

WEATHERING

CATHY KEYS



Introduction by Stephanie Outridge Field

CATHY KEYS IS AN ARTIST AND COMMENTATOR ON HER LIFE'S EXPERIENCES and by extension, through her powers of observation and documentation, on our life experiences. Her uncompromising observations of events and processes that surround her form the first part of her process driven arts practise.

I first met Cathy over a decade ago when she came into my office enquiring about how she should programme her ceramics practise. Programme may not be the right word but schedule or timetable seems even less adequate. What events, what outcomes... what should be her goals not from a maker's perspective, but rather a wholistic approach to her endeavours as an artist. We discussed a few tick boxes to tick off in her journey as a ceramic artist and I believe she left with a quiet determination and a plan. Since that first meeting I have come to know more of Cathy and her approaches to work and life. Cathy is a carefully considered and completely committed practitioner. Keenly observant, faithful documenter and thorough reviewer of her chosen subjects and work. Her focus is unstinting. Quiet and resolute. These words describe Cathy Keys as a maker, artist and the person I now know.

Weathering is the next chapter in her work. A series of ceramic pieces, installations, documents and drawings about the changes that come with existing and the marks, patterns and shadows that are the evidence of the process. The natural processes of growth, regrowth, decay, decomposition, degradation and the ephemeral within the ecological processes

are the inspiration and motivation for Cathy. The architecture of substance, form and process is the platform Cathy's work is built upon.

Cathy's approach is expanding as she extends the objects she makes and the context. Weathering continues to show ceramics as singleton pieces as well as clusters and installations; drawings as well as diverse documents. Weathering is a large and diverse but cohesive body of work that has occupied Cathy Keys for some time. Weathering continues her many strands of observation, investigation and making that further consolidates her approaches to her practise. I believe Weathering also adds yet more evidence of process and 'timefulness'. Weathering documents what has happened and what is happening. Weathering documents Cathy as observer and commentator.

I commend Cathy Keys to you as a maker, artist and an insightful observer of her life and ours. Cathy provides the opportunity to revisit, to re-examine, to re-look and re-see what is sometimes small but also precious around us.

STEPHANIE OUTRIDGE FIELD SEPTEMBER 2017



Veneridae series, 2017, stoneware ceramics, 12x150x70cm

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FELL

COMMERCIAL FELLING OF BUNYA PINES (*Aracaria bidwilli*) ceased in the Bunya Mountains in 1940s. In the 1980s my sisters Jenny, Sandy and I were taken to see the rare phenomenon of 100 year old living tree stumps. The ceramic collections *Bark*, *Hope* and installation *Stump* were inspired by the remarkable partnership, resilience and regeneration shown by these stumps and the nearby living Bunya Pines that sustained them.



DECAY

DEATH AND DECOMPOSITION ARE ALL NATURAL PHENOMENON of any lifecycle but tend to be visually sanitised and filtered in contemporary society which is obsessed with the new. I'm drawn to natural and architectural surface that display the patina and stain of their ageing. The drawing sets *Rust*, *Rot*, *Splinter* and *Fern* have come out of an interested in capturing the ways surfaces break-down and materials record this process of decay. The sculptural installations *Drip Drip* and *Slump* are concerned with the ephemeral nature of life.

BREAK

AS A CHILD THE HOLY GRAIL OF SEA COMBING was the brightly coloured, glossy and perfectly intact shell but now I see more beauty and meaning in the simple sculptural and partial forms that have been chipped, split, bleached and worn back to their essential core. It's the aesthetic of the broken shell found washed up on south East Queensland beaches that have inspired the ceramic collections of shells and *Midden*.



Clockwise from top left:
Fern 1, 2017, paper and pastels, 21x30cm
Bark series, 2017, stoneware ceramics, 30x25x35cm
Rust 3, 2017, paper and pastels, 55x75cm
Splinter 2, 2017, paper and pastels, 55x75cm

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I AM A BRISBANE BASED ARTIST with a background in ceramics, architecture and anthropology. I create hand built sculptural forms using a unique coiling technique. This process and the forms and surfaces it creates are inspired by the interaction of climatic and environmental phenomena in the Australian landscape. I am concerned with investigating and documenting connections with place, environment and cultural knowledge.



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Tony Webdale
Photographer

MAKERS
GALLERY

Top: *Mactridae 4*, 2017, stoneware ceramics, 32x16x29cm
Bottom: *Strombidae 3*, 2017, stoneware ceramics, 16x14x13cm
Cover: *Donacidae series*, 2017, stoneware ceramics, 10x40x23cm

Photography Tony Webdale Design Designfront