

www.grahamhay.com.au

I received my initial tertiary training in ceramics in Dunedin, New Zealand then completed degrees majoring in ceramics at Edith Cowan University and then Curtin University of Technology (Hon) in Western Australia.

In 1992 I was introduced to paper clay (the addition of processed cellulose fibre to clay) by WA ceramic chemist Mike Kusnik (1927-2019) who had first given a paper clay workshop and exhibited works in 1987. He used it to reduce warping of tiles and to protect kiln shelves. Conducted my own research, I discovered many of many more radical possibilities, shared my results and images of my artworks with Rosette Gault (US) who had also discovered paper clay after extending the research of Abe Wagh (Gault, 1992). In 2000 I connected with the emerging UK paper clay community, and communicated with Carol Farrow (UK), and Jean-Pierre Beranger (FR), who independently published their own invention and artwork combining paper fibre and clay (Farrow, 1987; Espagnet, 1987).

Since 1992 I have given +340 paper clay demonstrations, workshops, master classes and talks in seventeen countries, including co-leading the international paper clay symposia/conferences in Hungary (2004), Norway (2007), and the US (2009, 2010, 2015, 2016). See my website for list and links.

While geographically remote from the peak event venues, I often participate in planning, organising, mobilising people and resources. To widen the other presenters' paper clay knowledge base, I often coordinate photo and video documentation of all demonstrations, then spend months editing these into interactive DVD sets, which are gifted to the other presenters for their private use.

I have participated in +160 exhibitions, including 25 interstate (the closest was 2,600 km away) and 22 overseas exhibitions. These include the first international paper clay surveys; in Scotland (2000-01), Hungary (2004) and the US (LA 2010, 2019-20). I was selected for Australian national ceramic biennial (NSW: 1998, 2005), Western Australian ceramic surveys (University of WA: 1999, 2014, Mundaring Arts Centre 2018), Sculpture by the Sea (Cottesloe Beach) 2008, 2009, 2015), and the following Biennale: Cluj Ceramics (2015), Florence (2013), Dublin (2014), Chianciano (2015), and Argentina (2016).

More recently in my work I have pushed the ceramic material to the limit: For the Argentina Biennale I was awarded first prize in ceramics for a 2.5m high freestanding porcelain paper clay sculpture weighing just 6kg. My work is featured in major paper clay textbooks (Gault; 1998, 2005, Lightwood; 2000) and dozens of national and overseas ceramic journals. Public collections include: Cities of Vincent and Mandurah (WA), Panvezys (Lithuania), Kecskemet (Hungary), MCG Collection (Minneapolis: USA), Eskisehir Museum of Contemporary Arts (Turkey), Art Ichol (India), Art Gallery of WA (Aust.).

In 2017 I sought to use my participation in an exhibition during the Venice Biennale to build connections between geographically remote WA ceramic artists and the audiences in Italy. I made over 6,000 porcelain paper clay flutes and fired a unique decal onto each. They were

assembled into a 2.5 m high sculpture. Over two nights I slowly dismantled the sculpture giving the flutes to the preview audiences to drink prosecco, encouraging them to take it home with them and to contact the individual WA ceramic and visual artists using the unique web addresses on the flute. The paper clay was donated by a Melbourne clay maker and the \$10,000 freight cost was crowd funded in two weeks through the Australian Cultural Fund.

Previously I have received nine peer assessed arts grants from the WA and Australian government to create new bodies of artwork or travel. Despite no post-graduation qualifications was invited to be an Adjunct staff member at Curtin University in 1998, formally teach at Edith Cowan University in 1999 and 2006 (paper clay unit), and be an Assessor of a ceramic based PhD at the Australian National University (Canberra) in 2016. Inspired by the latter experience, I commenced a practice led PhD at Curtin University in 2018.

In response to requests for paper clay information I have published over 25 articles in ceramic journals in five countries. Over a decade ago I sought to reduce the number of letter, emails and phone calls on how to use paper clay by posted over 100 pages of free information on paper clay on my website, which includes both my articles and others who have given me permission, which now still attracts around 11,000 pages viewed per month. Then five years ago, in order to reduce the number of workshop requests and free up time for studio making, I posted a few short educational videos on YouTube and Vimeo, which have attracted 180,000 viewers.

Since 2000 I have been the unpaid coordinator for the Robertson Park Artists Studio, then Farmer Street Studio, a community of five professional artists and a hundred students, located in inner city Perth.

Despite the almost complete disappearance of ceramics from WA tertiary education institutions, some have used my studio classes to successfully transition to professional ceramic artist, winning prizes and be acquired by public collections. I also mentor 1-3 undergraduate arts students per year through alumni associations at three universities.

Gault, R (1992) Amazing Paperclay. *Ceramics Monthly*, June/July/Aug, 96-99, copy: www.grahamhay.com.au/gault1992cm.html).

Farrow, C (1987) Paper/Clay, *Artists Newsletter*, United Kingdom, April, 20-1

Espagnet, F (1987) Papier Porcelaine invention de Jean-Pierre Beranger, *La Revue de la Ceramique et du Verre*, no: 34, Mai/Juin, 47-9