

New Zealand Society of Potters
40th National Exhibition

Museum of New Zealand, Te Papa Tongarewa
9-25 October, 1998

New Zealand Society of Potters

Welcome to the 40th National Exhibition of the New Zealand Society of Potters and the first one to be held in the new Museum of New Zealand, Te Papa Tongarewa, in Wellington. It is a fitting place for an overall ceramic show, after all many of today's 'objects' will be part of the chain of cultural 'artifacts' of the next centuries to come; by which our New Zealand Culture is defined in musea.

The NZ Society of Potters has been an open society since 1981, the work of its members reflecting an endless variety of expressions in clay at an expected high standard. It forms the backbone of our ceramic structure in a turbulent economic time which has seen the number of professional potters drop by 85% in a decade.

It is a pleasure to see within the exhibition the early and up-to-date work by some of our pioneer potters as well as, at the other end of the spectrum, a students' body of work selection, highlighting the need to safeguard both our past and our future.

The spirit of individualism, in a technological and consumer world of quantity, sameness and cheapness, is alive and well.

I am reminded of W.H. Auden's poem "Oh Tell Me the Truth About Love" - paraphrasing it -

Oh Tell me the truth about clay
Will it ever divulge all its secrets
Will I ever find out its insides
Will I ever be part of its innards
Oh Tell me the truth about clay

Oh Tell me the truth about Clay
Will my fingers caress yet its textures
Will I still my longing for form
Will I find my soul in the throwing
Will it change my perspective of knowing
Oh Tell me the truth about clay.

I hope you will see and feel the abundance of that love for clay in this exhibition.

Anneke Borren
President NZSP



My Three Jugs 126

Selectors' Comments

The fortieth annual exhibition is quite an achievement, and our sincere congratulations to all those members of the New Zealand Society of Potters, past and present, who have worked so hard for the Society over the years and made this possible.

An anniversary such as this is a good time for reflection, so your selectors offer some thoughts arising from the selection process and the difficult decisions attendant to deciding what shall be shown on this important occasion.

The Society has been one of the spearheads of ceramics but it can only be an effective medium if it is supported. Similarly it must provide the services and products that practitioners need in order to maintain that support.

We entered the selection process with the aims of choosing the best, in our opinion, of what was offered and to show, as far as possible, the range of clay work carried out in New Zealand at this time. We determined to include our very senior practitioners as they are our mentors and guideposts, and encourage work from younger, newer members and students.

A pot or sculpture or decorative work must tell us something of what its creator was trying to achieve. A number of pieces that we did not include simply seemed to have very little to say. More emphatically we were sometimes struck by the lack of subtlety in communication. Further, the titles of many pieces were often asked to do far too much of the hard work. In some cases we decided that a piece was worthy of selection, then came close to changing our minds upon reading the elaborate, contrived or even trite title that the maker had bestowed. It is the art that should speak, not the catalogue.

We were surprised to see how many leading practitioners had not submitted work. Much of what was offered appeared to come from the recreational end of the spectrum and the majority of the submissions fell into the decorative rather than the clearly functional or sculptural. While acknowledging the validity of a decorative approach (there is a long and honourable history) we join previous selectors in regretting the apparent lack of depth in these other areas. (which have even longer histories).

It has always been a struggle to make a living from producing art, or even to afford the costs of a hobby. Winning approaches make repetition tempting and one can see it again and again.....and again. This is a perfectly acceptable approach in a commercial operation but is it acceptable in the national

exhibition? What should be submitted - the proven success?, the best from the last firing?, the experimental? These questions are subject for discussion and debate and a function of a lively society is surely to encourage such dialogue.

We have been a nation of vessel makers. Our traditions spring from the practical. There are some fine examples of this here, together with some new approaches and some innovative techniques. The surprise in this exhibition was the rise of figurative work. Probably the oldest tradition in clay it has not been a significant element in New Zealand output. However, the fine modelling evident in some work offered and the strength of expression in some others is cause for celebration. Further incentive for a positive outlook is the student work. While not all schools that have a programme in clay submitted, and the number of students working within the medium is obviously quite limited, there are clearly young artists who have not been afraid to investigate, to push the boundaries and to seek new horizons. This exhibition will hopefully serve as an incentive for many of them to continue their explorations.

We see, alongside the fine traditional work from many senior members of the Society, some new and interesting contributions from others, and then the fresh impact and promise of the student work. This diversity gives hope for the outlook of the medium in New Zealand.

To have reached a fortieth is significant. What is in store for the next decade and millennium is even more so. May we offer the Society our compliments and best wishes and express our optimism for the future.

*Moyra Elliott
Ross Mitchell-Anyon
Stuart Park*



Glacial Tongue 3. Glacial Hanging 1.

Les Manning

The ceramic works presented by Les Manning are inspired by ceramic history but are directly about the power of the landscape of the Canadian Rocky Mountains. By combining a number of different clay bodies in a random manner, throwing and altering the forms, these techniques applied in a personal application create a unique artistic result.

This combining of materials causes major stresses in the ceramic process that give the works a particular sense of tension and a different aesthetic due to the elements finding a compatible ground, similar to pressures that created the landscapes from which the forms are inspired. Hence a strong sense of place appears in the work.

Beyond the process of making, the use of post firing sand blasting of the surface introduces a reductive element which can keep the final form as subtle and informal as deemed suitable. The choice of method and application dictates a result that displays a personality of unique and individual meaning. This can only come about by applying a mix of what are seemingly old techniques demonstrated in a new way.

These works are stoneware and porcelain, wheel thrown and altered, sprayed with a celadon glaze, reduction fired to 1260°C with post firing sand blast surface and in some cases silver amalgam fillings in clay separations.

- | | | |
|---|---------------------|--------|
| 1 | "Glacial hanging" | \$1445 |
| 2 | "Ice Face" | \$1580 |
| 3 | "Glacial Tongue" | \$1445 |
| 4 | "Double Morain" | \$1645 |
| 5 | "Millwell Bowl" | \$1445 |
| 6 | "Erratic" | \$1445 |
| 7 | "Mountain Mystique" | \$1645 |



Celestial Boa 8.

Sandra Taylor

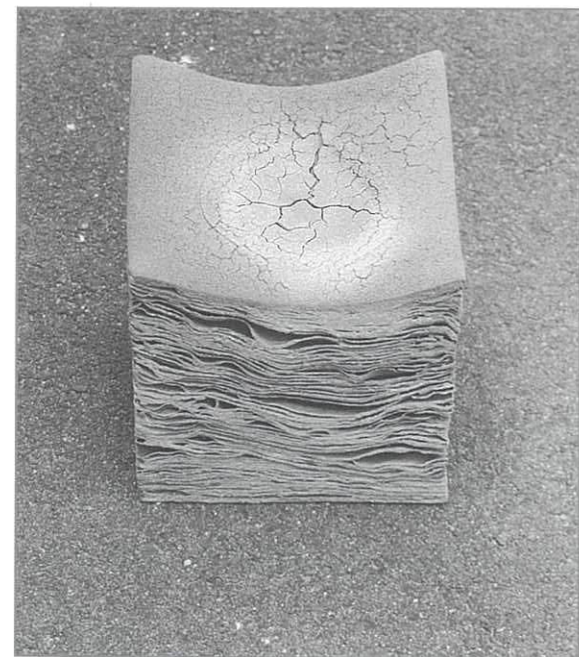
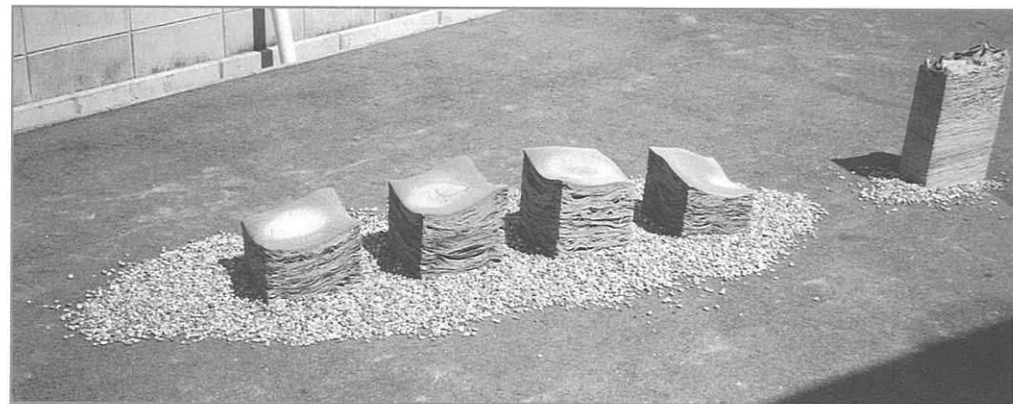
From New South Wales in Australia. Earlier life in Sydney provided inspiration for Sandra's "suburban satire" series of the 1970s.

In 1992 she relocated to a large and isolated cattle property in northern NSW. This brought a major lifestyle change and a period of re-establishment - new works reflected a city-bred response to the land, rural life and the hardships that came with it. This property became a centre for creative exploration: "Blackadder Creative Retreat" enjoyed a wide reputation drawing people both nationally and internationally to its residential workshops.

Following the commissioning of two major ceramic works in 1987 and 1989, the painted surface (on simplified forms) evolved into a symbolic language of personal mythology.

In 1997 the property was sold, and Sandra is currently establishing home and studio in Mullumbimby, NSW.

- 8 "Celestial Boa" \$3235
Symbolic imagery is used to express ongoing physical suffering. On one side a figure appears helpless and overwhelmed. Side 2 symbolises challenge and the courage it takes to overcome fear and live life as it comes - moment by moment.
- 9 "Unbroken Memory" \$2940
The awakening of unsureness. A merging is occurring that seems to be beyond control. Is anything really separate?
- 10 "Private Warning" \$2940
Symbolises the power of psychological suffering. The leg biting creature is a jolting reminder that the real suffering here is an illusion of the mind.



Memories of Water

Kazuyo Hiruma

Kazuyo has been chosen to represent Wellington's sister city Sakai City, Japan.

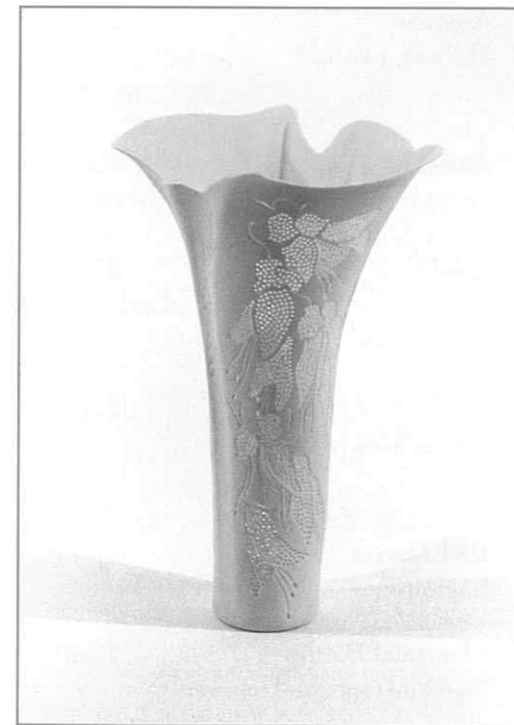
She was born in Sakai, and graduated from the Graphic Design Department of Namba Designer's Institute. She studied under Mizuno Sugaki Hisano at Osaka pottery School.

She has exhibited widely in Japan and won a number of awards. Her work has its heritage in the centuries of Japanese pottery tradition, but it moves with today's currents, matching the new values of contemporary taste with freshness, honesty and vitality.

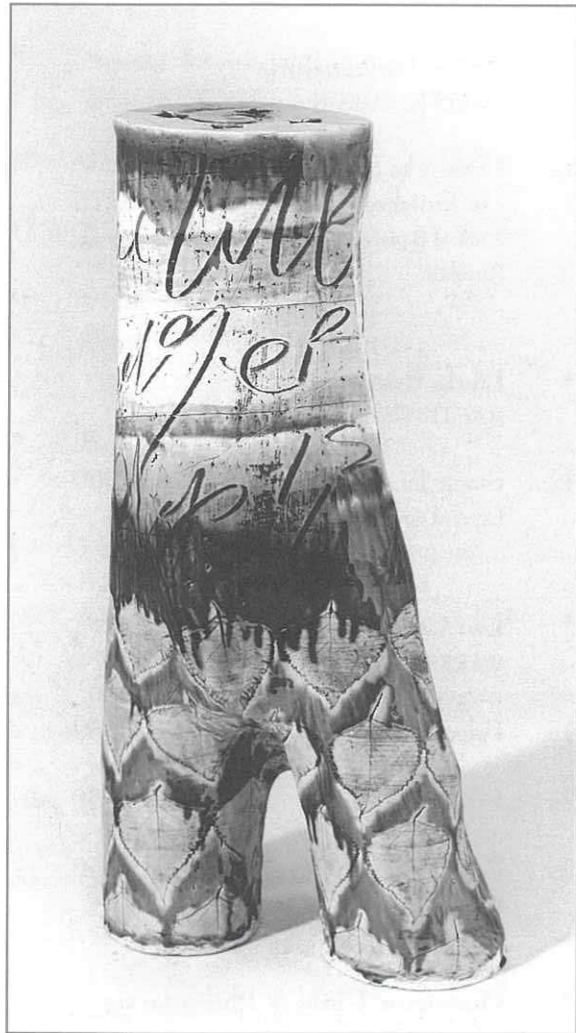
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|----|-----------------------|-----|
| 11 | "Memories of Water" 1 | NFS |
| 12 | "Memories of Water" 2 | NFS |
| 13 | "Memories of Water" 3 | NFS |
| 14 | "Memories of Water" 4 | NFS |
| 15 | "Memories of Water" 5 | NFS |

- | | |
|---|--|
| • Ngaere Adams
WELLINGTON | • Roger Bagshaw
PETONE |
| 16 Starry Delight \$220 | 23 Hikoioi Bottle \$134 |
| 17 Blue Pansies \$175 | 24 Pohutukawa Bottle \$134
Stoneware |
| 18 Secret Garden \$65
Stoneware, crystalline glaze | • Owen Bartlett
NELSON |
| • Pamella Annsouth
WAIKANAE | 25 Tasman Bay 1 \$120 |
| 19 Phoebe & Penelope Submerge into
the Golden Tub of Pneumatic
Bliss \$360
Stoneware and acrylic | 26 Tasman Bay 2 \$140 |
| • Mark Ayson
WELLINGTON | • Keith Blight
AUCKLAND |
| 20 Soulbearer \$379
Raku, transparent glaze | 27 "Four Narrow Scrapes" \$285
Stoneware |
| 21 Soulbearer \$287
Raku, copper & tin glaze | • Doreen Blumhardt
WELLINGTON |
| 22 Blade \$325
Raku, transparent glaze | 28 Large Blue Floor Pot \$1,800
Stoneware |

- | | |
|--|--|
| • Anneke Borren
PAREMATA | • David Brokenshire
CHRISTCHURCH |
| 29 Trilogy in Black Memories
of Japan \$420
Overglaze brush decorated stoneware 1290°C | 31 "Alas, My Scroll of Life
is Finished" \$275
A set of 3 pieces depicting the effect of ageing.
Porcelain |
| • Elizabeth Boyd
THAMES | • Linda Bruce
HASTINGS |
| 30 Kowhai \$1,300
Porcelain cast and pierced | 32 Stack IV \$550
Layered construction, wall mounted work |
| | • Len Castle
WARKWORTH |
| | 33 Falcon Headed Bowl \$850 |
| | 34 Pair of Bowls \$450 pair |
| | 35 Bowl \$550
Earthenware |
| | • Madeleine Child & Philip Jarvis
DUNEDIN |
| | 36 Poplar Trunks \$440
Trunk, n. Stem of tree apart from branches &
top, person's or animal's body apart from the limbs &
head, drawers reaching only to knees, 16th-17th
breeches reaching to middle of thigh |



Kowhai 30.



Poplar Trunks 30

- **Flora Christeller**
YORK BAY
- 37 Sea Mist and Pohutukawa \$120
Porcelain, crystalline glaze

- **Uli Christoffersen**
COROMANDEL
- 38 Looking Towards 2000 \$285
Terracotta with oxide
- **Sally Connolly**
CHRISTCHURCH
- 39 Archway \$220
- 40 Archway \$75
- 41 Archway \$65
Slab built, raku fired
- **Arnold Davey**
PALMERSTON NORTH
- 42 Bowl \$195
- 43 Lidded Bowl \$85
- 44 Bowl \$85
Smoked lustre
- **Rod Davies**
KAITIAIA
- 45 Elemental Bottle \$240
Wood fired / salt glazed stoneware

- **Caroline Earley**
WELLINGTON
- 46 Tokaanu Bowl \$210
- 47 Quarry Bowl \$180
- **Margaret Edwards**
NEW PLYMOUTH
- 48 Thalassic - Of The Sea \$150
Earthenware slab, crystalline glazed
- **Penny Ericson**
WAIHEKE ISLAND
- 49 "The Nuggets" \$450
Clay and slips (set of 6)
- **Frederika Ernsten**
CHRISTCHURCH
- 50 Bowl \$120
- 51 Bowl \$68
- 52 Bowl \$36
Electric kiln, stoneware
- **Karen Fairweather**
WAIPAWA
- 53 Orange Lady \$400
Central Hawkes Bay terracotta, Handbuilt (coiled)
- **Ian Firth**
AUCKLAND
- 54 "Three as One" \$750
Slab built with textured matt glazes
- **Kirsty Gardiner**
MASTERTON
- 55 Ode Tau Iwi \$320
Earthenware - slab, press moulded
- **Katie Gold**
NELSON
- 56 "Crab Short" Vessel No 3 \$310
- 57 "Blue Fish Tail" Vessel \$440
Electric & gas fired clay wrapped slab

- **Joan Grehan**
WANGANUI
- 58 "The Cat Lover" \$200
Earthenware

- **Lynda Harris**
AUCKLAND
- 59 Covered jar 'Kereru' \$495
- 60 Covered Jar 'Tui' \$395
- 61 Vase 'Tui' \$395
Thrown, slip-decorated earthenware

- **Maria Heath**
LOWER HUTT
- 62 Cyclists (2) \$550 pair
Australian stoneware

- **Carolyn Hodgson**
MARTON
- 63 "Reginald" \$265
- 64 "Matilda" \$265
Terracotta sculpture

- **Margaret Hunt**
UPPER HUTT
- 65 Pair Bowls \$55 pair
- 66 Bowl \$45
- 67 Vase \$35
Carved porcelain



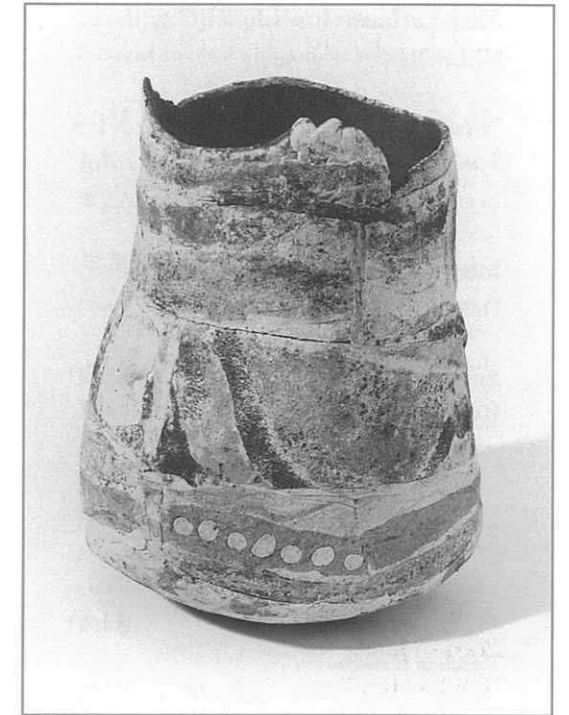
The Cat Lover 58

- **Maureen & Murray Johnston**
CHRISTCHURCH
- 68 "Copper Blossom" Jar \$150
- 69 "Copper Blossom" \$110
Stoneware jars

- **Trish Kane**
NEW PLYMOUTH
- 70 Blue Phoenix I \$250
- 71 Blue Phoenix II \$180
Stoneware

- **Evelyn Kelly**
WANGANUI
- 72 Four Goblets \$180 set
Porcelain

- **Hilary Kerrod**
WAIHEKE ISLAND
- 73 Figure with Winged Heart \$500
Slab-built figure. Earthenware
- 74 Tamnei \$80
One of a series based on preservation
- 75 (Preserving Jar) \$80
One of a series based on preservation



Serendipity II 79

- **Paul Laird**
NELSON
- 76 "Ugliness of Delayed Adolescence" \$900
Ceramic satire

- **Peter Lange**
AUCKLAND
- 77 Teapot \$120
Salt glazed porcelain

- **Meg Latham**
NELSON
- 78 "Festival" NFS.
Teaset

- **John Lawrence**
DANNEVIRKE
- 79 Serendipity II \$650
Hand built with oxides and stains

- **Lesley Le Grove**
STRATFORD
- 80 "Letters" \$400
Porcelain & shellac

- **Cheryl Lucas**
LYTTLETON
- 81 Balance & Merger \$650
Coil built and incised
- 82 Bodice Pattern Pot \$280
Slab construction
- 83 Anti Clock Swing \$250
Slab construction, painted slips, glaze

- **Elaine Marland**
WELLINGTON

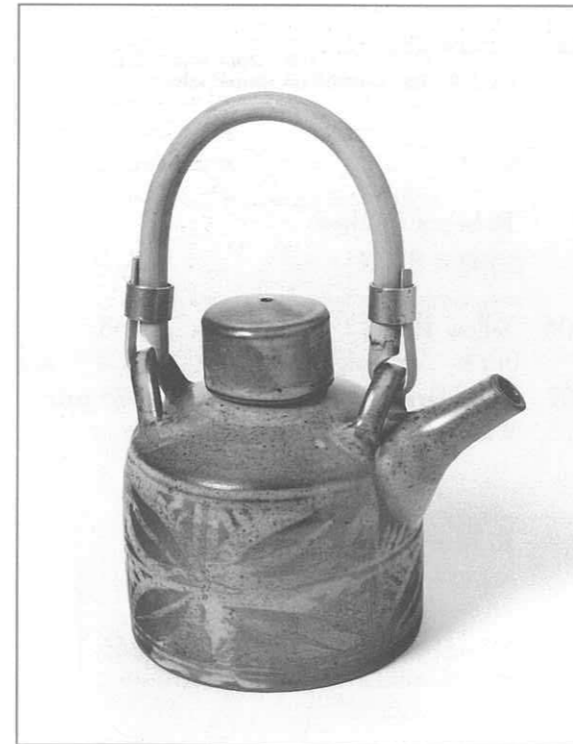


Southern Land 87

- 84 Bowl of Serene Women I \$125
Pit-fired women in painted bowl (5 pieces)
- 85 Bowl of Serene Women II \$95
Painted women in pit-fired bowl (5 pieces)
- 86 Bowl of Serene Women III \$95
Painted women in pit-fired bowl (5 pieces)

- **Steven Martin**
WAIPAWA
- 87 Southern Land \$150
Hawkes Bay terracotta -thrown, altered, slips

- **Helen Mason**
PORANGAHAU
- 88 Fountain \$300
Stoneware



Screw Top Teapot 143

- **Patti Meads**
WELLINGTON
- 89 Eroding Sphere \$500

- 90 Eroding Discoid Bottle \$400
Sawdust smoked with soluble salts

- **John Mitchell**
WHANGAREI
- 91 Slab Vase \$300
Hand built vase, calcite & ash glaze

- **Bronwyn Mohring**
DUNEDIN
- 92 Desperate Turn from a Shaman's Keening \$775
Gas fired stoneware

- **Gaeleen Morley**
TARADALE
- 93 "A Journey for Candice" \$50
- 94 "A Journey for Candice" \$75
- 95 "A Journey for Candice" \$95
Multi-fired sphere

- **Andrew Nolan**
HOKITIKA
- 96 "The Finger of Suspicion" \$430
Reduction fired stoneware

- **Barrie Paine**
WESTLAND
- 97 Lattice Bowl \$265
Stoneware

- **Eleni Papadopoulos**
HAMILTON
- 98 Shark Cups \$60 pair
Thin slabwork hand-built cups, glazed

- **Rosemary Perry**
CHRISTCHURCH
- 99 Engraved Shallow Bowl \$95
- 100 Engraved Deep Bowl \$85
- 101 Engraved Small Bowl \$75
Engraved celadon glazed porcelain bowl

- **Yvette Phillips**
HAMILTON
- 102 Aquatic Colorama \$125
Raku

- **Anne Powell**
HUNTERVILLE
- 103 Kowhaiwhai Vessel \$95
- 104 Koru Plate \$85
- 105 Kowhaiwhai Plate \$85
Carved, pierced porcelain, cobalt salts

- **Rebecca Pubben**
UPPER HUTT
- 106 Yellow Bottle \$68
- 107 Ben Harper and Buddy \$75 pair
White earthenware with terra sigillata

- **Robert Rapson**
WELLINGTON
- 108 'Wanganella' \$55
Huddart-Parker liner sailing Australia-NZ
1930-1960s
- 109 SS Naldera \$440
P & O liner sailing UK-Australia
1920s, 1930s
- 110 Holden Monaro \$120

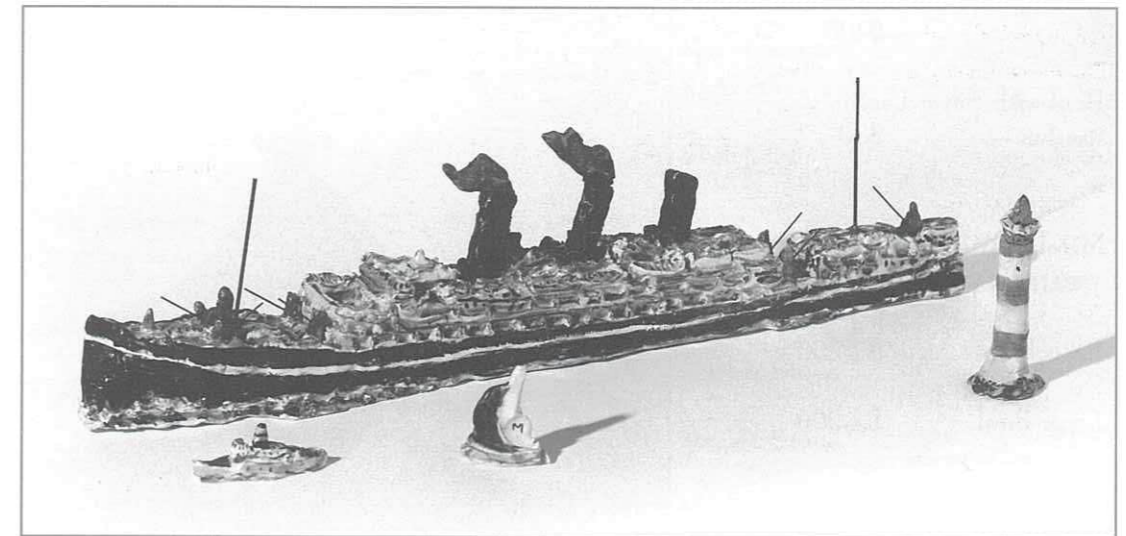
- **Darryl Robertson**
UPPER MOUTERE
- 111 'A Dream on a Cloud' \$1,600
Slab sheet of clay, hand painted

- **Michael Robinson**
WELLINGTON
- 112 Corset Form \$130
Stoneware, semi-matt crackle glaze
- 113 Foddle \$130
Low fired stoneware, semi-matt copper glaze
- 114 Woddle \$130
Stoneware, crackle & matt black glaze

- **Rick Rudd**
WANGANUI
- 115 Vessel \$1,475
- 116 Bottle \$475
- 117 Bowl \$825
Earthenware

- **Margaret Ryley**
RANGIORA
- 118 Pair of Cups \$85 pair
Stoneware, walnut ash glaze

SS Naldera 109



- **Amanda Shanley**
CHRISTCHURCH

- 119 My Beloved \$50 pair
Abbots white clay, cup & saucer (2)

- **David Shearer**
COROMANDEL

- 120 Banquet Dish \$185
White stoneware

- **Barbara Skelton**
AUCKLAND

- 121 Black Bowl with Silver Leaf \$140

- 122 Black Bowl with Lustre \$100

- 123 Bowl with Silver Leaf \$70
Porcelain

- **Mirek Smíšek**
WAIKANAE

- 124 Branch Pot \$2,200

- 125 Large Bowl \$2,200
Salt glazed stoneware

- **Janet Smith**
CAMBRIDGE

- 126 My Three Jugs \$180
Salt glazed, wood fired

- **Margery Smith**
WELLINGTON

- 127 Peacock/Koru Bowl \$320
Earthenware

- 128 Bowl \$186

- 129 Small Bowl \$128
Porcelain. Inglaze reduced lustre

Woddle 114



- **Mary Smith**
WELLINGTON

- 130 Oceanic Vessel \$180
Hand-built oxidised stoneware/paper clay

- **Katherine Smyth**
WELLINGTON

- 131 Blue and Yellow Jugs \$330 pair
Hand-built earthenware, with glazed interior & polished slip exterior

- **Lynn Spencer**
OKATO

- 132 Jug \$400

- 133 Set of 3 Jugs \$125 set

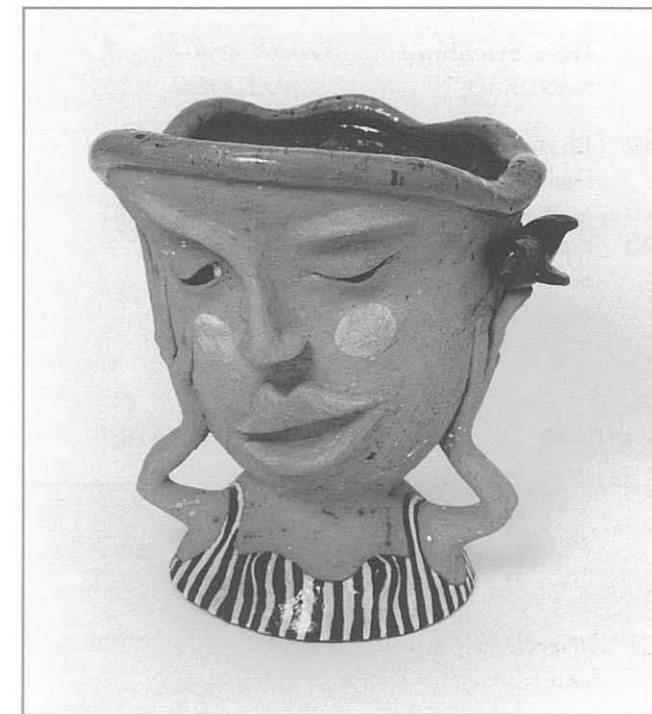
- 134 Jug \$40
Salt glazed, wood fired stoneware

- **Mike Spencer**
OKATO

- 135 Dish \$150

- 136 Dish \$150

- 137 Dish \$60
Salt glazed, wood fired stoneware



Oh For a Cup of Tea 146

- **Peter Stewart**
NELSON

- 138 Skeleton I \$500

- **Robyn Stewart**
LEIGH

- 139 Marker Stone \$695

- 140 Marker Stone \$450

- 141 Marker Stone \$275
Burnished terracott

- **Peter Stichbury**
MANUKAU
- 142 Platter \$200
Double glaze, ironsand decoration
- 143 Screw Top Teapot \$150
Shino glaze with wax/iron decoration

- **M. Strauss**
MOSGIEL
- 144 Brown Sister \$400
Hand-built vase, burnished decoration,
glaze inside
- 145 Silent Sister \$400
Hand-built stoneware



Knee 153

- **Kobie Swart**
WELLINGTON
- 146 Oh For a Cup of Tea \$330
- 147 Planter with Birds \$250
Red raku & underglaze
- **Denise Tohiariki**
PALMERSTON NORTH
- 148 Kaitiaki / Guardian \$135
- 149 Ipu Kaitiaki / Guardian Vessel \$350
Raku fired (copper glaze), embellished with
muka fibre, paua & feathers
- **Andrew van der Putten**
AUCKLAND
- 150 Bowl \$120
- 151 Jug \$100
- 152 Bottle \$80
Glazed terracotta
- **Ann Verdcourt**
DANNEVIRKE
- 153 Knee \$1,430
Hand-built, black clay body, manganese wash
- **Chris Weaver**
HOKITIKA
- 154 Sauce Bottle \$150
- 155 Sauce Bottle \$150
- **Paul Winspear**
WELLINGTON
- 156 Vase \$460
- 157 Vase \$400
Stoneware
- **Merilyn Wiseman**
ALBANY
- 158 Blue Vase \$750
- **Gloria Young**
WELLINGTON
- 159 Still Life \$670
Earthenware

Acknowledgements

Capital Clay Convention Committee:

Sheila Brown, Chairman
Vera Burton
Clinton Davis
Marie Gillies
Roger Pearce
Margery Smith

Anneke Borren, President NZSP

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TE PAPA

OUR PLACE

