

BIENNALE
KLYTIE PATE
CERAMICS AWARD



exhibition catalogue 2023

In 2016, Will Twycross approached us with an idea to honour the creative life of his godmother Klytie Pate, whilst also contributing to the development of artists in the field of studio pottery.

Presentation of the highly regarded Open Award would not be possible without the generosity of the continued sponsorship of Will Twycross and the Emerging Artist award's new sponsor, Valentina De Maria.

We are delighted to bring you the Klytie Pate Award and Exhibition which has attracted an inspiring field of works from around Australia and New Zealand.

Arts Mansfield would like to thank our judges, Rachel Arndt, Director Wangaratta Art Gallery, Melinda Martin CEO SAM (Shepparton Arts Museum) and renowned NSW ceramist Susie McMeekin. We also acknowledge the assistance of Arts Mansfield's Klytie Pate 2023 Coordinator Kathryn Ruddick.

On behalf of the Arts Mansfield Committee, we welcome you to the Klytie Pate Ceramic Award Exhibition.

Ceramics was one of the first art forms in human history to emerge out of strict necessity... The need to carry and store water.

It seems it lent itself to art because of the malleability of clay, the ability to draw or etch images onto its surface and finally the wheel.

I grew up watching Klytie's magical treadle driven wheel where a lump of clay would turn into a tall receptacle within the blink of an eye. Her fillagree work in Australian flora and fauna themes were especially distinctive, as were her glazes. Klytie was my parent's best friend, and I was her godson. She was, in her later years, eccentric but loveable. Her work is represented in the collections of all of Australia's best ceramic galleries.

Klytie was not very wealthy, but she left me a legacy which I used to help the construction of the 'Klytie Pate Treasury' at 'Beleura', Mornington. Sponsoring this prize will be secure and ongoing, so thanks to all the participants and we hope to see your work again. I have seen images of it, and it looks very exciting.

Will Twycross

MANSFIELD

Arts Mansfield welcomes you to the fourth Klytie Pate Ceramics Award

ALISON SMILES	4	MAHALA HILL	23
ALLISON MUELLER	5	MARIANNE HUHNS	24
ANNA BATTERSBY	6	MARLIZE MYBURGH	25
ANNE MOSSMAN	7	MINEKO SHIMAZAWA	26
CARA ASHEROVITCH	8	MINNA GRAHAM	27
CATHY FRANZI	9	NICCI PARRY-JONES	28
CSONGVAY BLACKWOOD	10	NICOLETTE JOHNSON	29
DR SANDRA LOCKWOOD	11	PETA BERGHOFER	30
FLEUR SCHELL	12	PIE BOLTON	31
GREG DALY	13	ROBYN PHELAN	32
HANNAH VORRATH-PAJAK	14	SALLY KENT	33
IAN HODGE	15	SIMON REECE	34
JANE BURN	16	SIMONE FRASER	35
JANICE KEEN	17	SOPHIE MORAN	36
JULIE NASH	18	STEPH WALLACE	37
KIRSTY MANGER	19	STEVEN GOLDATE	38
LEA DURIE	20	TANIA VRANCIC	39
LENE KUHL JAKOBSEN	21	YOKO OZAWA	40
LUKE ATKINSON	22		

ALISON SMILES

We worked until the sun started to turn to fire and slip into the sea. The dogs calling us to feed them. Looking into the faded world of tools, scratchy drawings, and empty coffee cups, it was as if I could see our golden words still gently floating in the air. The intangible energy from twin minds bubbling around us.



Golden Eye 1 & 2



COIL BUILT WHITE RAKU CLAY, UNDERGLAZES AND GOLD LUSTRE
460 X 800 X 300



In The Round #2

CERAMIC GLAZED
350 X 230



Is there a connection between nature and design? Certainly, colour and texture for me is the link. My work is all about the forms, adding surface or glaze to simple wheel thrown shapes. I love the gritty, earthy texture of the raku clay which I use. All of the glazes had to have visual interest, matt, glossy, rough or smooth. This work is a combination of textures and glaze experiments.

ALLISON MUELLER
Emerging Artist

ANNA BATTERSBY



PORCELAIN, SLIP WORK AND PRESS MOULDING
330 X 280 X 48

Mementos



Seeking the ephemeral within the permanence of clay, gestural movements are captured in fluid porcelain and oxides, then promptly compressed into plaster moulds. The shell-like mementos display the physical and energetic imprints, highlighting the entanglement between artist, material, and process. Rare earth oxide glazes add to the ephemeral quality with the dichroic lavender-to-green glaze.

Colour me Light references light and colour in Mossman's bromeliads garden. When light moves through the garden the striking architectural shapes are further enhanced by their brilliant colours. The layering construction replicates movement of the light as the colours weave up the vessel. Using the Japanese nerikomi technique, porcelain is coloured and layered before being sliced.



Colour me Light



COLOURED PORCELAIN USING THE NERIKOMI TECHNIQUE (STAINED/LAYERED)
210 X 150 X 240

ANNE MOSSMAN

CARA ASHEROVITCH

Emerging Artist

Grounded is a response to the 2022 floods that devastated our area and refers to the process of returning to a grounded state after turmoil. This is one of a series. Pieces are slip cast in porcelain and wood fired. The story of the fire imprints the pots, showing the flow of ash and flames through the kiln.



Grounded



SLIP CAST PORCELAIN, WOOD FIRED
220 X 170



In my work *Daviesia leptophylla*, I continue the fascination by artists, such as Klytie Pate, in the subject of Australia's distinctive flora. This plant can be found in bushland around Mansfield, with its recognisable 'eggs and bacon' flowers. To depict the plant's form I use sgraffito, carving through engobe to reveal porcelain below, and sumptuous glaze to accentuate flower colour.



Daviesia leptophylla
PORCELAIN, WHEEL THROWN
AND ALTERED, SGRAFFITO
208 X 295 X 215

CATHY FRANZI

CSONGVAY BLACKWOOD

a collaboration between Csilla Csongvay and Matt Blackwood

R2.0 is a sculpture of a broad wave reaching its highest peak that is now beginning its descent. The hard-edge geometries of R2.0 and the broader Making Waves collection reference a range of 'Reproduction' numbers. The lower the R number, the smaller the wave of the virus, and the smaller the wave of our Making Waves sculptures.



R2.0

**R2.0 IS MADE FROM CERAMIC STONEWARE
AND IS SLAB BUILT, AND IS PART OF OUR
'MAKING WAVES' COLLECTION**
300 X 270 X 120



Morphogenic Landscape

**CERAMICS, HAND BUILT, WOODFIRED
AND SALT GLAZED**
300 X 440 X 160



This work is made from clay I have composed with added found materials. It has been wood fired and salt glazed. It tells of raw memory. Not disguised, smoothed over or tidied up. It weaves ancient earth memory into the story of making and firing to stand as witness to what has brought us to this point.

**DR SANDRA
LOCKWOOD**

FLEUR SCHELL

As a child I was mesmerised by the fringes on my clothing, the edges that tasseled and shimmered. Fringe is also described as not part of the mainstream, on the periphery. This strange alternate universe, rich with characters and creatures not that different to me just living a different life. I yearn to live on the fringe, where humans cohabit with the natural world.



The Fringe



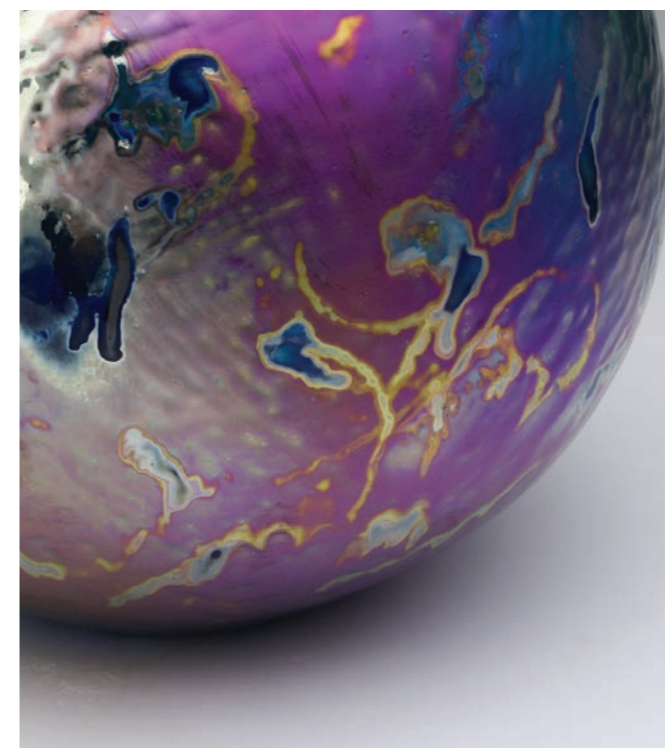
PORCELAIN, HAND BUILT INSTALLATION SET OF 8
1100 X 300 X 100



Summer Light

THROWN, LUSTRE GLAZE USING SILVER,
BISMUTH AND COBALT
210 X 220

From first light to sunset, I watch the day's light traversing my landscape, interacting with the atmosphere, the topography and the flora. A slow symphony of colour, ever changing. This interaction is something akin to alchemy for me. The transmutation of the base elements of photons, air and earth into precious visions. A myriad of colours, some subtle, some overwhelming, never the same.



GREG DALY

HANNAH VORRATH-PAJAK

Chocolate Beaker and Saucer



**WHEEL THROWN PORCELAIN IN AN OIL SPOT
TENMOKU GLAZE, OXIDATION FIRED**
154 X 91

Chocolate Beakers and Saucers reimagines two-handled chocolate beakers and saucers made by Meissen Porcelain Manufactory in the early 18th century. At this time, chocolate was a luxury item in Germany, resulting in tableware developed specifically for its service. These curious and ornate examples inspired Vorrath-Pajak to make her own version, wheel thrown in porcelain and dressed in an oil spot tenmoku glaze.



From The Sky

**HAND BUILT STONEWARE CERAMIC
WITH INSCRIBED MARKINGS
COLOURED SLIPS, GLAZE AND
IMPREGNATED STONE.**
180 X 120 X 250

A parched, scorched windswept landscape, thirsty and dry. Above, promising clouds gather filling a once blue sky. Now much cherished rain. 'Salvation Arrived'.



**IAN
HODGE**
Emerging Artist

JANE BURN

Vessels inspired by ancient forms, handbuilt using locally sourced clay from my island home. The vessels ARE the land, their colour and texture all created from the land beneath our feet, the seaweed that washes up on our shores embellishes the surfaces, a true representation of my home on Waiheke Island.

**HAND BUILT COIL TECHNIQUE USING WILD
CLAY AND SEAWEED GATHERED FROM
WAIHEKE ISLAND NEW ZEALAND**

260 X 210 X 60



Land and Sea



White Gum

**WHEEL THROWN PLATTER IN STONEWARE
CLAY WITH PORCELAIN SLIP AND OXIDE
LAYERS. REDUCTION FIRED TO CONE 9
360 ROUND**

White Gum utilizes clay as a medium to convey texture, color, and line. By carefully selecting materials and employing techniques such as layering and mark-making, I craft dynamic compositions that encourage viewers to delve into the intricacies of the surfaces. My platter draws inspiration from my Wallangarra White Gum with layered slips and oxides evoking the bark's appearance after rain.



**JANICE
KEEN**

JULIE NASH



No Bees No Life 3

Pursuing environmental themes in my work highlights the issues presently threatening our natural ecosystems. This watering can features native plants and four native bee species, under attack from insecticides, herbicides, food farming and habitat destruction. Using underglaze pencils to create the illustrations on the ceramic surface enables botanical and anatomical details to be recorded.

WHEEL THROWN CERAMIC FORM WITH PULLED HANDLES AND UNDERGLAZE PENCIL ILLUSTRATION
300 X 350 X 140



Shadow Bowl

MIDFIRE PORCELAIN, SLAB BUILT, SPRIGS. 1220°, SEALED WITH LIQUID QUARTZ
290 X 170



Kirsty Manger's 'Shadow Series' ceramic sculptures artfully blend perspective, surface treatment, and light play. An aerial lens captures horses and abstract shadows under the afternoon sun's spell. The smooth, raw surface contrast with areas textured with hessian feed cloth, casting a mesmerising dance of artistry to the simple porcelain forms.

KIRSTY MANGER



**LEA
DURIE**

First Aid Kit

First Aid Kit is a response to the contrast between the summer of 2019-20, and the loss of natural habitat to fires, and the summer of 2021-22, when the rains came and brought both reprieve and further devastation. It explores the abundance and necessity of water in a landscape that a few months prior held no capacity for sustenance.

HAND BUILT CERAMICS, WITH SLIP AND UNDERGLAZES
260 X 160 X 90



'Terrene' - of earth

STONEWARE, SHINO GLAZE, WHEEL THROWN, CARVED, WOOD FIRED
135 X 120



Eucalyptus seed capsules or 'gumnuts' have fascinated me since I first encountered them in the Australian bush having moved from Denmark to Victoria. Gumnuts resemble perfect vessels and inspired the shape of this wheel thrown stoneware piece. It has been woodfired to 1300 degrees and the carved surface treatment shows subtle colour differences from the ash deposits.

**LENE KUHL
JAKOBSEN**

**LUKE
ATKINSON** *Emerging Artist*



Ringed Bowl

**WHEEL THROWN BOWL, IN BLACK
SCARVA CLAY WITH STAINED SLIPS
AND OXIDE WASHES**
260 X 80

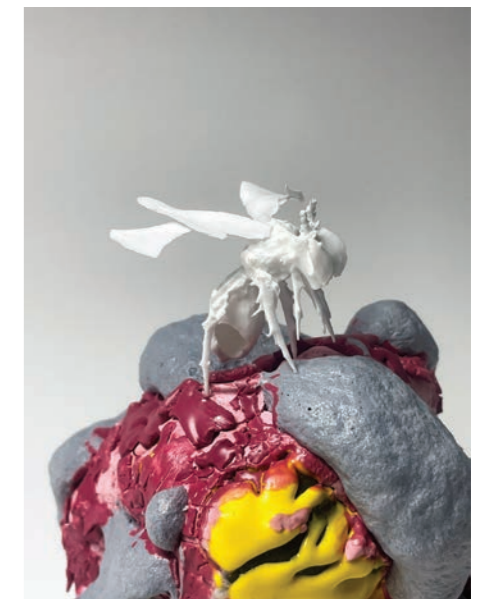
Can the shape of a vessel change through repetition, evolving into something completely different from its beginnings? When creating a body of work for my graduation exhibition, I focused on one shape: a straight-sided cylinder. During this process, I varied the height, width and angles until the shape evolved and changed. Stained slips were used over glazes, allowing the surface to be in focus.



Corrupted Growth III

**BONE CHINA, STONEWARE BLACK CLAY, GLAZE. POST
FIRED CONSTRUCTED BURN OUTS, EXPERIMENTAL
GLAZE, HAND BUILT**
130 X 130 X 140

A waste environment. An apocalyptic vision. A constructed representation of an Australian Native Bee, assembled from bone china burn outs, dominates the oozing glaze landscape. The excess of material illustrates the disfigurement of the natural world. Mimicking colours of candy and plastic showing over consumption yet simultaneously luring the viewer.



**MAHALA
HILL**

MARIANNE HUHN

Through the Trees



LIMOGES AND AUSTRALIAN PORCELAIN WITH BLUE STAIN UNDERGLAZE REDUCTION FIRING
ROUND BOWL-130 X 90, FLAT BOWL - 150 X 90



The series 'through the trees' began when I was drawing the trees of winter. The stark shadows of the winter trees in the suburban streets where I live, and the barren winter landscapes of Victoria gave me ample lines and patterns to establish a narrative. Through the trees is a visual metaphor, it's about looking beyond the surface, seeing past what's in front of you, looking for the hidden depths.



Intertwine

MIDFIRE CLAY HAND BUILT WITH SLABS
AND CARVED
23 X 23 X 29

Intertwine transports us to a mesmerizing realm where fantasy, nature, and science fiction intertwine harmoniously. Drawing inspiration from this fusion, Myburgh skillfully crafts a piece that captures the very essence of organic matter undergoing a remarkable metamorphosis into a captivating sculptural form. The artwork invites viewers on a journey of exploration of imagination.



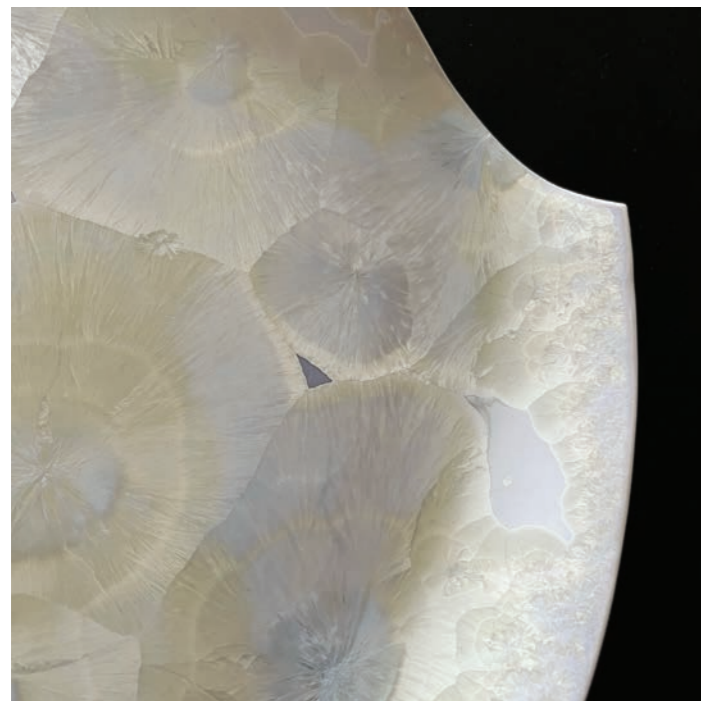
MARLIZE MYBURGH

MINEKO SHIMAZAWA

Emerging Artist



Full Blossom



**PORCELAIN, HAND BUILT ALTERED SLAB,
HIGH-FIRED WITH CRYSTALLINE GLAZE**
290 X 280 X 35

Full Blossom, a plate with gently curved lines and rising points at corners, carries fully-grown crystalline blossoms. While I have control over shaping the plate's curves and edges, coaxing the crystals to blossom involved intricate negotiations with glaze ingredients and firing cycles. Finding the vessel coming out of the kiln full of beautifully bloomed crystals was sheer bliss.

Patagonia

**CONSISTS OF A SERIES OF 3
VESSELS. THROWN AND CARVED
WHITE STONEWARE, ASH GLAZE,
BLACK PIGMENT, MATT BLACK GLAZE,
FIRED IN REDUCTION**

780 X 230 X 610

Using stoneware clay I communicate my emotional response to the Patagonian landscape. I cut, tear and rip, simulating the wildness of jagged mountains that dominate. I feel insignificant against corkscrewed earth and azure glaciers, but I am also in awe. Pigments and glazes augment textural contrasts, conflicting emotions spark. My relationship with nature is one of both peace and tension.



MINNA GRAHAM

NICCI PARRY-JONES

Beatrix, Steampunk Teapot

When I discovered Steampunk, I fell in love. For a lover of texture and detail, the ability to embellish with gusto was a dream come true. After 30 years in ceramics, one needs a challenge to keep inspired so I now combine the technical difficulty of creating functional teapots with intriguing surfaces using the wonderfully inclusive Steampunk aesthetic.



HIGH FIRED STONEWARE CLAY, THROWN AND ASSEMBLED, HAND DECORATED WITH STAMPS, LACE, SPRIGS AND SCULPTURAL ELEMENTS. COPPER CALCIUM MATT GLAZE EXTERIOR AND CHUN GLAZE INTERIOR. FULLY FUNCTIONAL UNIQUE TEAPOT.
210 X 240



STONEWARE, GLAZE, GOLD LUSTRE. COILED POT WITH HAND SCULPTED FLOWERS
450 X 290 X 290



Gilded Flower Pot

The pot is a warm field, an expanse of bright, gleaming sun. The pot is a canvas where golden flowers cascade neatly and buoyantly down. The pot's stony heft and metallic shell are answered with a softness—undulating petals, curling and inviting. The flower is a gesture that says "shed your dead things". The flower is a beacon that trills "look—here is something that is alive!"



NICOLETTE JOHNSON

PETA BERGHOFER

Using hand building, staining and glazing techniques, Give Take forms an installation of ceramic assemblages. Each structure is made of both sculptural and functional objects where each object in a structure cannot exist without the other. Here, ambiguous artworks are formed, creating a symbiotic relationship between the historically, once opposing sides of domestic and art-based ceramics.

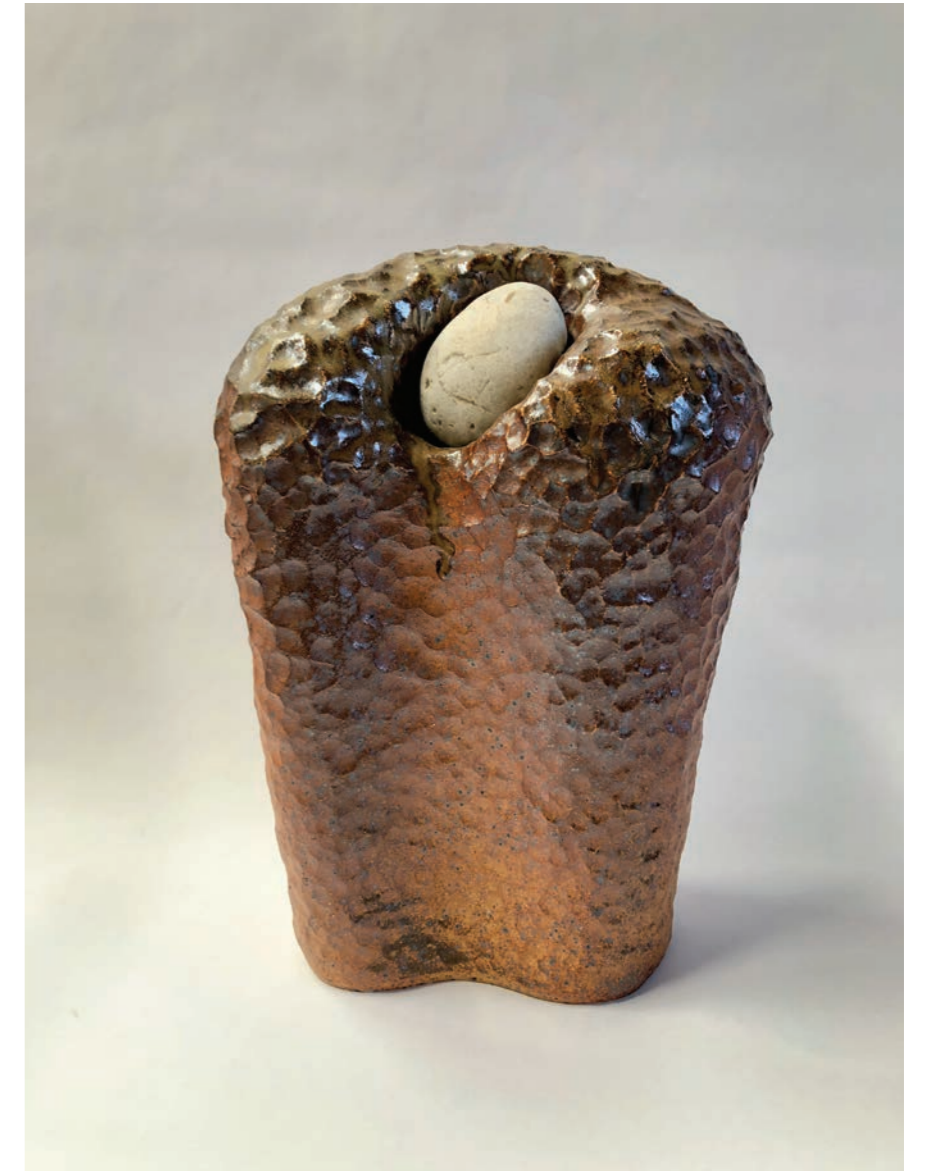


Give Take

HAND BUILT, COLOUR-STAINED
STONEWARE AND EARTHENWARE
WITH UNDERGLAZE AND GLAZE
400 X 450 X 200



You And I Are Earth



CERAMIC, HAND BUILT, WOOD FIRED, ASH GLAZED, GIFTED QUARTZ PEBBLE
370 X 280 X 170

Pie Bolton is a contemporary ceramic artist working on Boon Wurrung Country. Her process driven practice is full of conversations and collaborations with materials, always with constant attentiveness to their capacities and tendencies. This work highlights the preciousness of the earth and the care we should be taking of it and explores the vibrancy of material interactions through wood firing.

PIE
BOLTON

ROBYN PHELAN



Gathering

HAND FORMED CLAY, TERRA SIGILLATA
330 X 330 X 150

Can anyone drive past canola in bloom and not be inspired by a field of brilliant yellow? Gathering takes its form and texture from hand woven baskets and speaks to human endeavour through acts of producing, harvesting, and connecting through food. The graphic surface treatment pays homage to Klytie's passion for abstract floral design and highlights the touch of the maker's hand.



Pair of Bloom Urns (Heart and Snake)



HAND BUILT PORCELAIN, UNDERGLAZE, GLAZE, OXIDES AND GOLD LUSTRE
550 X 800 X 300

I have created a work that celebrates human relationships and connection. The role that the subconscious plays in determining who we are attracted to is interrogated, by exploring the patterns formed in childhood that we unknowingly seek to recreate. I also imagine the urns holding those parts of ourselves that remain concealed and can never be shared with another.

**SALLY
KENT**

SIMON REECE

Ewer

CLAY, WHEEL THROWN, COILED AND MANIPULATED. DRY GLAZED, THREE FIRINGS, MID FIRED
310 X 220

Most cultures have used vessels as icons or symbols on their historical journey, and I choose to work within this tradition. I continue my investigation into both the day-to-day acts of contemplation and the complex acts of social ceremony. It is also a link to the customs and practices that distinguish all cultures, including our contemporary world.



gomi grub

CERAMIC, SLIP, UNDERGLAZE AND
GLAZE FIRED TO 1260 DEGREES CELSIUS
210 X 200 X 135

gomi grub is about our waste and waste management. Gomi is a Japanese word for garbage or rubbish. gomi grub is rubbish, consumes rubbish and recycles and transforms rubbish. A beautiful addition to our armoury for the management and ultimate acknowledgement of our collective responsibility.



SIMONE
FRASER

SOPHIE MORAN

Carinated vessels are steeped in historical and cultural ambiguity. Meaning shaped like keel, the word carinate led me to contemplate the passage of ideas, carried through pots, over time and sea. These carinated jars have obscured markings, hinting at past events. They create a dialogue between the present and antiquity, reflecting on the channels of knowledge inherent to this craft.

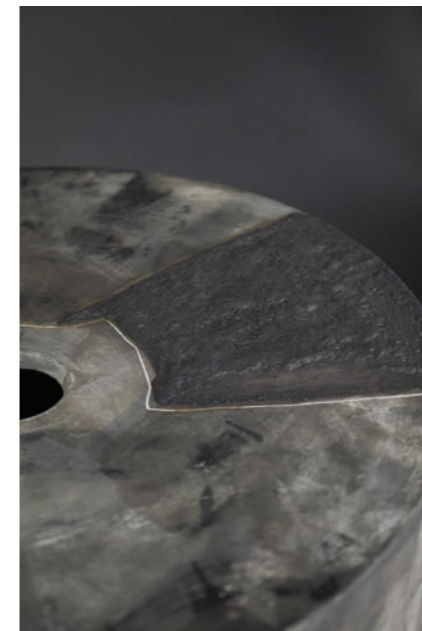


Carinated Jars

STONEWARE CLAY, OXIDES, MATT GLAZE, WHEEL THROWN AND FIRED IN AN ELECTRIC KILN TO CONE 10
MEDIUM JAR - 200 X 180
TALL JAR - 230 X 170



Hollow Form



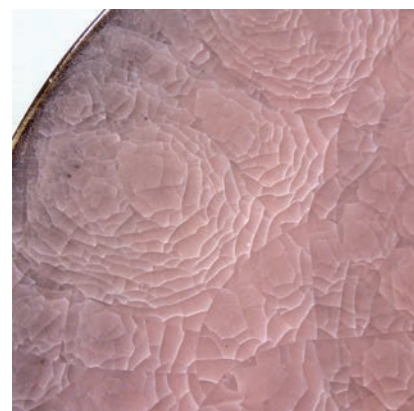
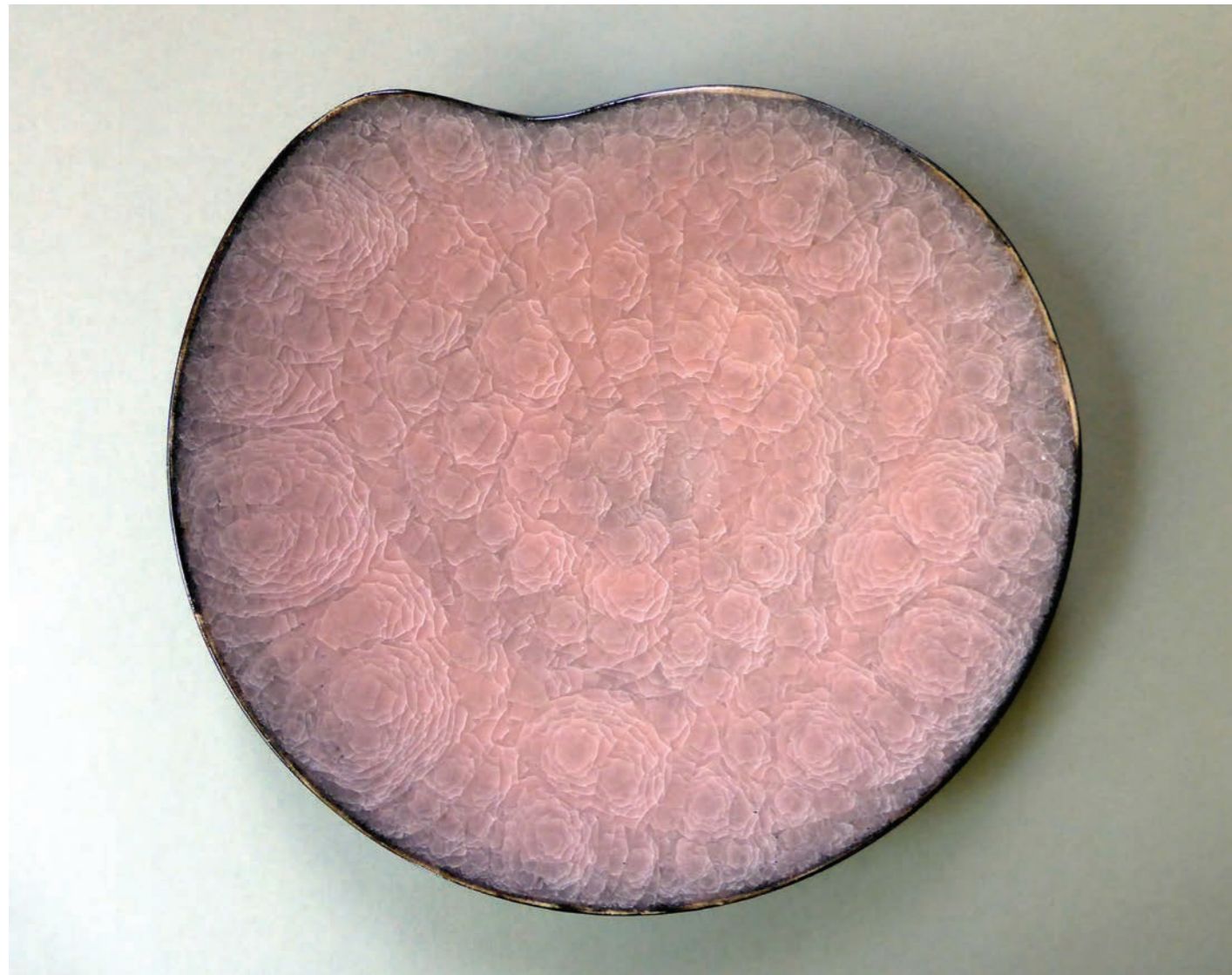
WHEEL THROWN BLACK MID-FIRE CLAY WITH SURFACE APPLICATION OF SLIPS, OXIDES AND INLAID UNDERGLAZE LINEWORK USING THE MISHIMA TECHNIQUE. MAGNESIUM CRAWL AND SILICON CARBIDE LAVA GLAZES
300 X 180

Steph Wallace is a ceramic artist based in Ballarat on Wadawurrung Country. Steph's work is deeply rooted in her connection to this land. Through her ceramics she weaves narratives that reflect the complexities of cultural identity and the legacies of colonialism on the contemporary landscape. Hollow Form examines this concept from a sculptural perspective.

STEPH WALLACE

STEVEN GOLDATE

Pink Flamingo. The Ice Crackle or Snowflake Crackle glaze originated in Sung Dynasty China where it is known as 'Guan' glaze. Not easy to master, this glaze required years of research and hundreds of clay and glaze tests to achieve a satisfactory result. Whereas other crackle glazes exhibit vertical cracks, the Ice Crackle glaze develops lateral, or horizontal cracks, imparting a 'flaky', layered appearance.



Pink Flamingo

WHEEL THROWN PLATTER
WITH STAINED GUAN ICE
CRACKLE GLAZE
340 X 310 X 55

IMPERIAL PORCELAIN
SLIP, STAINS, CERAMIC
PENCIL
120 X 115 X 83



Freedom - Leaf Obsession #2

For some time now I have been pursuing freedom in my work. I have found that my best work is made when I am 'in the zone' having fully let go of any inhibitions, preconceived ideas, and expectations, taking risks in my ceramic practice. Intuitive brushstrokes, sgraffito and ceramic pencil mark making relate to my long walks on Red Hill.

TANIA
VRANCIC

YOKO AZAWA



Nightfall

Yoko's practice is deeply influenced by the Japanese notion of よはく yohaku (blank space), encountered during her foundational graduate studies in Japanese painting. Translated into her ceramic works and installation practice, yohaku defines the space and stillness surrounding objects. For the artist, the space inside and between her objects holds possibility and meaning, not simply 'nothingness'.

**THROWN AND HAND BUILT
OBJECTS, STONEWARE,
PORCELAIN, GLAZE**
350 X 350 X 550



thank you

The Arts Mansfield Committee would like to express their thanks to the following sponsors for their support of the Klytie Pate 2023 Ceramic Awards and Exhibition

KLYTIE PATE AWARD
WILL TWYCROSS

VALENTINA DE MARIA EMERGING ARTIST AWARD
VALENTINA DE MARIA

PEOPLE'S CHOICE AWARD
ARTS MANSFIELD

FREIGHT SERVICE
MT BULLER ALPINE TRANSPORT

VENUE HOST
MANSFIELD ADULT COMMUNITY EDUCATION - MACE



FOR MORE INFORMATION VISIT
[ARTSMANSFIELD.COM.AU](https://artsmansfield.com.au)

  @ARTSMANSFIELD

ARTS MANSFIELD IS A VOLUNTEER ORGANISATION. IF YOU WOULD LIKE TO SUPPORT TO CONTINUE TO ENCOURAGE CREATIVITY A MEMBERSHIP FORM CAN BE DOWNLOADED FROM OUR WEBSITE AT [ARTSMANSFIELD.COM.AU](https://artsmansfield.com.au)

ARTS MANSFIELD AND KLYTIE PATE CERAMICS AWARD ARE BASED ON TAUNGURUNG COUNTRY. WE PAY OUR RESPECTS TO ELDERS PAST, PRESENT AND EMERGING.

CATALOGUE DESIGN BY
YOULISSYS CREATIVE

FRONT COVER IMAGE
MINEKO SHIMAZAWA

BACK COVER IMAGE
ROBYN PHELAN

1912 - 2010 *Klytie Pate*



The creative legacy of Klytie Pate is still unfolding...

Pate started making studio pottery in 1932 when she was twenty years old. By her early thirties, Pate devoted herself to working uninterrupted over the next 40 years when women were rarely professional artisans.

Pate exhibited at least once annually and grew in prominence as a practitioner. Once the National Gallery of Victoria purchased her modern Australian pottery in 1947, along with that of her former teacher, Allan Lowe (b 1907), Pate's commitment to making objects of formal and domestic elegance infused with personal symbolism was sealed.

She is included as one of the 100 artists in the National Gallery of Australia Know My Name: Australian Women Artists 1900 to Now exhibition.

Beloura House and Garden in Mornington has created a separate collection of Klytie Pate works, known as the The Klytie Pate Treasury—a survey collection which illustrates the way Klytie Pate's oeuvre in ceramics developed over five decades.

This collection was gifted by Pate's godson Dr Will Twycross, to mark his parents' lifelong friendship with Klytie and Bill Pate and pay homage to Klytie Pate's skill and determination to succeed throughout her long life. The Klytie Pate Treasury is available for viewing during a scheduled Beloura House & Garden Tour or Recital.

Career trajectory is one thing, but stylistic invention, refined technique and inspired glazing were to justify and distinguish Klytie Pate's pioneering status. May her legacy flourish through the Award bearing her name.



**BOTTLE-BRUSH, VASE
(C. 1939)**

KLYTIE PATE

COURTESY OF THE NATIONAL GALLERY OF VICTORIA



THE BIENNIAL KLYTIE PATE AWARD FOR CERAMICS IS A NATIONAL PRIZE, OPEN TO ALL CERAMICISTS IN AUSTRALIA AND NEW ZEALAND WHO ARE EXPERIENCED IN THE CRAFT.

THE AWARDS ARE A PRIZE OF \$10,000 FOR THE WINNING ARTIST, THE VALENTINA DE MARIA EMERGING ARTIST AWARD OF \$1,500 AND A PEOPLE'S CHOICE AWARD OF \$500.

HOSTED AT MACE
145-147 HIGH STREET
MANSFIELD, VICTORIA