



NZ
Society
of Potters
31st National
Exhibition
1989
20 May — 18 June

Waikato
Museum
of Art
and History
Hamilton

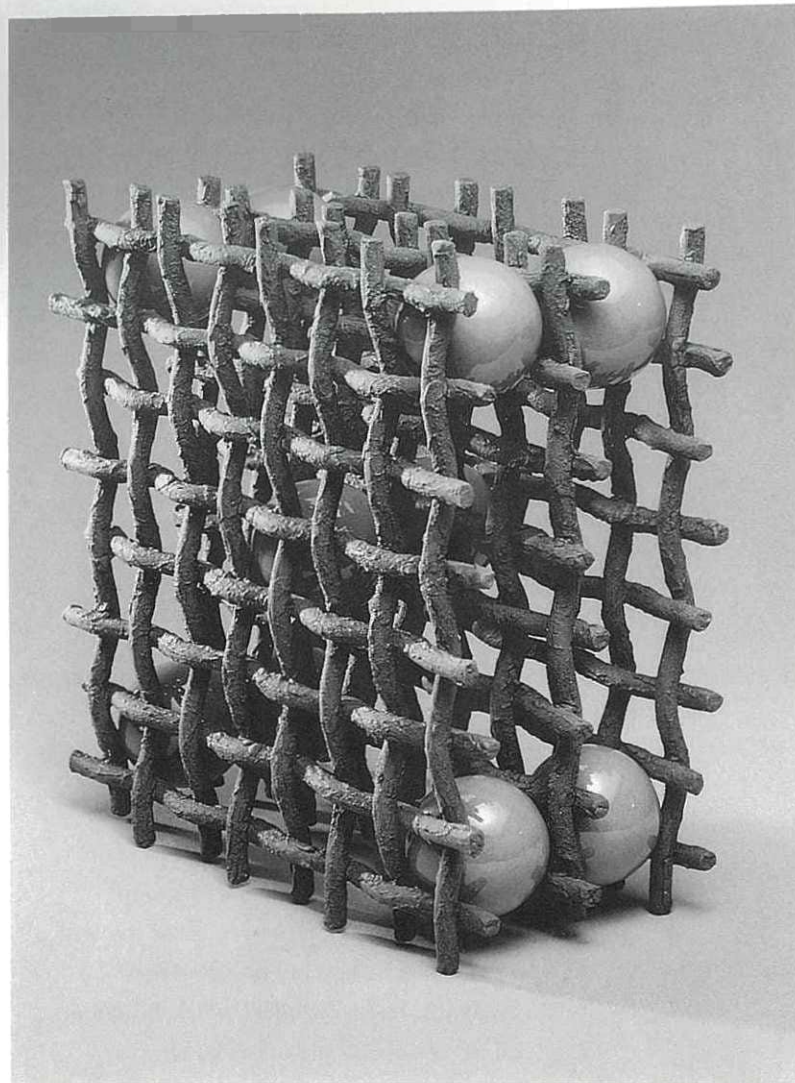
NEW ZEALAND SOCIETY OF POTTERS

On behalf of the Society, I would like to extend a sincere welcome to Mitsuo Shoji from Australia. As guest artist in this Exhibition and at the Hamilton '89 Convention, I am sure his work and philosophy will be an insight and inspiration to those viewing the Exhibition and those attending the Convention.

I would like to take this opportunity to thank Bruce Robinson and his staff for all their work in presenting the Exhibition in this fine venue, the Waikato Museum of Art and History. For thirty years the National Exhibition has attempted to show the best of what is happening in New Zealand ceramics. To be included in this Exhibition is an achievement and it has become an incentive for potters to aspire to. It is an opportunity for some to show new directions, others to show the progression of their ideas, and some to show the continuation of a lifetime's work in a chosen field.

The task of selecting exhibitions is one that can never be taken lightly and a National Exhibition carries added responsibilities. All types of ceramic works may be submitted and the selectors must be sensitive to the ideas and function being expressed by the maker. I would, therefore, like to thank Catherine Lomas, Ann Verdcourt and George Kojis for their deliberations, and hope this, the 31st New Zealand Society of Potters' National Exhibition includes work that will excite and challenge you, as well as provide those pieces that demand quiet contemplation.

Rick Rudd
President



Carrol Swan 125

SELECTORS' COMMENTS

To judge prematurely is often to cripple.

To refrain from judging is sometimes to impoverish.

from "Centering" by M.C. Richards

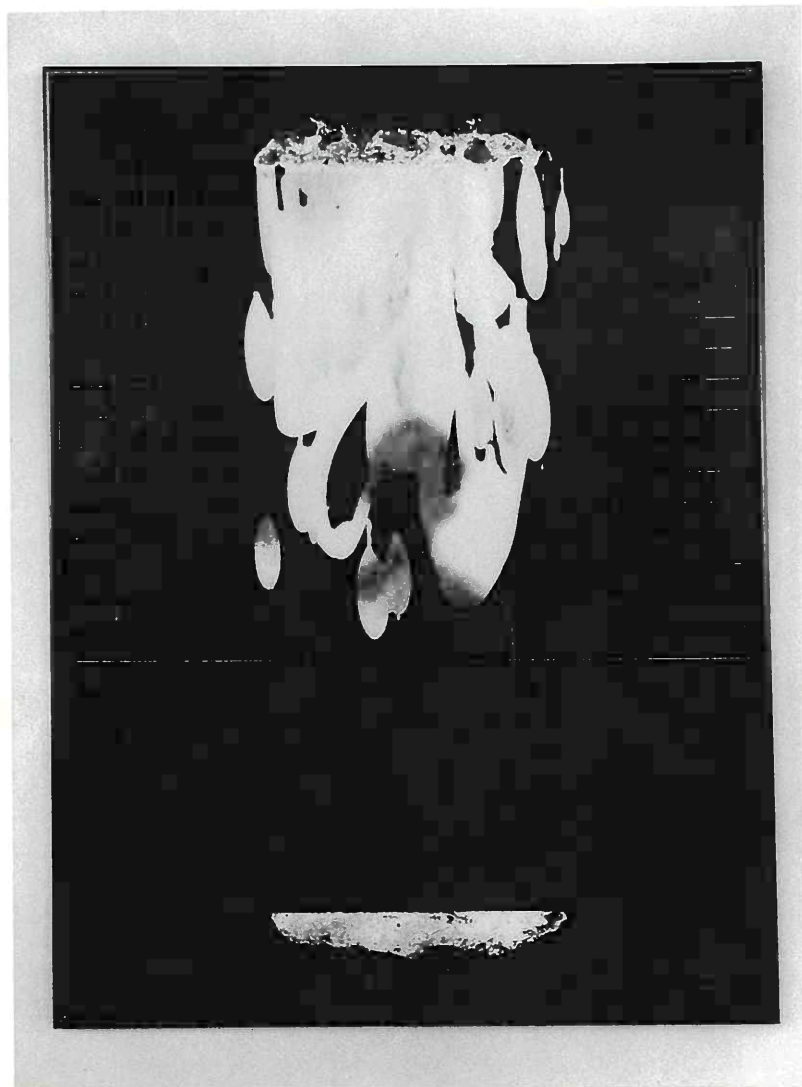
129 works by 73 potters were selected for this exhibition from the 247 entries submitted.

The most significant criteria for the selectors was the potter's ability to successfully resolve and express the substance of an idea. This involved not only the imagination of the potter, but a high degree of craftsmanship. In addition, the strengths and weaknesses of the forms, the appropriateness of the decorative elements and the suitability of techniques used were all taken into account. In order to show the range of work being done throughout the country, consideration was given to regional representation in the exhibition as well as ensuring that a cross section of work submitted to the exhibition was included.

Ann Verdcourt

Catherine Lomas

George Kojis



Mitsuo Shoji 3

MITSUO SHOJI

I have travelled in Western Cultures.
Now I am travelling into myself.
If black and white are my base world,
Colours are my emotions.
Forms are the essential territory of my mind,
Clay is my body,
Fire is my spirit.

Mitsuo Shoji is a traveller on the human journey. The passage takes us through the fork of a dialectic-thesis and antithesis. The synthesis for Mitsuo comes in his work, and interface of two cultures. "My works," he says "represent two concepts, myself in relation to the two Cultures which I span — English and Japanese — and myself in relation to our inevitable passage through life". The human condition is the dominant allegory in Mitsuo's work: the body — form and emotion — trapped, sectioned, burnt, layered, isolated in beauty and decay. The body in tension and conflict but also in repose and renewal — inseparable from the layered structure surrounding it — our

culture and psychic condition.

"Fire is my spirit", says Mitsuo. Trial by fire is an important symbol. He is both fascinated and annoyed by the kiln-fired process because works are finished beyond his control. "The Japanese say that a god makes them. Fire is secret and fearful — a symbol of death and creation." But there is no pessimism here. His charred, scorched and blackened forms, the blistering effect of heat often applied directly with the blow-torch, do not irreparably scar but reveal cracks and fissures for the release of hidden emotion, energy, creativity, understanding. Although not narratives, we witness in Mitsuo's work an interface of human tension on the very edge of communication. The human interface — perhaps of two sexes, two generations, two cultures — finds a parallel in the human interface with the environment, the outside harbinger and protector. Fire is a critical mediator in this human journey through the landscape and, for Mitsuo, a mediator between the two Cultures. *Extract from the catalogue essay on Mitsuo Shoji by Dr Peter Emmett, for the exhibition Four Aspects of Contemporary Japanese Ceramics.*

The two dimensional elements in Shoji's work in this exhibition are composed of

applied images in porcelain slip, graphite, oil crayon, acrylic crayon, gold and silver leaf on a fire blackened masonite support. Areas of the applied media are subjected to blow torch flames. The three dimensional stoneware clay components are bisque fired to 980°C then fired and smoked to 800° C. Gold and silver leaf are applied with some of these areas being subjected to flames. Surface effects on some of the clay components have been achieved through the use of copper wire and small pieces of sheet copper.

**HUMAN'S THOUGHT —
MEDITATION FORMS 1986**

- 1 45 x 30 x 3 A\$800
- 2 45 x 122 x 3 A\$1,600
- 3 45 x 30 x 3 A\$800
Stoneware clay and mixed
media ceramic painting.

**HUMAN'S THOUGHT —
MEDITATION FORMS 1986**

- 4 20 x 40 x 44 A\$1,800
- 5 28 x 29 x 27 A\$1,800
- 6 16 x 45 x 50 A\$1,800
Stoneware clay and mixed
media. Black fired.

**HUMAN'S THOUGHT —
ANTAGONISTS 1986-87**

- 7 90 x 60 x 3 A\$1,200
- 8 90 x 122 x 3 A\$2,000
- 9 90 x 60 x 3 A\$1,200
Stoneware clay and mixed
media ceramic painting.

**HUMAN'S THOUGHT —
ANTAGONISTS 1986-87**

- 10 29 x 43 x 37 A\$1,800
- 11 26 x 39 x 26 A\$1,800
- 12 29 x 43 x 37 A\$1,800
Stoneware clay and mixed
media. Black fired.

**HUMAN'S THOUGHT —
COGITATION 1987**

- 13 122 x 60 x 3 A\$1,600
- 14 122 x 60 x 3 A\$1,600
- 15 122 x 60 x 3 A\$1,600
- 16 122 x 60 x 3 A\$1,600
Stoneware clay and mixed
media ceramic painting.

**HUMAN'S THOUGHT —
COGITATION 1987**

- 17 25 x 30 x 45 A\$1,800
- 18 45 x 30 x 45 A\$1,800
- 19 25 x 30 x 45 A\$1,800
Stoneware clay and mixed
media. Black fired.

UNTITLED 1989

- 20 Clay and glass installation.

LYN ALVES

Cambridge

- 1 **HEXAGONAL BLUE/LUSTRE \$100**
Raku, slab, diesel fired in a brick
kiln. Silvernitate lustre glaze.

CATHERINE ANSELM

Auckland

- 2 **BOWL \$75**
- 3 **BOWL \$55**
- 4 **BOWL \$40**
Clay, moulded, fired in an
electric kiln.

DAVID ATKINSON

North Otago

- 5 **BOWL \$115**
Terracotta.

GAYE ATKINSON

New Plymouth

- 6 **RELIC BASKET III \$160**
White stoneware, thrown with
handbuilt additions. Multiple
raku fired to 1060°, copper/
manganese glaze.

RAEWYN ATKINSON

Ngaruawahia

- 7 **BIRD OF PARADISE (Bowl) \$120**
- 8 **CANNA (Bowl) \$120**
Drape moulded stoneware,
fired in a gas kiln, orton cone
10. Felspathic base glaze,
overglaze brush decoration
using oxides and stains.

BARRY BALL

Rotorua

- 9 **CONCEPTION 2 \$500**
- 10 **VASE \$170**
- 11 **VASE \$160**
Thrown earthenware, fired in an
electric kiln, lead glaze.

OWEN BARTLETT

Upper Moutere

- 12 **FISH PLATE \$130**
Fired in an electric kiln.

B.D. BATTEN

Devonport

- 13 **GONDOLA BOWL \$170**
Slab stoneware. Oxidation
fired, black stain glaze.

GITA BERZINS

Christchurch

- 14 **HEAD-PIECE 1 \$350**
Stoneware, handbuilt using slab
and coiling methods. Multifired
using heavy base oxide glaze,
low firing glazes, lustres and
acrylics.

KEITH BLIGHT

Auckland

- 15 **RESISTANCE/MOVEMENT \$450**
- 16 **RESISTANCE/MOVEMENT \$475**
Slab pot.



Anneke Borren 18

ANNEKE BORREN

Paraparaumu

- 17 PENDANT POT \$350**
Whalebone lid by Owen Mapp. Oxidised stoneware, thrown, overglaze hand brushed decoration. Fired at 1290°, iron glaze.
- 18 3 OVAL POTS \$350**
Oxidised stoneware, thrown, overglaze hand brushed decoration. Fired at 1290°, iron glaze.
- 19 PENDANT POT \$340**
Whalebone lid by Owen Mapp. Oxidised stoneware, thrown, overglaze hand brushed decoration. Fired at 1290°, iron glaze.

DIANNE BRADY

Palmerston North

- 20 SOUTH-EAST AT DAWN \$200**
Terracotta bowl, thrown, sgraffito drawing, low fired.

NICHOLAS BRANDON

Inglewood

- 21 LIDDED JAR \$400**
Wheel thrown stoneware, wood fired, using fly ash and boric treated wood.
- 22 SET OF 8 BOTTLES \$200**
Wheel thrown stoneware, wood fired, shino glaze.

BARRY BRICKELL

Coromandel

- 23 FATSO \$300**
Salt glazed jug.
- 24 EPIPHYTIC PLANT TREE \$1,100**
Terracotta.
- 25 PINCHO VASE NFS**
Earthenware, slipware.

PENELOPE CANT

Wanganui

- 26 RAKU FORM II \$400**
Thrown stoneware, with slabbed sections. Raku fired, oxides.

MURRAY CLAYTON

Wellington

- 27 CUT FORM \$120**
Australian porcelain, thrown, cut and altered. Gas fired, cone 7 oxidation. Barium glaze with copper.

PETER COLLIS

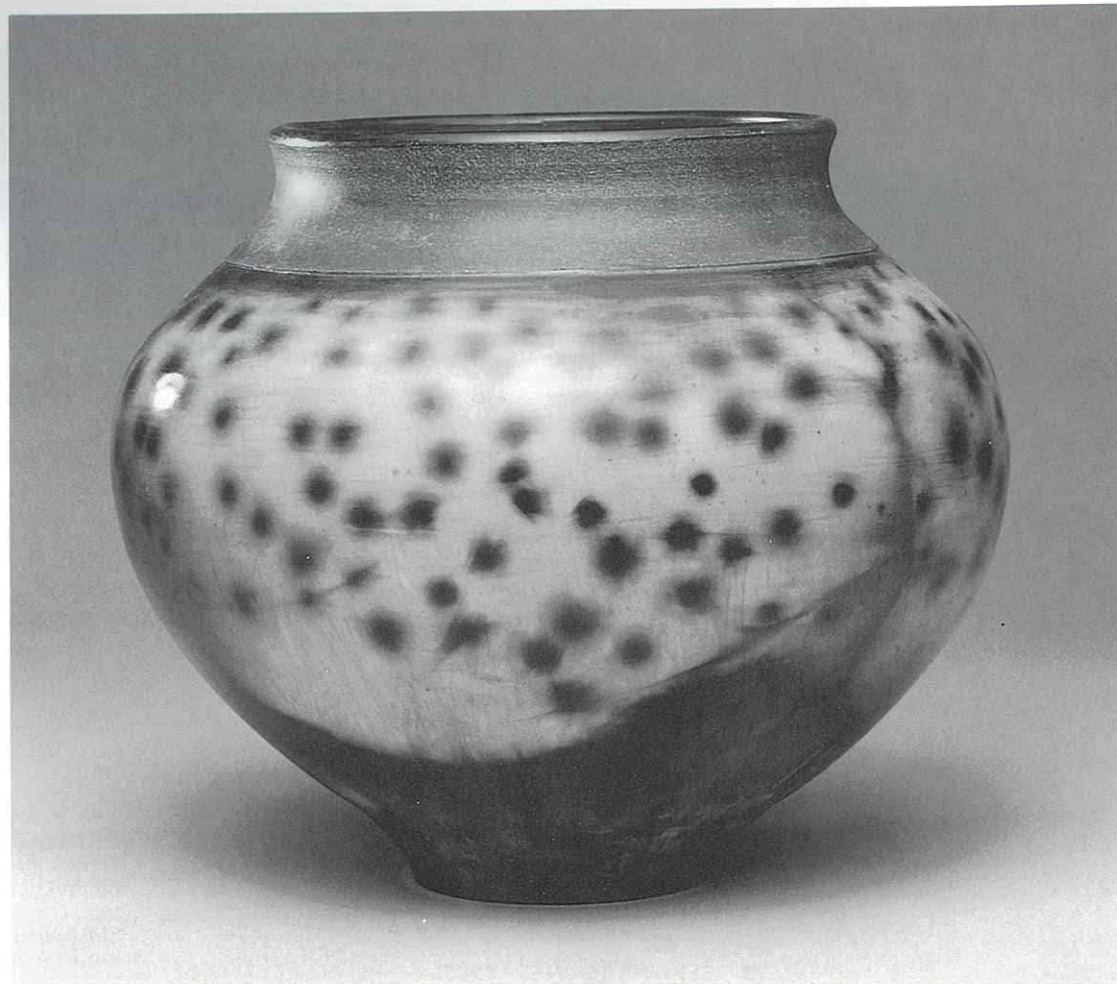
Auckland

- 28 WIDE RIM BOWL \$180**
Thrown stoneware, fired in a natural gas kiln, 1300° reduction. Transparent glaze with black stain, resinous lustre brushed on and fired at 780°.

SALLY CONNOLLY

Christchurch

- 29 SLAB BOTTLE \$95**
Slab built raku, oxides sprayed on.



Jenni Dredge 33

JOHN CRAWFORD

Ngakawau, Westport

- 30 DUSTY'S BOSS \$790**
Terracotta, wheel thrown,
oxidation fired with slip.
-

CATHERINE DAWSON

Auckland

- 31 FORM THREE \$110**
Thrown and handbuilt
stoneware, unglazed.
-

JENNI DREDGE

Hamilton

- 32 NIGHT SKY \$90**
33 STORM CLOUDS \$100
34 STARRY NIGHT \$180
Planter body, wheel thrown,
fired in sawdust, then burnished.
-

LIZ EARTH

Waimarama, Hawkes Bay

- 35 SEX POT \$200**
Handbuilt, clay (grogged),
sawdust fired and burnished.
-

MARGARET EDWARDS

New Plymouth

- 36 ROCK POOL \$35**
Wheel thrown stoneware, fired
in an electric kiln using crystal-
line glaze.
-

MOYRA ELLIOTT

Auckland

- 37 BELL FORM \$550**
38 BELL FORM \$550
Handbuilt terracotta, oxidation
— multiple fired.
-

VIC EVANS

Nelson

- 39 WOMEN AND FLOWERS \$300**
Low fired clay vessel, thrown,
oxidised, magnesium glaze.
-

IAN FIRTH

Auckland

- 40 HIGH FOOTED BOWL \$120**
Thrown stoneware, gas fired,
high talc matt glaze, lustre,
coloured slip.
-

BRIAN GARTSIDE

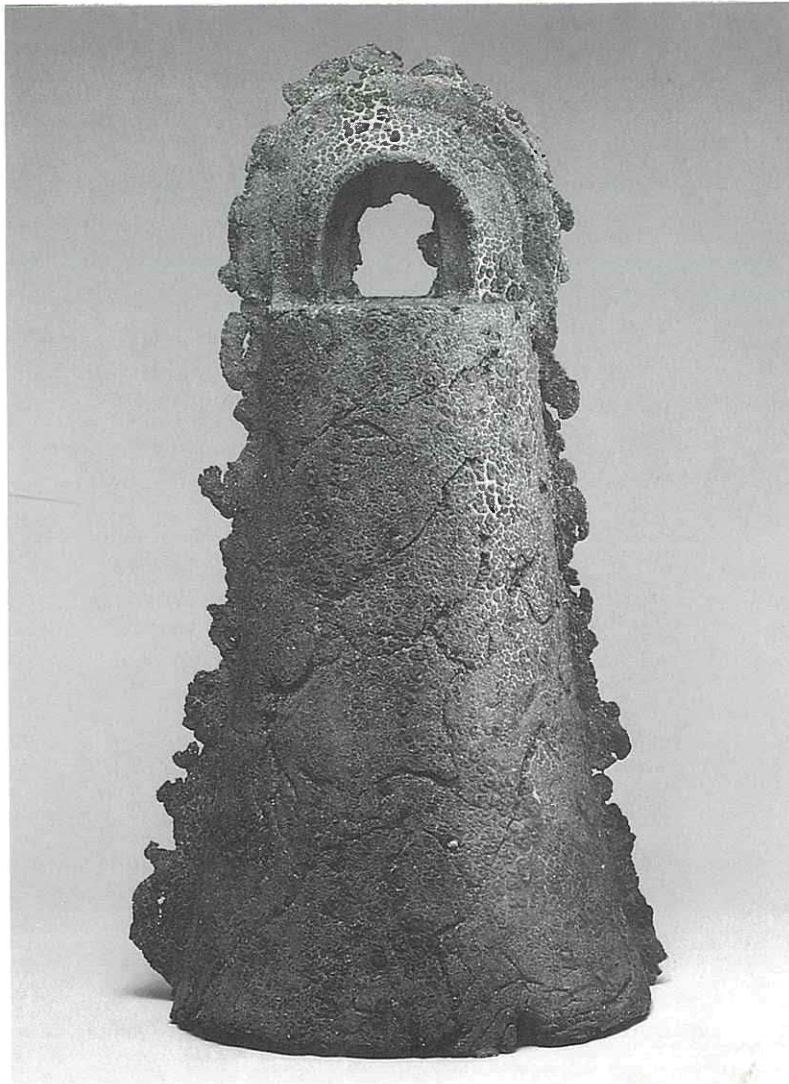
Manurewa

- 41 TOWER (blue) \$750**
Slab stoneware, multifired from
1260° to 900°.
42 ORB (black/red/orange) \$750
Slab, multifired from 1260° to
900°.
43 PLATE (distorted) \$500
Thrown stoneware, multifired
from 1260° to 1000°. Distorted,
textured.
-

PETER GIBBS

Nelson

- 44 JUG \$250**
Thrown stoneware, wood fired
using a salt glaze.



Moyra Elliot 38

BRUCE HALIDAY

Titirangi

45 TALL CUP AND SAUCER \$70

46 CONE ON CONE CUP & SAUCER \$38

Earthenware, slip casted and assembled, fired in an electric kiln using earthenware glaze.

LYNDA HARRIS

Hamilton

47 COROMANDEL SERIES II (Platter) \$330

48 COROMANDEL SERIES III (Vase) \$330

49 COROMANDEL SERIES IV (Vase) \$295

Handthrown stoneware, raku fired, using a low temperature glaze.

ROBERT HEATHERBELL

Nelson

50 FLUTED VASE \$220

Thrown stoneware, gas fired using a copper glaze.

MARGARET HUNT

Upper Hutt

51 COPPER RED PORCELAIN BOWLS \$85

52 COPPER RED PORCELAIN BOWL \$35

Thrown porcelain, gas fired, using copper red glaze.

MAUREEN HUNTER

Wellington

53 SEASCAPE \$175

54 SQUARE PLATTER \$195

Handworked raku, gas fired, using red Copper Oxide, fired two or three times on occasion.

INGEBORG JENSSEN

Napier

55 RAKU POT \$75

56 RAKU POT \$75

57 RAKU POT \$75

Wheel thrown stoneware, raku fired using copper based spray.

RAEWYNE JOHNSON

Wanganui East

58 MATISSE'S FLOWERS III \$300

Terracotta, using coiling, pinching, and slab, fired in an electric kiln to 1100°, acrylic paint.

NICKY JOLLY

Auckland

59 THE NAVIGATOR NFS

Stoneware, solid then hollowed out, oxidation firing. Glazed using oxides, coloured stains, slip.



Meg Latham 68

CAROLYN JONES

Napier

60 MYTHICAL DREAMTIME I \$230

61 MYTHICAL DREAMTIME II \$230

Walkers No.10 Porcelain, rolled slab, moulded and carved. Reduction fired to cone 11. Commercial black stain, brushed on glaze.

JOANNE KILSBY

Hamilton

62 LARGE BOWL \$83

Thrown stoneware, fired in an electric kiln, matt glaze.

63 PARROT JUG \$75

Stoneware, heavily grogged, thrown with added features. Fired in an electric kiln, albany slip glaze.

KEVIN KILSBY

Hamilton

64 TEAPOT SHOAL \$125

Porcelain, handbuilt with laminations. Fired in an electric kiln using commercial HTPC glaze.

CHLOË KING

Havelock North

65 BENCH JAR \$85

66 BENCH JAR \$85

67 BOTTLES (2) \$45

Salt glazed, thrown stoneware, fired to 1300°.

MEG LATHAM

Wakefield

68 TEA/COFFEE SET \$96

Stoneware, wheel thrown and hand built. Fired in an electric kiln to 1300°.

LEE LeGRICE

Auckland

69 BLACK AND WHITE BOWL \$55

70 BLACK AND WHITE BOWL \$50

Handthrown porcelain, slip and sgraffito decorated, gas fired using reduction method, unglazed.

71 BLACK AND WHITE VASE \$40

Handthrown porcelain, sgraffito through slip, gas fired using reduction method. Shiny black glaze inside.

LESLEY LeGROVE

Stratford

72 NOTES AND MESSAGES III \$200

Handbuilt porcelain, with handmade plant paper, low fired. Includes found objects.

73 MESSAGES \$275

Handbuilt fumed porcelain, with handmade plant paper. Low fired, fumed. Aquarelle drawing, sealed.

VAL McARTHUR

Hamilton

74 GROUP OF THREE JARS \$150

Thrown, salt glazed stoneware. Oil and wood fired, using salt glaze with copper.



Lee LeGrice 70

ROYCE McGLASHEN

Nelson

75 TRIPOD \$440

76 TRIPOD \$300

Slab stoneware, fired in an electric kiln using sulphates.

JULIE MAIR

Hastings

77 PLATTER \$280

Handbuilt sculptural stoneware, gas fired using reduction method to 1300°. Copper red glaze.

78 PLATTER \$280

Handbuilt sculptural stoneware, gas fired using reduction method to 1300°. Felspathic glaze.

MAREE MARTINOVICH-FAULKNER

Morrinsville

79 RAKU TREE VASE \$40

Wheel thrown, raku fired using apple crackle glaze.

HELEN MASON

Coromandel

80 STONEWARE WALL PLAQUE \$150

81 STONEWARE BOWL \$150

Handbuilt slab stoneware, gas fired, using bone ash glaze with oxides.

WENDY MASTERS

Paraparaumu Beach

82 HOUSE VASE \$90

83 HOUSE VASE \$85

84 HOUSE VASE \$75

Porcelain and grog, driftwood, shell and pumice. Made using solid block of clay, carved and hollowed out; houses made separately and added. Reduction fired to 1280°, LPG.

PATTI MEADS

Wellington

85 TECHTONIC SPHERE \$200

Hand built S.C.80 clay, with torn clay inset. Bisque fired to 1040° in an electric kiln, refired to 820° with low fired glazes, and finally sawdust smoked with sulphates and silicon carbide.

SUE MONK

Palmerson North

86 SEAWEED COLLECTION I \$100

Thrown earthenware, Saggar fired, using organic materials, i.e. seaweed.

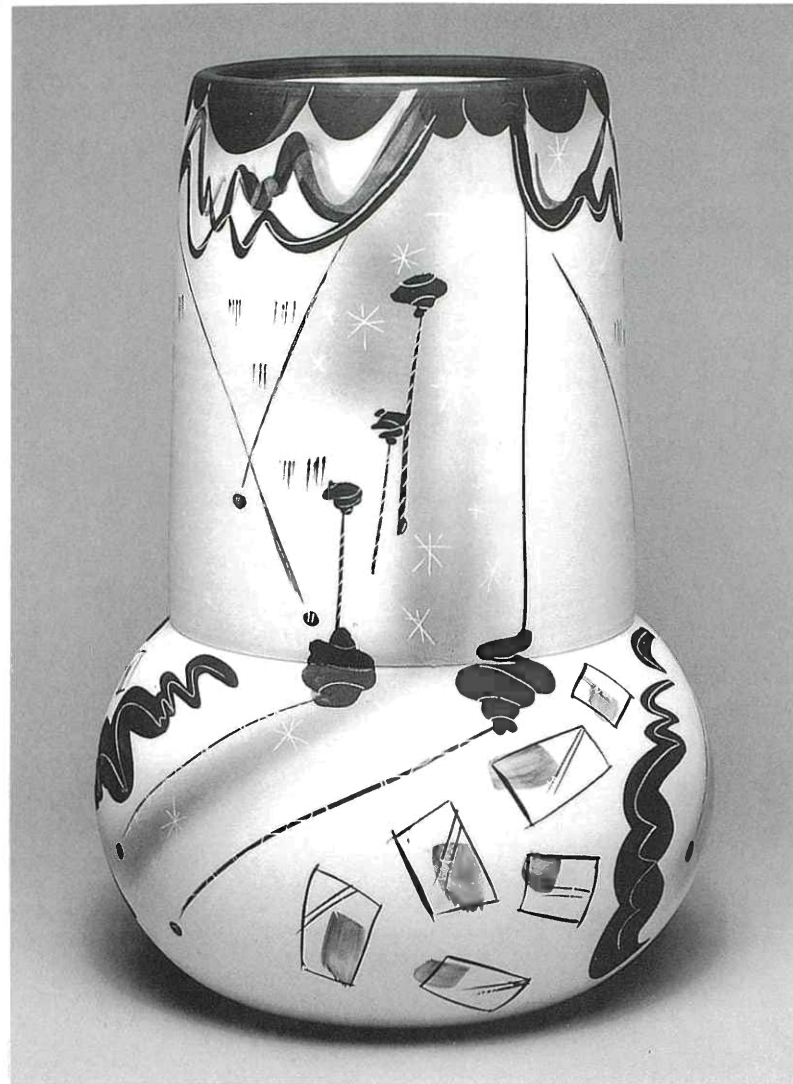
DANNY MOORWOOD

Waitahuna

87 BLACK AND WHITE VESSEL \$400

88 BLACK AND WHITE VESSEL \$400

Thrown stoneware, fired in an electric kiln using vitrified slip.



Darryl Robertson 102

TUI MORSE

Auckland

89 **TECHNICOLOUR TEAPOT \$55**

90 **TECHNICOLOUR BOX \$45**

91 **TECHNICOLOUR BOX \$40**

Made from neriage porcelain, with slip coloured clays. Fine slabs joined around wood former. Same wooden former used for all 3 pieces, and sized cardboard templates for lids. Fired in an electric kiln to 1250°. Unglazed, polished with silicon carbide paper.

SUE NEWBY

Titirangi

92 **SET OF BOWLS \$105**

Slip cast clay bowls, fired in an electric kiln, earthenware glaze.

C.A. (GEORGE) NEWTON BOARD

Palmerston North

93 **BLACK AND WHITE RAKU \$130**

94 **BLACK AND WHITE RAKU \$130**

Wheel thrown stoneware, raku fired, alkaline glaze.

IAN PHILLIPS

Feilding

95 **SET OF 6 CUPS AND SAUCERS \$120**

Wheel thrown stoneware, gas fired.

JENNIE RASSELL

Hamilton

96 **WOOD FIRED POT \$67**

Thrown stoneware, woodfired using fly ash.

RUSTY RITCHIE

Toki, Taranaki

97 **BOTTLE \$105**

98 **BOTTLE \$65**

99 **JAR \$60**

Thrown stoneware, woodfired with fly ash.

DARRYL ROBERTSON

Upper Moutere

100 **SUNSHOWER VASE \$95**

101 **SUNSHOWER VASE \$150**

102 **SUNSHOWER VASE \$250**

Low temperature fired.

KEITH ROBINSON

Napier

103 **BOTTLE FORM, INLAID \$65**

104 **BOTTLE FORM, INLAID \$83**

105 **BOTTLE FORM, INLAID \$97**

Wheel thrown porcelain, reduction fired, cone 10. Inlaid porcelain glaze, with platinum lustre.

RICK RUDD

Wanganui

106 BOWL \$1,200**107 BOTTLE \$850**Pinched and coiled, raku fired,
clear crackle glaze.

JAN RUSSELL

New Plymouth

108 BOTTLE \$50Hand built clay, black bamboo,
feathers. Raku fired.

G SAMMONS

Wanganui

109 SIREN \$750Slab ceramic construction, coil-
ing. Fired from 1300° to 1240°.
Ash and low temperature colour
glazing, acrylic.

KARI SHADWELL

Wanganui

110 RAKU FIRED WITH SALTS NFS**111 RAKU FIRED WITH SALTS \$200****112 RAKU FIRED WITH SALTS \$200**Slab clay, handbuilt, raku fired
with salts.

JENNY SHEARER

Coromandel

113 TEA SET \$250Wheel thrown using Australian
porcelain, gas reduction fired to
1300°. Clear glazing with
cobalt and soluble salts.

HEATHER SKEATES

Albany

114 CARVED BOWL \$110**115 CARVED BOX \$45**Thrown white stoneware, gas
fired using black slip glaze.

MIREK SMISEK

Horowhenua

116 BOTTLE AND 6 GOBLETS \$700**117 JUG \$250**Thrown stoneware, gas fired,
using salt glaze.

MARGERY SMITH

Wellington

118 PORCELAIN TRINKET BOX \$35**119 PORCELAIN TRINKET BOX \$35****120 PORCELAIN TRINKET BOX \$25**Wheel thrown in one piece,
fired in fibre gas kiln 1300°.
Semi opaque magnesia glaze,
slip trailed, commercial stains.

BRYCE STEVENS

Hamilton

121 SEGMENTED JAR \$180**122 WATER JUG \$70**Wheel thrown stoneware,
grogged. Woodfired, using fly
ash and flame flashed with
celadon type interior.

CARROL SWAN

Auckland

**123 BASKET WITH RED
SPHERES \$330**Porcelain, handmade,
oxidation, earthenware glaze.**124 SQUARE BLACK AND WHITE
BOWL WITH CUBES \$180**Slip cast stoneware, high fired
bisque, earthenware glaze.**125 GRID WITH SPHERES \$175**Handmade, porcelain, high
fired bisque, earthenware
glaze.

ARIE VAN DYK

Upper Hutt

126 PLATTER \$190Wheel thrown stoneware, gas
fired, ultrox glaze.

GLORIA YOUNG

Wellington

127 FISH CONTAINER \$190**128 FISH PLATTER \$190**Earthenware, hand/part mould.
Fired in an electric kiln,
majolica glaze.

JOYCE YOUNG

New Plymouth

129 SEASCAPE \$115Stoneware/porcelain vessel,
wheel thrown. Fired in an oil
kiln to 1300°. Dry glaze, stain
and oxide of manganese,
vellume matt.



Kari Shadwell 110

ACKNOWLEDGEMENTS

On behalf of the New Zealand Society of Potters, I would like to thank Bryan Batten and his committee, Val McArthur and Don Thornley (NZSP Delegates), and all those who have helped to make the National Ceramics Hamilton '89 such a success. It takes many hours of hard work, given freely, by many volunteers to make the NZSP conventions the phenomenon that they have become. To some, a highlight of their year and an event never to be missed, and for others, an introduction to the fellowship of a diverse group that has the intoxicating material of clay as a common bond.

Rick Rudd
President

Special thanks to the following for their assistance:

Harkness Henry & Co. Lawlink
McLachlan O'Brien Real Estate Ltd
Electricorp-Huntly Power Station

NZIG
CCG
GEC

Ernst and Whinney
Waikato Society of Potters
Wellington Potters Supplies
Coastal Ceramics
Western Potters Supplies
Penny's Paper Plus
Lyle Cowley
Webbs Industrial Group
Countrywide Bank

Members of the Steering Committee:

Muriel Adams, Lyn Alves, Bryan Batten, Maureen Ball, Sue Catley, Jenni Dredge, Joanne Kilsby, Val McArthur, Jennie Russell, Bryce Stevens, Don Thornley, Sandra Webb, Elizabeth Woodfield.

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Wellington.

Peter Small Galleries, Christchurch.

South Street Gallery, Nelson.

Telecom Corporation of
New Zealand, Wellington.

The Sound Room Ltd,
New Plymouth.

UDC Finance Ltd, Wellington.

Exhibition Management:

Waikato Museum of Art and History.
A division of the Community Services
Group of the Hamilton City Council.

Bruce Robinson

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Wendy Moore

Senior Clerk

Catherine Lomas

Exhibitions Administrator

Sally Petchey

Administration Officer

David Woodings

Registrar

Linda Tyler

Curator of Art

Ken Thomson

Exhibitions Designer

David Cook

Photographer

Mark Stammers

Graphic Designer

Carmen Sosich

Exhibition Technician

Neil Semple

Exhibition Technician

Laura Hamer

Typist/Clerk

Hamilton City Council Workshop

Furniture Fabrication

Note to Purchasers:

Items purchased will be available for
collection from the Museum on Friday 23rd
June, 1989, between 10.00 a.m. and 4.00
p.m. unless alternative arrangements are
made with the NZSP Committee.

Receipts will be required to be shown by the
person collecting the pot. No purchases will
be released without a receipt.

