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Editor : Irene Manion

Issue 3 Sept 2021



EDITOR'S NOTES

Thankyou to all the people who wrote back with positive feedback about the last issue.

We have all been exposed to various kinds of lockdown over the last month, glued each day to the latest numbers and all feeling a sense of frustration and despair over the various challenges to our daily lives.

In this issue we have a focus on ceramics with two practitioners in this medium responding to our interview questionnaire.

Pat Hayward is a longstanding member of the Society of Arts and Crafts and has given us a unique and entertaining insight into her practice.

Cintia Yamane Lemann will be exhibiting with us at our now online exhibition during Sydney Craft Week, as unfortunately, the Balmain Watch House exhibition will not allow us to see her amazing work in a gallery setting.

Please also have a look at the linked artist interview with Annette Bukovinsky. She has a mixed media practice, producing some striking and exciting ceramic pieces that have won her prestigious awards. Her ability to reflect on

and explain the concepts behind her practice makes enlightening and inspiring reading.

Our last artist feature is on Craftnsw member Jan Spencer. Her exciting practice involves working with a unique combination of media, to create a commentary on our daily lives. Her practice is exciting and it is wonderful to have an opportunity to look into her studio and see and hear about how she generates her imagery.

Finally, a huge thankyou to Craftnsw member, Joy Dodd, for drawing our attention to the article on marketing craft products from the British **Selvedge** magazine. It is full of statistics that bear similarly on the arts/crafts scene in Australia. Thankyou to Selvedge for allowing us to reproduce the article in total.

I hope that this provides you with some interesting reading while most of us are in some of the heaviest and longest lockdown rulings we have ever experienced.

I wish you all well,

Ed.

IMPORTANT DATES

July - October: Note the three dates provided individually for each exhibitor for various online platforms in preparation for the Balmain Watch House Exhibition

Friday 8 October - end of October. *The Value of Hands* Exhibition at Balmain Watch House has now been moved to an online exhibition that will be viewable on the Craftnsw website. It will coincide with the Sydney Craft Week event organised by the Australian Design Centre.

Cover image:

Bushfire series. A forest of ceramic forms by Pat Hayward.
Read about our feature artist on pages 10 to 13.

YAMAGUCHI GENBEI: HIKIHAKU WOVEN OBI FROM THE VICTORIA AND ALBERT MUSEUM

A beautiful video created for the V & A showing the master craftspersons who create breathtakingly beautiful obis using unique materials. Please click on the link below:

<https://www.youtube.com/watch?v=ekWH8SrU22c&list=TLPQMDIwNzlwMjHcFDWdwdk5gQ&index=2>

To get the English subtitles press the  button at the bottom of the video screen.

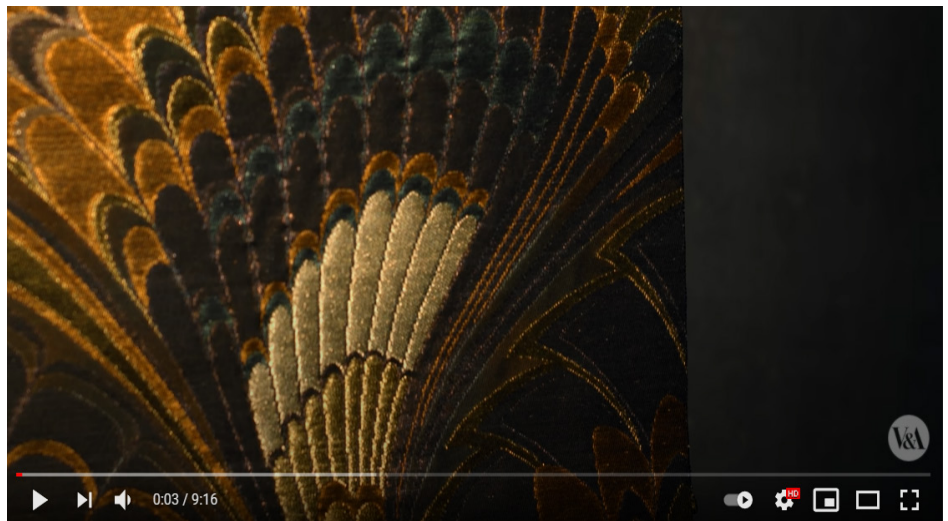


HOW WAS IT MADE? JAPANESE HIKIHAKU OBI | V&A

This is a second related video from the Victoria and Albert Museum focusing more on the process of making woven obi's, a skill that is gradually being lost in Japan. Whereas the first video above shows an interview with these master craftspeople, who explain the ideas and concepts behind the creation of their work, this video has been produced by the V & A and goes into detail showing how rare and costly materials such as gold leaf, mother-of-pearl and silver can be turned into weavable threads that are meticulously and patiently threaded into looms ready for the complex weaving process.

Please click on the following link:

<https://www.youtube.com/watch?v=HsUr6GZSyn8>





Artist Cintia Yamane Lemann



Two Bowls, Raw Series, Stoneware by Cintia Yamane Lemann. Image courtesy of the artist.

CINTIA YAMANE LEMANN

CERAMICS

1. How long have you been working in this medium and what opportunities, qualifications, circumstances, and/or choices enabled you to start working in this area?

I have been working with ceramics since 2013 when I moved to the Southern Highlands. Which turned out to be a case of being in the right place at the right time. I joined Sturt Craft Centre not knowing at the time how important this place is in the ceramic world. I started as a student, then took over the Pottery Supplies Shop when the opportunity arose. This job allowed me not only to learn a lot about materials, tools, and clays but also to get to know all the amazing local potters in our area. For the last four years I've also been working as a pottery technician in the Sturt ceramic studio, learning from our head potter, Simon Bowley, about making glazes, firing kilns... all the inner workings of a pottery studio. Plus I get to observe the work of all the potters at Sturt and learn from their successes and failures as much as from my own. Sturt has a great community and it is a pleasure to be part of it. I've been very lucky to be able to learn and practice on the job.

2. Had you worked in other media prior to this? If so, how did they influence your current work?

I graduated as an Architect and Urban Designer but worked most of my life prior to Ceramics as a Graphic Designer.

I remember watching the Steve Jobs Commencement Speech for Stanford, where he talks about doing all these different things in his life, apparently completely disconnected from one another, but it is only when looking back that you can connect the dots. That is definitely true for me. From studying Architecture I gained a fundamental understanding of form and function. It also brings the element of structure to my pieces. When I have a form in my head how can I make it work? Having a structural notion is helpful. Architecture inspires the form of my pieces.

Twenty years working as a Graphic Designer gives me a strong sense of colour, texture and composition, which I try to balance in my work.

When I was younger I worked a lot with the Japanese paper arts of Kirie and Origami. These require fine motor skills and attention to detail, which definitely help with making my ceramic pieces.

3. Which piece most accurately exemplifies what you are currently striving to achieve in your work? Describe it and explain why it is significant in your development as an artist/craftsperson.

I have been producing different series of works that explore the various influences outlined above. In my Pure and Raw series I explore form and functionality. I love the beauty in simplicity. Simple pieces with the right glaze and appropriate colour and texture to suit their intended purpose and enhance the beauty of their forms. In my Bark series I explore textures, colours and graphic elements that are inspired by nature but still functional.

Interestingly, many people assume that I get inspiration from nature due to my Brazilian background. But I was born and raised in Sao Paulo, which is an enormous city and a true concrete jungle. My contact with nature came from living in Australia... the sea, the bush, the birds, the trees, the rocks... then adding to the mix my Japanese background, where I love the sense of aesthetics, the search for perfection in simplicity and the pursuit of mastery.

I am interested in the Japanese movement called Seikatsu Kogei, which translates to "lifestyle craft", and explores the relationship we have with objects in our daily lives. It is a shift from creating "works of art" to creating beautifully simple utensils for everyday use.

I feel I am working in a unique place where design, art, science and craft meet. The convergence of form and functionality, creativity and expression, chemistry and physics, skill and tradition.

The possibilities are infinite and I am so grateful to be on this journey of discovery. It's hard to pick one piece because I love them all... it's like asking a parent to choose their favourite child. But I have chosen this simple little side plate which my husband and I have been using every day for the last year because it exemplifies that meeting point of design, art, science and

craft. I love its shape, colour, texture

and simplicity. The glaze fits

perfectly and, having used

it, washed it and dried it

many times, I know that

it functions really well

and brings us delight

in its everyday use.

That, for me, is

Seikatsu Kogei.

It gives me

great joy when

someone tells

me: "I love your

bowl. I use it

everyday!"

4.Sourcing materials is an integral part of your process. How do you go about sourcing suitable materials?

Sourcing materials is all too



Side plate, Pure Series, Porcelain by Cintia Yamane Lemann.
Image courtesy of the artist.

easy nowadays. It saddens me to see how much is wasted in ceramics. Because we don't have to go out and search for a clay, get the pick, dig the clay out, process it, make it ready for use... I think some of the value disappears. Like anything else in our consumerist world, I feel there is less respect for the clay these days. It is such a wonderful material. It can be reused indefinitely until you fire it. But once fired it is forever. The "I want it now" mentality of today's world means I can buy this clay now, make this piece now, and even if it's not good enough, fire it now... but will it be used and appreciated? Often it is thrown away, which is a terrible waste of clay, time, money, energy, and fuel. I try to work with respect for the clay and appreciation for the process and the knowledge it brings. I try to take advantage of the wonderful quality of clay that it can be reused over and over to practice and perfect my craft and to only fire pieces that I think are worthy.

I truly admire potters like Steve Harrison who can identify raw materials, source them locally, process them, work with them and make beautiful pots that are truly unique. He has also figured out how to fire his pieces with minimal fossil fuels and carbon emissions. But I do take advantage of living in our current world where an immense variety of clay and raw materials is available at my doorstep. I also take advantage of the knowledge



Vase, Bark Series, Stoneware by Cintia Yamane Lemann.
Image courtesy of the artist.



Nestled collection, Pure Series, Porcelain by Cintia Yamane Lemann.
Image courtesy of the artist.



Nestled collection, Raw Series, Stoneware by Cintia Yamane Lemann.
Image courtesy of the artist.

from the thousands of years of ceramicists that came before me and developed the right recipes for clays and glazes that are beautiful and functional. There are so many variables for a ceramic piece to work: materials, firing, all in the right amount, combination, temperature... I am in awe every time I look at an antique vase. To have achieved that result, I wonder how many trials and errors it must have taken.

5. Explain the role of 'concept' vs 'skill' in the production of your work.

Without skill a concept cannot be brought to life. Imagine having a vision for a magnificent painting without knowing how to paint. No matter what you do it will look childish and the result won't match your vision.

There is no craft without skill. The more I improve my skill, the more knowledge and experience I accumulate, the more ideas and concepts I will be able to successfully create.

I concentrate on perfecting my skills and let the concepts flow from that.

6. What advice would you give to someone who was interested in beginning a career working in your medium?

Improve your skills and your knowledge. There is a vast amount of information available at your fingertips so tap into it. Seek out the knowledge you need.

Honour the materials and the energy it takes to make a ceramic piece. Cut your thrown pieces in half, learn from them and reuse the clay to make better pieces. Only fire the best of them.

Centre yourself before attempting to centre the clay.

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I love them all... it's like asking a parent to choose their favourite child. But I have chosen this simple little side plate which my husband and I have been using every day for the last year because it exemplifies that meeting point of design, art, science and craft.



Above: Pat Hayward at work in her studio
Left: Ceramic, handbuilt. Pat Hayward
All images courtesy of the artist.

PAT HAYWARD

CERAMICS

1. How long have you been working in this medium and what opportunities, qualifications, circumstances, and/or choices enabled you to start working in this area?

Having taught in four countries and three continents for twenty years. I left teaching to do an Associate Diploma in ceramics at Brookvale Tech, I was following a passion and as my children reached high school age and a supportive partner enabled me to give up a good wage and follow an artistic longing. This was a gamble economically but in life style and creativity the decision was a great one. I have been a full time potter now for 30 years .

2. Had you worked in other media prior to this? If so, how did they influence your current work?

Having been an art craft specialist when teaching I had covered many artistic pursuits, but creative embroidery and drawing were the two areas that I enjoyed the most, and this continues today. Drawing is essential to my pottery work. New ideas and researching my sketch books inspire new work being developed.

3. Which piece most accurately exemplifies what you are currently striving to achieve in your work? Describe it and explain why it is significant in your development as an artist/craftsperson.

We were caught up in the bush fires, evacuated twice and luckily came through OK. However neighbours lost so much and the whole scenario was incredibly traumatic. I drove around afterwards taking photos and then sketching them and developed a series of bush fire plates . I thought these would be for myself, but friends who had gone through the experience loved them and I sold all of them. This meant an exploration of different glazes that I had developed over the years and began another journey of combining glazes. This was significant as the plates came from the heart and took me away from the safe pieces that I had got into a rut making .

4. Sourcing materials is an integral part of your process. How do you go about sourcing suitable materials?

Having dug clay from riverbeds when living in Papua New Guinea, making clay bodies and grinding glaze ingredients, I just LOVE going to a pottery suppliers and buying them in plastic bags. We recently came across a potter near Mudgee who dug everything up, he was telling us he and his wife just loved coming across road kill which they collected and ground into bone ash, not for me!

5. Explain the role of 'concept' vs 'skill' in the production of your work.

These are both of equal importance . The four years at tech gave us an amazing grounding in making techniques, especially throwing. This means



Bushfire Series, Domestic ware, plate, Pat Hyward



Domestic ware collection, Pat Hyward

I can produce shapes automatically giving me the freedom to create by distorting or decorating or combining thrown forms with other techniques. The skill of being able to throw multiple pieces that match for a dinner set is invaluable. Concepts is a different kettle of fish. When creating one off pieces e.g, the Bushfire series the concept all important, but when producing domestic ware with tried and true glazes skill is much more important.

6. What advice would you give to someone who might be interested in beginning a career working in your medium?

Like all artistic pursuits your passion will rule your sensible head. You will find it hard marketing your work and galleries few and far between these days. With ceramics the difficulty of the fragility of the medium makes on-line selling difficult as postage is high and the breakage of the pots is high too. With one-off pots it is impossible to make another if it does get broken in transit. This means making pots that are easy to post, but which can be harmful to you artistic integrity. So my advice is “you will never be rich, but you will love what you do“. Most potters who make a living from pottery teach as well thus bringing in extra income.

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INTERVIEW WITH ANNETTE BUKOVINSKY

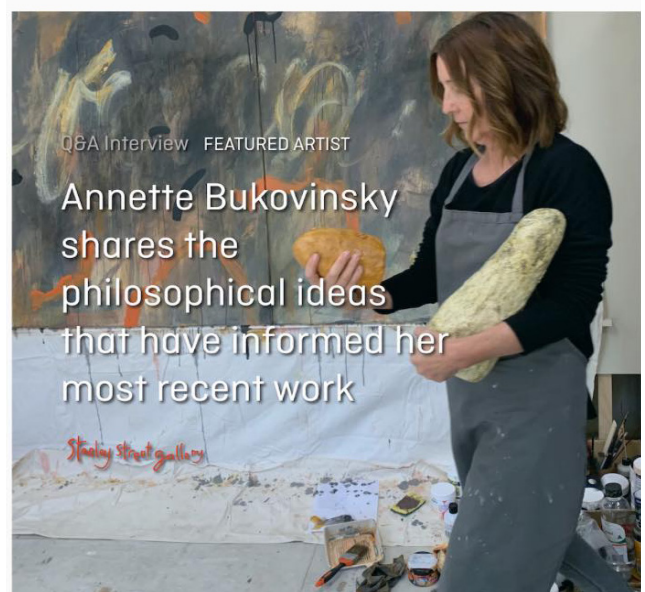
This is an interesting item that is related to our ceramic theme for this issue.

Annette Bukovinsky is an artist who works in both painting and ceramics and is represented by the Stanley Street Gallery.

In this interview Annette shares the philosophical ideas that have informed her most recent work.

Please click on the link to read
AN INTERVIEW WITH ANNETTE
BUKOVINSKY

By Claire de Carteret



<https://stanleystreetgallery.com.au/exhibitions/an-interview-with-annette-bukovinsky>

Her webpage is also worth a visit as well.

<https://www.annettebukovinsky.com/>



Collages during lockdown, including one of Liz Gemmell's kitchen window to her wall garden, my studio table looking out to the garden, my friend's lunch table, the fires of last year, and my granddaughter's bowl making a chocolate cake.



Central West Trail 3 works selected in the MiniSeries Art Prize The Corner Store Gallery, Orange, September 2021

JAN SPENCER

1. How long have you been working in this medium and what opportunities, qualifications, circumstances, and/or choices enabled you to start working in this area?

When I returned from Japan in the 80s my partner gave me some Caran D'Ache oil crayons. I was studying the TAFE art certificate and don't like brushes...I love having my fingers in direct contact with my work. The crayons are perfect for that. I started exhibiting at Brenda May Gallery using the oil crayons on Japanese washi papers and developed from there. I work en plein air drawing in my travel diaries and started grabbing tourist brochures and colouring on them and tearing them up...that's how my collages started...serendipity. My books use the left over scraps from my collages which I make into original covers.

2. Had you worked in other media prior to this? If so, how did they influence your current work?

I've always drawn since a kid, played with cut outs and love colour. Life, self and experiences influence everything.

3. Which piece most accurately exemplifies what you are currently striving to achieve in your work? Describe it and explain why it is significant in your development as an artist/craftsperson.

Crayons exemplify my work. They mesh into the toothy papers and create a texture. They are not flat. They are sumptuous. They play with the torn edges of the coloured papers that I use. There's always a delight tearing the collage shapes and seeing the torn edge of the coloured paper against the thick dense crayon.

4. Sourcing materials is an integral part of your process. How do you go about sourcing suitable materials?

For my books I love recycling any papers I can find and of course using acid free cartridge papers and Japanese, Korean and Indian handmade papers. My collages are on art boards which I paint in a soft coffee tinged white and always glued onto a Japanese washi glued onto the artboard.

5. Explain the role of 'concept' vs 'skill' in the production of your work.

I've been fortunate to have had great teachers...an Italian who studied old school, an Australian woman artist skilled in traditional techniques with a passion for contemporary approaches. Often people think that a simple concept is easy and not quite deep enough, but the successful concepts work because of your skill and the sum of yourself or the moments that come together to create the piece. Drawing en plein air or at the end of the day for me is not only informed by the moment of execution but of the sum of that day or days, the emotions, the feelings and the sensations of the environment around me...breezes, smells, sounds.



Jan Spencer at work in her studio



Collages on the work table

6. What advice would you give to someone who might be interested in beginning a career working in your medium?

Find your passion, your self. Everyone works differently... tune into the medium and find your approach.

Current successes

It was great to be selected in this year's Korean Australia Art Foundation Art Prize, especially with the Bundoo Stills which were inspired by my friend's farm under Saddleback at Yarrowyck. He collects and restores old machinery and steam engines. The Prize hopes to go ahead after lockdown and will be exhibited at the Korea Australia Arts Foundation in Elizabeth St, Sydney.

I also have been selected in the MiniSeries Prize at The Corner Store Gallery Orange in September. The series of three is of landscapes made during my cycle on the 400km Central West Trail...a fabulous trail created by locals and supported by wonderful communities in Geurie, Wellington, Gulgong, Mudgee, Dunedoo, Mendooran, Ballimore, Wongarbon and Dubbo. I'm working on several more in this series.

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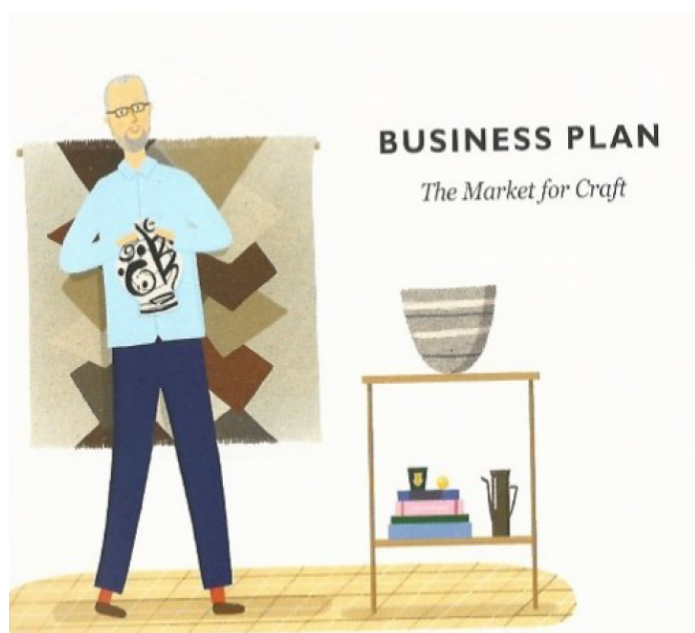
Bundoo Stills 4 panel polyptych
Selected as a finalist in the Korea Australia Art Foundation Art Prize 2021
All images courtesy of the artist.

*Crayons exemplify my work,
They mesh into the toothy papers and
create a texture. They are not flat. They are
sumptuous. They play with the torn edges
of the coloured papers that I use.*

SELVEDGE MAGAZINE

ARTICLE

Thankyou to Selvedge Magazine for allowing us to reproduce this article in full. It was published in their Issue 100 Anniversary (2nd print Edition).



BUSINESS PLAN- The Market for Craft

The Market for Craft report shows that our passion for craft has never been greater. The first report to identify and gauge appetite for British craft for over a decade, the study finds that 73 % of UK adults bought craft in 2019 - snapping up almost 25 million handcrafted objects. In a significant shift, almost a third of today's buyers are aged under 35 - making this demographic the biggest buyer of craft today.

The Crafts Council teamed up with eight leading national partners to survey buyers in the UK and US, as well as professional makers and those they work with to bring their products to market. In the midst of the pandemic, the Creative Industries Federation has warned of a 'cultural catastrophe', predicting that crafts is at a risk

of losing £513 million in revenue, with the wider craft economy projected to lose 47% of jobs (58,000) as many craft practitioners experience the fallout of closed workshops and retail spaces. The Market for Craft findings are now informing crafts sector advocacy with government and industry bodies to support the survival and recovery of a creative sector which generated over £3billion in sales in the UK in 2020, of which £266 million were in textiles. The report also shines light on the US market for craft and the millions of New York and Los Angeles who have purchased craft from a UK based maker. But this represents only 23% penetration of an existing market of craft buyers with an appetite to buy more – 10.5 million people (40%) would consider doing so.

The maturing of the craft market in the UK can be attributed to a number of wider trends that are likely to accelerate as a result of the pandemic. The rise of e-commerce, the favouring of investment purchases over throwaway objects and an interest in sustainability and supporting local small business all underline the consumer appeal of craft, both to individuals and to brands and sectors of influence such as retail and property.

Whereas a decade ago the approach to selling craft was to elevate it to that of art, now the approach of sales models is based on a confidence in craft's value amongst a new age of intermediaries. This approach is far more cognizant of the needs of both buyers and makers. As one interviewee said, 'It was either two extremes, you either had the village craft fairs where work wasn't necessarily understood or celebrated and certainly not their value ... and on the other extreme you had quite stark white cubes for galleries. You had to say "Applied art galleries", you weren't allowed to say, "Craft galleries," I feel that has



definitely changed.'

The proliferation of face-to-face craft selling channels – particularly craft fairs and markets – has also increased popular interest in craft. Just as platforms like Etsy and Folksy have brought craft to a new online audience, so too has the rise in craft fairs and markets brought craft to more people face-to-face with enterprises such as Crafty Fox (London) and Great Northern Contemporary Craft Fair (Sheffield) not in existence a decade ago. Online platforms have fuelled growth in December 2018. Etsy reported that there were 220,000 active sellers in the UK with a further 9,000 makers on Folksy. 10.3 million of us are now buying craft online. However, the majority still prefer to buy in-person. Craft experiences also represent a growing market opportunity – with 20% of British consumers indicating that they would pay to attend a craft workshop. An increasing emphasis on wellbeing and digital detoxing are driving this: as attested by audience figures in the millions for TV programmes on making such as The Great British Sewing Bee and The Great Pottery Throw Down. Crafts Council is exploring options for further research into the experience economy, with many more of us turning to arts and craft participation during the pandemic – the second most popular activity to boost happiness.

These days portfolio careers are commonplace – more than half of makers generate income derived from a variety of sources – from formal teaching, to delivering workshops, to jobs completely unrelated to craft. It's also a market that creates employment opportunities for those who can sometimes be locked out of the employment market. A quarter of the makers surveyed reported having a disability, which means that craft is enabling people to be both creatively fulfilled and economically active.

The research is a rich resource for the craft sector to deepen their understanding of consumers, what, how, and why they buy craft. With a quarter of makers already facing a negative impact of Brexit on their business, many makers will be in a precarious situation in a post pandemic world – losing not only their opportunities to sell their work, but also their other sources of income – be that teaching, workshops or hospitality jobs.

The craft economy was already growing at a significant rate. This report now offers rich insight and evidence that can help to inform policy decisions as part of an action plan for recovery and assist makers in understanding their buyers. ---

Rosy Greenlees Crafting your Brand with Marcella Echavarria and Polly Leanard. 8-12 Nov. See www.selvedge.org



The Society of Arts and Crafts of NSW trading as craftnsw

Founded 1906

Incorporated 1929

ABN: 55 000 022 195

Patron: Professor The Honourable Dame Marie Bashir AD CVO

Ambassador: Claudia Chan Shaw



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