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Fletcher Challenge Ceramics Award

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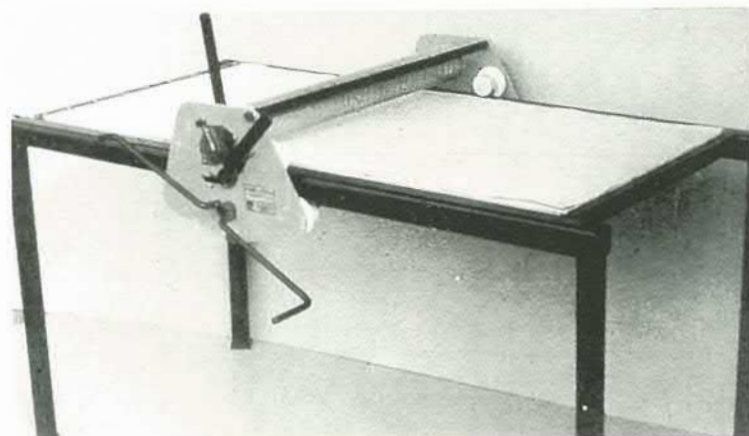
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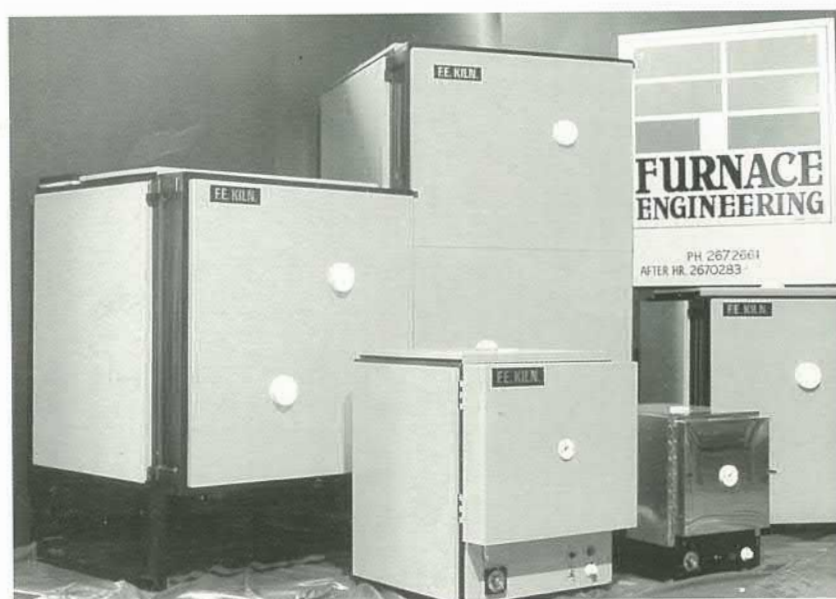
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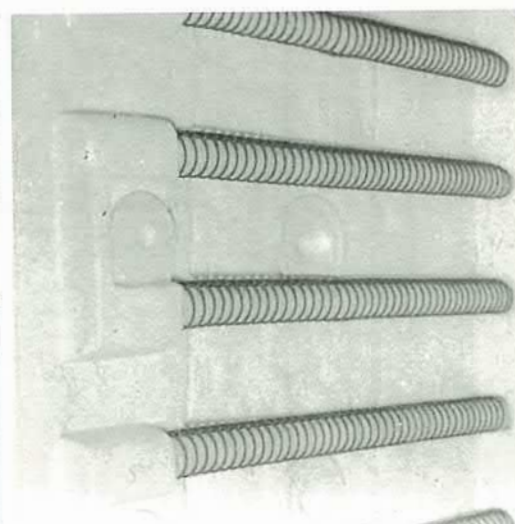


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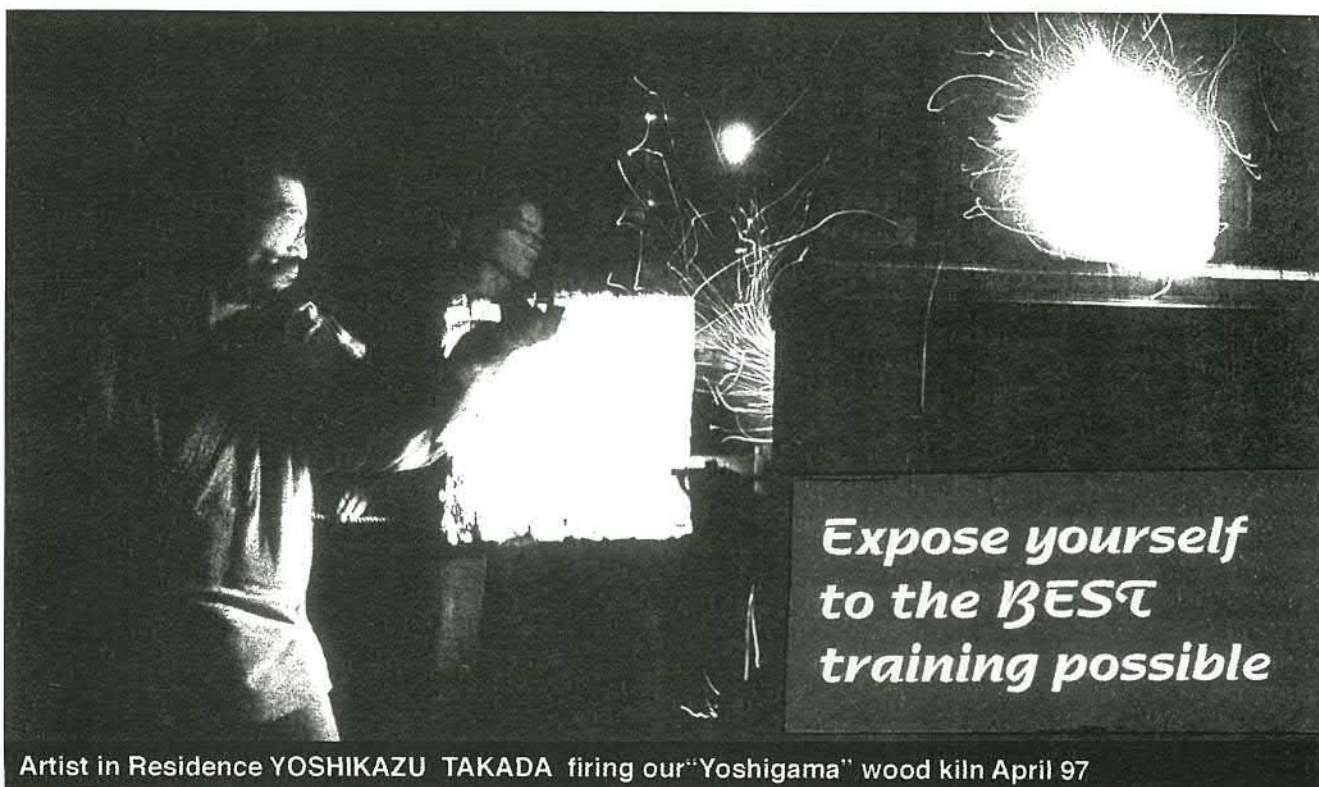
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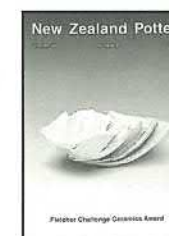
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COVER PHOTO: Photo by Haru Sameshima

Fletcher Challenge Ceramics Award

Premier Award: Jean-Francois Fouilhoux, France

Grand Coquille. 18 x 33 x 48cm



BACK COVER: Photos by Howard Williams

Birkenhead Licensing Trust Pottery Award

Premier Award: Marilyn Wiseman. Mixed Messages

Top:

Centre left:

Centre middle:

Centre right:

Bottom left:

Bottom right:

Judge:

Venue:

BLT Award: John Parker. Ridged Bowl

3M Award: Louise Rive. Tongue Tied II

Westshore Community Arts Council Award

Mark Brockie. Shino cannister

Lochore's Real Estate Award: Greg Barron

Altered vase

Gilbert Printing Co Award: Chris Weaver. Teaset

Peter Collis

Bruce Mason Centre, Takapuna



Notices

Garden Sculpture Exhibition

The *North Shore Women's Refuge* will benefit from funds raised by a garden sculpture and outdoor art exhibition to be opened by the Governor General **Sir Michael Hardie Boys** and **Lady Hardie Boys** on November 6 1998.

This is the second *New Zealand Garden Sculpture and Outdoor Art Exhibition* to be held in the grounds of the award winning **Becroft** house in Takapuna. The first event held two years ago (*NZ Potter*, Vol 39, No 2, 1997) was exceptionally successful both as an art occasion and as a fund-raiser. With a garden designed by landscape architect **Harry Turbott** and sited on Lake Pupuke, the grounds of the Becroft house are a magnificent setting to display sculpture and outdoor art. Since the previous exhibition, a boardwalk has been built around the lake edge which adds to the bush and grassed areas available for the display of art works.

After the official opening for invited guests on the Friday evening the exhibition will be open to the public for nine days with some 'twilight' occasions planned. Over sixty artists will be exhibiting and will include well known artists **Gretchen Albrecht, Chris Booth, Barry Brickell, Bronwynne Cornish, Charlotte Fisher, Christine Hellyer, Virginia King, Phillip Luxton, Peter Oxborough, Louise Purvis, Carole Shephard, Llew Summers, Jeff Thomson, Greer Twiss, Arnold Wilson, Marilyn Wiseman, Frank Womble.**

Artists appreciate the chance to show at this exhibition. Sculptor **Marte Szirmay** says; "Outdoor art is often associated with public spaces, and as this event is seen on a domestic scale where it complements and enhances the use of the garden, it can only be beneficial for artists, the public, and most importantly for the women and children who will benefit by the success of the exhibition."

As part of the event, artists and guest celebrities will conduct tours of the exhibition, and a cafe will sell light refreshments. All the art displayed will be for sale, with the commission from the sales along with the entry fee raising funds for the Refuge.

The *Friends of the North Shore Women's Refuge* have established an Accommodation Fund to extend facilities for the Refuge. The focus of this unique exhibition is to increase this fund to help provide a separate and supportive environment for families with teenage boys.

The exhibition will run from 6 to 15 November, 1998.

Further information from:

Lexie Turner, chairperson. Ph: 09 478 7222. Fax: 09 478 8402

Lenore Sumpter, art co-ordinator. Ph: 09 486-2617. Fax: 09 486 5588

Italy

Italian Majolica of the 16th Century; a Travelling Conference of Studies will take place in the three Italian cities of Gubbio, Urbania and Faenza, from September 21 to 27, 1998. These cities are known as excellent guardians of the majolica culture of the Renaissance (Urbania was then known as Casteldurante) and are holding this series of conferences to promote interest in Italian ceramics.

The project has been organised by the *International Museum of Ceramics* in Faenza under the sponsorship of Italian Department of the European Parliament. It will involve scholars from museums around the world.

The events include guided tours to many museums and exhibitions, lectures, discussions and considerations by some of the most influential specialists of different Italian ceramics

traditions. This travelling conference starts in Gubbio, September 21 - 23, moves to Urbania for September 23 - 24 and then to Faenza, September 25 - 27.

During this time and until October 4, Faenza will host a major exhibition of valuable Renaissance majolica masterpieces from the renown *Strozzi Sacratì Collection*.

The registration fee for the entire conference is ITL250,000 (approx. NZ\$250) There will be reductions for students, teachers, ceramists, craftspeople and for those wishing to attend only individual sessions.

The registration deadline is September 10, 1998. Information from:

Gubbio Incontri Centro Servizi

Ph: 0039 75 922 1600

Fax: 0039 75 922 0548

International Teapot Competition

The *Musée de Carouge* in the Swiss city of Carouge has announced their biennial international ceramics competition open to any ceramist. For 1999 the museum is offering a prize of SF7,500 (approx NZ\$10,000). There will be two other prizes of SF1,000 (*Association of Swiss Ceramists*) and SF500 (*Betjam and Barton, tea merchants*).

The subject of the competition is the Teapot. It must be a functional teapot made of either terracotta, glazed earthenware, stoneware or porcelain, and bearing a design either carved, impressed, glazed, engraved or painted. The handle may be made in another material of the maker's choice.

Maximum size allowed is 35cm in height, including the handle. Only one entry per candidate will be accepted.

A short artist's CV (maximum 30 lines) and two professional standard (for possible publishing) 35mm slides of the teapot must be received with the entry form before 1 June 1999. Successful entrants will be notified in June 1999, in time for the actual teapot to be sent by post. The exhibition will run from 2 October to 28 November, 1999.

Entry forms and full details can be obtained from:

Musée de Carouge

Mairie de Carouge

Case postale

Ch - 1227, Carouge

Switzerland

Apology

We apologise to affected potters and the organisers of the 1999 *Sidney Myer Fund International Ceramics Award* for publishing incorrect details about this exhibition in the *New Zealand Potter*, vol 40, no 1, 1998. It appears we used outdated information which we here correct.

The 1999 *Sidney Myer Fund International Ceramics Award*, in association with *La Trobe University* is an international exhibition and competition. The 1999 judge will be a ceramist of international renown whose name will not be made public until after the finalists have been chosen.

Premier Award of Aus\$15,000 (approx NZ\$18,000) with Aus\$10,000 in merit awards. Entries close on 30 September, 1998. Entry forms can be obtained from:

The Director

Shepparton Art Gallery

Locked Bag 1000

Shepparton

VIC 3632

Australia

Ph: 0061 3 5832 9861

Fax: 0061 3 5831 8480



Premier Award: **Jean-Francois Fouilhoux**, France. *Grand Coquille*. 18 x 33 x 48cm

Fletcher Challenge Ceramics Award 1998



Merit: Award **Jochen Ruth**, Germany
Kreisel. 25 x 35cm



Merit Award: **Eirik Gjeddrem**, Norway
Whirl. 17 x 52 x 52

Merit Award: **Charles Timm-Ballard**, USA
The Pleasures of Metal. 8 x 38 x 53

Merit Award: **Sasja Scherjon**, Netherlands
Velvet. 28 x 19

Merit Award: **Mark Chatterley**, USA
In Your Face. 200 x 32 x 48cm



Fletcher Challenge Ceramics Award

Duncan Shearer, Auckland

Photos by Haru Sameshima, page 8



The judge Torbjorn Kvasbo and winner Jean-Francois Fouilhoux with guests. Photo by Tony Bacon

Having spent almost two hundred hours with this year's *Fletcher Challenge Ceramics Award* entries, I have had an opportunity to not only consider every piece individually, but also the exhibition as a whole.

For myself, some of the more interesting aspects of the *Fletcher's* are the issues surrounding it - the curatorial approach, the display and the public response. Having settled on the anonymous, single judge approach the *Fletcher's* has managed to produce a show where the public expect it to be different every year and are not disappointed. This varying swing of tastes however, has only altered the object selection, not the tenor of the show, which has evolved to present the audience with a range of sculptured ceramics.

This may or may not be a cause for concern as many still enjoy the show and are unconcerned by the lack of traditional 'pots'. The predominance of non-utilitarian objects being made and displayed in this kind of show is surely a product of our time and various cultural or social factors.

I believe it would be more productive for ceramic criticism if practitioners instigated an informed discussion about their work and concerns. This would enable an enlightened debate to develop around the object and not the maker.

The curatorial structure of the *Fletcher's* has resulted in a room full of diverse ceramic objects, linked primarily by the material. This does not mean there are no other similarities. It is a fairly common occurrence for potters to produce a 'Fletcher's Piece', a special one off, or a particularly accomplished piece in a series. Designed for the *Fletcher's*, some of these pieces will end up being displayed in a room surrounded by like objects. This provides the context for, not only the object, but also the viewer. These works are in their anticipated environment, referencing the room, the display equipment and the other objects.

This leads to the idea that the totality of the show amounts to something more than just a collection of disparate works. The displaying of the works takes on new meaning; it's not sufficient to simply place a work on a stand and illuminate it clearly. Each table acts as a frame and the objects on top must interact visually with each other. The juxtaposition of pots viewed in front/behind others links these objects and provides for a richer visual experience than any one pot in the link. The lighting of the works must also highlight the uniqueness of the object and yet still link

it to its community.

This year's *Fletcher's* made these connections more obvious by having all the works in one room without any major visual obstructions. One was able to gaze from one end of the room to the other. This, combined with a very geometrical plinth layout designed by **John Parker**, meant the public could look along one row of tables and see up to ten different ceramic works in a line. Admittedly many people didn't take advantage of standing back and getting the 'big picture', as they were absorbed by the spectacle of separate objects.

This year's Premier Award winner, **Jean-Francois Fouilhoux's** work *Grand Coquille* (catalogue #1) is one of the *Fletcher's* more interesting winners. For it is not only an undeniably beautiful work, but is also strongly linked to the judge in a more obvious and sympathetic manner than in some other years.

The judge, **Torbjorn Kvasbo** was aware of Fouilhoux's work prior to this exhibition and stated that this piece was the best work yet that he had seen produced.

The work is a wonderful fusion between chaos and order, elemental force and controlled precision. The balance of these forms has improved over the course of the last year and now have an energy about them that matches the fluidity of the material and making process.

Fouilhoux spent 20 years researching the celadon glaze and in this example he has perfected it. Glazed and fired four times, the quality of trapped/reflected light by the celadon's millions of tiny air bubbles creates a soft halo effect. A velvet look that when touched rewards you with a silky sensation.

The philosophical approach to clay that Kvasbo expresses in his work is that of fluidity, spontaneity, truth to the material and robustness; all are evident in the winner's work as well. The glaze hides nothing of this process, it in fact enhances the contrast of surface and method, similar to the anagama firing process practised by Kvasbo.

A final interesting note about this piece is the public response to it. Most found this work a worthy winner and most included it

in their top five pieces from the show. Such popular acclaim must have a positive flow-on effect to the public's perception of ceramics.

The *Pleasures of Metal* by **Charles Timm-Ballard** (#6) is a work that attracted my attention for the entire show, despite my viewing it many times. Its ambiguity intrigues me. The title of the piece helped me to understand some of what the artist was about. Technically all ceramics are just metallic oxide combinations which have been heat processed. The name thus refers to the object's intrinsic material and also to the very fabric of the landscape, from which is sourced the imagery.

The title also refers to the more specific colouring oxide used to depict the scene. The copper ball in the upper right hand corner reinforces the work's link to metal by contrasting the copper metal with the copper oxide used in the decoration.

Although this work uses imagery sourced from the historical fine art landscape tradition it recontextualises it by the use of ceramic as a medium. The work is the landscape and yet also depicts the image of the landscape. Some of the concepts expressed in this work can be traced back to expressionism, in particular artists like **Edvard Munch**, but it also follows a ceramic tradition of depicting landscapes. The work eschews the 'decoration on a vessel form' genus in order to present us with a simplified canvas. This allows Timm-Ballard to explore not only ceramic concerns like surface cracking and glaze effects, but to comment on the historical art category of landscape.

The form of the work, a simple flattened rectangular box, has been treated in a loose and plastic manner. The sides of the box are darkly stained with oxide and contrast with the cream glazed front. This helps to separate the work from its surroundings and performs as a framing device.

Victoria Howlett's work, *Echoes of Things Remembered* (#45) comprising a four-by-four grid of slabs, topped with a collection of box and wall shapes, has attracted many interesting comments from the public. It is a work crying out for personal interaction; the desire to rearrange the elements is as strong for adults as a *Lego* set's attraction is for children. The work, as organised, is only the artist's first reading of it, everybody would arrange it differently. There are many possibilities to add new meaning by subtracting pieces to add space and definition to the surrounding elements, by removing some of the top forms and by stringing the objects into lines or smaller groupings. A parallel approach to composition can be seen in the New Zealand artist **Richard Killeen's** work where his cut-out shapes can be freely arranged on a wall, with no prescribed arrangement.

The quality of surface is also of rich interest. Subtle smoked colours combine with a luscious thick opaque white crackled glaze, creating a very tactile surface. The simple abstracted house/temple/wall forms add another layer of interpretative possibilities.

Sculpturally, the work is very dense and busy as arranged. Opening up holes in the grouping would create a less cluttered installation. The work speaks volumes about clay as a material and the processes of firing. Victoria Howlett handles mass with a surety and confidence, the clay is thick and weighty, possessing a gravity that alludes to the abstracted forms.

Carol Bradley's work *Flying Fish* (#22) highlights a number of issues to do with competitions in general. Namely that of multiples, context and progression. Torbjorn Kvasbo commented to me that if the individual unit was a poor work, then multiplying it would still produce a poor work. In this case sixteen horn shaped objects, all treated identically, yet not produced identically, has created a work lacking variation but also lacking a methodical perfection. Caught betwixt and between, it resides in a bit of a metaphorical and conceptual vacuum. I question not only their allusion to function but their sculptural impact.

This year, because of the *Pots of Ponsonby* show *Extension* (see page 10) it has been possible to contextualise some of the artists' work and to note the progression in their concepts. Carol Bradley's work is a good example of how it has improved since submitting her *Fletcher* piece. The newer works have a more resolved hanging apparatus and a softer organic feel. The idea of multiples is also reduced to twos or threes, allowing each item room to breathe and yet still interact with the group.

Another interesting work is that of **John Higgins** (#75). His architectural form entitled *Morocco* is one of the few works in the show whose title illuminates the work - and without adding another layer of obscurity.

Rich in surface detail, his use of clay and slips, highlighted with oxides, is masterful. The object resonates with Moorish and Arabian overtones. The abstracted architectural detail, the variation of form from curved to angular walls, the hint of interior space and unearthly views through the windows, create the oriental mysticism of a foreign, eastern land.

In comparing his last year's entry (also catalogue number 75) with this year's, I find an admirable consistency in concept. A persistence with exploring architectural motifs and the use of slips and restrained decoration, combine to generate a monumentality about the work which belies their actual scale.

Chris Baskin's *Pasta Jar* (#70) was one of the few utilitarian vessel forms in this year's show. It thus stood out, not only for its own attributes, but because so many other works dealt only with sculptural ceramic concerns. It was displayed alongside work by **Nancy Barbour** (#80), **Zoe Ryan** (#20) and **Matthew Waite** (#12). Which seemed to ghettoise the functional vessels into a corner, but also highlighted the huge range of possibilities within the functional genre.

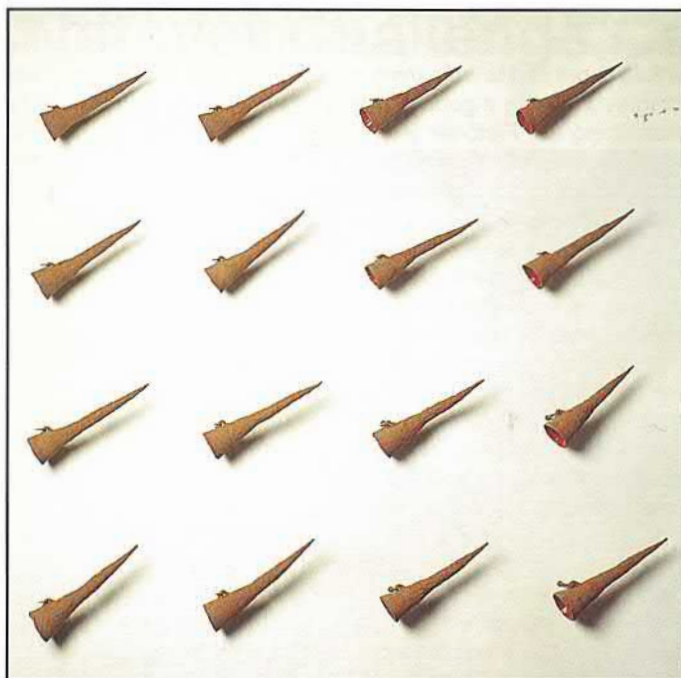
Baskin's work stood out by virtue of his sensitivity to the soft clay. The loosely faceted sides and gentle lopsidedness, emphasised with subtle woodfired blushes, gave this work a lively yet restrained feel. It would be a delight to use this practical vessel on a daily basis, or to interact with it purely on a visual basis.

Steven Heinemann has been a fairly regular entrant to the *Fletcher's* and in 1996 was awarded a Judge's Commendation. His work titled *Terra Alba #2* (#30) is vessel based like much of his previous work. Heinemann has consistently explored a theme embracing formal concepts that have much in common with contemporary sculptural concerns. Themes like hard/soft, inside/outside and surface/form. This rigorous approach to his work provides a methodology that allows us to critically view his works, not only from a ceramics perspective, but also from a wider art/sculpture ideology.

His exploration of the oval dish shape has allowed him to connect ideas of history and nature. The material clay has a cultural component once it's been made into an object, but still possesses a geological time frame. The ceramic forms are permanent until eroded away and yet they have a transient overlay of human appropriation.

In *Terra Alba #2* Heinemann has lightly outlined a figure 8 in the bottom of the dish. This simple motif combined with the work's title helps to focus the viewer on the object's links to infinity (the figure 8 on its side is the mathematical symbol for infinity) through the material and hence to the earth itself.

Heinemann's use of clay as a material shows admirable subtlety and mastery. His forms have a soft curvaceous feel and are sensuously covered with muted slips and glazes, making his work irresistibly touchable. Heinemann offers hope to those who see nothing of worth emerging from modern international ceramic sculpture. Working from a strong conceptual framework, he has imbued his work with a contemporary and recontextualised theme of natural process/historical culture. ■

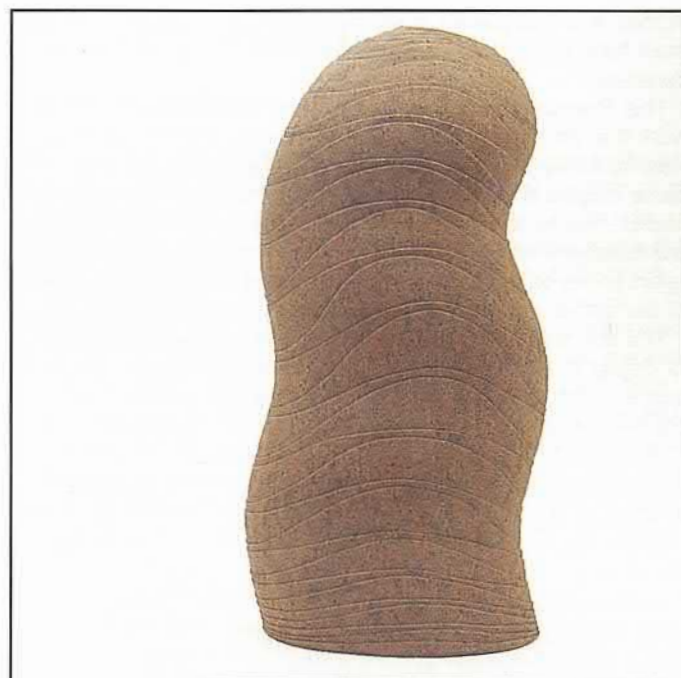
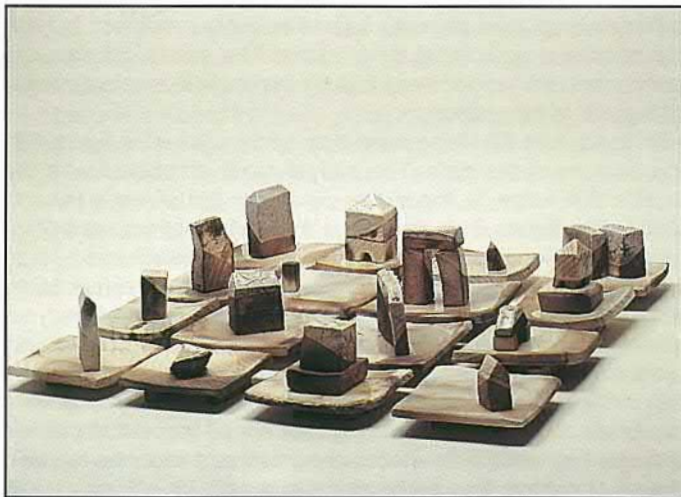


Carol Bradley, Canada
Flying Fish (Drinking Vessels). 30 x 6cm



John Higgins, England
Morocco. 43.4 x 13.5 x 49cm

Victoria Howlett, Australia
Echoes of Things Remembered. 24 x 110 x 110cm



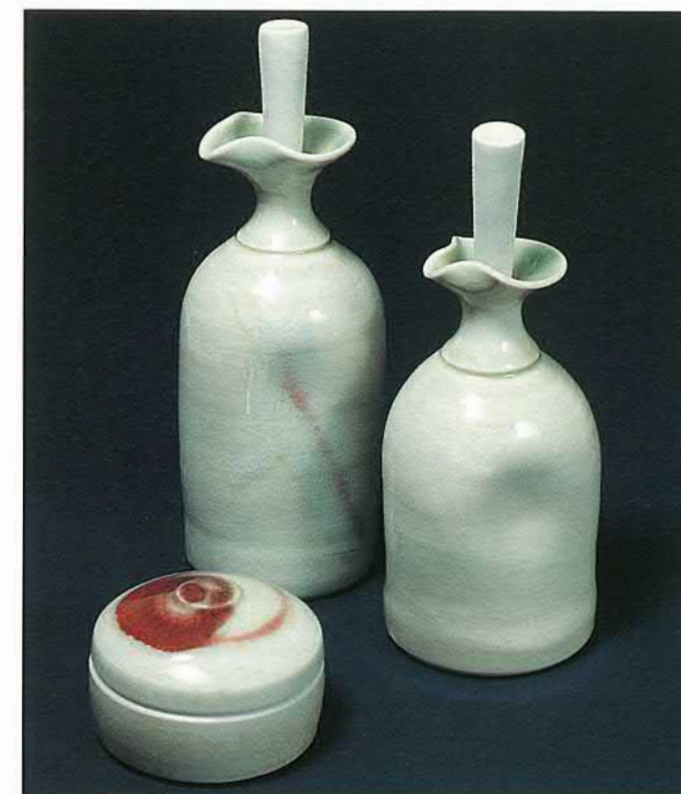
Shingo Takeuchi, Japan
Flattened Jar. 58 x 28 x 20cm

Chris Baskin, USA
Pasta Jar. 35 x 11 x 11cm



Extension

Pots of Ponsonby, Auckland

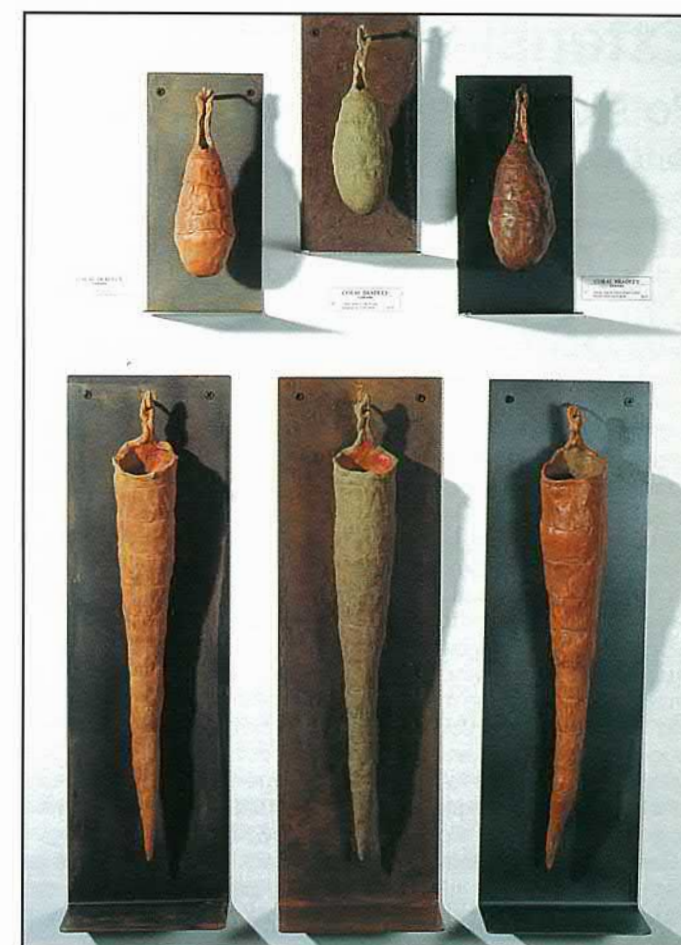


John Dawson, UK



Andre Hess, UK

Anita McIntyre, UK



Carol Bradley, Canada



Virginia Jones, UK

Klaartje Kamermans, Netherlands



Extension

Pots of Ponsonby, May 1998

Matt McLean, Auckland

Photos by Howard Williams, page 9

Given the unrefined nature of his own work, it's perhaps surprising that this year's *Fletcher Challenge Ceramics Award* judge, **Torbjorn Kvasbo** (Norway), included as many pieces of porcelain in his selection as he did. His premier award winner, **Jean-Francois Fouilhoux** (*Fletcher* catalogue #1: France) demonstrated how this unlikely material, often associated with delicacy and refinement, can give asstringency to vigorous, expressive forms, akin in spirit to Kvasbo's own.

At *Pots of Ponsonby*, an Auckland co-operative shop and gallery, three other porcelain (or quasi-porcelain) exponents were among the 10 *Fletcher* exhibitors contributing to this auxiliary display running concurrently with the main exhibition.

Employing slip-cast bone china, **Martha Zettler's** (catalogue #46: South Africa) approach contrasts markedly with Fouilhoux's. Her vessel forms are strictly prescribed and symmetrical. Their translucent walls diffuse the light captured within, softly illuminating the glass-bead blasted relief pattern on the outside. These patterns are angular, hard-edged and essentially two-dimensional, speaking more of stencil making than of interaction with clay. Her forms however, are by contrast soft and curved, suggesting throwing and altering. Why not use slip-castings, I wonder, to advantage to explore hard-edge repeated forms more consistent with her graphic surface treatment. (eg: **Jeanne Opgenhaffen's Little Box**, catalogue #55: Belgium).

Gareth Mason (catalogue #15: England). To describe pots as "captured spaces" is interesting. It suggests awareness of and engagement with our surroundings - function of a kind. So, what does Mason mean in the context of these pots?

We see a series of thrown bowls, bottles and vases, quite small and simple, some enlivened by a slight wobble in the neck or rim. Decoration is confined to a copper glaze breaking occasionally to metallic black. Each pot has the profile of its classical archetype which I find difficult to get past. Only *Pewter Green Vase* #66, a simple, flaring beaker, escapes historic labelling sufficiently for me to share Mason's "captured space".

John Dawson (catalogue #59: England). Analogies are often drawn between music and other art forms. Timbre may be likened to texture or colour, melody to line, chords to visual elements acting together. In Dawson's case one can imagine the pot being, as it were, the basic musical form with its own rhythm, disturbed by an overriding spiralling groove or painted line providing the embellishments.

Two exhibitors use surface graphics to visually link series of bowl forms. **Nancy Barbour** (catalogue #80: USA) employs free sketchy brushwork in a pictorial fishing scene spanning a series of utilitarian bowls. **Klaartje Kamermans** (catalogue #53: Netherlands) by contrast, links non-utilitarian dish forms with a tightly designed, repeated pattern, adapted cleverly to 3D from 17th century Dutch tiles. Rims play on the curved shapes which are distorted and bisected continuously as your viewpoint moves.

Carol Bradley's (catalogue #22: Canada) *Fletcher* wall piece suggests an interest in installations, confirmed by reading her notes. As isolated pieces these works feel cut adrift, like theatre props waiting for a play to fit into. The scene is already set - dead organic form hangs from ancient forged hook - evocative, beautifully crafted, but otherworldly.

Andre Hess's (catalogue #86: England) pieces are so enigmatic that material and method become subject matter. Crude horizontal and upright elements are joined in a repeated "bedstead" form. Simple slips and oxides, casually applied, complete the routine. The most fascinating aspect of this series for me is the repetition itself. Why the obsession with this form and how did it evolve from the "chimney" series that we know from earlier *Fletcher's*. They share some features such as the

broad, flat base and slab-like uprights, but the carefully worked surfaces and considered profiles have been abandoned. For artists like this, a brief photographic retrospective may be more illuminating for us than physical duplicates.

Although **Anita McIntyre's** (catalogue #48: Australia) wall tiles can be appreciated simply as ceramic works in their own right, reading about her Australian background prompts one to consider them as landscapes representative of that continent. Whether the vast hinterland viewed from 30,000 feet, or gravel pressed into dried mud seen from close-up, the likeness is easily drawn. In another series coloured slips and inlaid shapes drift wistfully across gritty surfaces like figurines in a rock painting.

In contrast to her simple, elemental cylinder in the *Fletcher* exhibition, **Virginia Jones** (catalogue #74: Australia) offers a surprising combination of utility and surface manipulation in *Extension*. Strait-laced teapots and teabowl forms are covered with applied dots and squiggles on their outer surfaces, standing out in relief. I'd need to live with these before I decided whether they work or not, but irrespective of that, they're strangely fussy compared to her *Fletcher* entry.

Rand Heazlitt (catalogue #17: USA) presents a range of the utility pots that he's known for. Most of these salt glazed pots are eminently practical, although the large *Secret Jars* deal with containment as an abstract idea rather than physical containment. Too small for any practical purpose, the lids exist for purely aesthetic reasons, punctuating an otherwise continuous ballooning surface. Indeed, the pot itself exists for similar reasons - a vigorously formed 3D canvas for the interaction of clay and kiln vapours.

Pots of Ponsonby members should be congratulated for attempting this show, an obviously huge job considering that all participants were from overseas. While successful in many ways, auxiliary events like this, by themselves aren't enough to inform us about artists in the larger event. Photographs and writing may be a better means of informing about past work and of presenting larger scale works by the artists. ■

Fletcher Challenge Ceramics Award

End of an Award - End of an Era

Peter Lange

Director, Auckland Studio Potters Centre



Lucie Landau, UK, talks about her work on "Potters Night"
Photo by Tony Bacon

Fletcher Challenge Ltd has just announced that, as part of a reappraisal of its sponsorship commitments, it will no longer sponsor the *Fletcher Challenge Ceramics Award*. Although

discussions are underway which may result in the launch of a new competition with new funding in the year 2000 there will be no *Fletcher Challenge Ceramics Award* in 1999.

This will be a blow to the international ceramists for whom the Award has provided not only an opportunity for selection to one of the top competitions in the world, and the consequent prestige and CV enhancement, but for those who were able to visit this country during the course of the exhibitions there was contact with New Zealand potters, judges and visiting potters, workshops and networking.

The effect on the New Zealand ceramic community will be even more dramatic, although one of the original aims of the Award has been to a large extent achieved. This aim was to develop a studio and teaching centre in Auckland for the then fledgling craft of ceramics.

The *Fletcher Challenge* sponsorship has always been a generous one, allowing the potters of Auckland free rein to organise the Award in the way that they felt was the most creative for the exhibitors and the public. Profits from the successful management of the Award were directed towards the improvement of the facilities and buildings at the *Auckland Studio Potters Teaching Centre*, which now has a very well appointed and popular teaching workshop with 10 kilns, 16 wheels and plenty of room to move.

The other major aim of the Award was to promote international contact between New Zealand potters and their counterparts overseas. New Zealand is a small country isolated geographically, economically depressed, and with something of a cultural confidence problem. The cancellation of the Award will have a significant impact on potters in this country who will miss the contact with overseas potters and pots they have enjoyed over the past 22 years as a result of the *Fletcher Challenge Ceramics Award*.

The Award exhibition has been the ceramic high point of the New Zealand potting year, bringing potters and public face to face with 100 or so of the best international pots, and, just as importantly with judges of international standing. **Richard Shaw, Ron Nagle, Patti Warashina, Elizabeth Fritsch, Takeshi Yasuda** and 17 other impressive figures have been brought here, often with some curiosity on their part - a free trip, a bit of sightseeing and socialising - but with the underlying motive of being involved with a prestigious international competition and with willingness to share with local potters some of their vast wealth of experience.

Twenty-two years ago the Award exhibition was dominated by New Zealand pots. In this the Award's final year, there were fewer New Zealand pots than in any previous year. Only eight New Zealand works were selected for the exhibition which had a total number of 92.

There are two likely reasons for this trend. Firstly, selection of local works for a show which has had its international content deliberately increased, is more problematical.

The second reason is more uncomfortable for New Zealand potters to confront: the quality of New Zealand work and self-image of the New Zealand potters themselves. There has been a noticeable trend in the last 10 years for craft to change from being a strong component of the arts in New Zealand to becoming marginalised to the point of invisibility.

There is, fortunately, still a solid core of potters whose work is recognised as having the sort of integrity that puts them in world class. However, that number is small and shrinking. The number of potters who work at the production of domestic ware, the traditional staple of New Zealand ceramic work, has fallen dramatically from many hundreds to several dozen over the last twelve years. This has coincided with the sudden introduction in 1984 of a market-driven economy into a rather sleepy, but

nonetheless egalitarian, society - a change that decimated many industries traditionally protected by tariffs, studio pottery being merely another casualty.

This gloomy picture sets the scene for the unexpected loss of our sponsor. It would be churlish to consider their behaviour anything less than generous considering the 22 year history of the Award, and I suspect it has been another casualty of a market-driven economy. Nonetheless, it is depressing to witness the demise of another major craft event.

Which is not to say that the Award has been without its critics in recent years. There has been an interesting change of perception of the Award on the part of local commentators, local potters in particular. The exhibition has moved steadily away from one with a strong functional component, to one which has leaned heavily towards the sculptural. This has provoked long and interesting discussion about the place of clay in the world of art. The art/craft debate again.

The conclusion that seems to have the highest currency is that this sort of event, and other competitions world-wide, are increasingly becoming devalued by a predominance of bad sculpture over good vessels. Firstly, the good sculpture is not being submitted for reasons that only the world's top clay sculptors can explain (but they probably involve time, money, prestige, fear of rejection maybe). Good vessels are being submitted less frequently as vessel makers come to perceive these shows as dominated by sculpture.

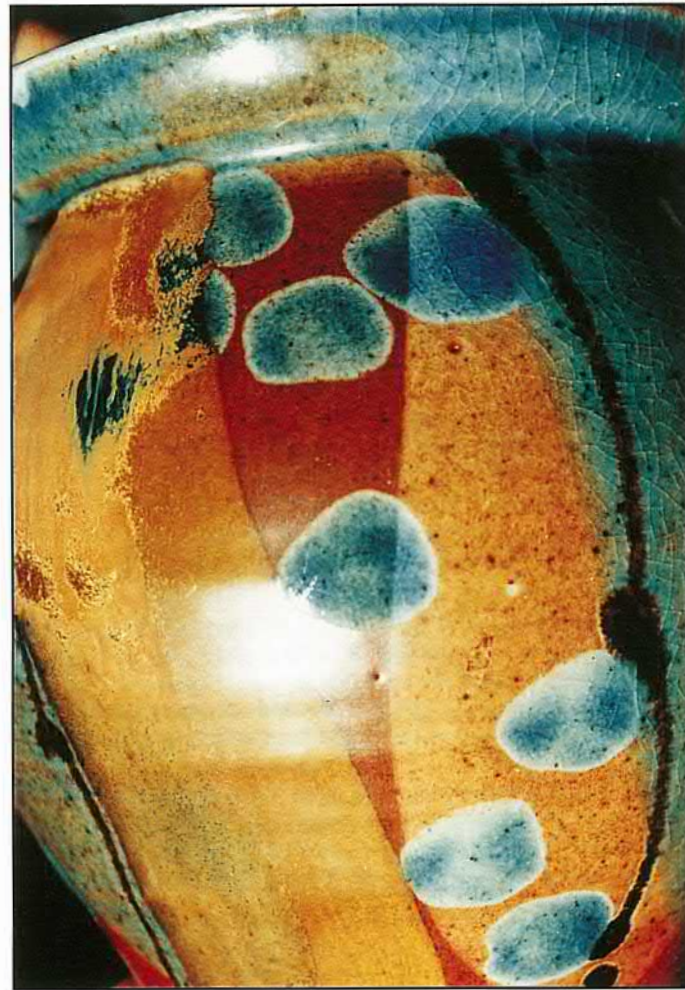
It is probably possible to structure this sort of competition so that this trend is discouraged, either by an announced choice of judge well known for functional work or the introduction of categories or some such artifice. These ideas were under discussion even as the Award was being voted against in the boardroom.

The one acclaimed distinction that the *Fletcher Challenge Ceramics Award* has always had over other competitions was its sole, anonymous judge. This made the show each year reasonably unique, and of course made the entries a bit more of a lottery. Occasionally we would find that the chosen judge was prepared to take a more generous approach and act more like a committee, selecting work that they did not necessarily like, but found useful as a means of presenting the whole spectrum of ceramics.

This year's judge, **Torbjorn Kvasbo** from Norway, wrapped up the 22 year history of the Award on a very high note. He is a dynamic and direct worker with clay and his enthusiasm for the elemental approach to the medium found a response with many New Zealand potters. His five day Masterclass, attended by 12 of the best potters from around the country, made pieces, built a climbing kiln and fired them for 50 hours - an exhausting, but exhilarating week. Torbjorn was very approachable and went out of his way to relate to all levels of clay workers. His work, his politics and his judging were all controversial. What more could you ask for?

For these sorts of reasons it is a tragedy that the sponsorship has come to an end. The members of the *Auckland Studio Potters* organising committee are about to embark on a search for a replacement sponsor; it will not be easy in this country's present mood where the arts are firmly at the bottom of the wish lists of the mandarins who pull the economic strings.

We can at least reflect on 22 wonderful Award exhibitions, feel proud of the potters' own hard work that went into making it a prestigious event, enjoy the ongoing connections with many overseas potters, and feel grateful that, for a couple of decades, New Zealand's biggest company was prepared to take some of the country's smallest operators under its wing and give them a level of recognition which is rarely bestowed on clay workers anywhere in the world. ■



Pottery and Permaculture

Petra Meyboden: her work and environment

Jenny Shearer, Coromandel



Photos by Jenny Shearer and Petra Meyboden

Puketai Nursery is situated five kilometres north of Coromandel township past Driving Creek on the winding road to Kennedy's Bay.

On six acres of foothill are the developing native plant nursery, workshop, and home of husband and wife team, **Petra Meyboden and Peter Hills**.

When they saw the property some years ago, it had great potential. There was a goodly number of tired apple and pear trees, a couple of sheds and a very old miner's cottage. The lichen-covered trees had once been Coromandel's main apple and pear source.

In no time it seems, the driveway was reorganised, a comfy workshop built with a clay floor and a gas kiln installed. At the entrance to the building a large two-chambered salt-glaze kiln with a round chimney, sits alongside a small casual area displaying the latest pots and planters.

The plants are nearby, contained on shaded, time-worn bricks with a surrounding half-metre high, curved, earth wall.

The elevated site has a view of regenerating bush and looks toward the Hauraki Gulf. Going from the pottery to the house you pass the flourishing vegetable garden and happy hens.

This is *permaculture* in action! Permaculture is described as an integrated approach to living and design - utilising cycles of energy and the elements to enhance the diversity and stability of the natural eco-system. This principle covers design in architecture, gardens, water-systems and other aspects of sustainable human settlement. Petra and Peter have used these principles wherever possible in their lifestyle.

The pots reflect this too. They are light to hold, earthy, but colourful and extremely usable - the culmination of 23 years as a journeyman potter. Her disciplined, pleasantly loose throwing and decorating combines all the skills of a top domesticware potter. Fired to a flat cone 10, the *Southstone* toasty-coloured clay peeps through the slipped and trailed glazes. Shino base is combined with blue, iron and titanium gazes freely dipped and poured. Mono-coloured salt glazes roll over the textured clay.

The range of pots is large. From tiny egg-cups, bowls and jugs to bowls and crocks, and in between, dinner sets, candlesticks, fish money-boxes, teapots, sauce bottles; everything for the table. As well as some elaborate and intriguing structures called *Marble-towers*, decorative toys for children and adults.

Born and bred in a beautiful part of Northern Germany, Fischerhude, Petra grew up surrounded by art and craft. Her

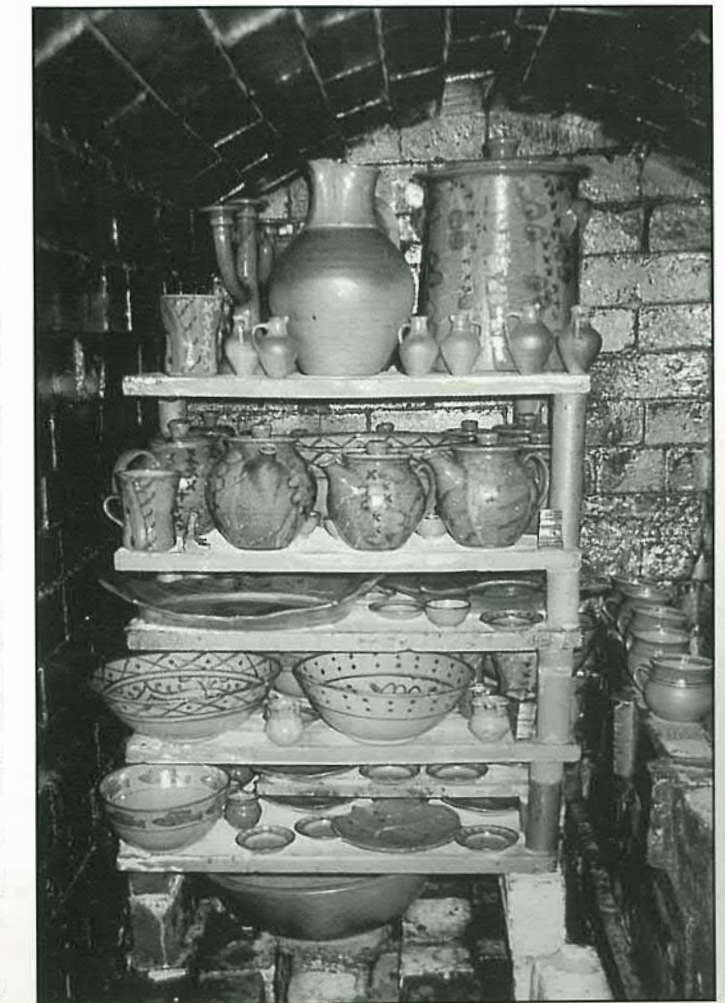
father was an established expressionist painter, her mother a weaver. They sent Petra to a *Steiner* school for the whole of her education.

Following this, three-and-a-half years began as an apprentice potter on the island of Juist. Here was Teutonic discipline! Formal shapes thrown exactly to size and designed by the master. After this training it was hard, when launching out alone, to create an individual style. She had always admired traditional Spanish pottery and came to enjoy old German Hafner ware.

Workshop happenings at La Borne in France introduced Petra to wood-firing, **Eric Astoul** and **Hervé Rousseau**. On a trip to England she was electrified by **Michael Cardew**, his workshop and pots. Such a contrast to the clinical and squeaky-clean place where she had learned. She resolved to model herself along the *Wenford Bridge Pottery* lines.

So followed ten busy years of building up a studio in Fischerhude and training apprentices. Pots were sold direct from home and at the nearby Bremen markets. She joined up with one of the selective Art and Craft Guilds of Germany.

Seven years ago a trip to New Zealand started at the *Quarry*, **Yvonne Rust's** brainchild in Whangarei. Petra helped construct the sculpture that graces the entrance. She wanted to experience the New Zealand potter's lifestyle and learn to fire with wood. ■





This led her down that well-worn potters' track to **Barry Brickell's Driving Creek Pottery**. Here she settled in, adapted her electric kiln, slips and glazes to suit local body-clays and reduction firing techniques. From then, the DCR showroom was and now is, mainly stocked with her work.

Petra says the demands of good domesticware are quite enough. The integration of lifestyle and work are vastly important. Income is entirely from pots and plants - difficult these days. Time is taken out for honey-making, music-making, bottling fruit, tree-planting and gardening. Idyllic, but requiring energy and dedication one can only admire.

The *Puketāi Nursery and Pottery* is open to the public most days of the year. Plants and pots can also be purchased at the DCR showroom. A new outlet for pots is the *Te Papa* museum shop in Wellington.



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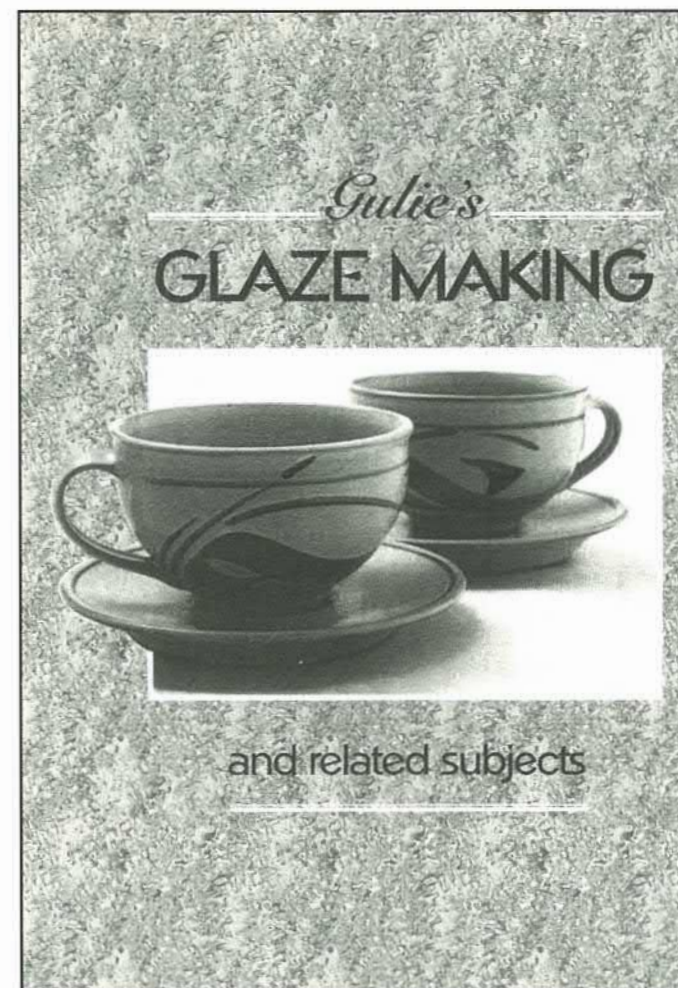
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Gulie's Glaze Making

In our last issue (Vol 40, No 1, 1998) we published a review of an excellent new book, *Gulie's Glaze Making*, written by **Gulielma Dowrick** and published as a fund-raising project for the *New Zealand Society of Potters Inc.* Gulie has been embarrassed by finding two errors in charts in her book after it was printed. She writes:

"I regret finding that there are two errors in the charts for proportions for Triaxial and Quadrixial Blends, so please use the following instead of those in the book, and accept my apologies."

Triaxial Blend proportions of A, B and C printed on page 26 and Quadrixial Blend proportions of A, B, C and D printed on page 27.

TRIAxIAL BLEND

1 A 100											
2 A 80 B 20			3 A 80 C 20								
4 A 60 B 40		5 A 60 B 20 C 20		6 A 60 C 40							
7 A 40 B 60		8 A 40 B 40 C 20		9 A 40 B 20 C 40		10 A 40 C 60					
11 A 20 B 80		12 A 20 B 60 C 20		13 A 20 B 40 C 40		14 A 20 B 20 C 60		15 A 20 C 80			
16 B 100		17 B 80 C 20		18 B 60 C 40		19 B 40 C 60		20 B 20 C 80		21 C 100	

QUADRIXIAL BLEND

1	A 100	2	A 75 B 25	3	A 50 B 50	4	A 25 B 75	5	B 100
6	A 75 C 25	7	A 56 B 19 C 19 D 6	8	A 37.5 B 37.5 C 12.5 D 12.5	9	A 19 B 56 C 6 D 19	10	B 75 D 25
11	A 50 C 50	12	A 37.5 B 12.5 C 37.5 D 12.5	13	A 25 B 25 C 25 D 25	14	A 12.5 B 37.5 C 12.5 D 37.5	15	B 50 D 50
16	A 25 C 75	17	A 19 B 6 C 56 D 19	18	A 12.5 B 12.5 C 37.5 D 37.5	19	A 6 B 19 C 19 D 56	20	B 25 D 75
21	C 100	22	C 75 D 25	23	C 50 D 50	24	C 25 D 75	25	D 100



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Shiro Tsujimura

A unique ceramist

Kelvin Bradford, Warkworth

Photos by Kelvin Bradford



Kelvin Bradford with Shiro Tsujimura in his workshop

When it comes to Iga and Shigaraki anagama fired work, there are few who compare with **Shiro Tsujimura**. I first heard of Tsujimura in 1994 and resolved to meet him if the opportunity arose, eventually visiting his workshop in 1997.

At the age of 20, Tsujimura undertook Zen training for almost two years and then wished to become a painter. He visited a number of prominent artists, endeavouring to obtain an apprenticeship, but was unsuccessful.

During a visit to the *Japan Folk Craft Museum* he became intrigued with an Ido teabowl and decided to become a ceramist. He returned to his father's farm to work and save money, where he built himself a wheel and practised throwing at night.

In 1970 Tsujimura purchased 3,000 square metres of land in the mountains near Nara, where during the next seven years he built a house, a workshop, a teahouse and seven anagama kilns, beginning a long period of self-study in ceramics. The kilns were refired and rebuilt many times.

When I visited he had just completed a huge new workshop and in 1998 he increased the size of his land to 13,000 square metres.

Tsujimura, self-taught, self-made and very independent, is now considered by many, the leading exponent of his particular style. For many years he kept his methods a close secret, but *Towards 2001*, a recent major publication in which he is one of the featured potters, showed a photo of one of his kilns firing with an oil-burner.

In order to maintain his independence, Tsujimura devised a system of firing which would not require an assistant. He originally experimented with wood and gas, but now uses oil, introducing ash during the firing process. The kilns are unique. They are less than three metres long, wide enough to allow ease of loading, and have no provision for side-stoking.

The modern anagama kiln is built on an incline at an angle of up to 15 degrees, the degree of slope depending on where the heat is to be concentrated. Tsujimura's kilns are flat. He will fire one of these small kilns twice within a week and is able to fire



Pots lie around every building

them up to 20 times in a year. Each kiln holds up to 200 pots with larger pieces fired in the front portion.

This type of firing has allowed him to circumvent many aspects of traditional anagama methods and I have no doubt he is also introducing charcoal and utilising a Shigaraki ash glaze called *Bedol*. (This name is spelt phonetically here, as I don't know the correct English spelling. It roughly translates as "running mountain stream glaze"). He does not have any philosophical problems about firing in this manner.



Pots outside the workshop



Outside one of the kilns

Although being very different in character, in many ways **Ryoji Koie** has a similar approach to firing. Tsujimura's approach to developing technique has been well documented. He has been known to make up to 3,000 pieces for one exhibition and fire 2,000 of them. He works and works at a form until he is satisfied with it. Sometimes he will combine painting and pottery for an exhibition.

Tsujimura's new workshop is very large, with an electric kiln, electric wheels and racks and racks of finished work. Upstairs there is a painting studio and storage for pottery. He has two sons now who can assist him. The property is idyllic, set in the mountains amongst many trees. Scattered around the main house, kilns and workshop are literally thousands of pots, carefully stacked in orderly groups.

Tsujimura has successfully exhibited in Europe and London and his work is eagerly sought after by collectors. He has a great love of teabowls and his have been mistaken by experts for antique examples. The legendary Shino Master, **Toyozo Arakawa** was one of the first recognised Masters to purchase a Tsujimura teabowl and this created a lot of publicity in Japan as Tsujimura was not at that time particularly well known.

Anagama pots by Shiro Tsujimura



Exhibiting in Japan

Kelvin Bradford of Warkworth had a major success in Tokyo, March 1998, with an exhibition of his shell-fumed pottery. The exhibition was opened by the New Zealand Ambassador to Japan, **Neil Walter**, and had illustrated reviews in two Japanese newspapers. He has also had work accepted for this year's International Biennale in South Africa, and has since confirmed further exhibitions arranged for Kyoto in 1999 and Tokyo in 2000.

Bradford's articles on shell-fuming have been published in the *New Zealand Potter*, Vol 36, No 2, 1994; Vol 37, No 2, 1995, by the *Ceramic Study Group*, Australia and *Ceramics Monthly*, USA.

Here he gives pointers for potters thinking of exhibiting in Japan.

"For those contemplating exhibiting in Japan, it is essential to be aware of a few key points.

Do not be impatient with the procedures or the time it may take to arrange an exhibition.

It is essential to exhibit at a gallery that has credibility - and preferably in Tokyo.

Galleries are not interested in people copying Japanese techniques; they are looking for originality. They are also not interested in one-off exhibitions - the majority of Japanese Masters exhibit in Tokyo every second year.

Exhibitions in Japan are usually on a large scale with up to 300 pieces.

The gallery commission percentage will vary according to particular galleries, ranging from 45% to 60%, or some galleries may insist on a fixed gross amount of sales to be held as a minimum, before any amount is received by the exhibitor. This usually is applied by galleries who have had failed exhibitions by overseas artists and are therefore ultra cautious.

With regards to contracts, ensure that areas of responsibility are clearly defined, including all deadlines, publicity, opening and closing dates and when the exhibitor will be expected to attend, price structure, settlement and arrangements for unsold work.

Purchasers will almost certainly want to use the pieces for some practical purposes, with small and medium size pieces the more popular. Stoneware is still the most popular medium.

There is a type of gallery known as a *rental gallery* where the venue itself is rented and everything is arranged by the exhibitor, but I would not recommend anyone to attempt this kind of venture.

I believe it is a good idea to test the water if possible. A collective group exhibition has a lot of merit.

It is not easy to get Japanese people to openly talk critically about one's work, so if they do, listen, carefully.

Although there is currently an economic downturn in Japan, there are still galleries looking to exhibit work from overseas ceramic artists.

Finally, it is advisable to have the support of the *New Zealand Embassy*. This will add to the credibility of the exhibition. The Embassy personnel have an in-depth knowledge of Japanese protocol and they are also extremely helpful".

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The Artist in New Zealand

The Project:

Creative New Zealand is conducting a major study on the "practising, professional artist in New Zealand".

The study will provide information on:

- the number of artists in New Zealand by artform and geographic location
 - the career patterns of artists
 - the financial position of artists
 - the attitude of artists to the arts and their role in the arts industry.
- The information will also be available to interested arts organisation and individuals. It will be a valuable tool in:
- developing policy
 - undertaking initiatives and strategies
 - advocating for the arts and artists.

How do we define the "practising, professional artist?"

For the purposes of this study we have adopted the *UNESCO* definition of an artist:

"... Any person who creates or gives creative expression to, or recreates works of art, who considers their artistic creation to be an essential part of their life, who contributes in this way to the development of art and culture and who is, or asks to be recognised as an artist, whether or not they are bound by any relations of employment or association."

The artist's **commitment** to his or her work is also important. Our definition includes "a self-assessed commitment to artistic work as a major aspect of the artist's working life, even if the arts-related work is by no means the main source of income."

The **practising artist** is "someone who is currently working in or seeking to work in their [chosen] artistic occupation."

Professionalism is defined as "having experience, talent, or

a degree of training and a manner of working that qualifies the artist to have their work judged against the highest professional standards of their chosen artistic occupation."

Do you see yourself in these definitions? If you do, we would like to hear from you. Please write requesting the registration form and return it to *Creative New Zealand* as soon as possible.

If you know of others who may be interested in participating in the project, please also give them this information.

The database

As part of this project *Creative New Zealand* is developing a comprehensive **database of artists**.

We need your help to ensure the database is both comprehensive and accurate. From this, we will draw a sample of artists to be surveyed later in the year. We are sourcing names from our own records, and have also asked national, local and member organisations, galleries, local authorities and others for their help in contacting artists.

If you consider yourself a "professional, practising artist" we would like to hear from you, so you can complete the registration form and return it to *Creative New Zealand*. The information you provide for the database will be used only for research-related purposes and only by *Creative New Zealand*. It will not be made available to anyone outside *Creative New Zealand* without your consent.

However, if you agree to your contact details being made available to people who wish to contact you, please tick the box on the registration form. You have the right to request access to and correction of any personal information we hold about you.

If you would like to receive a registration form or discuss the project, please contact:

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CollaborationNZ '99

Hooked on Art

Hilary Sumpter, Whangarei



From left: Rodney Brown, Tony Vaughan, Graeme Priddle and Lynda Williams. A true collaborative effort, this outdoor swinging chair was completed at 3am, the time of photo taking

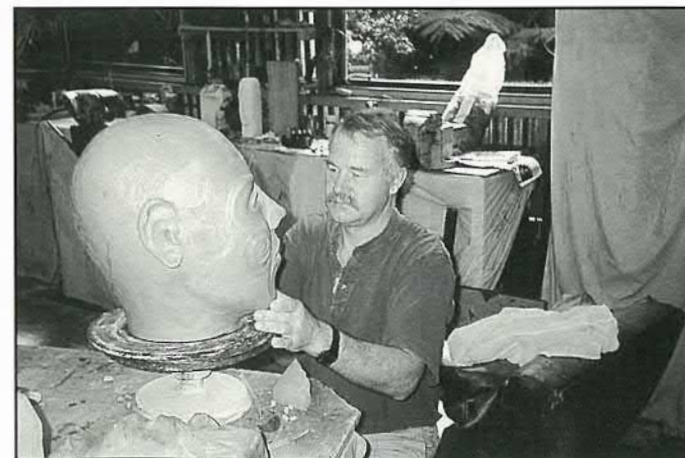
CollaborationNZ kick-started into life this year with a collaborative conference held at Northland wood-turner **Graeme Priddle's** house in March this year. It was a small event to introduce local artists to the concept of collaborating, as a prelude to a major event happening in Northland in February 1999.

The definition of collaborate is "to work together, especially in a joint intellectual or artistic effort," which is exactly what takes place at these collaboration workshops. Artists of any fine or applied disciplines come together to create Art. It may mean they work within their medium, which another artist adds to, and yet another artist adds more to, and so on and so on until by general consensus the work is deemed finished.

Alternatively it gives an artist an opportunity to work outside their field of expertise; the potter can try wood-turning; the wood-turner works in glass. The main aim is for everybody to work together in producing finished pieces.

Each collaboration is run as a live-in event over five days. Having everyone in the same place builds the atmosphere and

Greg Barron, potter, works on a piece which is not a pot



means people don't have to stop when their creative energies are flowing. The March 1998 event saw some people working until 2 or 3 in the morning, while others began at the crack of dawn.

The whole thing's a big ask for some artists. There's no room for anybody to be 'precious', or to be pandered to. Nobody loses their individualism, but they are asked to 'lend' it to everybody. There is a lot of learning and many skills to be gained out of such an event.

The collaboration culminates in an auction of all the pieces made, the proceeds of which go towards meeting costs. There's no such thing as ownership on such occasions; if any participant wants to keep anything, they have to bid to buy it, along with the general public who are invited to the auction.

The March event was a resounding success and all pieces were sold for very good prices. Time and space only allowed for 30 people to attend at the Priddles', but next February's event will host 100 people, comprising 80 artists and 20 resource artists. Some will come from other countries, as the collaborations are advertised internationally.

Participants will be encouraged to bring personal hand tools as well as favoured or found materials to share in this unstructured, hands-on event, but all major equipment and materials will be provided. The resource artists will be available to support anyone wanting to step outside their chosen medium, learning new skills to add new dimensions to their artistic endeavours.

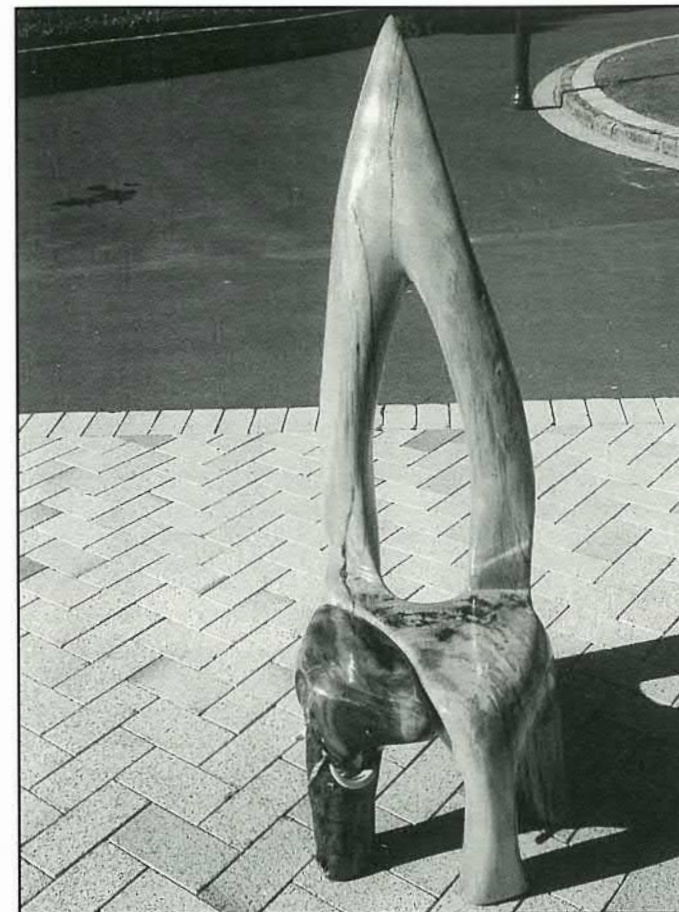
CollaborationNZ intends to host a collaboration every two years, beginning with CollaborationNZ '99 - Hooked on Art, a five day live-in event which will take place near Whangarei Heads, at McGregor's Bay, a beautiful and private beach setting overlooked by Mt Manaia. The venue is the Baptist Youth Camp which has full facilities for housing 100 people, plus some on-site camping areas. All meals will be catered. It will run from 19 to 23 February, 1999. Up to two nights pre- and post-conference on-site accommodation will be available.

This event will be run as a sister event to that at Emma Lake, Saskatchewan, a long established, increasingly popular artists' symposium, held on each alternative year.

Information Brochures and Registration Forms are available from:

CollaborationNZ
PO Box 4356
Kamo
Whangarei
Ph/Fax: 09 437 7355
E-mail: collaborationnz@hotmail.com

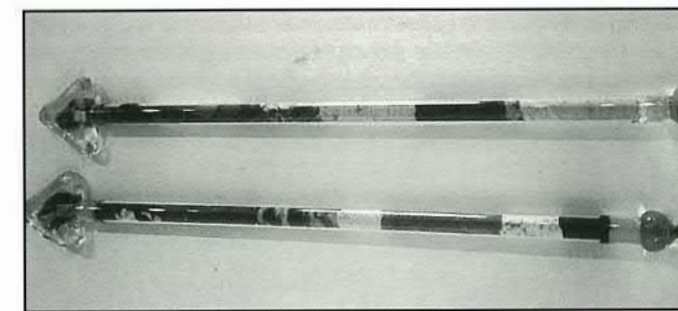
Akke Tiemersma, raku potter, and Lynda Williams, fabric artist try working with flax



Chair by Tony Vaughan, Graeme Priddle, Shona Firman and Garth Dobney

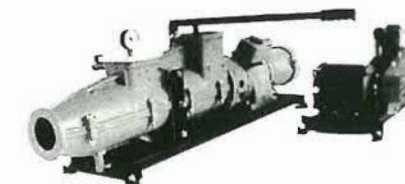
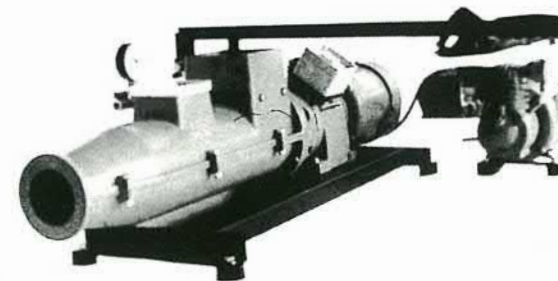


A bowl by Peter Viesnik, Garth Dobney and Graeme Priddle



Ceremonial Glass Arrows by Shona Firman, Betty Blomsky and Tom Petit

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Ceramic Couch

Howard Williams, Auckland

Photos by Gael Baldock and Karen Kennedy

The tile-making schools tutored by **Thomas Barter** have quickly produced results with his infectious enthusiasm for tiles and murals inspiring his students. Many who attended one of his schools learnt new techniques which perhaps took their clay work into different directions, but better still, some of these potters have already been commissioned to make art works for public spaces. Barter's teaching, as well as including ideas and processes, advises how to approach and deal with sources of such commissions through local government bodies like city councils and community boards, and from corporations looking to fund a sector in the arts. (See page 28)

After Barter's tile-making school held at the *Auckland Studio Potters Centre*, two students pooled ideas and, adding to Barter's techniques from their own backgrounds, developed systems to convert these ideas into reality.

Gael Baldock, from Westmere, trained as an architectural designer which taught her principles of draughtsmanship, use of multiple materials and the all-important application of lateral thinking. She also studied design and assemblage of mosaics with artist **Kate Millington** and the closely allied art of stained glass window making. Grout lines in mosaics and lead came lines in stained glass, have specific structural rationales, but also impart graphic design qualities important to the character of both. Artists designing in these fields must understand the effects of these for both structural and aesthetic reasons.

Karen Kennedy, who lives in Henderson Valley, has been a practising potter for over 20 years and is currently a wood-carving tutor at *Lynfield College*, Mt Roskill. In this collaboration she supplies the knowledge of clay, mould making, glazing and firing as well as her experience of modelling in relief and carving, and of course her own design style.

Together they have worked using ferro-cement with blacksmith/sculptor **Stuart Slater**, where large planters were sculpted in concrete over wire armature forms and surface-finished with mosaic smalti. Both artists are also members of the *Waitakere Central Community Arts Council*, which adds to their knowledge of how to obtain commissions for public space art works. They make a formidable team!

A local council then commissioned them with a brief for a larger-than-life-size couch, not just a low lap-sitting bench, of concrete over a steel frame and covered with a mosaic of ceramics and stained glass. This was to be sited in an Auckland pedestrian mall, but for a variety of reasons the order was postponed, to be possibly re-activated at a later date. If this does not eventuate, they will have a colourful and publicly usable sculpture to show, tempting other local bodies to buy and site it.

Excited by the project and with work already underway, the two artists continued, integrating Barter's system of plaster casts of clay tiles for murals along with their own techniques of concrete over steel and a mosaic finish.

The results are "false" mosaics as they are not made up of individual smalti cemented on and then grouted. After draughting onto clear plastic sheet, a design is transferred to beaten, or rolled slabs of clay which can be bas-relief modelled or "mosaic-ed" with false grout lines cut into the surface. If the design is correctly drawn and the cutting and spot-colour glazing well done, it is impossible for a viewer to tell which are true grout lines between tile sections and which are false grout lines cut into the surface and "grouted".

Instead of directly using the original clay tiles, plaster moulds

of them are cast and then used to form the actual mural sections. If any of these warp so they do not satisfactorily "jig-saw" together, if they are damaged during firing, or if the final glaze colouring is not what was envisaged, replacement sections faithful to the original can easily be moulded.

A mural panel can also be produced as a limited series using different colour-ways or with individual manipulation after pressing from the mould. A multiple can be created where a tile is used as a repeat pattern in a larger panel. This multiple use of a mould can also be seen where a large panel is framed with repeats of linear designs.

Once made, with the major work, including surface grouting, being done in the studio, these larger tiles can be transported as finished sections of a mural and quickly assembled on a wall, with final grouting to completion on site, being quite a minor effort.

Kennedy and Baldock have developed this system to make panel moulds up to a metre square, each being made from 40kg of a standard white tile clay from Nelson and the moulds from 40kg of plaster of Paris, plus water - not a job for anyone used to throwing delicate porcelain bowls!



From original sketches, the design is drawn on clear plastic sheeting and then transferred onto the clay slab

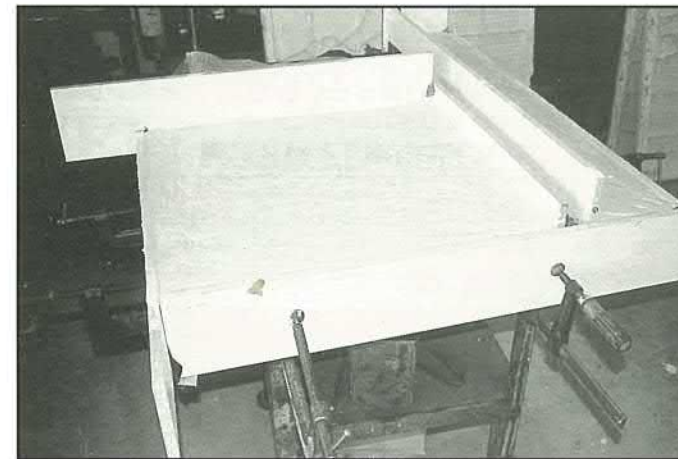


For the Ceramic Couch, original art work cartoons for the panels were drawn with all real and false grout lines as part of the design. As their clay had an approximate 10% shrinkage from mould size to final panel, this dimensional change had to be taken into account. Real grout lines delineated between sections to allow for kiln-size portions to be fired. With linear thinking, tools were developed as needed. For instance, parallel false grout lines were cut into the clay using ice lollipop sticks

pinned together with modified hairclips. These grid lines, cut vertically and then intersected at random horizontally, left a pattern of raised squares which after individual glaze treatment and final surface grouting cleverly reproduced a mosaic effect.

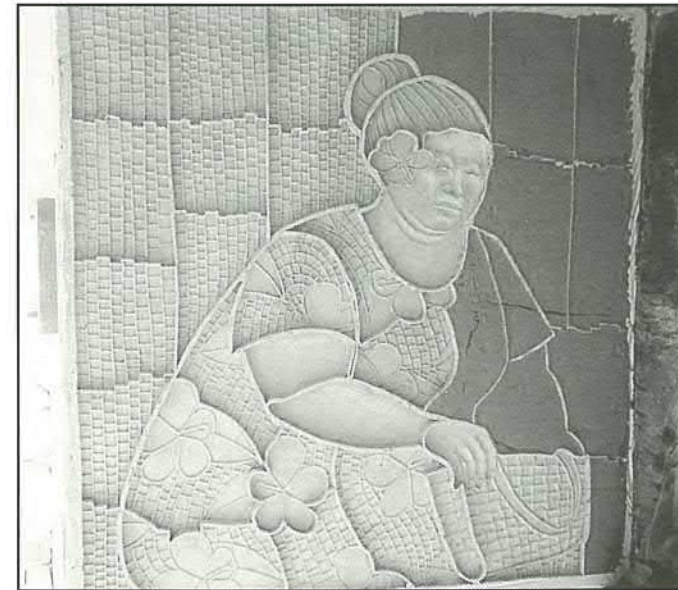


Gael Baldock carving the design into the clay, allowing for grout lines and false grout lines and relief work on the face, hands and feet



Plaster is poured over the sculpted clay to cast a mould within Meltica cottle walls

The clay is removed and further sculpting can be carved into the plaster



Moulds were cast over the clay using Meltica or Formica surfaced boards G-clamped together to form the cottle walls to contain the plaster during pouring. Each separate section was coded for identification and the same code applied to the back face of its corresponding clay tile. The beaten and cut clay sections were set out like a jigsaw on polythene sheet to allow for shift during drying shrinkage and later, slow drying took place as tiles were repeatedly turned over on absorbent fibre board. The 1,000°C bisque firing was driven slowly to avoid warping and after glazing the glost firing took the panels to 1,160°C.

The advantage of having moulds to return to, to replace some sections, became evident as Gael Baldock explained. "You know, the dreaded wallpaper effect - when you OK a tiny sample on a paint colour card, or a swatch of wallpaper in a book, and then are horrified at the effect of a complete wall of it! We found the same with flesh colour on our ceramic people.

"Skin tone is the hardest of all to get right in any medium and despite many glaze colour test mixes, our people looked awful after firing. We had to re-make these tile sections from the start, finishing happily with the flesh colour obtained using a terracotta and white slip mix. In fact it was fortuitous also, in that the more matt surface was better visually than the original shiny glaze. It also makes a nice contrast to the gloss of the other panel elements which are standard glaze stains and *Abbotts Clear*".



Doug Williams and Murray Rennie make up the steel mesh frame as an armature for the ferro-cement

Meanwhile, metal workers **Doug Williams** and **Murray Rennie** fabricated the steel and mesh frame which was then covered in ferrocement slabs, these being cast one at a time with the frame turned over each time so each slab (for back, sides, seat, front etc) was poured whilst in a horizontal position. Thus the concrete couch though strong, is hollow, saving material and weight. All dimensional measurements had to be precise to take the final tile panel coverings and as the back of the couch was high in relation

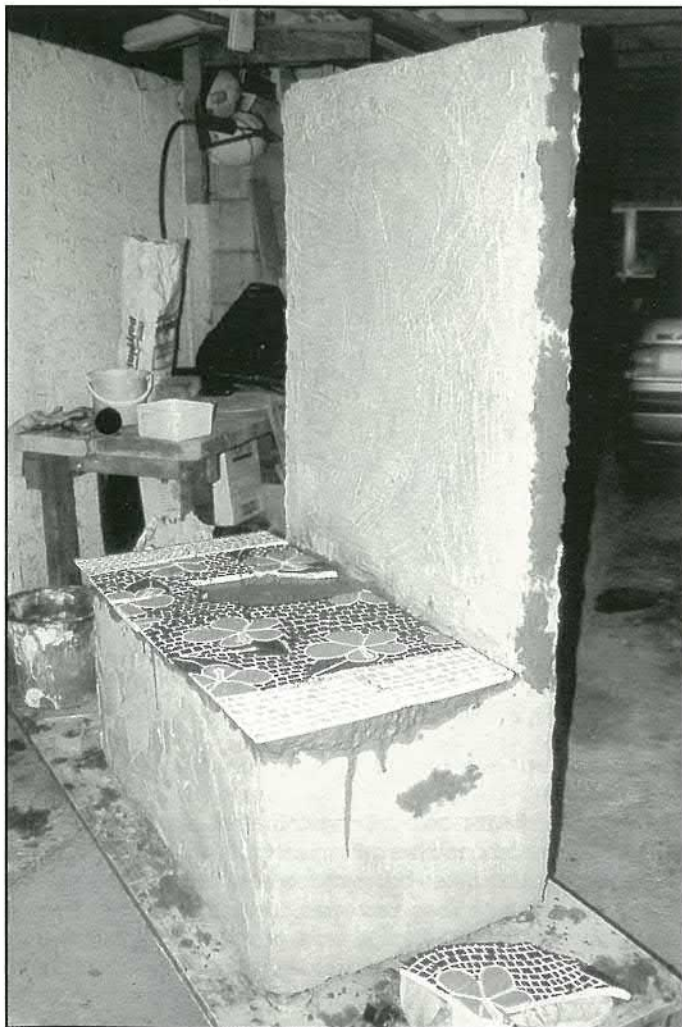


Karen Kennedy decorating the bisque-fired tiles, hand-painting and airbrushing with colour stains, slips and clear glaze

to its floor-standing area, the concrete was progressively de-weighted by increasing amounts of Perlite used in the mix towards the top of the structure.

The original sculpture design expressed a multicultural theme. Four women, European, Maori, Pacific Island and Indian, in their ethnic dress, were sitting on the couch, the images being drawn from life studies of actual friends of the artists. Using this fabrication system, other couches could be made as two-seaters

The steel frame is covered with ferro-cement and the tile sheets cemented in place



or as chairs with a single figure on each.

Further, the design of the panels allows them to be vertically aligned as a more conventional wall mural. A further variation is planned where the figures, repeated from the moulds, have surrounds of ceramic tapa cloth patterns instead of mosaic - the future possibilities are endless.

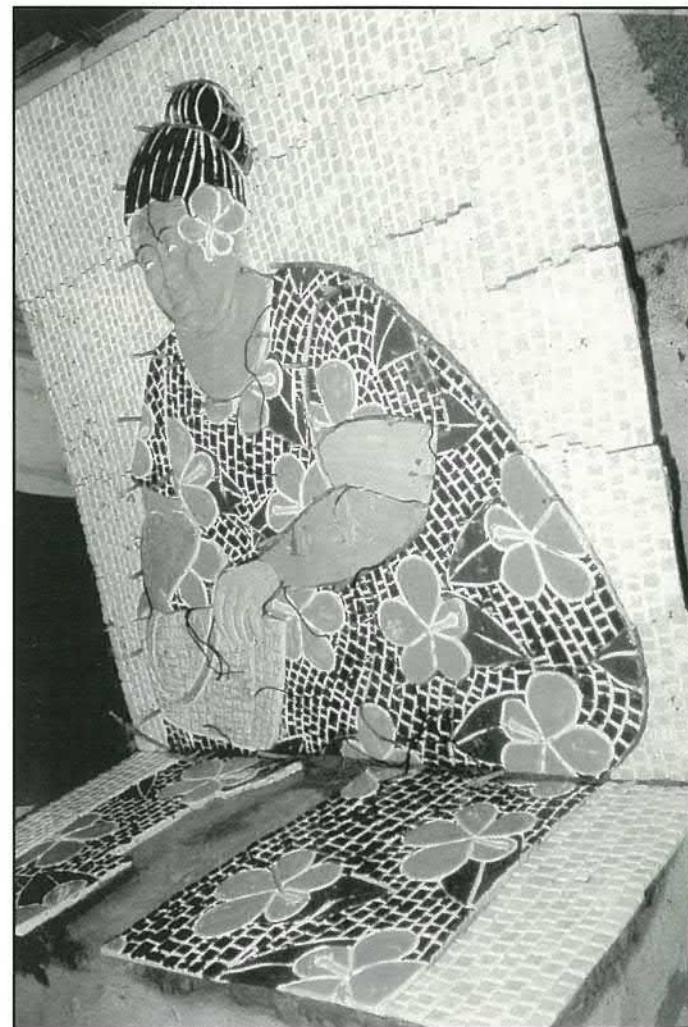
Other possibilities for these two artists are also in the wind, as they have been awarded a \$2,000 Creative Communities Grant from the Waitakere City Council to produce a prototype two-seater - we will follow their sculpture-for-public-places progress with interest.

Gael Baldock writes:

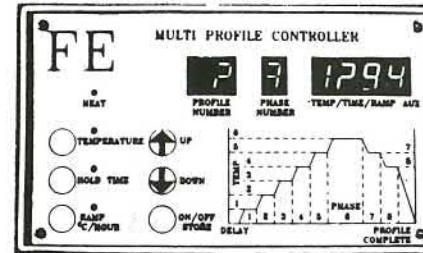
The two-seater's design is of a Polynesian woman taking something from her woven flax bag. Her dress is brightly coloured with hibiscus flowers and she wears a hibiscus flower in her hair. She is a "real" woman of grand size and stature, a mature woman, the voluptuous "earth mother" rather than the stick-insects of fashion. We would like to produce future sculptures of other real people of different ethnic backgrounds in our community.

The philosophy behind our sculpture is the boundary between the seat and the seated, and therefore a combination of the aesthetic and functional aspects of art and architecture.

The ferro-cement two-seater chair is a structure made from reinforcing steel welded into the desired shape, which is then covered in mesh as a bonding surface for fibrous cement and concrete, which is finally covered with hand-made tiles. The finished chair will be on public display from 5 September until the end of the month at UNO on the corner of Sandringham and Balmoral Roads, Auckland.



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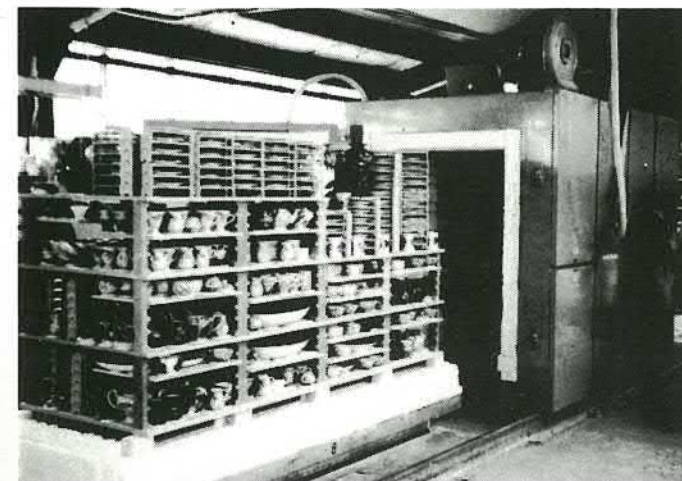
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Coasters in Clay

Left Bank Art Gallery, Greymouth
Maria Anderson, Greymouth

Although the closure of the *Wallsend, Blackball* and *Dobson* mines on the West Coast was a devastating loss of employment for the local coal miners, it heralded the beginning of a new artistic industry for the West Coast. In the 1960s, through the driving force of resident artist **Yvonne Rust**, local artistic talent was discovered, diversification of skill encouraged and a popular pottery industry began.

In association with the *Mawhera Potters Society*, the development of this industry will be displayed in an exhibition of both retrospective and present-day pottery, at the *Left Bank Art Gallery*. *Coasters in Clay* will open 15 October 1998 and run for three weeks, including Labour weekend.

Over the years more than forty potters have worked in the West Coast region with almost half that number still generating an income from the craft. The gallery has, to date, had 28 potters respond to the exhibition. Each of these potters will exhibit two pieces that best reflects their work.

This exhibition is anticipated as a beginning point of a project between the gallery and *Mawhera Potters Society* to record the history of this colourful part of the West Coast's artistic heritage. This will be achieved through both written and photographic records and through the proposed development of the *Mawhera Potters' Collection* of work. Local potters have already made a start and they are now keen to advance this, recording the interesting early stories of *Coasters in Clay*.

The exhibition will include pottery produced on the West Coast from as early as the 1960s by nationally recognised potters, along with works by established contemporary potters. Also included are works produced using local clays and glazes, coal fired in hand-built kilns. Information panels will display a variety of firing and glazing techniques, depicting a time-line of events. Gallery staff are busy documenting records collected by the *Mawhera Potters Society*. "We need to preserve this heritage before it's lost," says **Nan Bunt**, *Mawhera Potters Society* member and enthusiast behind the project.

This project is also timely with the return of Yvonne Rust to the West Coast. Rust's time spent on the West Coast during the late 60s early 70s was extremely influential as painter, art teacher and potter. At the time of the closure of coalmines on the Coast, Rust offered free night courses to the redundant miners. She could see the potential in Coasters using the natural resources available to them. Many of her former students have gone on to make a living from their art, including **John Crawford, Grant Hudson, Peter Hewston, Roger Ewer, Bruce Williams, Nan Bunt, Ian Dalzell** and jade carver **Ian Boustridge, Peter Tennant** and many other Coasters.

After many years of pottery and painting in Northland, Rust decided this year to return to the West Coast and settle. Since her arrival, she has taken her drawing tools to Arthur's Pass and on a flight south of Haast Pass, using these working drawings to begin work on a new series of paintings. "I wish I hadn't left the coast, it's all here," she says.

Coast Road potter Bruce Williams, who worked with Yvonne Rust in 1978 for one year from her studio in Parua Bay, near Whangarei, was influenced by her to come to the West Coast "because of the coal and clay... I realised that all the natural resources I needed to make my own clay, my own glazes and experiment with firing processes were all available". Bruce

Williams is currently working on "something new" for this up and coming exhibition.

Included in the exhibition are two of the region's most recent award winning potters **Chris Weaver** and **Andrew Nolan**. Weaver, who graduated from *Otago Polytechnic* in 1975 majoring in Design and Sculpture, has been potting in his own studio at Kanieri for 20 years. He specialises in domestic ware and is known for his boat shaped teapots and serving dishes. For Weaver, form and function are most important. "I like my pots to have a simplicity of form and something of a sculptural presence. Attention to detail and to truth of the material and process are also what I try to achieve in my work."

Weaver has exhibited throughout New Zealand, in Germany, the US and Japan. He has won various awards in New Zealand and has been selected for the international *Fletcher Challenge Ceramics Exhibition* several times.

Andrew Nolan, a member of the *Hokitika Craft Gallery Co-operative*, has been potting for only five years and is producing a high standard of work. His main inspiration was triggered by a recent trip overseas, visiting key galleries in New York and Europe, fascinated by great painters and sculptors such as **Merdo, Salvador Dali** and **David Smith**. "I enjoy working with bright

Bruce Williams. "Nikau Palm", c 1998

Photo by Jules Anderson

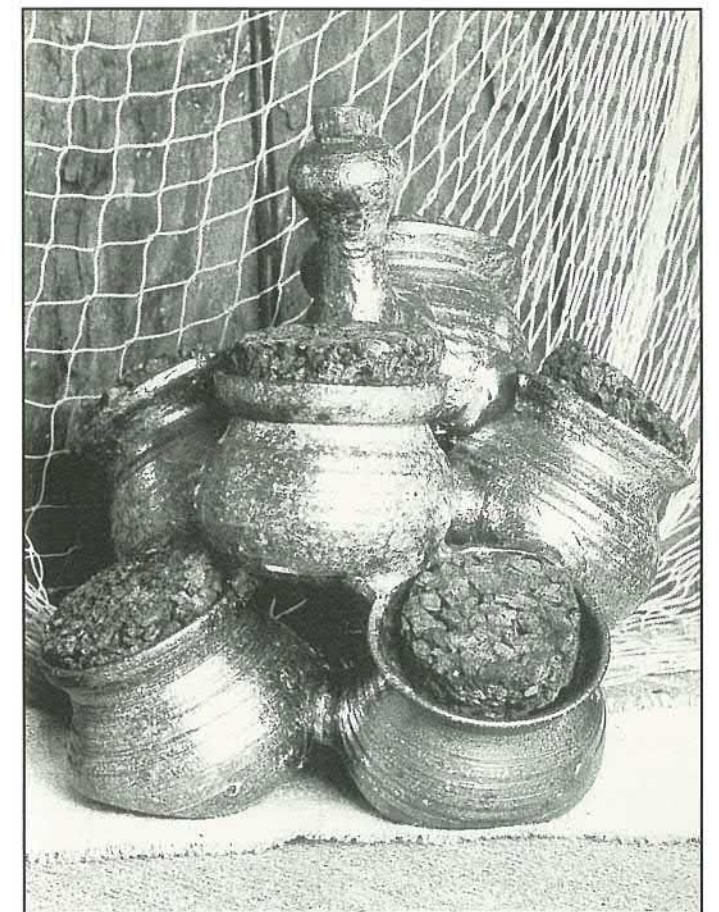


vibrant colours, submerged into a darker background." Nolan specialises in large platters and bowls using a distinctive application of glazes, naive forms of figures and rich vivid colour which features on much of his work. He experiments with local rocks for many of his current glazes, firing to stoneware temperatures of 1300°C using an LPG fuelled reduction process. "This extracts more depth of colour from the glazes.....It's always an experiment."

Gallery manager **Catherine Moffitt** says she is thrilled with the interest being shown in the exhibition by potters on, and away from the Coast. She describes the exhibition as "one not to be missed".

Yvonne Rust. "Spice Rack", c early 1970s

Photo by Frank Simpson



Coasters in Clay

An exhibition of retrospective and contemporary pottery from the South Island's West Coast
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16 October - 5 November 1998

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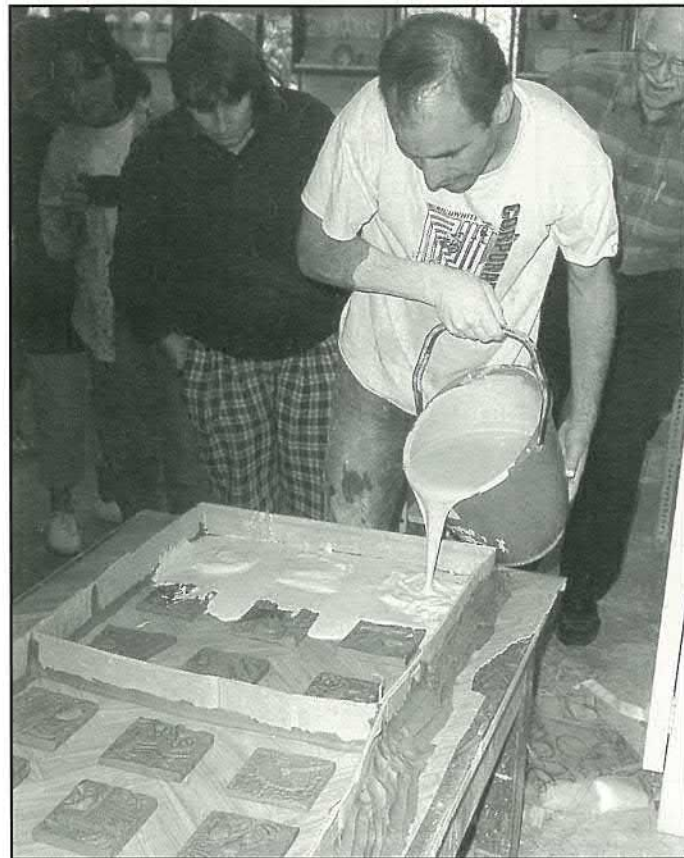
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Thomas Barter

Tile Maker



Thomas Barter tutoring at Canterbury Potters Tile Making School
Photo by Jim Pollard

Potting in New Zealand had not been part of my long-term plans during the 15 years I've been involved in ceramics, but there I was, in Auckland.

I am a tile-maker from California, specialising in custom designs and fabrication of art tile. Potting has supported me for nine years, with the bulk of my income derived from larger commissions from *Art in Public Spaces* commissions, supplemented by smaller utilitarian jobs - custom kitchens, floors, fireplace surrounds and teaching mural fabrication in elementary schools.

I'd grown up in Sacramento, California, where I was working when I met my partner, Sue, a Kiwi nurse on her big OE in the US. After we had been together for two years she wanted to return to Auckland. Ready for a change, I agreed.

We made an orientation trip in fall of 1996, and happened to drop by the *Albany Village Pottery Shop*. Fortuitously, Howard Williams was manning the desk. I had some slides with me. I asked Howard if he knew of studio space that would accommodate a tile-maker. He suggested the *Auckland Studio Potters Centre (ASP)* in Onehunga.

My timing couldn't have been better. The director, Lee LeGrice, was replacing the potter-in-residence position with a paying studio resident. They envisioned a travelling potter who would work in Auckland for a year, teach at the Centre and hopefully bring something new to an already great programme. I fit the bill and we arranged for me to move in to ASP in January of 1997. Thus began a great year for me teaching and making murals in Kiwi land.

One tangible result of being in New Zealand was adding to my

appreciation of the diversity in clay. Clay and glazes aren't the same the world around. I needed to make a number of changes in my techniques to achieve the results I wanted. Fortunately my education prepared me well for testing and adaptation to new situations. The *University of California/Humboldt's* ceramic programme stressed studio management and insisted we understood the chemistry of clay in detail. An exchange year at the *University of Massachusetts* added appreciation of tile murals to my repertoire. I was fortunate to have an apprenticeship at the *Moravian Pottery and Tile Museum* in Doylestown, Pennsylvania, where tiles continue to be made in moulds and hand-presses developed in the late 19th century. I grew to appreciate the materials available, and the New Zealand look.

Sue and I returned to Los Angeles in January 1998, where I had been contracted to produce two fountains. We continue to plan on a return to New Zealand before long. I would like to thank all the people who helped me during 1997 in Auckland. It was brilliant and will continue to inspire me for the rest of my life.

Funding for Tile Work

Tile and brick have a tangible use in the development of cities. These two ceramic forms are easily incorporated into the design of almost any structure. They are long lasting materials, structurally strong as well as decorative. Tile, because it is durable and adaptable is well suited to public projects.

The statutory, fountains and tile murals now appearing in many US cities are a result of the *Art in Public Spaces* programme. Many jurisdictions mandate that a tiny percentage, often 1%, of the total costs of the construction budgets for a public building is invested in "public art". This funding is changing the appearance of public spaces in many cities and revitalising many art communities.

Traditionally, pottery and ceramic art are sold in the commercial retail sector. In contrast, tile installations can be funded through the building trades sector, in both public and private projects. Glazed tiles have a graffiti-proof surface and when installed on cement walls or cement block, are virtually indestructible. Thus, tile is often a perfect choice for high impact areas - and can be funded out of a construction budget, rather than by individual retail art purchase.

My first exhibition of tile pieces was in 1988. While the show was well received, none of the pieces sold and I was stuck with carting around a ton of tile. After my second move with the tile, I vowed never to make tile artwork that didn't have a place to go. I slowly discovered there was a community of people and organisations interested in buying the work I was producing. It was a shock to find my work listed on the construction budget among paint, nails and gib board. The paycheques though, were negotiable and I rapidly became accustomed to my place among the construction items.

Ceramic artists should broaden their view and look to a variety of sources for funding. Retail sales, through outlets and directly to individuals, will continue to be important. However, private and public construction budgets should never be overlooked.

Finding Funding

Construction projects have a budget for every aspect of the structure. Thus in most developments there are already existing funds that can be earmarked to purchase decorative art. Also, when it comes to making a project distinctive, purchasing agents seem to be able to find extra money for special artworks, especially if a submitted design concept is one which they particularly like. This is true for both public and private development. The skill for a ceramist is to find what amounts have been budgeted and suggest ways to divert some of these funds into purchasing artwork.

Thomas Barter Tiles

Photos by Howard Williams



Parrs Park public toilet, tile panels, Waitakere City



Parrs Park outdoor pebble mosaic



Te Atatu Boat Club public toilet, tile panels



If commercial tile is to be bought and installed, each tile already has a cost associated with it. Therefore, a tile artist who designs, makes and installs his or her work can be paid from amounts already allocated for commercial tile.

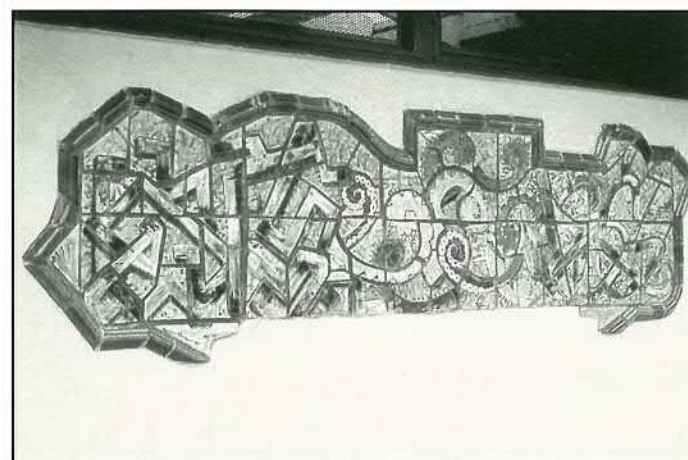
The three public projects I worked on for Waitakere City are good examples of three ways funding was obtained from the budgets of public projects.

La Rosa Park, Waitakere City, Vines

Many city and district councils have art directors on staff. In the La Rosa Park project, **Kathy Kinkle**, the Waitakere City arts director, approached **Duncan Shearer** about making a tile mural for a new rose garden development. He was over-extended at art school and work, and suggested Kathy contact me.

We discussed several options and I was asked to develop an idea for the project. The council accepted the proposal and costs for a 1.5 metre encaustic floor mosaic. Money had already been set aside from the development budget for this purchase. Thus, the project was funded directly from a pre-existing budget allocation for the purchase of artwork.

Parrs Park, Waitakere City, Graffiti Park



This project was funded as part of upgrading existing park structures, and was influenced by social/political issues in Waitakere City. The toilet facilities were outdated and tagging was on-going. It was also the most complicated funding arrangement that I encountered in New Zealand. Two separate sources of money were used to purchase three separate types of tile. One source was a budget to teach former taggers new skills, while the second was construction funds.

Toilet facilities at Parrs Park were 20 years old and had been defaced by graffiti vandals. Mayor **Bob Harvey** and the council determined that the toilet facilities in the park should be upgraded. Coincidentally, the *Waitakere City Council* identified youngsters with a tagging history and hired them to paint large public murals in graffiti-prone areas. The goal was to reduce tagging by these young people as well as make the finished mural less prone to vandalism. The council wanted to employ these youths in the Parrs Park project.

Diane Patrick of Waitakere City contacted me about teaching these teens tile making and using their talents to decorate the toilets. We developed a plan for the design and manufacture of two tile murals, each four square metres; 80 decorative tiles, each 100mm square and 40 linear metres of frieze tile.

The process was fairly straightforward. I met with the former taggers three times a week for six hours. During these sessions they sketched and generated ideas for the tiles. Once a significant

amount of design work was done, I provided leather-hard tiles onto which they transferred their designs. Plaster moulds were then made of the best tiles and these were hand-pressed to produce the final product.

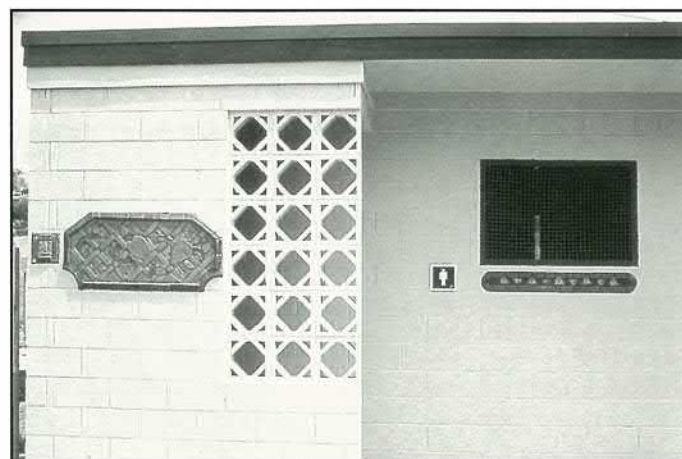
Once fired, the tiles were returned to the artists for glazing, which resulted in a graffiti-proof surface. The funds for this part of the project came from a budget to teach the kids new skills. I was paid a flat hourly rate to teach the tile making with the final product being used for the toilets.

The second funding source involved eliminating some of the square metres of tile that were to be purchased from a commercial factory. The money diverted from this mass-produced tile paid for the frieze tile. I designed and fabricated these myself, although I used design concepts the teens originated.

This was a difficult project, but the work was completed, the young people got silver rings from the mayor at the dedication ceremony and the art work has so far kept the toilet rooms from being badly tagged.

The Parrs Park project was well received by the mayor and council. This led to an initiative to upgrade more of the public facilities. When I was first contacted by the redevelopment agency, they were considering upgrading ten toilet facilities in Waitakere City. In all of these they wanted more decorative tile. I was excited by the scope of the work; however, funding delays and new priorities eliminated the larger scope of the project. It did lead however, to the upgrading of one toilet block at the *Te Atatu Boat Club*.

Te Atatu Boat Club Toilets, Waitakere City



The artwork called for in this project resembles the *Vines* project at La Rosa Park. Two panels, 1 metre by 50cm, consist of stamped leaves and vines fitting into a lattice pattern. There are also several long decorative strips using extrusions and stamped leaves, applied to interior walls of the toilet block.

In this project, the art work appeared in the budget right next to paint as a building material to be purchased. This says a lot about the City of Waitakere and the people running the redevelopment projects. Permitting artwork to become an item in the construction budget is a giant step that makes the purchase and installation of art easier. Tilework and decorative brick really are construction materials and therefore less subject to controversy over aesthetics.

I learned a lot from my year in New Zealand. My involvement in these projects reinforced my pleasure in creating tile. With the kiwi DIY attitude, it should be apparent that the New Zealand potter has an opportunity to open a new market creating and selling tile for public buildings.

Just remember to price your work by the square or linear metre.■

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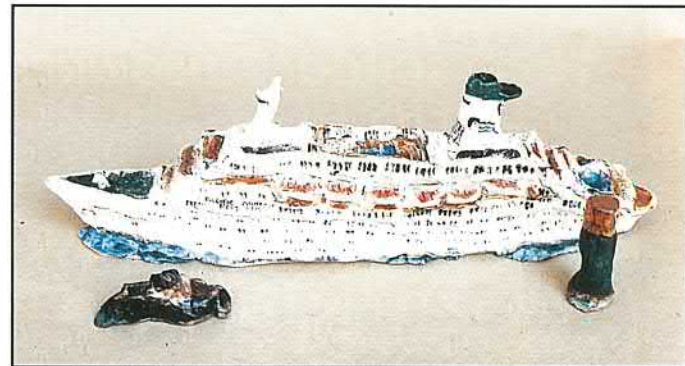
Selectors: Katie Gold and Pattie Meads
Guest Potter: Katie Gold



Guest Potter, Katie Gold
"Small Rainbow Boat and Standing Fish Bowl"



Lindsay Baine. "Tea or Coffee"



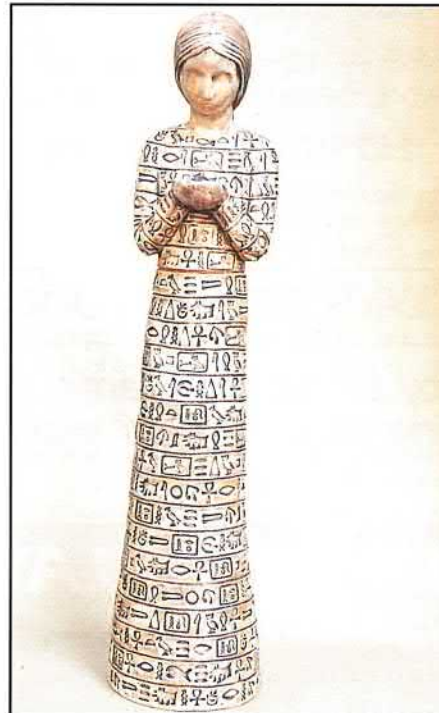
Robert Rapson. "Pacific Princess"

Photos by David Burton

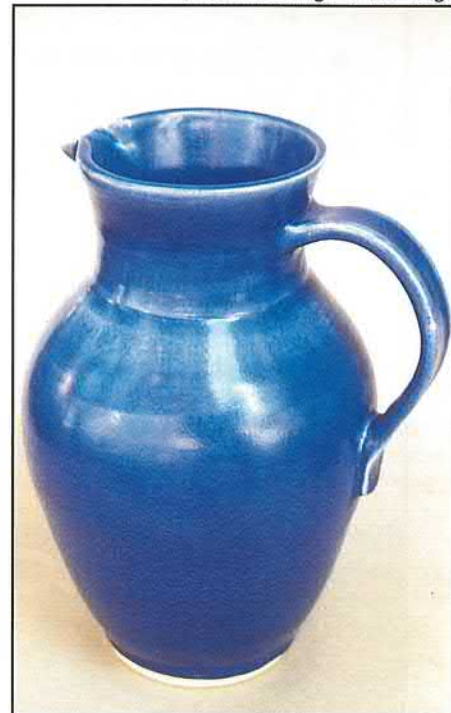
Rob Burton. "Korean Vase"



Elaine Marland. "Beaver II, Obelisk Woman"

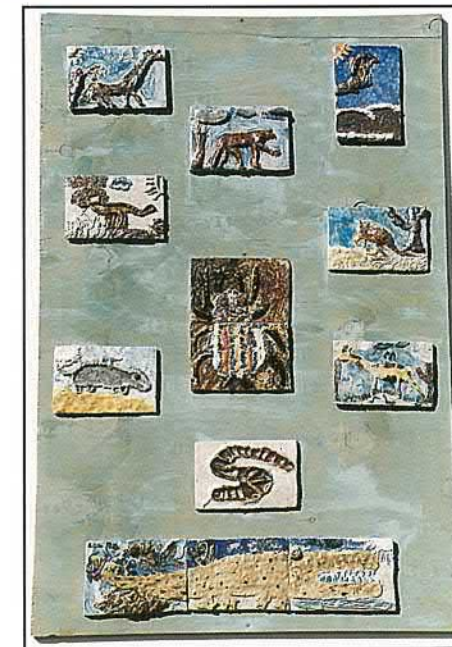
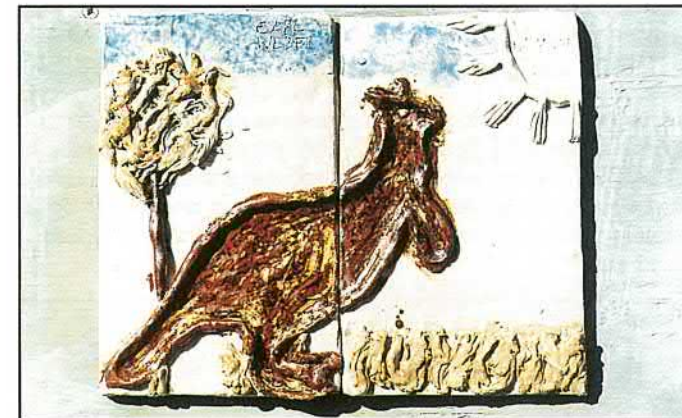


Jock Fleming. "Blue Jug"



Dairy Flat Primary School Tile Mural

Photos by Howard Williams



Dairy Flat Primary School Tile Mural

Marilyn Wheeler, Dairy Flat

Photos by Marilyn Wheeler



Just north of Albany, Auckland, is the Dairy Flat country primary school, which still holds its annual Agricultural Day (formerly known to some of us as Calf Club Day).

The children show their calves, lambs, goats, dogs, cats and other pets to be judged for their owners' ability to care for and train them. The whole day has a carnival atmosphere and family members, friends and ex-pupils come along. Some city folk have been known to call in with their children to see the animals.

This day also features the "Indoor Exhibits" where children work on flower arrangements, vegetable creatures and many different styles of art and craft work. My personal involvement over the past 15 years has been the clay projects. These are usually tied into a class study at that time.

The latest project, a tile mural, was completed in June by eight and nine year old pupils. The inspiration for this particular mural was a field trip to Auckland Zoo to study the animals in their zoo environment. On their return to school, the children made clay tiles of their chosen animal or insect.

Each tile was made individually, but the children worked singly, in pairs, or in a group of three, depending on their choice of animal. The enthusiasm generated by the working pupils in the art room was tremendous.

Seventy-seven tiles were made in all and the whole making and decorating process was spread over two weeks.

The first week, the children would come in groups of four or five and be given the guidelines to tile making and then they set to work. Each tile was hand rolled with rolling pins. Wooden battens kept the thickness of each tile the same and a cardboard template ensured uniform size. They were rolled out on material to prevent sticking and then placed on a square of hardboard for ease of handling.

The "picture" was applied onto, or scratched off the surface of each tile, bringing forward some unseen obstacles for the partners and groups. They needed to work together to ensure their animal was facing the correct position, from head to toe, and the body parts matched up where the tiles joined.

Deep discussions ensued from some groups, but an agreement

was always reached. Care needed to be taken that no air bubbles were trapped behind added pieces of clay which needed to be well slurried on, and also that removing clay off the tile did not leave it too thin to warp or break.

Very slow drying, constant turning and removing lengthwise grooves of clay from the backs prevented the majority of the tiles from warping. The drying was slowed to our advantage by keeping the heaters off in the art room.

The second week saw the same procession of pupils coming through to do their decorating. Mac's White clay was used so the tiles would be as colourful as the children wished.

Oxides and commercial stains were painted on and where possible, glass was added to animals' eyes as an extra dimension.

This decoration was applied on the tile before bisque firing to save on any extra cartage to and from the kiln - we did not want any breakages!

After the bisque firing, a clear glaze was applied to the surface of each tile and the final firing to cone 10 completed them.

Plywood sheets were cut into regular sizes by the school caretaker and the tiles were then arranged and glued on. A suitable colour was painted as a background to allow the tiles to stand out.



The school now proudly displays their tile mural on the outside end wall of a classroom where it will be admired for years to come.

Other projects that are part of the school's environment are two more tile murals on a low wall outside the staff-room. One, made in 1998 depicts the ocean and another shows the pets the pupils at the time had to show on Agriculture Day.

There are also 17 dinosaurs made in 1996 from terracotta clay, by groups of pairs of children. These dinosaurs are now part of the teachers' staff-room garden area.

It is gratifying to see pupils return to the school many years after leaving, to check up on their handiwork and proudly show it to their friends. Children are often seen running their hands over these tiles, enjoying the feel and the texture.

The pupils of Dairy Flat school are also encouraged to enter their craft at the Royal Easter Show and many prizes have been awarded to them for their entries in the Pottery Section.

As a potter, I have taken the opportunity to work with children and clay for many years now. To watch them create, their imaginations having the freedom to allow them to explore without any worries about the outcome, is enviable. Every time, I come away with something new, be it inspiration or ideas, but always having made new friends.

Teapot Competition

Parham Gallery in Los Angeles is devoted exclusively to the work of teapot artists around the world. Owner John Parham invites entries to *Teapot Whimsy '98*, an international juried exhibition and sale with a US\$1,000 first prize.

Teapot artists are invited to enter this contest by sending a slide or colour photograph of their teapot to the gallery. Please include your name, address, phone number and teapot title along with a self-addressed return envelope.

Parham Gallery will respond to the slide or photograph with additional information about the contest acceptance or rejection. All original materials will be returned to artists on request.

The teapot must be hand built. It must be whimsical, but can be functional or non-functional, of any size and made of any material.

Teapots accepted for competition will be judged on concept, form, execution, wit, ingenuity, craftsmanship and glaze. All works will be available for sale through Parham Gallery at 50 percent commission. Artists must be over 18 years of age.

Deadline for slide or photo: 7 September, 1998

Deadline for accepted works: 4 October, 1998

Teapot exhibition: 11 - 25 October, 1998

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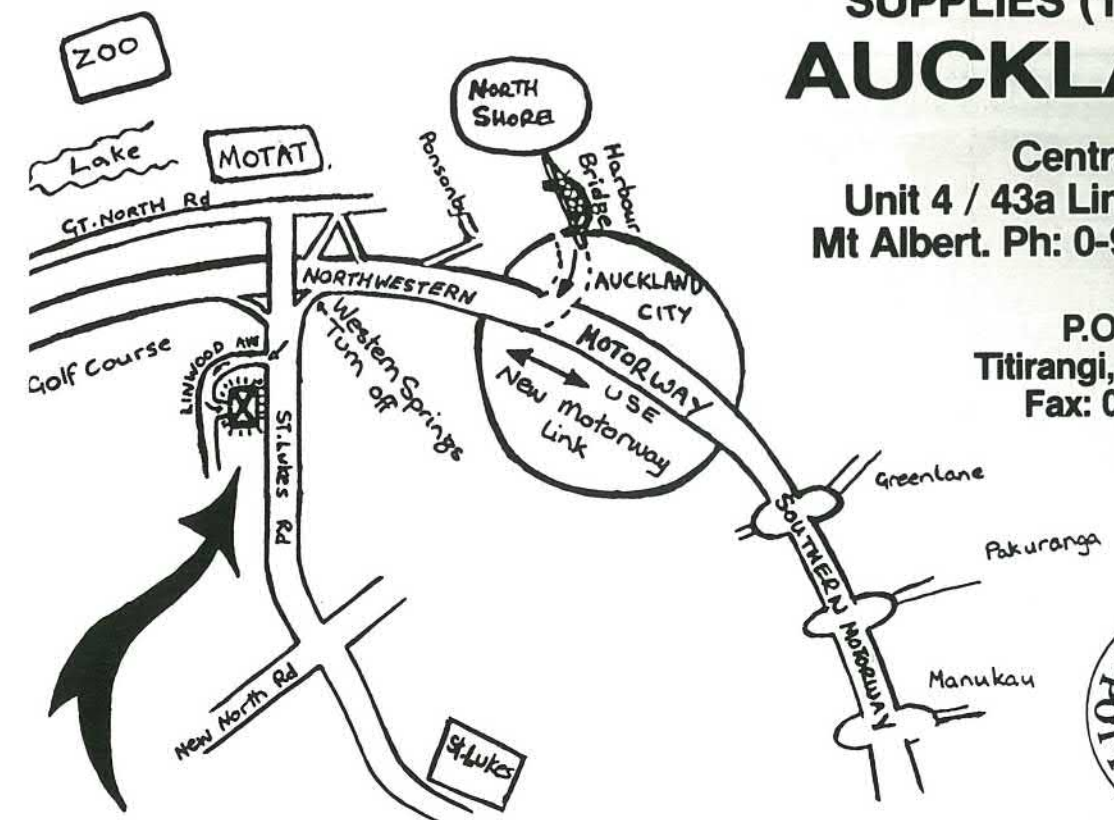
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Fifty-one over twenty-four

Jeannie van der Putten, Auckland

Earlier this year, I asked my husband **Andrew** to make me 51 bowls (I was turning 51 years) because I had some graphics in mind I wanted to see on clay and I love Andrew's bowls. It was the first deliberate collaboration in the 27 years we've been working together. It gave Andrew the freedom to make bowls for me, rather than for sale and it gave me repeat (though all were different) forms to play with. We used three different clays and developed variations of our usual copper and iron glazes. We were thrilled with the results.

The Gully Room at the *Alleluya Café*, in Auckland's *K Road*, dedicated to the memory of **Warren Tippett**, offered an alternative and flexible space - it's ideal for anyone who wants to see their work-in-progress out of their workshop and set up

in a clear space. It's not quite the "white cube" relished by painters, but it's very suitable for 3D work, and the natural light is superb. Shutters are being made for the windows for those artists who want walls and track lighting is already in place.

Peter Hawkesby is the owner of the café and is currently clay artist-in-residence at *Unitec*. He is one of the most collectable living potters in New Zealand and has a wonderfully lateral approach to both clay and the business of exhibiting.

We had a wonderful 24 hour show (just one of the ways you can go about it) and sold 47 out of the 51 bowls. It was lots of fun without the angst and stress of "big" shows in named galleries. Peter and Andrew are now taking about a jug event! ■

Opposite top
Jeannie and Andrew van der Putten

Singular Views

The Ceramic Still Life

Moir Elliott, Curator, Dowse Art Gallery, Lower Hutt

When is a pot not a pot? When it forms a ceramic still life.

The ceramic still life is a relatively new theme for the ceramist to pursue. While the domestic vessel is one of the earliest clay forms, the process of grouping them for the specific purpose of contemplation is recent.

Four makers, four countries, four approaches. All have arrived at the still life through different routes, for different reasons. All require that we reconsider the simple functional vessel, and by these artists' processes of grouping and stacking we can look with fresh eyes and re-examine what might have become very familiar.

Here are otherwise humble utility vessels repositioned in a way that removes them from function; places them into the arena of contemplation, and that in relation with each other. They are transposed from one realm of experience to another. We look, not only at the forms themselves, but also to the inter-relationships of the shapes and to consider whether we are viewing pots or metaphors - or both?

Dorothee Schellhorn from Switzerland utilises the classical amphora form, then reduces it to a restrained and austere minimum. She geometrically divides the forms and brushes on strong colour. Her colours are inspired by abstract paintings. She then gives her assemblages added strength by using the element of repetition, in both shape and colour. Schellhorn calls upon ceramic history, painting of the late sixties and seventies and the rhythms of serialisation for her compositions.

James Makins of the USA intends the metaphorical with his tray pieces that project his tableware into sculpture evocative of a particular place he has visited, often at a particular season or time.

While the compositions are about a number of locations in the world, his work shows the vigour and energy apparent in much North American work. This work is about races; of the vessels' original utility forms, of the process of making of the ceramic history apparent within the forms, and the places nominated in the titles. All are skilfully evoked in richly colouristic gestures.

Gwyn Hanssen Pigott from Australia has a considerable reputation worldwide for her very simple woodfired porcelain. Many shades of white with a blush of overlaid colour from the kiln's flying ash are characteristic of her work. The forms are pared to a state where nothing more can be taken away.

Yet there is richness and an essence within the simplicity. Her titles give clues as to how she intends her work to be viewed. Hanssen Pigott is shortly to be included in an exhibition in Faenza, Italy, featuring *The Best Twenty Ceramists in the World*.

Ann Verdcourt of New Zealand starts with vessel forms from a variety of periods and then plays with partially hiding some of the elements within her sculptural compositions. These can immediately take on metaphorical meanings for the viewer. The now familiar milk cartons can look like a row of English bathing sheds. The handles of an assortment of pitchers loop their varying circles like ribbons on a bouquet. Verdcourt shows there are strengths possible when the expected is concealed and our

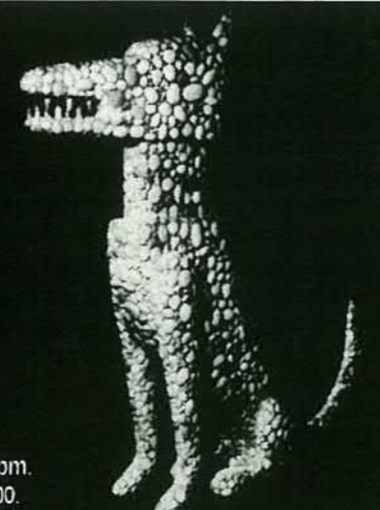
Opposite bottom
Dorothee Schellhorn
"6 Vases in a Row, 1996"

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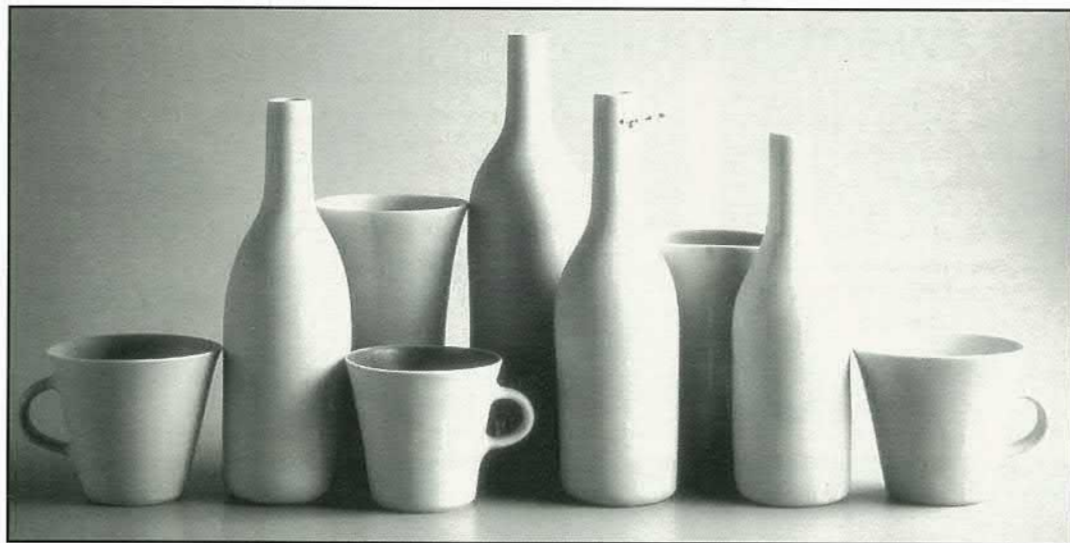
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Large White Dog, 1990. Barry Lett.



imaginations are aroused. The highly textured coloured clay surfaces are typical of her work.

These are singular views: each artist's response to such factors as their geographical base, their individual interpretations of the societal structures that form their environment, their particular interests and formal concerns and their take on ceramic history. These works form a unique index of each of the maker's particular moment in time.

The four different approaches evident in this

exhibition display singular views that tell us much about each artist's interpretation of their heritage and their objectives. Singular views: multiple conclusions.

Photos from *Singular Views*, courtesy Dowse Art Museum, Lower Hutt. The exhibition runs from 11 July to 26 October, 1998. ■

Photo above
Gwyn Hanssen Pigott. "Still Life"

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Bakehouse Gallery, Swan Lane (off Cuba Street) Wellington. Phone 382 8331. Pots, handbound books, glass, flax, jewellery and other out of the ordinary crafts

CHEZ-MOI POTTERY, 12 Kiriwai Road, Paremata, Wellington. Work by Anneke Borren. Domestic, sculptural, hand brushed decorated stoneware and earthenware. Ring first. Phone (04) 233 9668.

MALCOLM WARR STUDIO GALLERY, 26 Parata Street, Waikanae. Ceramic Sculpture by Maree Lawrence and original prints by Malcolm Warr. Hours by appointment. Telephone (04) 293 5060.

MIREK SMISEK AND PAMELA ANNSOUTH POTTERY, 170 Weggery Drive West, Waikanae Beach. Open Tuesday, Wednesday, Thursday, Friday, or by arrangement. Phone 04 293 5429. Wide range of functional, decorative and sculptural pieces in stoneware, porcelain and saltglaze.

REIKORANGI POTTERY and Riverside Animal Park, Ngatiawa Road, Waikanae. Jan and Wilf Wright invite you to experience a country environment. Open 7 days 9.30am-5pm. Phone (04) 293 5146 (Tea Rooms).

THE POTTERS SHOP AND GALLERY, 14 Woodward Street, Wellington. Phone (04) 473 8803. A co-operative potters gallery offering their pots of excellence to the public.

NELSON

WAMEA POTTERY. When in Nelson visit Wamea Pottery at Craft Habitat, Richmond, to view a fine collection of lusted and domestic ware by Paul Laird. Phone/fax (03) 544 7481

WEST COAST

HOKITIKA CRAFT GALLERY CO-OPERATIVE, 25 Tancred Street, Hokitika. Multi-media gallery of top quality creations by internationally recognised West Coast Artisans, New Zealand's best. Open 7 days. Phone (03) 755 8802

CANTERBURY

CAVE ROCK GALLERY, The Arts Centre, Christchurch. For fine New Zealand crafts, ceramic, wood, jade, glass, silk and wool. Open 7 days. Phone (03) 365 1634

COURTYARD POTTERY, 75 Rutland St, Christchurch. Ph (03) 355 5933. Specialising in quality pottery, glass and silks by New Zealand craftspeople. Open Mon-Thurs 9.30-5.30pm. Friday 9.30-8pm, Saturday 11-2pm.

SALAMANDER GALLERY, The Arts Centre, Christchurch. Art works on paper. Phone (03) 365 9279

OTAGO

DUNEDIN POTTERY. Specialising in locally produced domestic and decorative pottery. Plus pottery supplies, clay, glazes, tools etc. Open 7 days. 411 Princes Street, Dunedin. Phone (03) 477 1163.

CENTRAL OTAGO

BONZ GALLERY. Best of New Zealand contemporary arts/crafts. Open 7 Days, 9am-10pm. 8-10 The Mall, Queenstown. Phone 03 442 5398 Fax (03) 442 5217.

Classified Wanted

Harrison Bell glaze "English Rose", which is an earthenware glaze and fires to 990°C - 1050°C. Phone 03 789 6027

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presents

"Mug Show '98"

19 November - 13 December 1998

Upstairs Gallery, Lopdell House, Titirangi

A nationwide competition, offering \$2,100 in prizes
For entry forms phone 09 817 8087, fax 09 817 3340
or write to: PO Box 60109, Titirangi, Auckland

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*New Products, (amazing shapes)
Large range of Colours - 3D - Slip Trailers*

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Auckland, New Zealand
Phone/Fax 09 410 2522

AUCKLAND EAST ARTS

For their Arts Festival, the Auckland East Arts Council
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at the

RSA Hall, St Heliers, Auckland

February 19 - 21 1999

For further information and entry forms contact:

Maureen Hardley, 57 Meadow Bank Road, Auckland 5
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Is easy to operate with all the safety features

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Shelves and props

Capital Clay New Zealand Society of Potters Convention

at

Te Papa Tongarewa
Museum of New Zealand
9 - 11 October 1998

Highlights of the convention are
Exhibition opening Friday evening
Raewyn Atkinson slide and talk show on
Shigaraki Cultural Park and Residency
Forum discussions and slide shows

Meet visiting Overseas Potters

Les Manning, Canada

Sandra Taylor, Australia

Kazuyo Hiruma, Japan

Hear Art Historian Walter Cook

a most entertaining speaker
will give a slide lecture on the
History of Studio Ceramics

Other events

Raku Firings • Tile decoration • Trade Show

The John Calver Trophy will be contested
Bus Tours to local potters' studios, galleries
and collections

A reception at the

Dowse Art Museum
Saturday 10 October at 6pm

To the opening of

Singular Views

Four internationally recognised ceramic
artists come together to exhibit
Australia's Gwyn Hanssen Pigott
Swiss Dorothee Schellhorn
American James Makins
and
New Zealander Ann Verdcourt

These are just a few of the happenings at this year's
convention

Book now don't be disappointed

Further information and entry forms from
Sheila Brown, 221 Main Road, Tawa, Wellington
Phone 04 232 6145. Fax 04 232 4796

New Zealand Society of Potters

40th National Exhibition

at

Te Papa Tongarewa
Museum of New Zealand

To be opened by the
Governor General

Sir Michael Hardie Boyes

7pm Friday
9 October 1998

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'Then and Now'

Potters from the first NZSP
exhibition in 1958 and still potting

Also

A selected exhibition
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