University where Cindy's husband John Aldrich is Professor of Political Science. The largest private university in the southern United States, Duke has magnificent buildings set in beautiful landscaped gardens. At the time the original buildings were established, the 1920's, the architect was not allowed on site to supervise or inspect as he was black. At that time the student body was also restricted by colour and religion. Today Duke is one of the most liberal universities in the USA.

Cindy had suggested two potters I should visit at their studios. Dan Finch said "Come on Thursday, the whole crowd should be here", so we went on Thursday.

I hope that in twenty years time my studio at Moonshill might be like Dan's studio at Bailey. An exceptional man and quite obviously an exceptional teacher Dan Finch likes his students to discover things for themselves. There are objects of fascination hanging on all the walls both inside and outside the studio. He finds people work at their own pace and are happy. He likes them to be just like a family. He has a great wealth of knowledge and his apparently casual approach to teaching builds enormous confidence in his students. Over thirty years the studio has gradually grown until it now has three main studios, an indoor and outdoor kiln area, a large woodfired anagama kiln and another kiln shed under construction for salt, soda and gas kilns. Dan is very shrewd and

asked me some penetrating questions to assess my own level of knowledge and the authenticity of my project. He talked of his philosophy for teaching and described the growth of his studio and “family”. About twenty five people were using Dan’s studio on the day Cindy and I spent there, all very focussed and very busy as they completed their own projects.

The second potter Cindy suggested I should visit was Mark Hewitt. I had met Mark before when he was a keynote speaker at the Australian National Ceramic Conference in 2003 in Bendigo. Mark’s studio is in Pittsboro, it is an old farm which he bought several years ago. He has an intellectual approach to pottery and its history and is the author of a well-regarded book on the tradition of North Carolina pottery. He is not a fan of institution based ceramics education, nor is he a fan of government funding and the bureaucratic considerations it brings. Mark is firmly in favour of the apprentice system for training potters and currently has two apprentices at his studio. While he gives workshops away from his studio, Mark does not run classes or workshops at his studio. He did feel that there was validity in providing specifically targeted short-course education from private studios.



Mark Hewitt’s work from his Spring firing at his studio

## NEW YORK

New York was meant to be a short R&R interlude. It had been suggested that I visit 92Y, a very busy community based studio run by the Young Men’s and Young Women’s Hebrew Association. Robert

Silverman, who had spoken at NCECA, is the head of Ceramics, he was welcoming and helpful and remarked that I probably did not expect to find many small independent teaching studios in New York City. He was right in that assumption. He quickly corrected my misapprehension. In spite of the cost of renting real estate in Manhattan there are many small teaching studios. Unfortunately my itinerary prevented my visiting any of these, however I am following this unlikely lead on line.

Moving on to the United Kingdom, I spent a busy two weeks attending a variety of workshops as a student.

### SHOTLEY

The first was a three day residential throwing workshop with Deborah Baynes at Shotley, Suffolk. Deborah's workshops follow a fairly formalised model which is ideal for the students she attracts, most of whom already have some ability on the wheel and admire Deborah's work and wish to emulate her. Deborah's home is a ten-bedroomed 16<sup>th</sup> century house which enables her to offer accommodation to students attending her workshops.



Nether Hall, Deborah Baynes home and studio, Shotley, Suffolk

The studio is a good-sized barn of similar vintage to the house with various rooms for clay preparation, display, firing and wheels. Deborah can take up to ten students but there were only four in our group; she runs several workshops each year and finds that if she can average seven students per workshop then it is a viable operation. Each day followed the

same pattern – first Deborah demonstrated and then we threw. It was a prescriptive approach encouraging skills development.

### APPLEDORE

With Sandy Brown at Appledore, Devon, the approach could not have been more different. The two day one-on-one workshop I had arranged with Sandy was every bit as exciting and thought-provoking as I had hoped. While the model of presentation is flexible the aim is always to foster idea development and expansion with encouragement and praise. Sandy stresses that the only thing students need to bring to her workshops is “an open mind”. The workshops start with various timed thirty minute exercises completed in silence. Analysis of the work produced during these exercises is the foundation for the development of ideas and experimentation during the remaining days of the workshop which normally are six days in length. Sandy can be brutally frank in the nicest possible way and one needs to be prepared to face up to sometimes unwelcome truths. Sandy is incredibly giving and considers all information generated by discussion with students very seriously. If I had to sum up Sandy’s workshop I would say:- Inspire; Analyse; Confront; Proceed. I hope that I may persuade Sandy to visit Australia for a series of workshops.



Sandy Brown’s studio, The Glove Factory, Appledore, Devon

### AYLESFORD

The most tranquil raku firing day I have ever attended took place at Aylesford Pottery in Kent where Alan Parris guided a mixed group of novices and more experienced pottery nuts through the mysteries of rapid firing. The lesson learnt here – organization and preparation. The Aylesford Pottery is in the grounds of Aylesford Friary, Kent, and is a production pottery making thrown and reduction fired domestic ware. It offers five classes a week during school terms and three “Raku days” a year. Straightforward and practical.

### PEVENSEY

JCJ Pottery was not on my original itinerary. My brother mentioned it to me and as I was travelling in the area I thought I would visit Jonathan Chiswell Jones at his studio. Jonathan is an educated and articulate man running a very tidy and well-presented studio and retail gallery. He does no teaching “I do not teach but I train people. There is a difference”, he said, and I agree. It is not an apprenticeship, just training someone to be his assistant. He thinks that insufficient emphasis is given to the production of top quality tableware and that time is wasted on conceptual work which will never earn the maker a living. I’m glad I met him as he raised plenty of points for future debate.

### MORETON HAMPSTEAD

Nic Collins is an internationally respected potter who specialises in wood-fired work and work which has the surface qualities more often produced in wood firing. I had met him once previously in UK and he visited Australia several years ago. He runs annual kiln building workshops at his studio, The Barn Pottery, on the outskirts of the small town of Moreton Hampstead. I had expected to see Nic’s land covered with various kilns but, in fact, there were only two – his own tunnel kiln and the one from the last workshop. After each workshop the kiln is dismantled and the materials recycled for the next one. Nic was the only potter I met who was honest enough to say that he ran workshops only for the financial return and had no specific interest in educating. I found I learned a lot of useful information which I could apply to my own practice just by talking to him. He was generous with his knowledge of kilns and burners and I hope he will come to Australia again.

## GALLERIES VISITED and EXHIBITIONS VIEWED

The Getty Center, Los Angeles

- Japanese Lacquerware
- Made to Manufacture

Mesa Community College, Phoenix

Navajo Room, Kirk Student Center

- Potters as Sculptors: Sculptors as Potters

Kiva Room, Kirk Student Center

- Depth and Breadth: Women in Clay - 16 women potters from Phoenix Campus grounds
- United States Open Outdoor Sculpture Show

2009 NCECA Invitational Exhibition

2009 NCECA Regional Student Juried Exhibition

12<sup>th</sup> Annual National K-12 Ceramic Exhibition

2009 NCECA Cup Sale

Hyatt Regency Hotel, Phoenix

- SDSU Alumni and Students
- Arizona State University, Undergraduate Ceramics Exhibition
- Synthesis – NCECA International Resident Artists
- Utah State University 2009: Current Graduate Students and Faculty
- Arizona CLAY Juried Exhibition
- Maricopa Community Colleges Ceramic Exhibition
- Clay Community Artists Advisory Committee Sculptural and Functional Ceramics

Wyndham Phoenix Hotel, Phoenix

- Santa Fey Clay: La Mesa - National invitational of 150 place settings

University of Arizona

- Stars and Planets - 3 artists

Medical Campus

- Agenda - 3 artists showing narrative work

College of Medicine

- From the Garden - Sherrie Zeitlin
- Plate It Up - Sharon Arman

Scottsdale, Phoenix

Duley/Jones Gallery

- Referents and Research - The 4 Steves committed to functional pots

Cervini Haas Gallery

- Gallery Clay - group exhibition by the gallery's artists
- Before Recollection - installation by Michelle Tobia
- Farraday Newsome and Jeff Reich: New Works
- Cup Invitational: Functional and Sculptural Cups

Art One Gallery  
The Marshall Gallery

- Wood-fired Work by Joe Bennion

King Galleries

- Living Wyandot - contemporary Wyandot pottery
- Historical and traditional pots from the Pueblos

Paul Scott Gallery

- Unbound - Bridget Cherie Harper, porcelain sculptures

Le KAE Gallery  
Casa De Artistas  
Phoenix Art Museum

- A Thousand Points of Reference - public sculpture

Tonto National Monument - permanent collection  
Desert Botanic Gardens, Phoenix

- Dale Chihuly - glass installations

Tuzigoot National Monument - permanent collection  
Penland Gallery, North Carolina - an extensive display of local craft  
Bringle Gallery, Penland, NC - ceramics and fibre  
Blue Spiral 1 Gallery, Asheville, NC - large gallery with a stunning display of work by nationally acclaimed artists  
New Morning Gallery, Biltmore Village, Asheville, NC  
Duke University, Chapel Hill, NC - chapel and gardens  
Somerville Gallery, Durham, NC - exceptional artworks in a new purpose-built gallery  
Durham Art Guild, Durham, NC - 3 galleries, various mediums  
Claymakers Studio Gallery, Durham, NC - work by members  
Dan Finch's private collection - all the BIG names in American ceramics  
Cedar Creek Gallery, Creedmoor, NC - super ceramics and an interesting historical collection of early N.C. pots  
Metropolitan Museum of Art, New York -

- Twilight Collection of European porcelain
- Chinese ceramics from 10<sup>th</sup> to 18<sup>th</sup> centuries

Guggenheim Museum, New York – stunning building

- Impressionist paintings
- Kandinsky

Cooper Hewitt National Design Museum, New York

- Amazing exhibition of felting

Stunning shop on Madison Avenue with English and European porcelain and bone china – exquisite  
“Tate Bradworthy”, Bradworthy Primary School, Devon – art show – superb  
Burton Gallery and Museum, Bideford, Devon – “Ritual: the Still Place and The Dance”, sculptural work by Sandy Brown

Aylesford Friary, Kent – “Rosary Way”, ceramic wall installations  
Clevedon Craft Centre, Bristol  
Clevedon Court, Bristol – site of the original Clevedon Pottery and museum  
of the Eltonware produced there

## CONCLUSION

I have drawn many conclusions as I have written the body of this Report, however I will restate some of them.

Teacher, tutor, mentor, trainer, modeller, instructor – I have heard all these terms; they do not describe the same activity but they are all educators. Of the educators I met during my study tour some fulfilled only one of the listed roles and some definitely fulfilled two or even more of those roles. The focus and manner of presentation and dissemination of knowledge is as varied as the titles. I have found that it is possible to take something of value from every model.

Many thoughts for teachers to consider came from the discussion session ‘What Works?’ – motivation, morale, competition, collaboration, positive reaction and rewards, adventure and extension, communication, critique (aesthetics, content, craft), passion and fun can all be incorporated into classes and workshops. Influences, symbolism, process, scale, personal vocabulary, social issues, whether works are sculptural or functional are all qualities which can be discussed, related and evaluated and appreciation of which can be taught.

I have learnt a new motto, “Showcase what you do!” Without exception the studios I visited had a gallery exhibiting examples of the work made in that studio. The motto can also be applied to the promotion of workshops.

## DISSEMINATION OF INFORMATION

The information and insight I have gained through this fellowship will be shared with other educators in ceramics through articles in dedicated ceramic publications and papers and magazines with wider art and craft community appeal. Talks and presentations for ceramic enthusiasts, teachers and other community groups will be a continuing aim.

## RECOMMENDATIONS

The provision of quality independent short course education in ceramics would be ensured if:

- Independent practitioners in ceramics in Australia knew the location of other independent practitioners offering educational workshops
- The particular area of expertise of those practitioners was known
- A directory was set up to address the above points
- A review facility was established to enable prospective students to assess the suitability of a course to their needs