



52ND NATIONAL CERAMICS EXHIBITION

52nd National Ceramics Exhibition

NZ Society of Potters

1 - 21st April 2011

**Mt Eden Village Centre
Mt Eden, Auckland**

Awards

CCG Industries Premier Award \$5000

The James Wallace Art Trust Award for Excellence \$2000

Lewis Holdings Merit Award \$1000

NZ Society of Potters Merit Award \$1000

Fusion 2010 & NZ Society of Potters Peoples Choice Award \$1000

Everyone who visits the exhibition is invited to cast a vote for the work they like the best.
At the conclusion of the exhibition the most popular work will receive this award.

Welcome from the President

Welcome to The Big Smoke Conference and Exhibition 2011.

It is a pleasure to have this opportunity to welcome you to Auckland and to the wide range of activities surrounding The Big Smoke 2011 Conference and Exhibition.

The annual NZSP Conference, located in rotation in different parts of New Zealand is always an ambitious project. Local enthusiasts rise to the challenge of putting on this major event so that members of our ceramics community can celebrate clay together.

2011 is no different. We are honoured to have special guests with us, guests who will run Master Classes and demonstrate at our conference. We are honoured to have so many people contributing to this big 6 day event. It is clearly the pinnacle of the year in the New Zealand Ceramics calendar. Our special thanks go to Gustavo Perez from Mexico, Michael Doolan from Australia, Linda Christianson from the USA, Tavs Jorgensen from the UK, Paul Maseyk, Carla Ruka, Mike O'Donnell and Peter Collis from New Zealand, who will all play a key part in the events of this week.

The Big Smoke will provide us with a rich opportunity to exchange views, to learn and focus on all things ceramic. Congratulations go to all of our members who have had pieces accepted for our annual exhibition. I am confident that we will have a lot to celebrate as the very best of ceramics in this country is displayed for us to savour and enjoy. I am in no doubt that this event plays a very important part in bringing our New Zealand ceramics community together and that in itself is of great value. But let us not take it for granted. It is a lot of hard work. So much goes on behind the scenes and we are so very grateful to those who have made it happen yet again. We live in demanding times and the challenge will now go out to another group to stage an exhibition and ceramics event in 12 months from now, somewhere else in New Zealand. I sincerely hope that we can continue to celebrate the remarkable world of ceramics in this country. We have a whole lot to be proud of.

I thank those who have elected to participate. I hope that everyone attending the conference and the exhibition will get much pleasure from the event. Your satisfaction will be a good reward for all those who have made it possible.

*Wally Hirsh O.B.E
President
New Zealand Society of Potters Inc.
Auckland March 2011*

Acknowledgements

SPONSERS

Our exhibition sponsors:

CCG Ltd, The James Wallace Arts Trust, Lewis Holdings Ltd, Awa Valley Wine, Fusion 2010 Dunedin and The New Zealand Society of Potters Inc.

Sponsors for the Conference:

Primo Clays, Unitec, ASB Community Trust, and Auckland Studio Potters

THE BIG SMOKE COMMITTEE

Jo-Anne Raill (Head Honcho) & Trien Steverlynck (Organiser Extraordinaire)

EXHIBITION

Anita Barlass and Helen Perrett for making the exhibition happen
Jacquie Brown and Linda Holloway of the Conference Committee,
Peter Scott of the NZSP Standing Committee.

THE SELECTOR

John Parker

MT EDEN VILLAGE CENTRE

The Mt Eden Village Trust and Judith Holtebrinck for providing the facilities for our exhibition.
Mt Eden Church Congregation.

LIGHTING DESIGN

Steve Marshall

Patrick Loughran and Robert Hunte - Lighting

- 4 Our team of guest speakers and ASP members who have worked so hard behind the scenes.

Peter Lange and Duncan Shearer for providing some of the big smoke.

Rick Rudd who helped put the Auction for Christchurch together and the 16 potters who have donated their work for that cause.

Yes it is quite a team. We extend a big vote of thanks to them all.

A Word from the Selector

In my selection I have tried to be national, inclusive and positive. My basic approach was of course to select a show of excellent standards which celebrated working with clay, but at the same time it should be an exciting and forward looking vital exhibition which will nudge the boundaries of the traditional and the accepted, into controversial new ways of looking and thinking and talking about ceramics, in both the artist and the viewer.

I was interested in considering the submission as a Body Of Work from that artist. I like to be convinced that this person, knows what they are doing and has a consistent vision. The "one of everything I can do" group does nothing for the artist, other than betray a total lack of confidence.

What was the intention behind the work?

What was the concept?

What was the intellectual content?

The idea is the most important element in any piece. If the idea is fantastic I can overlook a weakness in craftsmanship. Different ideas, concepts and intentions demand different standards of craftsmanship anyway. A conceptual teapot needs to behave differently to a functional one. I also like to see that highly intangible quality, the joy in the making.

There are really no rules or checkboxes. Aesthetics, personal taste and any notions of conventional beauty are irrelevant as old stand-bys for the selector, because they frequently are not the intention of the contemporary artist, who may be manipulating ugly or anti-clay or unfired as a legitimate concept.

John Parker

March 2011

173 *Textured Bottle on Vortex Ware Plinth*

172 *Grooved Bowl*



174 *Grooved Bottle on Vortex Ware Plinth*

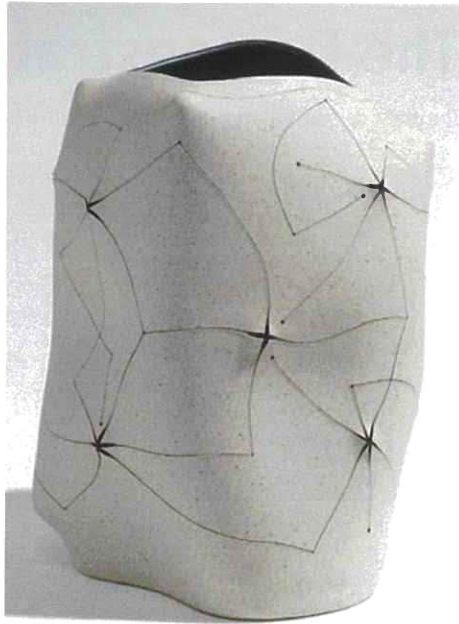
The Demonstrators

The guest demonstrators will be exhibiting their work in the Snow White Gallery on Unitec Campus.



Gustavo Perez : (Mexico)

Has work in galleries all over the world. The wheel remains the real centre around which his work has developed. He makes objects and functional stoneware and will demonstrate throwing, slab and coil techniques, incising, altering and reassembling.



Tavs Jorgensen : (UK)

Has been running his own design consultancy since 1991, has studied 3D ceramic design and works as an independent designer. His current focus is research into the use of information technology based creative tools.

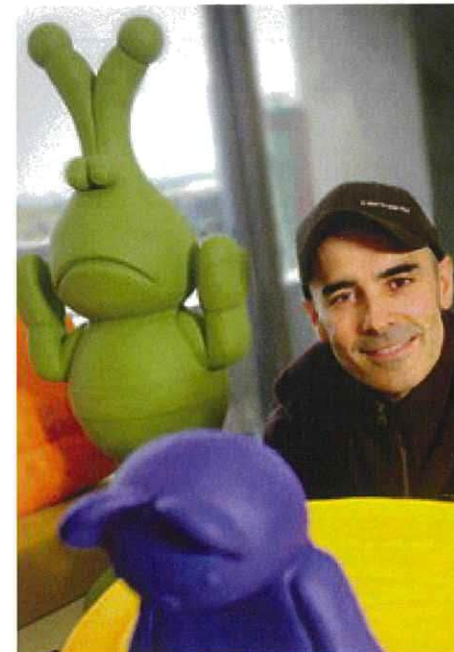
: Linda Christianson (USA)

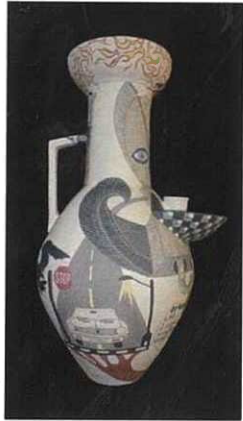
A studio potter and a soda firer, she will demonstrate her throwing techniques and the making of appendages. Linda is an itinerant ceramic teacher and exhibits worldwide.



: Michael Doolan (Australia)

Will show coil building of large objects and the use of alternative surfaces involving camouflaging the ceramic surface of his work.





Paul Maysek :
(NZ)

Known for his distinctive approach centred on surface illustration. He will assemble wheel thrown earthenware pieces and show his extraordinary decorative techniques.



Carla Ruka :
(NZ)

A contemporary Maori Clay Artist whose inspiration and ideas descend from her ancestors. Carla will demonstrate coil building of large figurative pieces.

10



Mike O'Donnell :
(NZ)

Is a thrower of functional ware. He will entertain and inform you with his stories and the philosophy behind his work.



Peter Lange :
(NZ)

A well known NZ Potter, who now mainly makes large sculptures in brick. He will be onsite to build and fire one of his amazing kilns.

166 Ceramic Phone App Floor standing



: Brendan Adams
(Auckland)

168 Ceramic Phone App 1
167 Ceramic Phone App 2

Ceramic Phone Apps (Interactive Acoustic Sculptures)

By sliding a cellphone into the space provided these cellphone apps use the natural acoustic of the cone shape to amplify the sound. I enjoy the most ancient pinched vessel form coming to the aid of one of our most modern technologies. 1. Select song on cell phone, 2. Slide into slot.

126 Pot Holes - set



: Maureen Allison
(Whangamata)

After rain and stock trampling, pot holes are left behind to dry in the clay surface. These cracks in the clay cliffs influence my work which is made from clay found on our farm at Whangamata. I dig it, work it up, build and fire for 40 hours in an anagama kiln.

11



125 *Sunglazed Bowl*

Graham Ambrose :
(Auckland)

Strongly influenced by the modernist movement and my background in furniture design, my primary interest is in the creation of minimalist forms. My entries in this exhibition reflect my interest in a very precise layering of various glazes to achieve an unusual mottled effect that I call my "sunglaze" finish.

124 *Sunglazed Orb*

Pamella Annsouth :
(Waikanae)

- 34 *Odysey*
- 48 *Materne*

12

I work from an abstract or random form, manipulating till a degree of semi realism, mood, gesture, presents itself. This 'essence' is then developed or refined, always instinctively.



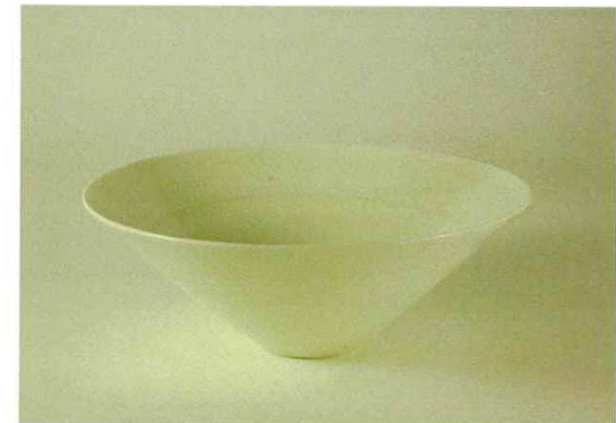
49 *Trio*



65 *Dreaming bowl porcelain*

: Heather Atkins
(Cambridge)

A potter since the early 1980's Heather has had an interesting and sometimes turbulent ride. A highlight was having a piece presented at Government House to Princess Diana during the 1983 Royal Tour. A brain tumour diagnosed in 1996 interrupted Heather's career but she is now recovering and revelling in the joys of working with porcelain.



135 *Porcelain bowl*

: Jill Bagnell
(Wellington)

- 136 *Porcelain Serving Bowl*
- 137 *Set of 3 Porcelain Jugs*

"The pottery making process still fascinates me after 40 years. There is concentration and calm required for throwing contrasted with the excitement of the firing, the delights and disappointments of reduction glazes and always the experiments. There is magic in turning something as soft and malleable as clay into stone. There is always a challenge."

Kathy Baird :
(Northland)

- 116 *Touched by Fire 1*
- 117 *Touched by Fire 2*

While making pieces for the anagama kiln I think about how the flame and ash will react with the shape. For me this is a very exciting process, making the pot, firing the kiln and seeing how the fire has completed the piece.



116 & 117 *Touched by Fire 1 & 2*



7 *Ovoid with Crackle*

- 6 *Fertility Series*
- 8 *Porcelain Bottle Vase*

Greg Barron :
(Northland)

My focus has been on vessel forms, wheel thrown, often altered, and or added to. Resources close at hand in the countryside, interest me, clay, glaze materials and waste wood as kiln fuel. Working in China, taking in the deep sense of history and in particular work amongst collections of Neolithic people has lead to areas of exploration.



153 *Wood Lidded Pot*

: Anneke Borren
(Wellington)

- 154 *Iron Glazed Vase*
- 155 *3 Ovalled Porcelain Vases*



122 *Life and Time Series*

: Renee Boyd
(Auckland)

In these works, nature serves as a piece of architecture in the pinning, connecting and bridging of each individual form. Many of my design ideas begin with simple paper templates and are translated into collages, often around a theme, colour, shape or "feeling" and a blend of different clays.

Kelvin Bradford :
(Auckland)

I have a particular liking for the asymmetrical form and ash glazes. The characteristics of ash are quite unique and the glazes created can be manipulated to move to create subtle variations presenting constant new challenges.



114 Thrown wirecut Vase



33 Mushroom or what?

Barry Brickell :
(Coromandel)

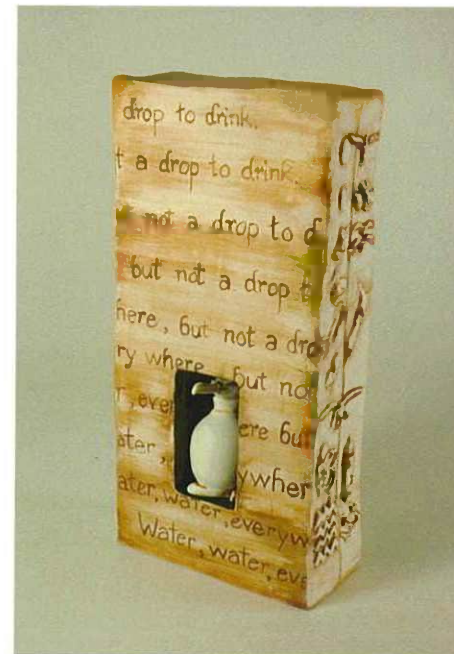
16



13 Lava Bowls

: Susannah Bridges
(Auckland)

These Lava bowls are the latest development in this simple geometric form that I designed. The glazes create a striking colour combination and add personality to each work. The bowls are slip cast then hand manipulated to give each piece individual undulations.



: Jacqui Brown
(Auckland)

152 *Doorway to the After Life of Albatross*
151 *Rhyme of the Ancient Mariner*

In Ancient Egypt animals were worshipped as gods and were given their own burials. In these pieces I have explored the use of hieroglyphics to let the albatross tell its life story. These pieces are my homage to the birds of New Zealand. Jacqui trained with pottery masters in Japan and Italy and recently completed the Diploma of Ceramic Arts (Otago).

17



5 Toil 2

Linda Bruce :
(Hawkes Bay)

This work is from a set of four that explores the raw materials of nature – earth, air, fire, water - combined with the machinations of man's endeavor to harness and channel their might.

Annette Bull :
(Hawkes Bay)

This work is a little nostalgia and a little fun. A look back at a time when milk came in bottles, a time when life was slower and more simple, or was it?



54 Flavoured Milk



147 Stack

: Kate Burchett
(Cambridge)

I am fascinated with lightness in design. The 34 finely rolled, molded, hand finished pots sit balanced precariously on one another to the point of topple or breakage. The individual frills allow an illusion of space and lightness, whilst the softly molded base pot balances the weight. The use of bisqued ware adds to the illusion.



32 3 Bowls in Neutral Palette

: Rachel Carter
(Auckland)

My recent work explores neutral glazes on minimal porcelain forms. By refining the form to its basic line and working with glazes of a neutral palette, I'm attempting to showcase the essence of simplicity. This simplicity should provide the viewer with a sense of serenity and calm – even if it's just for a moment.

31 Seven Bowls in Neutral palette



112 *Untitled (Large)*
113 *Untitled (small)*

Liz Clark :
(Tauranga)

Porcelain Bowls



25 *Flared Porcelain Vase, altered*
26 *Large Bowl*

Jan Cockell :
(Auckland)

27 3 Porcelain Bowls

The beauty and diversity of nature gives me unlimited scope for the designs, patterns and shapes I use in my work. I enjoy using porcelain both for its tactile feel when making work and the finished result. It provides me with a very satisfying means of incorporating these natural influences which originate from experiences in childhood.



102 *Tea for Two*

: Julie Collis
(Auckland)

104 *Chocolate Pots*
103 *Three's Company*

I trained in Jewellery and Textile Design and have been working with slumping and fusing glass. Recently I have been experimenting with slip casting delicate bone china pieces, now I am investigating common materials like plastic and paper, crumpled or folded. Reproduced in a precious material like translucent bone china they change from a 'throw away object' to one of beauty.



61-63 *Bottle 1, 2 & 3*

: Peter Collis
(Auckland)

61 *Bottle 1*
62 *Bottle 2*
63 *Bottle 3*

In this work the concepts of collective composition, light, shadow, spatial relationship and texture are explored through a group of 3 cream crackle bottles.

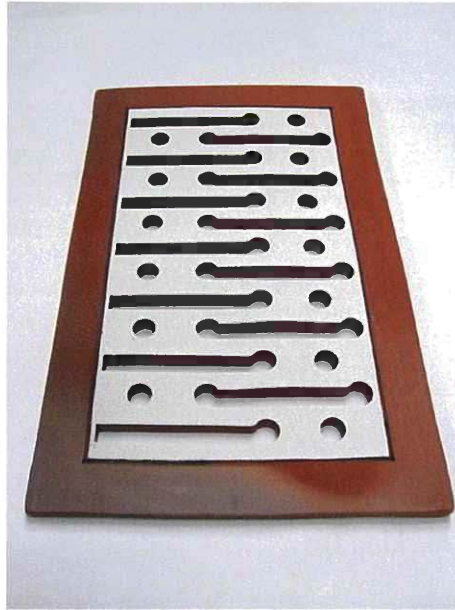
The bottles are a composite of impressions. Beyond the physical of the thrown components is a constantly changing pastiche of associations.

The crazing is in reference to historical ceramics, (Guan celadons) and topographical mapping of landscapes.

Rod Davies :
(Auckland)

- 132 *Kauri Couple*
- 133 *Ocean Swell Island*

I seek to make lively elemental pottery that people can enjoy for its lasting beauty. I have a strong desire to make work that expresses the ancient and timeless quality of clay. My inspiration comes from living in the rural interior of Northland away from the pressures of the modern world.



134 *Kowhaiwhai Panel*

22



69 & 68 *Serendipitous Reactions 1 & 2*

- 69 *Serendipitous Reactions 1*
- 68 *Serendipitous Reactions 2*

Nicola Dench :
(Wellington)

My pinched porcelain series is inspired by flora and fauna. I allow the clay to show me which shapes lie within. I find this intuitive approach to the pinching process extremely rewarding. My work is in a reference book "Ceramics Today" 2010 and is held in private collections in NZ, UK & Europe.

131 *Punch Bowl & 10 cups*



: Suzy Dunser
(Auckland)

- 129 *Teapot*
- 130 *Bowl*

Ceramics for me has always been about making beautiful and interesting things for people to use everyday. I am now thinking more consciously about form: the fluid line, the solid mass that nonetheless holds itself tall, stability, balance. I strive to make vessels that are a joy to look at and use, that have a presence reminding us of the consideration and creativity that functional objects deserve.

80 *Son of King Kong*



: Liz Earth
(Hawkes Bay)

This sculpture is a bit of fun. It transports us from a world where news headlines are full of geological upheavals and disasters into a fantasy world inspired by a movie about a giant gorilla that rescues a woman from mortal danger, 'Son of King Kong' is another 'Beauty and the Beast' scenario in which a toy gorilla and an artist's model, are eventually turned to stone by a wicked Fire Wizard in Middle Earth.

23



- 15 *Many Hands Make Light*
- 16 *All Round Me*

Kate Fitzharris :
(Otago)

I have been looking closely at the things around me and find myself absorbed by the stories that these things can tell. I think it is often in these simple everyday things that meaning can be found.

14 *Everything is Sacred*



- 38 *Jester Cookie Jar 1*
- 39 *Jester Cookie Jar 2*
- 40 *Jester Cookie Jar 3*

Renate Galetzka :
(Christchurch)

My domestic Jester Series is inspired by the magical world of the circus and the wise and wonderful books by Dr Seuss. All my work is individually hand thrown and decorated high temperature earthenware.

Jester Cookie Jar



47 *Turquoise Bowl*

: Murray Garner
(Christchurch)

Murray works with stoneware and the majority of his work is wheel-thrown, large urns, bottles and bowls.

Murray has always been interested in glazes and currently is working with copper reds, blues, blacks and turquoise. He enjoys the aesthetic results produced by wood-firing.



121 *Bowl*

: Kathryn Gates
(New Plymouth)

I channel my creative energy by developing forms on the wheel, especially platters and bowls, using high-fired stoneware and porcelain. I decorate my work using Chinese style glazes. I have been potting for 25 years, and have been exhibiting and tutoring during that time.



169 Pohutikawa & Shell Magnificent Bowl

Katie Gold :
(Nelson)

My inspiration for my magnificent bowl comes from the everchanging enriching environment around us. My love of contrasting colours and shapes embellish a simple form. Lush, rich pooling of glaze draws a sense of wonder.

Neil Grant :
(Dunedin)

- 41 Vase - Tenmoku
- 43 Red on Red Bowl



42 Bottle - Tenmoku Ichun



182 Flambe Bowl

: Jennifer Green
(Otaki)

I have completed a Diploma of Fine Arts at Otago Polytechnic majoring in Ceramics. I now teach at the Otaki Pottery Club and tutor students studying the distance Diploma in Ceramic Arts from Otago Polytechnic.

My main focus is decorative earthenware and high fired stoneware, particularly combinations of wheel and hand built forms incorporating textures, slips and layering of glazes.

- 180 Set of Faceted cups
- 181 Celdon Bowl



20 Charmed

: Mia Hamilton
(Wellington)

I am inspired by the beauty and intensity of the NZ coastline. My current body of work involves two themes, firstly, ceramic sculptures and vessels which have been the subject of 4 solo exhibitions. Secondly, simple bold contemporary pieces based on recollections of childhood activities or remembered objects.

- 21 Verse

Lynda Harris :
(Warkworth)

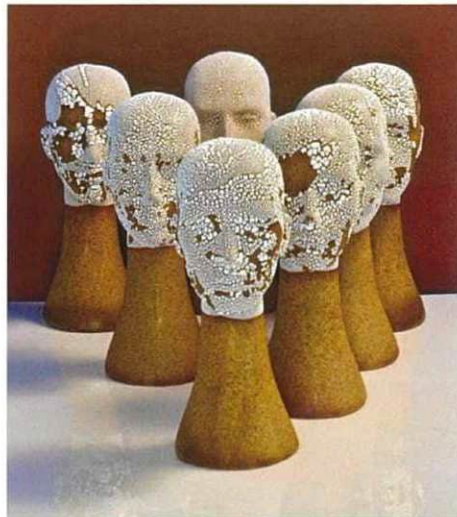
- 188 Takahi Endangered vase
- 189 Bowl Takahi endangered

These works have evolved because of my interest in NZ's unique, threatened and extinct species. The digital and computer age has allowed me to interpret ideas in a new way while using one of the oldest ceramic techniques known - slip-covered terracotta clay.



187 Vase Southern right Whale

Susan Higgs :
(Christchurch)



190 Getting Ahead

158-159 Cloud Bowls



: Jo Howard
(Dunedin)

157 10 Green Bottles

Ten green bottles is a response to the Deepwater Horizon oil spill. Yet another assault on planet Earth.

148 7 Years



: Jisu Jeon
(Auckland)

'7 years', explores a way of expression based on a family who experienced a law court for 7 years. They convey complex social and political issues. This narrative work symbolizes a relationship between authority and mediocrity. There is anger and justice, but forgiveness and love above all for peace of life.

Nicole Kolig :
(Dunedin)

Meaning: "Fitting In" as the concept for aspects of life and universe.

Pure ceramic glaze in three dimensional shapes, mounted on polycarbonate.



123 Fitting In



89 Circle of ducks

: Sophie Lankovsky
(Auckland)

Form or function, that is the question, or could it both? My work is intended to be held and touched delivering a satisfying tactile experience. "Circle of Ducks" is low fired in a raku kiln and horse hair is layered around the work to create the carbonised black line marks.

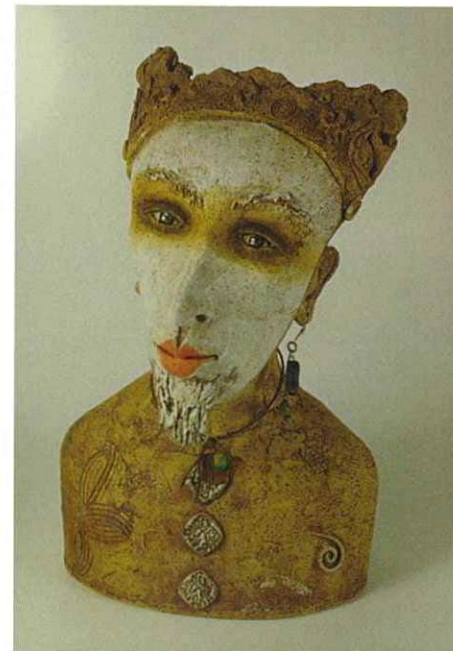


55-56 Teapots

191 Deck chair

Peter Lange :
(Mt Eden, Auckland)

These two teapots were made in an effort to emulate the glaze effects that Denis O'Connor achieved in the 80s with his diesel salt-kiln using salt-glazed copper glazes on porcelain and subsequently adding tin lustre during the cooling. Didn't quite achieve his richness but ended up with my own version.



86 Jest-like you

: DeAnne Lawford-Smith
(Taupo)

I am using the jester and all its colourful associations to express the contradiction between what is superficial and what lies beneath. I use slips and glazes, stains and mixed media, in the finished piece to achieve a playful portrait, but also create an underlying sense of unease or hidden agenda. I like to challenge the viewer to think beyond what is seen on the surface.

Yi-Ming Lin :
(Leeston)

144 *Vessitudes of Life*
145 *White Roses*

I am fond of the beauty of rough surfaces, as well as that of delicate. These pieces I submitted are the result of my trying to combine these two styles.

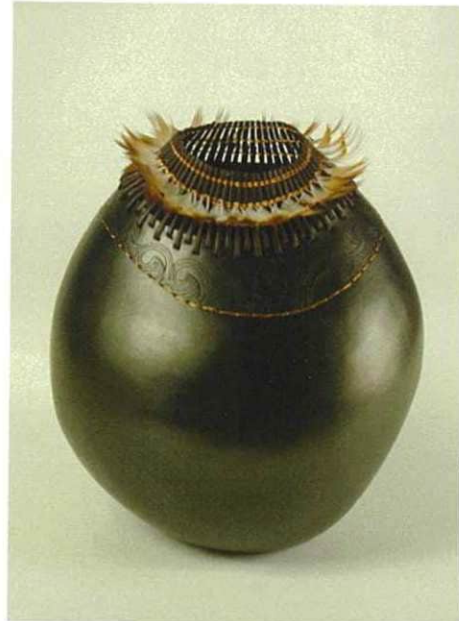


146 *Pink Roses*

Robyn Lloyd :
(Raglan)

29 *Hui*
30 *Asymmetrical Vase*

32 At the age of 8 Robyn spent 2 1/2 years in Addis Ababa, Ethiopia. From childhood memories comes her love of hand built vessels, burnishing and all forms of primitive firing. Having gained a Diploma in Ceramic Arts in 2008, she now carries on this exploration at her studio in Te Mata, Raglan.

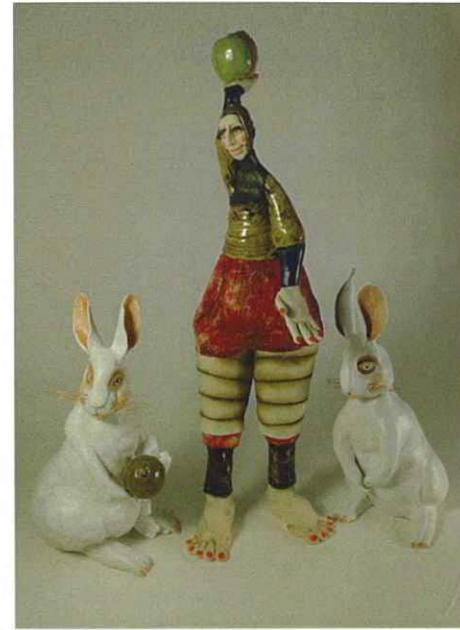


28 *Korowai Vessel*

: Jan Lorraine
(Whangarei)

93 *At Our Place (Girl)*
94 *At Our Place 2 (Rabbit)*
95 *At Our Place 3 (Rabbit)*

At our place we share our land with scores of rabbits. As this is the year of the Rabbit I thought it apt to pay tribute to these not always delightful creatures that steal our fruit & vegetables at their leisure.



93-95 *At our Place*

: Fran Maguire
(Blenheim)

I use clay to document my simple ideas and personal philosophies. The objects I make become my teachers - vessels for my conscious and subconscious thought. This work, *Claim to Clay*, points me towards a question about ownership.



105 *Claim to Clay*



150 Banded Pot

David Mason :
(Waiheke)

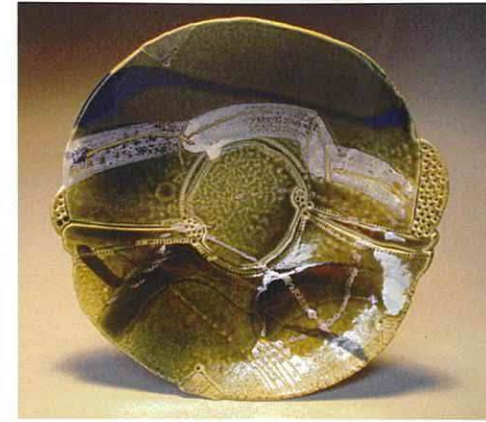
The glazing on this jar is serendipitous, in this case the result of a second oxidation firing of oriental glazes to incorporate the sunset from my Waiheke Island home. Perhaps the origins of the form lie in the spectacular full-moon jars produced by the Koreans 300-400 years ago, of which this is a vague and respectful imitation.



91-92 Song Bird 1 & 2

Jo McClean :
(Auckland)

I have chosen birds as my subject matter because for me they represent a lightness of spirit and the ability to literally transcend the worries and distractions of the everyday. Each bird sings his own unique song.



2 Those who Dare Fly 2

: Royce McGlashen
(Nelson)

The "Those Who Dare Fly" Series relates to the experience of flying and the view of the land below, particularly our NZ landscape. The textures, colours, and slashes of sheen with rivers and lakes make a remarkably rich tapestry.

I am a Member of the International Academy of Ceramics and received an MBE for my services to pottery in NZ.

- 1 Those who Dare Fly 1
- 3 Those who Dare Fly 3



81 Untitled (2 Figures)

: Annie McIver
(Auckland)

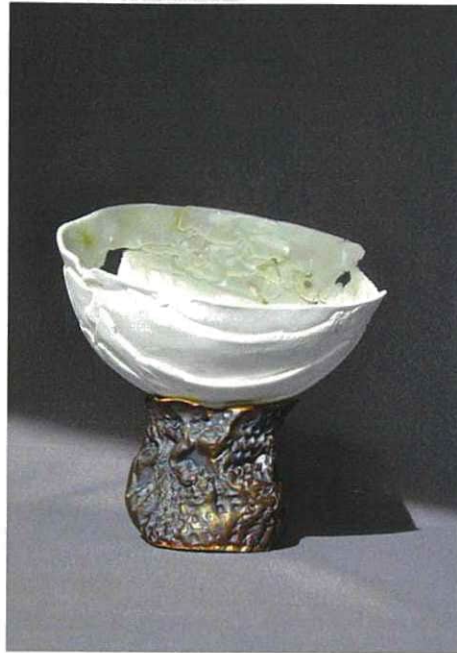
82 Untitled (Hare Vanitas)

I have an enduring love of natural history, the design inherent in all living things and the cycles of life. I am a handbuilder and this year I am at Unitec. My current area of study involves navigating the arteries of loss, using figurative ceramics as the primary medium.

Aimee McCleod :
(Wellington)

Spirals of all kinds, fern fronds and koru, fascinate me as potent images for their graphic nature as well as their symbolic meanings. I frequently incorporate these elements in my work as additions or carved patterns.

I identify strongly with New Zealand and its place in the Pacific and aim to reflect this in my work.



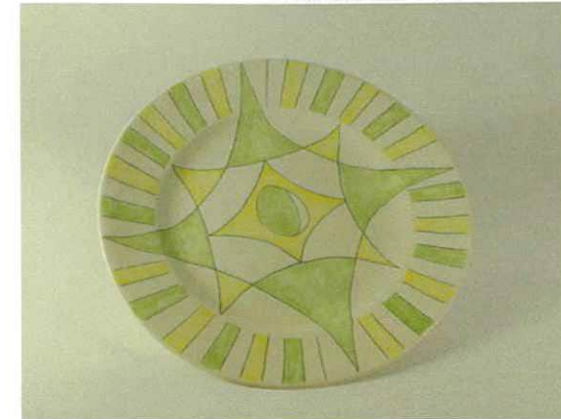
64 Reconstruction



52-53 Donutea 1 & 2

Lynda McNamara :
(Dunedin)

I am continually overwhelmed and intrigued by the possibilities of making art with ceramics. I am currently in my third year at the Otago Polytechnic Art School, pursuing my dream.



96 Platter
97 Grp of Dishes

: Hawwa Moore
(Christchurch)

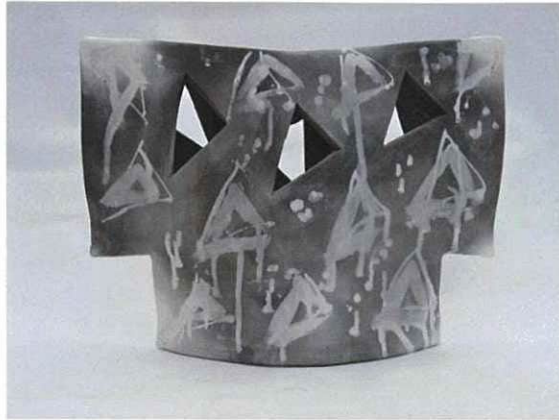
Light, bright and joyful. These are the first impressions I would like the viewer to experience in my work. Geometric design enable me to connect observed colours from nature and the environment with organizational skill of the mind in a harmonious way. I like my objects to be simple and functional.



4 Big Bowl

: Kim Morgan
(Havelock North)

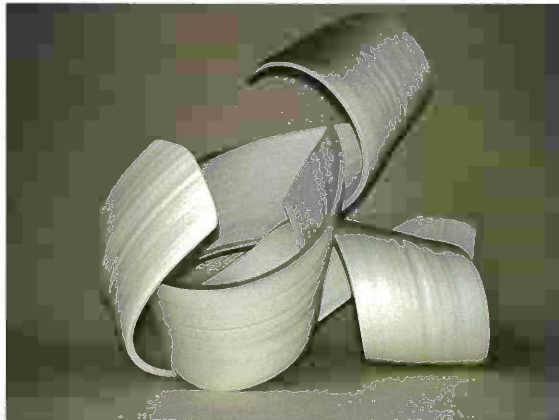
It's big, it's heavy, it's got deep rich glazes. It was born on a wheel and matured in a kiln. Statement piece "I'm a bowl made by Kim" Clay maker, thrower, and burner.



66 Shadow Series

Gaeleen Morley :
(Napier)

The solitude of a childhood on a back country sheep station is echoed for Gaeleen Morley in the long quiet periods of working with clay. A winner of multiple national awards and exhibited throughout NZ, Japan, China, U.S.A. and England. She has a fascination with exploring the chemical reactions under heat.



156 Wayward

Kiya Nancarrow :
(Waiheke)

I am interested in creating a sense of movement or continuous change, particularly on a visceral or sensual level. Two interlocking forms can create a dynamic energy which enhances the sense of movement, or harmony. Some forms depict the contrast between different energies, while others are about synchronicity and closeness. Underlying the different forms is the belief that energetically everything is connected in a continuum of movement.



9 Raspberry Swirl

: Barbara Nicholls
(New Plymouth)

I am interested in anything to do with clay but it's the energy and thought process involved in wheel throwing I enjoy the most. I have recently been inspired to look at a more contemporary approach using the bowl as a sculptural expression.



57 Teapot copper red & white
58 Teapot Celadon

: Patricia North
(Auckland)

I began potting at the Waikato Technical Institute under the tutelage of Don Thornley. Since living in Auckland I have attended classes with Peter Lange and Peter Stichbury. I enjoy domestic ware particularly teapots. My preferred clay is white stoneware.

Cheryl Oliver :
(Waikato)

171 *The Chairman*

The 'vehicles' represent the experience of our lives – all differently accumulated and differently expressed. The work is designed to have inherent eccentricity which speaks to our daft side which we should treasure as uniquely our own.



170 *Searching for Clues*



51 *Salt fired crackle jug*

: Ann O'Sullivan
(Auckland)

50 *Set 5 porcelain Coffee Mugs*

I enjoy the process of salt firing in a wood kiln. The steer's head represents a good sturdy animal and I've made the jug very strong and robust to withstand the firing.



75 *Out of the Earth*

Jane O'Neill :
(Christchurch)

The original intention of this piece has shifted due to recent events... mud has become rubble, anxiety has become fear.



23 *Shine*

: Cate Pates
(Wellington)

I use symbols to evoke different responses from the viewer. The cross motif - like stitches, join the earthly and spiritual or become kisses. Placed around the top, they symbolise important people in my life. Ladders are a way of leaving the pull of earth. The circles connected by lines symbolise my own essence, and my connection to others.

24 *I am Love*
22 *Soft*

Helen Perrett :
(Auckland)

73 *The Guardians*

I make figurative work using earthenware clay and layered oxides and slips. My works are narrative. The Gaper is a reference the iconographic signs that were used historically in Holland to signal a pharmacy, apparently only six survive. I recently completed the Diploma of Ceramic Arts.



74 *The Gaper*

Jan Priestley :
(Christchurch)

I work in terracotta clay with slips, stains and photoimaging. My work is site specific and of a historical story-telling nature. The piece shown here describes the history and perception of earthquakes, it includes material from NZ, Italy, Japan and China.



149 *Ruaumoko*

: Jo-Anne Rail
(Auckland)

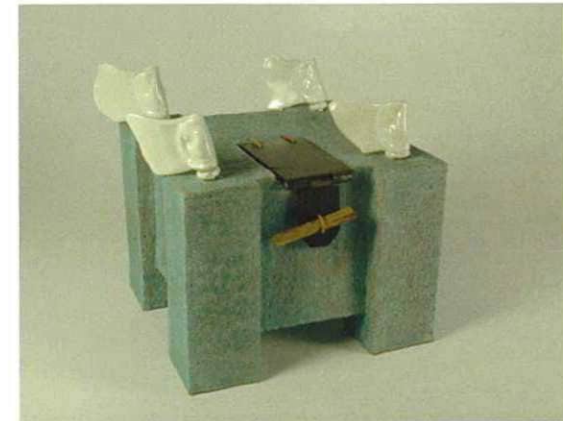
70 *Circa 1930 - Exercise 1*
72 *Circa 1930 - Exercise 2*

This series follows a year of research, sieving through my past & observing the characteristics of memories. Many of the objects I felt an affinity to were reminiscent of the human form.

This series evolved from the humble light bulb with images from the 1930's. They create a narrative around the object and its function and the memories they evoke.



71 *Circa 1930 - Exercise 3*



160 *Box*

: Vivien Rechsteiner
(North Canterbury)

My works, begun after the September earthquake in Christchurch, represent my frustration in being so far away and powerless to support those close to me. The larger piece, modeled on an ancient Chinese relic, is an earthquake box, with built in protectors. The smaller represents the earth with its' fault lines (also with protectors).

161 *Earth*



120 Anagama Fired Shino Pot

118 3 Shino Tea Bowls
119 Shino Jar

Elena Renker :
(Auckland)

I work with shino, focusing on making loosely thrown pots that compliment the unpredictable nature of this glaze. I find tea bowls particularly interesting as they are objects of contemplation as well as functional items. A tea bowl needs to be pleasant to touch and use but it also should provide interest for the eye. I find that wood fired shino with its pin holing, crazing and crawling is uniquely suited to that.

Hugh Ricard :
(Christchurch)

176 Aki no Hibiki

44 Based in Sumner, Christchurch, I have been potting full time for the past six years. The form of this large slab jar is inspired by some work seen in Mashiko, Japan in 2006. A Japanese inspired oil spot glaze extends the link to Japan. The finished piece survived both Christchurch earthquakes intact.



Catalogue No. Name of Work



67 Ikebana Vase

: Robin Rive
(Auckland)



110 Building 2

: Carol Robinson
(Whangarei)

109 Building 1 (green)

My current work is influenced by my interest in architecture – modern, unusual and quirky. My buildings are constructed by joining small slabs of paperclay. It is a slow process. I enjoy experimenting with surface treatments – slips, underglazes and glazes.

Susie Rogers :
(Northland)

83 *Manu Makona 1*
88 *Manu Makona 2*

Susie has become a master of the hand built method and prefers working in large scale. She derives inspiration for her sculptures from the mythologies of antiquity, fertility and growth.



84 *Coricles on the Moat - King/Queen*

John Roy :
(Tauranga)

46

I often use the human figure as a starting place as it readily identifiable, and provides a means of entry for the viewer. I like the pieces to work on many levels. They can talk of journeys or seeking direction also drawing on historical references and the traditional associations of clay.



79 *Behold*



138 *Teapot (Heart)*

: Rick Rudd
(Wanganui)

Rick Rudd trained at Great Yarmouth and Wolverhampton Colleges of Art. Since his arrival in NZ in 1973 he has won numerous awards. He has curated and selected national exhibitions and run workshops throughout NZ, Australia, Taiwan and Hong Kong. His work is held in many NZ public collections and has featured in several books.

139 *Teapot (Yellow)*
140 *Teapot (Blue)*



115 *Double Vase*

: Margaret Ryley
(Christchurch)



164 Lino - Print Bottles

Sara Schotanas :
(Picton)

Sara grew up in the environs of the craftsman potters of Cornwall amongst the artefacts and decorating style of her 1951-Exhibition inspired parents. She did a ceramics degree at the Central School of Art. After a career that included teaching, Interior Design and Gilding, Sara is now enjoying a rural lifestyle in Picton.

163 Rothko Inspired Vase



187 Sea Life No. 6

: Trish Seddon
(Cambridge)

Clay has always been an important part of my life but only since enrolling in the Ceramic Diploma have I begun to give it the attention it deserves. I'm in my second year and I feel my clay muscles strengthening and rippling beneath my skin. I am challenged to explore new territory and to extend myself in ways I always suspected were possible but never before had the courage to try.



48

183 Headlands
184 Coastlines
185 High Country (autumn)

Sue Scobie :
(Wellington)

Sue's work aims to capture the essence of wild places. It is formed by pinching and coiling using combinations of coloured porcelain and stoneware clays to provide highly tactile combinations of surface. She has work in collections in Australia, NZ, Japan, USA and the Fu-Le International Ceramics Museum in China.



101 Pencil

: Amanda Shanley
(Otago)

Making my own containers, these high sided bowls. Using ceramic pencils combines the practise of drawing with eating from a drawing.

49



18 Vase
19 Bowl

Peter Shearer :
(Auckland)

I started making pots in 1974 and sometimes I can't believe I'm still doing it – and having fun!! My porcelain pots are either carved with a turning tool or waxed and sponged then sanded with 400 grit after being bisqued.

17 Grp 3 Porcelain Vases



50

Duncan Shearer :
(Hamilton)

The albarello is a form originally intended as an Apothecary's dry ingredient storage jar. I'm drawn to this shape because of its potential to express my ideas about clay and fire. I love to impart a feeling of liveliness to the clay, but temper it within a boundary.

162 Albarelli Series 3



127 Pair of Oval Jugs
128 Squared Bowl Iron Rim

Jenny Shearer
(Wellington)

My work leans towards the urban ritual vessel favouring the refined end of the Japanese Aesthetic. I have pots in the collections of The Dowse, Government House of Wellington, Hawkes Bay Art Museum & Christchurch & Invercargill Galleries.

Bowl & Jugs



141 Ruby Bowl
142 Black/Grey Bowl

Barbara Skelton
(Auckland)

I enjoy working in porcelain especially the feel of leather hard clay at the turning and refining stage. The surface colour is from metallic lustres, fired a third time.

Bowls



36 *Lovely Up & Down, Down & Up Bowl*
37 *Gold & Cobalt*

Mirek Smisek :
(Waikanae)

Originally from Czechoslovakia, Mirek has exhibited widely and received many awards including an OBE. He is one of NZ's pioneering studio potters and has received great accolades for his accomplishments and for his promotion of creative ideals. "A pot needs deep involvement, feeling for materials, understanding of firing, sincere dedication and discipline." Mirek also created the pottery for the Lord of the Rings films.

35 *Very Beautiful Kapiti Bowl*



59 *Tea for Two*

60 *3 Trinket Boxes*

Janet Smith :
(Cambridge)

My work stems from a functional base and I continue to experiment with form and glaze.



98 *Landscape*

: Nadine Spalter
(Auckland)

I am interested in achieving maximum translucency with porcelain. I love travelling up north, looking at the greenery, and this piece is about the sense of gentle tranquillity. Some pieces have been fired in an electric kiln and others in a gas reduction firing to get the combination of colours that show the way I see the NZ landscape.



76 *Still Life with Woman & Melon*

: Susan St Lawrence
(Auckland)

I switched to clay in an endeavour to find a material that would help me create the sculptures I couldn't realise in bronze or cast glass and got hooked on salt glazing. Still Life, an illusion, life is never really still, although we may pause, waiting for the next moment to unfold.

77 *Still Life with Woman & Corn*

Margaret Sumich : (Auckland)

87 *Silent Watcher*

I am a vessel maker: whether thrown and altered or handbuilt using slab, or pinch-and-coil, each form is based on a vessel.

My interest in low-fired techniques began about 20 years ago with the Raku process: The exposure to wood ash and then smoke from the reduction creates the random colours on the glazed surfaces, and in some cases natural lustres as well. Other chemicals in the glazes also affect the colour and produce the texture.

I mostly like to achieve the freedom of the flame on the pot rather than the rigidity of applied decoration, hence my chosen methods of firing using mainly wood as fuel.

The making of functional pieces is still very satisfying, and currently I am salt-glazing most of these.

These pieces are fired in a small wood kiln which is taken to Cone 6 – or around 1200 degrees centigrade. Both slips and glazes are used in the decoration.



85 *Recovered*

54



179 *Line Up*

Suzanne Talbot : (Christchurch)

For the last few years I have concentrated my efforts on porcelain clay. I love its texture and purity on the wheel and its translucency and toughness when it is fired. I purposefully leave finger marks hoping to capture the fluidity of the porcelain and I enjoy the shadows these create.

: Fiona Tunnicliffe (Putaruru, Waikato)

I love the qualities of clay, the same maddening forces that cause it to crack and warp and slump, give it the life that makes it unique. I also love using surface texture on a form that would have movement.



90 *Goat*

10 *Earth Patterns A*



11 *Earth Patterns B*
12 *Earth Patterns C*

: Melis van der Sluis (Hamilton)

I take inspiration for my slabwork from the textures, patterns and colours of the volcanic landscape of the North Island. My handbuilt forms are constructed from richly textured clay slabs, decorated and impressed with textures and patterns using oxides and coloured engobes.

55



165 Variant

Teresa Watson :
(Auckland)

Displaying variation.
This installation is an example of the difference that is achieved by the variation of the weight of clay, and the shapes that are created.



44-45 Efflorescence & Efflorescence (Purple)

46 Efflorescence (Grp)

Marilyn Wheeler :
(Auckland)

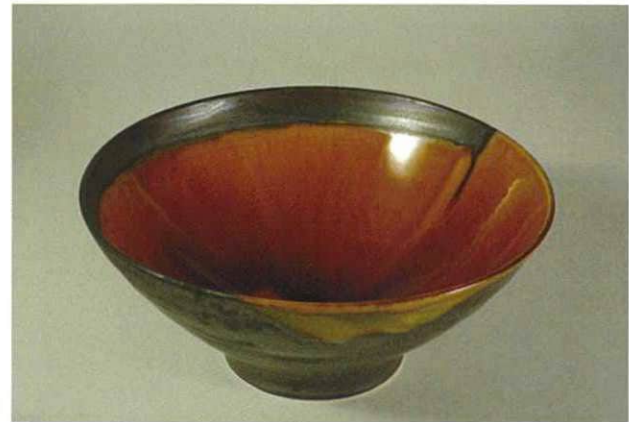
This series of 'Efflorescence' was influenced by the colours, textures and the leaching of salts found in rock pools. The complete process creates pots that are self glazed and self textured.



111 Landscape Series - Anagama

: Alex Whyte
(Auckland)

Most of my work is produced from the wheel, but I also enjoy making individual pieces, handbuilt using the paperclay process. On this latest work, a wash of iron and rutile and a thick ash glaze is applied, prior to firing in an anagama kiln for three days. If I'm lucky, I get the effects that I want.



177 Golden Bowl

: Paul Winspear
(Takaka)

I am influenced enormously by my love of nature, in particular the colours of NZ and my home in Golden Bay. There is a vibrancy, a quality of light and a distinctive palette of tones in the landscape which captivates when replicated in the glazes. My glazes also have a resonance with kiwi culture.

178 Kiwi Fruit



107 Vase 'Signals'
108 Vase 'Pockets'

Merilyn Wiseman :
(Auckland)

Variations on a Theme

106 Vase 'Hands on Hips'



100 Sonatina

Helen Yau :
(Auckland)

Sky is rumbling high above
Earth is crumbling under our feet
Flesh is bleeding
Heart is weeping

Yet compassion is overwhelming
Love is embracing
Mother Nature has its way
We live for another day

Gentle water is still running in the stream
Humbling pebbles are still gracing our eyes
Peace is still in our heart
Tranquility is still in our soul

99 High Definition of Blue



78 Dove

: Jin Ling Zhang
(Northland)

Since my early training as a student of sculpture in China, I have always been drawn to working with the female form.

My work is contemplative in nature and reflects desire and hope for peaceful existence.





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