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New Zealand Society of Potters 44th National Exhibition

The Suter Te Aratoi o Whakatu, Nelson 18 April - 25 May 2003

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From the President

I would like to welcome you on behalf of the New Zealand Society of Potters to this, *Ignite*, the 44th National Exhibition at The Suter Te Aratoi o Whakatu, Nelson.

The National Exhibition is a highlight of our Society's calendar, and because the exhibition travels in conjunction with the annual convention, alternating between the North and South Islands, it is the best show for potters from all over the country to see and discuss what is going on in the clay world around New Zealand.

Pottery, or Ceramics as some of us prefer to call it, is a very diverse field and the scope for imagination and techniques is limitless. Because of this it will always intrigue people and there will always be a reason for exhibitions. This also makes

the importance of our Society clear as we are the only one which makes sure that each year we get together, not only to discuss and learn, but also to show our work together.

It takes an average of about ten years to come back to each district and this year we are happy to be back in Nelson, to see all our friends again and to see the changes these past years have brought, not only to the ceramic side of Nelson but also to the region as a whole.

Frederika Ernten

President - New Zealand Society of Potters

Janet Green



The remembered village

*We have seen the lifestyle of the potter rise and decline, from queues to buy from sell-out exhibitions and craft fairs to today when some potters are finding it hard to survive at all.*¹

Revisiting the late 1980s, there was an easy uniformity in the 'clay tribe'. Paul Greenhalgh has said that was a period of voracious consumption when willing consumers purchased works, official craft institutions were established, a flourishing of potters' co-ops emerged, a multiplicity of written information and courses were developed. It was also a time when local industries had long been protected by government import restrictions. With an inability to purchase luxury goods from overseas and commercial potteries producing earnest stock-in-trade lines, studio potters responded by exploiting a public hungry not only for the unique, but also for alternatives to tableware.

With the sudden introduction of a market driven economy in 1984, tariffs were slowly

removed. This ultimately sounded the death knell for commercial potteries like Crown Lynn, which closed in May 1989. It also forced studio potters into new strategies of working. Would they make money selling in quantity or by the one-off? No longer was the making of pots in production sequences suitable to a highly competitive market. Some potters remodelled their products, while others were ruined.

It was not only the marketplace that put commercial potteries' and studio potters' careers under threat. This period experienced considerable closures in the crafts sector. The 1991 Stafford Report resulted in the Queen Elizabeth II Arts Council's discontinuation of funding for the Crafts Council, effectively closing its doors by 1992. As a consequence, the national craft magazine wound up in 1993. By decade's end, *New Zealand Potter* had published its last edition in March 1999.

Ceramic exhibitions also struggled to survive. The most significant to disappear was the

Fletcher Challenge Ceramic Awards in 1999. Initiated in 1977 to raise funds to develop a studio and teaching facility at the Auckland Studio Potters centre, the *Fletcher Challenge*, as it became known, gained international exposure for New Zealand potters and recognition in publications around the world.²

In the mid 1990s falling attendance figures had been noticed.³ In a deliberate desire to include more international works, a quantifiable reduction of New Zealand works were selected, and the perceived quality of the New Zealand entries was identified as a trend that diluted the show. Fletcher Challenge began pressuring the Auckland Studio Potters for a more focused exhibition. To celebrate the twentieth anniversary exhibition in 1996, a forum invited six critics to address some of the issues to invoke a new direction and focus.⁴ One participant, Douglas Lloyd-Jenkins, wrote that, 'The forum served to kick-start a major rethink of the awards as a whole ... How could

1. GREENHALGH, Paul, ed., *The Persistence of Craft*, London, 2002, p 150

2. conversation with Moyra Elliot, 26 March 2003

3. LLOYD-JENKINS, Douglas, 'A Change of Heart: the 1997 Fletcher Challenge Ceramics Award', *Ceramics: Art and Perception*, no 29, 1997, p 86

4. *ibid*

something as polymorphic as an international competition be reformed with any hope of satisfying the exhibition's many critics?⁵

As a result of reappraising its commitments, Fletcher Challenge withdrew its sponsorship.⁶ After twenty-two shows, the *Fletcher Challenge Ceramics Award* held its final exhibition at Auckland Museum in 1998. Peter Lange identified the immediate impact as 'The loss of one of the top ceramic competitions in the world, contact with judges and New Zealand potters, workshops and networking.'⁷ There has been no international ceramic award held in New Zealand since.

Moyra Elliot recalled, 'The event increased professionalism in many spheres for New Zealand practitioners, contributed criteria for an increasingly sophisticated audience and built a cluster of collectors. Its effects upon the ceramics community were complex and penetrating. Three years on and the significance of the absence is more manifest.

While always controversial it provided a benchmark for everyone and a focus for the year. The effects of its demise become more distinct as time passes.'⁸

Pottery shows have come and gone. However, since 1957 none have been more consistent than the New Zealand Studio Potters' show, which developed into the New Zealand Society of Potters annual exhibition. If nothing else, the *Fletcher Challenge* spawned innumerable regional ceramic award exhibitions.

Inaugurated in 1992 under the auspices of the NZSP, the Royal Easter Show award exhibition held its final show last year.⁹ The *Birkenhead Licensing Trust Awards*, first held at the Chelsea Arts Centre in 1995, has also not continued. The XPO Group briefly sponsored *New Zealand Ceramics and Glass Awards* in Auckland from 1995–6. Over the 15 years since its inauguration, the *Norsewear Art Award* has regained attention through its decision to halve the amount of its

craft award. The commonality of all these shows was to encourage emergent New Zealand potters, increase audience and dealer awareness as well as develop a buying public. Unquestionably all these shows owe their existence to the benefits and vagaries of sponsorship. While we can list the shows that have gone, others have been initiated.

When gallery director Mary Holehan introduced the inaugural *Portage Ceramics Awards 2001* exhibition at Lopdell House in Auckland, she stated that the show, 'Aims to both acknowledge and celebrate artists working in New Zealand today. The exhibition offers gallery visitors a diverse range of work created from one medium, that of clay.'¹⁰ In the accompanying catalogue Moyra Elliot proposed that, 'ceramics is to be accepted and celebrated for its own attributes ... new expressions in clay, driving fast over the horizon must also be celebrated for what they can offer. The cross-referencing [of painting and sculpture] should be stimulating for the entire spectrum.

5. *ibid*

6. *New Zealand Potter* No 2, 1988, p 10

7. *ibid*

8. ELLIOT, Moyra, 'The Portage Ceramics Awards', *Ceramics: Art and Perception* No 48 2002, p 73

9. conversation with Howard Williams, 21 March 2003

10. HOLEHAN, Mary, 'Introduction', *The Portage Ceramics Awards 2001*, Lopdell House Gallery, Waitakere City, 2001

The next decade should offer some engaging composites.¹¹ The following year, Holehan was able to say that 'The award has re-established ceramics as an integral part of New Zealand's contemporary arts platform and celebrates the richness and diversity of contemporary ceramics from around the country.'¹² The accumulated effect of these shows was to showcase alternative voices of tertiary-trained graduates predominantly from Otago, Wanganui and UNITEC.

Survey exhibitions like Len Castle's *Making the Molecules Dance*, Margaret Ryley's *Arid Landscape - Hidden Beauty*, Ross Mitchell-Anyon's *A Potter's Work*, Christine Boswijk's *Fact Fusion Faith*, Yvonne Rust's *Instruction and Vision*, John Parker: *Ceramics* and the *Len Castle: Potter* monograph have been organised to recognise the individual achievements of our master potters.

Recent gallery shows have assessed themes and permutations in current practice. *Natural Selection* at Waiheke Community Art Gallery

in September 2002 recognised master potters who gave their imprimatur to a new emergent generation. *Heralds and Harbingers* at Lopdell House in August 2002 also introduced a very new peer group of recent graduates. The selections raised suspicions for Galvin MacNamara, for whom they were from 'the new craft education environment [that] values concept over process.'¹³

Ten years earlier, the anonymous, self-taught, self-skilled customary craftsman potter began to be challenged by a group of young makers who learned their profession from art school. When the struggling Craft New Zealand published *Craft Galleries of New Zealand* in 1993, lloyd-jenkins keenly remarked that, 'New Zealand craft was in ascendancy again ... new practitioners and commentators are entering the field, interest has increased, sales are up, and all the indicators read positive ... Now at the most pivotal of periods, New Zealand craft is faced with the real possibility of a split between the orthodox and the youth-driven expressions of craft.'¹⁴ Further

to this, lloyd-jenkins continued saying that, 'Craft has been given a new profile, and the new artists are keen to distance themselves from the roadside stall standards of handcraft. Craft is now an urban experience, with correspondingly urban standards.'¹⁵

These observations have been reinforced by the proliferation of craft-related teaching at the tertiary level, which grew in the early 1990s. Over a dozen separate tertiary educational institutions delivered individual courses in each of the craft disciplines. Critical saturation saw a rapid degeneration of standards and reduced intake of students. Subsequent cutbacks rationalised ceramic courses into sculpture, design or visual arts courses.¹⁶ These amalgamated theory-driven programmes offered little or no reference to preceding clay history. They were not proponents of the clay tribe history.

Recently Otago Polytechnic joined forces with Auckland Studio Potters to deliver a distance based Diploma in Ceramic Arts at

11. ELLIOT, Moyra, 'The space between art and life', *The Portage Ceramics Awards 2001*, Lopdell House Gallery, Waitakere City, 2001

12. HOLEHAN, Mary, 'Introduction', *The Portage Ceramics Awards 2002*, Lopdell House Gallery, Waitakere City, 2002

13. MacNAMARA, Galvin, 'Heralds and Harbingers: emergent ceramicists', *OBJECT 41*, p 73

14. LLOYD-JENKINS, Douglas, 'We're younger than you, please listen', *Craft Galleries of New Zealand*, Craft New Zealand, summer 1993, p 3

15. *ibid*

16. GREENHALGH, Paul, ed., *The Persistence of Craft*, London, 2002, p 150

the ASP centre. Students will study materials and processes, project work, and technical training along with theory and history. It is a return to an articulated apprenticeship to a master potter graduating with a formal qualification.

New strategies have emerged for the visibility and exchange of potters' information. Otago Potters' Group has launched *Potters Seen* magazine, NZSP publish an on-line newsletter, Creative New Zealand sponsors New Zealand articles in the Sydney-based *OBJECT* magazine, and *The Treasury of New Zealand Craft Resources* is about to relaunch on the web.

Auckland Museum opened two dedicated decorative arts galleries to develop recent and historical collection-based shows in 1998. Aiming for the 'white cube', Anna Bibby reopened her eponymous gallery in a new venue in Newmarket, Auckland in early 2002. Bibby invited craftspeople, predominantly potters, to exhibit alongside

the visual artists. Similarly, the nascent Auckland-based *objectspace*, driven by practitioners, curators and writers is working towards opening a new gallery for contemporary craft and design. In the latter galleries, such strategic repositioning of crafts underlines recent endeavours by craftspeople to be seen as artists driving the craft economy.

New Zealand sustains an active core of potters producing customary ceramics alongside makers exemplifying a diversity of intention with clay. For some process and material are the starting point, while others are ideas-driven. For both there remain the eternal questions: What role does the potter have in the community? What are we trying to say? How are we trying to say it? Through all of this we remain captivated with the skill and judgment of the maker.

Louis Le Vaillant

Curator - Applied Arts
Auckland War Memorial Museum Te Papa Whakahiku
April 2003



Selector's comment

How Christine Boswijk perceives the vessel:

"The vessel is receiving and holding space, and the space is energy. The form is a line which divides space and therefore divides energies."

"The vessel is the enduring symbol which is expressed as the vehicle for carrying all life and thought." "I want each piece to trigger memories and ideas, to initiate some inner voyage of thought through the emotional response to the work. The world is cluttered with things which eliminate the magic and poignancy in human life. Magic and poignancy are necessary to keep human beings alive. Art can sometimes restore these."

Christine stresses that she constantly looks for meaning in the events that make up her life; she watches and absorbs the estuary, the mud flats and the reflecting water. Surprisingly it is the reflections which take her "beyond the surface", that is to a spiritual level. Reflections lead her thoughts to another space, although not necessarily talking about a literal environment, the one we see and describe, but an ambient environment, one we feel and absorb. Christine sees us not apart from nature, not as nature's observers but as part of nature.

Christine's intensely personal work springs from the cognitively inaccessible, thus it cannot be easily explained. Instead she prefers to contextualise the work by conveying something of the multiplicity of social, ecological and geographical influences and circumstances in which the work is produced and viewed. Her pieces are mainly coil built, a technique that affords the closest relationship between hand and clay, and patched and laminated with clay slabs. One piece tends to trigger production of the next, while always in mind is a consideration of how each piece will be seen. This determines much, including colour, texture and robustness of structure.

"Working with clay is like a human relationship. The minute I try to boss it around and control it, everything breaks down. If I work with the material and respect it, then I can see it in the work. If I am not feeling good, the clay can resolve that by the process of working with it. It determines the time, the clay."



Christine Boswijk
Exhibition selector and guest exhibitor

Christine Boswijk: Guest Exhibitor

1939 Born Christchurch, New Zealand

EDUCATION

1977 School of Fine Arts, Otago Polytechnic, Ceramics Diploma

1988 National Art School, East Sydney Technical College,
Post Graduate Diploma

AWARDS

2002 Royal Easter Show, Best Overall Award

2000 Best Tableware Award, Nelson Potters Association

1998 Merit Award, Nelson Potters Association

1997 Merit Award, Nelson Potters Association

1993 QE II Arts Council Grant to attend as guest potter,
international symposium, Aberystwyth, Wales

1991 QE II Arts Council Grant to develop and prepare for an exhibition

1988 Capita Fine Art Award, NSW, Australia

1987 QE II Arts Council NZ Creative Development Grant to study in Australia

1977 McSkimmings Award, Otago Polytechnic School of Fine Arts

COMMISSIONS

2000 The Suter Te Aratoi o Whakatu, to mount an installation

1999 NZ Government State Gift to APEC member

1998 NZ Government State Gift to Prime Minister's wife, Japan

1995 Joint Women's Caucus Suffrage Commission, Parliament Buildings, NZ

1994 NZ Government State Gifts to China, Japan, North Korea and South Korea

1993 NZ Society of Accountants, Gift to Canadian Society of Accountants

1991 National Museum of New Zealand, World Expo Seville, Spain

COLLECTIONS

Works held in many private collections around the world and throughout New Zealand. Notably - Parliament Buildings NZ. Museum of NZ Te Papa Tongarewa, Wellington. Museum of Taipei, Taiwan. Dowse Art Museum, Lower Hutt. Art and Culture Centre, Aberystwyth, Wales. Otago Museum, Dunedin. Capita Collection, Sydney, Australia. NZ High Commission, Australia.

List of works:

Christine Boswijk

Androgyny April 2003
all works are handbuilt
clay, glass, wood, lead

- | | |
|---|--------------------------------|
| 1. Omphalus | 5. Germinate i
Germinate ii |
| 2. Pregnancy | 6. Genus |
| 3. Plus & Minus | 7. Regeneration |
| 4. Genesis i
Genesis ii
Genesis iii
Genesis iv | 8. Amphora i
Amphora ii |

Works in Exhibition

- 1. Maureen Alison** - Central North Island
Inner Core (set of three)
Wood fired, mixed clays
200 x 120 mm
\$1,500
- 2. Graham Ambrose** - Northland/Auckland
Red Cone Pot
Earthenware
240 x 180 mm
\$280
- 3. Graham Ambrose** - Northland/Auckland
Punakaiki 02 (set of three)
Earthenware
120 x 240 mm - 240 x 140 mm
\$730 set
- 4. John Anderson** - Wellington
Bowl set (of seven)
Earthenware
320 x 90 & 160 x 70 mm
\$216
- 5. Pamela Annsouth** - Wellington
Mystique Femme (set of eight)
Stoneware
180 x 45 mm each
\$320 set
- 6. Pamela Annsouth** - Wellington
Couple (set of two)
Stoneware
140 x 400 mm (overall)
\$400
- 7. Pamela Annsouth** - Wellington
Shino bowl
Stoneware
320 x 185 mm
\$380
- 8. Greg Barron** - Northland/Auckland
Ovoid form with iron crackle
Stoneware
270 x 340 x 320 mm
\$560
- 9. Owen Bartlett** - Nelson/Marlborough
Grey Lava and the Sands of Time
Clay
540 x 220 mm
\$440
- 10. Owen Bartlett** - Nelson/Marlborough
White Lava and the Sands of Time
Clay
520 x 240 mm
\$440
- 11. Adrienne Bolton** - Central North Island
Landmarks I - III
Stoneware
130 x 240 mm - 190 x 100 mm
\$300 set
- 12. Anneke Borren** - Wellington
Whirling Dervish Trio
Stoneware
150 x 150 mm - 420 x 120 mm
\$860 set



55. Seiji Miyajima *Manten (a Sky Full of Stars)* 440 x 190 mm



96. Paul Winspear *From the Fire* 2520 x 90 mm

13. **Anneke Borren** - Wellington
Black on black lidded pot
 Stoneware
 220 x 210 mm
 \$420
14. **David Brokenshire** - Canterbury/West Coast
Sea Bowl
 Porcelain
 350 x 320 x 180 mm
 \$485
15. **Jenny Browne** - Wellington
Decorated vase
 Stoneware
 270 x 180 mm
 \$260
16. **Jenny Browne** - Wellington
Decorated bowl
 Stoneware
 110 x 310 mm
 \$260
17. **Stephen & Zoe Carter** - Nelson/Marlborough
Tall bottle - magnesium blue
 Stoneware
 365 x 125 mm
 \$195
18. **Sally Connolly** - Canterbury/West Coast
Patchwork dish
 Raku
 60 x 270 mm
 \$95
19. **John Crawford** - Canterbury/West Coast
Hand Line 1
 Terracotta
 630 x 360 mm
 \$1,500
20. **John Crawford** - Canterbury/West Coast
Hand Line 2
 Terracotta
 580 x 340 mm
 \$1,500
21. **John Crawford** - Canterbury/West Coast
Hand Line 3
 Terracotta
 570 x 160 mm
 \$1,100
22. **Ian Dalzell** - Canterbury/West Coast
Jug
 Coal fired salt glaze
 330 x 200 mm
 \$200
23. **Caroline Earley** - Nelson/Marlborough
Load Bearer
 Paper clay
 220 x 80 x 60 mm
 \$420
24. **Caroline Earley** - Nelson/Marlborough
House - Hold (set of two)
 Paper clay
 240 x 120 & 160 x 70 mm
 \$580 set

25. **Frederika Ernten** - Canterbury/West Coast
Bowl
 Stoneware
 150 x 30 mm
 \$36
26. **Frederika Ernten** - Canterbury/West Coast
Bowl
 Stoneware
 245 x 65 mm
 \$56
27. **Frederika Ernten** - Canterbury/West Coast
Bowl
 Stoneware
 310 x 90 mm
 \$140
28. **Kathryn Gates** - Western Districts
Starburst
 Stoneware
 270 x 70 mm
 \$135
29. **Kathryn Gates** - Western Districts
Scarlet Mist
 Stoneware
 280 x 70 mm
 \$145
30. **Katie Gold** - Nelson/Marlborough
Voyage of discovery
 Clay
 550 x 230 mm
 \$460
31. **Katie Gold** - Nelson/Marlborough
Beneath the foliage 5
 Clay
 750 x 300 mm
 \$795
32. **Janet Green** - Wellington
Segmented vase
 Earthenware
 470 x 280 mm
 \$750
33. **Lynda Harris** - Northland/Auckland
Pukeko in landscape
 Terracotta
 560 x 190 mm
 \$650
34. **Patricia James** - Canterbury/West Coast
Blue textured dish
 Stoneware
 340 x 160 mm
 \$55
35. **Patricia James** - Canterbury/West Coast
Blue textured dish
 Stoneware
 340 x 160 mm
 \$55
36. **Patricia James** - Canterbury/West Coast
Blue textured dish
 Stoneware
 240 x 240 mm
 \$55



20. John Crawford Hand Line 2 580 x 340 mm



38/39. Meg Latham Nikau Landscape 1 & 2 Both 560 x 200 mm





9. Owen Bartlett *Grey Lava and the Sands of Time* 540 x 220 mm



32. Janet Green *Segmented Vase* 470 x 280 mm



23/24. Caroline Earley *Load Bearer & House-Hold* 220 x 80 x 60, 240 x 120, 160 x 70 mm

37. **Paul Laird** - Nelson/Marlborough

Teapot

Lustre

290 x 150 mm

\$150

38. **Meg Latham** - Nelson/Marlborough

Nikau Landscape 1

Paperclay

560 x 200 mm

\$520

39. **Meg Latham** - Nelson/Marlborough

Nikau Landscape 2

Paperclay

560 x 200 mm

\$530

40. **Meg Latham** - Nelson/Marlborough

Pacific Bowl - Tapa

Paperclay

180 x 360 mm

\$460

41. **DeAnne Lawford-Smith** - Central North Island

Unchained (set of two)

Stoneware

440 x 300 x 100 mm each

\$450 set

42. **Jin Ling** - Northland/Auckland

Dove

Clay

490 x 280 mm

\$900

43. **Fran Maguire** - Nelson/Marlborough

Southern Sky

White earthenware

140 x 80 mm

\$55

44. **Helen Mason** - Central North Island

Fusion by Fire

Stoneware

300 x 300 x 60 mm

\$250

45. **Helen Mason** - Central North Island

Fusion by Fire

Stoneware

350 x 350 x 70 mm

\$300

46. **Royce McGlashen** - Nelson/Marlborough

Brain Waves 1

Paperclay

500 x 350 x 170 mm

\$1,100

47. **Royce McGlashen** - Nelson/Marlborough

Brain Waves 2

Paperclay

470 x 400 x 220 mm

\$1,100

48. **Royce McGlashen** - Nelson/Marlborough

Brain Waves 3

Paperclay

550 x 300 x 150 mm

\$1,100

49. Nicola McLaren - Otago/Southland

Standing Horse

Paper clay & wire

540 x 480 mm

\$650

50. Patti Meads - Wellington

Tree bowl

Porcelain

190 x 140 mm

\$300

51. Patti Meads - Wellington

Landscape bowl

Porcelain

200 x 100 mm

\$250

52. Patti Meads - Wellington

Small landscape bowl

Porcelain

130 x 65 mm

\$130

53. Michael Michaels - Canterbury/West Coast

Head of a figure - after Spedos

Paperclay & terrasilata

380 x 200 x 150 mm

\$950

54. Michael Michaels - Canterbury/West Coast

Head of a figure - after Dokathismata

Paperclay & terrasilata

370 x 350 x 280 mm

\$1,100

55. Seiji Miyajima - Canterbury/West Coast

Manten (A Sky Full of Stars)

Stoneware

440 x 190 mm

\$350

56. Seiji Miyajima - Canterbury/West Coast

Genga (The Galaxy)

Stoneware

420 x 220 mm

\$350

57. Sue Newitt - Nelson/Marlborough

Jug

Stoneware

280 x 70 mm

\$145

58. Sue Newitt - Nelson/Marlborough

Jug

Stoneware

230 x 55 mm

\$95

59. Sue Newitt - Nelson/Marlborough

Jug

Stoneware

230 x 55 mm

\$95

60. Chiine Okada-Dewar - Canterbury/West Coast

Trio relish/condiment set (of 3)

Porcelain

140 x 60 mm

\$99 set



46. Royce McClashen *Brain Waves 1* 500 x 350 x 170 mm



92/93. Chris Weaver *Pourring vessel* 170 x 140 x 90 mm

61. **Chiine Okada-Dewar** - Canterbury/West Coast
Porcelain brushwork bowl 1
 Porcelain
 120 x 170 x 60 mm
 \$36
62. **Chiine Okada-Dewar** - Canterbury/West Coast
Porcelain brushwork bowl 2
 Porcelain
 160 x 170 x 60 mm
 \$36
63. **Cheryl Oliver** - Central North Island
After hours
 UV clay
 230 x 150 x 160 mm
 \$300
64. **Linda Pringle** - Canterbury/West Coast
Drive through Mountain Experience
 Raku
 240 x 200 x 80 mm
 \$180
65. **Linda Pringle** - Canterbury/West Coast
New Zealand in one day
 Raku
 195 x 240 x 80 mm
 \$180
66. **Linda Pringle** - Canterbury/West Coast
Short Cut to Paradise
 Raku
 160 x 270 x 70 mm
 \$180
67. **Hana Rakena** - Canterbury/West Coast
Untitled
 Sculpture clay
 485 x 240 mm
 \$650
68. **Ross Richards** - Nelson/Marlborough
Tasman Bay Moods 1
 Ceramic
 420 x 70 mm
 \$500
69. **Ross Richards** - Nelson/Marlborough
Tasman Bay Moods 2
 Ceramic
 440 x 70 mm
 \$500
70. **Ross Richards** - Nelson/Marlborough
Tasman Bay Moods 3
 Ceramic
 425 x 70 mm
 \$500
71. **Darryl Robertson** - Nelson/Marlborough
4 Points of View
 Clay, marble, shell & acrylic
 1050 x 370 x 130 mm
 \$5,500
72. **Rick Rudd** - Western Districts
Teapot
 Earthenware
 230 x 280 x 120 mm
 \$495

73. **Margaret Ryley** - Canterbury/West Coast
Platter

Stoneware
330 x 250 mm
\$250

74. **Margaret Ryley** - Canterbury/West Coast
Platter

Stoneware
330 x 320 mm
\$280

75. **Duncan Shearer** - Northland/Auckland
Lidded jar 1

Anagama fired
230 x 90 mm
\$200

76. **Duncan Shearer** - Northland/Auckland
Lidded jar 2

Anagama fired
230 x 90 mm
\$200

77. **Duncan Shearer** - Northland/Auckland
Bucket

Anagama fired
100 x 100 mm
\$100

78. **Jenny Shearer** - Wellington
Porcelain teaset for two (four pieces)

Porcelain
240 x 250 mm (overall)
\$185 set

79. **Mirek Smisek** - Wellington
Gates into the world (set of two)

Porcelain celadon
160 x 80 & 140 x 70 mm
\$200 set

80. **Mirek Smisek** - Wellington
We belong together (set of two)

Porcelain celadon
130 x 90 mm
\$160 set

81. **Mirek Smisek** - Wellington
Bowl for cherries

Porcelain celadon
250 x 100 mm
\$300

82. **Margery Smith** - Wellington
Blue bowl (Koru)

Inglaze reduced lustre
320 x 110 mm
\$260

83. **Margery Smith** - Wellington
Blue box

Inglaze reduced lustre
120 x 85 mm
\$180

84. **Margery Smith** - Wellington
Blue crab bowl

Inglaze reduced lustre
260 x 65 mm
\$190

85. **Toby Stafford** - Northland/Auckland

Box

Earthenware
230 x 230 mm
\$240

86. **Boyd Taylor** - Central North Island

Wave Bowl

Clay
580 x 270 x 150 mm
\$450

87. **Sabina Turner** - Canterbury/West Coast

Untitled

Pitfired stoneware
430 x 560 mm
\$180

88. **Ann Verdcourt** - Wellington

Icarus

Paper clay
300 x 200 x 110 mm
\$700

89. **Audrey Wallace** - Canterbury/West Coast

Hand Sculpture

Terracotta primitive fired
120 x 70 mm
\$110

90. **Audrey Wallace** - Canterbury/West Coast

Hand Sculpture

Terracotta primitive fired
120 x 80 mm
\$110

91. **Audrey Wallace** - Canterbury/West Coast

Hand Sculpture

Terracotta primitive fired
120 x 80 mm
\$110

92. **Chris Weaver** - Canterbury/West Coast

Pouring vessel

Salt fired clay & wood
170 x 140 x 90 mm
\$350

93. **Chris Weaver** - Canterbury/West Coast

Pouring vessel

Salt fired clay & wood
165 x 140 x 95 mm
\$350

94. **Chris Weaver** - Canterbury/West Coast

Pair of sauce pots

Salt fired clay & wood
95 x 100 x 80 mm
\$250 set

95. **Paul Winspear** - Nelson/Marlborough

From the Fire 1

Stoneware
560 x 90 mm
\$2,200

96. **Paul Winspear** - Nelson/Marlborough

From the Fire 2

Stoneware
520 x 90 mm
\$2,000

97. **Merilyn Wiseman** - Northland/Auckland

Combed box

White earthenware

250 x 250 x 120 mm

\$480

98. **Merilyn Wiseman** - Northland/Auckland

Combed box

White earthenware

180 x 180 x 200 mm

\$320



Ann Verdcourt

Nelson Potters Association: A Brief History

The clay industry in Nelson began in 1842 with the arrival of the first European settlers. *The Examiner* of 19th March shows that four brick fields were in existence in the Nelson region but there was no early history of domestic pottery.

It was Mirek Smisek, who arrived in Nelson in 1952 with four years' experience with clay and unlimited enthusiasm for making pots, who changed that. Nelson district had the clay and minerals that he wanted, but at the time Mirek decided to make pottery a full time occupation it was regarded as a very risky undertaking. However, not long after he established his pottery Barry Brickell, Len Castle and Terry Barrow arrived in Nelson; they were all bound by a common interest in clay attitudes, philosophy and enthusiasm. Mirek was asked to teach at the Nelson Technical School in 1954, the demand was high and he started to teach five classes a week. Right from the beginning large numbers of adult students were keen to become potters.

The arrival of Harry and May Davis in Nelson in late 1962 was a significant milestone. They had met at Bernard Leach's pottery in the 1930's. They travelled extensively and were involved with potteries in several countries before settling and establishing Crowan Pottery in Cornwall in 1946. They had a very successful business, but the quality of life was changing in Britain and they eventually decided to shift to New Zealand. They left England with their four children, Stephen Carter (their apprentice of four years) and crates of equipment. They were attracted by the life style and the abundance of raw materials here in the Nelson region. They set up Crewenna Pottery at Atawhai and built a workshop and a huge two chamber oil fired kiln, which held two thousand pots in each firing – a thousand in each of the glaze and biscuit chambers. They had hoped to build up a team of potters, but were not able to find people in the area willing to commit themselves long term. Stephen stayed for several years before setting up his own

pottery, and their daughter Nina worked at Crewenna after graduating from Fine Arts School in Canterbury. The Davis' built up a thriving business selling most of their work from home.

Jack and Peggy Laird arrived in Nelson in 1964 and established Waimea Craft Pottery. They set up an apprenticeship scheme providing work for local people and offering training in a workshop environment for young studio potters. The scheme was a ten thousand hour (or five year) programme which was designed to provide both skills for the potter and five years production for the potter in return. In later years, fully trained potters were also offered the opportunity to work at Waimea, producing their own work for sale through established outlets. In 1973 Jack Laird was joined by his son Paul who continues to work at Waimea producing a range of domestic ware and sculptural ceramic art.

Royce McGlashen was the first apprentice to

train at Waimea Pottery and has since become one of New Zealand's leading potters, teachers and ceramic artists.

Many others were employed at the Waimea Pottery over the years and several have become well established in their field.

The Nelson Potters Association was formed in 1979 with Bob Heatherbell elected the convenor. The aim was to serve the interests of the local developing potters in the region and promote pottery within the Nelson area. With this in mind Meg Latham was asked to put together a proposal for a potters guide in 1981. This was the beginning of the long running and ever popular Potters Map which is produced annually and is the most successful potters' marketing map in the country. Meg still designs and co-ordinates this important publication.

The Suter art museum has been a long standing supporter of the potters of the region. When Austin Davies took over as director in 1977 he set about finding ways of

raising money for the gallery's modernisation fund. Austin saw the summer holidays as the best time to make money and decided to set up a pottery display and sale; in a three week period he sold \$13,000 worth of pots.

Austin Davies had proved that the gallery had an active part to play in the community and the potters benefited by the increased sales both through the gallery and the extra visitors coming to their workshops. A successful partnership had been forged between The Suter and the potters in Nelson.

The Nelson Potters Association became involved in the selection and organisation of the Summer Exhibition in 1980, and have assisted in mounting a number of major national ceramic exhibitions since then.

Austin set about making ceramics part of The Suter's permanent collection and the NPA have bought pieces over the years to add to this collection.

The Nelson Suter Art Society has always

supported pottery in Nelson, frequently bringing in guest potters from around the country for its Spring and Autumn Exhibitions, and encouraging working members from the region to display their work.

Since the beginning the NPA has worked for the best interests of the potters it serves. Exhibitions are organised, a newsletter is produced, submissions both locally and nationally are made as needed, slides and historical data collected, an annual Potters Map produced, displays maintained, promotional material and branded packaging produced and liaisons with other organisations maintained. The ceramic community has become more diverse over recent years and with the growth of cultural tourism remains a strong force in the artistic life of New Zealand.

Award Winners

PREMIER AWARD

sponsored by
SOUTH STREET GALLERY

JOHN CRAWFORD

Hand Line

(3 pieces) Terracotta

All the work is derived from what we see and what we know – from memory and impulse. Hook + Line + Sinker = Hand Line.

Hand Line is based upon the memory of a sun filled boyhood. In its own way Hand Line attempts to establish the boundaries of a remembered object and activity.

John has been constantly working with clay since 1969.

TABLEWARE AWARD

sponsored by
COOK'S POTTERY

Cook's Pottery is putting up this prize in recognition of the role that tableware continues to play in human life. The prize recognises the part that Nelson and New Zealand potters are playing in this great tradition.

PAUL WINSPEAR

From the Fire

(2 bowls) Stoneware

A series worked over the winter of 2002 whilst still re-establishing on our Tukurua property – 4 acres which needed lots of TLC. While felling and culling weed species such as gorse, grey willow and barberry, I was taking satisfaction in re-using the weeds for firewood. The daily ritual of cleaning out the fireplace and doing useful things with ash inspired me to play around with some ash glazes – in stark contrast to the bright earthenware glazes I had recently been using. Several of the experiments were unremarkable, however these are two

examples of something very special, which the fires (home fire, bonfire and kiln fire) produced.

Paul spent his early adulthood as a diesel mechanic in the Royal Navy before migrating to Australia in the late '60s. He began studying pottery at night classes in Darwin in 1975, progressing to become a student of Vic Greenaway in Victoria.

Paul moved to New Zealand in 1980 and has been working as a studio potter ever since. He has worked with Jim Greig, George Kojis, Julia Van Helden and Jean McKinnon among others.

Paul's work ranges from tiny bowls to large platters, with an emphasis on making pieces that are both useful enough to use every day and beautiful enough to be kept on display rather than being shut away. His work explores the tension between function and beauty in hand made domesticware.

EXCELLENCE AWARD

sponsored by
MAC'S MUD CO LTD

MERILYN WISEMAN

Combed Box (2 pieces)
White earthenware

From 1960 to 1963 Marilyn trained at the Goldsmiths School of Art, University of London for the National Diploma of Design. She went on to train as an art specialist teacher at the University of London in 1964. Marilyn has won numerous awards and is represented in permanent collections throughout New Zealand.

EXCELLENCE AWARD

sponsored by
McGLASHEN POTTERY

OWEN BARTLETT

Grey Lava and the Sands of Time
Clay

White Lava and the Sands of Time
Clay

These works represent an interest in the erosion of rock. I also enjoy challenging the viewer. "Is that clay?" "How did he do it?"

Owen was introduced to pottery as an occupation by Peter Gibbs in the late 1980's and spent a further five years training with Royce McClashen. After leaving Royce, Owen travelled to England and worked for a time at a pottery in North Yorkshire followed by teaching in Connecticut, USA on the way home.

In 1997 Owen Bartlett Pottery was established near Nelson, where he makes designer tableware and sometimes finds the time to make individual sculptural pieces for exhibitions, with work appearing in numerous shows over the years.

Owen lives in a big old house and garden in Upper Moutere with his partner Katie Gold and daughter Alysha, who lives and works there too. When not making bowls and plates Owen plays golf and basketball, goes fishing and water-skiing and maintains their extensive garden.

The Suter Te Aratoi o Whakatu Purchase Award, supported by Paratiho Farms Ltd, was not determined before publication of this catalogue.

Acknowledgements

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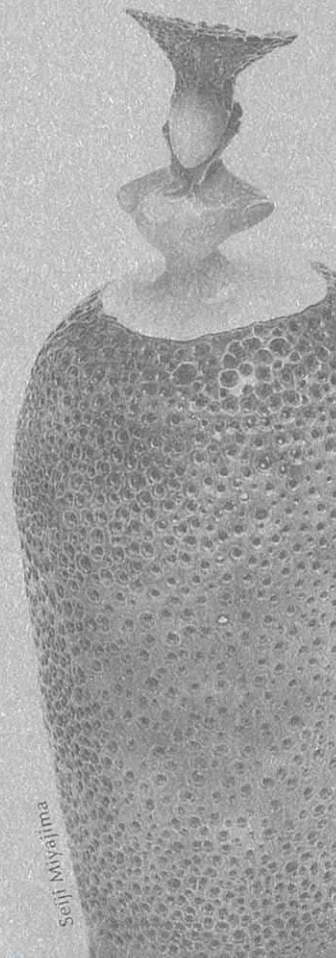
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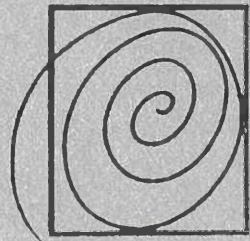
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